

Newsletter der Gesellschaft für Kanada-Studien e.V.

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Mitteilung des Vorstands

Liebe Mitglieder der Gesellschaft für Kanada-Studien, liebe Kanadist:innen,

traditionell steht im Vorwort des Februar-Newsletters die GKS-Jahrestagung im Mittelpunkt. Die Tatsache, dass ich Sie dieses Mal auf gleich zwei weitere, überaus erfreuliche Nachrichten aus der Kanadistik in den deutschsprachigen Ländern aufmerksam machen darf, zeugt vom beeindruckenden Engagement unserer Mitglieder.

Zunächst möchte ich unserem Mitglied Hans-Jürgen Lüsebrink im Namen des gesamten Vorstandes sehr herzlich zum Prix d'Histoire du Gouverneur Général du Canada gratulieren, den er am 27. Januar 2026 im Rahmen einer feierlichen Zeremonie in Rideau Hall in Ottawa von der Gouverneure Générale du Canada, Exzellenz Mary Simon, für sein Buch *Paul-Marc Sauvalle (1857-1920) – Journaliste engagé et intellectuel cosmopolite canadien-français* (Les Presses de l'Université de Montréal 2024) erhielt. Für seine Biografie von Paul-Marc Sauvalle war Hans-Jürgen Lüsebrink bereits im Juni 2025 mit dem Prix de la Société historique du Canada ausgezeichnet worden.

Ebenso herzlich gratulieren wir dem Team aus Forscherinnen und Forschern aus Kanadistik, Anglistik, Amerikanistik, Romanistik, Slawistik, Philosophie, Medien- und Kommunikationswissenschaft und Game Studies an der Universität Klagenfurt rund um unser Mitglied René Schalleger zur Gründung des Klagenfurt Centre for Canadian Studies (KCCS), dessen offizielle Eröffnung kurz nach der Jahrestagung stattfinden wird.

Wir freuen uns sehr darauf, mit vielen von Ihnen in Tutzing auf diese wunderbaren Neuigkeiten anzustoßen!

Mit herzlichen Grüßen

Ihr

Florian Freitag

1. Opportunities

Call for Applications

14th BAA Summer Academy: "North American Narratives of Crisis and Repair, Past and Present"

14th International Summer Academy of the Bavarian American Academy for Doctoral Researchers and Junior Faculty in American Studies and American History

Tutzing, Germany, June 1–8, 2026

<https://www.amerikahaus.de/bayerische-amerika-akademie/news/cfa-baa-summer-academy-2026>

Deadline: February 15, 2026

To state that we are living in times of a continuous polycrisis with interdependent and overlapping crisis figurations has become a truism. This condition is reflected in much of contemporary cultural production and various forms of symbolization – be it in the genre of the dystopian, of horror, or, more generally, in end-of-the-world narratives, and it often plays off against states of disavowal and denial, at times implying a reparative or recuperative dimension. Some of these cultural expressions/representations also hark back to pertinent scenarios of the past and illustrate their ongoing relevance.

Reflecting on constellations of crisis and repair, this year's BAA Summer Academy seeks to examine both concepts in a diachronic as well as synchronic perspective with regard to different groups/actors in American history and culture. Topics to be addressed range from social and political inequalities and other effects of hegemonic hierarchical structures to discourses of recognition and demands for reparation for historical exploitation and injustice. The summer school aims at an interdisciplinary discussion of these problems within the field of North American Studies and American History.

Application Materials and Submission

Please submit your application materials (letter of motivation, curriculum vitae, 1-page project proposal, and letter of recommendation) by Sunday, February 15, 2026, to

- Prof. Dr. Katja Sarkowsky (katja.sarkowsky@philhist.uni-augsburg.de)
Deputy Director | Bavarian American Academy &
Chair of American Studies | University of Augsburg
- Prof. Dr. Heike Paul (heike.paul@fau.de)
Chair of American Studies | FAU Erlangen-Nürnberg
- Dr. Christoph Straub (straub@amerika-akademie.de)
Managing Director | Bavarian American Academy

Participants will be selected on the strength of their application. We welcome applications by doctoral researchers and junior faculty from the fields of history, political sciences, sociology, economics, law, area studies, geography, American literary and cultural studies, or art history.

Tuition Fee:

The tuition fee is **EUR 600**.

Acceptance to the Summer Academy includes a full academic and cultural program, and, accommodation.

Accepted participants who cannot get fully or partially reimbursed through their institutions or come from countries with a nominal GDP of less than USD 30.000 per capita (according to the most recent IMF list) can contact [Christoph Straub](#) about the possibility of financial support.

Organizers:

The 14th International BAA Summer Academy is organized by the Bavarian American Academy in cooperation with the Akademie für Politische Bildung in Tutzing, Germany.



Call for Applications

KWI International Fellowships

Kulturwissenschaftliches Institut (KWI) - Institute for Advanced Study in the Humanities, Essen /Germany

<https://www.kulturwissenschaften.de/en/kwi-international-fellowship-programmes/>

Deadline: February 28, 2026

The KWI fellowship program is designed for excellent researchers from the humanities, cultural studies, and the social sciences. The institute provides fellows with modern infrastructure, office space, technical support and offers a library service, event and research management as well as administrative and communicative support. The programme is open to individual researchers only; applications from groups or teams will not be considered.

We invite applications from researchers who have completed their PhD and have up to six years of post-doctoral experience. Post-doctoral experience is counted from the date of PhD completion (PhDs completed in 2020 or later are eligible for this application). Applicants are welcome to address career breaks (for care-related reasons or for scholars at risk, etc.) in a cover letter. Project proposals should demonstrate a clear alignment [with KWI's research agenda](#). The KWI International Fellowship Program is open to researchers from around the world. German nationals may only apply if they are currently employed at an international institute.

Selected fellows will receive a fellowship contract (not a full-employment contract) and a monthly allowance of 3.000 € (pre-tax). This allowance is intended to cover rent, insurances and living expenses. Partial reimbursement of travel expenses for arrival at and departure from KWI is also possible. Fellows are responsible for covering any additional travel expenses, such as those related to conferences, using their allowance.

Expectations:

- The fellowship should be dedicated to research linked to the programmatic agenda of KWI. Various project formats are possible: You might devote your time in Essen to

finishing a book or a special issue, to finalizing a research proposal or setting up a research group. We also welcome plans to establish or substantiate collaborations with the universities of the Ruhr Alliance.

- We expect the fellows to be present at least 3 days a week. Fellows will be expected to participate in entry and exit interviews.
- Fellows are requested to actively take part in the Colloquium, lectures, conferences, reading groups and other academic events at KWI. Moreover, we expect the fellow to contribute to the KWI Blog.
- Fellows are invited to actively take part in academic events at KWI. Selected candidates may have the opportunity to organize a workshop as part of the program, depending on available resources and scheduling constraints. While this is not a requirement for participation, we encourage applicants with an interest in hosting a workshop to express their ideas in their application.
- Fellows are not expected to teach, but always welcome to participate in lecture series and seminars at surrounding universities.
- Publications deriving from the time of residence should mention KWI.
- Knowledge of German is not required since the Fellowship Programme relies on a strong command of English.
- We expect successful applicants to begin their fellowship on the announced starting date (October 1). Due to our semester schedule and the design of the fellowship programme, the start and end of the fellowship are not negotiable.

Application:

We kindly ask you to apply in the form of one single PDF-file (max. 20 MB) which must be submitted electronically to international.fellowship@uni-due.de

Due to IT safety regulations, we cannot accept applications via links to external platforms.

- **The application deadline is 28 February 2026, 24:00 (midnight, CET).**
- The application must be formulated in English and must contain a CV, a list of publications, a PhD certificate, and a proposal sketching your KWI project (up to max. 5.000 characters).
- We will not consider applications that are incomplete, submitted after the deadline, sent in multiple files, or include project proposals that exceed the specified length.
- The fellows will be selected by a committee assembling members of the KWI governing board and the institute's director.
- Further information about the application process can be found in the [FAQs](#).

For further questions, please contact international.fellowship@uni-due.de

Please find the full Call for Applications here: <https://www.kulturwissenschaften.de/wp-content/uploads/2025/12/call-international-fellowships-october-26.pdf>

Contact Email: international.fellowship@uni-due.de



Call for Applications

President, International Council for Canadian Studies (2026–2030)

<https://iccs-ciec.ca>

Deadline: March 15, 2026

The International Council for Canadian Studies (ICCS) invites applications for the position of ICCS President. The position of President (elect) will be filled as of 01 July 2026, once an election has been conducted at the Annual General Meeting, to be held on 25 June 2026. The successful candidate will serve a term of office of one year as President-elect, two years as President, and a fourth year as Past-President. As the ICCS' representative, the President presides at all ICCS meetings, the Annual General Meeting and Executive Committee's meetings. The President shall have the general and active management of ICCS' affairs. The President shall see that all orders and resolutions of the Annual General Meeting are carried into effect.

Desired Attributes & Abilities

The ICCS welcomes applications from candidates who have demonstrated the capacity to discharge the responsibilities effectively. These include leadership skills at a senior level, a proven commitment to and involvement in Canadian Studies, and the experience to lead and motivate an international organization with cultural sensitivity. An applicant should provide evidence of managerial ability, especially in the academic domain and have knowledge of both of Canada's official languages. The ideal candidate would also have familiarity with conducting high-level exchanges with government officials and members of the private sector and experience with fundraising. It is desirable, but not required, that the candidate have acted as a Member Association President.

Roles & Responsibilities

After his/her/their election at the ICCS Annual General Meeting, the new President-elect will join the President, Treasurer and the ICCS Assistant to undertake the Executive Committee's work. At the close of the 2026 meeting, the President-elect will assume the duties and responsibilities of ICCS President-elect. Among the President's duties, we would highlight the importance of assuring the continuing development of the Council's strategic planning efforts, serving as an engaged representative of ICCS Member Associations worldwide. The office holder will maintain and enhance strong collaborations with Canadian Studies programs and interested constituencies in Canada and abroad. This will include close coordination with the Robarts Centre for Canadian Studies at York University in Toronto, which hosts the Association.

Application

To apply for the position of President, please submit your application via email to iccs-ciec@yorku.ca no later than **15 March 2026**.

The completed application file should include:

1. A letter stating the reasons why the applicant wishes to serve as President (maximum two pages);

2. Curriculum vitae;
3. Letters of support from two Presidents or representatives of member or associate member associations of the ICCS whose terms of office are current and/or who participated in a recent Annual General Meeting. These letters can also be sent directly to icccsciec@yorku.ca.

Further information

For more information about the International Council for Canadian Studies, interested applicants are encouraged to visit the Council's website at www.iccs-ciec.ca or contact us at icccsciec@yorku.ca.



