

Calgary Institute for the Humanities

NEWSLETTER

SPRING 2022

Contents

1	Director's Message
4	Dante's Memory: From Fixity to Fluidity
8	2022-23 Resident Fellows
10	Great Minds in Despair – The Forced-Migration of German-Speaking Neuroscientists to North America, 1933 to 1989
14	Lessons from Coyote: Decolonizing the Margins
18	Unbidden Exposures: Histories of Candid Photography



Director's Message

Jim Ellis, Professor of English

While not a normal year by any stretch, 2021-22 gave the CIH some things to celebrate. Like everyone, we've faced challenges with the pandemic, but we've also been cheered by the support of our community, and through online events seen our audiences expand to include viewers from across the globe. And like everyone, we're trying to take the best of what we've learned from these challenging times, and to move forward in a different, better way.

Among the things to celebrate are the second year of our new Public Humanities program, led by our new Associate Director, Dr. Noreen Humble. In the Fall of 2021 we interviewed candidates for the program and selected three stellar PhD students who will undertake projects in the summer with three community organizations. We're happy to have the support of the University's Transformative Talent Internship program, which provides some funding for these placements. The program aims to demonstrate the value of the skills and knowledges that a humanities PhD can offer beyond the walls of the academy: the word "entrepreneur" originally meant, "someone who undertakes a project," and our Public Humanities fellows are demonstrating the best sort of entrepreneurial thinking, which supports the common good.

We're also happy to have seen to completion the first six maps in the Calgary Atlas Project. This initial phase of the project was generously supported by the Calgary Foundation, and although we were not able to have the public launches that we planned, the maps have been enthusiastically embraced by our community, and are selling well in bookshops across the city. The project has produced maps exploring: Calgary's queer history; First Nations participation in the Calgary Stampede; Calgary's labour history; the city's cinemas and film clubs; and the world of alternative art. Next up are maps documenting the history of Calgary's internationally successful entertainment organization, Stampede Wrestling, and an intriguing exploration of the history of Calgary's literary scene in the 1920s, which featured an amazingly diverse cast of internationally successful writers and journalists.

We have been especially pleased with how the maps are being taken up in other venues: the *First Nations Stampede* map has appeared in

one of Library of Parliament's *HillNotes* to celebrate National Indigenous Peoples Day on June 21 and was featured in a story in *Kayak*, a Canadian children's history magazine. The magnificent story robe that Siksika artist Adrian Stimson produced for our map was at the Glenbow Museum last summer, and is now on display at the Remai Modern gallery in Saskatoon. In October 2021, *A Queer Map* served as the foundation for an online dance performance site by the group VogueYYC, as part of the FluidFest dance

festival at the Grand theatre.



While we have learned much from the experience of the last year, more than anything the pandemic has revealed the increasing need for the kinds of skills and knowledges that the humanities teach and promote. The welter of online misinformation and conspiracy theories that have had devastating effects on our economy, on our public sphere, and on our relations with each other, have demonstrated that the things we talk about and teach our students really do matter. Critical thinking, research skills and the ability to communicate clearly are vital to the health of our society, as are an understanding of and a

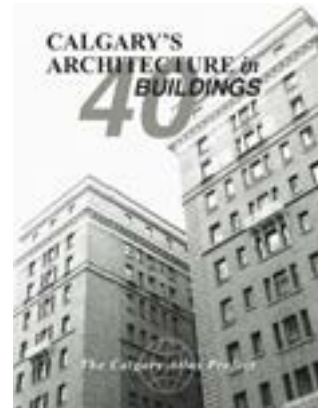
commitment to civil discourse, civic values and a respect for difference. We will continue to promote these values in everything we do, and we're grateful for all of you who support us in the mission and who join us at our events.

In this newsletter, you can read about the research that our current resident fellows are pursuing, which touch on many core questions of the humanities while pursuing strikingly different topics: memory in Dante, the expulsion of Jewish scientists by the Nazis, the ethics of our treatment of coyotes, and the rise of the idea of spontaneity in photography. We're also happy to announce our new slate of fellows for 2022-23, who are exploring another diverse set of questions. We're delighted to be able to support this research, and we hope to see you soon at one of our events, where we can continue the conversation.

Available Now

Calgary's Architecture in 40 Buildings

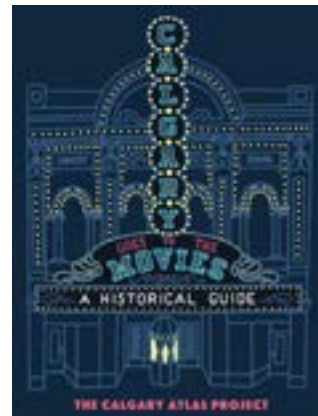
Local design firm SPECTACLE creates a unique perspective on Calgary's Architectural History with research by Professor of Architecture Graham Livesey. This map surveys buildings from early examples of settler architecture, through local architectural approaches in the '60s, buildings of the expansion and boom of the '70s, up to today's engagement of international "starchitects" and their contributions to the city's fabric.



