Donne senza uomini; Women without Men:
Canadian Film and Video makers of Italian Heritage

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A dissertation submitted to the Faculty of Graduate Studies in
partial fulfillment of the requirements
for the degree
Doctor of Philosophy

Graduate Program in the School of Canadian Studies
Carleton University
Ottawa, Ontario

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Your file   Votre référence
ISBN: 978-0-494-52091-8
Our file   Notre référence
ISBN: 978-0-494-52091-8

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Canada

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Donne senza uomini; Women without Men:
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Abstract

This dissertation documents and analyzes the varied ways film works by Canadian women of Italian heritage contribute to discussions about the challenges that feminism, cultural representation and identity politics pose to us. Intersectionality as a feminist theory recognizes that inequality is often the result of numerous social and cultural categories of difference, such as ethnicity, gender, race, class, and sexual orientation et cetera, operating in an interrelated system of oppression that results in an "intersection" of multiple forms of discrimination and complex identities. Cultural studies, instead, provide the notion of hybridity that attempts to assess the double-ness of diasporic experience whereby the presence / absence (in this case of Italy) exists at the same time. Categories of difference for hybridity are never fixed, and though they do interconnect, they also often blur into third spaces that are always shifting. While this dissertation explores anti-Italian and gendered discrimination, it also goes beyond these to explore the double-ness of Italian diasporic experience and Italian Canadian women's space and identity.

Through a feminist intersectional approach, this study demonstrates that films by Italian Canadian women do not merely function as "films by Italians," "films by women," or "films by Canadians." Rather they are hybrid texts that interrogate and integrate **ethnicity, gender, and national space**. The hybridity of the films reflects the hybridity of the artists' identities. In today's globalized world, Canada continues to struggle with

questions of its own heritage of immigration inclusions and exclusions, both past and present. This research has tried to value and listen to a previously ignored, silenced, and marginalized group of Canadians. Italian Canadian women as creators of films and videos speak from and create distinct spaces where identity and culture mingle and mix in a sometimes playful yet potent choir of voices that are far from stereotypical. The imagination for both artist and spectator has become the staging ground for action and agency. Moving from exclusion to inclusion is an important step. Through the study of these film and video productions, new traces have been uncovered which illuminate further the evolving construction, negotiation, and contestation of identity and the continuing reinvention of the Canadian nation.

Acknowledgements

Per Mamma e Papa

For my parents

Amalia Gatto L'Orfano (1927 - 2005) *e* **Salvatore Antonio L'Orfano** (1914 - 2003)

In memory of those in my extended family and friends whose own earthly journeys ended mostly during the time of my own work on this Ph.D. For my special aunt and Godmother, **zia Iolanda Bertone** (1929-2007), **Rosa Bellusci** (1926-2002) *e* **Nicola Bellusci** (1913-2007), **Teresa Talia** (1940-1993) *e* **Giovanni Talia** (1934-2008), **Charles Caccia** (1930-2008), **Salvatore Spagnuolo** (1924-2008), **Tommaso Fata** (1930-2008), **Carmela Bascelli** (1941-2008), **Tony L'Orfano** (1960-2008), **Danny Cameron** (1924-2009), and **Tony Alloggia** (1952-2009). Your humble journeys will never be forgotten.

For all the **women** whose works were part of this dissertation study, without you and your creativity, my own work would have been fruitless. I pray you all continue making films and videos.

Dal cuore mille grazie / A special heartfelt thank you.....

For my dissertation committee: my supervisor and director **André Loiselle** who understood this project even when I got lost in all of the words. Grazie for your patience, your excellent guidance, and your very astute suggestions. This road would not have been as smooth if not for your leadership. For **Francesco Loriggio** whose cultural understanding, support, and help (especially in a tough spot) were invaluable and allowed me to continue on this journey. For **Sally Chivers** for your attention to detail and insightful comments that helped me tidy up many loose ends. Grazie especially for your private messages of encouragement.

For **Angela Carr** who was always so gracious with her words of wisdom and praise.

For **Mary Casaubon** and **Cathy Schmueck** who always went beyond their roles in the School of Canadian Studies, grazie! For **Lori Dearman** for helping with the final stages.

For all the fun and support from **my night school colleagues** at the Ottawa Carleton District School Board.

For my very good friend **Judy Price**, for your friendship, time, insights, and especially your spiritual support. Grazie, as well, for the excellent work copy editing this dissertation within a timeline that was not the most convenient for you or your family.

For my newest friends and colleagues, **Susan Phillips-Desroches** who shared and encouraged me on this particular Ph.D. journey and **Ariella Hostetter** who shares my enthusiasm for active participation in community work.

For **David Bellusci** whose own journey touched mine.

For my special cousin **Steve Bertone** who has always been so generous with his time but especially so when I was grieving the loss of my mother.

For **Josie Khoury** who was my angel in my time of need.

For my wonderful friends, near and far, who help to keep me grounded:
Isa Truglia, Julia Wong, Shelley Cameron, Joanne McGoldrick, Isabella Bassignana, Anneliese Schaunslund, and (my cousin) **Mimmo Violi.**

For my sisters **Maria, Natalina, Rosalba, and their families,** for making sure that with all our gatherings you try to keep our Italian traditions alive.

And finally for **Marsha Samis**, a former student and now a friend, whose own life journey continues to show me how strong the spirit really is.

For any errors or omissions found in this dissertation, they are mine alone.

Chapter 1:

Introduction: Framing and Narrating an Italian Canadian Woman's Cinema Space

Culture abhors simplification.
(Fanon 1963, 224)

As I write this dissertation my thoughts go back to the beginning of this research journey. My interest in this subject developed in 1997 from my own video work, specifically *Amalia*, a video about my mother, her garden, and a trip back to Italy. My wanting to find a "place, a home" for the video, both contextually and historically within Canada was the starting point. My own artwork had always been connected to my Italian culture and the pull and push of trying to somehow integrate this heritage while living in Canada. It was only after beginning my work on *Amalia* that I realized I had never watched a film by an Italian Canadian filmmaker, nor was I aware of the existence of any Italian Canadian stories. As I videotaped my mother telling me the story of her arrival in Canada for *Amalia*, I realized that I really did not know very much about Italian history in general, let alone Italian Canadian immigration history specifically. What I had seen repeated over and over were characters and stories constructed of mostly negative ethnic stereotypes created by an American film industry. This is what led me to ask whether Italian Canadian stories had ever been explored in ways that went beyond these ethnic stereotypes. Did Italian Canadian film or video makers even exist? The answers to some

of these questions were addressed in the Master's thesis, "Challenging Exclusion: Film, Video, Identity, Memory and the Italian Canadian Immigrant Experience" (2002a). Now, this present research builds from that project; it also brings me full circle to look more specifically at film and video works by Italian Canadian women. As an Italian Canadian woman working on my own video, *Amalia*, I am now connected with other Italian Canadian women and their projects. It is also from my mother's voice and her oral history that I continue to find sustenance for this ongoing research.

For the first time in Canada, "Challenging Exclusion" brought together and documented a body of films and videos, both by and about the Italian Canadian community and experience created over the past fifty post-World War II years. The work then probed what it means for Italian diasporic artists to be, act, and indeed to construct the meaning of the adjective "Canadian." It was the goal of "Challenging Exclusion" to develop an interdisciplinary and multifaceted discourse that would begin to bring some attention to this body of films and videos by Canadians of Italian heritage hitherto entirely ignored by critics and specialists. The methodology developed was used to critically analyse ethnic-minority representation, action and agency, which was framed against the background of a mainstream media dominated by the negative Italian stereotypes from Hollywood. As the mass media continues to disseminate one-dimensional stereotypical renditions of Italian culture, the actual work of the imagination as Arjun Appadurai (1996, 3) suggests is taking place in the margins of these sites. Far from being a means of escape, the imagination (for both artist and spectator) has the potential to become the staging ground for action and agency. The absence of intricate and contradictory identity constructions in the mainstream media, therefore, resounds

loudly. In the world of mainstream Canadian film and video production, Italian characters and stories that feature chaotic and complex pictures of identity, the pull and push of being Italian in Canada, are rarely seen. Paul Tana is the solitary exception whose films *Caffè Italia* (1985), *La Sarrasine* (1992) and *La Déroute* (1998) have received some mainstream attention especially in Quebec. The body of films and videos found in the margins explore a rich complexity of images and stories which are created from diverse and multiple perspectives. Instead of offering a chronicle of historical developments or a thematic link for what has been produced, "Challenging Exclusion" deployed a multifaceted methodology in order to construct narratives that helped frame, question, explore, and perhaps explain some of the heterogeneity within this varied and distinct production. Since that work began to bring to light the full complexity of identity, it will constitute the backdrop for the present analysis.

Within this varied production, the film works both by and on the Italian Canadian community were documented. These included the early documentary films at the NFB, the feature films by James Allodi, Jerry Ciccoritti, Derek Diorio, Carlo Liconti, and Paul Tana, et cetera, the experimental films by Roberto Ariganello, Anthony Cristiano, Steve Sanguedolce et cetera, and the involvement of Italian Canadians at CHIN, Telelatino (TLN) and CFMT (now OMNI 1&2) in Ethnic broadcasting on radio and television. (L'Orfano Appendix A: Film and Video Document in "Challenging Exclusion" 2002a, 290-394). Within this production the works by women were also singled out in the MA thesis and will now become the focus of this dissertation.

The focus on Italian Canadian filmmakers who are women is for the reason that as was noted in the MA research, Italian Canadian women filmmakers, unlike some of their

Italian Canadian and Italian American male counterparts, the women do not seem to suffer from the "Godfather paradox." (Marino 1998) This concept, coined by Jim Marino, suggests that while some Italian Americans have rejected and opposed the negative stereotype, others embrace it as a defining characteristic of their identities and some actively reproduce it. This was found to be the case with some Italian Canadian men working in film. This "Godfather paradox" will be elaborated more completely in chapter two. Italian Canadian women (perhaps because of their gendered experiences), do not seem to suffer from this paradox in their film works, hence the choice to explore their works more extensively. Italian Canadian women as creators of films and videos speak from and create distinct spaces where identity and culture mingle and mix in a sometimes playful yet potent choir of voices that undermine negative stereotypes and project more positive alternatives.

As will be noted here and in the conclusion of this dissertation, all of the varied genres of films and filmmakers documented in the MA still require further and future research on their own with the especially direct link of also exploring how Italian Canadian women are constructed by men. It is, therefore, not the purpose of this study to explore how Italian Canadian women are portrayed in mainstream film and media in general, or how they are represented by Italian Canadian male filmmakers. Future research projects on these other aspects will no doubt prove to be extremely valuable and will have to intersect with this dissertation, but, as will be seen more specifically in chapter three, one of the major goals here is to explore how Italian Canadian women represent women in their films. For example, the feature films of Carlo Liconti and Paul Tana, which do need more scholarly attention on their own, are also additionally relevant to this research

because both Liconti and Tana construct some very dynamic roles for Italian Canadian women in films such as Liconti's *Brown Bread Sandwiches* (1989) and Tana's *La Sarrasine* (1992) and *La Déroute* (1998). Additionally, Jerry Ciccoritti's television series, *Lives of the Saints* (2004), should also be explored for the roles of women it constructs, even if it might have perhaps had a more nuanced result in the hands of Tana. All of this will require future research.

Before going further it is important to acknowledge that filmmaking is an interdisciplinary art, and that one single person is not responsible for the making of an entire film. This dissertation will focus on the works that Italian Canadian women have produced mostly in their roles as directors of independent film and video projects which are, in turn mostly documentaries. With the exception of Sara Armenia who created the only dramatic short amongst these films with *My Father's Masks* (2006) to be discussed in chapter two and Patricia Fogliato and David Mortin, who respectively produced and directed their first feature *Black Widow* (2005), most Italian Canadian women have created documentaries, docu-dramas, as well as a few experimental films. These works, while no feature films exist, can still be situated and connected to developments in the larger Canadian film productions. Therefore, this dissertation takes as its premise that all filmmaking involves distinct productions -- whether in the form of documentaries, feature movies, experimental cinema, or animation -- but that no one specific type of production should be privileged. Often the major difference relates to the financial cost and resources needed for each, which can vary quite a bit from an independent short film to a documentary or feature.

This study will therefore primarily develop as a dialogue with the film texts; it will explore the diegesis of the films that it will discuss along with their subjectivities and absences. I use the term "dialogue" to indicate that the films speak to me, and this dissertation is my response to them. Future scholars who also engage these films and this material will continue the conversation and take it in the direction they will choose to follow. It is then not the purpose of this study to choose which way of seeing or interpreting is best, or to offer a value judgment, but rather to elucidate this body of work, helping to explain and disclose something about each and all of them. Additional information will be included at the end of this introductory chapter detailing a chapter breakdown.

My title is borrowed from both historian Robert Harney's 1993 essay "Men without Women: Italian Migrants in Canada, 1885-1930," and Mario Duliani's, 1945 book *La ville sans femmes*. Duliani's book is a personal account of his internment at Petawawa, with other Italian Canadians, who like himself were considered "enemy aliens." This event was developed into a documentary by Montreal filmmaker Nicola Zavaglia in 1997, titled *Barbed Wire and Mandolins*. Though both Harney and Duliani detail important historical and social realities that mainly focus on men, they also include the effect of the absence of women on the men which Zavaglia deals with more directly in his film. By using this title I hope to detail more specifically the film work being created by some Canadian women of Italian descent who are film and video makers and who, of course, also work with men.

As Christopher Gittings shows in *Canadian National Cinema* (2002), from the earliest films of colonization and white settlement to the present, cinema has always intersected

with ideas on the Canadian nation. The study of film in Canada, therefore, is both a window and a mirror that helps uncover the various tensions between those who are included and those who are excluded from the national imaginings. In addition, as Appadurai has suggested, migration and electronic media are two major markers of modern society whose interconnection does affect the imagination. (Appadurai 1996) In turn the ability of electronic media to both circulate and give access of film and video to a wider number of people globally is critical to the distribution of different images and ideas. Ultimately, studying films and videos helps to show who has had access to production resources such that they are able to determine and control who is represented and how, as well as who sees these works.

For these Italian Canadian women, the imagination for both artist and spectator has become the staging ground for action and agency. Moving from exclusion to inclusion is an important step. Through the study of their film and video productions new traces will be uncovered that show the continuing reinvention of the Canadian nation.

Thesis Statement

This dissertation will document and analyze the varied ways film works by Canadian women of Italian heritage contribute to discussions about the challenges that feminism, cultural representation, and identity politics pose to us. Intersectionality as a feminist theory recognizes that inequality is often the result of numerous social and cultural categories of difference, such as ethnicity, gender, race, class, and sexual orientation et cetera, operating in an interrelated system of oppression that results in an "intersection" of multiple forms of discrimination and complex identities. Cultural studies scholars,

instead, provide the notion of hybridity which attempts to assess the double-ness of diasporic experience whereby the presence / absence (in this case of Italy) exists at the same time. Categories of difference for hybridity are never fixed and though they do interconnect, they also often blur into third spaces that are constantly shifting. While this dissertation will explore anti-Italian and gendered discrimination it will also go beyond these to explore the double-ness of Italian diasporic experience and Italian Canadian women's space and identity.

Through a feminist intersectional approach, this study will therefore demonstrate that films by Italian Canadian women do not merely function as "films by Italians", "films by women", or "films by Canadians." Rather they are hybrid texts that interrogate and integrate **ethnicity, gender, and national space**. The hybridity of the films reflects the hybridity of the artists' identities. (Bhabha 1990; Hall 1991) In the present globalised world where the Canadian state is still struggling with questions of its own heritage of immigration inclusions and exclusions, both past and present, this research values and attempts to listen to a previously ignored, silenced, and marginalized group of Canadians. This helps to illuminate further the agency and evolving construction, negotiation and contestation of identity and nation building in Canada.

The main questions to be addressed

1. How do Italian Canadian women construct Canadian identity or Canadian identities? What can these representations tell us about broader Canadian experiences and identities? How do Italian Canadian immigrant experiences, women's gendered experiences, multiculturalism, (both symbolically and legislative), help contribute to this construction of identity?
2. How is the cinema by Italian Canadian women distinct from the broader cultural and feminist landscape?

3. What are the concerns of Italian Canadian women as shown through their films and videos? How do women represent and construct women through film and video?
4. From what can be seen of the film spaces and texts of this body of work, why did Italian Canadian women not get as caught up in reproducing negative stereotypes as the Italian Canadian men did? Do gendered experiences help explain this difference?

This research will contribute to the ongoing discussions on multiculturalism. It will contribute to current debates on identity and its usefulness and limits as a category of analysis and of politics. As the recently tabled *La Commission de consultation sur les pratiques d'accommodement reliées aux différences culturelles (CCPARDC); Report of the Bouchard-Taylor Commission on Reasonable Accommodation of Minorities* (2008) titled "Building a Future: A Time for Reconciliation" demonstrates, debates on identity, equity, power, and politics continue to be of the utmost importance. A brief look at the index to this Report contains language that is most telling: "Sources of the Accommodation Crisis; A Crisis of Perception; Anxiety over Identity; Interculturalism; Concerted Adjustment; Open Secularism; An Evolving Québec; Priority Recommendations." The commissioners' conclusions offered solutions for some of the ongoing challenges which diverse groups of people in Quebec share in order to help them live harmoniously together. Some of their thirty-seven recommendations have not been so easily embraced nor have they been considered reasonable. Instead, the Commission, which was begun as the result of controversy, has now led to even more controversy. However solutions and new understandings are being explored and issues of individual and group identity are being elaborated and encouraged. Though the Commission was dealing only with Quebec, its second recommendation clearly supports making visible and listening to the voices of minority groups, and in the case of this dissertation, applies

to this minority group of Italian Canadians. Visibility and nation building continues to be tied to cinematic representations:

- A2. the government encourages projects and initiatives that enable members of the ethnic minorities to make themselves more extensively seen and heard by the general public through radio or television programs, theme days, and so on.
(Bouchard et al 2008, 266)

Therefore, debates about identity, minorities, multiculturalism (or interculturalism in Quebec), and politics are necessary and ongoing and can result in new voices being heard if there is a willingness to listen.

In addition to issues of equity, this research will also contribute to numerous fields of study. The scholarly texts on Italian Canadian women in film and video, as denoted in the Critical Literature Review section, consist of many silences in the material that can be found in disciplines such as Italian Canadian studies, Film, Video / Cinema studies, Women's studies, Ethnic studies, Italian American studies, and Canadian studies. This absence also persists in recent mainstream texts such as *Canadian National Cinema* by Christopher Gittings (2002) or *Gendering the Nation: Canadian Women's Cinema* (1999). The only mention in Gittings is of Vincenzo Natali's (American by birth) science fiction film *Cube* (1997) and the fact that it had a financially successful run in France and Japan (Gittings 2002, 102). Bill Marshall's *Quebec National Cinema* (2001) does include Paul Tana's films as part of his discussion on "The Immigrant Other," (279-282) as does Janis L. Pallister in her text, *The Cinema of Québec: Masters in Their Own House*. (1995). She, too, has a small section titled 'The Italian Community,' (417-423) where she discusses the work of Paul Tana. This smaller section is situated, like that of Marshall, within a larger section titled "Other Voices -- Voices of the Other: Films by and about

Québec's Anglophones and Other Minorities" (399- 446). This later text can be noted as an earlier example of the fissures present in Quebec society that eventually led to the Bouchard-Taylor commission on reasonable accommodation. The voices of minorities suggest they want to play a role in their "own house" beyond that of being "othered" by the "Masters."

Methodology - The Films and Videos

Together with the texts and research related to the theoretical, historical and social frames that will be elaborated, films and videos will provide the primary source materials for this dissertation.

In *Australian National Cinema*, Tom O'Regan states that the problem every national cinema faces is how to do justice to a film milieu which is a "hybrid assemblage of diverse elements, statuses and films" (1996, 4), what O'Regan refers to as a "messy" cinema space. This research borrows O'Regan's "messy" paradigm and acknowledges that Italian Canadian cinema space is also "messy." Just as O'Regan concludes that one solution to this problem would be to "demonstrate that a film milieu can be made up of antagonistic, complementary and simply adjacent elements which are to be made sense of in their own terms" (ibid), so too will this dissertation methodology attempt to make sense of these various films and videos on their own terms.

Given that there are various ways of seeing, interpreting, and understanding cinema, the films in this study suggest a focus on the aesthetics of film form, film as art, and film as social practice. The diversity within the works requires a methodology that will also

employ, when required, a combination of reception theory, genre theory and auteur theory, without privileging any.

Most of the filmmakers and their films and videos that are analyzed in this dissertation come from Ontario and Quebec. Unlike literature that can be produced with fewer resources with the result that regionalism can often play an important part in the text, film / video instead tends to be centralized in the larger cities (especially Toronto and Montreal) because of more accessible facilities. Though it would be preferable to have some regional representation, this it is not always possible given that film / video production requires a great deal of financial / material support. At present it has not been possible to locate additional Italian Canadian films by women in the west other than Donna Caruso, or in the Maritimes. Caruso lives and works in Saskatchewan, and is therefore the sole representative from the Prairies. She is an Italian American / Canadian and has developed a complex body of work. A few of her films have no relevance to her heritage, but *Story Album* does. It is made up of two films "Customs" and "Lullaby" (2000) that address her Italian ethnicity. As well *Doll Hospital* (1997) addresses her gendered identity. The regional aspect of being a filmmaker in the Prairies is not as significant because the stories that Caruso constructs are not specific to a territorial space. Additionally, perhaps because Caruso was born and raised in New Jersey and then moved to Saskatchewan as an adult, her connection to this regional Canadian space as a marker of her identity is more insignificant. That being said, regionalism, when relevant, will fall under the scope of the theme of national space and this will receive proper attention as each film finds its place in this dissertation. For instance, Anita Aloisio just completed a film titled *Les Enfants de la Loi 101* (2007), for which language and the regionalism

plays an important part. Therefore as Toronto, Montreal and Ottawa may be seen as the centre of Canada, all of the films / videos that will be included are marginal to the centre in these places.

For the purposes of clarity, then, the films and videos will be divided and explored through three broad thematic lenses and categories of difference those of **ethnicity, gender and national space**. Here theme will not be used in its original literary sense arising out of the author's (in this case the filmmaker's) vision or idea. Instead reception theory will be used where the analysis is negotiated between the subjectivity of the reader / spectator and the text. Each of these themes (ethnicity, gender, and national space) and the theories associated with them will be used as categories of analysis and as critical tools to organize and investigate the various works rather than being used as the final goal of the analysis. Nonetheless no film fits exclusively into the thematic category in which it will be placed. These themes, while arbitrarily separated, are discursively connected, intersect, and build from and to each other. Within this "messy" theoretical paradigm, references to the frames that help produce, position and circulate this body of work [the outside], will also be embedded.

Theoretical Frame - An Italian Diaspora?

Identity construction in its local spaces resonates especially through the arts; therefore, this dissertation will be framed within a broad survey of the ideas and debates around the historical construction of Canadian identity and Canadian nationalism. The literature on identity is extensive. For my purpose I am dealing with a group of Canadians with heritage links to Italy, what I will define as a "labour diaspora" (Brydon 2004; Gabaccia

2000; Cohen 1997). In using the term diaspora, I do agree with Donna Gabaccia who points out in *Italy's Many Diasporas* that it is problematic to be writing about an Italian "diaspora," because before 1861 there was no such thing as an Italian nation with a common government, language, culture or Italian people:

Without Italians, it is difficult to write with much confidence about an Italian diaspora, with its assumptions about connections among peoples living outside their homeland. Yet every diaspora begins as a scattering of people; it originates in human migration. The residents of the Italian peninsula and its nearest large islands have been among the most migratory of peoples on earth...[Gabaccia attempts] to assess the significance of the global networks formed by Italy's many migrants for the history of Italy and of the countries where migrants worked and settled. These networks certainly resemble diasporas, and a few scholars have called them that. I will argue that migration rarely created a national or united *Italian* diaspora. But it did create many temporary and changing diasporas of peoples with identities and loyalties poorly summed up by the national term, Italian. (Gabaccia 2000, 1, 5-6)

For those who emigrated during the earlier waves of Italian migration, the term "Italian" is definitely faulty, because it is true that at that time no Italian national homeland existed; however, it does not fully apply to the present time frame of this research that deals mostly with second generation Canadians -- those whose parents emigrated from Italy as part of the large second wave of post-World War II immigrants. As well, the Italian American community referenced here is made up of descendants of the Italians who emigrated mostly during the Great Migration (1880-1924). Subsequently these groups did emigrate from a "unified" homeland. One of the effects of their migration journey is that they will re-conceptualize Italy, which they will now envision as a full-fledged nation. The history of Italians in Canada at this time began with what was mostly a southern Italian rural, oral, peasant and artisanal culture that integrated with the working-class Canadian world and became what might be considered today an Italian

Canadian culture. As noted, "the adjective Italian is inadequate. Distinctions must be made among *paese*, regional, Italian, Italian Canadian and Canadian" (Harney 1993, 76). When speaking of the majority of Italian Canadian film and video artists working today, both adjectives "Italian Canadian" and "Canadian," are also inadequate. For most, it is the southern *paese* and regional rural culture that they were born into and brought with them and not the "high art" circles of the Renaissance of the "cultured" Italian North and Centre that is salient. The label Italian Canadian must also acknowledge the hybridity of Italy's mixed *paese* / regional / Italian landscape as it integrates with the hybridity of the Canadian Anglophone / Francophone / Indigenous and multicultural landscape. Italians who emigrated brought with them a complex history, one that included the prejudice that "the Southern populations of the Italian peninsula are primitive, less civilized, barbarian, and racially inferior" (Verdicchio 1997, 21). In order to fully understand the heterogeneous history and culture that existed in Italy, and that Italians brought to Canada, it is important to elucidate the complicated history of Italy.

According to Pasquale Verdicchio, Italian unification should be analyzed "as a social and political process that took the guise of decolonisation -- the South was, in fact, 'liberated' from Bourbon colonialisation -- but was, in substance, an instance of re-colonisation by a Northern elite. One does not have to go far into the historical literature of Italian unification to find the North / South relationship described as 'colonial'" (1997, 12). Taking the Italian language as an example, a variation on the Florentine vernacular was chosen as the tongue to "unify" a nation. This decision brought with it cultural and linguistic colonialisation of the South. It is within this history that Italian Canadian identity and culture was formed. This, of course, is not to say that all Italian Canadian

artists are compelled to deal with this rural, oral and undervalued artisanal culture in their art; however, it is important to note how this "folk" reality has been "silenced" (Verdicchio 1997, 14) but not so easily erased, in both Italy and Canada. Filmmaker and poet, Pier Paolo Pasolini, was one of Italy's major cultural activists of the post-World War II era who was continually criticized for his views on cultural oppression and his lifestyle. "Pasolini's struggle was for the recognition of the cultural legitimacy and survival of a dimension of Italian culture, some aspects of which had been all but wiped out. He used the term 'genocide' to describe what had been taking place in Italy with the continued and unchallenged move toward national homogeneity" (ibid 1997,16). Further, this paradigm of Northern hegemony and racial superiority has now been shifted to a Canadian context where Northern Italy and its attitude has been replaced by Canada and its attitude to these "new" Italian Canadians. (Verdicchio 1998, 206) For many Italian Canadians (the majority coming from the South of Italy) and their artwork, the Northern racial superiority of their motherland is shifted onto an Anglo / Francophone mainstream in Canada which also looked down on them as inferior. Robert Viscusi writing on this phenomenon from an Italian American perspective refers to this as double colonization. (2006) Therefore as Gabaccia elaborates the inadequacy of the term "diaspora," I would disagree with her assessment that unlike the African and Jewish diasporas, what Robin Cohen terms "victim diasporas," "relatively few of the migrants who left Italy were victims" (Gabaccia 2000, 6). Harney does point out, as do other scholars, that emigration from Italy was born "as a hunger, not a starvation born of *la miseria*, but as a flow of talent to opportunity by humble and resourceful people in search of a living" (Harney 1993, ix); it is still important to keep in mind that *la miseria* and poverty were

indeed still a reality that also saw some of these actors have to choose between starving or leaving. Was this a free choice?

As Viscusi notes "during the Great Migration [...] [m]illions of Italians poured into U.S. ports, while Nativist Americans looked at them through eyes narrowed by racial and religious bigotry and by the greed and class arrogance of people who were systematically exploiting the Italians as cheap substitutes for slave labour. Italian immigrants suffered discrimination, hatred and even lynching" (2006, 2-3). The largest lynching in U.S. history involved Italian Americans. (Gambino 1998) In both Canada and the U.S. during World War II, when Italy was declared an enemy nation, so too were her emigrants. In Canada many Italians were rounded up regardless of whether they held Canadian citizenship or not; however, in the United States those who had official American citizenship were spared. Italian Canadians and Italian Americans were interned in concentration camps and were forbidden to speak their languages in public. (Distasi 2001; Duliani 1994; Iacovetta et al. 2000.) These past wrongs are still being challenged in both countries and recently in Canada, an agreement was signed between the government and Italian Canadians. (Community Historical Recognition Program {CHRP}; Canadian Heritage 2007). It is not my purpose to document or develop a hierarchy of traumas and determine which was worse or better, yet I do want to suggest that for many Italians, trauma and victimization were also part of their emigration and immigration experience. In Canada films such as Paul Tana's *Caffé Italia* (1985), *La Sarrasine* (1992), and *La Déroute* (1998), Carlo Liconti's *Brown Bread Sandwiches*, (1989), Patricia Fogliato and David Mortin's *The Good Life* (1992), *Sons and Daughters: The Italians of Schreiber* (1997), Sara Angelucci's *America il Paradiso* (1997), Angelina Cacciato's *Gaining a*

Voice (1997), Giles Walker's *Il Duce Canadese - (Le Mussolini canadien)* (2004), as well as Anita Aloisio's *Les Enfants de la Loi 101* (2007) can offer some insights into immigration experiences that include loss and trauma. *The Good Life* and *America il Paradiso* will be analyzed further in chapter two of this dissertation, and *Sons and Daughters: The Italians of Schreiber, Gaining a Voice*, and *Les Enfants de la Loi 101* will be discussed in chapter four.

As Diana Brydon points out, recent analysis related to the concept of "diaspora" has resulted in expanding associations whereby people from approximately two thousand nations, all suffering from various kinds of displacement, can be viewed as diasporic. As the concept "loses its particular association with intense victimage, forced loss and traumatic suffering, [...] an expanded definition of the term is to shift attention from thinking in terms of a state or society to addressing mobility itself as the defining feature of globalization. Whereas older notions of diaspora implied the persistence of a homeland through the scattering of its peoples, newer notions stress transnational circulations, multidirectional flows and the capacity to occupy multiple locations" (Brydon 2004, 701). Though Donna Gabaccia hedges "the terms 'Italian' and 'diaspora' with many qualifications, [she does] nevertheless believe it heuristically helpful to imagine the possibility of a single Italian diaspora" (2000, 9). In this dissertation I will borrow from Robin Cohen and call the Italian migration a "labour diaspora."

The interdisciplinary frame chosen will develop from the broad theoretical international and global literature that includes the Italian national emigration diasporic experience and the transnational space and global flows of American film culture and capital. As well it will include a critique of Canadian nationalism and an analysis of the

more local and specific spaces, complexities and evolution of identity in Canada as developed through the Arts. Interwoven through this broad survey will be the more specific texts that address my dissertation topic of Italian Canadian identity. As the literature shows, there is an evolving complexity of identity in Canada whereby multiple nationalisms (British, Aboriginal, Quebec, Regional, Multicultural et cetera), and multiple, individual, collective, and intersecting identities continue to operate, challenge, and defy any homogeneous, stable, or unitary definition of the Canadian nation and Canadian identity. This heterogeneous Canadian identity is thus made more complex with the inclusion of Italian Canadian space and identity.

Towards a Critical Multiculturalism

For my purposes, Canada will more specifically be explored through the identity construction of White Settler Societies. (Stasiulis and Yuval-Davis 1995) Using this frame will help to examine how the Canadian nation and identity began and in many respects continues to be constructed as a white British settler society. The importance of this construct is especially relevant when exploring the evolution of the Multiculturalism Act, both as official state policy and social symbolic value. In Canada, multiculturalism is credited positively by scholars, Canton (2002), Hutcheon (1992), Jansen (1989), Kamboureli (1996), Kymlicka (2001), Loriggio (2000, 1996), Pivato (1996), and Taylor (1994), with having helped to encourage the social and cultural agency that exists for Italian Canadians as well as other ethnic groups. Yet for others, Abu-Laban (1999), Abu-Laban / Gabriel (2002), Bannerji (2000), Bissoondath (1994), D'Alfonso (1996, 2006), Day (2000), Gonick (2000), and Razack (1998), the Multiculturalism Act continues to be

critiqued as an ongoing attempt to allow power to still reside with those original settler groups. Stasiulis and Jhappan in their article "The Fractious Politics of a Settler Society: Canada" (1995), begin to unsettle and deconstruct the myths and realities surrounding an inclusive / exclusive Canadian society and nation, and Kelley and Trebilcock in *The Making of the Mosaic: A History of Canadian Immigration Policy* (1998), show that Canada's immigration history is indeed one of constructed exclusions and racism.

Both Himani Bannerji's (2000) and Will Kymlicka's (2001) writings provide ample evidence to show the ongoing living debate and complexity of the "multiculturalism" experience in Canada and what "diversity" can mean both in words and in actions. As stated there is not much known or written about the film works of Canadians of Italian heritage, nor the works by women. Underlining this absence is the issue of power that Bannerji takes up as seen in her criticisms of multiculturalism policy. Bannerji's more negative view of the policy focuses important parts of her discussion specifically on the language and experiences of "women of colour," including her own, and relations of "power." Kymlicka instead describes a more positive view of multiculturalism, providing a wider discussion on differences between "immigrants" and "metics," "immigrant multiculturalism," versus "minority nationalism." He argues that multiculturalism policies are valuable and justified as one part of other nation building policies whereby "fairness" and integration are the ultimate objectives. Though each provides interpretations and perspectives that differ, I think both would agree with these words of Bannerji:

[M]ulticulturalism, as Marx said of capital, is not a "thing." It is not a cultural object, all inert waiting on the shelf, to be bought or not. It is a mode of the workings of the state, an expression of an interaction of social relations in

dynamic tension with each other, losing and gaining its political form with fluidity. It is thus a site for struggle, as is "Canada" for contestation, for a kind of tug-of-war of social forces. (Bannerji 2000, 120)

Both Kymlicka's and Bannerji's research make important contributions to this contemporary and complex challenge of "multiculturalism as a basis for a Canadian 'national identity'" (Abu-Laban 1999, 479). Multiculturalism, because of its legal imprimatur, is here to stay. The challenges are multiple. As various communities, whether divided by ethnicity, gender, colour, race, sexuality, or religion, continue to try to participate in the dialogue and discussion of nationalism, it will be necessary to continue to balance collective identities with individual experiences; however, unlike what might be the case for other groups, for many Italian Canadians, as a number of scholars suggest, have in great part benefited from "multiculturalism," despite its limitations and criticisms. (Bagnell 1989; Canton 2002; D'Alfonso 1996; Hutcheon 1992; Jansen 1989; Kamboureli 1996; Loriggio 2000, 1996; Pivato 1996; Sturino 1990). It will, therefore, be one of the pivotal grounds on which this analysis will build. Patricia Fogliato's and David Mortin's *Enigmatico* (1995) which focuses on the cultural experiences of Italian Canadian artists, begins to explore the complexity of new Canadian identities. Despite this positive foundational potential of multiculturalism, it is also important to never forget the vulnerability of power: who has it, and who does not. Bannerji's words clearly articulate this problem and its complexity as it relates to the field of culture and its connection to power:

The issue at stake, in the end, is felt by all sides to be much more than cultural. It is felt to be about the power to define what is Canada or Canadian culture. This power can only come through the actual possession of a geographical territory and the economy of a nation-state. It is this, which confers the legal imprimatur to define what is Canadian or French Canadian, or what are "sub" - or "multi"-

cultures. Bilingualism, multiculturalism, tolerance of diversity and difference and slogans of unity cannot solve this problem of unequal power and exchange - except to entrench even further the social relations of power and their ideological and legal forms, which emanate from an unproblematized Canadian state and essence. (Bannerji 2000, 105-6)

Yasmeen Abu-Laban outlines the historical development of the multiculturalism experience in Canada from its consolidation as official state policy in the 1970's to its concern in the 1980's with combating racism and issues of equity. Presently it is being challenged more directly as a policy that should not be used as a basis of national identity, and one that can sometimes perpetuate and aggravate racism and inequality instead of combating it. She situates the more current debates on multiculturalism as ones that do reflect these conflicts over questions of both identity and equity. (Abu-Laban 1999, 479-480) For Italian Canadians these current conflicts and debates are especially relevant.

On Stereotypes

For Italian Canadians, one of these struggles over identity and equity is evident. Little power, tolerance, sensitivity, and understanding are major challenges they face in attempting to "to gain control over the production of racist images and representations that permeate Canadian mainstream culture" (Tator 1998,10). Canadian national identity still privileges a Eurocentric hegemony. Critical multiculturalism,

deals with empowerment and resistance to subjugation, with the social transformation of social, cultural, and economic institutions, and with the dismantling of dominant cultural hierarchies, structures, and systems of representation. Critical multiculturalism imagines minority communities not as "special interest groups" but rather as active and full participants who are at the core of a shared history. [...] Multiculturalism in this context, provides a framework for understanding that diversity can only be meaningful within the construct of social justice and equity. (Tator 1998, 261)

One of the continuing areas of tension for Canadians is that while some ethnic and visible minority groups have begun to receive more understanding and support in relation to the dangers of reproducing negative stereotypes and how these can influence racist attitudes, Italian Canadians (Italian Americans), instead, continue to be marginalized. There is a silence in academic research that explores the problem of negative stereotyping from an Italian Canadian perspective.

For Italian Americans the history of stereotypical representations has been traced and documented by Salvatore LaGumina in his book *Wop! A Documentary History of Anti-Italian Discrimination in the United States*. (1973 and 1999) This text is valuable because it compiles together both newspaper and other sources of stereotyping, yet it does not involve itself with deeper questions of equity. An early conference of the American Italian Historical Association (AIHA) did result in a more recent critical analysis of representation documented in *Through the Looking Glass: Italian & Italian American Images in the Media* (Bona / Tamburri 1996). For Italian Canadians Robert Harney, who coined the term Italophobia in his article "Italophobia: An English Speaking Malady?" (Harney 1993) traces the roots of Italian stock negative stereotypical characters to the days before Italian unification and as far back as the 16th century England to both Chaucer and then Shakespeare:

[The] English and thus the North American image of Italians as fractious, fickle, preoccupied with intrigue, foppish, occasionally treacherous and always quick with the *arma bianca* – a reference to the use of swords and knives as opposed to firearms moved from Elizabethan stage to the English consciousness. In the settings and dramatist personae of *Taming of the Shrew*, *Romeo and Juliet*, *Othello*, *Merchant of Venice* and *The Two Gentlemen of Verona*, Shakespeare created a world of stock Italians for the English mind. Few of them had the ethnic precision or impact of his portrayal of a Jew, Shylock, or a black Othello, but they did affect the future English encounters with real Italians. It is worth noting that

Shylock and Othello have been addressed as sources of bigotry by Jews and Blacks respectively, but the impact of Iago, a far more villainous figure, does not seem to bother anyone. (Harney 1993, 34.)

It can also be noted that after a long challenge by the Jewish Canadian Congress, Shakespeare's *Merchant of Venice*, has been banned from the English curriculum in Ontario schools in addition to other North American centers, precisely because of the stereotypically negative character Shylock; however, as Harney noted the character Iago, did not bother anyone. For Italian Canadians the negative stereotypical portrayals continue. This dissertation does not condone censorship, though it does acknowledge that it, too, is cloaked in complex issues of power and control. I am using these examples to support how some groups' negative stereotypes are challenged and eliminated while others such as Italians are not.

Viscusi agrees with Harney in suggesting that, "the history of Italian American stereotypes has everything to do with the history of Italy. Italy's long subjection to the other powers in Europe combined with American conditions to ensure that Italian Americans would live in a subaltern condition, a colony within" (Viscusi 2006, 3). Both Harney and Viscusi do link the continuing development of the negative stereotype with Italy, Italian unification, and the north / south hostilities, and Gabaccia goes further and focuses the origins of these negative stereotypes in the post-unification period in Italy with their American evolution with emigration. She also credits the survival and proliferation of these stereotypes through the film industry:

The criminalization of Italy's migrants originated in Italy's post-unification civil wars between state and peasantry [...] Charges of criminality (along with anarchy and violence) then followed Italy's migrants everywhere, generating both long lasting stereotypes and a vocabulary of crime that emphasizes its origins in Italy. "*Camorra*," "*cosa nostra*," and other local terms for criminal protection rackets

gradually gave way to the more universally used "mafia." But even mafia is more closely associated with Italians by English and German speakers than by those who speak French and Spanish. Indeed, the role of Italians in organized or "big business" crime may have been greater in the U.S. than elsewhere. As one Italian-American, frustrated with the constant association of crime and Italians, noted, "Sicilians have gone all over the world, Argentina, Brazil, Australia, all over and the only place where this mafia developed was here in America. Can you tell me why?" Ironically, the U.S. film industry – beginning with Jimmy Cagney playing an Italian in gangster movies, and continuing in the work of Italian-Americans from Mario Puzo to Martin Scorsese -- have spread these American versions of old Italian stereotypes throughout the world. (2000,189)

As the immigration history of Italians in North America (Bagnell 1986; DeMaria Harney 1998; Guglielmo / Salerno 2003; Harney 1993; Iacovetta 1992; Kelley / Trebilcock 1998; Sturino 1990; Richards 1999; Romano 2000; Vecoli 1997; Verdicchio 1998) does show, there is a link between the experiences in Italy and those in the diasporas. As many of the emigrants came from southern Italy, they brought a history of racist discrimination with them, to their host countries. "The history of racism and intolerance experienced by southern Italians from northern Italians, (one can still hear *Milanesi* refer to Sicilians as *africani*) -- partly explained the southern Italian migration in the first place" (Romano 2000, D-K03). For Italian Canadians, a racialized social construction has yet to be fully articulated. This discourse has begun in the United States for Italian Americans through texts such as Rudolph J. Vecoli's "Are Italian Americans Just White Folks?" (1997), David A. J. Richards' *Italian Americans: The Racializing of an Ethnic Identity* (1999), and Jennifer Guglielmo and Salvatore Salerno's *Are Italians White? How Race is Made in America* (2003) which can be used to help complexify the racial discourse for Italians in Canada. Kymlicka states that,

these stereotypes were themselves often justified by reference to pseudo-scientific arguments about "racial" differences. {It is important to remember that until well into the twentieth century, Eastern and Southern Europeans were viewed as

separate "races," and indeed sometimes even as "black." The idea that all Europeans belong to a single "white" race is comparatively new.} (Kymlicka 2001, 179)

This inferior and colonial status, along with language difficulties and other immigration factors guaranteed that for some Italian North Americans, identities would be "pivotaly formed to include an absence of resistance to racist treatment" (Romano 2000, D-K03). More recently, Ben Lawton has traced the specific North American mafia stereotype through Italian American film in his article "The Mafia and the Movies: Why is Italian American Synonymous with Organized Crime?" (2002), including the 20th century violent portrayal of the *Mafia Don*, Vito Corleone, in *The Godfather*, to our present day Tony Soprano who is a combination of the "Little Tony" and "Big Tony" that Harney traces in his article "Italophobia: An English-Speaking Malady?"

Little Tony (Ariels) = the peanut vendor, [organ grinder] endowed with a simple and sunny soul, little ambition, and childlike ways, and describing him in diminutives is simply the Italophobes way of rendering him impotent, reducing him the way the term "boy" reduced slaves and colonials. (1993, 40)

Big Tony (Calibans) = *padrone*, strikebreaker or anarchist, the womanizer, the impassioned knife-wielder, the habitual lawbreaker. (1993, 40)

It is within this continuing negative history that the psychological takes shape for many Italian Canadians / Americans, as well as the general public. Even the field of social psychology has only recently begun to really address the social dimension of stereotyping. There is an ongoing investigation trying to understand the "exaggerated" nature of stereotypes, and a continuing attempt to move the research forward, as seen in the works of John McCrae (1996), and Penelope J. Oakes et al (1994). The most difficult question still remains: What is the relationship between *stereotyping* and *racism*? Russell Spears et al (1997) do attempt to move the research beyond the assumption that in

stereotyping it is the cognitive function of the perceiver that activates the fixed image, (e.g. women are passive, Italians are criminals, French are arrogant), and instead try to explore the "process" involved in social perception. Spears suggests that the social aspects of stereotyping are often neglected in stereotyping research. Instead such research builds on the understanding and the "conviction" that the psychological processes involved in stereotyping *only* emerges when individuals interact in a social context. This information might prove enlightening for the case of Italian North Americans whose negative stereotypes continue to dominate mainstream media. Chapter two will discuss instances of Italian Canadian bigotry and discrimination that continue to surface. Social psychology research that uncovers more direct links between the negative stereotypes and how these help to perpetrate racism in society would be very important. Groups such as Italian Canadians would then receive more understanding and support with their attempts at having these negative stereotypes eliminated in order to also eliminate anti-Italian discrimination.

Recent public protests on this issue will also be discussed more fully in chapter two. Some of them, such as that against the *The Sopranos* and *Shark Tale*, as well as that against ECW Press of Toronto, which published an anthology of essays by Italian Canadian women with the negative title, *Mamma Mia: Good Italian Girls Talk Back*, illustrate the controversy surrounding negative stereotyping and the field of culture. When considering arts funding and control, distribution, production, and power, we are reminded of Smaro Kamboureli's "point of great importance, namely, the increasing awareness that the political and the cultural are inextricably inter-related, that they in fact inhabit the same discursive site" (Kamboureli 1998, 209).

Therefore, the stereotypes continue and *The Sopranos* is lauded as "great" art, being showered with awards, regardless of any negative repercussions it nurtures, while "other" "ethnic" and "unauthentic" stories are relegated to lives of quiet destitution, desperation and shame. The issues of racism and power continue to surface in society and so too, in the corridors of cultural "producers." Gabriella Colussi Arthur's *Italian Canadians and the Law* (1996) is another good example of how negative stereotypical representations continue to have repercussions beyond the film space alone. In this case, Colussi Arthur created a documentary where lawyers and those connected with the field share their experiences. One lawyer relates how he had to endure the continual whistling of the theme song from *The Godfather* by one of his colleagues whenever he entered a room. It is not the purpose of this dissertation to deal directly with this tension surrounding the negative stereotyping of individuals of Italian origin in North America, even though the previous examples show how the field is rumbling; however, it is hoped that indirectly the "rediscovery of [Italian Canadian] women's contribution to film history" (Halpern Martineau c1977, 59) may help in some way to subvert and clarify aspects of the debate that pertain to Canada.

Themes overview: Gender - Ethnicity - Space

This next section will continue to develop the theoretical frame related to the three broad themes and categories of difference, ethnicity, and gender, as well as the complexity of location / national space as it attempts to define Canadian identity and representations in these film works. While these areas will be arbitrarily separated when

particular films will be analyzed, it is important to note that they are discursively connected and intersect with each other.

Gender

In the context of constructing social justice and addressing inequity for marginalized groups, many of the films to be discussed are feminist projects. However, this dissertation will not develop a complete feminist reading of the films, which would necessitate approaching them through the critical subjectivity of the reader's gaze, in this case my being an artist, a woman, a teacher and an Italian in Canada. While this research has been filtered through my self-reflexive feminist sociological positioning, (as was done more directly in "Challenging Exclusion"), it is not an exercise in feminist epistemology. Rather it is first and foremost a work of recovery and excavation, bringing attention to films and videos that have thus far been ignored. Therefore, the more straightforward analysis of the films and videos within a gendered frame will not be exhaustive but will be used as a point of entry. It is hoped that future scholars will attempt more rigorous feminist readings.

Giovanna D'Angelo and Christine Alexiou's *Hello Dolly* (1996) is a short video that deals with the challenges of body image for women, and Daniela Saioni's *Rites* (1990) explores the complexity of women's sexuality and its marginalization in organized religion. Some of these as well as other films reaffirm that

[f]or feminism, some critical political questions are contained in the complex relationship between "gender" and "women"...While accepting that there are contradictory and contested meanings associated with any manifestation of gender as a male / female distinction, feminism remains committed to an approach "which analyses how this distinction reproduces inequalities between men and women at every institutional level. It therefore authorizes the marking out of

certain categories -- namely women -- as relatively disadvantaged." (Marshall 2000,71)

Italian North American women's representations in mainstream film and video have not changed very much from what Daniel Golden wrote in his 1978 article "Pasta or Paradigm: the Place of Italian-American Women in Popular Film." The reductive female ethnic stereotype continues to travel between silence or "a paradoxical public image of the Southern Italian woman, the fiery, sensuous, outspoken, willful 'Sophia Loren' image, and the jolly, all-loving, naive, rotund *mamma mia* image" (Golden 1978, 350). At present the bimbo image, as noted by the Italic Institute of New York study, is a combination of both, the overbearing mother image and / or the woman of loose morals. This recent study titled "Image Research Project: Italian Culture on Film during the Period of 1928-2002" found that of the 1233 Italian-related films produced in the United States during this period only 374, that is 31%, portray Italians in a positive light or in a relatively complex way. The other 859, or 69% of the total, portray Italians in a negative light. These 859 films that portray Italians in a negative light were broken down even further into two individual categories: Mob characters, and boors, buffoons, bigots or bimbos. In the "mob characters" category there are 500 films -- 40% of the negative category. In the "boors, buffoons, bigots or bimbos" category there are 359 -- 29% of the negative. (Italic Studies Institute of New York online).

Ethnicity

As noted earlier in this introduction, it is not the purpose of this study to explore how Italian Canadian women are portrayed in mainstream film and media in general, or how they are represented by Italian Canadian male filmmakers. Future research projects of

this kind, will undoubtedly prove valuable in their intersection with this dissertation where one of the primary goals is to also explore how Italian Canadian women represent women in their films. I explore this in chapter three. As Golden stated in his earlier article, "[i]t may seem obvious to assert that the only time we are permitted to see Italian women as people is when a film addresses human questions of greater significance than the thickness of tomato sauce" (Golden 1978, 356).

Gender is an important concept in the construction of identity, yet gender alone cannot clearly articulate this complexity. Before going further, it is important to point out other major intersecting factors that also affect the construction of Canadian identity: globalization and ethnicity. As Appadurai has argued, a theory of globalization must not only include an analysis of transnational capital and the influence and spread of American media culture, but must also include the third factor, that of the global migrations of people. (1996) Brenda Longfellow adopts Appadurai's theory suggesting that it is very relevant for most nations but specifically for Canada:

Nations in this contemporary epoch are now increasingly made up of refugees, immigrants; diasporic populations whose heterogeneity defies any possibility of conjuring up the nation as defined by a singular linguistic or ethnic origin, an enduring impossibility in Canada given its inherent ethnic plurality and diversity. (1996, 12)

Just as Canada's social and political spaces resonate as a whole with a "plurality and diversity" of voices, so too do Italian Canadian voices resonate with a "plurality and diversity". To look for a moment at the Italian diasporic community in Toronto, which is larger in number than other Italian diasporic communities in other Canadian cities, it will be possible to see reflected Appadurai's analysis of the third factor that needs to be considered in any valuable globalization theory. It is not the size of the community that

matters but the deterritorialization of this community that links it both locally to Canada and globally to Italy. Historian Robert Harney noted this same connection more than a decade ago:

Metropolitan Toronto ranks with Sao Paolo, New York, Chicago and Buenos Aires as one of the largest Italian settlement areas outside of Italy. Estimates of the number of those of Italian descent among Toronto's two and half million inhabitants vary from a quarter of a million to half a million; that is, up to one-quarter of the city's population.

The remarkable feature of Toronto Italia is not its size but the immediacy of its ties with Italy, an immediacy born of the fact that the vast majority of Italians in the city are post-World War Two immigrants or their children. Toronto Italia then is an immigrant collectivity, and that fact, more than the serendipity of residing in a country which professes, through its multicultural policies, a belief in pluralism and the right of immigrants to maintain their language and ways, accounts for the vivacity and the kaleidoscopic permutations of ethnic identity and ethno culture which characterize the city's Italian neighbourhoods. (Harney 1993,75)

It is in these kinds of neighbourhoods that many of these filmmakers were born and raised. They began their lives in Canada with parents still very strongly, spiritually and physically connected to Italy. Though the Montreal Italian community is different from the one in Toronto or the one in Ottawa, Winnipeg, Calgary or Vancouver, it is within these ethnic spaces that there are the permutations of negotiation of ethnic identity, as well as the negotiation of Canadian identity which consists in having a relationship both with Italy and Canada at the same time. Yvonne Hébert notes:

In this context ethnic identification remains complex and is often reinterpreted and even reinvented. Sociological theories that reflect postmodern views of identity include the new ethnicities and diaspora ethnicities, which focus on the increasing complexity of ethnic identification as a result of the dispersion of ethnic people. Modernizing and urbanizing forces have not eradicated ethnicity, quite to the contrary; and "thick" attachments do not become "thin." With the emergence of a new global culture, the widespread promotion of English as the world language, rapid cultural and consumer exchange, and intense internet communication, ethnicity is revived as a source of symbolic and collective identity. Lodged within complex interrelationships between globalization,

transnationalism and transmigration, identities must remain fluid and transformative. (Hébert 2001, 158)

Hence the "deterritorialized globalist-localisms" that Appadurai discusses where mass migration is seen to clearly have an effect on our new technological advances. What he suggests is that more recent technological changes have brought about a shift in the world where the imagination has become a collective, social fact that in turn is the basis for the plurality of imagined worlds. (Appadurai 1996, 5) According to Appadurai, whose views Hébert and Homi Bhabha reinforce, globalization is not the story of cultural homogenization, as it was once feared. The mass media, with its global dimension can bring with it local resistances. "[D]iasporas bring the force of the imagination, as both memory and desire into the lives of many ordinary people" (ibid 6). The complex history of globalization, added to a nation's other diverse and multiple histories, both colonial and postcolonial, has sometimes allowed new representational spaces to open up, and to interpenetrate each other in complex ways allowing for national identities and national histories to be re-imagined and re-created via film and video, as potentially hybrid spaces.

Postcolonial theorists Homi Bhabha and Stuart Hall are interested in the experience of social marginality (Bhabha 1990; Hall 1991). Bhabha seeks to conceptualise the overlapping migratory movements of people and cultural formations across a global division of labour. He asks how identity can be categorized for those who find themselves between nations, displaced, where borders become porous and undefined. Bhabha reflects partially on the myths, memories, and narrations of ethnicity that are carried forward, remembered, and re-negotiated through time and space, noting that

cultural identities cannot be scripted or pre-given. Within "hybrid" spaces, the places "in-between" (race, ethnicity, et cetera), or what he refers to as the "liminal" spaces, experiences of nation-ness, community interest, or cultural value are negotiated and not simply constructed within modernism. Hall also uses the concept-metaphor of "hybridity" for his analysis of black diasporic cultural and aesthetic practices, where hybridity signifies the complexity of the presence / absence of Africa, to highlight the relationship of power and resistance to the dominance of European cultures and European nationalisms. For Hall the diasporic experience is defined by its necessary heterogeneity and diversity where identity lives through hybridity. As in Bhabha's case, the liminal space becomes a space of performance of cultural difference that also signifies the space where identity is constructed as multiple and shifting. Hence the "colonizer" and the "colonized" are not separate entities that are defined independently, but exist in relation to each other, and both at the same time. For Bhabha and Hall, their notion of hybridity has been "the most popularly cited model of cross-cultural expression," (Fisher 1996, 36); it is not without its limits or criticisms. Jean Fisher points out that

[o]n the face of it this seems a useful model (if it is also possible to imagine that somewhere in this alienating world a human being exists in a "non-hybrid" state). Sarat Maharaj points out, however that in its popularity hybridity risks becoming an essentialist opposite to the now denigrated "cultural purity." Hybridity is, moreover, a term still fraught with connotations of origins and redemption: two discrete entities combine to produce a third which is capable of resolving its "parents'" contradictions. Hybridity, however, in this schema does not extricate us from a self / other dualism and the implication of loss in the formation of the third term. (1996, 36)

Despite these limitations, while Bhabha and Hall do not discuss Italian Canadians or their immigrant experience in particular, this notion of hybridity in its space of performance where identity is constructed as multiple and shifting, can prove very useful

for Italian Canadian artists who have yet to take their place in a postcolonial discourse.

Diana Brydon suggests that

[s]ome argue that post-colonial theory has reached a dead end and it is time to move "beyond post-colonial theory." Robert Fraser provides more nuance to this position suggesting that "[p]ost-colonial theory in the old sense is dead." [For Brydon] [t]he project of post-colonialism needs to be more fully articulated, particularly in relation to defining the goals of such work, its appropriate starting points, its shifting terminologies and its limits, especially now that globalization appears to have appropriated much of its discursive space. In "When Was the Postcolonial?" Stuart Hall (1996) defines the need to rethink post-colonialism in dialogue with globalization. (2004, 691)

As noted earlier, this present space for many Italian Canadians, in significant ways, such as that related to their lack of power in controlling the avalanche of negative stereotypical reproductions flowing mostly from their southern neighbours, and to their absences from any Canadian cultural map, is still a colonial space. Francesco Loriggio challenges this neo-colonial space for Italian Canadians:

Despite the cant about pluralism, still occasionally recited, all nuances and shadings have been erased. The result is that the ex-colonizers are more than ever in the driver seat. They have co-opted other European groups to share the responsibility for the abominable treatment of natives [...] but retain the power. There is an interdiction against any number higher than two: to go beyond official bilingualism or the *de facto* biculturalism, any attempt to argue for the granting of legislative status to other languages and other cultures is met with references to the cost in dollars or, worse, to the breakup of Yugoslavia. [...]

