INDEX

absurdity, in work of Gary Burns, 209 in work of Guy Maddin, 190, 209
Academy Awards: *The Artist*, 168; *Incendies*, 91; *Le déclin de l'empire américain*, 13, 30; *Les invasions barbares*, 28, 34; *Slumdog Millionaire*, 159; *The Sweet Hereafter*, 120
Acland, Charles, 140
aesthetics, of urbanity, 24
African American filmmaking, 145, 146
alienation: detachment, and post-exilic imaginary, 132–33; and diasporic identity, 237; *Exotica*, 131; *Le Confessionnal*, 131; and racism, 157; and universal languages, 90
Anne Trister, 84, 272n23
anti-immigrant sentiment, 5
aporia, concept of, 174–75
Apprenticeship of Duddy Kravitz, *The*, 39
Archangel, 172
archetypes. See Jungian archetypes
art, reverence for, 63, 65, 270n14, 270n16
*The Artist*, 168
Asian American cinema, 234, 282n15
Atwood, Margaret, 7, 265n10
audience(s): “absent audience,” 140, 262, 264; Canadian feature films, 13–14, 266n18; as confessional, 61; disconnection with the past, 174–75; “everyman” audience, 251, 284n58; as film interpreters, 15; filmmaker as viewer, 263–64; as “foreign” observers, 241; reception of Canadian films, 262; role of urban influences on, 3; and visual images of society, 138; visuality, and perception, 19–20; voyeurism of filmviewing, 122
Austin-Smith, Brenda, 239, 283n31, 283n36
auteur filmmakers: authorship, and artistic agency, 14–15, 261; cultural environments, influence of, 106–7; cultural grammar of, 258–60; ethnicity and ethnic identity, 229–30; female auteur perspective, 78–79; sexual orientation, influence of on work, 102–4; as subjective observers/objective carriers, 17–18
authorship: and art, 63, 65, 270n15, 270n16; artistic agency of auteur filmmakers, 14–15, 261; autobiographical elements, use of, 186–87; cultural grammar of, 258–62; filmmaker as viewer, 263–64; in film studies, 3; gay characterizations, 103–4; language, 27; male authorship of female characters, 95; multiple experiences of city, 258; and nationality, 27;
religion, 27; use of cinematic elements, 15–16

Baillargeon, Paule, *Montréal vu par...*, 271n2
Banks, Russell, 120
Barber, Stephen, 20–21
Barthes, Roland, 14
Bass, Ben, 248
Beard, William: on *Exotica*, 120, 126, 131; on *My Winnipeg*, 184, 195–96; on *The Saddest Music in the World*, 178
Benjamin, Walter, *Arcades Project*, 205
Berger, John, *Ways of Seeing*, 138
Bergman, Ingmar, *The Seventh Seal*, 187
Berlin Film Festival: *Double Happiness*, 233; *My Winnipeg*, 278n43
*Berlin: Symphony of a Great City*, 185, 278n43
Bessai, Carl, 234
Betrai, Frida, 245
*Black Robe*, 10, 17
Blakely, Bob, 209
Blanchard, Marc Eli, 26
Blaxploitation film tradition, 146
*Blue Butterfly, The*, 85
Blum, Jack, 212
Bluteau, Lothaire, 105, 106
body language, as form of sign language, 90
Bollywood film themes, 156, 165, 284n52
*Bollywood/Hollywood*, 136, 139–40, 164: Bollywood clichés, 155–56; Canadian-film allusions, 161–62; duality of diasporic identity, 155–56; *mater familias* figures, 164; media response to, 159–60; orality, 161; as romantic comedy, 162; sexuality, 164; territoriality, 163–64; *Variety* review of, 159; visuality, 161
bonding, 67, 68
*Border Crossings* (quarterly), 191
Bourgeault, Pierre, 73
*Boyz N the Hood*, 145, 146
Brand, Dionne, 143–44
*Brand upon the Brain*, 172, 197
Brault, Michel: on Arcand films, 30; *Montréal vu par..., 271n2
BrightLight Pictures Inc., 242
British Columbia film industry, American vs. Canadian production spending, 230, 281n3
*Brokeback Mountain*, 101, 272n17
Brown, Ashley, 152
Brown, Jim, collaboration with Gary Burns, 219, 221, 222
Bruno, Giulana, 263
Burgess, Diane, 231
Burns, Jenny, 73, 154
Burns, Michael, 172
Calgary: Americanized corporate values, 202–4, 207, 280n8; Plus-15 walkway, 202, 205–6, 208, 214–15; suburban promise of, 201–2
Calgary: cinematic representations, as *Eve City*, 209: *Fubar*, 227; *Fubar II*, 227; *Radiant City*, 203, 219–25; *waydowntown*, 202–4, 205–19
Calgary International Film Festival, 220
Canada: Canadian-style pluralism, 157; identity politics, 154; as postcolonial multiracial society, 8; rural myth of, 4–5; urban population growth, 13, 266n16
Canadian cinema: “absent audience” for, 140, 253, 262, 264; American vs. Canadian production spending, 230, 281n3; cultural grammars
of urban imaginary film, 258–62; director-driven Canadian cinema, 14, 230–32, 263–64, 284n10; documentary tradition of NFB, 5–7, 265n4; feminist cinema, 79–80; gay characters, representation of, 101; interdisciplinary approach to, 3–5; male domination of, 80; of migrant filmmakers, 163; modernist period, 263; postmodern period, 263; Québéco film as national cinema, 26; sociology of, 3; tax shelter era, 13, 266n17

Cannes Film Festival: *Exotica*, 120, 273n21; *Le déclin de l'empire américon*, 13, 28; *Sam and Me*, 157

*Capote*, 186

*Careful*, 172

Caribbean diaspora, 137–38, 143–44, 275n13
categorization, 261

CBC: Canadian cinema production, 230; as co-producers *Radiant City*, 220

Chabot, Jean, *Mon enfance à Montréal*, 43

Chevolleau, Richard, 152

Chinese community; and Asian American filmmaking, 231; immigration and settlement, 230, 281n2

*Chloe*, 256–57

Chouinard, Alain, 75

Chowdhry, Ranjit, 139, 156, 160, 162

Christian-themed filmmaking, 28–29, 267n4: Cain and Abel parable, 111, 114; female leads, characterization of, 78; Prodigal Son parable, 114; secularism, moral crisis of, 39–40

