

**NAME OF PROJECT:** *Italian Canadians as Enemy Aliens: Memories of WWII*

**DATE OF INTERVIEW:** November 29, 2011

**LOCATION OF INTERVIEW:** Montreal, QC

**NAME OF INTERVIEWEE:** Maurice Poggi

**NAME OF INTERVIEWER:** Melina De Guglielmo

**NAME OF VIDEOGRAPHER:** Stefanie Petrilli

**TRANSCRIBED BY:** Melinda Richter

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#### **ABSTRACT**

Maurice Poggi was born on December 11, 1945 in Montreal, QC. He is the son of artist, Vincenzo Poggi, who was interned during World War II. Vincenzo was born in Milan in 1900 and came to Canada in 1929 to work with Guido Nincheri, a stained glass artist in Montreal. (Guido was also interned during the war). Maurice's mother was Janet Poggi (née Armand). She was born in Sudbury in 1912 and moved to Montreal as a child. Janet married Vincenzo in 1944. During the World War II, Vincenzo was arrested and taken to Bordeaux Prison before being interned at Camp Petawawa and then at Camp Fredericton. Vincenzo was possibly the director of an international press service, which was apparently a front for disseminating Italian propaganda. Maurice talks about how this might have been the reason for his father's internment, but also mentions that his father's character and the types of people that he associated with suggest that he was not a fascist. Maurice finds it very troubling that his father might have been associated with fascists. While interned, Vincenzo painted portraits of various internees and other people at the camps, including officials. He also painted portraits of internees' children based on photographs. The interview ends with shots of some of Vincenzo's work that Maurice has around his home as well as an exhibition catalogue with a list of names written on it.

**INTERVIEW**

**MP: Maurice Poggi, interviewee**

**BP: Bobbe Poggi, wife of interviewee**

**MDG: Melina De Guglielmo, interviewer**

**SP: Stefanie Petrilli, videographer**

[Title screen]

[Fades in at 00:00:08]

MDG: Okay, this is Melina De Guglielmo, uh, researcher, writer for *Italian Canadians as Enemy Aliens: Memories of World War II*. Today is Tuesday, November 29, 2011 and we are in, uh, Montreal, Quebec. And, uh, my first question will be [MP nods], uh, to ask for your full birth name and, uh, when were you born and where?

MP: Well, um, I'm Maurice Poggi and I was born on December 11, 1945 in Montreal.

MDG: And, um, so maybe we'll start off with a bit about your family.

MP: Mm hmm.

MDG: Um, so tell me about your parents and maybe, uh, where they were born.

MP: Mm hmm. Uh, my father was born in Milan in 1900. Uh, he came to Canada, uh, in 1929, uh, to work for, uh, Guido Nincheri, uh, an artist, in his, uh, studio. Uh, my father had worked in stained glass in Italy.

MDG: And your, and your dad's name? Just—

MP: Uh, well, Vincent—Vincenzo Poggi. Uh, yeah, so that—so he came to work in, uh, Guido Nincheri's, uh, studio. Um, I think he, uh—I recall that he said that—or that he only ca—he came on a contract that he was only to stay a year. So, however he stayed [gestures outward with hands]. So he didn't, he didn't return to Italy.

MDG: Wow.

MP: Yeah.

MDG: So did he receive, uh, formal training in, in the arts in Milan or—

MP: [Nods] Yes, he, uh, studied at the Brera Academy of, uh, Fine Arts. He studied painting.

MDG: And, and did that run in his family or...

MP: Uh...art, yes. Uh, he has, um—I'm not sure the relation, I think his great-great, uh, uncle, uh, was a sculptor. And, um, his, his [clears throat] great-grandfather made have been, uh, he was involved in sculpture, but I'm not sure in what role. Uh... [Nods]

MDG: And your mom?

MP: Uh, my mother is from, uh, Sudbury. Uh, she—yeah, she was born in Sudbury in 1912 and her family moved to, uh, Montreal, I think when she was, uh, 10, 11 or 12.

MDG: And your mom's name?

MP: Uh, Janet Armand. Maiden name. [Nods]

MDG: Mm hmm. And so, I guess when your dad, uh—sorry, what year did he come to Canada?  
Nineteen...

MP: Nineteen twenty-nine.

MDG: Nineteen twenty-nine.

MP: Yeah.

MDG: Okay.

MP: Yeah.

MDG: And he started working with Guido...

MP: [Nods] That's right.

MDG: ...Nincheri. And what, um—did he ever tell you about maybe his first projects or—

MP: [Shakes head] No.

MDG: —any of that? No.

MP: [Shakes head] No, no.

MDG: Yeah.

MP: He never, uh, talked about, uh, what he did at, uh, Nincheri.

MDG: At Nincheri. Yeah.

MP: I know what he did though. He was, um, a cartoonist, uh, and he drew the, uh—and also he painted glass. I know that. In fact, in fact, uh, the other day Roger Nincheri told me specifically one window in a church here where he had seen the cartoon that was signed by my father. So...that's what, uh, he did in that studio.

MDG: Mm hmm. And was your dad, um, involved in any Italian groups or with the Italian community at all in Montreal or—

MP: Uh—

MDG: —at any time?

MP: —not that I know of.

MDG: Mm hmm.

MP: He never said he was, uh, involved in, uh, Italian groups in Montreal so, uh, maybe further research will indicate that he was, but I have no, uh, indication that he was involved.

Uh...recently though, I read a reference to his being involved in this, uh—in an international press service—

MDG: Hmm.

MP: —uh, during—in 1935, which was a front for, uh, the Italian, uh, Consulate to disseminate information about Italy. Uh, I was surprised to read that, uh, or learn about that. Uh...[shrugs] I don't know what to make of that but, uh— [Scoffs]

MDG: Hmm.

MP: —it's contained in a d—that information is contained in a di-dispatches sent back to Italy and, uh, uh, historians have referenced that work, uh—that, that international—

MDG: Mm hmm, mm hmm.

MP: —press service, uh.

MDG: Wow. And where did you, where did you find that information?

MP: Uh, it's in a chapter in, uh, uh, a chapter that Roberto Perrin, uh, wrote on, uh, the consul—uh, consular efforts—

MDG: Yeah.

MP: —uh, with the con—the consul's role in the Italian community in the '30s and also there's a part of Luigi Liberati's, uh, book on, uh, *il* fascism in Canada. He references, uh, that press service too.

MDG: Okay. And did your dad ever, uh, talk about where he settled in Montreal, uh, or where he used to lived when he was working with—

MP: No, but I know where he lived. He lived near the Guido Nincheri studio.

MDG: Okay.

MP: On Ontario Street.

