



<http://helaas.enl.auth.gr/>

**The Newsletter
of the Hellenic Association for American Studies (HELAAS)
Spring-Summer 2022**

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EDITORIAL

Sleepless Nights

As any dedicated HELAAS member already knows the association's bi-annual newsletter is accompanied by an editorial that sums up our members' activities, news and events. Recently, however, the newsletter's editorial has slightly changed its scope. In addition to informing our members of our collective accomplishments and the exciting online conferences and other events that were taking place during the last two years into Covid-19 pandemic, these recent newsletters have aimed at contributing to our effort to make sense and assess the unprecedented changes of our contemporary reality. Thanks to our secretary, Christina Dokou, we've come to better appreciate the cultural and international events related to American studies and beyond. This editorial is in line with the previous ones, aiming to tackle recent events and issues and in a way bridge the gap between theory and practice by sharing opinions on topical news.

Admittedly, new and unfamiliar as it was, the Covid-19 crisis has led to a sea change in the way we lead our lives and interact with each other. And right at the moment when we thought we were able to cope with the pandemic, a new crisis is upon us: the Russian war on Ukraine. During these last five months, the war has caused one of the largest human displacement crises in the world today, according to UN Refugee Agency. We have already witnessed the enormous impact on the country's people, economy and infrastructure, but we are also seeing the worldwide negative consequences on food security, energy supplies and geopolitical challenges.

How can we cope with the repeated shocks and what can these experiences teach us? Recently, the Swiss concept artists, Frank and Patrik Riklin, have created a "zero-star hotel" room designed to offer "sleepless nights to ponder world's crises." This is basically an anti-idyllic version of a classic five-star hotel, and it consists of a double bed based on a wooden platform without walls or ceiling. According to Frank, staying in their 'null stern' room "is a statement about the need for urgent changes in society," or as Patrik put it, "in a nutshell, now is not the time to sleep, we have to react, if we continue in the same direction we are today, there might be more anti-idyllic places than idyllic" ([euronews.travel](https://www.euronews.com/travel)).

Spending sleepless nights thinking about the world that is constantly transforming itself is one suggestion but will end up exhausting us. Another is taking up the challenge of critical and creative thinking, a familiar task to most of us. In her essays about teaching, bell hooks (1952 – December 15, 2021) has famously connected critical thinking to practical wisdom, specifically to democratic social progress, arguing that "The heartbeat of critical thinking is the longing to know-to understand how life works." As you will see in the pages that follow, a great number of our members are committed with their work in provoking critical thinking



initiating discussion and taking a stand on the issues we face. As HELAAS, we are proud to participate in the effort to understand the underlying truths about the world we live in, and to make tangible contributions in promoting resilience and wellbeing.

With warmest summer wishes and hopes you will enjoy this Newsletter,

Dora Tsimpouki,
President of the HELAAS Board



MEMBERS' CORNER

We know it's too hot out there to exercise, but I'm sure you'll all be glad to put your hands together and applaud our members' achievements for this past season! Here's what, and who, and woo-hoo:

The indefatigably creative **John Digas** has had a short story of his, titled "Trip to Tower", ("Ταξίδι στον Πύργο") published, with 52 other short stories and poems, in a collection titled *Asia's Minor Writings: 52+1 writers write for Asia Minor* [Μικρασίας Γραφές: 52+1 συγγραφείς γράφουν για τη Μικρασία], published by Paremvasi publications in 2022), devoted to our nation's biggest tragedy in modern history, the Catastrophe of 1922, exactly 100 years ago. His short story is the real story of his grandmother and her family, who came as refugees to Serres in 1922 from their village named "Πύργος" (contemporary KemerBurgaz), a "Heaven on Earth" near Istanbul. Bravo, John, for keeping the memory alive!

Dr. **Despoina Feleki**, with all her duties as HELAAS treasurer, found the time to present at the EAAS 2022 conference titled "Wastelands," as a member of the panel titled "Electronic Wastelands? Information Management, Cultural Memory, and the Challenges of Digitality." The title of her presentation was "Bodies, Brains and Burnout Systems."

Dr. Feleki was also invited to offer a webinar at the "Train the Trainers Meeting and Workshop for Educators" organized by Fulbright Foundation in Greece this Spring. The title of the webinar was "Building bridges: practicing advocacy and civic engagement in the classroom." Double congrats!

In November 2021, Dr. **Anna Fyta** offered a lecture titled "Modernist Mytho-poetics in the works of American author Hilda Doolittle." The event, attended in person and online, was organized by the I.B. Department of the Athens College and the Aristotle University of Thessaloniki, with the participation of members of the school faculty, academic guests from Canada and Athens, and two concurrent groups of students, Dr. **Tatiani Rapatzikou's** team of senior students at Aristotle University (online) and Dr. Fyta's I.B. students (in person). Congratulations on opening new vistas to young minds!

Also Dr. Fyta, along with Dr. Sara Dunton (University of New Brunswick, Ca.), are the guest editors for a forthcoming special issue of the HELAAS journal *Ex-Centric Narratives* on the topic "Trajectories from the Past: Modernist Futures and the Future of Modernism" (December 2023). You will soon find the recently-released CFP online at [Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media \(auth.gr\)](https://auth.gr/Ex-centric-Narratives-Journal-of-Anglophone-Literature-Culture-and-Media). Looking forward to it, Anna!



The ever-impressive Professor **Kyriakos Kouveliotis** has delivered a “hat-trick” for the Berlin School of Business and Innovation, with the creation of not one, but *three* new scientific journals covering a broad spectrum of matters, from business to the creative arts (<https://www.berlinsbi.com/about-us/scientific-journal>). He has also launched a Post-doctoral Research Centre (<https://www.berlinsbi.com/about-us/postdoctoral-research-centre>) and, what’s perhaps the freshest idea of them all, the first Café Scientifique in Germany, where customers can enjoy both a beverage and a lecture by industry leaders and innovators on the latest topics of scientific and social interest. Color us wowed!