Church, David, 176

*Cineaction*, 191

cinéma direct documentary, 32–33

*Cinema of Robert Lepage (Dunderovic)*, 118–19
cinematic elements. See orality; spatiality; visuality
cinematic urbanity: cities, cinematic representation of, 263; conceptual hierarchy of, 263–64; and cultural grammar, 263; factors in, 262–63
circle of life moral, 97–98

cities: cinematic representation of, 263; as cultural centres, 3–4; iconic representations of, 256–57; influence on human consciousness, 257–58; mythic quality of, 26; national identity, and the rural myth, 4–5; postcolonial immigration, 13; urbanity, and identity, 22–26. See also cities by name
class: and ethnicity, 181, 236, 282–83n25; and exploitation, 115–16; language as expression of, 149, 153; and sexual orientation, 102; suburban housing as “social apartheid,” 224

Cliff, Jimmy, 146

Collins, Joely, 248, 250
comic genre, and social criticism, 226
coming-of-age narrative: “hood film” genre, 145, 146; *Léolo*, 52, 53–54, 77–78

corpsorialized space (*l'espace conçu*), 16

*Concrete Reveries (Kingwell)*, 257

*Cooking with Stella*, 159

Corder, Sharon, 212
corporate conformity: and anonymous urbanity, 205–7; and corporate Other, 208; interpersonal relations, 213; and suburban alienation, 203

Coupland, Douglas, *Everything's Gone Green*, 245
courtroom drama genre, 250–51

*Cowards Bend the Knee*, 172, 197

Crawford, Rachael, 152
creation myth, 59–60

criminalization, and systemic racism, 144–45

Cronenberg, David, 121, 244, 250
cross-genre films, 187, 218, 279n51
crossover films, cultural politics of, 159

Croze, Marie-Josée, 93, 95, 272n15
cultural grammar: of auteur filmmakers, 258–62; and cinematic urbanity, 263; discourses of, 260; as evolving code, 261

*Cultural Grammars of Nation, Diaspora, and Indigeneity in Canada*, 259
cultural politics, 159
Currie, Gordon, 215

Daneau, Normand, 111
Dauro, Beverley, 144
Dazed and Confused, 203
Decline of the American Empire, The. See Le déclin de l’empire américain
Deleuze, Gilles, 175
Delver, Marya, 215
Depression-era musicals, 173, 177
Derrida, Jacques, 174–75
Desai, Jigna, 160, 163, 164
diasporic communities: Afro-Caribbean community, 137–38, 143–44, 275n13; Chinese community, 230, 236, 281n2, 282–83n25; distinction between generations and genders, 144; Indo-Canadian community, 155–56; South Asian community, 154, 164
diasporic experience: moments of, 142; as postnational critique, 160; and urban imaginary, 140
diasporic identity: duality of, 155–56, 163, 234–35, 237, 239–40, 282n19; immigrant interest in belonging, 143, 156–57; narrative source of transnational filmmakers, 157; Otherness of ethnic truth, 126, 274n33; power relations, and subordination, 147–48; role playing, and acculturation, 234–35, 282n19; space of potentiality, 39, 268n24; in the urban reality, 5, 136
Dickinson, Peter, on Lepage, 106–7, 134
différence, concept of, 174–75
differential cinema, 174–75
digital media: as new digital cinema, 256; transformation of visual content, 20–21; and wireless technology, 255–56
Dillon, Hugh, 248, 250
Directors’ Cuts, 118–19
diversity, postmodern privileging of, 44
docu-fantasy genre, 184, 198, 278n39
documentary films: cinéma direct
documentary, 32–33; documentarist sensibility, 169, 277n6; as expression of national identity, 5–7; faux documentary genre, 219, 221–22; mythologizing potential of, 6; nationalist-realist project, 6, 265–66n11; pseudo-documentary urban genre, 171, 277n9; subjectivity of Maddin, 191; urban space, in NFB documentaries, 7–8; voice-overs as mode of storytelling, 22
Downtown Canada: Writing Canadian Cities (Ivison, Edwards), 7
Dowse, Michael, Fubar, 227; Fubar II, 227
Dragnet (television series), 249
dream imagery: in Jungian psychology, 54; Léolo, 53, 54–55, 57, 62, 65, 68, 74; mind/body split, 57–58; and music, 56–57; and religious metaphors, 66–67; treacheries of dreams, 57; in work of Guy Maddin, 173–74, 187
Drive, She Said, 235, 281n1
Dunderovic, Aleksandar, The Cinema of Robert Lepage, 118–19
Dunphy, Cathy, 157
earth, as archetype, 69, 70
East of Euclid, 277n2
Eco, Umberto, 198
ecology of urban environments, 23
economics, as element of urbanity, 23–24
Edwards, Justin: *Downtown Canada: Writing Canadian Cities*, 7

Egoyan, Atom, 242, 244, 277n9: acting style, 106, 128, 273n4; autobiographical elements, 106; awards and nominations, 120; *Chloe*, 256–57; comparison to Mehta, 163; concept of surface, 134; ethnicity, and sexual orientation, 103, 106; ethnicity and ethnic identity, 108; ethnicity vs. transnationality, 120–21, 126, 273–74n24; ethnocultural conflicts in works of, 121–22; on the exotic, 126; *Exotica*, 10, 23, 100, 101, 103, 105–6, 120–32, 140, 162, 163; and postmodern male universe, 273n10; sense of otherness, 126, 274n35; *Speaking Parts*, 134; *The Sweet Hereafter*, 120

Elder, R. Bruce, *Image and Identity*, 25

emptiness, and urban space, 17

English-Canadian cinema: “absent audience” for, 140, 253, 262, 264; box office revenue, 13–14; box office revenues, 266n18

entrapment: *Double Happiness*, 235; *Exotica*, 126–27, 136; and garrison mentality, 11–12; on the exotic, 126; *Exotica*, 10, 23, 100, 101, 103, 105–6, 120–32, 140, 162, 163; and postmodern male universe, 273n10; sense of otherness, 126, 274n35; *Speaking Parts*, 134; *The Sweet Hereafter*, 120

essentialism, 260

ethnicity and ethnic identity: vs. Anglo (WASP) society, 124–25; and class, 181; ethnic truth, and diasporic identity, 126, 274n33; and feminism, 235–36, 239; immigrant as Other, 108; and nationality, 134–35; and sexual orientation, 102; and sociology of urban life, 24; vs. transnationality, 120–21, 126, 273–74n24; white–male perspective, 207, 227–28, 229