Calgary Goes to the Movies

A Historical Guide

Moviegoining was the quintessential modern entertainment, projecting Hollywood glamour to a rapidly growing city in the Alberta Foothills in the 20th Century. *Calgary Goes to the Movies*, designed by Amanda Forbis and Wendy Tilby, traces the history of venues for motion pictures in Calgary, along with the cultural and business struggle they embodied.

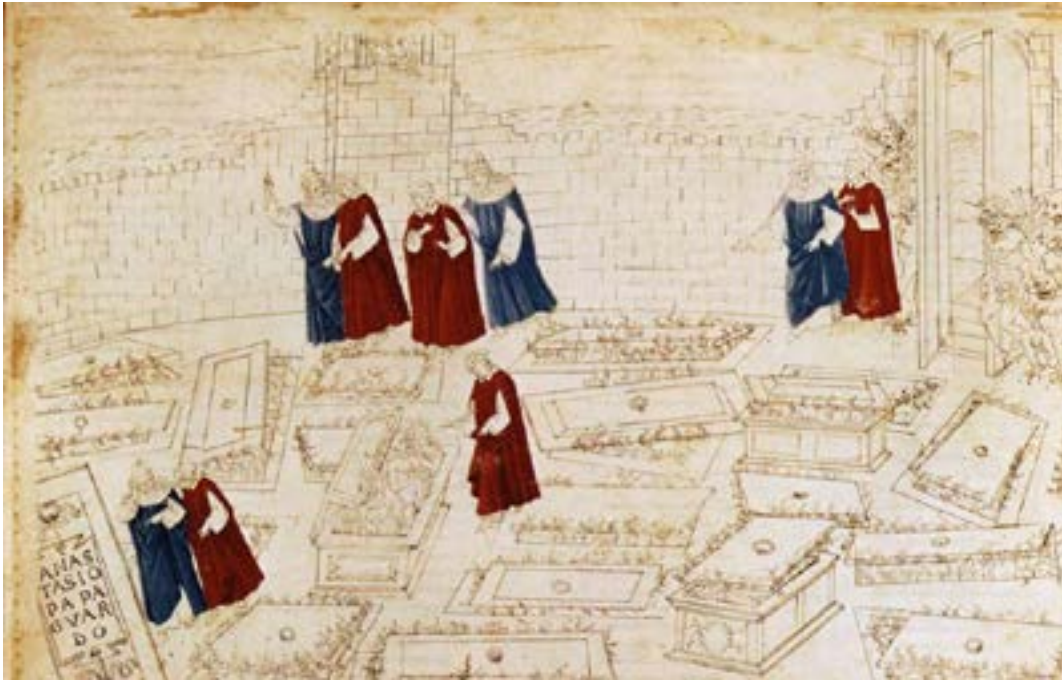


About the Calgary Atlas Project

The Calgary Atlas Project seeks to recover crucial stories about Calgary's past and present, stories that illuminate in surprising ways the character and diversity of the city. Forgotten or overlooked stories from Calgary's history are mapped onto the city's geography, highlighting significant sites, events, and people in Calgary's past. Each map has text written by local historians and images specially commissioned from Calgary artists, in most cases artists who have a relation to the history they are interpreting. 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. Find out more at arts.ucalgary.ca/atlas.

Produced with support from:





Dante's Memory: From Fixity to Fluidity

Eleonora Buonocore, Instructor, Italian Studies,
School of Languages, Linguistics, Literatures and Culture
CIH Resident Fellow 2021-22

The concept of memory played a key role in the Middle Ages: it was ubiquitous in Medieval education, from rhetoric to philosophy and even theology. Medieval people relied on memory for everything, and they reflected on the inner workings of memory and on its importance for preaching, meditation and even medicine. Dante's *Divine Comedy*, a poetic journey through the afterlife, from Inferno, Hell, to Paradiso, Heaven, that Dante enterprises under the guidance of Virgil first and of his own beloved Beatrice later, is certainly a masterpiece of medieval culture, thus it offers the perfect occasion for an investigation on the multifaceted concept of medieval memory. Despite this fact, to date there has been no comprehensive study of the role of memory in Dante's poem. This neglect is due to the interdisciplinarity inherent with the study of medieval memory, which combine a history of ideas approach, such as that of Frances Yates and Mary Carruthers (see Yates, 1966; Carruthers 1990), with a more philosophical and theological understanding of memory, as part of the process of acquiring knowledge or as a part of the soul (for these approaches see Macierowski, 2005; Teske, 1984).