Special thanks are due to Dr. **Tatiani Rapatzikou**, our stellar HELAAS VP, who has just come to the end of her two terms of service in the position of the Secretary General for the European Association for American Studies. Having served for 8 years (2014-2022), she had the opportunity to represent HELAAS in a number of administrative meetings but most importantly to centralize its presence in the European American Studies scene. This was further highlighted when in 2019 HELAAS had the opportunity to host the annual EAAS board meeting and the EAAS Women’s Network international symposium at the Aristotle University of Thessaloniki. In her capacity as Secretary General, Dr. Rapatzikou would collaborate with the EAAS Officers and the EAAS board representatives of all the American Studies associations in Europe about issues that pertain to, among others, the administration of the Rob Kroes Book Award; the organization of the EAAS biannual events (international conferences and Network symposia) and board meetings; the communication with new EAAS country members; minute keeping; communication with all member associations and the EAAS webmaster. Tatiani, we thank you for your valuable service and look forward to seeing your talents applied in new ventures!

Our fearless leader, Professor **Dora Tsimpouki**, was twice invited to address international conferences this Spring, once as a Keynote Speaker at the International Conference on “Transcultural Perspectives in Language, Literature and Culture in the 21st Century” at Le Mans University, on May 19-21, 2022, with a talk titled “Home everywhere or nowhere? Understanding the transcultural experience contrapuntally”; and the second time as an Invited Speaker to a Round Table discussion in Madrid, during the “Understanding Hot Legal issues through Literature” conference that took place on the 24 and 25 March 2022, with a talk on the topic “Can Literature Humanize the Law?” We certainly hope so!

On her way to a Ph.D., **Stavroula Vergopoulou** found the time to do a smashing job editing the Greek translation of the collective volume *The Principles and Practice of Narrative Medicine* [Οι αρχές και η άσκηση της αφηγηματικής ιατρικής] by Rita Charon et al.,



published in Greek in Spring 2022 by Papazissis Press. The translated volume, which is the seminal textbook in Narrative Medicine studies worldwide, was presented at a special online event on Saturday May 28th, 2022, within the context of a new series of events aiming at the promotion of the HELAAS Young Scholar Research, Initiatives and Achievements, during which Stave was invited by HELAAS to give an online interview and ended up stealing the show with her knowledge and acumen!

Coollest kudos to all!



THE HELAAS SUMMER SCHOOL RECAP

Online Summer School - Report 2022 Global Crises and Multiple Transitions

The Department of American Literature and Culture, School of English, Aristotle University of Thessaloniki, Greece, in collaboration with the Hellenic Association for American Studies (HELAAS) and the Fulbright Foundation in Greece, successfully organized its lucky **7th Summer School** which was held online on **Saturday, June 25, 2022**.

Over fifty participants connecting with the Summer School platform from Croatia, Germany, Greece, Morocco, Poland, and the UK attended the three main seminars/workshops, offered by the following inspiring speakers:

- **Dr. Nikos S. Panagiotou** (Associate Professor, School of Journalism and Mass Media Communication, Aristotle University of Thessaloniki)
- **Dr. Kristin J. Jacobson** (Professor of American Literature, American Studies, and Women's, Gender and Sexuality Studies, Stockton University, New Jersey, US; Fulbright Alumna)
- **Dr. Emily Van Duyne** (Associate Professor of Writing at Stockton University, New Jersey, US; Fulbright Alumna)





The 2022 Summer School focused on the exploration of a number of crises that are experienced globally nowadays in domains such as politics, information circulation, the environment, and gender. Each one of the participating seminar leaders succeeded in shedding light on media and journalism, hate speech and democracy, climate crisis and extreme adventure, gender violence and empathy in the most stimulating and engaging manner.

Special thanks from the Summer School coordinators, Dr. Tatiani Rapatzikou and Dr. Zoe Detsi, go to the seminar guest speakers for their insightful presentations, thematic explorations and group discussions as well as to all the participants for their active attendance. The coordinators special thanks also go to the Summer School assistant, Stavroula (Stave) Vergopoulou (PhD candidate, School of English, AUTh) for all her help and support.

- Please check the **Summer School website**: <https://www.new.enl.auth.gr/summerschool/global-crises-and-multiple-transitions-2022/>
- Please check the bios of our **Summer School instructors**: <https://www.new.enl.auth.gr/summerschool/global-crises-and-multiple-transitions-2022/>



THE YOUNG SCHOLARS: REPORT CARD

This semester's Report Card seems to be the gift that keeps on giving, as both activities listed here are only the beginning of what promises to be a beautiful, lasting set of events. First, the HELAAS Young Scholars take the leading part in a new feature which is to be added to the American Studies Resource Portal (ASRP, <http://www.asrp.gr/>). In less-than-10' voice-over PowerPoint presentations, this initiative proposes **user-friendly teaching scenarios on cross-curricular topics that draw on materials found on the ASRP's online collections**. These adjustable scenarios can turn into proposed lesson plans targeting different groups of learners (age-wise, level-wise, etc.). The first presentation of this kind which is to grace the ASRP website offers a teaching scenario on the topic of **Human Rights in the context of American Studies** and has been created by Dr Aikaterini Delikonstantinidou.

Furthermore, the YS launched a **new series of events aiming at the promotion of the HELAAS Young Scholar Research, Initiatives and Achievements**. The first of these events was the presentation of the Greek translation of the collective volume *The Principles and Practice of Narrative Medicine* [Οι αρχές και η άσκηση της αφηγηματικής ιατρικής] by Rita Charon et al. The event was held on Saturday May 28th, 2022, via the Zoom platform. It included an interview with the translation editor of the book, Ms. Stavroula (Stave) Vergopoulou, conducted by Katerina Delikonstantinidou, as well as opening and closing remarks by Dr Tatiani Rapatzikou and Dr Catherine Rogers. The event concluded with a lively Q&A session. The main portion of the event was turned into a podcast which will soon grace the website of HELAAS.



HELAAS ACADEMIC ACTIVITIES AND INITIATIVES

TREADING THE PATH TO SYLVIA PLATH

In Spring 2022, a number of events were organized about the celebrated American poet Sylvia Plath, which attracted a big number of participants while bringing together eminent scholars from both sides of the Atlantic. All events were organized by the Hellenic Association for American Studies (HELAAS) and the Fulbright Foundation in Greece.