A literature such as the Italian-Canadian [...] challenges this arrangement. It testifies to and reformulates, most often unwittingly, the preamble historians have appended to Italian Canadiana, whereby Italian-Canadian immigrants, yes, aid and abet European expansionism, but do so from below, as carriers of spices, foodstuffs, practical knowhow, not from above, as carriers of laws, rules of conduct, "written" knowhow. Thus, on this basis, Italian Canadian literature is one of the literatures which occupy a third space, which fill one of the gaps of Canadian self-representation and are the missing link of the post-colonialism of settler societies. (2000, 70)

So, too, do Italian Canadian filmmakers occupy a third space. In addition to this "imperialism of the powerless" (Harney 1988b, 13), "the expansion from below" (Loriggio 2000, 70), the world of the prestigious film industry too has absorbed, upheld and perpetuated northern European artistic traditions. Certainly the famous Italian co-nationals of Italy's prestigious film industry are of little help in problematising the representation of diasporic Italian spaces and identities. Calling on Federico Fellini, Lina Wertmüller, Michelangelo Antonioni, Roberto Rossellini, Vittorio De Sica, or even Bernardo Bertolucci does little to articulate the different nuances of an Italian Canadian cinema space and experience. Therefore by using Bhabha's notion of hybridity and liminality, this third space, despite its criticism and danger of once again solidifying an essentialised and binary identity, can more importantly "fill one of the gaps of Canadian self-representation and [establish...] the missing link of the post-colonialism of settler societies" (Loriggio 2000, 70).

Space

The third and final thematic area will explore the complexity of "Space." Just as Italian Canadian ethnicity resonates with a "plurality and diversity" of voices, so too do Canada's social and political spaces resonate as a whole with a "plurality and diversity" of voices. Though the Montreal Italian community is different from the Toronto one or the one in Ottawa, Winnipeg, Calgary or Vancouver, it is within these ethnic Canadian spaces that there are the permutations of negotiation of ethnic identity, as well as the negotiation of Canadian identity which entails having a relationship both with Italy and Canada at the same time.

Spatial metaphors have long been used in Canada as interpretive models to explain the Canadian character and identity. Canada's geographical territory has not changed very much; however, the ongoing flow of people(s) within and beyond its borders have resulted in the (re) construction of that space, both both physically and theoretically. The (re) negotiating and blurring of places, peoples, and borders continues to therefore interrupt the Canadian nation and a fixed Canadian identity. Therefore spatial and diasporic identities will be the final area / theme explored within the representations created in the film work by Canadian women of Italian heritage.

In Richard A. Cavell's essay, "Theorizing Canadian Space: Postcolonial Articulations," a diverse 'space' experience and history is articulated, which builds on Edward Soja's and Bhabha's writings dealing with postcolonial and postmodern spaces. Cavell shows how the concept of space that has been a constant in Canadian intellectual discourse in its colonial period (referring to such individuals as Northrop Frye, Marshall McLuhan, and Harold A. Innis) has been inadequate in addressing the more recent changes in Canadian social life and cultural diversity. Cavell challenges their utopian notions of colonial cultural space, precisely because of their "tendency to render space as an abstraction which excludes the social dimension" (1994, 78).

Cavell suggests that postcolonial theorists such as Bhabha, Soja and Michel Foucault are better able to address the concept of space in this postmodern period as they include the social and the historical in their theorizing about 'place'. Articulating the specifics of Canadian social and cultural diversity can offer an additional entry into these films where some of these spaces incorporate the geography of both Canada and Italy, while others refer to an imaginary and / or a symbolic space beyond both.

One of Cavell's conclusions, following Soja's caution, is that a Derridian deconstruction needs to be minimally followed by a tentative reconstruction, which is more aware of issues of power, exploitation, and domination. For Italian Canadians this returns to their colonial beginnings in Canada. As noted in the previous sections, those issues of power and exploitation need to be deconstructed. Frye excluded issues of feminism and race from his construct; Soja and Bhabha do not. Cavell states,

[t]o re-inscribe and re-situate the notion of space as it has developed in Canadian cultural production would be to substitute the notion of heterotopia for the notion of utopia which has largely governed thought about space in Canada, thanks in part to Frye's highly influential statements. Michel Foucault, in his article "Of Other Places," defines utopias in spatial terms as "sites with no real place." Heterotopia is Foucault's term for the "set of relations [in which we live] that delineates sites, which are irreducible to one another and absolutely not super-imposable on one another." (1994, 88)

This concept of heterotopia helps explore the film space created by Canadian filmmakers of Italian heritage who are women. The heterotopic spaces created are complex and cannot be reduced to a singular unified meaning. Historical and social dimensions need to be articulated and by doing so, difference will be delineated. The unique spaces in these films can also be considered heterotopic, where familial relations, issues of gender, ethnicity, immigration, and class, contribute to creating spaces of cultural difference that are postcolonial in their localized specificity. These films can be deconstructed both figuratively by analyzing their themes and metaphors, as well as literally by discussing their words and images. This deconstruction will take place within the contexts of immigration history in Canada and the role of women. For Cavell this distinction between utopia and heterotopia is taken further as he suggests it is also similar to the distinction between modernism and postmodernism; however, like modernism,

postmodernism can also fail to take into account historical specifics thereby challenging whether we can really call certain spaces postmodern when a modernist approach and attitude is still operating. I agree with Cavell that there is a need to

theorize a "postcolonial" space - "postcolonial" precisely in recognition that colonialism represents a particular set of attitudes toward, as well as a history about, space: exclusionary, hierarchical, abstract, totalized, appropriative, attitudes which were in large part shared by the project of modernism. A postcolonial theory of space would seek first to localize it, writes Homi Bhabha in "DissemiNation," as a space "more hybrid in the articulation of cultural differences and identifications - gender, race or class - than can be represented in any hierarchical or binary structuring of social antagonism." (1994, 93)

By using this postcolonial theory of space for discussing the films and videos by Italian Canadian women, what has also been suggested is that these filmmakers create their work in Canadian spaces which are not postmodern for them but modern. Though many scholars consider the present period a postmodern time and space, I am arguing that because these filmmakers function in an exclusionary and hierarchical space where their heterogeneous space is absent and / or silent, it should more aptly be considered, modern and colonial.

Review of Literature on Italian Canadians

The absence then of intricate and contradictory identity constructions in the mainstream media culture resounds loudly. Italian characters and stories that feature chaotic and complex pictures of identity are also rarely seen. Other than that produced by the Italic Institute study on film, as noted earlier, there has been very little literature, on creative film works by Italian Canadian women. In the United States there has been some movement in this direction with the recently published text *Screening Ethnicity: Cinematographic Representations of Italian Americans in the United States* (2002) that

followed from a few articles in the journal *Italian Americana*; however, in Canada the literature in film from an Italian Canadian context is almost non-existent. Most of the attention that is drawn to Italian Canadian films is dedicated to numerous interviews and reviews in English, French and Italian on Paul Tana and his films. (Alnirabie 2001; Beaulieu 1992; Gural-Migdal & Salvatore 1997; Loriggio 1992, 1996c; Mandolini 1992; Salvatore 1999.) Anna Gural-Migdal and Filippo Salvatore have compiled many of these interviews and critical reviews in the first French monograph text on the filmmaker titled *Le cinema de Paul Tana: Parcours critiques* (1997). In Filippo Salvatore's *Ancient Memories, Modern Identities* (1999), there is an interview with filmmakers Patricia Fogliato and David Mortin, in addition to an interview with Paul Tana. For the visual arts there are a few limited texts: Laurier Lacroix's "Italian Art and Artists in Nineteenth-Century Quebec: A Few Preliminary Observations," (1992); Fulvio Caccia's *Interviews with the Phoenix: Interviews with Fifteen Italian-Quebécois Artists* (which also includes an interview with Paul Tana), (1998); and the most recent, Anna Carlevaris's essays "Catholic Images: Contemporary Montreal Artists of Italian Descent," (2004) and "Italian artists in Quebec, some methodological considerations," (2007) which begin the critical discussion for Italian Canadian visual artists with the former including a section on women. What can be used in this present analysis is a grounding of the few texts that focus more specifically on the history of Italian women in Canada and the creative writing, mostly by second generation Italian Canadians. Two important texts were published in 1998: *Pillars of Lace: The Anthology of Italian-Canadian Women Writers* and *Curaggia: Writing by Women of Italian Descent*. In the preface to *Pillars*, Monica Stellin writes, "For Italian-Canadian women writers the question is, therefore, not one of

ethnicity, to accept or not to accept one's background; the question is how to bridge the ocean of time and space created by the immigration experience" (Stellin 1998, 8-9).

Domenica Dileo notes in the introduction to *Curaggia* that the stereotype of the mafia continues to be an influence in non-film contexts:

While working at Interval House reputed to be the first North American battered women's shelter, during our regular "feminist collective" staff check-in, I checked in about possibly joining an Italian women's group. I mentioned that professional Italian women were a part of this group, including doctors, teachers, writers, etc., and said that I have to wait and see if I could join the group, because they have their own process. One co-worker responded by saying it sounds like a "Mafia" group. Although Italian men and women have achieved some upward mobility in Canada, the comment "Mafia" group, by my co-worker implies that even when we achieve economic privileges it does not get measured by the merits of hard work or personal merits. Somehow we must have gotten where we are by "Mafia" or corrupt means. This counteracts how white middle-class anglos are viewed in similar situations; they are seen to be entitled to their achievements, the accepted outcomes of "their" hard work. Even within the context of middle-class achievements, being Italian, puts us in a different, "corrupt," "suspicious," category of otherness. (1998, 13-14)

Dileo's comments were anticipated quite forcefully by the historian Franca Iacovetta, in her text *Such Hardworking People: Italian Immigrants in Postwar Toronto* (1992), which included an important chapter on the role of women in the post-war period. "From Contadina to Woman Worker" (1992, 77-102) is a text that begins to address the role of Italian women in Canada that counters much of what had been written to date. Iacovetta suggests that

[t]he transition from *contadina* (peasant woman) to worker did not require a fundamental break in the values of women long accustomed to contributing many hours of labour to the family. As immigrant workers, however, they confronted new forms of economic exploitation and new rhythms of work and life. Women at home similarly performed valuable support roles and endured the alienating aspects of urban industrial life. Bolstered by networks of kin and *paesani*, women not only endured these hardships but displayed a remarkable capacity to incorporate their new experiences as working-class women into traditionally rooted notions of familial and motherly responsibility...[...] The literature on

southern Italy, which consists largely of the postwar ethnographic accounts of social anthropologists, emphasizes the segregation and subordination of women and virtually excludes consideration of how women's work contributed to family survival. [...] A model of male-dominance / female-submission is ultimately too simplistic to account for peasant women's experiences in the *Mezzogiorno* [southern Italy]. It ignores the complexity of gender relations in Italy and underestimates the importance of female labour to peasant family production. (1992, 77-80)

In light of Iacovetta's historical study and the words of the women in Dileo's text on the creative writing of Italian North American women, it is then not a surprise to find that many second generation Italian Canadian women, who are working as filmmakers, continue the "remarkable capacity to incorporate their new experiences as working-class women" in their role as filmmakers within this context of the historical experience of Italian women in Italy and in Canada. What can also be asked, as Dileo confirms the persistence of the "common sense assumptions of the Mafia" in the context of women, is whether in the previously skewed academic research that Iacovetta notes, there was perhaps an influence of the stereotype of the Italian "bimbo" of the film world. As noted from the Italic Institute study, which reviewed the films produced going back to 1928, this could also have wrongly provided the lens through which the role of women was written about and / or excluded in academic research.

Conclusion

The films and videos that are briefly named in the chapter breakdowns will be theoretically framed as noted above, as part of "Donne senza uomini; Women without men." Though there are similarities and differences here, many of these Canadian women involved in film and video have oftentimes begun these projects with the conscious awareness of their gender, even before, or without acknowledging their

cultural background. Difficult as it may be to separate gender from ethnicity in some of these films and videos, it is noteworthy that their intersections allow for subjects and messages to be more challenging and complex for audiences. By using a variety of genres and contexts, distinct "heterotopic" spaces are created where multicultural and multilingual realities are sometimes of secondary concern, to the first identifications with being women. The possible meanings and messages communicated through these works then are far more valuable and dynamic than the limitations and silences often imposed by the dismissive label of "ethnic" or the "mainstream stereotype."

Though the overwhelming albatross of the financially rewarding negative Italian stereotype (Bagnell 1989; Bonanno 2001; D'Alfonso 1993, 1998; Harney 1993; L'Orfano 2002b; LaGumina 1999; Pivato 2001; Sturino 1999) sold by Hollywood conglomerates and their Canadian affiliates, (mostly produced and supported by some of their male counterparts), continues to be a formidable opponent, the films that were born in the margins and were produced by women, can perhaps begin to successfully challenge the symbolic space of the "imagined community" (Anderson B. 1998) of Canada. The goal of "Challenging Exclusion" was to create a discourse that would break the silence and absence of Italian Canadian national cinema. It is hoped that "*Donne senza uomini*; Women without men," will continue to bring meaning to this heterogeneous Italian Canadian cinema space. *Intanto, queste donne senza uomini* as creators of films and videos, speak from and create distinct and complex spaces where memory, gender, sexuality, ethnicity, identity, family, culture and space, speak with voices needing a place to be heard and acknowledged. By specifically focusing and framing the film works by Canadian women of Italian heritage within the construction of identity as developed

within the broad themes of ethnicity, gender, and national space, a further challenge will be made to broaden and transform the sphere of Canadian national cinema and identity, and possibly Italian national cinema and identity (Loriggio 2000, 70-71), as including the "globalist-localisms" (Appadurai 1996) of Italian diasporic women in Canada.

Chapter Divisions

This introductory chapter has attempted to develop the theoretical frame which will be used to analyse the film works by Canadian women of Italian heritage discussed in chapters two through four as explained below. The works will be positioned within the context of Italian Canadian immigration history and experience, which originated from a mostly Southern Italian / European context. Chapter two will continue the discussion on multiculturalism and critical multiculturalism exploring each through symbolic and policy dimensions. Bannerji and Kymlicka are only two of those whose writings bring forth the complexity of the multiculturalism experience lived in Canada. Power and social justice (class, race, ethnicity, sexuality, gender et cetera) will be developed whereby culture and politics inhabit the same discursive field. Policy analysis of culture and heritage and funding sources will be articulated. Appadurai's globalization theory and framework will be valued as it acknowledges the agency of minority groups despite the negative results of globalization. Tator's work that challenges racism in the arts has been highlighted. Feminist history and Nochlin's theories with regard to the experience of women (in this case in film) framed in this chapter will be continued in chapter three, while the final thematic area of space and its evolution in the Canadian imaginary and identity will be explored in chapter four.

Chapter 2: Constructing a Canadian *Identità* through Italian Canadian Ethnicity and Race

This chapter will focus on creating a dialogue with the film works that construct representations through a focus on ethnicity including intersections with race from an Italian Canadian context. The films and videos in this chapter will be contextualized within the paradigm of White Settler Societies, whereby the Canadian nation and identity began and in many respects continues to be constructed as a white British settler society.

In *America il Paradiso* (1997), Sara Angelucci uses old home movie footage, juxtaposed with audio text from Italian immigrant letters. Much slow motion is used as if to slow down time -- a lost time that cannot be recaptured. Angelucci's inspiration for her video began when she was pursuing her Master's degree in Halifax. Although she planned this move to Halifax as a *tabula rasa* for her life, she instead found that memories of her parents own immigrant arrival in Halifax drew her present closer to the past. The memories explored in *America il Paradiso* accentuate a sense of loss on multiple levels, and it is this loss that prevails throughout the video. The American dream of paradise that encompasses the ownership of a house and car (material gain) is juxtaposed with the other stories contained in the letters. These stories talk about cultural displacement, financial abuse of immigrants at the hands of the adopted country, as well as the simple reality of a different landscape.

Maria D'Erme's and Sonia DiMauro's film, *In Bocca al Lupo* (1995) also tells a story of loss. It takes a personal look at the Italian youth culture in Montreal and explores how they are dealing with the potential loss of their language, traditions and identity. The setting for this film is a trendy café in the heart of Montreal's *Piccola Italia*. This young

culture is contrasted with the deeply rooted family values of their Italian parents. Ritual winemaking scenes and images of Italy in the 1970s are inter-cut with interviews of young people who comment on their roots and on what it is like growing up Italian in a Canadian environment. Some of these comments are noted here:

I find the fact that we're living in a multicultural country, we shouldn't lose our heritage, we shouldn't lose what makes us Italian, what makes us special, what makes us stand out. And if we do lose it, I will be sad because I'll be losing a part of me.

Most second generation Italian Canadians still speak Italian or some form of it. But eventually there'll be less of a need to learn the language. And as generations go by the Italian language in Canada will fade and with it the Italian culture.
(*In Bocca al Lupo*)

As with these two examples, other films and videos in this section will also establish the complexity of the multiculturalism experience for some Italian Canadians. While the Multiculturalism Act continues to be critiqued as an ongoing attempt to allow power to still reside with those original settler groups; this will be continued here. One of the objectives of this chapter is to show that perhaps the agency of filmmakers may help to disrupt this paradigm.

The body of work of individual filmmakers may be too limited to determine fully whether theories revolving around "Burdens of Representation" (Mercer 1994), or "Accented cinemas" (Naficy 2001) are strongly relevant, yet these theories will nonetheless still be addressed in this chapter. Part of this chapter will try to perhaps illuminate some of the pressures exerted on artists to make certain kinds of films in order to have access to meager funds often from Canada's multiculturalism's heritage programs. As well, because for Italians stereotypical representations continue to dominate in the mainstream, do artists feel pressure from both their minority community and the

dominant one to represent their communities in "positive" ways to counter the "negative" images? In both cases the dominant discourse of a white settler paradigm, and multiculturalism's directives can be what continues to determine and exert control in the field of representation. Do filmmakers make "certain kinds" of films because they can get funding, or do they get funding for the kinds of films they want to make?

Despite the context developed in this chapter, the films and videos analyzed here, which reside mostly in the margins, do embrace and represent Italian ethnicity and heritage as a fertile and complex ground for re-creation and inventive story telling. What can be suggested at present is that these films and videos demonstrate that an evolving ethnicity, for many, is an integral aspect and marker of their Canadian cultural identity. The cinema space in this section, therefore, can perhaps begin to unsettle (Stasiulis and Jhappan 1995) and deconstruct the myths and realities surrounding an inclusive / exclusive Canadian society and nation.

The following list of films and videos will also be analyzed and discussed as part of this chapter: *America il Paradiso* by Sara Angelucci (1997); *My Father's Masks* by Sara Armenia (2006); *Story Album* by Donna Caruso (2000); *Mirrors and Windows II: Italian Canadians and the Law* by Gabriella Colussi Arthur (1996); *Nonna and Meme: Portrait of Immigrant Grandmothers* by Giovanna D'Angelo and Christine Alexiou (1997); *In Bocca al Lupo* by Maria D'Erme and Sonia DiMaulo (1995); and *The Good Life* by Patricia Fogliato and David Mortin (1992).

Chapter 3: Problematizing Gender - Representing Gender

Representations of women and feminist subjects will be the focus of this chapter. For example, Donna Caruso's *Doll Hospital* (1997) documents the filmmaker's personal journey through a mastectomy, reconstructive surgery, and her life-changing decisions. In addition to the scenes of fresh cut flesh and disease, *Doll Hospital* also uses memory to explore the filmmaker's relationship with her mother and how her "mother's inexhaustible love of being female" led her, saved her, and helped her "find a way out of the darkness of being Venus disarmed" (Caruso Press package). For Anita Aloisio the theme of identity continues to be explored in *Straniera come Donna* (2002); however this search for identity is extended to her family's land of origin, Italy. *Straniera* is an intimate, lyrical journey through not only the filmmaker's own inner need to discover her roots, but also through the experiences of second generation Italian Canadian women living in Montreal and their Italian "sisters" in the Basilicata / Lucania region of southern Italy. *Straniera* shows how women in various environments, and different phases of life, career, creativity, and Italian-ness, all deal with different issues of progress, negotiate their identities, individual space and time within their roles as women, wives or mothers.

Works such as these will be contextualized within the history of women's cultural expression in Canada, alongside the developments in feminist film history and theory. Feminists explored film as a cultural practice representing myths about women and femininity, as well as about men and masculinity. Issues of representation and spectatorship are key here. Italian Canadian women's history and representation or absence in representations will be included within this frame. Though there has not been much written on the experience of Italian women in Canada, Iacovetta and the literary

experience and writings of Italian Canadian women will help fill the gaps. The dialogue with the film texts will articulate the representations showing any links with or distinctions from other women's film. This chapter could then take its place as part of a revised version of Armatage et al's *Gendering the Nation: Canadian Women's Cinema* (1999).

The following list of films and videos will also be analyzed and discussed as part of this chapter: *Straniera Come Donna* by Anita Aloisio (2002); *In a Hundred* (2000) and *Double Take* (2007) by Sara Angelucci; *Doll Hospital* by Donna Caruso (1997); *Hello Dolly?* (1996) and *Who's Afraid of Happy Endings?* by Giovanna D'Angelo and Christine Alexiou (2007); *Mirrors and Windows I: Italian Canadian Women: Struggles, Defeats, and Triumphs* by Gabriella Colussi Arthur (1995); *Instantanée / Snapshots* by Gabriella Micaleff and Laura Timperio (2002); *One Woman Waiting* (1984), *No. 5 Reversal* (1989), *Interference* (1990), *Green Dream* (1994), and *Night Stream* (2002) by Josephine Massarella; *Fruitful Sex* by Michelle Messina (1997); and *Rites* by Daniela Saioni (1990).

Chapter 4: Diversity - Constructing Unique Canadian "Third Spaces"

Spatial metaphors have a long history in Canada being used as interpretive models to explain the Canadian character and identity. This final chapter will deal with the third and last thematic area, exploring the complexity of "Space." Canada's physical space has not changed very much, even though the (re) construction of that space, both theoretically and physically, has been continually challenged by the ongoing flow of people(s) within and beyond its borders. The complex history of globalization, added to a nation's other

diverse and multiple histories has sometimes allowed new representational spaces to open up and to interpenetrate each other in complex ways allowing for national identities and national histories to be re-imagined and re-created as potentially hybrid spaces, "third spaces." (Cavell 1994, 88) It is Foucault's concept of heterotopia that will be used to explore more complex Canadian nation spaces. This chapter will, therefore, attempt to create a dialogue with the film works that construct new hybrid spaces as per Homi Bhabha's "third space" and Foucault's "heterotopic" spaces. As Bhabha notes, culture is never fixed. Its fluidity often results in new hybrid spaces. For him, as it is for this study, the importance of hybridity is not to be able to trace the two or more original moments from which the third emerges; rather hybridity is the "third space" which enables constructed identities to develop as multiple and shifting. Much of this chapter will therefore analyze the film texts and spaces that deal with films where the liminal space becomes a space of performance of cultural difference. As well, within the "hybrid" spaces, the places "in-between" (race, ethnicity, et cetera) experiences of nation-ness, community interest, representations or cultural value and meaning are negotiated and not simply constructed. Cavell's theory is therefore useful to help contextualize and articulate the specifics of Canadian social and cultural diversity. It can offer an additional entry into these films where some of these spaces incorporate the geography of both Canada and Italy at the same time, while others refer to an imaginary and / or a symbolic space beyond both. The intersection of gender and ethnicity and national space whereby third "heterotopic" spaces are created operate within a nexus of local, national or transnational spaces. The various film genres will be delineated, and the form, style, and content of the

films will be explored from a comparative Canadian perspective where diasporic experience suggests a necessary heterogeneity and diversity.

Two examples of such films are Gabriella Colussi Arthur's documentaries on the Italian Canadian community: *Mirrors and Windows III: Italian Canadians and the World of Arts and Culture* (1997) and Patricia Fogliato and David Mortin's *Enigmatico* (1995). The third documentary in the Mirror and Windows series focuses on the world of the Arts from an Italian Canadian context. The keynote speaker here is theatre professor Domenico Pietropaolo of the University of Toronto, and in his introductory address, he includes the critical awareness of the complexity of how the southern Italian heritage has been transported to this diasporic place in Canada creating new liminal spaces of exploration. Fogliato and Mortin's *Enigmatico* (1995) is also interested in problematizing Canadian identity as multiple. Its message clearly parallels the round table discussion of Colussi Arthur's *Mirrors and Windows III: Italian Canadians and the World of Arts and Culture*. *Enigmatico* was filmed both in Italy and in Canada and explores the lives and work of Canadian artists of Italian origin broaching issues of identity and culture that go to the core of what it means to be Canadian:

Enigmatico moves from a commonness of origin to a diversity of effects. By letting the artists and their works speak for themselves, the film goes beyond the matter of "ethnic" content to capture the complexity and nuance of an artist's work, an art informed not only by the strains of Verdi and by the rolling hillsides of Italy but also by the backyard gardens and city skylines of Toronto and Montreal. (Ricci *Enigmatico* Jacket Cover, 1997)

The following list of films and videos will also be analyzed and discussed as part of this chapter: *Les Enfants de la Loi 101* by Anita Aloisio (2007); *When the Cricket Sings* by Sara Angelucci (2007); *Gaining a Voice* by Angelina Cacciato (1997); *Fallen Heroes*:

Pilati 1943 by Anna Chiappa (2004); *Mirrors and Windows III: Italian Canadians and the World of Arts and Culture* by Gabriella Colussi Arthur (1997); *Enigmatico* (1995), *Sons and Daughters: The Italians of Schreiber* (1997), and *The Stowaway* (1998) by Patricia Fogliato and David Mortin; and *Dear Juliet* by Patricia Fogliato (2002).

Chapter 5: *La Conclusione*: Conclusion

This chapter will conclude and sum up the articulations in chapters one through four, while also noting future directions for research. Many film and video makers have also participated in the world of cinema in ways other than as directors. Some are also actors, producers, writers, visual artists and poets. Some of their works will be discussed in this conclusion showing that the voices that are heard through their film and video works, also speak with many dialects, from various disciplines, and in multiple creative directions.

Chapter 2:

Constructing a Canadian *Identità* through Italian Canadian Ethnicity and Race

House of Commons Debates, October 8, 1971.

Right Hon. P.E. Trudeau (Prime Minister): Mr. Speaker, I am happy this morning to be able to reveal to the House that the government has accepted all those recommendations of the Royal Commission on Bilingualism and Biculturalism which are contained in Volume IV of its reports directed to federal departments and agencies. Honourable members will recall that the subject of this volume is "the contribution by other ethnic groups to the cultural enrichment of Canada and the measures that should be taken to safeguard that contribution."

Volume IV examined this whole question of cultural and ethnic pluralism in this country and the status of our various cultures and languages, an area of study given all too little attention in the past by scholars.

It was the view of the royal commission, shared by the government and, I am sure, by all Canadians that there cannot be one cultural policy for Canadians of British and French origin, another for the original peoples and yet a third for all others. For although there are two official languages, there is no official culture, nor does any ethnic group take precedence over any other. No citizen or group of citizens is other than Canadian, and all should be treated fairly.

The royal commission was guided by the belief that adherence to one's ethnic group is influenced not so much by one's origin or mother tongue as by one's sense of belonging to the group, and by what the commission calls the group's "collective will to exist." The government shares this belief. [...]

A policy of multiculturalism within a bilingual framework commends itself to the government as the most suitable means of assuring the cultural freedom of Canadians. Such a policy should help to break down discriminatory attitudes and cultural jealousies. National unity if it is to mean anything in the deeply personal sense, must be founded on confidence in one's own individual identity; out of this can grow respect for that of others and a willingness to share ideas, attitudes and assumptions. A vigorous policy of multiculturalism will help create this initial

confidence. It can form the base of a society, which is based on fair play for all...[...]

In conclusion, I wish to emphasize the view of the government that a policy of multiculturalism within a bilingual framework is basically the conscious support of individual freedom of choice. We are free to be ourselves. But this cannot be left to chance. It must be fostered and pursued actively. If freedom of choice is in danger for some ethnic groups, it is in danger for all. It is the policy of this government to eliminate any such danger and to "safeguard" this freedom. (Trudeau 1971, 8545)

Multiculturalism

I felt it important to begin this chapter with a restatement of the original words spoken by Prime Minister Pierre Elliott Trudeau in October of 1971 when the Multiculturalism Act, Bill C-93 had its genesis. It then became law many years later in 1988. The past thirty-seven years have seen a complex trajectory and lived reality for the multiculturalism experience -- far removed from the hopeful goals of its initial uttering -- yet for Italian Canadians the idealized vision of Trudeau's words continue to be embraced.

As noted in chapter one, Abu-Laban has stated that a partisan consensus on multiculturalism no longer exists. Under the Chrétien Liberals the policy was used to emphasize issues of equity and "attachment to Canada." At the political level there have also been calls to eliminate the policy altogether. However at present no changes have been made. For Abu-Laban, as it is for many Italian Canadians, despite the insecure nature of the policy, multiculturalism does have a basis in Canadian immigration policy both past and present. Canada is a complex country formed through white settler colonization and repeated waves of immigration. Especially in the post-World War II period, Canada has increasingly accepted a diversity of immigrants from European,

Asian, Caribbean, African, and other non-European countries. This is then an important reason why a Canadian national identity should include an acknowledgement of this ethno-cultural and multiracial diversity. While official multiculturalism has proved to be an imperfect policy for eliminating racism, it can nonetheless provide a more flexible system for challenging equity issues pertaining to racism and discrimination. (Abu Laban 1999)

As Canada moves into the twenty-first century, we are assured that the uncertain future of official multiculturalism, along with the uncertain future of Quebec and the uncertain future of Aboriginal self-government, means that conflict and struggle over identity and equity will not disappear. (ibid 483)

This chapter will analyze the film works that construct representations through a focus on ethnicity including intersections with race and gender from an Italian Canadian context. The films and videos in this chapter will be contextualized within the paradigm of White Settler Societies, whereby the Canadian nation and identity began (and in many respects continues to be constructed) as a white British settler society. The Multiculturalism Act continues to be critiqued as an ongoing attempt to allow power to still reside with those original settler groups. This issue of power will continue to be critiqued here since one of the objectives of this chapter is to show that perhaps the agency of filmmakers may help to disrupt this paradigm and fulfill the initial intention of Trudeau's words which saw its creation.

As multiculturalism has been nurtured both symbolically and through policy statements and legislation, both Himani Bannerji's (2000) and Will Kymlicka's (2001) writings provide ample evidence for the ongoing lively debate and the complexity of the "multiculturalism" experience in Canada and what "diversity" can mean both in words

and in actions. As Bannerji points out, multiculturalism is not a thing. "It is a mode of the workings of the state, an expression of an interaction of social relations in dynamic tension with each other, losing and gaining its political form with fluidity" (Bannerji 2000,120).

It is the "dynamic tension" and "struggle" that Kymlicka acknowledges as a painful process, though at times he does not tie this to unequal power and exchange. Though he acknowledges, "the problem we need to address is the attitude of the majority, not the legitimate demands of the immigrants," (2001, 169) he somehow fails to understand that there is a contradiction between his arguments of "fairness" and who holds the power. Yet who holds the power and who does not is where Bannerji's experiences take place. She reminds us, "[n]or need it be forgotten that what multiculturalism (as with social welfare) gives us, was not 'given' voluntarily but 'taken' by our continual demands and struggles" (Bannerji 2000, 118).

Kymlicka insists that the very nature of a multiculturalism policy implies a meeting ground in the middle where integration is "negotiated" willingly by both parties; however, Bannerji points out that in the community this does not occur from the bottom up, regardless of the construction from above. Ideally Kymlicka's view on how multiculturalism is the "only approach which is truly consistent with liberal-democratic values" (Kymlicka 2001,176) fails to articulate the unwillingness on the part of the majority to really share power. He attributes this inability to share as an attitudinal problem and not an abuse of power.

It is this struggle that Bannerji ties to power dynamics and to language. I can understand, as Kymlicka very articulately denotes, the integrative potential of

multiculturalism polices both with past experiences and with future potential; however, I too would argue that the spirit of what Kymlicka tries to present, with his deconstruction of the multicultural experience in Canada, is not often indicative of experience. For Bannerji, gender, race, and power are important markers that Kymlicka seems to disregard. He claims that the "fairness" of multiculturalism is evident as many immigrant groups have progressed despite the fact that all of them have faced the obstacle of discrimination and some have risen above it as "shifts in the colour line have made it possible for various visible minorities to gain equality with whites in North America" (Kymlicka 2001, 189).

For Kymlicka, there is an accepted assumption that the nation-builders are naturalized and "white" and have the authority to promote their version of nation building, whereas Bannerji clearly questions this. For her, and I would agree, "gaining equality with whites" is the problem, as society continues to privilege "whites." "It is the ideology of 'whiteness / European-ness' that serves as the key bonding element" (Bannerji 2000, 108). The issue of colour and visible minority groupings is also problematic for Bannerji and Kymlicka as both argue for different hierarchies, suggesting some groups have made it and others have not; some need more attention, others less. I would argue that discrimination regardless of racial, ethnic, gender, sexuality, and / or religion will never be a completed project in Canada, nor should it be disparately handled between groups. All need to share equally and need to find a way to belong to Canada on their terms. I would suggest that it is necessary to continue to be vigilant to power dynamics as each group can be vulnerable regardless of how long each has been in Canada. The Italian Canadian community would not get much support from Bannerji as she seems to have a

blind spot for Italians and the Italian Canadian experience as she considers Italian Canadians "white," and perhaps not needing discrimination protection:

Even if the shame of being an Italian that is non-English, in Canada outweighs the glory of the Italian renaissance, "Italian" can still form a part of the community of "whiteness" as distinct from non-white "others." (Bannerji 2000, 108)

Kymlicka shows much more awareness of the more complex field of Italian Canadian history and experience as most of the Italians in Canada emigrated from southern Italy and so should be considered part of the Southern European immigrant group. He reminds us that it was not until the twentieth century that Eastern and Southern Europeans were considered as belonging to a single European "white" race. Before this time they were viewed as separate from Northern Europeans and sometimes referred to as "black." Therefore the negative stereotypes directed at Southern Europeans were equally directed at Italian Canadians. (Kymlicka 2001, 179) As the immigration history of Italians in North America (Bagnell 1986; DeMaria Harney 1998; Guglielmo / Salerno 2003; Harney 1993; Iacovetta 1992; Kelley / Trebilcock 1998; Sturino 1990; Richards 1999; Romano 2000; Vecoli 1997; Verdicchio 1998, Viscusi 2006) does show, there is a link between the experiences of many of those living in Italy and those living within the diasporas. As noted in chapter one, many of the emigrants came from southern Italy and brought a history of racist treatment with them as they settled in their host countries. For Italian Canadians, a racialized social construction has begun to be developed here whereby the relationship to multiculturalism has helped to articulate more complex identities that may help to combat the negative stereotype. More specifically this research posits as its framework an essential *critical* multiculturalism. This is a

form of multiculturalism that calls for a radical restructuring of the power relations between ethno-racial communities and challenges the hierarchical structure of society. Radical multiculturalism focuses on empowering communities and transforming systems of representation, institutional and structural centres of power, and discourses. Multiculturalism in this context suggests that diversity can only be meaningful within the construct of social justice and equity. (Tator et al 1999, 277)

Therefore because of the racist history of Italian Canadians, in both the past and the present, and the ongoing negative stereotypical representations, critical multiculturalism is important as it establishes that Italian Canadians should be empowered to gain control of their representations. Concurrently, all Italian Canadians should also be treated justly and equitably.

Italian Canadian Stereotypes

As noted in chapter one, for Italian Canadians one of the struggles over identity and social equity is still evident. There is little power, tolerance, sensitivity, or understanding as they deal with the major challenge of negative stereotyping. Gaining control over the production of racist images found in Canadian mainstream culture is an ongoing challenge. As Trudeau noted "[w]e are free to be ourselves. But this cannot be left to chance. It must be fostered and pursued actively. If freedom of choice is in danger for some ethnic groups, it is in danger for all" (Trudeau 1971, 8545). The main tension for Canadians is that as some ethnic and visible minority groups have begun to receive more understanding and support in relation to the dangers of reproducing their negative stereotypes and how these can contribute to the perpetration of racism. Italian Canadians (and Italian Americans), instead continue to be marginalized. Negative stereotyping from an Italian Canadian perspective is only just beginning to be addressed in academic

research. Critical multiculturalism encourages a resistance to subjugation, and an active participation in dismantling cultural hierarchies and combating racism. Gabriella Colussi Arthur of York University was specifically interested in the Italian Canadian community and used video as a means of accessing it. She organized the production and video taping of three very unique round table discussions for the Italian Canadian community with funding through the Mariano A. Elia Chair: *Mirrors and Windows I, II, and III*. The importance of the title reflects Colussi Arthur's interest in challenging the community to be self-critical by looking directly in a mirror. In addition, the window's purpose was then to go beyond the truths reflected in the mirror and look to a possible future. All three videos hold critical information that can and should be used to relay to audiences some aspects, challenges, and successes of the Italian Canadian community needing acknowledgment. *Mirrors and Windows II: Italian Canadians and the Law* was shot in 1996. Unfortunately *Italian Canadians and the Law* has remained in its unedited version due to funding cutbacks. It nonetheless holds valuable information and words that reflect some of the same issues raised here relating to power relations and the negative effects of stereotyping in the Italian Canadian community at large, but more specifically to faulty perceptions of criminality in this community. Here, the keynote speaker, York University sociologist, Livio Visano, introduces the panel to the cultural construction of Italian Canadians and the law. From Visano's opening comments he states,

[i]n general law is a site, a historical subject, constituting conflict, contextually determined and discursively shaped. Symbolically this structure is a partisan expression of powerful interests. A moral construct that produces and reproduces power relations. Italian Canadian is also a constructed expression of an enigmatic journey. In piecing together the cultural puzzle of one's identity, and social contribution, we discover how the overarching legal canopy contextualizes the Italian Canadian community. Any study of the Italian Canadian law nexus, in my

view, is an ideological exercise in discredit, an inquiry into cultural confrontations. (*Mirrors and Window II*)

These comments were made to introduce the first part of the documentary in a discussion among over fifteen participants, attorneys, police officers, professors of law and writers, who were asked to consider questions on how others see the Italian Canadian community. Images and stereotypes were considered whereby Italian Canadians were seen as strangers in Canada, "a misfit zoology, where organized crime has become entertaining, eccentric, erotic, erratic and an exotic world" (Visano *ibid*). Here the community participants acknowledge the role that film plays in reproducing stereotypes and communicating powerful messages. This is an ongoing area of importance and of research. As noted in "Challenging Exclusion", Sander Gilman, in his essay "Black Bodies, White Bodies," traces the history of Black Bodies in Art, Medicine and Literature, through the late 1800's, showing how the power of art as reflecting / creating the social / political reality of the time resulted in powerful stereotypes being brought forward. As Tator, Henry and Mattis note,

a racially influenced discourse helps determine what gets defined as "great" literature, music, art, and what gets labeled as "primitive," "exotic," "unauthentic," "ethnic," "community" art [...] their case studies illustrate how cultural production and creative processes define and structure meaning, articulate and communicate authoritative messages, and embed powerful and negative images of ethno racial minorities into the collective psyche of Canadian society. (Tator 1998, 6)

So too has the fantasy / reality of the male mafia image resonated with power and powerlessness both on the screen and off, while other negative stereotypes are also adopted as reality.

Identity is both learned and constructed in social space, place, and time by the various

intersecting discourses of the body, including but not limited to those of race, gender, sexuality, class, and ethnicity. Learning is not restricted to classroom and formal schooling situations, but occurs less obviously as socialization and enculturation into various discourses and practices via the media, peers, family, and other social and cultural groups.

My main purpose in "Challenging Exclusion" was to use an interdisciplinary methodology in order to critically analyse ethnic-minority representation, action, and agency, which was framed against the background of a mainstream media dominated by the negative Italian stereotypes from Hollywood. As Canada's film space is dominated by the American film industry, the influence of this negative paradigm has its effect on Canadian film production. The mass media then, in both Canada and the United States, continues to disseminate one-dimensional renditions of Italian culture, a recent example being the very aggressively marketed and stereotypically vulgar, violent, and sexist HBO program *The Sopranos*, which was also shown on BCE-CTV, a Canadian Public Television Network. Yet despite the full understanding of the psychological dimensions of stereotyping and bigotry, most mainstream representations in both Canada and in the USA continue to reproduce many negative stereotypes of Italians (L'Orfano, 2002a, 2002b; Italic Studies Institute, "Media Watch" 2002). Italian North Americans are constantly told that the overwhelming negative media reproductions are not only supported in their representations, but are even legitimized with government support, financing and artistic awards. Recent Canadian examples of negative stereotypically supported productions are *Mob Stories* (2002) and *Mambo Italiano* (2003), both funded by Telefilm Canada and *Ciao Bella* (2004) funded by the Canadian Broadcast

Corporation. American examples include HBO's *The Sopranos* (1999-2005) with its multiple Emmy Awards and its Canadian distributor, the BCE-CTV Network, and Dreamworks production *Shark Tale* (2004). While *Mambo Italiano* and *Ciao Bella* do not deal with the mobster stereotype, they do present negative stereotypes of Italian Canadian characters as boors, buffoons, bigots and bimbos. In addition to the public protests by both Italian Canadians and Italian Americans against the airing of *The Sopranos*, which garnered very little public support or recognition, (Canadian Broadcast Standards Council 2001; Canadian Radio-television and Telecommunications Commission 2003), a more recent protest against Spielberg's negative stereotypes in his children's "animated" film *Shark Tale*, received a bit more support in the United States, though it did little to stop its screening. R. Emmett Tyrrell Jr., acknowledged his support in the *Washington Spectator* with his article, "Spielberg Owes Italian-Americans an Apology." Tyrell was responding to Lawrence Auriana's Open Letter of Protest:

In testimony before the Senate Judiciary Committee in July 1994, Mr. Spielberg said, "People learn to hate." Despite his enlightened statements about stereotyping, Spielberg has allowed DreamWorks to create the first children's film in many years that promotes bias. In interviews and speeches, Mr. Spielberg has talked about the pain he suffered as a child because of prejudice. In part because of DreamWorks's portrayal of gangsters in *Shark Tale*, in both the movie and the related books now available across the country, thousands of Italian-American boys and girls will feel a similar pain. They will be asked if their families are in the mafia. They will be looked at differently from their peers. They will be isolated. They will be stereotyped. Doesn't Mr. Spielberg feel their pain? (Auriana 2004, online)

In his published reply, Tyrell noted Spielberg's hypocrisy as well as the impunity with which only certain stereotypes are still being reproduced. Usually children's programming is respected for the influence it may have on impressionable minds, Italian North Americans instead get little respect or understanding:

America, a country where in generations past ethnic stereotypes abounded along with ethnic slurs, has become very touchy about such practices. In the past stereotypes and slurs were not always meant as offenses. Some were meant as friendly jokes. I grew up in the ethnic bouillabaisse of Chicago, and I recall many ethnics as well as blacks and whites jokingly addressing each other in terms we now consider deeply offensive. [...]

Still there seem to remain a few groups one can stereotype and slur with impunity, for instance, religious fundamentalists, Roman Catholics, and Italian Americans. As Italian-Americans are usually Catholics they get hit twice. The president of the Columbus Citizens Foundation has good reason to be sore. If Spielberg's film emphasized Italians' contributions to Western culture from the Roman Empire on down through the Renaissance, to modern engineering, science, the arts, and lest us not forget such staples of American cuisine as pizza and pasta, who would object? But Spielberg's *Shark Tale* is fixated on the Mafia as an Italian enterprise, with no mention of the occasional German, Jew, or Irishman, who made their contributions to organized crime in America [...]

In a March 9, 2004 New York Times article, Spielberg wrote, "We are in a race against time for the conscious mind of the young." He went on to inveigh against "the dangers of stereotyping, the dangers of discrimination, the dangers of racial and religious hatred and vengeful rage." Fine, so how do we explain the excesses of *Shark Tale*? [...] Transforming sharks into Italian-American *Mafiosi* is not amusing, even to the young. (Tyrell 2004, online)

More recently Dona DeSanctis, the deputy director of the Order of the Sons of Italy in America (OSIA) wrote about the double standard when it comes to Italian Americans and political correctness. In her essay titled "Seeing Double" she elaborates on the Don Imus story. Imus, a shock jock radio talk host, on April 4, 2007, referred to the Rutgers University women's basketball team as "nappy headed hoes." The NAACP, Jesse Jackson and the National Association of Black Journalists protested and within a week, Imus was fired from his forty-year radio career. A media frenzy followed:

A number of writers produced a litany of equally outrageous and offensive remarks the 67-year old talk show host had aimed at other African Americans, Jews, women and gay people. Left out of the mix were the Italian Americans, who had not forgotten that back in November 2005, Imus's producer Bernard McGuirk had called then-Supreme Court nominee Samuel Alito "a meat-ball sucking wop" and "a God-fearing guido." "First Scalia, now Alito," McGuirk

commented, "what is [President Bush] doing? Interpreting the Constitution or mixing concrete?" Letters of protest that Italian American organizations and individuals sent to Imus did not even receive the courtesy of a reply much less an apology. (De Sanctis 2007, 1-2)

Meanwhile *The Zogby Report: A National Survey: American Teenagers and Stereotyping* (2001) submitted and produced for the National Italian American Foundation (NIAF) showed that teenagers' perception of other ethnic, religious, and racial groups are shaped by entertainment industry stereotypes. Not surprising, the study found that forty-four percent of teenagers reported that Italian Americans are most often cast as crime bosses or gang members. (Zogby 2001)

A more recent 2004 Canadian case involved the protest against ECW Press of Toronto who planned and did publish an anthology of essays by Italian Canadian women with the negative title, *Mamma Mia: Good Italian Girls Talk Back*. Gina Valle, a writer and educator, who holds a Ph.D. in multiculturalism and teacher education from the Ontario Institute for Studies in Education (OISE) was the original editor; however, after she reached a stalemate with the publisher on the choice of cover image and title, Valle received a letter from ECW letting her know her services were no longer wanted. Eleven of the original writers removed their submissions, also in protest, leaving the publisher scrambling to find replacements. Tania Craan, the designer, created a book cover on a red background showing an exuberant woman talking with her hands:

Valle and some of her contributors saw the cover as a crude stereotype, objected to being called girls, and even interpreted the red background as implying easy virtue [...]

[As Valle told the Star] I have seen in my work with children how damaging it is when they encounter stereotypes of themselves [...]

It shapes the expectations others have of them and they of themselves. When I am

stereotyped as a woman or as a member of an ethno-cultural community, it limits my ability to lead a full life as a Canadian. In the end, it takes less effort to pigeonhole people to predetermined biases than to attempt to understand the real person. (Stoffman 2004 online)

Joseph Pivato, a professor of literature at Athabasca University in Alberta and editor of *The Anthology of Italian Canadian Writing*, (1998) became involved in the protest along with an extensive network of other academics and Italian Canadian writers supporting Valle. He says that the protest over *Mamma Mia!* has to be seen in the context of the hurtful image of Italians projected in *The Godfather*, *Goodfellas* and *The Sopranos*:

The very fact that this protest has grown far beyond the 20 contributors and has surprised the folks at ECW Press indicates that they have no sense of the issues that are being debated in the Italian-Canadian communities across Canada [...]

This is a post-*Sopranos* decade of massive exploitation of negative Mafia images to sell anything by Hollywood and the mass media. Many, many Italian-Canadians, and Italian-Americans, are saying 'enough.' ECW Press stepped into this vortex. [...]

Our history in North America has many examples of persecution and prejudice. On March 14, 1891 eleven Italian men were lynched in New Orleans by a mob. This is the largest lynching in U.S. history. The execution of Sacco and Vanzetti, 1927. There are many examples. In 1999 York Region Police shot and killed Tony Romagnolo in his driveway. He was unarmed, he was arguing with them. To them, he was Tony Soprano. (ibid)

Instead publisher Joy Gugeler was oblivious and insensitive to the issues of stereotyping and believed that their "title was cheeky but affectionate and promised something provocative inside" (ibid). ECW's sales reps said it would sell. According to Gugeler, "[w]hen your sales reps tell you that they could sell 1,000 copies of one title and 5,000 of another you'd be a fool to ignore their advice [...] This is a trade book. We are not in the business of just selling books to the authors' relatives" (ibid).

As these recent public protests demonstrate, issues of equity and social justice for Italian Canadians and Italian Americans are now being waged in the cultural and political arena. Again from *Mirrors and Windows II: Italian Canadians and the Law*, Visano addresses the agency of the Italian Canadian community while also being critical of a multiculturalism which is not tied to issues of social justice. He states this in the third part of the video dealing with the social identity of the community:

"Italian Canadian" is constructed in contradictions. The subject as fractured, and complexly articulated with a plurality of discourses is never stable, static, nor fixed. Then we must view foundational categories such as Italian-ness not as existing out there as objective things, but as radically constructed through historical and cultural practices at the everyday level. Positive contributions are transformed as a homogenized objective frame of reference for Canadian-ness usually as a mark of assimilation. Contributions are distorted to protect dominant values of the privileged classes, which create illusions that demand deference. Contributions alternatively are presented as multicultural. Multiculturalism as enshrined in the Multiculturalism Act and policy at all levels of government seeks to manipulate by depoliticizing and pooling out. As a mask, multiculturalism is a calculable device to demystify by dignifying differences at least on paper, as contributions. Throughout the last few decades all Italian Canadians have witnessed a proliferation of activities, strategies and policies ostensibly designed to encourage a greater degree of community participation. This passionate rediscovery of viable alternatives in the community has been sought to compliment the more formal and controlling assimilationist processes of the wider culture. The retention of an ethno-specific identity has obtained a heightened significance especially within the shallow chatter of multiculturalism. The inward shift towards our respective communities and regions is not the simple return to a lingering pastoral nostalgia; instead it is a return to basic familiar values. (*Mirrors and Windows II*)

As it is not the goal of this research to deal with the negative stereotyping directly, even though this history and present reality is connected, what is evident is how the negative stereotyping has affected the production of film and video in Canada. As well it is important to note the agency and activism of the very communities that have been hurt by these issues. In Canada this demonstrates that an active citizenship is a lived reality

where a substantive and critical multiculturalism experience is tied to issues of social justice. As was noted in the MA research, Italian Canadian women filmmakers, unlike some of their Italian Canadian and Italian American male counterparts, do not seem to suffer from the "Godfather paradox." (Marino 1998) As Richard Bonanno writes: "Vast numbers of Italian American organizations and individuals have outwardly opposed the stereotype, yet there still remains a portion of Italian Americans who communicate their Italian-ness, as Jim Marino points out in what he refers to as the 'Godfather paradox,' through an outward expression of [identification] assimilation with and reverence for the *mafioso* as depicted in films like *The Godfather* and others" (Bonanno 2001,141). So, too, in Canada the "Godfather paradox" persists, as some Italian Canadian filmmakers suffering from this paradox also continue to willingly produce their versions of the negative stereotypes and bigotry -- a recent Canadian example being Italian Canadians Peter Gentile & Remo Giralto's *Mob Stories*. This is a four part series that premiered in April (2003) on Canadian History Television and was funded both by Telefilm Canada and the Canadian Television Fund. In a 1997 *Globe and Mail* article "In Godfather we Trust" written for the 25th anniversary of *The Godfather's* release, Italian Canadian John Montesano acknowledged the effect of the mobster mystique within a gendered frame:

Particularly among young Italian men, much of the metaphorical imagery [in *The Godfather* film] lost out to scenes with guys walking around totting shot guns or meetings held in dimly lit rooms where vendettas are planned because "women and children can be careless, but not men". (Montesano 1997, D3)

Therefore the question should definitely be asked: Are these filmmakers playing their parts as professionals, as pawns, or a bit of both? Do they really have a choice? Though

Fanon was not discussing Italian stereotyping, the mafia mystique or the "Godfather paradox," his words do resonate in this context:

Fanon asks us to remember the violence of identification; the material practices of exclusion, alienation, appropriation, and domination that transform other subjects into subjected others. Identification is not only how we accede to power, it is also how we learn submission. (Fuss 1995, 14)

Instead the works of Canadian women of Italian heritage show that as creators of films and videos, these artists speak from and create distinct spaces where memory, sexuality, gender, ethnicity, family, identity, and culture mingle and mix in a playful and potent choir of voices that are far from stereotypical. Films by Italian Canadian women are works that were created in the margins and construct complex Canadian representations and identities via the intersection of Italian ethnicity, gender, and national space helping perhaps to challenge the one-dimensional stereotypical representations often shown of Italians in mainstream media, particularly those bombarding Canadians from our southern neighbours in Hollywood. As hooks suggests:

It is important, when we look at the work of any group of people who've been marginalized, whether we're talking about white immigrants or any of us that there be a willingness to acknowledge complexity - profundity - multilayered possibility. There is so much cultural hybridity, traveling, the notion of bricolage, of moving between different environments, border crossing all these terms, yet critics don't bring these theoretical standpoints into the discussion. (1995, 26)

In the space of Canadian culture, Italian Canadians are mostly a marginalized group. The film works by Italian Canadian women do reflect this cultural hybridity and complexity that hooks suggests. It is then important to bring this "multilayered possibility" to any discussion of this cinema space. Globalization theorist Appadurai agrees with hooks regarding the positive creative space of locality, affected by border crossing, and resulting in hybridity; however Appadurai also sees mass migration as clearly having an

effect on our new technological advances, what he terms "deterritorialized globalist-localisms." Hence the local continues to be affected not only by the migration and movement of people, but also the travel and movement of technology. Appadurai suggests that globalization is not the story of cultural homogenization, as it was once feared; yet it is also important to acknowledge that globalization had and continues to have some very negative and detrimental effects in the world. One such negative effect is the transnational movement of capital with its corporate hegemony and neo-liberal agenda. For Italian Canadians the dominance of a globalized American film culture continues to bring with it negative Italian stereotyping. Yet for Appadurai the two major factors, electronic media and migration, and their interconnections have also sometimes brought with them a new heterogeneity where the two faces of the local and the global are often seen as two sides to the same coin; however the coin is always in flux and / or spinning. As Appadurai suggests, the more recent technological changes have brought about a shift in the world where the imagination has become a collective, social fact, which in turn is the basis for the plurality of imagined worlds. (1996, 5) Therefore, as the recent challenges to the ongoing transmission of negative Italian stereotyping in American film culture (noted above) demonstrate, Italian Canadians and Italian Americans and their artists show how the local and global are intricately intertwined. For Italian Canadian women filmmakers more specifically, the heterogeneity of their "imagined worlds" and local hybrid spaces are constructed within the global space of the negative Italian stereotype while also being especially resistant to it.

Within the racialized context elaborated here, this chapter will examine the complexity of ethnic identity in representations created by Italian Canadian women who

construct films within a multicultural framework. Stuart Hall is not specifically discussing marginalized Italian Canadian film and video by women, as no revolution and no transformation have yet taken place, but his words still apply to this film space struggling to reclaim "some form of representation for themselves" (1991, 34).

The most profound cultural revolution has come about as a consequence of the margins coming into representation - in art, in painting, in film, in music, in literature, in the modern arts everywhere, in politics, and in social life generally. Our lives have been transformed by the struggle of the margins to come into representation. Not just to be placed by the regime of some other, or imperializing eye but to reclaim some form of representation for themselves. (ibid 34)

The Films

In addition to this stereotyping albatross (L'Orfano 2002b), the world of film and video has also absorbed, upheld and perpetuated European artistic traditions. Italian film culture is seen as a prestigious and valuable cinema. Yet this sometimes interferes with the valuing and representation of diasporic Italian spaces and identities. Canadian film and video makers of Italian heritage who use their immigrant, oral, peasant class, and artisanal heritage will often find their work being judged as culturally "poor" and of "no value" and most often a label of "ethnic" is also applied. It is these labels of "other" and "ethnic" which still pose additional challenges, as it seems that this is the point where the vocabulary begins and ends. This vocabulary unfortunately has a negative connotation that is also rejected by artists. As Monica Stellin states in her preface for *Pillars of Lace: The Anthology of Italian-Canadian Women Writers* "ethnicity is viewed as an element which, if undeniably enriching the author's cultural background, is also feared as possible hindrance for an open appreciation of her work as part of the more universal Canadian production" (Stellin 1998, 7). Marisa DeFranceschi who edited this anthology also

admits to her having rejected her ethnicity as a marker of her identity. "I must admit to another niggling fear of this project. I had for years balked at being labeled an Italian-Canadian Writer, a woman writer at that. Like so many of my fellow writers, I had always considered myself a writer, plain and simple" (1998, 23). Pivato also explores "ethnicity" in "Voices of Women," one of the first essays analyzing the writing of Italian Canadian women:

The history of Italian immigrant women in Canada begins long before they were born. It begins just after unification when men from the economically underdeveloped regions of Calabria, Abruzzi, Molise, Friuli and Basilicata were forced by the thousands to leave their isolated villages and migrate North into Central Europe, or to cross the Atlantic in order to find work in the New World. [...] It is my argument here that this history made such a profound imprint on the collective memory of Italian immigrants that it emerges both consciously and unconsciously in their writing. [...] These patterns of separation that have been imprinted by history appear in the words of many writers regardless of generation or gender, but they receive particular focus in the work of the women writers. (Pivato 1994, 153-154)

Following this same contextual base is Stellin's comment on writing by Italian Canadian women that also denotes this imprinting of the immigrant experience as a more fluid continuum. She suggests that the question writers must come to terms with is how to "bridge the ocean of time and space created by the immigration experience" (1998, 8-9). It can no longer simply be considered the old and new worlds. "There is a long thread that bridges that ocean in a continuum, [...] a thread binding the two shores across the ocean. [...] Second generation Italian-Canadian women writers are in the position of expressing their motifs in a different language and according to cultural patterns acquired both from their Canadian and Italian backgrounds" (ibid).

The film works by Italian Canadian women can be situated within the same contexts of Italian Canadian writers as elaborated by DeFranceschi, Pivato and Stellin. Pivato

situates the immigration experience as beginning with Italian unification, instead it is important to remember that Gabaccia, Harney, and Verdicchio have complicated this Italian diasporic immigration history even further by situating it with the Peninsula's history prior to Italian unification. What is clear is that "ethnicity" continues to "imprint on the collective memory of Italian immigrants that it emerges both consciously and unconsciously" (Pivato 1994, 153) in their work, both written, and as will be explored here, visual. Francesco Loriggio takes the discussion of the imprinting of ethnicity further by noting that while the writers have created characters and images that deal with this imprinting of their cultural heritage, he suggests that there is an absence in these representations. He refers to this as a "flagrant historical flaw of Italian Canadian writers, as it is of all minority writers" (Loriggio 2000, 84), and that is that there seems to be an absence of characters that represent the voices of parents and grandparents:

Fathers and mothers have been, in Italian-Canadian literature, the counterfoils of the protagonists, the writers-to-be. They have been relegated to the space behind the scenes, or near the shadows, always entering or exiting the scene as if "having their last picture taken," like the father character in Di Cicco's "The Man Called Beppino," or as if being "photographed without / even knowing it," like the grandfather in Len Gasparini's "The Photograph of my Grandfather Reading Dante." Their cues consist of one or two words, often in Italian -- a hair away from inarticulacy, for their children and for the majority of the readers. Or if they speak, they do so to confirm that their destiny is silence. (ibid 80)

The films discussed here are not organized in chronological order by date, but instead are organized through the links to parents and grandparents, which are present in all of them. For example, Sara Angelucci's *America il Paradiso* (1997) is analyzed first as it is the strongest example of how ethnicity surfaces through memory as an important aspect of identity, even when an individual attempts to erase its traces; however, it is also a story that connects to grandmothers. Giovanna D'Angelo and Christine Alexiou's *Nonna* and

Meme: Telling Lives: Portrait of Immigrant Grandmothers (1997) follows as, like *America il Paradiso*, the subject matter also deals with grandmothers et cetera.

