



Calgary Institute for the Humanities
NEWSLETTER

2020
SPRING EDITION



UNIVERSITY OF
CALGARY



Illustration from *The Decameron*, Flanders, 1432. Paris, Bibliothèque nationale, Département des manuscrits, Français 5070 fol. 132.

Director's Report

Earlier this term, in introducing my early modern literature students to the genre of the fabliau, the medieval bawdy tale, I told them about Giovanni Boccaccio's *Decameron*. Written in the 14th Century, *The Decameron* is a collection of a hundred tales about love, sex, comedy and tragedy. A group of young men and women flee to a villa outside Florence to escape the Black Death and over the course of a fourteen-day self-isolation period, they entertain each other by telling stories. The work was itself written in response to an epidemic in 1348, and it testifies to a basic human response in times of crisis: telling our stories in order to wile away the hours and to remind ourselves of who we are in more normal times. The medieval world of *The Decameron*, where life was so vulnerable to disruption by the plague, used to seem impossibly remote.

Jim Ellis, PhD is Director of the Calgary Institute for the Humanities and a professor in the Department of English.

Now as we sit at home in isolation, streaming episodes of *Tiger King* from Netflix and hearing news of the wealthy fleeing the cities for their country homes, it feels like *The Decameron* could have been written yesterday.

Everything that happened before the university shut down now feels like it should be designated B.C.: Before Corona. Before Corona, the CIH had just gone through a Unit Review, a months-long exercise designed to assess the quality of our programming and our operations. External assessors from the University of Toronto and the University of Oregon visited our campus for two days to interview the CIH's various stakeholder groups. The second day of the visit concluded in the evening with our second annual Naomi Lacey Memorial Lecture.

Dr. Lindsay Driediger-Murphy gave a wonderful talk that explored the anxieties the ancient Romans had about their gods: were they reliable and were they on our side, particularly in times of crisis? The talk ended with a stirring defense of the relevance of the classics and the humanities in both the modern university and the modern world. After the lecture, people stayed on to share stories and food, in what would turn out to be our last event of the academic year.

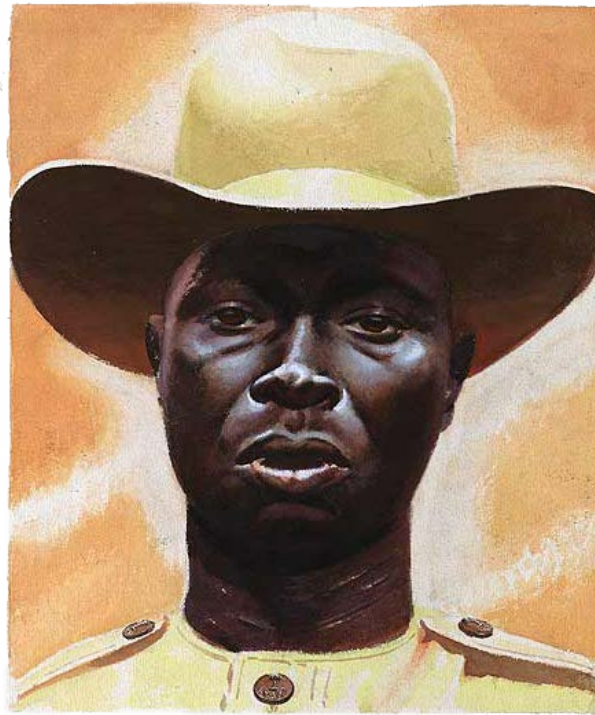
Two days later, the University announced that all teaching would now take place on-line, and the CIH was forced to cancel or postpone a host of events. These included our 40th Annual Community Seminar on "The Death of Expertise." The topic of the seminar, which addresses the challenges to conventional authority and scientific consensus, seems if anything even more timely than when we initially discussed it. We hope we'll be able to reschedule it for the fall.

As you will see from the various stories in this Newsletter, 2019-2020 B.C. was an exciting year for the CIH. In the fall, we held the fourth annual McCready Lecture. Dr. Derritt Mason gave a nuanced and historically informed talk on "The Virtual Child," showing how our current anxieties about children inhabiting virtual worlds have been around much longer than the internet, and in fact they reflect larger anxieties about the child's imagination and its relation to virtue. This was just one in an intellectually rich series of events. Other talks in the fall term addressed populist movements in Montana, practical issues around podcasting, and pilgrimage routes in Spain. In the winter term, lectures explored topics as varied as 5th Century Buddhism, the politics of food scarcity, environmental journalism, and plants in Shakespeare.

Another special event in the fall was the launch of the first map produced by the Calgary Atlas Project. "A Queer Map," with text by Kevin Allen and artwork by Mark Clintberg charts the history of the LGBTQ2S+ community in Calgary. A festive crowd gathered at the newly opened Contemporary Calgary art gallery to celebrate its appearance, which was chronicled in a couple of news stories. These stories brought a flood of requests for copies of the map, including an offer to distribute the maps to local high school Gay/Straight Alliances. We're very much looking forward to the launch of the second map, which documents the relations of local First Nations with the Calgary Stampede. Internationally renowned artist Adrian Stimson has created a gorgeous buffalo robe map for us, and we will launch the map at Fort Calgary as soon as we are able.

A highlight of the winter term was a very special collaboration with Sidewalk Citizen Bakery's long-running salon series, Tzavta. Funded by our new Applied Ethics program, through a generous donation from Rod and Betty Wade, we had the first of a planned four late-night ethics talks called Layla Lavan (White Nights), running from ten at night until two in the morning. On one of the coldest nights in February, a sold-out crowd gathered at the Park restaurant in Memorial Park to discuss the ethics of money. As with so many other things, the virus intervened, and we're in the process of reconfiguring the event for an on-line format. Be sure to sign up to our mailing list on our website (arts.ucalgary.ca/cih) to get more information about these and other events.

