



*The Sunday of the mamma* does not propose to us a vision which would come to hustle our ideas on the way of living of an Italian family of emigrants in France. Its quality resides elsewhere, in the sensation of increased perception of the reality which results from this ; the director while using the forms of documentary, asserts a fictional time in addition, in particular at the time of the scene, where, by marrying the glance of the mamma towards one portrait out-of-date, the camera breaks the impression of objectivity and assumes a particular point of view. As to recall that one cannot collect reality without assuming a glance of choice. And choice there is, because *The Sunday of the mamma* that Mario Caniglia tells us is not, as one could believe it, one Sunday completely like the others. The radio teaches us that it is the Sunday when, at the edge of death, Federico Fellini received extreme oiling. (C. Vassé, Bref n°22).