

CONVEGNO INTERNAZIONALE
ASSOCIAZIONE ITALIANA DI STUDI CANADESI
ALMA MATER STUDIORUM – UNIVERSITY OF BOLOGNA
Bologna, 2-4 dicembre 2021
<https://eventi.unibo.it/aisc2021>

CANADA 2021
TRADIZIONI E INNOVAZIONE SOCIALE
TRADITIONS AND SOCIAL INNOVATION
TRADITIONS ET INNOVATION SOCIALE

Con il Patrocinio dell'Ambasciata del Canada in Italia

Guest Speakers & Partecipanti



IN COLLABORAZIONE CON



ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DI LINGUE, LETTERATURE
E CULTURE MODERNE

Canada



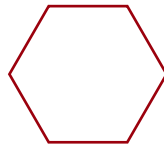
AISC ASSOCIAZIONE
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STUDI CANADESI
ITALIAN ASSOCIATION FOR CANADIAN STUDIES
ASSOCIATION ITALIENNE D'ÉTUDES CANADIENNES



UNIVERSITY OF
ST. MICHAEL'S COLLEGE
IN THE UNIVERSITY OF TORONTO



GUEST SPEAKERS



Rea Beaumont

University of Toronto

Rea Beaumont is the recipient of the SOCAN Foundation / MusCan Award of Excellence for the Advancement of Research in Canadian Music. An internationally recognized concert pianist and composer, Beaumont is known for her powerful performances and beautifully curated albums that highlight important global issues, including climate change. She has premiered many works in collaboration with leading composers, including R. Murray Schafer, and her own works continue to be broadcast around the world. Beaumont is a leading authority on Canadian music, which she shares through a wide range of publications. She has received awards and grants from The Canada Council for the Arts, Ontario Arts Council, British Columbia Arts Council, SOCAN, Toronto Arts Council.
www.reabeaumont.com



Exploring R. Murray Schafer's Work in the Context of Transforming Tradition and (Re-)Tuning the World

2 Dicembre 2021 - Teatro del Baraccano

Technological advances have increased the level of noise pollution, however the world was effectively 'silenced' during the COVID-19 global pandemic, as traffic and commercial flights diminished exponentially. In this framework Rea Beaumont explores R. Murray Schafer's book *The Tuning of the World* that presents case studies comparing historical and modern soundscapes. Evolving from his World Soundscape Project, Schafer details sonic classifications and creates groundbreaking methodologies that encourage participants to be more engaged with their acoustic environment. Compositionally, his largest work *Patria*, is a series of twelve music dramas of epic proportions that are performed outdoors and embrace the sounds of nature. Beaumont provides a contemporary context for Schafer's pioneering work in acoustic ecology with the possibility of people becoming more 'in tune' with the future auditory landscape.


Shelley Hornstein
York University

Shelley Hornstein is Senior Scholar and Professor Emerita of Architectural History & Urban Culture at York University. She explores a wide-ranging set of themes located at the intersection of memory and place in architectural and urban sites: tourism, cosmopolitanism, nationhood, Jewish architectural and cultural heritage, and theories and histories of heritage sites generally. Her latest book, *Architectural Tourism: Site-Seeing, Itineraries and Cultural Heritage* published by Lund Humphries, is an investigation of how architecture is the key to tourism through tangible and intangible places. Her other books include *Losing Site: Architecture, Memory and Place* (Ashgate, 2011), *Capital Culture: A Reader on Modernist Legacies, State Institutions, and the Value(s) of Art* (McGill-University Press, 2000 co-edited with Jody Berland), *Image and Remembrance: Representation and The Holocaust* (Indiana University Press, 2002, co-edited with Florence Jacobowitz), and *Impossible Images: Contemporary Art after the Holocaust* (NYU Press, 2003 co-edited with Laura Levitt and Laurence Silberstein). Hornstein is the recipient of the Walter L. Gordon Fellowship, Canadian and International awards, and serves on on advisory boards for several academic journals.


Past Perfect: Architectural Tourism, Heritage conundrums and Place Revisited

3 Dicembre 2021 - Opificio delle Acque

What happens when we couple the terms Heritage and Architecture? When does a site become “worthy of a detour” in any city or landscape, and subsequently listed on a touristic itinerary of architecturally noteworthy buildings or places that evoke a respected, honoured and memorable past? This talk will consider the thorny entanglements of what constitutes a heritage site in Canada, or put another way, what is to be valued and preserved, and whose heritage it is to remember. Ultimately, who is the “we” in what “we” choose to remember?


Linda Hutcheon & Michael Hutcheon
University of Toronto

Linda Hutcheon holds the rank of University Professor Emeritus in the Department of English and the Centre for Comparative Literature at the University of Toronto. She is author of 9 books on critical theory and contemporary postmodern culture in Canada and around the world. She has edited 5 other books on cultural topics, and is associate editor of the *University of Toronto Quarterly*. In 2005 she won the Canada Council’s Killam Prize for the Humanities for scholarly achievement and in 2010, the Molson Prize of the Canada Council. In 2011, she was made an Officer of the Order of Canada.

Michael Hutcheon is Professor of Medicine at the University of Toronto. His scientific research publications encompass a number of areas: pulmonary physiology and lung transplantation. He has also published in the fields of medical education and the semiotics of pharmaceutical advertising.

Their work together on the cultural construction of sexuality, gender and disease in opera has been published in a book entitled *Opera: Desire, Disease, Death* (1996). Their second book, a study of both the real and the represented operatic body entitled *Bodily Charm: Living Opera*, was published in 2000. *Opera: The Art of Dying*, published by Harvard University Press in 2004, is a study not only of the ubiquitous theme of death in opera, but more importantly, also of how viewing operas can actually help us deal by proxy with our own and our loved ones’ mortality—something our culture has not made it particularly easy to do. Their latest book, *Four Last Songs: Aging and Creativity in Verdi, Strauss, Messiaen, and Britten* (University of Chicago Press, 2015), is a study of the late lives and last works of those long-lived composers for whom writing an opera was, in each case, a unique response to the challenges—and opportunities—of growing older.

GUEST SPEAKERS

“Make it New” (Again): Canadian Opera, Past and Future *2 Dicembre 2021 - Teatro del Baraccano*

Italy is the birthplace of opera as an art form, but arguably Canada is part of its future. Tradition and innovation come together on stage, as “chamber opera”—opera for smaller musical forces performed in alternative intimate settings—re-visions the scale (and thus expense) of the musical stage spectacle we know as opera, making it accessible to new (and often younger) audiences. Dozens of small “indie” opera companies have expanded the operatic repertoire either by rewriting/adapting the Italian-language classics of the past into updated stories in English or by commissioning new works on timely topics of social and cultural relevance. The adaptation mode is best represented in Canada by Toronto’s Against the Grain Theatre with, for example, its production of *La Bohème* in a “dive bar” with the action taking place in the midst of the audience or its version of *Così fan tutte* reimagined as a television dating show and performed in a studio of the Canadian Broadcasting Corporation (CBC). The timely commissions come from all over the country and the topics are all of current concern to Canadians: missing and murdered Indigenous women (*Missing* by Marie Clements/Brian Current, Pacific Opera Victoria), historical treatment of Indigenous peoples (*Shanawdithit* by Yvette Nolan/Dean Burry, Tapestry Opera), female sweatshop labour (*Sweat in English*, Cantonese, Ukrainian, Spanish and Hungarian by Anna Chatterton/Juliet Palmer, Bicycle Opera), human trafficking (*Oksana G* by Colleen Murphy/Aaron Gervais, Tapestry Opera), among others. This talk (illustrated with video and audio clips) will explore how tradition and innovation come together in both artistic and social terms, bringing the Italian past and the Canadian present together to bring opera to new audiences.



**Rea
Beaumont**

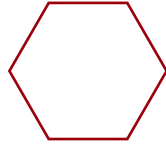


**Shelley
Hornstein**



**Linda & Michael
Hutcheon**

SPECIAL EVENTS



GIOVEDÌ, 2 DICEMBRE

Teatro del Baraccano (Via del Baraccano, 2)

19.00 – 21.00: Spazio alla musica

Il Canada ha accolto migranti da diverse realtà geo-culturali che, nel tempo, hanno contribuito a sviluppare una nuova idea di “World Music”, in seno alla quale un ruolo importante è svolto anche da artisti di origine italiana. A differenza di altre realtà nazionali, la World Music canadese costituisce un territorio privilegiato anche per antiche e nuove espressioni artistiche indigene, oggi al centro di importanti percorsi di “risorgenza culturale”, così come di esplorazioni musicali che, a partire dal concetto di “paesaggio sonoro”, indagano la complessità ecologica del nostro presente. Il panel proporrà una serie di dialoghi musicali tra Canada e Italia per aprire una finestra sulle contaminazioni originali che si stanno sviluppando tra le due realtà, con l’auspicio che questo primo momento promosso dall’AISC possa contribuire allo sviluppo di nuove collaborazioni artistiche.

Saluti di **Aurelio Zarrelli** (Direttore del Conservatorio Giovan Battista Martini Bologna)

Coordinano **Paolo Granata** (University of Toronto) e **Teo Ciavarella** (Conservatorio Giovan Battista Martini)

Partecipanti: **Rea Beaumont, Dominic Mancuso, Hannah Burgé, Francesco Benozzo** e gli studenti del Conservatorio: **Federico Califano, Clelia Di Capita, Carmen Ferrante, Francesca Lico, Sergio Mariotti, Andrea Martinelli, Francesco Milone, Alexandra Syrkasheva e Valentina Tollis.**



Paolo Granata

University of Toronto

Paolo Granata is an educator, innovator, and a cross-disciplinary media scholar. Over 20-year academic career in research, teaching, and public engagement, he has held positions at the University of Bologna, the Academy of Fine Arts in Bologna and Turin, and recently at the University of Toronto.

