Contents

List of Figures	V1
Notes on Contributors	X
Foreword by Andrew Nestingen	xii
Introduction: Susanne Bier's Boundary-crossing Screen Authorship Missy Molloy, Mimi Nielsen, and Meryl Shriver-Rice	I
Part 1 Generic and Industrial Fluidity	
 Storytelling Schemes, Realism, and Ambiguity: Susanne Bier's Danish Dramas Birger Langkjær 	19
2. Negotiating Special Relationships: Susanne Bier's Comedies Gunhild Agger	36
3. Susanne Bier's Hollywood Experiments: Things We Lost in the Fire and Serena Missy Molloy	56
Part 2 Negotiating Identity	
4. Beginning with Jewish Survival: Freud's Leaving Home Maureen Turim	83
5. Stories with Queer Identities Anders Marklund	97

6.	Judaism and Danish Directors: The Case of Lars von Trier vs. Susanne Bier Pétur Valsson	113
7.	Gender Equity in Screen Culture: On Susanne Bier, the Celluloid Ceiling, and the Growing Appeal of TV Production Mette Hjort	134
Pa	rt 3 Authorship and Aesthetics	
8.	Tracing Affect in Susanne Bier's Dramas Mimi Nielsen	155
9.	Vision and Ethics in A Second Chance (En chance til) Danica van de Velde	173
10.	The Truth is in the Eyes: Susanne Bier's Use of Close-ups in <i>The Night Manager</i> Eva Novrup Redvall	187
Pa	rt 4 Transnational Reach	
II.	Cinema of the World and Women's Film Culture: Susanne Bier's Transnational Cinema Belinda Smaill	211
12.	From Local to Global: The Bier/Jensen Screenwriting Collaboration Cath Moore	229
13.	Danish Privilege and Responsibility in the Work of Susanne Bier <i>Meryl Shriver-Rice</i>	243
	Postscript: A Conversation with Susanne Bier Interview with Susanne Bier conducted by Missy Molloy, Mimi Nielsen, and Meryl Shriver-Rice	261
	mography of Susanne Bier	283
	knowledgments	285
Ind	lex	286