



Elisa Bricco

Full professor

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Education and training

1995

PhD in French Literature

Giorgio Caproni translator of French poetry Turin University - Turin - IT

1990

Degree in Foreign Languages and Literatures

The couple in Gyps novels - 110/110 e lode Genoa University - Genoa - IT

Academic experience

2018 - ONGOING

Full Professor in French Literature

Genoa University - Genoa - IT

Coordinator of the PhD Program in Digital Humanities

2005 - 2018

Associate Professor in French Literature

Genoa University - Genoa - IT

Delegate for International Relations of the Faculty for Foreign Languages

2000 - 2005

Researcher

Università di Genova - Genova - IT

Lecturer in Bachelor and Post-Bachelor courses

1999 - 2000

Assegnista di ricerca

Università di Genova - Genova - IT

Research Project "The Pact author/reader in French contemporary Novel"

1996 - 1998

Post-doctoral fellow

Università di Genova - Genova - IT Research project "André Frénaud in Italy"

Language skills

English

Independent

French

Proficient

Teaching activity

Since 2000 holder of university courses in French literature and culture (17th to 21st century) for all levels of study Bachelor's and Master's degrees.

2012 and 2013 Lecturer on the CLIL specialisation course (20 CFU) for teachers of non-linguistic subjects, in-presence and online teaching. 2011-12 Lecturer in ICT and CLIL for the university distance learning master course in 'Metadid CLIL' (60 CFU).

2003-2009 Lecturer for the Scuola di Specializzazione all'insegnamento secondario (S.S.I.S.) at the University of Genoa: Laboratory of didactics of the literary text -Teacher of the course in New Technologies to support language teaching (A2) for the Modern Foreign Languages.

Teaching Responsibilities

Since 2022 (cycle XXXVII) Coordinator of the Doctorate in Digital Humanities.

From 2015 to 2020 Director of the Master's Degree Course in Legal Translation.

Since 2012 Director of the Specialisation Course (20 ECTS) in CLIL methodology (Content and Language Integrated Learning) organised by the CLAT of the University of Genoa (University Language Centre) in collaboration with the University of Turin (three editions of the course completed).

From 2010 to 2014 Responsible for the Erasmus Mundus EMMA Oriente Project at the University of Genoa.

Since 2009 Responsible for the double degree diploma for the Master's Degree Course in Foreign Literatures and Cultures with the University of Nice-Sophia Antipolis, financed by the Italian-French University (Vinci Project) in 2008 and the Italian MIUR Cooperlink University project in 2010.

From 2007 to 2015 Head of double degree for the 'Master's Degree Course in Translation' with the University of Toulouse Jean Jaurès, funded by the Italian-French University (Vinci Project) in 2007 and by the Italian MIUR Cooperlink University project in 2012.

From 2006 to 2007, teaching coordinator for the 'Euro-Mediterranean Master's Degree Course in Cultural Heritage Tourism Management' funded by the MIUR together with the Tunisian Ministry of University.

Postgraduate research and teaching activity

Supervision of PhD students, residents and post-doctoralfellows

Tutor of the following theses:

Dr Francesca Pozzi, *Collaborative techniques in networked learningcommunities*, discussed in 2008.

Dott.ssa Serena Cello, on secondment with the Laboratoire ICD (Cultural andDiscourse Interactions) of the University of Tours, *La 'littérature des banlieues': quel engagement contemporain*, discussed in 2015.

Dott.ssa Anna Fochesato, *Teaching literary reading at university today: a case study of the relationship to works, to oneself and to others in a digitallearning environment*, discussed in 2018 (acquisition of the European PhD title).

Dr Sandra Apostolo, on secondment from Nice Sophia Antipolis, *La méthodologie CLIL-EMILE dans les classes d'histoire en Italie : évaluation,autoévaluation et co-évaluation entre pairs*, discussed in 2019.