From 2015 to 2017, he was Program Curator at the McLuhan Centre for Culture and Technology, University of Toronto. As a cultural strategist and an advocate of sustainable development, in 2017 his research and consultancy activity led to the designation of Toronto as a UNESCO Creative City of Media Arts. In 2019 he founded the Media Ethics Lab (www.mediaethics.ca), a research hub that studies the ways that digital media practices and emerging technologies are marked by ethical issues and decisive political, societal, and cultural questions. Serving since 2018 as a board member of the Executive Committee at the Canadian Commission for UNESCO, his advocacy efforts are focused on digital equity and digital sustainability, to explore the potential that information and communication technologies hold for enacting positive social change.

**Teo Ciavarella***Conservatorio Giovan Battista Martini*

Teo Ciavarella è musicista, compositore e docente di pianoforte jazz presso il Conservatorio di Musica G.B. Martini di Bologna. Ha tenuto concerti in ambito internazionale con diverse formazioni, specializzandosi in musica pop e jazz . Ha collaborato e registrato con Lucio Dalla, Paolo Conte, Vinicio Capossela, Gino Paoli, Kelly Joyce, Gianni Morandi, Gerry Mulligan, Eddie Gomez, George Garzone, Paolo Fresu, Fabrizio Bosso, Javier Girotto, Greg Yasinitsky, James Senese, Luca Carboni, Freak Antoni, Andrea Mingardi , Henghel Gualdi, Piergiorgio Farina, Ruggero Raimondi, Doctor Dixie Jazz Band. In ambito teatrale ha partecipato come musicista a svariati tour e ha scritto musiche di scena per Piera Degli Esposti, Monica Guerritore, Virginia Raffaele, Antonio Albanese, Enrico Bertolino, Paolo Rossi. Ha diretto l'Alma Jazz Orchestra (big band ufficiale dell'Università di Bologna) e insieme a Paolo Granata ha ideato e organizzato in qualità di direttore artistico il Festival Alma Jazz. Ha tenuto seminari presso Berklee College of Music di Boston , il Conservatorio di Puertorico, l'Università di Xalapa in Messico, il Conservatorio di Friburgo, l'Università di Amburgo e la Washington State University.

**Rea Beaumont***University of Toronto*

Rea Beaumont is the recipient of the SOCAN Foundation / MusCan Award of Excellence for the Advancement of Research in Canadian Music. An internationally recognized concert pianist and composer, Beaumont is known for her powerful performances and beautifully curated albums that highlight important global issues, including climate change. She has premiered many works in collaboration with leading composers, including R. Murray Schafer, and her own works continue to be broadcast around the world. Beaumont is a leading authority on Canadian music, which she shares through a wide range of publications. She has received awards and grants from The Canada Council for the Arts, Ontario Arts Council, British Columbia Arts Council, SOCAN, Toronto Arts Council.

www.reabeaumont.com

**Dominic Mancuso**

After 25 years committed to a vision influenced by his culturally diverse world, Dominic sees himself sitting at the table with the 21st century and the global village. His resume takes in several CDs, as well as several written scores for TV, films and theatre performances, numerous artistic collaborations and a great number of live shows in Canada and abroad.

After actively promoting Comfortably Mine, his Juno and Canadian Folk Music awarded 'World Music Album of the Year', he realized there was an incredible chemistry forming amongst his touring band: Tony Zorzi on guitars; Paco Luviano basses; Chendy Leon percussion; Jerry Caringi B3 organ & accordion; Johnny Johnson saxes & woodwinds. Shortly after, in 2013, DMG - Dominic Mancuso Group was born.

In 2016 DMG toured through Europe, in promotion of Sub Urban Gypsy, which was included in the European project: PERFORMIGRATIONS.EU. He continues to build his international profile with his upcoming 2020 record release. This collaboration, with the Italian pianist arranger, Vittorio Mezza, sees Mancuso pushing his sound towards a soulful blend of singer-songwriter meets classical and jazz. Keeping all his world elements in tact, the Mancuso/Mezza: EVOLUTION project reveals his most ambitious work yet. They arranged Mancuso's compositions with the expansion of a chamber ensemble; invigorating the far reaching capabilities of the music while pushing the Dominic Mancuso Group and the chamber ensemble towards a rich and passionate contemporary body of work.

SPECIAL EVENTS

Hannah Burgé

Hannah Burgé Luviano (Métis Nation Ontario) is an artist and academic. Her contemporary jazz album, "Green River Sessions" (2014), which featured NYC harmonica and vibraphone player Hendrik Meurkens, charted on US college radio and has continued to receive worldwide airplay. Her 2015 debut album, Green River Sessions received worldwide airplay and featured original compositions and latin jazz favourites. Raised in church, Hannah started leading bands at age fourteen. Her musical pursuit took her to Toronto, where she fell head over heels for classic and contemporary jazz and world music artists. She toured internationally with artists Njacko Backo and the Nathaniel Dett Chorale, becoming a featured soloist at a concert at the National Library of Congress in a concert that honoured Dr. Ysaye M. Barnwell, of Sweet Honey in the Rock fame. Hannah is also a gifted scholar, currently at work on a Ph.D. project at Queen's University. She lectures on jazz and ethnomusicology topics, and advocates for musicians at home and abroad.

Francesco Benozzo *Università di Bologna*

Professore associato di filologia romanza all'Università di Bologna. Specializzato in filologia romanza e celtica, ha all'attivo diverse rivoluzionarie pubblicazioni sulle radici preistoriche e sciamaniche della cultura europea e sull'origine del linguaggio (secondo la sua teoria emerso già con Australopiteco). Svolge le sue ricerche nell'ambito delle letterature medievali romanze - soprattutto con riferimento alle tradizioni orali e all'etnofilologia, disciplina da lui fondata che analizza i testi in una prospettiva libertaria attenta alle connessioni con il mondo delle espressioni tradizionali. Come musicista (arpa celtica) ha pubblicato cd legati alla musica world e cantautorale. Per la sua attività di poeta epico-performativo è candidato al premio Nobel per la Letteratura dal 2015.



**Paolo
Granata**



**Teo
Ciavarella**



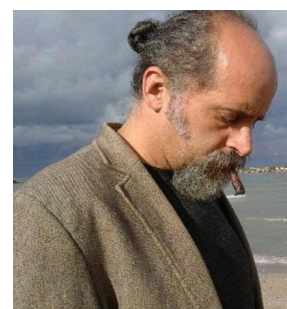
**Rea
Beaumont**



**Hannah
Burgé**



**Dominic
Mancuso**



**Francesco
Benozzo**

VENERDÌ, 3 DICEMBRE

Opificio delle Acque (Via Monaldo Calari, 15)

19.00 – 21.00: Welfare culturale, arte e spazio pubblico - In Inglese

Italia e Canada sono oggi al centro di nuove idee di Welfare Culturale, arte e spazio pubblico promosse da molte municipalità a partire da una progettualità condivisa con comunità di cittadini attive sul territorio a livello locale. Si sta così assistendo alla progettazione collettiva di percorsi alternativi alla proposta artistica di gallerie e musei (pubblici e/o privati), di volta in volta scelti per fare emergere il valore storico/evocativo dei luoghi, così come il valore sociale (luoghi di frontiera, fisica e metafisica) o anche per contrastarne la dimenticanza e l'abbandono. Il panel metterà a confronto esperienze di arte pubblica e di rigenerazione urbana tra Canada e Italia, riflettendo ad ampio spettro sul dialogo tra tradizione (genus loci) e innovazione (rigenerazione urbana) in contesti oggi in continuo e rapido divenire.

Saluti di **Andrea Bolognesi** (Direttore Canali di Bologna)

Coordinano **Paolo Granata** (University of Toronto) e **Martin Stiglio** (ARCHI)

Partecipanti: **Sara Diamond** (OCAD University), **Roberto Grandi** (Bologna Business School - University of Bologna), **Fabiola Naldi** (Università di Bologna), **Daniel Silver** (University of Toronto)

 **Paolo Granata**
University of Toronto

Paolo Granata is an educator, innovator, and a cross-disciplinary media scholar. Over 20-year academic career in research, teaching, and public engagement, he has held positions at the University of Bologna, the Academy of Fine Arts in Bologna and Turin, and recently at the University of Toronto.

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SPECIAL EVENTS

Martin Stiglio *ARCHI*

Tra i fondatori dell'Associazione Culturale ARCHI nel 2012, ne è attualmente il Presidente responsabile dal 2016. Come funzionario del Ministero degli Affari Esteri nell'area della promozione culturale, ha lavorato, prima come addetto e poi come direttore, negli Istituti Italiani di Cultura di Toronto, New York, Washington e Montreal. In Italia, ha lavorato presso la Direzione culturale MAE e ha insegnato a Firenze e Lecce in corsi sperimentali universitari per l'applicazione dell'informatica alle scienze umanistiche. Ha coordinato diversi progetti di promozione e diffusione della lingua italiana all'estero e, come organizzatore di eventi, ha promosso progetti culturali europei attuati nei paesi ospiti con la collaborazione dei consiglieri culturali delle rappresentanze diplomatiche dei paesi membri della Unione Europea. Nel periodo 1976-78, sotto l'egida del Ministero degli Affari Esteri è stato insegnante e coordinatore dei corsi intensivi di italiano per gli studenti somali anglofoni o arabofoni presso l'Università Nazionale Somala di Mogadiscio; ha poi prestato servizio in corsi di formazione in Venezuela e, nel periodo 1987-1990, ha lavorato nel settore della cooperazione allo sviluppo promuovendo l'insegnamento dell'italiano nelle scuole superiori in Tunisia. Traduttore, ha pubblicato saggi sui temi principali della sua esperienza professionale.