Beyond these links there are other connections. With the exception of *Nonna* and *Meme* and Patricia Fogliato and David Mortin's *The Good Life* (1992), where the voices of grandparents and parents are clearly heard, the other films do have these connections; however, as Loriggio notes, they are found "in the space behind the scenes" (ibid 80). Their representations do mostly reside in silent and absent voices. Sara Armenia's *My Father's Masks* (2006) does focus on a father and grandfather, yet their identities are ambiguous. Maria D'Erme and Sonia DiMauro's *In Bocca al Lupo* (1995), explores relationships to heritage and parents through the voices of their children. Donna Caruso's *Story Album* (2000) does also reference grandmothers, grandfathers, and mothers; however, these references are used only in connection to their relationship with Caruso's identity. Likewise Sara Angelucci's *America il Paradiso* (1997) does also represent the video-maker's grandmother, and links with her parents, and the only word the grandmother is allowed to speak is that of "Aaarrra" once again focusing on Angelucci's identity.

America il Paradiso

Sara Angelucci is a Toronto artist and photographer who was originally from Hamilton. Her first video *America il Paradiso* (1997) is a fourteen-minute short. The video's title here may be interpreted as ironic. The emphasis on "*Paradiso*" also acknowledges that there exists an opposite and that is an *Inferno* (Hell). Angelucci uses old Super8 home movie footage, which is juxtaposed and integrated with audio texts

from Italian immigrant letters. There is an attempt at a narrative but it does not take a traditional or linear format. There are threads of memories in most of the films and videos discussed as part of this chapter, and Angelucci's story accentuates this in a more fragmentary way, both with images and with audio text. Sometimes the image moves forward as if to develop a story and then it shifts into rewind and we see people repeating their movements backwards. Much slow motion and repetition is used as if to slow down time, a lost time, which cannot be recaptured. Angelucci's inspiration for her video began when she was pursuing her Master's degree in Halifax. The video was produced as part of Angelucci's thesis work for her Master's degree at the Nova Scotia College of Art and Design (NSCAD) in Halifax and therefore was funded by NSCAD. Although her intention with her new studies was to make a new beginning, she instead found that her memories in the present actually drew her closer to the past.

I wanted this place and the experience of being here to be a fresh start. I would make myself a *tabula rasa*. This, I would later find, was an impossible task. Instead, I was to be flooded by memories. Although my intention was to have the present set my new course, what I didn't expect was that the present would draw me closer to the past. The distance from home and the strangeness of a new landscape, dominated by the sea's presence, seemed only to encourage the memory process. It was early in the fall that I recognized a simple, but profound equation. I had arrived in Halifax, and my parents, in immigrating to Canada, had landed in Halifax. Our sense of dislocation met and mingled here. (Angelucci 1997, 1)

This text demonstrates how the past lives in Angelucci and how she discovered this without a specific intent. From this experience she started to explore her relationship with her ancestors through her memories, but as well explored other people's memories too. Angelucci's parents had both passed away and the artist faced the fact that there were many questions she had never asked them when they were living. To deal with this

she placed an ad in *Corriere Canadese*, an Italian Canadian daily newspaper published in Toronto, and asked the Italian public to write to tell her their stories of immigration and their life in Canada. Angelucci received five letters in all:

The first letter I received was from Romolo Paiano. His letter was eight, hand-written pages. In it he said, "I hope you will be able to understand what I have written. I only went to the fifth grade...I wrote as well as I could remember in my mind." Lucia Montoni, who also responded to the ad, said, "My words are poor, when you are poorly educated how can you express yourself more than this, but these few words are sincere." [...] Each of the five immigrants who wrote apologized for how poorly educated they were, and for how poorly written and grammatically incorrect their letters might be. Why did they feel they had to apologize to me? What is it about our culture, which makes people feel that they cannot speak if their words aren't "correct"? I wonder how many people couldn't bring themselves to write at all because they were afraid their words were too "poor." (ibid 6)

Using the text from the written letters, which recount stories and memories, Angelucci then juxtaposed them with her own memories, specifically of her grandmother. As the video opens the image seen, in slow motion, is of her grandmother's hand moving behind the bushes in the Italian Canadian garden, as we hear the popular folk song *La casetta piccolina in Canada* (The little house in Canada) playing in the background. This song as we will hear again in *Nonna* resonates with the longing, the dream of many Italians to come to Canada in the hopes that they would have a small space, place, home, to call their own. The lyrics of the song do suggest an absence of this type of home in Italy and brings it to the mythical connection of Canada in Italy. The desire created by the song, listened to in Italy, is juxtaposed with the reality of the space in Canada, the "little house." There are smiling faces, a family comes out of the "Canadian" house and walks around through the garden, smiling at the camera, waving, and then ultimately getting into the brand new car. These slow motion, silent images are then replaced with an

image of the sea with the text of the letters overtop. The opening images and song for the audience connotes happiness; however, as these images are followed by the texts from the letters, spoken in voice-over, first in Italian then English, we hear of labour exploitation; "The very day I arrived, I started to work on a farm for two dollars a day. The other workers were paid seven dollars, and for a good eleven months I was obliged to work there by order of law" (ibid 11). A number of references are made to the cold and bitter climate. They do not depict the happy words and lyrics of *La casetta piccolina in Canada*, nor do they connect with the smiles on the family's faces. The contradiction between the two scenes brings to light in a more direct way the ambiguity between the reality of life and the myth of America as paradise as polar opposites, as contradictions. As one of the first letters Angelucci received recalls, "We thought coming to America would solve all our problems" (ibid 11). The last scene in the video explores the one memory of her own that Angelucci recalls and recounts which is of her grandmother and the role she played in Angelucci's life. As a four-year-old child Angelucci spent much of her time translating her grandmother's Italian into English for a neighbour, yet there is no specific recollection of what was translated. Angelucci's grandmother never learned to speak English. These are the words we hear with Angelucci using her own voice to tell her story:

When I was nine, my grandmother had a stroke, which affected her speech. I remember spending hours with her trying to understand her new way of talking. I would point to various things in the room, naming them, and slowly I was able to make a connection between a word and her sound.

My grandmother died when I was eleven, and in all those years of translating for her, and in learning her new way of talking, I can't remember anything I ever translated, except my name. After the stroke I remember she would call me from across the house to come and translate for her. My name Sara became Aaarrra. (ibid 8-9)

These memories accentuate a sense of loss on multiple levels and it is this loss that prevails throughout the video. The American dream of paradise encompassing the ownership of a house and car (material gain) is juxtaposed with the other stories contained in the letters. These stories talk about cultural displacement, financial abuse of immigrants at the hands of the host country as well as the simple reality of a different landscape as one Italian woman recounts how during the winter one year, she went to mail a letter, and it was so cold that her hands stuck to the mailbox.

Angelucci's own journey to go to her past in order to find her present is demonstrated clearly as a natural process in memory and how it works. This was not her intent when she arrived in Halifax for her MFA, yet Halifax as the point of geographical entry for her parents (as well as for many other Italians), juxtaposed itself within her ancestral memory. The project which resulted began with this geography of Halifax as the first space where her parents connected with Canada in order to begin their new life, as well as their own displacement from Italy. Subsequently, Angelucci saw her own arrival in Halifax for her Master's work as a new beginning, a new life -- her own displacement from the life she had led up to that point -- Angelucci recognized the *tabula rasa* she had hoped for was an impossible reality as her flood of memories attested. Hence her own displacement from her parents' lives was also apparent and the video with its fragmented form emphasizes this fact. Because her parents were no longer living she looked back to her grandmother and her very specific memory of her grandmother. As she was working on the video, she had the Super8 images as records of a past life; however, it was not until the memory of her grandmother returned to her so vividly one day that the

connections became clear. With this memory Angelucci recalled the disappearance of her grandmother:

In remembering my grandmother, my mind went to this tiny segment of Super8 film footage of her walking through this little plot of backyard garden. Every square inch is cultivated with vegetables and flowers. At one point as she walks, she seems to disappear among the roses. She disappears. This phrase resounded in my mind. The film footage is evidence of her disappearance. (ibid 9)

Hence her project, her video, developed through memory -- her own, as well as the memories of other strangers -- and it resulted in this attempt at a dialogue with her ancestors which far from simply being a nostalgic quest for her own lost roots, was a complex quest for connection, guidance, direction, understanding and home in Angelucci's present. "Layering materials and histories has been a way of drawing the past into the present" (ibid 14). The continuum of trying to bridge the time and space of the immigrant experience, as Stellin suggested for Italian Canadian women writers, is here made evident for this video.

Nonna and Meme

While *America il Paradiso* did use some footage of Angelucci's grandmother, and the letters represented the voices of parents, Angelucci's video is more directly connected to the exploration of her own identity instead of that of her grandmother or her parents. As Loriggio noted for Italian Canadian literature, fathers and mothers have been "relegated to the space behind the scenes, or near the shadows, always entering or exiting the scene" (Loriggio 2000, 80). So, too, is this the case in Angelucci's video. In contrast *Nonna* (1997 - thirteen minutes) and *Meme* (1995 - fifteen minutes), also titled *Telling Lives: Portraits of Immigrant Grandmothers*, are videos about two grandmothers and the focus

is on their voices and their stories. These are the only two videos that so directly counter the "flagrant historical flaw of Italian Canadian writers, as it is of all minority writers" (ibid 80), of absent parents and grandparents which Loriggio acknowledges. The importance of the videos, as their titles suggest, is to develop and construct "portraits" of immigrant grandmothers. Both these videos are co-directed by two Ottawa video and filmmakers Joanna (Giovanna) D'Angelo and Christine Alexiou and funded through a Saw Video Co-op Jumpstart Program Grant. These are grants used to help fund under-represented groups; in this case both ethnicity and gender were considered. D'Angelo is of *Abruzzese* descent and Alexiou of Macedonian. D'Angelo has worked with Alexiou on all of her video and film projects to date and in an interview stated she has found their experiences as "ethnic" Canadians are quite similar. *Nonna* and *Meme* mean grandmother in their respective languages. As the titles here indicate, from the beginning there is an awareness that these films are very personal as they immediately acknowledge a genealogical relationship of grandmothers and granddaughters. Both *Nonna* and *Meme* reinforce this relationship further as both protagonists are actually speaking with their granddaughters as they are being filmed. Both Alexiou and D'Angelo ask their grandmothers questions off screen and the viewer hears their voices as well; however, it is the grandmothers' voices that dominate along with their strong views and their laughter, which is exactly what the directors planned. These are both very intimate portraits from the perspective of all four protagonists even if the granddaughters also have a larger audience in mind. The videos try to convey the strength the video makers feel from their grandmothers. All of these women have strong personalities. Both D'Angelo and Alexiou also include their own voices by allowing the questions they ask

to be part of the sound the audience hears. This is very unlike the silent grandmother in Angelucci's *America il Paradiso*, or as will be explored, the silent grandparents in Caruso's *Story Album*, or, the absent grandmother in Fogliato's and Mortin's *The Good Life*. Here, instead, there are two very active women who pride themselves on their independence, engaged in a very open and personal dialogue with their granddaughters.

Nonna opens with a shot of a plane making its descent. We then cut to a seniors' club where two women are dancing with the voice-over of both a male and of females singing a folksong "*Un mazzolino di fiori che vien da la montagna*" (A small bouquet of flowers from the mountain). As the singing continues and the women continue to dance, they are very much aware of the camera. They also invite a third woman to join them and together, the three hold hands and continue to dance in a circle, at home in their own private / public space. The music continues and the interior Canadian space is then replaced by photographs from a very different place: a village in Italy, a train station, a cross on a hill and finally a photograph of a young man. It is presumed to be Nonna's husband, D'Angelo's grandfather who never came to Canada. His photograph represents a loss as well as a connection to Italy as we find out that Nonna emigrated after her husband passed away, and arrived in Canada by plane. From this landscape in Italy we go back to Nonna's bedroom where she recites for D'Angelo all the medicines she needs to take twice a day for her heart, diabetes, blood pressure, and urine. The subtitles state, "I take so many that I feel dried up inside. I'm losing my voice. I used to sing all the time when I cleaned up around the house. Now I don't anymore" (*Nonna*). Nonna speaks Abruzzese throughout the video; however, the subtitles in English do not clearly translate all the words which are expressed in this dialect. Reminiscent of Angelucci's

grandmother who disappeared in the garden, and as will be seen, Caruso's grandmother whose voice is really Caruso's, or Fogliato's grandmother who refused to speak in the video, here, too, there is the recognition of a loss of voice, loss of language, loss of culture, which is acknowledged by Nonna stating "I'm losing my voice." It is as if she and D'Angelo both understand that the loss of voice is an indication of much more, so Nonna is trying to pass on some of her words to her granddaughter. In a later scene Nonna is seen standing in her garden. As D'Angelo states, "we shot the videos in their 'elements' - they are both avid gardeners so we shot them in the garden" (D'Angelo interview). In her garden Nonna is again speaking to D'Angelo:

When I'm in my garden. I feel happy and reborn. But now that I'm 86, I don't have the energy to garden as much. I hope I can keep gardening. You know your strength diminishes while your years increase. The older you get, the less you're able to work the land.

I'm an old woman, and so I always do this kind of work. -- I work the land a little to grow vegetables. I grow a lot of beautiful things. Where I come from it is much warmer. -- It was always warm, even until October. But here, when September enters, so does the devil.

Old people like the warmth of summer. I came here to this land to be with my children, but it has been a sacrifice. (*Nonna*)

As Nonna talks about her garden and her past and present life, she is peeling tomatoes, getting ready for the winter months. There are close-up shots of her hands as she is working both with the tomatoes and then with her crocheting. The camera then switches to more photographs but this time they are the photographs of Canadian spaces and memories. D'Angelo herself is seen in one shot sitting on the couch with a large Italian flag by her side. In the background another folksong is heard, sung by Nonna: "*amore dammi quel fazzolettino...amore dammi quel fazzolettino...vado alla fonde, lo vado a*

lavare...se lo lavo con l'acqua e sapone." Nonna is finally seen back in her garden with one of the blankets she has crocheted, thirty years before, wrapped around her. She is playful, teasing her granddaughter. Nonna also starts to play around with dialect and the Italian language trying to speak Italian for her audience, which for the first time she acknowledges goes beyond her granddaughter who is filming her. She pretends to barter away her blanket and at the same time makes comments about wanting her other grandchildren to also marry so that she can give them this blanket, but since they have not, then she is trying to sell it. As she is bartering this matrimonial blanket, there is a feeling that Nonna is trying, with this dowry for her granddaughter, to entice some young men who may be watching the video, to come forward in order for her granddaughter to marry.

In a sensitive and poignant last image from the video *Nonna*, there is a close-up shot of the garden earth and strewn on this earth are not only the vegetable plants that are expected but a whole series of family photographs as well. Similar to Angelucci's grandmother and her disappearance in the garden via the Super8 footage, there is another kind of use for this space as it also deals with disappearance. This too is the grandmother's space. As the camera slowly moves from one image to the next, a strong sense of place (the garden in Canada) is created and at the same time the photographs and their spaces disrupt any sense of wholeness. Some of the images in the photographs show a landscape of both place and people of a past life in Italy, yet others are clearly images and memories of the recent past, with spaces and people that speak of the new life in Canada. As D'Angelo states "I like the theme of negotiating identity -- utilizing gardens as places that nurture -- that follow the seasons and the cycles of birth and death"

(D'Angelo interview). Her incorporation of the photographic memories of family members and their events strewn on the earth, act to produce an ethnic sign and a dialogue with ancestors by juxtaposing and creating a new sense of place, a home for both. Additionally they also incorporate the very powerful image of creation / birth with the plants, together with the image of death and burial with the earth. The grandmother is therefore given life; however, it is with these images that there is a reminder of Nonna's words earlier in the video. "My eyes don't see as well. My voice does not speak as well. And so I'm knocking at the cemetery door" (*Nonna*). The "dust to dust" allusion, hence the birth / death poles of life, are a reminder of the fragile landscape of grandmothers whose lives hold the stories for their fractured families. The articulation that our physical selves will disappear is very real for D'Angelo because the memories will survive her, her family and her plants. Her grandmother's garden / place has become her own as she plants not seeds but photographs. Here she juxtaposes the two cycles -- that of the seasons with that of births and deaths of human lives. D'Angelo, by connecting her Nonna's garden with these photographs, is also trying to create and connect with her own sense of place and home via these past and present photographs that thread together in a continuum. As the final credits roll for *Nonna*, Nonna is heard singing the folksong "*Una casetta piccolina in Canada*" (The Little house in Canada). This again will connect with Angelucci's *America il Paradiso* where this same song was heard. The Canadian space was made mythically real with the lyrics of this song for Italians thinking of immigrating to Canada. This song is part of the psyches of not only our grandmothers but of the majority of immigrants who came to Canada. It offered the hope and the mythological

dream necessary to help make their decisions to leave Italy in search for that new little house / home that they would one day have in Canada.

Where *Nonna* ends, *Meme* begins: in the garden. Again a folksong is being sung and the camera follows a pair of walking legs into a garden. There is a close-up shot of feet, peasant feet, working the soil with a shovel, planting, picking, and sorting. The voice-over is also heard in dialect and the sub-titles are in English. The following text is heard as Meme focuses on this primary love:

Ever since I was young, I have had the desire, the joy, to garden. To do everything, to bake, to do laundry, to needlepoint, to weave. In my country, it was very good. I planted peppers, leeks, pumpkins, big ones and flowers in the garden. I liked it very much. And not just for me and my family but for others as well. Yes I enjoyed doing it very much.

I like to always be outside, to work in the garden. If I lived on a farm I would be very happy. I would live longer because I would be outdoors. In the open I can hear the birds, I can see things, I can warm myself in the sun and I'll see how my plants are growing...I'll plant them, I'll tend them, I'll water them. I have a good time with it. I like that kind of life. (*Meme*)

After the camera has followed Meme around her garden and as she and her granddaughter negotiate these spaces, the story shifts to *Meme's* most sensitive and intimate segment. The entire sequence is a series of photographs. There is silence. The camera moves from one image of a recently married couple surrounded by what is imagined are family and friends. This is not Canada. The photographs shift from these group shots where the people are not necessarily joyful. This is a poor place. There is a close-up shot of two people and then of two children followed by that of a solitary figure in the distance in a field surrounded by sheep. The voice-over is that of Meme and this is the story she tells:

I was married in 1942. The war was on. The Germans were all over. They were in our village. My son was born in 1943. There was nothing to give him. There wasn't any sugar or oil or rice -- nothing.

There was nothing to buy at the market -- no meat, no fish, nothing. The Germans had taken all the stores; it was very, very bad.

We had nothing! Many people were dying in the streets for bread. In 1942, I was married. In March 1947 your grandfather Vasil was killed.

Your father was four and your aunt Menka was six months. He was a very good man, very hard working. He was well spoken.

He was a serious man. From then, I was alone with my small children and my father-in-law, an old man of eighty.

Then it was bad in the village, they forced us out. We went to Florina. We didn't have anything. We went barefoot, and the kids were hungry. We stayed from February to August. (*Meme*)

After this sequence, the setting moves back to the present, back in the garden. Alexiou shouts out to her Meme "You're a strong woman!" Meme responds with a grateful and playful "Thank God." There is a scene in the kitchen where a close up of Meme's hands are seen as she rolls dough in order to make a traditional pastry. She works confidently and silently as her rhythmic movements have danced this dance before. When the pastry is pulled from the oven and she shows it off for the camera there is applause. The act of making a traditional pastry is connected to the act of performance where the skill and movement of Meme's hands are able to create, as in a dance, also entertaining an audience. At this point the space shifts back outdoors where Alexiou off-screen, asks Meme a whole series of questions. "How many years have you been in Canada?" "Meme, how was your life when you came to Canada?" "And how many years have you been a citizen?" "Why did you get your citizenship?" "Tell me about when you went to get your citizenship" (*Meme*). She interrogates her grandmother wanting to know these

stories, to record them, as it does seem that she knows them already. For Meme the answers are all very simple. Her life is in Canada because that is where her children are. Canada is a good country. After experiencing the poverty and injustice of war Meme appreciates the positive opportunities given to her and her family. Additionally, as she has been able to continue living her Macedonian cultural traditions in Canada, there is an appreciation of the openness that multiculturalism has nurtured, though she does not name multiculturalism directly. She wants all of her grandchildren to be successful. She is proud of the work she has done and has worked hard for everyone. The story of how she got her citizenship is definitely one that gives Alexiou much pleasure as she has been told this story before. It seems at the time that Meme only knew French and the judge at the citizenship hearing, who was supposed to ask her all the questions, did not speak French. Therefore quite simply, the judge said "Congratulations Mrs. Alexiou" and with that she became a Canadian citizen. Meme recalls how that day in the courtroom, all the new citizens sang "O Canada" together. Meme then begins to sing again in the video. It is the simplicity of this story and this decision that make Alexiou want her Meme to retell it. Becoming a Canadian citizen was as simple as filling out a form and then meeting a judge who did not speak the right language. Perhaps at this point the viewer does feel that the grandmother might be more of a counter-foil to the daughter's story. What is not being said is that Alexiou herself seems to be dealing with her own more complex and difficult challenge of what it means to be Canadian. For her grandmother this seems quite straightforward though her citizenship experience does explore the fragmentation and displacement of linguistic differences.

From the Canadian citizenship story, *Meme* also makes use of Canadian photographs as these too are interspersed with the questions being asked. For Meme, her past and present are much more connected even if they are an ocean apart. Alexiou and her grandmother make sure that the photographs of their present day world in Canada are never shot with those photographs of a past life in another country. They are separated, unlike what D'Angelo has done in her last scene in the garden where past and present through the memories created by the strewn photographs are mixed together. For *Meme* this visual division represents the physical division of the past from the present. This results in suggesting that fragmentation is created by the immigration experience. Both worlds are kept at a distance from each other, as if they were lived in other realities, yet one led to the other. For Meme, the past, other than in static photographs, is not allowed to intersect with the present. Final scenes in *Meme* are not of photographs, but of a gathering in the backyard socializing with her family. Therefore Meme lives in the present world. The last scene shows Meme walking away, very independently down a city street. She turns back for a moment, looks at the camera and her granddaughter behind it and then continues on her journey. Though Meme takes the odd look back, as was the case for the photographs, she and the video clearly focus more concretely on her present and future life.

Both *Nonna* and *Meme* speak with voices that are limited. Being *Abruzzese* and Macedonian does not limit the negotiation of how memory and the immigrant experience is integrated in new homes / spaces in Canada. Both find this space through the emigrant / immigrant worlds they have inhabited. *Nonna* and *Meme*, as widows, talk of the support that they have given to their children's families in Canada. Their sense of self is

built and demonstrated through their gardening, care-giving, cooking and family support. Though "both have very strong beliefs - in the old country, both have become quite open-minded about many things" (D'Angelo interview). There are indications in both videos that these strong opinions are sometimes not appreciated by their granddaughters. Through the voice-over, questions are posed in the mother tongues by the granddaughters and then answered in the mother tongue by both Nonna and Meme and translated for an audience with English sub-titles. This multi-lingual experience, the articulation of the mother tongue (as both granddaughters speak the grandmothers' language) reinforces this relationship with the ancestors. The various locations from gardens to grocery stores to seniors' clubs establish the geographical space, place and home for these two women in Canada. There has been a distinct passing on and reinterpretation of language here, to second generation children, unlike, as will be seen in Fogliato and Mortin's *The Good Life* where the parents will speak English, their new language, when answering the questions posed. These two women have indeed created / entered a space beyond the walls of their Canadian home where a sense of inside and outside exists. Perhaps because they were both widows and came to live in someone else's home they were able to move beyond the original space of that home and create one of their own which seemed to encompass a world outside. Alexiou's final questions in the video to her grandmother -- "What do you think about your life? Has it been good?" -- are clear indications that Alexiou is also trying to find her own sense of connection to place and space.

Through these videos the viewer is allowed to share in some of the memories of their first encounters with Canada, in addition to their pasts in their homeland. *Meme's* story of this grandmother's past is being told more directly and specifically. Though a more

traditional and linear narrative is used here unlike in Angelucci's *America il Paradiso*, the videos do create a short text with the inclusion of past narratives through both voice and photographs. These women, Nonna and Meme, show us their present life in Canada. Their granddaughters are not only documenting these lives for a contemporary audience but are also establishing their own sense of selves and identities via their relationships with their grandmothers. Their understanding of their heritage and where they belong comes from their grandmothers' identities. Though their grandmothers have integrated to a certain extent, into a life in Canada, they have slowly begun to lose the voice of their cultural heritage. While their mother tongues remain intact throughout the videos, a literal loss of language and connection is evident. Through memory and memories, each grandmother has linked for their granddaughters their past to their present. Through the stories told, the new spaces created, and the history that is established, there is a glimpse of how Italy, Macedonia and Canada are all interlinked. This is shown through emigration / immigration, geographies and landscapes that are brought together in the garden of people and the relationships between grandmothers and granddaughters in these videos.

Story Album

Caruso's *Story Album* (2000) is a fifty-minute docu-drama that continues with the same pattern of exploring the identities of grandparents and their relationships to grandchildren. Caruso is better known as a writer of radio, stage, and short stories and it is some of these stories that she uses as inspiration for her personal film projects in *Story Album* (2000) discussed here and *Doll Hospital* (1998) which will be discussed in chapter

three. *Story Album* consists of two stories titled "Customs" and "Lullaby." In both, Caruso uses these stories to explore the lives of her Italian grandparents. Caruso presently lives and works in Fort Qu'Appelle, Saskatchewan after having moved from New Jersey over thirty years ago. Her production house, Incandescent Films, has received funding from numerous sources in the Saskatchewan government. In *Story Album*, instead of hearing the voices and memories of grandparents directly, Caruso uses her own memories to retell two stories from her own childhood and her relationships with her grandparents. "In the innocence of childhood we feel we know those close to us, but as we grow in age and understanding the truth of their lives can surprise and touch us deeply" (Caruso text). Caruso takes a more poetic route for the creation of her film and video work, integrating various elements of her stories with music. *Story Album* builds from the strength of maternal relationships and includes the paternal ones with Caruso's father and grandfather; however, Caruso here is the protagonist and it is Caruso's own relationship with her grandparents and how these relationships impact her life that is explored. While we do get a few insights into the lives and voices of the grandparents and parents, these are not the focus. Home archival photographs are exhibited just as D'Angelo and Alexiou have used them in *Nonna* and *Meme*. Childhood memories and old spaces are re-entered, re-imagined and re-told in order to tell present truths. In addition Caruso uses old Super8 movies, as Angelucci did, integrating the past imagery of very personal stories which she has written and told in her own narrative voice, resulting in rich visual images that "honor the personal journey of those ordinary people who we call our family" (Caruso text). The narration and the fragmented images incorporate both the film footage as well as the dramatic recreations; however, these stories remain fractured. The story remains

incomplete similar to the written stories by Italian Canadian women noted by Pivato in his article "Voices of Women," which also deal with broken bodies, or missing parts. (Pivato 1994)

In "Customs," Caruso recalls her grandfather's wonderful garden and the stone lions that guarded his house. The garden once again appears as a strong motif in Italian Canadian films. Luigi Ferrara, in his article "Of the Earth: The Italian Garden" captured the essence of the importance of this garden for many immigrant gardeners:

This is a special landscape planted and cultivated by our parents, who valiantly tried to recreate much of their old rural ways in a new world. Their gnarled hands working every evening from spring to fall, removing weeds, collecting twigs, planting flowers and pruning trees. A group of men and women with no real political and social representation in their adopted society managed to give expression to their identity by way of the spaces upon which they could exercise control, their gardens. [...]

The project is a tapestry, a work of art that has been woven into the fabric of the city. This tapestry has been created by the calloused, and mutilated hands of construction and factory workers, who in their spare time and with the assistance of their children, used recovered materials and countless hours of recycling, to reconstruct and restore land for productive purposes. [...]

Why the obsession with the garden? The tapestry they form tells the history of what it took each of them to survive the harsh economic and isolating cultural climate they discovered in this country. Canada was a place where they could build a new life for the family but it was cold, lonely and foreign. These gardens became an immediate outlet for their expression. (1997, 12-15)

As Ferrara pointed out above, the Italian Garden is symbolically and politically more than just food for our tables. More appropriately it is important as it marks the cycles of Nature and the changing seasons. For the young Caruso these early images of the garden and the stone lions imparted a sense of safety, and inspired strong family memories of a nurturing time. "However it was only in adulthood that Caruso came to the realization that the grandfather and grandmother lived separately, long ago, when such things were

never heard of. Although her grandparents were separated in life, after their deaths, Caruso's father planted a garden for his father and a fig tree for his mother. When both the garden and the fig grove flourish, Caruso's father takes it as a sign, as comfort that they are reunited in Heaven" (Caruso Press Package).

In "Lullaby," Caruso remembers her maternal grandmother's lullaby:

During early childhood they spent years together, a pair of outcasts: the grandmother old and foreign, Caruso crippled and wearing a heavy plaster cast. But the real story was in the old photographs and the deep silences of the afternoons when naptime for Caruso meant a time of reflection for grandma, who had left her beloved home in Italy to be with her husband in the New World. In her solitude and her sighs, the widowed grandmother tells her story, only later understood by Caruso when her own life leads to similar solitudes. (ibid)

The signifier of the Canadian space of the garden, seen in *America il Paradiso*, *Nonna* and *Meme*, and here again in *Story Album*, is therefore much more than a place for growing vegetables for food, but a garden where the birth and life of plants does signify the communal relationship between people -- the fig tree for Caruso's grandmother who had never wanted to leave her "beloved Italy," and the garden for her grandfather who transplanted himself to Canada. In this garden there is not only the absent / present, mother / father, grandmother / grandfather, and father / daughter relationships but as well there is the continuum joining Italy to Canada. Similar to *Nonna* and *Meme*, there is also birth and death. The garden for Caruso's father, like the photographs that D'Angelo has strewn therein where memories of both Italy and Canada mingled, is a different and spiritual space. Another writer Damiano Pietropaolo, in his article titled "The Fig Tree" spoke of his father's relationship with the fig tree he transported from Italy years before as a young sapling. His father has nurtured this tree in his Canadian garden for twelve years:

Practical concerns being merely secondary to the tree's great symbolic value as messenger across time and geography. [...] In their silent dialogue my father and his tree speak of a distant homeland, a world disrupted by large scale emigration, a pre-industrial, agricultural time in which the movement of the sun and moon in the sky and the ebb and flow of the seasons set clear parameters for the life of the senses and the soul. (1998, 28)

In Caruso's film, the flourishing of both the fig tree and the garden was taken as a sign that not only have her father's parents made peace with each other in Heaven but so has her father with them. The reconciliation in the garden, the cyclical representation of the seasons of birth and death, is a powerful and dynamic signifying space for many filmmakers such as Angelucci, D'Angelo, Alexiou, and Caruso, and will also appear in Fogliato and Mortin's *The Good Life*. The garden's place within the lives of grandparents, parents, and ourselves seems to present a force for re-birth, re-creation, and hope. It represents a spiritual connection to people's lives from a past in Italy, to their present transplantation in Canada. It has become the spiritual place / home that seems to live beyond the deaths or burial of parents where ancestral memories are nurtured and continued. For Caruso's father the covenant with the garden is the covenant with his parents in their new spiritual home in Heaven and his remembering them. For Caruso "what is sacred is revealed in the fullness of time" (ibid) and in this case in the fullness of the garden.

My Father's Masks

Sarah Armenia is a Toronto filmmaker and her short ten-minute film *My Father's Masks* (2006) is the only dramatic short amongst these films. Patricia Fogliato and David Mortin, as will be noted below, have begun to work on feature-length films; however, none thus far are connected to Italian Canadian ethnicity. Armenia funded this project

herself. She too, like D'Angelo and Alexiou, makes use of a photograph. It is a story of Salvatore, a lawyer, who wants to be called Sam, who is dealing or not dealing with the death of his father. This, too, is a film of loss as we explore the absent father / son relationship. The film opens with Sam on the phone ordering the coffin and then it pans to a mask hanging on a bookcase. On his way to his father's apartment, Sam meets two elderly Italian men. One of the men speaks in English with an Italian accent, and is very worried about his children putting him in a senior's home, and the other man tells him in Italian not to worry. When they encounter Sam, they insist on calling him Salvatore, and accuse him of being too late and too busy to go to see his father. He is too late because his father is now dead. In frustration, Sam walks away from them restating that his name is Sam, not Salvatore. Again on his cell phone we hear Sam saying that he just has to remove a few things from his father's apartment (where he seems to have never been) as he walks past the door. Once inside he begins to pack up photographs and his father's belongings. One of the same earlier scenes is repeated where Sam opens the closet and pulls out a trunk where he finds his father's theatrical masks and costumes from his *Commedia dell'Arte* that his father brought from Italy. Sam puts on one of the masks and we hear the voice of the man who earlier said "you're a little bit late." The image then cuts to scenes from a *Commedia dell'Arte* performance, inter-cut with voices. From this the scene flashes back to a close-up of Sam wearing the mask, and then quickly flashes to an image of the two old men who are now also wearing masks and again speaking about how no-one wants to live in the children's basement. The final image is of Sam having fallen asleep on the couch and embracing one of the masks, cradling the memory of his father. The loud knocking of the movers wakes him. Sam calls out "hello" but does not

move. This short again demonstrates the loss of cultural ties from one generation to the next -- the son who is too busy to visit his father and has anglicized his name -- and the father whose theatrical costumes clearly link him to his Italian roots. The father is absent and silenced except for the theatrical costumes and masks which are the memory of the father's solitary identity. The title, therefore, is also ironic. Are the masks the ones that belong to the father who has died, or is Armenia looking at Sam as perhaps the one wearing the mask? Sam is definitely wearing the mask of an assimilated businessman who has lost touch with his roots and his Italian identity while severing his connection to his father. Like the other old men who speak of not wanting to live in their children's basement, this film is not only about Sam but about all Italian Canadian children who perhaps have let go of their own connections to their heritage and their relationships to parents.

The Good Life

Patricia Fogliato and David Mortin (a wife and husband team) are Toronto filmmakers. Their first film *The Good Life* (1992) is a twenty-five minute short. This film also suggests an absence. Though the title may also be interpreted as ironic, like Angelucci's, it does not intend to be ironic, even though it does contain allusions to irony. Once again there is an opposite to the "Good" and it is the "Bad".

Like Angelucci, Fogliato and Mortin's *The Good Life* began with what was supposed to be a dialogue with Fogliato's grandmother and her feelings and thoughts related to the separation of her family, half staying behind in Italy and the other half immigrating to Canada. Most of *The Good Life* was filmed in Italy and Fogliato states that when they

got there her grandmother, without explanation, refused to have anything to do with the film. Hence, in a sense, it can be said that she too "disappeared" like Angelucci's grandmother among the roses. This refusal to be filmed and / or used for the purposes of her granddaughter's wishes is an interesting aspect of the process behind *The Good Life*. Whether the grandmother was distraught at the family separation or at how the film would be used will never be known; however, the decision to silence her own voice or refuse to "travel" or explore the emigration experience of her family hovers over *The Good Life*. Again there is an absence and sense of loss, which begins with this silence and exists throughout the film. Instead *The Good Life* became a dialogue with Fogliato's parents, her mother and father, and her father's family, demonstrating perhaps Fogliato's own need to go back to her parents' lives and memories in order to better understand their reasons and motives for emigrating. She too is trying to thread the space and time of the immigration experience to her own life.

The Good Life is a story that makes use of a documentary narrative in a more linear space:

In the early 1950's, Arrigo and Gabriella Fogliato each left their home in Italy and came to Canada in search of a better life. Arrigo's sister, Maris, decided to stay in Italy, and continue a traditional rural lifestyle, with her husband, Beppe. Now for the first time in nearly forty years, the Fogliato family has gathered on Maris and Beppe's farm in Piemonte, Northern Italy. (*The Good Life*)

Here again is the recognition of how the role of geography, the land, the garden, plays in the development of the ethnic experience. There is much footage of the landscape of the farm in Piemonte. Many of the interviews that take place are set in the out of doors / the landscape. The rich, fertile soil of the grape vineyard is used as a backdrop for community and social space. All of the dialogue / voices in the Italian spaces are in

Italian with the translations documented via subtitles. Maris and Beppe are heard stating that they have never wanted to leave Italy. They state that their life in Italy is the "good life." The owning of a house and land is all that they need and have ever wanted and this they have, so there was no need to emigrate. These sentiments are juxtaposed with those of Arrigo and Gabriella Fogliato who are interviewed in their dining room back in Canada, as well as in an outdoor café in Italy. All of the scenes in Canada, as discussed below, are filmed indoors. Arrigo and Gabriella speak of their choices to emigrate. They speak in English and though they are answering their daughter's questions they also seem to be speaking to an audience beyond their daughter. Arrigo states that he did not want to be a farmer in his life in Italy, and Canada offered him a different sort of life and more options. Gabriella states that the pull of the "American dream" was quite strong, so they took a chance, and thought that maybe they had as much of a chance as anyone to make their dreams into a reality in Canada; however, Gabriella recounts the tears and pain of the first years. She retells a story of hard work and the never-ending struggle with the harsh reality of life and immigration. Being new in a land that was not always welcoming, and the realization that the American dream was indeed a myth was difficult to accept. They both stated that they no longer felt that they belonged in Italy, though they would always be Italian. They also stated that they felt that they did not really belong in Canada either, and that they were not "real" Canadians, yet they also accepted that their life was now in Canada because their children lived here. After years of struggle and pain, they too are living "the good life" in Canada, but this came at a price. Maris, Arrigo's sister does not suggest that her life was a struggle in Italy. There is no centre or stability; their paradigm has shifted and the video is caught in-between two

worlds. The sense of place and geography and belonging that is apparent in the vast shots of the landscape in Italy disappears in the lack of shots of a landscape in Canada. Instead the new Canadians have built their homes and it is *in* their homes that they have created new lives and where they feel most at "home." It is here where the Fogliatos are seen playing with grandchildren and belonging. In this short and beautiful film both Gabriella and Arrigo realize that their lives are in Canada, yet there is still a sense of loss and displacement felt. Other than in their own home, it seems that they have not really created a space for themselves outside in the wider landscape of Canada. There is no joy when they acknowledge the reality of belonging more in Canada, even though it is articulated strongly; however, the viewer also acknowledges what is left unsaid and what can never be totally resolved -- the old world and new world are continually connected.

In another interview in Italy, a cousin of the filmmaker is asked whether she feels that the children of the Fogliatos are Italian or Canadian. For this cousin, the answer is quite simple. For her, the difference she sees in her Canadian cousins is the different cultural characteristics and values that she does not recognize; hence her cousins must be Canadians and not Italians. This simple answer fails to acknowledge the complexity that her aunt and uncle feel with their sense of place and home, and the need for their children to ask this question. The very fact that the filmmaker felt it was important to ask this question in regards to her own identity, shows that perhaps there is a desire to dialogue with the ancestors in order to understand her own place. A simple shedding of the Italian cultural heritage is not really that possible, even though the children were born in Canada. This film is an attempt on the part of the filmmakers to reinterpret and thread the past into the present. They do this by dialoguing with the senior Fogliatos who discuss their past

in Italy and their early days in Canada. Through their memories, which are passed to the children, there results a reinterpretation of the present: the reality that their children have assimilated more completely and are more Canadian than the parents is not an easy fact to digest or to establish. After all it was the filmmakers who first expressed the desire to have the grandmother tell her story, which would have dealt more intimately with the Italian emigration and Canadian immigration experiences that resulted in the fracturing of her family.

Like Angelucci's *America il Paradiso*, *The Good Life* explores the two worlds affecting the Italian diaspora, the Italian experience that continues to consciously and unconsciously affect the Canadian experience. While Angelucci explores these worlds through some of her own memories, as well as through the stories of other people of her parents' generation, Fogliato and Mortin actually go back to Italy in order to dialogue with Fogliato's ancestors. In Angelucci's case, fragmented memory played its own role in allowing her to recognize that the past lived within her and could not be escaped, but it could be re-interpreted and re-embraced. In the case of Fogliato and Mortin, there was an active decision to go back to Italy in order to explore what should have been the grandmother's memories and her views on the breakup and re-unification of the family. Instead it became an exploration of the memories of Fogliato's parents in order for them, as well as their children, to try to understand and accept past decisions to emigrate. Through the exploration of Fogliato's parents there is also a glimpse of the questions that the filmmakers are asking in their own lives. The conclusion of the film suggests that "the good life" is indeed the one in Canada, that this was the better choice. The very fact that these same words are used by Maris in Italy, also denotes the sense of loss and

confusion. The complexity and contradiction, as well as absence of what is not said, in both of these works, brings us back to their titles. *America il Paradiso* was not a paradise, but a world of discrimination, hard work, difference and sacrifice. The material gain of the sought after house and car was not a solution. For *The Good Life*, the new "good" life in Canada was gained at a price: the lack of a sense of belonging and the assimilation of one's children into the more dominant Eurocentric Canadian culture. Both works use the strategies of geography / memory / and genealogy, in order to create works that elaborate a fragmented reality whose meaning is at one level very specific and at another level very enigmatic.

In Bocca al Lupo

Montreal filmmakers Maria D'Erme and Sonia Di Maulo's 1995 thirteen-minute docu-drama *In Bocca al Lupo* (Good Luck) focuses on second generation Italian Canadians and their stories and memories in relation to their parents. It, too, tells a story of loss. What is especially unique and wonderfully memorable about this film is the fact that it re-creates through dramatic fiction scenes from the magical filmic space and mythology of Federico Fellini films and, in particular, *La Dolce Vita* (1960). Toronto filmmaker Michael De Carlo's video *Fellini and Me* is another example. It can act as a counterpoint to *In Bocca al Lupo*. No other Italian filmmaker or film of the prestigious cinema of Italy has entered the psyche of second generation Italian Canadians as powerfully as Federico Fellini and *La Dolce Vita*. The presence / absence of memory used in relation to parents and grandparents is present; however, the genealogical relationship to family ties has challenged relationships and identifications with the

cinemascares of Fellini, Mastroianni and other *Cinecittà* notables and these imaginary relationships. What is also created are the powerful images and the imaginary landscapes of these filmic texts of Italy, thereby creating different signifiers for *italianità*. These new signs live in the memories, hearts and minds of second generation Italians. The memory has become complicated as it juxtaposes the fantasy and high culture of the Italy of the North / Centre with the reality and artisanal and peasant culture of the south. These are geographies both real and imagined.

In Bocca al Lupo takes a personal look at the Italian youth culture in Montreal and explores how they are dealing with the potential loss of their language, traditions and identity. It was funded by Concordia University, as both D'Erme and Di Maulo were students in the Communications department. The setting for this film is a trendy café in the heart of Montreal's St. Laurent *Piccola Italia*. This young culture is contrasted against the deeply rooted family values of their Italian parents. Ritual winemaking scenes and images of Italy via Super8 video footage made in the 1970s, are inter-cut with interviews of young people who comment on their roots and on what it is like growing up Italian in a Canadian environment. The adults in this film remain silent. As the scenes of quiet and calm winemaking in *In Bocca al Lupo* are contrasted with the trendy space of the café scene, there is the recognition that for the second generation a different and much more complex space is created. The parents and the children inhabit different public spaces. It is no longer just the space of the grandparents that lives only through the memories of both children and parents, but the space also includes the more powerful mythology of the film world and the high and commodified global culture of present day Italy.

In *Fellini and Me* the lead protagonist is named "Dormire" which means "to sleep" suggesting he lives in a sleepy dream fantasy land. The only Italy from across the ocean that is depicted is the one that Raffaello Dormire re-fantasizes and De Carlo re-creates via "gentle Fellini parodies filmed in black and white fantasy sequences" (Alfano 1995, 31). Raffaello has a cinematic nostalgia for an Italy he has never seen. The viewer is introduced to the complexity fantasy / reality dichotomies of Raffaello's life through the opening exchange with his uncle whose stories speak of a Canada of bigotry, isolation and pride. Raffaello's uncle's memories also have to do with a betrayal of his motherland and its political choices. For him Italy has also "disappeared." For Raffaello's *zio*, Canada, on first arrival, was a bigoted "home." Raffaello, though he wants to hear these stories because he says, "they're interesting," also rejects them because his identification is not with the world that his uncle presents, but with the hip high culture and "passionate" Italy as seen through film. This does not seem to bring him any solace or peace. His uncle's relationships to both Italian and Canadian spaces, are very different than those of Raffaello. Raffaello's dream world / dormire will not allow him to access the past Italian Canadian spaces that his uncle recounts. As a counterpoint, the viewer of *In Bocca al Lupo* is also introduced to these multiple worlds that include a loss of language, spaces and connections; however, the connections include a stronger focus on a more realistic world. Here are some excerpts from what characters say in *In Bocca al Lupo*:

I never wanted to listen as she spoke with an accent that I didn't really understand and it was different and the stories usually included people called Peppino, Francesco or Caterin and then there were mules and other farm animals in her stories. My mother would always have to, like explain them to me twice like maybe in an Italian that I understood and my grandmother would feel sad, like she'd look at me, she'd feel sad like when you feel when you tell a story that

nobody really gets it and you have to say to them like, anyway I guess you had to be there. [...]

For my parents it's been forty years since they've come here so basically the Italian they live is the Italian of forty-fifty years ago. [...]

As a child, for me it was just normal to go into a store and speak Italian to the butcher or the tailor or anybody. I'm not sure exactly when I began to lose my ties to my culture. I mean there was no dramatic event marking the change. I guess it was just a gradual pull away from the language the traditions away from the familiar. (*In Bocca al Lupo*)

The sense of cultural loss and displacement is profound. The various voices heard show that these second generation Italian Canadians interviewed experience a longing for their roots and origin. This same sense of loss, which was noted in their film synopsis, was the subject matter and theme the directors intended for *In Bocca al Lupo*:

As children of Italian immigrants, we unfortunately see a gradual loss of certain traditions that are part of our culture: speaking Italian at home, eating pasta on Sunday, making wine & tomato sauce and planting a huge vegetable garden. These traditions have shaped who we are and make us unique. We fear that if we don't begin to learn and appreciate these Italian traditions now, they are not likely to survive. Having a Canadian outlook on life, we still feel connected to our roots. We keep our ties to the Italian community by listening to Italian music, watching Italian films and frequenting the places where we can always find a taste of home. We are molding the old culture into one that reflects our generation. (D'Erme and Di Maulo *In Bocca al Lupo*)

Unlike the cultural links based on fantasy that *Fellini and Me* creates, *In Bocca al Lupo* bases its cultural links on tradition. For D'Erme and Di Maulo a film like *Fellini and Me* resonates with the "importance of maintaining and celebrating the cultural traditions which link Italian Canadian youth to their community" (D'Erme and Di Maulo 1995 Press package). For them *In Bocca al Lupo* challenges those like Raffaello to acknowledge their heritage before they lose it altogether. They are not necessarily dismissing the heritage of Italian film, but also recognizing the rooted-ness of some

traditions. Like the opening scene in *In Bocca al Lupo*, which recreates the heated, confused and passionate argument in the closing scene of *La Dolce Vita*, so too does *In Bocca al Lupo* end with that scene. In between the angry fantasy, mixed with the sounds of wine making and the calm and rhythmic tapping of the wine press, there are images of Italy. There are also silent grandparents mouthing words that cannot be heard or understood, living in houses and homes that are no more. Viewers are introduced to a group of young people sitting in a café, and one at a time they tell their stories. These are stories that are not about films and fantasy but about memory and their fragile connections to parents, their lives and their Italian culture. They recreate a rich and fertile landscape of hope, identity and old world / new world spaces. These are again some excerpts of their voices:

Winemaking is a family thing at my house. We get together with our family, my uncle. Well they go through the whole process and then I know that once it boils and everything, it's got to stay for a while and after it stays we have to "tramitas." You know we have to do it with the *mancanza* otherwise the wine isn't good. I really don't know anything about this but I just watch my father changing from one barrel to another. [...]

There's something warm about being Italian, you know that there's a community there that there's a reliance upon each other. You all basically shared the same experiences growing up within the family. Sometimes you need something that connects to a home. [...]

I saw the house that my father was born in. I think it's important for all Italians to go back to Italy just to experience what Italy is and the environment that their parents grew up in. [...]

Most second generation Italian Canadians still speak Italian or some form of it. But eventually there'll be less of a need to learn the language. And as generations go by the Italian language in Canada will fade and with it the Italian culture. [...]

I find the fact that we're living in a multicultural country, we shouldn't lose our heritage, we shouldn't lose what makes us Italian, what makes us special, what

makes us stand out. And if we do lose it, I will be sad because I'll be losing a part of me. [...]
(In Bocca al Lupo)

These voices speak of the complexity of Canadian spaces lived with the desire to connect and continue to nurture their Italian cultural heritage. There are many roads to choose and as the following voices explain, it is choosing to embark on the journey that is the valuable and most important first step. For both D'Ermes and Di Maulo, by titling their film *In Bocca al Lupo* which literally translated means, in the mouth of the wolf (an expression similar to "break a leg" in the theatre), or good luck, they too are full of hope and send the best of wishes to their peers. While they acknowledge their challenge and hope for success, they do not deny that there is also potential for failure.

Conclusion

These Canadian artists of Italian heritage have created works that can help to redefine the place of ethnicity in Canada. Though there are similarities and differences here, these films and videos demonstrate the desire on the part of these artists to tell stories that reach into their pasts that are part of their present. They sometimes interrogate their grandmothers / grandfathers, mothers / fathers in order to know what part of themselves connects with this past. Memory is used as a way to re-interpret the past in the present and to tell stories that show how they are bridging the time and space of the immigration experience. This body of work of individual filmmakers is too limited to allow us to decide fully whether theories revolving around "Burdens of Representation" (Mercer 1994), or "Accented cinemas" (Naficy 2001) are strongly relevant, yet it would be important in future research to try to understand if any pressures are exerted on artists to make only certain kinds of films. In addition access to only meager funds (often from

Canada's multiculturalism's heritage programs) may have also affected the choice of proposals, and therefore this should also be explored. From these various shorts, and some of their funding sources, the pressures to produce certain kinds of films and videos does not seem to have had any impact as most were funded through new programs to help new filmmakers or / and under-represented artists from minority groups. What would be important to explore is the impact the reactions to these films have had on the filmmakers themselves and whether this has affected their choices in future projects. In an interview from 2000, Angelucci acknowledged that the reaction to her 1997 video's "ethnic" content by her non-Italian Canadian professors and peers was not positive. It was seen as too nostalgic and its ethnic dimension was devalued and misunderstood. For the three years after her NSCAD graduation she decided not to produce any other videos dealing with her heritage as directly. When asked if the negative reaction to *America il Paradiso* influenced her decision to move in other directions, at first she stated that it did not, and then after more discussion, she realized that it had. Subsequently she has continued to use her heritage in a number of very interesting photo and video based works. One video installation, which Angelucci dates from 1997-2002, is titled "Questions She'll Never Answer." It consists of two video projections, a light box and a wooden table. "Angelucci dons a replica of the dress her mother wore aboard ship on her immigrant voyage to Canada, using a video loop to animate the photograph" (Angelucci online). In 2003 she produced a series of sixteen by thirty-two inch chromogenic prints titled "Stillness." Here Angelucci pairs tiny isolated fragments from vintage family photographs with landscape images of her trip to Italy to visit her ancestral village. "In *Stillness* a fleeting glance, frozen gesture, or landscape detail evoke the desire to connect

with lost persons, a particular locality, and a broken lineage" (ibid). In 2004, another series of prints, thirty by forty inches in size, are titled "Al Riverso" meaning "in the reverse." This is Angelucci's second Italian titled piece after *America il Paradiso*. In "*Al Riverso*" she also uses photographs from her family's pre-immigration period in Italy in the 1950s. She chose the particular photographs because of the writing on the back. Finally in 2005, she moves from her focus on her mother to that of her father. In "Everything in my Father's Wallet / Everything in my Wallet" consists of ninety-six, ten by ten inch colour photographs exploring the contents of her father's wallet found in a box of family memorabilia ten years after his death. What fascinated Angelucci was how the "items built a portrait of this man -- an immigrant, labourer, father, husband, hunter...et cetera" (ibid). Hence Angelucci is now more actively continuing to find ways to explore her heritage beyond video.

D'Angelo and Alexiou have other stories that they have been working on related to their ethnicities; however, they have not received funding for these projects beyond their two gender based works *Hello Dolly* (1996) produced prior to *Nonna* and *Meme* and *Who's Afraid of Happy Endings* produced in 2007. Both of these will be discussed in chapter three. Fogliato and Mortin went on to direct and produce *Enigmatico* (1995), *Sons and Daughters: the Italians of Schreiber* (1997) and *Dear Juliet* (2002) with an Italian Canadian and Italian content. They also produced *The Stowaway* (1998) with a focus on Portuguese ethnicity. These will be discussed in chapter four. Of the three Italian themed films, only *Enigmatico* was produced by their own initiative; the others were projects that were brought to them. While Fogliato and Mortin, as noted in this chapter, have begun to develop feature film projects, their first being *Black Widow*

(2005), they have not produced anything else to date focusing directly on Italian Canadian heritage. Anita Aloisio, whose film *Straniera Come Donna* (2002) will be discussed in chapter three, is also interested in continuing projects related to her ethnicity. She has recently worked as producer on a documentary *My Grandmother* (2005) with Ingrid Berzins Leuzy who is listed as the director. This is a documentary that tells the stories of immigrant women who came to Canada during the 1960's and 1970's. This film is in Italian, Portuguese, Mandarin, and English. More recently Aloisio completed *Les Enfants de la Loi 101* (2007) which focuses on Italian-Quebécois identity and it will be discussed in chapter four.

D'Erme and Di Maulo on the other hand have not continued working in film. Di Maulo did direct another short with a gender theme, but has not continued beyond this second work. Both D'Erme and Di Maulo after having *In Bocca al Lupo* rejected from various film festivals decided to create their own Italian Canadian Film festival titled *Cinema e Caffè: Italian Films, Made in Canada*. They organized these for two consecutive years, 1996 and 1997, where they screened various films in a coffee bar, *Caffè Epoca*, which was located in Little Italy where they filmed *In Bocca al Lupo*. These were extremely well received to sellout crowds; however, they have not continued the initiative. The reasons for this can be many and can be tied to various pressures that can and should be explored in future research.

In addition, because for Italians negative stereotypical representations continue to dominate in the mainstream, there is more pressure being exerted by the dominant culture on Italian Canadian artists to "not" construct works that are too "ethnic." From what is known, there also does not seem to be much pressure on these artists, by their own

communities, to represent their communities in "positive" or more complex ways to counter the "negative" images. In both cases the dominant discourse of a white settler paradigm and multiculturalism's directives can be what continue to determine and exert control in the field of representation. At present it seems that these filmmakers made their films the way they wanted and received the funding to support it; however, the pressure to make "certain kinds" of films may be exerted on their future projects where the "profound imprint [of the Italian immigration experience] on the collective memory of Italian immigrants" (Pivato 1994, 153) does not emerge "consciously and unconsciously" as it is absent and silent once again.

Despite the context developed in this chapter, the films and videos analyzed here, which reside mostly in the margins, do embrace and represent Italian ethnicity and heritage as a fertile and complex ground for re-creation and invention for story telling. What can be suggested at present is that these films and videos demonstrate that an evolving ethnicity for many is an integral aspect and marker of their Canadian cultural identity. The cinema space in this chapter therefore can perhaps begin to unsettle (Stasiulis and Jhappan 1995) and deconstruct the myths and realities surrounding an inclusive / exclusive Canadian society and nation still struggling with its white settler history. As Trudeau pointed out many years ago, "[f]or although there are two official languages, there is no official culture, nor does any ethnic group take precedence over any other. No citizen or group of citizens is other than Canadian, and all should be treated fairly" (Trudeau 1971, 8545).

Chapter 3:

Problematizing Gender – Representing Gender

There is no such thing as an essentially feminist film. There is no singular feminist position or critique. There is only difference and differences are articulated in differing languages. That is integral to the dilemma of attempting to build a new language of film.
(Stern 1979-80, 93)

Second wave feminisms were responsible for solidifying their agendas around "gender" considerations in order to firmly move beyond the biological "sex" of a woman or man and instead explore their socially constructed roles, behaviours and activities that society considers appropriate for both women and men. *Mambo Italiano* directed by Émile Gaudreault and based on Steve Galluccio's hit play must be credited as one of the first attempts by filmmakers to explore the social construction of masculinity within an Italian Canadian context. While feminist scholars continue to explore both masculinity and femininity through their studies on gender, this chapter will only focus on the social construction of femininity as a contested concept. For women these were often challenged with the prominent slogan of "Why not?" (Hamilton 1996) Roberta Hamilton, writing on the history of this movement acknowledged its platform. "Together we created a movement that uncovered, explored, critiqued, and attempted to transform the hierarchical relations between men and women in every aspect of social life" (1996,

50). Because of the work of many second wave feminists, what was at one time considered a feminine trait, is now accepted as a contested and changeable concept by feminists. Gender is therefore especially useful as it attempts to uncover patriarchal systems and structures that limit women's progress in both the private and public realm. Linda Nochlin's pivotal and influential 1971 essay, "Why Have There Been No Great Women Artists?" attempts to do just that. It appeared just after women in Canada had participated in the ground breaking exploration of the Royal Commission on the Status of Women, which was tabled in 1970, offering one hundred and sixty seven recommendations. The commission was the result of second wave feminists lobbying the state for recognition and inclusion by articulating gendered exclusions in the private / public division of labour. This gendered approach resonates especially with the third part of Nochlin's strategy that explores institutional patriarchal biases that disadvantage women. In her case, by examining in detail the "single instance of deprivation or disadvantage -- the unavailability of nude models to women art students -- [she has] suggested that it was indeed *institutionally* made impossible for women to achieve artistic excellence, or success, on the same footing as men, *no matter what* the potency of their so-called talent, or genius" (1971, 176). It is not the purpose of this chapter to explore institutional biases as they pertain to Italian Canadian women, though that should be addressed in future research. As was noted in chapter two with the discussion of Angelucci's experience at NSCAD, bias does exist. Instead, this chapter will attempt to explore how these filmmakers address gendered concerns and patriarchal biases through the representations and stories they construct in their films and videos. In addition, while Nochlin did not deal specifically with Italian Canadian women in her research, this Ph.D.

research is instead adopting and using Nochlin's first strategy of rehabilitating the voices of neglected women. Her strategy is used in order to make visible the neglected body of work by Italian Canadian women. Finally, this dissertation as a whole, by attempting to posit and articulate distinctive themes and styles both in formal and expressive qualities based on the special characteristics of Italian Canadian women's situation and experience is clearly delineating Nochlin's second strategy of expressing difference.

