



## Association of Italian Canadian Writers

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## AICW Spring 2017 Newsletter

### Introducing AICW Intern Cristina Revilla

Since November 2016 Cristina Revilla has been working on numerous projects with Licia Canton. Her tasks include organizing and promoting events.

Cristina Revilla is finishing her Bachelor's degree in English at Universidad de la Laguna. She considers herself a poetry lover and enjoys reading philosophy books. She writes creative texts in Spanish (mainly short stories) and has taught English for Business.

Cristina has also studied Economics in London. She will be pursuing a Master's degree in Teaching at Universidad de Alicante. She currently interns at Universidad de la Laguna's media department where she does video translation for international students.



AICW's New Intern Cristina Revilla. *Photo courtesy Rafa Sempere*

### AICW on Facebook and Twitter

Follow the AICW on Twitter [@AICWCanada](https://twitter.com/AICWCanada)

If you are on [Facebook](https://www.facebook.com/AICWCanada), please take the time to LIKE our page and to post information about your new publications and events



## Obituary

**Maria R. Spina, a former AICW member**, passed away peacefully on Tuesday, February 28, 2017. Dedicated and beloved wife to Jean Charland, devoted mother of three and grandmother of five, she is survived by siblings Giacinto, Antonio and Sandra. A psychologist by profession, she will be remembered for her piercing intellect, her keen sense of justice, her love of science, literature, music and the arts as well as her strong commitment to family and friends. Born in Bojano, Italy, she came to Canada in 1953. She actively participated in the Associazione della Famiglia Bojanese community in Montreal.

She was raised in Hochelaga-Maisonneuve. She studied at Perugia, Hartford University, BA (Honors), Concordia, MA, and did her Doctoral studies at The University of Quebec at Montreal (U.Q.A.M.). As a psychologist, she taught at Concordia and U.Q.A.M., and did research, developing models and applications to facilitate change, while doing clinical work. She was a pioneer in the 1980s of Executive Coaching. She also served on various boards and committees in the public and private domains while maintaining her love for music and writing.

Her son JF Charland published a moving tribute to her life:

<https://www.facebook.com/notes/jf-charland/some-memories-of-my-mom-as-she-rests-in-peace/10158351327350338>

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## Addio a Pietro Corsi, cittadino del mondo (1937- 2017)

di Anna Ciampolini Foschi

Ho letto con incredulità e sgomento la notizia della scomparsa di Pietro Corsi. Di lui mi aveva subito colpito la grande carica di energia, l'ottimismo da eterno ragazzo che equilibrava la sua saggezza da uomo maturo. Ci legavano più di quindici anni di

amicizia, mantenuta attraverso scambi di *e-mail* e telefonate e anche di progetti comuni. Pietro soggiornava spesso a Vancouver, dove aveva dei parenti e se aveva tempo accettava volentieri di partecipare ad avvenimenti culturali. Lo avevo incontrato quando era venuto a ritirare il Premio F.G. Bressani nel 2002, che aveva vinto con il romanzo *Winter in Montréal*. Eravamo seduti nella grande sala del Centro Culturale italiano, prima che arrivasse il pubblico, davanti al palcoscenico dove avrei dovuto consegnargli il premio, a ripassare i nostri discorsi ufficiali e a scambiare quattro chiacchiere. Mi disse: "Vivo fra Molise, California e Messico. Inseguo il sole."

Molisano di Casacalenda, molto fiero delle sue radici, Pietro si era fatto da sé. Aveva dovuto interrompere gli studi e aveva cominciato, giovanissimo, a lavorare presso studi notarili e aveva anche iniziato la carriera giornalistica come collaboratore per le pagine regionali di molti quotidiani nazionali. Si era poi trasferito a Roma dove aveva aperto una copisteria e agenzia di traduzioni e, nello stesso tempo, aveva cominciato a frequentare l'ambiente dello spettacolo, entrando in un sodalizio professionale con Michele Galdieri con il quale dette vita a fortunate trasmissioni radiofoniche come *Sorella Radio* e il *Cantagiorno d'Italia*. Il suo senso pratico gli suggeriva però di tentare altre strade per costruirsi un futuro più solido e sul finire degli anni Cinquanta emigrò a Montréal dove viveva un suo fratello e dove entrò a far parte della redazione del giornale comunitario *Il Cittadino Canadese*.

La prossima grande svolta nella sua vita arrivò quando, trasferitosi a New York, fu assunto come commissario di bordo sulle navi da crociera della Princess Cruises e nel corso di uno dei suoi viaggi, incontrò in Messico la donna che sarebbe diventata sua moglie. Il legame con la sua Elsa, saldissimo, l'affetto per i loro tre figli e i nipotini sono sempre stati la vera forza di Pietro. Anche il sodalizio con la



Anna Ciampolini Foschi e Pietro Corsi nel 2002 alla cerimonia di consegna del Premio F.G. Bressani al Centro Italiano di Vancouver.  
Foto tratta dall'archivio personale di Anna Ciampolini Foschi



Princess Cruises fu lungo e fortunato: vi percorse tutti i gradini di ascesa professionale fino a diventarne il Vice Presidente Esecutivo. Ne rivoluzionò l'immagine e il prestigio, introducendovi la raffinata cucina italiana e assumendo cuochi italiani, ridette slancio e lustro al punto che sull'ammiraglia della Princess Cruises, compagnia di crociere diventata simbolo della vacanza di lusso alla portata di tutti, furono ambientati gli episodi della celebre serie televisiva *The Love Boat*.