On **March 18, 2022**, Emily Van Duyne (Associate Professor, Stockton University, US; Fulbright Scholar, School of English AUTH) was the guest speaker of the Women's Month Online event titled: " **'They waited like sweethearts': Domestic Violence and Sylvia Plath.**" This event marked the launching of the Hellenic Association for American Studies (HELAAS) and the Fulbright Foundation in Greece **annual online lecture series**.

On **May 12-14, 2022**, an exclusive virtual film screening was held of Christine Jeff's *SYLVIA*. The film screening was followed by an online panel discussion on **May 15, 2022**, with the participation of the following speakers: Despina Mouzaki, Emily Van Duyne, A. E. Stallings, and Steven Tagle.

On **May 20, 2022**, an international hybrid symposium took place at the Research Dissemination Centre of the Aristotle University of Thessaloniki under the theme of "Sylvia Plath & Trans-Atlanticism." The participating speakers from the UK and the US were: Janet Badia, Di Beddow, Heather Clark Gail Crowther, Julie Goodspeed-Chadwick, Julie Irigaray, Nicola Presley, Carl Rollyson, A. E. Stallings, Peter K. Steinberg, and Fulbright Scholar in Greece, Emily Van Duyne. The particular event was organized as a collaboration between not only the School of English AUTH and the Fulbright Foundation Greece, but Stockton University US and the Research Dissemination Centre of AUTH as well. You can see more information about the event at: <https://www.new.enl.auth.gr/sylviaplath/>

All events were highly engaging and drew sizable audiences of students, scholars, and Plath aficionados, proving that, half a century after her death, the brilliant and tragic Plath continues to inspire and instruct.



CALL FOR INDEPENDENT PAPER SUBMISSIONS and SPECIAL ISSUE PROPOSALS
EX-CENTRIC NARRATIVES: JOURNAL OF ANGLOPHONE LITERATURE, CULTURE AND MEDIA

We look forward to receiving your **independent paper submissions** and **special issue proposals** for **Ex-Centric Narratives: Journal of Anglophone Literature, Culture and Media**.

The Hellenic Association for American Studies (HELAAS) in cooperation with the Department of American Literature and Culture of the School of English at the Aristotle University of Thessaloniki (AUTH) and the Department of English Language and Literature at the National and Kapodistrian University of Athens, Greece, is coordinating the publication of the electronic multi/interdisciplinary, open access refereed, and peer/blind reviewed journal with the title *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media* (ExNa).

The journal addresses academics, scholars, and PhD candidates engaging in the interdisciplinary study of Anglophone literatures, cultures, and media and is published once a year with Part I being a guest-edited special themed issue and Part II hosting independent paper submission. All published papers in both parts bear a DOI number.

- For information about the journal and former issues, please click here: <http://ejournals.lib.auth.gr/ExCentric/index>
- For guidelines with regards to paper submissions, please click here: <http://ejournals.lib.auth.gr/ExCentric/about/submissions#onlineSubmissions>
- For inquiries regarding your special issue proposals, please email: trapatz@enl.auth.gr; tsimpouki@enl.uoa.gr; smatie.yemenedzi@gmail.com

PLEASE SUBMIT PROVISIONAL TITLE, EDITOR NAMES. ABSTRACT (350 words) to the GENERAL EDITORS

Dr. Tatiani Rapatzikou (trapatz@enl.auth.gr; Associate Professor, Aristotle University of Thessaloniki)

Dr. Theodora Tsimpouki (tsimpouki@enl.uoa.gr; Professor, National and Kapodistrian University of Athens)

Dr. Smatie Yemenedzi-Malathouni (smatie.yemenedzi@gmail.com; Associate Professor, Aristotle University of Thessaloniki)



CALLS FOR PAPERS AND OTHER OPPORTUNITIES FOR SCHOLARLY FUN

CALL FOR PAPERS:

44TH ANNUAL CONFERENCE OF THE ASSOCIATION FOR CANADIAN STUDIES IN GERMAN-SPEAKING COUNTRIES (GKS) EMERGING SCHOLARS' FORUM PANEL AND COLLOQUIUM

**March 3-5, 2023,
Hotel am Badersee, Grainau, Germany
(In-person)**

Every year, the Emerging Scholars' Forum (NWF) of the GKS organizes several activities as part of the annual GKS conference in Grainau, Germany. For the 2023 conference, we are organizing a panel and a colloquium, as well as cultural and social activities. Interested applicants may submit proposals for any of the two following formats: (1) panel on Solidarities in Canadian SFF, Fan, and Horror Fiction, and (2) 2nd Emerging Scholars Colloquium.

Deadline for submissions: August 31, 2022 **ENDING SOON!**

**CFP NWF at the GKS Annual Conference: Panel on Solidarities in Canadian SFF, Fan, and Horror fiction + Colloquium
#NWFGRAINAU23**

Activities organized by the Emerging Scholars' Forum (NWF) of the Association for Canadian Studies in German-speaking Countries (GKS) as part of Solidarities. Networks – Convivialities – Confrontations

Queries on and submissions for NWF activities at Grainau23: Amanda Boyce and Manuel Sousa Oliveira at nwf.grainau2023@gmail.com

General queries on Grainau23: GKS office at [gks \[at\] kanada-studien.de](mailto:gks@kanada-studien.de)

Webpages of interest:

- www.kanada-studien.org/jahrestagung



- www.kanada-studien.org/6396/cfp-44th-gks-conference-solidarities-reseaux-convivialites-confrontations-solidarities-networks-convivialities-confrontations

With the theme “**Solidarities. Networks – Convivialities – Confrontations**,” the annual conference of the Association for Canadian Studies in German-speaking Countries (GKS) will be devoted to the forms and practices of solidarity in Canada and Quebec. It will examine not only the networks and forms of cohabitation that result from them, but also the inherent potential for conflict. The chosen perspective is interdisciplinary, from the angle of Francophone and Anglophone cultural, literary, and linguistic studies, historical sciences, political sciences and sociology, geography and economics, anthropology, and Indigenous studies, as well as women’s and gender studies.”

Every year, the Emerging Scholars’ Forum (NWF) of the GKS organizes several activities as part of the annual GKS conference in Grainau, Germany. For the 2023 conference, we are organizing a panel and a colloquium, as well as cultural and social activities. Interested applicants may submit proposals for any of the two following formats: **(1) panel on *Solidarities in Canadian SFF, Fan, and Horror Fiction***, and **(2) *2nd Emerging Scholars Colloquium***.