MDG: Yeah.

MP: Just, uh, just near—very near the studio.

MDG: And I guess he didn't—or did he have any other family that was here or—

MP: Well, his mother came. He brought his mother over; I think after, um, my grandfather died. In, in either 1931 or 1932. I'm not sure. She came over.

[00:05:26]

MDG: So she lived with him.

MP: [Nods] Yes. Yeah, yeah, yeah.

MDG: Yeah, yeah. And, um, so I guess we'll, we'll talk a bit about—uh, did your dad ever talk to you about his impressions of Canada? Or about, uh, having moved here to work with Guido? Or, um, do you remember—

MP: Uh—

MDG: —things like that?

MP: —impressions of Canada. I'm not sure. I know he didn't like the climate. He didn't like winter. That I remember. [Laughs] Found winters too cold here. But, uh, I think one comment he made I think that, uh, Montreal in those days was sort of a, a small town—not very big—

MDG: Yeah.

MP: —city. I, I remember that, that impression, yeah, talking about Montreal.

MDG: And, um, uh, do you know if your dad ever did any work for the Casa d'Italia then or—

MP: [Shrugs and shakes head] Not that I know of.

MDG: Yeah.

MP: On the other hand, uh, earlier we were talking about, uh, there's—I don't know if there's documentation to the effect that he worked on that fresco. That's a surprised me because as far as I know he worked in stained glass. But, uh... [Shrugs]

MDG: Stained glass.

MP: Uh, I have no—

MDG: So you never—y-yeah, you're saying that you never knew, uh, until recently that your dad would have worked on fresco.



MP: [Shakes head] No, I didn't. I didn't know that.

MDG: Yeah. So he never spoke to you about, about fresco at all.

MP: [Shakes head] No.

MDG: No.

MP: No. I know that, uh, he had worked, uh, in Paris after, uh, graduating from the Brera where he worked for a decorating firm which, uh—and I think, uh, he had said that, um, uh, they decorated, they decorated homes. [Gestures with hand]

MDG: Hmm.

MP: And, uh, so, uh, [shrugs] I knew he was doing it, but fresco's, uh, another technique.

MDG: Yeah.

MP: [Chuckles] So, I was unaware of that, so.

MDG: Yeah. And did, did your dad ever talk to you about his call to-towards the arts or, or why he chose that?

MP: [Shakes head] No.

MDG: No.

MP: No.

MDG: Because it's such a unique, unique profession and he was so talented I—

MP: Well, it may have been, um, the family, uh, the tradition—

MDG: That sort of—

MP: —the fact that he had a relative that was a sculptor. Uh, that could be a, I would think, a factor. Apart from that, uh, I don't know. I can't... [Laughs]

MDG: Yeah. So I, I guess we can, um...move on to...we can probably move on to about, uh, the internment. So, um, maybe you can tell me what you do know about what happened to your dad and—

MP: Yeah. Well, what I do know is from what he mentioned, a few odd remarks around the dinner table, uh, the fact that he had a portrait of, uh, an internee on the, on the wall [gestures toward wall] and you could see the red, uh, bulls eye mark [makes circular gesture with finger] on the back of the shirt then I, I don't know what age I concluded that, that was, uh, an internment camp. So what, what I remember his saying about the internment, uh, he was critical of, uh, police methods of arresting people. He was also very critical of, uh, being, uh, taken to Bordeaux Prison and I remember his saying, "That was against, uh, contrary to international war conventions to do that."

MDG: Yeah.

MP: Okay. As for the experiences in the camp I remember his saying two things: that Camillien Houde taught him how to skate. [Chuckles] That I rememb—and that's been documented. And the other comment he made was that, uh, I remember this clearly, he said, “The Germans were more organized than Italians.”

MDG: Yeah.

MP: Now, that comment Duliani makes in his book too. [Gestures with hands]

MDG: Yeah.

MP: Those are the things I remember his saying about the camp. Uh, apart from that, I don't remember [shakes head], uh, other things his saying about, uh, internment.

MDG: Yeah. So, so you growing up as a child, said you noticed—you didn't really know much about the internment—

MP: [Shakes head] No.

MDG: —until you noticed these things hanging—

MP: No. I didn't know.

MDG: —on the wall and—

MP: [Shrugs] Yeah. I—that I, I could understand from having seen that and, uh, what he said, uh, that he had been interned.

MDG: Yeah. And how did you feel when you started finding out about this history?

MP: Well, in the back—I guess I can't recall when I started thinking about this, but in the back of my mind, of course, there was always the question, Why was he interned?

MDG: Yeah.

MP: Because the whole era's an unpleasant era. [Twirls hands in a circular motion] So in the back of your mind [gestures to the back of his head] you're the son of a—your father was interned [says with a questioning look] and, uh, you wonder why. [Shrugs with arms out to the side] You know, you don't feel good about it, I don't think, so, uh... [Shrugs] I didn't, uh—I guess as I got—I didn't think too much about it, but as I got older I, I began to wonder why and then in, um, after he died I discovered, um, an envelope containing these drawings [gestures to the left with his head] and, uh, my father's notes, uh, his comments on the internment.

MDG: Yeah.

[00:10:35]

MP: So I began to read that and I—well, again I wondered, uh, Why was he interned? Because, uh, he's talking about fascists and that and Nazis there and, uh, he even, uh, related an incident where, uh, unfortunately his was, um, uh, roughed up [twirls hands around] because of, uh, [scoffs]—uh, this is a very delicate subject, but it's documented [points off to the left], it's out in the public domain. Uh, so I began to wonder, Well—I began to say to myself, Well, uh, he wasn't a fascist, uh, based on what happened to him in this camp. So what was he doing there? That was my, uh, conclusion. And what was he doing there based on his association with certain people there and what happened to him because of, uh, what he had said, so what's going on

here? You know, why was he? And then, uh, his friendship with, uh, Norman Ade Clarke, who was a Briton, uh, I said, Well, now if, if you're fascist, why are you associating with, uh, a Briton in camp? [Says with a questioning look on his face]

MDG: Mm hmm, mm hmm.

MP: And then, uh, one of the portraits he drew is of, uh, Sydney Neal[?] who was a Finnish Canadian, uh, communist. So what is he doing painting a por—or draw—making a drawing of, uh, uh, uh, a drawing, uh, uh, a socialist or a communist? If he were a fascist he wouldn't be doing that.

MDG: Yeah.

MP: These were my [gestures to his head], these were my—

MDG: Thoughts.

MP: These were my thoughts.

MDG: Sure.

