# Table of Contents: Jackman Humanities Institute Annual Report, 2014-2015

1.1. Annual Theme: Humour, Play, and Games  
1.2. Art at the Institute: “This Area is Under 23 Hour Video and Audio Surveillance”  
1.3. Summer Institute for Teachers (2-11 July 2014)  

2. Message from the Director of the Jackman Humanities Institute  

3. New Directions and Initiatives  
3.1. Jackman Humanities Institute Workshops  
   3.1.1. Freedom and the University’s Responsibility (12-13 April 2015)  
   3.1.2. New Directions for Graduate Education in the Humanities (16-17 April, 21-22 May 2015)  
   3.1.4. Public Humanities (9-10 June 2015)  
3.2. Digital Humanities Initiatives  
   3.2.1. Digital Humanities Census  
   3.2.2. Parker’s Scribes – Annotating Early Printed Books  
   3.2.3. Zotero workshop  
   3.2.4. CLIR Postdoctoral Fellows  
3.3. Collaborative Initiatives  
   3.3.1. Cities of Learning: The University in the Americas  
   3.3.2. Handspring Theatre  

4. Fellows  
4.1. Jackman Humanities Institute Circle of Fellows  
4.2. Chancellor Jackman Faculty Research Fellows in the Humanities  
   4.2.1. 2014-2015 Reports of Twelve-Month Fellows  
   4.2.2. 2014-2015 Reports of Six-Month Fellows  
   4.2.3. Courses Taught as a Result of Research by 12-month Research Fellows  
4.3. Distinguished Visiting Fellow Mary Flanagan  
4.4. Postdoctoral Fellows at the Jackman Humanities Institute  
4.5. Chancellor Henry N.R. Jackman Graduate Student Fellows in the Humanities  
4.6. Jackman Humanities Institute Undergraduate Fellows  

5. Jackman Humanities Institute Program for the Arts  
5.1. Overview of Activities and Chronological List of Events  
5.2. Why Can’t Minimal  
5.3. Lois Andison: relay  
5.4. AA Bronson: Life and Work  
5.5. On a Lighter Note  
5.6. Genders of Laughter  
5.7. Gender in Wonderland  
5.8. Opening up the Space  
5.9. The World on a Board: Games and their Lore in Ancient Iran  
5.10. Humour and Play in Arabic Literature  
5.11. Flesh of the World  
5.12. Find a Hole and Blow Through It
6. Jackman Humanities Institute Working Groups

6.1. Overview of Activities and List of Public Events  
6.2. Animals in the Law and Humanities  
6.3. City Food  
6.4. The Dictionary of Untranslatables  
6.5. Energy in the Humanities  
6.6. Exploring Neuroculture  
6.7. Fashion as Material Culture  
6.8. Imagining and Inhabiting Northern Landscapes  
6.9. Masculinities Research Project  
6.10. Playing Age  
6.11. Queer Theory  

7. Looking Ahead

7.1. The Jackman Humanities Institute in 2015-2016: Annual Theme  
7.2. Art at the Jackman Humanities Institute: Talking Back, Otherwise  
7.3. John E. Sawyer Seminar in the Comparative Study of Cultures  
7.4. Chancellor Jackman Faculty Research Fellowships in the Humanities, 2015-2016  
7.5. Jackman Humanities Institute Distinguished Visiting Fellow, 2015-2016  
7.6. Postdoctoral Fellows at the Jackman Humanities Institute, 2015-2016  
7.7. Graduate Fellows at the Jackman Humanities Institute, 2015-2016  
7.8. Jackman Humanities Institute Undergraduate Fellows, 2015-2016  
7.9. Jackman Humanities Institute Program for the Arts, 2015-2016  

8. Governance

8.1. Jackman Humanities Institute Governance  
8.2. Advisory Board Members, 2014-2015  
8.4. International Humanities Advisory Board, 2014-2015
1.


HUMOUR, PLAY, AND GAMES
The year's activities were distinguished by an unusual richness of scholarly activity. The theme of Humour, Play, and Games brought together a group of fellows with literary, philosophical, and artistic interests and provoked a series of discussions on three convergent threads: what is (and isn't) funny, and how do we make and understand humour? How do we play, and how does the quality of playfulness infuse the human experience? And what is a game? In the struggle for definitions and theoretical models, we began with the play and game making of Distinguished Visiting Fellow Mary Flanagan, moved through Bernard Suits's Platonic dialogue *Grasshopper*, and saw the development of a spontaneous lunchtime theory discussion group. Our frequently edgy attempts at definition drew us together, and our work was illuminated by frequent outings on the annual theme: art exhibitions, concerts, a hockey game, stand-up comedy, and theatre all helped to make the year more interesting and complicated. The year concluded with a series of landmark workshops which brought scholars from around the world together to discuss matters of pressing importance to the humanities: Freedom and the University’s Responsibility, New Directions for Graduate Studies in the Humanities, Global Humanities, and Public Humanities. The new possibilities that were generated in these meetings will continue to reverberate in the coming decades. The significance of the Jackman Humanities Institute as a space in which such discussions can happen cannot be over-estimated.

1.1. Annual Theme: Humour, Play, and Games
A distinctive human quality is our sense of humour, and our attraction to play and to games. Play is central to such fields as literature, music, poetry, art, and film. Humour can, of course, be very serious: a powerful critique, a source of strength to survive, a tool for building solidarity, and a means of drawing and redrawing limits. But humour also poses a challenge to the serious. Today, when scholarship needs to justify itself and time is money, what room is left for play and humour? Can they be justified along functional and economic lines (e.g. play is the seedbed of the genuinely new) or must we resist justification in the name of play itself? What is an old joke worth? Games can be both competitive and collaborative, and play is structured by the virtual spaces games create. Playing games and studying games foster new modes of knowledge. This theme will allow all disciplines, those that have long-recognized the aesthetic importance of humour and play and those that traditionally have not, to intersect with new thinking about games, and so explore a full range of serious (and sometimes funny) play.

Recipients of funding in the following competitions are selected both for scholarly excellence and for relevance to the annual theme:

**Fellowships**
- Jackman Humanities Institute Faculty Research Fellowships (12 months)
- Andrew W. Mellon Postdoctoral Fellowships (2 years; incoming year is relevant to theme)
- Chancellor Jackman Graduate Fellowships in the Humanities (12 months)
- Jackman Humanities Institute Undergraduate Fellowships (12 months)

**Programs**
- Jackman Humanities Institute Program for the Arts

Recipients of support in the programs below are not restricted to the annual theme:

**Fellowships**
- Jackman Humanities Institute Faculty Research Fellowships (6 months)
- Chancellor Henry N.R. Jackman Junior Fellowships (6 years)

**Programs**
- Jackman Humanities Institute Working Groups (12 months)

**Professorships**
- Chancellor Henry N.R. Jackman Distinguished Professor in Philosophical Studies
- Chancellor Jackman Professorships in the Arts
1.2. Art at the Jackman Humanities Institute  
This Area is Under 23 Hour Video and Audio Surveillance  
Curated by Yan Wu

Welcome to the 24th hour, a space of time taken back from surveillance, devoted to the ludic impulse and the discovery of connections between humour, play, and games. The 24th hour is an agency standing on the threshold of receptivity and action. It celebrates the power of humour, allowing one to recover from the delusory happiness of ideology towards release into the lucidity of seeing things for what they are. The 24th hour challenges the notion of play that is regulated by today’s notion of productivity. It contemplates how the rules of games are constructed and how they might be destroyed through conscious interaction, forms of application, and transgression.

Ahmet Ögüt’s 2009 intervention in the Laumeier Sculpture Park provided the inspiration for this exhibition, which both showed play and invited the visitor to play. Performance artist Vincent Trasov’s Vancouver Mayoral Campaign as Mr. Peanut was presented as an archive of video and documentary evidence, and Lee Walton’s video The Artist Makes Changes on the Streets of Reykjavik showed a playful consideration of the urban landscape. Kate Bethune-Leamen’s HolographTupacSelfie Station invited guests to take their own pictures and post them to social media. Diane Borsato’s Rekjavikebana (some images shown on the title pages of chapters in this report) was a series of digital images of playful arrangements in classical Japanese style of flowers, plants, rocks, food, and toys in Iceland. Roula Partheniou’s 100 Variations appropriated the Rubik’s Cube by creating a set of grey-scale cubes and photographing a series of variant arrangements of them. Kim Adams’ Every Which Way (He/He) is a sculptural fusion of two children’s bicycles that point in opposite directions – unridable, but irresistible to children who visited. Kelly Mark’s Chess Set arranged sixteen pairs of salt and pepper shakers on a chess board. Gwen McGregor and Lewis Nicholson collaborated to transform a diary of night-time thoughts into a glow-in-the-dark wall display in The Things I Forgot. Myfanwy Ashmore’s Super Mario Trilogy provided a play station with three versions of a video game hacked by the artist to remove all goals. Shane Krepakevich and Elif Saydam’s Thismelogy.biz is a companion archive of discursive pictures pairs. And finally, the artist collective VSVSVS performed a series of surprise interventions in the Jackman Humanities Institute throughout the year, placing faux marble pieces in unexpected places.

Photographs of some works in this exhibition are featured in this year’s annual report. The exhibition opening drew a huge crowd of about 300 people, and there have been regular visitors to the Institute to view the art throughout the year.
1.3. The Summer Institute for Teachers
7-11 July 2014

The Jackman Humanities Institute hosted a third iteration of this event as an opportunity for senior teachers in public and private postsecondary schools to immerse themselves in current humanities research. Faculty members Jayeeta Sharma and Dan Bender (both from UTSC Historical Studies) offered a pair of four-day mini-courses that featured readings, group projects, and the opportunity to work in UTSC’s new teaching kitchen to a group of 11 teachers. The week kicked off with a public lecture by Michael Wayne, Professor Emeritus from the Department of History (who is the son of Johnny Wayne), who talked about the ways that their education at the University of Toronto influenced the humour of Wayne & Schuster. His presentation was followed by shorter talks on humour by John Marshall (UTSG Study of Religion) and Angela Fernandez (Faculty of Law). The Summer Teachers Institute was hosted for two days at UT-Scarborough and for two days at the Jackman Humanities Institute.

Although it was clear from the exit surveys that the participants had enjoyed themselves, the event was not entirely successful. Due to structural reorganization at the Ontario Institute for Studies in Education (OISE), it was not possible to reach out to the school boards effectively. This resulted in an applicant pool of teachers that was too small to support the Summer Institute as originally envisioned, on all three campuses. Most applicants were junior, rather than senior teachers. The split-location format was logistically challenging. It was not possible to match the course offerings to the annual theme at the Jackman Humanities Institute. There was insufficient interest in a Humanities Fair to make this a feasible project.

A follow up meeting with OISE representatives was held on 6 March 2015. At that time it was decided to place this program on hiatus for one year, and then to consider ways to reconfigure it in order to collaborate more effectively with OISE.

Teaching Fellows, 2014-2015
Anna Armani, Bramalea Secondary and Castlebrook Secondary Schools
Robert Chambers, Collège français
Jennifer Franklin, Earl Grey Senior Secondary School
Sandy Gibson, The Sterling Hall School
Jennifer Goldberg, Havergal College
Laura McKillop, Seaforth District High School
Hafiz Printer, Willowdale Jamatkhana (Ismaili Religious Education Board)
Nick Radia, Fraser Mustard Early Learning Academy
Emily Romano, Richview Collegiate Institute
Linh Thai, Toronto Secondary Academy
Richard Wilkens, Maplewood High School

Professor Dan Bender teaches teachers in the new teaching kitchen facility at UT-Scarborough.
(Photo by Kim Yates, July 2014)
2.

MESSAGE FROM THE DIRECTOR OF THE JACKMAN HUMANITIES INSTITUTE

ROBERT B. GIBBS
PROFESSOR OF PHILOSOPHY
Robert B. Gibbs
The theme for this year at the Jackman Humanities Institute was Humour, Play and Games. Our group of fellows connected exceptionally well, in part because of the lack of a simple focus. The group explored individually their own research, but they also connected in fascinating ways across the gaps. Gaming is a key part of our contemporary digital culture, and we engaged in a great deal of discussion about what that means in culture and in scholarship. In this, our early visit by our distinguished visitor, Mary Flanagan, was a great contribution. The Jackman Humanities Institute Program for the Arts offered a generous combination of exhibitions, lectures, and conferences that enhanced cultural life on campus throughout the University of Toronto and into the city.

I encourage you to explore the reports from the fellows and from each program that we funded, and you will see that the range and the novelty of what the Jackman Humanities Institute has been supporting is simply excellent. Faculty members are writing books; postdoctoral fellows are proceeding to positions at other universities; working groups are exploring new fields and old. This set of programs and projects has garnered us an international reputation and created important connections and friends through the university.

The focus of my comments, however, will be about two specific new activities. On the one hand, we created a series of workshops in the spring. These workshops invited leading scholars to the Jackman Humanities Institute to participate in in-depth profound conversation and exploration of crucial issues in the humanities. On the other hand, we began to plan a second group of projects that will add a new phase of research at the Jackman Humanities Institute. In the next section of the report you will find the details of the various workshops we held; one of the clear consequences is that we believe we should continue to host such workshops and to make them a recognizable feature of the humanities landscape internationally. They will bring recognition to the Jackman Humanities Institute as a place where people come to think more deeply and to engage in conversations that do not easily happen in the conventional settings of conferences or annual meetings. Each workshop focused on a specific topic: on the humanities doctorate, on academic freedom and responsibility, on the public role of humanities scholarship, and on global visions for the humanities. The last brought scholars from China, India, South Africa, Brazil, New Zealand, Germany, and the US to Toronto. In each of those settings the humanities is understood to have a vital role to play in the society. The discussions of the humanities doctorate linked us with other Ontario and Canadian universities and demonstrated that the University of Toronto could help lead the discussion, in part by hosting and welcoming a range of universities. The impulse to explore ideas at the global level was the realization of a suggestion from the Council of Humanities Institute Deans in November 2014. It has played out fruitfully by demonstrating a whole new dimension of activities for the JHI’s future.

The participants in these various workshops explored new directions and programs and felt their own imaginations expand. In the workshops focused on the doctorate, we also included graduate students, and their presence injected an amazing level of passion and engagement, particularly in a year riven with a strike and much stress. We did overdo it a bit this year, but we learned both from the members of the advisory board and from several others that this new role has great potential in enhancing the humanities at the University of Toronto.

The second new activity of this year is that we have begun in earnest to imagine how we will grow and how to augment our current programs. The endowment for the Jackman Humanities Institute
Fund is growing quickly. Our goal is to maintain the set of programs that we developed for our first seven years and then to add projects that will be funded by the recently arrived resources. The early years have demonstrated the virtues of careful consultation and intimate engagement with the structures of the university. We built programs that enhanced the work of departments and centres and stayed safely outside any competition with them. We based these programs on circulation, with funding and collaboration based on one-to-two-year cycles. As our reflection and consultation proceeded, we recognized that we would sustain and enhance those programs, including the addition of more and other faculty research fellowships. But we also begin to sketch new sorts of projects. The conversations from the workshops helped us to see different kinds of organizational possibilities for these new projects.

We are working in several directions: 1) South-North Dialogue, 2) Public Humanities: The City and the University, 3) Digital Humanities, and 4) Summer Camps for Undergraduate Research. In each direction we are imagining projects that will last three-to-five years, and faculty who will be committed to working on the projects. The chance to explore new research and new models through support by the Jackman Humanities Institute should allow several of these projects to develop more vigorously and more fruitfully. These will augment the existing shorter cycle programs, which will continue to draw leading scholars into conversations and support their individual research. Much of the planning for these new projects is scheduled to occur in 2015-2016, and some projects will start soon thereafter. This second phase of growth is the moment to augment the mold of humanities centres and to make a truly creative contribution to the university and to the humanities internationally.
3.

New Directions and Initiatives
3.0. New Directions in 2014-2015

3.1. Jackman Humanities Institute Workshops

This was a breakthrough year as we discovered an entirely new function for the Institute in a series of invited workshops that were held in the spring of 2015. By bringing together scholars whose particular specialties and experiences spoke in various ways to a given topic, we were able to generate conversations that addressed philosophical and programmatic challenges humanities disciplines are facing both nationally and internationally. The generative spark that was lit in these discussions will have wide repercussions for imagining and facilitating progress in the coming years. In short, the Institute is ideally situated and equipped to be a think-tank for the humanities.

3.1.1. Freedom and the University’s Responsibility

On 12-13 April 2015, a collaborative initiative between the Jackman Humanities Institute and the Institute for the Humanities at Simon Fraser University brought a small gathering of scholars from both schools together to think deeply about moral issues facing the 21st-century university. The conversation was driven by a set of readings that were suggested by each of the participants, and by a corresponding set of questions that they brought to the table.

Participants
Samir Gandesha, Director, Institute for the Humanities, Simon Fraser University
Ian Angus, Humanities, Simon Fraser University
Carolyn Lesjak, English, Simon Fraser University
Paul Gooch, President, Victoria University in the University of Toronto
Tanya Titchkosky, Social Justice Education, Ontario Institute for Studies in Education, University of Toronto
Robert Gibbs, Director, Jackman Humanities Institute, University of Toronto

Questions
Can the University best be understood as a space or a place of questions?
Where do the questions come from?
How do we respond to the corporate university?
How can we think about the University and its decay in relation to other proclaimed deaths (theory, humanities, Marxism, society, culture)?
What is the place of aesthetics in the analysis of the University? Does decay present dialectical opportunity?
Is there a civic health argument for the humanities?
Information as a new form of knowledge: is there a change in what we understand knowledge to be and how it is communicated?
Who determines what is the responsibility of the University?

Results
The discussion was a stimulating and frank opportunity to think about the pressing issues of academic freedom, the technological revolution, and shifting political and economic landscapes within the University. The participants benefitted greatly from the interaction with each other’s thought, and agreed that further conversation, perhaps leading toward a larger public event in two-to-three years, would be beneficial. The group decided to continue the discussion with a slightly enlarged group of Canadian scholars in March 2016 in Vancouver.
3.1.2. New Directions for Graduate Education in the Humanities

During 2013-2014, the Jackman Humanities Institute convened a series of meetings to discuss new choices for graduate education in the humanities in the face of declining job market for tenure-track appointments. A range of opinions were explored. The University of Toronto agreed to cosponsor the 21-22 May 2015 conference at McGill University on *Future Humanities: Transforming Graduate Studies for the Future of Canada*. We hosted with the Dean of the School of Graduate Studies a series of meetings of interested Graduate Coordinators, Chairs, and Directors. Meetings were held on 14 October and 18 November, and a subcommittee was formed to draft a proposal for the University of Toronto to be presented at McGill. The group added three graduate students and met again on 6 March 2015 and 23 April 2015. We then organized and hosted two workshops (see below) to develop our conversation within the University of Toronto, to build the Ontario conversation, and to engage a wider set of peer institutions. We then took a delegation of six to the conference at McGill University in May.

A) 16 April 2015 – Ontario Universities

This was a discussion with representatives from graduate programs at five other universities in Ontario. It was designed to provide preparation for the McGill conference and an opportunity to think about the draft of our proposal in relation to the statements from other Ontario universities. It was a moment for the consideration of challenges that are specific to Ontario and its policies in graduate education. It included graduate student representatives from the University of Toronto and several of the other universities, and we were joined by Ted Hewett, President of the Social Sciences and Humanities Research Council (SSHRC). The questions below were generated by the process of writing the statements, and they provided the jumping-off point for discussions.