(1) Conventional Panel Format: *Solidarities in Canadian SFF, Fan, and Horror Fiction*

Contemporary Canadian writers like Margaret Atwood, Cherie Dimaline (Métis), Nalo Hopkinson, Larissa Lai, Emily St. John Mandel, and Silvia Moreno-Garcia have been increasingly staking their claims in the (inter)national literary scene of SFF, utopian, and horror literatures. Moreover, TV shows like *Orphan Black* (2013-17), videogames like *Darkest Dungeon* (2016), and a new wave of Indigenous storytelling which includes movies like *Night Raiders* (2021) and *Slash/Back* (2022) are examples of how the narrative potential of SFF and horror have been used in fiction beyond the literary. Still, even though many SFF literary and imaginative artworks coming from Canada have achieved commercial and critical success, there have not been many recent general studies on the topic. Similarly, as a field generally looked at as trans-national, in-depth studies of fan fiction around the Canadian experience are still underrepresented. Scholars, such as Rebecca Katz, have investigated the matter from a Canadian judicial perspective, but not many have yet approached fan fiction from a Canadian content focused one.

Building on suggestions by critics that Canadian SFF, fan, and horror fiction addresses issues of activism (Barnes Leetal), disability (Barnes Leetal; Clemons), survivance (Higgins), social justice (Mohr), and “bridging” cultures, genders, sexualities and species (Ransom & Grace), in this panel we want to explore **how solidarity is depicted, created, and negotiated in Canadian SFF, fan, and horror fiction**, and **how acts of solidarity may be a central thematic concern of Canadian SFF, fan, and horror fiction**.



Thus, we hope to bring the literary qualities and socio-cultural relevance of SFF, fan, and horror fiction to the attention of Canadianists in Germany and across Europe.

We particularly encourage students and ECRs (from BA to Postdoc-levels) to submit a proposal. Proposed papers should find connections between Canadian SFF, fan, and horror fiction and the topics and keywords of the general CFP: **Solidarities, Networks, Convivialities, and Confrontations**, available here: www.kanada-studien.org/6396/cfp-44th-gks-conference-solidarites-reseaux-convivialites-confrontations-solidarities-networks-convivialities-confrontations. Below we quote a section of the general CFP that might be of interest:

“Solidarity and language/literature/media”

Language, literature, and other media are important for the representation of different forms of solidarity. These range from the representation of national and regional conceptions of identity, to the representation of protest and resistance movements, to the fictionalization of transnational cultural spaces such as francophonie and americanité.

Possible contributions in this framework include, among others:

- Literary and media representations (traditional and social media) of (practices of) solidarity and its/their negotiation
- Historical and current representations of regional and cultural-linguistic forms of solidarity, for example in the context of the „Acadian Reunion“ or militant First Nations protest movements since the 1980s
- The literature of care, which raises the question of responsibility towards the Other and intergenerational solidarity”

Topics may include (but are not restricted to) issues of **solidarity and:**

- Utopian literature, particularly Canadian eutopias (i.e., positive utopias)
- Dystopian, (post-)apocalyptic and palingenetic fiction
- Fantasy fiction and magical realism
- Fan fiction with a Canadian focus (i.e., about a Canadian commercial text, or with Canadian characters/setting)
- SFF, fan, and horror fiction in mixed-media forms such as graphic novels, movies, TV, and videogames
- Indigenous stories, SFF, fan, and horror fiction
- Feminist and Queer/LGBTQ+ SFF, fan, and horror fiction
- Nature- and environment-oriented SFF, fan, and horror fiction, such as climate or petrol fiction
- YA and new adult SFF, fan, and horror fiction
- Children’s and middle grade SFF



- Multiculturalism, race, religion, and disabilities in SFF, fan, and horror fiction
- Ethics, bioethics, empathy, hospitality, and affect in SFF, fan, and horror fiction
- Responsibility towards human and more-than-human others in SFF, fan, and horror fiction

Proposals for **20-minute papers** for the *Solidarities in Canadian SFF, Fan, and Horror Fiction* panel may be submitted as a **single Word document in French or English**, and should include:

- Format: Panel
- Title of paper
- Author's name, preferred pronouns, and institutional affiliation
- Email address
- Abstract (c. 250 ww.), outlining methodology and theoretical approaches chosen, content/body of research, and (if applicable) which of the three main axes outlined in the general CFP to which the paper speaks
- Short biographical information in third person singular (max. 250 ww.), specifying current institutional affiliation and position, and (if applicable) author's research background with regard to the conference topic

Some recent references:

ACCSFF – *Academic Conference on Canadian Science Fiction and Fantasy*: www.yorku.ca/accsff.

ACCSFF 22 Programme: www.yorku.ca/accsff/22-Program.html.

Barbour, Douglas. "Canadian Science Fiction." *A Companion to Science Fiction*, edited by David Seed. Blackwell, 2005, pp. 309-22.

Barnes Leetal, Dean. "Those Crazy Fangirls on the Internet: Activism of Care, Disability and Fan Fiction." *Canadian Journal of Disability Studies*, vol. 8, no. 2, 2019, pp. 45–72.

Clemons, AmyLea. "Enabling/Disabling: Fanfiction and Disability Discourse." *Canadian Journal of Disability Studies*, vol. 8, no. 2, 2019, pp. 247–278.

Higgins, David M. "Survivance in Indigenous Science Fictions: Vizenor, Silko, Glancy, and the Rejection of Imperial Victimry." *Extrapolation.*, vol. 57, no. 1, 2016, pp. 51-72.

Katz, Rebecca. "Fan Fiction and Canadian Copyright Law: Defending Fan Narratives in the Wake of Canada's Copyright Reforms." *Canadian Journal of Law and Technology*, vol. 12, no. 1, 2014, pp. 73-107.