Daniel Silver *University of Toronto*

Daniel Silver is Professor of Sociology at the University of Toronto. His research areas are social theory, cities, culture, and cultural policy. He is co-editor of *The Politics of Urban Cultural Policy* and author of *Scenescapes: how qualities of place shape social life*. Professor Silver was the recipient of the 2013 Theory Prize, the 2017 Consumers and Consumption Section Distinguished Scholarly Publication Award (with Kristie O'Neill), and received an honorable mention for the 2015 Junior Theorist Award (with Kristie O'Neill), all from the American Sociological Association. His current research examines the role of arts and culture in city politics, economics, and residential patterns; the enduring political orders of cities; the use of diagrams and figures in social theory; the evolution of urban forms; the meaning and reception of Georg Simmel's ideas; and the definition and evolution of classics and canons in sociological theory. Silver is also a core participant in *The Scenes Project*, details about which may be found [here](#), and the *Urban Genome Project*. Additionally, he was editor and co-author of reports on the cultural sectors in Toronto and Chicago: *From the Ground Up: Growing Toronto's Creative Sector*, *Redefining Public Art in Toronto*, and *Chicago: Music City*.

Sara Diamond *OCAD University*

Sara Diamond is currently President Emerita of OCAD University Canada's "university of the imagination." She was President and Vice-Chancellor for 15 years, stepping down on June 30, 2020. She holds a PhD in Computer Science and degrees in new media theory and practice, social history and communications. She was appointed to the Order of Canada in June 2019 and is an appointee of the Order of Ontario and the Royal Canadian Society of Artists. While retaining OCAD University's traditional strengths in art and design, Dr. Diamond led OCAD University to retain and expand its traditional strengths in art and design while transforming it to become a leader in graduate education, research and digital media. She led collaborative efforts to strengthen equity and diversity at OCAD U, and to support Indigenous cultures, research, and decolonization. She also played a leading role in OCAD University's establishment of the unique Aboriginal Visual Culture Program. These initiatives have built strong partnerships for OCAD University with science, business and communities, in Ontario and abroad. Currently, she serves on the Ontario Ministry of Culture's Advisory Council on Arts & Culture, ORION (Ontario's high-speed network), SHARCNET, IO (Interactive Ontario), Canadian Women in Communications; i-Canada; is Chair of the Scotiabank Nuit Blanche Toronto Advisory Committee.



Roberto Grandi

Bologna Business School - University of Bologna

Director of the Master “Digital Marketing and Communication” (Bologna Business School). President of Istituzione Bologna Musei (2017-2021), Vice-Rector for International Relations at University of Bologna (2000-2009). Deputy Mayor on Culture – Municipality of Bologna (1996-1999). Taught mass communications and cultural processes at the University of Bologna from 1972 to 2016.

In his research and numerous publications he has analyzed the potential of the use of mass media in public, political, marketing communication, and in the fields of fashion and city branding.

He has spent long periods of research and teaching abroad. In particular: Annenberg School of Communications (University of Pennsylvania), Stanford University, Brown University, Tonji University (Shanghai).



Fabiola Naldi

Università di Bologna

Fabiola Naldi è storica d'arte, critica e curatrice. Si laurea al D.A.M.S. con una tesi in Fenomenologia degli Stili. Si specializza in Storia dell'Arte Contemporanea e in seguito consegue il Dottorato di Ricerca in Storia dell'Arte Contemporanea. Nel 2014 ottiene l'ASN a Professore Associato. Nel 2018 è prima nella graduatoria nazionale AFAM MIUR per Fenomenologia dell'Arte Contemporanea. Dal 2017 è membro del consiglio di amministrazione dell'Istituzione Bologna Musei. Nel 2001 è ideatrice di ArtTV, un programma dedicato alla Video Arte sul canale musicale satellitare MATCH MUSIC. Nel 2015 è curatrice del programma Pomilio Blumm Prize per SKYARTE. E' stata responsabile dell'archivio video del MAMbo - Museo d'Arte Moderna di Bologna. Nel 2009, 2011 e 2013 cura la Biennale del Muro Dipinto di Dozza. Dal 2012 al 2016 è curatrice di Frontier. La linea dello stile, progetto speciale dedicato al Writing e la Street Art internazionale. E' corrispondente della rivista Flash Art. E' autrice di numerosi saggi, pubblicazioni, testi critici.



**Paolo
Granata**



**Martin
Stiglio**



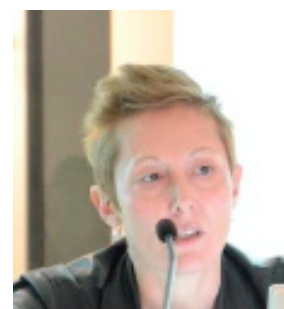
**Daniel
Silver**



**Sara
Diamond**



**Roberto
Grandi**



**Fabiola
Naldi**

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 **Mattia Arioli**
Università di Bologna

Mattia Arioli holds a PhD degree in Modern Languages, Literatures, and Culture from the Alma Mater Studiorum – University of Bologna; his doctoral project focused on the remembrance of the Vietnam War in graphic narratives. He presented a paper on “Deconstructing Vietnam War Memories in Graphic Form” at the 8th Congress of the European Society of Comparative Literature (ESCL), Lille 2019, and on “Framing a Shot: Towards an Ethical Remembrance of the Vietnam War” at the COMICS/POLITICS 2nd Annual Conference of the Comics Studies Society, Toronto 2019.

 **AlterNative Trajectories in Canadian Comics**
4 Dicembre 2021 - Spazio MET-BO

This presentation aims to highlight some of the trajectories delineated by contemporary Indigenous comics published in Canada, engaging with both the visual and the verbal. Indeed, some Indigenous creators have experimented with and tested the limits of the traditional/structural features/elements of the medium (lines, layout, perspectives, linearity, temporal sequences, among others) to insert new subjectivities. Hence, these comics demonstrate how the medium can prove to be a dynamic place of encounter, syncretism, and (visual) innovation (if not subversion). Moreover, comics also offers Native authors the opportunity to investigate complex histories, experiences, and identities, while contrasting the misrepresentation of their culture (and that of people of color in general) in mainstream comics (and pop cultural artifacts at large). Graphic narratives can visualize traditional oral tales facilitating their transmission to new generations. They can also encourage the reinvention of old/traditional myths and the creation of new ones through hybridization. Ancient stories are now set in a futuristic landscape. The exploration of myths becomes a means to reconnect elements of the past with those of the present and the future. Similarly, Superheroes’ narratives (one of the most visible genre of the medium) are molded according to new sensibilities and understanding of the notion of heroism, adding nuances to a Western tradition. The traditional understanding of the superhero as the ‘champion of the oppressed’ is challenged/implemented by the figure of the superhero as healer. Finally, Indigenous creators also explores testimonial, documentary, and historiographic modes of telling to recuperate an often neglected past, educate the audience about what is happening in the present, and investigate what the future might look like for indigenous people.

 **Elena Baldassarri**
Università Roma Tre

Elena Baldassarri is Adjunct professor in North American History at Roma Tre University, Rome, Italy. Her research interests focus on North American environmental policy and Canada’s sovereignty over the lands and waters of the Arctic. She is the author of *Canada e Quebec: Un problema di identità nazionale (1947 -1970)* (Roma: Viella, 2009), and of the project *The Northwest Passage: myth, environment and resources* financed by the Rachel Carson Institut – Munich for the Environment & Society Portal Exhibitions.

 **A model of urban resistance: the Spadina Expressway’s defeat in the 1970s Toronto.**

3 Dicembre 2021 - Opificio delle Acque

After 50 years from the Toronto Spadina Expressway (SE)’s cancellation, scholars consider the battle over the proposed urban motorway as one of the greatest symbols of successfully citizen resistance in Canada. In fact, the mobilization against the SE project encouraged Toronto inhabitants to become

more involved in city planning over the next decade. The paper means to spot the light on the interplay of diverse group identities inside the SE protest coalition, demonstrating the essential role of each one of the alliance's three main components: the grassroots activism of Stop Spadina Save Our City Coordinating Committee (SSSOCCC), the public exposure of well-known figures such as Jane Jacobs and Marshall McLuhan, the administrative pressure by the Ontario Municipal Board (OMB). Indeed, despite the Jacobs' outstanding legacy in Canadian urban planning and the SE consequential stop in Toronto have been already acknowledged by the urban history literature, an inquire of the protest organization behind the SE cancellation and its long-standing political impact is still lacking. In fact, several actors actively participated in the grass-roots resistance, even inspired by practices of community organizing spreading through the US-Canada border. In this direction, the paper especially aims at presenting the research's first steps, introducing a review and revision of the existing literature and reconstructing – through historical archival findings and press analysis – how the SE protest coalition worked against the political, social and cultural background of the late 1960s-early 1970s context. Through the SE case history, the paper eventually intends to show the relevance of a strong relationship between civil servants and citizens to produce liveable cities, in Canada and in North-America generally speaking.



Domenico A. Beneventi

University of Sherbrooke

Domenico A. Beneventi is Professor of English and Comparative Literature at Université de Sherbrooke. His research interests and publications focus on Canadian and Québécois literatures, urban writing, gender and queer studies. He heads the FRQSC-funded research team Équipe de recherche en études queer au Québec.



Queer(ing) Italian-Canadian Literature

4 Dicembre 2021 - SPAZIO MET-BO

The queer experience is not traditionally discussed in Italian-Canadian households. It's not a topic for Sunday lunch with the whole family. This paper explores and analyzes the cultural production and lived realities of Canadian writers who function at the intersection of two communities: the LGBTQ+ and the Italian-Canadian. We will look at interviews and creative works by Christopher DiRaddo, Monica Meneghetti, Liana Cusmano, and Steve Galluccio, among others. We will discuss 1) the writers' experiences at the intersection of their sexual/gender and ethnic identities; 2) their published creative work and its connection to their gender/sexual and ethnic identities and experiences. In particular, we will look at Christopher DiRaddo's *The Family Way* (2021), Monica Meneghetti's *What the Mouth Wants* (2017), and writings in Licia Canton's *Here & Now: An Anthology of Queer Italian-Canadian Writing* (2021).