**Presenters**

**Katherine Acheson**, Associate Dean of Arts, University of Waterloo  
*Can we integrate experiential learning with doctoral education in the humanities?*

**Matthew Rowlinson**, Chair of Graduate Studies in English, Western University  
*Should doctoral programs be concerned with outcomes?*

**Roberta Cauchi Santoro**, Mitacs postdoctoral fellow, University of Guelph  
*Public humanities: creating collaborative research with the culture industry*

**Markus Reisenleitner**, Graduate Program Director, Humanities, York University

**Tim Stanley**, Interim Dean, Arts, School of Graduate Studies, University of Ottawa  
*What is the right question: Rethinking the Thesis, Time to completion, Quality of Supervision, or Transverse Skills?*

**Participants**

**University of Ottawa**

Frans de Bruyn, Vice-Dean, Arts, School of Graduate Studies  
Clare Turenne Sjolander, Vice-Dean, Social Sciences, School of Graduate Studies

**University of Waterloo**

Aimée Morrison, Associate Chair for Graduate Studies, Department of English  
Dan Gorman, Associate Chair for Graduate Studies, Department of History  
Joseph Buscemi, Ph.D. cand., History  
Matthew Gaster, Ph.D. cand., English  
Elise Vist, Ph.D. cand., English

**Western University**

Nandi Bhatia, Assoc. Dean, Research, Faculty of Arts & Humanities  
Tracy Isaacs, Graduate Program Chair, Department of Philosophy  
Joshua Lambier, Ph.D. cand., English

**York University**

Barbara Crow, Interim Dean, Faculty of Graduate Studies  
Christine Foisey, Ph.D. cand., Humanities  
Robert Brown, Ph.D. cand., Humanities
University of Toronto
Robert Gibbs, Director, Jackman Humanities Institute
Suzanne Akbari, Director, Centre for Medieval Studies
Locke Rowe, Dean, School of Graduate Studies
Markus Stock, Chair, Germanic Studies
Sandy Welsh, Vice-Dean, Graduate Education & Program Reviews
Kim Yates, Associate Director, Jackman Humanities Institute
Caitlin Campisi, Ph.D. cand., Ontario Institute for Studies in Education
Laine Zisman-Newman, Ph.D. cand., Drama Theatre & Performance Studies

Observers
Ted Hewitt, President, SSHRC
Ursula Gobel, Associate Vice-President, Future Challenges, SSHRC

B) 17 April 2015 – Peer Institutions
The next day, we met with representatives from six peer institutions who described successful programs that had moved beyond the traditional forms of graduate education. This meeting looked beyond the specifics of our geographical context to larger ideas and possibilities for change in graduate education. Each of the presenters had been involved in a drive to implement these kinds of changes, and their experiences drove our discussions. This workshop was designed to give the University of Toronto representatives some concrete examples of what has worked (and what has not worked) in other schools, and to promote wider thinking about what might work in the University of Toronto.

Presenters
Sidonie Smith, Past President, Modern Language Association/Chair, English, University of Michigan
Beyond the Dissertation Monograph
Ann Marie Rasmussen, Diefenbaker Memorial Chair in German Literary Studies, University of Waterloo/previously Professor of Germanic Languages & Literatures, Duke University; envisioned, initiated, and led the Planning and Adoption of the Carolina-Duke Graduate Program in German Studies (2004-2008).
Humanities Collaboration between Universities
Geoffrey Winthrop-Young, Chair, Central Eastern & Northern European Studies, University of British Columbia
Humanities Collaboration in New Departments
Ray Siemens, Director, Digital Humanities Summer Institute, University of Victoria
Digital Humanities and Graduate Education
Randall Styers, Past Chair, Religious Studies, University of North Carolina
Is there a future in Interdisciplinarity?

Participants
Katherine Acheson, Associate Dean, Graduate Studies, University of Waterloo
Paul Yachnin, Director, Institute for the Public Life of Arts and Ideas, McGill University
Locke Rowe, Dean & Vice-Provost, School of Graduate Studies
Robert Gibbs, Director, Jackman Humanities Institute
Nicholas Terpstra, Chair, Department of History
Markus Stock, Chair, Department of Germanic Studies
Jill Ross, Graduate Coordinator, Centre for Comparative Literature
Jennifer Harris, Graduate Coordinator, Department for the Study of Religion
Rinaldo Walcott, Director, Women & Gender Studies Institute
Suzanne Akbari, Director, Centre for Medieval Studies
Janet Poole, Graduate Coordinator, Department of East Asian Studies
Caitlin Campisi, Ph.D. cand., Ontario Institute for Studies in Education
Kim Yates, Associate Director, Jackman Humanities Institute
C) 21-22 May 2015 – Future Humanities: Transforming Graduate Studies for the Future of Canada

For the McGill conference (21-22 May), the Jackman Humanities Institute submitted the proposal, “New Directions in Humanities Graduate Education” (http://futurehumanities.org/vision-statements/). In it, we explored discussed topics including the current challenges, the purposes of Ph.D. programs, a series of programmatic alternatives, and the size and structure of programs. The goal was non-prescriptive: to multiply possibilities and to recognize alternatives within the context of an already successful traditional doctoral education program. These questions were the end result of our many discussions, rather than the initial provocations for them.

University of Toronto Delegates
Robert Gibbs, Director, Jackman Humanities Institute
Sandy Welsh, Vice-Dean, Graduate Education and Program Reviews, Faculty of Arts & Science
Markus Stock, Chair, Department of German Studies
Émilie Page-Perron, Ph.D. cand., Department of Near & Middle Eastern Civilizations
Laine Zisman-Newman, Ph.D. cand., Centre for Drama, Theatre & Performance Studies
Kim Yates, Associate Director, Jackman Humanities Institute

The McGill conference provided considerable stimulus to all who attended. We heard from graduate students, faculty members, and administrators from all over Canada, and from a number of international professionals in graduate education and alternative academic careers. We had the opportunity to compare programs and outcomes across universities. In particular, the connection of new forms of graduate education with public humanities work, and the need for better placement data for doctoral graduates was made clear. The outcomes of this conference have been:

a) The launch of a new research project, TRaCE (Tracking Humanities Graduate Education for the Future of Canada), in which the University of Toronto will collaborate with 20 other universities across Canada and a series of partner organizations including the Jackman Humanities Institute to create an online platform dedicated to tracking and reporting employment outcomes for Ph.D. graduates from programs across Canada.

b) The formation of a Canada-wide working group which will meet again in Ottawa in May 2016; in the meantime, it will design a new website and a Public Humanities toolkit.

c) At Carleton University, a conference in May 2016 that will address three related areas that came out of the McGill conference: the challenge of more effectively promoting the public value of the humanities; completion times; and the need for a cultural shift within graduate programs that considers in realistic terms all of the possible career paths to which a Ph.D. in the humanities may lead, including the tenure track.

d) At the University of Toronto, the School of Graduate Studies is preparing to take a much more active role in supporting graduate students who go beyond the narrowing pool of academic appointments with a report to be released in September 2015 titled A Leadership Role for the School of Graduate Studies In Transforming Graduate Research and Education.
3.1.3. Global Forum for New Visions in Humanities Research

On 1-2 June 2015, the Jackman Humanities Institute hosted an event that brought leaders of major centres to think about the changing landscape of humanities research. This event provided an important opportunity to consider change from an exceedingly wide range of geographical and disciplinary contexts. Four University of Toronto faculty members helped to moderate the discussions and will continue to be involved in the process of developing related initiatives with the Jackman Humanities Institute.

This group discussed a series of questions. The format alternated between the whole group and smaller breakout sessions, each with a different composition; this allowed everyone to get to know everyone else quite rapidly, and established a very productive level of intensity and trust that drove the forum’s discussions. The external participants also met with the Advisory Board and Council of Humanities Institute Deans during their visit.

External Participants
Lorraine Daston, Executive Director, Max Planck Institute for History of Science, Berlin
Premesh Lalu, Director, Director of the Centre for Humanities Research, University of the Western Cape, South Africa
Tracey McIntosh, Joint Director, Maori Centre of Research Excellence, Auckland, New Zealand
Kang Liu, Director, Dean, Institute of Arts and Humanities, Shanghai Jiao Tong University, PRC
Juan Obarrio, Director of Area Studies for the Southern Hemisphere, University of San Martin, Buenos Aires, Argentina
Lakshmi Subramaniam, Director, Centre for Studies in Social Sciences, Calcutta, India
Katherine Woodward, Director, Simpson Center for the Humanities, University of Washington
Cui Zhiyuam, School of Public Policy and Management, Tsinghua University, Beijing, PRC

Internal Participants
Robert Gibbs, Philosophy; Director, Jackman Humanities Institute
Suzanne Akbari, English and Medieval Studies; Director, Centre for Medieval Studies
Takashi Fujitani, History; Director, Dr. David Chu Program in Asia Pacific Studies
Pamela Klassen, Religion; Director, Religion in the Public Sphere
Keren Rice, Chair, Linguistics; Canada Research Chair in Linguistics and Aboriginal Studies

The Questions
1. What is your most recent invention or transformation in humanities research? What is your main new project for the next five years?
2. What is the relation of humanities research to universities?
3. What is the relation of humanities research to the state (e.g., funding, reporting, appointments)?
4. What is the relation of graduate and postdoctoral education to humanities research?
5. How does history shape humanities research?
6. What is the relation of humanities research to local communities?
7. What role do languages play in humanities research?
8. How will new technology, especially information technology, relate to new humanities research?
9. How should we address the difference between the social sciences and the humanities?

Takeaways
The workshop highlighted the cultural differences that inflect higher education around the world; the varying degrees of academic freedom and the ability to engage with the public in local context; the 18th-century foundations of the university that are only awkwardly adjusting to 21st-century changes; the radical possibilities that are inherent in the free flow of ideas; the question of future memory; the scholarly model of a contributive collective instead of an extractive economy of intellectual production; the next generation of scholars; south-north dialogues; interactions with the city. There was a shared desire to bring scholars into a global conversation; the forms ranged from working groups to collaborative seminars to research networks, but the commitment to address shared questions of institutional agency was broadly shared.
3.1.4. Public Humanities

The Consortium of Humanities Centers and Institutes (CHCI), of which the Jackman Humanities Institute is a member, has since 2010 supported a member-driven initiative in Public Humanities. In 2014, the CHCI provided funding for a two-part research initiative, which would provide “a staged program of exploration into internationally meaningful understandings of best practice in the humanities’ interface with various publics that we sustain, and which sustain us.” This initiative took its form in 2015, first in an online survey designed and managed by Matthew Wickman (Brigham Young University Humanities Center), which collected best-practice data from CHCI member institutions, and then in a workshop hosted by the Jackman Humanities Institute on 9-10 June 2015.

The workshop was designed to bring Directors of humanities centres and institutes into conversation about how the public humanities work (and do not work) in each of their home institutions, and more importantly, to provide the opportunity to exchange ideas, and perhaps to inspire new collaborative projects. To complement this interesting grouping of guests, three additional researchers at the University of Toronto, whose projects are deeply public in nature, were invited to discuss their own work. In addition, we were joined by Ted Hewitt, President of the Social Sciences and Humanities Research Council. Two at a time, the participants presented short prepared talks based on pre-circulated papers, and the discussion that resulted generated a series of questions.

Participants
Matthew Wickman, Director, Humanities Center, Brigham Young University

Jeremy Browne, Coordinator, Digital Humanities program, Brigham Young University

Ciraj Rassool, Director, African Programme in Museum and Heritage Studies, University of the Western Cape, South Africa

Cara Krmpotich, Master of Museum Studies program, Faculty of Information, University of Toronto

Jolyon Mitchell, Director, Centre for Theology and Public Issues, and Academic Director, Institute for Advanced Studies in the Humanities, University of Edinburgh, United Kingdom

Ruth Marshall, Study of Religion and Political Science; Director of the Religion and the Public Sphere program, University of Toronto

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Matthew Wickman, Director, Humanities Center, Brigham Young University

Some Interpretive Responses: What the Numbers Mean

Jeremy Browne, Coordinator, Digital Humanities program, Brigham Young University

The results of the CHCI Survey of Public Engagement in Humanities Centres and Institutes

Ciraj Rassool, Director, African Programme in Museum and Heritage Studies, University of the Western Cape, South Africa

The Humanities and Critical Public Scholarship: Rethinking the Museum

Cara Krmpotich, Master of Museum Studies program, Faculty of Information, University of Toronto

Memory, Meaning-Making, and Collections: The Potential of Artifact Collections

Jolyon Mitchell, Director, Centre for Theology and Public Issues, and Academic Director, Institute for Advanced Studies in the Humanities, University of Edinburgh, United Kingdom

Public Humanities Tracing the Faces of Creative Arts

Ruth Marshall, Study of Religion and Political Science; Director of the Religion and the Public Sphere program, University of Toronto

Re-Imagining the Humanities as Public Humanities: The Example of Religion in the Public Sphere

David Shumway, Director, Humanities Center, Carnegie Mellon University

Why the Humanities Must be Public

David Thunder, Reseach Fellow, Institute for Culture and Society, University of Navarra, Spain

The Practice of Humanities Scholarship and its Institutional Embodiment

Robert Phiddian, Director, Flinders Institute for Research in the Humanities, Flinders University, Australia

The Publics of the Adelaide Festival of Ideas

Jonathan Elmer, Artistic Director, Chicago Humanities Center and Director, Humanities Center, Indiana University

Humanities in the Age of the Ideas Industry and the Rise of the ‘Creatives’: Six Theses in Search of an Argument

Doris Sommer, Ira Jewell Williams Professor of Romance Languages & Literatures, and Director, Cultural Agency Initiative, David Rockefeller Center for Latin American Studies, Harvard University

Welcome Back

Pauline Strong, Director, Humanities Institute, University of Texas at Austin

Sustaining University-Based Public Humanities Programs in Challenging Times: the Power and Perils of Partnerships

Ted Hewitt, President, Social Sciences and Humanities Research Council

Robert Gibbs, Director, Jackman Humanities Institute, University of Toronto
Questions that Emerged

1. Who are the target audiences for public engagement? People like us? Discussion of the traditional ‘outreach’ model, public debates, rural teaching, museum anthropology, and public history.
2. What is the role of humanities centres in connection with their interdisciplinary mandate for public humanities?
3. What are the relations between ‘outreach’ and ‘engagement’?
4. Where do the questions for research come from? Discussion of creative arts, artistic reinterpretations of collective historical trauma, religion.
5. How can we re-engage the question of the public and the secular? Discussion of the role of students.
6. How does education of students connect with our view of public humanities? Discussion of the purpose of the Ph.D., varying models of the humanities centre, museums.
7. Multiple publics: engaging students, communities, ancestors, strangers, anyone at all?
8. How do people enter publics? How do they form?
9. Are scholars independent of the political forces in their context? Discussion of institutional contexts, history of the humanities in the United States, autonomy and integrity of scholarship.
10. What is the place of critique in humanities research and engagement? Discussion of the value of the humanities in response to threats to the existing university-based system.
11. What are the best tactics for justifying the humanities? Discussion of the elevator speech, moral high ground, state interests, the connection between justification and public humanities.
12. What is the relation of humanities justifications to Public Humanities engagement? Discussion of advocacy, grad course in humanities communication.
13. How do we imagine the relations between Public Science and Public Humanities: in terms of communication, participation, transformation of the university disciplines? Discussion of what defines us as being within the humanities; the uneasy alliance of historians and textual critics, the hollowing out of educational priorities that have refocused on job preparation.
14. What is the place of listening together? What are the different roles of public lectures? Discussion of public festivals, cultures of lecture-listening, found publics, partnerships, book clubs.
15. How should we engage with the pleasure of the study of the humanities? Discussion of critical pessimism, comedy, languages, elitism.
16. How do we avoid the populism that rejects critical rigour as snobbery? Discussion about understanding the needs of various publics: child care, imagination, the writing process, creativity, collective research, the possibility of a journal of public humanities.

Outcomes

This gathering was a tremendously energizing experience for all participants. The papers that were presented will be gathered, edited, and published, probably as a special issue of a journal or an edited volume with an introduction that incorporates the questions. The group will meet again at the July 2016 CHCI conference in London.
3.2. Digital Humanities Initiatives

The Jackman Humanities Institute has supported a number of initiatives meant to promote technology-rich research in the humanities. This means knowing more about the kinds of research that are already underway, supporting particular projects that are pushing the technological boundaries, and also simply providing opportunities for researchers to learn how to use the tools that can assist their work.

3.2.1. Digital Humanities Census

The Digital Humanities Census was undertaken between July and December 2014 with the goal of achieving a deeper understanding of how humanities researchers at the University of Toronto are using technology in their research. We collected information via personal interviews and email surveys. In total, 46 research faculty members across the University of Toronto’s three campuses provided information on their work on 58 separate research projects. The total funding involved was $13.2 million CAD. The projects involved at least 35 graduate students, eight undergraduate students, two postdoctoral fellows, and 80 institutional partners across Canada and around the world. This is a representative cross-section, but makes no claim to completeness. There are at least another 32 faculty members doing digital humanities projects. We also collected some information about the projects of retired faculty members, librarians, and sessional instructors.

Technology-heavy humanities projects fall into two major categories, but these functions frequently overlap. One size never fits all: each project is a unique and creative response to the research questions that inspired it.

- Creation of new tools and content: our researchers are creating a range of new things: video documentaries and games, mobile applications, tools that analyze speech, spaces, three-dimensional objects, and massive collections of texts and numerical data.
- Collaboration / Teaching / Dissemination: the second major direction of current digital humanities research is in communication. We are creating ways to collaborate on research and in the classroom: networks, journals, forums, laboratory hubs, and shared collections of texts, images, and open-source code.

The intellectual stakes of digital humanities research are similar to those that drive non-technological humanities research: to represent and give a voice and a face to groups such as dissidents, artists, performers, and the peoples of non-Western cultures; to analyze and synthesize multiple kinds of information to deepen understanding of the art, literature, languages, music, material cultures, performances, and religions of people in specific times and places; in addition, technologically-driven research also raises questions about the role of technology in research, public decision-making, and received cultural values.

Technological support for digital humanities research came from a surprisingly wide range of sources within the University of Toronto. The most frequently mentioned offices were:

- University of Toronto Libraries – T-Space, website hosting, GIS, training students
- Faculty of Arts and Science Informational & Instructional Technology Services (IITS, formerly CHASS) – digital printing lab
- UTSC Library Digital Scholarship Unit (UTSG-DSU) – Zotero training
- UTSC IITS – website, tools, server space
- UTSG Department of Geography & Planning, GIS Services – mapping
- University of Toronto mentorship program
- University of Toronto Information Technology courseware development
- Munk School of Global Affairs – data storage
- Faculty of Information – server space

Financial support came mainly from the Social Sciences and Humanities Research Council (SSHRC), which provided $3.8 million for 41 separate projects. Other major external funding came from the Templeton Foundation ($1.2 million), the Andrew W. Mellon Foundation ($460K), the Centre for Innovation (CFI) ($200K), the Mellon/CLIR partnership ($150K), and the Ontario Work-Study program. Major funding from within the University of Toronto came from the Faculty of Arts & Sciences, the Jackman Humanities Institute, the Connaught Fund, the Toronto-Germany Fund, the School of Graduate Studies, the Office of the Vice-President & Provost, and the Instructional Technology Fund.
3.2.2. Parker’s Scribes – Annotating Early Printed Books

Parker’s Scribes – Annotating Early Printed Books is an international collaborative research project directed by Principal Investigator Alexandra Gillespie (UTM English & Drama) and funded by the Andrew W. Mellon Foundation and a University of Washington Summer Digital Humanities Commons Faculty Research Fellowship. The project’s goal is to index and exhibit the handwritten 16th-century notes in the library of Elizabeth I’s Archbishop of Canterbury, Matthew Parker, which are housed at Corpus Christi College, Cambridge and available digitally through Stanford University as Parker Library on the Web. (https://parkerweb.stanford.edu/)

The Jackman Humanities Institute supported this project by hosting in partnership with the Simpson Center for the Humanities at University of Washington the meeting of the project team on 10-11 April 2015. The project meeting brought the whole team for the Parker’s Scribes – Annotating Early Printed Books project together from across five universities to the Jackman Humanities Institute. This was the planning meeting for the final phase of the project, which will describe the importance of Parker’s books and the literate activities that his collection sustained to England’s religious settlement; Elizabeth I’s polity; the writing of nationhood in Elizabethan England in early modern histories, poems and plays; and to lasting ideas about historical authenticity, temporality, the English middle ages, and the medieval book. The intellectual connections with the annual themes of the Jackman Humanities Institute in 2015-2016 (Things that Matter), and 2016-2017 (Time, Rhythm, and Pace) make this project a nexus point for ideas, scholars, and technological developments that will be central in the Institute’s work.