Historically it was during the vibrant 1970's that major breakthroughs were also made in the arts by Canadian feminists who began to actively challenge their access and control over self-representations within the creative space in the nation using all three of Nochlin's strategies. As Nochlin noted, and as Canadian women discovered, women as artists were quite active in the late nineteenth century during the creation of Canada and did participate in the "nation building" project, yet their voices, stories and contributions were sadly left off the history pages written by mostly men. Additionally they were only allowed spaces within the representations of women created and controlled by men. Recent research and texts such as Allison Thompson's 1989 Master's thesis "A Worthy Place in the Art of our Country: The Women's Art Association of Canada, 1887-1987," and Ellen Easton McLeod's 1999 book *In Good Hands: The Women of the Canadian Handicrafts Guild*, are texts that begin to make space for these voices and contributions as integral and critical parts of Canadian art history and nation building as a whole.

In the 1970's the renewed excitement of being part of a worldwide journey of women and scholars researching women's lives, their contributions, circumstances and creative productions was far reaching. When the United Nations declared 1975 as the International Year of Women, Dorothy Farr and Natalie Luckyj, two Canadian women,

organized the first Visual Art exhibit titled *From Women's Eyes: Women Painters in Canada* and held in Kingston. For filmmakers 1976 was the year in which the first Film Festival for women was held in Toronto, and in 1974 when the NFB finally created Studio D, after the persistent lobbying by Kathleen Shannon. This was the only studio of its kind in the world dedicated to women exploring their own modes and methods of filmmaking. As Barbara Halpern Martineau noted in her 1977 essay on women in film, "To speak of women in the dominant film culture is to speak of absence, gaps, discontinuities, of appropriation and distortion" (1977, 59). One cannot deny that any discourse on feminism or gendered systemic discrimination must begin with making visible what has thus far been excluded or silenced. The third part of Nochlin's strategy that challenges systemic and institutional limitations tries to go beyond destabilizing the art or film canon. Instead it also tries to name and then dismantle the patriarchal structures in society in general that continually construct women as inferior. This inferior role is also clear in their absent or marginal roles in art production. Again from Halpern Martineau:

It is noted that except for the extraordinary phenomenon of so-called "women's films" made in Hollywood in the forties, especially by Warner Brothers, women have been portrayed as adjuncts to men, seen through men's eyes, representing men's obsessions, symbols of otherness in a male-dominated world. This is held by feminist critics to be a reflection of the filmmaking situation in a world of power that is in fact male-dominated. Although women have made considerable contributions to cinema throughout history, their work has been obscured and underrated, their voices and visions suppressed. (1977, 59)

Italian Canadian women's film and video is a marginal production. Other than in this dissertation, their voices are absent from film discourse. This chapter will therefore continue the dialogue with the film texts and be framed within the wider history of

women's cultural expression in Canada. More specifically, this history will be contextualized within the developments in feminist film history and theory that builds from a gendered approach. Some of this film history began with the NFB's Studio D in 1974, continued with the first film festival by women in 1976, then with Halpern Martineau's scholarly essay in *The Canadian Film Reader* (1977), with a long history of articles on women and film in various scholarly journals, with the 1999 text *Gendering the Nation: Canadian Women's Film* and with many more additional scholarly articles today.

National Film Board of Canada (NFB) and Studio D

The goal of *Gendering the Nation* was twofold. One was to document the forgotten history of women filmmakers and secondly, as was the goal of the 1976 festival organizers, to "contribute to the evolution of constructive theories and criticism of films by women" (1999, 3). As noted by the editors,

Women's cinema in Canada cannot be separated from the larger history of Canadian cinema, a history determined by the political economy of Canadian cultural industries and institutions. [...] Over the last three decades these institutions have increased funding and access to the means of production to women. While women filmmakers' responses have varied, one thing remains clear: no matter what the institutional site, from the artisanal mode of experimental film to the corporate pressures of feature filmmaking, the history of women's films in Canada remains inextricably tied to the vicissitudes of state cultural policy. (Armatage et al. 1999, 11)

In addition to the vicissitudes of state cultural policy, for Italian Canadian women, their productions are also tied to the vicissitudes of the immigration history and experiences they have had in Canada. A pivotal moment for women that intersected with the political climate of the feminist movement of the seventies was when the NFB created Studio D.

Women were able to more directly explore subjects that connected with their interests. There is no record of any Italian Canadian woman filmmaker participating directly with Studio D, but there is a solitary thread that connects with Italian Canadian Rina Fraticelli who succeeded Kathleen Shannon as the new executive producer of Studio D in the mid-1980s. Studio D had been producing films whose "interpretation of feminism often relied on an increasingly standard meta-narrative of women's oppression, which tended to be shaped ideologically by a particular stream of thought within the American feminist movement" (ibid 6). Then under Fraticelli's leadership the universalist themes of a white middle class feminist documentary were challenged. Permanent contract filmmakers were disbanded and new initiatives connected to independent women directors were created, offering assistance and training programs for indigenous and diasporic women: (ibid 6)

[Fraticelli was] a Montreal (Anglophone) native, a former social worker, and teacher, a feminist activist, publisher, and theatre arts administrator with no background in film. [...] Calling this new decade Studio D's "second wave," Fraticelli stated that "the challenge for the next decade is to make more and better films" [...] the key to understanding how Fraticelli's ideas represented a radical break from Studio D practices and aesthetics is the word "more." To Fraticelli, more not only applied to the measurement of political relevance and social consciousness of Studio D Films, but also to the recruitment of more filmmakers from outside the majority white middle class culture of Studio D. (Anderson E.1999, 49)

As the feminist movement evolved, a unitary feminism and gendered identity was questioned and challenged. What was once an assumption, the idea that films made by women would all be "inflected by 'the woman's perspective,'" was being discarded. (Armatage et al. 1999, 10) It was during Fraticelli's time as executive director that

the binary of sexual difference as a political form of identification and a central theoretical category began to break down. The focus shifted to the examination of differences within, as gender was challenged as the sole defining characteristic of identity, and issues of race, ethnicity, and sexual orientation became prominent

sites of production. [...] In the history of women making films in Canada, a complex identity politic has always informed film practices. (ibid 7).

The influence of Studio D should not be under-estimated, as its demise does clearly link it to a complex identity politics and the ongoing white settler society challenges. As Elizabeth Anderson suggests in her essay "Studio D's Imagined Community: From Development (1974) to Realignment 1986-1990":

Early on in the studio's history, its filmmakers pushed for important institutional changes at the NFB, and, in the process, created a space for the production of films for, by and about women. Once they achieved some measure of institutional credibility and authority, however, and were asked to share their resources and power with more diverse groups of women, they had to confront their own exclusionary practices. (1999, 56)

These exclusionary practices of Studio D mirrored the same hierarchies and biases found in mainstream society. In the 1980's and 1990's Studio D was trying to redefine itself just as Canadians were also trying "to redefine and reimagine the (culturally plural) Canadian nation" (Anderson, E. 1999, 42). Feminist filmmakers suggested that trying to create an alliance between a feminist woman's film collective and a federal cultural institute would result in the tensions that eventually became apparent. John Grierson's belief that documentary film was above all a nation-building program was firmly adopted at the NFB, which would therefore have equally influenced the institutional setting of Studio D. As Studio D filmmakers under Fraticelli's directorship tried to evolve and expand their focus to include race, ethnicity, disability, sexuality, and other categories of difference, they nonetheless were still tied to state influence through funding and ideology. As Anderson concludes "Studio D filmmakers have been both complicit in and potentially disruptive of dominant discourses of nationhood, national identity, and national unity [yet] when challenged with the realities of multiculturalism, Studio D's liberal feminism

and the NFB's nationalist discourse end up looking and sounding remarkably similar" (ibid 41-42).

The NFB Studio D experiment came to an end in 1996 only five years after it had implemented its New Initiatives in Film program (NIF). Funding cuts to the arts and budget reductions marked the end of an era at the NFB and the reduction of films produced in "the national interest." It also signaled an end to generous government support of organized feminist filmmaking at the NFB. (Anderson, E. 1999) When the NFB was struggling with funding cuts, outside of the NFB "while *Québécois* filmmakers were evolving new forms in documentary and feature filmmaking, Anglo-Canadian directors attracted to formal experimentation tended towards, [...] a feminist avant-garde tradition that grew up alongside and to some degree in opposition to Studio D" (Armatage et al, 1999, 8-9).

For Italian Canadians the first and earliest foray into filmmaking took place in 1984 with Josephine Massarella's experimental *One Woman Waiting*, which will be discussed in this chapter, and explores lesbian sexuality. It will also be analyzed using gender as a category of difference; however, the question needs to be asked. "In the cultural diaspora of blurred borders and hybrid identities, does the project of gendering the nation bear the marks of an archaic modernist nationalism, or a problematic liberal feminism?" (ibid 12). As noted, gender alone cannot be simply used to analyze these films as gender considerations do intersect with ethnicity and other categories of difference. For my purposes the wider theme of gender used here should not be seen as a way to exclude, but rather one of blurring the borders on either side of gender, as well as intersections through it. Gender is ultimately being used as an entry point.

Italian Canadian Women's Literature

Chapter one stated that other than the research produced by the Italic Institute of America study on film, there has been very little literature on the creative film works by Italian Canadian and Italian American women from a gendered perspective. In the United States, a recently published text *Screening Ethnicity: Cinematographic Representations of Italian Americans in the United States* (2002) does explore Italian American women's film. It attempts to continue the discussion that began in the early analysis of Daniel Golden in his 1978 article, "Pasta or Paradigm: the Place of Italian-American Women in Popular Film":

In his discussion of the family system of Italian Americans, Richard Gambino astutely and accurately comments on a paradoxical public image of the Southern Italian woman when he notes "the fiery, sensuous, outspoken, willful 'Sophia Loren' image (indeed the actress is a native of Naples) and the jolly, all-loving, naïve, rotund *mamma mia* image." My aim here is not merely to catalogue almost half a century of unfair ethnic stereotype, nor to test the extent to which Dr. Gambino's two images are fulfilled in our cinematic history, but also to speculate on some of the cultural forces at work in American society that share and give rise to these portrayals. In doing so, perhaps we can begin to understand why so many ethnic groups are so conveniently channeled into stereotype in popular media, especially film and television. (Golden 1978, 350)

Instead, in Canada there are no texts that deal directly with Italian Canadian women's cinema let alone the representations of Italian Canadian women. As noted, what will be used in this present analysis is a grounding of the few texts that focus more specifically on the immigration history of Italian women in Canada and the creative writing, mostly by second generation Italian Canadians. To restate, the texts by Duliani (1994) and Harney (1993) discuss the immigration experiences mostly of Italian Canadian men as affected by the absence of Italian Canadian women. The history and representations of Italian women in the Americas have either been silenced, absent or portrayed in

stereotype. As Pivato suggested in his 1994 essay "Voices of Women," "the unwritten history of Italian immigrant women is one of being disenfranchised, of being limited to a few necessary functions. It is not the historian but the imaginative writer who is recording this history for the first time" (164). The immigration history of Italian Canadian women has begun to be recorded by Franca Iacovetta in *Such Hardworking People: Italian Immigrants in Postwar Toronto* (1992), yet the films and videos here have stronger connections and links to the diverse representations created in the creative literary production documented in both De Franceschi's *Pillars of Lace: The Anthology of Italian-Canadian Women Writers* (1998); and Ciatu et al's *Curaggia: Writing by Women of Italian Descent* (1998). Both of these texts, while not exclusive authorities, do provide a diversity of voices. De Franceschi's text works more as a survey of the diverse voices of Italian Canadian women's writing in Canada and explores multiple identities. Vera Golini summarizes these thoughts in her preface in *Pillars of Lace*:

Italian Canadian women writing between the 1950s and the 1970s demonstrate that acculturation is a foreign and sacrificial process which female protagonists for the most part reject. [...] On the other hand, the possibilities and advantages of cultural "integration" -- coexistence with the old and the new -- are openly welcomed by the Italian Canadian women writing in the 1980s and 1990s. This socio-cultural reality displayed so clearly in their fiction responds very concretely to the multicultural policies legislated in Canada in the early 1970s and mid 1980s with a view to facilitating integration for new Canadians. Much of the writing by Italian Canadian women involves concerns with family, self, departures, arrivals - - concerns inherent in the diasporic literature of Italians and of other nations as well. (1998, 12, 16-17)

The Films

As explained in chapter one, unlike literature, which can be produced with fewer resources, film and video instead tend to be centralized in the larger cities because of

more accessible facilities. Most of these filmmakers are second generation Italian Canadians, working on films mostly in the 1980's, 1990's and the early part of the 21st century. Unlike the literary history that begins in the 1950s, it would take at least four decades before the filmmakers found themselves with the finances, geography, and institutional framework of multiculturalism's financial and symbolic support that afforded them an opportunity of making films. The introductory chapter noted Sara Armenia as the exception who created the only short dramatic work with *My Father's Masks* (2006), discussed in chapter two. The other exception is Patricia Fogliato who produced and David Mortin who directed their first feature *Black Widow* (2005). Most Italian Canadian women have created documentaries, docu-dramas, as well as a few experimental films. These works can still be situated and connected to the developments in the larger Canadian film productions of films like Mina Shum's *Double Happiness* (1994) and Deepa Mehta's *Sam and Me* (1991). None of the Italian Canadian films by women take on the issues of feminism, ethnicity, and identity with the same intensity as Shum's or multiculturalism and transcending cultural barriers, like Mehta's; however, they do still reflect some of these same issues.

Ciatu's anthology includes both Italian Canadian and Italian American representations and writers, but goes beyond the fiction of poetry, short stories and plays alone and includes journal entries, essays, and artwork. As a result it provides a more complex collection of voices where gender and ethnicity are emphasized; at the same time it also includes more extensive explorations and intersections with the categories of sexuality, race and religion as well. Nzula Angelina Ciatu suggests this in her preface:

Growing up, the contradiction had laid itself out like asphalt on an untreated path, thick and unmovable: in such a women-centred, women-lead, women-affectionate, women-speak culture, how could it be that my choices, my expansion as a being were so limited by my gender? Intense gender schisms rocked the ocean floor through steps we so cautiously place. [...] Like many other Italian women I left my family home to become all that I could be, as if culture or race could be boxed away, stored, and left behind.

In the feminist community I could release my voice to endless boundaries in reach of all that it meant for me to be a woman, a working woman, a university student, with or without children, with or without a partner, a woman not conforming to sexually oppressive realms. [...] But the paradoxes continued, and the complexities of culture, race, and sexuality played out like divagating rhythms, rarely harmonizing. What I could never be in the feminist community was Sicilian. What I could not be in my Sicilian community was lesbian and feminist. What I could rarely express, in either the Italian or feminist communities were the complexities of my mixed-racial heritage. Divergent shells, personalities, parallel bridges that would only meet at some undignified crossing. (Ciatu 1998, 17)

The role and history of women from Italy and within the Italian diaspora has this complex and paradoxical reality. In addition to categories of difference that as Ciatu acknowledges could not be "boxed away, stored and left behind," this paradoxical reality continues to be complicated further. Monica Stellin in her preface to *Pillars of Lace* suggests that trying to separate gender from ethnicity is impossible, as each has influenced the other with significant results. She goes further and states that Italian women's gendered history is also tied to their experiences in Italy and the time and space of their emigration trajectories and experiences in Canada. Franca Iacovetta, too, reminds us of her criticisms on the documented historical record:

The literature on southern Italy, which consists largely of the postwar ethnographic accounts of social anthropologists, emphasizes the segregation and subordination of women and virtually excludes consideration of how women's work contributed to family survival. [...] A model of male-dominance / female-submission is ultimately too simplistic to account for peasant women's experiences in the *Mezzogiorno* [southern Italy]. It ignores the complexity of gender relations in Italy and underestimates the importance of female labour to peasant family production. (1992, 77-79)

Therefore a model of male-dominance / female-submission, while ultimately too simplistic, is also a reality that should not be attached exclusively to the Italian nation.

The complexity that Stellin elaborates is given an additional complexity:

Usually, it has been hard for second generation women writers to accept a cultural background, which has fundamentally been disrespectful of women in their traditional and sometimes non-traditional roles. The fact that Italian culture is male-dominated has led some women to draconian refusals of their background, when, in fact, Italian women living on both sides of the ocean had to face the same sort of problems when dealing with the consequences of their changing roles, and have also tried to find similar solutions. As an example, both divorce and abortion were legalized in Italy in the 1970s. In Canada the immigrant experience sharpened the contrast between ethnicities, when, in fact both Italian and Canadian societies are patriarchal. The space between Italy and Canada has made it difficult to perceive how time has traced its profound effects in both countries, favoring a process of women's emancipation, which to different degrees has contributed to the Italian women's new perception of their role. (1998, 8)

Identity for women is formed within complex frameworks where patriarchal domination can sometimes create exclusions and tensions. Yet, for Pivato it is not the patriarchal structures that are dominant in the identity constructions and representations created by Italian Canadian women writers, but it is the imagery found in the immigration journey itself. "The roots for this imagery is not the sexual revolution or the women's movement but our immigrant history, and the history of our grandmothers" (Pivato 1994, 166). The gendered experiences are secondary to the immigration stories.

As the films and videos in this chapter also demonstrate, Italian Canadian women develop their stories from a diversity of perspectives and voices. As gender cannot so easily be separated from ethnicity, sexuality, race or other categories of difference, there has been an attempt to discuss here those films that can be read through their feminist concerns and gendered identifications. For example films such as Anita Aloisio's *Straniera come Donna* (2002), Gabriella Micaloff and Laura Timperio's *Instantanée /*

Snapshots (2001), or Gabriella Colussi Arthur's *Italian Canadian Women: Struggles, Defeats, and Triumphs* (1995), which, because of their focus on women's experiences will be discussed in this chapter, can also because they focus on Italian ethnicity, be equally placed in chapter two: "Constructing a Canadian *Identità* through Italian Canadian Ethnicity and Race."

The films discussed here, as in chapter two, are not organized in chronological order by date, but instead are organized through the links to particular aspects of gendered experiences. For example, Josephine Massarella's films are discussed first, not because they are the earliest, but because these works are the strongest examples of film spaces that attempt to disrupt gender hierarchies and patriarchal structures. In addition because of their subtle references to women's sexuality and fertility, and the experimental nature of Massarella's films, they are followed by a discussion of Michelle Messina's *Fruitful Sex* (1998) because it too deals with women's sexuality and fertility, in addition to its being the only work of animation.

Identity, sexuality, body image, marriage, motherhood, friendship, religion, work, empowerment, representation, patriarchy, education, and love are all explored through a woman's lens and voice. This chapter will therefore focus primarily on the film works that demonstrate how women of Italian heritage construct diverse representations of women exploring feminist subjects and gendered experiences.

One Woman Waiting

Josephine Massarella's award winning short experimental films have been screened at festivals nationally and internationally and, as already noted, she is the Italian Canadian

filmmaker whose earliest film work *One Woman Waiting* dates from 1984. As well she is the only experimental filmmaker within this group with the exception of Michelle Messina, who works in animation. Massarella's film work builds from what Janine Marchessault notes is a smaller experimental film legacy in Canada. Marchessault's essay in *Gendering the Nation*, elaborates on this shorter history in comparison to that of our southern neighbours:

The Canadian experimental legacy is short in comparison with the American experimental film tradition. This discrepancy reflects not only the utilitarian influence of a state supported film industry which relegated experimentation to animation because of its affiliation to painting, but also an exhibition system monopolized by Hollywood interests. It is within the art gallery circuits of the late sixties and early seventies that experimental film practices emerged in Canada. Many of its early practitioners (Snow, Rimmer, Chambers, Greg Curnoe, Charles Gagnon, and Joyce Weiland, for example) were working as artists in other media before turning their attention to film. (1999, 137)

As Massarella is not a visual artist, and her background is strictly in the film milieu, she was still influenced by these early experimentations. She spent ten years living in Vancouver where she began her filmmaking career in the 1980's after graduating with a Bachelor of Arts in Film from UBC. In the early 1990's she moved to Toronto where she continued making films in addition to earning a post-graduate certificate in Advanced Film and Television from Sheridan College. Currently she is living in Hamilton. Massarella continues to make her own experimental films and one of her current projects is titled *Eve's Station*. She is also presently working on a short documentary about female aviators. There is an earlier film she made titled *Doctor Knows Best*; however, the exact date of completion is not known, nor is it available. In addition, there are two other films that Massarella does not screen publicly. Many of Massarella's films include only women as protagonists and seem to explore women's experiences offering no clear

meanings, and alluding to ideas that are suggestive of memory, dreams, time, friendship, lesbian sexuality, fertility, motherhood and the monotony of life lived in private spaces. Massarella's films provide for a revisionist history of women's experience especially challenging the patriarchal basis of the Christian story of Adam and Eve. There are also numerous films where nature is prominent showing Massarella's interest in the beauty and caretaking of the environment. This is confirmed in an interview in *Cinema Canada*:

Landscapes have been important elements in my recent films. I find in them an endless source not only of visual material but also of spiritual energy. My reverence for nature and the elements leads me to find beauty in the environment, and this reverence, I hope, is reflected in my films. (Sternberg 1990, 30)

While there are clear markers of feminism and sexuality in her work, there are no clear markers of Italian ethnicity. Perhaps, as Ciatu pointed out in *Curaggia*, it is sometimes a challenge to integrate ethnicity with feminism. As a filmmaker, Massarella is also very interested in film form and structure using various and specific film techniques to create her films:

As I see it, my visual style is characterized by strict attention to light, clean composition of the frame and the elements within it, and crispness of the image. Part of the enjoyment I get from my films lies in the use of graphic strength to communicate a meaning sometimes made ambiguous by its complexity. When I say complexity, I don't mean to imply that my films are in any way more intellectual than those of others, but that I am trying to convey feelings or moods not exactly conveyable in words [...] I prefer to leave as much open to interpretation as possible without losing sense. I also think my sympathies or ideological tendencies are quite obvious in my films, and I feel it is unnecessary to reinterpret these beliefs for the purpose of wooing an unreceptive viewer. (ibid 30)

One Woman Waiting is a 16mm, eight-minute experimental colour film that consists of a single shot from a fixed camera. The film was given a Special Merit Award at the Athens International Film Festival in Ohio in 1985 and a Cash award at the Ann Arbor

Film Festival also in 1985. There is an acknowledgment of support from the National Film Board of Canada, Pacific Region. This poetic film is symbolic and deals with lesbian identity. It attempts to disrupt the Christian story of Adam and Eve where Eve was given the responsibility for original sin. It is shot in a desert location where the wind sweeps the sand. The landscape here could be the British Columbia coast though the space seems only important for its solitude and no clear markers of geographical location are understood. Figuratively the landscape acts as a garden of new beginnings, alluding to the Garden of Eden. This garden holds only infertile sand. The film opens with the wind-swept sand blowing about with the only sounds being those of the wind and chimes in the background. A woman appears from the left side of the screen. She is wearing shorts and a sweater, and walks slowly into the frame, moving forward and then back. Her bare feet move as if following the lyrical rhythms of a song and the footprints leave oval shapes behind. She moves to the right side of the frame and sits down on the sand and looks towards the direction from which she came, playing with her hair and the wind as she waits. There is stillness. In the far background another figure appears and crosses the frame and disappears.

Moments later the figure then comes in from the left side of the frame and as she moves through the centre we see that it is also another woman approaching wearing shorts with a yellow top. She, too, is barefooted, and her feet leave footsteps in the sand. She weaves through the sand and comes towards the woman waiting. The woman waiting is surprised to see her. She rises and faces the walking woman. They stand staring at each other for a few moments then the walking woman extends her right hand towards the waiting woman and offers her something that is not seen. Their hands touch for a

moment in the exchange. They continue to gaze at each other. The waiting woman then looks at the object in her hand and reaches out and hugs the walking woman in a tight embrace. They separate and continue to gaze at each other; neither of them speaks. The waiting woman then turns and leaves in the opposite direction from where she has come tracing the original path of the walking woman. The walking woman instead walks forward out of the left side of the frame from where the walking woman came. The image in the frame is once again only of the sand and this time with two sets of footprints. There are a series of slow dissolves and the frame darkens as the two sets of footprints begin to disappear -- both because they are swept away with the wind as well as because the frame slowly fades to black. The music chimes and the wind noises also fade to silence.

This film is dreamlike and offers a somewhat linear narrative that suggests that this brief encounter has changed each woman's direction; the absence of voice, though, it suggests a loss or inability to define this identity clearly, can also be interpreted as a conscious choice to remain silent. The social construction of voiceless women affirms that what at first seems to be an absence in this space instead allows silence to become their powerful voice of communication. While the facial expressions remain ambiguous, the body language is clear as it changes from that of strangers watching each other cautiously to an intimate embrace denoting affection. This is a simple film from the perspective of its form and construction; however, its message is emotional and political even though it is ambiguous. The trace of the encounter, with the brief meeting and departure of the women and the erasure of their footprints, continues to exist only in our memories, yet this moment of touching is imbued symbolically as an important act of

creation between two women in this desert Garden of Eden where lesbian identity is hinted at. The silence and absence of voice suggest that there is a decision not to speak of this lesbian sexuality in this patriarchal Eden where Eve is usually blamed for the fall of man. Yet Massarella creates a space where two women communicate through touch underlining a more positive creative experience where the patriarchal space is undermined and reconstructed. Instead of Eve sharing the forbidden fruit with Adam, she shares an unknown object that creates a new more positive beginning for both women as they are enriched by it. Through *One Woman Waiting* Massarella attempts to challenge the heterosexual norms of gendered identities with these two women in her own version of a barren Garden of Eden. These women choose to express or hint at their lesbian sexuality through touch and not through voice. Touch is seen as a more positive act of creation; however, the story being alluded to here also suggests that for women whose sexualities do not conform to patriarchal standards, the ability to speak and recognize each other openly and freely is limited and will require more waiting. *One Women Waiting* is Massarella's first attempt at constructing a different Adam and Eve story changed instead to that of the creation and beginnings of lesbian sexuality and identity. Lesbian sexuality is therefore reclaimed for women on an individual level and on a cultural level there is a disruption of the role that Eve has played in the patriarchal Christian ideology.

No 5 Reversal

Massarella's 1989 film *No5 Reversal* also challenges heterosexuality as a normative gendered identity. This is a black and white, ten-minute film which was shot in British

Columbia, Ontario, and Nova Scotia. The film's title is descriptive and straightforwardly acknowledges that this was her first film in five years, that it was the fifth film she has made, and that it was shot on reversal stock. Massarella wanted this film to be in black and white because of the various possibilities of texture that were available in the different emulsions. (Sternberg 1999, 30) It begins objectively with a still photograph of two little girls and then cuts to two women in bed talking and laughing, though their voices are not heard. Once again Massarella layers an ambiguous lesbian identity as part of *No 5 Reversal*, as she did with *One Woman Waiting*. In the background Ruth Brown's jazz song "Teardrops from my eyes" is playing. This same song is heard at the end of the film. The lyrics tell this story:

Every time it rains, I think of you. And that's the time I feel so blue. When the rain starts to fall my love comes tumbling down, and it's raining teardrops from my eyes. Well if you see clouds here in my eyes. It's just because you said goodbye. Although the sun is shining, there's no sunny skies, teardrops from my eyes. Remember the night you told me that our love would always be. I wouldn't be blue and lonely. Well if you come back to me. Every single cloud would disappear. I'd wear a smile if you were here. So baby won't you hurry because I need you so. And it's raining teardrops from my eyes. (*No 5 Reversal*)

The upbeat music disrupts the happy visuals of the two women in bed with its contrasting lyrics. The visuals portray a happy time where the two women are first seen in conversation; however, the song alludes to a relationship that is now over. At first it seems that this film will result in a more linear narrative, yet this structure is quickly disrupted as the music stops and scratchy noises are heard as the film dissolves to a series of visual images, some still and some in motion. Just as the relationship has disintegrated with the song, so too do the images. Frames flash before us as negative images cutting quickly from one to the next: water, waterfalls, abstract images in movement, a garbage

dump, smokestacks, more waterfalls, forests, close-ups of insects, a house, a wheat field, and some children in a still photograph. All are part of this initial collage of random images that denote chaos. Simultaneously when the narrative image is disrupted, the sound track also dissolves into what seems to be what you would hear if you quickly changed the channels on a radio -- some random parts of words and sentences, and some scratchy technical sounds. Both these disruptions affect the chronological sequence and the film becomes non-narrative and more poetic.

Though the film never returns to the two women it does allude to them, as the voice-overs that are heard in the background are those of women. "Page one - I missed you. Page two - I thought you'd be a stranger when I got back." In addition a third woman's voice is added and it is in French. "Page numéro trois. Page numéro quatre, circonstance coupable, Personne qui exerce un métier avec vous. Qui a le goût, des arts les sentiments du beau. Inadmissible, inadvertance des faux attention rendre dois réparer, corriger. Rendre dois réparer, reformer, corriger, réprimander. Quand ce qui est contre le droit, la justice, la raison, préjudice, dommage" (*No 5 Reversal*). The random selection of numbers, words and definitions recited by these voices leads even further away from any clear narrative script as any direct story unravels. It seems as if the film's journey ties a woman's journey to one of different perspectives, fragmentation, time passing, and lack of voice; yet its ambiguous narrative structure still suggests bits and pieces of specific concerns brought forward: relationships that end, the environment that is both beautiful, powerful and also easily destroyed by human waste, war and ignorance that always leave their mark especially on the most vulnerable. The voice-over at the end of the film, which is set against a backdrop of mostly still images of places and faces of children,

clearly tells another story:

There was another raid today. They attacked a village near the northern border. The soil bled for seven days. The skies were clear and blue with indifference. Sounds of slaughter rang through the night as tanks kept coming. I closed my eyes hoping it would end but it never did. The mountains were littered with mutilated children. And then it stopped. Victory seemed so sudden. But the trees remembered the soil's bloody dreams and the proud people with shattered hearts and lucid minds. (*No. 5 Reversal*)

This narrative voice is followed by a final sequence of images of nature, water, a wheat field with more words and definitions both in English and French. "Page neuf tu me manques encore. Page dix." We then see a black cat, in close-up, eating. In the background a radio dial being changed is heard. We see some additional images of nature and then a tombstone. As birds are heard singing the ruins of a window and an abandoned house is framed. Here Massarella incorporates her own signature as a filmmaker -- the final image shows a woman holding a film camera; she is filming the viewer. (Sternberg 1999, 30) The song "Teardrops from my eyes" is heard again as the credits roll, repeating the refrain "Remember the night you told me that our love would always be." The film returns full circle, back to the more intimate personal space of a failed relationship, helping us to understand that this is a personal journey through the places and memories of the filmmaker. Massarella alludes to her lesbian identity, her concern for the environment and her anti-war stance. The messages are not explicit, but there are definite directions that are somewhat clear.

The chaos and randomness of the visual images allow the lesbian relationship to briefly surface yet also to remain hidden. This also connects with the message in *One Woman Waiting* where lesbian sexuality and identity is only hinted at through touch and not through voice. Here instead some marginal progress has been made, as women's

voices are now being heard, even if these voices are also disrupted, buried, and fragmented, suggesting once again that lesbian identity remains fractured and displaced. Massarella with *No 5 Reversal* continues to challenge the heterosexual norms of gendered identities by exposing lesbian identity more directly in another personal film where the opening images of two women in bed is explicit. When a lesbian relationship breaks down, as with most relationships, it too, results in a rollercoaster ride of emotional uncertainty; however, this remains ambiguous in this film. This human fracturing results in a breakup of voice itself, the inability to speak, and the breakup of the visual images. Massarella is once again suggesting that for women whose sexualities challenge patriarchal structures, there results an inability to express a love loss openly. This is a loss that as *No 5 Reversal* demonstrates needs to be voiced through other facets of identity explorations, such as environmental concerns and anti-war protests. On the one hand, the layered meanings in this film do result in a more direct naming of lesbian identity; yet at the same time, the ambiguous nature of the film is also hinted at by the title "reversal." It suggests that the dissolution of a lesbian relationship also results in the fracturing, loss, and confusion of identity and voice.

Interference

Interference is perhaps the most directly narrative of Massarella's films. It was produced in 1990. It is a twenty-minute, black and white film that once again deals with the passage of time. While lesbian identity is hinted at as it was in *One Woman Waiting* and *No 5 Reversal*, what is more important here seems to be the challenge that is made to the gendered division of labour whereby the private space of the home is considered the

woman's domain and the public space outside the home is not accessible to her. This film makes great use of close-up shots that are used to focus on intimate details. It begins with a close up of a woman's face and eyes followed by a close up of her hands with their four fingers typing on an old electric typewriter. At first the only sound heard is that of the typewriter; however, we also then hear sounds of cars, construction work, and possibly a train or trolley in the background. Because of her four-finger typing, the spectator can tell that she is not an office worker. She looks out the window. The image cuts to the staircase, looking down, where we then see the woman walking down to the lobby and checking for mail. There is no mail in her box and she opens the door of the building, allowing the outside noises to enter. The sounds of cars, city traffic, and construction become louder. The frame cuts and she is back at her desk typing once again. She looks out the window again. There is a close-up of a cup of coffee, but the coffee is old as if it has been sitting there for hours. The scene then cuts to a close-up of an Italian espresso coffee maker. This is the only ethnic sign alluding to an Italian link.

The only bit of drama happens when the woman, instead of only looking out the lobby door window, goes outside. The wind is howling and when she tries to get back inside, she realizes that she has forgotten her key, so she has locked herself out. She tries knocking on the window and instead ends up going to the back of the building to enter that way. A jumble of adult and children's voices is heard. Some mail has arrived but all of it is junk, so she leaves it in the lobby trashcan. We keep expecting something to happen as we wait and watch, but only time passes as ordinary days end and seasons change. There is much repetition; however, the shots are from different angles, with many close-ups. Finally, after what seems like a long series of days, the frame cuts to

black. Another woman is heard entering the apartment. The final shot is of both woman laughing and the film cuts to the credits being typed on a sheet of paper in a typewriter.

There is no dramatic action, nor is there a writer agonizing over her writing; there is only a woman with a monotonous job typing envelopes. It is simply a reflection of the many days spent repeating various tasks, spent doing ordinary things like typing, making coffee, looking out at the winter, waiting for the snow to go away, listening to the birds singing, the city noises, and then waiting for a partner to come home.

Two women living together is also made very ordinary as Massarella again subtly explores lesbian identity. Here the concern is with time and its passage, symbolically noted with the two women, the older and younger standing together, looking out the same window. The gendered division of labour often results in the private space of the home being reserved for women. The woman in the private space of the home is not involved with the usual domestic chores often considered woman's work, yet because of this her identity remains undefined. The public space outside the home, usually considered the patriarchal domain, is reserved for the third woman who enters at the end and whose work remains unknown. The everyday background noises of public spaces are heard during the few encounters when either of the two women at home opens the door of the building or gets locked out. Massarella asks her spectators, perhaps more specifically women, to reflect on their actual private lives, the noises and the repetition they entail, and she suggests that instead of watching the world go by they should risk venturing into that public space. For women the private space of the home, according to Massarella, is monotonous, boring, and full of unfulfilled waiting, except for the anticipation of a partner coming home.

Green Dream

Massarella's environmental concern was also evident in *No 5 Reversal*, but here in *Green Dream* her more direct focus on the protection of the environment was perhaps ahead of its time. A gendered analysis allows for the recognition that the ability to nurture is socially constructed and is not a feminine trait alone. For Massarella, the biological aspect of women's fertility and their ability to give birth should allow women to be especially sensitive and aware of the birth cycles in nature and the changing seasons. Therefore, ignoring the ability to nurture as a social construction, Massarella's *Green Dream* posits that it *is* a woman's domain and responsibility to be the true protectors and nurturers of the environment. Massarella's representation of women, their identity, and history is connected to a social construction of femininity tied to their ability to nurture and to the goddesses of mythological times and spaces.

This twenty-three minute colour film was produced in 1994 and given the Silver Award for Experimental Live Action Film from the Charleston International Film Festival in 1995. *Green Dream* was filmed both in Toronto and Vancouver. David McIntosh of the Toronto International Film Festival wrote this description:

In *Green Dream* Josephine Massarella has infused her vibrant, impressionistic images of nature with the spirit of the goddess Artemis. Evocative and abstract, *Green Dream* relies on a wide range of experimental techniques, including pixilation, optical printing and manipulated motion to achieve a dreamlike state where the relevance of beauty and the irrelevance of use can be contemplated. Reminiscent of the work of French experimental filmmaker Rose Lowder, *Green Dream* confronts modern overdevelopment with overpowering life forces. (1994)

A poem by Toni Sammons "Sleep Movement of Leaves," is interspersed throughout the film. The film does not include any narration except for the visual story it tells and the story in the poem. It opens with brilliant sunshine and lush green landscapes, and great

expanses of blue and white skies, zooming past us, hardly recognizable. Here too, like Massarella's other films, there is a preoccupation with time and its passage. The speed almost suggests a blurring together of the many years, the time it took for these forests to grow. The images start to slow down making them more recognizable: huge landscapes, intimate foliage, a forest, a leaf, a branch, a waterfall, a water-lily (brilliant in its redness), a flowering plant, caves on a mountainside, a swan, a human face, a figure, birds, fish, otters lounging on rocks then going for a swim, a pool of goldfish, a deer in the wild, flowers -- many, many flowers -- and people. The music here is reminiscent of that in *One Woman Waiting* with the chimes playing lyrically though at a faster pace and full of energy, just as the images of the environment are being shown.

Once again Massarella makes use of both still images as well as moving images. Her technical and visual experimentation here is pushed even further. Just as the viewer starts to enjoy and take pleasure in the peaceful images of nature, such as the slow movement of the film mimicking the slow movement of the lovely otters lounging on the rocks, there is an abrupt shift in speed. As the otters start to jump into the water for a swim, the film speeds up to a more frenetic pace, and the sound track changes to a high pitched siren. The soothing, relaxing sounds and images of otters lounging, turns into a more fearful experience. The speed of the frames and the sound track continue to act to disrupt the spectator's gaze. The sound track in the background much of the time continues to be very high pitched, and actually hurts the ears. It is intended to get the viewer to hear and really pay attention and be disturbed by what societies are doing to the environment. There is no being lulled to sleep by the sounds of nature's natural rhythms. At other times we hear voices, sometimes in French, though it is hard to distinguish what is being

said. At other times the sounds are the soothing sounds of nature, a waterfall, animal noises, blowing wind, and birds fluttering.

The natural images are juxtaposed against a series of visuals of urban life, recognizable cities, highways, QEW, 417, CN Tower, cars, traffic signs, electric towers, polluting smokestacks, industrial factories, traffic, traffic noises, snow-covered trees, seashells, a cacophony of loud destructive city sounds, all juxtaposed in abstract space. One sign in a park is clearly framed for a few seconds in what Massarella sees as an ironic statement "Warning. Oil on beach and logs. Watch your shoes and clothing." Here there is more concern for clothing than for how the oil got on the beach. The scene changes to an image of a clear-cut forest, with burnt trees, and then the screen bursts into flames with images of the forest superimposed on top. The first human figure we see is of a native woman connecting both to the protector identity that Massarella has imposed on women as well as to the sacredness of the land of Aboriginal culture. A baby's sleeping face is also used to reaffirm the nurturing role that women as mothers have to babies and women's responsibilities as protectors of the environment. The repeated images of the baby represent quite simply the innocence of youth and of nature, but are also symbolic of woman's role as the creators of the children of the future. There are definitely more images of the beauty of nature and natural environments. Massarella is hopeful that society and especially women will heed the warnings and protect the environment. Other figures are shown and repeated, including the filmmaker herself. Each flashes on and off, superimposed over foliage of trees, and turning in a circle, looking around, almost to suggest to viewers that they, too, should look around them to see what is there. In addition to the figures turning, every once in a while the screen turns to black and a gold

circle is shown. This reinforces the continuity between the cycle of life and the cycles of nature.

The text from the poem interspersed throughout is a more direct statement. The font of each excerpt changes colours each time. Sometimes the text is fixed, and at other times it scrolls from bottom to top and still other times it floats in from the right to the left:

Itinerant you have nothing
and are free to see everything:
directions are clear
but untranslatable.
Like gravity, or moving with the sun,
or leaning toward a speculative sleep,
the delicate legs of deer unlatching
through white clover
or wood sorrel drawing in the night.
It's miniature umbrellas
the stars faithful in their way.
The brilliant boat still sailing
through the dark as sturdily
as a ship of Angelique, and *albizia*,
the silk tree changing shape.
In the stillness of my sister's garden
heart like a racer in wet grass
riverwater, crowfoot
family of little frogs, a drift of water, trees and language, connected loves:
snow-scaled birch, *burga*,
that which is written upon
unless we do only one thing
life comes to us in parcels
crest to crest: sorceries
of hope and hormones told us
that we could swim one day
in any half-drowned environment
simply repeating
all our roots like mangroves
and like them, flower early
and all the time
in the rain forest, arboreal cockroaches
are angelic fingerlings, tin-green
translucent shields blinking
between the twinned verdigris of leaves.

Objects of dreams, objects of longing
 dispel the rickrack of our real days
 the great white mulberry in the marketplace
 dropping marbled fruit into friendly hands;
 sweet, acrid, dusty smells, and an intense love
 for birds that stopped coming long ago

to us but not from us, if you understand:
 the relevance of beauty
 and the irrelevance of use
 imagination is like being slightly deaf
 ---what you almost hear
 keeps you balanced on precipices of air
 your head woven from cobwebs
 like a white-eye's nest
 your attention fringed
 like the toes of a desert lizard
 your inner heart distracted but unpenitent (*Green Dream*)

After this last stanza of the poetry text that directly accuses the spectator of distraction, the last series of images seems to have blurred edges. It is as if it is harder and harder to capture the image -- as if it is more difficult to protect the environment, to hang on to it. The images speed up and we see a repetition of those seen before. The natural environment interspersed with the urban one, perhaps in equal weighting. Then the screen flashes to a solid pink for a few seconds and then to the second reference to Artemis with various statues introduced and a shot of a deer.

Artemis, in Greek mythology, was the daughter of Zeus and Leto, and the twin sister of Apollo. She was the goddess of forests and hills and was often depicted as a huntress carrying a bow and arrow. It was thought that she revered deer and cypress. Artemis was thought to have helped her mother give birth to her own twin brother Apollo. From then her dual roles as guardian of children and protector of women in childbirth were established. It was also thought that her arrows brought death to women giving birth.

Artemis, therefore, is also a goddess of contradictions. She had the power to heal and also spread disease. She was also associated with chastity and was known to have asked her father to grant her eternal virginity. Hence Artemis was as protective of her purity and punished any man that tried to dishonor her. (Encyclopedia Mythica online) As Massarella has done with *One Woman Waiting*, *No 5 Reversal* and *Interference*, there is a subtle link and hint to lesbian identity as Artemis has no interest in men. Massarella's representation of women, therefore, attempts to connect them to the contradictory and mythological history of Artemis. She was one of the most venerated goddesses, and Massarella also venerates her. She suggests that Artemis acts as a metaphor for the natural environment and for all women who are represented by her.

This reconstructed history of women affirms for Massarella that they are thus seen as protectors and betrayers of the environment. She has created a film about women; however, she is more interested in revising women's history to connect them to their goddesses as well as reminding them of their responsibilities towards the environment. Her reconstruction of women's identity embraces this facet of what Massarella denotes is a marker of the gendered identity of women -- a re-embracing of their roles as mothers. In this experimental film with all the various images and sounds, the environment is the main protagonist. Both the solitary references to the native woman and Artemis encompass connections to nature.

Regardless of the fact that mothering and nurturing are social constructions and are not natural to all women. Or that even biology breaks down, as not all women give birth, or are fertile. Massarella ignores this and suggests that a woman's fertility is an important marker of her identity. Instead of tying fertility and birth to heterosexuality and the

patriarchal family, she instead equates a woman's fertility and birth to the fertility of the environment. In turn the fertility of the environment is also dependent on that of a woman. Both are represented as interlinked. In *Green Dream*, women's identity and sexuality, and the environment, are represented by Artemis. She is the symbol of the nurturing great mother. The ability to identify with Artemis allows for women to reconstruct for themselves different roles as mothers and nurturers outside of the usual patriarchal roles assigned for them.

Night Stream

Night Stream is the final experimental film of Massarella's to be discussed. It is her most recent 16 mm, colour, eleven-minute film produced in 1996. It has a number of links to the filmmaker's previous films but it is also much more complex. There are narrative elements here, but the film plays at disrupting a straightforward storytelling. This film evokes images and explorations dealing with fertility and rebirth. This is a very personal film, as Massarella herself became a mother after this film was made, so it is representative of some intimate concerns while also representing the act of creation and recreation for some women. As noted in the analysis of *Green Dream*, not all women give birth nor are all women fertile. The identity that Massarella explores is once again one that ties biology to a woman's role as mother. There is also an answer in *Night Stream* to what was transferred from one woman to the next in *One Woman Waiting*, as the same waiting woman, in her shorts, reappears here. She walks into a landscape not as desolate as the original desert in *One Woman Waiting*, now it is a landscape with vegetation, beside a prickly human-sized cactus plant, with its phallic symbolism. This is

perhaps the only reference to male fertility, with its negative and painful connotation, and it is not the most important one. This is a film about women and once again explores fertility and their ability to give birth, but also alludes to their own rebirth and spiritual renewal. On a number of levels it is a film with Christian symbolism just as *One Woman Waiting* was, both alluding to the Garden of Eden, though only recreating the story from a feminist and lesbian perspective by revising this history. The act of creation in this film encompasses only Eve and in addition to the forbidden fruit, instead of an Adam there was another Eve. Adam's apple becomes Eve's red apple, and there is also another apple, the pomegranate, (apple of many seeds) which figures prominently. In Christianity the pomegranate has different meanings. It represents the church and unity with its many seeds representing the people and nourishment of the soul. It also symbolizes immortality and Christ's Resurrection, as it is also a symbol of rebirth, renewal and fertility. The pomegranate appears in many religious paintings, for example Leonardo da Vinci's "Dreyfus Madonna," also known as "Madonna with a Pomegranate" (c1469, National Gallery of Art, Washington). The pomegranate is also associated with ancient Greece and the mythological story of Persephone who is the goddess of the underworld, the harvest and daughter of Zeus and Demeter. She, too, has been represented in art. For example, Dante Gabriel Rossetti depicted "Proserpine," with her pomegranate in 1874: (Tate Gallery, London)

Persephone was such a beautiful young woman that everyone loved her. Even Hades wanted her for himself. One day, when she was collecting flowers on the plain of Enna, the earth suddenly opened and Hades rose up from the gap and abducted her. None but Zeus, and the all-seeing sun, Helios, had noticed it. [...] Broken-hearted, Demeter wandered the earth, looking for her daughter until Helios revealed what had happened. Demeter was so angry that she withdrew herself in loneliness, and the earth ceased to be fertile. Knowing this could not

continue much longer, Zeus sent Hermes down to Hades to make him release Persephone. Hades grudgingly agreed, but before she went back he gave Persephone a pomegranate (or the seeds of a pomegranate) [...] When she later ate of it, it bound her to underworld forever and she had to stay there one-third of the year. The other months she stayed with her mother. When Persephone was in Hades, Demeter refused to let anything grow and winter began. This myth is a symbol of the budding and dying of nature. (Encyclopedia Mythica online)

This film also includes clear references to Greek mythology. This time while the goddess Artemis, used in *Green Dream* is also alluded to here as she was also thought to be able to aid women in childbirth, what is established is a clear reverence for Persephone. She is more directly the goddess of the earth's fertility, bringing about the changing seasons, as well as the Queen of the underworld having been seduced by Hades. Therefore, she too, is earth's saviour as well as earth's temptress, consorting with Hades, and juxtaposing the pagan and the non-secular. Like Artemis, Persephone too is contradictory.

This film opens in an urban streetscape with a woman in a bright red coat trying to get the attention of two people in dark clothing. The sounds are once again of chimes and a xylophone being played, linking to Massarella's earlier work, *One Woman Waiting*. The women in black ignore the woman in the red coat as she continues to search. It is winter and in a park the woman in the red coat begins to pick up a number of red apples on the snow -- the forbidden fruit, luscious and blood red. The woman, Eve, polishes an apple and it is the women in the black coat who also picks one up and is the first one to take a bite. The allusion here is of course, to both to *One Woman Waiting* and the Garden of Eden and the forbidden fruit. Hades is represented by the dark clothing and the temptation delivered. It is at this point that the film cuts to the prickly cactus in the desert location and then we see the waiting woman walking forward in shorts in this landscape

looking around. She finds a piece of a broken mirror; it begins to reflect the sun; the images flash, like a small explosion, suggesting an act of creation, as we then cut to the same native woman from *Green Dream*. She, too, holds a mirror, and the two women are communicating to each other through this mirror flashing from one to the other. The film then cuts to a close-up of an open hand with a key, alluding to the item that was transferred in *One Woman Waiting*. There is a close-up of a few almonds in their shells. Then a woman bends down to a series of seashells, shaped like a woman's vulva, which are arranged in a circular pattern. We hear a baby crying as the woman waiting finds a baby's soother in the grass and runs forward trying to find the baby in various landscapes. Images of loud and violent waves are seen crashing on the seashore. The woman with the mirror is also seen taking a bite of a red apple.

The landscape then changes to a dark rocky shoreline with no vegetation. The native woman is seen reading a book. Because of the Garden of Eden allusion there is a suggestion that this could be a bible, which she then closes with a loud thud, rejecting it, trying to hand it forward to the viewer. The waiting woman finds another baby soother, this time in the desolate and rocky landscape. A baby's cries are heard as the woman again runs forward trying to find the baby. The landscape changes back to winter with the woman in black trying to hand a bundled blanket to the woman in the red coat, but the woman and baby disappear. The images cut from yet another woman walking on another rocky, vegetation-less shore, and the native woman. This is Persephone; the image then cuts to a close-up of a whole red pomegranate, on this rocky landscape, with a few seeds scattered around it. This image then cuts to a hand full of pomegranate seeds being dropped one at a time. The shot cuts backward and we see that the hand is that of the

native woman, who in addition to dropping the seeds, is surrounded by other whole pomegranates. This symbolizes the resurrection and re-birth of the native community, with its loss of culture from its colonial history.

The native woman rises and walks out of frame and the scene cuts to Persephone whose eyes are closed and whose head is leaning upwards into the sky and wind. This scene cuts back and forth between these two women, and then to a close-up of the key lying on the rocks. Persephone has the answer through this "key" that unlocks a different history. Then it cuts to the woman in shorts walking on a rocky beach with broken, decaying, and rusting boat barges in the background. Boats that were used for fishing are now useless because they have sunk in the water. This woman walks by a dead fish on the rocks -- yet another Christian allusion. This symbolism shows the destruction of the fishermen and their vessels and instead Persephone is seen lighting a fish-shaped candle, as a new offering and a rebirth of the fishing analogy, with Eves.

In a very poignant final scene, we see a pile of rocks arranged in an oval on the ground. Suddenly, a head starts to lift itself out of the black earth. Eventually the naked body of a woman starts to rise up from having been buried under the rocks and in the earth in this garden. It is Persephone rising from her time in the underworld. As she lifts herself out, the sound track is that of the wind howling loudly as well as what might be the noise of a rockslide or an earthquake. The final image is of this same woman (still naked and still covered with earth), walking along the beach, with a more peaceful sound of wind accompanying her. She then walks up a rocky hill through the desolate landscape with new sounds of a thunderstorm looming behind her. The birthing experience here is yet another example of the spiritual connection made to both religion and mythology.

Women are reborn from the earth and through it. In terms of the Christian tradition, this is the "ashes to ashes" allusion. This film is very dreamlike, moving from one scene to the next with links to different landscapes. Four women explored the story of Persephone, through the theme of the Garden of Eden, fertility, resurrection, changing seasons, and rebirth. There is no dialogue, no voices and the narrative is delivered through the visual images, the women and the pomegranate with its links to both Christianity and Greek mythology. Christian references are integrated with Greek, thereby establishing a more fluid history while also revising it from a feminist perspective that connects fertility, native cultural resurrection, and rebirth in an allegory of a modern Persephone and her inspiration to her Eves.

To conclude, Massarella's films are more challenging to decipher as their very experimental nature and heterogeneous visual style results in non-linear narratives that often layer subtle meanings. What is clear is that Massarella is trying to disrupt patriarchal ideologies using a very personal voice and identity. Additionally, she is recreating and reconstructing gendered identities for women that include different historical and social cultural markers connecting the environment and Greek mythological goddesses as noted in *No 5 Reversal*, *Green Dream* and *Night Stream*. She uses (but also attempts to undermine) the patriarchal structures and symbols of Christian religion most notably in *One Woman Waiting*, *Green Dream* and *Night Stream*. In using Christian symbols Massarella identifies her own religious cultural markers and as for most Italian Canadians, there is an assumption that she has been raised in the Catholic religion. What threads most subtly through all of these works is the desire to explore and articulate a lesbian identity that is not accepted within Christianity. Massarella's films are

all about women and challenges to the privileging of heterosexual norms and spaces. While she is unable to clearly give voice to this different sexual identity and is able to only hint at it as seen in *One Woman Waiting*, *No 5 Reversal*, and *Interference*, this silence acts for Massarella as a vehicle to disrupt language that is tied to patriarchal discourse. The language is one of silence. As Kay Armatage noted in her article "About to Speak: The Woman's Voice in Patricia Gruben's *Sifted Evidence*," this silence has been for feminists often used as a way to reclaim and discover their feminine voice:

Woman's relation to language has been a central concern for feminists in the past decade, especially the post-Lacanian psychoanalysts such as Michelle Montrelay, Luce Irigaray, and Hélène Cixous, and for poststructuralist semioticians like Julia Kristeva. Jacques Lacan suggests that the feminine is absent from language -- that she falls like a shadow across language -- because the entry into verbal language and symbolic systems comes at the Oedipal moment of separation from the mother, and because language itself is governed by and structured around the law of the father, the patriarchal order. [...] Cixous, Irigaray and Montrelay have used Lacanian theory productively to speculate on the possibility of an alternative, feminine discourse, which would operate as an interrogation of patriarchal discourse, by silence on the one hand or by practicing a language that is "wild, on the body, unauthorized." [Heath 83] Such an *écriture féminine* would be characterized by ambiguity, multiplicity, wordplay, enigma, [and] disguise. (Armatage 1984, 299)

For Massarella, silence as her symbol system of language connects not with the Oedipal moment of separation from the mother, but to the beginning of life in the Christian story of Adam and Eve. By attempting to revise this story she is able to articulate a silent lesbian voice that situates itself within a different creationist ideology of the beginning of woman. By doing so she attempts to link the birth of lesbian sexuality within a revised Christian story and it is here where voice begins. The symbolism of this attempt at reinventing language is made more direct in *Night Stream* where the visual images connect to the story of Adam and Eve more explicitly. The trajectory from the earliest

film *One Woman Waiting* to her most recent *Night Stream* shows how Massarella herself is becoming more comfortable with her lesbian identity (on the one hand by making the visual references to her story of Eve and Eve more explicit), yet at the same time, the new voice and language of sexual identity is still only "about to speak" (Armatage 1984, 299).

Massarella continues her quest and search for identity, language and voice, by turning to Greek mythological female deities of nature, fertility and rebirth in both *Green Dream* and *Night Stream*. In the latter she links both Christian symbolism and ideology more directly attempting to revisit and situate women's history and language, to a spiritual rebirth in the garden of Eves in Eden to the mythologies of Artemis and Persephone. These powerful goddesses are used as vehicles to empower women and renew spiritual connections to motherhood acknowledging not only human fertility but responsibilities towards the environment as well. Massarella also begins to tie environmental concerns to native culture as seen in *Green Dream* and *Night Stream*.

Massarella uses silence as the powerful voice of the mother in order to try to renew and revive a woman's identity (and her own) by disrupting gender hierarchies, public and private space dichotomies, patriarchal Christian authority, and Catholic sexual acceptance. She does so through films that develop multi-faceted processes of discovery that link to each other and where her "*écriture féminine* would be characterized by ambiguity, multiplicity, wordplay, enigma, [and] disguise" (Armatage 1984, 299).

Fruitful Sex

Toronto's Michelle Messina continues the discussion of fruit, fertility, birth, sex, and sexuality in a more traditional, playful, yet unique direction with her 1998 short, three-

minute animated film *Fruitful Sex* that uses real fruit. A review on the film states

Audiences catching *Fruitful Sex* will witness a wedding carried out in classical Italian fashion. Messina has meticulously and obsessively made an exquisite work of animation. The happy couple Mrs. Orange and Mr. Banana have the blessing of such succulent guests as Blue Berry, Red Cherry and Kiwi, Kiwi. All are real fruits. On their honeymoon, Mr. Banana and Mrs. Orange get peeled and jump into bed and literally multiply. After the loving, a seed jumps out of the orange and off the bed representing conception. The seed becomes a bush, which grows into a tree, producing a healthy harvest of banana and orange offspring. (*Economist & Sun* 1998, 8)

Like Massarella's *Night Stream*, here too Messina uses fruit as a natural element; however, her choices of fruit to represent female and male characters have more to do with the visual shape of the fruit than any mythological or religious connections. An orange, with its roundness suggesting the roundness of a woman's fertile womb, is used for the woman, and a banana, with its phallic symbolism used for the a man. Marriage takes place in a public place suggesting a religious ceremony. Fertility here is established with a clear connection to sexes -- male and female being integrated and connected -- whereby for Massarella, fertility has little to do with an Adam. The offspring in *Fruitful Sex* who grow in a tree after conception are not forbidden fruit. This film does not suggest any patriarchal criticisms. Instead the film's lively and humourous playfulness hide what Messina says is its deeper meaning, "The whole message is to be committed, have respect for each other and when you take those steps it is natural to have sex [...] and the whole cycle is complete" (*Economist* 1998, 8). Like the fruit that is natural, Messina tries to suggest that sexuality is natural; however, the contradiction in her deeper message seems to be that in this Fruitland commitment can only come through a heterosexual marriage with Mr. Banana representing Adam. This is a cycle where children must be included. This is also part of the message in Massarella's *Green Dream*

and *Night Stream*, with the references to babies and the scattering of seeds, yet there is also a focus on an individual rebirth and resurrection seen through the focus on Persephone. Messina suggests that out of the personal commitment and respect there "should" be offspring though this is not always possible or desirable for all women.