Cristina Brancaglion

Università degli Studi di Milano

Professore associato di Lingua e traduzione – Lingua francese (L-LIN/04), Cristina Brancaglion insegna Lingua e Linguistica francese presso il Dipartimento di Lingue e letterature straniere dell'Università degli Studi di Milano ed è membro del comitato scientifico della rivista di studi francofoni *Ponti/Ponts Langues littératures civilisations des Pays francophones* diretta da Marco Modenesi.

La sua attività di ricerca è dedicata principalmente alla variazione linguistica del francese negli spazi francofoni, in particolare in Québec, e attualmente si orienta da un lato verso la ricostruzione di alcuni aspetti del movimento correttivo a Montréal nel XX secolo e dall'altro verso lo studio dei prestiti linguistici dall'italiano nel francese quebecchese.

Italianismes récents en français québécois: entre conservation et innovation

3 Dicembre 2021 - Lilec UNIBO

Fattore contingenziale du développement d'une langue, l'emprunt linguistique est une innovation qui s'introduit à un certain moment dans l'usage et qui contribue à faire évoluer le système. Il s'agit d'un phénomène organique, qui tend à s'adapter à la langue d'accueil au fur et à mesure qu'il s'installe dans les pratiques linguistiques des locuteurs (Deroy 1956). L'étude des emprunts lexicaux du français à l'italien a produit une large littérature orientée essentiellement vers le français de France. Mais qu'en est-il des italianismes dans les autres variétés géographiques de français? L'exploration d'un ensemble d'italianismes récents, appartenant au domaine sémantique de l'alimentation, permettra de s'interroger sur les éléments d'innovation que l'italien apporte au français québécois et sur les stratégies d'assimilation attestées dans cette variété de langue. Cette recherche permettra d'ailleurs de réfléchir aux modalités par lesquelles l'italien peut encore s'avérer une langue d'enrichissement pour le français, notamment dans son expansion hors de France.

 **Luigi Bruti Liberati**
Università degli Studi di Milano

 **Cinema, storia e immigrazione. il caso degli italiani di Montréal**
3 Dicembre 2021 - Lilec UNIBO

Il paper esaminerà il modo in cui il regista Paul Tana e lo storico Bruno Ramirez (Université de Montréal) come sceneggiatore hanno presentato al pubblico canadese le vicende degli italiani immigrati a Montréal nel corso del XX secolo. Saranno discussi i film *Caffè Italia, Montréal* (1982), *La Sarrasine* (1992), *La Deroute / Mr. Aiello* (1998), *Il Duce Canadese* (2004) e il documentario *Ricordati di noi! / Souviens-toi de nous!* (2004). *Caffè Italia, Montréal* rappresenta un punto di svolta nella cinematografia canadese. Si tratta del primo film interamente dedicato alla storia di una minoranza immigrata e si propone come scopo quello di sfatare gli stereotipi sino allora invalsi nella rappresentazione degli italo-canadesi. Infatti, se un personaggio di origine italiana appariva sullo schermo, inevitabilmente essi trattava di un mafioso o un pizzaiolo o un latin lover. La spiegazione di ciò è molto semplice. Sino alla fine degli anni 1970 nessun studio serio era stato fatto sulle comunità immigranti stabilitesi in Canada, sia in generale che in particolare su quella italiana. Ramirez fu il primo accademico a iniziare ricerche in questo campo. È quindi particolarmente interessante studiare come un regista e uno storico accademico abbiano interagito nel produrre un film che rappresentava un'assoluta novità. La collaborazione tra regista e storico è proseguita nel corso degli anni e ha portato all'uscita di *La Sarrasine* e *La Deroute / Mr. Aiello*, due film che scavano nella complessa realtà del mondo degli immigrati in cui le tradizioni del paese d'origine si scontrano con gli usi e le abitudini di quello d'accoglienza. Lo scontro spesso avviene nell'ambito familiare, dove i giovani nati in Canada entrano in conflitto con i loro genitori. Al centro della narrazione sta il tema dell'identità culturale e dell'autodefinizione. Infine Ramirez, sia in *Caffè Italia, Montréal* che in *Il Duce Canadese* si è confrontato con il tema controverso del fascismo in Canada e del trattamento subito dagli italo-canadesi durante la Seconda Guerra Mondiale. Si tratta di un argomento molto complesso sul quale di recente si è espresso il Primo Ministro Trudeau, che ha presentato pubbliche scuse alla comunità italiana per i fatti del 1940-1945. Il paper discuterà anche di questo, mostrando che sarebbe meglio che i politici si occupassero appunto di politica e non di storia.



Angela Buono

Università di Napoli L'Orientale

Angela Buono enseigne les littératures francophones à l'Université de Naples "L'Orientale". Spécialiste de la littérature franco-canadienne et québécoise, elle fait partie du Conseil de Direction de l'Association Italienne d'Études Canadiennes (AISC). Elle a écrit des articles et prononcé plusieurs communications sur l'œuvre de Hédi Bouraoui, de Marie-Claire Blais et sur les écritures migrantes. Ses intérêts de recherche portent actuellement sur les littératures des Premières Nations du Québec et sur les nouvelles approches critiques des littératures émergentes.



Tradition et innovation dans la littérature des Premières Nations au Québec

2 Dicembre 2021 - Teatro del Baraccano

Au cours des dernières décennies la scène littéraire québécoise s'est enrichie d'un nombre grandissant d'écrivains et d'écrivaines des Premières Nations : en plus de témoigner des valeurs et de la spécificité culturelle de leurs communautés, ainsi que de leur prise de parole, leurs œuvres revêtent un intérêt auquel la critique n'a pas encore accordé une attention convenable, à savoir la valeur de renouveau qu'elles vont représenter pour la littérature québécoise. Les traditions culturelles autochtones ne constituent pas qu'une occasion d'envisager d'après une « autre » perspective les défis de l'époque contemporaine concernant l'environnement, le développement durable, la gestion de la diversité, mais elles constituent également pour les auteur(e)s québécois(e)s une nouvelle source d'inspiration littéraire pour ce qui concerne les thèmes et le système de valeurs de référence. Cette communication vise à mettre en regard des œuvres d'écrivain(e)s des Premières Nations avec des romans québécois à thème amérindien, écrits par des auteur(e)s non autochtones, afin d'analyser, chez les uns, la façon dont la tradition ancestrale est revisitée et adaptée au progrès contemporain, et chez les autres la façon dont la culture autochtone influence une approche nouvelle des thèmes traditionnels québécois, tels que le questionnement identitaire, le pays, l'origine et l'appartenance, jusqu'à mettre en valeur les liens incontournables que la tradition et l'innovation établissent entre les voix multiples de la littérature québécoise.

 **Licia Canton**
University of Toronto

Licia Canton is editor of *Here & Now: An Anthology of Queer Italian-Canadian Writing* (2021), director of *Creative Spaces: Queer and Italian Canadian* (2021), editor-in-chief of *Accenti Magazine* and president of the Association of Italian-Canadian Writers. She is the author of *The Pink House and Other Stories* (2018). For her work in culture, she received the Italy in the World Prize (2018). She holds a Ph.D. from Université de Montréal. She is Emilio Goggio Research Fellow (2021-2022), at the University of Toronto.

 **Queer(ing) Italian-Canadian Literature**
4 Dicembre 2021 - SPAZIO MET-BO

The queer experience is not traditionally discussed in Italian-Canadian households. It's not a topic for Sunday lunch with the whole family. This paper explores and analyzes the cultural production and lived realities of Canadian writers who function at the intersection of two communities: the LGBTQ+ and the Italian-Canadian. We will look at interviews and creative works by Christopher DiRaddo, Monica Meneghetti, Liana Cusmano, and Steve Galluccio, among others. We will discuss 1) the writers' experiences at the intersection of their sexual/gender and ethnic identities; 2) their published creative work and its connection to their gender/sexual and ethnic identities and experiences. In particular, we will look at Christopher DiRaddo's *The Family Way* (2021), Monica Meneghetti's *What the Mouth Wants* (2017), and writings in Licia Canton's *Here & Now: An Anthology of Queer Italian-Canadian Writing* (2021).

 **Mirko Casagrande**
Università della Calabria

Mirko Casagrande (PhD) is Associate Professor of English Linguistics and Translation Studies at the University of Calabria. His areas of interest include onomastics, critical discourse analysis, postcolonial studies, and translation studies. He has published articles on gender and translation, ecocritical discourse analysis, multiculturalism and multilingualism in Canada, place and trade names. He has edited the volume *Names and Naming in the Postcolonial English-Speaking World* (2018) and authored the books *Traduzione e codeswitching come strategie discorsive del plurilinguismo canadese* (2010) and *Strategie di naming nel paesaggio linguistico canadese* (2013).