- Kroon, Ariel Petra. *Moving Beyond Survival in Twentieth-Century Canadian Post-Apocalyptic Science Fiction 1948-1989*. PhD thesis, University of Alberta, 2021.
- Mohr, Dunja M. „When Species Meet“: Beyond Posthuman Boundaries and Interspeciesism – Social Justice and Canadian Speculative Fiction.“ *Zeitschrift für Kanada-Studien*, vol. 37, 2017, pp. 40-64.
- Osborne, Heather. „Guest Editorial: Canadian Science Fiction.“ *Foundation*, vol. 49, no. 136, 2020, pp. 19-21.
- Ransom, Amy J. “Parabolas of SFQ: Canadian Science Fiction in French and the Making of a „National“ Subgenre.” *Parabolas of Science Fiction*, edited by Veronica Hollinger and Brian Attebery. Wesleyan University Press, 2013, pp. 89-105.
- Ransom, Amy J. and Dominick Grace, editors. *Canadian Science Fiction, Fantasy, and Horror: Bridging the Solitudes*. Springer, 2019.
- Scott, Conrad. „“Changing Landscapes”: Ecocritical Dystopianism in Contemporary Indigenous SF Literature.“ *Transmotion*, vol. 8, no. 1, 2022, pp. 10-38.
- Weiss, Allan, editor. *The Canadian Fantastic in Focus: New Perspectives*. McFarland, 2015.
- . *The Routledge Introduction to Canadian Fantastic Literature*. Routledge, 2020.
- Whyte, Kyle P. “Indigenous Science (Fiction) for the Anthropocene: Ancestral Dystopias and Fantasies of Climate Change Crises.” *Environment and Planning E: Nature and Space*, vol. 1, no. 1-2, 2018, pp. 224–242.

(2) Colloquium Format: 2nd Emerging Scholars Colloquium

The Emerging Scholars Colloquium will offer a **safe space** for emerging scholars to share and discuss their ongoing research projects with peers and experts. Any emerging scholar from the BA to the Postdoc level working on a dissertation, thesis, or long-term research project in or with a strong emphasis on Canadian Studies (50% or more) is invited to submit a proposal. Any proposal within the field of Canadian Studies (including Language, Literature and Culture in Anglophone Canada; Language, Literature and Culture in Francophone Canada; Women and Gender Studies; Geography and Economics; History; Political Science and Sociology; and Indigenous and Cultural Studies) will be considered regardless of its particular thematic focus. Still, we encourage applicants to find connections with the topics and keywords of the general CFP: **Solidarities, Networks, Convivialities, and Confrontations**, available here: www.kanada-studien.org/6396/cfp-44th-gks-conference-solidarities-reseaux-convivialites-confrontations-solidarities-networks-convivialities-confrontations.

To ensure the exchange between emerging scholars, peers and experts is as productive as possible, the emphasis will be on the dialogue between participants and attendees. As such, we invite proposals for brief 15-minute presentations of the main ideas of their



projects. This presentation should also raise those key challenges that they are currently facing and that they want to see discussed in the following 15 minutes. This focused exchange will allow participants to gain insightful new perspectives on their own projects. Proposals for **15-minute presentations** for the *2nd Emerging Scholars Colloquium* may be submitted as a **single Word document** in **French** or **English**, and should include:

- Format: Colloquium
- Title of ongoing BA, MA, PhD or Postdoc project
- Author's name, preferred pronouns, and institutional affiliation
- Email address
- Abstract (c. 250 ww.), outlining methodology and theoretical approaches chosen, content/body of research, and (if applicable) which of the three main axes outlined in the general CFP to which the paper speaks
- Short biographical information in third person singular (max. 250 ww.), specifying current institutional affiliation and position, and (if applicable) author's research background with regard to the conference topic

Proposal Submissions

Proposals should be submitted no later than **August 31, 2022** to Amanda Boyce and Manuel Sousa Oliveira at nwf.grainau2023@gmail.com, and should indicate in the subject line to which format their contribution is being proposed:

- Panel Proposal
- Colloquium Proposal

We are committed to creating a safe and inclusive environment for everyone. **Please let us know in advance if you have any accessibility requirements**, and we will try to accommodate them as best we can.

Unfortunately, because there is a very limited number of spots available, interested applicants are advised to submit their proposals asap. **Successful applicants will be contacted by early October 2022** at the latest.

Any **queries** about the NWF-organized activities at Grainau23 may be sent to Amanda Boyce and Manuel Sousa Oliveira at [nwf.grainau2023 \[at\] gmail.com](mailto:nwf.grainau2023[at]gmail.com). General queries about the Grainau23 conference may be sent to the GKS office at gks@kanada-studien.de. [Seitenumbruch](https://www.seitenumbruch.de)

#NWFGRAINAU23 Organizers

Amanda Boyce (they/them), *University of Trier*

Manuel Sousa Oliveira (he/him), *University of Porto / CETAPS*



Nachwuchsforum der Gesellschaft für Kanada-Studien e.V. / Emerging Scholars Forum of the Association for Canadian Studies in German-Speaking Countries

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GKS

Website: kanada-studien.org

Twitter: @GKS_CanStudies

Facebook: @kanadastudien

Email: [gks \[at\] kanada-studien.de](mailto:gks@kanada-studien.de)

For more information, please see <http://www.kanada-studien.org/6611/cfp-of-the-gks-emerging-scholars-forum-panel-on-solidarities-in-canadian-sff-fan-and-horror-fiction-colloquium>

If you are sharing this on social media, feel free to use the hashtag #NWFGRAINAU23 and to tag us on Twitter: @katzensushi @MSousaOliveira @NWFCanStudies

Critical Stages/Scènes critiques

www.critical-stages.org

Critical Stages/Scènes critiques is available [online](#) to the reader without financial, legal or technical barriers. It is a peer-reviewed journal fully committed to the Open Access Initiative. It offers a platform for debate and exploration of a wide range of theatre and performance art manifestations from all over the world.

Critical Stages/Scènes critiques is indexed by SCOPUS, DOAJ, ERIH Plus, DRJI, GOOGLE SCHOLAR, and listed in the ULRICH's web Global Serials.

CALL FOR PAPERS

*Post-millennial Australasian Dramaturgy
Issue 28 (December 2023)*

Guest Editors

Kathryn Kelly, Julian Meyrick and Fiona Graham

This special edition aims to build on scattered accounts of Australasian dramaturgy in national and international publications over recent decades to provide a timely focus on the field now.

Adopting a place-based curation outlook, this edition embraces the full spectrum of Australian and Aotearora/New Zealand theatre culture, incorporating First Nations and Māori live performance practices, and the modern settler, post-colonial drama of both nations. Within this complex narrative, Australasian dramaturgy has a history filled

with contention, paradox, improvisation and passionate practice.