Appel à candidatures

Président, Conseil international des études canadiennes (2026–2030)

<https://iccs-ciec.ca>

Date limite : 15 mars 2026

Le Conseil international d'études canadiennes (CIEC) sollicite des candidatures pour le poste de président du CIEC. Le poste de président (élu) sera pourvu à partir du 1er juillet 2026, une fois qu'une élection aura été organisée lors de l'assemblée générale annuelle, qui se tiendra le 25 juin 2026. Le candidat retenu occupera un mandat d'un an en tant que président élu, de deux ans en tant que président et une quatrième année en tant que président sortant. En tant que représentant du CIEC, le président préside toutes les réunions du CIEC, l'assemblée générale annuelle et les réunions du comité exécutif. Le président a la gestion générale et active des affaires du CIEC. Le président veille à ce que toutes les ordonnances et résolutions de l'assemblée générale annuelle soient mises en vigueur.

Attributs et capacités souhaités

Le CIEC accueille les candidatures des candidats qui ont démontré la capacité de s'acquitter efficacement de leurs responsabilités. Il s'agit notamment de compétences en leadership à un niveau supérieur, d'un engagement et d'une participation avérés dans le domaine des études canadiennes, ainsi que de l'expérience nécessaire pour diriger et motiver une organisation internationale ayant une sensibilité culturelle. Le candidat doit fournir la preuve de ses capacités en gestion, surtout dans le domaine universitaire, et avoir une connaissance des deux langues officielles du Canada. Le candidat idéal aurait également une connaissance de la conduite d'échanges de haut niveau avec des responsables gouvernementaux et des membres du secteur privé, ainsi qu'une expérience en matière de collecte de fonds. Il est souhaitable, mais non obligatoire, que le candidat ait agi en tant que président de l'association membre.

Rôles et responsabilités

Après son élection à l'assemblée générale annuelle du CIEC, le nouveau président élu se joindra au président, au trésorier et à l'adjoint du CIEC pour entreprendre les travaux du comité exécutif. À la fin de la réunion de 2026, le président élu assumera les fonctions et responsabilités du président élu du CIEC. Parmi les fonctions du président, nous soulignerons

l'importance d'assurer le développement continu des efforts de planification stratégique du Conseil, en servant de représentant engagé des associations membres du CIEC dans le monde entier. Le titulaire du poste maintiendra et améliorera de solides collaborations avec les programmes d'études canadiennes et les groupes intéressés au Canada et à l'étranger. Cela comprendra une coordination étroite avec le Centre d'études canadiennes Robarts de l'Université York à Toronto, qui héberge l'Association.

Application

Pour postuler au poste de président, veuillez soumettre votre candidature par courriel à iccsiec@yorku.ca au plus tard le 15 mars 2026.

Le dossier de candidature complété doit comporter :

1. Une lettre indiquant les raisons pour lesquelles le candidat souhaite exercer les fonctions de président (maximum deux pages);
2. Curriculum vitae ;
3. Lettres d'appui de deux présidents ou représentants d'associations membres ou membres associés du CIEC dont le mandat est en cours et/ou qui ont participé à une assemblée générale annuelle récente. Ces lettres peuvent également être envoyées directement à iccsiec@yorku.ca.

Informations complémentaires

Pour de plus amples renseignements sur le Conseil international d'études canadiennes, les candidats intéressés sont encouragés à visiter le site Web du Conseil à www.iccs-ciec.ca ou à communiquer avec nous à iccsiec@yorku.ca .

2. Calls and Conferences

Call for Papers

Conference: (De)colonial Solidarities: Whiteness, Colonialism, and the Politics of Allyship

University of Turku, Turku/Finland, 27–28 August 2026

<https://sites.utu.fi/whisol/news/call-for-papers-decolonial-solidarities-symposium/>

Deadline: February 15, 2026

From Indigenous movements' renewed demands for political, social, and environmental justice to transnational solidarity against genocidal violence in Palestine, intersectional calls to redress enduring colonial relations are currently taking center stage in global politics. In this context, the concepts and practices of solidarity and allyship have become critical axes of political mobilization. Often taken as straightforward and unambiguous, these forms of solidarity are, however, inherently fraught by the constitutive power asymmetry of their members. Attempts at solidarity are, as such, key arenas where power dynamics rooted in colonial histories and hierarchical relations can be both subverted and reproduced (Land 2015; Mahrouse 2014; Wright 2018).

Our term “(de)colonial solidarities” encompasses both efforts to build solidarity across difference that are explicitly decolonial or anti-colonial, as well as solidarities that are based within or inadvertently reproduce colonial structures. These can include – but are not limited to – coalitions between white settler populations and Indigenous and/or other colonized peoples, and transnational solidarity from the colonial metropole or from the “Global North” to the “Global South.” We aim through this symposium to draw attention to how whiteness and colonialism in their many forms intersect (see e.g. Bruyneel 2021, Moreton-Robinson 2015) and impact on formations of solidarity.

This symposium aims to explore the impasses and potentials created by these forms of solidarity. What can we learn from historical case studies of attempts at building solidarity? What does it mean to be in solidarity with a colonized people from within the imperial core? How does culture influence how we engage in solidarity, and what does anti- or decolonial solidarity produce culturally? How might projects set up in solidarity actually reproduce colonial dynamics? How do whiteness and/or colonialism shape the formation of coalitions with Indigenous struggles? What can critical race studies contribute to our understanding of anti- or decolonial solidarity efforts? And conversely, how might the study of anti- or decolonial solidarity contribute to further developing our understanding of whiteness and colonialism? Inviting contributions across disciplines, time periods, and geographical contexts, we aim to spark a conversation that breaks the prevalent compartmentalization of whiteness studies, colonial studies, and solidarity research and invites cross-fertilization between different practices and approaches.

We invite contributions focusing on (but not limited to):

- In-depth case studies of (de)colonial solidarities – historical or contemporary

- Theories and/or critiques of (de)colonial solidarity and allyship
- Literary/artistic engagements with or representations of solidarity
- Reflections on (de)colonial research methodologies across colonial divides

We invite proposals for 20-minute presentations from researchers at any career stage. The symposium will consist of two days of in-depth discussion of all the presentations, with the aim of producing a journal special issue or edited collection. Dr. Kevin Bruyneel (Babson College) and Dr. Katri Somby (Sámi University of Applied Sciences) will act as discussants at the symposium to provide comments and facilitate dialogue between the presentations.

The organizers are Dr. Reetta Humalajoki (University of Turku), Dr. Alice Baroni (University of Turku), Dr. Laura De Vos (Radboud University), and Dr. György Tóth (University of Stirling). The symposium is organized as part of the project White Solidarity and Native North American Rights in the United States, Canada, and Western Europe, 1960s-1990s, funded by the Research Council of Finland.

Submission Guidelines

To submit a proposal, please send a 250-300 word abstract and brief bio to Alice Baroni (alice.baroni@utu.fi), with the subject line “(De)colonial Solidarities Symposium” by **February 15, 2026**. Notifications of acceptance will be sent in early April 2026.

Travel and Practicalities

The symposium will take place in-person at the School of History, Culture, and Arts Studies, University of Turku, Finland, with a hybrid attendance option. There will be no registration fee, and attendees will be provided refreshments and lunch on both days. Participants will cover their own travel and accommodation expenses. Please state in your submission e-mail whether you would prefer to attend in-person or online.

For a limited number of participants (max. 3) without institutional financial support (e.g. doctoral/early career/temporary-contract/independent researchers), there may be support available to cover three nights of accommodation. To be considered for this, include with your abstract one paragraph outlining your motivation and interest in attending the conference, and how its themes relate to your research.

Contact Emails:

If you have any questions about the symposium or practical matters, please contact either Reetta Humalajoki (reetta.humalajoki@utu.fi) or Alice Baroni (alice.baroni@utu.fi).



Call for Papers

Conference: Milestones in Canada

Organized by Eötvös Loránd University, Károli Gáspár University of the Reformed Church in Hungary, and Pázmány Péter Catholic University

Budapest, Hungary, November 26–27, 2026

Deadline: February 15, 2026

Eötvös Loránd University, Károli Gáspár University of the Reformed Church in Hungary and Pázmány Péter Catholic University are pleased to announce a conference on “Milestones in Canada” to be held in Budapest, Hungary, on November 26-27, 2026.

Canada’s history, culture, and identity have been shaped by pivotal moments that continue to influence its social, political, and economic landscape. From Confederation to contemporary debates on reconciliation, multiculturalism, and sustainability, these milestones offer rich opportunities for scholarly reflection. This conference seeks to explore how key events, policies, and cultural developments have defined Canada’s trajectory and how they resonate in today’s global context. By examining these turning points, we aim to foster interdisciplinary dialogue that deepens our understanding of Canada’s past, present, and future.

The Conference Organizing Committee invites papers that address, but are not limited to, the following themes:

- Historical Milestones
Confederation, constitutional reforms, major treaties, and nation-building processes
Defining moments in history
Past, present and future transformations
Evolving contexts and contemporary realities
- Artistic and Cultural Milestones
Canadian literature and its international reception
Francophone and Anglophone traditions
Visual arts, film, and media representations
Literature, visual arts, music, and media shaping Canadian identity
Canada’s international cultural influence
The impact of turning points on culture
Defining moments in culture
- Political and Social Milestones
Federalism, bilingualism, constitutional developments, and governance
Multiculturalism and diversity policies
Canada in the global context - foreign policy, peacekeeping
Canada in transatlantic dialogues
Indigenous rights
The impact of turning points on society
- Economic and Environmental Milestones
Trade agreements and economic transformations
Resource development
Climate change and sustainability initiatives
Indigenous ecological knowledge and environmental stewardship
- Educational and Academic Milestones
The evolution of Canadian Studies programs worldwide
Pedagogical innovations and digital learning in Canadian Studies
Comparative education: Canada and Central Europe
Interdisciplinary and Future-Oriented Perspectives: Canadian examples
Canadian Studies as a bridge between disciplines

Emerging research directions and challenges in Canadian Studies

- Commemorations and Memory

How anniversaries and public history shape collective identity

The intended program will feature two keynote lectures, multiple thematic sessions and a teacher training event.

Presentations should be 20 minutes long. BA and MA students will have their separate sessions with the opportunity to deliver 10-minute papers. Following the presentations, each panel will feature a Q&A session.

Abstracts of papers (maximum 250 words) and a one-paragraph CV (maximum 100 words) for those planning to deliver papers should be submitted by e-mail to the organizers at deak.timea@kre.hu and karoli.canada@gmail.com by February 15, 2026. Participants will be notified of the acceptance of their paper proposals by February 28, 2026.

Conference participation is free but delivering a paper is subject to the approval of one's abstract. A selection of essays will be published in a volume devoted to the theme of the conference.