 **Beyond official bilingualism: Language policy and Inclusivity in Canada today**

3 Dicembre 2021 - Lilec UNIBO

Language in Canada has always been a political issue: in 1969, for instance, the equal status of the two languages of the European colonization had to be regulated through the promulgation of the Official Languages Act. More than fifty years have passed, and Canada has embraced its cultural diversity turning it into a marker of national identity. Over the last decades, however, the country's much celebrated multiculturalism has been questioned, especially by the First Nations, for its lack of authentic inclusivity and inherent inequality. As cultural (super)diversity is also expressed through linguistic plurality, several Indigenous communities have claimed the official recognition of their languages as founding languages of Canada and the creation of policies to ensure their survival. Concomitantly with the United Nations proclamation of 2019 as the International Year of Indigenous Languages, in June of the same year the Canadian Parliament passed the Indigenous Languages Act with the main purpose of supporting and promoting the use of Indigenous languages and the efforts of their speakers to preserve them. On 15 June 2021, on the other hand, the first reading of "An Act to amend the Official Languages Act and to

make related and consequential amendments to other Acts” took place in Ottawa. The Bill, as a matter of fact, intends to redefine the role and status of the two official languages following the socio-cultural changes of the past few years. Starting from a linguistic analysis of the above-mentioned Acts, the presentation aims at mapping the ongoing debate on language policy and the plurality of languages of Canada, and to assess whether it is truly inclusive and socially innovative or if it is merely reiterating power dynamics of the past.

Carmen Concilio *Università di Torino*

Carmen Concilio is Full Professor of English and Anglophone Literatures at the University of Torino, Italy. She is recipient of the Canada-Italy Innovation Prize 2021, she is member of AISC and President of AISCLI. She published *Imagining Ageing. Representations of Age and Ageing in Anglophone Literatures* (Bielefeld: Transcript, 2018). In the field of Canadian Studies, she published works on artists Emily Carr, Marlene Creates and E. Burtinsky, on novelists C. Edwards, A. Michaels, A. Munro, H. O'Hagan, M. Ondaatje, N. Ricci, M. Thien, A. York, and poets R. Bringhurst and M. Dumont. She co-edited with R. Lane, *Image Technologies in Canadian Literature. Narrative, Film and Photography* (Brussels: Peter Lang, 2009). She was recipient of the Canadian Government's Faculty Enrichment Program 2000 and 2009. She translated Nino Ricci: *Roots and Frontiers / Radici e frontiere* (Turin: Trauben, 2003). Her main fields of research and expertise are Literature and the Arts, Urban studies, and the Environmental Humanities.

Remembering the Past, Imagining the Future (after Covid-19) *4 Dicembre 2021 - SPAZIO MET-BO*

In this paper I would like to discuss, analyze, and assess the results of the experimental project conducted under the auspices of Canada-Italy Innovation Award 2021. The project involved two target groups of senior people (over 60), one based in Turin and one based in Montreal. The Turin group called “Third Time” has been active since 2016, and coalesced around the objective of healthy and active ageing, with year-round activities and laboratories which have three main purposes: socialization and psychological well-being, physical training, and cognitive engagement. The Montreal group, of about 30 members, was recruited in the Spring 2021, with the purpose to create a twinship and a joint workshop, on-line, thanks to Zoom meetings. The two groups responded enthusiastically to the first joint on-line meeting and agreed on working together on two different areas: 1) producing flash fiction, or flash poetry in relation to their own experience of Covid-19; 2) producing “memory maps” of a place they are particularly fond of. The workshop in creative writing was mainly focused on giving voice to seniors, not only to empower them as storytellers of their own Covid experience, but also as advisers for future generations on how to mitigate and endure difficult times. The second workshop was meant to map out people's mobility, for both Torino and Montreal are cities with a high rate of immigrants. In this context, I would like to draw conclusions on the results achieved, within the framework of Narrative Medicine Studies and Pshychogeography Studies.

**Francesca D'Angelo**
Università Giustino Fortunato

Francesca D'Angelo holds a Ph.D. in “Ricerca in Studi Letterari, Linguistici e Storici” (University of Salerno – University of Edinburgh). She teaches Translation Studies, English Linguistics, and English for Science and Technology at the Scuola Superiore per Mediatori Linguistici (SSML) Internazionale di Benevento, the University of Salerno and at the University of Sannio. Her main research interests deal with cognitive linguistics, bilingualism, English for Special Purposes (ESPs), and gender studies from a sociolinguistic perspective. She has published essays, articles, and book reviews on international journals. She is member of the Referees Committee of the journal Studi di Glottodidattica.

**Rethinking Multilingualism in Canada: Complex Identities, Representations, and Pedagogical Practices**

3 Dicembre 2021 - Lilec UNIBO

Multilingualism in Canada has captured the interest of applied linguists from a socio-political, cognitive, and pedagogical point of view to discover the effects of the phenomenon in terms of both policy and educational practices. Language and linguistic diversity are a political issue in Canada in that the country has two official languages, English and French, an official multiculturalism policy that encourages the retention and use of non-official languages, and basic measures for the promotion of aboriginal languages. The work aims at filling the gap between official language policy on one hand and research on multilingualism in Canada on the other. In particular, it investigates the important question of language policy choices. That is, the reasons why Canada privileged English and French over other languages, including aboriginal languages. It provides an overview of recent discussions on Canadian policy in the most predominant literature on bilingual education, current research on multilingual learners, and emerging innovations in multilingual pedagogies with a special focus on translanguaging. Indeed, the research on multilingual learners reveals how multilingual language practices are complex, dynamic, and aiming at the construction and retention of multiple identities. Innovative pedagogical practices, in multilingual countries, suggest that more and more educators acknowledge the importance of shifting the focus from the target languages to the multilingual learners. First, this is crucial to teach students of diverse origins in order to meet their complex linguistic, cognitive, and socio-cultural background. Second, the focus on the multilingual learners allows a rethinking of the concept of multilingualism to convey multiple identities, representations, and pedagogical practices.

**Guido D'Elia**
Studio indipendente

Guido D'Elia, nato e cresciuto a Toronto (Canada), dopo aver conseguito il Bachelor of Arts with Honours in Italian Studies e Geografia dalla York University (Toronto), decide di trasferirsi in Italia nel 2015 ed attualmente risiede a Roma. Si è iscritto al corso di Laurea Magistrale in Storia e Società presso l'Università degli Studi Roma Tre ed attualmente è in procinto di completare il suo percorso. Abilitato all'insegnamento per le scuole di secondo grado, svolge il ruolo di Docente in un istituto professionale a Terni.

**Storia, memoria, narrazione: ricordare il passato, immaginare il futuro**

3 Dicembre 2021 - Lilec UNIBO

Dal 1876 ebbe inizio il fenomeno della “diaspora italiana”. In circa 40 anni oltre 7 milioni di italiani decisero di emigrare nelle Americhe. In Canada questo processo raggiunse il suo culmine tra gli anni '50 e la metà degli anni '60 del XX secolo, quando si giunse a contare annualmente più di 20.000 emigrati

dal Bel paese. Si trattava per la maggior parte di contadini e operai in cerca di una vita migliore, “per fare l’America”. Quale idea/concezione del Canada avevano gli emigrati italiani prima di partire? Come cambiò la loro percezione una volta arrivati? La ricerca geostorica presentata – che nasce dall’interesse verso l’argomento nato durante il percorso di studi di geografia e ‘Italian Studies’ completati in Canada – ha l’obiettivo di ricostruire il lungo viaggio degli emigrati italiani analizzando la letteratura odeporea da loro prodotta. Applicando lo schema “cercare-trovare-scoprire”, esposto da Ilaria Luzzana Caraci, le memorie di questi viaggiatori possono essere utilizzate come fonte per ricostruire le conoscenze geografiche possedute da quelle persone e per delineare il cambiamento dell’immagine del Canada nell’arco degli anni. Tali memorie aiutano inoltre a comprendere il futuro che gli italiani immaginavano per loro stessi in una nuova terra ed evidenziano come il retaggio culturale abbia influenzato non solo questa visione ma anche il loro modo di vivere in Canada. Un retaggio che sembra tramandarsi da una generazione all’altra, che mantiene ancora oggi vivo lo spirito dell’italianità negli emigrati e che questa ricerca analizza sotto diversi aspetti.



Ylenia De Luca
Università di Bari

Ylenia De Luca è Professore Associato di Letteratura Francese presso l’Università degli Studi di Bari Aldo Moro presso il Dipartimento di Scienze della Formazione, Psicologia, Comunicazione. Insegna Letteratura Francese e Lingua Francese nei corsi di Scienze della Comunicazione. È Coordinatore del Corso di Studi in Scienze della Comunicazione Pubblica, Sociale e d’impresa. Dirige la rivista: “Echo. Rivista interdisciplinare di Comunicazione. Linguaggi, Culture, Società”. Si interessa di poesia canadese di lingua francese tra il XX e il XXI secolo e di poesia francese del XX secolo, oltre che di romanzo francofono contemporaneo e di studi di genere. Su questi temi ha pubblicato quattro volumi e numerosi saggi in riviste nazionali ed internazionali.



Dal bilinguismo alla vocazione per l’high tech: il caso Montréal
3 Dicembre 2021 - Opificio delle Acque

Il bilinguismo del Québec è la caratteristica di questa provincia che maggiormente la distingue dal resto dello Stato federale canadese. Il Québec è notoriamente l’unica provincia a maggioranza francofona; esso ha per lungo tempo attirato l’attenzione degli osservatori nazionali ed internazionali, soprattutto a causa delle tensioni createsi proprio intorno alla questione del bilinguismo. Essere anglofoni o francofoni significava, almeno in un passato non troppo lontano, occupare una certa posizione sociale, avere un certo reddito, professare una certa religione, vivere in città o in campagna. È naturale, quindi, che differenze sociali di questo calibro non passassero inosservate, e che venissero necessariamente ricondotte all’appartenenza ai gruppi linguistici. Non è un caso, inoltre, data la portata delle differenze, che si sia parlato di biculturalismo oltre che di bilinguismo. La composizione dei gruppi linguistici della popolazione di Montréal presenta differenze notevoli rispetto alla media del Québec. La presenza degli anglofoni è molto più consistente, a scapito del peso dei francofoni. Potenzialmente questa potrebbe essere la regione di maggiore conflitto tra gruppi linguistici, e di conseguenza la più chiusa all’ingresso delle tecnologie dell’informazione, portatrici di un inglese che scorre più agilmente attraverso le reti telematiche. Il centro del multimediale nasce invece proprio qui. Il Québec si è messo in moto alla ricerca della sua specificità e probabilmente raggiungerà traguardi migliori puntando tutto sulla struttura portante della sua economia piuttosto che sulla disputa tra anglofoni e francofoni e Montréal, una metropoli rimasta in ombra per diverso tempo, ha ormai acquisito un ruolo fondamentale proprio grazie a precise scelte di politica economica. La domanda quindi è: perché Montréal?