The centrality of place in this edition seeks to honour the distinctive nature and primacy of First Nations and Māori cultural practices and scholarship. This will be supported by the appointment of cultural consultants to ensure the agency of First Nations and Māori perspectives in the curatorial process.

As Turner and Behrndt note in their seminal work, *Dramaturgy and Performance* (2016), “dramaturgy is as diverse as performance-making itself.” We offer an inclusive conception of dramaturgy drawn from existing Australasian scholarship and the global dramaturgical research that has most impacted the local field.

We recognise dramaturgy as a specialised field of professional knowledge, with shared approaches and objectives that sit alongside distinctive patterns of work. Our broad church outlook allows for different currents of dramaturgical theory and practice to exist in their contradictions and challenges without invalidating potential commonalities arising from their distinctive Australasian context.

To encourage a wide range of submissions, we welcome traditional research articles on the last ten years of dramaturgical practice and theory, case studies, interviews and panel discussions in video or text form, diagrammatic representations, models and theorisations, and innovative proposals that value oral traditions, or capture other dramaturgical practices in culturally appropriate ways.

We welcome submissions that relate to or engage with the following:

- The traditions and current practices of First Nations and Māori dramaturgy, decolonial and decentring dramaturgy, allyship in dramaturgy, intercultural, transcultural and relational dramaturgy, and the incorporation of First Nations, Māori or Indigenous perspectives into cultural resurgence in Australasian dramaturgy.
- New play development, production dramaturgy, institutional dramaturgy, literary dramaturgy, translation, theatre criticism and adaptation.
- New dramaturgies, New Materialist Dramaturgy, Expanded Dramaturgy, Slow dramaturgy, Porous dramaturgy, Spatial dramaturgy, Archipelago dramaturgies, Heterarchical Dramaturgies and Saltwater dramaturgy.
- New media dramaturgy, digital dramaturgy and the confluence of scenography and dramaturgy, particularly ecoscenography, eco-dramaturgy and visual dramaturgy.
- Dance dramaturgy, choreo-turgy, curation and dramaturgy, co-dramaturgy and devising dramaturgy.
- Dramaturgy of Belonging, Divisive Dramaturgy, Dramaturgy of Mobility, Unresolvable Dramaturgy, Viral Dramaturgies and dramaturgy as cultural intervention.

Critical Stages/Scènes critiques has made the generous offer of potentially including the publication of a new Australasian play/theatrical text.

For information about submission: [click here](#).

Those interested should send a 300-word abstract to kl.kelly@qut.edu.au by **30 October, 2022** and please don't hesitate to be in contact if you have any queries.

The abstract should outline the planned submission, indicate the format of submission and also include a 50-word biography identifying all collaborating authors.

Timeline

Proposals (Abstracts of approximately 300 words, including a short biography): **30 October 2022**

Selection: **15 December 2022**

First drafts: **30 June 2023**

Final drafts: **15 September 2023**

Publication: **30 December 2023**

Biographies of Guest Editors

Kathryn Kelly is a dramaturg and theatre historian and a Senior Lecturer at the Queensland University of Technology (QUT) in Brisbane, Australia. Her research interests include dramaturgy and socially engaged, feminist and transcultural performance. She is company dramaturg with Belloo Creative an award winning, all-female company, based in Meanjin/Brisbane www.belloocreative.com and has worked as a dramaturg for almost thirty years.

Julian Meyrick is Professor of Creative Arts at Griffith University, General Editor of Currency House's New Platform Paper series, and Literary Adviser for the Queensland Theatre. He was Literary Adviser for the State Theatre Company of South Australia 2013-2019, and Associate Director and Literary Advisor at Melbourne Theatre Company 2002-07. He has directed and dramaturged over 40 award-winning theatre productions and published numerous books and articles on Australian arts and culture.



Fiona Graham is Programme Director for the MA Dramaturgy and Writing for Performance at Goldsmiths College, London University. She has been a theatre maker for more than forty years working as an actor, director, writer, producer, and dramaturg. Her practice is documented in *Performing Dramaturgy* (Playmarket, 2017) and a collection of plays *Triptych: Three Plays for Young People Inspired by the Art of Paula Rego* (Aurora, 2019). [Website](#).

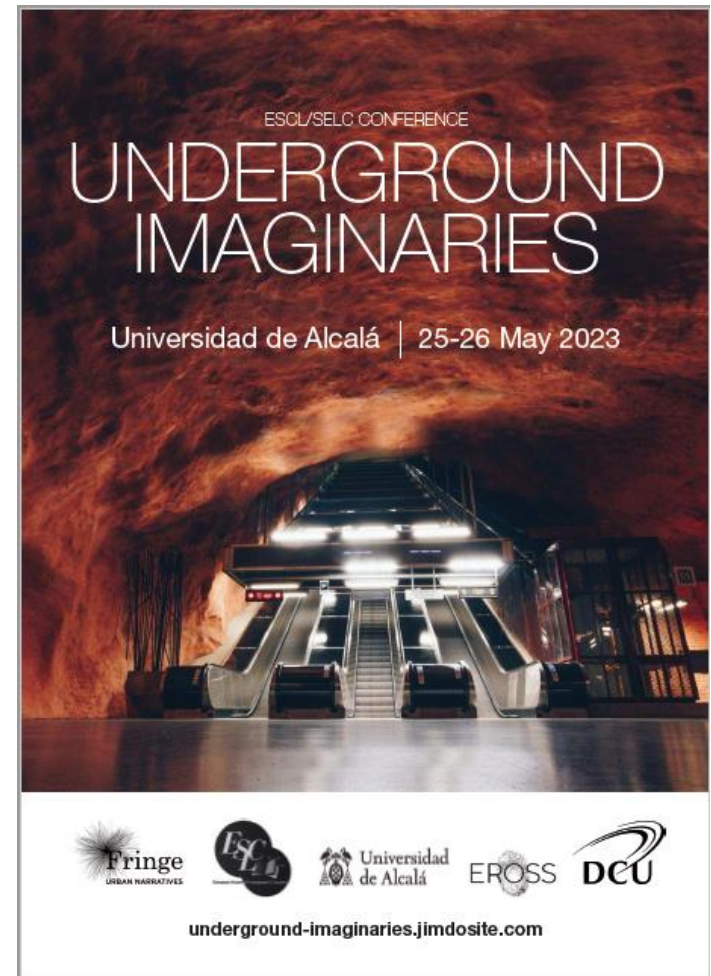
**CALL FOR PAPERS:
EUROPEAN SOCIETY OF COMPARATIVE LITERATURE
CONFERENCE:
“UNDERGROUND IMAGINARIES”**

Universidad de Alcalá, Spain
25-26 May 2023

The European Society of Comparative Literature/Société Européenne de Littérature Comparée (ESCL/SELG), in conjunction with the research networks **Fringe Urban Narratives** and **EROSS: Expressions, Research Orientations – Sexuality Studies**, announces this conference dedicated to exploring the geographies of the underground.

