

Acknowledgements

My research interests have always been cinematic realism and, since my relocation to the UK in the early 2000s, the controversial concept of world cinema. However, it took me more than a decade and several books to arrive at the conclusion that 'world cinema' could be advantageously replaced with 'realist cinema'. This idea is now fully developed and articulated in this book after a long journey of stimulating encounters and exchanges with like-minded (and acutely critical) friends and colleagues. My dear friend and brilliant scholar Cecília Mello has been a companion from the very beginning of my theorising on cinematic realism. She co-edited a book with me on *Realism and the Audiovisual Media* (Palgrave) back in 2009, and has been since an intellectual partner of incomparable generosity, precision and intuition, not to mention her knowledge of all things British which I will never learn. Tiago de Luca is another treasured friend and discussion partner, as well as an extremely refined thinker on realism and cinematic 'visions of the world', alongside the equally talented Cecilia Sayad, whose original research has now veered towards the notion of reality in the horror genre, a most exciting development. My thanks go to these three gifted minds for sharing their invaluable thoughts and opinions with me.

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