My book manuscript, titled "Dante's Memory: From Fixity to Fluidity," reveals that memory was one of the underlying structuring principles of Dante's *Divine*

Comedy. I argue that in the *Comedy* Dante uses four different concepts of memory, shifting from the use of a rhetorical fixed recollection in *Inferno*, to a dialogical, ethical memory in *Purgatorio*, and finally, in the earthly paradise—with the passing through Lethe and Eunoè, the rivers of memory and forgetfulness—the paradigm shifts from fixity to fluidity. In heaven there is a fluid, paradoxical concept of oblivious memory, which justifies the paradox of Dante's *Paradiso*, thirty-three cantos written out of a loss of memory. As Dante says in *Paradiso* XXXIII, "memory fails at such excess," and the poet cannot remember the moment of the union with God. The fourth way of understanding memory pervades the entire work: it is poetic memory, the memory of the poets, such as the echo of the classics, Virgil and Ovid, but also it is capable of building monuments, following Horace's *Odes*.

My CIH project explores how Dante built an original concept of memory by mixing together the various rhetorical, philosophical, and theological notions of memory of his time. I follow the evolution of Dante's journey through memory, disentangling the different threads that characterize the complex tapestry of medieval *memoria*.

Dante harmonizes these four understandings of memory and bends them in order to serve his vision. For Dante memory is closely tied both to imagination and to reason, and therefore it embodies the faculty that connects the senses to the intellect. Moreover, memory is the treasure-house of poetry, since, as the Greek myth has it, and Cicero passed on, Mnemosyne is the mother of the Muses, of all the arts.

My methodology combines a rigorous historical investigation of Dante's world of books and of the philosophical and theological debates of his time, with a more literary approach, based on an analysis of the language and metaphors in the poem. Paul Ricoeur, in *Memory, History, Forgetting* (2004), describes Dante's original reworking of Aquinas' theory of recollection and the role of memory for the creation of "eloquent images of Hell, Purgatory and Paradise." According to Ricoeur, Dante's understanding of memory harmonizes the need for memorization of the *artes memoriae* with the need for forgetfulness typical of poetry, forming what he defines as Dante's "poetic surpassing of artificial memory."

Dante's way of conceiving memory evolves from the minor works, the *Vita Nuova* and the *Convivio* to the *Comedy*, as he realizes the dangers implied in a literal understanding of "rhetorical" memory, of the art of memory, when detached from a correct philosophical and theological understanding. *Inferno* is the first installment of Dante's new attempt to write poetry that is at the same time instructive, memorable, and transformative, the final goal of which is to bring its readers closer to God by allowing them to relive his journey until the ineffable moment of the union with God. My research at the CIH

shows that in *Inferno* rhetorical memory is revealed as a possible trap, one that keeps men tied to earth and to their own selves. Being overly attached to one's earthly memory becomes a sort of fixation, a petrification, which keeps the sinners stuck in the moment of their sin. I analyze the episodes of Pier delle Vigne in canto XIII, Brunetto Latini, in *Inferno* XV, and Guido da Montefeltro in *Inferno* XXVII, to demonstrate how a solipsistic concept of memory, entangled with the poetical idea of fame as that which makes man immortal, is insufficient for man's salvation.

In *Purgatorio*, instead, Dante outlines a different concept of memory, one that is deeply dialogical and political, since the souls are now in time and part



of a community of sinners on their way to salvation. Through the power of intercession of prayer the souls have an effective way to shorten their time in Purgatory, to hasten the path that will lead them to be united with God. Hence the recurrent phrase "remember me" comes to mean "remember me in your prayers." Here

memory plays a fundamental role: through memory Dante builds an ethics of time, since it is through memory that the dead souls in purgatory can be reintegrated as part of the Christian community. Dante the pilgrim and the poet, can remember them in his prayer and can remember them to their families and to their fellow citizens. Dante can at the same time reinstate them as part of the political community and show them that they are still part of the Christian flock.

At the end of the ascent, in the earthly paradise, Dante's concept of memory shifts again, as he abandons the characteristics of fixation and monumentality typical of rhetorical memory and embraces the fluidity of oblivion, of theological memory. A new kind of memory, informed by forgetfulness, an "oblivious memory," plays a key role in the constructing of a new liquid consciousness in *Paradiso*, a consciousness that allows a person at the same time to retain a vestige of individuality in the bliss of the union with God.

The pilgrim approaches the earthly paradise and has to drink the water of the two rivers, Lethe, the river of oblivion and Eunoè, the river of good memory. Memory is not fixed anymore; it is fluid, as the water in the rivers. There is no need any more for the memory of sin, once the souls achieve salvation: the only memory left is that which can help others in their own journey.

In my CIH research I sketch this new concept of oblivious memory in *Paradiso*. This is exemplified at first in the memory of Dante the poet himself, since “memory cannot follow” the intellect as it grasps God, in the realm of the blessed. Yet, the poet is able to preserve enough memory to write the poem.

