

Crash

Crash, this year's winner of the Academy Award for best picture, considers the ways we collide with each other.

The film follows a Mexican locksmith, a Persian storeowner, a television director and his wife, a rookie cop and his jaded partner, a well-to-do housewife and her District Attorney husband, two carjackers, and a variety of other characters, as they crash into each other over the course of 36 hours in Los Angeles.



Written and directed by Paul Haggis, the film is billed as an unflinching look at the complexities of racial tolerance in contemporary America.

Crash examines the heartache of disconnection and powerlessness. The characters in this film are all searching – be it for acceptance, safety, recognition, assistance, or love – amidst their busy lives and work, and against the backdrop of a cosmopolitan, multicultural city. The beauty of *Crash* is that it doesn't have to be set in L.A., this story could be told in Vancouver, or Johannesburg, or Dublin, or Paris. In our world of diffuse borders and global travel, its themes are universal.

"It's the sense of touch. In any real city, you walk, you know? You brush past people, people bump into you. In L.A., nobody touches you. We're always behind this metal and glass. I think we miss that touch so much, that we crash into each other, just so we can feel something."

What's so extraordinary about this film is the complexity of the characters. There's no "protagonist" to follow through the film, no good guy to count on to make things better. Instead, we see people as they really are, as they respond to their lives and the patterns that govern them. We see anger and grief and isolation and misunderstanding and heartbreaking situations. And we see love and compassion and life and laughter.

I cannot recommend *Crash* highly enough. This is a movie that makes you think about your own prejudices, about the way you want to be in the world and the community you want to help create. *Crash* will leave you breathless.

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By: Louise Kearney