Alessandra Ferraro
Università di Udine

Alessandra Ferraro enseigne la littérature française et les littératures francophones à l'Université d'Udine. Co-fondatrice du Centro di Cultura Canadese et du Centro Internazionale di Letterature Migranti, elle co-dirige la revue *Oltreoceano*. Elle a édité plusieurs collectifs sur l'écriture migrante au Canada et est l'auteure du volume *Écriture migrante et translinguisme au Québec* (2014). Parmi ses ouvrages récents: *L'autotraduction littéraire: perspectives théoriques* avec Rainier Grutman (2016) et *Marie de l'Incarnation, La Relation de 1654. Postface, chronologie et bibliographie* (2016). Elle dirige avec É. Nardout-Lafarge la collection « Littérature québécoise » (Bibliothèque francophone) aux éditions Classiques Garnier à Paris.


Mères/filles: écarts générationnels dans l'écriture féminine contemporaine au Québec

3 Dicembre 2021 - Opificio delle Acque

A travers l'étude de quelques ouvrages contemporains d'auteures québécoises dont Louise Dupré, Carole David et Françoise de Luca, nous focaliserons notre communication sur le couple mère-fille en analysant ce lien du point de vue intime, mais également comme l'indicateur d'un changement social qui a affecté tout particulièrement la condition féminine.


Sally Filippini
Università di Bologna

Sally Filippini is a PhD candidate from Bologna University, in co-direction with Clermont-Auvergne University. Her work focuses on the relationship between novel and naturalist theater, especially on the auto-adaptation field. The research is conducted in a European perspective, as she's working on Italian, French, English, Belgian and Spanish literature. She is also interested in Canadian culture and literature, due to her study stay in Montréal in 2017, and her work at the Canadian Cultural Center in Udine.


Ridiculousness and Extravagance: Re-imagining the Diva
4 Dicembre 2021 - SPAZIO MET-BO

In January 1980, Jean-Claude Germain, playwright and actor at the Théâtre d'Aujourd'hui, presented *Les nuits de l'Indiva*. Apparently, the play was the sequel to *Les hauts et les bas de la vie d'une diva*; however, the text reveals inedited reflections on the personality of Canadians, especially Québécois. Indeed, the protagonist of the play is Sarah Ménard, a caricature of the theater French star Sarah Bernhardt. The latter made a great career in Paris in the second half of the XIX century and it is still considered as a great French icon. In opposition to the image of Sarah Bernhardt, skinny and with a nervous temperament, Germain decided to portrait Sarah Ménard as a good-natured, decadent singer, who celebrates the great moments of her career through songs and monologues. This woman had to represent a Québec version of the diva and because of this it couldn't be as glamorous and austere as the French one, contrariwise she had to mark the gross features which characterize, in people's common opinion, the Québec spirit. Irony and allegory are Germain's favourite weapons in theatre to attract the audience and start a reflection about contemporary society, tradition, and colonial heritage. In fact, the playwright provokes his public through comic mascafade: he wants Sarah to claim immortality with ridicule, not austerity or tragic performances. In this way, the play is an antithesis to the French cultural influence, but also a re-evaluation and interpretation of what is considered, in Europe, tradition. It is necessary to study Québec's roots, but also to understand what makes Québec colony unique and independent from its colony. Québec culture and artistic production has often been considered subordinated and inferior compared to the French one, which is the reason Germain uses his plays as a claiming French-Canadian culture manifesto.



Marta Gara

Università Cattolica del Sacro Cuore di Milano

Marta Gara is Ph.D candidate in Institutions and Politics at the Catholic University of the Sacred Heart of Milan, with a dissertation entitled 'Change the System from Within': Participatory Democracy and Institutional Reforms in 1970s United States. She holds a MA in History and Society (University of Roma Tre) and a Postgraduate degree in Public History (University of Modena e Reggio Emilia). She was William P. Heidrich Fellow at University of Michigan, Ann Arbor, MI and Visiting Research Scholar at Georgetown University in Washington, DC. Her main research interests are theory and practices of participatory democracy, American Political Development and post-1945 social movements. She is currently co-chair of the Graduates Forum of the Italian Association of American Studies (AISNA).



A model of urban resistance: the Spadina Expressway's defeat in the 1970s Toronto.

3 Dicembre 2021 - Opificio delle Acque

After 50 years from the Toronto Spadina Expressway (SE)'s cancellation, scholars consider the battle over the proposed urban motorway as one of the greatest symbols of successfully citizen resistance in Canada. In fact, the mobilization against the SE project encouraged Toronto inhabitants to become more involved in city planning over the next decade. The paper means to spot the light on the interplay of diverse group identities inside the SE protest coalition, demonstrating the essential role of each one of the alliance's three main components: the grassroots activism of Stop Spadina Save Our City Coordinating Committee (SSSOCCC), the public exposure of well-known figures such as Jane Jacobs and Marshall McLuhan, the administrative pressure by the Ontario Municipal Board (OMB). Indeed, despite the Jacobs' outstanding legacy in Canadian urban planning and the SE consequential stop in Toronto have been already acknowledged by the urban history literature, an inquire of the protest organization behind the SE cancellation and its long-standing political impact is still lacking. In fact, several actors actively participated in the grass-roots resistance, even inspired by practices of community organizing spreading through the US-Canada border. In this direction, the paper especially aims at presenting the research's first steps, introducing a review and revision of the existing literature and reconstructing – through historical archival findings and press analysis – how the SE protest coalition worked against the political, social and cultural background of the late 1960s-early 1970s context. Through the SE case history, the paper eventually intends to show the relevance of a strong relationship between civil servants and citizens to produce liveable cities, in Canada and in North-America generally speaking.

 **Jamie Jelinski**
McGill University

Jamie Jelinski is a Fonds de recherche du Québec – Société et culture Postdoctoral Fellow in the Department of Art History and Communication Studies at McGill University. During 2021, he will begin a Killam Postdoctoral Fellowship in the Department of History at Dalhousie University.

 **Who and Where was ‘Sailor Joe’?: Tattooing, Popular Entertainment, and Surveillance by the FBI and RCMP, 1899-1965**

3 Dicembre 2021 - Opificio delle Acque

This paper examines the life and work of a tattoo artist born in Kingston, Ontario named Joseph George Simmons, better known by his pseudonym “Sailor Joe.” Employing visual culture, archival documents, and popular media from across Canada and the United States, I begin by investigating Simmons’s occupation as both a tattooist and showman across North America between the 1920s and 1940s. I then consider how he became the subject of nearly a decade long manhunt by the Federal Bureau of Investigation (FBI) after he was charged with violating the White Slave Traffic Act (1910) in 1942 for allegedly taking a teenage girl from Mississippi to Louisiana. Simmons avoided apprehension in America by fleeing to Canada. Accordingly, I proceed to demonstrate how a liaison between the FBI and the Royal Canadian Mounted Police (RCMP) created during wartime enabled American law enforcement to continue to monitor the tattooer’s movements within Canada. I consider the implications of this surveillance on his private life and public career as an entertainer and tattooist and ask: What tactics did Simmons employ to evade law enforcement and how did his line of work as a tattoo artist both facilitate and hinder such efforts? What sorts of interagency cooperation and techniques did law enforcement in Canada and the United States use to pursue him? Crossing several areas of historical inquiry, including the history of tattooing, labour, travel, popular entertainment, and policing in a transnational context within Canada and the United States, this paper argues that “Sailor Joe” was an amalgam of identities—some true, many half-true, and several completely false—cultivated and maintained by the tattooer to serve purposes ranging from occupational self-promotion to evading law enforcement.

 **Agostina Latino**
Università di Camerino

Agostina Latino, Ph. D. in diritto internazionale, è docente di Tutela dei diritti umani, di Diritto dell’Unione europea e di Diritto delle migrazioni presso l’Università di Camerino nonché titolare incaricata del corso di Diritto degli scambi internazionali all’Università di Milano-Bicocca e di Diritto internazionale alla Luiss- Guido Carli di Roma. Ha tenuto corsi e seminari in varie università italiane e all’estero, nonché in Master e Corsi di Alta Formazione, soprattutto a favore degli Ufficiali delle Forze Armate, nel quadro delle attività della Commissione per la diffusione del diritto internazionale umanitario della Croce Rossa. È autrice di numerose pubblicazioni sui temi dei diritti della persona umana, del diritto internazionale dell’economia, di diritto dell’ambiente, dei rapporti fra ordinamento internazionale e ordinamento euro-unitario.