This contradiction informs my reading of the entirety of *Paradiso*, which is shaped by an Augustinian concept of memory as a faculty of the soul. Specifically, I analyze the role of memory in the early cantos of *Paradiso*, from the episode of Piccarda Donati and Costanza d’Altavilla, to Beatrice’s explanation of the role of memory for scientific knowledge, concluding with the paradox of memory in *Paradiso* XXXIII, in which the poet is allowed to keep the memory of his union with God only inasmuch as he will be able to tell his experience to other people. At the end of *Paradiso*, the only memory necessary is completely selfless and altruistic.



Image: Dante Gabriel Rossetti. The Meeting of Dante and Beatrice in Paradise (rough sketch). Pen, brown ink and pencil on blue paper, c. 1852.

The Calgary Institute for the Human



Matthew Croombs
CIH RESIDENT FELLOW
ASSISTANT PROFESSOR
DEPARTMENT OF COMMUNICATION,
MEDIA AND FILM

The Colonizer Who Refuses: René Vautier and the Horizons of Solidarity

In the 1950s and 1960s, René Vautier was the only French filmmaker known to have documented the social and economic vicissitudes of revolutionary Algerian society. Over the course of the Algerian War, he established the Front de Libération National's film unit, trained key Algerian filmmakers, recorded the first-ever combat documentary, *L'Algérie en flammes* (1957), and collaborated with Frantz Fanon on a film about the war's traumatic impact on Algerian children, *J'ai huit ans* (1962). Following independence, Vautier aided in founding Algeria's film industry, and administered two ciné-vans across hundreds of locations to project pedagogical films for the nation's peasantry. This research project will examine Vautier's filmography in its broader institutional and biographical contexts. I will explore how Vautier's alliance with the FLN remained a precarious one, marked by collisions of ideological orientation and communicative double binds. Caught between the application of a set of values borrowed from the resistance and a colonial situation that required new ways of knowing, Vautier confronted the horizons of solidarity.



Rachel Friedman
W. O. McCREADY RESIDENT FELLOW
INSTRUCTOR, ARABIC LANGUAGE
AND MUSLIM CULTURES
SCHOOL OF LANGUAGES,
LINGUISTICS AND CULTURES

The Clear Arabic Qur'an: Al-Bāqillānī's Islamic Theory of Language

Abū Bakr al-Bāqillānī (d. 1013 CE) was one of classical Islam's leading scholars; his thought played a key role in the formation of Islamic thought. While scholarship has addressed his contributions to individual disciplines, the overarching themes that characterize his work have gone unexplored. As this project demonstrates, the most prominent idea that runs through al-Bāqillānī's oeuvre is a concern with establishing the status of the *Qur'an* as clear and comprehensible to its human audience. This concern stems from the recognition that establishing the stable accessibility of Qur'anic meaning was of great importance for a tradition in which the *Qur'an* is a central source of authority. By establishing that the *Qur'an's* meanings are accessible to its human audience in methodologically rigorous ways, al-Bāqillānī places the institution of Islamic thought on a firmer theoretical foundation. This project contributes to interdisciplinary understandings of Arabo-Islamic thought and its approaches to language and communication.



Courtnay Konshuh
CIH RESIDENT FELLOW
ASSISTANT PROFESSOR OF
MEDIEVAL HISTORY
DEPARTMENT OF HISTORY

Norman Consolidation and Communication in Kent

Normanization of the English landscape after the Conquest of 1066 included a widespread building program, destroying Anglo-Saxon cathedrals and replacing them with dominating Norman structures. This development has been studied as a vehicle of colonisation and legitimization on a grand scale; however, the same rebuilding can be seen on a more thorough level across the countryside with the rebuilding of parish churches at all nodes in the transportation and communication network. This made Norman rulership omnipresent at the local level. This development can still be seen in the rural churches in the bishopric of Rochester, many of which were rebuilt during the episcopacy of Gundulf, the first Norman bishop there. This study aims to recover the range of local landscape control in the bishopric of Rochester, thereby piloting a local history study with national implications for England and possibly for other areas of Norman dominance such as the medieval Mediterranean.

Humanities Resident Fellows 2022-23



Carolyn Muessig

**NAOMI LACEY RESIDENT FELLOW
PROFESSOR AND CHAIR OF
CHRISTIAN THOUGHT
DEPARTMENT OF CLASSICS
AND RELIGION**

Breaking the Glass Pulpit: Women Preachers in an Age of Silence

Medieval scholasticism defined preaching as a sacerdotal/male office. But did this mean medieval and early modern women in western Europe never preached nor gave sermons? My research establishes that women did preach in various ways. It shows that nuns and laywomen (e.g., Umiltà of Faenza (d. 1310); Chiara of Rimini (d. 1324); Juana de La Cruz d. 1534; Stefana Quinzani (d. 1530) gave sermons in convents and publicly in churches and secular courts. My study argues that medieval sermons were more nuanced than contemporary scholarship recognizes; in so doing, this project illuminates the misunderstood context of female preaching. It re-evaluates pre-modern attitudes toward learning, gender and authority, demonstrating that women as preachers played a pivotal role in medieval education and the devotional life of men and women in premodern Europe.