Participants
Alexandra Gillespie, UTM English & Drama, University of Toronto – Principal Investigator
Alexandra Bolintineanu, CLIR Postdoctoral Fellow, University of Toronto – Technical Advisor
Andrew Dunning, Ph.D. cand., Medieval Studies, University of Toronto – Researcher
Benjamin Albritton, Digital Manuscripts Program Manager, Centre for Medieval & Early Modern Studies, Stanford University – Technical Advisor
Bilal Khalid, Programmer, University of Toronto Libraries – Technical Advisor
Brian Gutierrez, Ph.D. cand., English, University of Washington – Researcher
Jeffrey Todd Knight, English, University of Washington – Co-Principal Investigator
Laura Mitchell, recent Ph.D. graduate, Medieval Studies, University of Toronto – Researcher
Leslie Barnes, Digital Scholarship Librarian, University of Toronto Libraries – Technical Advisor
Robert Gibbs, Philosophy and Director, Jackman Humanities Institute
Sian Meikle, Director, Library Information Technology Services – Technical Advisor
Stephen Nichols, James M. Beal Professor of French & Humanities, Johns Hopkins University
Tyler Fox, Information Technology, University of Washington – Technical Advisor

Outcomes
The Jackman Humanities Institute has offered ongoing support to this project in the form of shared use of room 222, the Digital Humanities Workroom in the Jackman Humanities Building, and will continue to work in partnership with the Simpson Center to support shared research projects.

3.2.3. Zotero Workshop

At the request of faculty research fellow Simon Dickey, the Jackman Humanities Institute organized and hosted a workshop for fellows and Jackman Junior Fellows about Zotero (www.zotero.org/), a free, open-source software that enables researchers to collect and index electronic materials in a wide range of forms, and is particularly useful for research in the humanities. In previous decades, scholars might have used a system of index cards to note and sort information that came from books, journal articles, newspapers, library citations, archival sources, and conference papers; Zotero provides an electronic way track, index, and search materials like images, texts, maps, library references, and sound or video files. Because the data is stored online, it can also be accessed from any location, and shared with other researchers or assistants as required. It is a powerful system for managing information.
The workshop was presented on 15 January 2015 by Paulina Rousseau, Digital Scholarship/Liaison Librarian from the Digital Scholarship Unit at the University of Toronto Scarborough. Rousseau prepared a customized set of notes after the workshop to enable participants to continue their work with Zotero. She helped each participant to set up a new account, and demonstrated the ways that Zotero could be used. Twelve participants benefitted, and most have gone on to incorporate the use of Zotero into their research projects.

3.2.4. CLIR Postdoctoral Fellows

The Council on Library and Information Resources (CLIR) uses funding from the Andrew W. Mellon Foundation for the Humanities to sponsor a limited number of postdoctoral fellowships each year in North America that bring recent graduates into a bridging position between university libraries and humanities scholars. In 2013-2014, the Centre for Medieval Studies and the Jackman Humanities Institute brought Alexandra Bolintineanu as Fellow in Data Curation for Medieval Studies. Her two-year fellowship has included developing the original structures for the Digital Humanities Census, teaching monthly workshops on digital tools and techniques, and assisting with Alexandra Gillespie’s larger project, Parker’s Scribes (see 3.2.2. above). Many of the Institute’s Fellows have benefitted from these workshops, and her fellowship has been so successful that the Jackman Humanities Institute has partnered with her sponsoring units to keep her here for an additional year in 2015-2016. The Jackman Humanities Institute is delighted to welcome a second CLIR postdoctoral fellow in Art, Jacqueline Clements, who will work with the Library and the Department of Art to help visual studies graduate students and scholars make use of research infrastructure developed and sustained by the Library, provide advice on grant applications, estimate digital project costs, create data management plans, and suggest software tools and platforms that support research. Her appointment begins in September 2015.

3.3. Collaborative Initiatives

These events were fortuitous opportunities that arose during the year, and that provided a good fit with the current work of the Institute.

3.3.1. Cities of Learning: The University in the Americas

11-12 May 2015

Cities of Learning: The University in the Americas was a two-day symposium inspired by the 2015 Pan American and Parapan American Games being held in Toronto in July 2015. The focus was on higher education from the perspective of university presidents. It was supported by the Office of the President; the Office of the Vice-President and Principal, UTSC; the Office of the Vice-President and Provost; and the Connaught Fund.

The Jackman Humanities Institute organized a panel that was presented on Tuesday 12 May titled “Humanities and the Civic” which brought representatives from North and South America together to consider issues in Public Humanities.

Presenting
James Chandler, Professor of English, and Director of the Franke Institute for the Humanities, University of Chicago
“The City and the University of Chicago”
Álvaro Fernández-Bravo, National Scientific and Technical Research Council, CONCINET, Buenos Aires
“Contemporaneity and Cosmopolitanism in South American Urban Fiction”

Commenting
Eva-Lynn Jagoe, Professor of Spanish & Portuguese and Director, Centre for Comparative Literature
The issues of town and gown, fictional and real spaces, and humanities in the south and north that arose from this event went on to inform a range of other conversations that were taking place at the same time. It was an honour to have been able to contribute to this symposium.

3.3.2. Handspring Theatre: *Ubu and the Truth Commission*

*Ubu and the Truth Commission* (1997) is a theatrical play that combines human and puppet actors in the burlesque style of Alfred Jarry’s 19th-century play *Ubu Roi*. It was written by Jane Taylor and directed by William Kentridge for the Handspring Theatre Company at The Laboratory in Johannesburg’s Market Theatre as a response to the Truth and Reconciliation Commission in South Africa, which began its work in the previous year. The show combines puppetry, live action, music, animation, and documentary footage to “fuse the chaos of a century-old legend with original testimony from witnesses at the post-apartheid Truth and Reconciliation Commission.”

The Canadian Stage Company hosted a touring production of *Ubu and the Truth Commission* with the original cast this year, and the Jackman Humanities Institute organized a group booking and a dinner for Jackman Humanities Institute Fellows with cast members on 19 April 2015. This was a fortuitous event because it brought so many conversations into connection at the same point: humour and play, Africa, the conjunction of history and art, pataphysics, and Canada’s own Truth and Reconciliation Commission on Residential Schools have each been foci of inquiry in the past year, and the chance to meet and eat with members of the cast and crew brought a rich set of ideas into play for everyone.
4.

FELLOWS

The circle of fellows came together around the theme of Humour Play and Games in a year of edgy, funny, deeply theoretical, and often unanticipated connections. We kicked off the year with the visit of Distinguished Visiting Fellow Mary Flanagan, who got everyone involved in a raucous game of Buffalo, which she designed, to challenge our sense of ethics in social assumptions. The year was marked by an unusual number of outings: as a group, the fellows toured the Fisher Library of Rare Books and two exhibitions of art on campus, and attended two concerts on campus, two performances by Second City Comedy, two comedy film events at the TIFF Bell Lightbox and a third at the Hot Docs Film Festival, a hockey game, and the Canadian Stage production of the play Ubu and the Truth Commission (including dinner with the actors and puppeteers). They also formed a very active theory reading group that met throughout the year, and arranged for a workshop about Zotero software. Several of the fellows also organized further activities: Thomas Hurka organized a one-day workshop on Bernard Suits’s philosophical study of games, Grasshopper; Oisin Keohane led a working group on The Dictionary of Untranslatables; and Maggie Hennefeld co-organized a film festival and symposium on women in silent film comedies. The result of all of this activity was a very cohesive group of fellows whose ideas were deeply informed by each other.

Fellows have private offices (or, in the case of undergraduate fellows, carrels) in a shared enclave; they attend a weekly luncheon to hear one of their members or an invited guest discuss their work; they organize events for the group such as visits, reading group meetings, and even informal parties; and they talk and exchange ideas with each other. By sharing their projects and the contours of their disciplines they find new ways to conceptualize their work, discover resources, and force each other to think beyond disciplinary assumptions to the wider goal of how their project addresses the humanities as a whole.

There are five kinds of Fellows who share in this Circle of Fellowship:

   a) Faculty Research Fellows (12-month). See 4.2.
   b) Distinguished Visiting Fellow. See 4.3
   c) Postdoctoral Fellows. See 4.4.
   d) Graduate Fellows. See 4.5.
   e) Undergraduate Fellows. See 4.6.

We are also pleased to report on the follow-up activities of some of our previous fellowship holders, who are continuing to achieve impressive successes. See 4.7.

a) Jackman Humanities Institute Faculty Research Fellows

Simon Dickie, Department of English
Serious Word Play: 18th-Century Literature and the Mysteries of Style

Thomas Hurka, Chancellor Henry N.R. Jackman Chair in the Humanities, Department of Philosophy
Games and Play

Louis Kaplan, UTM Department of Visual Studies
Photography and Humour: Laughter Through Four Lenses

Katherine Larson, UTSC Department of English
The Ludic Function of Song in Early Modern England

b) Jackman Humanities Institute Distinguished Visiting Fellow

Mary Flanagan, Sherman Fairchild Distinguished Professor of Digital Humanities, Dartmouth College, founder of the Tiltfactor Game Research Laboratory
Public Talk: “Values at Play in Digital Games”
23 September 2014
c) Andrew W. Mellon Foundation Postdoctoral Fellows in the Humanities

Incoming (started fellowship in 2014)

Matthew Cohn, Classics, University of Michigan
- The Admonishing Muse: Ancient Interpretations of Personal Abuse in Old Comedy
- Teaching: UTSG Department of Classics

Maggie Hennefeld, Modern Culture and Media, Brown University
- Specters of Slapstick and Silent Film Comediennes
- Teaching: UTSG Cinema Studies Institute

Peter Jones, History, New York University
- The Sublime and the Ridiculous: Laughter and Kingship at the Court of Henry II
- Teaching: UTSG Department of History

Katie L. Price, English, University of Pennsylvania
- "The Tangential Point": Pataphysical Practice in Postwar Poetry
- Teaching: UTSG Department of English

Continuing (started fellowship in 2013)

Oisín Keohane, Philosophy, London School of Economics and Political Science
- Philosophical Nationalities
- Teaching: UTSC Department of Philosophy

d) Chancellor Henry N.R. Jackman Graduate Fellows in the Humanities

Jeanne Mathieu-Lessard, Centre for Comparative Literature
- Humour and Imprisonment in 20th-Century Fiction

Matthew Risling, Department of English
- Burlesque Natural Philosophers: Sorting Out the New Sciences in 18th-Century England

Youcef Soufi, Department for the Study of Religion
- Playing with the Law: The Disputation and Islamic Legal Reasoning

e) Jackman Humanities Institute Undergraduate Fellows

Anderson Christie, UTM Department of Philosophy (Supervisor: Thomas Hurka)
- What Does Video Game Play Teach Us about the Intrinsic Value of Playing Games?

Robyn Hope, UTSG Department of English and Cinema Studies Institute (Supervisor: Thomas Hurka)
- Gaming and Interactive Ideology

Torie Devyn Noonan, UTSG Department of English (Supervisor: Louis Kaplan)
- Countervailing Laughters: Humour, Deconstruction, and Apology in Dickens

Paul Poirier, UTSG Department of Linguistics (Supervisor: Simon Dickie)
- Playing with Words: A Syntactic Analysis of Verse

Shauna Taylor, UTM Departments of Visual Studies and Anthropology (Supervisor: Katherine Larson)
- Pets, Play, and 18th-Century French Painting
4.2. Chancellor Jackman Faculty Research Fellowships in the Humanities, 2013–2014
Twelve- and Six-Month Fellowship Programs

Faculty Research Fellowships supported by the Jackman Endowment Fund provide a means to recognize and assist University of Toronto scholars of demonstrated excellence. Fellows are selected on the basis of proven ability as evidenced by a distinguished record of research and scholarship, as well as the scholarly merit of their research proposal. Applicants for a Research Fellowship choose the form of their fellowship at the time of application. There are two kinds of research fellowships made possible thanks to the generosity of the Honourable Henry N.R. Jackman.

Twelve-Month Fellowships
The 12-month Faculty Research Fellowship is residential. Research fellows hold an office on the 10th floor of the Jackman Humanities Building and are the central members of a circle of fellows for their year. They receive a full year’s leave from teaching and administrative duties in their respective departments in order to focus on their own research. They participate in the life of the Institute by attending and presenting at the weekly lunches, organizing regular activities of the Jackman Humanities Institute, and helping to plan special events. They also take a leading role in the selection process for postdoctoral fellows, graduate fellows, and undergraduate fellows, and they each supervise undergraduate fellows. In the year following their fellowship, they will teach a course for their home departments inspired by the year’s work. They are chosen for their excellence and for the relevance of their proposed project to the annual theme for the year. Applications are open to tenured members of the University of Toronto faculty. In 2014–2015, four 12-month Research Fellows were named at the Jackman Humanities Institute.

Six-Month Fellowships
The six-month research leave is a continuation of the Chancellor Jackman Research Fellowships in the Humanities Program. Holders of this fellowship are not required to participate in the activities of the Institute. They receive a half-year leave from the normal teaching and administrative duties of their department in order to undertake research (including travel) on the project proposed in their application. Holders of these fellowships are chosen for demonstrated excellence, and applications are open to both tenured and tenure-track faculty members at the University of Toronto. In 2014–2015, three six-month research fellowships were provided to scholars outside the Jackman Humanities Institute.
4.2.1. 2014-2015 Reports of Twelve-Month Fellows

Simon Dickie  UTSG English
Project Title  Serious Word Play: 18th-c. Literature and the Mysteries of Style

As a faculty fellow, I was involved at every level of the selection process. I was thrilled, from the beginning, to find so many people who shared my view that humour, play, and games were major human activities that demanded serious intellectual attention. We had a wonderful year of unscheduled conversation, formal presentations, and stimulating outings. Highlights for me included the exhibits at UTAC and the Fisher Library, the lunchtime concert at Walter Hall, the unforgettable production of *Ubu and the Truth Commission*, and the residency of our distinguished visitor, Mary Flanagan. Another high point was collaborating with my undergraduate supervisee, Paul Poirier from Linguistics. I like to think that his final paper brought together our two distinct disciplines. In terms of my own work, the year at the Institute gave me some much-needed breathing room. I was able to develop new research methods even as I plunged into an unfamiliar subject area. I have been planning a book on word play for several years, and two long sections were published during my fellowship year (see below). Free from teaching and committee work, I took up the most challenging part of the project: allusions and echoes of the King James Bible and Anglican liturgy. As I should have expected, this turned out to be an enormous subject, and I’m now planning a separate book, probably to be called *Sporting with Sacred Things*. With a SSHRC Insight grant and my fellowship research stipend from the Jackman Humanities Institute, I have had three research assistants working with me all year. Together we have worked through masses of primary texts and even more secondary scholarship. We particularly enjoyed the extra space at the Institute—space that let us spread out and hold really effective meetings.

A couple of months in, I realized that we needed to go digital and find a proper database for organizing our examples. For help with this, I am extremely grateful to Associate Director Kim Yates, who put me in touch with Digital Humanities people on all three campuses. After much consultation, we started working with Zotero, an open source software developed at the Center for History and New Media at George Mason University. Our Zotero site now contains several thousand entries—bits of biblical commentary, sermons, fiction, poetry, newspaper articles, snapshots of private letters, and marginalia in personal copies of the bible. Sensing wider interest amongst the other fellows, Kim and I organized a highly successful workshop on this database with the Digital Scholarship Unit at UTSC (15 January 2015). My lunchtime presentation in March provided an invaluable first airing of this new material and the kind of findings that a searchable database makes possible. One month later, I gave a revised version of the talk at Princeton.

This fall, I will teach a new 400-level seminar, “*Tom Jones*: The First Comic Blockbuster.” While I have taught Fielding before, this is my first course devoted solely to one novel. This format will enable students to read closely and follow up all the subtlest stylistic details. Over the year, I have been gathering perspectives from other fellows to use as presentation topics (ancient theories of humour, or the tempo of slapstick, for example). Looking further ahead, I have other new courses in mind, including a graduate seminar, “The King James Bible and its Readers, 1660-1800.”

Above all, it was a year of conversation—at Thursday lunches, in the corridors, and with our many interesting visitors. At their best, humanities centres challenge scholars to step outside their disciplines and explain their topics to non-specialists. The Jackman Humanities Institute does this superbly well.

**PUBLICATIONS**


**PRESENTATION**

22 April 2015 “Sporting with Sacred Things,” English Department, Princeton University
I spent some of my Fellowship year finishing projects from last year. They included final work, such as the Index, for my book *British Ethical Theorists from Sidgwick to Ewing*, published by Oxford University Press in November; revising an entry on “Objective Theories” for a forthcoming *Oxford Handbook of Well-Being and Public Policy*; and drafting and revising a paper called “More Seriously Wrong” that I presented at Syracuse University in October, the Hebrew University of Jerusalem in November, and the U of T’s Centre for Ethics in April. But mostly I worked on my proposed research project on the philosophy of games and play.

In the fall I did background reading for the project, especially of works by non-philosophers and on topics I hadn’t examined before, such as computer games. Here the two undergraduate fellows I worked with, Robyn Hope and Anderson Christie, were a great help, because both had projects on computer games and were much more knowledgeable about them than I. Serendipitously, I had been invited to give a keynote address at the annual conference of the Society for the Philosophy of Computer Games. I wrote a paper called “Suits, Games, and Computer Games” and delivered it at the conference in Istanbul in November; it considered how far the analysis of game-playing in Bernard Suits’s *The Grasshopper: Games, Life, and Utopia* fits the special case of computer games. I later drafted a paper on judged sports such as platform diving and figure skating, examining whether they fit standard analyses of games and sports or instead are, as some claim, more like aesthetic performances; the underlying topic here was the relation between sports and art. But my major games-related project was a conference on the Philosophy of Games, Play, and Sport that I organized at the Jackman Humanities Institute in March. I wrote another paper, “Suits on Games: Slightly Restricted, Slightly Revised,” for this conference and am now arranging for it, the six other conference papers, and four further papers I’ve solicited to be published as an edited volume. Once the authors have revised their papers, the volume should be ready for publication by early 2016.

I enjoyed interacting with the other fellows, many of whom had interesting projects. For me the greatest benefit of the fellowship was the time it afforded for concentrated thinking and research on play and games.

In the second half of next year I’ll be visiting as Old Dominion Fellow in the Department of Philosophy at Princeton University. I’ll therefore teach just large core courses in my department in the fall; in 2016-17 I plan to teach an upper-year seminar on “The Philosophy of Games, Sports and Play” using materials from my fellowship year. By then the edited volume of essays should be published and can be one resource for the course.

**Publications**

*British Ethical Theorists from Sidgwick to Ewing* (Oxford University Press, November 2014).


**Presentations and Events**

October 2014 “More Seriously Wrong” Syracuse University.