Messina's technical skill with animation is exceptional as is Massarella's technical mix of formal elements and composition; however, each filmmaker explores a common theme using some similar elements. Their messages and representations are taken in very different directions establishing diverse women's perspectives. For Messina, there is no consideration of lesbian sexuality and motherhood and no questioning of the privileging of heterosexual relationships connected to motherhood. There is no acknowledgement of the conservative values underpinning the nuclear family that for radical feminists have been a prime focus for their challenges to patriarchal power. This simplistic film denies that the socially-constructed role of motherhood, which is tied to a femininity considered appropriate only for women with husbands is a patriarchal construct. As was noted in Massarella's *Green Dream*, woman's feminine identity need not automatically include being a mother or being fertile. A woman's identity also need not include being a mother or a wife; however, Messina's film does fit within traditional and current liberal feminist perspectives valuing the importance of motherhood and connects it to femininity. This film situates itself within the ideology of Canadian organizations like Real Women, advocating the return to the nuclear family. Currently feminisms attempt to allow a diversity of gendered experiences and perspectives for women with connections being made to third world women. For some women, re-embracing their roles as mothers and

nurturers of traditional families is a marker of how they construct their identities as women, even if some might suggest this is not North American feminism.

Rites

In an earlier film from 1990, Daniela Saioni of Toronto, investigated gender and sexuality, which were part of her consciousness when she filmed her docu-drama *Rites*. This is a thirteen-minute colour film produced at York University in Toronto during Saioni's last year in Film Studies as an undergraduate student. She received her BFA in Film Production in 1991. For over twelve years Saioni has worked as a script supervisor, on over fifty feature films and television series in six countries, including Italy. The most notable box office hit she worked on was *My Big Fat Greek Wedding* (2002) by Canadian writer and actor Nia Vardalos. As a filmmaker Saioni has begun working on other projects, but the only other film she has completed to date is a short mocu-mentary *First Person Plural: Copy Cat* (2002) which she feels has little to do with her own film aesthetic. Her other projects dealt with a reality series pilot and the development of a half-hour short drama, *Il Gallo* (The Rooster). This film would feature interviews with Italian women in their eighties discussing with them what they had been told about sex and how they had felt about their sexuality when they were young. It would have been a complement to *Rites*; however, it too has been put on hold. Saioni, in 2004, after her many years of working as a script supervisor, joined the actor's union. Since then she has appeared in various television and feature films steadily building her acting career.

Rites, her only completed film production aired on WTN and TVO in Canada and played at the Edinburgh International Film Festival, among others. It, like Massarella's

and Messina's respective films, continues to juxtapose religion, sexuality, and gender. *Rites* also integrates the Garden of Eden and Eve's temptation as being responsible for the fall of "mankind"; however, Saioni uses a green apple instead of a red one. It uses a series of interviews as the basis for this film's text. Its political message is much stronger and direct as it challenges the underlying patriarchal doctrine of various religions and their discriminatory messages towards women. As Saioni writes,

I could never understand why a church such as mine (I'm Roman Catholic) holds so many doctrines, which exclude women -- the majority of its members! After videotaping several interviews with other young women, I realized I was not alone in my feeling of alienation from the church. We decided to make a film about it and wrote a fictional framework around the interviews we already had. This film is for any woman who has ever been told by her religion that she couldn't do something expressly because she was a woman. (Saioni *Rites* Press Package)

The film's title, *Rites*, is wonderfully ironic as it refers both to the rituals in religions as well as to women's rights. The film opens with a television screen on the left and an omniscient male voice off screen saying, "You may now make your confession" (*Rites*). The juxtaposition of a television as this deity is also greatly ironic playing both on the power of the messages from television, and on television itself as a sort of religion. All the women interviewed, using a talking head format, are positioned with a dark screen in the background. Interspersed with these speakers is a fictional drama. There are two stories being told as Saioni weaves both together showing one truth by the women whose experiences we hear and another by the story unfolding from the church's perspective. This is developed mostly through a tele-Evangelist quoting from the Good News Bible. None of the women interviewed is identified by name, as each is representative of different voices and perspectives. However most of what they share is negative in

relation to their experiences with organized religion and its messages. In this way the contradictions and perhaps hypocrisies resonate louder. One of the more positive experiences deals not with what the church taught but with a teacher (not a nun) in a religious school who continues to offer her students birth control information despite the rules of the administration of her school. The first series of voices are cut back and forth with a scene of a young woman entering a church (played by filmmaker Patricia Fogliato). She is alone and she kneels making the sign of the cross and begins to pray in one of the pews. The film cuts to a close-up of her face with her eyes closed and her hands crossed, and then to a talking woman:

Mass is always a really strange experience. I'd always have to... I'd find out first of all who was speaking, who was giving the homily, cause there was this *Monseigneur Murphy*. This really old guy, he gives like really long homilies. I'd have to think of things I'd like to think about in mass so I wouldn't have to listen. Because a lot of the time... It had to do with abortion and all these issues. How the church isn't realistic about it. (*Rites*)

From this voice, the image cuts back to the young woman praying. A priest in his vestment approaches the altar on which there is a television and he kneels in front of it and then turns the television on. The young woman rises and approaches the television altar and kneels before it. The camera focuses in on the tele-Evangelist, representing the male voice of God, who in great evangelical fervor begins to preach:

Brothers and sisters, the first reading today will be a letter from Paul to the Galatians. There is neither Jew nor Greek, neither slave nor free, neither male nor female, for you are all one in Christ. Jesus loves you. Jesus wants you. You are saved by Jesus. Jesus will save you. Yes friends it has come time now for all ye sinners shall approach this rostrum. I want you down on your knees. I want you to repent. I want you to say unto thee. I love Jesus, I want Jesus into my life. I want to feel the power of Jesus. Because Jesus loves me. Jesus loves me. Jesus loves me. (*Rites*)

The voice then switches to the voice-over of a child repeating, "Jesus loves me." The scene cuts to two little girls playing at a table with toy animals and what seems like a farm setting. As they play with the animals, we see them put a small female figure in with the animals. The voice-over heard is still that of a child who is singing:

Jesus loves me. Jesus loves me. This I know for the bible tells me so. Thou shalt not kill. Thou shall not steal. Thou shall not covet they neighbour's wife, his house, his ox, or any other of his possessions. (*Rites*)

Recreations of the first communion are seen with Ave Maria playing in the background. A little girl approaches a priest in her communion dress. She takes the chalice to drink the wine and the frame cuts to an adult woman who has spilled some of the wine on her dress thereby soiling her dress and showing her sinfulness. The camera focuses on the stain while the woman is receiving communion (the body of Christ) in her mouth, with a somewhat erotic and sensuous expression (verging on ecstasy) on her face. The camera cuts back and forth from more voices from the women to the Evangelist. The voices speak of negative and one-dimensional teachings, of expectations to deny one's sexuality (both its expression and its dimension), of the need to behave in certain ways, and how it is necessary to conform and choose marriage. Within these messages the women also show the conflicts and reject the hypocrisy:

I didn't have any ideas about getting married, like I didn't think, oh yes I want to get married and be safe for the rest of my life. Which is what a lot of people I grew up with thought. I think they thought the be all and end all of life was to get married. Actually I remember one person. The biggest thing for her was to get an ironing board. Well I didn't really need an ironing board because I did my ironing on the floor. [...]

I couldn't stand you know sitting there listening to this man who was supposed to be close to God telling me that because I was a woman, I was temper-mental. I was evil. I was like, the reason for the fall of all mankind. [...]

The Vicar ran off with the Guide-mistress and I started to question the morals and ethics of the church. [...]

I came to some conclusions about my sexuality, and I admitted to myself that I was gay and to stop trying to fool myself. I'd wait for the right man to come along. When I went back that Christmas I couldn't go to communion because I had all these things going around in my head. I couldn't tell my parents. I still haven't told them. Cause the big issue is not that they won't like me as their daughter or whatever. But they're just so religious and homosexuality is such a sin that I really don't know what'll happen. (*Rites*)

Saioni does recreate an Eve -- one who is holding a green apple which she tried to offer to someone off screen. We then see and hear the tele-Evangelist again:

This evil woman who you see before you has led me down the path of unrighteousness, has seduced me with her evil ways and wicked charms, like the whore of Babylon I warn all men to stay away from the evil of womankind. Because she is a vile temptress. A seductress. A jezebel. [...]

The sins of women are many and great. It is told to us in the bible thus St. Paul says. Let a woman learn in silence with all submissiveness. I will permit no woman to teach or have authority over men. She is to be kept silent. For Adam was formed first then Eve. And Adam was not deceived but the woman was deceived and became a transgressor. (*Rites*)

From these last stark words the scene cuts powerfully to an International Woman's Day march in Toronto. In slight slow motion, with Ave Maria playing in the background, we see many women shouting and laughing with signs that say "Your Power." These women are not silent. Slowly the Ave Maria is replaced by some of their shouting voices "No more patriarchy, no more shit." The scene cuts back to the young woman in the church who now has a blank expression on her face as if she has been hearing all the voices -- those of the women in addition to those of the Evangelist. After the final words by the Evangelist, this young woman turns off the television, yet the Evangelist's voice is still heard repeating his message. She turns her back and walks away from the television and the altar. In her final act of rejection, as she turns again towards the altar and is about

to cross herself (the usual ritual for departing from a church) she instead stops and does not finish. Her new consciousness has been changed from the opening sequence and she now, like the other women interviewed, questions the church's authority in her life. *Rites* returns to and ends with more exceptional and moving footage of the Women's Day march that captures in slow motion the close-ups of faces where emotions of joy, freedom and energy are evident. In between the credits, and the march footage, these final words are spoken by another woman:

It seemed to be a very separate kind of existence. It didn't really seem to gel. What women were supposed to do, what women were supposed to believe in? It just all seemed to be a bunch of garbage. (*Rites*)

The camera frames the faces of the marchers, young and old, moving from one to the other and resting on their shouting mouths. The chanting is louder. "No more patriarchy, no more shit," and "Woman can control their fate, not the church, not the state" can be heard. The placards read, "Women are not criminals," "Our Right to Decide," "Stop Police Violence," and "Out for Change," as the camera frames the police officers and the men holding up bibles who surround the marchers. The final images are of women's dancing bodies, their smiling faces, their clapping hands, and their drumming in joyous unison and freedom, with a final shot focusing on an older woman. Like Massarella and Messina, Saioni has articulated additional directions for exploring women's empowerment and deconstructing gender hierarchies, patriarchal church authority and sexual acceptance in a more directly challenging narrative film. Unlike Messina, Saioni embraces a radical feminism that seeks to destroy the patriarchal and traditional nuclear family held together by religion. The role of women moves from the private space of the

home (and ironing) to the public space of city streets where women walk arm in arm empowering each other to assert their diverse voices.

Hello Dolly?

In addition to their 1997 *Nonna* and *Meme: Telling Lives - Portraits of Immigrant Grandmothers*, discussed in chapter two, Giovanna D'Angelo and Chistine Alexiou's interest in feminist subjects and strong women was present in the first video they directed in 1996 titled *Hello Dolly?* As D'Angelo wrote,

Christine and I worked on a five-minute piece called *Hello Dolly* about a fibre artist who makes cloth dolls that are based on real women -- either political figures or activists or female characters from literature or women that she met in a women's shelter. Her goal is to celebrate women -- different shapes and sizes, different cultures et cetera. Our video traced the making of a doll as a loving -- nurturing process -- reclaiming what "doll" is -- the imagery et cetera. It was nice. (D'Angelo email)

It, too, like Massarella, Messina, and Saioni's films, uses religious references in connection to issues of concern to women. The music track of *Hello Dolly?*, uses an Estonian folk song, "Lauliku Lapsepol", performed by the Elektra Women's Choir of Vancouver. It repeats Alleluia throughout its chorus and it is this music that accompanies the creation of a doll with its soft melody acting, as D'Angelo noted, "to celebrate women." In this case the struggles women go through to accept their multi-shaped bodies is the focus. From the video a narrator states,

Why is it that when I talk about my body I use words like battle, struggle, fight, hate, war words. And I think many women do. I mean I know I should like my body. I've read all the theory. But there are just too many fashion magazines out there. I know I have a choice. But I just can't seem to make one. Why can't I just like my body? [...]

The time when I'm confronted with the fact that my body doesn't conform to the perfect feminine ideal is when I go bra shopping. Even the pictures of women on

the boxes containing the small bras, are full figured and curvaceous. Now what's that all about? Should I go get a padded bra or get a boob job? Then I think, huh, why give in to the enemy. (*Hello Dolly?*)

The fibre artist is Jaclyn Clermont and much of this touching video is shot in close-up focusing and following Clermont's hands as she lovingly makes a doll, from the initial cutting of the fabric for the face and body, to sewing the parts together on her sewing machine, to stitching the facial features and finally adding the clothes and the hair by hand stitching. Reminiscent of *Nonna* whose close-up of Nonna's hands were cutting tomatoes and *Meme* with its close-ups of Meme's hands making her sweet bread, this is where this video builds its intimacy with its audience. The many faces of the different dolls are seen larger than their doll size through Clermont's magnifying glass working tool. It is used to help her see enlarged the small details as she creates her dolls, making it easier for her to sew them together. For the audience this magnification seems to invite the viewer to really look and see the different details noting the individual uniqueness. The music adds a religious tone that alludes to another act of creation, the Garden of Eden where woman was created in a very different way. This act of creation is instead controlled by a woman. Clermont is hoping to empower women in all their different shapes and sizes. These dolls are not toys though they, too, would provide a healthier socialization for young girls who learn very quickly about beauty through the many Barbie dolls that are purchased as gifts. The bodies and appearance of these dolls, regardless of their positions or status in society, are used as the vehicle to help women embrace and accept their diversity. As Clermont states in the video,

I'm sure many of them see humour in these dolls. Of course I love to laugh and make my friends laugh, but I hope it goes beyond that. I remember one man going by my Three Graces, my big fat ladies in bathing suits. He turned to his

wife and said, "This is just like you," and he said it in a lovingly way. So I thought isn't that great. He knows she looks that way, but she is beautiful and he just loves her that way. And you know I hope this is one part of what they see when they bring these dolls home. (*Hello Dolly?*)

Hello Dolly? ends in a similar way to that of Saioni's film *Rites*. The camera focused first on a shot of a group of dolls together, then it moved to focusing on each one's face individually. This mirrors Saioni's sequence for the International Woman's Day rally used in her film. The different women are instead represented by dolls' faces, playful yet full of power. The concluding voice-over, with each frame focusing and moving from one doll's face to the next, is that of Clermont:

It doesn't matter who they are. They could be, like I said fat. They could be thin. They could be rich or poor or intelligent, or mentally ill. To me they're all women and they're worth celebrating. (*Hello Dolly?*)

Doll Hospital

For Donna Caruso, her docu-drama of 1998 *Doll Hospital* is far from playful as it, too, deals with body image issues that *Hello Dolly?* developed, yet in a more dramatic dimension as it deals with breast cancer. Is a woman still a woman without breasts? *Hello Dolly?* challenges ideas regarding breast size and the normal acceptable body perfection affected by societal standards and magazine or bra packaging messages. For Caruso, dealing with health issues and having no breasts develops an exploration of some of the same societal standards and messages that feminists continue to challenge. Caruso attempts to approach the subject of femininity and being female through this illness. Cancer brings forth confrontations with illness and death. For women with breast cancer, the emotional and psychological impact can therefore be additionally devastating, precisely because of these body image messages that women are confronted with.

In 1999 *Doll Hospital* was nominated as Best Social Documentary at Hot Docs in Toronto, nominated Best Documentary at the Rhode Island Film Festival, as well as receiving the Can Pro Award for Best Documentary. Caruso has been directing films through her company Incandescent Films Inc. since 1993; yet most of these were commissioned works.

Like in Massarella's work, Greek mythology and its female deities are called upon here. In this case, Venus, the goddess of love and beauty, is Caruso's choice. Caruso's documentary film *Story Album* explored a personal subject -- stories about her Italian immigrant grandparents. *Doll Hospital* is even more personal and intimate. Caruso documents her own personal journey through cancer, a mastectomy, reconstructive surgery, and her life-changing decisions. This forty-eight-minute film, like *Story Album*, also combined 16mm footage, videotape, 8mm home movies, and family photos, which contributed to the overall feeling of a memory. As seen in *Story Album*, Caruso's own voice narrates this story in order to heighten its sense of "emotional authenticity." There is no on-screen talking, only the narrator's voice:

In 1978, I was twenty-nine when I had my first mastectomy. Thirty when I had the second. For thirteen years I lived without breasts before undergoing a series of procedures for reconstructive surgery, procedures which took two years to complete. That story, one of medical decisions, operations, and life changing choices, is part of my story. But only part.

Doll Hospital is about my mother's inexhaustible love of being female, and how that love led me, fed me, saved me, helped me to find a way out of the darkness of being Venus disarmed. (Caruso Press Package)

The point of view, then, is that of Caruso. *Doll Hospital* uses dramatic recreations of family scenes, especially that of the narrator's mother and her aunts who are shown celebrating their femininity. The women are dressed in clothing from the fifties and are

lit by soft lighting that focuses on the details of faces, hands, or hair. Reminiscent of *Hello Dolly's* focus on the details of the hands making the dolls and the dolls' faces, Caruso makes use of memory to especially explore her relationship with her mother and how this helped nurture her back to health. The mother's attitude towards her femininity is what helped Caruso "find a way out of the darkness of being Venus disarmed" (Caruso Press Package). For Caruso, losing breasts is compared to Venus and her beauty. Her reference to being "disarmed" is alluding to the Venus di Milo, the most famous Greek statue of Venus, whose arms have been cut off. Is Venus still as beautiful without her arms as she was considered with them? Caruso's film seems to suggest that the answer is clear. While it is represented as a time of darkness, it then led her to reconstructive surgery and back to her identity and back to femininity.

Childhood is represented as a time of innocence, maternal intimacy, and wisdom. The title itself is somewhat ironic as often this innocence is not associated with hospitals or illness; however, for Caruso playing dolls is not an innocent matter. The reality that dolls and humans can break and be hurt is quite pointed. The entire documentary is very dreamlike, moving between figurative recreations to abstract colour to the recreations of human scenes:

Places like the dressing table in the mother's bedroom as well as the pantry in the kitchen overflow with glass containers of all kinds and colours, rich, abundant, welcoming and warm. (ibid)

While the childhood scenes are cloaked in a dreamy, glowing, and luxurious light with black backdrops. The various characters are made to move through warm coloured images that are at times abstract zones of sunlight and colour. Here Caruso is trying to recreate visual memories. The child in *Doll Hospital* is seen in these spaces playing with

her many dolls -- some broken -- as she wraps a wound on one, patching another. In contrast to these warm scenes, the medical footage of a mastectomy and breast reconstruction is also represented as visual memories not completely whole:

Scenes dealing with surgery and disease [are] strikingly bright and dangerous; the glint of the silver scalpel and the beads of blood from fresh cut flesh cloaked in the virgin white of the operating room sheets, the nightmare mirror image, a terrifying shock. (ibid)

Caruso, therefore, has integrated the feminist concern for body image and taken it to an extreme where health issues explore her breast cancer experience. *Doll Hospital* challenges femininity and female identity where femaleness and loss of power is tied to losing one's breasts. Reclaiming them through re-constructive surgery, made the journey an empowering and hopeful experience. This is reminiscent of Audre Lorde in her text *The Cancer Journals* (1980) that broke the silence of woman dealing with a post-mastectomy body by giving voice to the anger, pain, and fear that she felt. Lorde suggested that silence was a tool that left women feeling powerless when confronted with the battle of cancer. She, too, like the narrator in *Hello Dolly?*, used the language of war to explore her bodily experience. Caruso, like Lorde, shows how by voicing and working through this experience, in film, Caruso and all women can reclaim their power and find their way out of the darkness with a new consciousness. For Caruso, titling her film *Doll Hospital* juxtaposes the innocence of childhood where playing doctor with dolls is used as a nurturing link to her relationship with her mother, whose guidance helped her deal with traumatic adult health problems. For feminists, embodied health experiences and gendered identities are fluidly connected through the female voice. (DeShazer 2005; Ettorre 2005; Lorde 1980; Saukko 2000)

Double Take

Sara Angelucci's *Double Take* (2007), like *America il Paradiso* discussed in chapter two, is a film about memory, time, and personal identity, as well as family history and loss of cultural connection. Angelucci examines time more specifically, both in its linear progression as well as with its elaboration on fragmented memories remembered time over time. This is a five and a half-minute video docu-drama. It is based on the memory of Angelucci's identical twin sisters Carla and Clara. This is not so much a video about a sibling relationship, as it is about how identity, memory, and voice (even for identical twins) are constructed differently, even though they have witnessed the same event. Angelucci is interested in personal memory and how individual time cannot be so easily measured. More importantly, in *Double Take* she explores how other people's memories can help connect and empower the identities of others, and in this case, her own. Ethnic identity is discerned when we understand that these are Angelucci's sisters, and we discover that the traumatic event they witnessed, when they were five, was the death of their grandmother. Hence this video is clearly linked to *America il Paradiso* and connects Angelucci, identity, and the loss of her grandmother once again.

In *America il Paradiso*, she incorporated Super8 video of family events with the memories of Italian immigrants as recounted in their letters. Angelucci uses professional twin actors Angela and Maureen Déiseach to re-enact the dual memories of the sisters' stories. This video appears with two frames side by side -- a double-take. The title plays ironically on the formal elements of doubles in this video -- two frames, two identical twins, and two stories. The two women are identically dressed, with their brown hair pulled back. They sit in front of a burgundy screen, suggesting a mirror image of each

other; however, as one begins her monologue, the other one begins a different monologue a few seconds later. Both voices weave in and out of their own perceptions as they talk at the same time telling the story of what happened many years ago. As viewers listen to one speak, a word or phrase from the other sister pulls our eyes towards her. Sometimes they talk together. Sometimes one begins to speak just as the other one ends. The story they tell, while it is told in parallel, shows the disparities of memory. We hear "I remember," "I don't remember." One sister remembers the dog being white; the other one remembers the dog being black. They talk about being home alone on Halloween, waiting for their parents to come home, the loud noise, all the blood, getting scared, and calling the operator for help. We are told that when she collapsed she hit her head. Each thinks the other made the call. They never name their grandmother, only that she had been their babysitter. They are in a private home space. This story became part of the family history though for a long time the twins articulate that they did not want to remember it and tried to erase the memory. They were angry that this person left them and that they were home alone to deal with the event. The viewer also weaves in and out of the two stories trying to put together the "truth" of what really happened:

There are many layers of disconnection in *Double Take*: two inconsistent stories, the use of actors, their overlapping speech, and Sara not being present for the event herself. Eleven at the time, Sara shared a special bond with her grandmother through their hybrid language, described in *America il Paradiso*. Sara's grandmother was a bridge to her cultural background and language. She would look after Sara and her siblings while both parents worked. The loss of Sara's grandmother is a trauma that rattles connections between her and the second self within. The need to live that moment, to be present, to have closure and the impossibility of this desire is illustrated in *Double Take*. The linguistics alter every time the event is spoken / passed on. For Sara, the translation will never be profound enough to express her trauma. The lack, the missing memory, will continue to affect her in the same way her family's immigration has, as an event not directly experienced but lived with and explored. (Martinson 2007, 5)

Fiction and reality intermingle. Memory here once again resonates with a loss of cultural and family connections. For Angelucci, her sisters' memories of their grandmother's death are used, cherished, and interwoven with her own memories of her own close relationship with her grandmother in life. By interweaving these memories Angelucci suggests she would have wanted to be there at her death. Their stories and their voices become Angelucci's. The emotional intimacy of these memories created between the three sisters and the grandmother who babysat them continued to haunt and affect them. Angelucci's gendered identity, as sister, daughter, and granddaughter, and her cultural construction of self is continually tied and empowered by the link to the family matriarch. Angelucci's explorations on memory and its fragility continue to try to put together the various pieces of the fragmented history of her family. The broken relationships tie her to her family's immigration journey and their life experiences in Canada.

In A Hundred

This four-minute video is also by Sara Angelucci, and was produced with the assistance of the Ontario Arts Council. *In A Hundred* (2000), like her other videos, also deals with memory, time, and identity, as well as family history. Angelucci examines the specifics of time, both in its linear progression and (as she did in *Double Take*) with its focus on fragile and fragmented memories. The narrative voice of *In A Hundred* is that of a child counting from one to a hundred, reminiscent of the way children play hide and seek by closing their eyes as the others hide. The child here is the keeper of time, but what is hiding is not so much other children, but memories. The child's voice reduces time to a mathematical and playful sequence, and Angelucci is once more interested in

the personal and individual time that cannot be so easily measured, grasped, or remembered. Though ethnic identity is not so easily discerned, this video is also clearly linked to *America il Paradiso* and its exploration of cultural loss:

It is in the fragmented past of memory that the work places its sympathy. As time moves on the mind gathers an ever-increasing bank of stored moments. The place of memory can at times be haunting, but it is also the only place where loss can be momentarily appeased.

While the child creates the framework, which guides the video, this progression is broken by other sounds and footage which lead the viewer back in time. This work draws imagery from vintage Super8 family films as well as new video footage. The visual imagery weaves a pattern of time travel which moves inevitably forward but one, which carries the past with it. Underlying this obsession with time is an examination of the family via three generations of women; the child counting as the youngest, the video maker as the middle and the video maker's memory (via the Super8 footage), the past. (VTape Database)

Angelucci's *In A Hundred* repeats some of the same footage that was seen in *America il Paradiso*, the garden roses, children playing, the filmmaker herself. Memory, as it did in *America il Paradiso*, and *Double Take*, once again resonates with a loss of cultural and family connections yet connections that are important to personal identity. For Angelucci, women's empowerment and gendered identity is linked to the role her grandmother played and continues to play in her life. This relationship is fragile especially because it is remembered and experienced in fragments.

Mirrors and Windows I: Italian Canadian Women: Struggles, Defeats, and Triumphs

As noted in chapter two, Gabriella Colussi Arthur's interest in the Italian Canadian community resulted in organizing three video tapings, *Mirrors and Windows I, II, and III*, funded through the Mariano A. Elia Chair in Italian Canadian studies. While *Mirrors and Windows II: Italian Canadians and the Law* was discussed in chapter two, *Mirrors*

and Windows I: Canadian Women: Struggles, Defeats and Triumphs, which was taped in 1993 and completed in 1995, fits better in this chapter and is included here. Colussi Arthur began her series by exploring woman's gendered identity within an Italian Canadian construction. A six-hour taping of a round table symposium with keynote speaker historian Franca Iacovetta of the University of Toronto, was edited down to fifty-five minutes. Through the actual words of several women on the panel from various disciplines and sectors of society, a complex picture is developed as to the status of gendered issues in the community. As Colussi Arthur notes, the women interviewed are some of the most active members of the Italian Canadian community; however, no first generation woman has a voice on this panel, though her life is discussed. Instead, fifteen of the sixteen women who take part are mainly second and third generation Italian Canadian women. The video is divided into four segments titled "Women and Work," "Women in the Domestic Sphere," "Women and Education," and "Future Considerations."

What is notable is the often paradoxical, contradictory, and changing spaces that Italian Canadian women traverse. Many Italian Canadian women privilege heterosexuality, marriage, and family, and do not see the role of the family as a patriarchal construct needing to be challenged yet others do. Moreover, these women do clearly articulate instances where the private space of the home has been constructed to establish the matriarch's role as one of subordination and second-class status, sometimes experiencing male control, alcoholism, sexual abuse, and violence. This subordinated role is often linked to the difficulties and challenges of immigration resettlement. Others articulate how women both in the first and second generation either are the power centres

of the family who control money and decision making or are equal partners sharing in all aspects of family life and work. Dr. Annamaria Castrilli, a lawyer and Chair of the University of Toronto's Governing Council, who stated that both her parents were feminists, noted how women "had a lot of power in their households. Many decisions were never made without the women, but many have been made without the man" (*Mirrors and Windows I*). What she does acknowledge as a difficulty and ongoing challenge for Italian women is the double standard where women worked outside the home and were also expected to do all the domestic chores inside the home as well. As she stated, this was not unique to Italian women as other women in the larger community also faced this double day of work challenge. Franca Iacovetta does articulate the important role that women occupied in family life in Italy, and opens the discussion with acknowledging how the immigration experience did necessitate both a redefinition of this family role and the family itself:

Familial priorities, especially the duties of newly married women to bear and raise children, helped shape the timing and rhythm of Italian women's participation in the post-war labour force. Some women never returned to work after they started families. Others did not work until their children were old enough to enter school. But large numbers of Italian women, very large numbers of Italian women, regularly moved in and out of the labor force during the 1950's and 60's. They left work temporarily to fulfill family obligations, having a child, tending to a family crisis, resettling the family in a new home, and then returned again and again to the work force. Italian woman, I think correctly believed themselves to be indispensable to their families. As secondary wage earners, the women who worked for pay brought home much needed incomes. And helped insure the material and psychic well being of their families, and certainly helped their immigrant families struggling to get established in post-war Canada. But plenty of questions remain. Where are the women of this immigrant generation now? Was waged work for these women largely a kind of exploitation or was it a kind of empowerment? To what extent has the position of their daughters and granddaughters changed? Why do Italian women today appear to be concentrated in the white collar ghetto and yet are largely absent from other kinds of jobs and professions? (*Mirrors and Window I*)

The women go on to discuss the intersection of both the public and private spaces and their role in the family, work, and education, for each generation of Italian Canadian women in Canada though it is mostly a discussion that focuses on the second generation. As Iacovetta noted, having to work empowered them in different ways, changed their role with husbands and children, and in some ways caused problems, division, and abuse. At other times it continued a more egalitarian relationship in the family. These external forces and ideas did change the family. Maria Minna, presently a Liberal MP, then the National President of the NCIC, and a Federal Liberal Candidate for the Beaches Woodbine area of Toronto states, "We want power in the Italian Canadian community equal to males" (*Mirrors and Windows I*). Angela Piscitelli, an educator and high school principal, suggests that she and many of her Italian Canadian women friends, who are married to Italian Canadian men, do have equality with men both in their public spaces of work and their private spaces in their homes, sharing household duties et cetera; however, in her private space of the home where Piscitelli suggests she has achieved equality with men, ironically she also states that she and some of her friends have the financial means to hire a domestic worker who is a woman to help out. Therefore the subordinate and non-paid positions some first generation women held in their homes is now replaced by a paid non-skilled domestic worker. Men are not necessarily equally involved with domestic work; it is still another woman who fills this role. For Piscitelli, what she sees as a conflict is not with creating a subordinate class position for women in her home but with her relationship with her mother. Piscitelli's changing values of work and a different family life often conflict with her mother's, who, does not understand the professional career her daughter has chosen and its demands outside the domain of the family. A

professional identity is not understood, since working outside the home for first generation Italian Canadian women was not tied to personal fulfillment but instead was always linked to contributing financially to family and children's survival. Luisa Mastrobuono, a doctor, points to still another paradox she experienced, whereby her parents did encourage her to go to university, and at the same time did not want her to change. The very nature of education does result in a changing role of women as new identities are constructed. She suggests that the conflicts between mothers, and daughters derive from the fear that the family unit and traditional Italian values are being threatened. Mary Bastone, the First Vice-President of the Toronto District of the National Congress of Italian Canadians, acknowledges that it is a challenge dealing with the "guilt that mothers place on daughters" (*Mirrors and Windows I*).

Some of these changes for first generation mothers, whose roles and identities were strongly linked to the family unit, who now no longer have children to care for, and whose daughters no longer need them, result in much depression. This is why the non-availability of community support has become an issue. Women did organize themselves to help each other and their parents in dealing with some of these difficulties and challenges of bridging first and second generation, family, and work values. There is an acknowledgement that the "Italian Canadian Women's Alliance" was created in the late 1970's precisely to build a support network and mentorship program for Italian women amongst themselves. Additionally it was established because Italian Canadian women did not see themselves reflected in other formal mainstream feminist groups such as the National Action Committee on the Status of Women (NAC). Poet and professor of Creative Writing at Concordia University, Mary DiMichele, however, disagrees that an

ethnic connection with mainstream women was needed for identification with the feminist struggle for equality. She suggests that she has "drawn much support from the women's movement, not as a political organization, but as a network of women writers. Yet as intellectual women, we have been taught by men alone and men primarily, so how do we make this intellectual language our own. We need to organize in our community, but we also need to work in the mainstream too" (*Mirrors and Windows I*). Beyond private spaces, the public space in academia subordinates women and their voices.

While acknowledging the changing construction of the heterosexual family dynamics, and creating support networks for Italian Canadian women's needs to help them negotiate both the private space of the home and public space of work, what is not voiced at all in *Mirrors and Windows I: Italian Canadian Women: Struggles, Defeats, and Triumphs* is any recognition of struggles for those with different sexual identities. The second and third generation women on the panel, who do identify as single and whose lives are not constructed within marriage or motherhood, were keen to discuss the pressures from the community and other women to conform to this accepted standard. If women within the traditional Italian family feel guilt with relating to their mothers because of their changing roles as mothers and wives, then daughters who are radically undermining the heterosexual privilege of the family are unable to speak. Lesbian identity is never openly named and remains voiceless in this video. Lucy Luccisano, at the time a Ph.D. student in Sociology at York University, does mention a new organization established in 1992, named *Voce Alternativa*, meaning Alternative Voice. This group was organized precisely to create a space of support and networking for mostly third generation Italian Canadian women whose identities and representations are constructed differently. The new voices

at *Voce Alternativa* agreed that female identities may begin with ethnic categories but gendered identities move beyond an Italian cultural socialization alone and may also intersect with lesbian sexuality that de-privileges heterosexuality.

In conclusion *Italian Canadian Women: Struggles, Defeats and Triumphs* is refreshingly empowering precisely because of the diversity it explores. While there are omissions, it is these erasures that also create an understanding of the complexity of the gendered experience for Italian Canadian women. The voices in *Mirrors and Windows I*, in 1993, suggest that there are those who were invited to speak (mostly second generation women) those that were spoken about (the first generation women) and the absent women (whose sexual identities required that they remain silent).

Instantanée / Snapshots

A more recent film that follows on the work of *Italian Canadian Women: Struggles, Defeats and Triumphs* is Toronto filmmakers Gabriella Micallef and Laura Timperio's *Instantanée / Snapshots*. It is a digital eight, ten-minute documentary. Like Colussi Arthur's *Italian Canadian Women*, Micallef and Timperio also feature interviews with women of Italian heritage in Toronto, also exploring issues of identity, ethnicity, culture, and sexuality. They are interested in uncovering how individual and gendered space is negotiated within the contexts of family, creativity, and work. The filmmakers ask, "At a time and place when differences from the status quo are still seen as negative, how do we embrace those very differences and how do these differences impact on our lives" (Micallef and Timperio Press Package). A rough cut of *Instantanée / Snapshots* was

screened during the 2002 Association of Italian Canadian Writers' (AICW) conference, followed by a question and answer session with the filmmakers:

Instantanée aims to explore these issues through personal interviews and snapshot histories. Our intention was to allow Italian-Canadian women to speak their experiences. We did not seek a homogeneous faction of Italian-Canadian women but rather emphasized the diversity within our community. Why? Because it is this very diversity that prompts many of the questions, doubts, assumptions and judgments about our identity. Are we still Italian if our skin is not white or olive? If we were not born in Italy? If we do not speak the language? If we are feminist or lesbian? Who decides who is really Italian or how Italian one needs to be? (*Instantanée / Snapshots* Press Package)

Micallef is one of the editors of the anthology *Curaggia: Writings by Women of Italian Descent* (1998), and is also one of the co-founders of I-sis Film Productions founded in 1990, with her life partner, Debbie Douglas. Women are again using mythology as a marker of identity. In Ancient Egyptian mythology, Isis is a goddess who is celebrated as the ideal mother and wife, patron of nature and magic, and a friend to slaves, sinners, artisans, and the downtrodden. Micallef is a professional social worker. When they are able to, she and Douglas continue to produce independent work for the non-theatrical market. In the past Micallef had directed three other films: *Resisting Venus* (1995), an eighteen-minute, Beta, colour comedy; *Tama Ba Tama Na* (Enough is Enough) (1993), a 16mm, forty-eight minute colour drama; and *anOther love story: Women & Aids*, (1990), a thirty-minute, colour docu-drama. Timperio has been involved in various aspects of Arts production from writing and radio production to theatre and film / video acting. *Instantanée / Snapshots* is her debut behind the camera. Unfortunately because of the lack of funding and other professional commitments, *Instantanée / Snapshots* has never been completed, nor has it been possible to access these other films.

Straniera come Donna

Anita Aloisio's *Straniera come Donna* [Feeling a foreigner as a woman] (2002) also follows on the work of *Italian Canadian Women: Struggles, Defeats and Triumphs*, as well as *Instantanée / Snapshots*. This is a forty-five minute colour film that was produced as part of OMNI television's *Signature Series*. It raised the interest of WTN, CFTM International, and RAI International. For Aloisio of Montreal, the theme of identity continues to be explored; however, this search for identity is extended to her family's land of origin in Italy. *Straniera* is not only an intimate, lyrical journey through the filmmaker's own inner need to discover her roots, but is also a journey through the experiences of second generation Italian Canadian women living in Montreal and their Italian "sisters" in the Basilicata / Lucania region of southern Italy. As Aloisio states in the film, "I decided to go to Italy and search for the missing piece of my history, of my identity. I will meet the women I could have been. The Italian woman I have known indirectly but never found until now." She also goes back to meet her grandmother. *Straniera*, therefore, explores identity in relation to ethnicity and gender; however, it does not touch on issues of sexual identity.

Shot over several seasons in Montreal, Muro Lucano, Pietrapertosa, Potenza, and Matera, the film shares the experiences of eight women who find themselves in various phases of life, motherhood, career, creativity, and Italian-ness, all dealing with various issues of progress, existence, and identity. "[The] testimonials are woven together by [...] Aloisio's personal, impressionistic narrative, which reveals her own inner need to explore her family's land of origin and discover her roots." (Aloisio Press Package) *Straniera*

come Donna, as the title suggests, posits woman as a stranger to herself -- a foreigner if she does not find a personal identity for herself.

In the opening shots Aloisio herself is seen strolling through Mont Royal Park overlooking the city of Montreal. There are close-ups of the gnarled bark of trees that have been standing for many years. The shot then moves to focus on the height of the trees, their branches, their foliage. These trees will act as a metaphor for the journey Aloisio is about to take, symbolizing "roots," both literally and figuratively. The shots also frame the city of Montreal below. Aloisio is seen sitting on a park bench writing in a journal. The voice-over narration is that of Aloisio:

My parents left Italy and immigrated to Montreal. I have lived most of my life here yet I don't feel that this is my only home. I live from the inside out. I am swallowed by my surroundings led to conform to pieces of a culture belonging to a past that isn't mine. (*Straniera Come Donna*)

The scene cuts to Aloisio having espresso with her mother in her parents' home. The mother serves the espresso as they sit in front of a window with Montreal on the outside and a different space on the inside. They speak in Italian, chatting, and laughing. Once again through narration, Aloisio directs the story:

I was trained to become an Italian woman and not betray the identity of our mothers, of my mother. And so it is in her reflection I find comfort because part of me lives through her and her memories.

What does it mean to be a woman of Italian origin who lives in Montreal? How is she different? How am I different from the woman who lives in Italy? (ibid)
It is these questions that guide *Straniera come Donna* in its explorations of the gendered identities of these women. Interspered with scenes of Montreal and Italy is a water fountain, a revolving door, a train window, a restaurant glass door, and a dresser mirror. Aloisio is especially intuitive, as with the opening shots of trees, at using these images as

symbols for the story with their mirror images denoting duality. The rushing water is what represents the passage of time, spiritual healing, and baptismal renewal. The water in the fountain is also reflecting the mirror images of the objects out of focus. The close-up of the revolving door, mirroring the landscape outside on its glass is alluding to the changing seasons, the cycles of life. In addition, this imagery symbolizes the confusion and complexity of identity challenges when trying to integrate a dual heritage of being both Italian and Canadian. The series of interviews, which never literally give names to these protagonists, show a diversity of experiences and sometimes difficulties of being Italian, Italian Canadian, and women trying to come to terms with integrating ethnicity and gendered experiences. The interviews are framed by interviews with an Anthropologist in Montreal and a Sociologist in Italy. Mariella Pandolfi at the University of Montreal states

Being of the Italian tradition can oppress rather than liberate a woman. Passing on a sense of cultural belonging or Italian traditions is done through censure: "One mustn't do that, it's our heritage..." Not true! That's nostalgia. (ibid)

Her sister counterpart in Italy, Emilia Simonetti in Basilicata instead states,

The term "emancipation" isn't as exhaustive, whereas "freedom," embodies a broader concept of life. Freedom is never fully achieved. It's a journey and it never ends. But, I see that here some women enjoy near-freedom and others not, depending on their living conditions. So we must define what freedom is. (ibid)

Most of the interviews are in English and there are English subtitles when the women speak in either French in Montreal or Italian in Italy. Aloisio has filmed each woman in a different space, at work, at home, in the city. Her interviewees have different careers and statuses: a lawyer, a homemaker, a medical receptionist, an artist, a B&B owner, a restaurant owner, an Agricultural entrepreneur, and a businesswoman. One is divorced,

one is single, and a few are married with children. Aloisio films them in their homes and in their career environments. The interviews are filmed in static locations. Aloisio also uses voice-overs for these women to narrate their own stories as we see them interact in their day-to-day environments. (Juxtaposing the stories of the Italian Canadian women with the Italian women in Italy), there is a reflection of some of the same messages that Stellin noted in her preface to *Pillars of Lace*, and that is that both Canadian and Italian societies are patriarchal. These are some of the stories different women tell:

I don't know what it means to be Italian. Except to know that I'm from Italian parents that brought me up in a particular way. I've just done what was expected of me inside the house, for example with the family. And I tried to cope with whatever was expected of me outside. There's a lot of times when I was outside of the family unit that I felt very uncomfortable and that I didn't belong. [...]

The Italian mentality was to respect your parents and to obey them. I did feel that I had the lack of doing things on my own and my parents telling me what to do. I think it was because I was a girl. I resented the fact that I wanted to go out and I couldn't do it and if I did I had a curfew like eleven o'clock and my friends could stay out later. I felt it wasn't fair. [...]

I think I was about four or five years old when it first struck me that, hey you know they're not all like me, in the sense that I was different. One of the stereotypes that came with being Italian and being a woman was, "oh your parents must be very strict and you probably can't date and you probably can't go out." As if Italian women stayed home and then they just got married. (ibid)

In Italy the women's stories have some similar themes:

There exists a culture and a prejudice that asserts that women have limited freedom in all areas, in private or professional life. I've never let this affect me. I've always experienced my persona, work and career with independence and freedom. Every day, I deal directly with the difficulty people have recognizing my role as agricultural entrepreneur. [...]

I believe that the desire for emancipation -- for a life outside work and professionalism -- and the more intimate desire for motherhood have for me been in constant conflict. This led me to experience motherhood badly because I experienced it as a restriction of my role. I strongly denied my femininity as a mother in favour of work, and I also felt, with a tremendous sense of guilt that

working cut into my role as a mother. For me, the real difficulty was to enter a man's world with a masculine mentality, its sense of time management versus the demands of life, the importance of work in relation to the complexity of an entirely male existence. [...]

I'm a very independent person. I do what I want, over time. But this isn't normally the case. It's always been that women influenced things, but couldn't do them. They leave home when they get married. A double bed before marriage? That's another story. In forty years, things have changed completely. Marriage was a sacred, unbreakable bond, even in cases of infidelity, et cetera. Now, the moment something like this happens, marriage can break up. (ibid)

The voices of these women in *Straniera*, regardless of whether they are living in Italy or Canada, show how they negotiate their gendered identities within their various environments and different phases of life. While most have professional careers, they demonstrate through creative approaches how they all deal with their gendered experiences, different issues of progress, individual space and time, within their roles as women, as Italians, as Italian Canadians, as workers, as single women, as daughters, as wives, and as mothers. A poignant moment in the film takes place when the women discuss attitudes towards the privileged place of marriage in Italian culture. Aloisio introduces the subject in voice-over stating "In many ways women still believe that marriage leads to independence so we tend to settle and fulfill a wish tied to our parents' dream. This dream doesn't always belong to us" (*Straniera come Donna*). From this segment, we once again return to the women's voices over images of scenes in both Montreal as well as Italy:

When my marriage failed. I felt that I failed towards my mother and her values and her ideas. My mother used to tell me well if you're a good woman you can get a man to do whatever you want. I felt that as a woman I did the biggest mistake. I should have never failed this marriage. I had to make it work. [...] My mother resented me for a while because of it. I felt hurt, I felt betrayed. I felt the image they gave me that they betrayed me with that image. [...]

I don't think that for me to be complete as a woman I need to be married but my conditioning, my upbringing is always there. I do experience a certain amount of anxiety knowing that I'm thirty-seven and I'm not married yet. Intellectually I know that to be complete I don't need that. But somewhere my upbringing is so much a part of me that I still do experience that anxiety. The experience of this anxiety is with respect to motherhood. That, no I haven't experienced it yet. I hope too, but my upbringing, my Catholic, Italian upbringing wants it that if I should experience motherhood it has to be in the context of marriage. I probably would sacrifice not having children because of my upbringing. [...]

Women may not be used to carving themselves a niche or thinking about their interior well-being. But they must get used to doing this. Women must also create a dimension, an identity of their own, in order to be strong and occupy their space. (ibid)

The closing words and images are of the camera cutting to the various images of these women interviewed, flashing in slow motion from one to another, mostly filmed in their day to day activities, at home, in the office, from Canada to Italy and back again. It is similar to how Saioni filmed her closing sequence on the women's day march in *Rites*, and how D'Angelo and Alexiou filmed the various dolls in *Hello Dolly?*. Aloisio also includes herself in her film and she is shown in front of a body of water in Italy holding a white sheer cloth blowing in the wind. As the waves lap up on the beach, Aloisio gazes out and in slow motion she returns. The scene cuts to Montreal in the winter. The Italian landscapes and spaces are juxtaposed with the city images of Montreal, again flashing back and forth in slow motion, integrating them as one. We hear the voices of a few of these women talking about how they have overcome some of the challenges and obstacles they have experienced while trying to come to terms with their dual identities and the situations in their lives. Some offer advice to other women and are no longer speaking of their own struggles:

I think that I negotiate an existence rather than a place in this milieu by bringing to my relationships and to my work, a very personal viewpoint, creating intervals

of life even at work. This feminine consciousness imposes itself in the masculine world. It leads to an inevitable acceptance. The feminine role of motherhood which we have behind us, as a double role, mother, still the heart of the family and the pillar of emotional relationships, and career woman, hasn't yet really evolved, therefore, here, again, it's as though there are two levels -- our mothers' and ours today -- struggling to develop into a third feminine model that doesn't disregard the past but that is somewhat detached from roles that are no longer viable with lives led today. (ibid)

The sociologist Simonetti states,

I think women who live elsewhere and are from Italian families have adopted an identity from their mothers. The mothers passed their own identity on to their daughters, but it's not the identity of the daughters today. These women are appealed to by a beckoning past and an urgent present. Their situation is more difficult than ours. What can they do? Go back to this maternal link, and see what's theirs: what to keep from the past and what to trim. (ibid)

The anthropologist Pandolfi has some similar conclusions:

Today women of the new generation must be seen not as belonging to the Italian community, but as Montreal women, from Quebec and Canada with Italian origins. I would like to go beyond this notion of the vision of a closed community. I really love the idea of belonging to an "imaginary" community. (ibid)

The film concludes with Aloisio's own words and actions, as this was primarily her journey. In voice-over again she states, "I no longer need to project an image of who I should be, as the daughter, as the wife, as the mother, as an Italian or Canadian. I am, as a woman, and so I shall be." Then in a slow motion image we see Aloisio in a parking lot with her photographic camera. She raises it to her eye and turns and faces the viewer. Similar to the ending in Massarella's *Green Dream*, Aloisio, who has now found her place and an integrated female identity, is suggesting that her audience now do the same.

Who's Afraid of Happy Endings?

The last film to be discussed in this chapter, which continues to explore both gendered identity and the embodied experiences of women beyond an ethnic framework alone as

Micalleff and Timperio, Colussi Arthur, and Aloisio have done, is a documentary by Joanna (Giovanna) D'Angelo and Christine Alexiou. *Who's Afraid of Happy Endings?* (2007) is a forty-eight minute video. D'Angelo and Alexiou are once again dealing with feminist subjects and women's empowerment. This film continues to focus on the lives of unconventional women as developed in their earlier films *Nonna* and *Meme* discussed in chapter two and *Hello Dolly?* discussed in this chapter. For *Nonna* and *Meme*, their video developed as a personal story of grandmothers who were role models for their granddaughters and in *Hello Dolly?* they interviewed a woman with a unique career making not simply ordinary dolls, but dolls that were made in order to celebrate women of all shapes and sizes. In *Who's Afraid of Happy Endings?* the exploration becomes a bit more complex as this video also incorporates women with creative careers as writers who use their writing for the purpose of empowering women not only sexually but also in their lives. In addition, this video elaborates on the identities of the individual writers showing a diversity of their drives to succeed and their motivations to write. Gender stereotypes are therefore undermined on a number of levels in this fun yet dynamic documentary which begins like a bedtime storytelling with the voice-over narrator saying, "Once upon a time there were three woman and they worked for romance" (*Who's Afraid of Happy Endings?*). It examines the huge market (one billion dollars annually) of romance fiction writing and explores the history of romance novels and the many sub-genres. The voice-over narrator states that the genre of "romance fiction has been stamped with many labels: Chick Lit, Erotica, Frothy Bodice Ripper, Twit Lit, Supermarket Trash, and Porn for Women. Popularity does not often translate into acceptance especially when it comes to matters of sex. Yet Romance outsells Mystery

and Science Fiction combined [...] and over sixty million people in North America read Romance fiction" (ibid). The romance novel is often dismissed as superficial fluff that is only read by pathetic housewives. The directors, therefore, once again try to show how women's work is often misunderstood and devalued.

Clair Zion, the Editorial Director of New American Library at Penguin in the US notes, "Like many things in our culture, things that are of most interest to women can be denigrated in a lot of ways." D'Angelo, in an interview with Melissa Hank, concurred. "These are really smart savvy businesswomen who really love what they do. And [readers are the] exact opposite from the cliché notion of bored housewives" (Hank 2007, online). Formally the directors structure their film into different sections that begin as the introduction to a new chapter. This adds a playful and ironic dimension to the film that makes use of numerous puns. For example, Chapter One -- "Is it Romantic?" deals with a discussion regarding the story but as well with the challenge the writers face to have their books defined and accepted in the industry. In Chapter Two -- "Love at First Sight" refers to the importance of the visuals on the book covers that often are what help to sell the book and as well deals with some other dimensions of the characters and their falling in love at first sight in the plots. Chapter Four -- "Between the Sheets," deals of course with sex but also with the sheets in the book that focus on the importance of the story. Lucia Macro, Executive editor of Morrow / Avon publishing house states, "What the culture tends to do is to latch onto the sex and ignore all the rest that goes with it. A relationship, the women in these stories have families and problems and all the other things that go on in their lives" (*Who's Afraid of Happy Endings*).

Alexiou and D'Angelo interview three aspiring Canadian romance writers in their

quest for success and whose only common thread in their stories is the "happy endings." This video is framed by each of their own goals and fantasies of becoming successful Romance fiction writers. Kayla Perrin is a thirty-six year old, divorced single mom from Hamilton Ontario who has had twenty-five books published. She is looking forward to breaking out of the smaller African-American market and into the mainstream with her first erotica novel. Kelly Boyce is a thirty-nine year old, single aspiring writer from Dartmouth, Nova Scotia, and as of yet has not had any novels published but is anxious to sell her first novel at a major industry conference. Kathryn Smith is a thirty-five year old, married, historical romance author now living in Middletown, Connecticut who has had twelve books published. She is fascinated with vampires and is making the leap to paranormal romance as a way to distinguish herself in a competitive market. They also interview well-established and extremely successful authors such as Jo Beverly, Nora Roberts, Jennifer Crusie and numerous editors, publishers, and industry professionals. Nora Roberts alone has sold two hundred and ninety-five million books worldwide. Gender and sexual identity are also explored through undermining some of the usual myths associated with these texts, their writers, and their readers. In addition *Who's Afraid of Happy Endings?* does comment on the additional category of race where Kayla Perrin addresses the industry bias quite directly:

And I really hate to say it but I think as a black writer there's just much more struggle for me. Because yes my books might feature characters of colour, they're not exclusively for characters of colour. It's one of the reasons that in my book *Getting Even*, I decided to have two black heroines as well as a white heroine. Interestingly enough, I had one publisher say to me "Why is there a white girl in this book?" You would think that in this day and age, you just wouldn't get those kinds of comments. I think they're absolutely absurd. And the one great thing about Harlequin and maybe because they're in Toronto and it's a much more

multicultural city than some of the U.S. cities. They said this is great. We love it. This is reality. (*Who's Afraid of Happy Endings?*)

The main thrust of *Who's Afraid of Happy Endings?* is to show how these Romance novels primarily empower women through the fantasy world where love and happy endings always end with not only the woman getting her man; however, the strong positive emotions nurtured by these stories help women feel stronger in all aspects of their lives. Author Jennifer Crusie recounts how she was researching her dissertation on the differences between how men and women write fiction when she discovered the power of Romance novels.

In order to do that I had to read Romance novels. So I went to a used book store and said, "give me a hundred romance novels." For thirty days I read a hundred stories where a woman had a problem, she struggled and she won. And years of academe told me that a woman had a problem and she struggled and she lost. By the end of the month I was "woman hear me roar." I got out. I thought I could do anything. And it was such a huge change. It had to be the books. (ibid)

Maya and Maria Rodale, Co-Authors of *It's My Pleasure* support this claim:

The stereotype is that Romances are just about women waiting to be rescued. But that's not how they are at all. They're women and men sort of breaking the rules, going out and getting what they want in life and ending up very happily as a result. And often the heroine rescues the hero as much as he rescues her. (ibid)

Clair Zion, the Editorial Director of New American Library at Penguin in the United States adds a more direct feminist dimension to this idea:

I entered the business when Romance was really taking off, in the early eighties and I really believed in the books because I felt they took a feminist message that at that time was being debated on a very high level, and brought it home to women in the mid-west who had kids and were living a real life. So you know the early silhouette desires were saying to those women for the first time, you can have a job. You can have an orgasm. You're entitled to have a husband who you have a real relationship with, and I thought it was a very effective way to enrich people's lives that way. People say Romance novels are rape novels, they're escapist fantasy. Women read them because they're sick of their kids and husbands and they want to escape to another world. And that's not it at all. These

are stories about five foot, two inch girls with long red hair that wrap these six foot hunky pirates around their little fingers. They're empowerment fantasies. (ibid)

Professor Pamela Regis Author of *A Natural History of the Romance Novel* concludes with her professional assessment:

Another part of the power is the reader at the end of a Romance feels joy. And so feels hopeful herself. Not in a one to one sort of way but certainly overall. You feel just more optimistic when you finish a Romance novel. Like maybe your choices are either more available or more possible. (ibid)

Therefore once again, Alexiou and D'Angelo have completed a video that speaks to the core of women's struggles and challenges. With its personal dimension focusing on three Canadian aspiring Romance writers, they situate their goals within not only a billion dollar industry that is growing daily, but also frame their video within feminist dimensions and their gendered concerns.

Conclusion

Nochlin challenged women to break down systemic barriers that privilege men and uncover women's forgotten history. These Italian Canadian women, with their examples elaborated here, show that the spirit of Nochlin is alive and well even if there is much work and research still to be done on Canadian women's creative work. For Italian Canadian women specifically, this chapter has attempted to add to the paltry literature on the creative film works by women. In the United States a discussion of Italian American women's film has begun. While the immigration history of Italian women in Canada, their creative writing and Canadian women's film history are being used not only as the foundations to build on, but as the contexts to situate this work within, those histories and that writing also need ongoing scholarly attention. It is fair to conclude that the history

and representations of Italian women in the Americas have either been silenced, absent, or portrayed in negative stereotype. For Italian Canadian women who represent women in film, this chapter demonstrates that they have come a long way from what Gambino noted as the paradoxical public image of the Southern Italian woman, "the fiery, sensuous, outspoken, willful 'Sophia Loren' image and the jolly, all-loving, naïve, rotund *mamma mia* image" (Golden 1978, 350).

The surface structure of all these films deals with women, yet not all of the films attempt to represent the diverse gendered experiences of women's lives directly nor do they all deal with a unitary feminism. Patriarchal ideology is given its hegemonic power through the naturalization of certain definitions of what it means to be a woman. These film and video makers construct representations of women that sometimes displace their socially constructed roles, activities, and histories which are considered more appropriate or natural for women than for men. This chapter has attempted to illuminate the messages communicated through the representation of gender as constructed by Italian Canadian film and video makers who are women. Some of these messages show that what it means to be a woman and female identity are quite complex and diverse for both individuals and groups.

As noted, gender as a category of difference has been used as a starting point, and as a way to problematize and enter into a dialogue, yet gender alone cannot so easily be separated from the other categories of difference. Sexuality, ethnicity, race, and language have also been addressed here by some of the representations of women in these film and videos. The messages in many thus show how "femaleness" and women's identity is

always changing and being negotiated and constructed in relation to multiple social influences and pressures, and diverse political forces.

Though it seems at times that these women, as filmmakers, are apt to reflect the playful imagery of childhood, such as Angelucci, Messina, Caruso, D'Angelo and Alexiou, the messages and representations that their film and video texts convey are far from childlike or playful. Identity, sexuality, body image, marriage, motherhood, friendship, religion, work, empowerment, representation, patriarchy, education, and love are all explored through a woman's lens. Many of these filmmakers put themselves in their videos and films, adding an even more personal signature. It is then not a surprise to find that second generation Italian Canadian women who are working as filmmakers continue the "remarkable capacity to incorporate their new experiences as working-class women" in their role as filmmakers in Canada. While this chapter has tried to demonstrate the multiple dimensions and varied genres of film work created by these Canadian women of Italian origin, it has also tried to show some links between them.