So much of what we've done this year has been made possible by the generous support of our community, and I'd like to close by thanking all those who have contributed to the success of the CIH. We will continue to share our stories through these dark times, come what may, and we will meet again.



Royal West African Frontier Force,
Artist Unknown, 1942. British
National Archives INF3_1697.

Military Culture in British Colonial West Africa (c.1860-1960)

This project explores the history of Britain's locally recruited army in the West African colonial territories of Nigeria, the Gold Coast (now Ghana), Sierra Leone and the Gambia from the beginning of British colonial rule around 1860 to their independence around 1960. Instead of focusing on the traditional military history topics of battles and leaders, the project attempts to understand the evolution of this force through the concept of military culture meaning how the military functions as an institution on a day-to-day basis in both war and peace. Although contemporary

scholars have shown increasing interest in the social history of African colonial soldiers such as France's *Tirailleurs Sénégalais* in West Africa and the German *Schutztruppe* in East Africa, Britain's West African colonial army remains a somewhat neglected subject despite the fact that it comprised the British Empire's largest military establishment on the continent.

There are several important reasons to study the history of Africa's colonial armies. These racially hierarchal forces, comprising a small number of European officers leading a large African rank-and-file, represented an important

Timothy J. Stapleton is Professor in the Department of History and Senior Fellow in the Centre for Military, Security and Strategic Studies (CMSS). He is the author of *Africa: War and Conflict in the Twentieth Century* (2018), *A History of Genocide in Africa* (2017), the three-volume *A Military History of Africa* (2013), and *A Military History of South Africa: From the Dutch-Khoi Wars to the End of Apartheid* (2010).

pillar supporting colonial rule in Africa as their primary function was maintaining internal security. As such, understanding colonial militaries helps us understand European colonial rule and its impact in Africa. Furthermore, since the colonial armies morphed into separate national armed forces upon the independence of African countries, research on the former also provides important context for understanding war and military structures in post-colonial Africa where there have been numerous military coups and mutinies, civil wars and insurgencies.

Reconstructing the history of Britain's West African army involved extensive archival research in London and Oxford in the United Kingdom, Ibadan, Enugu and Kaduna in Nigeria, Accra in Ghana, Freetown in Sierra Leone and Banjul in the Gambia. No single archive held all the relevant information and it was through exploring all of them that significant patterns and trends became apparent, and much repeated myths overturned. While military files in the UK National Archives including the annual and biennial reports of West African units provided a "top-down" view of the regional organization, documents in West African archives often revealed a more granular view of the personal experience of West African colonial soldiers and their families. Conditions in these archives vary enormously from the highly efficient UK National Archives at Kew where researchers search an online catalogue and quickly receive documents to the Sierra Leone archives, severely neglected during the country's civil war, where researchers rummage through disorganized boxes and sacks of old documents without the aid of a reference list. In the process of digitizing thousands of pages of historical documents in five countries, there were some surprising discoveries. For example, surviving individual service records of Britain's African colonial soldiers are extremely rare but

it turns out that the Sierra Leone archive holds around 40 large sacks of them piled behind some shelves and scholars have never utilized these. Similarly, an archive in northern Nigeria holds a late 1940s British military file on the appointment of Muslim Imams to the West African army that answered some important questions about religion in the force and this document does not seem to exist in the UK National Archives. Some primary sources available online also provided important information for this project and allowed University of Calgary graduate students to participate as research assistants. These included interviews conducted in the late 1970s and early 1980s with British veterans of colonial forces the recordings of which are available through the Imperial War Museum website as well as a growing number of British and West African colonial era newspapers appearing on research databases.

Some prominent themes emerged during the project and these include military identities, religion, mutinies, violence towards civilians and medical care. Although British colonial authorities obsessed over what they believed



Image: © IWM 2020, UNI 513. This type of headdress was worn by troops serving with Royal West African Frontier Force (RWAFF). This formation included The Nigeria Regiment, The Gold Coast Regiment,

The Sierra Leone Battalion and The Gambia Company. These units were subsequently absorbed into the newly independent armed forces of Nigeria, Ghana, Sierra Leone and The Gambia respectively when the RWAFF was disbanded in August, 1960.



as the inherent martial attributes of particular African ethnic groups and they tried to narrow military recruiting to these communities, the regional composition of Britain's West African colonial army was constantly changing and soldiers' identities were far more heterogeneous than historians have thought. The old idea that Britain's West African army comprised Muslim Hausa men from the region's northern hinterland is not accurate. The same situation existed with regard to the soldiers' religious beliefs reflecting not only changing military recruitment patterns but also broader social change in West Africa. Muslims recruited on the coast dominated the force during the late nineteenth century, the rank-and-file became equally divided between Muslims and men practicing African traditional beliefs during the early twentieth century, and Christians entered the force in the 1930s and they became an overwhelming majority during the Second World War. Colonial authorities tolerated the practice of a type of simplified "barracks Islam" among their West African troops but the increasing numbers of Christian soldiers led to the rise of an official Christian

ethos in the force with the construction of garrison churches and appointment of uniformed chaplains.

While mutinies by African colonial soldiers have been commonly seen within the broader context of African resistance against colonialism, protests staged by Britain's West African troops always represented responses to specific grievances related to their conditions of service and mutineers usually sought intervention by higher authorities to restore what they saw as a just status quo. In that way, these infrequent events were not much different from mutinies that occurred within the metropolitan British or dominion armies in the same period. In addition, periodic violent clashes between West African soldiers and civilians show that the former believed that they occupied a special place within the existing colonial order. Simultaneous with Britain's West African army contributing to the development of Western-style medical facilities in the region, the force pursued two sequential health-related objectives. After a successful campaign to limit the impact of tropical disease on British officers and West African soldiers in the late nineteenth and early twentieth century, Britain's West African army adopted the metropolitan military's existing preoccupation with trying to reduce sexually transmitted disease among the rank-and-file but failed miserably. More themes will emerge as analysis of the primary sources continues. Aspects of the research findings have been presented at academic conferences in North America and West Africa, and through several recently published scholarly journal articles. This year's CIH fellowship has accelerated the writing of the research results which will culminate in an academic book on military culture in Britain's West African colonial army.