November 2014 “More Seriously Wrong” Hebrew University of Jerusalem.

November 2014 “Suits, Games, and Computer Games” Society for the Philosophy of Computer Games, Istanbul.

March 2015 Conference organizer, The Philosophy of Games, Play and Sport, Jackman Humanities Institute.

April 2015 “More Seriously Wrong” University of Toronto Centre for Ethics.
Louis Kaplan  UTM Visual Studies  

Project Title  Photography and Humour: Laughter through Four Lenses

It was an amazing and exciting year for me at the Jackman Humanities Institute where we had the unique chance to assemble a brilliant and collegial group of inquiring minds at various stages of their intellectual lives to think seriously (and wittily) about humour, play, and games. I enjoyed the weekly seminars immensely and they always stimulated interdisciplinary engagement and productive exchange. The feedback and comments expressed at these meetings were made in pursuit of intellectual fellowship as we pushed and challenged each other to produce the highest quality work. I also want to comment favorably on my undergraduate supervision/mentorship experience, which created an excellent interdisciplinary pairing with an undergraduate fellow from the Department of English, Devyn Noonan.

The most important achievement during my academic year was certainly the progress that I made on my research project related to “Photography and Humour” that will be published by Reaktion Books in London. Given the breadth of this topic, my study focuses in particular on images that mock and make fun of conventional conceptions regarding photography’s being in the world. This includes photography as a discourse of identity and identification (“Messing with Identity”), the sociality of the camera and the familial function (“The Social Snaps”), and the medium’s relationship to death and mortality (“A Morbid Sense of Humour”). I presented the last topic at the Fellows Seminar and received helpful feedback. Given that I was commissioned to do this project four years ago, I was extremely grateful for the gift of a year unencumbered by teaching and administrative responsibilities. During my fellowship period, I completed the manuscript (four chapters) and selected the 100 illustrations for the book. I am now beginning the permissions work that will carry into the summer.

I also made further progress on another project related to humour in art and culture that I worked on extensively as a Visiting Scholar at the Center for Jewish History in New York during the 2013-2014 academic year. This year provided me with the opportunity to finalize At Wit’s End: Reflections on Jewish Humor from Weimar to Wiedergutmachung. I submitted this manuscript to a few publishers over the fall and it is currently under review at a major academic press and I am awaiting readers’ reports.

In April, my collaborators and I were awarded a SSHRC Insight Grant for The Imaginary Jewish Homelands of I.N. Steinberg: An Augmented Reality Project. (The present research-creation grant expands our first augmented reality project Mapping Ararat, about which I lectured and wrote another essay this year.) The new five-year project will take us to Tasmania, Western Australia, and Suriname as we create augmented reality tours that image and imagine I.N. Steinberg’s visions for Jewish homelands in three remote sites that he formulated against the backdrop of the Holocaust. I will continue my research association with the Jackman Humanities Institute in the coming years with the shared use of the Digital Humanities workroom (JHB222). I serve as the co-investigator on this project with Melissa Shiff (P.I., York University) and Brian Sutherland (UTSC). We are all grateful to the Institute for its support of the project including the purchase of a computer appropriate for our technical requirements.

While it is difficult to leave such an inspiring environment, I will return to a regular teaching load in the Department of Visual Studies at UTM and the Graduate Department of Art in the next academic year. I especially look forward to teaching a fourth year seminar on the topic of “Photography and Humour” during the second term to be derived directly from my fellowship research.

Publications


“We are Continually Exposed to the Flash Bulb of Death”: An Introductory Meditation on Allen Ginsberg’s Photographic Poetics, Exhibition catalogue (University of Toronto Art Centre, September 2014), 2-7.


“Mapping Ararat: An Augmented Reality Walking Tour for an Imaginary Jewish Homeland” (with Melissa Shiff) in special issue of on-line journal Anthro-Vision based on the “Mining Imagination” workshop held at the Harvard Humanities Center (April 2013), Michaela Schaeuble, ed. (Berne). December 2015.

CONFERENCE PRESENTATIONS AND INVITED LECTURES
13 May 2014 “Mapping Ararat: Remembering an Imaginary Jewish Homeland,” Keynote Presentation (with Melissa Shiff) at “Contested Memories and the Contours of the Past” Conference, Bildner Center for the Study of Jewish Life, Rutgers University, New Brunswick, NJ.
23 September 2014 “The Role of Photography in Beat Culture,” Presentation and Conversation with Marcus Boon, University of Toronto Art Centre.

AWARD
SSHRC Insight Grant, “The Imaginary Jewish Homelands of I.N. Steinberg: An Augmented Reality Project.” (Research-Creation Project). Principal Investigator, Melissa Shiff (Sensorium Research Centre for Digital Art and Technology, York University), Co-investigator, Louis Kaplan (University of Toronto), Collaborators: Brian Sutherland (University of Toronto), Henry Duh (University of Tasmania), and Adam Rovner (University of Denver). Dates: 1 April 2015-31 March 2020. Grant Award: $308,499 CAD.

Much of my work this year centred on the development of my second monograph, which explores the rhetorical significance of song and of the singing body in early modern literature and culture. My thinking about this project changed significantly over the course of the fellowship. While this book is interdisciplinary in scope and has benefited from collaborations with scholars working in literary studies, sound studies, and musicology, the annual theme of Humour, Play, and Games energized the project in new ways. Informal conversations with other fellows, the feedback received following my presentation to the other fellows, and discussions with the Distinguished Visiting Fellow Mary Flanagan pushed me to examine the key questions underpinning the book from fresh perspectives, in particular by deepening my thinking about the embodied nature of musical and ludic experience, the cultural and gendered significance of song as a leisure activity, and the playful facets of the genre’s affective work in the 16th and 17th centuries.

Over the course of the year, I refined the monograph’s central thrust to elucidate the rhetorical function of women’s song performance and women’s often overlooked interventions as writers, performers, and patrons of song in the early modern period. Much of the impetus for this shift came from the development of a major recording, which will be released as an online audio companion to the book. I devoted a significant portion of the fall and winter to researching, rehearsing, producing, and editing this portion of the project. The recording, which was undertaken in January 2015 at the CBC’s Glenn Gould Studio in Toronto, features 15 pieces that offer a variety of perspectives into women’s engagement with the song genre. Performed by myself (soprano) and Lucas Harris (lute), they include settings of song texts authored by women, songs composed by women, songs from printed lute song collections dedicated to women, songs known to have been performed by women, songs from manuscript music collections owned or compiled by women, and songs voiced from the perspective of a woman or, in some cases, that would have enabled a female performer to experiment with different subject positions and personae. I am currently in discussion with Cambridge University Press about the project and anticipate submitting a formal prospectus and completed manuscript next year.

While the Institute provided an invaluable setting for my research, a highlight of the year was the more informal opportunities to gather with other fellows through weekly lunches and seminars and through a number of excursions (to the Fisher Rare Book Library and the University of Toronto Art Centre; a silent cinema festival at the TIFF Bell Lightbox; a Marlies game; and the CanStage production of Ubu and the Truth Commission, including a post-show discussion with members of the cast and creative team). Another unique attribute of the fellowship structure is its commitment to building a collegial intergenerational community. I valued the opportunity to formally mentor one of the undergraduate fellows and found my intellectual experience enriched on a regular basis by my conversations with fellows at very different stages of their academic trajectories. Taken as a whole, this was a tremendously rewarding year and I am grateful to have had the opportunity to contribute as a faculty fellow to the collaborative, interdisciplinary, and intellectually playful space that is the Jackman Humanities Institute. I will not be teaching in 2015-2016 due to my upcoming maternity leave, but I intend to offer an undergraduate seminar focusing on gender, play, and musical sound in early modern literature and culture in 2016-2017.

**Publications**


PRESENTATIONS AND EVENTS
I presented three talks connected to my book project this year and participated in an interdisciplinary workshop exploring the interface between theory and practice in early modern music and theatre:

8 June 2014 “Playing at Penshurst: The Songs and Musical Games of Mary Wroth’s Love’s Victory,” Dramatizing Penshurst: Site, Script, Sidneys, Penshurst Place, UK.
5 February 2015 “The Ludic Function of Women’s Song Performance in Early Modern England,” Jackman Humanities Institute, University of Toronto.
11 February 2015 “Exploring Early Modern Women’s Song Performance,” Pre-Modern Research Symposium, Department of English, University of Toronto.

With the support of the Jackman Humanities Institute’s Program for the Arts and the Faculty of Music at the University of Toronto, I organized a series of four events, On a Lighter Note: The Musical Performance of Humour, that explored the workings of humour and play in operatic comedy, chamber music, contemporary compositional practice, and Canadian art song (see section 5.5):

27 September 2014 “Opera for Laughs: Verdi’s Falstaff and the Staging of Comedy,” Opera Exchange symposium, co-sponsored by the Canadian Opera Company.
9 October 2014 “Instrumental Play,” a recital featuring the Gryphon Trio and the Cecilia String Quartet.
15 January 2015 “Composing Comedy,” a lecture-recital featuring graduate students and recent alumni of the composition program at the Faculty of Music.
23 March 2015 “Humour, Play, and the Canadian Art Song,” a recital and panel discussion co-organized with the Canadian Art Song Project.

AWARDS
In January 2015, I was nominated by the University of Toronto Scarborough for the Royal Society of Canada’s College of New Scholars, Artists, and Scientists. That competition is currently in process.
4.2.2. 2014-2015 Reports of Six-Month Fellows

Matthew Farish  Geography & Planning
Project Title  Simulating War, Simulating Nature

My fellowship was dedicated to completing a major piece of library and archival fieldwork for a book titled *Hostile Environments: The Nature of American War in the Twentieth Century*. At root, the project is a history of three enduring geographic categories – Arctic, Desert, and Tropic – scrutinized by scientists and other scholars employed by the U.S. armed forces during a period of tremendous military expansion and repeated American interventions abroad. This unprecedented global militarization was accompanied by the collection and consultation of knowledge on distant realms, along with the creation of new knowledge in facilities established for the simulation of environmental conditions and operations under these conditions. I spent most of my time in Ottawa, where I worked in Library and Archives Canada (with material related to Canada’s little-known Defense Research Board, a key sponsor of Arctic research after World War Two) and in the Military History Research Centre at the Canadian War Museum. I also made a return trip to Carlisle, Pennsylvania, home of the U.S. Army Heritage and Education Center, and spent significant time collecting and organizing disparate source materials.

As the project has taken shape, my initial focus on the middle decades of the century has remained steady. This reflects the historical evidence and my own particular interests, but I need to continue to gather sources on both earlier precedents and the long tail of military globalism, at least up to the late 20th century. I also hope to conduct a small number of interviews with retired military researchers. The six months of research time allowed me to come to grips with the core of the project, and to sketch out a plan to finish the book over the next few years. In the winter of 2015, I returned to my regular teaching responsibilities.

**Publications**


**Presentations**

2 December 2014 “Arctic Indoctrination.” Department of Science and Technology Studies, York University.

Yue Meng  East Asian Studies
Project Title  The Bond of Living Things

My fellowship was granted in support to my ongoing book project, *The Bond of Living Things*. The book reconceives the cultural political disconnectedness of the human in light of ecological crisis and varies forms of (slow) violence that cause it. I was able to seriously revise and complete 70% of the manuscript, that is, three out of four main chapters and a section, by 5 June 2015. Although I have not yet worked as fast as I wished, namely to complete the entire manuscript, I am happy with the quality of what I have accomplished so far. I was able to update the approach and methodology of the book to include productive dialogue with groundbreaking ecological cultural and philosophical studies. I was fortunate to locate fresh materials—particularly new cross-cultural resources—and thus to broaden the scope of the project. One example is my philological reading of the prolonged discussion about farming methods, particularly about natural and chemical fertilizers, among an American scholar, a British visitor, an Indian correspondent, and several Chinese scientists.
PUBLICATIONS
The content of one chapter is forthcoming in Chinese this summer in an anthology of works by top Chinese scholars on the topic of civilization. Another chapter was solicited by the Academic Journal of Tsinghua University and is forthcoming in spring 2016.

PRESENTATIONS
I was able to present this project at varies occasions, such as the “Humanities Studies Workshop of the Anthropocene” at University of Zurich, Switzerland and the international conference of “New Directions of Chinese Studies” at Tsinghua University, China.

Sean Mills History Project Language, Race, Status: Haitian Migration in Modern Quebec

My fellowship has offered me precious time to complete two projects that are now forthcoming books, as well as to begin initial research into my next major research project. Most of my time was spent completing the manuscript of a research monograph on Quebec’s relationship with Haiti, A Place in the Sun: Haiti, Haitians, and the Remaking of Quebec. I undertook two research trips to Montreal, and I have now secured a contract with a publisher. I have also made significant progress towards securing a publisher for the book’s French translation. During the year I presented research on this project at the 2014 Encuentro of the Hemispheric Institute in Montreal, an international gathering of artists, writers, and academics. I also delivered an invited lecture to the Wilson Institute of Canadian History at McMaster University. I will also be presenting this research at four upcoming conferences throughout the summer and fall of 2015. In 2014, an article from my work on Haiti and Quebec received three awards at the Meeting of the Canadian Historical Association (CHA): the best article prize from the Canadian Historical Review, the article prize from the CHA’s Political History Group, and the article prize from the Canadian Committee on Migration, Ethnicity, and Transnational Studies.

In addition to completing A Place in the Sun, I also completed an edited collection (co-edited with Karen Dubinsky and Scott Rutherford) on Canada’s multifaceted connections to the Global South, and this book is now forthcoming with the University of Toronto Press. Finally, I have begun laying the foundations for my next research project, which will explore questions of migration and cultural production in Quebec. In the fall of 2015, I will be pursuing this research while continuing to be on leave, and I will return to full-time teaching in January 2016.

PUBLICATIONS
“Introduction” (co-authored with Karen Dubinsky and Scott Rutherford) in Overlapping Territories, Intertwined Histories: Canadian History and the Third World. Toronto: University of Toronto Press. Accepted and forthcoming.
“The End of Empire? Global Decolonization and Canadian History” in Adele Perry, Karen Dubinsky, Henry Yu, eds. Within and Without the Nation: Canadian History as Transnational History. Toronto: University of Toronto Press.

PRESENTATIONS
22 June 2014 “Montreal’s Radical Imagination: Rethinking the City’s Activist Past” Hemispheric Institute, Encuentro, Concordia University.
4.2.4. Courses Taught as the Result of Research by 12-Month Faculty Research Fellows

Undergraduate
2009-2010
Religion 332 Memoir and Confession
  **Pamela Klassen** (Fellow 2008-2009)

2010-2011
Humanities 199 Companionship Across the Species
  **Angela Cozea** (Fellow, 2009-2010)

2011-2012
East Asian Studies 467 Photographic Narratives of Modern Japan
  **Atsuko Sakaki** (Fellow 2010-2011)
Classics 390 Ancient Travel and Travel Literature
  **Jonathan Burgess** (Fellow 2008-2009)
Classics 402 The Pastoral: Genre, Lifestyle, Ideology
  **Jonathan Burgess** (Fellow 2008-2009)
Philosophy 362 Philosophy of History
  **Paul Franks** (Fellow 2009-2010)

2012-2013
Philosophy 340 Issues in the Philosophy of Mind
  **Mohan Matthen** (Fellow 2009-2010)
Innis 100 The City Where Movies are Made
  **Charlie Keil** (Fellow 2010-2011)
Women & Gender Studies 273 Gender and Environmental (In)Justice
  **Michelle Murphy** (Fellow 2009-2010)
Philosophy 483 Advanced Topics in Social & Political Philosophy: Dislocations of Democracy
  **Mark Kingwell** (Fellow 2011-2012)
English & Drama 435 Privacy in American Literature
  **Jeannine DeLombard** (Fellow 2011-2012)

2013-2014
Classics 390 Ancient Travel and Travel Literature (repeat of course taught in 2011-2012)
  **Jonathan Burgess** (Fellow 2008-2009)
English 434 Cook the Books (course entirely overhauled after fellowship)
  **Andrea Most** (Fellow 2012-2013)
Religion 428 Religion and Economy
  **Amira Mittermaier** (Fellow 2012-2013)
Tibetan Buddhism 199 Food for Thought
  **Frances Garrett** (Fellow 2012-2013)
Spanish & Portuguese 440 Topics in Spanish Culture: Food in Catalonia
  **Bob Davidson** (Fellow 2012-2013)

2015-2016
English 445 Tom Jones: The First English Blockbuster
  **Simon Dickie** (Fellow 2014-2015)
Visual Studies 455 Photography and Humour
  **Louis Kaplan** (Fellow 2014-2015)

2016-2017
History 4XX Language and Colonialism During the Early Modern Period
  **Paul Cohen** (Fellow 2013-2014; subsequent parental leave)
Philosophy 4XX The Philosophy of Games, Sport, and Play
  **Tom Hurka** (Fellow 2014-2015; subsequent Dominion Fellowship)
English 4XX Gender, Play, and Musical Sound in Early Modern Literature
  **Katherine Larson** (Fellow 2014-2015; subsequent parental leave)
Graduate
2009-2010
Comparative Literature 5082 Postcolonial Literature and the World on Paper
   Neil ten Kortenaar (Fellow 2008-2009)
Religion 2085 Genealogies of Christianity
   Pamela Klassen (Fellow 2008-2009)
English 6951 The Pragmatics of Writing Biography
   Rosemary Sullivan (Fellow 2008-2009)

2010-2011
Classics 500S 2010 The Odyssey's Travel Tales (research seminar)
   Jonathan Burgess (Fellow 2008-2009)
Greek 1802F 2010 Readings in Greek Epic (translation seminar: selections on the theme of travel)
   Jonathan Burgess (Fellow 2008-2009)
Information 1002 Representation, Organization, Classification, Meaning-Making
   Brian Cantwell Smith (Fellow 2009-2010)

2011-2012
Japanese Literature and Art 5082 The Rhetoric of Photography
   Atsuko Sakaki (Fellow 2010-2011)
Information 1002 Representation, Organization, Classification, Meaning-Making
   Brian Cantwell Smith (Fellow 2009-2010)

2012-2013
Book History 2000 Persons Publishing Persons
   Jeannine DeLombard (Fellow 2011-2012)
Comparative Literature 5099 Discourse and Iconography of Revolution
   Mary Nyquist (Fellow 2011-2012)
History 1004 History and Biopolitics
   Michelle Murphy (Fellow 2009-2010)
Philosophy 2172 Seminar in Philosophy of Mind: Philosophy of Perception
   Mohan Matthen (Fellow 2009-2010)

2013-2014
English 5586 Privacy in American Literature
   Jeannine DeLombard (Fellow 2011-2012)

2014-2015
Comparative Literature COL5086 Literature, Culture, and Contact in Medieval Iberia
   Jill Ross (Fellow 2013-2014; appointment does not include undergraduate teaching.)
4.3. Distinguished Visiting Fellow Mary Flanagan  
17-30 September 2014

Overview
Mary Flanagan is the Sherman Fairchild Distinguished Professor in Digital Humanities at Dartmouth College. She is an artist, author, educator, and designer. Her art deals with the ways that the design and use of technology can reveal social insights. Through performance, sculpture, video game modifications, software, interactive texts, and networked databases she investigates how human relationships are manifest in, and influenced by, the technological artifacts permeating the modern world. She is the Inaugural Director of the Tiltfactor Lab (www.tiltfactor.org), an innovative game research laboratory focused on the development of games that address social issues to transform institutions. She is the author of *Critical Play: Radical Game Design* (MIT Press, 2009) and *Values at Play in Digital Games* (MIT Press, 2014).