Chelsea Rozanski

**CIH FRANCES SPRATT GRADUATE
STUDENT FELLOW
PHD CANDIDATE
DEPARTMENT OF ANTHROPOLOGY
AND ARCHAEOLOGY**

Regenerating Roots: Community-Driven Food Networks in Moh'kinstsis

Situated as an activist-scholar and small-scale farmer in Moh'kinstsis (colonially known as Calgary in Southern Alberta, Canada), my experiential doctoral research will engage with regenerative growing practices to enhance local food resilience and foster more socially inclusive spaces that are decolonial in nature. To support movements of resistance to male-dominated industrialized agro-food systems, this work will strengthen scalable agrarian alliances through a community-based participatory research (CBPR) approach. Within a CBPR framework, the questions, objectives, methods, and hopeful outcomes have been developed in collaboration with key counterparts. Our central research question asks: How and to what extent can community-driven food networks regenerate the land and relational fabric of society? Combining hands-on growing with farm tours, learning walks, sharing circles, and storytelling, I will work alongside citizen researchers to build capacity in urban agriculture as a tool for wider social transformation.

Established in 1976, the Calgary Institute for the Humanities (CIH) fosters advanced study and research in a broad range of subject areas. We support research in traditional Humanities disciplines such as languages and literature, history, religious studies, philosophy, as well as in philosophical and historical aspects of the social sciences, arts, sciences, and professional studies. The humanities are not conceived as a specific group of academic disciplines, but as forms of study that examine what is human – typically guided by literature, history, social and physical settings, artifacts, visual and performing arts.

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.



Great Minds in Despair – The Forced-Migration of German-Speaking Neuroscientists to North America, 1933 to 1989

Frank W. Stahnisch, AMF/Hannah Professor in the History of Medicine and Health Care, Cumming School of Medicine & Faculty of Arts
CIH Resident Fellow 2021-22

It took 83 years after the foundation of the “Canadian Society for the Protection of Science and Learning” in 1938 – which had been inaugurated at the University of Toronto to help the plight of Central European academic émigrés fleeing the new Nazi governments in Germany, Austria, and increasingly their occupied neighbouring countries – that the Canadian academy has finally stepped up again towards a concerted action to aid displaced scholars and researchers. In the late fall of 2021, the Royal Society of Canada has initiated a committee and working group – after several years of deliberations – that seeks help for refugee academics, provides social and legal assistance, and identifies funding sources to help foreign scholars and scientists from the recent conflicts in Iraq, Syria, Afghanistan, and Ukraine. The initiative has established an inclusive excellence program

by acknowledging exceptional and high-achieving At-Risk and Displaced Academics and Artists (ARDAA) in Canada. And it now aligns with a Universities Canada priority of reducing “barriers to equity, diversity and inclusivity on campus and in society.” The recent shock regarding the inadequate military and civil initiatives in Afghanistan, which led to the re-establishment of the Taliban’s rule and violent crack-downs on school and university systems, on women’s emancipation, and on religious and cultural minorities, may have led to this new swing of attitudes in Canada, with finally joining long-standing international movements and institutions, such as the Council for at-Risk Academics (CARA) in Britain, the Philipp Schwartz Initiative of the Alexander von Humboldt Foundation (AvH) in Germany, or the Global Young Academies’ At-Risk Scholar Program (initiated in Scotland), which have been actively supporting displaced scholars due to warfare, religious and cultural persecution, or the devastating effects of climate change for a decade or even decades (CARA since 1933!).

In my project for the CIH, I am particularly interested in some antecedents and the historical case example of the vast forced migration of German-speaking émigré scientists and scholars, who had to flee Nazism and Fascism in Europe since the 1930s. Likely no other single migratory event in modern global history has shaped today’s landscape in the biomedical sciences and in academic learning as much as the large-scale forced migration of approximately 3,000 Jewish and oppositional scientists and 6,000 physicians and health care researchers. Among these were approximately 600 psychiatry- and neurology-trained individuals, who were ousted from their positions during the times of Nazism and Fascism in Europe. Yet we do not have a historical or sociological overview perspective on what the scientific impact and wider social implications of this forced migration wave predominantly to the United Kingdom and North America meant. This further includes the levels of science, postsecondary research, and university teaching, which Thomas S. Kuhn (1922-1996) has described as the level of “normal scientists.” The current research project focuses especially on the impact of German-speaking biomedical



Image: Thousands of books smoulder in a huge bonfire as Germans give the Nazi salute during the wave of book-burnings that spread throughout Germany. International News Photos, 1933.

researchers between 1933 (the seizing of power by the Nazis in Germany) and 1989 (the end of the “Cold War,” which also marked a conclusion of some re-migratory tendencies and knowledge exchanges with the Communist East and gave rise to the emergence of new international relations in science and scholarship. The results of this research project and monographic book will also have implications for our understanding how important and innovative academic developments emerged in the interdisciplinary field of the neurosciences, based on the impact of émigré German-speaking neuroscientists and biological psychiatrists in North America beginning in the first half of the 20th century, along with their research organization.