Conference Organizing Committee:

Dr. habil. János Kenyeres (Eötvös Loránd University)

Dr. Judit Nagy (Károli Gáspár University of the Reformed Church in Hungary)

Dr. Mária Palla (Pázmány Péter Catholic University)



Call for Papers

**Interdisciplinary Workshop: The Roots of the Americas:
Multidisciplinary Histories of New World Plants**

Arizona State University, Tempe, AZ/USA; October 8-10, 2026

<https://networks.h-net.org/group/announcements/20139056/call-abstracts-roots-america-multidisciplinary-histories-new-world>

Deadline: February 28, 2026

Subject Fields include, but are not limited to: the history of science and medicine, environmental history, food history, ethnohistory, cultural history, anthropology, cultural studies, plant humanities, agricultural history, ethnobotany, and natural history

Interdisciplinary Workshop funded by the Humanities Institute at Arizona State University

This conference seeks to bring together historians and historically-minded scholars whose work focuses on the relevance of native plants of the Americas, ranging from the pre-Columbian era to the present. The histories of native American plants offer multiple entry points into the study of the Indigenous past, interethnic relations, medical knowledge and culinary practice, modes of production and economic development, region and nation formation. In approaching histories of native plants in the Americas as windows onto socioeconomic structures, cultural expression, epistemologies, and relations of power, we

welcome contributions that are empirically rich, methodologically innovative, and conceptually sophisticated. Topics of special interest tied to the knowledge production, adaptation, circulation, and representation of native plants of the Americas might include: Native Plants of the New World and Histories of Science, Medicine, and Technology; Indigenous Religions, Christianity, and Native Plants; Native Plants, Modes of Production, and Consumerism; Native Plants, Industrial Inputs, and Industrial Food Systems; Native Plants and Nationalism in the Americas; Stigmatization of Native Plants; and Native Flora and Biodiversity Protection.

We welcome contributions from the fields of natural history, the history of science and medicine, environmental history, food history, ethnohistory, cultural history, anthropology, cultural studies, ethnobotany and plant humanities. Paper proposals offering historical studies of less documented North and South American plants are particularly encouraged.

To submit a proposal for the conference, please e-mail Julia Sarreal (Julia.Sarreal@asu.edu) and Seth Garfield (sgarfield@austin.utexas.edu) by **February 28, 2025** with: a paper title, abstract (350-word maximum) and a current CV. Completed papers should be 7,000 words. Accommodations and meals in Tempe will be provided. The anticipated outcome of the workshop is the publication in an edited volume or special edition of a journal.

Contact Information

Julia Sarreal, Professor, Arizona State University and Seth Garfield, Professor, University of Texas - Austin

Contact Email: Julia.Sarreal@asu.edu



Appel de communications

Colloque international « Usages du romantisme dans les contre-cultures : Appropriations, dialogues, assimilations, rejets »

Sous la dir. de Sylvain LEDDA (Rouen-Normandie) et Frédéric RONDEAU (CRILCQ, Université of Maine, USA)

Université de Rouen-Normandie, 29-30 juin 2026

Date limite : 1er mars 2026

En 1982, dans *Révolte et Mélancolie, le romantisme à contre-courant de la modernité*, Michael Löwy postule que le romantisme nourrit un imaginaire de la révolte bien au-delà des bornes qu'on assigne traditionnellement à ce mouvement. Cette influence est notamment sensible dans les réactions contre-culturelles du vingtième siècle, qui ont vu dans le romantisme un modèle de liberté et d'insoumission. Deux valeurs inhérentes au romantisme portent en effet l'idée d'émancipation et d'anti-académisme : l'individualisme qualitatif et la recherche de nouvelles formes de communautés humaines. Loin d'être seulement un phénomène culturel propre au XIXe siècle, comment le romantisme dure-t-il en tant que phénomène rupteur chez des penseurs et les créateurs de la contre-culture ? Est romantique ce qui fait sécession, ce qui s'oppose à la culture dominante. Au-delà d'une définition

délimitée dans le temps, circonscrite *mutatis mutandis* la première moitié du XIXe siècle, le romantisme offrirait donc une vision du monde et un mode d'être au monde, dirigé contre des pratiques figées et des *doxa* fixées par la norme. À cet égard, bien des traits communs se font jour entre romantisme et contre-culture.

La notion de « contre-culture », définie à la fin des années soixante aux États-Unis par le sociologue Theodore Roszak, désigne un ensemble de réactions face à la culture dominante et s'applique au positionnement de certaines communautés aux États-Unis, dans les années soixante et soixante-dix (hippies, punks, New-Age, etc.). La contre-culture décrit une culture parallèle, portée le plus souvent par une jeunesse en rupture avec des valeurs officielles et hégémoniques, dont elle remet en cause les principes et les valeurs. La contre-culture introduit la contestation d'une norme ou d'un discours prévalant ; elle se construit autour de domaines partagés – apparence physique, mode vestimentaire, lectures, musique, codes langagiers, croyances en tel ou tel « phénomène », références artistiques. On l'oppose à la culture de masse (*mainstream*). Elle ne revêt cependant pas tout à fait la même acception que dans celui de la sociologie – les contours sémantiques du concept ont sensiblement évolué depuis les années soixante. Son succès médiatique et les nombreux ouvrages universitaires qui l'escortent, en particulier dans le domaine des *cultural studies*, ont étoilé sa signification première dans les différents domaines des sciences humaines. Désormais, la notion de contre-culture étend ses ramifications dans les domaines de l'histoire, de la littérature, de l'histoire des arts, de la psychologie et de la philosophie. En sociologie, la contre-culture désigne parfois une « sous-culture » partagée par un groupe qui se retrouve autour de référents communs. Ces dernières années, la notion a été redéfinie et sa signification enrichie de nouvelles considérations. Ainsi, Olivier Penot-Lacassagne ajoute la dimension du secret et de la force cachée aux acceptions admises : « la contre-culture tire sa force du secret. Elle se veut souterraine, clandestine, *underground*. » Bien des aspects définitoires de la contre-culture ou des contre-cultures offrent un écho remarquable avec les représentations du romantisme. À distance de son siècle, le mot « romantisme », quand il n'est pas synonyme de « sentimentalisme », incarne même l'idée de liberté, essentielle à toute contre-culture. Historiquement, le romantisme correspond au temps des révolutions, des remises en cause des normes, des dogmes et des formes. Âge des contestations, des insurrections, le romantisme est jalonné d'événements qui bousculent la culture dominante et se distingue par son anticonformisme. C'est pourquoi, au-delà de son acception littéraire, le romantisme étend son influence à tout mouvement qui remet en cause l'ordre du monde, qui fait prévaloir la marge sur le centre, l'étrangeté sur la norme. Ont pu ainsi être qualifiés de romantiques des mouvements artistiques de la seconde moitié du XXe siècle, *Lost generation* et *Beat generation*, mouvances « Punk » et New Age des années 70, jusqu'aux « Nouveaux romantiques » londoniens, qui cultivent à la fin des années soixante-dix un dandysme hérité de Byron et de Brummel. Si bien des artistes de la mouvance contre-culturelle se réfèrent au romantisme, voire se réclament de ce mouvement, c'est qu'ils y ont vu un modèle de dissidence et de liberté – on a pu dire de Kerouac qu'il était « un romantique échoué sur le continent américain avec un siècle de retard ». Or le romantisme des contre-cultures englobe un ensemble d'œuvres et d'auteurs variés : William Blake, Nerval, Baudelaire, Shelley, Rimbaud, etc. Plus encore qu'un groupe défini d'écrivains, le romantisme désigne un rapport au monde et à la création. Dans une série d'entretiens récents, l'artiste Patti Smith déclare

encore « Je suis romantique », comme pour dire une éternelle jeunesse, un continuel besoin de liberté. Cette assimilation au romantisme invite dès lors à un triple questionnement : comment le romantisme se constitue-t-il en modèle pour les contre-cultures ? Quel romantisme les mouvements contre-culturels construisent-ils ? Dans quelle mesure une telle « généalogie romantique » relève-t-elle du fantasme ou d'une construction imaginaire ?

Choisir le romantisme comme matrice référentielle suppose de voir en lui un certain nombre de critères propres aux contre-cultures. Le premier d'entre eux consiste à envisager tout uniment le romantisme comme un temps de crise et de remise en cause générale des valeurs. Le romantisme étant lui-même contestation, ses créateurs et leurs créatures seraient des artistes de la liberté, de la révolte du refus. Sur ce point, le romantisme contreculturel se confond avec la bohème, idéal de vie en marge de la société. Cette lecture ne manque pas d'intérêt pour comprendre l'identité du romantisme, telle qu'elle s'est construite au cours du XXe siècle, en adoptant le point de vue des théories contre-culturelles des années soixante et au-delà. Pour puiser dans la culture romantique des éléments de comparaison, il convient de repérer des critères rupteurs suffisamment éloquents pour faire mouche. C'est l'opération à laquelle se livre par exemple Steven Jezou-Vannier, qui revient, entre autres hypothèses, sur les structures culturelles de certains mouvements de pensée du XXe siècle ; selon lui, elles s'enracineraient dans la contestation des Bousingots au début des années 1830 : « La contestation artistique, reprise par les *beatniks* puis le mouvement hippie, se place dans la filiation d'une longue tradition, sans cesse renouvelée, qui a traversé le XXe siècle. En gagnant la France, les auteurs américains du *Beat* et de *Lost générations* ont cherché à nouer les liens avec les bohèmes parisiennes du XIXe et XXe siècle [...]. Leurs premiers représentants s'étaient déjà illustrés aux côtés de la contestation étudiante des bousingots dans les années mille huit cent trente. »

L'usage des termes « romantisme » et « romantique » dans les œuvres de la contre-culture et les essais qui lui sont consacrés suggère-t-elle quelque ancrage historique, quelque inscription dans le temps ? Le terme romantisme résonne davantage comme un idéal, fût-il vague, que comme une référence historique précise. À cet égard, des auteurs aussi différents que Hugo, Baudelaire et Rimbaud sont intégrés à l'imaginaire romantique de la contre-culture ; ils seraient les modèles d'insoumis géniaux, romantiques car rebelles, quitte à briser les lignes des histoires traditionnelles de la littérature. Ces positions construisent une archéologie émotionnelle du romantisme, à l'image des propositions suggestives de l'ouvrage de Jean-Paul Germonville, *Roll over Rimbaud, le poète et la contre-culture*, qui décrit la manière dont les mouvements *beatnik* ou *lost generation* ont fait de l'aventure rimbaldienne l'essence même du romantisme.