Mary’s visit came very early in the year, and therefore provided an introduction to a number of important ideas that would continue to come into our discussions as the year progressed. She taught us to play several of the games produced by the Tiltfactor Lab, and this experience both brought the fellows together as a group, and demonstrated in action what we were discussing in theory: that games bring an ethical and social position for their players, and that the act of playing can be a consciousness-raising experience. Her public talk, on 23 September 2014, “Values at Play in Digital Games” addressed the tensions around gender and violence in the commercial video game industry (at the exact historical moment when the gamergate scandal was making headlines around the world), and showed some new ways forward. She had a busy stay in Toronto which also included a Thursday lunch with the fellows, visits to classes at all three of the University of Toronto campuses, and a number of meetings with groups and individuals, including the Department of Computer Science Gaming Club and a Game Design class from OCAD University. It was a pleasure to watch her in action; she taught everyone to think a bit differently.

Attendance: 245

Benefits
Mary Flanagan provided the necessary intellectual framework for our year’s work on Humour, Play, and Games. She was generous with her time and attention, and her interest and support opened some new avenues of thought for many, especially for the fellows of the Jackman Humanities Institute. Her donation of several of the games designed by the Tiltfactor Lab provided a wonderful excuse to play.
4.4. Postdoctoral Fellows at the Jackman Humanities Institute

Matt Cohn (Interim Report)
Ph.D. in Classical Studies from the University of Michigan
Project Title: The Multifarious Muse: The Ancient Idea of Comedy
Future Plans: Matt will return for the second year of his fellowship and will teach at the UTSC Department of Historical & Cultural Studies in 2015-2016.

Overview
This has been the ideal venue to refine the ideas that I began to develop in my dissertation and to mature as a scholar. This is true not only because of the Institute’s generous material support but also because it has helped me recognize how many points of contact there are between my project, other fellows’ inquiries, and even their everyday experiences. My work focuses on ideas in ancient Greece and Rome about where comedy came from, how it developed, and what place it should have in society; many of us were grappling with similar questions, and I now see that an important part of my work is exploring how we write the history of comedy and interpret comedy today alongside the ancient theorists. I found Mary Flanagan’s talks (and presence) in particular to be energizing and enlightening. Her arguments that an ostensibly non-serious medium, games, represent and shape our values reflect many of the same concerns that critics both today and in antiquity pose about comedy, and I think that one of the truths that emerged this year is that humour, play, and games are very serious business indeed. Other highlights have been the production of *Ubu and the Truth Commission* and the reading group on humour theory in which many fellows participated. Most valuable and rare of all has been exchanging and refining ideas among such a vibrant and varied community of scholars, many of whom are now also good friends.

Research and Writing Projects
During this year, I wrote two articles and am finishing a third that explore ancient ideas about the development of comedy. One, on personal abuse in satyr plays, has been accepted to the *American Journal of Philology* and will appear this winter. The second, still under review, examines a story that Greek comedy (and thus Western comedy) originated in a city called Sicyon. The third reconsiders the relationship between Old Comedy and Roman satire. During the remainder of my fellowship, I intend to produce an article on Megarian comedy and complete revisions for my book project. I will also write a short article on the classical tradition in Ridley Scott’s *Prometheus* (2012) this summer.

Teaching
One of the great pleasures of this year has been trying to show students how ancient comedy, and the Classics generally, are relevant today, and my students’ input and reactions has certainly affected how I think about and frame my research. In my comedy course in the fall, in addition to reading Greek and Roman comedies, we studied theories of humour and explored the continuities between ancient and modern comedy. It was gratifying to think with students about the comedy that they enjoy recreationally, such as *Seinfeld* and *South Park*, in the context of Terence and Aristophanes, and I emerged more convinced than ever that ancient comedy can help us understand modern comedy and vice versa. In the winter, I taught a course in which we studied the history of Archaic and Classical Greece, as well as how that history has been appropriated after the Classical period.

Publications
“Sicyonian Comedy” (under review)
“Horatian Satire and the Iambographic Tradition: Serm. 1.4 Reconsidered” (in progress)

Presentations
October 2014 “The Strange Case of the Ikarioi Satyroi: Satyric Comedy or Comic Satyr Play?” University of Toronto Department of Classics.
March 2015 “On the Tracks of Susarion and Megarian Comedy.” Classical Association of the Middle West and South, Boulder, CO.
Peter Jones (Interim Report)
Ph.D. History, New York University

Project Title: The Sublime and the Ridiculous: Laughter and Kingship at the Court of Henry II

Future Plans: Peter will return for the second year of his fellowship in 2015-2016. He will be teaching with the Department of Historical Studies at the University of Toronto Mississauga.

Overview
My research this year has focused on the early Franciscans, for whom a particular kind of rebellious humour became an explosive way of challenging the emerging legal and individualistic underpinnings of 13th-century society. For these early Franciscans, it is no exaggeration to say that humour became a way of changing the world. Collaboration at the Jackman Humanities Institute has been immeasurably valuable, both to my own research and to my broader development as a scholar. The weekly discussions were extremely rich, engaging, and provocative, and led me down a number of theoretical avenues that I would not otherwise have considered. In addition, I was delighted to participate in a series of fortnightly meetings, organized around general themes of interest to the wider group. Expansive conversation with the other fellows is what has made my time here most special. In the coming year I plan to continue researching the political role of the passions and emotions among the early Franciscan movement. Moving on from humour, I am also hoping to develop a project on the 12th-century Italian revolutionary preacher Arnold of Brescia. Despite his foundation of a democratic senate in Rome in 1143, an entirely singular revolutionary act, no significant work has been written on Arnold in the English language for over 60 years.

Teaching
Much of my research this year has been inspired by issues that arose throughout the course of my teaching with the Department of History. I am particularly grateful that I was given the freedom to teach a seminar course of my own devising. Teaching has been a vital component of this postdoctoral fellowship.

Publications
I published an article with the Journal of Medieval History that is due to appear in June 2015. I am also in the process of completing an article for Past & Present, one that hopes to provoke debate on how historians periodize the sense of humour, and which should also bring a new perspective to debates about the potential of laughter as a religious strategy. Elsewhere, in April I presented at a conference at Harvard University on the writer Gerald of Wales (d.1223), and I have since developed and submitted this conference paper as a chapter for an edited volume. Meanwhile, revisions of my book project, Laughter, Sovereignty, and Sanctity in the Twelfth Century (developed directly from my Ph.D. dissertation), have been ongoing. I am hoping to be in a position to submit the manuscript to Cornell University Press by September 2015.

Maggie Hennefeld (Final Report)
Ph.D. Brown University, Modern Culture and Media

Project Title: Specters of Slapstick and Silent Film Comediennes

Future Plans: Maggie will be employed as Assistant Professor of Cultural Studies and Comparative Literature at the University of Minnesota starting in September 2015.

Overview
This has been an exciting and very productive year for me. I adapted my dissertation into a completed book manuscript, which is now under review by a university press. I presented my research at three international conferences as well as in Toronto, attended five film festivals, taught a year-long course in Cinema Studies, co-organized an event on “Gender, Comedy, and Film History,” wrote three articles, and have been co-editing a volume with a Cinema Studies colleague about comedy and theories of abjection (tentatively titled The Abject Objection). Perhaps the most exciting development for me this year has been the formulation of a new, interdisciplinary research project about women in the late 19th and
early 20th centuries who died from laughing too hard, figures whom I juxtapose to the clinical female hysterical and to the laughing film spectator. This project is tentatively titled *Death from Laughter, Female Hysteria, and Early Cinema*. It has been a whirlwind of an academic year! I think that we have all been fueled and motivated by the tremendous collegiality and invigorating conversation supported by the Jackman Humanities Institute. Hearing fellows present their research at weekly lunches, coordinating reading workshops on humor, attending plays, sporting events, film screenings, and musical performances in Toronto—or even just chatting about comic cruelty over lunch leftovers in the kitchen—has been thought-provoking and inspiring. I am so grateful for this year and for the opportunity to exchange ideas with truly brilliant scholars from many different disciplines, fields of the humanities, and phases of their careers, who share my passion for thinking critically about humor, play, and games.

**Teaching**

I taught a yearlong course in Cinema Studies on “Feminist Approaches to Cinema.” The continuity across semesters allowed us to explore the immense breadth of our topic from early cinema and gendered public sphere politics, to psychoanalytic critiques of Classical Hollywood voyeurism, to the geopolitics of transnational independent feminist filmmaking.

**Publications**


**Presentations and Events**

October 2014 *Genders of Laughter Symposium and Film Screening* (Co-organizer). Screening and symposium about histories of gender and comedy in cinema. Co-Sponsored by the Toronto International Film Festival and the Jackman Humanities Institute Program for the Arts (see section 5.6.).

November 2014 “Death from Laughter: Comedy and World War I Film Propaganda.” *American Studies Association Annual Conference*, Los Angeles, CA.


**Oisin Keohane (Final Report)**

**Ph.D. London School of Economics and Political Science, Philosophy**

**Project Title:** Philosophical Nationalities: On the Philosophical Character of the National and the National Character of the Philosophical

**Future Plans:** Oisín spent May and June 2015 as a Visiting Fellow at the Humanities Research Center at the Australian National University (ANU). He currently holds a three-year appointment in Philosophy at the University of Dundee.

**Overview**

My two years as a postdoctoral fellow have been very busy, but immensely enjoyable. I have spoken at six conferences, been a respondent to a seventh, formed and led two working groups, organized a symposium and two workshops, co-chaired a panel at the 2015 Northeast Modern Language Association (NeMLA), formed and led a Derrida reading group with faculty and graduate fellows, and participated in the Volcano Theatre production of Informing Content, master classes with Bruno Bosteels and Judith Butler, been a Visiting Fellow at Australia National University, taught for two years and worked on five academic papers as well as a co-translation with my wife.

On a more personal level, four other events stand out: the translation workshop with Peter Cole, our tour to the Fisher Rare Book Library, our meeting to discuss the work of the late Naomi Angel, and the opportunity to meet the cast of *Ubu and the Truth Commission*. The translation workshop educated me to the pleasure of collaborative translation; since this was the first time I had discussed with others a translation of a Derrida lecture that my wife and I had been working on. While academia is often a solitary business, translation, I learnt from the workshop, works best as a collaborative enterprise. One of the other events that sticks out memorably was a trip to the Fisher Rare Book Library, where we got to touch and handle many precious and world famous books, such as the first King James Bible, and the First Folio edition of Shakespeare’s work (something I had requested, due to my research interest in *Henry V*). The experience of reading Naomi Angel’s doctoral work will stay for me for some time, especially the following lines, which while referring to the Truth and Reconciliation Commission (TRC) in Canada, pose a challenge to all translators: “In the case of Indigenous testimony in particular, the first question is not how to translate, but whether it should be done at all. Under a system that attempted the decimation of indigenous languages, should the testimony of former students be translated into the language of the colonizer?” (Angel, 163: 2013). Finally, talking with the cast of *Ubu and the Truth Commission* was a unique and life-affirming event, allowing me to discuss my TRC work with South Africans invested in their own TRC.

**Teaching**

In my two years, I taught four courses in the Philosophy Departments at UTSG and UTSC on philosophy and nationalism, philosophy and translation, film-philosophy, and Existentialism. I have very much enjoyed developing the material for these classes, especially as one of these courses emanated from my own Ph.D. research. The philosophy and translation class was a third-year introduction to contemporary continental philosophy, and while much more time-consuming than the fourth year seminar—due to the fact it was twice as big and covered new ground for me—it was very exciting, above all, since it engaged with my interest in the *Dictionary of Untranslatables*. In my second year, I taught the work of Stanley Cavell in film-philosophy, and had fun designing a class on existentialism, which also incorporated films such as Malick’s *The Thin Red Line*.

**Publications**

“The Translator as Sovereign: Taking Exception to Translation?.” Invited submission for a special issue of *Paragraph* on the *Dictionary of Untranslatables*. Vol. 38 issue 2 of *Paragraph*.

“The Impossible Force of ‘Mightlessness’: Translating Derrida’s *impouvoir* and Heidegger’s *Machtlose*.” Submitted in December 2013 to a special issue of *Contributions to Phenomenology* on Derrida, Heidegger and Levinas.

“How To Do Things with Anglobalisation: Cassin, Habermas and Derrida.” Submitted to the *European Journal of Philosophy*. 


Presentations

October 2013 “‘Anglobalisation’ and Civil Society: From Tocqueville to the Present Day,” Re-imagining Communities and Civil Society, University of Guelph.

March 2014 “The Capital of ‘Anglobalisation’: From Mondialisation to Globish,” ACLA, New York University, USA.

May 2014 “How To Do Things With ‘Anglobalisation’,” The 3rd Derrida Today International Conference, Fordham University, USA.


Jackman Humanities Institute Working Groups
2013-14 English as a World Language (group leader)
2014-15 Dictionary of Untranslatables (co-leader with Rebecca Comay and Willi Goetschel; see section 6.4.)

Katie L. Price (Final Report)
Ph.D. in English, University of Pennsylvania

Project Title Playing at Pataphysics

Future Plans Katie has accepted the position of Director of Academics & Programming at Philadelphia Futures, a nonprofit organization that provides low-income, first-generation-to-college students with the tools, resources, and opportunities necessary for admission to and success in college.

Overview
2014-2015 has been an incredibly productive year for my thinking and my work. Thanks to a light teaching load and a supportive work environment, I successfully proposed an edited volume to a university press, submitted two new essays for publication, presented at two local conferences, published my first chapbook, and have another one forthcoming.

The majority of my time was spent conducting research for a book manuscript that will be an expanded version of my dissertation project, “The Tangential Point”: Pataphysical Practice in Postwar Poetry. While my dissertation focused primarily on poets, my book manuscript—tentatively titled Playing at Pataphysics—expands its purview to include art, literature, new media, and the digital humanities. I also spent a significant portion of the fellowship year researching Canadian Pataphysics, which plays a significant role in my book project. I met with key writers and artists—Michael Dean, Brian Dedora, Karl Jirgens, and Steve McCaffery—an experience I could only have had while in residence in Toronto.

The events sponsored and facilitated by the Jackman Humanities Institute have been valuable to my thinking about humor, play, and games. My work was enriched by a trip to the Thomas Fisher Rare Book
Room, a visit to the exhibition Why Can’t Minimal, and a humorous musical performance featuring the work of Charles Ives. Undoubtedly, the highlight of my year was the production of Ubu and the Truth Commission staged by the Handspring Puppet Theatre, followed by a dinner with the Associate Director and a few members of the cast. Having studied the influence of Ubu on English-speaking artists for much of my academic career, seeing a live performance of William Kentridge’s play was the fulfillment of a dream—and the opportunity to build relationships with the actors and the theatre crew was a rare opportunity for which I am extremely grateful. In general, the experiences I had at the Jackman Humanities Institute have increased my knowledge of humor, play, and games, and enabled me to position my scholarship on pataphysics in a wider, deeper, and more nuanced context. I am confident that my fellowship year will continue to shape my scholarship, writing, and life in the years to come.

Teaching
I taught one full-year course for the English department. Reading Poetry introduced students to a wide range of poetries through a focus on form. Each week, we discussed a different form of poetry—sonnets, pantoums, or ballads—and discussed their histories and their futures. This allowed students to think trans-historically about poetic form and to keenly develop their reading and critical thinking skills. The English department also enabled me to bring a guest poet to class. The poet, Sarah Dowling, had recently published with the local Coach House Press, and after her visit some of my students and I went on a tour to see how her book was designed and made. One senior conveyed to me that my course was “by far the best course [he] took at the University of Toronto,” and the students in my course went on to form a summer poetry group so that they can continue to read and discuss contemporary poetry.

Publications

Presentations
May 2015 “’A Tight Scroll Unfurled’: The Material Culture of Pataphysics,” NeMLA, Toronto, ON.
February 2015. Interview. “12 or 20 Questions” (Second Series)
November 2014 “Canadian ’Pataphysics & the Avant-Garde,” Avant Canada: Artists, Prophets, Revolutionaries, Brock University, St. Catherines, ON.

Future Plans
Beginning in Summer 2015, I will be Director of Academics & Programming at Philadelphia Futures, a nonprofit organization. I plan to continue publishing research and creative writing related to pataphysics as an independent scholar. I will also continue to co-direct the Philadelphia Avant-Garde Studies Consortium (PASC), which I co-founded in 2014. Through PASC, I will be organizing a one-day symposium in October 2015. Locating the Avant-Garde will bring together scholars, artists, and institutions to discuss Philadelphia’s unique role in the history and future of avant-garde studies.
Jeanne Mathieu-Lessard  Comparative Literature

Project Title  Humour and Imprisonment in 20th-Century Fiction

Future Plans  Jeanne will be finishing her dissertation in the coming year.

This year has been a landmark for the development of my research. The space of the Jackman Humanities Institute provided both the material and immaterial setting to share my work and receive feedback, both at the presentation I gave in November, and in constant discussions with other fellows. The informal aspect of the fellowship has been extremely enriching. We organized reading groups on major thinkers discussing humour and related subjects (Bakhtin, Freud, Bataille, Nietzsche, Wyndham Lewis) as well as various topics revolving around humour (irony, caricature, jokes, etc.). These meetings have helped me both to deepen my understanding of my branch of humour studies, and to widen my knowledge, getting acquainted with discussions of humour across time, spaces and fields. The artistic events we had the chance to attend this year—concerts, plays, and movies on the theme of humour—also made me think through the place of my work in the broader production of, and research on, humour. With the support of the Institute, I co-organized a new project, The Comparative Literature Students’ Tribune / La tribune des étudiant-e-s en littérature comparée, a bilingual event aiming at the development of a network of young scholars in comparative literature in the bilingual context of Canada. I have also been co-editor-in-chief of the comparative studies journal Transverse, which launched its 14th (and first bilingual) issue last April. I have now drafted about two thirds of my dissertation, and I plan to complete it by Winter 2016, in order to defend by the end of my fifth year. This summer, I will be preparing applications for postdoctoral fellowships to pursue comparative research on modernist humour.

Publications


Co-editor-in-chief of Transverse Journal Issue 14 “Gold Rush / Human Resources.”  
http://www.transversejournal.org/index-of-issues/


Conference activity

September 2014, participant in the seminar “Comic Rebels,” taught by Prof. Barry McCrea (Notre Dame) and Maria Di Battista (Princeton), Synapsis - European School for Comparative Studies, Italy.  
October 2014 “Parodier ‘Dégénérations': l’anti-néo-trad des Appendices,” American Council for Québec Studies, Montréal, QC.  
January 2015, co-organizer of the Comparative Literature Students’ Tribune / La Tribune des étudiant-e-s de littérature comparée, Université de Montréal, QC.  
June 2015 “L’archive comme lieu de mémoire et lieu de transmission.” Canadian Comparative Literature Association, Congress of the Humanities and Social Sciences, Ottawa, ON.

Matthew Risling  English

Project Title  Burlesque National Philosophers: 18th-Century Satires of the New Sciences

Future Plans  Matthew will be finishing his dissertation in the coming year.

My fellowship has been central to my scholarly development. A year free of teaching responsibilities enabled me to make significant progress on my dissertation and professionalization. During my time here, I drafted two of my three remaining chapters, began the final one, and revised and submitted an article for publication.
Even more useful than the extra time to devote to my work, were the professional and social relationships I established with my colleagues. My writing 'boot camps' with Jeanne, Youcef, and others motivated me and kept me focused on my dissertation. The informal discussion groups, which were attended by fellows at every level, taught me as much about theories of humour and laughter as a graduate seminar. The most beneficial aspect of my fellowship was the opportunity to attend the weekly lunch presentations on a diverse range of topics related to humour, play, and games. These provided unique insights into a variety of approaches to related topics. My own presentation forced me to concretize many of my ephemeral and half-formed ideas in order to make them intelligible to an interested audience of non-specialists in my field. The feedback I received allowed me to see my project through a variety of lenses, which helped make me conscious of my own disciplinary biases and assumptions. My dissertation is considerably stronger for the feedback and support I received during my talk and throughout the year. I am exceedingly grateful to the Jackman Humanities Institute for the opportunity to learn from top-quality scholars, from the undergraduate to the faculty level, and to develop strong personal and professional connections with academics from across the humanities.