Lesbian sexual identity that de-privileges heterosexuality and patriarchal marriage is explored subtly in Massarella's *One Woman Waiting*, *No 5 Reversal*, *Interference*, and *Night Stream*. It is developed more explicitly in Saioni's *Rites* and Micallef and Timperio's *Instantanée / Snapshots* and is ignored in Messina's *Fruitful Sex*. The sexual power of women is highlighted more directly in D'Angelo and Alexiou's *Who's Afraid of Happy Endings?* that privileges the Romance novel. Body image, breast cancer survival, and empowerment are confronted in D'Angelo and Alexiou's *Hello Dolly?* and in Donna Caruso's *Doll Hospital*. Ethnicity, Italian culture, and tradition, are important contributing factors that influence Italian Canadian women's identities and voices. These

are reinforced but also challenged in Sara Angelucci's *Double Take* and *In a Hundred*, Colussi Arthur's *Italian Canadian Women: Struggles, Defeats and Triumphs*, Micallef and Timperio's *Instantanée / Snapshots*, and Aloisio's *Straniera come Donna*. Dichotomies of private / domestic and public / work spaces that either include or exclude women are delineated in Massarella's *Interference*, Colussi Arthur's *Italian-Canadian Women: Struggles, Defeats and Triumphs*, and Aloisio's *Straniera come Donna*. The patriarchal structures that position women as subordinate to men in Christian religion are undermined in Massarella's *One Woman Waiting*, *Night Stream*, Saioni's *Rites* and Micallef and Timperio's *Instantanée / Snapshots*. Finally, nurturer, mother, and fertility and their connotations for women are displaced and instead linked to spiritual renewal and environmental concerns in Massarella's *No. 5 Reversal*, *Green Dream*, and *Night Stream*.

The films and videos here have strong connections to the diverse representations and voices created in the literary production documented in both De Franceschi's *Pillars of Lace: The Anthology of Italian-Canadian Women Writers* (1998); and Ciatu et al's *Curaggia Writing by Women of Italian Descent* (1998). As Vera Golini summarizes in her preface in *Pillars of Lace*, Italian Canadian writers in the 1980's and 1990's are responding concretely to the multiculturalism policies in Canada at this time. So, too, are a number of these filmmakers. Like the writing by Italian Canadian women, and that of diasporic women from other nations, the films and videos here also concern themselves with complex questions connected to family, self, departures, arrivals, and identity. Additionally, identity for women is definitely formed within frameworks where patriarchal domination can sometimes create exclusions and tensions. The "battle of the

sexes" may be far from complete, but many of these films and videos show how women continue to negotiate their identities in social and political spaces where patriarchy, culture, ethnicity, religion, and sexuality intersect resulting in multiple diverse feminisms. As Golden concluded in his earlier article, "[i]t may seem obvious to assert that the only time we are permitted to see Italian women as people is when a film addresses human questions of greater significance than the thickness of tomato sauce" (Golden 1978, 356).

Chapter 4:

Diversity - Constructing Unique Canadian "Third Spaces."

*The heterotopia is capable of juxtaposing
in a single real space several spaces,
several sites that are in themselves incompatible.
Thus it is that the theatre
brings onto the rectangle of the stage, one after the other,
a whole series of places that are foreign
to one another: thus it is that the cinema is a very odd rectangular room,
at the end of which, on a two-dimensional screen,
one sees the projection of a three-dimensional space.
(Foucault 1986, 25)*

Spatial metaphors have a long history in Canada having been used as interpretive models in literary and cultural theory to explain the Canadian character and identity. Canada's physical space has not changed very much, yet the intervention and (re) construction of that space, both theoretically and physically, has been continually challenged by the ongoing flow of people(s) within and beyond its borders. This chapter will therefore explore this third and last thematic area: the complexity of "space." Domenic Beneventi expands on the reconstruction of Canadian space in his article "Ethnic Heterotopias: The Construction of 'Place' in Italian-Canadian Writing":

The recent proliferation of writing by minorities in Canada has engendered a reformulation of the country's social and cultural imaginary; in fact, it has changed the way in which we think about ourselves as a collectively. Demographic shifts in the ethnic makeup of the country have elicited corresponding shifts in the terms of debate about national identity and culture and,

if the furore [sic] over multiculturalism is any indication, of the desire to grapple with the social and cultural implications of such changes. Paradigms for thinking the nation have shifted in recent years from an essentially bicultural, bilingual country with "folkloristic colourings" to a more realistic recognition of the plurality that inscribes itself on our everyday social, linguistic and cultural practices. The problems raised by putting the official policy of multiculturalism into practice have been much debated, yet questions of ethnic assimilation, ghettoization and acculturation have yet to be resolved. (2004, 216)

The (re) negotiating and blurring of places, peoples and borders continues to therefore interrupt the Canadian nation and a fixed Canadian identity. Ethnicity, race, and other categories of difference have yet to find clear solutions though reports such as the Bouchard-Taylor Commission in Quebec (2008) suggest a desire for communities to continue to find new ways of understanding and thinking about social space. Thus the complex history of globalization, added to a nation's other diverse and multiple histories, has sometimes allowed new representational spaces to open up, and to interpenetrate each other in complex ways allowing for national identities and national histories to be re-imagined and re-created as potentially hybrid spaces, "third spaces." As noted in chapter one Richard A. Cavell's essay, "Theorizing Canadian Space: Postcolonial Articulations," (1994), a diverse 'space' experience and history, builds on Soja's and Bhabha's writings which deal with postcolonial and postmodern spaces. Cavell shows how the concept of space that has been a constant in Canadian intellectual discourse in its colonial period, has been inadequate in addressing the more recent changes in Canadian social life and cultural diversity. Beneventi agrees with Cavell:

A large body of the early literary criticism in Canada focused on the country's vast landscape, on the topographical metaphors, which were seen to reflect the immediate concerns of settling a harsh natural world. Atwood's "survival theme," Moss's "isolation," and Frye's "garrison mentality" were spatial metaphors, which served as interpretive models of a uniquely Canadian temperament. Similarly, the Québécois "*roman du terroir*" of the first half of this century was seen to reflect

the French-Canadian "*petit peuple*," while the newly modernized Québec space of the second half of the twentieth century was figured as the site for the nascent political consciousness of its people. While these strong links between identity and territory have historically occupied a central role in the literary and nationalist discourse of English and French Canada, very little critical work has been done specifically on urban themes in Canadian literature, and even less so from a minority perspective. The diversification of Canadian literature would suggest the need to revisit the intersections between "place" and Canadian cultural identities, the need to look at the ways in which articulations of space in the literary production of minority communities reframes and destabilizes the traditional (dual) territorial models of Canada. (2004, 216-217)

Cavell suggests that postcolonial theorists such as Bhabha, Soja and Foucault are better able to address the concept of space in this postmodern period as they include the social and the historical in their theorizing about "place." As Beneventi suggests, "space as a category of human experience is subject to the gaze of the individual who appropriates, utilizes or writes that space, and is intimately tied up with differing conceptions of community, identity and cultural specificity" (ibid 221). Therefore, these new theories as articulated by Cavell are useful as they help to contextualize and articulate the specifics of Canadian social and cultural diversity. They can now offer an additional entry into the multiple spaces of Canada that incorporate other geographies through the immigration of its peoples, by also referring to an imaginary and / or a symbolic space. Nicholas DeMaria Harney stated:

The presence, in polyethnic states, of diverse immigrant communities that maintain ties across state borders requires that we rethink the connections between how spatial arrangements influence the imagining of complex forms of identity and culture [...] This remapping of identity onto new spaces is integrated into the global imagining of Italianness by those in the transnational networks. Reterritorialized communities actively create sites for the elaboration of cultural practices. (De Maria Harney 1998, 8)

One of Cavell's conclusions, following Soja's caution, is that a Derridian deconstruction needs to be minimally followed by a tentative reconstruction which is

aware of issues of power, exploitation, and domination which returns us to the colonial beginnings of Canada. Cavell suggests that

[t]o reinscribe and resituate the notion of space as it has developed in Canadian cultural production would be to substitute the notion of heterotopia for the notion of utopia which has largely governed thought about space in Canada, thanks in part to Frye's highly influential statements. (Cavell 1994, 88)

It is this concept of heterotopia that will be used to explore more complex Canadian nation spaces that are open and inscribed with multiple meanings. For Beneventi the ethnic ghetto is a heterotopic space, "a space which generates meanings beyond itself, one which paradoxically also refers to other, absent spaces" (2004, 220).

This chapter will thus deal with the heterotopic spaces created in some of the films by Canadian women of Italian heritage. Engaging with a last thematic area, it will attempt to create a dialogue with the film works that construct new hybrid spaces as per Homi Bhabha's "third space" and Foucault's "heterotopic" spaces. As Bhabha notes, culture is never fixed. Its fluidity often results in new hybrid spaces. For him, as it is for this study, the importance of hybridity is not to be able to trace the two or more original moments from which the third emerges. Rather hybridity is the "third space" which enables constructed identities to develop as multiple and shifting. As Beneventi also noted in his study, there is an absence in exploring these liminal spaces for minority groups and in his case that of Italian Canadian literature, in mine Italian Canadian film and video by women:

While critical studies of minority literatures in Canada have raised a number of important issues, including questions relating to cultural memory, acculturation, difference, language, racism and the place of ethnic writing within the broader sphere of Canadian literature, very little work has been done on the experience and representation of "place" from a minority perspective, on the ways in which

ethnic communities and individuals construct spatial imaginaries which reflect their own sense of identity and belonging. (2004, 216)

This chapter will therefore attempt to analyze the film texts that create liminal spaces that become places where cultural difference is performed. As well, within the "hybrid" spaces, the places "in-between" (race, ethnicity, gender, et cetera), experiences of nationness, community interest, representations, cultural value and meaning are negotiated and not simply constructed. This chapter will also build on the groundbreaking work of Beneventi who began to explore the different spaces found in Italian Canadian literature.

As he proposes,

references to Canadian and Italian spaces in these texts are attempts at working out a sense of cultural specificity and hybridity in relation to the codes, practices and ideologies of place -- a way of appropriating and making familiar Canadian space, but, also, one of maintaining ties, however tenuous they may be, to the country of origin. (2004, 217)

The Films

Cavell's theory is therefore useful to help contextualize and articulate the specifics of Canadian social and cultural diversity. It can offer an additional entry into these films where some of these spaces incorporate the geography of both Canada and Italy at the same time, while others refer to an imaginary and / or a symbolic space beyond both. Films such as *Nonna* and *Meme*, *America il Paradiso*, *In Bocca al Lupo*, and *The Good Life*, discussed in chapter two, and *Straniera come Donna* and *Instantanée / Snapshots* from chapter three do also incorporate the geography of both Canada and Italy, but they will not be included here, as the liminal spaces in those films and videos are secondary to explorations of ethnicity in the former, and gender in the latter. Instead the following films and videos, which float in a third space will be analyzed and discussed as part of

this chapter: *Les Enfants de la Loi 101* by Anita Aloisio (2007); *When the Cricket Sings* (2007) by Sara Angelucci; *Gaining a Voice* by Angelina Cacciato (1997); *Fallen Heroes: Eroi Caduti - Pilati 1943* by Anna Chiappa (2004); *Mirrors and Windows III: Italian Canadians and the World of Arts and Culture* by Gabriella Colussi Arthur (1997); *Enigmatico* (1995), *Sons and Daughters: The Italians of Schreiber* (1997), and *The Stowaway* (1998) by Patricia Fogliato and David Mortin and *Dear Juliet* by Patricia Fogliato (2002).

As in chapter two and three, all the films discussed here, beyond the broad theme of national space, are then organized not in chronological order by date, but instead are organized through the links to particular aspects within each. For example *Mirrors and Windows III: Italian Canadians and the World of Arts and Culture* begins the discussion with its focus on the space of arts and culture in the lives of the diverse Italian Canadian individuals involved. From *Mirrors and Windows III*, the discussion moves to the specific heterogeneous voices of Italian Canadian artists in *Enigmatico* and then to the voiceless spaces of diverse minorities in *Gaining a Voice* et cetera.

As Beneventi articulated for Italian Canadian writers, so, too, does this apply to the films and videos discussed here:

How then do these considerations of spatiality relate to ethnicity and cultural identity in Canada? The immigrant / ethnic experience enables a heterogeneous articulation of imaginary space -- both the spaces that are physically inhabited and those that are absent traces or memories of the past. Both these "types" of space are involved in ethnic mediations on and constructions of identity. By figuring identity as a function of memory and topology, the Italian-Canadian writer embraces both the Canadian present and the "absent" Italian past within the same discursive and poetic space, one that is "essentially a hyperspace, a hermeneutical nowhere and everywhere in which the ethnic subject floats between two worlds, two cultural models" (Boelhower 232). In this manner, the Italian-Canadian writer situates himself or herself at the crossroads between old and new. (2004, 222)

The floating between two worlds and two cultural models was acknowledged by American critic William Boelhower who wrote about the liminal spaces of the Italian Canadian poetry in DiCicco's *Roman Candles* (1992, 229-244). As he stated for poetry, "if one pushes each poem in this collection to its limits, one is inevitably faced with the larger and shared issue of ethnic semiosis, at the centre of which lies the very act of producing the ethnic sign and of constructing the ethnic subject as author and cultural protagonist" (ibid 230). The signs found in Italian Canadian poetry that Boelhower developed and that Beneventi also uses in his analysis, are explored within the context of geography / topology, genealogy, history, and memory. Thus, from this context, intersections of gender, ethnicity, and national space create third "heterotopic" spaces that operate within a nexus of local, national or transnational spaces. The various films and videos which delineate different forms, styles, and content demonstrate that diasporic experience suggests a necessary heterogeneity and diversity.

Mirrors and Windows III: Italian Canadians and the World of Arts and Culture

Gabriella Colussi Arthur's third installment of her documentary series *Mirrors and Windows III*, focuses on *Italian Canadians and the World of Arts and Culture* (1997), and uses video as a means of accessing this world. This video, which explores the liminal spaces where Italian Canadian artists reside, has also remained at the rough-cut stage. The documentary consists of a round table discussion between artists from various fields as well as cultural promoters and academics. The discussions take place in Toronto at York University. An interesting exchange is developed where practical experiences and ideas are juxtaposed with views from a more theoretical standpoint all focusing on

national space (or absence of space), culture, and the arts for Italian Canadians. The documentary form is quite static, focusing mostly on talking heads, without any other visual references. The discussion clearly develops its frame within ideas that connect ethnic ties and heritage to Canadian experiences and spaces. What is important about this documentary, then, is not so much its form (which is also difficult to assess as its editing was never completed) but rather its content and the varieties of thoughts and words that are shared amongst the participants. This video demonstrates a diversity of perspectives and helps us to understand the spaces that have been created while also focusing on spaces that are being challenged and changed by Italian Canadians in the arts.

The list of participants include visual and graphic artists Pietro Adamo and Fernanda Pisani; poet and songwriter Joseph Maviglia; poet Gianna Patriarca; theatre actress Anna Migliarisi; and writer Nino Ricci. The discussants are Nicholas Bianchi, who was one of the founders of *The Eytalian* magazine, which published from 1993-1998. It profiled the lives and activities of artists and entrepreneurs of Canadians of Italian heritage. *The Eytalian* was funded by an Ontario grant for new initiatives for ethnic youth and did result in some controversial discussions within the community. Professor Elio Costa was also included. Costa is the former director of the Mariano A. Elia Chair in Italian Canadian Studies, a long-time community activist and the founder of the Toronto Italian Film club. Franco Gaspari was president of the Toronto chapter of the Dante Society. Nicholas Harney, now a professor of anthropology, who at the time of the tapings, was still a graduate student. He is the son of the late Robert Harney, who pioneered the documenting of Italian immigration to Toronto. Guido Pugliese was a professor of Italian studies at the University of Toronto who also produced theatre pieces in Italian, in

Italian dialects, and Italiense. These featured university student actors. The last discussant is Giulio Silano, a professor of Medieval and Religious Studies at the Pontifical Institute in Toronto, who was included as someone a bit more external to the arts community.

The keynote speaker was theatre professor, Domenico Pietropaolo of the University of Toronto, and in his introductory address he includes the critical awareness of the complexity of how the southern Italian heritage has been transported to this diasporic place in Canada creating new liminal spaces of exploration. Pietropaolo states that some

erase from their behaviours its most conspicuous marks, deliberately mispronouncing their surnames in an effort to make them sound more acceptable. [He states that] those who have not come to terms with their cultural origins either frequently assume a scornful position towards all forms of such liminality by defining themselves either in terms of the dominant Anglo-Canadians of the country or in terms of the Italian culture of museums and libraries. (*Mirrors and Windows III*)

Pietropaolo suggests he sees liminality in an evolutionary sense, always changing. Gianna Patriarca, as poet, speaks of finding her personal identity and space through her writing and suggests that if "you do your work honestly," this is the only question you must answer. She agrees that it is impossible to deny the Italian in you, therefore, acknowledges how her heritage influences her poetry; however, she also attests to the obstacles within her culture that made it more difficult to discover who she was within her identity as a Canadian. As the cultural promoter, Bianchi (on the other hand) speaks from the space of that role, focusing some of his comments on the institutions in the community and their failures. One of the examples he uses is the Joseph D. Carrier gallery at the Columbus centre. He asks whether it really gives much support to Italian Canadian artists choosing instead to curate exhibits that focus on Italian art from Italy. He wonders what it is that the Italian Canadian community is doing to really help create

an audience and place for its artists who attempt to explore new directions. He suggests that there is little support for its artists by Italian Canadians and this is one of the things that he is trying to change with the publishing and work he did for *The Eytalian*. Bianchi, in addition, also faults an education system which privileges certain groups and ignores others. Therefore, if you are an artist who acknowledges your ethnicity, it is more challenging to be allowed into the space of the mainstream. Nicholas Harney, as one of the academic voices, here suggests that social class has a lot to do with the absence of all artists from all ethnic communities from being represented or allowed into the mainstream. He states that the aesthetic canon in Canada ignores anyone not from an anglo-celtic background and the high culture in Italy can be overbearing to Italian Canadian artists as it is often the Italian culture from Italy that is allowed acknowledgement in Canada, and not Italian Canadian culture.

Ricci, as creative writer, continues this discussion, exploring both the inside and outside of the mainstream by here suggesting that they should also remember that Canadian culture itself is a marginal culture, and that the twentieth century is the century of displacement and rootlessness for many individuals. He suggests that the role of artist and cultural critic or promoter, both inside and outside the community, is to try to change what other people think is art. Ricci suggests that by helping to change attitudes will also change the dynamics of the mainstream. He agrees that being Italian has shaped his identity; however, the stereotypes are still there and he wonders what the attitudes of the mainstream are of him. In addition, Ricci brings up the fact that he had no role models within the space of Italian Canadian community to help him with his journey and feels this is something to be addressed so he looked to the Canadian community for these role

models, something he also discussed in *Enigmatico* (1995). Therefore, his work as a writer that has received a certain degree of "success" and definitely a great deal more exposure in the mainstream, flutters between these two cultures, whereby he continually attempts to chisel out his space from and in both.

In conclusion, this documentary attempts to explore the lived experiences of the networks between Italian Canadian artists, promoters, and academics in order to elaborate on the complexity of the place they inhabit. Liminality, therefore, is neither the inside nor the outside spaces. Instead, hybridization ties both the Italian Canadian community and the mainstream Canadian community. Both are celebrated, challenged and lived at the same time.

Enigmatico

An earlier 1995 film *Enigmatico* by Patricia Fogliato and David Mortin, is interested in problematizing Italian Canadian identity even further and exploring new ideas of space as a marker of identity. Its message successfully parallels the round table discussion of Colussi Arthur's *Mirrors and Windows III: Italian Canadians and the World of Arts and Culture* and as well, to a certain degree, in *In Bocca Al Lupo* and *Instantanée / Snapshots*.

Enigmatico's message, like that of *Italian Canadians and the World of Arts and Culture*, explores the same ideas of liminality as neither inside nor outside but instead a hybrid experience of both worlds lived in fluid connection to each other. However, *Enigmatico* takes a more intimate look at Italian Canadian spaces as part of the changing ideas of Canadian space, focusing only on interviews with various artists from different disciplines. *Enigmatico* is a fifty-two minute documentary filmed both in Italy and in

Canada and explores the lives and work of these Canadian artists of Italian origin broaching issues of identity, culture, and space that go to the core of what the filmmakers suggest it means to be Canadian. In addition, the film form and filmic devices themselves are used in an attempt to recreate places that explore hybrid spaces that sometimes challenge and sometimes reinforce the words being spoken by some of the artists thereby resulting in a film visually rich in its elaboration of Italian Canadian identity and Italian Canadian space as complex, contradictory, and multiple. Therefore, not only is the story told via the narration of the various artists, but there is a visual story being told via the film form and space that at times parallels that of the artists and at other times unsettles the words and their space(s).

Those that are featured and interviewed in this film are opera singer Louis Quilico, sculptor Carmelo Arnoldin, playwrights Marco Micone and Maristella Rocca, poet Gianna Patriarca, poets and writers Mary Di Michele and Filippo Salvatore, writers Antonio D'Alfonso and Nino Ricci, photographer Vincenzo Pietropaolo, musicians from the *Quartetto Gelato*, and a painter Vincent Mancuso. Di Michele, Patriarca, and Ricci have a stronger presence in *Enigmatico* than they did in *Italian Canadians and the World of Arts and Culture*.

Enigmatico was nominated for a Genie and won a Hot Docs Award for Arts documentary. Author Nino Ricci was asked to write a synopsis of the film for the jacket cover:

Enigmatico is an innovative look at the lives and work of Canadian artists of Italian origin. Interweaving poetry, painting, photography, music and sculpture, it explores the relationship between the immigrant experience and the creative process, broaching on issues of identity and culture that go to the core of what it means to be Canadian. [...] Filmed both in Italy and in Canada, *Enigmatico*

moves between the two worlds of its subjects with a rhythm that captures a sense both of celebration and of loss. Marking the contribution of a new generation of Canadian artists, it helps to point the way toward the future of Canadian culture. *Enigmatico* moves from a commonness of origin to a diversity of effects. By letting the artists and their works speak for themselves, the film goes beyond the matter of "ethnic" content to capture the complexity and nuance of an artist's work, an art informed not only by the strains of Verdi and by the rolling hillsides of Italy but also by the backyard gardens and city skylines of Toronto and Montreal. (Ricci *Enigmatico* Jacket Cover 1997)

While Ricci focuses on the two points from which the art is influenced, more significant is the space that is bridged within both points, both worlds. Ricci attempts to suggest that these artists are "Canadian," and somehow will point the way to the future of Canadian culture, yet he seems to dismiss that these artists' work may also challenge Italian culture. *Enigmatico* begins with a powerful example of ethnic identity floating between two worlds that still embrace these connections. Between the crossroads of two spaces, the old culture and the new, a new space is created. This space, being a hybrid, is perhaps not more Canadian than it is Italian. This heterotopic space is an open space that can never be fixed. The filmmakers themselves acknowledge that they borrowed the title for their film from Mary di Michele's poem "Enigmatico." The film begins with poet Di Michele reading an excerpt from this poem at the same time as these words appear on the screen. As Beneventi also points out, this poem by Di Michele is a striking example of how Italian Canadian writers situate themselves "at the crossroads between old culture and new" (2004, 222) where Canadian spaces include reaching out to Italian ones:

And she cries out caught
With one bare foot in a village in the Abruzzi
the other busy with cramped English speaking toes in Toronto
she strides the Atlantic stretched
like a Colossus. (Di Michele 1995, 5)

As the filmmakers acknowledge in their conversation with Filippo Salvatore, this image of straddling the Atlantic "rang true for us. [...] *Enigmatico* is a film about identity and somehow we had to say it at the outset. We needed to make that clear, and that image captured our attention; however, there is no definite conclusion to this search" (Salvatore 1999, 172). As *Enigmatico* begins, Di Michele is not seen on screen, as she reads her poem. Instead, the text is framed against a backdrop of a colourful painting of a male colossal figure, lit in such a way that it seems like a stained glass window. This opening visual gives the film a spiritual dimension that is carried through from the first artist interviewed (the sculptor Carmelo Arnoldin and the wooden cathedral that he is building) to the Good Friday processions in both Toronto and *Via Crucis* in Italy, to the burnt out hollow of a church that is framed against the words of separatist Marco Micone, to the image of Vincenzo Pietropaolo's photograph of his grandmother in her coffin, to the closing images of the gigantic human praying hands of Arnoldin's cathedral being sculpted for a special space (a field in Caledon in Ontario). This spiritual dimension also reinforces both the spirituality of the journey of identity formation, as well as the Catholic dimension of Italian and, for the most part, Italian Canadian culture. Arnoldin is seen walking in a fall landscape, Baritone Louis Quilico is heard singing an aria from Verdi's *La Traviata* "Di Provenza il Mar" with *Quartetto Gelato* providing the music. The sub-titles translate the words being sung in Italian and the first images created establish connections to land, home, religion and space:

What erased from your heart, the sea and soil of your home?
 What fate lured you away from the sunny land of your birth?
 Remember in your sorrow the joy that you once knew.
 That the same burning sun will restore your peace of mind.
 It was God who guided me here! (*Enigmatico*)

While the search for identity for most of the artists is developed through home and landscapes linked to both Italian and Canadian spaces in an open-ended, fluid and complex way, the filmmakers, contrary to their own words, with some of their editing choices do attempt to privilege some distinct conclusions over others. One of the interesting devices that the filmmakers use throughout the film is the trope of travel, the idea of movement and journey between two territories. DiMichele is seen looking out a train window as the landscape of olive groves speeds by; Ricci is seen traveling on a Toronto subway as the train moves forward; the view from the inside of the car is seen as the skyline of Toronto outside is the focus through the windows as the camera zooms faster and ever closer. Ricci is then seen walking through the crowds in a downtown street; his reflection moves with him through the glass windows of the shops. Arnoldin is first seen with his back towards the camera walking through a fall landscape stepping on the fallen maple leaves. This is a Canadian space and Arnoldin's journey is one of finding his place within it. The camera zooms out to reveal more of the rural forest landscape. This is Canada. Immediately, *Enigmatico* introduces the metaphor of the landscape as a marker for Canadian identity. Different landscapes in both Canada and Italy are framed within which individual artists find their place. Early in the documentary the camera frames and superimposes both Italian and Canadian landscapes on top of each other in the same frame. Each of the landscapes is still in motion and the movement quickens as the camera moves faster and faster. As the images interconnect, the voices of different artists are heard speaking of their return journey to Italy. As one voice fades, another becomes stronger:

My first trip to Italy as an adult, I took the train to Pescara. And the moment of change, the moment of revelation came as the train entered the mountains. (DiMichele)

As soon as you enter this door way the valley opens up. (Arnoldin)

I realized that the minute I stepped off the airplane I remembered it was a subconscious, a subliminal memory of the way the sunlight fell from my body in a certain way, parts of me, layers that I had denied that I hadn't been able to make sense of in an English speaking country. (Pier Giorgio Di Cicco)

The first time I saw what it meant to be Italian in a much fuller sense than I had understood in Canada. (Ricci) (*Enigmatico*)

The literal integrating of the two spaces, and the multiple voices in movement through each other where oftentimes the camera takes on an extremely frenetic pace, acts as a strong metaphor for both the idea of people moving from place to place with the blurring of experiences and blurring of borders, and as a metaphor for the journey and sometimes confusion involved in identity formation when someone is from two places. The old and new spaces can no longer be delineated. A new liminal space is created. While throughout the documentary there continue to be many shots dedicated to framing the vast vistas (always seen in movement) of huge skylines in Toronto, Montreal, and Italy, the real intimacy developed in this documentary resides not in the metaphors of movement and travel (even though those are important) but in the close-ups and slow-moving shots that focus on the acts of creation and their products.

One of these close-ups shows Arnoldin's hand chiseling his wooden sculpture which is part of the cathedral he is building. These artworks are shown between his words on house and home and his desire to create a new space of belonging where all are welcome; (however, this is also a space that connects him to his father). Some of his words also

reinforce Di Michele's image of the immigrant's feet stretching across the Atlantic bridging both worlds:

What happens when you immigrate you come to a new place and you feel totally strange to this place. And immediately you want to belong. I still cannot cut my ties to Italy. I'm still Italian to a certain extent. I like to eat Italian. I listen to Italian music. I am Italian. But I'm also Canadian. So this creates a feeling of total unsettlement. Where you cannot.... You have one foot in one place and one foot in the other. You are sitting on two chairs all the time. You don't have a place. [...]

The house meant absolutely everything. It was the focal point where everything happened. It was the place where you could always go back to. And nobody would dispute the fact that that was your house. It was my father's house, or my grandfather's house or my great grandfather's house. It was always our house. [...]

The dream to build a cathedral really came about as a wish to commemorate the end of our millenium and the beginning of the next; however, as I've been working at it the past seven years I've come to realize that it is really a commemorative monument to my father and the family situation I grew up in. You know a very simple life, not complicated. You went and you worked the land. You looked after the animals. And very down to earth, natural cycles, day after day. There was a kind of peace, a kind of happiness that went along with it because things were not complicated. You were not in a rush to do things. You did what was necessary to survive and that made you feel good. On the hilltop of the cathedral, I would want for people when they walk into that place, into this monument, this cathedral that they have arrived home. There is no colour, no religion, there's just home, belonging. (Arnoldin in *Enigmatico*)

Vincent Mancuso continues to carry this theme of the house, home, and family ties forward as he literally journeys back to the town where his family is from in Sicily, "a landscape of many wounds," (Mancuso in *Enigmatico*) as the filmmakers follow him. "This house was built by my grandparents. My mother was born here. My mother also got married here. My grandfather died here. Three generations of my family have existed in this particular place" (ibid). While his journey to Italy and the images are significant for how Mancuso joins his present to the past, the more poignant scene and space created by and with Mancuso, is in his studio in Canada. The camera frames his hand mixing his

paint and then cuts to a detailed close-up of his brush and then to his canvas where he is developing a painting of his parents sitting around their dining room table, as he tells his story:

My parents to me are heroes. Despite the trials and tribulations that I had to go through to establish myself. Which as far as I'm concerned is natural. That every human being has to go through the trial of struggle, and self-assertion. To make their own persona, their being mature and come into its own. That's a natural thing. But my parents dedicated their lives to ensure that I had opportunities that they never had. And my experience with the community as a whole was that they are some of the most passionate, committed, hardworking people that you could ever possibly have the privilege to live with. So for me personally I feel a great deal of love for them. And so the obligation is just out of my own personal choice that within what I do I carry a little piece of them with me too. (ibid).

As Mancuso continued to use his family as his subject matter in his paintings, so too does photographer, Vincenzo Pietropaolo, photograph not only his father and family, but he also extends the experience of his immigrant family to those spaces where other immigrants also reside: a construction site, a mosque, a garden, a bakery, a church, a market or with their families. All are positioned within the class hierarchies of the city whereby they are mostly marginalized at the bottom as the labourers. A sensitive moment for Pietropaolo's work is the close-ups of the series of photographs that he has taken of his grandmother, ending with the last one of her dead in her coffin. In a tradition that is culturally specific to Southern Italy where families embrace death as a part of life by photographing the dead, Pietropaolo recounts how he was very close to his grandmother, having "a special almost conspiratorial relationship" with her (*Enigmatico*). She came to Canada when she was already in her seventies. He recounts how he spent much of his time with her as she spent most of her time indoors. She could not feel at home and was terrified of city life, as the noise in the bustling urban city of Toronto was

so different from the small rural town silence that was more her comfort level. Pietropaolo was very hurt by her death and while his family asked him to take photos of her in the coffin that depict her as both dead and still alive, he stated that many years passed before he could develop them. For him, instead, the focus of many of his photographs over the years did explore the city of Toronto and its spaces; however, his was a very different relationship. His sensitivity to his grandmother's experience of her feeling of alienation (which he felt he captured in his photographs) resulted in his focusing his lens on those others who were also marginalized and explored their sense of place in the spaces of Toronto. Pietropaolo shows us how his relationship to Toronto's space is intertwined, not only with his relationship with his grandmother, but also with his relationship with his father. His father's relationship with the city, also connects him to other immigrants and their spaces:

Whenever I drive around with my father through the city, when we get to a certain corner he'll say, "I worked over there." We're driving on the 401. And he'll say "I really worked over there for six months" and then "we were laid off and then we were hired again" and what not. We went to the airport to pick up somebody and he'll remind me once again that he worked at Terminal One pouring cement and so on. He relates to the city I think through the bricks that he carried. Whereas I relate to the city through the photographic encounters you know that I've had. So our conversations could be quite bizarre. He'll say "I carried bricks there" and I'll say I waited two hours for the cloud to move. [...]

Right now there's a lot of, it seems that in the press there's a lot of bad feelings towards immigrants. So it may be a difficult time for some immigrants. But it's still nevertheless a very important part of Canadian life. And you feel very much a part of that. My immigrant experience has enabled me to penetrate certain worlds on a certain level. [...] I have a deeper appreciation of another point of view. When one thinks of all the great numbers of people who live here from different countries who are immigrants for generations and generations and generations. And then one looks at the experience one gets in say literature, theatre or photography, one would think there would be a lot more that relates to immigrants. And I think on a personal level with my pictures, I want to complete that to help change that somewhat. (Pietropaolo in *Enigmatico*)

Once again as was seen in chapter one where *America il Paradiso*, *Nonna* and *Meme*, *Story Album*, *My Father's Masks* and *The Good Life* were discussed, parents and grandparents play a role in creative expression. DiMichele establishes, like Pietropaolo's grandmother and Mancuso's parents, the constant links and inspiration that her own grandmother and mother give her and how their presence continues to appear in the space of her poems:

I think it is a spiritual presence in my life. I think it's the grandmother, my father's mother. Her name was Maria as well. I never saw her again after we left Italy, she died when I was eight. She seems to be an angelic presence in my poems. My mother, my grandmother there in the garden in the *villa delle rose* that keeps drawing me back. (Di Michele in *Enigmatico*)

As DiMichele explains the positive links to her family ties, and reaffirms her genealogical roots, she also denotes the paradox and contradictions of the more negative patriarchal constraints she has experienced within these bonds. As she attempts to elaborate on this paradox, she, like Pietropaolo, is sensitive to the difficulties experienced through the immigrant journey and the clashes of two worlds intersecting for the parents and grandparents:

I can't afford to only be nostalgic or sentimental about my Italian culture. It is the source of love and laughter and warmth and at the same time it told me that I was less because I was a woman. I found my family life restrictive. I found very few possibilities in terms of my future and what was expected of me. The women in my family had very traditional expectations of marriage and children without any other dimensions to their lives. [...]

I think it was very difficult for my parents, they left Italy in the fifties. And they get cut off from the social changes that were happening in Italy. And what are normal generational conflicts of values get intensified. They interpret it as being you know English things, Canadian things that their child wants, and a rejection of themselves. (ibid)

Therefore, the genealogical relationships with fathers, mothers and sons, grandmothers and grandsons, and their spaces, for some are at times life affirming, at other times the clash of gendered expectations and cultural confusion of two worlds coming together results in parents being rejected and the fragmentation of relationships. Gianna Patriarca, as an Italian Canadian woman, is more strident in her rejection of patriarchal constraints which she blames on her parents. For Patriarca, these negative experiences take their place in the creative space of her poems, and if we are to take her poem as even slightly autobiographical, it reaffirms that her relationships with her father and her mother were less than nurturing. In *Enigmatico* she appears on the corner of College and Grace Streets, as if in an act of defiance to the parents, taking her place in this space in a Canadian Little Italy, outside of the home, with the city traffic passing around her. She recites the words from her poem titled "Daughters":

My father called me whore and my mother cried.
 A young Italian woman's claim to prostitution
 is any activity past the midnight hour.
 His eyes were coral as he rammed his fist inside my mouth reminding me.
 And my mother screamed.
 How will she face the neighbours in the morning.
 If only I could be more like my married sister
 or the virgin daughters of the virgin neighbours.
 And how did the devil come to live inside our house.
 And my mother prays. (Patriarca in *Enigmatico*)

Patriarca's poem clearly emphasizes the violence of fractured relationships, and a rejection of the parents, yet by taking her place on a street in Little Italy, the ties to an absent Italy in Canada is still established. In her interview in the film, Patriarca clearly goes on to suggest that indeed the structure of her parents' lives and her socialization, did

attempt to impose patriarchal limits on the choices she had and these were choices she rejected:

This was the goal that we had been taught that was our lot in life. You know you're new immigrant girls. You learn to become good secretaries. You find a nice young man. You get married and you have children. And your life is set then you wait and you die. Sounds awful doesn't it. [...] I knew deep down inside I didn't want to have the kind of life my mother was living. I didn't want to have to be stuck in a job I didn't like. I didn't want to have to be married and doing all those things that that didn't bring her any pleasure that didn't bring her any satisfaction. She did them because she had to do them. I knew there was something better. I knew that I had the potential to maybe do something more. So I just went for it. (Patriarca in *Enigmatico*)

It is short-sighted for Patriarca to suggest that only her Italian Canadian parents and culture are responsible for her gendered socialization, as it is also the larger society in both Italy and Canada that are patriarchal as Monica Stellin noted in her preface to *Pillars of Lace* (1998). It is still important to acknowledge that for women, identity, and space are additionally complicated by gendered expectations from both countries, but what is also significant is that a cultural clash of two different world views, as Di Michele notes, is also at play. Nino Ricci also speaks of the limitations placed on him by his own family's expectations and their not understanding the choice of a career in the arts. Nor did Ricci, as a child, understand the role that Italy played in his life and how this contributed to the class status of his parents in their immigration experience in Canada:

When I thought of being Italian as a kid I didn't think of you know the *Mona Lisa*, I didn't think of the thousands of years of culture and history that Italy was. I had no sense of that. I simply had a sense that my parents were farmers. That we were slightly poor. That we didn't do things quite as luxuriously as others did. We lived very much as if every penny was our last. I remember once when I was six. We were going shopping downtown. And I asked my mother if she could buy me a chocolate bar as a gift. She turned to me and said. "Don't you know that we owe \$60,000.00 to the bank." That was emblematic of the whole mentality, the whole sort of fear that we lived under in those years. That any minute it will be taken away from us and we'd be out on the street. [...]

I think that I felt within my family that there was a limited sense of what was possible or a limited sense of what it was right to do. Partly because again of the background my parents came out of. They wanted to see us all sort of well established financially with families to live out the traditional lifestyle. And that was not where I saw myself going. (Ricci in *Enigmatico*)

Here Ricci emphasizes the importance of home, as the space of belonging for an immigrant in a new country. When he speaks these words in *Enigmatico* he is sitting on a balcony overlooking the neighbourhood of Little Italy, while at the same time he seems to reject the values of his family's culture, the topographical link of Little Italy still connects him to the space in Italy. As Arnoldin, Mancuso, Di Michele, Patriarca, and Ricci suggest, the desire to choose lives where the act of creation is central has challenged them to reinvent themselves between the spaces and cultural ties to both their Italian families and their Canadian lives.

Outside of Quebec the artists interviewed in *Enigmatico* do suggest that their primary negotiation of identity and artistic creation clearly follows from their familial and cultural ties to Italy and Canada. Perhaps the most dynamic segment of *Enigmatico* is its exploration of the challenges of identity construction for Italian Canadian artists in Quebec. For Italian Canadian writers, Filippo Salvatore, Antonio D'Alfonso, and Marco Micone, Quebec identity is clearly much more connected to the political and linguistic dimensions of the contested space of Quebec culture and nationhood. Their words and creative works reflect the interplay of culture, art, language, and politics in Quebec. Ricci suggests that he has found a new cultural freedom in Canada and appreciates having been born here by acknowledging that the heritage and long history of art in Italy does not so easily advantage or relate to an Italian Canadian artist. However, for Quebec artists of Italian heritage, this freedom is not always available nor an advantage:

If I had been born in Italy I think it would have been difficult to come out from underneath the pressure of the august tradition that they have there. I sensed that very much in Florence in terms of the art, there didn't seem to be much in the way of new art. New artists coming out of Florence. I could see why if you looked around the city there is a 1000 years of art history that you have to compete with. And I came back to Canada and appreciating the newness of the country and the possibility for really embarking on an exploration of discovery in this country when you're involved with the arts. (Ricci in *Enigmatico*)

In Quebec, on the other hand, the "newness" and "exploration of discovery" that for writers such as Ricci is a positive, others such as D'Alfonso, Micone and even Salvatore, finding your place and a space of belonging is a bit more challenging (if you live in this province). D'Alfonso has found the Québécois culture to be ultimately quite stifling and as his words suggest, he literally chose to leave the space of Quebec for Toronto, as he did not think he would ever be able to find a place in Montreal where he, as an ethnic Canadian, would be accepted as an equal. His experience is one of loss. When D'Alfonso's first words are heard, the shot frames the cold winter skyline of Montreal, a bird's eye view, with the steam escaping from office towers, which then cuts to D'Alfonso being interviewed in his library against a backdrop of many books, and then it cuts back again to the frozen skyline as D'Alfonso's last words are heard. The film form visually emphasizes the metaphor for D'Alfonso that Montreal is a cold, claustrophobic, and confining space that acts to strongly reinforce the words that he speaks and the experiences he recounts:

One thing I realized being from Quebec is that I hate Canada. I got assimilated by the anti-Canadian thing. But I hate also Quebec. So I have no identity here. I will never feel as if I will become anything. I feel that it is the end. My existence as a human being ends. There is only one way out and it is by espousing the Quebecois historical problems. I tried to write in French myself. I said well I'll write in French I was born here. I want to be part of this group, the Francophone group. And it didn't work. Sure they patted me on the shoulder. But when it basically came down to real acceptance, I mean cultural acceptance, being part of

ontologies, being part of the mainstream. It was impossible. I am a Wop. I am Italian. What do I do now. I am belonging in this culture. I am belonging. I am part of something that is moving. That will not die. What it will become I do not know. I want to participate in that because that gives me a lot of energy. And a lot of self love which I was losing here. I was becoming more and more confused here. Really really confused here. Writing in French, in English. Sure I'm a trilingual writer. Big deal. I speak badly all those languages. I write badly in all those languages. I have to check the dictionary. All this politics is a waste of time. It ruined me. It made me very depressed, bitter, extremely bitter. I want a divorce. I want to leave. I've made a decision. Slowly very slowly I am moving all these books to Toronto. (D'Alfonso in *Enigmatico*)

For D'Alfonso the books are a place of belonging. He is not only a writer and filmmaker, but is also the owner of Guernica Editions, a publishing house that has been responsible for publishing over four hundred books (mostly by writers from minority communities) with a special focus on the works of Italian Canadians and Italian Americans. He has acknowledged that he started Guernica in Montreal precisely because he was not able to find a place and publisher for his writing. For D'Alfonso taking on the memories and history of Quebec as his own was something he tried to embrace but in the end could not precisely because he was not accepted as a "real" Quebecer. Ironically, on October 3, 2008, D'Alfonso's novel *L'Aimé*, won Le Prix Christine-Dumitriu-van-Saenen which acknowledges excellence of a Franco-Ontario writer's work. It is offered jointly by le Gouvernement du Québec and le Salon du livre de Toronto. Therefore, this recognition of wanting to be recognized as a Quebecer, which D'Alfonso spoke about in *Enigmatico*, has only come when he indeed writes from outside the space of the Quebec territory.

Micone, on the other hand, is clearly able to wrap himself and his writing within the separatist voice and the privileging of the Francophone culture. The words and experiences of D'Alfonso and Micone clearly show the fluidity of identity construction,

and Fogliato and Mortin once again use the film form and landscape images to reinforce Micone's experiences. Micone's interview begins in the kitchen of his home, an inside space, and then the frame cuts to shots of what seems like the Quebec legislature. The camera is at street level, shooting from the ground looking up, moving slowly from one building to the next, and finally focusing on the empty hollows of a church that has only the outside walls standing. These visuals clearly emphasize and reinforce the historical trajectory of space in Quebec politics and life and establish Micone within a place of belonging on the street. For Micone, this history has become his own. Micone speaks in French, and English sub-titles are used:

I have been politically active in promoting the independence of Quebec, in favour of the affirmation of the French language. I have written articles for Francophones, to explain what was going on in the immigrant communities, and I have also written for the Italian newspapers to explain the legitimate aspirations of Francophones in Quebec. We do not simply want immigrants to integrate into the Francophone majority. We would like there to be exchange, to create a climate of exchange between the majority and minority cultures. Interculturalism in Quebec was a response to multiculturalism, which came from English Canada. We have always considered multiculturalism as a strategy or ideology aimed at reducing the Québécois people and their culture to the same level as any other ethnic group within Canada, no matter how small. For Francophones in Quebec and throughout Canada, who perceive themselves as a founding nation, it is unacceptable to be treated as any other ethnic group. (Micone in *Enigmatico*)

Micone's ethnic affiliation to his Italian heritage has been displaced and assimilated into a Francophone majority perspective. The construction of identity has allowed Micone to cut his ties to his Italian culture, as he includes himself in the "We" of the Francophone majority. He clearly erases and distances himself from his own history and his experience of being an immigrant in Quebec, a minority position, in order to find his new home and space in society. Fogliato and Mortin suggest that it is Filippo Salvatore who has integrated both spaces of Italy and Quebec more successfully. "D'Alfonso and

Micone are the two extremes of the spectrum; they will never work it out, whereas in your family we see the creation of a beautiful trading and interrelation of language and culture. What strikes us is how the best of both worlds are coming to the surface around the table in this household" (Mortin in Salvatore, 1999, 180). The filmmakers' views are reinforced by giving Salvatore a more prominent space in *Enigmatico* while ignoring the fluidity, openness, and ongoing negotiation of identity construction. Through the reading of his poem "For Giovanni Caboto," he establishes concretely the trajectory of his ties from Italy to Canada, and Quebec, acknowledging the difficult place of the immigrant. Salvatore's experience in Quebec does not remain in the space of loss or confusion. The images that are seen as he recites his poem begin in the spaces of Italy, then cut to the frozen skyline of Montreal, then to Salvatore by his fireplace in his home, and finally rest on Salvatore and his young daughter pressing the grapes as they prepare to make wine. The immigration journey is connected directly to Italy's history in Canada with John Cabot, and continues to be connected to landscape and places, and the spaces constructed in between. Salvatore speaks in Italian and the sub-titles are in English:

Giovanni, I didn't need courage like you,
 I didn't set sail towards the unknown
 On an unsafe boat
 I didn't have to fight the might of the waves,
 I didn't suffer hunger, I didn't look into death's eyes.
 I travelled comfortably on a DC8 Alitalia plane,
 Flew over the perilous ocean,
 Closed my eyes,
 Dozed for a few hours,
 And arrived in the land of my dreams.
 And it didn't take much you know,
 It took so little.
 Plenty of bread and warm water too I now have
 But the El Dorado I was searching for,
 I didn't discover.

I discovered instead scornful glances,
 a hostile environment,
 an overwhelming emptiness in my soul.
 I discovered what it means to be an emigrant. (Salvatore in *Enigmatico*)

The scenes of Salvatore by the fireplace and then speaking with his daughter in Italian as they are making wine (a cultural ritual) are warm and inviting. There is a recognition that Salvatore has managed to find a space of belonging within his family. Salvatore's family is shot around the dinner table socializing as they discuss their situation in Quebec. This is a family made up of two cultures joining together. Hélène Riel-Salvatore, speaking in French, tells us how they decided to integrate the two cultures by having her speak in French to their three children while Salvatore speaks in Italian. She acknowledges that the world outside the home, in the spaces in Montreal, has allowed her children to use that language and that culture much more substantially than the Italian language, which only became more solidified when they journeyed to Italy. The filmmakers suggest that for them the Riel-Salvatores are the future of Quebec, where there is a meeting of two cultures, yet it is really in the space of the home that these two cultures come together; however, in the space of the city of Montreal this integration is not possible for both to belong. To use Di Michele's metaphor, one foot still needs to reach out to the space of Italy. The Riel-Salvatore children acknowledge their difference and their place in both Italian and French culture, yet the nation-space of Quebec, as D'Alfonso and Micone acknowledge, still privileges the Francophone culture and majority, with the Italian minority in its proper place. No doubt, the Riel-Salvatores welcomed the efforts of the Bouchard-Taylor Commission in exploring the challenges of reasonable accommodation, but the framework that will stay in place as politics, culture,

and space intersect, will continue to reaffirm the historical reality of Quebec's ongoing struggle to remain a Francophone majority. It is Ricci's final words in the film that act to restate the difficult terrain, both inside and outside of Quebec, between Italy and Canada, which ethnic artists (and sometimes even their families) travel in their pursuit of a third space in Canada, where their more hybrid and complex identities can give voice to their creativity:

It has become almost trendy to look for something that is different. To privilege or overvalue sometimes something simply because it does not come out of the mainstream or the canon or what is written or produced by the usual suspects. These differences are now being valorized but are they being valorized in their fullness or in the continuing stereotypes of the past. It is fine to appreciate Italian cuisine but that is not Italo-Canadian culture. It is dangerous to begin to see these cultures as self-contained ethnicities, or self-contained mini cultures with their sort of colourful folkloric aspects as opposed to vast amorphous, evolving, complex, ambiguous things without clear boundaries, without clear definitions, wherein you find the whole spectrum of humanity represented in some way. (Ricci in *Enigmatico*)

It is, therefore, in the intimate spaces of the imagination and experiences, between Italy and Canada, within these hybrid spaces where the dual traditional French and English territorial models of Canada are reframed and destabilized to include the voices and images of some Italian Canadian artists in *Enigmatico*. The final scenes of the film revisit each of the artists showing small clips of them working, walking, making wine, painting, and writing. These new liminal spaces, where literally the French, English, and Italian languages intermingle, are unveiled through the creative works and words of these artists uncovering new spatial metaphors, as Boelhower noted; semiosis is at the root of ethnic sign production linking genealogy, memory, and topography. The creative products of these artists encompass vast spaces of the imagination, geographies of the mind, which are inspired by the sometimes fragile connections of family ties, gendered

experiences and expectations, and the reflections on immigrant places that stretch from Italian nation spaces to Canadian ones, and back again. In addition, class status affects place as well as the spaces of new homes, while memories of both lives lived with connections to and in-between two worlds and two cultures, which at times becomes three cultures, demonstrate how borders are forever fluid and porous. As Di Michele recites in an excerpt from her poem "Luminous Emergency" what we hear is her voice alone, and as its backdrop the filmmakers Fogliato and Mortin use images of silent spaces in Italy, empty of people, in a dreamy subtle light that link to Di Michele's Canadian voice. This poem, like *Enigmatico* the film, speaks of the fragility of memory and the often visceral ruptures and traumas necessary in cultural landscapes for new third spaces to emerge:

This view from the hills opens the landscape like surgery.
 In my fingers the grapes are rubbed to glowing.
 The light in their skins as from dark rooms
 where the candles flame ripening with midnight.
 Such is memory.
 It darkens what it seems to illuminate in time,
 whatever is preserved must also alter
 like love loving us not
 for what we are,
 for what we hide. (*Enigmatico*)

Gaining a Voice

Just as *Enigmatico* attempted to give voice to Italian Canadian artists through their explorations of creative works that link memory, familial ties, and topological links to both Italy and Canada, Angelina Cacciato and her husband and business partner, Tom Trottier of Ottawa, attempt to help give voice to ethnic, racial, and other marginalized groups within the imaginative space of Canadian mainstream media where these voices

are often absent. As noted in chapter one Appadurai argues that both electronic mediation and mass migration sometimes impel the work of the imagination. He builds on the work of Benedict Anderson (1983) who has shown how print capitalism can be an important way in which groups who have never met can begin to think of themselves as a collectivity. However, for Appadurai "other forms of electronic capitalism can have similar, and even more powerful effects, for they do not work only at the level of the nation-state. Collective experiences of the mass media, especially film and video, can create sodalities. [...] [These sodalities] are communities in themselves but always potentially communities for themselves capable, of moving from shared imagination to collective action" (1998, 8). The creative imagination as developed through *Gaining a Voice's* media space is not a physical space in the literal sense, as developed in *Enigmatico*, yet it is still a space imbued with territoriality.

Collective Canadian identities are often depicted and created through this imagined space of the media that becomes a space of both memory and desire for many Canadians. Media space can be both a place of inclusion and exclusion -- yet always open to possible rupture and change. It is, therefore, essential that marginalized groups take their place in this imagined media space. This is important not only to make themselves visible in the imagined space of Canadian national identity but also to affirm their active participation in the political life of the Canadian state. Appadurai re-affirms this potential of media space when he acknowledges that these "mass-mediated sodalities have the additional complexity that, in them, diverse local experiences of taste, pleasure, and politics can crisscross with one another, thus creating the possibility of convergences in translocal social action that would otherwise be hard to imagine" (ibid 8). *Gaining a Voice* shows

that media spaces may begin in the imagination but end with the transformation of the Canadian nation space. While Canada's physical space has not changed very much, the intervention of that space is being continually challenged by the ongoing flow of people(s) within its borders. Taking control of the imagined media spaces of the nation is an additional way for marginalized groups to (re) construct and (re) invent Canadian national space that also includes them.

Gaining a Voice (1997) is an eight part television series, produced through Act Productions. It shows the interest and sensitivity on behalf of the producers to the importance of ethno-cultural groups and minority communities being able to access this imaginative space and time on mainstream media. Each half hour segment was developed in order to help these groups learn about the media, how it (in this case print, television and radio) is constructed and how they can become active participants. The videos teach how to develop a relationship with news producers and as well understand how to exercise their rights as citizens to access channels of complaint when the news media instead chooses to portray these groups incorrectly or unjustly. Deborah Carter narrates each segment for *Gaining a Voice* and ties the imaginative space of the media to an active citizenship:

The news media is today's town hall meeting. It's where issues are discussed, opinions are shaped and democracy comes alive. Democracy needs the voice of the people and in today's world the more voices that are heard in the news media the more democratic we are as a society. (*Gaining a Voice*)

Eric Thomas noted this absence in his 1992 text, "Canadian Broadcasting and Multiculturalism: Attempts to Accommodate Ethnic Minorities," where this space does not always include a diversity of voices:

While there seems to be a growing acknowledgment of the fact that Canadian

society is comprised of a variety of people from different ethnic, cultural, and racial origins (presently, over one out of three Canadians is of ancestry other than British or French), various studies have established that this demographic reality is ill represented in the Canadian broadcasting system (Erin Research, 1987; Generations Research, 1988; Thomas & Taddeo, 1989). This lack of representation is found both in terms of the personnel within the industry and in the depictions created for the screen. (Thomas E. 1992, 281)

In the late nineties, Cacciato and the Media Resources Advisory Group (MRAG) of Ottawa-Carleton, with members from various minority communities, agreeing with Thomas' conclusions that there is an absence of representation of different ethnic, cultural, and racial groups, developed their goals with three objectives: "One, to develop projects and deliver on-going training programs which promote better communications between the mass media and minority ethnic and racial groups; Two, to provide a forum where individuals from the mass media and minority ethnic and racial groups can meet to exchange information; and three, to develop programs that will foster fair and equitable representation of minority ethnic and racial groups in the mass media" (*Gaining a Voice* Booklet 1997, 23). The series as a whole has Allan Hansen listed as the director; however, Cacciato has been involved with all stages of the project. The project began as a series of media relations workshops offered to minority ethnic community groups wishing to gain a more direct presence for their issues, attitudes, and events in the mainstream media and grew to include a book and the video series directed at ethnic, racial, and other marginalized groups. Most ethnic communities have created avenues to speak to their own communities via ethnic based newspapers, radio and / or television programming, such as OMNI 1& 2 (the old CFMT) *Telelatino* (TLN) Television, of Toronto, CHIN Television and Radio (in both Toronto and Ottawa), *Tele 30* in Ottawa and *Ciao Italia* in Montreal; however, while ethnic broadcasting has become an accepted

avenue for exposure, with many groups taking advantage of their easier access to it, and further legitimized with the Ethnic Broadcasting Act being created in 1985, many groups still feel that because ethnic media operates in spaces that reside outside of the mainstream, this allows their voices and issues to be continually marginalized in the space of the Canadian national identity. Again as Thomas notes, broadcasting, Canadian nationhood, and identity are historically intertwined:

The major thrust of broadcasting policy in this country, in fact, its official *raison d'être*, is to foster a sense of nationhood capable of limiting the pull of continentalism, and American economic, cultural, social, and political influences. Of course, such a statement must be tempered, for, in practice, broadcasting in Canada has gone a long way in favouring a North-South link at the expense of Indigenous cultural expression. Broadcasting policy also represented contention over the ontology of the Nation itself: "From its earliest days, broadcasting in Canada has been one of the privileged arenas of struggle over conflicting and competing notions of Canadian society, the Canadian nation, and the Canadian public" (Raboy, 1990, p. xii). These two factors, offsetting continentalism and the Ottawa-Quebec struggle for control over broadcasting and cultural policy, have tended to deflect another vital issue in Canadian broadcasting, i.e., the meeting of the needs and expectations of ethnic and racial minorities. (Thomas E. 1992, 281)

Cacciato's *Gaining a Voice* shows that many marginalized groups would agree with Thomas, that their needs are not being met. Therefore, they are not content to only take their place in the margins of the mainstream and are instead interested in subverting mainstream spaces and carving out their places. They not only are interested in this in order to be allowed a voice within mainstream media; more importantly they attempt to subvert mainstream media in order to allow their voices to be heard within and as part of the Canadian nation building and identity formation.

Gaining a Voice encourages a critical multiculturalism that acknowledges that tolerance without social justice and power-sharing is hollow. What is most dynamic about this series, is that while the videos were created to help marginalized groups' access

mainstream media, the space of the videos themselves becomes a vehicle for minority groups to voice particular political and social issues that clearly challenge and establish their place in society and their role in Canadian public spaces and Canadian nationhood. Each video begins with a montage of images and statements about media from well-known media people such as Pamela Wallin, Michael Enright, and Noam Chomsky. The information and interviews provided by those in the mainstream industry, as well as the mock interviews used as teaching tools, themselves include discussions of media bias, problems with multiculturalism, feminist challenges, immigration exclusions, war time inequities, negative stereotyping, and contestations of citizenship. All are used to help reframe and destabilize mainstream space inclusions and exclusions (both within the teaching space of the videos as well as outside of them) by using issues that clearly link to ongoing challenges to human rights and obligations in Canadian political life, society and space.

