



HRVATSKO - KANADSKO AKADEMSKO DRUŠTVO
CROATIAN - CANADIAN ACADEMIC SOCIETY
ASSOCIATION ACADEMIQUE CROATIE - CANADA

Canada



"PAGE, STAGE, SCREEN, VOICE: A CANADIAN STUDIES SEMINAR"

GUEST SPEAKERS AND THEIR TOPICS:

Andrew Burke (University of Winnipeg):

"The True North Short and Free: The National Film Board of Canada Online"

Alan D. Filewod (University of Guelph):

"Playing on Indigenous Land: Settlers, Immigrants and Theatre in Fictive Canada"

Erín Moure:

Évitez les malades ! Écartez-vous des malades !

A talk-reading by Erín Moure, author of *Kapusta* (Anansi, Toronto, 2015)

Candida Rifkind (University of Winnipeg):

"Indigenous Comics in/and Canada"

Karis Shearer (University of British Columbia, Okanagan):

"Women's Work in the TISH Poetry Community: Listening for Labour in the Oral Histories"

Linda Warley (University of Waterloo):

"Education as Colonization: Narratives of Indian Residential School Experiences"

The Croatian-Canadian Association for Canadian Studies would like to thank the Canadian Embassy in Croatia for their support in the organization of this seminar.



celebrating 25 years of Canadian Croatian diplomatic relations

TALK DESCRIPTIONS:

Andrew Burke (University of Winnipeg):

"The True North Short and Free: The National Film Board of Canada Online"

Description: Founded in 1939 and long known for its production of animated, documentary, and experimental short subject films, the National Film Board of Canada has done well in the transition to digital online distribution. This presentation examines a series of recent animated and experimental short films available via the NFB.ca portal (including Caroline Monnet's *Mobilize*, Matthew Rankin's *Tesla: World Light*, and Eva Cvijanović's *Hedgehog's Home*) that draw on a national film tradition at the same time that they are in dialogue with other national cinemas and transnational cinematic forms and movements. Each of the films, even in oblique ways, take up questions of biographical or autobiographical representation in the digital era, asking how experimental cinematic forms might be a means to account for individual and collective life.

Alan D. Filewod (University of Guelph):

"Playing on Indigenous Land: Settlers, Immigrants and Theatre in Fictive Canada"

Description: The talk will focus on theatrical nationhood, and examine how the development of a theatre profession and a dramatic canon has functioned as an historical mechanism for creating affect to animate what Richard Sanders calls "the fictive nation," and to cultivate a sense of appropriative indigeneity in Settler Canadians. Theatrical nationhood refers to how the nation is enacted materially and discursively in theatre labor, in the theatre economy, in cultural policy and in repertoire and reception. As a social mechanism for creating and transmitting feelings, theatre has been complicit in stabilizing understandings of nation and citizenship in an always adaptive and ongoing project of imperial colonization.

Erín Moure:

Évitez les malades ! Écartez-vous des malades !

A talk-reading by Erín Moure, author of *Kapusta* (Anansi, Toronto, 2015)

Description: How can poetry speak of history, when language itself is "malade"? Can poetry deployed as theatre avoid the linearity of narrative that effaces viewpoints, valorizes only some sayings? How to plunge into the sickness of place and war, *la maladie des malades*, and turn sick language outward? ***Kapusta*** is poetry that poses as a play, a "distributed monologue" that peels away like a cabbage, each leaf more pale and acrid as "stinkwords" penetrate to the hidden core. It is a farm story of growing cabbages in Alberta, and a story of genocide in the Ukrainian-Polish-Austrian hills from which the growers came. As a marionette dressed as a nurse reminds us, in French: "We all stand responsible in the face of the other, Malenka Dotchka. We're all leaves of a single cabbage. Don't ever wear your shoes inside our house!" *Évitez les malades !*

Candida Rifkind (University of Winnipeg):

"Indigenous Comics in/and Canada"

Description: This presentation explores the current boom in Indigenous comics and the variety of stories, genres, and styles Indigenous writers and artists are using to disrupt settler colonial discourses by restorying the past and unsettling the present. In works as different as the graphic biography *Betty: The Helen Betty Osborne Story* (David A. Robertson & Scott B. Henderson), the graphic novels *Will I See?* (Iskwé, David A. Robertson, GMB Chomichuk) and *Fire Starters* (Jen Storm & Scott B. Henderson), and *Red: A Haida Manga* (Michael Nicol Yahgulanaas), Indigenous comics creators are pushing the form into new narrative and visual territories to share the individual stories and cultural knowledge that need to be centered in the larger political processes of reconciliation and decolonization.

