# CONTENTS

**ACKNOWLEDGEMENTS** ix

**INTRODUCTION**
*The Urban Imaginary in Canadian Cinema* 3

1  **THE CITY OF FAITH**  
*Navigating Piety in Arcand’s Jésus de Montréal (1989)* 27

2  **THE CITY OF DREAMS**  
*The Sexual Self in Lauzon’s Léolo (1992)* 51

3  **THE GENDERED CITY**  
*Feminism in Rozema’s Desperanto (1991), Pool’s Rispondetemi (1991), and Villeneuve’s Maelström (2000)* 77

4  **THE CITY MADE FLES H**  
*The Embodied Other in Lepage’s Le Confessionnal (1995) and Egoyan’s Exotica (1994)* 101

5  **THE DIA SPORIC CITY**  

6  **THE CITY OF TRANSGRESSIVE DESIRES**  
*Melodramatic Absurdity in Maddin’s The Saddest Music in the World (2003) and My Winnipeg (2007)* 167

7  **THE CITY OF ETERNAL YOUTH**  
*Capitalism, Consumerism, and Generation in Burns’s waydowntown (2000) and Radiant City (2006)* 201

8  **THE CITY OF DYSFUNCTION**  
*Race and Relations in Vancouver from Shum’s Double Happiness (1994) to Sweeney’s Last Wedding (2001) and McDonald’s The Love Crimes of Gillian Guess (2004)* 229

**CONCLUSION**
*National Identity and the Urban Imagination* 255

**NOTES** 265

**BIBLIOGRAPHY** 285

**INDEX** 293