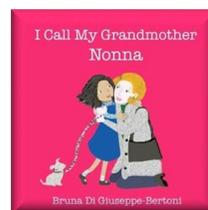
Pietro non dimenticò mai la sua passione per lo scrivere. Non l'aveva mai accantonata del tutto e quando decise di ritirarsi dall'attività dirigenziale si dedicò alla letteratura a tempo pieno. Scrisse circa venti fra romanzi e ricerche/rivisitazioni storiche, fra le quali ricorderò *Halifax: l'altra porta d'America*, che presentò anche al Centro Italiano di Vancouver. Tornammo ancora a incontrarci a Vancouver, sempre al Centro Italiano, in occasione di una serata letteraria dove eravamo in veste di relatori per una tavola rotonda dedicata al lavoro di traduzione, un aspetto difficile e spesso misconosciuto della letteratura. Pietro era come sempre capace di ammaliare il pubblico, di creare un dialogo genuino e come sempre irradiava dinamismo. Mi complimentai con lui proprio per quella sua inesauribile vitalità. Mi strizzò l'occhio e mi sussurrò: "Se tu sapessi che mal di schiena che ho! Manco ce la faccio a camminare!" Però aveva un'aria monellesca e scoppiammo a ridere tutti e due.

Nei giorni scorsi, pensavo a lui. Stavo per scrivergli e chiedergli se per caso era interessato a partecipare alla annuale serata *Books and Biscotti* nel mese di giugno. Non ci eravamo sentiti per qualche tempo e come accade anche per me che mi ostino a credermi giovane, rifiutavo di pensare che il tempo passa. Invece, anche il lungo e fruttuoso viaggio di Pietro stava arrivando alla sua conclusione in una mattina chiara di marzo, nella sua bella casa californiana, con i suoi famigliari accanto. Suo figlio ha scritto che a San Pietro, quel 7 marzo del 2017, era venuta una gran voglia di bersi il migliore cappuccino del mondo. Giù sulla Terra, Pietro se ne era accorto e aveva raccolto il suo appello, pensando giustamente che non c'era al mondo nessuno più qualificato di lui per preparare e servire a San Pietro in persona il miglior cappuccino che fosse mai stato fatto a memoria d'uomo. Così, se

n'è andato con un sorriso, con lo spirito positivo, la generosità e la speranza che lo avevano sempre animato in vita, lasciando un ricordo di affetto in quanti lo conobbero e lasciando soprattutto le sue parole, le sue esperienze e le sue riflessioni di cui ha scritto nei suoi romanzi, il patrimonio letterario che ha donato e che rimarrà nel tempo.

## What Do You Call Your Grandmother?

*Find out how a disappointing experience invites children to become curious of family dynamics!*



Meet Bruna Di Giuseppe-Bertoni. She's a daughter, sister, mother, grandmother, wife and friend. In her professional life she is an advocate and educator in the field of developmental disabilities, mental health/addiction, and supports

aging seniors in future planning. People who, with their various challenges, have come to trust and rely on her strength, compassion and vision to find a way to better lives.

Bruna's passion and appreciation for life's journey rejoices in expressing herself and the beauty that surrounds us as an artist and as a writer.

Bruna's book, *I Call My Grandmother Nonna*, reaches out to yet another generation of people: our children. Children of all ages, who in their own worlds come to understand that where we come from is just as important as where we live. The book instills a curiosity to learn about one's self and others. It opens up a world of differences that invites us to appreciate the role our culture plays in the fabric of things that make us all the same.

We invite you to explore the possibilities this book will bring to your family, library collection, school curriculum, reading club, or social event.

During 2017, Bruna will be holding presentations and book signing events across Ontario. To book a presentation, order copies of her book, learn of book signing locations, or for more information, please contact:

[icallmygrandmothernonna@hotmail.com](mailto:icallmygrandmothernonna@hotmail.com).



Call for Proposals  
**Italians in Canada: 150+ Years**

31st Anniversary Conference of the Association of Italian Canadian Writers (AICW)

The Association of Italian Canadian Writers (AICW), in collaboration with the Italian Studies Program at Laurentian University, is accepting proposals for its 31st Anniversary Conference to be held at Laurentian University, Sudbury, Ontario, **September 15-16, 2017**. The conference aims to bring together academic papers and literary readings that engage with the themes of origins, acculturation, aspirations in Italian-Canadian literature and culture.

Writers and artists, academics and researchers, from all disciplines are invited to submit proposals to present creative or critical works in Italian, English or French. Graduate students are particularly encouraged to participate.

Possible topics include, but are not limited to:

- Engaging with tradition in contemporary contexts
- Culinary culture and literature
- Translation and self-translation
- Social and cultural mobility within English/French Canada
- Writing and transmitting cultural memory
- The practice of religious life
- The question of linguistic assimilation
- Representations of queerness
- Representations of place, space, and (dis)location
- Italian diasporas and globalization
- The intersectioning of literature and cinema
- Art and architecture
- Archives and representations
- International and transnational connections

For panels and individual presentations of 20 minutes, please send 200-word proposals and biographical information (60 words). For literary readings of 15 minutes, please send a 200-word excerpt of the text to be read (prose or play) or four poems (max. 40 lines) along with biographical information (60 words). Preference will be given to readings and performances of new works. **A selected proceedings of the conference will be published as a special issue of *Italian Canadiana*.**

**The deadline for all proposals is April 15, 2017.** Please note that once a proposal has been accepted, a conference registration fee (\$100.00) will be requested for presenters who are not full members of the AICW in good standing. Please send all submissions and queries to: Paul Colilli ([pcolilli@laurentian.ca](mailto:pcolilli@laurentian.ca)) / (705) 675-1151, ext. 4375

Visit <http://aicw.ca/> to find out more about the Association of Italian Canadian Writers (AICW).



## INVITATIONS TO PARTICIPATE IN AICW LITERARY ACTIVITIES

### 2017 Books and Biscotti Literary Series

The Association of Italian Canadian Writers (AICW) is pleased to announce that the 7th edition of the Books and Biscotti Literary Series will celebrate Italian Heritage Month next June. The AICW invites members to organize an event in their city in June and throughout the year. The AICW also welcomes collaborations with other organizations whether of Italian heritage or not.