Eurocentric Anglo society: racialization of nonwhite minorities, 138–39

*Everything’s Gone Green* (Coupland), 245

*Exotica*, 120–32, 140, 162: Anglo (WASP) society, distrust of ethnic foreigners, 124–25; box office revenues, 120, 273n23; comparisons to *Le Confessionnal*, 105–6, 122, 123, 126–27, 128–29, 130, 131–32, 132–36; ethnicity, and sexual orientation, 103; as expression of garrison mentality, 10; mirrors, roles of, 122, 125; nontransparency of otherness, 127; “no touch” rule, 127–28; orality, 135; patriarchal authority, 130–31; protagonist as outsider, 123–24, 125; role playing, importance of, 130, 131; “scopic regime” of, 125; sexuality, 128–29; sexual orientation, 100; sexual symbolism, 121; sight, and surveillance, 125–26; soundtrack, 125; spatiality of, 135; urbanity of Toronto, 23; urbanized locales of, 123

exploration literature, 6

familial relationships: archetypal constructions of, 64, 184–85; dysfunctional families, 104, 116–17; family values, 69; Oedipal complex, 179, 181; and postmodern male universe, 115, 273n10; sibling rivalry, 181, 197; traditional family as false construct, 108

fauz documentary genre, 219, 221–22

feature films: and documentary tradition of NFB, 5, 265n4

female leads: characterization of, 164; *Desperanto (Let Sleeping Girls Lie)*, 81–84, 90–91; *Jésus de Montréal*, 78; *Maelström*, 91, 94–95; *Rispondetemi*, 90–91; *Rude*, 141–42, 144–45, 152, 153–54

feminism: of *Bollywood/Hollywood*, 164; and ethnicity, 235–36, 239


Filippo, Fabrizio, 206

*Film Comment* (journal), 202
film criticism, and sexual orientation, 102–4
Film Development Corporation, 13
film noir, lighting, 67–68, 69–70
Film Society of Lincoln Center, 202
film studies, concepts of genre, 3
FIPRESCI prize (Cannes): Exotica, 120, 273n21; Le déclin de l’empire américain, 28
Fire, 158–59, 164
fire, as archetype, 69, 71, 73
First Nations people: Aboriginal culture in Winnipeg, 194, 279n62; commonality with Caribbean Canadians, 144; nationalism of, 8; racism of Eurocentric national identity, 5
Fitzgerald, Thom, 277n9
flashbacks, 104, 168
Florida, Richard: Who’s Your City?, 257–58
Foster, Cecil, 144–45
Fox, David, 180
Fraser, Angus, 232, 248, 281–82n9
French Canada. See Québec cinema
Freudian constructs: Last Wedding, 246; Léolo, 52, 60, 62, 67, 75, 77–78; in work of Guy Maddin, 173, 179, 181, 184, 193–94
Friedberg, Anne, 255, 263
Frye, Northrop, garrison mentality, 10, 266n13–14
Fubar, 227
Fubar II, 227
Fuchs, Cynthia, 126
funding, government: American vs. Canadian production spending, 230, 281n3; BC Film, 230; Film Development Corporation, 13; of minority filmmakers, 140; Québec cinema, 262; tax shelter era, 13, 263, 266n16; Telefilm Canada, 13, 14, 157, 230, 262
Fung, Amy, 155, 161
gangsta rap, 145
garrison mentality, 9–12, 266n13–14
Gasher, Mike: role of the indigenous BC filmmaker, 252–53
gay culture: and homophobia, 102, 152; sexual orientation, factors influencing, 62, 100, 101–2; and traditional morality, 102–3
gay otherness, 133
gaze: director’s gaze, 51–52, 232, 250; experienced reality, and cultural filters, 140; female approaches to, 90–91, 95, 272n17; male gaze of Jésus de Montréal, 46; minority gaze, 139–40; national gaze, and transnational sensibility, 164; of outsider audience, 140; and visuality, 19, 267n22; white gaze, as ruling power, 149, 152
gender: cinematic representations of, 77–78; female leads, characterization of, 78, 90–91, 92, 94–95, 136, 152, 153–54, 162, 164; as interpretive tool, 79–80; and the male auteur, 95; male leads, characterization of, 77–78, 101–4, 135–36, 142, 272n17; and sexual identities, 99–100, 103–4, 272n23. See also sexuality
generational conflict: Bollywood film themes, 156; Bollywood/Hollywood, 162–63; Double Happiness, 233, 235; Léolo, 62; mother-daughter issues, 79; and sexual orientation, 102
generational continuum, 192–93
Genie Awards: Double Happiness, 233; Exotica, 120, 273n21; Heart of the World, The, 172; Le Confessionnal, 105; Maelström, 91; Saddest Music in the World, The, 172, 177; The Sweet Hereafter, 120
genres, concepts of, 3
Gill, Peter, 248
Gina, 33
Gittings, Christopher: Hollywood, power of representation, 117; on Rude, 146, 147–48
glamorization of the nondescript, 173, 278n17
globalization, 76; and corporate culture, 202–4, 207–8, 280n8; and transnationality, 273–74n24
Godson, Tobias, 215
Goin’ Down the Road, 12, 138
Goyette, Patrick, 105, 106
Greenwood, Bruce, 123
Grenier, Louis, 76
Grierson, John, 5
Groen, Rick, 190, 209
Group of Seven, 6, 11
Gruben, Patricia, 209, 212
Guess, Gillian, 248
Hall, Stuart, 164
Happy Days, 203
Harel, Simon: anglophone/allophone realities of Montréal, 38, 40; space of potentiality, 39, 268n24
Harkema, Greg, 234
Heaven on Earth, 79
Hegyes, Stephen, 242
Hennebelle, Guy, 43
Hiroshima Mon Amour, 162
historical proximity: and globalization, 76
historical realism: and biblical cinema, 28–29, 31–32, 267n4
historical revisionism: in Le Confessional, 114; postmodern deconstruction of the past, 116, 273n12
Hitchcock, Alfred, 114: I Confess, 104–5, 107, 116, 118, 119
Hogikyan, Nellie, 132–33
Holden, Stephen: on Maelström, 93; on Rude, 153
Hollywood: American populism, 212; otherness of, 119–20, 133; as rootless cosmopolitanism, 107
Hollywood film: as hegemonic, 163; male viewpoint in, 80; and narrative cinema, 14; visuality of, 19–20
Hollywood North (Gasher), 252–53
homophobia, 102, 152
homosexuality. See gender; sexuality
“hood film” genre, 145, 146
human condition, perception of, 67
Hutton, Pamela, 24–25
hybridity: Canadian postcolonial, 158; in cultural expression, 142–43; duality of diasporic identity, 155–56, 163, 234–35, 237, 239–40, 282n19; as pseudo-unity, 249; and transnationality, 239, 283n31
I Confess (Hitchcock), 104, 105, 119: Catholic approval of script, 107, 116; impact on Québec, 118
identity politics, 154
Image and Identity (Elder), 25
immigrant experience, interest in belonging, 143, 156–57
immigration/emigration, as allegory of Canadian identity, 180, 181
Incendies, 91, 93
Indo-Canadian community, duality of diasporic identity, 155–56
intentionality, and agency, 117–18
interdisciplinary approach to Canadian cinema, 3–5
Ishiguro, Kazuo, 173, 177
I’ve Heard the Mermaids Singing, 13
Ivison, Douglas, Downtown Canada: Writing Canadian Cities, 7
James, David, 263
Jameson, Frederic, 28, 265n11
Jesus Christ Superstar, 32
Jésus de Montréal, 34–35, 78, 268n14: authorship, 27, 28–29, 270n16; comparisons/contrasts to Léolo, 52–53, 54, 65, 68–69, 73; female leads, characterization of, 78; Montréal/Jerusalem equation, 31, 37, 38, 43–44, 68, 78, 268n10; orality, 42; religious/secular comparisons, 45–46; role of religion in Québec, 48–49; spatiality of, 17
Jewison, Norman, Jesus Christ Superstar, 32
Johnson, Clark, 149
Joy Luck Club, The, 234, 282n15
Jung, Carl, 54
Jungian archetypes: *anima*, 98; *Léolo*, 52, 54, 62, 71–72, 75; *Maelström*, 92, 93, 94, 96–98; *Mother*, 184; water, 57, 66, 71–72, 195