MP: So, uh, and, uh, then of course, then, um, my mother had said that, um—I had talked to her about it and she said she didn't know anything about that period. She said she barely knew, uh, my father at that time, which I found unusual because he had painted her portrait before he was interned so I don't know what she meant by—

MDG: So she knew him—

MP: Well she knew him, yet, uh, she had painted his portrait—uh, he had painted her portrait. So, um, and then she had told me, “Well, while interned he painted, uh, he painted, uh, a portrait of a camp commandant.” That intrigued me. So in the back of my mind I said, He painted a por-portrait of a camp commandant. Well he can't be a fascist [throws hands up in the air] if he painted a portrait of the camp commandant. Uh, they must have been on good terms. And then I wonder, Well, who was this, uh, camp commandant? Uh, and, uh, in, uh—a couple years, a couple years ago I, uh, I discovered a-a-an exhibition catalogue that he had. Uh, and on the inside cover there were names of, uh, fellow internees.

MDG: Mm hmm.

MP: I could guess—I, uh, I recognized one of the names. Norman Ade Clarke's name was there too. And, uh, there was a name, uh, he had written, uh, Captain, uh, Jasper Foreman. Well, right away I concluded he painted that, uh, uh, Captain Foreman's portrait because why else would he have his name with his address there?

MDG: I see.

MP: So I said, Well, here's, here's—because my mother, my, my mother referred to this portrait being sent to my grandmother's house—I don't know why—for finishing and then, uh, she said, “After that some men came and took, uh, took the portrait away.” So, uh, anyway, I, I traced the, uh, the portrait to the family in, uh—

MDG: Oh, you did.

MP: —and, uh, I wrote to them. And that's an emotional thing for me now. [Scoffs and gets emotional] I have to admit it. Uh, to me this was total vindication of my father. Now I don't

know if it has something to do with, uh, a question of, uh, my father being, uh—I don't know how to put it—uh, associating with the authorities of the camp which is vindic—[throws hands out to side in final motion] in my mind that's indicating him father completely.

MDG: Yeah.

MP: He's painting a portrait of the camp commandant so... So that was my reaction and, uh, I have to admit, uh—I'm getting emotional now, but it was emotional contacting these people. And, uh, they were quite—in fact I wondered how—what would their reaction be and, uh, so in my letter to them I said, “You know, I understand if you don't want to pursue this, uh, you know.” But they were very gracious and, uh, they sent me, uh, an email of the, uh, of the portrait. And, uh, well, that's that. So I felt, Oh, this is, uh, you know, uh, uh, uh, everything's fine now. You know, my father's totally vindicated. So I felt good about that. Then, uh, oh yeah, then, uh, um, uh, when I learnt about your exhibition—

MDG: Mm hmm.

MP: —I started doing my own googling and then I came, uh, one of the portraits he had painted, I came across a reference to this person as being in a book recently written where he was, uh, some—he was considered a fascist because he was at some ceremony dressed in black, a ceremony that was, uh, I think it was a commemoration of the death of, I'm not sure if it was, uh, Marconi. I'm not sure. I didn't—I wasn't happy to see that. [Pushes hands to the side] I said, Well, wait a minute. I'm not happy to see that. I mean, that was my initial reaction, you know, I'm not happy. You know, because here I think well, totally vindicated, now I read this. So what's going on here, you know? So, uh, fine. So, uh, the next, uh, thing that happened was, uh, I learnt about, uh, these, uh, articles that mentioned my father as the director of this international press service and I thought, Wait a minute. You know, this, uh, what is this? Uh,

however it is documented in these dispatches by the Italian consul at that time to, uh, to Italy. [Shrugs] Uh, I don't know what to make of that. Uh, I mean, there's that documentation. I, I don't know what to say. I mean, pfft [makes sound with mouth], I was—I suspect that further research will, uh, will, uh, let us know, what's going, what's—you know, what happened. If that's the case and this was a front to, uh, propagate, uh, Italian, uh, propaganda, uh, and that's what's well known to the authorities then I can see why my father was interned—if that's the reason.

[00:16:48]

MDG: Hmm.

MP: Now, what I'm curious about is there, is there any documentation, uh, that says exactly why he was interned. See I—if, if that's the basis, I understand why he was interned, you know. However, I'm curious to know is there something, uh, other documentation which says exactly why he was interned.

MDG: Yeah.

MP: If it was for that reason or for another reason. And I, I imagine there are records in Ottawa, uh, that exist about that. Maybe you could, uh, you have inf—

MDG: Yeah, definitely if we find anything.

MP: 'Cause I'd like, you know—

MDG: Yeah. To know.



MP: So that's about it, I think, anyway.

MDG: Yeah. They did document, uh—for some we've been able to find documents tracing, you know, sort of the reasons that the RCMP had for, uh, believing, uh—

MP: Yeah.

MDG: —that certain internees—

MP: Mm hmm.

MDG: —um, would have done something, uh—

MP: Yeah.

MDG: —suspicious or something, but, uh, not all—not in all cases.

MP: Mm. Well—

MDG: But I'll definitely look into that for you. But, um, going back to the, uh, so you, so you really started digging for all of this on your own. Your dad never spoke to you about it.

MP: [Shakes head] No.

MDG: So there was a certain silence around the whole subject? Do you think that was—why do you think your dad was, uh, not willing to talk about this?

MP: Well, I don't know. Uh, as a general statement, uh, people, from what I've read, people who've been in war, and this was in war, are reluctant to talk about their experiences. This was an unpleasant experience so [shrugs] I assume he was reluctant to talk about it. Uh, that's the, uh... [Shakes his head and shrugs]

MDG: Yeah.

MP: I mean, I don't, I don't know if that's the experience of other internees or—I don't know.

MDG: Very similar.

MP: He was reluctant to talk about it.

MDG: Yeah. No, it's, it's very common. Mo—probably the majority—

MP: Yeah.

MDG: —of, of, uh, interviewees—uh, of the children of internees have said, uh—

MP: That they we—yeah.

MDG: —that that's very common.

MP: Yeah.

MDG: And that nobody talked about it.

MP: [Nods and shrugs]

MDG: Yeah. So was that frustrating for you or is it, is it sort of exciting to piece together this, this past?

MP: [Shakes head with a look of distaste] Uh, I'm not—I won't, I won't say it's exciting.

MDG: Yeah.

MP: Because, uh, it's like, uh, to use the expression, I'm waiting for another shoe to drop.  
[Scoffs]

MDG: Yeah.