**Publications**

“Ants, Polyps, and Hanover Rats: Henry Fielding and Popular Science” (Submitted to *Philological Quarterly*)

**Presentations**

October 2014 “Philosophy of the Wrong Sort: Margaret Cavendish’s Royalist Opposition to Experimental Science,” Canadian Society for Eighteenth-Century Studies (CSECS).


**Youcef Soufi**  
**Religious Studies**

**Project Title**  
Playing with the Law: 11th-Century Islamic Legal Disputations

**Future Plans**  
Finishing my dissertation and applying for academic positions

My graduate fellowship was the most enriching academic experience I have had to date. It permitted me to develop the ideas of my dissertation on 11th-century Islamic disputations beyond what lectures, books, and the guidance of professors can offer. In fact, the fellows’ comments on my lunch presentation in late November constituted a radical turning point for my dissertation and, since then, I have made steady progress. The multiplicity of perspectives that the Institute brings together accounts for the fellows’ insightfulness. Interdisciplinarity was part of this multiplicity. Fellows spoke to my work from the viewpoints of history, gender theory, philosophy of games, etc. But beyond discipline, they also had different ways of engaging with my work. Some asked me questions, highlighting the most interesting areas upon which I could elaborate. Others critiqued, showing me some of the limitations of my contentions. And others saw parallels between Islamic disputations and their own fields of study, allowing me to view my topic differently. All of these modes of engagement were productive in ways that I did not anticipate in September. The fellowship also permitted me to write an article titled “The Historiography of Usul al-Fiqh” that will be published in the *Oxford Handbook of Islamic Law*.

With a draft of my dissertation nearly completed, I hope to defend sometime next year. I will be applying for postdoctoral and faculty positions in the fall of 2015. The Jackman Humanities Institute has been invaluable to me here as well. I have received advice from the Associate Director, Kim Yates, and postdoctoral fellows Oisín Keohane and Maggie Hennefeld on postdoctoral and job applications. Their knowledge and help in the matter will no doubt strengthen my future applications. I will conclude by stating that beyond my immediate projects, this experience has made me an overall better scholar. I leave better educated about a variety of fields of study, e.g. definitions of games, Dickens’s subversive humour, the Franciscans’ abject humour, which could potentially bear on my future work. I also leave with a better sense of how to present and engage with the work of others. I took inspiration from presentations using powerpoint, humour, interesting facts, and relevant theory to get their point across. Having observed fellows discussing each others’ work, I will be better able to contribute to others as they develop their own research.
4.6. Jackman Humanities Institute Undergraduate Fellows

**Anderson Christie**  
**UTM Philosophy**  
**Project Title**  
What does video game play teach us about the intrinsic value of playing games?  
**Supervisor**  
Thomas Hurka  
**Future Plans**  
Anderson will enter the J.D. program at Yale Law School in September 2015. He received a scholarship from Yale University.

Sure, we the undergraduate fellows were warned that our time at the Jackman Humanities Institute would pass by far quicker than we had hoped it would. But why did this warning have to be so prescient? I found both my formal and informal experiences at the Institute to be very rewarding. For my project, I investigated how video games with intrinsically valuable prelusory goals, such as *Foldit*, ought to inform analyses of gameplay. Not only was Tom Hurka’s supervision of my project uniquely inspiring, but my investigation also benefited from my interactions with the other fellows. During the Q&A after my lunch presentation, for example, the fellows provided lots of great feedback in the form of probing questions and insightful comments, which I used to sharpen the arguments in my project paper. My fellowship also afforded me the opportunity to attend events that were enriching, despite being different from the type of events I usually attend. I particularly enjoyed attending a recital called *Instrumental Play*, which featured the Cecilia String Quartet and the Gryphon Trio, who skillfully performed pieces that incorporated this year’s theme of humour, play, and games. What’s more, in the lunch that followed the recital, I and the other fellows had the privilege of discussing exactly how the pieces responded to this theme with members of both groups. All told, it was an honour and a pleasure to spend my senior year at the Jackman Humanities Institute. In the fall, I will enter the J.D. program at Yale Law School, and I will do so buoyed by this terrific experience.

**Robyn Hope**  
**Cinema Studies and English**  
**Project Title**  
Gaming and Interactive Ideology  
**Supervisor**  
Thomas Hurka, Philosophy  
**Future Plans**  
Robyn will enter the M.A. program in Media Studies at Concordia University with full funding in September 2015.

My project looked at ethical dilemmas in a particular genre of digital role-playing games. I knew I would need a wide background of theory to complement such a deeply complex object, and as a result, I found myself at my carrel at the Institute almost every week, studying everything from Aristotelian ethics to *Dungeons and Dragons* handbooks. I began to consider the broader question of how ethics, game design, and players interact with each other: how the player’s external ethical codes interact with their context-based values of sportsmanship, fairness, and creative engagement, or how certain design decisions can provoke different kinds of ethical experiences. For the first time, I understood my personal interest in digital games as part of a larger conversation taking place across dozens of disciplines. I was able to expand my horizons into what had previously been distant domains of ethics and philosophy—thanks in large part to my supervisor, Tom Hurka—and also to engage with experts in the field of digital humanities through Jackman Humanities-sponsored conferences and speakers. I found it particularly generative to work with Mary Flanagan, author of *Values at Play in Digital Games* and a game designer herself, and with Thi Nguyen, whose paper on the different modes of gameplay became a cornerstone for my thesis. Their insights and advice greatly improved the quality of my project and convinced me that my interest in digital games is an academic passion well worth pursuing. I will enter the Media Studies Master’s program at Concordia University this fall and I will also be a research assistant to Mía Consalvo at the Technology, Art and Games Institute in Montreal. I was neither aware of these opportunities nor ambitious enough to seek them out before this year. Thanks to the support of the Institute—and the camaraderie and encouragement of all the other fellows—I am proud of the work I’ve done, and eager to continue!
Torie Devyn Noonan  
**Project Title**  
Countervailing Laughters: Humour, Deconstruction, and Apology in Dickens  
**Supervisor**  
Louis Kaplan  
**Future Plans**  
Devyn will be working for a year with Arc Finance, and then intends to apply to law schools in the United States. She received the Trinity College Chancellor’s medal for the student with second-highest average in all arts programs, and was Trinity’s highest-achieving English literature student.

My time this year at the Jackman Humanities Institute was possibly the single most rewarding experience of my university career. The reality of undergraduate education is that it does not generally allow students to glimpse the nature of higher-level academic work—if they proceed on to graduate school, they often do so unaware of what they will find when they arrive. This unique undergraduate fellowship provides an answer to this problem by creating a space that exists somewhere between undergraduate and graduate education. The opportunity to spend a year in this liminal academic space was profoundly rich and amazingly educational. Writing a full-length senior thesis and preparing an hour-long presentation while balancing four other courses required a level of work and dedication of which I had not before known I was capable. Indeed, there were times over the course of writing that I experienced incredible levels of stress. But I consider the pressure of the project a gift—I am now, more than ever, aware of and confident in my own capacity to successfully move forward under a great degree of strain. As I plan to move on to law school after taking a year to work, I am deeply grateful for this newfound self-confidence. I believe that the most important aspect of this undergraduate program is one that is removed from the coursework involved. The opportunity to meet weekly with academics at all stages of their careers—to build and foster relationships with graduate students, post-doctoral fellows, and professors—is completely unique in undergraduate education. The sense of community and support within the institute is deeply special, and is something that I will miss profoundly in the years to come. I would like to thank the Jackman family, as well as the circle of fellows, and the Institute’s staff, for providing me with such an amazing year. It was truly formational for me, both personally and academically.

Paul Poirier  
**Project Title**  
Playing with Words: A Syntactic Analysis of the Poetry of Gerard Manley Hopkins  
**Supervisor**  
Simon Dickie, English  
**Future Plans**  
Paul will concentrate on his career as a top-ranked ice dancer in the coming year (he placed 6th in the 2015 World Championships). He will also be volunteering with the Endangered Language Alliance of Toronto, and plans an application for the Rhodes Scholarship in fall 2015.

Working at the Jackman Humanities Institute this year has been a most edifying experience, one that has especially encouraged me to reconsider the narrow barriers I have placed around my own theoretical interests. While the field of linguistics is often far removed from the world of the humanities and garbed in inaccessible jargon, my task was to make it understandable to a wider audience, a skill that I will take with me in applying for positions and grants in the future. My research project aimed to understand patterns and mechanisms in poetic language, drawing parallels with other forms of word play. I’ve had the chance to immerse myself in literary theory, philosophy, and theories of games and play, and these have all presented different ways of understanding the material at hand. I come out recognizing the need to investigate alternative uses of language in order to understand its structure as a whole, a topic I will continue to consider in graduate research.
Much of the value of the fellowship came in working with experienced faculty, as well as the postdocs and graduate students, and sharing a space with them that fostered academic discussion, whether in presentation format, in formal reading groups, or around the coffee machine; many insights gained from these conversations made an appearance in my project as I was helped along in territories then unfamiliar to me. I was likewise grateful for the incredible support of the administration and staff on the 10th floor, who connected me with any resource I needed in order to complete my research. Having my own desk was an additional blessing, a space I could dedicate to focused work without distractions.

Even the steps I take as I exit my undergraduate experience have been coloured by the fellowship and the people I’ve met this year. Those working on games and music have engaged me in discussion and allowed me to reflect on my other passion, figure skating, which will be my main pursuit for the next few years. In the meantime I plan to work with a group running endangered language conservation projects in the city, an opportunity passed along through another fellow, as well as continuing to research the topics discussed in both my fellowship project and previous papers.

Shauna Taylor  UTM Visual Studies and UTM Anthropology  Shauna will continue to take some undergraduate courses part-time over the summer and fall, while working at Oakville Galleries. She intends to apply to graduate school for the fall of 2016, and is interested in pursuing an M.A. in Museum Studies at the iSchool at the University of Toronto.

This year at the Jackman Humanities Institute has been a really exciting and motivating experience, and it went by so fast! It has been an honour to learn from all of the other fellows, and I sincerely enjoyed listening to everyone talk about their own research at the weekly lunches. I was inspired by how passionate everyone is about what they work on and it was amazing to see the range of different areas of focus and approaches to studying the themes of humour, play, and games. This year has really reminded me that the human experience is a very complicated and multifaceted thing and there will always be more to study and understand.

My research explored the connections between domestic animals and gender, sexuality, class, leisure and recreation in 18th-century France and England, and how these issues manifested in the visual culture of the time. I examined images that depict people engaged in play, leisure, and recreational activities with domestic animals, mainly cats and dogs, and how the relationship between human and animal bodies contributed to the construction of class, gender and sexuality. Presenting my research to the other fellows was intimidating, but it was also immensely beneficial to the completion of my project. The feedback I received pushed me to look at my topic from different perspectives and ultimately made my argument and analysis much stronger. I also really enjoyed our outings to the Fisher Rare Book Library and the Barnicke Gallery—as a visual and tactile person I find environments like this, where you can engage with objects and ideas more sensorially, even physically, especially stimulating.

This experience has also been incredibly beneficial to me on a personal level. At the beginning of September, some unfortunate events took place in my life and this fellowship gave me a positive direction and focus for my thoughts and energy. My supervisor Katie Larson was an amazing mentor. She was incredibly supportive of both my research and my individual struggles. I learned so much from her and I appreciated all of the valuable insights she shared with me. Completing this project has also given me a huge boost in confidence, and encouraged me to keep developing and improving in all of my academic pursuits.

FACULTY RESEARCH FELLOWS (12-MONTH)


Pamela Klassen (2008-2009, Religion) received a Humboldt Foundation award of €250,000 for a five-year collaborative research project on multiculturalism, religion, and public memory.

Neil ten Kortenaar (2008-2009, UTSC English) has completed his term as Director of the Centre for Comparative Literature and will be on administrative leave in 2015-2016.


Michelle Murphy (2009-2010, History and Women & Gender Studies) was on leave in 2015.

Charlie Keil (2010-2011, Cinema Studies and History) was named Principal of Innis College, starting 1 July 2015.

Mohan Matthen (2010-2011, UTM Philosophy) is editing a collection of papers that have emerged from his SSHRC Partnership Development project, The Network for Sensory Research. It will be published by Oxford University Press, New York.

Jeannine DeLombard (2011-2012, UTM English & Drama) is Associate Professor of English at the University of California, Santa Barbara.


Robert Davidson (2012-2013, Spanish & Portuguese) is Director of the Northrop Frye Centre at Victoria College.

Frances Garrett (2012-2013, Religion) published an article in 2014:


Amira Mittermaier (2012-2013, Religion and Near & Middle Eastern Civilizations) published three articles in 2014:


Andrea Most (2012-2013, English) published a part of her fellowship research in 2014:


Ruth Marshall (2013-2014, Study of Religion and Political Science) has joined the editorial team for the journal *Political Theology*. She published an article in 2014:


Jill Ross (2013-2014, Comparative Literature and Medieval Studies) became Director of the Centre for Comparative Literature on 1 July 2015.
FACULTY RESEARCH FELLOWS (6-MONTH)

Nicholas Terpstra (2008-2009, History) won the Phyllis Goodhard Gordon Book Prize from the Renaissance Society of America and the Marraro Prize from the American Historical Association for Cultures of Charity: Women, Politics, and the Reform of Poor Relief in Renaissance Italy (Harvard, 2013). He is Chair of the Department of History.

Denis Walsh (2008-2009, Philosophy and Institute for the History & Philosophy of Science & Technology) published two articles in 2014:

Nicholas Sammond (2009-2010, English and Cinema Studies) is the Acting Director of the Cinema Studies Institute. He has just published a major monograph:


Natalie Rothman (2011-2012, UTSC Historical & Cultural Studies) will publish her fellowship research as The Dragoman Renaissance: Diplomatic Interpreters and the Making of the Levant.

Naisargi Dave (2012-2013, Anthropology) published two articles in 2014:

James Retallack (2012-2013, History) published his fellowship research in 2015: Germany’s Second Reich: Portraits and Pathways (University of Toronto Press)

Susan Antebi (2013-2014, Spanish & Portuguese) published two book chapters in 2014:

Elizabeth Harney (2013-2014, UTSC Arts, Culture & Media) will publish her fellowship research as a monograph titled Post-war Prismatic Scatterings: Global Modernists, Salon Cultures, and the Articulation of Difference.

POSTDOCTORAL FELLOWS

Laurie Marhoefer (2008-2009, History) is Assistant Professor of History at Syracuse University. Her fellowship research project was published in 2015 as a monograph: Sex and the Weimar Republic: German Homosexual Emancipation and the Rise of the Nazis (University of Toronto Press).

John Wesley (2008-2010, English) is Associate Professor of English at the University of Puget Sound.

Michael House (2009-2010, German) is Assistant Professor in the Department of Languages, Literatures and Cultures at the University of South Carolina. His book project, Grounding Fictions: Skepticism, Idealism and the Modern Individual, is underway.

Tania Ahmad (2009-2011, Anthropology) is Sessional Assistant Professor in the Department of Anthropology, York University. Her fellowship project, Mobile Semiotics: Aspiration and Respectability in Urban Pakistan, is underway.

Stefan Dolgert (2009-2011, Political Science) is Assistant Professor of Political Theory at Brock University.
David Taylor (2010-2011, English) is Associate Professor of English and Comparative Literary Studies at the University of Warwick. His next project, a monograph titled *The Political Uses of Literature: History, Parody, and the Satirical Print, 1750-1830*, is underway.

Hannah Wells (2009-2011, English) is Assistant Professor of English at Drew University. Her fellowship research will be published as a monograph titled *If Bodies Matter: American Pragmatism and The Color Line*, which is currently underway.

Jon Bath (2010-2011, English) is Assistant Professor of Art and Art History, and Director of the Humanities and Fine Arts Digital Research Centre at the University of Saskatchewan. He is currently at work on a monograph titled *Coding the Crystal Goblet*.

Bradley Rogers (2010-2012, English) is Assistant Professor of Theatre Studies at Duke University.

Erica Allen-Kim (2011-2013, Architecture) is Assistant Professor at the John H. Daniels Faculty of Landscape, Architecture and Design, University of Toronto. Her fellowship research will be published as *Mini-malls and Memorials: Building Little Saigon in America*, and a second project, *Chinatown Modernism*, is underway. She is Coordinator of the Writing Program.

Gabrielle Benette Jackson (2011-2013, Philosophy) is Assistant Professor of Philosophy at Stony Brook University.

Michelle Neely (2012-2013, English) is Assistant Professor of English at Connecticut College. Her fellowship research will be published as a monograph titled *The Antebellum Animal*, which is underway.

Ila Sheren (2011-2013, Art) is Assistant Professor of Art History & Archaeology at Washington University St. Louis. Her fellowship research was published in July 2015 as *Portable Borders/Mythical Sites: Performance Art and Politics on the U.S. Frontera Since 1984* (University of Texas Press).

Stacy Jameson (2012-2014, Cultural Studies) is Instructor at the Harrington School of Communication and Media at the University of Rhode Island.

Xóchitl Ruiz (2012-2014, Anthropology) is Visiting Assistant Professor of Anthropology at Oberlin College.


Kavita Singh (2013-2014, Comparative Literature) is Assistant Professor of English at the University of Houston.

Graduate Fellows


Alma Mikulinsky (2008-2009, Art) is Assistant Professor of Art at Duquesne University and Curator and Advisor to the Nina Miller Collection of Art.

Charles Repp (2008-2009, Philosophy) is Lecturer in the Department of Philosophy, University of Toronto Mississauga.

Svitlana Frunchak (2009-2010, History) is Assessment and Special Projects Officer at the Centre for International Experience, University of Toronto.

Jason McKinney (2009-2010, Religion) is Priest at the Anglican Church of Epiphany and St. Mark, Toronto. He is Director of the Jeremiah Community, a new monastic community in the Anglican tradition.

Owen Ware (2009-2010, Philosophy) is Assistant Professor of Philosophy at Simon Fraser University, and held a Humboldt Fellowship at Goethe University in Hamburg in 2014-2015. He has three articles forthcoming: “Skepticism in Kant’s *Groundwork*” (*European Journal of Philosophy*), “Forgiveness and Respect for Persons” (*American Philosophical Quarterly*), and “Kant on Moral Sensibility and Moral Motivation” (*Journal of the History of Philosophy*).

Julie Boivin (2010-2011, Art) graduated in 2015. She is currently an independent scholar.
Sarah O’Brien (2010-2011, Comparative Literature) is a Brittain Postdoctoral Fellow at Georgia Institute of Technology, Literature, Media and Communication. Her book, Slaughterhouse Cinema, is underway.

Eran Tal (2010-2011, Philosophy) is Marie Curie Research Fellow at the University of Cambridge. His doctoral dissertation has been published as a series of articles:


Nathan Cardon (2011-2012, History) is a Lecturer at the University of Birmingham School of History and Cultures. His dissertation was published as A Dream of the Future: Race, Empire, and Modernity at the Atlanta and Nashville World’s Fairs (Oxford University Press, 2015).

Paul Langeslag (2011-2012, Medieval Studies) is Lecturer in Medieval English Studies at the University of Göttingen. His book, Season and Society in the Medieval North, will be published by D.S. Brewer in November 2015.