Anna Chiappa of the Canadian Ethnocultural Council takes part in a mock interview by a hostile interviewer and is able to at the same time use the space of this interview to challenge the government on what she suggests is their regression "on their commitment to multiculturalism" (*Gaining a Voice*, "The Interview"). Media bias is exposed through the interviews both from individuals in the mainstream and in the margins. Colin Mackenzie of the *Globe and Mail* attempts to suggest that journalists, if they have a bias, will have a left-leaning one. "I think it is safe to say that people who go into journalism have an enthusiasm for social justice, to the extent that that plays out on the political field that could be described left of centre I suppose" (ibid); however, the shot then cuts from Mackenzie, to Stephanie Wells of Africa Information Afrique whose words point out a

very different space. "I feel mainstream media is becoming more and more right wing. It is more and more controlled by fewer and fewer people and by big business." (*Gaining a Voice*, "The Media and Us.") Wells' words are paralleled by Enright of CBC Radio's "As it Happens," who notes that the "myth of objectivity, is precisely that, a myth," instead he suggests a journalist's responsibility is to be "fair." Yet as *Gaining a Voice* suggests, groups that are controversial or critical of the media find their voices being silenced in mainstream spaces despite Enright's appeal to "fairness." Jean Swanson of the National Anti-Poverty Organization suggests her organization is often ignored, and Gwen Landolt of REAL Women, a group created in 1983 (to support the family) recounts a similar experience suggesting that those who control mainstream media have an attitude of "presumed intellectual and moral superiority over ordinary people" (ibid).

Certain feminist ideas are therefore embraced as others are undermined or misrepresented. *Gaining a Voice*, instead, actually gave space to these marginalized groups and their voices by including their experiences as opportunities to learn for others. At the same time it exposed the exclusions and silences that continue to exist in Canadian national space. Judy Anderson of REAL Women recounted how in the late 1980's Peter Mansbridge of the CBC totally misrepresented the views that their group had on daycare, and suggested that they were totally against it, but what they were against was a National Daycare program, not daycare itself. REAL Women lodged a complaint to the CRTC who then agreed with them that Mansbridge had misrepresented their views; however, though the CBC had to acknowledge their error and make amends, REAL Women has never been invited on the CBC again. As Anderson pointed out, if you complained, you

were ignored, so you learned that would have to "fall in line" (ibid). As noted in *Gaining a Voice* mainstream media spaces and Canadian identities remain exclusive.

Robert Yip of the Chinese Canadian National Council (CCNC) recounted a more positive turn around to an issue of stereotyping where in 1988, on CJOH television a journalist suggested that the things that came to mind when thinking of the Chinese was "Chicken Feet, Pidgin English, and Bad Drivers." The CCNC complained and Yip recounted that a negative was turned to a positive whereby their community helped to sensitize CJOH to the dangers of these attitudes and ideas which degraded their community. A negative report became a positive teaching tool as Yip noted how this tape was so bad that the program was being used by schoolteachers and by Carleton's School of Journalism as a vivid example of negative stereotyping. These small spaces in *Gaining a Voice* become multiple where two spaces intersect. Not only did those from minority groups learn about the media, they also learned how certain groups such as REAL Women or the CCNC challenged what appeared on the mainstream. More importantly they challenged the collective Canadian imagination and nation space -- REAL Women was excluded, the CCNC was included. *Gaining a Voice* showed how an active citizens' group attempted to reframe misrepresented and negative stereotypical mainstream media messages, in addition to learning how to access the media.

In another mock interview, Tony Lofaro of the Ottawa Citizen is interviewing Fiona Lam of the CCNC (Ottawa Chapter). The interview is introduced to the panelists as an interview that demonstrates how an interviewee can take advantage of an interviewer who knows little of your issue. The subject matter of the interview deals with the human rights violations of the Head Tax imposed on Chinese immigrants at the turn of the

century. Here, instead of only gaining insights into good interview styles, the viewer is given information on the exclusions of Canadian immigration policy. Lam explains how in 1885, after the work on the CPR was completed, Canada wanted to halt Chinese immigration because of certain attitudes of a racial hierarchy that believed that the Chinese were not desirable as immigrants and were not assimilable. Canada imposed a fifty-dollar tax that in 1885 was about a year's wages. As this did not stem the tide of immigrants from China, in 1900 it was raised to one hundred dollars, and in 1903 it was raised to five hundred dollars. The Chinese community was seeking redress as well as an apology from the Government. Once again, the space here becomes multiple. Immigration exclusions, human rights, and political activism are juxtaposed alongside learning how to deliver a good interview. It is this aspect of *Gaining a Voice* that continues to develop third spaces in their multi-faceted dimensions, as Cavell (1994) suggests, by showing how space can be physical, political, cultural, and / or social. In 1997 this human rights issue for Chinese Canadians had yet to be resolved. More recently, in June of 2006, an official apology was delivered in the House of Commons, and with the Historical Recognition Program in 2008, the Chinese community will be receiving redress for those that paid this unfair head tax. The Chinese community has now been included as part of a transformed collective imagination of the Canadian national identity. They have also reinvented a space for the inclusion of Chinese Canadian voices in the Canadian state.

Similar to the Chinese Head Tax Redress case, *Gaining a Voice* explores the issue of Redress for the Japanese Canadian Internment during the World War II. This issue is developed in the video segment titled "Taking Control," and it is used to demonstrate

how community groups, as the result and because of media exposure, can successfully challenge the government to address past wounds inflicted on this group. Art Miki of the National Association of Japanese Canadians recounts how it was a Canadian journalist who first started investigating the wartime internment of Japanese Canadians. Not only were Japanese Canadians rounded up but also properties and businesses were confiscated. Their spaces were erased. As the result of this positive mainstream interest in this past wrong, the Japanese Canadian Association began to explore for themselves the question and validity of launching a redress campaign. He noted that they approached the *Toronto Star*, the *Globe and Mail*, and the *Ottawa Citizen* in order to explore whether they could get their message out further. They were successful in getting a number of articles published, and Miki notes that this mainstream exposure helped appease those in the Japanese Canadian community who did not want to challenge government authorities because of their fears of backlash. Hence in 1988 an official apology by the Prime Minister and redress was offered to the Japanese Canadians. *Gaining a Voice* once again uses the space of the video segment to help teach minority groups how to access mainstream media by using and referencing a concrete example of how Japanese Canadians accessed the space of mainstream print media, helping them to assert their political rights as citizens and reframing their place and identity in Canada. This connects directly with Foucault's heterotopic space and the postcolonial theories of space that include cultural differences, history, and a social context. (Cavell 1994, 88) Historical and social dimensions (in this case of Japanese Canadians) need to be articulated, and by doing so, difference will be delineated. The unique space in this video is heterotopic, because issues of ethnicity, immigration history, and class, contribute to

creating spaces that delineate cultural difference as postcolonial. For Cavell there is a need to theorize a postcolonial space precisely because of the particular colonial attitudes towards the history of space as exclusionary. (1994, 93)

Similarly Engin F. Isin and Myer Siemiatycki in their article "Making Space for Mosques: Struggles for Urban Citizenship in Diasporic Toronto" (2002) suggest that new heterotopic spaces are created when exclusionary space is challenged. For Isin and Siemiatycki, the presence of large Muslim communities and their challenges to establish concrete places of worship goes beyond a politics of multiculturalism to one of the politics of citizenship. They illustrate as "Ruth Fincher and Jane M. Jacobs have written, 'the ways oppressed groups can, through a politics of identity and a politics of place, reclaim rights, resist and subvert'" (Isin et al 2002, 208). For Muslims the physical space of the mosques in diasporic Toronto goes beyond a space to be able to practice one's religion, but is also inscribed as a place for practicing a political citizenship. This in turn challenges universal "western" concepts of rights and obligations. For *Gaining a Voice*, mainstream media is seen as a powerful form of legitimation within society. Hence taking control over broadcast media spaces becomes a way for ethnic, racial, and other marginalized groups to also attempt to reframe and destabilize the traditional "continentalism and the Ottawa-Quebec struggle for control over broadcasting and cultural policy" (Thomas 1992, 281) and instead reclaim their rights as citizens of Canada. While the politics of place and architectural space for Mosques has had a more positive outcome in Toronto in 2000, in contrast the last segment of *Gaining a Voice*, "Taking Control," suggests a negative experience. Farhat Kurd of the Canadian Council

of Muslim Women, explores the issue of negative media stereotyping that was relevant in 1997, but also continues to have ongoing repercussions in 2008:

Amongst ourselves when we talk about something being Islamic it is something to be revered, and something to be respected, you pick up a paper any paper it says Islamic radicals, Islamic terrorists, Islamic fundamentalists, an everyday occurrence. We're really confused where that terminology is coming from. Why does the media insists on using the word Islamic with Fundamentalism? ("Taking Control" *Gaining a Voice*)

This heterotopic space and the postcolonial theories of space include the intermingling of cultural differences, history, and social context. These are sometimes absent from the spaces of stereotypical media messages. The challenges created through the constructed and multiple spaces in *Gaining a Voice* attempt to help marginalized groups disrupt these media messages as Kurd suggests; however, it also encourages groups to go beyond being able to just communicate to their specific communities. Instead, accessing mainstream media, as this series attempts to assert, is a way for marginalized groups to attempt to destabilize any binary concept of inside and outside.

Challenging mainstream media helps to show the openness and shifting hybridity of third spaces. For Muslim and Arabic Canadians, in a post September 11, 2001 world, these political challenges have become even more problematic, exposing very clearly not only Canada's colonial past but its colonial present as well. *Gaining a Voice* is a series that is still necessary today when issues of equity, minority representation, and human rights continue to be of the utmost relevance for marginalized groups. The Bouchard-Taylor Commission (2008) is also proof of this. For Cacciato, as an Italian Canadian, her own minority experience has allowed her to understand that the ability to access, reframe, and destabilize mainstream media will allow unique spaces to develop where a diversity

of voices may be heard within these third spaces that transform mainstream spaces. Many of the issues (for example, the challenges to multiculturalism policy, the Chinese Head Tax, the Japanese Internment or Chinese, Muslim, and Black stereotyping) discussed in *Gaining a Voice* as teaching tools demonstrate that reframing a more inclusive mainstream media is very important. Allowing spaces for minority voices is more importantly linked to making sure Canadian citizenship is not only a legal status for marginalized groups, but a substantive and lived reality as well. The creative imagination as developed through media space is, therefore, not only a physical space in a literal sense. It is a space that (re) envisions territoriality.

As noted, media space can be both a place of inclusion and exclusion -- yet within it there is always a potential for it to help rupture and transform Canadian national identity. It is important that marginalized groups take their place in the imagined media space of the country not only to be made visible, but also to affirm their active participation in the political life and space of the Canadian nation. The imagination of media spaces becomes a third space. Appadurai affirmed the potential of media space to allow marginalized groups to converge in translocal social action. *Gaining a Voice* shows that media spaces may begin in the imagination, but they end with the transformation of the Canadian nation space. Canada's physical space has not changed very much, however, the Canadian nation space continues to be challenged by the ongoing flow of people(s) within its borders. *Gaining a Voice* shows that taking control of the imagined media spaces of the nation is, therefore, an important way for marginalized groups to (re) construct and (re) invent Canadian national space that also includes them.

Les Enfants de la Loi 101

While *Gaining a Voice* challenges mainstream media space to include the voices of marginalized groups, beyond issues of representation alone, *Les Enfants de la Loi 101* goes to the literal heart of voice: language itself. In this poignant forty-six minute documentary film by Anita Aloisio of Montreal, a space is created where the dynamic challenges and interplay of language, culture, and territory are interwoven with Quebec politics and identity. Following a similar contestation of space that *Enigmatico* introduced where writers D'Alfonso, Micone, and Salvatore, with their differing choices, introduced the complexity of culture and language when living in Quebec, *Les Enfants de la Loi 101* explores this issue in a more contemporary forum showing how non-Francophones from differing ethnic backgrounds negotiate their place within a multi-lingual and pluri-cultural space where French language and culture are dominant.

Aloisio was interested in going beyond the usual statistics on French language acquisition that have been recorded for these children at ten, fifteen, and twenty year intervals after the 1977 creation of the bill. It was a hugely controversial and, some would argue, a revolutionary law. On the thirtieth anniversary Aloisio took a more human approach to exploring the impact this law has had on the children who were at the forefront of the linguistic battles. *Les Enfants de la Loi 101* tells the story of four individuals who are now in their early thirties. Each is from a diverse ethnic and racial heritage with a different immigration history and experience in Quebec. The four individuals interviewed are Tihana, of Croatian heritage; Courtney of Jamaican heritage; and Guerina and Mauro of Italian heritage.

Aloisio, who addressed personal and gendered identities in *Straniera come Donna*

discussed in chapter three, is now interested in an even more complex identity construction. In *Les Enfants de la Loi 101*, she addresses the more important question of identity and cultural belonging by exploring connections to the Quebec nation, as the result of being forced into French language schools. Aloisio herself is a product of Bill 101, and today she is not only fluent in French, but in Italian, and English as well. Her own experience, while difficult at first, has resulted in changing her life for the better. The interviews show that being able to speak French does not necessarily mean being accepted in Quebec, nor has it necessarily solved Quebec's cultural identity crisis, or its integration problems with its immigrants. Aloisio's film, released a year earlier than the Bouchard-Taylor (2008) Commission report, offers conclusions that are often similar to those of that report.

Les Enfants de la Loi 101 begins with a history lesson connecting the linguistic battles that began in 1968 to Montreal's St. Leonard, an area where a majority of Italians live. (Hence Aloisio's own interest in this project, as well her decision to interview two Quebecers of Italian heritage). Language and territorial space were being contested and challenged by two cultural groups: one Italian and one French. When the school board of St. Leonard imposed unilingual French classes in St. Leonard schools, it did so illegally. The Italian community protested. Premier Jean-Jacques Bertrand, attempting to solve what became known as the "Crisis in St. Leonard," created Bill 63. It was a turning point in the language challenges and imposed bilingualism in schools and the free choice of parents. Québec nationalists protested and the battle lines were drawn on the streets where language, culture, and space collided. Chants and placards read "Le Québec en français," and "St. Leonard, la conscience du Québec." Liberal leader Robert Bourassa

became premier in 1970, negotiating the turmoil of those times and in 1974 created Bill 22, which made French the sole official language of Québec. Again this imposed French on the children of immigrants unless they could prove through a linguistic test that they already had knowledge of English. This test was also protested from all sides. Two short years later, René Lévesque of the Parti Québécois ran on a platform of language reform. The PQ was elected for the first time on November 15, 1976, and true to his word, on August 26, 1977, Bill 101 was adopted. French would now be the language of the legislature, work, and schools. Parents could send their children to English schools only if one or the other parent had studied in English in elementary schools themselves. *Les Enfants de la Loi 101* acknowledges that the impact this law has had is profound, having reaffirmed the Francophone linguistic character of Quebec. Whether it has reaffirmed French culture is a conclusion that is left a bit open. (*Les Enfants de la Loi 101*).

One of the more dramatic segments of *Les Enfants de la Loi 101* is the opening sequence of black and white news footage of the violent protests in the streets of Montreal where ideas, individuals, and police clashed over language. Very emotional and at times violent protests displayed effigies being burnt, with chanting, shouting, and fighting. Police were blocking streets and breaking up fights. Guerina's mother, who is also interviewed by Aloisio, reflects on the emotions and the violence of the time:

Je n'ai pas pu choisir la langue d'enseignement pour mes filles. C'est injuste; dans un démocratie, on doit avoir la liberté de choisir. Tu veux élever test enfants en toute liberté. Je voulais la meme chose à l'époque. Moi, j'étais une modérée: tu aurais du entendre les autres protester!

Nous nous sentions privés du libre choisis. En plus, les gens rouspétaient, car il étaient contre nous, alors, et venaient à St-Léonard fracasser des vitrines. Des tensions existaient entre eux et nous, les immigrants, car nous voulions l'accès aux écoles anglaises. (Guerina's Mom in *Les Enfants*)

The voice-over narration during this black and white footage is juxtaposed with clips of the images and words of politicians. The longest clip being that of Parti Québécois leader René Lévesque, the father of Bill 101. This opening segment develops intersecting spaces, cultural clashes, multiple languages, and a climate of high emotion and drama. Scenes of political protests are paralleled with footage of school children caught in the middle being escorted to school. One particular close-up scene focuses on the metal links in a fence behind which the children play. This footage highlights the innocence of the children caught amidst the political forces, imprisoned in language schools not of their choosing. Additionally, it also triggers for the viewer memories of what was a renewed emphasis on Nationalist challenges that would peak in the violence of the October crisis in 1970. The trajectory of an independent Quebec nation wanting to navigate its own political and independent Francophone / Quebec identity, both on the home front (as the language crisis of St. Leonard demonstrates) as well as with the rest of Canada, would be ongoing for decades to come. As already noted, the Bouchard-Taylor Commission is the most recent immigrant challenge to Quebec's independent Francophone cultural identity.

This brief official history sets up for the viewer the power of the political elites of mainstream Quebec, and acts as the backdrop to the more human and intimate history, as told through the voices of the immigrant children as adults. All four interviewees acknowledge that while it was difficult at first, acquiring a fluency in French generally turned out to be more positive in the end. Michèle Séguin, "Directrice d'école élémentaire", states that it was very hard to try to even consider explaining to a child of five that the reason this was happening was that Quebec was afraid to lose its identity. She goes on to state that schools were not prepared for how quickly this happened, as

they did not have any resources to help accommodate students with absolutely no knowledge of French. Indeed, as the stories here attest, some did suffer because of this law. In a newspaper interview Aloisio herself articulated these same issues:

Ça a changé ma vie dans le très bon sens, même si ç'a été difficile.[...] Pour un enfant de cinq ans, pris dans un conflit linguistique qui n'est pas le sien, être obligé de parler une langue qu'il ne comprend pas, ça peut faire peur. D'autant que les professeurs de l'époque n'étaient pas préparés à cette avalanche d'enfants qui avaient des besoins très spécifiques. [...] Quand on arrive dans une province qui elle-même est en train de vivre une crise identitaire, politique et linguistique et qui est en train de s'affirmer, ce n'est pas la même chose que d'arriver aux États-Unis, par exemple. [...] En plus, on venait ici en pensant qu'on arrivait au Canada, sans aucune notion d'histoire et du débat culturel et linguistique que le Québec vivait. (Gervais 2007 online)

What *Les Enfants de la Loi 101* also demonstrates is that as some language choices were restricted within the space of the school system, the children of immigrants as adults were still at times able to re-negotiate new choices and redefine their identities to include not only the French language and culture but other languages and cultures as well. The interviewees expose liminal spaces where multiple languages and multi-cultures co-exist at the same time. Most of *Les Enfants de la Loi 101* is in French; however, there is also Italian, English, and Croatian spoken, and translated via French sub-titles. This fluidity of language and culture is the marker of identity formation as the result of Bill 101. In addition, this has also affected and re-imagined the space of the Quebec nation:

While space is socially constructed, categorized and determined by the discourses, which occupy it, that space can also be contested, rewritten or imagined otherwise. Places do not have single or essential identities and are therefore a function of historical, social and cultural contexts. As Doreen Massey notes, "People's routes through place, their favourite hunts within it, the connections they make (physically or in memory and imagination) between here and the rest of the world vary enormously. If it is now recognized that people have multiple identities then the same point can be made in relation to places" (Massey 1993, 238). In other words, place "takes significance" because it is signified by the subject who experiences it.

The minority subject occupies a liminal space with which identity is constantly being negotiated, rewritten and performed, that is, refashioned in an endless articulation of self in relation to two [or more] spatial and cultural polarities (the here and now of Canada vs. the there and past of Italy) [or Croatia or Jamaica or Quebec]. (Beneventi 2004, 231-232)

Les Enfants de la Loi 101 then becomes a performance of identity by four individuals with diverse outcomes. Tihana is thirty-two years old, of Croatian heritage, and is a Counselor for Intercultural Relations in the Ministry of Immigration for Québec. She speaks fluently in French and discusses her struggles with her identity and feeling different in both Croatia and Quebec. In elementary school she was the only one with a strange name. Trying very hard to fit in, she realized that French was what separated her, so she embraced the language whole-heartedly, making sure to learn it better than the others. She is quite emotional when she discusses the same issue that D'Alfonso brought up in *Enigmatico*, that despite her fluency in French and her having grown up in Montreal, she is not accepted as a "real" Quebecer, not "pure laine." Tihana is filmed in multiple spaces, on a city street, in her world of work, in a shopping mall, and in her home. She challenges the multiple spaces she resides in and intensely asks, "Why can't I be a real Quebecer?" Tihana emphatically states that she is a Quebecer and if she did not believe this she would not be working for the Ministry of Immigration. Unlike D'Alfonso, Tihana is not planning to leave. She additionally acknowledges her identity as complex as it also includes her Croatian heritage and language and some English. She notes that she speaks to her parents and family members as well as her cat in Croatian, dreams in Croatian, but is happy to be living in French and being concerned about what happens in Quebec. Tihana asserts her place and identity as multiple, more fluid and less binary; it is a shifting and open space where Quebec and Croatia exist at the same time.

Mauro is a thirty-three year old of Italian heritage. His parents were against the forced imposition of French schools such that they decided to enroll him in a French school, but instead contravened the law and sent him to an English school illegally. Mauro was one of many who did so. Mauro speaks mostly English in the film while also speaking a non-fluent French and Italian at times. He is married to Amina, who is of Portuguese heritage and attended French schools:

Yes there was a Bill 101, but why did my parents have to do something wrong in order to make such a simple choice? We didn't want to speak French. Why were we forced to do so. A child doesn't understand what is happening. Why can't I go to school with my friends anymore. I didn't know how to speak any French. Not knowing, it was very traumatic. (Mauro in *Les Enfants de la Loi 101*)

Mauro goes on to suggest that regardless of not speaking French, this did not connect him to other Francophones or to a space where Quebec culture dominated. His world gravitated towards Italian and English cultures and speakers in their spaces. The only time he started to mingle with other Francophones and those of other cultures was when he started to play hockey as the leagues had individuals from different neighbourhoods. Mauro is filmed in his home, in his parents' home, and at the hockey rink. For Mauro sports were the link that brought him together with the French culture and not the facility with the language. He therefore negotiates these various spaces and integrates his multiple worlds; however, Mauro's regret is that not being fluent in French has affected his opportunities economically. As such, he will enroll his child in French school, not because of cultural issues, but because French is the dominant language of Quebec. He hopes that she will have more opportunities than he did, but also insists that she will also be learning English, Portuguese, and Italian. The language in the public space of work will be French; however, in the private space of the home it will be multi-lingual and

multi-cultural.

Courtney is thirty-five years old, of Jamaican heritage, and came to Quebec at the age of four. He found the entire language experience quite negative and difficult, with early experiences of a teacher yelling at him (and crying in the school bathroom). Today he is fluent in French and English. As a child, not understanding the language or Quebec culture, was not the only problem he had to face. Courtney was also confronted with the hierarchies of race. A major difficulty was that he was one of only three visible minority children in his school, which created additional conflicts within. Experiences of racism led him to the early rejection of his Jamaican heritage:

The biggest impact Bill 101 had on me is that I lost my sense of identity. I didn't want to be Jamaican. I wanted to be like everyone else at school. (Courtney in *Les Enfants de la Loi 101*)

Courtney is filmed in his multiple workspaces as well as in the city streets, and in his home. He switches from French to English throughout the film and speaks positively of his Jamaican heritage. Presently he works with Community Resource Centre for Blacks and especially with the children and youth. The English language at work seems to dominate. By the end of the film Courtney acknowledges that his early negative experiences have now been turned into positive ones as he is able to use them to help other immigrants and their children find their way and integrate into Quebec society. For Courtney, race and language issues intersect in the school system where immigrant children who are also from visible minority groups have additional obstacles to overcome. He suggests that one of the problems with Bill 101 is that individuals feel that they need to have perfect French to succeed in Quebec. Instead helping them to succeed and integrate, regardless of language fluency, is very important. For Courtney, learning

the French language is an issue of opening more doors economically as Mauro states, yet he sees language of equal importance to issues of racism. Therefore, as Courtney encourages the young children he works with, who speak mostly English, to also learn French, he also encourages them to be proud of their own culture and to keep their heritage languages. His own son, who is allowed to go to English school because his mother is English, is resistant to learning French. Courtney continues to try to encourage his son to learn French because he does not want him to go through what he went through, feeling like an outsider who does not belong. By the end of *Les Enfants de la Loi 101*, Courtney is acknowledging that he is a proud Quebecer as well as a proud Jamaican. Hence like Tihana, there is fluidity of identity construction as incorporating multiple categories. For Courtney, in addition to intersections of language and culture, an important marker of his identity is also that of race. The borders between each blur creating unique spaces of belonging.

The stories of Tihana, Mauro and Courtney demonstrate the differing yet shifting space of identity as it relates to language, culture, and race, yet it is in the development of Guerina's story that *Les Enfants de La Loi 101* actually shows us through the film's diegesis how the space for the contestation of language and culture shifts and changes. Guerina, from the opening of the film to the end, has re-negotiating and is negotiating her identity in relation to her connections to language and culture. The film, in a powerful narrative, creates for its viewers a non-static, fluid, complex, and open third space. Guerina is thirty-five and the mother of two children. Her first words in the film acknowledge that she is a hybrid of Italian and Quebec cultures. Ironically, she seems to be the one who has most assimilated the French culture. It dominates her identity. She

does acknowledge that she feels more of a Quebecer than she does an Italian, much to the disappointment of her mother. As an Italian-Quebecer she has integrated quite well into the Francophone culture, privileging the dominance of the French language and culture. She does not suggest that she is a separatist as Micone did in *Enigmatico*, but she has dismissed her Italian heritage and language, as well as English and has not tried to transmit these to her children. By the end of the film, we watch as Guerina has started to shift her identity from its total focus on the French language and culture to a slower integration of English and Italian for her children and herself. An additionally dramatic segment of *Les Enfants de la Loi 101* showing the shifting space of identity consists of the exchanges that take place between Guerina and her mother, mostly in the home of her parents. As they are both being interviewed, we watch as old world and new world collide, connect, and transform. The mother speaks Italian to her daughter as Guerina speaks French in return for most of the film. Guerina's mother has negotiated her identity to include French and understands her daughter perfectly and Guerina understands Italian as well, yet Guerina only chooses to speak her broken Italian at the end of the film after re-negotiating her identity to include it again. They are speaking two different languages to each other, yet it is not a form of integration of two languages as it was in the Riel-Salvatore home that we saw in *Enigmatico* where both parents are choosing to keep both languages and cultures alive. Here the identity construction is a contested space. The dynamic exchanges confront in a very direct way the space where multiple languages and multiple identities reside in these new and unique liminal spaces that continue to shift.

As Guerina and her mother discuss the history of the language battles, Guerina's mother acknowledges that she would have liked to have made the choice of sending her

daughter to an English school especially because there was an Italian ambiance there, with the majority of the children being Italian. Culture and language intersect. Guerina instead is glad she did not attend English schools because she does not embrace English values, going so far to suggest that if she had attended she would have learned the same prejudices that existed with the Italians and English against the French. Her mother's reaction is strong:

Le sang me monte à la tête, surtout quant j'entends ça. Quand tu dis ça, tu rejettes nos valeurs italiennes. (Guerina's Mother in *Les Enfants*)

This liminal space becomes alive for the spectators as we watch the various forces of identity formation in the exchanges between mother and daughter that contest and challenge each other back and forth throughout the film. Language, culture, and heritage intertwine in the space of the home where politics enters. One of the most intense moments comes near the end of the video when we find out that Guerina's daughter is now being tutored in English hence Guerina has re-negotiated her identity to include some English for her children as well as Italian for herself. While Guerina is developing a more complex language identity for herself and her role as a mother, she also challenges her mother to stop pressuring her regarding the issue of language, almost suggesting it is a violent pressure. The irony of this exchange is that Guerina has indeed taken on the voice and the role of the Bill 101 advocates. The pressure that she suggests is being placed on her by her parents to keep both the Italian and English languages alive pales in comparison to the hostile and violent time, with windows being broken, and protest marches that her parents went through in the seventies as they were trying to challenge Bill 101. They too were pressured and denied the freedom of choice. At the

opening of the film Guerina's identity encompassed only the French language and culture; by the end we see how it has shifted to include both the Italian and English languages as well. The space of identity negotiation is thus multiple, shifting and open.

Les Enfants de la Loi 101 is important as the space it creates is rich in its diversity. The individuals interviewed show how they have negotiated the public territorial space of Quebec with its linguistic and cultural challenges, and their more private spaces of identity. As Tihana noted, if the makers of Bill 101 thought that by imposing the French language they would also be expecting the children of immigrants to cut themselves off from their own heritage cultures, they would be mistaken. In some cases, as these stories suggest, having been forced to learn French only made individuals hold onto their own ethnic culture even more strongly.

Serge Machabée, le directeur d'école secondaire, suggests that while the Francophone linguistic identity has been preserved, he does not necessarily feel the same has happened for the Francophone culture. What he sees as important is that before Bill 101, a number of different ethnic ghettos existed where no one was mixing. Now at least having the facility of the language, they are mixing and speaking to each other and the boundaries of these spaces have shifted and blurred. Reflecting Beneventi's ideas on liminal space for minorities, *Les Enfants de la Loi 101* demonstrates how space is socially constructed, rewritten, or imagined differently. Tihana referred to what the children went through with Bill 101 as a "sacrifice." In turn she hopes that this sacrifice, the shifting linguistic and cultural boundaries, and the hyphens of their identities will once and for all connect the two eras, and two groups, instead of continuing to separate "real" Quebecers from Croatian Quebecers et cetera. The final words in the film go to Luigi di Vito, a radio

journalist, not a child of Bill 101, but one of the parents, who speaks both Italian and French fluently:

The children of Bill 101 have an historic responsibility. To not forget their cultural origins and accept the role to help Quebecers understand that there are other minority cultures in Quebec, and to help explain to minority cultural groups that they are part of Quebec. This is the responsibility, to maintain a union. It is the first generation that needs to assure itself of creating this solidarity between the old Quebecers and the new. (Di Vito in *Les Enfants*)

His final words speak of the liminal space where this new generation resides and where new identities are constructed. It is a space that is not just about old world and new world, whatever that old world may be (Italy, Jamaica, Croatia or Quebec). Instead, it is a space where multiple languages, multiple cultures and race collide, shift, and mix. For ethnic and racial minorities, whether one is in Toronto, or Montreal, as Beneventi notes, the challenges of liminal spaces and shifting identities is similar.

Gaining a Voice was about more than challenging the mainstream for access. Instead it was about the performance of an active Canadian citizenship. *Les Enfants de la Loi 101* is much more than just a video about Quebec's Francophone linguistic identity, and how the ethnic minorities are coping with the French language. It is a film that shows how Quebec identity, beyond its linguistic identity alone, is also being constantly challenged by other ethnic and racial minorities within its territory. The Quebec national identity is now a hybrid space. They may speak one dominant language, but the people who want to be heard have diverse voices.

Sons and Daughters: The Italians of Schreiber

Like Aloisio's interest in the children of Bill 101, Patricia Fogliato and David Mortin, were also interested in the children of another community, this time a northern Ontario

city called Schreiber. This is an eighteen-minute video titled *Sons and Daughters: The Italians of Schreiber* (1997) which was part of the series, *A Scattering of Seeds: The Creation of Canada*, developed and produced by White Pine Pictures. It is necessary to mention that unlike *The Good Life* and *Enigmatico*, the filmmakers did not inspire this project; instead, because of Fogliato's ethnic heritage, she and her husband were commissioned to work on it, as well as on *The Stowaway* (1999), which will be discussed in the next section. Each segment in the *Scattering of Seeds* series begins with a photomontage of immigrants from various groups with the narrator saying "They came on dreams, the immigrants, to build the nation" (*Sons and Daughters*). It is important to note that the immigrants did come on dreams, yet they did not come to build the nation. They came with skills in search of jobs and new lives. It was the British white settlers and the new Canadian state's labour needs that "used" the immigrants to build the nation. As Harney suggests in his writing on the immigration history, immigrants were not given credit for their skills and definitely not paid appropriately:

A leit-motif of the times, among both labour and management -- and a painful memory for all Italian sojourners who worked in Canada -- asserted the existence of two kinds of work opportunity in Canada, not accidentally given the racism which pervaded North American life, described as work for "white" labour and work which required "black" labour -- that is work so dangerous, dirty, underpaid, unregulated, or noxious that no northwest European immigrant or old stock Canadian would take it, or be directed to it -- were seen as confirming their racial inferiority and low standards for doing so. They were of course also seen as tools of capitalism used to undermine labour's position. (1993, 54-54)

There is a suggestion here for Fogliato that these families have no preoccupation with identity, memory, or any angst for having perhaps lost their culture.

"They are more Canadian," is how filmmaker Patricia Fogliato describes Italians living in Schreiber, a town of 2,000 about 200 kilometers east of Thunder Bay on the north shore of Lake Superior, in relation to most of those in Toronto. "And

with the small town accent comes a lack of the snobbery and hip-ness that is associated with being Italian in large urban centers." (Pasquali 1998, 12)

On the surface, because they all speak English in the film, the conclusion is drawn that these Italian Canadians have assimilated the lifestyle and culture of Canada, just as Guerina in *Les Enfants de la Lois 101* assimilated the French culture and language as her own. This is not the case. The English language does dominate, as we only hear Italian dialect when Cosimo "Filane" Figliomeni, who had aspired to be a musician and actor, is singing an Italian folk song half way through the film. The audience is made up of community members, including Italians and non-Italians, who seem to understand him. The conclusion can be drawn that the Italian language on some level is being retained. Perhaps they are speaking English because they know they are being filmed for a Canadian audience; however, language is not the only marker of ethnic identity.

Other markers of ethnic identity are very much evident. Business signs hold Italian names, "Texaco Coe" and "Texaco Joe" Figliomeni are Cosimo's grandsons, and they are interviewed standing in front of their gas station, "Figliomeni and Sons." "Sue Chip" Speziale is interviewed in front of her chip wagon. Cosimo "Filane" Figliomeni, another grandson of Cosimo's, is interviewed standing in front of "Filane's Cosiana Inn." These business spaces attest to not only the hard-working entrepreneurial values of Italian Canadians; but they have become hybrid spaces that were Canadian spaces now imprinted with Italian signs. Winemaking scenes with close-ups of grapes, hands, and crushing are juxtaposed to the women in the kitchen making special wine sweets. Lovely images of hands kneading this wine dough and rolling out the shapes, are reminiscent of the close-ups of Meme's hands making Macedonia bread, in *Meme: Portrait of Immigrant*

Grandmothers. As well, the winemaking in *Sons and Daughters* also connects back to the rhythmic winemaking scenes in *Enigmatico* with Filippo Salvatore sharing a cultural moment with his daughter, and *In Bocca al Lupo*, where the winemaking acts as a backdrop to the interviews of the youth. Greater intimacy is created in the latter's close-ups with the camera focusing on these moments for longer. In *Sons and Daughters*, it is the words spoken during these scenes that dominate. Pina Speziale Comisso, Cosimo's grand-niece, who came to Canada in 1956, and also speaks with a slight Italian accent, suggests that strong gendered socialization helped prepare the women to take care of their families through learning to cook and sew very early on. There is a suggestion that many of the women of Italian heritage have identities that go beyond the family alone as all of these women work outside the home and many run their own businesses. As the role of women and gendered expectations has evolved, the tradition of the wine sweets, as they are making them, is still embraced:

These are things that were invented hundreds of years ago. Anyone who was born and raised in Italy knows you have to make do with nothing. If you had water and you had a potato and maybe a few green things outside growing. You whip up a meal. So we're just going to mix some wine and some flour and cook it and see what happens. (Pina Speziale Comisso in *Sons and Daughters*)

Meanwhile "Jimmy Shell" Speziale, Cosimo's grand-nephew, and "Sneaky Pete" Comisso, who are making the wine in the garage, are speaking of the changes in the community and how their children have easier lives than they did. The sense of loss they feel is most profound when they speak about winemaking. Their children do not care about making wine the traditional way and instead will go out and just buy the wine already bottled. The winemaking ritual for them has been passed on for many generations, and they have managed to keep it going for two generations in Canada;

however, they do not think the next generation will continue this, and for this they are saddened and in some ways suggest that this loss was created by Canadian culture. Perhaps this sentiment of blaming Canada is the strongest in the closing song written and sung by Cosimo "Filane" Figliomeni, the aspiring musician. It speaks not only of the loss but also of the disrespect that comes from letting go of the Italian value of respecting your elders. He sings his song in front of the same community group where he was singing the Italian folk song and has everyone laughing. Unfortunately using this song at the end of this scene seems to undermine some of the more nuanced markers of ethnic identity negotiation. The words of the song speak to the loss that the first and second generation acknowledges experiencing, yet other than one interview with Domenic "Hollywood" Filane, the champion boxer, none of the third generation descendants are interviewed; however, they do make up part of the audience who are laughing as this song is being sung:

I come to this country from Italy
 To make my fortune and fame
 I work all day and I save my pay.
 And my bambina they blow it away. And that's a fact.
 And now they even say daddy shutup your face.
 Oh why oh why oh why me...why should this happen to me. (Cosimo "Filane"
 Figliomeni in *Sons and Daughters*)

Though this song speaks of disrespect, and the winemaking tradition that may not be carried forward, the close-knit family values are indeed being retained. Pina Speziale Comisso recounts how all the children of the third generation left Schreiber to get their college and university degrees. They stayed away for a short time, but they have all come back to find their place in Schreiber in order to reconnect with the family and carry on family businesses. She speaks of how they stick together and help each other with

each other's children. Unlike *In Bocca al Lupo* where the children of the first generation immigrants were allowed a space for their voices, here the voices of this third generation are absent. We know only that they are physically present as we see them during the family gatherings. They are finding their place in Schreiber both by raising their own families there, and in continuing to build family businesses.

Wine-making, hard work, and discipline in business and community values, close family ties, and helping each other, as well as traditional family recipes, show how these markers are negotiated. They have imprinted themselves on this small town beyond the home spaces alone. Schreiber can almost be read as having had an Italian town, with its cultural values, transplanted onto this small Canadian space, which is now a hybrid space where the two are interwoven. The acknowledgement of loss is evident with the second generation worried about the third; however, this loss, while tied to the loss of the Italian culture, is also tied to the economic uncertainty of a town dependent on the train terminal as its primary job market. As train travel has diminished and the fears of closing Schreiber's train terminal continue to surface, the job loss that has already developed has also brought with it an increase in crime.

The title of this film is *Sons and Daughters*, and indeed it is the sons and daughters who are interviewed; yet it is really the story of how one man, Cosimo Figliomeni, who in 1905 was already forty-two years old, had a major impact on the direction of a town and space in Canada. He left his wife and five children in Siderno, Calabria, in southern Italy, in order to find work in Canada in search of a better life. In Schreiber he successfully found work on the CPR lines along the north Shore of Lake Superior. One of the important images used in the film is the sepia photo of Cosimo and his wife

superimposed over an image of the moving train in the opening sequence which is also used on its own in the closing image. Exceptional black and white and sepia film reel footage is used to capture the bustling beginnings of the town. The power and speed of the train in the opening images acts as a metaphor for the powerful impact this couple had on Schreiber. Like the images of traveling and movement in *Enigmatico*, the filmmakers here again use the image of the moving train as metaphor linking Italian and Canadian spaces. Not only is the train a literal marker of travel (as both Italy and Canada were dependent on train service to link communities) but the train and its images (which dominate in the early part of the film and are more minimal in the later) acted as metaphors for the changes in Schreiber's identity. The early black and white sequences then change to colour footage of the more contemporary time period of the present lives of these inhabitants. The train hovers over the stories; its movement mimics the fluidity of the changing identities weaving the personal stories together.

At the turn of the century this small town began to grow because it had become an important CPR terminal. Thus it had a need for skilled labour and many jobs on the railway lines as well as in the maintenance shops were created. When word of this job market got back to Siderno, a wave of migration soon ensued from Siderno to Schreiber. As Beneventi suggested, space is subjected to the gaze of the individual who appropriates it thus tying it to unique conceptions of identity and cultural community. (2004) In this case Cosimo did appropriate and utilize Schreiber, though he was not writing on this space with a pen, but instead with people whom he helped sponsor who in turn brought with them their own conceptions of community, identity, and cultural specificity. This video is the story of that transformation -- how Schreiber became a unique liminal space.

This was the pattern of chain migration that historian Franc Sturino documented in his 1990 text *Forging the Chain: Italian Migration to North America 1880-1930*. In 1908 Cosimo Figliomeni was finally able to be reunited with his wife and children, four sons and one daughter. His daughter was already married to a Speziale. It was through this marriage that the Speziales arrived in Schreiber. Brother sponsoring brother-in-law, sponsoring wives, sponsoring siblings, such that the Figliomenis, the Speziales, the Filanes have had a tremendous impact on the town. The Mayor Bob Krause, presiding over two thousand inhabitants, notes the impact of the Italians and their cultural values:

The Italian Community here is very close knit. They help one another a lot, but they don't only help one another, they help everyone in the town. Living in this town is like living in one big happy family, really. (Krause in *Sons and Daughters*)

This happy family atmosphere was not always the case, and in some ways was still not as happy as Krause suggested. The resettlement experience of the immigrants was not an easy adjustment. It included bigoted slurs and the difficulty of acclimatizing to the severe winters. "Spadoni Pete" Speziale, Cosimo's grandson, who spoke English with an Italian accent, arrived in Schreiber when he was seventeen, and spoke of the harsh winters and the fact that it was really the steady paycheck that helped him adapt to life in Schreiber instead of going back to the poverty in his hometown. "When you come from a hot country in the south and dressed up like this and you start to buy gloves. You go crazy and you wonder what you do here. What choice do you have? I don't think I would be here" ("Spadoni Pete" in *Sons and Daughters*). Here the social construction of space finds a limitation in climate conditions. In addition the climate affected other aspects of the integration of immigrants. As "Spadoni Pete" notes, though jobs were plentiful,

Italians were still given the jobs that no one else wanted, and therefore had to work long hours of hard labour. In the winter they had to work outdoors shoveling snow and repairing tracks. They were living in Boxcars in very rough circumstances and they were not welcomed with open arms as incidents of bigotry were ongoing. "It was very hard" (ibid). Cases of abuse and racism took place and to a certain extent continued to happen even to the grandchildren of Cosimo. Mayor Krause recounts his experiences:

Myself and one of the Figliomeni boys, that was my age, we fought everyday because of our nationalities, in school. We fought everyday in school because I was German and he was Italian. They called me a Nazi and they called him a Wop or Mussolini. We had to fight all through school. (Krause in *Sons and Daughters*)

Cosimo "Filane" Figliomeni, standing in front of his Inn, explains that he started a hockey team for the children who did not make the other more professional team, precisely because as an Italian child, no-one would pick him to play for their team, or he was picked last. He felt it was important for everyone who wanted to play to have a chance to play, so he has turned his negative experience into a positive one adopting a Canadian sport as his own and dedicating his time to other children:

I played from when I was five or six. I was a little Italian kid who didn't speak English and I wasn't really their main choice. It was tough. Not everyone liked you because of what you were. And that made it a little harder and a little tougher. But that made you more exciting and made you work harder too. I came home from school and was called a wop a number of times. And I either had to stand up and fight for it or come home crying. But most of the time I fought about it and I guess maybe that's why you grow up believing in the community and the people in it because a few bad ones that was here or who still think like that. Let's face it our fathers came here to make a living. But it is here and it's always been here and I think it will always be here. (Cosimo Figliomeni in *Sons and Daughters*)

In addition to the space in the street, tying hockey to community spirit, the values of turning negatives into positives is epitomized in third generation Canadian boxing

champion for eight years, Domenic "Hollywood" Filane. He is the great-grandson of Cosimo. He is nicknamed "Hollywood" because his interest in the sport grew from having watched boxing on television and all of the Rocky movies. He has become Schreiber's own Rocky: a small town boy who makes it big. His identity goes beyond his ethnic heritage, his Canadian space and links with the global space of American film culture which also connects with a representation of Italian American heritage. "Hollywood" Filane therefore operates as a person whose identity is even more hybrid, connecting to multiple cultural spaces. Domenic, after explaining his Rocky inspiration, then emphasized the role that his family has played in developing his values:

We were always kept out of trouble there by working hard. There was always something for us to do, sweeping the pavement or shoveling snow, or cleaning hotel rooms. They kept us busy and out of trouble. No matter what happens, our family, we stay together, and don't let anything on the outside world bother us. And you see that a lot in the Italian family. We've grown up pretty good with these hard and strict values. (Domenic "Hollywood" Filane in *Sons and Daughters*)

The town of Schreiber has played a role in his upbringing and has contributed to his success with finding his place. What is equally exceptional to the train images is the compelling landscape film footage used as a backdrop for the interview with Domenic. The immense landscapes surrounding Schreiber are filmed from a bird's eye view. These are Canadian landscapes and do connect with the more colonial identity. The landscape reflects the territory around Schreiber. Domenic connects both the landscape images around the town to the people within the space of Schreiber itself in his new reformulated cultural imaginary. This space has become the place where his great-grandfather and Italians were originally not welcome, but instead, it is now a reconstructed territorial space that connects with his ethnic identity becoming a place of warmth and belonging

between the old and the new. The physical space has become a social space and a strong marker of his identity:

I've been all around the world. I've seen everything I wanted to see. And I've spent months away from home but this is always what you think of. When I'm away on a tournament and stuff, we have a team psychologist that comes with us and we always try and find our safe place, something to bring us down, something to bring us back to our relaxed state. And what brings me back to that relaxed state is standing on one of the mountains and looking at Schreiber and I think of the trees and the mountains and everything coming back in. I even visualize seeing the people walking on the streets and saying hi to them or the same people when I'm on my run, everybody's waving to you, and that's the landscape, that's the picture I get. (Domenic "Hollywood" Filane in *Sons and Daughters*)

In turn, while Domenic has embraced this space as his own, the town too has embraced their boxer as now representing the town's identity. As you drive into town the first sign seen states, "Welcome to Schreiber. Home of Domenic Filane, Canadian Boxing Champion." The final words go to Cosimo "Filane" Figliomeni, the musician, who states emphatically that he is after all a Canadian citizen, just as the others are. This statement resonates with Tihana's from *Les Enfants de la Loi 101* who considers herself a full Quebecer, despite her hybrid identity. Cosimo states.

My father put us here. Gave us a start here. He had confidence in this community. He built a lot of buildings and I built a few others and Peter did the same. For that there's always going to be a bit of jealousy or a little bit of envy. But that's life. But I'm a Canadian citizen just like they are. That's a fact. (Cosimo "Filane" Figliomeni in *Sons and Daughters*)

The town of Schreiber represents a new representational space where cultural differences link memory to family ties, spaces that reflect the absent space of Italy, which also connect to this new territorial space in Schreiber. The reconstruction of this place has been changed by the intervention of social and cultural differences. The new spatial imaginaries as reflected by the interviews and visual spaces constructed in *Sons and*

Daughters: The Italians of Schreiber, both through the spaces filmed as well as the voices articulated, elaborate new negotiated identity markers beyond Italian ethnicity alone. Perhaps the film's title should more aptly be *Sons and Daughters: The Italian Canadians of Schreiber*. Canadian identity and Canadian belonging are at the heart of this film. So while Fogliato states that these descendents of Cosimo Figliomeni are "more Canadian," the voices heard and the identities articulated in a post-colonial Canada are "Canadian." As Boelhower noted, this new liminal space is where geography / topology, genealogy, history, and memory collide and float between multiple worlds where the ethnic subject becomes the cultural protagonist. (1992) From this context, intersections of ethnicity, race, gender, and national, space create third "heterotopic" spaces that operate within a nexus of local, national, or transnational spaces. Diasporic experience reaffirms a necessary heterogeneity and diversity. The descendants of Cosimo Figliomeni and his wife and the chain migration they inspired from Siderno in Italy to Schreiber in Canada, demonstrate that these individuals became, in a metaphorical sense, the actors and cultural protagonists of one small part of the Canadian nation.

The Stowaway

Similarly to *Sons and Daughters: The Italians of Schreiber*, *The Stowaway* explores another part of Canada where another ethnic group, the Portuguese, also became authors and cultural protagonists in this space in Newfoundland. *The Stowaway* (1999) is a thirty-minute documentary also directed by Patricia Fogliato and David Mortin and the second project they were involved in for White Pine Pictures. It, too, was part of the *Scattering of Seeds: The Creation of Canada* program series. Unlike Schreiber, where

the links to Italian markers of ethnicity are much more visible with physical buildings that have Italian names and the social values of the community as a whole linked to Italian cultural family values, for the Portuguese community in St. John's, this is not the case. As family friend Tony Duarte Senior suggests, these markers of ethnicity are not so evident:

Right now there is no Portuguese community anymore. All the kids are grown up and gone, most of them to the rest of Canada. Most of the community that was here for the last twenty odd years, were people that came to Newfoundland essentially to show them how to catch fish with the new technology, because Portugal was of course, ahead of Newfoundland. So the Portuguese came over to show them how to destroy the fisheries so they did. (Tony Duarte Senior in *The Stowaway*)

The long history and ongoing connection between Portugal and Newfoundland, with a longer history than more recent globalization trends, as Duarte points out, suggests both a positive as well as negative involvement in the fishing industry. Markers of ethnicity do exist and re-affirm Boelhower's liminal spaces of ethnic semiosis that floats between geography, genealogy, and memory. Certain physical place names in Newfoundland hark back to their Portuguese roots. While some of this history remains, other markers of this ethnicity are lost. Such place names as Cape Spears, from Cabu de Speras, Cape Race, from Cabu Rasu, and Baccalu Island from Ilia du Baccaliau, date back to the longest and most historic spaces where 16th century Portuguese cartographers were the first to give names to these places along the east and southeast coasts of Newfoundland. In 1502 a map identified Newfoundland as the "Land of the King of Portugal." Therefore, the names have been translated into English, yet within the English words, absent traces and markers of Portuguese ethnicity are still retained. This more public and yet silent history of Portugal's explorations in Terra Nova is equally mirrored in the more

private and fragmented history of Antonio Da Silva. Da Silva's own name was changed to Anthony Silver at the encouragement of a priest who suggested it would help Antonio integrate into the mostly Irish community he entered. Though the name changed, as the off-camera narrator Patricia Fogliato tells us, the cultural aspects of his heritage integrated well with that of the people in St. John's:

Antonio found remarkable similarities between his Portuguese heritage and the people of Newfoundland. Both cultures are closely tied to the sea, both are deeply rooted in Catholicism, both share a love for folk music and dance. And so by the late 1920's Antonio had made himself quite at home. He married a young local girl, Mary Slainy, who had also lost her father at sea. Together they would raise seven children. At the suggestion of the priest who married them, Antonio DaSilva became Anthony Silver, a name that was thought to be better suited to the mostly Irish community. Anthony found work firing the engines on board the coastal boats, which were the all important links to the isolated out ports. (Narrator in *The Stowaway*)

It is in this more private history that links are made from a Newfoundland past to the present. Genealogy and memory play a role that allows Portuguese history to not remain silent even as it is being erased and Anglicized. Evidence of ethnic semiosis is found where places and memories resonate with their diversity and their hybridity. Therefore, the personal history of Antonio Da Silva and the memories of the descendants in his family of seven children, thirty-seven grandchildren, and twenty-three great-grandchildren, show how fragile connections to history and memories are kept alive. Da Silva's immigration journey and personal experience resulted in him having created a social space in St. John's that would both be a place where he raised his family as well as a place and home for the Portuguese sailors who would continue to come to fish for the cod. Shawn Silver, Antonio's grandson, speaks of the impact his grandfather had. "This man who came over from another country, knew... didn't know the language or the

customs made a really strong impact on many of the people. There are not many people in this community, in our community who we can speak with who didn't know who Tony Silver was, or Antonio DaSilva or what his role was with the Portuguese" (*The Stowaway*). This is the personal story of how one man, just like Cosimo Figliomeni in *Sons and Daughters*, was able to turn his loss into a new life and find his place in a new land by keeping linkages alive to his homeland through others who traveled to Newfoundland as well as establishing roots in a new community. Antonio's new place was made up of connections to two spaces brought together. Once again it is the narrator who offers this information:

For over thirty years the kitchen of Antonio Da Silva's boarding house was a safe harbour, a home away from home, for dozens of Portuguese fishermen. These stoic hardworking men had sailed across the Atlantic to fish the Grandbanks. They worked sixteen-hour days for ten months of the year far away from their own homes and families. The Portuguese had been fishing off the Grand banks for over four hundred years since navigator Gaspar Court Real had proclaimed Terra Nova to be land of the King of Portugal. They came for the Cod, once so plentiful that the fish could be taken by baskets dropped into the sea. (Narrator in *The Stowaway*)

Antonio da Silva / Tony Silver was a young boy of thirteen, who hid on a schooner from Oporto, Portugal, bound for Newfoundland, eventually settling in St. John's. This story is told, eighty years later, through da Silva's two daughters Phyllis Silver Cavallini and Marie Silver Escott, who are trying to put together the missing pieces of their father's life, in the hopes that they can understand his earlier life better. Phyllis and Marie both speak English though at one point there is a bit of Portuguese spoken in one of Phyllis' songs about her father. We therefore know that the Portuguese language is still alive. She has continued the tradition of folk singing and dancing that her father brought with

him and kept alive in Newfoundland as it mirrored the folk singing and dancing in St. John's.

Similar to *Sons and Daughters*, *The Stowaway* opens with black and white film footage of Portugal and images of Newfoundland, two different topographical spaces visually intersecting, reinforcing a sense of nostalgia, but also of an ongoing connection and intersection from the old country to the new. There is also an old sepia photo of their father feeding pigeons. In the background we hear Phyllis singing a song about her father. Her fragmented memory of his history is kept alive with a folk song that affirms both his connection to his homeland in Portugal as well as his link to this Canadian space, where, like many other immigrants, he came following a dream. The fragmented memories also represent loss. The daughters tried to piece together the early parts of their father's life in Newfoundland, and (as the narrator recounts) in the same way their own father tried to piece together the unknown parts of his life in Portugal:

Antonio Marche Deschera Desilva was born in the village of Villanova de Giaia, near the city of Oporto. Little is known of his early life. His mother sold fresh fish in the open market, and his father was absent, probably a fisherman lost at sea. Antonio did not receive any formal education. Poor and illiterate, the most he could hope for would be the harsh life of a fisherman. So in 1919, at the age of thirteen, he secretly fled Portugal escaping a future of certain poverty. Now almost eighty years later, two of Antonio's daughters, search for the details that will help them reconstruct their father's life. [...]

Antonio regretted that he never again saw his mother and family. He reconnected with his countrymen through the visits of Portugal's White Fleet fishermen to the port of St. John's. Antonio was always the first to greet the fishermen after their endless months at sea. By nightfall, they'd all be singing, dancing and drinking in the kitchen of Antonio's boarding house. For the fishermen this was a welcome safe-harbour. For Antonio, the fishermen were like long-lost family returned to him by the sea. (Narrator in *The Stowaway*)

Phyllis suggests that because of the loss of family connections to Antonio's parents in Portugal, he always had this melancholy feeling about him, especially after having a few drinks. Marie would recount her father saying "I've got all you guys around me, you're my family now, but I did have a family before and I wonder what happened to them" (*The Stowaway*). For the daughters there is also a sense of loss and regret that some other questions of their father's life in Newfoundland are also not answered. Marie states with tears in her eyes and a quivering voice. "I don't know, I can't explain it. Yeah, probably we could have stayed around at home more and be with them. Like I say, we didn't find out a lot about dad. There's a lot of things we would like to know" (ibid). This personal loss also connects with the changing economic life of Newfoundland where the plentiful cod industry is no more.

The daughters' opportunity for reclaiming some of this past comes in the form of memories and scents that resurface when the fully restored Creoula, one of the ships of the White Fleet of Portugal, returned to St. John's. The White Fleet had had a long-standing relationship with the people of St. John's, taking shelter in the city's harbor during bad weather. *The Stowaway* films the return of this ship, now crewed by Canadian and Portuguese students, used not for fishing but for ceremonial remembrance and tourism alone. For the people of Newfoundland it was a welcomed sight reminding them of a time when the codfish industry and their harbor were thriving. But for Phyllis and Marie there are more personal memories. Marie is filmed on the deck of a ship and recounts what she felt:

It made me feel like I wanted to cry. I probably will. Because it was even just the familiar smells, and the tobacco. Dad had all this tobacco at home and the wines and of course when the people are on board a boat for so long they're bringing

back the saltwater smell with them and this is the first thing that hit me as soon as the boat docked. It just brought back all those old memories where dad would take us down to the docks. When these people came it was like he had such an excitement in him because they really and truly replaced the family he didn't know because he had left as such a young boy. So he was so elated and when they'd leave he'd almost cry because his family were gone again until the next time they had to come into port. Yes he loved to see them. (Marie in *The Stowaway*)

The Stowaway's space is a hybrid and heterotopic one where the place and absent traces of Portuguese identity blur into the spaces of Newfoundland. As Beneventi (2004) and Cavell (1994) suggested in their discussions on social space, the immigrant experience results in a heterogeneous imaginary space that connects both a physically inhabited space as well as the absent traces or memories. Both these types of spaces are relevant to constructions of identity for ethnic minorities. While Portuguese names, both of places and people are turned into English names, with the British colonization and nation building of Canada, the memories and histories, which do emphasize loss, cannot totally erase these ethnic traces and earlier history so easily. Unlike *Sons and Daughters* where the second and third generations have managed to renegotiate identity and ethnicity so that it remains more visible in its Canadian space of Schreiber, here in St. John's the Anglicized Portuguese place names have been visibly swallowed. Despite this, this unique space still retains absent traces of ethnicity through the family ties and memories, allowing for multiple spaces to operate at the same time.

In addition to the private and personal family history of Antonio Da Silva, the public history of the loss of cod fisheries industry also hold absent traces of the Portuguese fishermen and explorers. Therefore the literal and social space of Portugal in Canada has resulted in the blurring of borders whereby Newfoundland's identity connects to multiple

spaces both inside and outside its borders and both inside and outside of Canada. For the descendants of Da Silva, their heterogeneous identities and personal family history and memories will continue to hold absent traces of the Portuguese identity as part of their Newfoundland and Canadian identities. Marie's folk song about her father then becomes the concrete marker of this absent ethnic trace and his history in-between two worlds. It destabilizes and reframes a Canadian space as one allowing cultural difference to be emphasized and valued:

So here's to the Stowaway, the young Portuguese.
The man from over the sea who followed his dream and saw them come true
on an island known as Newfoundland.
To dream of the day when he could sail away.
That's the dream of a young Portuguese.
To sail far away on a schooner someday,
to sail someday faraway. (Marie in *The Stowaway*)

It is this song that is once again heard at the end of *The Stowaway*. This time Marie and many other family members are singing it. The final image of the film then cuts to the same image used at the opening. The sepia photograph is of the adult Antonio feeding the pigeons. For *The Stowaway*, while a sense of loss of heritage is more profound than it is in *Sons and Daughters*, its liminal space still floats between worlds where geography / topology, genealogy, history, and memory still collide. Antonio Da Silva became the author and cultural protagonist of one small space and his place in Newfoundland. Once again Canadian identity and belonging are being challenged to include difference, one person at a time, one history at a time, and one family at a time.

