

The Education of the Filmmaker in Europe, Australia, and Asia

GLOBAL CINEMA

Edited by Katarzyna Marciniak, Anikó Imre, and Áine O’Healy

The **Global Cinema** series publishes innovative scholarship on the transnational themes, industries, economies, and aesthetic elements that increasingly connect cinemas around the world. It promotes theoretically transformative and politically challenging projects that rethink film studies from cross-cultural, comparative perspectives, bringing into focus forms of cinematic production that resist nationalist or hegemonic frameworks. Rather than aiming at comprehensive geographical coverage, it foregrounds transnational interconnections in the production, distribution, exhibition, study, and teaching of film. Dedicated to global aspects of cinema, this pioneering series combines original perspectives and new methodological paths with accessibility and coverage. Both “global” and “cinema” remain open to a range of approaches and interpretations, new and traditional. Books published in the series sustain a specific concern with the medium of cinema but do not defensively protect the boundaries of film studies, recognizing that film exists in a converging media environment. The series emphasizes an historically expanded rather than an exclusively presentist notion of globalization; it is mindful of repositioning “the global” away from a US-centric/Eurocentric grid, and remains critical of celebratory notions of “globalizing film studies.”

Katarzyna Marciniak is a professor of Transnational Studies in the English Department at Ohio University.

Anikó Imre is an associate professor of Critical Studies in the School of Cinematic Arts at the University of Southern California.

Áine O’Healy is a professor of Modern Languages and Literatures at Loyola Marymount University.

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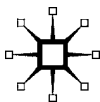
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Edited by Mette Hjort

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For Tammy Cheung and Vincent Chui

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