Lukasz Wodzynski (2011-2012, Comparative Literature) graduated in June 2015. He was an instructor in the Department of Central, Eastern, and Northern European Literature at the University of British Columbia in 2014-2015.

Abigail Dennis (2012-2013, English) continued to work on her dissertation. An article she wrote about pudding for Darra Goldstein’s Oxford Companion to Sweets in May 2015.

Sarah Tracy (2012-2013, History) continues to work on her dissertation, “Delicious: A History of Monosodium Glutamate (MSG) and the Fifth Taste Sensation.” She is an instructor in the UTSG Department of History at the University of Toronto.

Ariel Zylberman (2012-2013) holds a research postdoctoral fellowship in the Department of Philosophy at Simon Fraser University.

Valentina Fulginiti (2013-2014, Italian Studies) is a Lecturer in the Department of Romance Languages at Cornell University.


David Kaden (2013-2014, Study of Religion) was Visiting Assistant Professor of Religion at St. Olaf’s College in 2014-2015, and currently holds the position of Senior Minister, First Congregational Church of Ithaca (UCC). His dissertation research will be published as: Matthew, Paul, and the Anthropology of Law. Wissenschaftliche Untersuchungen zum Neuen Testament/2. Tübingen: Mohr Siebeck, 2015.

Chris Piuma (2013-2014, Medieval Studies) continued to work on his dissertation in 2014-2015. He has accepted the positions of Associate Director, Punctum Books, and Editor, Eth Press.

UNDERGRADUATE FELLOWS


Maya Chacaby (2008-2009, Aboriginal Studies and Drama) is Aboriginal Cultural Competency Education Coordinator at the Ontario Federation of Indigenous Friendship Centres, and teaches Linguistics and Sociology at York University.

Alison Chapman (English, 2008-2009) is a Ph.D. candidate and a Teaching Fellow in English Literature at Harvard University. Her dissertation is tentatively titled “The Corner of the Eye: The Periphery of Attention and the English Novel”.

Arden Hegele (2008-2009, English) is a Ph.D. candidate in English at Columbia University.

Devani Singh (2008-2009, English) graduated in May 2015 with her doctorate in English Literature from the University of Cambridge. She has accepted a three-year postdoctoral fellowship at the University of Geneva starting in 2015-2016.
Rodrigo Toromorenlo (2008-2009, Spanish & Portuguese) is in the doctoral program in Romance Languages at the University of Michigan. His dissertation (in progress) is titled *Wit and the Construction of the Colonial Amazon*.

Rima Basu (2009-2010, Philosophy) is in the doctoral program in Philosophy at the University of Southern California.

Charlie Cooper-Simpson (2009-2010, Philosophy) is a Ph.D. candidate in Philosophy at the University of Toronto.

Willi Ohm (2009-2010) is in the Ph.D. program in German at the University of Toronto. He won an Ontario Graduate Scholarship in 2014-2015.

Misha Teramura (2009-2010, English) is a Ph.D. candidate in English Literature at Harvard University. He published two articles in 2014-2015 and has another article forthcoming in 2015.

Zexi Wang (2009-2010, Anthropology) was Research Coordinator with ArtsGames / Elitha Peterson Productions in 2013-2014.

Eddie Bacal (2010-2011, Art) is a Ph.D. candidate in Art at the University of Toronto. He was President of the Graduate Union of Students of Art in 2014-2015.

Julia Bolotina (2010-2011, Medieval Studies) is in the doctoral program in Celtic, Norse, and Anglo-Saxon Studies at the University of Cambridge. Her dissertation is tentatively titled “Church, Laity, and Anglo-Saxon Medicine.”

Andrew Campana (2010-2011, East Asian Studies) is a Ph.D. candidate in the Japanese Literature in the Department of East Asian Languages and Civilizations at Harvard University. He will be a Visiting Scholar at Keio University’s Department of Literature in 2015-2016.

Polina Dessiatnitchenko (2010-2011, Music) is in the doctoral program in Music, University of Toronto. She is conducting field research in Azerbaijan with support from a Weston Fellowship and a fellowship at the Azerbaijan Diplomatic Academy. She received a CGS-SSHRC graduate fellowship in 2014-2015.

Allegra Pennant Fryxell (2010-2011, History) is in the doctoral program in History at the University of Cambridge.

Mark Thomson (2010-2011, Philosophy) is in the doctoral program in Philosophy at Northwestern University.

Nicholas Arrigo (2011-2012, Classics) completed an M.Phil. in Classics at the University of Cambridge in June 2013 and is now enrolled at the University of Toronto’s Faculty of Law. He was an Assistant Editor with the University of Toronto Faculty of Law Review in 2014-2015.

Laura Boles (2011-2012, English and Religion) is teaching elementary school in New York City.


Wendy Byrnes (2011-2012, UTM English & Drama) graduated with her M.A. in English from New York University. Her thesis was titled “Lerwick’s Lyric Lady: Gender and Geography in Margaret Chalmers’s Poems, 1813”. She entered the Master’s in Teaching program at the Ontario Institute for Studies in Education in September 2015.

Christopher Hiebert (2011-2012, Religion) is in the doctoral program in Tibetan Buddhism at the University of Virginia.

Clara Rozee (2011-2012, English) graduated with her M.A. in English from Columbia University and is now studying Law at the University of Toronto.

Robyn Clarke (2012-2013, English) is in the Master’s program in English at McGill University.

Katie Fewster-Yan (2012-2013, English) is in Master’s program in English specializing in Creative Writing at the University of New Brunswick. She won the MacKenzie King Open Scholarship (which is only awarded to one graduate student each year) for her ongoing work on a collection of poems about bodies and food.
Ana Komparic (2012-2013, Philosophy and Immunology) is in the M.Sc. program at the Leslie Dan Faculty of Pharmacy. Her fellowship research was published in 2015 as “An Ethical Justification for Expanding the Notion of Effectiveness in Vaccine Post-Market Monitoring: Insights from the HPV Vaccine in Canada” (co-authored with Maxwell J. Smith and Alison Thompson). Public Health Ethics, Oxford Journals.

Mathura Sabanayagam (2012-2013, English and Human Biology) is studying Medicine at the University of Toronto.

Richard Wu (2012-2013, Philosophy and Cognitive Science) is in the M.A. program in Philosophy at the University of British Columbia.

Diana Demian (2013-2014, UTSC English and UTSC Sociology) is studying Law at the University of British Columbia.

Geordie Kenyon-Sinclair (2013-2014, Slavic Studies and Women & Gender Studies) is in the M.A. program in Slavic Languages & Literatures at Harvard University.

Jordaan Mason (2013-2014, Cinema Studies) graduated in June 2014 and received the Kay Armatage Award in Cinema Studies from Innis College. Jordaan will enter the M.A. program in Cinema Studies at the University of Toronto in September 2015.

Juliana Ramirez (2013-2014, Art and Spanish & Portuguese) was on parental leave in 2014-2015. She will enter the M.A. program in Art at the University of Toronto in September 2015 and plans to study Law starting in 2016.

Martin Sneath (2013-2014, Linguistics) is studying Linguistics at the University of Toronto.
5.

JACKMAN HUMANITIES INSTITUTE
PROGRAM FOR THE ARTS, 2014-2015
5.1. **Jackman Humanities Institute Program for the Arts, 2014-2015**  
**Overview of Activities**

The Jackman Humanities Institute Program for the Arts supports a range of events from small to larger, designed to enhance, improve and raise the profile of the Arts at the University. Activities may include distinguished visitors, lecture series, symposia, artist in residence or other imaginative and arts initiatives, which will serve to foster the work of the Jackman Humanities Institute and to represent the leading scholarship of the humanities at the University of Toronto. Each year there is at least one event that engages the wider public and one artist residency. The Program gives priorities to activities that range across multiple units and across more than one campus. It does not support activities that are routine matters of the sort that individual academic units would normally fund.

The 2014-2015 Program for the Arts was notable for the range of activities that were represented—exhibitions, concerts, performance art, and film screenings—as well as lectures and symposia from a very wide range of disciplines—minimalist art, silent film, Mozart, gender studies, the courts of early Persia, poetry in 9th-century Baghdad and television in 21st-century Malta, machine-generated music—all of which played with, and made us laugh and think about Humour, Play, and Games. The presence of four major exhibitions of art allowed this year’s Program for the Arts to reach an especially wide audience in Toronto. In 2014-2015, we supported 11 programs that generated 24 events on the annual theme of Humour, Play, and Games. A total of 12,484 people attended these events. One further funded event, the visit of LeAnne Howe, was cancelled due to illness.

**Chronological Listing of Events, Program for the Arts 2014-2015**

4 September 2014: Louis Andison: *Relay*  
Opening Reception for exhibition of art at Doris McCarthy Gallery, UTSC (exhibition 2 September-8 November 2014)

5 September 2014: We are the Revolution—AA Bronson Life and Work  
Opening Reception for exhibition of art by AA Bronson at University of Toronto Art Gallery (exhibition 2 September-15 November 2014)

11 September 2014: Why Can’t Minimal  
Opening Reception for exhibition of art at Justina M. Barnicke Gallery, Hart House (exhibition 2 September-19 October 2014)

14 October 2014: Why Can’t Minimal  
Panel Discussion on Humour and Minimalism

17 October 2014: Genders of Laughter  
Film Screening and Workshop

27 September 2014: On a Lighter Note: The Musical Performance of Humour  
Event 1 of 4: Verdi’s *Falstaff* and the Staging of Humour – performance and symposium

14 October 2014: Why Can’t Minimal  
Panel Discussion on Humour and Minimalism

9 October 2014: On a Lighter Note: The Musical Performance of Humour  
Event 2 of 4: Instrumental Play – performance

28 October 2014: We are the Revolution—AA Bronson Life and Work  
Lecture by AA Bronson

29 October-1 November 2014: We are the Revolution—AA Bronson Life and Work  
Tent for Healing: Performances by AA Bronson

4 November 2014: Gender in Wonderland: Zackary Drucker and Rhys Ernst  
A Perfect X: Intersecting Perspectives in Transgender Film, Art & Performance – Lecture

5 November 2014: Gender in Wonderland: Zackary Drucker and Rhys Ernst  
Gender in Wonderland – Lecture

7 November 2014: Opening up the Space  
Event 1 of 3: Paradoxical by Nature – Panel Discussion and Performance
15 January 2015: On a Lighter Note: The Musical Performance of Humour
   Event 3 of 4: Composing Comedy – Panel Discussion and Performance
13-15 February 2015: Opening up the Space
   Event 2 of 3: The Other Mozart – Panel Discussion and Performances
16 March 2015: The World on a Board: Games and their Lore in Ancient Iran (Antonio Panaino)
   Event 1 of 4: Sasanian Chess, Origins and Development – Lecture
18 March 2015: The World on a Board: Games and their Lore in Ancient Iran (Antonio Panaino)
   Event 2 of 4: The Game as Mirror of Royal & Aristocratic Ideology – Seminar
19 March 2015: The World on a Board: Games and their Lore in Ancient Iran (Antonio Panaino)
   Event 3 of 4: Astral Lore and Games in Antiquity – Seminar
20 March 2015: The World on a Board: Games and their Lore in Ancient Iran (Antonio Panaino)
   Event 4 of 4: Sasanian Backgammon, Origins and Development – Lecture
23 March 2015: On a Lighter Note: The Musical Performance of Humour
   Event 4 of 4: Humour, Play, and Canadian Art Song
23 March 2015: Humour and Play in Arabic Literature (Michael Cooperson)
   Event 1 of 4: Undergraduate class visit
24 March 2015: Humour and Play in Arabic Literature (Michael Cooperson)
   Event 2 of 4: Haunting the Secular: Language, Nation & Religion on Maltese Television – Lecture
25 March 2015: Humour and Play in Arabic Literature (Michael Cooperson)
   Event 3 of 4: Getting it Wrong: Poetry & Narrative in 9th-Century Baghdad – Lecture
26 March 2015: Humour and Play in Arabic Literature (Michael Cooperson)
   Event 4 of 4: Arabic Translation Lunch Seminar – Graduate seminar
27 March 2015: Opening up the Space
   Event 3 of 3: It’s Really—Like Music – Panel Discussion and Performance
25 June 2015: Flesh of the World
   Opening Reception for exhibition of art at Doris McCarthy Gallery, UTSC
   (Exhibition 25 June-9 October 2015)
5.2. Jackman Humanities Institute Program for the Arts, 2014-2015

Why Can't Minimal
Exhibition, 2 September – 9 October 2014

Organizer: Barbara Fischer, Director and Chief Curator, University of Toronto Art Centre and Justina M. Barnicke Gallery; Director, MVS Curatorial Studies and Senior Lecturer, Daniels Faculty of Architecture, Landscape and Design
Curator: John G. Hampton
Co-sponsor: Justina M. Barnicke Gallery

Overview
The exhibition Why Can't Minimal drew connections between contemporary theories of humour, aesthetics, post-minimalism and conceptualism to present an argument for a new genre of humorous minimalism. Involving local and international artists, it was expanded through special curatorial tours to numerous classes, a panel discussion, and broad local and national interest, reaching far beyond the University in its reception (as evidenced by the reviews, attendance and confirmed interest from other galleries across Canada interested in touring the exhibition). Why Can't Minimal mined minimalism for its humorous side by pointing to a latent absurdity hiding beneath its cool demeanour. The exhibition rejected the assumption that minimal art requires solely serious, solemn contemplation, and embraced the more intuitive, jovial, and personal pleasures that occur when one has fun with the comically utopian ambitions of unitary forms. Building off of contemporary art critic Robert Garnett’s definition of “abstract humour,” and aesthetic philosopher Noel Carrol’s definition of the incongruity theory of humour, Why Can't Minimal made an argument for humour and intuition’s capacity to initiate a form of extra-rapid thinking that circumvents logical processes of comprehension. The works drew on humour’s ability to confound rationalization even while being reliant on it to function, using this paradoxical proposition to articulate new and playful ways of activating minimal art. Playing with the forms, traditions, and incongruities of multiple levels of minimalism, the works pointed toward the limits of orthodoxy, repositioning conceptual value to make room for the types of recognition made possible through levity, play, humour, and sentiment. The exhibition included recent works by Jennifer Marman & Daniel Borins, John Baldessari, John Boyle-Singfield, John Marriott, John Wood & Paul Harrison, Jon Sasaki, Ken Nicol, Tammi Campbell, and Liza Eurich, and featured new works created specifically for the exhibition by Jon Sasaki, John Marriott, and Tammi Campbell. The exhibition was activated through a series of tours, a panel discussion, and was incorporated into the curriculum of several undergrad courses.

Attendance
Gallery attendance – 1,058
Panel Discussion – 15
UT – Sculpture Class Tour (2nd year) – 19
UTM Drawing Course Tour (4th year) – 11
OCADU Drawing Course Tour (2nd year) – 11
OCADU Performance Class Tour (1st year) – 12
School of Continuing Studies Tour – 20
UT Life Science Class Tour – 12
Women’s Group Tour – 8
U of T Open House – 6
Curator’s Tour – 6
Culture Days Tour – 8
Fellows Lunch Tour - 14
ArtBUS Tour – 67
Total attendance: 1,267
Benefits
Through a robust schedule of class tours, and through its rigorous but accessible brochure, *Why Can’t Minimal* introduced a new generation of artists whose work engages with the concepts of minimalist art. The depth of Hamptons’s engagement with theories of comic amusement opened up a new branch for thinking about humorous art, intimately interwoven with abstraction, phenomenology, and aesthetics. In addition to the rich and innovative dialog generated between artists, audiences, and academics, the exhibition was also critically acclaimed, receiving glowing reviews in C Magazine, Akimblog, ARTORONTO, and the Toronto Star. *Why Can’t Minimal* has since garnered interest from several other galleries across Canada. In May of 2015, an application to the Ontario Arts Council’s national touring program was successful, which will allow the exhibition to tour across Canada, starting with its first stop at the Contemporary Calgary in the fall of 2015.

5.3. Jackman Humanities Institute Program for the Arts, 2014-2015

**Lois Andison: relay**
Exhibition, 2 September – 8 November 2014

**Organizer and Curator**
Ann MacDonald, Art and UTSC Doris McCarthy Gallery

**Co-Sponsors**
Rodman Hall Art Centre, Brock University
University of Waterloo Art Gallery

**Overview**
*relay* surveys 15 years of Lois Andison’s artistic production. The exhibition was comprised of three distinct exhibitions undertaken by curators at the Doris McCarthy Gallery (DMG), Rodman Hall Art Centre at Brock University, and the University of Waterloo Art Gallery. Each exhibition focused on a particular aspect of Andison’s oeuvre and taken together, they revealed the depth of her practice. Comprised of video installations, kinetic sculpture, and text-based works, the presentation at the DMG oscillated between playfulness and moments of quiet contemplation of the ways we live out our temporal co-existence. Most noteworthy is reference to the role of orbiting, and the changes that motion can cause, be they minute or grand, archetypal or intensely personal. In the video installation *time and again*, the viewer gazed through a (constructed) residential window and peacefully consider the accelerated effects of the earth’s orbit around the sun. In the kinetic sculpture *1,000 catastrophes*, a quiet storm of conceivably paralyzing anxieties is set swirling in a bell jar as the viewer approaches. The kinetic sculptures *moon follower* and *starlight* both use the movement of an orbit or cycle to present a series of word pairings, using language to play with the idea of possibility. It is through this kind of wordplay that the artist provides a sense of freedom and a myriad of alternatives, creating complexly layered, imaginative spaces. In the video installation *what’s in a name*, the self-possessed protagonist cycles through a Toronto neighbourhood and responds to uninvited comments from onlookers. Her motion and wit buffer the cyclist from the innuendos that are lobbed in her direction, and demobilize the sources. *heartbreaking 91*, a kinetic work, plays with ideas of the mundane within the profound through the breakdown of ‘heartbreaking’ into the 91 words it contains within. A series of letterpress prints, *candle, lamp, moon* employs wordplay to create new spaces for subject and object to engage, and to consider the passage of time as experienced through nature and developing technologies.

Using humour and play, Andison’s work considers notions of temporality and the persistence of language; she focuses on mundane moments, refining and adding layers of meaning to the ever-pressing forces of growth and decay.
Promotion
The Doris McCarthy Gallery advertised *relay* in C Magazine, Border Crossings and Akimbo, and listed in Slate Art Guide. In conjunction with the exhibition’s partnering galleries, a major ad was placed in Canadian Art. Additional listings were posted in The University of Toronto Bulletin, the Gallery website, Facebook page and other social media sites. The partnering galleries jointly produced a brochure for distribution at all three spaces. It was also available in poster form as a takeaway for visitors – featuring a reproduction of Andison’s letterpress print *heartbreaking 91*, the poster was a coveted item in all spaces.

Complementary Programming
- The DMG participated in a four-gallery Contemporary Art Bus Tour, co-presented with the Koffler Gallery, Blackwood Gallery at the University of Toronto Mississauga, Art Gallery of York University. At the DMG, *relay* partner Ivan Jurakic, Director/Curator of the University of Waterloo Art Gallery, led a walking tour and discussion (21 guests).
- Artist Lois Andison presented a talk as part of the Opening Reception (71 guests).
- In partnership with the UTSC Creative Writing Group C.O.W., the DMG hosted an Open Mic, in which participants were encouraged to write and present a one-minute piece – poem, prose, song, etc. – inspired by the exhibition (12 guests).
- The kindergarten class from the local daycare centre (10 children) visited the gallery for an artmaking session. Following a tour and discussion around the exhibition, the children created their own kinetic artworks, constructed drawings that shifted from day to night, inspired by the themes of orbiting and cycles in the exhibition.
- The last week of the exhibition was marked with a Closing Open House. All day long the gallery offered coffee, tea and guided tours to accompany visitors’ last chance to see the show (50 guests).
- The DMG regularly hosted exhibition tours throughout the exhibition for University of Toronto Scarborough classes, including those in Studio, Art History, Humanities, and English (217 students).