Members are invited to list their existing events under the Books and Biscotti banner anytime. To be featured in the Books and Biscotti Literary Series, events must include at least one member of the AICW, and the AICW logo must appear on the promotional flyer. For instance, a solo book launch can be included in the Books and Biscotti Literary Series as long as the AICW logo appears on the flyer. Books and Biscotti events are publicized in the AICW newsletter, website and via social media (Facebook and Twitter).

The AICW has sent members invitations to participate in Books and Biscotti events being organized in Woodbridge (June 10), Ottawa (June 11) and Montreal (June 8 and 25).

To see AICW events go to:  
<http://www.aicw.ca/aicw-events>

If you have any questions, please write to  
[events@aicw.ca](mailto:events@aicw.ca)

### April Is National Poetry Month

To mark National Poetry Month (in April), the AICW will feature Italian-Canadian poetry on social media.

We invite all members in good standing to send one or two poems (in English, French, Italian or dialect) and publication details, along with a 60-word bio (not longer) and headshot.

If your poem already appears online, please send the link. Otherwise send a scan (jpg) of each poem.

By sending your poem(s) to [events@aicw.ca](mailto:events@aicw.ca), you give AICW permission to post your writing on Facebook and Twitter.  
**Deadline extended to: March 26, 2017.**

### May Is Short Story Month

During the month of May, the AICW will feature short stories on social media.

We invite all members in good standing to send a short story or an excerpt (in English, French, Italian or dialect) and publication details, along with a 60-word bio (not longer) and headshot.

If your story already appears online, please send the link.

By sending your story to [events@aicw.ca](mailto:events@aicw.ca), you give AICW permission to post your writing on Facebook and Twitter.  
**Deadline: April 10, 2017.**

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## Licia Canton's Public Readings and New Works

Tuesday, March 14, 2017 at 1:00 p.m. ([see poster on page 9](#))  
 Université de Montréal  
 Pavillon Lionel-Groulx, Room B-3250  
 3150 Jean-Brillant, Montreal

Tuesday, April 18, 2017 at 1:00 p.m.  
 West Island Women's Centre  
 11 Rodney Avenue, Pointe-Claire, Quebec

Admission is free and everyone is welcome.

### New Titles

"Fresh Eggs and Polenta Chips" (nonfiction)  
 in [canadianliteraryfare.org](http://canadianliteraryfare.org)  
 Three stories: "In the Stacks," "Ma cinquième année" and "Il negozio della lana" in *In-between spaces*. Eds. Bonomo, Arri-go and Chircop, Edizioni Sinestresie.



FOR IMMEDIATE RELEASE

February 21, 2017

Vancouver: City of Contrasts  
**Breaking Down the Fourth Wall**  
**Lives Matter**

A reflection through art of life in Vancouver Downtown Eastside



*Your face tells a story of scars and oceans crossed  
of depths unknown you've willed to plumb  
and fears of flashing blades of blood  
of drowning in barren arms of wasted love  
and crawling drunken in a hole of sleep  
with silent needles quarrying peace in the salty red eye  
of the tattooed dragon on your arm.*

*Your eyes gleam the charm of a killer and a lover of life  
a mocking telling smile speaks of dances*

*with the devil won and lost. ("Claudio", The Bloody Thorn, 2015, Diego Bastianutti )*

**Art Exhibit**

**Exhibition dates: March 1 to April 30, 2017**

**Opening Reception: March 7, 2017 at 7:00 pm**

**Roundhouse Community Centre**



**with the collaboration of the Consulate General of Italy**

Great Hall Gallery

181 Roundhouse Mews [www.roundhouse.ca](http://www.roundhouse.ca)

Poet and writer Diego Bastianutti and photographer Jon Guido Bertelli explore life in the Vancouver Downtown Eastside through word and image. Their art focuses on the personal stories of the homeless and the addicts, underscoring their resilience, their undeniable humanity and dignity, and their strong sense of community. The exhibit speaks for all the outcasts of a society more closed than ever in its own self interests, it speaks for all the many like the First Nations who have lost their land, their language and culture, together with their sense of identity.



The aim of the exhibit is to feature, with respect and compassion, the pride and dignity of a disenfranchised section of our city.

The profound poems and the absorbing images send a powerful message to the viewer by focusing a sharp light on the largely misunderstood and seemingly intractable challenges of addicts living on the streets of our City, and thousands of other cities large and small around the world. These addictions are not only devastating individual lives, but are destroying our social fabric as well.

Many of the homeless and the addicts are First Nation indigenous people who have suffered the loss of their identity in the Residential Schools, where their language, their culture, and even their name were senselessly erased.

Many residents of the Downtown Eastside (**DTES**) have been neglected as children and abused, sexually or otherwise. They have been made to feel unloved and unwanted by poor and rich parents alike, and by society at large. They and many others end up preferring a life on the streets, where survival often means prostitution, leading to drug abuse. Others are victims of the global economy, with the consequent loss of employment, home and family. Overnight they find themselves on the street, poor and destitute. The loss of a sense of self-worth and dignity, and of belonging to one's community leads many individuals to suffer a trauma and a gradual de-personalization, with a consequent loss of identity.

Human beings have a deep need to bond and form connections. Yet in our socially-networked society, the young and the weak are more than ever alone and vulnerable, an easy prey to the seductive promises of drugs.

Drugs are a way of rejecting the world that has rejected them by denying these individuals any form of love and trust. A heroin or cocaine hit feels like a momentary warm hug. It gives them the endorphins that love would have given them. In the end, the sequels of hits crushes them in a mortal embrace. Deep down, they are more afraid of living than of dying.

The exhibit has also been invited to show in Trieste, Italy, all expenses generously underwritten by the **AGM, Associazione Giuliani nel Mondo Trieste**.

