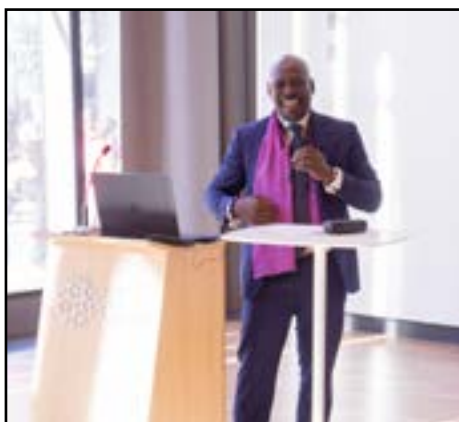


Calgary Institute for the Humanities
NEWSLETTER

2018

WINTER EDITION



Director's Message: Explorations in the Public Humanities

**Director
Jim Ellis**

You may notice that this semester's newsletter is appearing a little later than usual. We recently wrapped up the 2018 Western Humanities Alliance conference on Spectral Cities, where we welcomed 290 registered attendees to our keynote lectures and panels on Nov. 2-3. Academics, students, and alumni from the University of Calgary, as well as students and faculty from nearby academic institutions, and members of the public all turned out in incredible numbers to take part in this event. We are grateful to the Faculty of Arts and the Office of the Vice President (Research) for their financial support of the conference. The conference was generously supported by the Social Sciences and Humanities Research Council of Canada.

I especially want to thank the Calgary Public Library and its CEO, Bill Ptacek, who welcomed attendees to the library and the conference. We ambitiously proposed hosting the event at Calgary's new Central Library long before it was completed—well before we understood what opening weekend at this incredible new landmark would entail. CPL staff went above and beyond expectations to help make this event a success and the venue was a beautiful highlight for an academic conference on cities. Many of our guests to Calgary were in awe of the new building and they were thrilled to see so many

of Calgary's citizens embracing this new civic treasure.

Our two-day conference explored 'Spectral Cities'—the cities of our imaginations, ideal cities, lost cities, and cities of the future. Eighteen scholars presented research on the representation of cities in literature, visual culture, architectural and civic plans, and historical artifacts. The conference concluded with an artist's talk by Larissa Fassler, whose practice maps the social, psychological and physical interactions of people and places. We also welcomed Alberto Manguel, the distinguished author, anthologist and Officer of the Order of Canada, for a special keynote lecture at Studio Bell on Nov. 2. Selected papers from the conference will appear in a special issue of the *Western Humanities Review* next fall.

The planning for Spectral Cities took over two years, and I want to thank conference co-organizers Noreen Humble (CLARE), Nancy Janovicek (History), and Graham Livesey (EVDS) for their hard work. I also want to thank our donors, who made it possible to book our keynote speakers well in advance of our confirmed funding from other sources. Your generosity contributed significantly to the richness of the programming at this event.

Spectral Cities is not the only cause for celebration: 2018-19 marks the first year of two new resident fellowships.

The Wayne O. McCready Fellowship for an Emerging Scholar was established to recognize Wayne McCready's contributions as Director of the CIH from 2002-2013 and his contributions—particularly his mentorship of junior colleagues—to the University of Calgary community. An anonymous donation of \$115,000 to this endowment allowed us to turn an honorary fellowship into a resident fellowship. The recipient of the McCready Fellowship for 2018-19 is Dr. Susan Cahill (Art). You can read more about her research on visual art and surveillance in Canada on page 8.

We are also happy to announce the creation of the Naomi Lacey Resident Fellowship. Naomi Lacey was the recipient of the first graduate degree granted by the Classics (GLR) Department at the University of Calgary for her work on Ovid. She taught Latin at the University for ten years, was appointed to Faculty Council, and was elected to the Senate of the University. She was also a member of the Advisory Council of the CIH from 2002-2005. In her memory, her family, through the Naomi and John Lacey Foundation for the Arts, have created a resident fellowship. You can find out more about the Naomi Lacey Fellowship gift on page 14. Dr. Hendrik Kraay (History) is the first Naomi Lacey fellow. Dr. Kraay's research project is profiled on page 3.