Karis Shearer (University of British Columbia, Okanagan):

"Women's Work in the TISH Poetry Community: Listening for Labour in the Oral Histories"

Description: This talk turns to Vancouver of the early 1960s and the formation of the TISH poetry community, which included such celebrated writers as Daphne Marlatt, (Gladys) Maria Hindmarch, George Bowering, Frank Davey, and Fred Wah. Specifically, I examine how that community is represented in a 1969 oral history recorded on magnetic tape by UBC professor Warren Tallman in dialogue with writers Maria Hindmarch and Stan Persky. The tape, which includes over 3 hours of conversation, reveals – indeed, emphasizes – the labour of women, particularly that of Maria Hindmarch and Ellen Tallman, which underpinned the social relations and literary production within the TISH community. I contrast this collaborative oral history – an "inner history" as Warren Tallman puts it – with single-authored, print-based narratives that form a more "public history" and ask how the medium of literary recording makes the labour of women audible.

Linda Warley (University of Waterloo):

"Education as Colonization: Narratives of Indian Residential School Experiences"

Description: Indian Residential Schools were established by the Canadian government, in collaboration with Christian churches, as a deliberate policy of forced assimilation of Indigenous children. With the release of the Truth and Reconciliation Report in 2015, which includes testimonies of survivors and explores the long history of the residential school system, more Canadians are learning about the role education played in the colonization of Indigenous people. Indigenous people themselves have been narrating their school experiences for decades, but very few Canadians were paying attention. In this paper I consider some of the classic residential school memoirs that were published in the 20th century (particularly the 1970s) and contrast their reception with more recent projects, such as Gord Downie's *Secret Path*, a multimedia project that tells the story of one boy.

AUTHOR BIOS:

Andrew Burke is an Associate Professor in the Department of English at the University of Winnipeg. He has published extensively in screen studies, popular music studies, and cultural studies, with articles appearing in *Screen*, *Historical Materialism*, and *Popular Music and Society*. He is currently completing a manuscript titled "The Past Inside the Present: Cultural Memory and the Canadian Seventies."

Alan Filewod is Professor of Theatre at the University of Guelph. He has published widely on Canadian and radical theatre history. His books include *Eight Men Speak* (2013), *Committing Theatre: Theatre Radicalism and Political Intervention in Canada* (2011), *Performing Canada: The Nation Enacted in the Imagined Theatre* (2002), *Collective Encounters: Documentary Theatre in English Canada* (1987), and (with David Watt) *Workers' Playtime: Theatre and the Labour Movement since 1970* (2001). He is a former editor of *Canadian Theatre Review* and has served as president of the Canadian Association for Theatre Research and the Association for Canadian and Quebec Literatures.

Erín Moure is a poet and translator of poetry. She has published 17 books of poetry, a coauthored book of poetry, a volume of essays, a book of short articles on translation, a poetics, and a mixed-genre memoir, and she is translator or co-translator of 17 books of poetry and two of biopoetics from French, Spanish, Galician and Portuguese. *Little Theatres* has been translated into Galician and French, and *O Cadoiro* in German. Her work has received the Governor General's Award, Pat Lowther Memorial Award, A.M. Klein Prize twice, and has been a three-time finalist for the Griffin Prize. Moure holds two honorary doctorates from universities in Canada and Spain. Recent works include *Insecession* (BookThug 2014), a biopoetics published with Chus Pato's *Secession*, and the play-poem-cabaret *Kapusta* (Anansi 2015), from which she will read at this seminar. A 40-year retrospective of her work, *Planetary Noise: The Poetry of Erín Moure* (edited and introduced by Shannon Maguire) came out from Wesleyan in 2017, a year in which her translation from Portuguese of Wilson Bueno's *Paraguayan Sea* (Nightboat) also appeared. 2018, Anansi will reissue *Furious* (1988) in their A-List series with a new cover and introduction.