Jutra, Claude, *Mon oncle Antoine*, 12–13, 33, 37

Jutra Awards, *Maelström*, 91

juvenile confession, 61

Keyhole, 278n28

Khanjian, Arsinée, 123

Khanna, Rahul, 160

Kingwell, Mark, 222: *Concrete Reveries*, 257; influence of city on human consciousness, 257; “post-apocalyptic” suburbia, 220; role of cities, 59

Kirshner, Mia, 123

Kissed, 248, 281–82n9

*Kitchen Party*, 203–4

Koteas, Elias, 123


Kunstler, James Howard, 222

Lacey, Liam, 178

*La femme de l’hôtel*, 84

Lane, Anthony, 173

language: anglophone/allophone realities of Montréal, 38, 40, 47–48, 81; and authorship, 27; body language, 90; communication barriers, 87, 90; Esperanto, 81; as expression of class identity, 149; as form of imprisonment, 90; of middle class, 227–28; plurivocality of diasporic expression, 142–43, 161; quasi-poetic rapping, 153; re-naming in immigrant experience, 156–57; role in defining culture, 238; and sexual orientation, 102

La Rochelle, Réal, 34

*Last Wedding*, 227: contrast between image and reality, 245–461; Freudian constructs, 246; Lotusland migrant generation, 242–43, 244; low-budget approach, 244; specificity of place, 244–45

LaTourelle, Rodney, psychogeography, 190–91


Leach, Jim: on Arcand films, 48; film as multifaceted storytelling, 12; influence of Michel Tremblay on Lepage, 116–17; ingrained pessimism, 40; nationalist-realist project, 6

*Le Confeessional*, 104–20: autobiographical elements, 15; biblical allusions, 111, 114–15; bi-historical urbanity of, 119; as Cain and Abel parable, 111, 114; cinematography, 109, 273n7; class overtones, 115–16; comparisons to *Exotica*, 105–6, 122, 123, 126–27, 128–29, 130, 131–32, 132–36; gay life, and traditional morality, 102–3; and *I Confess*, 104–5, 109, 110; impact on Québec, 118; intentionality, and agency, 117–18; orality, 135; orphanhood, 117; sexuality, 128–29; sexual orientation, 100, 101, 102–3; spatiality of, 119, 135

Le déclin de l’empire américain, 13, 28, 30, 33, 34–35, 34, 267n7, 268n14, 271n3–4

Leduc, Jacques, *Montréal vu par...*, 271n2

Lee, Ang, 272n17

Lee, Spike, 146, 157

Lefebvre, Henri, 98; *The Production of Space*, 16; on spatiality, 18

Index

Maelström, 94; creation myth, 59–60; diary as device, 62–65, 78; director’s gaze, 51–52; dream imagery, 53, 54–55, 57, 62, 65–66, 68; as expression of garrison mentality, 10; family, archetypal constructions of, 64; family values, 69; Freudian constructs, 52, 60, 62, 71–72, 75; love, kinds of, 61, 270n12; metaphorical imagery, 54–55; music, use of, 56–57, 67; objective/subjective dichotomy, 56, 269n5; orality, 56–57, 67, 74, 77; Québec as statement of failure, 59; religious imagery, 49, 53, 61, 62, 68–69; sexuality, 65–66, 69, 75, 77–78; spatiality, 74–75; urban existence as battleground, 55; visibility, 60–61, 74; water, as archetype, 57, 66, 71–72, 73, 269n7; Word/Worm Tamer as father figure, 63–64, 270n13, 270n15

Lepage, Robert: autobiographical elements, 15, 106–8, 119, 134; awards, 105; cinema as Trojan horse, 107–8; comparison to Maddin, 168, 169; interior scenes, as urban space, 110–11; Le Confessionnal, 15, 100, 101, 102–3, 104–20; postmodern deconstruction of the past, 116, 273n12; use of flashbacks, 168

lesbianism. See gender; sexuality

Les invasions barbares, 28, 34–35, 39, 40, 48, 268n14

l’espace conçu (conceptualized space), 16

l’espace perçu (spatial practice), 16

l’espace vécu (representational space), 16

Let Sleeping Girls Lie (Desperanto), 81–84, 271n3–4

Lévesque, René, 33

Levitin, Jacqueline, 157, 240

Lewis, Sharon M., 152

Lie with Me, 141

Loach, Ken, 118

loneliness, as symbol of urban life, 66

Longfellow, Brenda: on Maelström, 92–93, 94; metropolitan dystopias, 204, 206–7

Long Life, Happiness and Prosperity, 281n1

Love Down, 141

Love Crimes of Gillian Guess, The, 284n52: conflicting genres and styles of, 249, 251; as feminist/anti-feminist, 250; media, and celebrity, 227, 247, 248–52; stereotypes, 249, 252