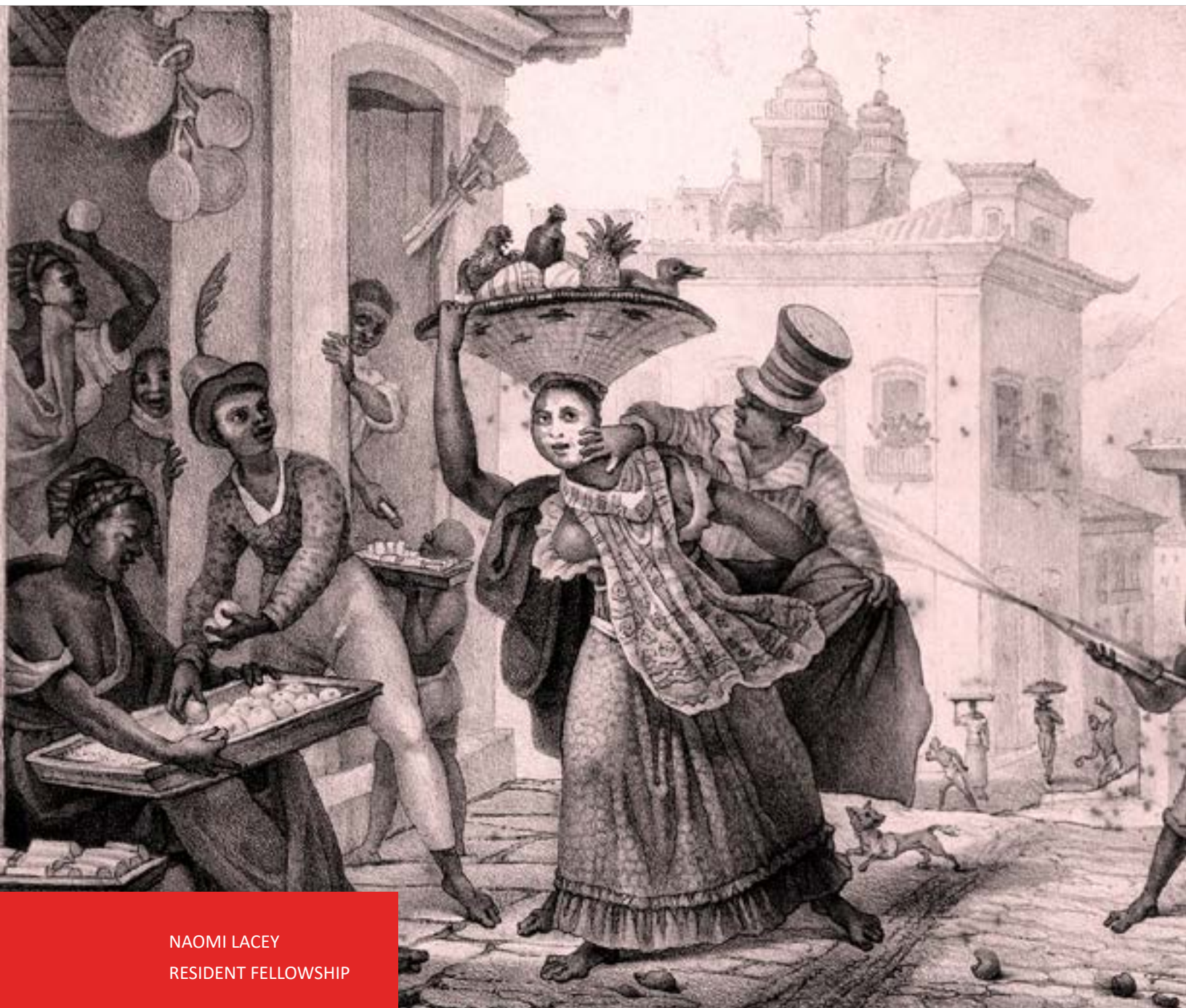
Our book based on the most recent Annual Community Forum is currently in production. *Intertwined Histories: Plants in their Social Contexts* features incredible artwork by Attila Richard Lukacs, Laura St. Pierre, M. N. Hutchinson, and Jennifer Wanner, alongside critical essays on the artwork of Canadian artists Leila Sujir, Mike MacDonald and Eric & Mia. The volume