MP: I guess the issue is this international press service. Uh, my father was the director, uh, which I find unusual because—but, uh, I mean, I can't, I can't say, you know, he wasn't. [Shrugs] I have no—I found it unusual. It was a front. Uh, my immediate reaction was, Well, he's an artist. He's not a journalist. [Laughs] But, I don't—plus, uh, I, uh, I know that he didn't, uh—well apparently these articles were translated from—that—from what the references I've read in these, uh, articles is that the consul wrote the articles and they were translated. Uh, they had a staff there that translated them. Well, it couldn't have been my father because, uh, first of all my father's English was limited at that period and yes, he spoke French, but I know that he didn't write grammatically correct French because I've seen references.

MDG: Yeah.

MP: So, I said to myself, Well, it couldn't have been my father who wrote these articles, but if they were translated. So I'm curious to know, uh, what role my father had, had there and, uh, how long was he part of this so-called—this international, uh, press service.

[00:20:11]

MDG: Yeah.

MP: Because in these books there's no reference to that service, uh, uh, no reference to it dating later than, I think, 1936, but I don't know. Uh, there was an office in Place d'Armes. So I guess further research, uh, will reveal what, what went on there and, uh, uh, but, as I said, my father's name is associated with that.

MDG: Yeah.

MP: And that's where we are now.

MDG: And did he ever talk about how long he was at camp or, or anything?

MP: [Gestures to the left] No, but he wrote, uh, in this documentation, he wrote nine—1940-1944 but I'm not sure that's correct because, um, I think the duffle bag had—the last date is 1943. [Shakes head] So I don't know exactly. I know he was released by '44 because he got married in '44 and he was working for a stained glass studio in '44. So at the latest '44. Nineteen forty-four.

MDG: And do you know if he was at, uh, at, at Petawawa and Fredericton?

MP: Yeah. He was at both.

MDG: Yeah. And so did he share the same, uh, space as the, uh, commandants? Do you—from what you've learned or—

MP: Same space?

MDG: The camp commandant that he did the portrait of? Or stayed in the same cabin perhaps?  
Or—

MP: I doubt it. I think they were, uh, from what I've see they were, uh, they had their barracks.  
[Gestures to a line of barracks] I think he—in that statement, that affidavit he refers to, they are called huts, I think.

MDG: Mm hmm.

MP: Uh, he was—[shakes head] no, I doubt that, uh...

MDG: Yeah. So, um, I guess we can now talk about—a bit about, uh, your mom and maybe, uh, did he ever talk about when he met your mom or, uh, you mentioned that he got married shortly after?

MP: Well, I'm not sure when, but I know how. Uh, he, uh, my mother worked with, uh—it's one of the relatives of, I think it was, uh, Elfie Nincheri. I'm not sure. Uh, you know the name?

MDG: Yeah. Elfie.

MP: She—he worked with—she worked with her, I think, at Simpsons. I'm not—or a—in a store. I'm not sure what store.

MDG: Yeah.

MP: I think that's how they met.

MDG: Yeah.

MP: Yeah.

MDG: And, um, and so they were married in '44 and, um, I guess now we can bring you in as well because you were born in 1945.

MP: [Nods] Yup.

MDG: Yeah. And so what do you remember—uh, tell me about growing up with your, with your dad and, and, and your mom as well. What was it like growing up in Montreal?

MP: Well, uh, I think, uh, it was a bit unusual. Uh, my father worked in the house. I mean, there were—we lived in a two storey house; the first floor was the—his studio. That's a bit different. So you're traipsing through, uh, artwork, uh, during the day. [Laughs] Uh, we originally lived on, uh, in Mountain Ave—on, uh, Mountain in downtown Montreal. In fact my mother, uh, said, uh, that, uh, Hugh MacLennan was a neighbour and she told me once, she had told me, uh—we lived there on Mountain until we were five—I was five. And she said, she once told me, uh, not to make too much noise because there's a writer living nearby. [Laughs]

MDG: [Laughs]

MP: So.

MDG: Wow. Yeah. So, so, uh, I guess, were you surrounded by other artists as well or...

MP: No.

MDG: No.

MP: [Shakes head] Uh, where we lived?

MDG: Where you lived.

MP: No.

MDG: Was it sort of a—

MP: Well, there was another stained glass artist in the, in the, uh, where we lived. Uh, Kelsey, who lived a couple blocks down. And another art—I think, um, another artist, uh, Dietrich, who worked for Nincheri, I think he lived near where we lived too.

MDG: And do you, do you remember your dad, um, trying to teach you or any techniques in any...

MP: [Shakes head] No.

MDG: ...or—no.

MP: No. I had no inclination for art. [Laughs]

MDG: And so—

MP: I think he would have liked that though, but [shrugs] you know, either I think you have an inclination, you know, but I didn't.

MDG: So tell me more about, uh, his character, maybe, and, and, uh—

MP: Well, I think, uh, when I learnt of, uh, this international press service my immediate reaction is, that wasn't my father as I knew him because I'm talking about knowing him after the war because he was a very, uh, quiet individual, private and, uh, sociable, but not seeking out people. Now, I can't account for his character before, but I suspect that before he was obviously more outgoing because, uh, I have pictures of him, uh, one is in a, a smoking jacket. Uh, so obviously, uh, before the war, I think he was, uh, more sociable. I think he had friends. I, I don't know what his environment was, but I would think that he were wh—he were—he was more sociable before the war than after because if he were as he was, if he were as he was before the war, uh—I mean, if he—if his character was before the war the same as it was after, I find it hard to believe that he was, uh, involved with this international press service because to be, he had to—he knew the consul, the consul, so, uh, socially, I suspect he was, uh, more active before the war. I mean that's what I would think. Because if you're gonna meet the consul—I don't know what occasion, a reception or whatever... So after the war, knowing my father, a quiet individual, reserved, uh...very few friends, I'm not sure if he even had [unclear]— And I was also surprised, how could someone—like in thinking back—how can someone be content living like that, with very little contact with people? [Shrugs] But, you know. [Smiles]



Yeah. I mean, that was my father, you know. But I suspect before though, I'm sure he was because I even have pictures from Italy where he's with a group of friends and, uh, he was younger then so, uh, um, as I said, before the war I suspect he was obviously more social after. Now—

MDG: Right.

MP: —was it the war experience that affected? I don't know. I can't... I don't know. [Shakes head and shrugs]

[00:26:20]

MDG: Yeah. And did your mom ever talk about that, that, uh, period or, or—

MP: [Shakes head] No. She never, uh—she, she didn't seem to know much about it or, or talk about it.

MDG: Yeah.

MP: Sh—as I said, she, uh, she, she—well, once she said she barely knew my father, but I'm not sure. I mean obviously, as I said, he painted her portrait before he was interned, so, uh, they knew each other and in fact, uh, uh, that I'll show you later, uh, I have a list of names that he wrote on the, uh, inside cover of, uh, an exhibition catalogue and, uh, my mother's in, in, in, in that list too.