The exhibit will be part of the 13th annual "castello di duino" international poetry and theatre prize festival, sponsored by "Associazione di Volontariato Poesia e Solidarietà"

[www.castellodiduinopoesia.org](http://www.castellodiduinopoesia.org)

**Trieste-Duino, from 2 -10 april 2017**

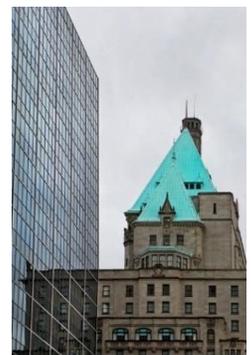
Exhibition "Exodus and Generations: the Discomfort of an Impossible Language" by the poet **Diego Bastianutti** and the photographer **Jon Guido Bertelli**. Introduced by the Dalmatian journalist **Dario Fertilio**. In collaboration with **AGM, Associazione Giuliani nel Mondo Trieste** and **UPT, Università Popolare of Trieste**.

**Reading from the poetry of Diego Bastianutti.**

Contact person: Diego Bastianutti

[Diego86@shaw.ca](mailto:Diego86@shaw.ca)

(604) 454-9911





Diego Bastianutti

writer, poet and social activist.

Born in Fiume, Italy, multilingual and multicultural Diego Bastianutti has crossed many borders and many “states of being.” A retired literature professor and former Honorary Vice Consul of Italy, he has received wide international recognition and awards as a



Jon Guido Bertelli

commercial work and exhibits around the world.

Born in Florence, Italy, multilingual and multicultural Jon Guido Bertelli was trained academically there and in Oslo, Norway. After a stint as Art Director, he chose to pursue his passion for photography. He has received wide international recognition and awards for his

*Photos from the Opening Reception at the Roundhouse*

*Photos courtesy of Diego Bastianutti*



Diego Bastianutti stands in front of his work of poetry at the opening of the exhibit, Vancouver: City of Contrasts.





# PUBLIC READING

## DR. LICIA CANTON

Tuesday, March 14, 2017 at 1:00 p.m.

### Université de Montréal

Département de littératures et de langues du monde  
Pavillon Jean-Brillant, Room B-3250  
3150 rue Jean-Brillant

Admission is free.

Everyone is welcome.

Info: [lianne.moyes@umontreal.ca](mailto:lianne.moyes@umontreal.ca)  
[michael.eberle.sinatra@umontreal.ca](mailto:michael.eberle.sinatra@umontreal.ca)



Dr. Canton's writing touches on immigration, traditions, and cultural and culinary heritage. In 2013, following a car accident that left her bedridden, Dr. Canton turned to writing to help her deal with depression. She will read excerpts from recent publications, including "The Motorcycle," "The Woman in the Red Coat" and "Healing, One Story at a Time."

An English-language writer in Montreal, Licia Canton has also published stories, poems and essays in French, Italian and Venetian dialect. She is a literary translator and self-translator. She is the author of the short story collection *Almond Wine and Fertility* (2008), published in Italy as *Vino alla mandorla e fertilità* (2015). The founding editor-in-chief of *Accenti Magazine*, she has also published nine volumes as editor, including two on the internment of Italian Canadians. She holds a Ph.D. from Université de Montréal and an M.A. from McGill University. She lives in Montreal with her husband and their three children.

The Canada Council for the Arts and the *Roadmap for Canada's Official Languages 2013-2018 Education, Immigration, Communities.*

Université   
de Montréal



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The Frank Iacobucci Centre for Italian Canadian Studies and the Emilio Goggio Chair in Italian Studies, University of Toronto

are pleased to present a public reading by

## DR. LICIA CANTON

(Montreal author and founding editor-in-chief *Accenti Magazine*)

### “Stories for Women and Their Men”

Friday, March 10, 2017 12:00 – 1:00 p.m.  
University of Toronto (Father Madden Hall)  
100 St. Joseph Street

A light lunch will be served. Everyone is welcome and admission is free.

Please RSVP by March 6<sup>th</sup> at [italian.studies@utoronto.ca](mailto:italian.studies@utoronto.ca)

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“These stories are for women,” says Licia Canton. “But they are also for their brothers and sons, fathers and husbands, friends and colleagues.” Dr. Canton will read excerpts from her recently published writing, including “Refuge in the Vineyard,” “Cod Liver Oil for Breakfast” and “Goethe’s Lap” – stories for everyone.

Join her for an hour of storytelling and a post-Women’s Day Friday lunch!

Licia Canton’s writing has been anthologized internationally. She has published short stories, poems, essays and creative nonfiction in English, French, Chinese, Italian and dialect. Her first collection of short stories, *Almond Wine and Fertility* (2008), was published in Italy as *Vino alla mandorla e fertilità* (2015). A literary translator and self-translator, she is also the (co)editor of several books, including two volumes on the internment of Italian Canadians. She is currently co-editing *Wine and Other Potent Potables in Canadian Writing*.

Her most recent writing includes “The Most Extraordinary Man in the World” in *Exploring Voice* (De Santis & Fazio), “What Our Grandparents Taught Us” in *Green Canada* (Palusci), “Canadian Writers, Italian Accents” in *Voices in Italian Americana* (Federici & Gardaphé), “Ma cinquième année” and “Il negozio della lana” in *In-Between Spaces* (Bonomo, Arrigo, Chircop), “Rifugio nel vigneto” and “Il sapore canadese” in *I paesaggi del vino: immagini e rappresentazioni* (Arpioni & Della Costa). She writes about culinary culture and growing up Venetian in Montreal. (You can read her regular contributions at [canadianliteraryfare.org](http://canadianliteraryfare.org)) Her immigration story is archived at the Canadian Museum of Immigration at Pier 21.

Licia Canton has given workshops on the short story and on promoting one’s writing. She has also mentored emerging writers and editors. She holds a Ph.D. from Université de Montréal and an M.A. from McGill University. She lives in Montreal with her husband and their three children.