CIH Director Jim Ellis and former CIH Director Wayne McCready at the 3rd Annual McCready Lecture

is an interdisciplinary exploration of the relationship—past, present, and future—between people and plants: Andrew Mathews, a cultural anthropologist, writes about his research on the historical ecology, natural history, and climate politics of Italian forests; Patricia Viera examines ethics in the relations between human beings and plants; James Cahill discusses current studies in his experimental plant ecology lab and explores the relationship between the philosophical and scientific understandings of plants; Nikki Anguish, from the City of Calgary's Urban Forestry service, discusses the evolution of William Pearce's vision in 1918 for Calgary to be a "City of Trees"; Wes Olson exposes the historical relationships between native grasses, plains bison, and Indigenous peoples. The volume also features an excerpt from a poetry manuscript by Erina Harris: *Persephone's Abecedarium: An Alphabet Play – An Eco-poetical Adaptation of the Homeric "Hymn to Demeter."* This beautiful book will conclude our trilogy of seminars and publications on the environmental humanities.

Stay tuned for news about our next Annual Community Forum on "The Cultural Politics of DNA." More details will appear in our Spring newsletter.



NAOMI LACEY
RESIDENT FELLOWSHIP

A GRACIOUS DONATION IN MEMORY OF A FRIEND OF THE CIH

The Naomi and John Lacey Foundation for the Arts created the Naomi Lacey Resident Fellowship at the Calgary Institute for the Humanities to honor the memory of Naomi Lacey, a U of C Alumna, Senator, and instructor of Latin. Naomi Lacey also served on the CIH Advisory Council.

“Unmercifully Pelted by Wax Balls Full of Water”: Entrudo and Its Repression in Nineteenth-Century Brazil

Hendrik Kraay
PROFESSOR,
DEPARTMENT OF HISTORY

By the early nineteenth century, Brazilians had long marked the last days before the start of Lent with revelry that included eating and drinking to excess, as well as sometimes rowdy throwing games and water fights (that often included other less savory liquids), collectively known as *entrudo*. Men and women, boys and girls, people of all classes, slave and free – all joined in the revelry, albeit in different ways and in different locations. Middle- and upper-class families generally celebrated in the safe confines of their homes, while street *entrudo* was the preserve of slaves and members of the lower classes, but the distinction between these two modes of *entrudo* was not always clear-cut. *Entrudo* appears to have been generally accepted, despite the violence and injuries that sometimes ensued from excessive revelry.

CIH Annual Fellow Hendrik Kraay examines how and why *entrudo* suddenly came under question in the decades after Brazil’s independence in 1822. Newspapers denounced it as a barbaric game, uncivilized and unworthy of the new nation. Some municipal governments banned it in the bylaw codes that they were required to draft after 1828.



In nineteenth-century Brazil, the anti-entrudo rhetoric emphasized “civilization” as members of the elite and the middle classes sought to remake society in the image of an idealized Europe.



L. Buvelot and Auguste Moreau, *Rio de Janeiro pitoresco* (Rio: Lithographia do Heaton e Rensburg, 1845), plate 17.
Source: Thomas Ewbank, *Life in Brazil; or, a Journal of a Visit to the Land of the Cocoa and the Palm* (New York: Harper, 1856), 101.