MDG: Mmm.

MP: I sa—he knew, he must have known Mario Duliani too because that name, uh, is in that list and that's another matter. I've read the controversy about Mario Duliani, so when I saw Mario Duliani's name I wasn't too pleased either. I'm talking about how I react—

MDG: Yeah.

MP: —to what I—

MDG: To what you saw.

MP: Yeah.

MDG: Yeah.

MP: And then I saw another name of someone in that list and, uh, I found a re—uh, I found a reference, uh, to that person as, uh, a criminal who was interned. I wasn't happy to read that either. [Points to the left and shakes head]

MDG: Yeah.

MP: That's how I react. And there are other names. But, there are other internees there. One of them is one, uh, he painted a portrait. The other ones I'm not familiar with. I don't know who they are. I mean I can—I'll give you the, uh, the sheet—

MDG: Sure. So this, this seems—this list is a list of portraits that you think he, he's done? That he did while in camp or—

MP: No, uh, no. I-It's a list of names and addresses of people. Uh, some are not internees. I don't know when it's dated. The exhibition catalogue dates from '41. I—my immediate reaction is that—

MDG: Yeah.

MP: —this is a list of people he wants to keep in touch with as he was released, I think.

MDG: Okay.

MP: Because as I said the, uh, um, the, uh, camp, uh, adjutant, uh, Sergeant Foreman's name is in that list.

MDG: Yeah.

MP: And then there are names of fellow internees. Uh, there's, uh, Guido Nincheri's, uh, address in, uh, Rhode Island, he had moved to Rhode Island. Uh, my mother and other people and I'm not sure who all those people are, I just, I recognized a few names. Uh, I goo—I think I googled some of them on the internet just out of curiosity. Well, as I said, I'll give that you to at the end there.

MDG: Sure.

MP: Yeah.

MDG: That's fascinating. Um, and did your dad ever, ever mention even, even working for Guido or talk about Guido at all or what it was like?

MP: Well, I think, uh...no, uh, he didn't—uh, actually, uh, there, uh—what my mother said, uh, that—my mother, uh, talked about—I asked her about—he never said anything about work, working for Guido Nincheri.

MDG: Okay.

MP: Uh, I just knew that he'd worked for him, but he never said one word about it.

MDG: Yeah.

MP: But I as—I did ask my mother what and—um, I think, um, uh, my father worked in stained glass in a very different style than Guido Nincheri, uh, m father's style was more abstract. And Guido Nincheri's style was, uh, more pictorial. And I think, uh, uh, I think my father, uh, his style, as I said, was abstract and I think that's the style that he preferred to work in although working in, uh, when you work for someone else, uh, you're working according— [Chuckles]

MDG: Of course.

MP: So very, very different, uh, styles—

MDG: Styles. Yeah.

MP: —of, uh, stained glass.

MDG: So do you think he may have felt a bit limited or, or just—

MP: [Shakes head] Oh, that I can't, uh—

MDG: Yeah.

MP: [Gestures to himself] You know, I, I don't know.

MDG: Yeah.

[00:30:10]

MP: But I know that his style, uh—

MDG: Was very different.

MP: —when he, when, when he left, when—after the war was—uh, became, uh, more abstract. So whether he had that tendency before the war working for Guido Nincheri, I don't know. But that's how, uh, that's how his style, uh, evolved.

MDG: So after the war he marries your mom, you're born and you, he, he was working for—was he still working a bit for, for Nincheri—

MP: Not that I know.

MDG: Yeah.

MP: But, uh, I know that he went to work for, um, J.P. O'Shea which was a glass firm that had a stained glass department. And he worked there and, uh, he was the artist there so, uh, again,

uh, it was a chance for him to design the windows according to his, uh, conceptions of how, uh, windows could be designed. So his style began evolving there. And he worked for, uh, J.P. O'Shea, uh, from 1944 to about 1950. But my mother also said that he did, uh, he painted, uh, I think, uh, glass for Hobbes another stained glass, uh, studio—

MDG: Mm hmm.

MP: —at that time.

MDG: Mm hmm.

MP: Uh, and, uh, at a cer—in—around 1947, while working for O'Shea, uh, he set up his own studio, established his own studio and, uh, my mom said that he worked out of a garage, he rented a garage where he could work. And so he had I guess two jobs: one, uh, working for O'Shea and one starting his own work as a, as a, as, uh, his own studio.

[Dog barking in background]

MDG: Um, and so tell me about him as a, as a father...

MP: Well, uh, strict. That's what I would say, uh, strict. Uh...I don't even know how else to put it. Uh...uh, I should ask Bobbe... [Mumbles and laughs] Uh, uh, yeah, strict I think that was impression of my father.

MDG: Of him growing up—

MP: Yeah.

MDG: Yeah.

MP: He was rather strict.

MDG: [Laughs]

MP: Uh, I don't know what else to say about...

MDG: Yeah. So w-was your mom less strict then or was she—

MP: Yeah, I think she was sort of the p—you know, in the families there's one. I think my mother was less strict than my father.

MDG: Yeah. And did his, um, I guess his art ever inspire you to choose the life that you—uh, or choose the career path that you chose or was it completely—

MP: Well, I, I did study art history, uh, so I don't if that's a question of, uh—

MDG: Yeah.

MP: —you know, influence, being influenced by him. I don't—I think so. I think there's something there. [Nods]

MDG: Yeah.

MP: I am interested in that.

MDG: In art history.

MP: Yes.

MDG: Yeah. And so, I guess, was that, um, part of your, uh, yo-your university degree or was that—

MP: Yes, I, yeah, I studied art history. Yeah, yeah.

MDG: In, in Montreal?

MP: Uh, no, I st—well, I took, um, I, uh, I took courses here, uh, in order to, uh, apply, uh, for a Master's degree and then, uh, I, I got an M.A. in Art History at the University of Delaware.

MDG: And, and, uh, was it always important for you to return to Montreal or did that happen by chance or—

MP: Well, I th—uh, we returned because, um, I had finished my course work. I hadn't written a thesis. And, uh, I'd been looking for some jobs, but the pay was very low and it would involve moving and, uh, I'm not sure, we had already, I'm not sure, but my wife Bobbe and I decided to come back and also the fact that my parents were in their 8—my father was in his 80s at that time—

MDG: Mm hmm.

MP: —and, uh, I'm not sure that I wanted to continue, uh, work in a museum. I had applied for jobs, but, uh, and there was a possibility of interviews, but I didn't pursue that and by chance



we came back here and, uh, I'd gotten—I spoke to someone who I'd worked for and, um, uh, this was in advertising, copyrighting—

MDG: Mm hmm.