Lynch, David, 118

MacInnis, Craig, 203

MacKenzie, Scott, 72, 107, 110

MacLennan, Hugh, 40

Maddin, Guy, 165–66, 229, 244: Archangel, 172; archaeological methodology of, 174–75, 191, 197–98; autobiographical elements, 15, 184, 186–87, 190, 196, 197, 279n46; awards, 172, 177, 184; black-and-white colour scheme, 179; blending of regional and international, 171; Brand upon the Brain, 172, 197; Canadian identity, 182, 187, 190; Careful, 172; cinematic reimagining, 167–68, 170–71; city as dreamscape, 173–74, 187; collaboration with George Toles, 173, 177, 179, 279n14; comparison to Lepage, 168, 169; Cowards Bend the Knee, 172, 197; “Death in Winnipeg” essay, 177; differential cinema, 174–75; docu-fantasy genre, 184, 198–99, 279n39; father figure, 197; filmwork as therapy, 191; Freudian constructs, 173, 179, 181, 184, 193–94, 197; and Gary Burns, 198–99; Jungian archetypes, 184, 195; Keyhole, 279n28; “Me Trilogy,” 172; mythic elements of, 185; My Winnipeg (book), 186; My Winnipeg (film), 15, 167, 172, 183, 184–96; past as generational continuum, 192–93; past as living artifact, 186–87; pseudo-documentary urban genre, 171, 277n9; as pseudoscientist, 175–76; psychotherapy as form of...
civic therapy, 195; on relationship to Winnipeg, 172; retrograde colouring, use of, 182–83; Saddest Music in the World, The, 17, 167, 169, 172, 176–84; sense of play, 198; short films, 172; snow noire style, 192; surrealistic elements, 190; Tales from the Gimli Hospital, 172; Twilight of the Ice Nymphs, 172; urban imaginary of, 169–70, 175–76, 178, 202, 277n6; use of flashbacks, 168; visual innovation, 170–71

Maelström, 76, 78, 91–99, 202: alienation, and Otherness, 92–93; comparisons to Léolo, 94; comparisons to Rispondetemi, 93; lighting, 94; natural world vs. urban, 94; talking fish as narrator, 93, 96, 98; visuality, 99

magic realism: Léolo, 53–54, 60–61, 74, 271n27; Rude, 163

Makeda, Silvera, 144

male leads, characterization of, 77–78, 101–4, 135–36, 142, 272n17

mallism, and suburban alienation, 204–5, 207–8, 214–15

Marcotte, Gilles, 37, 268n20

marginalization, of nonwhite minorities, 138–39

Marshall, Bill: on Jésus de Montréal, 35–36, 43; on Montréal, 72–73; on postmodernism, 44; on Québec cinema, 27–28; Quebec National Cinema, 35–36, 72; Quiet Revolution, historical context of, 104–5

Martin, James, 209

Masuala, 138, 139, 154–55, 156, 236

masculinity: emasculation by poverty, 14; gay culture, 101–2; heterosexual male gaze, 52; Le Confessional, 114; male gaze of Jésus de Montréal, 46; as male saviour, 97, 98; myth of male heroism, 217–18; patriarchal authority, 60, 63, 66, 77; postcolonial masculinity, 164; racialized masculinity, 146; streams of in Québec cinema, 27–28; troubled masculinity, 109

Massood, Paula, 145

McBride, Jason, 169

McCullough, John, on Rude, 145, 146–47

McDonald, Bruce: Hard Core Logo, 248; Love Crimes of Gillian Guess, The, 227, 232, 247–53, 284n52; outsider’s view of Vancouver, 232, 247; Picture Claire, 281n9; Tracey Fragments, The, 281n9

McKellar, Don, 277n9: in Cooking with Stella, 159; in Exotica, 106, 123; in waydowntown, 208, 215

McKinney, Mark, 179

McLuhan, Marshall, 18, 20

McMillan, Ross, 180

Medeiros, Maria de, 180

Mehta, Deepa: awards and nominations, 157; comparison to Egoyan, 163; reception of North American films, 155, 276n34; transnationality of, 121, 126, 139, 157, 233, 239, 273–74n24


Mehta, Dilip, 159

melodrama genre, 170–71, 172, 177

memory, 185: and forgetting, 179, 183–84, 191; stimulation of, 138; and trauma, 190

Menace II Society, 145, 146

metareferentiality, 255

Metropolis, 219

minority gaze, postcolonial urban imagery, 139–40

Mob Princess, 281n1

mockumentary films, 199: Hard Core Logo, 248; Radiant City, 203

modernism vs. postmodernism, 265–66n11

Mon enfance à Montréal, 43

Monk, Katherine, 248: faux documentary genre, 221–22; Weird Sex and Snowshoes, 146, 187

Mon oncle Antoine, 12–13, 33, 37
Monsoon Wedding, 159

Montréal: anglophone/allophone realities of, 38, 40, 47–48, 81; as archetypal source of Québécois identity, 37, 268n20; as City of Mary, 35–40; conformity and tradition in, 75–76; female auteur perspective, 78–79; hybridity as urban norm, 158–59; Lauzon/Arcand comparisons, 49; Mont Royal as symbol of rural, 34, 40; multiculturalism of vs. Toronto diasporism, 73; as Other, 36–38; parallels to Jerusalem, 31, 37, 38, 43–44, 68, 78, 268n10; as progressive identity, 72–73; as site of negativity, 58–59; urban space of, 202

Montréal, cinematic representations: The Apprenticeship of Duddy Kravitz, 39; Desperanto, 81–84, 271n3, 271n4; Jésus de Montréal, 27, 34, 35–40, 41–42, 44–49; Le déclin de l’empire américain, 34, 271n3–4; Léolo, 51–54, 55, 58–59; Les invasions barbares, 34; Maelström, 76, 91–99, 202; Montréal vu par..., 80–81, 271n2; Rispondetemi, 84, 85–87

Montréal Film Festival, Maelström, 91

Montréal vu par..., 80–81, 271n2

Moore, Michael, Roger and Me, 187

Mulvey, Laura, 267n22

My Winnipeg, 167, 172, 192–96: Aboriginal Happyland, 195; autobiographical elements, 15; as cross-genre film, 187, 279n51; as docu-fantasy, 184, 278n39; hockey as religious rite, 194, 198; “LedgeMan,” 193, 196; life narration of, 191; memory, and forgetting, 183–84; memory, and lost childhood, 186, 279n46; model for, 185, 278n43; Mother as archetype, 184–85, 278n42; sexual innuendo, 193, 194–95

Naficy, Hamid, 121–22, 283n31

Nair, Mira, Monsoon Wedding, 159

narrative cinema: as director-driven, 14, 230–32, 263–64, 284n10; Goin’ Down the Road, 12; vs. Hollywood film, 14; mimetic mode of storytelling, 22; Mon oncle Antoine, 12–13, 33; Nobody Waved Goodbye, 12