Conclusion

The intersections between place and cultural identity, as articulated in the films and videos of Italian Canadian women, have been the focus of this chapter. It has tried to

explore how these films and their subjects attempt to reframe and destabilize the dual territorial models and metaphors of English and French Canada. The long history of spatial metaphors that have been used as interpretive models for Canadian character and identity have been challenged. Unique third spaces have been articulated where Foucault's heterotopic space and Bhabha's third space develop new theories of place where multiple identities and multiple spaces intersect. As Bhabha notes, culture is never fixed. The ongoing flows of people to and from Canada, have allowed new representational spaces to be created where national identity is re-imagined as a potentially hybrid space. The importance of hybridity is not to be able to only trace the two or more original moments from which the third emerges, rather hybridity is the "third space" which enables constructed identities to develop as multiple and shifting. Much of this chapter, therefore, attempted to analyze a number of film texts and spaces that deal with films where the liminal space becomes a space of performance of cultural difference.

These spaces "in-between" develop representations of cultural value with race, ethnicity, and gender. Meanings are negotiated and not simply constructed. Cavell's theory has been useful to help contextualize and articulate the specifics of Canadian social and cultural diversity. It has offered an additional entry into these films where some of these spaces incorporate the geography of both Canada and Italy at the same time, while others refer to an imaginary and / or a symbolic space beyond both. The intersection of gender and ethnicity and national space whereby third "heterotopic" spaces are created were shown to operate within a nexus of local, national, or transnational spaces. It is within transnational spaces that three additional films need to

be briefly discussed. They also construct unique spaces; however, these spaces are created primarily in territorial places outside the physical space of Canada. Globalization, while it has definitely allowed for Canadian films and videos to be touched by the flows of people into Canada, has also allowed for the flow of people and projects beyond its borders. Borders therefore continue to blur and the territorial space and boundaries of Canada are stretched both literally and figuratively.

Fallen Heroes: Eroi Caduti - Pilati 1943 (2004) is a thirty-minute documentary directed by Anna Chiappa. It was shot both in Italy and in Canada and is available in both Italian and English. This is the story of how during World War II, on November 24, 1943 a Canadian Royal Air Force Wellington airplane crashed into the Apennine Mountains in northern Italy, near the town of Bardi, which is in the Province of Parma. The six-crew members died and while the plane was identified as Canadian by the townspeople in 1943, it was not until 2003 that the identities of these fallen heroes were uncovered when Chiappa decided to research this story, and with the help of Veteran Affairs two communities came together:

Adriano Chiappa witnessed the crash as a young man and for decades wanted to find the names of the crew so that he could pay tribute to these Canadian airmen. "It took some time to put the pieces together but we were able to find the names of the fallen Wellington crew, including Canadians Colin Wheatly and Hedley Fitch II," said Adriano Chiappa. "It was amazing to find out that Leslie Fitch, brother of the pilot who died on that plane, lived a few blocks from where we first settled in Ottawa when we came to Canada. And it was very moving to meet him and the son of the pilot after all that time." Hedley Fitch III was only an infant when his father had died in the War. He was touched to learn, in 2003 that the residents of Bardi had given his father and his crew members, a dignified burial. In May 2003, the community of Bardi came together, with Canadians, including students from the Canadian Battle of Normandy Foundation to honour the fallen airmen at a special ceremony. (OMNI Press Release online)

While this story traces the trajectory of this history from Italy to Canada and back again, its emphasis is more on the English airmen and establishes a Canadian identity that is English. The interviews of the Italians recounting their memories of the crash and its aftermath are what connect ethnicity to this space in a more minor way. Additionally a number of individuals from this town eventually immigrated to Canada and there is somewhat of a suggestion that it was this crash by a Canadian plane that really helped inspire a number of individuals to come to Canada. The space of this film exists in multiple places and intersects in-between worlds. Its major focus is that of retelling a war story of the past and its connection to the present by establishing a territorial Canadian space in Italy where these service men are buried and their English identities as heroes are preserved. On another more minor level it also connects to the immigration journeys of a few Italian Canadians in Ottawa whose identities are tied to these airmen because of the impact this event had on their lives and the choices they made.

While *Fallen Heroes* does have a minor tie to cultural and ethnic difference, *Dear Juliet / Cara Giulietta* (2002) is a bit more ambiguous with the liminal space it creates. This fifty-two minute documentary was directed by Patricia Fogliato, and was a project that she was asked to work on. What is interesting about this film is indeed the fact that it is an Italian story funded totally by a Canadian source and filmed totally in Italy, in Italian with English sub-titles. It is not a co-production. It was screened at film festivals in Canada, as well as for special Italian Canadian audiences:

In the early 1930s, letters began arriving in the small Italian city of Verona, addressed simply to "Juliet of Verona." A caretaker took an interest, and began replying on Juliet's behalf. Word got out that Juliet was alive and well, and the small stream of letters began to steadily increase. *Dear Juliet* explores the extraordinary phenomenon of the Juliet correspondence, through the eloquence

and poetry of the letters and the impassioned women who endeavour to keep the myth of Juliet alive. (Primitive Entertainment Press Release online)

This story has its global connection to Canada via the money that funded it, as well as its major screening space, but it is perhaps the letters that engender this film as creating unique third spaces. The love letters and the seven Juliets that answer them, while they also speak of love, most often speak of loss. It is within these spaces of loss, where these letters sometimes create links to multiple places of the past -- an English Shakespearean past, a transnational space outside of Italy, as well as the private spaces of the intimacies of human relationships. The cultural identities of the Italian Juliets are not challenged, nor does this story reframe Italian Canadian identity. In a minor way it has connections to Canada's colonial British past via Shakespeare; Canada's English identity is affirmed in the territorial space of Italy. On another level there seems to also be a challenge to the territorial models and metaphors of English Canada, precisely because the unique third space of this film embraces multiple spaces within the territorial space of Italy. Ethnicity and cultural difference do not remain fixed as borders between countries can sometimes blur and unique third spaces can be created.

It is perhaps Sara Angelucci's *When the Cricket Sings* (2007) that explores the space of the "other" most evocatively. This connects it to the immigration journey and the sense of loss associated with it. This is Sara Angelucci's most recent short video of eight and half minutes. It was shot in Shanghai, China during a residency at BizArt in 2006 where Angelucci placed her camera in her backpack, with a hole cut out for the lens. She placed the backpack in the basket of her bicycle and while walking down the street was able to capture the fleeting moments of the interior spaces of the shops while also

framing the exterior activities with the pedestrians in varying degrees of focus. For Angelucci this unique street life seemed "endangered." Erik Martinson writing on Angelucci's work explores this aspect of the in-between space it creates:

Looking outside as opposed to in, *When the Cricket Sings* is a reworking of and contemplation on the problematic field of ethnography [...] the video embodies the ethnographic project in its attempt to convey a particular area and its inhabitants on the cusp of disappearing with the redevelopment / expansion of the urban. [...] The on-take document navigates the problems of looking, of representing the "other," by only passing by, seeing in glimpses and ultimately forgetting. Sara, as a traveller, has known the struggles and richness of cultural "otherness" within, offering the perspective needed for respectful discourse. Similar to the immigrant experience internalized in her other works, *When the Cricket Sings* is about internal loss manifested externally in the changing landscape of the neighbourhood depicted. As the redevelopment of the area takes hold, the inhabitants become immigrants in their own space. Mourning this "othering." (Martinson 2007, 6)

While this is not the physical space of Canada, Sara's own connection to her own personal experience of cultural loss allows her the ability to empathize trans-culturally and trans-nationally. The absent traces of her Italian ethnicity are seen most clearly in her earlier video *America il Paradiso* discussed in chapter two. Here her Italian ethnicity, while still absent, is not so easily understood without reviewing Angelucci's other videos. As Martinson acknowledged, Angelucci's own internal loss of her own heritage, therefore, positions her as an outsider, inside Canada. Understanding this outsider position of Angelucci's is what allows *When the Cricket Sings* to be read in this way. It is really through Angelucci's memory, therefore, that she is able to identify with the space in-between in Shanghai that has both a presence and absence of China, but equally so it also holds the presence and absence of Italy.

In concluding then, these three final films *Fallen Heroes*, *Dear Juliet*, and *When the Cricket Sings*, push ideas that also reframe space as multiple in unique and different

directions. They allow for even newer ways of thinking about territorial as well as social space. Thus the complex history of globalization continues to allow new representational spaces to open up, as is the case with these three films. Sometimes these spaces are not even in Canada. They too belong to Canada's cultural imaginary as these filmmakers have created spaces that continue to be hybrid.

As all the films in this chapter have attempted to show, diasporic experience and diasporic identity continue to suggest a necessary heterogeneity and diversity. Articulations of space by minority artists, in this case Italian Canadian women, are thus reframed creating new Canadian representations within social, linguistic, and cultural practices. The (re) negotiating and blurring of places, peoples and borders continues to therefore interrupt the Canadian nation and a fixed Canadian identity. Identity, as Boelhower (1992) notes, is sometimes a function of memory, history, and topology where a Canadian present and the "absent" ethnic past are embraced within the same poetic and cinema space. Floating between multiple worlds and multiple cultural models allows these Italian Canadian film and video makers to position themselves at the crossroads of old and new. It is thus in these spaces in-between where unique third spaces inside and outside of Canada are sometimes created. In an ongoing negotiation, Canadian identity is always shifting and always plural. As the cinema space of these filmmakers demonstrates, new narratives and new meanings continue to be rewritten, constructed and performed.

Chapter 5:

La Conclusione: Conclusion

*Visibilities are not defined by sight
but are complexes of actions and passions,
actions and reactions, multisensorial complexes,
which emerge into the light of day.
(Deleuze 2006, 50)*

As this dissertation comes to a close, memories once again resurface, bringing me back to the beginning of my research journey. As noted in the introduction, it began in 1997 when I was working on my own video *Amalia*, a video about my mother, her garden and a trip back to Italy. *Amalia*, which remains in its rough-cut form, begins by documenting the spring ritual of my mother burning leaves in order to prepare for the planting of her garden. This annual occurrence and cycle was shot through the various stages of planting seeds indoors to the preparing and tilling of the earth outdoors, to the replanting and watering of the garden. Once the seedlings are ready and when the moon is in its right phase, the plants are transplanted outdoors. Though she received help from my father for this garden, it is really *her* garden. She nurtured it, caressed it, spoke to it, made friends with it. It was her space and place. As I documented the various stages of my mother and her garden, I realized that this space, the garden, is the Italy that my mother brought with her to Canada. Having had a garden in Italy as she grew up, and then being transplanted herself to Canada in 1955, she in turn started planting again. At one point early on in the video while standing in her garden, my mother states in Calabrian dialect:

Mi passu nu pocu u tempu fora, mi piacci fora a mia, eio godo fora, non intra. Intra non mi piacci. Stai fora mi piacci assai a terra. Pare ca sugnu fabricata ca terra. (*Amalia* text)

(I'm spending a bit of time outside. I like it outside. I thrive being outside, not inside. I don't like being inside. I stay outside because I like the earth a lot. It seems as if I'm made out of earth.)

My mother's wisdom always came from her experience with the earth. Her garden taught her the patterns and rhythms of life, not only for plants but for people as well. The garden was not only a space of belonging but it became her spiritual home, a reality not exclusive to my mother. By using the personal and lived experience of my mother and her relationship to her garden, I was documenting a very important part of the cultural history / reality of many Italians in Canada. In chapter two, the garden was used as a motif in Angelucci's *America il Paradiso*, D'Angelo and Alexiou's *Nonna and Meme*, as well as in Caruso's *Story Album*. As noted in Ferrara's article on the Italian garden, the essence and importance of this garden for many immigrants was more than just food for their tables but instead was a place for them to give expression to their identities. (1997)

Our trip to Italy interrupted the natural cycle of the garden during the critical moments for nurturing its growth (left in the care of my father). In Italy images of soil, earth, and human architecture still appear as recurring motifs of nature and its naturalness as these are juxtaposed with things that have been created and controlled by humans -- the natural mountain rock of Scilla, in Calabria, with its houses built right out of the rocks; the images of houses of Chianalea that kiss the edge of the Ionian Sea change to fields of olive groves. The video shows travels in northern Italy, which for my mother who had never traveled north of Rome, were all new places. However, it is the villages in the south where my mother grew up that provide the most important focus. It is there that she

reconnects with family and friends left behind. Yet it is clear that the rhythm of life for my mother in Italy no longer exists, as she is a foreigner in that land. For this reason the closing scene of the video shows my mother back in her garden in Canada, which is now flourishing and bursting with life with a variety of lush vegetables and fruit. Here her "silent dialogue with a distant homeland, a place and a time that are no more, will start again" (Pietropaolo 1998, 29). Hence the circle was completed as it was truly in her garden that my mother was at home.

Amalia, like many of the videos and films in this dissertation, is also a story about the past that connects us to our present lives and will hopefully direct us into our future. Additionally like many of the filmmakers here, the shooting of this video also became an outlet for my expression and identity as well. When we reclaim our histories, share our memories, capture the images of our personal lives, and tell stories about our cultures, we value who we are and where we belong. Now, like my mother's voice and her garden, this research cycle comes to a close.

Donne senza uomini; Women without Men

Amalia explored the story of my mother's life in the space of her garden in Canada, connecting it to ethnicity, gender, and national space. So too has "*Donne senza uomini; Women without Men*" explored these themes. It has attempted to document and analyze the varied ways film works by Canadian women of Italian heritage contribute to discussions around issues and challenges of feminism, cultural representation, and identity politics. These films by Italian Canadian women show that they do not merely function as "films by Italians", "films by women", or "films by Canadians." Instead as was seen in chapters two, three and four, they are hybrid texts that integrate ethnicity,

gender, and national space. The hybridity of the films reflects the hybridity of the artists' identities. (Bhabha 1990; Hall 1991).

The introductory chapter developed the theoretical frame used to analyse the film and video works whereby culture and politics were seen to inhabit the same discursive field. The dynamics of power and social justice were positioned within the context of Italian Canadian immigration history and experience, following from a mostly Southern Italian / European racialized context. In addition these film and video works were framed by a discussion of multiculturalism and critical multiculturalism. As the literature shows, for many Italian Canadians Trudeau's vision of a multicultural Canada was one they quickly adopted as their own, helping them develop the agency necessary for their inclusion in Canadian culture. Despite the positive outcome for most Italian Canadians, scholars such as Bannerji and Kymlicka were highlighted to show how the multicultural experience in Canada is still fraught with ongoing challenges. Tator's work that challenges racism in the arts is important as exclusions and limitations still exist. Appadurai's globalization theory and framework, therefore, was valued precisely for the acknowledgment that globalization, despite its negative results, still helped provide agency to minority groups. Feminist history and Nochlin's theories with regard to the experience of women (in this case in film) and the evolution of national space in the Canadian imaginary and identity, were also used to round out the theoretical frame.

Constructing a Canadian *Identità* through Italian Canadian Ethnicity and Race

Chapter two focused on the theme of ethnicity including intersections with race from an Italian Canadian context in order to help create a dialogue with the film texts by women of Italian heritage. The films and videos in this chapter were contextualized

within the paradigm of white settler societies whereby the Canadian nation and identity began and in many respects continues to be constructed as a white British settler society. Establishing the complexity of multiculturalism for Italian Canadians was important in order to critique the power that still resides with those original settler groups. One of the objectives of this chapter was therefore to show that the agency of Italian Canadian women as filmmakers can perhaps help to unsettle (Stasiulis and Jhappan 1995) and deconstruct the myths and realities surrounding an inclusive / exclusive Canadian society and nation.

As noted in the conclusion to chapter two, the body of work of individual filmmakers may be too limited to explore fully whether theories revolving around "Burdens of Representation" (Mercer 1994), or "Accented cinemas" (Naficy 2001) are strongly relevant. These theories should be used in order to address future research when the body of work of Italian Canadians is more extensive. While chapter two tried to illuminate some of the pressures exerted on artists to make certain kinds of films in order to have access to meager funds often from Canada's multiculturalism's heritage programs, this, too, requires future detailed research attention. In addition, because for Italians negative stereotypical representations continue to dominate in the mainstream, the question of whether artists feel pressure from both their minority community and the dominant one to represent Italian Canadians in "positive" ways to counter "negative" images also requires an answer in future research. In both cases the dominant discourse of a white settler paradigm and multiculturalism's directives can be what continues to determine and exert control in the field of representation. Do filmmakers make "certain kinds" of films because they can get funding or do they get funding for the kinds of films they want to

make? Therefore future research that involves both formal interviews with film and video makers, as well as a detailed query on funding proposals that were accepted and those that were rejected is necessary in order to answer these questions more fully.

Despite the context of negative stereotyping and the limitations of multiculturalism within a white settler paradigm which was developed in this section, the films and videos that were analyzed did embrace and represent Italian ethnicity and heritage as a fertile and complex ground for re-creation and invention for story telling. *Mirrors and Windows III: Italian Canadians and the Law* by Gabriella Colussi Arthur, *America il Paradiso* by Sara Angelucci, *Nonna* and *Meme: Portrait of Immigrant Grandmothers* by Giovanna D'Angelo and Christine Alexiou, *Story Album* by Donna Caruso, *My Father's Masks* by Sara Armenia, *The Good Life* by Patricia Fogliato and David Mortin, and *In Bocca al Lupo* by Maria D'Ermes and Sonia DiMaulo demonstrated that an evolving ethnicity is indeed an integral aspect and marker of their Canadian cultural identity.

Problematizing Gender - Representing Gender

Chapter three focused on the second thematic area where the representations of women and feminist subjects were the focus. The film and video works analyzed were contextualized within the history of women's cultural expression in Canada alongside developments in feminist film history and theory. Feminists explored film as a cultural practice representing myths about women and femininity. Nochlin's theories in art history that challenged women to break down systemic barriers that privilege men were used to help frame the dialogue created. As she stated,

[t]he fault lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education -- education understood to include everything that happens to us from the moment we enter this world of

meaningful symbols, signs, and signals. The miracle is, in fact, that given the overwhelming odds against women, or blacks, that so many of both have managed to achieve so much sheer excellence, in those bailiwicks of white masculine prerogative like science, politics, or the arts. (Nochlin 1971, 150)

An elaboration of Nochlin's theories for all and any marginalized and excluded groups can result in very fruitful research and important scholarly interventions, whether one is marginalized by sex, ethnicity, race et cetera. It was used in chapter three to illuminate the messages communicated through the representation of gender as constructed by Italian Canadian film and video makers who are women. Italian Canadian women's history and representation and the absence in representations were also included within the framework used. Though there has not been much written on the experience of Italian women in Canada, Iacovetta and the literary experience and writings of Italian Canadian women helped to fill in some of the gaps.

The surface structure of the films analyzed in chapter three, *One Woman Waiting*, *No. 5 Reversal*, *Interference*, *Green Dream*, and *Night Stream* by Josephine Massarella, *Fruitful Sex* by Michelle Messina, *Rites* by Daniela Saioni, *Hello Dolly?* by Giovanna D'Angelo and Christine Alexiou, *Doll Hospital* by Donna Caruso, *Double Take* and *In a Hundred Double* by Sara Angelucci, *Mirrors and Windows I: Italian Canadian Women: Struggles, Defeats, and Triumphs* by Gabriella Colussi Arthur, *Instantanée / Snapshots* by Gabriella Micaloff and Laura Timperio, *Straniera Come Donna* by Anita Aloisio and *Who's Afraid of Happy Endings?* by Giovanna D'Angelo and Christine Alexiou, showed that they all deal with women. Not all of these films represent the gendered experiences of women's lives directly, nor was a single feminism adopted. Instead, multiple and diverse feminisms were the result.

As noted, patriarchy is given its hegemonic power by naturalizing certain definitions of what it means to be a woman and what it means to be a man. Some of the messages in these films and videos attempt to disrupt directly these definitions undermining their "naturalness" while others do so more subtly by showing that female identity is quite complex and diverse for both individuals and groups. Gender as a category of difference was used as a way to problematize and enter into a dialogue with the film texts. As discussed, gender alone could not be easily separated from the other categories of difference. Sexuality, ethnicity, race, and language were also addressed by some of the representations of women that were constructed confirming that "femaleness" and women's identity are always open and being negotiated in relation to multiple social influences and diverse political forces.

Diversity - Constructing Unique Canadian "Third Spaces"

Chapter four focused on the last thematic area, "space." The films and videos analyzed were framed by a discussion of the central role that spatial metaphors have played in literary and cultural theory in order to explain and interpret the Canadian identity and character. As the physical space in Canada has not changed very much, the (re) construction of that space has been continually challenged by the ongoing flow of people(s) within and beyond its borders (which includes Italians). The intersections between place and cultural identity show how these films and their subjects attempt to reframe and destabilize the dual territorial models and metaphors of English and French Canada. The Bouchard-Taylor Commission in Quebec (2008) was acknowledged as it demonstrated the desire on behalf of communities to continue to find new ways of understanding and thinking about social space where ethnicity, race, and other categories

of difference have yet to be fully included. The (re) negotiating and blurring of places, peoples and borders continue to therefore interrupt the Canadian nation and a fixed Canadian identity.

As the result of the global flows of people, new representational spaces have opened up, allowing for national identities and national histories to be re-imagined and re-created as hybrid "third" spaces (Cavell 1994, 88). Foucault's concept of heterotopia, which was also used by Beneventi, was adopted to explore the complexity of Canadian nation spaces in the films and videos by Italian Canadian women. Cavell's theory was used in order to help contextualize the specifics of Canadian social and cultural diversity where "hybrid" spaces, the places "in-between" (race, ethnicity, et cetera), show how cultural representations are negotiated and not simply constructed. Chapter four analyzed the following films, *Mirrors and Windows III: Italian Canadians and the World of Arts and Culture* by Gabriella Colussi Arthur, *Enigmatico* by Patricia Fogliato and David Mortin, *Gaining a Voice* by Angelina Cacciato, *Les Enfants de la Loi 101* by Anita Aloisio, *Sons and Daughters: The Italians of Schreiber*, *The Stowaway* by Patricia Fogliato and David Mortin, *Fallen Heroes: Eroi Caduti - Pilati 1943* by Anna Chiappa, *Dear Juliet* Patricia Fogliato and *When the Cricket Sings* by Sara Angelucci, where the liminal space became a space of performance of cultural difference. The intersection of gender and ethnicity and national space whereby third "heterotopic" spaces are created was shown to operate within a nexus of local, national, or transnational spaces. In some of these films the spaces incorporated the geography of both Canada and Italy at the same time, while others referred to an imaginary and / or a symbolic space beyond both. All of the films in

this chapter have shown that diasporic experience and diasporic identity continue to suggest a necessary heterogeneity and diversity.

La Conclusione: Conclusion

Chapters two through four developed a dialogue with film and video texts by using the three broad thematic categories of ethnicity, gender, and national space. While the primary focus was on the works that had Italian Canadian women as directors what became clear through this research is that many film and video makers have also participated in the world of cinema in additional ways other than as directors. Choosing those films and videos where most Italian Canadian women were directors was only one way, an arbitrary one, to continue the discourse on Italian Canadian cinema. As film and video-making are interdisciplinary collaborative arts sometimes requiring the participation of numerous individuals who aid in all the phases from the filming to post-production, it is also important to acknowledge that other individuals were involved in the production of each of the films and videos discussed and were also responsible for the representations constructed, and, therefore, their contributions should also be analyzed. In addition, some of these Italian Canadian women who were named as directors sometimes also played other creative roles that can be either tied to the cinema space in Canada or linked to other artistic disciplines such as writers, poets, visual artists and musicians. Is it possible or acceptable to separate their film and video work from an analysis of the entire body of their creative works as one feeds into the other? In addition to their film and video, their more complete body of creative work as documented in **Appendix A**, may also contribute to the complexity of Canadian culture in multiple ways. This requires further attention and research in order to answer questions related to

the links and connections between creativity and agency both in an aesthetic and political sense. For now some of the original questions that began this research have been answered.

1. How do Italian Canadian women construct Canadian identity (ies)? What can these representations tell us about broader Canadian experiences and identities? How do Italian Canadian immigrant experiences, women's gendered experiences, multiculturalism, (both symbolically and legislative), help contribute to this construction of identity?

For Italian Canadian filmmakers who are women, the complexity of their own identities has resulted in films and videos where a diversity of experiences is constructed. As noted while chapters two through four discussed videos and films that were separated into three broad thematic categories of analysis, this was done in order to attempt to make sense of the "messiness" of this body of work. However, it is clear that for many, ethnicity, immigration, multiculturalism, and gendered experiences et cetera, influence the works of most of the films in each of the chapters resulting in a multiplicity of identities being constructed.

2. How is the cinema by Italian Canadian women distinct from the broader cultural and feminist landscape?

The film and video works by Italian Canadian women are indeed distinct from the broader cultural and feminist landscape in relation to their inclusion and acknowledgement of ethnic heritage. Otherwise many of their concerns and visions are also very much consistent with the concerns of women in general who struggle for women's equality and representation, while uncovering and challenging patriarchal structures and gendered limitations.

3. What are the concerns of Italian Canadian women as shown through their films and videos? How do women represent and construct women through film and video?

Here, too, the concerns of Italian Canadian women as constructed through their films and videos demonstrate diverse and complex interests, moving in a continuum from the personal to the political. In turn the construction of women show heterogeneity in their representations.

4. From what can be seen of the film spaces and texts of this body of work, why did Italian Canadian women not get as caught up in reproducing negative stereotypes as the Italian Canadian men did? Do gendered experiences help explain this difference?

This body of film and video analyzed in this dissertation do show a complexity of characters that are far from negative stereotypes. Chapter three "Problematizing Gender - Representing Gender" is the longest chapter with the greatest number of films analyzed. Additionally films from chapter two and four could also have been included in chapter three. Therefore an initial conclusion could be drawn to suggest that perhaps because women in general and ethnic women more specifically are very much aware of their subordinate status of being women, perhaps doubly marginalized because of ethnic heritage, these films and videos demonstrate a sensitivity to negative stereotypical portrayals of women such that they shun them. Additionally because there is an awareness of the intersections of multiple categories of difference, ethnicity, race, sexuality, religion et cetera, and how these contribute to ongoing marginalization in society, there is an attempt to construct complex representations. Can this sensitivity to negative stereotypes of women be extended to being sensitive to negative ethnic stereotypes in general such that they do not suffer from the "Godfather paradox" or the negative stereotype paradox in general and therefore do not reproduce them? An initial answer here could be "yes"; however, additional questions need to also be asked and answered.

As noted here and also in chapter one, Italian Canadian women as filmmakers, do not for the most part reproduce negative Italian stereotypes as some of their male counterparts do; however, it is here where further comparative research is necessary. In addition to the much needed research on negative stereotypes from an Italian Canadian context, it would also be critical to analyze the representations of women that are constructed by Italian Canadian filmmakers who are men as that project would intersect with this one. It would be important to investigate how women in general and Italian Canadian women specifically are represented and constructed. For example and to reiterate from chapter one, both Liconti and Tana construct some very dynamic roles for Italian Canadian women, in films such as Liconti's *Brown Bread Sandwiches* and Tana's *La Sarrasine* and *La Déroute*. This in turn would also suggest that films by other Italian Canadian men and non-Italian Canadian men, who also represent Italian Canadian women in their films, should also be explored.

Prior to the 1980's there were at least nine films produced at the NFB whose subject matter was Italian Canadian. How do these earlier representations compare to more current films? Two of the filmmakers are men of Italian heritage, and six are non-Italian Canadians, two women and four men. Five of these films are documentaries and four are dramatic fictions. The documentaries are Gilles Carle's *One Sunday in Canada*, (*Dimanche D'Amerique*) (1961) and *Franco: The Story of an Immigrant* (1977), Tony Ianzelo's *Antonio* (1966), Shelah Reljic's *Soccer* (1974), and Sharon McGowan's *Rosanna: Portrait of an Immigrant* (1980). The four dramatic fictions are Donald Ginsberg's *Arrival* (1957), John Kemeny's *The Visit* (1964), Martin De Falco's *A Great Little Artist* (1973), Renée Bonniere's *The Newcomers: The Present* (1979) and Moira

Simpson's *Emigrante* (1979). This body of work should be explored both within the dynamics of the NFB and beyond it exploring the Italian Canadian community that is constructed. More specifically these films should also be analyzed for how women are portrayed. Finally it would also be important to address the question of stereotyping in these NFB films.

Returning to the question of media stereotypes it would be important to also explore the role that media networks in general play for the Italian Canadian community. How do questions of culture and politics affect these various networks from Vancouver to Halifax? Who are the players included or excluded from these spaces?

Tele 30 is the Ottawa Italian community-based and community-driven television program, that airs through Rogers television. As a smaller program it should be framed within the history and context of the larger ethnic broadcasters of CHIN Radio (1966) and Television (1974), CFMT (1979), (now OMNI I & II) and Telelatino Television (1984), which were all initiated by Italian Canadians. It does seem that television was one of the first vehicles that Canadians of Italian heritage used to broadcast Italian Canadian voices and stories. The history does show that they were actually part of the first ethnic and cultural groups to do so and in doing so also opened the door to other cultural groups and ethnic minorities.

Johnny Lombardi, along with CHIN Radio, has to be given credit as the exceptional pioneer and spiritual father who challenged the mainstream Canadian airwaves in the fifties and sixties, long before the country, or Trudeau, even started to grapple with the contributions of "Other Ethnic Groups" in the 1970 Royal Commission Report. Lombardi began by challenging the English broadcasting rules on Radio. After returning

from World War II, where Lombardi served in the Canadian army, he began his own business in the heart of Little Italy on College Street. He began purchasing radio programming time on English radio stations in order to broadcast information on his and other Italian businesses as well as to promote Italian music and provide Italian information; however, his program was shunted from one radio station to another by English radio programmers who did not want to include other voices and other languages. After many years of struggle Lombardi received his own Radio license in 1966 and then in 1974 expanded to the medium of television in order to be able to bring weekend television programming to his multilingual and multicultural audience via CITY-TV cable. In 1974, while CHIN was enjoying the fruits of its labour with its recent license for weekend television multilingual broadcasts, another group was busy challenging the mainstream further by not being satisfied with weekend viewing only. Expanding and building on what Lombardi had started, CFMT wanted full time coverage. Channel 47, CFMT Television in Toronto, began with another Italian Canadian, President Dan Iannuzzi at its helm. It went on the air and was "the world's first full-time commercial multilingual multicultural television station" (Miller 1974, D1). It too took advantage of the policies that put video and film in the hands of other Canadians. Following in CHIN's and CFMT's (now OMNI) footsteps, Telelatino Television (TLN) went on the air in October of 1984. It was founded by a group of prominent Italian Canadian businessmen. In addition as most of these networks were already broadcasting prior to the development of the CRTC's Ethnic Broadcasting Policy of 1985, it would be important to research the role each played in its creation.

To do justice to all these video networks and to position the work of *Tele 30* (produced by Giovanna Panico) and other community stations across Canada, further research is important in order to be able to explore more critically and in more depth the programming and representations that all networks broadcast. It would be important to more specifically explore how Italian Canadian women and women are represented. This in turn would link to the works explored in this dissertation. Additionally some filmmakers also get funding through television networks. Which networks are more sensitive to the gendered representations of women?

While exploring the role of women and the field of ethnic broadcasting in general, what would quickly become clear is that ethnic broadcasting would have to then be contextualized within the larger frame of Canadian broadcasting as a whole. In doing so it will be possible to expose the heterogeneity or homogeneity and history of the broadcast field for Italian Canadians. It would be necessary to decipher in the greatest of detail the CRTC licenses each has been given. Who gets a license and who does not must be asked. There is no doubt that beginning with the extraordinary prescient vision and determination of Johnny Lombardi, CHIN, CFMT, and TLN licenses have definitely opened up the field of representation to a diverse group of Canadians, both culturally and linguistically. However, what are the limitations of these licenses? Are these spaces really places of difference? Today TLN, no longer majority owned by Italian Canadians but instead by Corus Entertainment is now airing episodes of *The Sopranos*. Who now controls ethnic media? Does it look any different than mainstream media in relation to the negative stereotypes now found on both? Are the remaining shareholders at TLN which include prominent members of the Italian Canadian business community just

another example of those who exhibit the "Godfather paradox"? (Marino 1998) Critical questions must be asked on the role that politics and money play in these media networks where culture can be bought and sold on the open market.

This example demonstrates how it is essential to keep in mind the challenges that are still being confronted in regards to negative Italian stereotypes and derogatory media messages that, while not the exclusive domain of mainstream media, as they exist on ethnic media as well, do dominate in this sphere. Do these threads that tie ethnic media to their CRTC licenses weave their way back to the Canadian nation's white settler history?

Though TLN, an ethnic television station, no longer seems to have a problem with airing negative Italian stereotypes, this is not the case for *PanoramItalia*, a new Montreal quarterly magazine. While the Bouchard-Taylor Report is still being debated in mainstream media, the controversy of negative Italian stereotypes also continues to confirm that the needs of ethnic communities (in this case Italian Canadians) are not being met. Filippo Sabetti, a professor of Political Science at McGill University has been responsible for encouraging the debate on the problem of Italian stereotyping by publishing a series of articles in *PanoramItalia*. Two of the most recent are, "Respectable Bigotry in the *Montreal Gazette*: One Anti-Italian Stereotype Too Many" (2007) and "Accurate Reporting in Canada: *The National Post* can do better" (2008):

Like many other Canadian newspapers including those in more remote areas like Northern Ontario, *The Montreal Gazette* has a long history of publishing negative stereotypes, exaggerations and clichés about Italians and North Americans of Italian origin. Two examples are illustrative of how widespread over time this problem exists in the *Gazette* newsroom. The first example is offered by an article, from Rome, by Bruce Johnston entitled "Vatican Intrigues," *The Gazette*, Sunday 10 May 1998, p. A7. What makes this article especially provocative is

that Johnston combines Catholic-bashing with standard negative anti-Italian, stereotypes." [...] The second example is by the now infamous headline "The Pizza Parliament" of April 14, 2006. As more and more news of the headline spread, many in the Montreal community mobilized themselves to act. [...] "The Pizza Parliament" headline and the editor in chief's denial are more troubling if put in a comparative perspective. [...] To my knowledge the *Gazette* carried no op-ed page piece on the German election with the title "The Sauerkraut Parliament" and on the Israeli election "The Bagel Knesset," Not that three or more evils would make a good, but invariably singling out Italy certainly adds insult to injury. (2007, 18)

In the latter article Sabetti goes on to challenge *The National Post*, as well as other publications, on the use and mis-use of the term *mafia* in their pages. For example "the Saskatchewan mafia in health care" (2008, 18), continues to tie the term to Italians as if the organization is ever more elastic and thriving. As Sabetti tries to point out, the mafia in most of Sicily is dead, yet many continue to nurture its myth:

Credible peer-reviewed research on the history of the mafia in Sicily coming from different academic disciplines and published in the past twenty years by Harvard University Press, Yale University Press, Cambridge University Press, McGill-Queen's University Press, Cornell University Press and Oxford University Press has debunked widely held views and claims. [...] The results are predictable. The blanket use of the term mafia and the unwarranted belief about its durability, have continued to gloss over the changed Sicilian reality and to promote stereotypes and misunderstandings. As mafia myths have become entrenched and respectable, they will not easily die. (2008, 18-19)

Despite this, Sabetti continues to call for better and more honest reporting that should acknowledge the recent and more accurate research on its history. These same negative stereotypical messages, and the endless elasticity of mobster movies, as noted in chapter one and two, persist in the world of cinema and sadly now on ethnic networks as well. As Bannerji (2000), Kamboureli (1998) and Tator (1998) note, art, culture, politics, racism and power are intertwined. A critical and substantive multiculturalism can help envision a nation where old hierarchies can be radically altered and diversity and power

can be meaningfully shared. Elizabeth Anderson acknowledged this new vision for multiculturalism in her essay discussing the changes at the NFB's Studio D, as the result of larger societal changes:

A more substantive multiculturalism would mean that old hierarchies would have to break down, power sharing would have to be the rule, differences would be debated fully, and true democratic equality would have to be realized. And, perhaps most importantly, a more substantive multiculturalism would mean that we would have to begin to imagine the nation quite differently -- that, for instance, we would have to re-imagine the nation as a community, or even collection of communities, that is built on difference and a commitment to transformative change and challenges. Our larger cultural project then is to begin to imagine and represent -- perhaps through films that fundamentally interrogate the ways in which we place boundaries around our social identities -- how we live at the intersection of multiple identities, multiple communities, and multiple worlds. (Anderson, E. 1999, 57)

In conclusion this dissertation has tried to create a dialogue with the film and video works by Canadian women of Italian heritage. While the themes of ethnicity, gender and national space have been used as a way to create a new language and a new paradigm within film studies, this approach is not exclusive. It has not been the purpose of this study to choose which way of seeing or interpreting is best, or to offer a value judgment, but rather to make visible this body of work, helping to explain and disclose something about each and all of the works within it. Additionally, many of the filmmakers speak with many dialects, are involved in various disciplines, and participate in multiple creative activities. What this final chapter has also tried to suggest is some additional directions and questions for research on Italian Canadian cinema space and culture that can build from and link to the discourse elaborated here. Some of the questions asked at the beginning of this dissertation have been answered; however, these answers have in turn also helped to uncover a new set of questions.

In today's globalized world, Canada continues to struggle with questions of its own heritage of immigration inclusions and exclusions, both past and present. This research, therefore, has tried to value and listen to a previously ignored, silenced, and marginalized group of Canadians. For these Italian Canadian women and their voices, the imagination for both artist and spectator has become the staging ground for action and agency. Moving from exclusion to inclusion is an important step. Through the study of their film and video productions, new traces have been uncovered that attempt to show the continuing reinvention of the Canadian nation. It is hoped that this has helped to illuminate further the evolving construction, negotiation, and contestation of identity and nation building in Canada.

In "Voices of Women" Joseph Pivato noted that Italian Canadian "women writers are self-consciously reinterpreting the past. They are writing the story of both women and the larger ethnic community. We could say that these women writers are embodying a whole history" (1994, 170-171). So too are these Italian Canadian women filmmakers in *"Donne Senza Uomini: Women without Men,"* writing a whole history -- a history that weaves its way from Italy to Canada, and Italy in Canada and beyond. Vera Golini suggested in her preface to *Pillars of Lace: The Anthology of Italian-Canadian Women Writers* that "there exists in Canada, stretching from east to west, a bright constellation of women writers of Italian origin" (1998,12). So, too, (perhaps not all the way to the west or to the east) the constellation of Canadian women filmmakers of Italian origin does indeed shine brightly.

Appendix A:

Sara Angelucci is perhaps the only videographer / photographer / visual artist who has for the past eight years consistently used her heritage and the immigration experience as part of her creative works. Once she decided to move beyond the negative reaction to her 1997 video *America il Paradiso*'s "ethnic" content that she received in university, Angelucci began to use her family and Italian origins as inspiration. Her relationships with her grandmother and parents have haunted her works. These were discussed in the conclusion to chapter two and are also mentioned here. Her video installation, titled "Questions She'll Never Answer," is especially poignant as Angelucci takes part in this installation and wears a dress that her mother might have worn aboard the ship that brought her to Canada. In 2003 she produced her series "Stillness." "The still within the still -- to which *Stillness* refers evokes not only a sense of searching for clues and evidence, but also the mystery which descends upon these images with the passing of time," evoking the impossibility of reconnecting with parents and grandparents. (Angelucci online) In 2004, "Al Riverso," Angelucci's second Italian titled piece, uses photographs dating from her family's pre-immigration period in Italy in the 1950s, with writing on the back, "contextualizing the image with a story, name, date, or other cryptic information"(ibid). "Everything in my Father's Wallet / Everything in my Wallet," produced in 2005 moves Angelucci's focus from her mother to that of her father. The wallet was found in a box of "family memorabilia, ten years after his passing. The wallet emerged intact, as if it had just been removed from his pocket" (ibid). What fascinated Angelucci was how the items built a portrait of her father in his various roles as "an immigrant, labourer, father, husband, hunter...etc." (ibid). Angelucci's work is varied and

rich in content and contributes new understandings and new perspectives on Canadian cultural and individual identity.

Giovanna D'Angelo and **Christina Alexiou** have consistently worked on projects that help to disrupt "naturalized" messages of what it means to be a woman in *Hello Dolly?* *Nonna* and *Meme* and *Who's Afraid of Happy Endings?*. Not all their projects deal with ethnicity. They are very much interested in the intersections of gender, ethnicity and race and continue to work towards the fruition of other projects. D'Angelo who spent a number of years working at Distinct Productions Moving Pictures of Ottawa, whose main features are films that have mobster subject lines, has noted that when it comes to funding agencies, projects have to be "sexy." D'Angelo and Alexiou continue instead to focus on trying to tell the kind of stories they want to tell. In the meantime they work at other jobs. D'Angelo is presently still in Ottawa and is a sometimes movie reviewer on CBC Radio while Alexiou is now based in Toronto and continues to write.

Donna Caruso's work is better known as a writer of radio, stage, and short stories and it some of these stories that she uses as inspiration for her personal film projects. Her filmmaking extends beyond her personal works such as *Story Album* and *Doll Hospital* discussed as part of chapter two and chapter three, and includes some contract work as well. Caruso has had a very successful interactive theatre experience with "Global Clothesline Project" which was presented in numerous cities. She invited the public to participate in building portraits of themselves by bringing their clothes. "A clothesline holds our history, our personal stories, the progression of our families, the colour and texture of our lives revealed in the clothing we hang on the line" (Caruso online). Additionally her website, Incandescent Films in Saskatchewan, has announced a newly

published book *Journey Without a Map - Growing up Italian: A Memoir*. The press release announces that it "appropriately begins with pasta cooking instructions, and from there the aroma of tomatoes, olives and red wine are never far from the stories she weaves of herself and the impact of her family. Whether making connections between her Uncle Nick's nose and her Roman ancestors, or detailing the daily rituals of her shepherdess mother on the Italian hillsides, Caruso relays the information in broad colourful strokes that are at once both inviting and humorous" (ibid). Her previous book of short fiction, *Under Her Skin*, was short-listed for the Saskatchewan Book award. Nonetheless Caruso has a substantial body of work that merits more attention especially in its interdisciplinarity.

Patricia Fogliato and **David Mortin** as noted in chapter two have begun to develop feature film projects, their first being *Black Widow* (2005), a *film noir* musical, which premiered on CBC Television in January of 2006. Fogliato is listed as the producer and Mortin is the director. It received the Czech Crystal for Best Performing Arts Program at the Golden Prague International Television Festival and also received six Gemini Award nominations for Best Photography, Editing, Sound, Best Performance, Best Costume Design, and Original Music Score. Fogliato and Mortin are currently developing a number of theatrical feature films: *The Songbird*, is "a dark Victorian romance about two aerial high-wire artists, set against the tumultuous backdrop of Niagara Falls, and the world of 19th century circus spectacles and exhibitions of 'human curiosities'" (*Enigmatico Films* online). *The Gravesavers* is adapted from a novel by Sheree Fitch and is "a family film about a twelve-year-old girl who is sent to spend the summer in a seaside village with her sour grandmother, and becomes haunted by the history of the

most tragic Maritime shipwreck prior to the Titanic" (ibid). *Mad Ship*, is "about a Finnish immigrant, driven to madness by ruined dreams and the tragic death of his wife, who embarks on a quixotic mission to build a homemade ship and sail out of the prairie dust bowl at the height of the Great Depression"(ibid). *The Damaged Heart* is also "adapted from a short story by Katherine Govier, in which an elderly man receives the transplanted heart of a teenage girl and finds himself possessed by her wild and wayward spirit" (ibid). In addition, like Caruso who has many contract film projects to her credit, so too, do Fogliato and Mortin. While their personal works are housed under the title of *Enigmatico Films* and include the two films addressed in this dissertation *The Good Life* and *Enigmatico*, the larger body of their work, which includes *Sons and Daughters: The Italians of Schreiber*, *The Stowaway*, and *Dear Juliet*, should also be explored further.

Sarah Armenia, in addition to her entry into filmmaking with *My Father's Masks*, also works in theatre with various roles from publicist to props person. She is also an actor, having appeared in over thirteen productions at theatres such as Harbourfront Centre, Alchemy Theatre, Artwood Theatre and the Poor Alex Theatre, as well as appearing on television in shows such as *Wonderfalls* (Fox) and *Wild Card* (Lifetime), in addition to numerous independent films. She is also a writer and radio host. In 2006-07, she wrote, narrated, and produced a four-part, forty-five minute radio documentary series for CFRB titled "The Neighbourhoods." These focused on the Ethiopian, Jamaican, Portuguese and Italian communities in Toronto. Presently Armenia is researching her most recent film, a documentary titled *New Beginnings*.

Maria D'Ermes and **Sonia Di Maulo** as already discussed in chapter two, have not continued working in film with the exception of Di Maulo's film titled *Tell Me Another*

One (1993) which explored the effects of fairy tales on young women's lives. It allows them to reflect on how the ideas conveyed through fairy tales shaped their adolescence and could undoubtedly negatively affect their lives. It encompasses both a documentary as well as experimental format. Accessing this film has not been possible; however, what would be very interesting to research is the Italian Canadian Film festivals they initiated in Montreal. These were organized in 1996 and 1997, titled *Cinema e Caffè: Italian Films, Made in Canada*, and were screened at *Caffè Epoca* located in Little Italy. They filmed and then screened *In Bocca al Lupo* at this caffè after it had been rejected from numerous film festivals. The question to be asked would try to discover if these film festivals were the precursors to the present "Quintus" Montreal Italian Film Festival, which made its debut in 2004. It screens its films at the Leonardo da Vinci Community Centre in St. Leonard, which some consider Montreal's real Little Italy, and in addition to screening films from Italy also has an Italian Canadian section. The film festivals organized by D'Ermes and Di Maulo were extremely well received to sell out crowds showing that there was interest in viewing Italian Canadian film works.

Gabriella Colussi Arthur has not continued making videos, as she is a full-time Associate Professor in York University's Language Department. **Josephine Massarella** has worked on other films in other roles, such as sound technician and continuity person. **Michelle Messina**, on the other hand, did complete another 16mm animated film titled *Falling in Love* (1999) about two hearts that are tight-rope acrobats in a circus and who just want to get together while on their tight-rope. It used stop motion animation, hand colouring, and no editing. In addition to some contract film work, what she has been involved with from 2000 to 2006 is challenging Fruit of the Loom over trademark issues.

In November of 2006, Fruit of the Loom bowed away from the legal challenge giving Messina the trademark certificate for "Fruitful Sex" allowing her to move forward with her apparel line for stores including t-shirts and other items with this logo. As well Messina is also developing a feature / experimental film about change, with a working title *Noicon*, and based on her travels to Hawaii, Arizona and Cuba.

Daniela Saioni, as stated in chapter three, has left her twelve year career as a script supervisor, where she worked on over fifty feature films and television series in six countries, including Italy, in order to pursue acting on a full-time basis. Her only filmmaking initiative completed was the docu-drama *Rites* discussed in chapter three. What should not be dismissed is the work that she has performed as a script supervisor, not only for Saioni, but also for other Italian Canadians involved in filmmaking in the many behind the scenes roles. Of course it would also be important to follow Saioni's acting career as well.

Gabriella Micallef and **Laura Timperio** are both writers in addition to their work in film. As noted, Micallef is also a full-time social worker, as well as being one of the editors of the anthology *Curaggia: Writings by Women of Italian Descent* (1998). Additionally she is one of the co-founders of I-Sis Film Productions founded in 1990, with her life partner Debbie Douglas. The text *Curaggia* has not received much critical or scholarly attention, and some have suggested it may be because of its inclusion of lesbian Italian identity. The three films *Resisting Venus* (1995), *Tama Ba Tama Na* (Enough is Enough) (1993) and *anOther love story: Women & Aids* (1990), produced by I-Sis, were not accessed as part of this research. Therefore both of these texts require future research attention.

Anita Aloisio, in addition to *Straniera come Donna* discussed in chapter three and *Les Enfants de la Loi 101* discussed in chapter four, is currently researching two additional projects. The first is titled *Aux pays des Merveilles* which will deal with the immigrant experience as portrayed in the Québécois media or the lack thereof. The second is about older women in their thirties, forties, and fifties wanting to live out their childhood dream in dance and is titled *For The Love Of Dance*. Of course the documentary *My Grandmother* (2005) that Aloisio produced with Ingrid Berzins Leuzy listed as director, does require analysis. This documentary explores the cultural contributions of these grandmothers to Canadian life, by allowing these immigrant women to speak for themselves. Currently Aloisio is also the co-host of an Italian radio morning show as well as co-anchor of an arts and entertainment television show called *Arte Mondo* on CH.

Angelina Cacciato is not only a director and producer, she is also an educator, administrator, writer, fundraiser, and choreographer. After graduating from York university, she set up her own theatre companies in Ottawa (The Sunday Company) and in Toronto (the Re-cycle Players) and produced the programs "For Kids and Other People" and "Quarterly Report" for Skyline Cablevision. Cacciato has also taught Drama for six years at Canterbury High School in Ottawa. She has a strong commitment to culture and the arts in her projects and has produced and written segments on minority ethnic musicians for CBC Radio's "Performance." It was from these experiences that she developed the workshops to help groups understand the media. From these workshops she published the book *Gaining a Voice*, which was then turned into the eight part series with the same name, which was analyzed in chapter four. In addition to all of the above

she has also produced *Music Mondo*, a pilot about music and culture that aired on CBOT. (Act Productions online)

Anna Chiappa is the executive director of the Canadian Ethnocultural Council in addition to her film work. *Fallen Heroes: Pilati 1943*, which was discussed in chapter four, was her first film. She is presently working on a second project about the internment of Italian Canadians during the Second World War titled *S.O.S. Arandora Star*. What is interesting about Chiappa, like Cacciato, is that both integrate their interests in multiculturalism and issues of equity in their professional work world, with their personal creative work projects. The intersection and integration of public and private spaces helps to blur these borders allowing them to become more fluid and multiple.

As discussed in chapter three, it was **Rina Fraticelli** who became the new executive producer of Studio D. She was responsible for ushering in the changes in the kinds of films it produced during the time when both a substantive multiculturalism and a diverse gendered experience was being nurtured. Fraticelli's work and role at the NFB therefore requires scholarly attention. Additionally while it was noted that there were no Italian Canadian women working as directors at Studio D, this does not mean that there were not other Italian Canadians working at the NFB in other the roles. Therefore the NFB and Studio D require a more detailed investigation.

Floria Sigismondi is an example of an artist whose work crosses a number of disciplines. She has directed one short film and is working on a second. Her work is quite unique, and should be explored, but it did not fit within the three themes explored as part of this research. Sigismondi was born in Italy and arrived in Canada when she was

two. She grew up in Hamilton and transferred to Toronto to study at the Ontario College of Art. Sigismondi is best known for directing music videos for such artists as Christina Aguilera, Billy Talent, Sheryl Crow, The Cure, Bjork, Marilyn Manson and David Bowie as well as directing some commercials for Old Navy, MAC, Adidas and Eaton's. She developed a trademark dilating, jittery camera work, which has been copied by other directors. The one short she has directed is *Postmortem Bliss*, an eleven-minute film that is a homage to *Rebel Without a Cause*. It portrays the pain of adolescence attempting to show how institutions and educators jump too quickly to diagnose this time of confusion as a mental disorder. *Bliss* wants to show that this is often wrongly diagnosed and results in over-medicating too many young people who become addicted. Currently she is also writing and directing her first feature. The film, entitled *The Runaways*, is a coming of age story based on the American all girl rock n' roll band.

Gabriella Martinelli on the other hand is an example of a prominent Italian Canadian film and television producer who is president and CEO of her Toronto-based Capri Films Inc.. It is both a production and distribution company that was founded in 2000. Martinelli was born in Italy and immigrated with her family to Canada when she was a child. She studied art history and film here at Carleton University and at the University of Victoria in B.C.. Martinelli served as production manager on a variety of television commercials and variety specials before going on to coordinate the Canadian feature films *Walls* and *My American Cousin* (1985). Some of Martinelli's production credits include Baz Luhrmann's *Romeo and Juliet* (1996), David Cronenberg's *Naked Lunch* (1991) and *M. Butterfly* (1993), Clive Barker's *Nightbreed* (1990), *Between Strangers* (2002), and *Journey to Enlightenment* (1995).

Martinelli was also the producer of the television, two-part, four-hour mini-series *Lives of the Saints* (2004), inspired by the Nino Ricci novel. It was a co-production with the CTV Network in Canada and RTI in Italy, and directed, as noted in chapter one, by Jerry Ciccoritti. It starred Sophia Loren, Sabrina Ferilli, Kris Kristofferson, Nick Mancuso, Jessica Paré and Fabrizio Filippo. The mini-series played in both countries and was nominated for three Gemini Awards. Capri Films also includes a live theatre division.

While outside the NFB there are other women who are not Italian Canadians but are filmmakers whose works also connect with Italian Canadian heritage. Some examples of these are **Sandra Danilovic's** *Portrait of a Street: the Soul and Spirit of College* (2001) a fifty-two minute documentary which explores the memories of eight Canadians recalling their lives during the 1930's and 1940's growing up Italian, Jewish and Black in Toronto's Little Italy, *Succo Pomodori: The Tomato Opera* (2006), a short three-minute film by **Astra Burka** that focuses on the Italian women who came to Canada and who make tomatoe sauce in the laneways of Toronto's Little Italy, and *Pier 21: Una Vita Strappata in Due (A Life Torn in Two)* (2000) a forty-eight minute documentary by **Katalin Eszterhai** that recounts the story of the estimated 250,000 Italians who arrived in Canada through Pier 21 in Halifax between 1945 and 1965. As well, there is *My Grandmother* (2005) that was produced by Aloisio and directed by **Ingrid Berzins Leuzy**. All of these films and filmmakers, as well as others not named, both inside and outside of the NFB, both Italian Canadians and non Italian Canadians, should be assessed for the gendered representations they construct.

Outside of the NFB, and beyond those women named in this summary, there are some additional directions that also require scrutiny. There are many Italian Canadian women who have yet to be named whose work should also be explored as part of Canadian cinema space. The question that needs to be addressed is, who are the other Italian Canadian women who are the producers, scriptwriters, editors, sound technicians, or musicians?

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- Mambo Italiano*. Director Émile Gaudreault. Scriptwriters. Émile Gaudreault, Steve Galluccio. Montreal, QC. Telefilm Canada, 2003.
- Mirrors & Windows I: Italian Canadian Women: Struggles, Defeats and Triumphs*, Program Director Gabriella Colussi-Arthur. Round Table Discussion. Keynote Speaker: Franca Iacovetta. Mariano A. Elia Chair in Italian Canadian Studies York University, 1994. VHS.
- Mirrors & Windows II: Italian Canadians and the Law*. Program Director Gabriella Colussi-Arthur. Round Table Discussion. Keynote Speaker: Livio Visano. Mariano A. Elia Chair in Italian Canadian Studies, York University, 1994. Unedited VHS Video.
- Mirrors & Windows III: Italian Canadians and the World of Arts and Culture*, Program Director Gabriella Colussi-Arthur. Round Table Discussion. Keynote Speaker: Domenico Pietropaolo. Mariano A. Elia Chair in Italian Canadian Studies York University, 1995. Unedited VHS Video.
- Mob Stories*. Directors Mitch Gabourie and Laine Drewery. Producers: Peter Gentile, Gordon Henderson, and Remo Giralto. Original Version in English, dubbed in French. Telefilm Canada, 2002.
- My Father's Masks*. Director and Producer Sarah Armenia. 2006.
- My Grandmother*. Director Ingrid Berzins Leuzy. Producer Anita Aloisio. OMNI Television, 2005.
- The Newcomers: The Present* Director Renée Bonniere, NFB, 1979.
- Night Stream*. Director Josephine Massarella. Ontario Arts Council. CFMDC, 1996.
- No. 5 Reversal*. Director Josephine Massarella. Cineworks Filmmakers' Co-op, NFB, CFMDC, 1989.
- Nonna and Meme: Portrait of Immigrant Grandmothers*. Directors Joanna (Giovanna) D'Angelo and Christine Alexiou. Saw Video, 1997.
- One Sunday in Canada, (Dimanche D'Amerique)*, Director Gilles Carle. NFB, 1961.
- One Woman Waiting*. Director Josephine Massarella. CFMDC, 1984.
- Pier 21: Una Vita Strappata in Due (A Life Torn in Two)*. Director Katalin Eszterhai. 2000.

Portrait of a Street: the Soul and Spirit of College. Director Sandra Danilovic. Toronto Arts Council, NFB, 2001.

Postmortem Bliss. Director Floria Sigismondi. 2006.

Rites. Director Daniela Saioni. Producer. York University, 1990.

Rosanna: Portrait of an Immigrant. Director Sharon McGowan. NFB, 1980.

Shark Tale. Director Vicky Jenson, Bibi Bergeron. Screenplay. Rob Letterman. Los Angeles, CA. Dreamworks Productions, 2004.

Soccer. Director Shelah Reljic. NFB, 1974.

Sons and Daughters: The Italians of Schreiber. A Scattering of Seeds: The Creation of Canada. Directors Patricia Fogliato and David Mortin. Canadian Television and Cable Production Fund, Telefilm Canada - Equity Investment Program - CTCPF - Licence Fee Program, the Bell Broadcast and New Media Fund, the Canadian Film or Video Production Tax Credit, Citizenship and Immigration Canada, Multiculturalism Canada, Canadian Heritage and Rogers Telefund. In association with History Television, Réseau de l'Information de la Société Radio-Canada, Vision TV, and SCN. White Pine Pictures, 1997.

The Sopranos. Director David Chase. HBO Productions, 1999-2006.

Story Album. Director Donna Caruso. Fort Qu'Appelle, SK. Incandescent Films, 2000.

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Straniera come Donna. Director Anita Aloisio. Italian regional governments, the Ministère des Relations avec les citoyens et de l'Immigration du Québec, the National Film Board of Canada (NFB), *Il Dipartimento delle Pari Opportunità di Roma.* Producers. Baltalya Productions, 2002.

Succo Pomodori: The Tomato Opera. Director Astra Burka. 2006.

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