Image: Gold Coast Regiment, Military Uniforms of the British Empire Overseas, No. 43. Nottingham, John Player & Sons, N.d., 1938.

Recent Publications

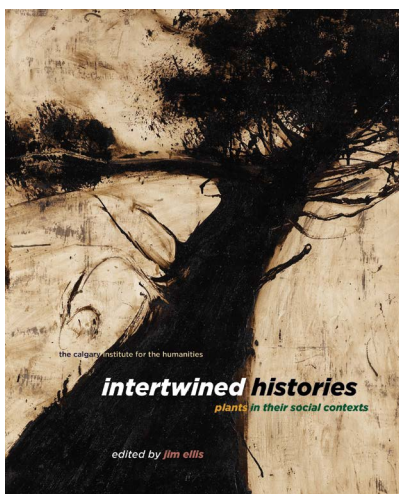


Available from the CIH (suggested donation \$10): email cih@ucalgary.ca to place an order. The CIH is also happy to distribute maps to university clubs and GSAs.

A QUEER MAP

Gay & Lesbian Calgary: A Guide to the LGBTQ+ History of Calgary

Designed by Mark Clintberg and written by Kevin Allen, *A Queer Map* combines extensive archival material into a spatially disorienting visual history of significant LGBTQ+ events and locations in Calgary's past. The Atlas Project seeks to recover crucial stories about Calgary's past and present, stories that will illuminate in surprising ways the character of the city. Individual maps will document such phenomena as the early histories of Calgary's Queer communities, the history of Indigenous involvement with the Greatest Outdoor Show on Earth, the traces left by immigrant communities, and the lasting effects of the labour movement. The Atlas aims to bring a new vision of Calgary to Calgary; to show us how we got to where we are, and who we came to be.



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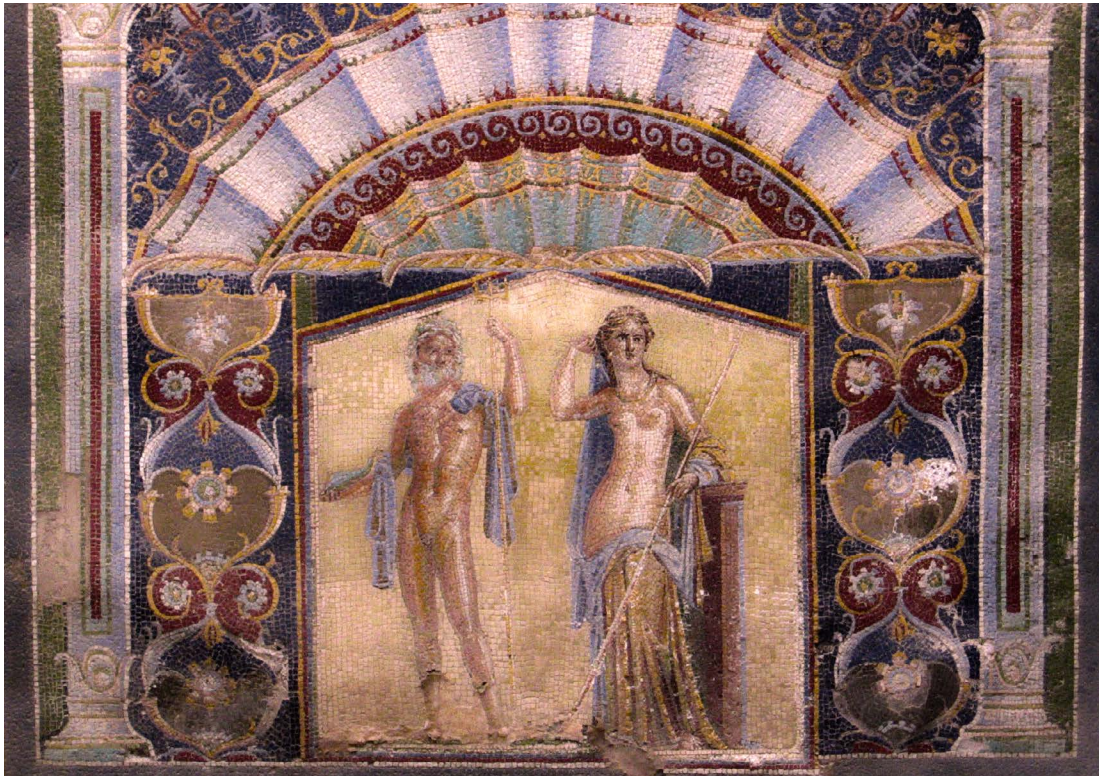
INTERTWINED HISTORIES

Plants in Their Social Contexts

How do we understand the boundaries of individual creatures? What are the systems of interdependency that bind all living creatures together?

Plants were among the first to colonize the planet. They created the soil and the atmosphere that made life possible for animals. They are some of the largest and oldest life forms on Earth. In spite of their primacy, Western cultures have traditionally regarded plants as the lowest life forms, lacking mobility, sensation, and communication. But recent research argues that plants move and respond to their environment, communicate with each other, and form partnerships with other species.

Edited by Jim Ellis, this collection of art, poetry, and essays by cultural anthropologists, experimental plant biologists, philosophers, botanists and foresters expose the complex interactions of the vibrant living world around us and give us a lens through which we can explore our intertwined histories.



Roman Religious Anxieties

It has been a privilege to hold the Naomi Lacey Memorial Fellowship and to work at the CIH this year. The opportunity to think deeply and work intensively on research is rare these days, even in universities. I would like to express my gratitude to the Naomi and John Lacey Foundation for the Arts, to the Calgary Institute for the Humanities, and to the Department of Classics and Religion for loaning me to the CIH this year.