MP: —and she said there was an opening. So, uh, I went back to Delaware and I told Bobbe, “Look there's an opening, you know, I can get a job there.” We decided to come back.

MDG: Yeah. And were your parents still on the same—in the same area?

MP: Yeah, they lived a couple streets do—uh, a couple blocks down from where, uh, I'd grown up.

MDG: And, um...so as your dad, um, got older did he—did you notice him ever bringing any of this time period up or it was just—

MP: [Shakes head] No.

MDG: —completely until he passed.

MP: No.

MDG: Yeah.

MP: He never—that's wh—so I—well, I guess I found that unusual. Uh, apart from what I said, I can't remember, uh, his saying anything, uh, else about the, uh, internment camp period.

[00:35:34]

MDG: Mm hmm. Hmm. And, I guess that—um, and their involvement in the Italian community later, did that, uh—were they involved in any social—

MP: [Shakes head] No.

MDG: —groups at all?

MP: No. No.

MDG: No? Yeah.

MP: [Shakes his head]

MDG: And how about yourself? Did you find yourself joining any of the Italian cultural groups?

MP: [Shakes head] No, I didn't.

MDG: Yeah. And why, why, why was that?

MP: Uh, I don't think I felt, uh—I know, I think my father encouraged me at times, uh, but, uh, I, I felt, uh, Why? So I didn't, I never participated in anything. Uh, uh, we didn't live in an Italian speaking area either so, but, you know, so. [Shrugs]

MDG: Yeah. And was English your first, you first language growing up?

MP: Well, my father spoke French so I spoke both because, uh, his English was limited, but my mother spoke English so I learned both.

MDG: Yeah.

MP: But, uh, I speak better English than I speak French.

MDG: And, uh, I guess looking back now were you surprised that your dad married somebody who was born in Canada or is, is that—

MP: No, not—well, uh, I don't know. I don't know what, uh, to say. [Laughs]

MDG: Yeah.

MP: I, I don't know, uh.

MDG: And, um, do you know if your mom was ever forced, um—some people had to register during the war as enemy aliens. Was she, was she—

MP: I doubt it.

MDG: Because of—yeah.

MP: I doubt it very much. First of all they weren't, they weren't married.

MDG: Yeah, so—

MP: Uh, I can't see why she would. Uh, uh, as for my grandmother, uh, I do—see, I don't know about my grandmother. I don't know anything about—except that the documentation where, uh, my father writes to—saying that, you know, she needs help because she's alone, but I doubt whether my mother had anything to do with it.

MDG: Yeah. And what happened to your—when did your grandmother pass away?

MP: Uh—

MDG: What happened to her during—while your, your dad was gone too?

MP: Well, she got help from, I think, the Red Cross because there's, uh, in that documentation there are copies of letters of my father writing saying—uh, in fact I think I kept one of the copies—“I have an elderly mother who's alone. She has no relatives and she needs support.”

MDG: Yeah.

MP: So I presume that, uh, the Red Cross helped her.

MDG: And wh—sorry, when did she then pass away?

MP: Uh, it was 18—uh, 1979, I think, my mo—my grandmother died.

MDG: So I guess you would have met her as well.

MP: Oh yeah I knew her. She never, she never once said anything about that period.

MDG: Yeah.

MP: I never asked her about it because what did I know? But she never said one thing about that period. Yet she was aware of it I'm sure, right.

MDG: Yeah.

MP: And I have no letters from her, uh—well, I don't know if she was in a position to, uh, ask for my father's—but I, I, I never saw anything that she wrote about that period.

MDG: Wow. And was she supportive of your dad's work or...

MP: Uh, I don't know. [Laughs]

MDG: You don't know.

MP: I don't know how—what my grandmother—I mean, they lived—uh, he lived—they lived—he lived with her—

MDG: With her. Yeah.

MP: —uh, I don't know what she thought—uh, I mean, she was aware that, uh, I'm sure she was aware on my father's side, uh, there was a sculptor, but I don't know what she thought of art or...

MDG: Okay. Um, is there any other stories you can think of that you want to share with us in terms of this experience and—

MP: Well—

MDG: —how its affected you?

MP: Just thinking back to what, uh, happened and I look at what my father wrote, uh, I think my immediate reaction is, when he's writing he's never talking about himself, his comments. Now, in those, uh, the notes in those drawings about, you know, "I'm here and this is happening to me," except for that, uh, affidavit or statement about that incident, but he's never talking about himself, although he did, in those letters he did ask for release, I think, at a certain point. And so, uh, I remember the other day I went on a website, it was, I think, um, the Glenbow, uh, Museum has, um, the correspondence of, uh, an internee who writes about, uh, his reactions to what is going on in the camp and etcetera. And it occurred to me, Yes, my father never did that. Or either it was sent to my grandmother and there's no record of it. But that's what I'm a bit— so his comments which—I—some of them might be dated much later than when he, uh, uh, did those drawings, uh, they're sort of like almost objective, like an observer, you know, This is what's going on in the camp. Like, talking about, uh, uh, communists being mixed up with fascists, with, with Nazis—

MDG: Yeah.

MP: —uh, I, I don't know what to make of that. I, I don't know. I leave it to your, your project and the work of other historians I think will sort a lot of these things out.

MDG: Yeah.

[00:40:58]

MP: Uh, again, uh, his, his involvement in this international press service, uh, I don't know.

[Shrugs and gestures to his head] I don't know what to make of that. Uh, [shrugs] I really don't.

But...there's documentation to that affect so...

SP: You mentioned that, um, that list of names in that, um—is it the exhibition—

MP: Yeah.

SP: —page. And people that you think that maybe he wanted to keep in touch with, that he—

MP: Well, I wondered, Why, why would you write the names and addresses of, uh, and phone numbers of, uh, people—uh, I can't date it. It's th—it can't be earlier than the, uh, publication of that catalogue.

SP: Mm hmm.

MDG: Yeah.

MP: And I thought, Well, it was written toward the end as people were being, uh, released. I, I don't [throws hands up in the air]—certainly in the case of, uh, uh, Jasper Foreman because if that's the portrait that was sent to Montreal, whatever, for finishing then obviously he needed his address to forward the portrait, I think. Uh, yeah, so, there is a list.

SP: So, but you, uh, you don't remember after the war period that your father ever kept in touch with any of those same people? Do you—

MP: That's what I—I suspect—I don't—I have no recollection of his keeping in touch with anybody...

SP: Okay.