*With financial assistance from The Canada Council for the Arts through The Writers’ Union of Canada.*



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THE  
WRITERS'  
UNION OF  
CANADA



Department of Italian Studies  
UNIVERSITY OF TORONTO

# WOMEN AND WORDS

(LITERARY READINGS WITH AUTHORS FROM MONTREAL AND TORONTO)

**Friday, March 10, 2017**

**from 14:00 to 18:30**

University of Toronto (Charbonnel Lounge,  
Elmsley Hall), 81 St. Mary Street

Everyone is welcome and admission is free.

RSVP: [italian.studies@utoronto.ca](mailto:italian.studies@utoronto.ca)

## SESSION I 14:00 - 15:30

Host: Licia Canton

**14:00** Welcome: Salvatore Bancheri,  
*Exploring Voice* edited by Venera Fazio and Delia De Santis

**14:15** Connie McParland: *The Women of Saturn*

**14:30** Lucia Cascioli: *Quantobasta, Ode to a Dying Woman*

**14:45** Gianna Patriarca: *All My Fallen Angelas*

**15:00** Carmella Circelli: *The Last of the Daydreamers*

**15:15** Questions

**15:30** Coffee break

## SESSION II 15:45 - 17:00

Host: Gianna Patriarca

**15:45** Domenic Cusmano: *The Apartment*

**16:00** Darlene Madott: *Pick Up Sticks*

**16:15** Michelle Alfano: *The Soul of this Room*

**16:30** Silvia Falsaperla: *Demolition & Spa*

**16:45** Questions

**17:00** Coffee break

## SESSION III 17:15 - 18:30

Host: Michelle Alfano

**17:15** Giovanna Riccio: *Plastic's Republic*

**17:30** Licia Canton: *Refuge in the Vineyard*

**17:45** Terri Favro: *Sputnik's Children*

**18:00** Mary di Michele: *Bicycle Thieves*

**18:15** Questions & Closing remarks



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Department of Italian Studies  
UNIVERSITY OF TORONTO

## WOMEN AND WORDS, UNIVERSITY OF TORONTO, MARCH 10, 2017



**Michelle Alfano**, a former Associate Editor with *Descant*, is co-organizer of the Love Poetry Festival. Her novella, *Made Up of Arias*, won the 2010 Bressani Award for Short Fiction. Her short story "Opera" was a Journey Prize finalist. Her work is widely published in major literary publications and anthologies and includes the personal memoir *The Unfinished Dollhouse* (Cormorant Books, 2017) and the novel *Destiny, think of me while you sleep*.



**Lucia Cascioli** is a Canadian writer. Her books include: *Struck* (2011); *Shifters* (2011); *Spiral* (2011) – Finalist, Next Generation Indie Book Awards; *From Scratch to Finish* (2012); *Letters to the Grave* (2012) – Honourable Mention, Whistler Independent Book Awards; *WTF? Tales from the Burbs* (2013); *The Getaway Book* (2015); and *Markers of Descent* (2015). Her work has also appeared in *Stile Magazine*. She is a graduate of McMaster University in Hamilton, Ontario, Canada. Lucia is currently working on her next book.



**Domenic Cusmano** is a writer, publisher, communication specialist, and educator. He is founder and publisher of Longbridge Books, a publishing company whose mandate is to promote works that convey Canada's multicultural character. He is also co-founder of *Accenti Magazine*. He is currently working on a short story collection.



**Silvia Falsaperla** is a graduate of the University of Toronto. She worked in Florence for ten years, as translator, English teacher, and foreign rights assistant for a literary agency. She now lives in Toronto where she is an English-language teacher and freelances as a copy-editor. Her fiction has appeared in Canadian literary journals. She is working on a collection of poetry.



**Connie Guzzo-McParland**, Co-director, President and Chief Administrative Officer of Guernica Editions, published her first novel, *The Girls of Piazza d'Amore*, in 2013 with Linda Leith Publishing. The novel was shortlisted for the Concordia First Novel Award by the Quebec Writers' Federation. Her next novel, *The Women of Saturn*, will be published in the spring of 2017 by Inanna Publications.



**Gianna Patriarca** is an award winning author of eight books of poetry, one children's book and a collection of short fiction. Her work is extensively anthologized in Canada, Italy and the USA and appears on University courses in all three countries. Her work has been adapted for stage and radio drama and featured in numerous documentaries. Her first book, *Italian Women and Other Tragedies*, is in its fourth printing and recently was translated into Italian and launched at the University of Naples Orientale and Bologna.



**Licia Canton**, an English-language writer in Montreal, has also published stories, poems and essays in French, Italian and Venetian dialect. She is a literary translator and self-translator. She is the author of the short story collection *Almond Wine and Fertility* (2008), published in Italy as *Vino alla mandorla e fertilità* (2015). She has also published nine volumes as editor, including two on the internment of Italian Canadians. She holds a Ph.D. from Université de Montréal and an M.A. from McGill University. (Photo by Joe Guerrieri.)



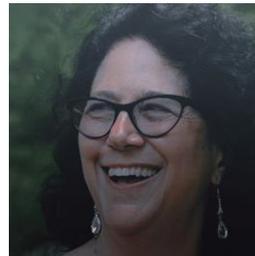
**Carmela Circelli** was born in Italy and grew up in Montreal. She holds a PhD in philosophy from York University. She has been teaching in the Humanities and Philosophy departments of York University since 1990. She recently published a philosophical memoir called *Sweet Nothing* with Quattro Books, and is currently working on a novel titled *The Last of the Daydreamers*.