National Film Board (NFB): Arcand at, 29, 32–33; cinéma direct documentary, 32–33; as co-producers Radiant City, 220; and national identity, 5–7, 265n4, 265–66n11

national identity, 3, 6–7; as biographical/historical mix, 190; city-state perspective, 7–8; Eurocentric whiteness of, 5; expression of in NFB documentaries, 5–7, 265n4; garrison mentality, 9–12, 266n13; heterogeneity, and identity, 25; immigration/emigration as allegory of, 180, 181; and postmodern urban imaginary, 8–9, 265–66n11; postnationalist vision of, 8–9; Québec nationalism, 8, 28; rural myth of, 4–5, 25–26; and transnationality, 158–59; and the urban self, 25–26

nationalist-realistic project, 6, 263, 264: and postmodern urban imagery, 169–70; and psychogeography, 190–91; and South Asian Canadian urbanity, 165; and urbanism, 25–26

nationality: and authorship, 27; and ethnicity, 134–35

neorealist urbanity, 242

Nepveu, Pierre, 37, 268n20

New, W.H., 7

Nicholls-King, Melanie, 152

Nobody Waved Goodbye, 12

“no touch” rule, 127–28

Office national du film Canada (ONF), 32–33, 91

Oh, Sandra, 233, 235–36

O’Neil, Peter, 187, 190

O’Neill, Edward, 234

On est au coton, 33
orality: Bollywood/Hollywood, 161; as cinematic element, 15, 21–22; Double Happiness, 241; Exotica, 135; experience of sound, 21–22; Jésus de Montréal, 42, 46; Le Confessionnal, 135; Léolo, 56–57, 67, 74, 77; music, use of, 46, 56–57, 67, 74; Rude, 141–42, 153; soundscapes, and audience perception, 21–22; waydowntown, 218

the Other, and Otherness: of archaic film styles, 170–71; corporate Other, 208; detachment, and post-exilic imaginary, 132–33; ethnicity, and sexual orientation, 103, 106; ethnic truth, and diasporic identity, 126, 274n33; in Exotica, 121–22; of foreign geographies, 114; garrison mentality, and urban consciousness, 11–12, 18, 266n14; of Hollywood, 119–20; in Léolo, 73; of Montréal, 36–38; and multicultural national identity, 121; nontransparency of otherness, 127; Orientalized Other, 235; of the past, 168–69; power relations, and subordination, 147–48; recognition of in postmodern cinema, 134; white ethnic as symbol of, 93

Owen, Don, Nobody Waved Goodbye, 12

Pacific New Wave cinema, 234, 242, 245

Papineau, François, 105

Parker, Molly, 245

Parry, Malcolm, 244

Parti Québécois, 29

Pask, Kevin, 46, 111

Paskievich, John, Unspeakable, 277n6

Pathak, Dina, 160

patriarchal authority: Exotica, 130–31: feminist rejection of, 79; Léolo, 60, 63, 66, 77; of religion, 86; in Rispontedemi, 85–86, 87

Peranson, Mark, 202, 242

perception, postmodern modes of, 174–75 persona, 122, 274n29

Petrowski, André, 73, 270n13

Petty, Sheila, 143, 153

Pevere, Geoff: on diasporic urban reality, 160; on Guy Maddin, 173; on Last Wedding, 243; on Radiant City, 220

phobic spaces, 240–41, 283n36

Pike, Burton, 15

place, and national identity, 5–7

Planet of Junior Brown, The, 141

plurivocality of diasporic expression, 142–43

Politics of the Visible in Asian North American Narratives, The (Ty), 235

Polley, Sarah, 123

Polytechnique, 91

Pool, Léa, 78, 136: as auteur filmmaker, 84–85; Anne Trister, 84, 272n23; Blue Butterfly, The, 85; La femme de l’hôtel, 84; Montréal vu par... 80, 84, 271n2; Rispontedemi, 84, 85–87; Set Me Free, 272n23; Strass Café, 84, 272n23; urban space as “non-spaces”, 87

populism, 212–13

Pospišil, Tomáš, on identity, 233, 236, 237

postmodern cinema, 265–66n11: as ideological construct, 255–56; language of counter-hegemonic resistances, 255; Love Crimes of Gillian Guess, The, 252; metareferentiality, 255; modes of perception, 174–75; and postcolonial sensibility, 145; privileging of diversity, 44