In the history of science scholarship, the ‘Brain Gain Thesis’ is often taken as an unquestioned given in studies of the forced migration of physicians and medical researchers following the Nazis’ rise to power in Germany after 1933. Research literature on the receiving countries has primarily tended to take the intellectual, academic, and institutional dimensions of the forced migration wave into account, while the individual fate and adaptation problems of many émigré psychiatrists and neurologists are still considerably under-investigated. In this project, I thus look at the fate of a group of émigré physicians and researchers, who could be classified as early “neuroscientists” and who immigrated to Canada and the US either transitionally or for good. The thesis put forward here is that the process of forced migration most often constituted an end or at least a drastic change to the careers of this group of medical professionals.

As such, this project can be seen as having double value for the historiographical, epistemological, philosophical, and methodological aspects of the history of science and the science and technology studies field, while presenting itself also as a specific case study of an important yet hitherto neglected group of refugees from Nazi Germany and the occupied countries in Central Europe. The resulting book will contribute to a growing body of literature in the history of science as well as in the forced migration studies. In these scholarly fields, the contributing factors, elements, and causes of the development of interdisciplinarity in modern research communities have already been addressed. However, the impact of forced migration on knowledge generation, change, and application in the 20th century has remained understudied, and the existing forced-migration literature has been rather silent on the population of neuroscientists and psychiatrists as refugee academics. The bulk of the scholarly work has looked at art historians, sociologists, psychoanalysts, psychologists, and philosophers in the British and American-based émigré diasporas but neglected the considerable group of émigré neuroscientists and biological psychiatrists.

This is a project I have been pursuing research and work on for some time now, and I am extremely grateful to the CIH for the opportunity to take this to the next level and write the concluding monograph from it. It is important for me to also recognize the insights, suggestions, and contributions of my colleagues and trainees at the UofC, including Paul Stortz, Stephen Pow, Aleksandra Loewenau, Paula Larsson, Anzo Nguyen, as well as further members from the C-STEMS working group at the CIH. It is both humbling and invigorating to being finally able – through the provision of the necessary time and space through a CIH Annual Fellowship – to write the largest part of my book manuscript during the current academic year. This will also enable me to give a voice to the devastating historical experiences of the scientific and scholarly refugees since the 1930s, shed light on the aiding research and charity organizations, examine the challenges which Jewish, female, young and old refugee academics faced, when arriving on the shores of Canada and the United States. Both the success stories of later Nobel Prize winners in Physiology or Medicine, as well as the untold stories of internment, prohibited medical re-licensing, destruction of promising academic careers, trauma-related illness, and instances of suicide in academic refugees may leave us wondering and reflecting on society’s responses today regarding the ongoing academic refugee crisis – while the devastating images from Kabul airport on August 30, 2021, are still “fresh in our minds” (and sadly, while I am revising the proofs for this newsletter piece, the Russo-Ukrainian War broke out on February 24, 2022).

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Lessons from Coyote: Decolonizing the Margins

Shelley Alexander, Professor, Department of Geography
CIH Resident Fellow in Applied Ethics 2021-22

Human relationships with non-human animals are fraught with paradoxes. None seem more tense than our negotiations with wildlife that are legally designated ‘pest’ or ‘nuisance’. In North America, few of the latter are as subjugated as the coyote (*Canis latrans*), which serve as my entry point to critically explore marginalization at the intersection of animal ethics, jurisprudence, and colonial ideologies. The intent of my research is to highlight more just outcomes and livelihoods for marginalized non-human animals.

Why focus on coyotes? The fact is that under the banner of ‘necessary conflict prevention’, researchers estimate that over 500,000 coyotes are killed annually in the US and Canada; That amounts to **at least one coyote killed every minute**. Yet, in North America, scientific evidence shows coyote populations regulate themselves, provide ecosystem services (e.g., controlling rodent populations), and that lethal approaches are both ecologically damaging and not successful at controlling conflict.