Police authorities took it on themselves to repress entrudo, but they had little success. Baffled foreign visitors like Charles Darwin described “being unmercifully pelted by wax balls full of water and being wet through by large tin squirts” as he made his way through the city of Salvador in early March 1832. Starting in the 1840s and 1850s, masked balls and parades of middle- and upper-class men were presented as respectable and civilized ways of celebrating carnival, contrasted to entrudo, but practices labeled entrudo persisted until the century’s end. By then, folklorists were writing about entrudo as a quaint custom from bygone days.

The press debate about entrudo (which included defenders of traditional customs), travelers’ accounts, anti-entrudo bylaws, and police records allow Kraay to document entrudo from the 1820s and to reflect on this major cultural change. The old debate about whether carnival and other similar festivals challenge or reinforce social hierarchies has grown stale, argues Kraay; instead, he analyzes entrudo’s changing meanings for different social groups and uses it to gain a deeper appreciation of the tensions and anxieties that shaped nineteenth-century Brazilian society.

That entrudo water play, especially among the middle and upper classes, pitted boys against girls, men against women, suggests that entrudo was a space for testing and transgressing social boundaries. The practice of *assaltos*, in which raggedly dressed middle- and upper-class young men would force their way into houses to play entrudo with the young women – the objects of their affection – indicates how entrudo could be an aggressive form

of courting. Likewise, slave and free black women were often targets of black men, as in Jean-Baptiste Debret’s image of street entrudo. Open violations of race, class, and gender hierarchies in entrudo play received swift condemnation and could be the occasion for violence as those who felt aggrieved sought to reassert their superiority. Entrudo critics repeatedly denounced the slaves, free blacks, or poor Portuguese immigrants who offended respectable citizens going about their business during these three days.

The elite rejection of entrudo, framed around criticisms of its pernicious impacts and its allegedly barbarous nature, strikingly resembles the elite withdrawal from popular culture in early-modern Europe prompted by the Reformation and Catholic Reform, and reveal new sensibilities about appropriate comportment. In nineteenth-century Brazil, the anti-entrudo rhetoric emphasized “civilization” as members of the elite and the middle classes sought to remake society in the image of an idealized Europe.

During his term as a CIH fellow, Kraay is analyzing the sources that he has collected during several archival research trips to the major nineteenth-century Brazilian cities on which he focuses – Rio de Janeiro, Salvador, Recife, and São Luiz – as well as the newspaper sources that he and several research assistants have collected. His long-term goal is to write a book on entrudo and its repression, tentatively entitled *From ‘Barbarous Game’ to ‘Civilized’ Carnival: Entrudo and Its Repression in Nineteenth-Century Brazil*.

WAYNE O. MCCREADY FELLOWSHIP
FOR AN EMERGING SCHOLAR

WHAT ARE
YOU
LOOKING AT?



Photo by Niv Singer on Unsplash

Dr. Susan Cahill is an independent filmmaker, curator, and Assistant Professor of Art History at the University of Calgary. She is principal investigator of the SSHRC-funded “The Art & Surveillance Project,” a database dedicated to Canadian artistic engagements with the surveillance state post-9/11. This database also forms the basis for her current book project, *States of Observance*.

How have Canadian artists responded to 9/11 and the 'War on Terror'? What inspired your interest in militarization and surveillance?

My parents were both in the military and I grew up right next to the military base, so while I didn't realize it until later, I think something about that past stuck with me and lead me to studying militarized contexts.

Artists have responded to the increased ideas of militarization and surveillance in a number of different ways. And while I still engage with ideas of militarization, I work primarily on the context of surveillance now. To be sure, however, these contexts are interlinked. The development of my research interests from art objects that engage with military strategies in conflict zones outside the territorial boundaries

of Canada, to art objects that address military technologies used as surveillance structures within the territorial boundaries of Canada is a clear and logical transition. Broadly, the rhetoric of surveillance relies on a logic of militarization that redefines the geopolitical boundaries of the nation and normalizes increased state involvement in the private, everyday lives of its citizens in the name of global freedom and security. That is, the rhetoric of surveillance relies on a logic of militarization that redefines the geopolitical boundaries of the nation and normalizes state involvement in citizens' everyday lives in the name of global freedom and security.