potentiality, and diasporic identity, 39, 268n24

power relations, and subordination, 147–48, 165

Production of Space, The (Lefebvre), 16

psychogeography, 190–91, 197–98

Puri, Om, 156

Québécois: as Catholic Christian settler society, 27, 30–31, 117; decline of Catholicism, 42–44; Duplessis era, 114, 116; francophone identity, 72–73; Montréal as Other, 36–38; nationalism, 8, 28, 32–33, 46–47, 62; Parti Québécois, 29, 33; Québécois...
identity, 107; Quiet Revolution, 29, 31, 35, 62, 104–5, 267n5; sovereigntist movement, 33, 46–47
Québec cinema: box office revenues, 13–14, 266n18; feature films, rebirth of, 33; and French-Canadian cinema, 43; funding of, 262; internationalization of, 30, 267n7; Jésus de Montréal, 17, 27–28, 29, 30, 39, 41–42, 44–49; Le déclin de l’empire américain, 13, 28, 30, 267n7; Les invasions barbares, 28, 34–35, 39, 48, 268n14; Mon enfance à Montréal, 43; Mon oncle Antoine, 12–13, 33, 37; streams within, 27–28
Québec City, cinematic representations: I Confess, 104, 105, 117; Le Confessionnal, 101, 104, 119, 135; and Québécois identity, 107, 111
Quebec National Cinema (Marshall), 35–36, 72
queer cinema, 136
queer theory, and gay characterizations, 102–4
Quiet Revolution, 29, 31, 35, 62, 104–5, 267n5
race: and alienation, 157; Chinese immigration, 236, 282–83n25; of Eurocentric national identity, 5; sense of criminalization, 144–45, 256; systemic racism, 141, 142, 143
Radiant City, 203: faux documentary genre, 219; suburbia as dystopia, 222–25, 226–27; talking-heads commentaries, 222, 225; theme of fakeness, 221; and “Ville Radieuse,” 221; war metaphor, 225
Rastafarian movement, 147, 148, 153
Ratner, Benjamin, 245
Ray, Lisa, 160, 161
redeemer theme, 217–18, 281n28
reductionism, 260–61 Réjeanne Padovani, 33
religion, and religious imagery: and authorship, 27; biblical cinema, 28–29, 31–32, 267n4; in dream imagery, 66–67; faith, loss/finding of, 37–38; Léolo, 49, 53, 61, 62, 68–69; patriarchal authority of, 86; and sexual orientation, 102
representational space (l’espace vécu), 16
retro film style, 168, 277n2
Rhombus Films, 177
Richler, Mordecai, 40; The Apprenticeship of Duddy Kravitz, 39
Ricoeur, Paul, 135
Rispondetemi: comparisons to Desperanto, 86, 87, 90–91; comparisons to Maelström, 93; separation and distance, 86–87; visibility, 99
Roger and Me, 187
romantic comedy, male/female stereotypes, 162
Romero, George, 118
Rossellini, Isabella, 172, 177, 180, 278n28
Rozema, Patricia, 136, 277n9: Desperanto (Let Sleeping Girls Lie), 81–84, 248, 271n3–4; I’ve Heard the Mermaids Singing, 13, 80; Montréal vu par..., 80–81, 271n2
Rude, 136, 138, 165: cinematicographic method, 149; class divisions, 149, 153–54; Cock the Hammer subtitle, 148; music, use of, 146, 148–49; orality, 141–42, 153; postcolonial references, and street humour, 147; Rastafarian movement, 147, 148, 153; religious imagery, 147, 153; resurrection theme, 147; spatiality, 152; street-talk language, 149; territoriality, 163–64; urbanity of Toronto, 23, 202
rural myth: and documentary tradition of NFB, 5–7; and national identity, 4–5
rural/urban dualism, 16, 17–18, 30, 34–35, 40, 73–74
Ruttmann, Walter, Berlin: Symphony of a Great City, 185, 278n43
Saddest Music in the World, The, 167, 169, 179–84: critical reviews, 173; drowning theme, 178; Freudian constructs, 173, 179, 181, 184; Genie
Awards, 172; memory, and forgetting, 179; sibling rivalry, 181, 197; sleepwalker figure, 182–83; spatiality of, 17; Sundance Film Festival, 176–77

*Sam and Me*, 138, 139, 154, 156–58, 159, 165, 236

*Sammy and Rose Get Laid*, 157

Savage, Ann, 184

Schaefer, Glen, 245

Schechtman, Marya, 261

Scholte, Tom, 243

science fiction urbanity, trope of, 219

secularism, moral crisis of, 39–40

self-identity, and the psyche, 122, 274n29

settler society: garrison mentality, dualism of, 10, 266n14; national identity, and the rural myth, 5, 6–7

*The Seventh Seal*, 187

sexuality: and adoptive identities, 108; as feminist/anti-feminist, 250; gay life, and traditional morality, 102–3; gay otherness, 133; hetero-male fantasies, 53–54, 65–66, 75; heterosexual male gaze, 52, 77; postcolonial masculinity, 164; same-sex relationships, 84, 85, 90, 272n17; sexual games, and libertine attitudes, 84; sexual orientation, 62, 100, 102–4; troubled masculinity, 109; urban diversity of lifestyles, 100

Shebib, Don, *Goin’ Down the Road*, 12

Shelley, Stephen, 149

*She’s Gotta Have It*, 146

Shiel, Mark, 3

short films: *Desperanto* (*Let Sleeping Girls Lie*), 81–84, 271n3; *Montréal vu par...*, 80–81, 271n2; *Rispondetemi*, 84, 85–87

Shum, Mina, 78, 244: and Asian diasporic identity of Vancouver, 231; autobiographical elements, 235, 236; awards, 233; as “indie” director, 234, 236, 282n14; on linimality, 238–39; as transnational filmmaker, 233

Shum, Mina: *Double Happiness*, 227, 229, 233–41, 252; *Drive, She Said*, 235, 281n1; *Long Life, Happiness and Prosperity*, 281n1; *Mob Princess*, 281n1

sibling rivalry, 181, 197

Siegel, Allan, 18

silent cinema: melodramatic structures, 170–71; reimagining of by Maddin, 167–68, 176

*Slacker*, 203

*Slumdog Millionaire*, 159

social media, 8–9

social networking websites, as new digital cinema, 256

sociology of urban life, 24

Solyko, Jeff, 277n2

Sooknanan, Renuka, 143

soundscapes, and audience perception, 21–22

South Asian community: heteronormativity of, 164; *Sam and Me*, 154

Spanner, David, 244

spatiality: as cinematic element, 15, 16–18; claustrophobic character of interior shots, 119; *Double Happiness*, 240–41; *Exotica*, 135; *Le Confessional*, 119, 135; *Rude*, 152; self-identity, and the psyche, 74–75; *waydowntown*, 218

spatial practice (*l’espace perçu*), 16

*Speaking Parts*, 134

split-screen technique, 213

Stam, Robert, 255, 256

Stone, Jay, 190, 209

Stopkewich, Lynne, 234, 248, 281–82n9

*Strass Café*, 84, 272n23

Straw, Will, 171, 173, 263

suburban alienation: and global corporate culture, 202–4, 207–8; and mallism, 204–5