My starting point for this applied ethics study is a Worldviews & Coyotes Framework, derived from 2015-2017 interviews about experiences with coyotes, which I conducted with agricultural and rural residential landowners in Alberta. The

framework reflects the intersection of behavioural typologies (i.e., human actions towards coyotes) and ethical frameworks (i.e., different valuations of wildlife: anthropocentric, biocentric, ecocentric). That first analysis was descriptive and hypothesized which worldviews might be most



amenable to change based on education versus laws. Five worldviews were identified, three of which were pro-coyote and anti-killing. Education or landowner type were not key drivers of killing, and almost all respondents articulated the value of keeping coyotes on the landscape. Yet, killing coyotes to prevent conflict remains common practice. To determine whether and how change is possible, it was clear I needed to dig further, to tease out what mechanisms drive the disconnect between evidence, ethics, and action, which leads to my current research.

In theory, how animals are acted upon by humans follow from ethics and laws, which should be premised upon evidence; evidence for animal care may derive from common sense and science. However, in my research, ethics and laws surrounding coyotes seem to be driven more by emotions (e.g., fear), beliefs or ideologies, rather than facts. Over the past few decades, attention has been paid to creating or improving laws that prescribe the ethical treatment of domestic companion, research, zoo and farm animals. However, while certain wildlife species have gained ground with enhanced legal protection in Canada, many have been left behind; the same laws developed to 'protect' some species, simultaneously enable significant persecution of others.

As well, there is an implicit (hidden) belief that wild animals do not experience suffering the same way as those we have domesticated. I believe the previous disparity exists because of persistent colonial notions of human exceptionalism, capitalism, and speciesism, which I will explore in relation to the normalization of violence in everyday practice and science involving wildlife – coyotes are my entry point.

Realizing change in laws requires shifting ethical frameworks. The latter often rests heavily on providing scientific evidence. Arguably, the best scientific evidence about the needs of wildlife should come from practitioners. The need for scientists to engage in ethical debates to support legal and ethical reform has been clearly laid out by philosophers in both animal studies and law. That means people like me have to wade into unfamiliar territory if we want to see change in the treatment of wild animals.

I have been privileged to spend my life knowing wildlife. Most salient, I have cared for and studied orphaned coyote pups in a behavioural research facility, necropsied countless coyotes, helped trap and collar them, tracked them, and engaged closely with a multi-generational family to re-establish boundaries and keep them safe from people. I marvel at coyote ingenuity, devotion to family, resilience, and their restraint in the face of human transgression. I know coyotes are like people and I struggle with the suffering inflicted upon them. In 2015, I began a journey to better understand how to help bridge the gap in understanding between the science of animal welfare and the practice of killing. Most of the interviewees held positive worldviews towards coyotes, some were neutral, and a few people illuminated atrocities they had committed while killing coyotes. I also heard similar stories of violence normalized in the name of objective science. At times, I wonder how any human could admit to behaviours that elsewhere might be deemed criminal, or socially deviant. As a scientist, I believe I have an ethical duty to better understand and respond to those stories to improve the lives of marginalized animals, and that is what has brought me to my Applied Ethics work.



Image: © Shelley Alexander, 2022.



LGBTQ2S+ Studies at UCalgary

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Unbidden Exposures: Histories of Candid Photography

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Among the pieces of advice that photographers routinely dispense to their subjects, there is one directive that is especially common, and especially challenging to implement: “Act natural—just pretend I’m not here.” This call for photographic subjects to ignore the photographer’s presence is rooted in an idea that has become so widely accepted it today possesses the air of a timeless truth: that a candid image, whose subject does not deliberately pose for the camera, offers a more revealing rendering of that subject than a posed image could. As timeless as this idea may seem, it has a history. During my time as the Wayne O. McCready Fellow at the CIH, my broad aim is to unravel this history: I am working on a book manuscript called “Unbidden Exposures,” which investigates the history of candid photography in the United States from the 1880s to the 1960s.

In recent years, historians of photography have become increasingly interested in the ways photographs have functioned as media, and the roles they have played in the production of knowledge: how photographs have mediated social relations and been marshaled in people's efforts to communicate, but also how people of the past have imagined and discussed photography's knowledge-producing capacities. Candid photography is an illuminating boundary case in all of these respects. It emerged in the 1880s and 1890s, a period when photography was ceasing to be a specialist pursuit requiring expert knowledge and becoming, instead, a popular leisure activity. Paradoxically, as photographic practice was becoming more inclusive and "democratic"—a term that has been common but controversial as a descriptor for the medium in this period, as legions of Kodakers began to make snapshots—candid photographs emerged as a mode of representation that demanded the elimination or obfuscation of the relational character of portrait photography. Amid mounting critiques of the "artifice" of posed portraiture, contemporaries began to express a growing desire for photographs that were, or at least appeared to be, unposed: what the studio portraitist Napoleon Sarony called the "art of not posing." This necessitated the erasure of visual signifiers of the interaction between photographers and their subjects. The most revealing photograph, contemporaries began to argue, was one in which subjects were unaware they were being photographed at all.

