


Bibliography


Burwell, Jennifer, and Monique Tschofen. “Mobile Subjectivity and Micro-Territorieties: Placing the Diaspora.” In Tschofen and Burwell, Image and Territory, 125–32.


Church, David. “Bark Fish Appreciation: An Introduction.” In Church, Playing with Memories, 1–25.


Levitin, Jacqueline. “Deepa Mehta as Transnational Filmmaker, or You Can’t Go Home Again.” In Beard and White, North of Everything, 270–93.

———. “Mina Shum: The ‘Chinese’ Films and Identities.” In Melnyk, Great Canadian Film Directors, 271–94.


Maddin, Guy. “Bully for Bollywood’s Musical Melodramas!” In From the Atelier Tovar: Selected Writings, 76–79.

———. “Death in Winnipeg.” In From the Atelier Tovar: Selected Writings, 66–73.


———. “Montréal Between Strangeness, Home, and Flow.” In Shiel and Fitzmaurice, Cinema and the City, 206–16.


———. “‘It’s a Job and You Have to Do It Every Day’: Gary Burns Interviewed by George Melnyk.” In Melnyk, The Young, the Restless, and the Dead, 83–94.


Morris, Peter, ed. The National Film Board of Canada: The War Years. Ottawa: Canadian Film Institute, 1965.


Pevere, Geoff. “Foreword.” In Church, Playing with Memories, xi–xiii.

———. “Guy Maddin: True to Form.” In Church, Playing with Memories, 1–25.

Pike, David L. “Thoroughly Modern Maddin.” In Church, Playing with Memories, 96–118.


Sealy, David. “‘Canadianizing’ Blackness: Resisting the Political.” In Walcott, Rude, 87–108.


Shiel, Mark. “Cinema and the City in History and Theory.” In Shiel and Fitzmaurice, Cinema and the City, 1–18.


———. “‘Who Is She and What Is She to You?’ Mary Ann Shadd Cary and the (Im)possibility of Black/Canadian Studies.” In Walcott, *Rude*, 27–47.


