

**T**his hour-long film is an exploration into the lives, history, and memory of three generations of Japanese Canadian women. The filmmaker represents one of the generations, so the film is also a narrative about her own search for identity, and her attempts to locate herself in a complicated cross-weave of sexuality, gender, and race. It's one of the few lesbian films I've seen to deal directly with racism, and it does so by documenting Onodera's trip to the site of the internment camps that were constructed to incarcerate Japanese Canadians during the Second World War as well as documenting her own and her family's memories of racism. The overlap with lesbianism is not explicit, and in fact the "l-word" is never mentioned, but

we recognize Onodera as a lesbian, and perhaps, identify with her love for her family and her own difference from them.

*The Display View* is a beautiful film, though its eloquence is slightly muted by the somewhat conventional depiction of artist-as-searcher, and the literal methods used to describe that search. But this literalness is secondary to the honesty of the story-telling, and the strength of certain images, such as a recurring shot of Onodera sitting with her elderly grandmother, and the riveting performance footage of Katari Taiko, a Japanese drumming troupe from Vancouver. *The Displaced View* is distributed locally by DEC Films.

**Marusia Bociurkiw**



**Midi Onodera weaves memory, gender and race in her eloquent, muted *The Displaced View*.**