During this year at the Institute I have been working on a project called 'Roman Religious Anxieties'. This project demonstrates that many Romans experienced anxiety when interacting with their gods, and considers why anxiety-inducing ways of characterizing the gods rise to prominence in certain contexts in Roman history. To date there has been no systematic study of what Romans believed about the character of their gods. Most scholars hold

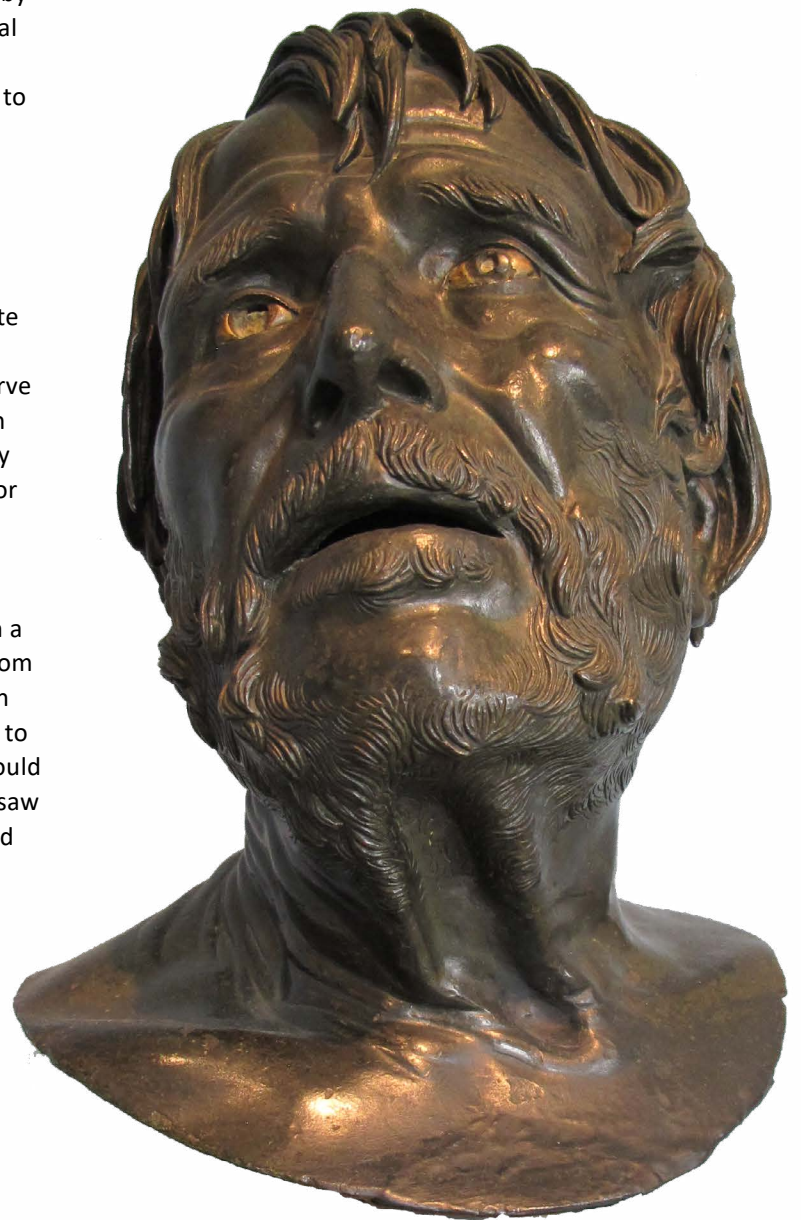
Lindsay Driediger-Murphy is Associate Professor in the Department of Classics and Religion. Her research interests include Roman divination, ancient and modern conceptualizations of religion, interactions between religions in antiquity, and Greek and Latin historiography. Her monograph *Roman Republican Augury: Freedom and Control*, and an edited volume, *Ancient Divination and Experience*, are published by Oxford University Press.

that Romans saw their gods as benevolent by default. My project seeks to recover a different strand of Roman theology.

To give an example, Romans told a surprising story about the involvement of their gods in the Second Punic War (218-201 BCE), a war fought between Rome and the rival city-state of Carthage in North Africa. Rome and Carthage both had empires stretching beyond their founding city-state, and their desires for territorial expansion brought them into conflict at this time for control over the western Mediterranean. Carthage's armies were led by the celebrated Carthaginian general Hannibal (of crossing-the-Alps-with-elephants fame), who surprised the Romans by invading Italy to fight them on their home turf.

Romans were terrified (one might even say traumatized) by Hannibal's unexpected invasion. The war with Hannibal was one of Rome's most difficult wars, and was seen by later Romans as threatening their entire state with annihilation. This makes it all the more surprising that several Roman writers preserve a story in which the gods helped Hannibal in his attack on Italy. Here is the version told by the Roman politician, philosopher, and orator Marcus Tullius Cicero: 'Hannibal dreamed that Jupiter summoned him to a council of the gods. When he arrived Jupiter ordered him to carry the war into Italy, and gave him a member of the divine council as a guide whom he employed when he began the march with his army. This guide cautioned Hannibal not to look back. But, carried away by desire, he could refrain no longer and looked back. Then he saw a horrible beast of enormous size, enveloped

with snakes, and wherever it went it overthrew every tree and shrub and house. In his amazement Hannibal asked what the monster was. The god replied that it was the desolation of Italy, and ordered him to press right on and not to worry about what happened behind him and in the rear' (Cic. *Div.* 1.24). According to Cicero, the story was first reported by a Greek named Silenus of Caleacte, who accompanied Hannibal in his campaigns against the Romans and wrote an account of his deeds.



Opposite: Mosaic of Neptune and Amphitrite, from the House of Neptune and Amphitrite, Herculaneum, before 79 CE. Photo by Lindsay Driediger-Murphy.