Dr Naji Al Omleh, 37° ciclo

Dr Eliana Bergaglio, 39° ciclo

Post PhD research projects responsible

2023 - Scientific responsible for research grant: 'Phototextual forms and trauma repair', D.R. 5332 of 8/11/2023, research programme no. 68, SDD L-LIN/03, (financed with PRIN 2020 funds).

2022 - Scientific responsible of research grant: 'The phototext and the memory of the earth', R.D. no. 1724 of 22.04.2022, research programme no. 34, SSD L-LIN/03 (financed with PRIN 2020 funds)

2019 - 2021 Scientific responsible for two research grants: 'Forms of literary creation outside the book and the creation of alternative societies' and 'Forms of literary creation outside the book and the implication of the writer in the contemporary world', R.D. no. 1100 of 19.03.2019, research programme no. 34, SSD L-LIN/03.

2015-2017 Scientific responsible of research grant: 'The imprint of the figurative arts (17th-18th centuries) in the contemporary French novel', D.D.A. no. 11355 of 22.12.2015, research programme no. 58, SSD L-LIN/03.

PhD committees' membership

Since 2004, Member of the Teaching Board of the PhD programme in Languages, Cultures and New Information and Communication Technologies, part of the PhD School in New Technologies for Humanities and Social Sciences at the University of Genoa.

Since 2013 Member of the Teaching Board of the PhD in Digital Humanities at the University of Genoa.

Since 2015 Head of the Languages, cultures and technologies curriculum of the PhD in Digital Humanities.

Research interests

My research activity has been carried out with the elaboration of studies in which the philological, linguistic and critical-literary research methodologies have been used and has been focused on the following areas: French literature, 20th and 21st centuries novel and poetry, poetic translation and translation studies, literature teaching and new information and communication technologies (NTIC); relationships between literature and image. Specifically, the works on the poetics of translation were initially focused on the translation activity of Giorgio Caproni; subsequently on the poetic work of André Frénaud. This research path has also led to the practice of literary translation, especially poetic, of important texts by authors of the late twentieth century: Edmond Jabès, René Char, Roger Laporte, Gabriel Mwènè Okoundji. In recent years the renewed interest in the genetics of translation in the field of translation studies has allowed me to deepen the subject with further publications. Another area of research concerns the reflection on the French novel and on the narrative and paratextual strategies, from the early nineteenth century to today.

Always about the literary production, narrative and French poetry, the contemporary, or the so-called «extrême contemporain» (1980 -) has been one of my subjects of interest and research in the last 15 years. The current literature and its formal, stylistic, and content features; above all, the relationship with other forms of artistic creation and the possible hybridization between the arts are the object of research at national and international level, on the intermedia narrative (phototext, comic book, digital narrative). In this context I directed some funded research projects that led to the organization of international conferences, publications of collective volumes and articles, participation in international conferences in Italy and abroad.

The development of research-creation forms is a new line of research that I am pursuing, carrying out projects in an international context (Université Paris 8, Université Nanterre, Universidad de Barranquilla (Colombia), University of Skövde (Sweden)).

I constantly carry out an in-depth reflection on the Didactics of literature and culture and on

the possibilities / opportunities to use multimedia tools and the Internet in university courses to which experimentation is added in university courses.

Grants

2022 - 2025

PRIN 2020 - PI UR Genova "Il fototesto: retorica, poetiche e aspetti cognitivi" (Prot. 2020YB7J25)

MIUR - IT

121.000 € - Scientific Responsible

The Genoese team will study phototextual production in the context of French, German, Polish and Portuguese-speaking cultures, with reference to the writing of trauma. The aim is to reflect on the paths of creation of photo-texts by authors driven by personal and/or collective needs in the context of repairing traumatic events. These writings, fictional, autobiographical and/or documentary, will be interrogated from thematic approaches centered on the original causes of trauma: historical events that have had both a collective and individual impact, acts of terrorism, natural disasters, economic crises, pandemics, migrations/deportations (displaced persons), but also abuse or personal events that have led to disappearances, losses and bereavements.