Selon le linguiste François Jacquesson, l'idée même de contre-culture serait née avec le romantisme, avec certaines de ses œuvres et de ses personnages les plus emblématiques ; le héros éponyme de *Ruy Blas* incarnerait la dissidence et la révolte : « L'idée que le « défi à la culture régnante » est noble date au moins de Victor Hugo, qui décrit (1838) son personnage Ruy Blas comme un « ver de terre amoureux d'une étoile » – mais amoureux, pas poseur de bombe sous les pas de la reine ! L'idée que la « contre-culture » est noble date de la même époque, sinon même avant. Elle se développe, en France, dans un climat politique et social conflictuel où, comme Victor Hugo essaie de l'illustrer dans son théâtre et dans *La Légende des siècles*, on a tendance à diviser les gens entre bourgeois réactionnaires et peuple

progressiste. » De telles affirmations supposent de considérer le romantisme comme une révolution permanente qui vient « d'en bas », partant d'une dissidence populaire et de faire de Hugo le héraut de cette révolte. Or en 1838, au moment où il compose *Ruy Blas*, Hugo n'est pas encore le poète des *Châtiments* : Ruy Blas est un indice de contre-culture, si l'on veut bien admettre qu'en faisant exploser les structures du conflit entre maîtres et valets de la comédie classique, Hugo élève le débat au niveau de la « lutte des classes ».

Les rapprochements entre contre-culture et romantisme s'inscrivent dans un long processus de réappropriation idéologique du romantisme au XXe siècle. Dans le chapitre qu'il consacre au *rock*, le sociologue David Buxton établit ainsi un lien entre le comportement des créateurs d'avant-garde des années 60 et le positionnement idéologique des créateurs de l'âge romantique : « Ce qui frappe, c'est la manière dont ces thèmes [romantiques] furent repris et reproduits par les rock stars des années 1960. Face à un problème semblable à celui des artistes du XIXe siècle, à savoir, la dévaluation de l'autonomie artistique et la commercialisation de la culture, les rock stars ont fait référence au romantisme comme à une grille d'idées dépourvue de temps historique. Ainsi, toutes les idées du romantisme, depuis la communication par les artistes de valeurs spirituelles supérieures comme « l'amour » (Shelley) jusqu'à l'exaltation finale de la décadence (Baudelaire) réapparurent plus ou moins simultanément. [...] Ce qui est clair, c'est que les thèmes de la période romantique du siècle dernier fournissaient une réserve à l'intérieur de laquelle les musiciens de rock empruntaient à volonté, sans ordre. Ces thèmes romantiques qui refaisaient surface en tant que contre-culture donnaient tous une situation privilégiée à l'artiste. » Ces deux exemples suggèrent finalement une double intégration du romantisme par la contre-culture : politique et idéologique d'une part, quand il s'agit de justifier la révolte que subsument les contre-cultures contemporaines ; anthropologique d'autre part, dès lors qu'on analyse les individualités réfractaires qui serviront ensuite de « cas exemplaires ». Les discours de légitimation et les constructions de la contre-culture intègrent le romantisme qui représenterait un Âge d'or, dont certains groupes revendiquent l'héritage au nom d'une liberté qu'aurait promue le mouvement qui vit naître Hugo et Musset. À cet égard, la contre-culture se structurerait autour de la nostalgie d'un paradis perdu. Dans les années 60 et 70, une conscience renouvelée de la nature émerge. Inspirés par le romantisme allemand, de nombreux individus effectuent alors un retour à la terre, adoptant un mode de vie en adéquation avec les convictions écologistes qu'ils défendent et partagent.

Il convient toutefois de distinguer les usages du romantisme dans les mouvements contre-culturels anglais et américains de ceux qui naissent en France à la fin des années 50. En France, le concept de contre-culture ne connaît ni le même sort ni la même fortune qu'outre-Manche et qu'outre Atlantique. L'expression apparaît dans un contexte bien particulier, avant son intégration aux mouvements de pensée de mai 68. Au début des années 60, elle est employée pour décrire certains courants qui relèvent parfois d'une vision ésotérique, voire occulte du monde. Dans sa thèse sur le « réalisme fantastique », Damien Karbovnik a ainsi démontré que la croyance en certains phénomènes ou en certaines parasciences (ovnis, alchimie, *etc.* désignés par le néologisme « occulture »), procède d'une réaction culturelle dans le contexte de l'après-guerre. Les progrès scientifiques, qui ont abouti à la bombe nucléaire et à ses conséquences climatiques, auraient produit des réactions de rejet qui se manifestent (entre autres) par l'intérêt pour les sciences dites parallèles. Au début des années soixante, en

France, la contre-culture s'incarne par exemple dans les théories du « réalisme fantastique ». La notion de « contre-culture » ne se limite pas à ces phénomènes mais englobe d'autres pratiques culturelles. À la suite de Mai 68, la contre-culture française s'inspire des mouvements sociaux nord-américains et la seconde mouture du magazine *Actuel* prend forme dans le sillage de la *free press* états-unienne. Ce colloque sera ainsi l'occasion de réfléchir aux relations étroites qu'entretiennent romantisme et contre-culture, particulièrement dans la deuxième moitié du vingtième siècle. La notion de « contre-culture » ne se limite pas à ce phénomène mais englobe d'autres pratiques culturelles.

À l'heure où la diffusion de la culture aux États-Unis subit de violentes déflagrations ; à l'heure où les savoirs, les dialogues interculturels et interartistiques sont concrètement menacés, quel rôle la contre-culture et ses héritages peuvent-ils jouer ? Dans une perspective diachronique, il s'agira de réfléchir aux ramifications du romantisme jusque dans les pratiques culturelles contemporaines, à la fois comme signe d'une révolte et d'un espoir face à l'arasement programmé d'une réflexion académique sur l'histoire culturelle.

Sylvain Ledda et Frédéric Rondeau

Comité scientifique : Alice Béja (Sciences-Po Lille), Jean-Christoph Cloutier (University of Pennsylvania), Pascal Dupuy (Université de Rouen-Normandie), Olivier Penot-Lacassagne (Sorbonne nouvelle), Karim Larose (Université de Montréal), Matthieu Letourneux (Université de Paris-Nanterre).

- Quelle place le romantisme occupe-t-il dans l'imaginaire contre-culturel ?
- Quels sont les auteurs « romantiques » ou considérés comme tels qui alluvionnent l'imaginaire contre-culturel ?
- Quelles sont les créatures/créations marginales assimilées à la contre-culture (Caliban Quasimodo, etc.) ?
- Quels aspects du romantisme littéraire et artistique les contre-cultures privilégient-elles ?
- Quelle est la place de la littérature romantique dans les œuvres de la contre-culture ?
- Quel dialogue la contre-culture rock permet-elle avec le romantisme (à l'exemple de Patti Smith) ?
- Quelles œuvres et quels auteurs romantiques présents dans les textes de la contre-culture ?
- Comment les contre-culture légitiment-elles leurs discours artistiques en établissant une généalogie romantique ?
- Quels liens entre contre-culture, occulture et romantisme ?
- Quel romantisme la *Beat generation* et la *Lost generation* a-t-elle construit ?
- Lost, beat ou désenchantée : Un dialogue de générations romantiques ?
- Le romantisme et la « proto- écologie » : une posture contre-culturelle ?

Les propositions de communication doivent être adressés **avant le 1er mars 2026** à frederic.rondeau@maine.edu et sylvain.ledda@univ-rouen.fr.



Appel à communications

Colloque international « Itinéraires croisés : créer des ponts entre cultures québécoises et italiennes »

Université de Montreal, 10 et 11 septembre 2026

Date limite : 1er mars 2026

Organisation conjointe : Centre de recherche interuniversitaire sur la littérature et la culture au Québec (CRILCQ – Québec et Centre interuniversitaire d'études québécoises (CISQ) – Italie

Comité scientifique et organisateur : Dominic Hardy (CRILCQ, UQAM), Marco Modenesi (CISQ, Università degli Studi di Milano), Lianne Moyes (CRILCQ, Université de Montréal), Paola Puccini (CISQ, Università di Bologna), Robert Schwartzwald (CRILCQ, Université de Montréal), Valeria Zotti (CISQ, Università di Bologna)

Ce colloque, né d'une collaboration scientifique entre le CRILCQ et le CISQ, vise à explorer les **multiples dynamiques culturelles, littéraires, linguistiques et artistiques qui structurent et alimentent les relations entre l'Italie et le Québec.**

En réunissant des spécialistes de littérature, linguistique, traduction, histoire de l'art, humanités numériques et études culturelles, ce colloque souhaite offrir un espace de **dialogue interdisciplinaire** permettant d'interroger les circulations, les représentations et les échanges entre les deux contextes.

L'objectif est de consolider les relations entre les recherches québécoises et italiennes, tout en mettant en lumière la richesse des approches comparées et la pluralité des identités, des pratiques et des patrimoines.

Un autre objectif est bien celui de stimuler la recherche sur la culture québécoise en Italie.

Les propositions de communication peuvent à s'inscrire dans l'un des trois axes thématiques suivants :

1. L'Italie des écrivain·es québécois·es et italo-québécois·es

Cet axe interroge la présence, les représentations et les réélaborations de l'Italie dans les écritures québécoises et italo-québécoises, en portant une attention particulière aux identités migrantes, aux imaginaires transnationaux et aux processus de médiation culturelle. Les propositions pourront porter, entre autres, sur :

- les formes de retour et les dynamiques mémorielles dans les écritures italiennes, italo-canadiennes et italo-québécoises;
- les identités multiples, diasporiques et les reconfigurations de l'appartenance culturelle;
- les circulations linguistiques, symboliques et culturelles entre Italie, Québec et espace italo-canadien;
- le rôle de la traduction — notamment italo-française — comme espace de médiation, de négociation identitaire et de transformation des imaginaires;
- les représentations de l'Italie comme espace réel, mythifié ou hérité, ainsi que leur influence sur la construction des récits québécois.

2. Le Québec des écrivain·es italo-québécois·es

Cet axe renverse le point de vue pour explorer la manière dont le Québec est perçu, représenté et réinventé dans les écritures italo-québécoises. Il vise à analyser comment la rencontre avec le territoire québécois façonne les pratiques littéraires, les représentations culturelles et les dynamiques identitaires chez les auteurs québécois d'origine italienne. Les propositions pourront aborder :

- les pratiques d'auto-translation, de traduction croisée et les enjeux poétiques, esthétiques et politiques qu'elles impliquent;
- les approches comparatistes Québec–Italie dans l'histoire littéraire, culturelle et artistique;
- les liens entre écriture, mémoire, identité et modernité dans les récits d'écrivain-es italiens au Québec;
- les représentations du territoire, du patrimoine, de l'altérité culturelle et de l'expérience migrante;
- les formes de réception et de médiation du Québec dans les littératures italo-québécoises ou italiennes contemporaines.