Right: Bronze bust ('Pseudo-Seneca'), 1st c. CE, found in Villa of the Papyri, Herculaneum. Now in Naples Archaeological Museum. Photo by Lindsay Driediger-Murphy



Assuming that this story really did circulate at the time and was reported contemporaneously by Silenus of Caleacte, we can understand readily enough why Hannibal might have put it about. The tale suggests that Hannibal's campaign against the Romans was sanctioned and, literally, guided by the gods, so it could have functioned as valuable propaganda in his campaign to win over the inhabitants of Italy. What is genuinely puzzling, however, is that Roman authors should have accepted this story so eagerly. Roman literature characterized Hannibal as completely lacking in fear of the gods, in reverence for oaths, and in religious scruple. So it seems strange that Romans would accept that their gods could support a man like Hannibal against them.

If we compare this story with the modern reconstruction of Roman beliefs summarized above, its surprising features become even clearer.

Firstly, this is a story that shows the Roman god Jupiter not as wanting what is best for Rome, but as helping Rome's enemy, Hannibal.

Secondly, Jupiter does not simply 'allow' Hannibal to proceed, the way some modern religions may talk about god 'allowing' evil, but not causing it. In this story, the gods actually give active help to Hannibal's invasion force.

Thirdly, Cicero gives no explanation for Jupiter's turning against the Romans: it simply happens, rendering the god's motivations unfathomable. In Cicero's presentation, the Romans may well be worshipping Jupiter as faithfully as they know how, yet still he turns against them. The god depicted in this story does not seem reliable, nor does his behaviour seem predictable.

Image: Fresco of Hercules and Achelous, from the Hall of the Augustales, Herculaneum, before 79 CE.
Photo by Lindsay Driediger-Murphy.

Additional evidence comes from another Roman version of the story, this time told in an epic poem, by the Roman politician and poet Silius Italicus. He wrote in the late first century CE. Here is his version: 'Then the Father Almighty, purposing to discipline the Roman people through dangers, and to raise them to the stars through the fame of savage wars, and to bring back their ancient labours, urged on Hannibal's plans' (Sil. Ital. *Punica* 3.163-166).

As many scholars have noted, Silius is trying here to explain Jupiter's actions away, portraying them and the very painful 'devastation of Italy' as part of a greater divine plan to restore Rome to greatness. This attempt is not fully convincing, however. 'Bringing back [the Romans'] ancient labours', for example, does not sound like the most benevolent thing Jupiter could have done for his worshippers. For my project, what is important is that Silius feels the need to explain Hannibal's dream as, ultimately, good for Rome. This indicates that Silius was troubled by Jupiter's behaviour, especially the god's seeming lack of allegiance to the Roman state and cause. Such evidence supports the argument that the god depicted in this story could have induced anxiety in those who believed in him.

In sum, I am proposing that Romans engaged with this story, told and re-told it, because they believed that the gods really had been (for a time, at least) on Hannibal's side during the Second Punic War. If that is right, then this story provides evidence for a strand of Roman thinking about gods which did not always believe them to be reliable, benevolent, and loyal to the welfare of Rome. These are the ancient voices that I am trying to bring to our attention in the study of Roman religion.