Candida Rifkind, Associate Professor in the Department of English at the University of Winnipeg, specializes in alternative and auto/bio comics and Canadian literature and culture. Her work appears in the journals *a/b: Auto/biography Studies*, *Biography*, *Canadian Review of American Studies*, *English Studies in Canada*, *IJOCA*, *Studies in Canadian Literature* and in the edited collections *Canadian Literature and Cultural Memory*, *Material Cultures in Canada*, and *Middlebrow Literary Cultures: The Battle of the Brows, 1920-1960*. She published the award-winning *Comrades and Critics: Women, Literature, and the Left in 1930s Canada* with University of Toronto Press in 2009. Her co-edited scholarly collection with Linda Warley, *Canadian Graphic: Picturing Life Narratives*, won the 2016 Gabrielle Roy Prize for the best book in English Canadian literary criticism. She serves on the Executive of the Comics Studies Society, the editorial board of *iNKS*, and the Advisory Board of the Canadian Society for the Study of Comics. She is currently researching and writing about graphic biography, Canadian women's autographics, and migrant detention comics, as well as coordinating an annotated bibliography of Indigenous comics in Canada.

Karis Shearer is an Assistant Professor in Critical Studies at UBC's Okanagan campus. Her research focuses on literary audio, the literary event, the digital archive, Canadian cultural production, and women's labour within poetry communities. She has published on a range

of cultural production, including Sina Queyras's feminist blog *Lemonhound*, George Bowering's little magazine *Imago*, and Michael Ondaatje's *The Long Poem Anthology*. At UBC Okanagan, she directs the Humanities Data Lab and the Poetry Okanagan Sound Archive (POSA) project, which houses a collection of recordings made by Warren Tallman.

Linda Warley is Associate Professor in the Department of English Language & Literature at the University of Waterloo. Her research focuses on Canadian and Indigenous Life Writing. She is co-editor of and contributor to *Tracing the Autobiographical* (2005), *Photographs, Histories and Meanings* (2009), and most recently (with Candida Rifkind) *Canadian Graphic: Picturing Life Narratives* (2016).

SEMINAR PROGRAMS AND USEFUL INFORMATION

Registration: 5 euros

*The seminar is free for students and staff of Faculty of Humanities in Zagreb and Osijek.

Registration deadline: 10th May 2018

Payment Info:

Organizer's Address: HKAD, Prilaz Gjure Dezelica 4, 10000 Zagreb, Croatia

IBAN: HR2023600001101803319

Bank: Zagrebacka banka, d.d., Trg bana Josipa Jelacica 10, 10000 Zagreb, Croatia

SWIFT CODE – ZBAHR2X

Contact E-mail: vpolic@ffzg.hr

Zagreb, on 12th May 2018, Saturday, 9.00 a.m. – 6.00 p.m.

Schedule:

Time	Location	Event
9.00-9.15	Aula	opening address by the Canadian Ambassador to Croatia H. E. Daniel Maksymiuk, and by the President of University of Zagreb, Prof. Damir Boras
9.15-9.30		Press Releases
9.30-11.00	Aula	Lectures, part 1: Linda Warley: "Education as Colonization: Narratives of Indian Residential School Experiences" Candida Rifkind: "Indigenous Comics in/and Canada"
11.00-11.20	Aula	coffee break
11.20-12.50	Aula	Lectures, part 2: Karis Shearer: "Women's Work in the TISH Poetry Community: Listening for Labour in the Oral Histories." Erín Moure: Évitez les malades ! Écartez-vous des malades ! A talk-reading by Erín Moure, author of Kapusta (Anansi, Toronto, 2015)
12.50-13.10	Aula	coffee break
13.10-14.40		Lectures, part 3: Andrew Burke: "The True North Short and Free: The National Film Board of Canada Online" Alan D. Filewod: "Playing on Indigenous Land: Settlers, Immigrants and Theatre in Fictive Canada"
14.40-15.45		lunch break

15.45 -18.00	Aula	Round Table
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Seminar Location: Conference Hall, University of Zagreb, Trg Republike Hrvatske 14, 10000 Zagreb.