3. Le patrimoine artistique comme espace de contact et de réciprocité

Cet axe s'intéresse au patrimoine artistique — matériel et immatériel — comme lieu privilégié de rencontre, de circulation et de transformation des imaginaires entre l'Italie et le Québec. Il encourage des contributions interdisciplinaires (littérature, arts visuels, histoire de l'art, traduction, humanités numériques, études médiatiques) qui pourront examiner :

- les perceptions croisées du patrimoine artistique italien et québécois, et leur rôle dans la construction de la conscience collective;
- les interactions entre littérature et arts dans les représentations de l'Italie et du Québec;
- les dialogues interculturels générés par les pratiques artistiques, muséales ou numériques;
- les regards réciproques sur la valeur, l'histoire et la transmission du patrimoine dans les deux contextes;
- les formes d'écriture de l'histoire de l'art comme objet littéraire ou médiatique (presse, web, réseaux sociaux, blogs);
- les dynamiques de complémentarité, de réinterprétation et de co-construction des imaginaires artistiques au croisement des deux cultures.

Perspectives transversales

De manière transversale, le colloque encouragera les contributions portant sur :

- les croisements de regards entre Italie et Québec;
- la construction des représentations à travers littérature, arts, médias, web, réseaux sociaux et blogs;
- la place du patrimoine artistique dans la conscience collective des deux sociétés;
- les pratiques d'interprétation et de relecture de l'histoire de l'art comme patrimoine partagé;
- les échanges disciplinaires et la mise en commun des méthodes entre les deux centres partenaires.

Modalités de soumission

Les propositions (300 mots max. + notice bio-bibliographique de 100 mots) doivent être envoyées à Robert Schwartzwald (robert.schwartzwald@umontreal.ca) avant le 1er mars 2026.

Une réponse sera donnée aux auteur·rices d'ici la fin du mois de mars.



Call for Papers

International PhD Seminar in American History / American Studies

Roosevelt Institute for American Studies, Middelburg/Netherlands, 17-19 June 2026

<https://www.roosevelt.nl/en/nieuws/call-for-papers-spring-international-phd-seminar-2026/>

Deadline: March 13, 2026

Since 2003, the RIAS has organized a seminar for doctoral students pursuing research in American History / American Studies twice a year. The next seminar will take place in Middelburg on 17-19 June 2026. We kindly invite applications from current doctoral candidates whose research covers any aspect of American culture, media, society, politics, or foreign relations, current or historical.

We are particularly interested in studies in the following research areas:

- Culture and ideology
- U.S. in the world
- Environmental issues
- Race and gender studies
- Social justice movements, civil and political rights

We welcome proposals for research papers (e.g., a dissertation chapter) or papers that provide an overview of the PhD project. Participants will present their paper and contextualize it within their research project in a 15-minute presentation. Each presentation is followed by a group discussion of approximately 45 minutes, providing extensive opportunities for feedback.

Applicants are invited to submit their proposals, consisting of a 300-word abstract and a CV, both in PDF, no later than Friday, **13 March 2026**. These should be addressed to the seminar coordinator, Femke Fakkeldij, and sent to info@roosevelt.nl.

To support a culture of diversity and inclusion, we strongly encourage proposals from students that reflect the diversity of our field in terms of gender, ethnicity, and disability.

Participants will be expected to have a paper (approximately 6,000 words) ready for pre-circulation by Friday, 29 May 2026.

The RIAS will provide accommodation and meals in Middelburg.

Click here for more information: <https://www.roosevelt.nl/app/uploads/2026/01/CfP-RIAS-PhD-Seminar-Spring-2026.pdf>

Contact Email: info@roosevelt.nl



Call for Papers

Mass Violence, Genocide, and Their Lasting Impact on Indigenous Peoples: The Americas and Australia/Pacific Region

Universidad Nacional de Río Negro, Bariloche/Argentina (on Mapuche-Tehuelche ancestral land), November 23–25, 2026 (in-person & livestream)

<https://dornsife.usc.edu/cagr/2025/10/13/call-for-papers-2026-conference-on-mass-violence-and-genocide-against-indigenous-peoples/>

Deadline: March 15, 2026

Organized by the USC Dornsife Center for Advanced Genocide Research, and co-organized and hosted by the Instituto de Investigaciones en Diversidad Cultural y Procesos de Cambio (IIDYCPA).

The organizers of the international conference “Mass Violence, Genocide, and Their Lasting Impact on Indigenous Peoples: The Americas and Australia/Pacific Region” invite scholars and knowledge holders to submit proposals for papers, panels, and alternative forms of presentation related to the themes of the conference.

The conference is the second part of a series organized by the USC Center for Advanced Genocide Research. The academic organizers are Melisa Cabrapán Duarte (Mapuche, National University of Comahue and CONICET), Lorena Cañuqueo (Mapuche, National University of Río Negro), Walter Delrio (National University of Río Negro and CONICET), Dorota Glowacka (University of Kings College, Halifax, Canada), Wolf Gruner (USC Center for Advanced Genocide Research), Pilar Pérez (National University of Río Negro and CONICET), Andrea Pichilef (Mapuche, National University of La Pampa and IIDYCPA-CONICET-UNRN), Lorena Sekwan Fontaine (Cree-Anishinabe, University of Manitoba), and Martha Stroud (USC Center for Advanced Genocide Research).

The conference will provide a forum for leading and emerging scholars and knowledge holders from around the world to present groundbreaking research on the topics of genocide against Indigenous peoples (especially in Latin America, North America, and Australia/Pacific Region), the long-lasting impacts of mass violence on those communities, and their resistance, agency, and initiatives to effect change. The objective of the conference is to foster an international, interdisciplinary and intercultural dialogue on these subjects, across a variety of historical, cultural, and geographic contexts.

By convening international experts, preferably from Indigenous communities and First Nations, the conference will stimulate discovery and debate about the common dynamics, patterns, and features of colonial/postcolonial violence and its aftermath, as well as the specificities and unique factors that shaped the manifestations and effects of and reactions to

that violence in each community. It also aims to shed light on lesser-known and under-researched instances and aspects of genocidal violence against Indigenous peoples. Contributions taking comparative approaches between violence against different Indigenous nations, tribes and communities, and between Indigenous and non-Indigenous cases are also encouraged.

The conference will focus on cases of genocidal violence and its aftermath in contexts as diverse as genocide and mass violence against the Mapuche in Argentina; Maya in Guatemala; Native Americans in the United States; Indigenous peoples in Canada; Aboriginal peoples in Australia; Maori in New Zealand, and others.

The organizers invite proposals on a range of subjects, including (but not limited to):

- Challenges to the traditional concept and the official United Nations definition of genocide, in light of the recognition of colonial genocides, and distinctions between genocide, war, mass violence, and colonial expansion and land expropriation.
- Displacement, replacement, marginalization, and destruction of Indigenous languages and/or their current revitalization.
- Dimensions and impacts of cultural genocide, including cultural and religious practices; boarding and residential schools for Indigenous children; people's agency in educational processes; other measures of forced assimilation of children into non-Indigenous communities (such as the "sixties scoop" in Canada and Australia's Stolen Generations).
- Forced relocations of communities and people; the forced transfer of remains of ancestors, sacred cultural objects and artifacts to museums, research institutions and universities, and others.
- Intersections between colonial violence, gender, and race.
- Long-lasting, trans-generational impacts of colonial violence, such as personal and collective trauma and manifestations of systemic and institutional racism against Indigenous peoples (restricted access to healthcare, education, and other resources; mass incarceration and high suicide rates; environmental racism, ecocide, and extractivism; gender-based violence, including the epidemic of Missing and Murdered Indigenous Women and Girls, 2SLGBTQQIA, and others).
- Impacts of colonialism on Indigenous health and wellbeing; Indigenous conceptions of disability.
- Legal dimensions of past and contemporary Indigenous land claims and treaties between Indigenous nations and colonial states.
- Forms of individual and collective resistance against mass violence and its lasting impact, including petitions, public protest and art.
- Indigenous-centered pedagogies, healing practices, cultural expressions, storytelling, verbal and visual art, and testimony as ways of combating or addressing the legacies of colonial violence and systemic racism.
- Return of land and other resources and the repatriation and rematriation of remains of ancestors, sacred/cultural objects and artifacts from museums, research institutions, private collections, and universities.
- Issues around cultural, political, and economic Indigenous resurgence, self-empowerment, and sovereignty.

- Restitution, reparations, recognition, and repair.

Organizers welcome proposal submissions and panels/papers/presentations in English or Spanish. There will be simultaneous translation at the conference into both languages. If you are interested in submitting a paper or presentation in a language other than English or Spanish, please email us at cagr@usc.edu.

Proposals can be for fully constituted panels, individual papers, and posters. The organizers also encourage proposals for alternative forms and methods of presentation, such as artistic presentations, such as films, songs, musical recitals, poetry, dance, verbal and visual art, or other creative works related to the themes of the conference.

A **panel** proposal should consist of three papers and a respondent, or four papers and a moderator. It also should include a panel title, a brief description of the full session (up to 150 words), title and abstract for each paper (up to 300 words each), and short biographical notes for each presenter (up to 150 words each).

An **individual paper** proposal should include a title, an abstract (up to 300 words), and a short biographical note (up to 150 words). Those papers will be coordinated into panels by conference organizers.

An **alternative form of presentation** proposal should include a title, an abstract (up to 300 words), and a short biographical note for each participant (up to 150 words each).

Please note: In the biographical notes, where relevant, please include what Indigenous people(s) the presenter(s) belong(s) to.

The mandate of the conference stems from the recommendations of the 2007 United Nations Declaration on the Rights of Indigenous Peoples. The organizers particularly encourage and support the participation of Indigenous scholars, knowledge holders, and other members of Indigenous communities that have been affected by colonial violence.

In addition to keynote presentations and scholarly panels, the conference schedule will include cultural programming, such as art, film screenings, music and dance performances.

The conference will be live-streamed, so that scholars and community members around the world can watch and participate. Recordings of the conference will be available to watch online afterwards. (See the YouTube channel of the Center for Advanced Genocide Research for the recordings of the first conference in 2022 [here](#).)

Submission deadline: 15 March 2026

To support presentations at the conference, funding for travel and accommodation is available upon request for selected scholars, knowledge holders, and members of affected Indigenous communities who might not otherwise be able to attend (including junior scholars and scholars without university affiliation or from universities with inadequate resources).

Proposals should be submitted to cagr@usc.edu. All applicants will be informed of the decision regarding their participation in the conference by 15 May 2026.

For further information, please contact: cagr@usc.edu.

To learn about the first conference in this series, which took place in 2022, click [here](#).

Please circulate this Call for Papers widely. Download the Call for Papers in English [here](#). Descarga la convocatoria en español [aquí](#).

Organizers are currently identifying strategic partners to contribute to funding, supporting, and promoting the 2026 conference. Interested parties are invited to contact the USC Center for Advanced Genocide Research at cagr@usc.edu.