 **L’incompiuta genesi della fattispecie autonoma di “genocidio culturale” alla prova delle scuole residenziali canadesi**

3 Dicembre 2021 - Lilec UNIBO

Il rapido moltiplicarsi di recenti scoperte dei resti, la prima, di circa 215 bambini in una fossa comune sul terreno della ex Kamloops Indian Residential School, nello Stato di British Columbia in Canada, la seconda, di 761 persone, principalmente bambini indigeni, nel sito di una ex scuola nella provincia del

Saskatchewan, e da ultimo, di 182 nuove tombe anonime nel terreno di una ex scuola per nativi gestita dalla Chiesa di St. Eugene vicino a Cranbrook, anch'essa nella Columbia Britannica, ripropongono, con scottante urgenza, la necessità di riconsiderare, da un punto di vista giuridico, la fattispecie autonoma di “genocidio culturale” (locuzione coniata da Raphael Lemkin nella sua opera *Axis Rule in Occupied Europe* del 1944) o “etnocidio” (secondo la dizione forgiata da Robert Jaulin in *La paix blanche: Introduction à l'ethnocide* del 1970). La Truth and Reconciliation Commission, creata nel 2006 e presieduta da Murray Sinclair – il primo nativo Ojibwa diventato giudice dello Stato di Manitoba – ha indicato nel suo rapporto finale 94 raccomandazioni. Fra queste, spicca l'invito al governo canadese, invito a tutt'oggi non accolto, ad adottare la Dichiarazione dei Diritti dei Popoli Indigeni delle Nazioni Unite del 2007, come base giuridica (per quanto questa sia un atto di soft law, ossia non dotato in sé di poteri vincolanti) per un nuovo percorso di dialogo. Anzi, va sottolineato come il Canada, sia uno dei solamente quattro Paesi a votare contro l'adozione della Dichiarazione in seno all'Assemblea Generale (unitamente a USA, Nuova Zelanda e Australia). Purtuttavia, né la summenzionata Dichiarazione, né la Convenzione per la prevenzione e la repressione del crimine di genocidio, approvata dall'Assemblea generale delle Nazioni Unite il 9 dicembre del 1948, sanciscono e sanzionano il genocidio culturale. L'intervento che si propone verte dunque sull'analisi, in una prospettiva gius-internazionalistica, circa la (mancata) tutela che si è ritenuto di (non) dover accordare al legame tra un popolo e il suo patrimonio culturale, auspicando che il Canada, per le sue peculiari caratteristiche di Stato precursore della cittadinanza multiculturale, possa farsi attivo promotore nei consessi istituzionali intergovernativi di interventi fattivi che colmino (finalmente) la lacuna juris del genocidio culturale, posto che a tutt'oggi la posizione prevalente ritiene che non possa configurarsi il crimine di genocidio qualora siano perpetrate condotte che, pur minando la cultura di uno dei gruppi protetti di cui si intende perseguire la distruzione, prescindano però da forme di aggressione fisica o biologica nei confronti dei suoi membri.



Anna Mongibello

Università di Napoli L'Orientale

Anna Mongibello is Tenure-track Researcher in English at the Department of Linguistic, Literary and Comparative Studies at the University of Naples “L'Orientale”. She holds a PhD in Cultural and Post-colonial Studies of the Anglophone World from “L'Orientale”, where she currently lectures BA and MA students on English Language and Linguistics. She is a member of the board of the Italian Association for Canadian Studies. She has worked and conducted her research on Indigenous Peoples and their representations in Canada and Italy.

Her research interests include Media and News Discourse; the sociolinguistic aspects of English (in relation to identity, power and ideologies), explored through a methodology that combines CDA and the tools offered by Corpus Linguistics; e-learning, virtual learning environments, virtual worlds, gaming and artificial realities connected to intercultural communicative competence and English as a lingua franca; translation and multilingualism; gender and language issues.



Decolonizing cyberspace: an analysis of Indigenous online activism.

2 Dicembre 2021 - Teatro del Baraccano

In her essay “Aboriginal Narratives in Cyberspace” (1996), award-winning Métis and Cree filmmaker and scholar Loretta Todd sees cyberspace as a Western product, a cyber-land dominated by the colonizer's language and cultural ownership. While it is true that cyberspace has often been represented as “a new frontier” for Western civilization and control, Indigenous communities across the world have seen its potential as a means for resistance and revitalization. As a matter of fact, over the past decades, the use of technology like the Internet, mobile phones and social media by Indigenous peoples has rapidly increased, consequently leading to important changes in the way Indigenous activism is performed. Therefore, Indigenous spaces in the digital realm have soon become decolonized places of cultural affirmation and empowerment. New dynamic forms of Indigenous self-determination and network sovereignty (Duarte 2017) through social media, in particular, allow Indigenous people to “agitate,

demand political recognition for Indigenous causes, and proffer contesting and challenging views that dismantle colonial preoccupations with Indigenous political unity” (Carlson and Frazer 2016). The present study presents an analysis of recent Indigenous online activism in Canada, such as the Fairy Creek Blockade, to investigate the remediation of Indigenous resistance across cyberspace. This research aims at understanding how social media users utilize Twitter and Facebook to increase social actions. A social media analysis (Zappavigna 2018) approach is therefore employed to examine patterns of information flow focusing, in particular, on the use of hashtags to identify attitudes and experiences, and the way Indigenous activists build their online/offline identity.

 **Valentina Rapetti**
Università della Tuscia

Valentina Rapetti lectures in English and American literature at Università degli Studi della Tuscia. Her publications include articles on Toni Morrison, Djanet Sears, Anna Deavere Smith and August Wilson, interviews with Marina Carr and Peter Sellars, and Italian translations of works by Marina Carr, Morris Panych, Netta Syrett and Chimamanda Ngozi Adichie. Her translations for the stage include contemporary Irish, English, Canadian and American plays and Anne Enright’s memoir *Making Babies: Stumbling into Motherhood*. Her main research interests span theatre and drama in English language, translation and adaptation in theatre, and African American literature.

 **Remembering Bodies, Recovering Blackness: The Theatre of African Canadian Women Playwrights**

4 Dicembre 2021 - SPAZIO MET-BO

Over the past three decades, African Canadian women playwrights have countered the social marginalization and cultural misrepresentation of Black Canadians by creating theatre pieces that explore different manifestations of the African diaspora across time and space. Ranging from spiritual realism to history play, musical comedy, and solo autobiographical performance, their work has questioned simplistic interpretations of multiculturalism, race, and ethnicity in dominant Canadian discourse by articulating, on both page and stage, the specificities of what George Elliott Clarke refers to as the ‘poly-consciousness’ of African Canadians. By glimpsing at the work of Trey Anthony, Lisa Codrington, Lorena Gale, Ahdri Zhina Mandiela, and Djanet Sears, this contribution illustrates how contemporary African Canadian women playwrights recur to performative storytelling to unearth suppressed Black stories, ancestral reminiscences, and personal recollections through bodily acts of remembrance that weave together past and present, memory and matter, the collective and the individual. In their work, theatre is experienced by practitioners and audiences alike as a site of revival, recovery, and recognition of Black Canadian histories, cultures and intraracial diversity, one in which remote and recent, colonial and postcolonial, racist and post racial acts of physical violence, social injustice and symbolic obliteration can be resisted through dramaturgical and performative gestures that foster communal healing, civic awareness, and active citizenship.

 **Deborah Saidero**
Università di Udine

Deborah Saidero is a Canadian-Italian Lecturer of English and Translation at the University of Udine, Italy. She holds a PhD in Literatures and Cultures of the English-Speaking World from the University of Bologna. Her main research areas include feminist, gender and partnership studies; transculturalism and translanguaging; contemporary Canadian writers and Native literature; migrant literatures with particular focus on the Italian and Friulian diaspora in Canada; translation studies and self-translation;

English for special purposes; teaching English as a foreign language; and North-American varieties of English. She has published numerous essays and has edited some critical volumes including a collection of essays on feminist translation. deborah.saidero@uniud.it

Heal the Earth: An ethos of environmental caring from Indigenous Women

4 Dicembre 2021 - SPAZIO MET-BO

As the world faces a terrible pandemic and global economies are crumbling, it is ever more urgent to radically rethink the ideological and cultural tenets on which our societies and economies are based. The devastating consequences of dominator attitudes over Nature that ecofeminists have warned us against are now more tangible than ever and it has become obvious that greedy capitalist interests need to be replaced by a more eco-sustainable economy and social relationships based on caring, solidarity, respect, altruism and partnership, if humanity wants to save the planet and itself. Precious in this crucial battle to heal the Earth are the teachings of those peoples who still preserve their ancestral ties with the land and value their earth-centered mythologies. This paper examines the narratives of Indigenous women of North America who teach us how to restore a renewed respect for Mother Earth and its creatures so as to re-establish an ethical relationship with the land and with each other. In particular, attention will be focused on econarratives such as *whispering in shadows* (2002) by Okanagan writer and land speaker Jeanette Armstrong and *Celia's Song* (2014) by Salish/Cree writer and mythmaker Lee Maracle, which foreground the interdependency between women and the Earth and focus on how the shift away from the dominator model hinges on a re-evaluation of feminine principles which entails a relinquishing of violent behaviors against women and the Earth.

Julia Siepak *Nicolaus Copernicus University*

Julia Siepak is a doctoral candidate in literature at Interdisciplinary PhD School "Academia Copernicana," Nicolaus Copernicus University in Toruń, Poland. She graduated with both a BA and an MA in English Studies from NCU, Toruń, as well as with a BA in Interdisciplinary Studies: English and Native American Studies from Southern Oregon University. Julia's doctoral research pertains to the poetics of space emerging from the intersections of the feminine and the environmental in contemporary Indigenous North American fiction. Her research project was awarded a research grant by National Science Centre, Poland in 2020.