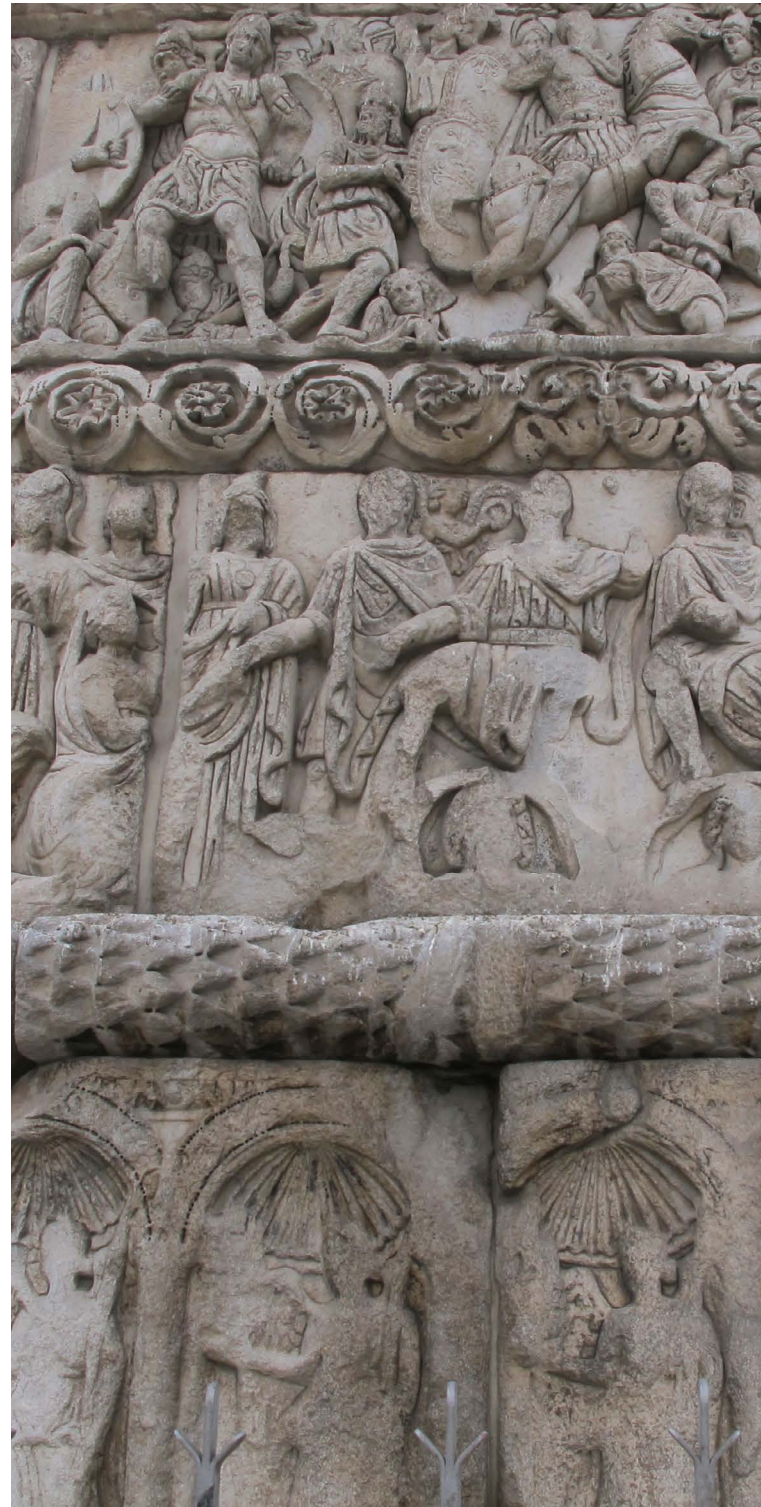


Image: Relief of gods and Romans in battle on the Arch of Galerius, Thessaloniki, c. 303 CE. Photo by Lindsay Driediger-Murphy.



The Intersection of Business and Performance


The Performance and Business Research Working Group (PBRWG) explores aspects of business practice and communications through the lens of performance theory. For the last two years, we have challenged performance researchers to broaden their perspectives on where and how performance occurs and challenged business researchers to deepen their insight into the dynamics of business performances beyond the current, largely a-theoretical prescriptions found in the business research literature.

Our goal in year two was to build on our findings from year one so as to support research from group members working at the intersection of performance and business. Alongside meetings where members showcased their work and received feedback, group members worked together individually or in smaller teams on grant proposals and research papers for submission to conferences. Collectively, our work this year produced a conference paper, two SSHRC grant applications (Exploration, IDG), and a panel proposal on "Reimagining Business Performance After Repetition" to the American Society for Theatre Research, in addition to supporting the development of a dissertation chapter, workshop material, and building a relationship with a local community leader.

One of our findings from our group's work in its first year was that scholarship on accounting has embraced performance metaphors and theories to a greater

degree than other subdisciplines in business schools. In particular, a body of research in accounting uses sociologist Erving Goffman's dramaturgical language to analyze the theatrical settings in which organizations, like businesses or city councils, present their budgets. We launched year two in September with an analysis of the way dramaturgical metaphors operate in accounting scholarship. Nicole Edge (assistant professor of accounting, Mount Royal University) presented a working paper on "The Goffman Gospel of Performance According to Accounting: Maintaining Business Beliefs," which was then accepted and presented at the Qualitative Accounting Research Symposium sponsored by the Canadian Academic Accounting Association (University of Guelph, 28-29 Nov. 2019). Edge's paper argues that by relying heavily on Goffman's work from the 1950s without drawing on recent theories of performance, qualitative accounting papers reinforce gendered biases present in Goffman's writing.

Joy Palacios, PhD, is Assistant Professor in the Department of Classics and Religion. Her research focuses on the religious practice, culture, and literature of the French Counter-Reformation, as well as French theater history and drama under the Ancien Régime.



Another area for scholarly intervention identified in year one concerns the ways in which businesses use theatrical techniques to train workers. Our October meeting featured an interactive workshop by Nathan Pronyshyn (master's student, School of Creative and Performing Arts) titled, "Getting Here: Image Theatre as a Tool for Creating Effective Strategic Dialogue in the Workplace." His workshop used tools adapted from Augusto Boal's Theater of the Oppressed to show us how performance can help businesses such as Husky Oil and the United Way of Calgary build trust, generate dialogue, and reflect on strategy. During this session, Joy Palacios (assistant professor, Classics and Religion), also shared her draft of an Insight Development Grant application for a new project on "Business Ritualization" and received feedback. Palacios' project examines the way corporations use ritualized behaviors to motivate employees and foster worker loyalty to the firm.

Our discussions in year one also highlighted the way professional identities call for coded presentations of the self. Although all workers must navigate the norms, expectations, and biases implicit in professional roles, executives do so in an especially visible way. In November, Steven Paget (Analyst, Alberta Securities Commission and sessional instructor of finance, Haskayne) enabled us to gain firsthand insight into the performance dynamics of being an effective CEO by facilitating a discussion with guest speaker Derek Evans, CEO of MEG Energy. Mr. Evans talked with us about his experience handling performance-related responsibilities such as preparing for meetings with investors, targeting his message to different audiences, and keeping the "scripts" of business (mission statements, policies, etc.) fresh when required to talk about them repeatedly.

We continued to build on our discussions about performance and business leadership in January, when Glenda Reynolds (Director, Canadian Centre for Advanced Leadership in Business and student in Haskayne's Doctor of Business Administration program) presented a dissertation chapter on leadership and performance in the fashion industry, focusing on Alexander McQueen's career. In the discussion, we watched and deconstructed a runway show as part of the analysis, linking the performance to McQueen's

intentional messaging as the leader of the brand. Reynolds argues that McQueen's fashion shows offer his audiences an experience of the sublime by juxtaposing elements that evoke horror and fascination – such as spray paint on designer dresses or ruffles on armor. McQueen uses the surprise generated by the sublime to introduce groundbreaking ideas in his industry, such as valuing the disabled body as beautiful.