Contact Information: USC Dornsife Center for Advanced Genocide Research

Contact Email: cagr@usc.edu



Call for Papers

Indigenous Studies Discussion Group (ISDG) Symposium Voices of the Land and Sea: Indigenous Knowledge and Climate Future

University of Cambridge, Cambridge/UK; May 14, 2026 (hybrid)

<https://isdgcambridge.wixsite.com/isdg/about-4>

Deadline: March 20, 2026

We warmly invite you to submit proposals for the ISDG Symposium 2026: 'Voices of the Land and Sea: Indigenous Knowledge and Climate Futures.'

Are you working on Indigenous knowledge, climate change, environmental justice, or community-based research? We invite Indigenous and non-Indigenous MA/ PGR researchers, early-career researchers, practitioners, artists, activists, and community leaders to submit an abstract for a one-day hybrid symposium hosted by the Indigenous Studies Discussion Group at the University of Cambridge.

ISDG is a multi-disciplinary, award-winning Cambridge-based research network that has been running events since 2019, with the aim of creating a platform to discuss various critical themes emergent in Indigenous Studies.

The symposium will be a hybrid event at the University of Cambridge. It aims to bring together Indigenous and non-Indigenous speakers across academia, community leadership, activism, creative practice and policy to explore the role of Indigenous knowledge systems in responding to climate change. The event aims to foster dialogue across disciplines and lived experience, with a particular emphasis on land-sea relations, environmental justice and community-based research. Inspired by COP-30 themes, the symposium will foster dialogue around how Indigenous epistemologies across land and ocean worlds inform climate research, governance and practice, while also the ongoing environmental impacts of colonialism. Through interdisciplinary exchange and network-building, the symposium aims to strengthen indigenous studies scholarship, amplify indigenous voices in climate futures and support the sharing of best practices that connect research with community-led action.

This is an opportunity to:

- Share research, community projects, or creative practices
- Engage in dialogue across academia, practice, and lived experience

- Amplify Indigenous voices in climate futures debates

Abstracts: 150–250 words (abstract and presentation only, you do not need to submit a paper)

Presentations: 15–20 minutes (online or in-person)

Event date: 14th May 2026

Mode: Hybrid (with an in-person venue in Cambridge)

Suggested themes include:

- Indigenous climate adaptation and resilience
- Decolonising Indigenous knowledge/ colonialism and their ongoing environmental impacts for Indigenous peoples
- Land, water, coastal and ocean governance
- Climate justice and Indigenous rights
- Indigenous governance and leadership
- Community-based projects, youth activism
- Storytelling, oral histories, art and cultural practices as climate knowledge

Submission details and deadline: Email isdgcambridge@gmail.com by **20th March 2026**

Contact Email: isdgcambridge@gmail.com



Call for Proposals

Conference on Global Indigenous Studies from Multiple Perspectives (CGIS)

Indiana University, Bloomington, IN/USA, November 13-15, 2026

<https://indigenous.indiana.edu/conference/index.html>

Deadline: March 31, 2026

Throughout the world, ethnic minorities and Indigenous people have strived to protect their rich heritages and linguistic characteristics against colonial powers, expanding nation-states, as well as the homogenizing forces of globalization. It is increasingly being recognized, exemplified by UNITED NATIONS' "Indigenous Languages Decade" (2022-2032) (<https://en.unesco.org/idil2022-2032>), that Indigenous languages and the epistemologies embedded in them are fundamental for the perseverance of biological and cultural diversities. The protection and promotion of linguistic diversity help to improve the human potential, agency, and local governance of native speakers of endangered languages, which is especially critical in the face of climate change and environmental degradation.

The Conference on Global Indigenous Studies (CGIS) is a multidisciplinary, interdisciplinary, and transdisciplinary event that will bring together national and international scholars, educators, practitioners, students, policy makers, activists, academic institutions, Indigenous organizations, governmental and non-governmental organizations. The participants in this

conference will be involved in a local and global dialogue and exchange of ideas, research, and experiences on the themes of the event.

Call for Proposals

<https://indigenous.indiana.edu/conference/call-for-proposals/index.html>

The Global Indigenous Studies Network (GISN) within the Hamilton Lugar School of Global and International Studies (HLSGIS) at Indiana University Bloomington invites proposals for panels, individual papers, round table discussions, interactive workshops, performances, and poster sessions to be presented virtually at the Second Conference on Global Indigenous Studies from Multiple Perspectives (CGIS) on November 13-15, 2026, at Indiana University Bloomington, USA.

CGIS 2026 is a transdisciplinary event that will bring together national and international scholars, educators, practitioners, students, policy makers, activists, academic institutions, Indigenous organizations, grassroots organizations, governmental and non-governmental organizations. The participants in this conference will be involved in a local and global dialogue and exchange of ideas, research, and experiences on the themes of the event.

Across the globe, ethnic minorities and Indigenous communities have consistently strived to protect their rich cultural heritages and linguistic nuances from the influences of colonial powers, expanding nation-states, and the homogenizing impact of globalization. This collective effort is increasingly recognized, highlighted by the initiation of [UNESCO's "Indigenous Languages Decade" \(2022-2032\)](#). The imperative acknowledgment is that Indigenous languages, along with the intricate knowledge systems interwoven within them, stand as crucial pillars for preserving both biological and cultural pluralism.

The protection and advocacy of linguistic pluralism emerge as fundamental endeavors, playing a pivotal role in not only upholding cultural heritage but also in augmenting the overall potential, agency, and local governance of native speakers contending with endangered languages. This significance is accentuated, particularly in the context of the climate crisis and environmental degradation, where linguistic pluralism becomes a linchpin for sustainable responses. The multifaceted role of preserving linguistic variety extends beyond cultural dimensions, serving as a key factor in addressing broader ecological, political, and social challenges. In this intricate global tapestry, the commitment to linguistic pluralism becomes an essential thread weaving resilience and vitality into the fabric of diverse communities worldwide, which includes connecting with communities of non-native speakers, displaced by colonialism.

The deadline for receipt of proposals is **March 31, 2026**

Proposals will be accepted only through the online submission system:
<https://app.oxfordabstracts.com/auth?redirect=/stages/80009/submitter>

Conference Themes

- Global Indigenous Studies: History, Archeology, Theory, and Futures
- Indigenous Rights and Legal Frameworks
- Language, Literacy, Literature, and Cultural Revitalization
- Knowledge Systems, Education, and Epistemologies

- Movement, Media, and Cultural Expression
- Health, Healing, and Well-being in Indigenous Contexts

General Proposal Guidelines

Proposals and presentations on original scholarship are welcome in named languages such as: English, Japanese, Korean, Mandarin, Portuguese, Spanish and any Indigenous languages. However, all presentations and written work must also provide a translation to English.

Accessibility statement: We are committed to providing a welcoming and accessible conference experience for all. For questions about accessibility, please contact IUONFS@iu.edu.

The submission of proposals will be handled through the online submission system. See below for specific guidelines on the different types of proposals.

Types of Presentations

Presentations may be made in several formats, as listed below. You must indicate the proposed format in your submission. However, the Conference Committee reserves the right to negotiate the proposed delivery format with the speaker.

- Individual Papers (20 minutes)
- Panel Presentations (110 minutes)
- Roundtable Discussions (60 minutes)
- Interactive Workshops (60 minutes)
- Virtual Poster Sessions

Deadlines

Proposals will only be accepted through the online submission system and the deadline is **March 31, 2026**. Each proposal will be reviewed by the Proposal Review Committee, and applicants will be notified of the status of their proposals by April 30, 2026.

Contact Emails:

- Contact the IU Conferences at IUONFS@iu.edu for questions about abstract submissions, conference registration and payments, acceptance and visa letters.
- Contact the Conference Organizing Committee at HLSGISN@iu.edu for questions about content of abstracts, presentations, conference agenda, etc.



Call for Papers

Swiss Association for North American Studies (SANAS) Biennial Conference: American Un/Freedoms

University of Zurich, Zurich/Switzerland, November 5-6, 2026

<https://www.sagw.ch/sanas/news/news/details/news/sanas-2026-conference-american-un-freedoms>

Deadline: March 31, 2026

Conference Directors: Prof. Katharina Gerund & Prof. Barbara Straumann

The United States Semiquincentennial offers a unique moment to reflect on the various entanglements and meanings of freedom and unfreedom in US politics, society, and culture: The Declaration of Independence signals the new nation's freedom from British rule, the beginning of liberal democracy, and a striving towards liberty for all. At the same time, the promise of freedom and liberation for some Americans has always been preconditioned on the unfreedom of others. The US nation-state is built on enslavement, the dispossession and genocide of Indigenous populations, as well as the disenfranchisement of marginalized groups. As a contested term, freedom has been put into the service of various emancipatory agendas, but it has also been used to affirm and justify power hierarchies, exploitation, and subjugation – a phenomenon that Elisabeth Anker has aptly called “ugly freedom.”

From the American Revolution to the Civil War, from World War II to the so-called Forever Wars, American warfare and imperialism have often been conducted under the banner of advancing freedom and democracy. Drawing on an exceptionalist discourse, the US has branded itself as the “land of the free” from its very inception while denying citizenship, individual rights, and essential freedoms to parts of its own populace throughout its history. Japanese Americans, for instance, were forced into internment camps and Americans lived in a segregated society while their country entered World War II to fight for the four universal freedoms famously promoted by FDR (freedom of speech, freedom to worship, freedom from want, freedom from fear). Today, the US has one of the highest incarceration rates in the world, which disproportionately affects African Americans, and, as Rinaldo Walcott reminds us, Black people may live in a state of emancipation but remain essentially unfree. The current backlash against the achievements of the liberation movements of the 20th and 21st century and the expansion of individual rights – from the reversal of *Roe v. Wade* to the scaling back of DEI initiatives and from nativist ideologies to book bans, censorship, and far-right rewritings of US history – urges us to (re)consider the meanings of American un/freedoms in contemporary political discourses and cultural productions, including their various genealogies and possible effects. The growing illiberal tendencies (not just) in the US also offer a powerful reminder of the precariousness of social progress and of the fact that, as Angela Davis has put it, “freedom is a constant struggle.”

We therefore invite contributions that examine the current state of American un/freedoms including their legal, economic, and cultural dimensions and their historical ramifications with an eye to literary and cultural representation as well as political and social issues. Whose individual rights, liberties,, and freedoms matter when and why? Which unfreedoms are tacitly accepted, and which are explicitly cast as necessary, for example, in the name of (national) security? Which different meanings have been assigned to the term freedom by political actors from across the ideological spectrum, and how have literary and cultural representations negotiated questions of un/freedom in the US (and beyond)?