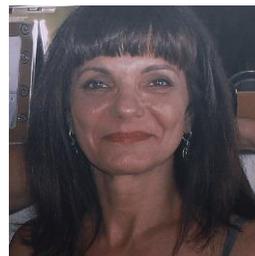
**Mary di Michele** is the author of over 12 books, including a selected poems, *Stranger in You*, and the novel, *Tenor of Love*. Her awards include the CBC literary competition, the Confederation Poet's prize, and the *Malahat Review's* long poem competition. *Luminous Emergencies* was short-listed for the Trillium; *Debriefing the Rose* and *The Flower of Youth* for the A.M. Klein. She is part of the writing group Yoko's Dogs with Jane Munro, Susan Gillis, and Jan Conn. (Photo by Terence Byrnes.)



**Terri Favro's** childhood in Niagara inspired both her third graphic novel (with artist Ron Edding) *Bella and the Boy with Bedroom Eyes* and her new novel *Sputnik's Children*. In Fall 2017, *Once Upon a Time in West Toronto* will be published as a sequel to her novella, *The Proxy Bride*. Terri is an *Accenti Magazine* Award winner, CBC Literary Prize shortlisted finalist and a storyteller on the CBC digital series TOLD: TRUE STORIES FROM THE TRUE NORTH. She is currently writing a technological memoir.



**Darlene Madott** is a Toronto lawyer and award-winning writer. Author of seven books, her short fiction has garnered literary awards, including the title story of her 7th book, *Making Olives and Other Family Secrets (Ripasso)*, which won the Bressani Literary Award in 2008, and also included "Touching Calabria," a winner in an *Accenti Magazine* competition. Her collection of linked short-stories *Stations of the Heart* (Exile Editions, 2013) again won the Bressani Literary Award for fiction in 2014 in the established writer category, 2012. (Photo by Mark Tearle.)



**Giovanna Riccio** is a graduate of the University of Toronto where she studied Philosophy and English Literature. Her poems and essays have appeared in newspapers, magazines, journals and anthologies. Her work has been translated into Italian, Spanish, Slovenian, French and Romanian. She is the author of *Vittorio* (Lyricalmyrral Press, 2010) and *Strong Bread* (Quattro Books, 2011). An Italian anthology that includes translations of her poems will be published in Italy in 2017.



## VERSO IL TRAMONTO

Di Antonio Maggio



È il titolo del nuovo libro di poesie di Antonio Maggio, pubblicato in Italia dalla Casa Editrice Kimerik.

Antonio Maggio, attraverso questo racconto poetico esplora la propria spiritualità, lo stato attuale della natura e lo sfruttamento sistemico dell'ambiente.

Esplora la realtà dell'ambiente climatico e delle sue conseguenze.

Le cause fondamentali della cultura e delle religioni, ed i conflitti tra di esse, che spingono milioni di persone ad abbandonare la propria terra per la propria sicurezza e sopravvivenza.



Il libro segue il percorso di un emigrante venuto in Canada già formato nella propria cultura, con tutte le vicissitudini di chi vuole superare tutte le barriere, culturali ed economiche, per rimanere un "Uomo Libero", sempre al servizio della propria famiglia e della società tutta.

Antonio Maggio

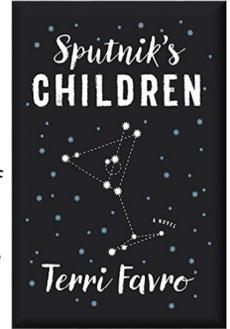
Per acquistare il libro: [info@kimerik.it](mailto:info@kimerik.it) oppure tramite internet e da Feltrinelli, Amazon, Mondadori, IBS

## Sputnik's Children Launches This Spring

ECW Books will officially launch Terri Favro's new novel, *Sputnik's Children*, this April in Toronto. The book has already appeared on several lists of recommended books for spring 2017, including CBC Books and the 49<sup>th</sup> Shelf.

This is Favro's second novel, following *The Proxy Bride* in 2012.

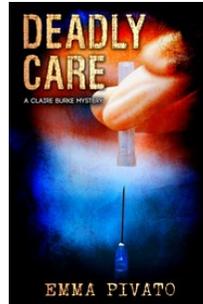
Set partly in a fictionalized version of the Niagara Peninsula during the Cold War of the 1970s, *Sputnik's Children* was described by Kirkus Reviews as "a noodle-bending literary sci-fi novel that puts its hero in the box with Schrodinger's cat."



For more information, visit

<https://ecwpress.com/products/sputniks-children>

## Emma Pivato Launches Her Sixth Novel



Emma Pivato launched her new novel, *Deadly Care*, March 3 in Edmonton at Audreys Books.

*Deadly Care* is her sixth murder mystery novel set in Edmonton and involves sleuth Claire Burke and her loyal friends as they try to solve a series of deaths in an extended-care hospital.

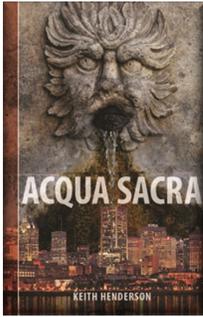
In 2016, Emma launched *Murder on Highway 2*, which made the best-seller list in Alberta.

All six novels by Emma Pivato are available on Amazon in paperback or as e-books on Kindle.

## Sheep May Safely Graze?

By Keith Henderson

With concern about political corruption rife these days, AICW members might be interested in *Acqua Sacra*, a trans-Atlantic white-collar crime novel centering on Montreal's mafia, fraud, kick-backs, construction schemes in Italy and Libya, and the complicity of certain high level law offices. The Italian translation of *Acqua Sacra* is scheduled to



appear later this Fall, published by Edizione Kirke, Avezzano. The English version launch is scheduled for 8 pm, April 27th at the Blue Met in Montreal. Further details at <http://www.dcbooks.ca/DC%20Events.html>

Of course, for me, it's been easy to become an Italophile. It's helped to be married to an Italian, to have privileged access to the food, the wine, the "festa" culture, part and parcel of the deep love of family that lies at the heart of the country. Who hasn't heard a visitor from Europe remark on the intense separateness of North American life, neighbours who don't know each other and don't say hello in the street, compared to the Italian apartment building where everyone is at everyone else's door. Take your pick.