Our activities concluded with a guest lecture by Dr. Jean-Pascal Gond (City University London), lead author of an important article in the *International Journal of Management Reviews* on the way organizational theory uses and abuses theories of performativity. In business schools, organizational theory bridges the subfields of organizational behavior and strategy, which consider at the macro and micro levels how people work together to pursue shared goals. Like accounting, organizational theory is another area of business scholarship that draws on performance theory. Performativity, the theory Gond discussed, provides a framework for analyzing the way words constitute actions under certain circumstances. In business settings, theories of performativity can help evaluate when and why language – such as theories, stories, policies, or mission statements – become social practices. In other words, how does talk become the walk. Gond's lecture mapped the intersections between business scholarship and this important branch of performance theory, pointing to fruitful avenues for further research. Gond presented his talk by Zoom, which proved prescient given the unfolding COVID-19 situation and allowed us to test a format we plan to use in the future.

Based on this first experiment, we plan to invite two scholars at a time to participate via Zoom in an interdisciplinary dialogue, pairing a researcher in performance studies with a researcher in finance, organizational theory, or strategy for a discussion on a theme relevant to both of their work, such as "Performance and Value." By prompting scholars who may not have read each other's work but who tackle related questions to engage with each other and with our working group members, we hope to continue to open a new field of research on performance and business.



Calgary Atlas Project Update

We were thrilled to receive the next map in the Calgary Atlas Project from internationally renowned artist Adrian Stimson in February. The Calgary Atlas Project maps bring to life important moments in the formation of the character of the city, stories that have often gone untold. Adrian's map chronicles the history of Indigenous communities with the Calgary Stampede. In some ways these stories parallel the larger history of relations with the Canadian government, and in other ways they show a marked contrast. The stories of key

personalities such as Yellow Horse, who led the first parade with Guy Weadick, and Tom Three Persons, the first winner of the bucking horse championship shaped the character and spaces of the city that we experience. These stories offer important contributions and correctives to more well-known accounts of the city. Adrian's map is etched and painted on a buffalo robe, using a combination of traditional and original pictographs. We look forward to hosting the unveiling of this beautiful artwork and the launch of the print map in the fall.



Adrian Stimson with some of the members of the Calgary Atlas Project committee: Jim Ellis, George Colpitts, and Nancy Janovicek.

2020-21 Annual Fellowships



KAREN BOURRIER

CIH ANNUAL FELLOW
ASSOCIATE PROFESSOR
DEPARTMENT OF ENGLISH

Mapping Victorian Women's Literary Sociability

How was it possible to make it as a woman writer in Victorian London? What role did social networks—including who you knew and who you lived near—play in literary production? *Mapping Victorian Women's Literary Sociability* uses digital mapping methodologies pioneered in geography to answer the literary question of how social networks could sustain the careers of Victorian women writers by geolocating (pinning down latitude and longitude) their addresses in four London neighbourhoods alongside the addresses of other writers, illustrators, editors and publishers. In Victorian London, women were not always welcome in the spaces of the club or the publisher's dinner, but they did have opportunities to network in each other's homes and at literary soirees. This project examines the residences of writers, artists, editors and publishers, in four London neighbourhoods to examine how propinquity—proximity leading to frequent interaction—facilitated careers and collaboration in Victorian England.



WILLIAM BRIDEL

CIH ANNUAL FELLOW
ASSOCIATE PROFESSOR
FACULTY OF KINESIOLOGY

Exploring the Meaning of Sport and Physical Activity in the Lives of Queer Calgarians:

A Socio-Historical Inquiry

From invisibility to outright hostility, sport and physical activity have historically excluded gender and sexually diverse persons in varying ways. At the same time, certain mainstream sports (e.g., softball), gyms, and categorical sport (i.e., organizations and teams created by and for queer persons) have provided safe spaces to be active and to form community—often during times of significant persecution in the broader social context. Following from the Calgary Gay History Project (Allen, 2018) oral histories will be gathered from 10 to 15 queer Calgarians in order to explore the meaning of sport and physical activity in their lives during the second half of the last century. The primary interest is in investigating the relationship between these social spaces and both individual subjectivity and community building. Did sport and physical activity spaces provide opportunities for various forms of resistance in a conservative era, fueled by fear and hatred of difference?



VICTORIA FAST

CIH ANNUAL FELLOW
ASSISTANT PROFESSOR
DEPARTMENT OF GEOGRAPHY

Digital Justice and Injustice in the Smart City

Cities across the world are increasingly turning to information and communication technologies—to smart cities—with the hopes that doing so will create more livable, resilient places. However, these hopes to date have produced little substantive evidence of improved living conditions. Indeed, a growing chorus of critical voices are questioning the social justness in the smart city. These debates are emerging alongside a burgeoning research agenda called “digital geographies” in which interdisciplinary scholars interrogate the implications of society, space, and technology’s mutual imbrications; looking at how technologies—larger data flows, more sensors, complex analytics software, internet-connected devices, and open data platforms in “smart city” strategies—and socio-political relations come to impact one another in and through places. In this proposed research, I will bridge critical smart city scholarship with digital geographies to focus scholarly attention on digital (in)justice in the smart city.



TREVOR STARK

NAOMI LACEY RESIDENT FELLOW
ASSISTANT PROFESSOR
DEPT OF ART

Weak Politics: Marcel Broodthaers between Poetry and Reification

The Belgian artist Marcel Broodthaers made the political and financial compromises of culture under capitalism into his medium. Despite abandoning his early career as a poet in 1964, my book argues that the political stakes of Broodthaers’ art turned upon his preoccupation with the history of poetry. I reconstruct Broodthaers’ encounter with the theory of “reification” in a seminar on Baudelaire led by the sociologist of literature Lucien Goldmann in 1969. First developed by Georg Lukács in 1923 and disseminated by Goldmann, reification described the rationalization of the social world for commodity exchange. Developing this political diagnosis, Broodthaers produced works in a variety of mediums that meditated on the obsolescence of poetry faced with the rise of the entertainment industry and the art market. My book reclaims Broodthaers as a resource in urgent contemporary debates on the social value of art and poetry amid intensifying financialization and wealth inequality.