From pre-Socratic cosmogonies and the mythical narratives of descent to late modern countercultural movements and the studies on contemporary subterranean architecture, humanity has always held a complex and creative relationship with the world beneath our feet. Subterranean landscapes also resonate with the abyss that lurks in the basements of the mind, a journey into our deepest-rooted fears and memories. Life below the surface is enticing, taboo, abhorrent, liberating and sometimes more appealing than the one up on the surface.

Theorising, representing and interpreting the underground involves thinking about how spaces are socially designed, lived in, and aesthetically mediated. This critical exercise also implies an engagement with the binaries which frame the underworld, from the mythical schemes of chaos versus cosmos and light versus darkness, to the political aesthetics of visibility versus concealment, compliance versus dissidence and normativity versus non-normativity.





In this conference, we invite comparative literature contributions that engage with the rich imaginaries of the underground, which may include reflections on:

- **Theory of human spatiality** in its relationship with the literary symbols of the underworld (verticality and descent, spatial symbols of regeneration and epiphany, zeniths and nadirs)
- **Literary urban studies** on subterranean cities (utopias, dystopias, Atlantis), underground urban architectures (sewers, bunkers and bomb shelters, catacombs, ghost metro stations, domestic undergrounds), urban countercultures.
- **Mobility studies** focusing on tunnels, underground portals, lifts, stairs, escalators, excursions, rites of passage, transitions and borderlands.
- **Migration Studies** and literary rendering of journeys, hiding, exile, trafficking, smuggling, GBV.
- **Gender and sexuality studies** on dissident sexualities and their relation to the underground (sex parties, public sex, cruising, sex work and prostitution).
- **Night studies** dealing with nocturnal regimes and their aesthetic representations of illegality, danger and the taboo.
- **Necropolitics**: burial grounds, inhumation/exhumation, mass graves, ossuaries, mourning, subterranean genealogies, archives, ruins.
- **Mythical approaches** to hidden geographies and **folklore of the underworld** (infernos, caves, labyrinths, cenotes, *Aos sí*, selkies).
- The symbolic underground and mental health from a **Medical Humanities** perspective (depression, trauma, psychoneuroses, paraphilias).
- **Anthropocene** and **Capitalocene**: ecocriticism, geological strata, underground landscapes.
- **Translation / Reception studies** that engage with censorship, propaganda, underground rallies and protests, resistance movements, underground networks and the dissemination of literature.

Confirmed keynote speakers: Prof. Sayak Valencia (El Colegio de la Frontera Norte, Tijuana, MX) + Prof. Rachel Falconer (Université de Lausanne, CH).



The event will be held **in person** at the Universidad de Alcalá. As organizers, we commit to feminist research practices that consider the politics of unequal resources and availability of knowledge. Therefore, we offer the possibility of two online panels for scholars with limited mobility (precarious employment, caring responsibilities, disabilities).

Submitting proposals:

The languages of the conference are Spanish, English and French (the languages of abstracts/titles/presentations will be the same as the delivery language).

We invite papers that adopt a comparative approach and analyse texts from two or more different literary cultures, languages, mediums (painting, film AND literature, for example) or disciplines (philosophy, sociology, photography AND literature, for example). We will also consider other non-standard presentations (action-research, performance).

Please submit your 300-word abstract + short bio to undergroundimaginaries@gmail.com before **4 November 2022**.

Answer from the Organizing Committee: 2 December 2022.

Conference website: <https://underground-imaginaries.jimdosite.com/>

Contact email: undergroundimaginaries@gmail.com

Conference fees:

Early bird, conference speakers (until 03/03/23): 60€

Full price, conference speakers (from 04/03/23): 80€

Attendance only with certificate: 40€

Registration closes: 15/05/23. Membership of the ESCL/SELIC by the conference date is a requirement to present a paper (15€/25€).

Organizing board:

Patricia García (conference co-director, Universidad de Alcalá, ES)

Jean-Philippe Imbert (conference co-director, Dublin City University, IE)

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Fringe Urban Narratives is an interdisciplinary network of researchers and artists interested in the cultural processes of imagining and narrating urban experiences from the margins.

EROSS@DCU is an interdisciplinary sexuality-focused research cluster which recognises the intersectional nature of gender and sex matters, and their intrinsic relationship to our experiences in the world as intimate, social and political beings.

CALL FOR PAPERS:

COLLECTIVE VOLUME: “DIGITAL GAMES AND/AS THEATRE: RETOOLING ENTERTAINMENT, ART, LEARNING”

Deadline for abstract submission: 30 November 2022

The histories of gaming and theatre figure rich connections dating to the early-modern period. According to Gina Bloom’s *Gaming the Stage* (2018), theatre was established in the entertainment market, in the first place, largely due to the similar experiences of attending a play and playing a game. Moreover, the position that games can be approached and studied as theatrical media and theatre “as an interactive gaming technology” is being supported by ludologist and game studies scholars such as Johan Huizinga in his seminal work *Homo Ludens* (1938) and Sara Lynne Bowman in *The Functions of Role-Playing Games* (2010).

Both gameplay and theatreplay have taken a decisive digital turn in the past decades. However, the advent of the digital revolution shifted the terrains of gaming more radically than those of theatre. It certainly affected the theatre as art, craft, industry, and the sweep of applied theatre, and it also gave rise to forms of theatre native or adapted to the digital environment that now fall under the rubric of “digital theatre.” Still, generally speaking, the basics of theatre (especially mainstream theatre), namely its aesthetics, politics, and ethics, have not so far undergone any radical transformation owing to the integration of digital technology into the theatre praxis.