MP: ...uh, from that period and what amazed me is that, uh, on his wall he had a portrait and that, well, would you, you painted his portrait, uh, did you ever think of getting in, in my mind, getting in touch with him and, "Here's your portrait?" Portrait hung on his wall. So, on the one hand, yes, I'm saying he, the addresses, on the other hand, uh, do people do that after they're interned? Keep in touch with fellow—I don't know. But that list, that list is there.

SP: Mm hmm.

MDG: Yeah.

BP: What about his viewing?

MP: Pardon me?

BP: His viewing.

MP: Oh! [Says while looking off camera to BP] That's right. I for—I didn't mention that. When he died, uh, one—uh, very few people, again, very few people attended his funeral. I think you'll attest to that? [Point off camera to BP] However, there was one fellow internee. [Holds up one finger]

MDG: Oh really.



MP: His name was, uh, [Salvatore] Vistarchi, because he introduced himself at the end to me. And I think I, that I, I should, I do remember the name because he was the owner of, uh, a restaurant in, uh, the suburbs of Montreal called La Lanterna Verde. And I think, uh, actually that's—I did—I remember that name. He introduced himself to me and said, uh, he had known my father.

MDG: Mmm.

MP: So, but as to keeping in touch with them, uh, I don't, uh, I don't think he did. And that's a good question, but, uh, I have no recollection of his meeting people—

MDG: Mm hmm.

MP: —who had been interned with him.

MDG: Yeah.

MP: And especially, uh, when I think of Norman Ade Clarke, who, uh, in the back of, uh, the photograph, “To my artist friend, Vincent Poggi” or “Sincere Admirer,” I think, “Norman Ade Clarke.” He taught him how to paint, uh, to draw and paint. Uh, I would have thought—well, I can't say I would have thought—but as far as I know, they never kept in touch.

MDG: Yeah.

MP: And yet he had the drawings, drawings on the wall of Norman Ade Clarke.

MDG: Yeah.

MP: So.

MDG: And did you bother your dad a lot about the drawings after you kind of, you realized that they were from the internment camp or—

MP: No.

MDG: —or ask him questions about them?

MP: No.

MDG: No.

MP: No. Not at all. I mean, I saw, I saw what they were, but I never—I wasn't—in those days I wasn't really interested in art. I didn't express any interest in it.

MDG: And what, what year did your dad pass away?

MP: Nineteen eighty-eight.

MDG: Nineteen eighty-eight. And your mom?

MP: Uh, was it 20—uh, 20... [Looks off camera to BP] I forget the date. It's maybe five years ago, six years. I'm sorry I don't remember. Yeah.

MDG: Yeah. And, uh, I guess that—if there's any other stories that you remember yourself that you'd like to share right now maybe about things growing up and—or your dad's work or—

MP: Well, uh...there's one thing, uh, I remember, uh, that my father once, I think, uh, he received a large bottle of wine as a gift once and he was very unhappy to get that and I, I don't know if the—if I remember correctly whether this bottle of wine, uh, was a gift, uh, from, I don't know if it was a criminal or something, but he wasn't happy to receive it. I'm not—my re—my recollection [twirls hands near head]—and I wondered, Well, why, uh, I don't think my father associates with criminals, so did he paint—because my mother said that he painted, uh, also the ch—portraits of the children of internees, I guess from photographs.

MDG: Yeah.

MP: So, in the back of my mind I wondered, Did he paint, uh, a picture of, uh, one of the children of these, uh, internee—of an internee who's associated with, uh, criminal elements?' I don't like to talk about this, but this is—but that's—I'm saying this is my recollection and I don't know if it has anything to do with, uh, the internment.

[00:46:12]

MDG: Yeah. Actually in, uh, Hamilton—[whispers to SP] not Hamilton...

SP: Yeah, Hamilton.

MDG: With one of the families, uh, there are—he had—the one son of the internee has, uh, these portraits and it might be...

SP: I don't know. There wasn't a name on it though.

MDG: Yeah. And it's of children...of internees, well, two children's pictures.

MP: Portraits of the children?

MDG: Yeah [in unison with SP], in colour.

MP: Oh yeah?

MDG: Yeah.

MP: Well, that's what my mother said he did, uh, I don't know. That's why I asked earlier, "Are you aware of any other works that, uh, my father..."

MDG: Yeah.

SP: There was no signatures on those.

MDG: No. And the—

MP: No signature.

SP: No, no signature. Well, we—they were framed—

MP: Oh.

SP: —so I couldn't see the back of it, so it could be on the back. But they don't—the family themselves didn't know who had done them.

MP: [Shrugs]

MDG: Okay. Uh, so Stef, is there anything else that you—

SP: I just had a, a question about the collection, your dad's collection—

MP: Mm hmm.

SP: —material that obviously you've kept a few of them for yourself. You've donated some as well.

MP: Yeah. Well, you said I kept a few—

SP: Yeah.

MP: —for myself. Uh, those were separate from the envelope.

SP: Oh.

MP: Uh, so I wasn't aware of those because my father has, he has, uh—I have a portfolio where there are a lot of, uh, religious, uh, drawings, sketches for windows and also prints that he used as inspiration for windows, I think.

SP: Mm hmm.

MP: I discovered those in that lot because being large they were in a portfolio and not in that envelope. [Gestures to indicate size of portfolio]

SP: Okay.

MP: Now as for, uh, uh, uh, keep—actually, I offered them, when I discovered them, I offered them to the Canadian War Museum. [Laughs]

SP: Mm hmm.

MDG: [Laughs] Wow.

MP: But, they didn't, uh...

SP: Uh, if you're comfortable, do you want to talk about maybe why you thought it was important to donate them to the War Museum?

MP: Why what?

SP: Why you thought it was important to donate those to the War Museum?

MP: Uh...yeah, that's a good question. I guess, uh... Why did I donate those? Well, I guess if I had kept them then they stay in this envelope.

MDG: Mm hmm.

MP: They're passed on to our son. And they stay—so, no one knows. So I don't know if in the back—I can't say, maybe you could help. [Speaks to BP off camera] Whether in the back of my mind I'm saying, Well, there should be a record of this. Uh, but of course in the back of my mind I knew the moment I started—that I donated those that there's information out there—because until then no one knows what my father—well, apart from, I guess, what was

published in 1984 about his, his, uh, being part of this international press service, I've never seen reference to my father anywhere that lists, uh, being an internee.

SP: Mm hmm.

MP: So, uh, it's art and it's a war museum and I thought, uh, I guess that's the reason I donated, and let it be part of history for researchers in the future. I guess that's...

SP: Mm hmm.

MP: Because I had no intention of mounting them and exhibiting, uh, those works.