We will start from the observation that authors approach the painful narration of events/traumas with the aim of overcoming them and that the creative act can be seen as a step in the process of overcoming the difficult situation and thus aimed at reparation (Comet, 2017). In this perspective, writing and the photographic device are part of processes that sometimes lead to healing and reworking experiences in order to achieve resilience and empowerment. These strategies also include work that challenges established discourses, national paradigms, collective memories, often imposed from above, and historical policies also based on concrete 'images' of the past.

The work will be articulated around two transversal approaches: a reflection on issues related to the recovery of memory through the creative act and a reflection on the use of photography as a tool for the staging of memory and the reconstruction of the memorial past. Based on these basic hypotheses, a cartography of the artistic-literary photo-textual production in a multilingual context will be created. Finally, the corpus will be interrogated on trauma themes.

2011 - 2013

PRIN 2009 - PI RU Genova The Subject and art

MIUR - IT

44.833 € - Scientific Responsible

Within the framework of the national project, the Genoa research unit has drawn up a thematic repertoire of 21st century French literature, which it intends to direct towards the systematic investigation of the relationship between art and narrative. The main characteristic of the object of study identified lies in the profound modification of the notion of art over the centuries, so much so that at present the border between the different artistic practices is very weak and artists often trespass from one form of creation to another (C. Armstrong, *Groupes, Mouvements, Tendances de l'art contemporain depuis 1945*, 1990). The research led to an analysis of the relationship between contemporary French fiction and the nine art forms.

In the current literary context, in fact, one finds in action the characteristics linked to the mixing of the arts and phenomena in which the dialogue between them becomes the basis of the fictional narrative. The analysis in the literary texts of the different dynamics underlying the artistic theme and the related key concepts, identified during the definition of the theme and sub-themes, made it possible to set up a system to catalogue hierarchically the different declinations of the concept. A thematic grid has made it possible to classify the narrative works; the specificities of the expressions of the different themes, their occurrences, and the link with the construction of the narrative as a whole will also be taken into account, in order to arrive at the elaboration of a rhizomatic system that makes visible the varied cartography

of the novel of the extrême contemporain. The intermingling of several artistic forms was the basis for the analysis of the 'artistic subject' in the contemporary French novel: the repertory, which can be consulted at <http://www.argec.it>, allows one to carry out a search using various research keys, first and foremost the nine artistic forms that can hybridise literary writing. The repertory contains bibliographic references to works published between 1990 and 2015.

2004 - 2006

PRIN 2004 - PI RU Genova Textual and editorial strategies in the contemporary French novel

MIUR - IT

34.600 € - Scientific Responsible

The contemporary novel, like all contemporary art in general, makes use of a publicity campaign to which authors and artists contribute personally.

This phenomenon (which brings together advertising, poetics and the freedom granted by the multimedia medium) is more widespread than similar operations before the 1970s and appears as a combined communication strategy in which author, publisher, magazines ('Quinzaine littéraire', cultural inserts in newspapers and websites) collaborate. This kind of operation differs from the cultural debates that have always existed in the literary milieu and of which two striking examples, as far as the second half of the century is concerned, are the political-cultural debate of Sartre, and the cultural, psychological and formal debate of the Nouveau Roman, or the Tel Quel debates. The question that RU research is going to answer concerns first of all the author's part in the transition from text to book. More precisely, we will study the statements made by authors in the various media of communication (magazines, newspapers, TV, radio and web broadcasts, as well as cover pages, bandeaux, etc.). An excursus will deal with the dissemination of the text through interviews appearing on the web, which will be critically mapped through the creation of an interactive database. The reception of contemporary fiction in France and Italy will also be investigated, with an assessment of translations. These last two points will be part of an investigation aimed at configuring the relationships between author, publisher and public, so as to eventually orient the development of this fiction, and its irradiation from France to Italy.