*Suburbanators, The*, 203

suicide, 196

surrealism, 190, 209, 280n19

Sweeney, Bruce: awards, 242, 244; *Dick Knot Show, The*, 241; *Dirty*, 243, 281n8; *Excited*, 281n8; *Last Wedding*, 227, 232, 241–47; *Live Bait*, 241, 242, 281n8; Toronto New Wave, 234
Tales from the Gimli Hospital, 172
technology, and urban life, 24
Telefilm Canada, 13, 14, 157, 230, 262
television, integration with film, 20
territoriality, 163–64
Theory of Urbanity, A (Zijderveld), 21
Toles, George: collaboration with Guy
Maddin, 173, 177, 179, 277n14; on
Léolo, 70, 76, 270n12
Toronto: Caribbean diaspora in, 137–38,
143–44, 275n13; connection between
visible minorities and white society,
157; diasporic character of, 137–38,
153–54, 276n32; diasporic film
tradition, 138–40; diasporism vs.
vs. Montréal multiculturalism, 73;
hybridity as urban norm, 158–59;
postcolonial urban imagery, 139–40;
trace, Derridean concept of, 174–75
transnationality: vs. ethnicity, 120–21, 239,
273–74n24, 283n31; narrative source
of transnational filmmakers, 157; and
postcolonial identity, 158–59; in the
urban reality, 5
Tremblay, Michel, 116–17
truth, collective narratives of, 56, 269n5
Tschofen, Monique, 104, 118
Turpin, André, 92
Twilight of the Ice Nymphs, 172
Ty, Eleanor: performativity, and ethnic
identity, 239; Politics of the Visible
in Asian North American Narratives,
The, 235
Un 32 août sur terre, 91, 92
un-screening, 20–21
urban alienation: Exotica, 108–9, 123–24;
and global corporate culture, 92–93,
202–4, 207–8, 280n8; I’ve Heard the
Mermaids Singing, 13; Le déclin de
l’empire américain, 13
urban cinema: factors influencing, 8–9;
and fiction of urban uniformity,
12; insider/outsider paradigm of
garrison mentality, 10–12
urban experience: auteurist projection
of city “as itself,” 169, 277n6; as
biographical/historical mix, 190;
city as comic-book fantasy, 212,
213–14, 216; Freudian constructs, 52;
mallism, and suburban alienation,
204–5, 207–8, 214–15; national
identity, and the rural myth, 4–5;
paramedics as salvatory figures, 81,
85–86, 87, 271n5; rigidity of, 96, 97;
role of urban influences on filmmaker
and audience, 3; suburban alienation,
202–5; tenement as metaphor, 52;
uniformity of, 7, 12, 265n10
urban imaginary: cinematic urbanity,
factors in, 262–64; city as
dreamscape, 173–74, 187; as
collection of alternative narratives,
12; cultural grammar of, 258–62; of
diasporic experience, 140; garrison
mentality, 9–12, 266n13; hybridity
as urban norm, 158–59; iconic
representations of cities, 256–57;
iconography of, 160–61; interiority vs.
urbanity, 162; in Maddin’s Winnipeg,
169–70, 277n6; multiple experiences
of city, 258; and postmodern
national identity, 8–9, 265–66n11;
as postnational space, 25; rural life
as fantasy, 60; transnationality,
and postcolonial identity, 158–59; 
Vancouver, 231
urban insecurity, 9–12, 266n13
urbanism, of Jésus de Montréal, 44–49
urbanity: cinematic urbanity, factors in, 
262–64; described, 23–24; neorealist 
urbanity, 242; of Prairie cities, 
165–66
urban space: Americanized corporate 
values, 202–3; built environment, 
and urban experience, 3; in 
Desperanto (Let Sleeping Girls Lie), 
84; as dialectical construct, 18; vs. 
dream world, 70, 71; and emptiness, 
17; as expression of garrison 
mentality, 10–12, 18; gendered 
nature of, 87; ghetto characterization 
of, 145, 146; of interior scenes, 
110–11; marginalization of in NFB 
documentaries, 7–8; as “non-spaces,” 
87; “planned” community, 221; vs. 
rural space, 16, 17–18; rural/urban 
dualism, 30, 34–35, 40
Urban World Film Festival, The Planet of 
Junior Brown, 141
Vancouver, 78: Chinese immigration 
and settlement, 230, 281n2; dual 
attraction of, 242; as female psyche, 
252; garrison mentality of, 246–47; 
hybridity as urban norm, 158–59; 
as multiracial, multicultural city, 
229–30
Vancouver, cinematic representations: 
Double Happiness, 227, 240; Last 
Wedding, 227, 232, 242, 244–45, 
246–47; Love Crimes of Gillian Guess, 
The, 227, 232; role in Canadian urban 
imaginary, 231; as transnationalized 
American alter ego, 231
Variety, on Bollywood/Hollywood, 159
Vassanji, M.G., 158
Venice Film Festival, Monsoon Wedding, 
159
Villeneuve, Denis: alienation, and 
Otherness, 93; awards and 
nominations, 91; comparisons 
to Arcand, 92, 98; comparisons 
to Lauzon, 92, 98; female leads, 
characterization of, 91, 94–95; 
Incendies, 91, 93; Maelström, 76, 
78, 91–99, 202; Office national du 
film Canada (ONF), 91; on water 
symbolism, 96; Politechnique, 91; Un 
32 août sur terre, 91, 92
Virag, Karen, 204
Virgo, Clement, 154: awards, 141; Lie with 
Me, 141; Love Come Down, 141; The 
Planet of Junior Brown, 141; Poor 
Boy’s Game, 141; Rude, 23, 136, 138, 
141–54, 165, 202
visuality: Bollywood/Hollywood, 161; as 
cinematic element, 15; described, 
18–21; Desperanto (Let Sleeping 
Girls Lie), 99; Double Happiness, 
240; language of the camera, 99; 
Léolo, 60–61, 76; Maelström, 99; 
Rispondetemi, 99; Rude, 152–53; 
waydowntown, 218–19
Waits, Tom, 74, 92
Wajda, Andrzej, 119
Walcott, Derek, 144
Walcott, Rinaldo, 141, 142
Wang, Wayne, The Joy Luck Club, 234, 
282n15
Water, 158–59
water: as archetype, 57, 71–72, 73, 92, 93, 
96–98, 195; as grounding metaphor, 
246; and solitariness, 66, 269n7
waydowntown: comic-book motif, 212, 213– 
14, 216, 226; corporate culture, 208– 
9, 212; glass metaphor, 214, 216; as 
landscape of postmodern urbanism, 
202; mallism, and suburban 
alienation, 204–5, 207–8; orality, 218; 
Plus-15 walkway, 202, 205–6, 208, 
214–15; redeemer theme, 217–18, 
281n28; spatiality, 218; split-screen 
technique, 213; theme of fakeness, 
221; as transnational/transborder
film, 234; verticality, 218–19; visuality, 218–19

*Ways of Seeing* (Berger), 138
*Weird Sex and Snowshoes* (Monk), 146, 187
Wenders, Wim, 118
Wershler, Darren, 174–75
Wheeler, Anne, 234; *Loyalties*, 79
*Who’s Your City?* (Florida), 257–58
Wierzbicka, Anna, 259
Wilson, Emma, 125

Winnipeg: Aboriginal culture in, 194, 279n62; Eaton’s, 194, 197, 279n63; Euro-Canadian ethnicity, 165;
General Strike, 193, 197; link between class and ethnicity in identity of, 181; Louis Riel, 196, 197, 279n66; Métis heritage, 196–97, 279n66; spatial representations of, 17, 202


Wint, Maurice Dean, 149
Wollen, Peter, *Signs and Meaning in the Cinema*, 14
Woloski, Jason, 175
woman-to-woman relationships, and male bonding trope, 79
Woods, Lysandra, 154–55

YouTube videos, 256, 278n17

Zijderveld, Anton, 24; *A Theory of Urbanity*, 21