

Acknowledgements

I would like first to thank those UK film academics whose stimulating papers and articles on Mia Hansen-Løve's films, delivered and published while I was still an interested spectator wondering which filmmaker to write about next, inspired me to undertake this book project. Catherine Wheatley, in particular, kindly sent me the pre-print version of her article on Hansen-Løve's post-secular 'search for God'.

Two terms' study leave granted by the University of Birmingham's College of Arts and Law in 2018–19 allowed me to draft the majority of the book's chapters, read the French press reviews of Hansen-Løve's films in the Cinémathèque Française's Bibliothèque du Film, and (on a separate visit to Paris) see *Maya* when it was released in December 2018. I first gave a conference paper on Hansen-Løve at the invigorating Women's Film and Television History Network's May 2018 conference in Southampton, and would like to thank Angelos Koutsourakis for inviting me to speak about *Father of My Children* at the University of Leeds in October 2018, and Dario Llinares and his fellow organisers of the 2019 Film-Philosophy conference at the University of Brighton for accommodating a further paper drawn from draft material. A differently titled version of Chapter 2 has been published in issue 24: 2 of *Film-Philosophy* in July 2020, and I thank the anonymous readers of this article for the various improvements their recommendations allowed me to make.

Finally, I would like to thank Saskia Brown and Martin O'Shaughnessy for valuable exchanges about various of Hansen-Løve's films, Lucy Bolton and Richard Rushton for being stalwart series editors of 'Visionaries', and Gillian Leslie and Richard Strachan at Edinburgh University Press for their support, encouragement and professionalism.