Travel to Zagreb

By Train:

The Main Railway Station (Glavni kolodvor) is in the heart of the city, near tram stops and bus stops.

By Bus: The Main Bus Station (Autobusni kolodvor) is located 5 minutes from the Main Railway Station (Glavni kolodvor) and c. 20 min. on foot from the main square (Trg bana J. Jelačića). From the Main Bus Station you can take a tram (ticket 10,00 HRK / c. 1,3 EUR) or taxi to anywhere in the city.

By Plane: Zagreb International Airport (Međunarodna zračna luka Zagreb) is located c. 15 km south of Zagreb. To get to Zagreb, take a shuttle that goes directly to the Main Bus Station. The shuttle leaves every half hour from the Airport (the schedule). Single ticket is 30,00 HRK (c. 4 EUR). From the Main Bus Station, take a tram (ticket 10,00 HRK / c. 1,3 EUR) or taxi to anywhere in the city. You can also take a taxi from the airport, which can cost up to 250,00 HRK (c. 33 EUR). We do recommend using the shuttle service from the airport to Zagreb (5 EUR) and any Zagreb-based taxi service (Ekotaxi, Cameo taxi, or Radio taxi) from Zagreb to the airport (c. 20-25 EUR).

Taxi services: Taxi Cammeo – call 1212; Radio Taxi Zagreb – call 1777 or 060 800 800; Eko Taxi – call 1414 or 060 7777

By Car: There are parking places available in the vicinity. E.g. Tuškanac; address bb Tuskanac, Zagreb.

Accommodation: AirBnB in Zagreb works well and at affordable prices. Also, Zagreb abounds in hostels, many of which have single rooms with bathrooms.

For hotels, Hotel International, Hotel Palace, Double Tree by Hilton Zagreb, Hotel Best Western Astoria, Hotel Central, Hotel Jaegerhorn, Hotel Jadran, to name a few, all located up to 15 minutes' walk from the Rectorate.

AND

Osijek, on 14th May 2018, Monday, 8.00 a.m. – 14.00 p.m.

Schedule:

Time	Location	Event
8.00-9.30	Great congress hall (room 60, 2 nd floor)	opening address by a Faculty Associate Dean Lectures, part 1: Linda Warley: "Education as Colonization: Narratives of Indian Residential School Experiences" Candida Rifkind: "Indigenous Comics in/and Canada"
9.30-9.45	Great congress hall (room 60, 2 nd floor)	discussion
9.45-10.00		coffee break
10.00-11.30	Great congress hall (room 60, 2 nd floor)	Lectures, part 2: Karis Shearer: "Women's Work in the TISH Poetry Community: Listening for Labour in the Oral Histories." Erín Moure: Évitez les malades ! Écartez-vous des malades ! A talk-reading by Erín Moure, author of Kapusta (Anansi, Toronto, 2015)
11.30-11.45	Great congress hall (room 60, 2 nd floor)	discussion
11.45-12.00		coffee break
12-13.30	Great congress hall (room 60, 2 nd floor)	Lectures, part 3: Andrew Burke: "The True North Short and Free: The National Film Board of Canada Online" Alan D. Filewod: "Playing on Indigenous Land: Settlers, Immigrants and Theatre in Fictive Canada"
13.30-13.45	Great congress hall (room 60, 2 nd floor)	discussion

Seminar Location: Faculty of Humanities and Social Sciences, Lorenza Jäger 9, 31000 Osijek

Travel to Osijek

Osijek is reachable (from Zagreb) by:

- bus
- train (<http://www.hzpp.hr/en>)
- airplane (<http://www.osijek-airport.hr/>)

Bus transportation from Zagreb Airport to Osijek:

- Zagreb Airport – Zagreb bus station (<http://www.plesoprijevoz.hr/en>)
- Zagreb bus station – Osijek bus station (<http://voznired.akz.hr/voznired.aspx?lang=en>)

Accommodation

The best way to organize accommodation is through booking.com. Osijek centre is relatively small so walking distances are around 20 minutes.