Spaces of Degeneration and Resurgence in Katherena Vermette's "The Break"

2 Dicembre 2021 - Teatro del Baraccano

Since the early colonial times, Indigenous women in Canada have experienced systemic oppression under settler colonialism. Growing activism exposing the extent of violence against Indigenous women, manifested in movements like Idle No More and Missing and Murdered Indigenous Women and Girls (MMIWG), profoundly impacts dominant settler sensibilities. Numerous calls for social justice in that respect prompted Justin Trudeau's government to conduct a nation-wide inquiry into the problem of MMIWG (2019). Hence, it seems that we are witnessing an important moment for the acknowledgment of Indigenous women's collective cultural traumas by the dominant settler Canadian society. Literary representations of First Nations and Métis women's issues constitute an important part of the efforts to voice traumatic experiences, acknowledge them, and provide space for reconciliation. This paper aims to explore the poetics of space emerging from *The Break* (2016) penned by Katherena Vermette (Métis). Vermette's debut novel centers at the sexual abuse of a teenage Indigenous girl, Emily, at the hands of her female coeval and, therefore, addresses the problems of collateral violence and

intergenerational trauma—important contemporary issues for Indigenous communities in Canada. The analysis concentrates on the spaces of degeneration generated by settler colonial land politics, assimilation policies and Canadian institutions that dehumanize and criminalize Indigenous women's bodies as represented in *The Break*. Moreover, the paper directs attention to Vermette's strategies of transgressing these imposed degenerate spaces in her narrative. The sites of resurgence that demonstrate Indigenous women's sovereignty propose alternative frameworks for approaching the ubiquitous violence against First Nations and Métis women and girls. The discussion will be framed within contemporary Indigenous feminist theoretical orientations, including such voices as Andrea Smith, Robyn Bourgeois, and Suzanne Methot.



Sara Vecchiato

Università di Udine

Sara Vecchiato è professoressa associata di Lingua e traduzione francese presso l'Università di Udine. Le sue ricerche si concentrano sul parlare chiaro in redazione e traduzione, e in particolare sull'intelligibilità dei testi sanitari orientati al paziente non esperto in contesto multilingue. In collaborazione con Sonia Gerolimich e Nickolas Komninos ha curato la miscellanea *Plurilingualism in Healthcare*, nonché un numero tematico di *Repères Dorif* e di *ÉLA, Études de linguistique appliquée*. Lavora inoltre sull'interfaccia tra Lessico e Grammatica in un'ottica comparativa; in questo ambito ha pubblicato il volume *L'interrogative insaisissable* per Forum e numerosi articoli su riviste nazionali e internazionali.



La redattologia: metodologia canadese per una redazione "amica del lettore"

3 Dicembre 2021 - Lilec UNIBO

Il contributo intende presentare i principi fondamentali della redattologia, disciplina che si è costituita nei primi anni 2000 nel Canada francofono (Labasse 2006; Beudet et al. 2016) e che è ora studiata anche in altri paesi francofoni e italo-foni (Pereira, Romain, e Rey 2016; Vecchiato 2019). L'avvento di Internet e le ricerche periodiche PIAAC-OCSE sulle competenze alfabetiche funzionali nei paesi industrializzati sono due dei fattori che hanno determinato una maggiore consapevolezza riguardo all'importanza dell'intelligibilità del testo scritto. In Québec, come in Francia, diversi percorsi di Licence e di Master forniscono la formazione per diventare "rédacteur professionnel", una figura professionale dedicata alla comunicazione aziendale, e che è ricercata in particolare come: consigliere in comunicazione, correttore di bozze, redattore web, divulgatore scientifico (Coloé 2020). La redattologia nasce dunque come risposta a nuove esigenze relative sia alla scrittura professionale, che alla didattica universitaria della scrittura professionale. Inerentemente interdisciplinare, essa distingue i propri obiettivi da quelli della "redazione tecnica" e della didattica della scrittura intesa come formazione scolastica generale (Beudet et al. 2016). Trova naturale applicazione nella comunicazione istituzionale, al cittadino, per la quale intende sviluppare una metodologia di "redazione benevola" (Clerc 2019). Parte del contributo intende illustrare il potenziale della redattologia in un quadro socio-culturale come quello italiano, dove per motivi storici non si è ancora completamente affermata una concezione della comunicazione istituzionale come risolutamente orientata al lettore (Sabatini 2003; De Mauro 2013; Cortelazzo 2015). In particolare, l'attuale situazione di neoplurilinguismo (Voghera 2003; Vedovelli 2017) rende utile non limitarsi a una redazione in lingua italiana, bensì concepire il testo anche in una prospettiva di traduzione (Vecchiato e Gerolimich 2018; Vecchiato 2021). Un'applicazione pratica è fornita dall'esperienza effettuata presso l'Università di Udine con il progetto HFVG, un portale trilingue dedicato all'informazione sui servizi sanitari nel Friuli-Venezia Giulia.

**Serena Viola***Università di Napoli Federico II*

Serena Viola, architetto, PhD in Recupero edilizio ed ambientale, Professore Associato di Tecnologia dell'Architettura, presso il Dipartimento DiARC, Università degli Studi di Napoli Federico II. Svolge attività di ricerca e didattica sui temi delle tecnologie per la manutenzione e il recupero dell'ambiente costruito. Nel 2004, 2006, 2009, è risultata vincitrice del "Canadian Studies Faculty Research Program", promosso dal International Council for Canadian studies. Negli anni 2018 - 20, con il ruolo di project manager, ha collaborato al progetto Creative Europe, Artists in Architecture (Call for Proposals EACEA 32/2017 and EACEA 35/2017). È autrice di articoli scientifici e monografie sui temi dell'innovazione nel recupero dei sistemi insediativi.



Ambiente costruito e produzione artistica nel progetto di rigenerazione. L' affaire la Joute di Place Riopelle a Montréal

3 Dicembre 2021 - Opificio delle Acque

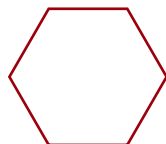
Nel quadro degli obiettivi di sostenibilità (2030 Agenda for Sustainable Development), un ruolo centrale è riconosciuto per le città del terzo millennio, alla riattivazione del sistema di relazioni tra luogo, inteso come stratificazione storica di valori e attributi culturali e naturali (Unesco, 2011), e comunità, intesa come heritage community (Council of Europe 2005, settembre 2020). Bene comune, lo spazio pubblico è arena in cui si attiva la cittadinanza: nodo di aggregazione e relazione all'interno di dinamiche fisiche ed economiche (Lefebvre, 1968). La produzione artistica contribuisce a definire i modelli di fruizione dello spazio urbano, ultima linea di difesa dell'umanità (Tosatti, Zecchi 2015), promuove la negoziazione tra interessi privati e pubblici (Pioselli, 2015). Sono sempre più numerose le esperienze di rigenerazione attivate in contesti segnati da profonde trasformazioni, in cui le pratiche artistiche, diventano occasione per promuovere impatti sociali, economici, e culturali di grande rilevanza (Bagnasco, 1992). Il Nord America è stato pioniere nello sperimentare le sinergie tra rigenerazione urbana e produzione artistica. A partire dagli studi di Florida sulla creatività per la crescita economica (2002), pubbliche amministrazioni, imprese e comunità hanno unito le forze per modificare attraverso l'arte, il vissuto urbano. In questo quadro, un caso particolarmente significativo è quello della rigenerazione condotta a Montréal dallo studio Daoust Lestage per Place Riopelle (2004, <https://daoustlestage.com/en/project/place-jean-paul-riopelle-quartier-international-de-montreal/>). Le qualità architettoniche del luogo, rigenerato grazie ad una foresta urbana, si scontrano con la complessa vicenda del trasferimento della fontana la Joute dal Parc Olimpique al nuovo quartiere internazionale. A partire dalla descrizione dei livelli prestazionali conseguiti sul piano architettonico dal progetto, il paper intende investigare il contributo rigenerativo, che la scultura di Riopelle apporta allo spazio fisico e alla comunità. Osservando le soluzioni morfologiche, spaziali, la cura nel disegno di dettaglio per le pavimentazioni e gli arredi, gli effetti speciali ottenuti con il ricorso ad acqua, fuoco, nebbia, il contributo riflette sulla capacità delle simbiosi tra arte e architettura di sanare i conflitti sociali e promuovere l'empowerment delle comunità.

**Marina Zito***Università di Napoli L'Orientale*

Professeur de Littérature Française à l'Université de Naples « L'Orientale » jusqu'à sa retraite. Articles récents : « Une payse dépaycée » : réflexions sur « Poèmes des quatre côtés » de Jacques Brault in *Adaptations of Stories and Stories of Adaptations / Adaptation(s) d'histoires et histoires d'adaptation(s)*, (Sabrina Francesconi et Gerardo Acerenza eds.) Trento, Università degli Studi, 2020, pp. 83-106 ; *Strategie narrative alla ricerca dell'identità quebecchese: Benoît Lacroix e Hubert Aquin*, in *Le langage des émotions – Mélanges en l'honneur de Giovannella Fusco Girard* (Jana Altmanova et Maria Centrella dir.), Napoli, Pironti, 2019, pp. 533-546. Marina Zito, *Materia e luce nell'opera poetica di Cécile Cloutier*, in Anna Mongibello e Katherine E. Russo (a cura di), *Intersezionalità e genere*, Trento, Tangram Edizioni Scientifiche, 2021, pp. 127-142.

**Le poète est l'âme de la société : De Saint-Denys Garneau, sa vision sociale.*****3 Dicembre 2021 - Opificio delle Acque***

Le problème de l'engagement social des Canadiens-Français est présent dans nombreux textes en prose de De Saint-Denys Garneau (1912-1943) à partir de son plus jeune âge. Plusieurs pages du *Journal* et des *Lettres*, en différents moments, montrent son attention au rôle de la culture ; finalement une longue méditation, écrite probablement en mars 1938, est charpenté aussi sur les pivots de l'économie et de la politique. En particulier dans ce texte l'attention est portée à l'éducation - dont le but doit être de faire « des hommes et non pas des Canadiens-français » car, « dès qu'on parle d'éducation, il semble que le mot "national" tombe de lui-même comme inadéquat ». L'humanisme de De Saint-Denys Garneau ne se borne donc ni à son recueil de poèmes, *Regards et Jeux dans l'Espace* (1937), ni à son œuvre picturale - bien qu'estimable : il est un intellectuel à part entière qui complète son élan artistique par la prise de conscience de l'homme dans la société.



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