Keynote Speakers

Prof. Elisabeth Anker (George Washington University)

Prof. Heike Paul (FAU Erlangen-Nürnberg)

Prof. Rinaldo Walcott (State University of New York at Buffalo)

Possible contributions may include but are by no means limited to:

- freedom of speech and discourses on censorship (e.g. book bans, “cancel culture,” or hate speech)
- individual rights and bodily autonomy (e.g. marriage equality, reproductive rights, or access to health care)
- religious freedom
- gun culture and second amendment rights
- the histories of (il)liberalism in the US and beyond
- philosophical discourses on (the interconnections between) freedom, liberty, and individual rights
- temporalities of freedom (e.g. perceived loss of freedom or future promises of freedom)
- spatial dimensions of freedom (e.g. the myth of the West and the notion of “free land” or Canada as haven for formerly enslaved African Americans)
- US imperialism and warfare
- settler-colonialism and Indigenous sovereignties
- freedom fighters in the cultural imaginary of the US
- African American and Black diasporic narratives of enslavement, emancipation, and freedom
- immigration, citizenship, and human rights
- discourses on incarceration and narratives of imprisonment

Proposals for both individual papers (20 minutes) and pre-formed panels (90 minutes) are invited. Paper proposals should comprise an abstract of 250 words, 5 keywords, and a 100-word bio. Panel proposals should add a 250-word panel abstract.

Please send your proposals by **March 31st, 2026**, to both barbara.straumann@es.uzh.ch und katharina.gerund@es.uzh.ch. Acceptance notifications will be send out by the end of April 2026.

Contact Emails: Barbara.straumann@es.uzh.ch; katharina.gerund@es.uzh.ch



Appel à communications

24e Congrès bisannuel de l'ACQS : Traversées, carrefours, intersections : Les études québécoises entre fracture et connexion

12 au 15 novembre 2026 à l'Hôtel Omni Mont-Royal, à Montréal

<https://crilcq.org/wp-content/uploads/2026/01/ACQS-2026-CfP.pdf>

Date limite: 1^{er} avril 2026

Le *American Council for Québec Studies* (ACQS) sollicite des propositions de communication pour son prochain congrès, qui se tiendra du 12 au 15 novembre 2026 à l'Hôtel Omni Mont-Royal, à Montréal.

Le thème retenu, « *Traversées, carrefours, intersections : les études québécoises entre fracture et connexion* », se prête à une grande diversité d'approches, tant en sciences sociales qu'en arts et lettres. Nous souhaitons mettre en valeur l'importance des échanges rendus possibles par les traversées, les carrefours (métaphoriques ou réels) et les intersections culturelles et politiques qui enrichissent les communautés francophones nord-américaines.

En cette période de turbulences transfrontalières et internationales, plusieurs questions se posent :

- Comment les traversées entre nos pays voisins évoluent-elles ?
- Quelles tensions, fractures et transformations marquent actuellement les échanges transfrontaliers ?
- Quels récits, pratiques et imaginaires renforcent — ou remettent en cause — la construction et l'idée même du bon voisinage ?
- Quels défis nous attendent à la croisée de nos chemins ?

Toutes les propositions (résumés de +/- 250 mots) doivent être soumises via le portail Oxford Abstracts : <https://app.oxfordabstracts.com/stages/37833/submitter>. Les communications peuvent être présentées en français ou en anglais. La date limite de soumission des résumés est le **1^{er} avril 2026**.

Pour soumettre une session complète : Chaque intervenant doit soumettre individuellement son résumé sur Oxford Abstracts, en indiquant le titre complet de la session ainsi que le nom de son président ou de son organisateur dans le champ approprié.

Pour solliciter des propositions pour un panel, à afficher sur le site web de l'ACQS : Veuillez envoyer le titre de votre session proposée et une courte description (+/- 250 mots), ainsi que votre nom et votre affiliation institutionnelle, à Christina Keppie, vice-présidente et responsable du colloque, à l'adresse : keppiec@wwu.edu.

L'ACQS a le plaisir d'annoncer un tarif de groupe préférentiel de 229 \$ CA à l'Hôtel Omni Mont-Royal. Un lien pour effectuer les réservations sera disponible sur le site web de l'ACQS au printemps 2026.



Call for Papers

Authoritarianism, Anti-fascism, and Literary Resistance

Special Issue of Canadian Literature, Guest editors: Laura Moss and Anna Branch-Kallas

<https://canlit.ca/call-for-papers-authoritarianism-anti-fascism-and-literary-resistance/>

Deadline: June 1, 2026

When the revised and expanded edition of *ANTIFA Comic Book: 100 years of Fascism and Antifa Movements* was published in the summer of 2025, few would have been surprised about the sheer volume of content that its creator Gord Hill, of the Kwakwaka'wakw nation, had to cover in the eight years since the original version was launched.

Far-right and authoritarian political ideologies are now pervasive in many parts of the world. The last few years have seen a rise in extreme forms of nationalism, an increase in propaganda, the censorship of individual words, lists of banned books, growing militarism, the rejection of the value of diversity and inclusion, and anti-democratic movements gaining traction. Concomitantly, however, resistance is also globally prevalent. One forum for resistance is art. **In this special issue, we ask how writers, critics, and artists are addressing/countering authoritarianism in their artistic practice or how they've done so in the past.**

We ask, what do fascist leaders and authoritarian forms of government target that we, as literary and cultural scholars, can address? Historian Timothy D. Snyder argues that "Fascism is about constructing reality by way of spectacle, by way of technology" enlisting the "dramaturgy of good and evil." In literary studies, we are trained to critique spectacle, to spot over-worn narratives, to put pressure on binaries, and to unsettle oppositions. That is, we often think about contextualized histories, the resistant power of complex and poetic language, and the role of creativity in countering silencing. If specific words or books are banned, how do we respond? This is our wheelhouse and this is precisely where the creative humanities needs to come in.

This is not a new issue in Canada; historical works treat fascism and anti-fascism just as forcefully as contemporary ones. For instance, historian Lita-Rose Betcherman argues in *The Swastika and the Maple Leaf*, that "in Canada fascism was a minor but persistent theme throughout the decade of the thirties." The subsequent anti-fascist ideas and movements of the thirties developed to counter the spread of antidemocratic forces and reactionary politics. The global anti-fascist cause of the Spanish Civil War provoked much enthusiasm and support in Canada, and had a substantial impact on Canadian literature and culture. As scholar Emily Robins Sharpe contends, "envision(ing) Canada via Spain" allowed Canadian writers such as Ted Allan, Charles Yale Harrison, and Hugh Garner to articulate their discontent and hope for "a better earth." With the outbreak of the Second World War, Canadian fascists were interned and anti-Nazism defined mainstream politics in Canada. Yet fascism acquired new facets in North America in the post-war period. These different (anti-)fascist traditions may take on new meaning today.

This special issue of *Canadian Literature* will examine literary and artistic approaches to fascism and anti-fascism in Canada, moving beyond traditional understandings of these terms. We are interested in (anti-)fascist encounters in any period. What (anti-)fascist memory layers can be found in Canadian literature, film, and the visual arts? What specific responses to fascism and anti-fascism have been created in Canada? How have writers and artists reconceptualized ideas that developed in Europe and the United States? Do engagements with (anti-)fascism in English Canadian literary traditions differ from engagements in Québec? Should anti-fascism be defined as including resistance to capitalism? Can anti-colonialism and anti-racism be understood as anti-fascism? What is the potential of authoritarianism to (dis-)connect communities? Where are fascist and anti-fascist politics practiced today? Finally, how does Canadian art and culture "seek anti-fascist departures," in the words of essayist Natasha Lennard, when confronted with "the micro-fascisms" present in everyday lives?

We invite papers of 7,000-8,000 words, in English or in French, that join us in contemplating Canadian fascist and anti-fascist literary, visual, and artistic articulations.

Topics articles might consider:

- Anti-fascist communities
- Anti-fascist entanglements and continuities
- Anti-fascist resistance: struggles and victories
- Authoritarian power
- Banned books
- Banned words (and the impact on the environment or gender politics)
- Censorship
- Disruptions to civil rights and civil liberties
- Dystopias and utopias
- Fascist histories and stories of living in them
- Fleeing authoritarian rule
- Genres of resistance (allegory, satire, speculative fiction)
- Global struggles
- Identities under censure
- Insecurity and uncertainty in fascist encounters
- Life narratives and memoirs
- Local or transnational antifascist solidarities
- On being targeted
- Political migration
- Propaganda
- Radical hope
- Rise in nationalism and strategic nationalisms
- Religion and politics
- Sexualities and genders under threat
- Threats to the rule of law

Submission Guidelines

Submissions should be sent online through our [Open Journal Systems \(OJS\)](#) portal.

All submissions to *Canadian Literature* must be original, unpublished work. Essays should follow current MLA bibliographic format (*MLA Handbook*, 9th ed.).

Please limit images accompanying submissions to those receiving substantial attention in the article. Contributors will be required to obtain permission to reproduce images in their article and pay for any permission costs. The journal will provide a template for permission requests; such requests must be completed before publication. Please send high-quality images as separate attachments along with your article file.

Please review our full [submission guidelines](#) prior to submitting.

Feel free to [contact us](#) with any questions or concerns.

3. Announcements and New Publications

Announcement // Ankündigung

Hans Jürgen Lüsebrink erhält den Prix d'Histoire du Gouverneur Général du Canada

Für seine Biografie über den französisch-kanadischen Journalisten und Intellektuellen Paul-Marc Sauvalle (1857-1920) hat Hans-Jürgen Lüsebrink eine der höchsten wissenschaftlichen Auszeichnungen Kanadas erhalten.

In seinem Buch *Paul-Marc Sauvalle (1857-1920) – Journaliste engagé et intellectuel cosmopolite canadien-français* beschreibt Hans-Jürgen Lüsebrink eine außergewöhnliche Persönlichkeit, die ihre Zeit zwar entscheidend geprägt hat, später jedoch weitgehend in Vergessenheit geraten ist. Lüsebrink erforscht seit über dreißig Jahren die Kultur-, Literatur- und Mediengeschichte von Québec und des französischsprachigen Kanada. In seiner Biografie eines wichtigen Akteurs des 19. und beginnenden 20. Jahrhunderts, die im November 2024 bei den ‚Presses de l'Université de Montréal‘ erschienenen ist, verbindet er den Werdegang seines Protagonisten mit den weltpolitischen Ereignissen seiner Zeit und leistet damit einen wichtigen Beitrag zur Erforschung der Geschichte Kanadas. Auf der Grundlage seiner Archivforschungen in vier Ländern verfolgt der Autor Paul-Marc Sauvalle von dessen französischen Heimat über Louisiana und Mexiko bis nach Montreal und Ottawa. „Die Rolle von Paul-Marc Sauvalle als Vermittler zwischen Europa und Amerika, sein Kosmopolitismus, sein Bekenntnis zur Laizität, zur Emanzipation der Frau sowie zum sozialen und wirtschaftlichen Fortschritt weisen auf das moderne Québec der Stillen Revolution und damit auf ein transkulturelles und weltoffenes Kanada voraus“, erläutert Hans-Jürgen Lüsebrink.