2020-21 Graduate Student Fellowship



NEIL SURKAN

CIH FRANCES SPRATT GRADUATE
STUDENT FELLOWSHIP
DEPARTMENT OF ENGLISH

***Be/hold*: Poems on Activism in Contemporary Canada
(At the End of the World)**

My creative dissertation, *Be/hold*, explores the relationship between poetic practice and activism. In poems that dramatize the transition from retreat to political action, my speaker protests Alberta's petroleum industry. A settler, he struggles to revolt and rebel while recognizing that his every action carries white privilege and potentially harmful consequences. I uniquely conceive of activism as *prayer* by intersecting Simone Weil's concept of "consenting attention," the writings on cross-cultural encounter by the Christian theorist-theologians Richard Kearney and Trevor Hart, and the ethics of Emmanuel Levinas. Taken together, these four writers develop a prayerful method of engaging with others that, as Hart puts it, "allow[s] difference in all its fullness and integrity to be maintained, shared and...practiced." Owing to the radical alterity of the other, not in spite of it, *Be/hold* considers how seeing the world another way (or, *an other's way*) creates the conditions for meaningful change.

The Calgary Institute for the Humanities is pleased to announce the results of the 2020-21 Fellowship competition.

We look forward to welcoming researchers from the Departments of Art, Geography, English, and Communication, Media and Film. We are grateful to our donors and to the Faculty of Arts for providing this support to our scholars.

The Wayne O. McCready Resident Fellowship for an Emerging Scholar recognises a scholar on the verge of a significant scholarly breakthrough. The Naomi Lacey Memorial Resident Fellowship, sponsored by the Naomi and John Lacey Foundation for the Arts, is awarded to an exceptional scholar chosen from among the general pool of applicants. The Frances Spratt Graduate Student Fellowship continues the tradition of supporting a PhD candidate whose research contributes to the public good by promoting the core values of the humanities and building bridges of learning to the broader community.

The Calgary Institute for the Humanities is nearly halfway to our \$5M *Eyes High* goal! Contributions support fellowships for humanities researchers and graduate students, attract the next generation of researchers, and bring community together through public lectures on timely and relevant topics.



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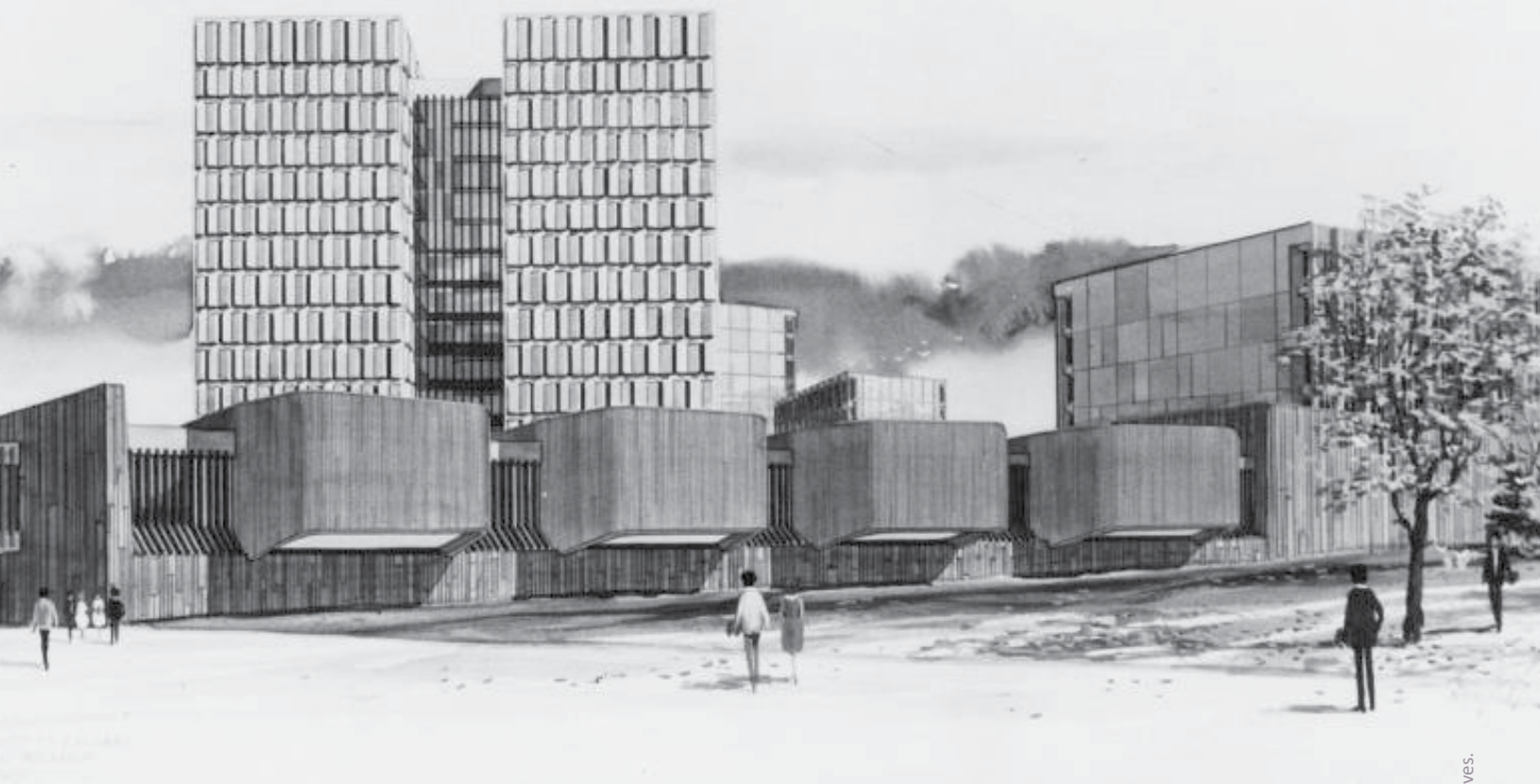
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