What explains the sudden denigration of the posed portrait, and the attendant raft of efforts to deny photographic subjects the ability to present themselves to the camera as they desired? Looking to debates that played out on the pages of photographic trade journals, I argue that the "art of not posing" was a defensive move among established photographers as they adapted to a media environment in which their skills felt obsolete and their livelihoods were imperiled. Engaging in acts of distraction and subterfuge in the interest of producing "naturalness" in their subjects, veteran photographers were able to appropriate the aesthetics of the amateur snapshot—particularly its unposed nature—while continuing to claim superior skill and talent. Popular discourses around candid images often assert that they represent their subjects in an unmediated fashion, but from the first, candid photography has been subject to substantial intervention and management on the part of the photographer: candid photography's "naturalness" has been constructed from the genre's outset.

Taking this episode as a starting point, my project examines how candid photography spread from the portrait studio into multiple realms of photographic practice. As a photographic genre that is simultaneously

ubiquitous and underexamined, candid photographs have often been treated as a sideline in photographic history, but my study works to demonstrate that they reveal much about how people of the past have imagined and used photography, about how “naturalness” is socially and technologically constructed, about how vernacular image-making practices interact with—and often get appropriated in—the work of self-styled experts, and about how concealment and exposure figure into the production of photographic knowledge.



From the cloistered space of the studio, the idea of candid photography quickly expanded into more public realms, both embodied and mediated: city streets and the pages of newspapers and magazines. The figure of the “Kodak fiend” became omnipresent in the popular press, and this turn-of-the-century media trope—as well as the indiscreet photographers to whom it referred—helped motivate public suspicion toward photographers who operated in public spaces. This suspicion informed growing calls for privacy rights in the late 19th and early 20th centuries.

Simultaneously, though, candid photographs were finding a place in illustrated magazines and newspapers, just as photographs were becoming an indispensable part of print news. Looking at one institution—the Bain News Service, the first American

news photography syndicate—my research considers the shifting role that unposed photographs played in American news in the early 20th century. They were initially embraced by news institutions because they were believed to enact at the level of form three qualities becoming highly valued among American journalists in the early 20th century: timeliness, impersonality, and objectivity. But by the late 1920s, the meanings of candid news images began to shift. As the “candid camera” became a popular trope among high-profile photojournalists, candid images were swiftly reframed as offering a thrillingly subjective view, one that would denude the private activities and expressions of the international political elite and capture psychological depth in an individualizing, purportedly “humanizing” manner.

The seeming humanization that the candid camera performed became a contentious talking point in the late 1930s, and in the final chapters of my project I look at two case studies that illustrate the mobilization of this claim and its contestation by photographers. The “subway portraits” produced by the famed documentary photographer Walker Evans between 1938 and 1941 embody a popular desire to “unmask” that characterized documentary work in this period; Evans claimed that these portraits, in capturing subjects’ unguarded expressions, stood to accomplish “true portraiture, or the nearest approach thereof.” Evans called himself an “apologetic voyeur,” and suggested that his voyeurism was excusable on the grounds that it offered truer renderings of his subjects than could have been achieved through other, more consensual means. But taking seriously Evans’ self-description, I investigate an unacknowledged set of affinities between Evans’ project and a broader aesthetic of masculine voyeurism that played out in the popular magazines of his era.

New York City in the late 1930s and early 1940s also saw the emergence of some more critical and reflexive deployments of the candid photograph, in the hands of a small group of female photographers. Linked, by this period, with voyeuristic masculinity and humanizing revelation, candid photography was reconfigured by photographers who undermined candid photography’s masculinized public image while also calling into question the widespread assumption that candid photographs held the potential to reveal hidden truths about their subjects. In exploring this shift, my research looks at three photographers: Berenice Abbott, Lisette Model, and Helen Levitt. In the early months of my CIH fellowship, I was fortunate enough to visit the Lisette Model Fonds at the National Gallery of Canada to conduct archival research on this topic—my first opportunity to enter a special collections library since 2019. The experience of closely examining Model’s photographic prints, negatives, notebooks, and correspondence allowed me to develop and refine my arguments about the ways she engaged the candid image in her work, and it signaled the conclusion of the archival research necessary to complete my project.

During a brief window of declining COVID-19 cases, in October 2021, I was able to deliver the Wayne O. McCready Fellow Lecture in person on the University of Calgary campus. After a year and a half of isolation, it was thrilling to be able to present my work in progress and discuss it with the CIH community in person—and my research will certainly benefit from the insightful questions and comments of those in attendance. I look forward to the time when it will be safe for events like these to become the norm rather than the exception once again.



Detail of the map *Calgary's Art Underground*. *Place, Time, Art: A Guide*.
Artwork: Drunken Paw. *Atlas III*, 2021.

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