2014 - 2015

PRA 2014 - Intermediality and transmediality in contemporary literary writing

Genoa University - IT

5.124 € - Principal investigator

After conducting an in-depth study and investigation into the phenomena of hybridisation that occur in literary productions due to contact with the arts of the image (PRA 2013), the research group intends to continue its research and focus on some of the manifestations that have recently occurred in the artistic and literary field. Since the beginning of the 21st century, there has been an increase in the production of works in the field of literature, visual arts and neo-media in which the circulation between creative practices plays an important if not predominant role. Hybridization, intermediality, transmediality, multimedia, intersemiosis are terms that allow us to designate the intertwining of these practices where borrowings from cinema, photography, digital art, video art, etc. multiply, even if the conceptual distinction between each of these notions is not yet consolidated.

2013 - 2014

PRA 2013 - Contemporary hybrid writing

Genoa University - IT

4.290 € - Principal investigator

The question of the relationship between literature and art has always been the subject of

critical reflection. Extensive parallels and compendia that trace the relationship between artistic and written forms can be found both in the field of literary criticism and in more specifically artistic criticism.

Since the 19th century, with the advent of the realist novel, communication between the arts has become a constant in literary creation, affecting all forms of writing. And, in the last decades of the 20th century and the beginning of the 21st century, there has been an exponential increase in the production of works in which transmediality and intermediality play an important if not predominant role. Critics have also taken an increasingly active interest in these phenomena of transmedia circulation. The relationship between novel and image is the most developed theme and the one on which theoretical reflection has been most concentrated, which has developed in both diachronic and synchronic perspectives. There are also numerous works that deal with transversal themes, namely the relationship of prose writing with art forms in particular, such as cinema and photography. Another widely explored field is that which considers the relationship between writing and artistic creation, their reciprocal influences, intersections and hybridizations and, in an absolutely topical and innovative field, the reflection on literature 'outside' the text, that is, all forms of representation and performance that take their cue from written texts and elaborate transpositions of any kind.

On the basis of the above-mentioned assumptions, this research project intends to investigate contemporary forms of writing (after 1990) in which a relationship of hybridisation with another artistic form is evident. Whether it is a matter of transmedia or intermedial dynamics, contemporary writing stages new strategies of creation and realisation of projects in which the literary text is enriched and hybridised by the arts of the image, plastic, music and performance.

Editorial activity

Director of the scientific online review *Publifarum* ([Publifarum \(unige.it\)](http://publifarum.unige.it)), ISSN 1824-7482, DOAJ).

Co-director with Eliana Carrara of the series 'Le lingue delle arti. Essays on history, literature, art and performance of the Doctorate in Digital Humanities' at Edizioni dell'Orso.

Member of the scientific committee of the series: *Visualità | GUP* (*Visualità | GUP (unige.it)*), Soffia (Metauro edizioni).

Since 2016 Member of the scientific committee of the review *Trasparenze*, Newseries.

Since 2016 president of the scientific committee of the online portal EFMR - Études Françaises Mises en Réseau / Portail d'études françaises en Italie (<http://www.efmr.it/>). Vice-president from 2010 to 2016.

Since 2012 co-editor-in-chief of the ARGEC Carnet de recherche (<http://argec.hypotheses.org>).

Since 1993 collaboration with the XX Century section of the review *Studi Francesi*.

Assignments abroad

Invited Professor

2023 November FabLitt Laboratory (Fabrique du littéraire) at the University of Paris 8.

2017 October, Laboratoire ICD (Interactions Culturelles et Discursives) dell'Université François Rabelais di Tours.

2017 Mars, Laboratoire P.L.E.I.A.D.E. dell'Université Paris 13.

2014 June, C.I.E.R.E.C. (Centre Interdisciplinaire d'Études et de Recherches sur l'Expression contemporaine) dell'Université Jean Monnet di Saint- Etienne.

2006 February, C.I.E.R.E.C. (Centre Interdisciplinaire d'Études et de Recherches sur l'Expression contemporaine) of the Saint-Etienne University.