In relation to surveillance, creative practices surveil the agents and systems of surveillance, and present them to audiences in ways that denormalize these

structures to reveal the often invisible and unquestioned logic that governs them. While there has been research surrounding art within the international context—particularly on notable works such as Jill Magid's *Evidence Locker* (2004), Wafaa Bilal's *Domestic Tension* (2007), Trevor Paglen's *Untitled (Drones)* (2010), Laura Poitras' *Astro Noise* (2016), and Ai Weiwei's *Hansel & Greta* (2017)—comparable studies have yet to be undertaken within Canada. To be sure, artists and curators in Canada have produced a rich field of creative engagements with surveillance since 2001, but to date, there has not been a comprehensive, critical study that examines these works. My own research program acts in response to this absence, by bringing together creative practices as critical contributions to studies and debates on Canadian surveillance systems.

My research involves both curatorial and scholarly elements. With both aspects of this research, I ask the questions: what does art do? What ideas are activated by art? To my mind, art can re-visualize surveillance structures to re-imagine and de-stabilize the processes, technologies, and agents that have contributed to normalizing surveillance and surveillant viewing in the present moment.

Please tell us about the book you are working on during your fellowship: *States of Observance: The Art of Surveillance in Canada after 2001*

Since the terrorist attacks on the World Trade Center and the Pentagon on September 11th, 2001, the rhetoric and policies of security and surveillance have been central to the logic of the War on Terror. The increased uses of surveillance technologies such as Closed

Circuit Television (CCTV), reconnaissance satellites, and unmanned aerial vehicles (UAVs) or drones, have become part of the public and private landscape in many countries, including Canada. These forms of elevated vigilance, which impose military surveillance tactics to monitor everyday behaviours, spaces of consumption, and civilian life, have been normalized as essential to conditions of national and global security, a state of being that former US Vice-President Dick Cheney identified in October 2001 as “the new normal.” Within the “new normal,” surveillance technologies legitimate particular modes of vision and visibility and assert the predominance of a certain form of visuality, one that communications scholar Jonathan Finn terms the “surveillant gaze.” This visuality asserts surveillant viewing as a recognizable and authoritative mode of looking.

Contemporary art has been quick to respond to and interrogate this mode of looking and the social realities it



Thomas Kneubühler, *Access Denied: Artery (Guard #5)*, 2007. Inkjet prints on banner. Dimensions variable. Montréal, Québec. Image courtesy of the artist. © Thomas Kneubühler.

engenders. As works that are attentive to vision and visibility and practiced (intentionally or not) as critical investigations of social processes, exhibitions and art objects that thematize surveillance constitute unique sites at which to question both the technologies themselves and the actors who use them. Creative practices contribute to debates about using surveillance technologies to monitor and track everyday behaviours, spaces of consumption, and civilian life in the name of security—Cheney’s “new normal.” Art provides a new angle of vision on the debate by situating everyday images and objects in ways that defamiliarize conventional expectations in order to provoke new and alternative ways of thinking.

Despite the increase in art produced about surveillance in the Canadian context since 2001, the critical offerings and multiple approaches of these creative practices have not yet been fully examined within academic research and scholarship. *States of Observance* proposes to carry out this work as the first scholarly text to examine the ways in which surveillance is represented, visualized, and imagined by creative practitioners within the context of post-9/11 Canada.

As a critical survey text, it is designed both to provide an overview of the many creative projects that depict the terrain of surveillance in Canada, and to conduct analyses of the themes with which these projects engage. As such, it introduces

readers to the large body of artistic works being produced on contemporary surveillance, while also situating these works within broader fields of scholarly research and socio-political contexts.