Der **Prix d'Histoire du Gouverneur Général du Canada** würdigt herausragende Leistungen in verschiedenen Kategorien und gehört zu den höchsten wissenschaftlichen Auszeichnungen in Kanada. Er wird von der Canada History Society – in Zusammenarbeit mit der Canadian Museums Association und der Canadian Historical Association – verwaltet und von der kanadischen Regierung über das Ministerium für kanadisches Kulturerbe sowie von der Power Corporation of Canada unterstützt. Für sein Buch wurde Hans-Jürgen Lüsebrink bereits im Juni 2025 mit dem Prix de la Société historique du Canada ausgezeichnet.

Die Preisverleihung fand am 27. Januar 2026 im Rahmen einer feierlichen Zeremonie in Rideau Hall in Ottawa statt. Der Preis wurde ihm von der Gouverneure Générale du Canada, Exzellenz Mary Simon, übergeben. Der Preis war mit der Einladung nach Ottawa, der Teilnahme an der feierlichen Preisverleihung und der Übernahme der damit verbundenen Reise- und Aufenthaltskosten sowie einem Preisgeld in Höhe von 1.000 Kanadischen Dollar verbunden.

In einem [Interview](#) spricht Hans-Jürgen Lüsebrink anlässlich der Preisverleihung über seine transkulturelle Biografie zu Paul-Marc Sauvalle. Die Pressemitteilung zur Preisverleihung der Société Histoire Canada finden Sie [hier](#).

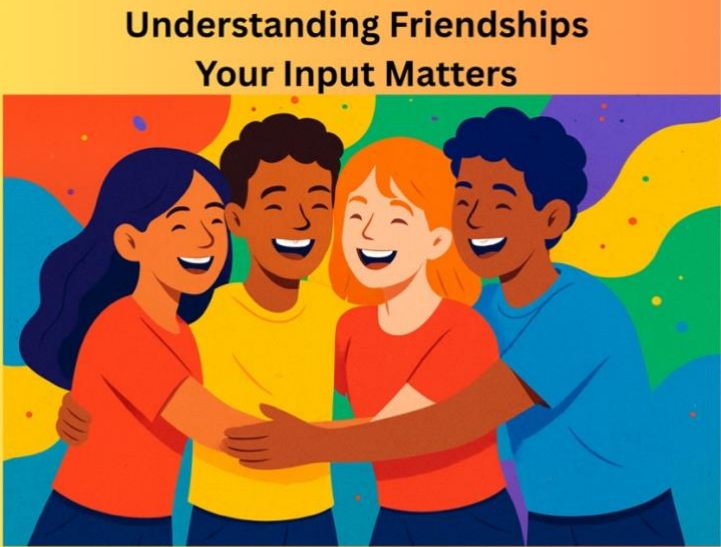
Quelle: <https://www.uni-saarland.de/fakultaet-p/luesebrink.html>



Call for Participation

Survey: Understanding Friendship – Your Input Matters

A psych student at the University of Bonn is running a short, anonymous survey about friendship in Canada and would appreciate every Canadian citizen who could take the time to complete the survey: <https://www.soscisurvey.de/frcanada/>. **The survey will continue until the end of the month!**



**Understanding Friendships
Your Input Matters**

What is this about?
Partners come and go, but friends are the family we choose. Yet, science often overlooks them. We are analyzing friendship expectations to understand what truly holds us together. Help us finally give these bonds the attention they deserve.

Who can participate?
Are you at least 18 years old, a Canadian citizen, and do you have about 15 minutes to spare? If so, we would greatly appreciate your support of our research by completing this questionnaire.

What's in it for you?
Aside from some good karma?
The satisfaction of helping a psychology student from the University of Bonn (Germany) earn his bachelor's degree.



SCAN ME

UNIVERSITÄT BONN



Wanderausstellung

A Tapestry of Voices: Celebrating Canada's Languages

Bei der anstehenden Jahrestagung der GKS wird auch die Ausstellung *A Tapestry of Voices: Celebrating Canada's Languages* des Canadian Language Museums zu sehen sein. Die Ausstellung vermittelt einen Einblick in die einzigartige Sprachvielfalt Kanadas. Sie wurde im Sommer 2025 erstmalig von Prof. Dr. Christoph Vatter nach Deutschland geholt und soll auch nach der Jahrestagung an weitere Ausstellungsorte verliehen werden. Mehr Informationen zur Ausstellung finden Sie unter folgendem Link: <https://language-museum.ca/exhibitions/a-tapestry-of-voices-celebrating-canadas-languages/>.

Sollten Sie Interesse daran haben, die Ausstellung nach unserer Jahrestagung im Februar in Ihr Institut zu holen, wenden Sie sich gerne an die [Geschäftsstelle](#) oder sprechen Sie uns auf der Jahrestagung an.

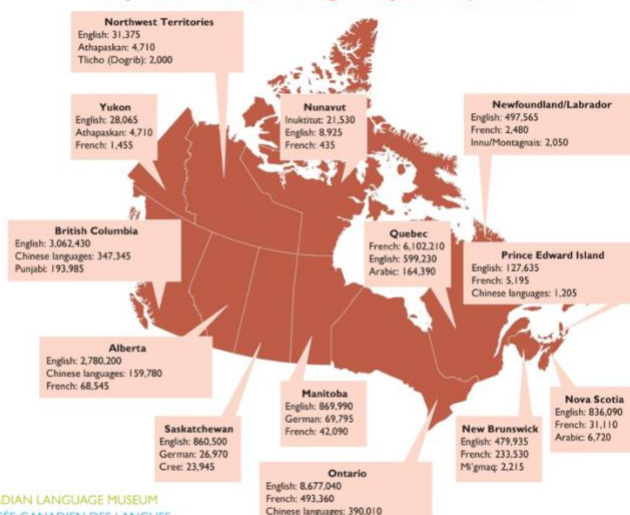


The land we now call Canada has always been home to a diverse array of voices. For thousands of years, indigenous languages were the only ones spoken from coast to coast. Since the 16th century Canada's language landscape has changed drastically, beginning with the arrival of the first European explorers and settlers. Over time, indigenous, immigrant, English, and French voices have woven together to create a uniquely Canadian language experience. While within the indigenous languages we find voices that are truly unique to Canada, most of the over 200 languages spoken in Canada come from someplace else, creating a tapestry of voices made of threads from around the globe.

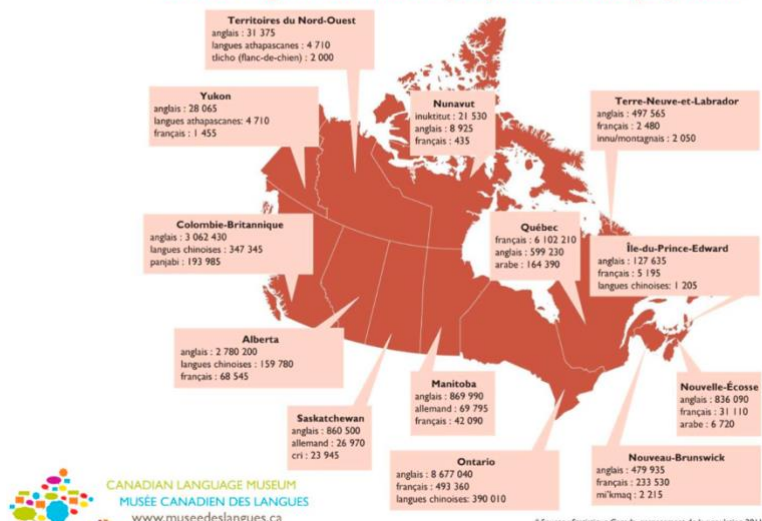


La terre que nous appelons aujourd'hui 'Canada' a toujours été le foyer d'un éventail de voix bien diverses. Pendant des milliers d'années, les langues autochtones étaient les seules langues parlées d'une côte à l'autre du continent. Depuis le XVI^{ème} siècle, le paysage linguistique du Canada a considérablement changé, en commençant par l'arrivée des premiers explorateurs et colons européens. Au fil du temps, les voix autochtones, immigrantes, anglaises et françaises se sont tissées pour créer ensemble une expérience linguistique uniquement canadienne. Tandis que nous trouvons au sein des langues autochtones des voix vraiment spécifiques au Canada, de nombreuses langues parmi les plus de 200 langues parlées au Canada, viennent d'ailleurs, créant ainsi une tapisserie faite de fils de toutes origines.

Top Three Mother Tongues Spoken by Province



Les trois langues maternelles les plus parlées dans chaque province



Appel à participation // Networking

Join ICCS' virtual resource of scholars willing to speak on topics related to the study of Canada

The ICCS is developing a virtual resource of scholars who study Canada with the aim to provide colleagues with a selection of experts or potential speakers for conferences, symposiums, etc. We invite you to participate in this initiative and to share this message with your colleagues. Please use [this form](#) to share your information. Questions can be directed to icccscie@yorku.ca.

Online Summer Institute

Robarts Summer Institute : Who has the right to have rights in Canada?

<https://www.yorku.ca/research/robarts/robarts-summer-institute-2026-online/>

From **16 to 18 June 2026**, the Robarts Centre for Canadian Studies will host an online Summer Institute for undergraduate and graduate students focused on the configurations and impacts of socio-legal systems in Canada. The program will feature expert talks and hands-on workshops.

This is an **ONLINE EVENT**, open to all and FREE with registration. [Registration](#) for the Summer Institute will open on **7 January to 29 May 2026**.

Questions? Email us at robarts@yorku.ca.



Appel à participation // Networking

Liste de conférencier·ières et sujets pertinents en études canadiennes

À la dernière réunion générale, le CIEC a pris la décision de dresser une liste de conférencier·ières ou d'animateurs·rices de webinaires ainsi que de sujets pertinents. Cette liste serait sur le site web et mise à la disposition des membres et des associations. Les collègues auraient ainsi une sélection fort utile pour les conférences, les colloques, etc. Le format de webinaire s'avèrerait probablement le plus pratique.

Jane Koustas vous invite donc à participer à ce projet et à circuler ce message à vos collègues. Toute personne intéressée peut contacter Eileen Wong (iccciec@yorku.ca).

En plus, le CIEC aimerait circuler une demande assez précise de la part de Norris Erhabor, le Président de l'Association africaine des études canadiennes. N'hésitez pas à contacter Norris Erhabor directement : (Norris Erhabor' norris.erhabor@uniben.edu)

We need researchers to speak to us via a webinar on Focused research in Canadian Studies from the international perspective (Africa).

The areas of focus would be

- 1. Comparative studies*
- 2. Cultural studies*
- 3. Contemporary issues in Canadian studies*
- 4. Other areas that can be helpful for Africa scholars in promoting Canadian Studies.*

Jane Koustas vous remercie de votre collaboration ainsi que de votre travail assidu dans la promotion des études canadiennes.