Measure all that against Italy's stifling bureaucracy, rampant corruption, notorious litigiousness, bad driving habits, political despair, and the picture becomes even more nuanced. From the standpoint of restoring an old Italian family home (and who hasn't dreamt of doing that?), *Acqua Sacra* examines both *chiaro* and *scuro* in a little known Abruzzo town.

Special thanks to fellow member Licia Canton whose kind words grace the back of the book: "Keith Henderson illustrates an unknown Italy. The narrative moves smoothly between Suzanna Ricci's urban Montreal and her ancestral town in Italy. *Acqua Sacra* is an exciting read."

In a review in *The Montreal Review of Books*, Fall 2016, Kimberley Bourgeois writes: "Thanks to a bizarre scene in which Suzanna is knocked unconscious by a sheep in Italy, the heroine may strike the reader as a metaphor for a world that's had the wool pulled over its eyes, but, despite itself, is starting to see. Alluding to Psalm 51:8, she muses that things are undoubtedly broken 'so that they may rejoice, probably in the mending, that small, humble fixing and repair people everywhere had to care about.' Ultimately, Suzanna's struggle and apparent misfortune serve as catalysts for

new levels of awareness and growth, suggesting that things sometimes need to fall apart before they can be built back up, stronger than before."

**Editor's note:** An excerpt from Henderson's book can be found in the Member Showcase section, page 16.

## Italian Canadian Writing Featured in *In-between spaces*



AICW members Venera Fazio, Domenico A. Beneventi, Licia Canton, Luisa Marino and Elettra Bedon contributed to the new volume *In-between spaces* edited by Nino Arrigo, Annalisa Bonomo and Karl Chircop:

Transizioni: letteratura migrante e traduzione. Il ruolo della traduzione in *The Motorcycle* e *In the Stacks* di Licia Canton (Luisa Marino) 41

In biblioteca (Licia Canton – Traduzione italiana a cura di Elettra Bedon. Revisione di Luisa Marino) 51

Spatial exclusion and the black body in Canadian literature (Domenico A. Beneventi) 59

Comunità nera ed esclusione spaziale nella letteratura canadese (Domenico A. Beneventi – traduzione italiana a cura di Luisa Marino) 67

On writing and dreaming (Venera Fazio) 113

Sullo scrivere e sul sognare (Venera Fazio – traduzione italiana a cura di Luisa Marino) 121

Testi creativi: tre racconti di Licia Canton (nota introduttiva a cura di Annalisa Bonomo) 155

Il negozio della lana (Licia Canton) 161

Ma cinquième année (Licia Canton) 167

In the Stacks (Licia Canton) 175

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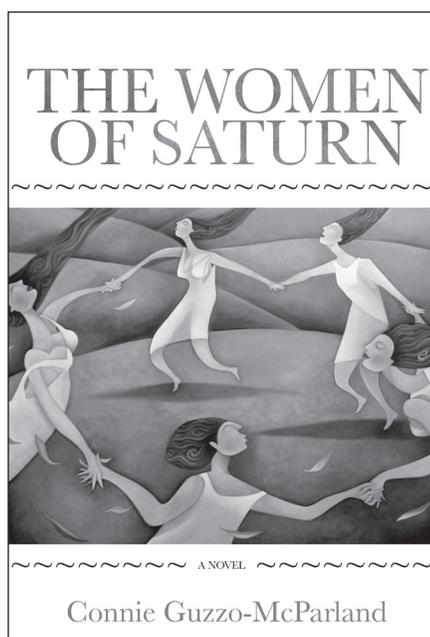


## *The Women of Saturn*

a new novel by award-winning author, **Connie Guzzo-McParland**

Reminiscent of Elena Ferrante's Neapolitan novels, but with a Calabrian flavour, *The Women of Saturn* is gripping, multilayered, and as satisfying as southern Italian food.

The novel exposes all the facets of the immigrant experience and the repercussions on its characters in a post-modern world.



**THE WOMEN OF SATURN**, published by Inanna Publications, will be available in bookstores across North America on April 30, 2017, and is being launched in MONTREAL, Quebec, at the Blue Metropolis Festival on April 29, 2017, and in TORONTO, Ontario, on May 4, 2017, from 6:00-8:30pm, at the Women's Art Association of Canada (23 Prince Arthur Avenue).

**ABOUT THE BOOK:** After her childhood friend, Lucia is found beaten, an apparent victim of domestic violence, Cathy, a high school teacher, takes Lucia's daughter, Angie, into her class and home. This arrangement causes conflict between Cathy, her live-in boyfriend who is involved in federal politics, and her colleagues at school. Revelations of corruption and links to the Montreal Mafia are brought to the attention of the Montreal tabloids by a journalist with whom Cathy has had a problematic relationship since her teens when she solicited his help as a writing mentor. Cathy is determined to help the troubled Angie, and through her connect the village stories of the past with the ongoing drama into a novel, thus giving the silenced women a voice through her writing. This novel is as much about the writing of the immigrant experience as it is about living it.