The case is different with games. Digital games’ prevalence over analog games in the last decades, and the proliferation of the former, have had a deep impact on the design, production, distribution, and reception of games as loci of sociality and socializing, as



well as on their uses beyond the entertainment industry, in education, and in the intersection of games and the arts (Quandt and Kröger 2014; Dillon 2020). Digital gaming signals a dramatic change in the ontology and epistemology of gaming: what games are, what they do, and how we make meaning out of/with them. Ubiquitous and technologically forward-facing, digital gaming is not simply an intrinsic part of convergent media culture in contemporary societies, as game scholars Johannes Fromme and Alexander Unger have argued (2012); rather, it has emerged as one of the major actors therein. This could partially explain why contemporary theatre has turned to digital gaming in search of tools and to engage new audiences.

While the mutual feed between games and theatre was already there, it may be that the unique qualities of the digital (flexibility, mutability, openness, generativity, etc.) favored a more pronounced interrelation between digital games and theatre in recent years, in theory and practice. Additionally, the dawn of the performance studies paradigm has also fortified the said interrelation by pulling the spotlight from traditional theatre scholarship toward an expansive understanding of performance and an interdisciplinary multiplicity of entry points for performance analysis. Importantly, the connection between theatre and gaming is present in the very founding of the field of performance studies. Seminal texts that essentially instituted the field of performance studies clearly establish that connection at least as potentiality. But in the nascent field of game studies too, as Clara Fernández Vara has showed, “[d]ramatic models have been repeatedly invoked to study virtual environments, . . . in game design, [and] to refer to different strategies to create uncertainty and tension in gameplay.” The way performance is currently defined corresponds to what people experience when engaged in digital gameplay. Fernández Vara has expounded on this issue in a 2009 article that delivers a theatre-based performance framework for understanding digital games, and Massively Multiplayer Online Role-Playing Games in particular (MMORPGs for short), as software and as gameplay. Without equating theatrical performance and digital gaming, the scholar renders our grasp of both and of their relationship with more nuance. This is also the approach that the present volume adopts.

Among other things, this volume seeks to probe into the question of why there are good reasons for theatre to be chosen as one of the basic reference models to study digital games (including MMORPGs). More generally, it sets about to explore affinities and intersections between theatre—analogue, digital, or mixed—and digital games of various kinds, as well as the benefits that the theatre-digital games alliance entails for both sides of the hyphen, and for the social domains of entertainment, art, and learning in which both are involved and which both affect. We are looking for papers which are theoretically informed and well-grounded in relevant research, irrespective of whether the said research falls within the field of game studies, theatre studies, cultural studies, popular culture studies, etc. We welcome papers that engage with both theatre and digital games and are written in a compelling and accessible prose. The length of each paper should not exceed 6,000 words, including bibliography. Authors should follow the format and citation style of MLA guide, 9th edition.



All submissions will undergo peer review.

Topics may include (but are not limited to):

Connections between theatre and games from the past to the present - Digital games as theatrical media - Theatrical performances in digital gameplay - Theatre as a reference model to study MMORPGs Theatre as gaming technology - The tools of digital gaming in contemporary theatre - Digital (or mixed mode) theatre and digital games - Digital gaming and gameplay in applied theatre contexts - Actual and potential benefits of the theatre-digital games alliance - The implications of the theatre-digital games alliance for the entertainment industry - The implications of the theatre-digital games alliance for education - Digitally enriched Live Action Role-Playing Games (LARPs) - The theatrical dimension of serious play tuned to the digital mode .

Timeline

Please send a well-developed abstract of 300–500 words and a biographical note of 150–200 words to Dr. Aikaterini Delikonstantinidou (aikaterini@enl.auth.gr) and Dr. Dimitra Nikolaidou (d.nicolaidou@gmail.com) by November 30, 2022. The abstract should state clearly the author's thesis, outline the author's theoretical framework, briefly describe the research method and/or design, and identify the aims of the work. Your proposal should also include 3–5 keywords and selected bibliography.

Formal invitation to contribute to the volume by December 31, 2022.

Deadline for the submission of the book chapter, April 30, 2023.

Projected date of publication and publisher: TBA.

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The HELAAS List-serv consists of an electronic mail discussion list and a related network site on the World Wide Web. Please use this list for the discussion of virtually anything pertaining to the broad range of American Studies.

Messages to be circulating in this List-serv will concern news about: teaching and research projects, works in process, announcements of conferences, jobs, grants, fellowships, internet resources, book reviews, syllabi exchanges etc. Also, you are invited to use this List-serv as an e-forum where you could post questions/queries or host debates over academic issues relating to American Studies.

An archive of all previously posted messages on the List-serv will be kept. All messages will be sorted by date or subject (eg. Women studies, cultural studies, teaching of American literature, etc).

Given that the HELAAS List-serv will be a semi-public e-forum, the list's editors, managers, advisory board and the association itself bear no responsibility for messages forwarded to people outside the list without the initial contributor's prior consent.

We hope that you find this List-serv service useful and constructive.

For any comments or suggestions, please contact Dr. Katerina Delikonstantinidou (d.e.katia@hotmail.com).



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We would also like to inform you that it is possible to download the membership form posted on the HELAAS web site:
http://www.enl.auth.gr/HELAAS/registration_form_HELAAS.doc

AN IMAGE, A CADENCE...



Palmer C. Hayden, "Midsummer Night in Harlem" (1936)



Summer Night

The sounds
Of the Harlem night
Drop one by one into stillness.
The last player-piano is closed.
The last victrola ceases with the
“Jazz Boy Blues.”
The last crying baby sleeps
And the night becomes
Still as a whispering heartbeat.
I toss
Without rest in the darkness,
Weary as the tired night,
My soul

Empty as the silence,
Empty with a vague,
Aching emptiness,
Desiring,
Needing someone,
Something.
I toss without rest
In the darkness
Until the new dawn,
Wan and pale,
Descends like a white mist
Into the court-yard.

Langston Hughes, From *The Weary Blues* (Alfred A. Knopf, 1926)