MDG: What's your favourite, uh, portrait of your father's, if you have a favourite?

MP: [Looks off camera to BP and room with father's paintings] Well, uh, well, I'm struck by the portrait of Sydney Neal, the anguished expression on his face. Now, uh, I've learnt that, uh, he was sick at that time. So possibly—I, I assoc—um, associate his look with anguish at being interned. Now, uh, I think, uh, uh, actually I think our son did a little re-reading and he said that, uh, Sydney Neal was sick at that time and he died shortly after he was released. [Speaks to BP] And I think, Bobbe, you pointed out that, uh, it's a portrait of a sick man. That—because of the expression on his face. Now, uh, the portrait of, uh, the other portraits, well, they're, they're portraits. But, uh, there's also the, uh, the one of the, the, uh, internee at, uh, uh, at Bordeaux Jail. He obviously has an anguished look. I'm not sure y—I don't know who that—who the—what the—who that is. I'm curious to know.

MDG: Mm hmm.

MP: But he obviously has an anguished look. Uh, you're asking—so you're asking, you're asking about from these works what's—

MDG: From these works or even in general, maybe, over his—sort of his body of work. If you have any that really hold a special place or a dear place to you. [Sound of arm brushing against lapel microphone]

MP: [Looks off camera and points to painting while speaking] Well, I mean, uh, let's see. There's a portrait of my mother, which is nice. There's, uh, that, that's an interesting work because it's a reflection in a mirror. That work too. But I'm not—[gestures to BP and asks question] you have a comment or...[laughs] about the favourite?

MDG: Do you have a favourite?

BP: The windows in Sherbrooke.

MP: Well, that's another subject, his stained glass. I mean, that to me that's more—that's another subject of—yes, some windows are, I think, more interesting than others.

[00:51:28]

MDG: Okay. And why is that?

MP: Oh, the design. Above all the design.

MDG: Mm hmm.



MP: Colours and the design.

MDG: And these ones that you're talking about in particular are at, uh, in a, in a church?

MP: Uh, yeah, there are a couple churches. Uh, Saint-Joseph de Montréal are very ni—these, I think, were also his favourite windows. Uh, um, Saint-Alphonse d'Youville and, um, uh, windows in the, uh, former, uh, seminary, uh, Catholic seminary in Sherbrooke.

MDG: Mm hmm.

MP: Because th-those—the windows in Sherbrooke show the evolution of his style from a, a more pictorial way, which was the, uh, the style of the Guido Nincheri studio. His style evolved from a more pict—from a pictorial, uh, manner to a more abstract manner. And you can see the evolution of the style in those windows, which I find interesting.

MDG: Hmm. And did he ever talk to you about working with glass?

MP: In glass?

MDG: In glass? Or with the challenges of working with—in glass or...

MP: Uh...the challenges. Mmm. I don—

MDG: If there were any or, or what he really liked about working with glass. If...

MP: Well, I think, uh, he prided himself as fact his windows being, uh, artistic and not, you know, mass produced or whatever. [Twirls hands in a circle then throws hands up in the air and

shrugs] Maybe that word isn't, uh, correct, but that his windows were artistic and not, uh, based on patterns although he did repeat some motifs in windows. I mean, uh... [Shrugs]

MDG: Yeah. And in his own home did he ever, did he ever, uh, do his own stained glass windows? Was that impor—was it important for him to sort of be surrounded by his work?

MP: Uh...no, I—he did have a window that was cracked. He had kept that. It was a cracked window and we had it—he had it in a, in a window. Uh, apart from that, no, he didn't, uh, I don't think he—oh well, he did do, uh, for the entrance he did a window, Studio Poggi, on it. He had done that. But as for keeping his own work, I don't know. I don't think, uh. I mean, I mean, the work is commissioned so its unlikely you're going to have, uh, a work unless a work is broken, that you would keep a work, so. I do have a, a painted hand though that he kept, that, uh, he kept, that wasn't used so that's what I have.

MDG: Okay. Well, thank you so much—

MP: Oh you're welcome. [Nods]

MDG: —for the interview. It's fantastic and—

MP: Well, thank you for coming. [Smiles]

MDG: Oh, no problem.

[Cross-dissolve between clips 00:54:14]

MP: Yeah, the other reference, uh, that my father had was, uh, Duliani's book, uh, *La ville sans femmes*. He had the French edition and, uh, he made some comments or underlined some parts, uh, in the book. Uh, unfortunately I can't find the book. I have it somewhere in the house. So I think that would be interesting to see what else he thought about the internment from looking at that book.

SP: Hmm.

[Cross-dissolve between clips 00:54:39]

[Portrait of a MP mother, Janet Armand, in a green dress, seated and holding a book in her lap]

[Camera zooms in and pans over painting]

[Sound of dog in background]

SP: So you said this was painted before.

MP: Yes, 'cause it's dated. [Camera zooms out to show MP looking at the painting] So, uh, what they were interned in June?

SP: Mm hmm.

MP: And it's dated 1940.

SP: Oh.

[Camera zooms in on signature and pans over painting]

[Cross-dissolve between clips 00:55:30]

[Shot of exhibition catalogue, cover and interior with names and addresses]

[Cross-dissolve between clips 00:56:20]

[Painting of a woman in a red coat with hand on mirror, reflection of Vincenzo Poggi visible in mirror]

[MDG speaking to BP in background]

MP: So, uh, that's Miss Jeanette and that's the reflection. That's not my mother though.

SP: Sorry, that's your father?

MP: That's my father. I think that was, uh, a girl he went out with. I'm pretty sure that, uh...

[Audio track fades out]

[Camera zooms in on Vincenzo Poggi's self-portrait in mirror, then pans around painting]

[Cross-dissolve between clips 00:57:20]

[Shot of MP holding a copy of one of his father's sketches and reading the French text. Sound of dishes clanging in the background]

MDG: Oh!

MP: So he's stating, uh...

MDG: Mm hmm.

MP: ...[shrugs] that's what he's saying here, based on...

MDG: Okay.

MP: But again I'm not sure, uh, these comments were written at the time he wrote, uh—I mean he, uh, he drew these works—

SP: Or if he wrote them later on.

MP: Yeah, I suspect some of them were written later on.

[Cross-dissolve between clips 00:57:51]

[MP holding a portrait of a young man]

MP: Here's the name, it says, Zagni 1928 and I don't know.

SP: Oh, so this is of someone else—

MP: Yeah, an artist, a fellow artist.



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[Camera zooms in on the signature]

SP: Oh, and it's from Italy so it would have been maybe a fellow student.

MP: Yeah. That's what I thought, uh.

[Fades out at 00:58:13]

**[End of interview]**