This book centres artworks and exhibitions as productive case studies that offer generative, rather than simply reflective, insights into the policies, politics, and technologies of surveillance in contemporary Canada.

It undertakes this work by asking three key questions: What is the potential of art and creative practices to shape and reshape the contours of surveillance within Canada post-9/11? What are the different approaches and themes that recur within Canadian artworks and exhibitions, and what can such approaches reveal about the creativity and politics

“ How might we rethink the present history of Canada’s investment in the War on Terror and implementation of surveillance structures in light of knowledges being produced by creative works? ”

of surveillance? Indeed, how might we rethink the present history of Canada’s investment in the War on Terror and implementation of surveillance structures in light of knowledges being produced by creative works? The book is designed as an accessible text that applies the methodology of art history to scholarship being conducted in the fields of sociology, political science, and cultural studies. As such, each of the chapters is anchored in a series of creative case studies curated together by theme, and analyzed and contextualized by theories and critiques brought forward in the works of humanities and social sciences scholars.

As for the field of art and cultural practices, surveillance as a topic of address has increased exponentially since 2001. Yet, the increase of art on the topic has not been paralleled by a significant expansion of academic inquiries on such projects. While several key works—the exhibition catalogue *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother* (2002), John McGrath’s monograph *Loving Big Brother: Performance, Privacy and Surveillance Space* (2004), and the special issue of *Surveillance & Society* focused on surveillance and new media (2010)—explore art in relation to surveillance, none theorize the potential of fine art practices, nor critically question what I see as an integral intersection of art, surveillance, and the security rhetoric of the War on Terror. Significantly, no major curatorial or scholarly study has examined the art of surveillance within the Canadian context.

Indeed, there is a marked lack of scholarship theorizing the productive potential of art practices and recognizing the large body of art works addressing surveillance within the Canadian context. The central contribution of *States of Observance* is to compensate for these absences, by answering the call put forth by cultural theorist Jonathan Finn to bring together “the empirical, theoretical, and artistic treatment of surveillance.” For the past eighteen months, I have curated an online database of creative practices that engage with the technologies and policies of surveillance in Canada since 2001 (www.artandsurveillance.com). This collection of art provides the case studies that will anchor this book project and grants me the singular expertise to take on the project of critically surveying the art of surveillance in post-9/11 Canada.



In 2016 the CIH received an anonymous donation of \$115,000, making the Wayne O. McCready Resident Fellowship for an Emerging Scholar a reality. The CIH offered this new fellowship in the 2018-2019 academic year.



Library exterior by George Webber. Library main stairway by Neil Zeller. All other photos by Sean Lindsay.



I want to thank James Ellis and the University of Calgary for hosting an outstanding conference. We were able to hear papers in two outstanding architectural venues, the new Central Library and Studio Bell, Home of the National Music Centre, where Alberto Manguel talked about the ethical and poetic parameters of reading. The panels, focused on topics from Chernobyl to Accra were diverse, interdisciplinary and extraordinarily live and rigorous. The conference attracted academics and citizens of Calgary. James and I began talking about Spectral Cities in 2014, during a visit to sweltering Macau when we were attending CHCI in Hong Kong. We were struck by the boom and bust cycles of cities in the West and how speculation and gambling shape the contours of our built environments. The realization of those early conversations reminded me of how much integrity WHA has always possessed and how each of our annual conferences is so content rich and reflects the best of Humanities research and interdisciplinarity.

Next year's Conference will take place at the University of Oregon, hosted by the Oregon Humanities Center, November 7-9, 2019 Its topic is "Engaged Humanities: Partnerships Between Academia and Tribal Communities." It will be centered around three thematic axes: Climate Change, Sovereignty and Place.

— Catherine Liu, WHA President
Professor, Film & Media Studies, UC Irvine

Western Humanities Alliance Conference 2018

SPECTRAL CITIES

November 2-3



Generous Gift from Lacey Family Funds A New CIH Fellowship

by Heath McCoy, Faculty of Arts
UToday Nov 15, 2018

Nearly two years after losing his beloved wife Naomi, philanthropist and oil and gas entrepreneur John Lacey still speaks of her with a devotion that's palpable.