**“Praise for *The Girls of Piazza d’Amore*:**

*“Through vivid use of language and imagery Connie McParland moves her readers easily between 1950s Italy and present-day Montreal. Ultimately, however, *The Girls of Piazza d’Amore* is not of either place, or time. It transports us somewhere else—into the heart of memory, and what it means to tell stories.”*—JOHANNA SKIBSRUD, Giller prize-winning author of *The Sentimentalists*

*“With this debut novel, Connie McParland... joins a rich lineage of modern Italian-Canadian writing — from Nino Ricci's *Lives of the Saints* to Vittorio Rossi's *A Carpenter's Trilogy* — in documenting the complex web of families, traditions, loves and losses spanning across decades and the Atlantic.”*—DIMITRI NASRALLAH, QWF award-winning author of *Niko*

Connie Guzzo-McParland has a Bachelor of Arts in Italian Literature and a Master's degree in Creative Writing from Concordia University. Upon graduation from the Master's program, she received the David McKeen Award for creative writing for her thesis-novel, *Girotondo*. Her debut novel, *The Girls of Piazza d'Amore*, published in 2013, was shortlisted for the Concordia First Novel Award by the Quebec Writer's Federation. Since 2010 she is Co-director and President of Guernica Editions. She lives in Montreal

For review copies, author interviews, or more information, please contact Inanna Publications at 416 736 5356 or email <reneeknapp@inanna.ca>

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**Keith Henderson**

## An Excerpt from his novel *Aqua Sacra*

### CHAPTER 1

Suzanna Ricci, age forty-two, was in turmoil. Her marriage had fallen apart. There was no hiding from that. It was only a matter of time before she and her husband would be at the lawyers, haggling over the shreds of twenty years of life together. Their two sons were furious with them both and the elder was acting out, as only eighteen-year olds can. Plus her father had recently died, her parents passing on to their daughter the shut-up wreck of a house Suzanna was in Acqua Sacra to deal with—a mess all around. She had no job and few prospects of landing one, at least not in her field. She was trained; that much she'd seen to. "Why don't you become a secretary?" her mother had once insisted, in one of their frequent disagreements, but Suzanna was determined to be educated. "History, mama," she'd said. "I want to know my culture." And she succeeded, but when Logan came along she abandoned it all (foolishly, she now thought) and never wrote her thesis.

She was up here in the *Castello Medievale*, a hilltop castle hotel half ruined by earthquake and only partially fixed, quiet now, but until a few days back, filled with Belgian students on a busman's holiday, digging in the Roman ruins below. There'd been excitement the day before their departure, as much as Belgian kids would show, reserved and self-contained as they were, even more than Canadians, and, of course, far more than Italians, who'd have decorated the entire valley with shouts of glee, if they'd discovered a skull half chopped through in a distant battle they'd now been tasked to name. Why was she staying in the *Castello Medievale* when she had so many relatives in the town two kilometers away? Because she felt herself a failure, and she didn't want to answer the inevitable questions. Where was Len? Why weren't Logan and Robin with her? Why wasn't gold falling out of every corner of her purse? Her parents had gone to America, hadn't they?

Then there was Dina's marriage, her cousin Constanza's daughter. Suzanna couldn't avoid that either, much as she wanted to. The girl was twenty-seven, her groom a jeans loving fifty-two-year old with eggplant hair who'd made millions on the internet. The marriage would take place in Rome and would be a huge social splash, the pinnacle of all her cousin's hopes and aspirations. Suzanna couldn't help thinking of a dinner table conversation her son Logan had once had with a sixteen-year-old friend back in Montreal. The girl had just come back from visiting family in Calabria, when she revealed she'd inherited her grandmother's chicken coop.

"A chicken coop!" Logan had said, dismissively.

"Yes. I always loved it," she replied, a little shyly. "And now it's mine."

"But what can you do with a chicken coop?" Logan demanded to know. "Come on, if you had a choice between a Roman villa and a chicken coop, which would you take?"

"I'd take the chicken coop," his friend had said. "My cousin's an architect, and he says he'll help me restore it and make a house out of it."

Logan laughed, but Suzanna recalled encouraging her, maybe because she'd always felt more chicken coop than Roman villa herself. Her cousin Constanza was chicken coop too, raised in the skinniest house in Acqua Sacra, with about the same room to turn around in as an airline seat, sufficient mortification for the ages. She made up for it with the depth of her cleavage and the size of her leopard skin hats, the kind of woman, Len once said, men should run away from at first sight—not that most did. She married the meekest man she could find, took what she could, and then moved on to her Polish general. That's what she called him.

Suzanna found out later he was in the Italian army and ranked no higher than a colonel, a sweet-tempered man who resented being kept apart from his stepdaughter's life, but who called his Constanza "a thoroughbred" nevertheless, though others might have disputed the lineage. Suzanna had been running about in the city seven kilometers away, to the lawyer's for papers, to the tax office, to the utilities, all in the crazy expensive car (an



# Member Showcase

automatic) she'd rented in Rome, four hundred dollars more than the equivalent standard, because Italians knew most North Americans couldn't use a clutch and were ripe for the picking. The thought of learning a gearshift in give-no-quarter, come-at-you-from-all-sides Italian traffic, petrified her; even with her automatic, the long climb up the hill to the *Castello* became a positive relief. There she got to know the owners, Gilberto and Fiorella—operators, really, for the *Comune* owned the castle and the two of them held only a concession. Gilberto she saw occasionally trundling about with a monkey wrench. He was a practicing lawyer, too, though she saw him most in the corner of the bar, holding forth on every topic under the sun, from the best smelling roses (Danish) to the medieval battles on *la via Valeria* that ran through the valley below, a special passion of his. Portly, pipe smoking, Gilberto did all the talking. (Locals called him *pazzo* she later learned, meaning nutcase.) He also made sure to collect. "Fiorella! Dove sono i soldi?" she'd hear him ask from the parking lot. "Fiorella! Where's the money?" Kindly, patient, sweet-tempered, Fiorella did all the work. She went out of her way to treat Suzanna, gave her little tastes of honey, homemade salamis, special wines. Suzanna warmed to her like a sister and the two of them became friends, but when Suzanna asked where her half-filled bottle from the previous night had disappeared to, Fiorella just looked evasive, then gestured toward the rear. Suzanna knew right away where it had gone.

## NEW MEMBERS

**Carmela Bruno**

**Monica Meneghetti**

*If you would like your biography included in a future newsletter, please send in the information at the next call for submissions.*

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