



## CONTENTS

### THE FIVE SENSES OF CANADIAN CINEMA

Edited by  
Tomáš POSPÍŠIL

Tomáš POSPÍŠIL: The Five Senses of Canadian Cinema: Introduction . . . . . 5

#### **Part One: Bodies, Landscapes, Representations**

Dan BROWNE: Objects of Vision: The Polymorphic Cinema of Michael Snow . . . . . 17  
Samantha WILSON: *Sirmilik*, Geographical Experience, and the Question of Landscape . . . . . 37  
Darrell VARGA: On True Meaning(s) and the Impossibility of Documentary in the Films  
of Jennifer Baichwal . . . . . 55  
Nathan CLARKSON: Aura, Aurora and Aurality: The Narrative of Place in *Picture  
of Light* . . . . . 71

#### **Part Two: Permeable Boundaries, Places-In-Between**

Jim LEACH: In-Between States: Sarah Polley's *Take This Waltz* and Xavier Dolan's *Laurence  
Anyways* . . . . . 91  
José Rodríguez HERRERA: *Away from Her?* Sarah Polley's Screen adaptation of Alice  
Munro's "The Bear Came Over The Mountain" . . . . . 107  
André LOISELLE: Canadian Horror, American Bodies: Corporeal Obsession and Cultural  
Projection in *American Nightmare*, *American Psycho*, and *American Mary* . . . . . 123  
Marcel ARBEIT: When Seeing and Hearing Do Not Help: Communication Failures  
in Canadian Films . . . . . 137