When asked what possessed him to propose to her on their first date, back in 1955 — an act that would seem rather rash to most — he laughs and answers: "I can't tell you that. You'd have to meet her, and, if you met her, you'd understand. She was an amazing woman and she had that special quality until the day she died. She would walk into a room and the room would light up."

Among the countless rooms Naomi lit up over the course of her life were classrooms and boardrooms at the University of Calgary. After attaining her MA in classics, she taught Latin for 10 years. A passionate advocate of the arts and the humanities, she also became involved with the university's longstanding Calgary Institute for the Humanities (CIH) as a member of its advisory board.

It's in honour of Naomi that the Naomi and John Lacey Foundation for the Arts has gifted \$135,000 to UCalgary, in 10 annual installments, to fund a new Annual Resident Fellowship at the CIH, the venerable 42-year-old institution dedicated to engaging the public with research based in the humanities.

The inaugural fellow of the Naomi Lacey Resident Fellowship is history professor

Hendrik Kraay, whose research is focused on the social, political and cultural history of Brazil.

"It is a great honour to be the first recipient of the Lacey Fellowship, especially given how much the Lacey family has supported arts and culture in Calgary," says Kraay.

Indeed, the Laceys have provided support to many of the city's arts organizations over the decades, perhaps most notably to the Calgary Philharmonic Orchestra. In 2000 the couple spearheaded the formation of The Friends of the CPO and Musical Heritage program which helped rescue the orchestra from bankruptcy and bring it to its current place of financial stability.

Coinciding with the Laceys' donation — the news notably made on Philanthropy Day — the CIH has received a gift that comes with a challenge to other community supporters. An anonymous donor has guaranteed to match community contributions to a CIH Endowment fund, up to a total of \$50,000. "This is an exciting philanthropic opportunity for the CIH," says Dr. Jim Ellis, PhD, CIH director.

Ellis adds: "Philanthropy Day is the one-year anniversary of a transformative gift of one million dollars to the CIH which came from double alumna Judy MacLachlan and her family. Building on this generous donation — with subsequent boosts from



Photo courtesy of the Naomi and John Lacey Foundation for the Arts

the Naomi and John Lacey Foundation for the Arts, Rod and Betty Wade (who last year donated \$100,000), as well as strong community support during the second annual University of Calgary Giving Day — we're aiming to create a \$5-million endowment by 2020."

For John Lacey, the gift from the Naomi and John Lacey Foundation for the Arts is a way of keeping Naomi's values alive. "These are the principles she tried to teach us, about philanthropy and the importance of the humanities," says Lacey. "I know her wish would be to see the CIH gain in strength and influence at the university and in the community. Its work has depth and importance."

Adds Kraay: "The CIH is Canada's oldest humanities institute, but it sometimes

seems like one of the University of Calgary's best-kept secrets. The Lacey family donation and all of these generous gifts enrich the CIH by raising its profile in Calgary. They recognize the CIH's importance, not just to the university but also to the Calgary community and to our cultural life."

Take advantage of this unique opportunity to double your investment in Calgary's cultural landscape by making your gift today. Direct your donation to the CIH Endowment before Dec. 31, and we'll match the first \$50,000 raised to make an even bigger impact in our community. Your support is invaluable in moving forward research and outreach programs that enrich our campus and our city — thank you!

Energize: The Campaign for Eyes High is the University of Calgary's most ambitious fundraising campaign in its history. Funds raised through the campaign will support student experiences, research outcomes and community connections. Together we are fuelling transformational change for the University of Calgary, our city, and beyond — inspiring discovery, creativity and innovation for generations to come. Formally launched in April 2016, the campaign is more than three quarters to its overall goal of \$1.3 billion.

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