Attendance
*relay* was a very successful exhibition for the Doris McCarthy Gallery, with strong attendance and audience engagement. 1,023 people visited the gallery during the exhibition, and almost 550 people attended or participated in the accompanying outreach activities, including class tours.

Total Attendance: **1,573**

Concurrent Exhibitions
11 September 11 – 1 November 2014 21 October 2014 – 18 January 2015
University of Waterloo Art Gallery Rodman Hall Art Centre, Brock University
Curated by Ivan Jurakic Curated by Marcie Bronson

Benefits
The DMG produced an audio guide to accompany the exhibition, offering visitors the opportunity to learn more about the exhibition in the artist’s own words. Written and narrated by the artist Lois Andison, the guide provides information on the development and themes within each work. The guide could be accessed in the gallery through QR codes located on the exhibition floorplan – visitors were encouraged to use their own smartphones as the listening device, or could borrow a device from the gallery. The guide is also available more permanently to a wider audience through the DMG’s YouTube page.

https://www.youtube.com/playlist?list=PLJ2StKEv9ITUCYCJ3UYRn_tWq51G_5r89

The exhibition will be complemented by a forthcoming catalogue including texts by Canadian curators Ihor Holubizky, Ann MacDonald, and Jonathan Shaughnessy, as well as full-colour illustrations of Andison’s work from all three partnering institutions. Designed by Lauren Wickware, it will be published in 2015.
5.4. Jackman Humanities Institute Program for the Arts, 2014-2015

AA Bronson: Life and Work
Exhibition, 2 September – 15 November 2014

Organizer and Curator
Barbara Fischer, Director and Chief Curator, University of Toronto Art Centre and Justina M. Barnicke Gallery; Director, MVS Curatorial Studies and Senior Lecturer, Daniels Faculty of Architecture, Landscape and Design

Co-Sponsor
University of Toronto Art Centre

The exhibition AA Bronson, Life and Work, held at the University of Toronto Art Centre, brought together works by AA Bronson, founding member of the late pioneering queer artists’ collective General Idea, spanning from the late 1960s to the present. Centered on a core group of photographs, prints, and a sculptural installation, the exhibition was nested within a larger cycle of Fall exhibitions and outreach events marking the momentous social revolution from underground homosexuality from the 1950s to the multiplicity of queering genders in the present. Beginning with the intimate portrayals of the underground Beat generation of poets—as manifest in the exhibition of the University of Toronto’s collection of photographs by Allen Ginsberg—and including an exhibition of Robert Giard’s photographs of poets and writers from the era of gay liberation overshadowed by the AIDS crisis, this cycle of exhibitions concluded with an exhibition of Toronto queer artist Wendy Coburn’s “Anatomy of a protest”, focused on Toronto’s inaugural Slutwalk, and its infiltration by agents provocateurs.

AA Bronson, Life and Work includes a grouping of early experiments of self-portrayal with convex mirrors, and a series of ‘selfies’ in hotel rooms taken between 1995 and 2000, in addition to Bronson’s seminal print series, “We’re the Revolution” and his “Tent for Healing”. The play with the camera, in the early years, marks moments of homosexual self-recognition. Later on, in the years immediately after the end of General Idea, the camera offers existential self-affirmation against the loss of self and crisis of belonging in the post-traumatic aftermath of the AIDS crisis of the late 1980s and early 1990s. The exhibition ultimately refocuses attention to a 2011 series of life-size, diamond-dusted images of Bronson and the “Tent for Healing”, in which Bronson recovers the role prophetically captured in two remarkable, playful pictures that Jorge took of him in the early 1970s: bearing an exotic headdress, in one, and naked amidst whirls of feathers, in the other, he appears as a wildly imaginative future projection of himself, as shaman. Conjoined with the festive structure and inviting inner sanctum of his “Tent of Healing,” AA Bronson Life and Work considers the revolutionary power of queer politics, the role of self-representation, the invocation of queer spirits, including artists past and present, as well as the relationship between artistic practice and shamanistic healing as played out in a series of performances. The exhibition focused on the potential of the imagination as a source of artistic play. Bronson’s convergence with an imaginative artistic persona enacted play as a way of subverting stereotype and existing forms of gender games. Celebrating play as a fundamentally queer engagement with the world, in this case, focused on its becoming in artistic practice. Bronson’s work located artistic practice as an essential queering of identity and of performing imaginatively other, possible futures. His work stipulates queer in relation to straight in the way that play works in relation to a game.

Events
AA Bronson’s exhibition was embedded in a semester-long series of events titled “The poetics and politics of visibility.” It included the following special initiatives in a new form of educational program:

8 September 2014: Tour of the Allen Ginsberg exhibition with Victor Coleman
10 September 2014: Screening of The Line Has Shattered. Panel with Michael Boughn, Victor Coleman, Jay MillAr, Charlie Huisken, and John Oughton
23 September 2014: Louis Kaplan and Marcus Boon in conversation about photography studies and Beat Culture
24 September 2014: Screening of *Pull My Daisy* (1959, dir. Robert Frank and Alfred Leslie)
27 September 2014: Curator’s tour of *Robert Giard: Towards the Particular* with Scott Rayter
6 October 2014: Talk by Ara Osterweil and screening of *Christmas on Earth* (1963, dir. Barbara Rubin)
27 October 2014: Writing workshop with Evalyn Parry (Buddies in Bad Times) and the University of Toronto Queer Writes Group
28 October 2014: “AA Bronson: Life and Work,” a lecture by AA Bronson
29 October – 1 November 2014: *Tent for Healing* performances by AA Bronson (by appointment only)
30 October 2014: Opening reception for Wendy Coburn’s *Anatomy of a Protest: 2011 Slutwalk Toronto*
2 November 2014: Bus Tour of the Justina M. Barnicke Gallery, UTAC, Blackwood Gallery, and AGYU
4 November 2014: Artists’ talk with Zackary Drucker and Rhys Ernst (also sponsored by the Program for the Arts (see 5.7.) and co-sponsored by the Munk School for Global Affairs).

**Attendance (not including Justina M. Barnicke Gallery exhibitions/events)**

Note: Attendance figures are recorded for all the exhibitions that are on view at any given time as the space of the University of Toronto Art Centre is continuous. In other words, attendance for exhibitions includes the Allen Ginsberg and Robert Giard exhibitions, as well as AA Bronson’s “Life and Work.”

<table>
<thead>
<tr>
<th>Category</th>
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<tbody>
<tr>
<td>Students attendance</td>
<td>2,574</td>
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<tr>
<td>Adult attendance</td>
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<tr>
<td>Tours</td>
<td>392</td>
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<tr>
<td>Events</td>
<td>1,075</td>
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<td><strong>TOTAL</strong></td>
<td><strong>7,901</strong></td>
</tr>
</tbody>
</table>

**Benefits**

The exhibition was part of a new program for the University of Toronto Art Centre. It provided us with the stimulus to think on a larger level and integrate exhibition programming into a series of weekly events set up as a quasi-semester, or “Para-Semester”, as we began to refer to it. It was the first time that we have ever mounted such an ambitious series of educational events. Including various forms of discursive events, we considered the series as a quasi-academic course. We are currently planning to formalize the role of exhibitions and educational events to focus deliberately on the potential of exhibitions as endeavours of broad academic interest, underscored by such discursive formats as seminars, lectures, symposia, screenings and performances. Constructing a series such as this would allow us as well to address issues that might be shared in a broader and transdisciplinary format across the humanities and even sciences at the University of Toronto.

Digital recordings of all lectures are available upon request. We are currently rebranding, and are producing a new visual identity with more comprehensive web-based presence, which will include the posting of the entire series of lectures and panel discussions, with additional archival features to complement the presence of past educational outreach programming.
5.5. Jackman Humanities Institute Program for the Arts 2014-2015

On a Lighter Note

Co-organizers
Katherine Larson, UTSC English
Linda Hutcheon, English and Comparative Literature (emeritus)
Caryl Clark, Faculty of Music
Sherry Lee, UTSC Arts, Culture & Media

Co-sponsors
Faculty of Music
Munk School of Global Affairs
Canadian Art Song Project
Canadian Opera Company Opera Exchange series

Overview
This series consisted of four events designed to explore the annual theme of Humour, Play, and Games through the lens of musical performance. Each of the four events showcased a particular genre—operatic comedy, chamber music, new music, and art song—enabling performers and audience members to consider the musical manifestations of humour and play from a variety of perspectives.

Opera for Laughs: Verdi’s *Falstaff* and the Staging of Comedy
Symposium, 27 September 2014
This half-day event was part of the 2014-2015 Opera Exchange program of the Canadian Opera Company. Canadian director Robert Carsen’s production of *Falstaff* was the impetus for the symposium, but the event was envisioned as an opportunity to explore broader questions about the operatic staging of comedy and humour. It featured presentations from music historians Maria Purciello (University of Delaware) and Emanuele Senici (University of Rome); a round table discussion with stage director Michael Albano (Faculty of Music), surtitler Gunta Dreifelds (Canadian Opera Company), and musicologist Keith Johnston (SUNY Stony Brook); and the performance of selected comic scenes from operatic versions of the *Falstaff* story, directed by Michael Albano with singers from the Faculty of Music’s Opera Division.

Attendance: 100

Instrumental Play
Performance, 9 October 2014
This 50-minute recital, showcasing two award-winning chamber ensembles, the Gryphon Trio and the Cecilia String Quartet, was featured as a part of the Faculty of Music’s Thursday noon concert series. The program included Haydn’s string quartet opus 20, number 4; the “Presto” from Haydn’s piano trio in C major; and the “TSIAJ (This Scherzo is a Joke) Presto” from Charles Ives’s Piano Trio (Yalensia and Americana). The concert aimed to highlight the playful structures of instrumental repertoire, while also exploring how chamber music can communicate and illuminate humour, play, and games across historical periods. The event was followed by a lunchtime discussion with the performers and the fellows of the Jackman Humanities Institute.

Attendance: 500

Composing Comedy
Symposium and Performance, 15 January 2015
This event, which was led by doctoral candidate Tyler Versluis as a part of the Thursday noon concert series, featured graduate students and recent alumni of the composition program at the Faculty of Music. The program opened with a short lecture, “Where Is Comedy in Contemporary Music?”, before presenting two recently premiered works: “Selfie,” for soprano and piano, composed
by Shelley Marwood, and “Fisher Price Laugh and Learn Fun with Friends Musical Table,” for chamber ensemble and toy piano, composed by Elisha Denburg. The event, which also included a brief Q&A with each composer, invited audience members to consider strategies for representing the comic in contemporary works, while also exploring how particular compositional techniques offer commentary on broader cultural understandings of humour, play, and games. The program drew on the archive of film music developed by the students of composer Eric Robertson (Music), foregrounding the question of how new technologies are transforming the musical treatment of comedy.

Attendance: 75

Humour, Play, and the Canadian Art Song
Performance and Panel Discussion, 23 March 2015
This event was organized in partnership with the Canadian Art Song Project co-directed by Steven Philcox (Music) and tenor Lawrence Wiliford. Probing the function of humour and play in contemporary Canadian vocal repertoire, it centred on “The Long Walk Home,” a new commission written by composer Peter Tiefenbach and poet James Ostime, which was premiered by baritone Geoffrey Sirrett. The program also featured songs from Jocelyn Morlock’s collection *Perruqueries*, as well as a performance of “Songs from *Primadonna on a Moose*” by Tiefenbach and comic soprano Mary Lou Fallis. The evening culminated in a panel discussion that enabled the artists to reflect on the interpretation of comic topics in the intimate recital setting. This event was featured in the Faculty of Music’s Monday Evening Faculty Recital Series.

Attendance: 300

Total Attendance: 975

Benefits
This successful series was instrumental in fostering a closer working relationship between the Jackman Humanities Institute and the Faculty of Music at the University of Toronto. The students and faculty artists with whom we collaborated spoke warmly of the experience of situating their performance-based work within a broader humanities context and were eager to explore future opportunities for joint projects. We hope that these events helped to lay some crucial groundwork in that regard. Archival recordings were produced for each event.


Genders of Laughter
Silent film screening, discussion, and seminar, 17 October 2014

Co-Organizers
Charlie Keil, Cinema Studies and History
Maggie Hennefeld, Andrew W. Mellon Postdoctoral Fellow in the Humanities

Co-Sponsors
TIFF Bell Lightbox
Cinema Studies Institute

Overview
Genders of Laughter consisted of two events on 17 October 2014: a screening of rare 35mm silent short film comedies (with live piano accompaniment), followed by a moderated Q&A discussion in the morning, and an academic panel followed by a reception in the afternoon. Both events focused on issues of comedy, gender/sexuality, and film history—topics at the heart of the 2014-2015 theme of “Humour, Play, and Games.” The film screening and Q&A discussion featured a diverse array of silent film
comedies thematizing gender. The 35mm prints were obtained from international film archives including the British Film Institute, the Amsterdam Filmmuseum, and the Harvard Film Archive. All films were projected in 35mm in TIFF Cinema 3, and accompanied by pianist Laura Silberberg.

*Daisy Doodad’s Dial* (Florence Turner, UK, 1914)
*Mary Jane’s Mishap* (G.A. Smith, UK, 1903)
*Milling the Militants: A Comical Absurdity* (Percy Stow, UK, 1913)
*Laughing Gas* (Edwin S. Porter, US, 1907)
*Rosalie and Her Phonograph* (Pathé-Frères, France, 1911)
*Cunégonde Practices Spiritualism* (Lux, France, 1912)
*Lea and Kri Kri in the Military* (Cines, Italy, 1913)
*House of Fifi* (Viggo Larsen, Germany, 1914)

Following the screening, a moderated Q&A discussion brought together feminist film historians for an introduction to the politics of laughter, race, class, gender, and sexuality in silent cinema. The panelists examined under what circumstances women are allowed to be funny in media culture, how gendered provocations for laughter have shifted throughout the history of cinema, and how gender and race are inextricably linked in silent cinema. Panelists included Laura Horak (Film Studies, Carleton University); Denise McKenna, USC Cinematic Arts); and Alice Maurice (UTSC English). The discussion was moderated by Maggie Hennefeld.

**Attendance:** 150

The afternoon panel, “Genders of Laughter: Comedy and Silent Cinema,” explored how female-centered comedy was performed in the early years of cinema. How and why were women allowed to be funny in media culture? And how did gendered impetuses for laughter manifest themselves within different contexts? The panelists examined phenomena from cross-dressing to facial distortion gags while taking into account issues of race, class, industry, and generic convention.

**Attendance:** 30

**Total Attendance:** 180

**Benefits**
A digital recording of the morning panel is now available for public viewing on TIFF’s website and on YouTube at [http://tiff.net/education/events/gender-comedy-film-history](http://tiff.net/education/events/gender-comedy-film-history).

5.7.  Jackman Humanities Institute Program for the Arts, 2014-2015

**Gender in Wonderland**
Public lectures at UTM and UTSG, 4-5 November 2014

**Co-Organizers**
Karen Ruffle, Historical Studies and the Study of Religion
Elspeth Brown, Historical Studies and History

**Co-Sponsors**
University of Toronto Art Centre; Department of Historical Studies; Women and Gender Studies (UTM); Equity and Diversity Office (UTM)

**Overview**
In his 2012 feature essay for *Out* magazine on Rhys Ernst and Zackary Drucker, a filmmaker-photographer couple, Mike Berlin wrote, “The couple that plays together stays together—and exhibits their artwork, too” (June/July 2012, 82). Ernst and Drucker are rising stars in the arts world—their short film *She Gone Rogue* (2012) and a photographic series titled “Relationship” has received extensive positive press coverage as part of the 2014 Whitney Biennial. Ernst and Drucker are also the trans consultants for the forthcoming Amazon series *Transparent* starring Jeffrey Tambor about a father of three grown children who has begun to live life as a woman. For Ernst, a trans man, and Drucker, a trans woman, who are collaborators in their art, both
gender and a sense of play permeate their work. They have transitioned during a period of trans history marked by an increased sense of playfulness around the gender binary, a generation-wide refusal to take the categories of sex and gender all that seriously. Their work playfully troubles the distinctions between the real and the performative in ways that are familiar to gender theorists, but are newer for trans people themselves, who use the body itself as a site for (deep) gender play. Ernst and Drucker’s recent experimental film *She Gone Rogue* features Drucker as a young waif traipsing through the fantasy landscapes of genderqueer and drag performance art heroines Vaginal Davis, Holly Woodlawn, and Flawless Sabrina. “Relationship” is a photographic series that Ernst and Drucker took between 2008-2013, during the period when each was transitioning, and some photos have a distinctive funhouse quality with bright lights, saturated colors, and surreal images reflected in the mirror confusing the viewer’s gaze. “Relationship” documents Drucker and Ernst transitioning simultaneously, experiencing a second puberty and their playfulness.

This public lecture focused on the artists’ photographic series “Relationship” and a discussion of their artistic process. Drucker and Ernst engaged the intersections of (trans)gender and the visual arts as a site for the emergence of new aesthetic, intellectual, activist, and cultural forms.
Attendance: 100

5 November 2014. “Gender in Wonderland: Zachary Drucker and Rhys Ernst on the Art and Play of Gender in ’Relationship’ and *She Gone Rogue*”
This public lecture included a screening of *She Gone Rogue*, an artists’ talk, and Q&A with Drucker and Ernst, who also spoke about their trans activism and art. How do Drucker and Ernst integrate their trans activism into their filmmaking and photography and why does this creative and playful engagement with gender matter so much?
Attendance: 75

**Total Attendance: 175**

**Benefits**
This event brought cutting edge artists who represent a marginal community to the University. Researchers in art, cinema studies, sexual diversity, and women and gender studies benefitted from their presence, as did community members who may be navigating their own gender identity.

5.8. **Jackman Humanities Institutes Program for the Arts 2014-2015**

**Opening Up the Space**
Event series, 7 November 2014; 13-15 February 2015; 27 March 2015

**Co-organizers**
Dennis Patrick, Music
T. Nikki Cesare Schotzko, Drama, Theatre & Performance Studies

**Co-Sponsors**
Centre for Drama, Theatre & Performance Studies, Faculty of Music

**Overview**
Drawing inspiration directly from the 2014-2015 theme, *Opening Up the Space* was a multidisciplinary symposium produced in collaboration with the Centre for Drama, Theatre, and Performance Studies and the Faculty of Music, and featuring students from both programs, that explored the intricate connections between music and theatre through performances and panel discussions held over the course of the year. Using the life and works of W.A. Mozart as a focus, each of the three performances featured a single aspect of the primary theme.
Paradoxical by Nature
Panel discussion and Performance, Friday 7 November 2015
Humour (not to be confused with comedy) has a long history in both music and theatre. From Mozart’s famous “Musical Joke” to Satie’s absurdist “comédie lyrique” and to the works of modern Argentine composer Mauricio Kagel, the program blended musical and theatrical performances with humour and pathos.

W.A Mozart – *Ein musikalischer Spaß*, K522 (1787) Divertimento for Two Horns and String Quartet
Erik Satie – *The Ruse of Medusa* (1913)

Attendance: 100

The Other Mozart
Panel discussion and Performances, 13-15 February 2015
There was another Mozart, a forgotten genius: Nannerl, the sister of Amadeus. Created by Sylvia Milo, this monodrama is set in a stunning 18-foot dress (designed by Magdalena Dabrowska from the National Theater of Poland). Directed by Isaac Byrne, *The Other Mozart* is based on facts, stories, and lines pulled directly from the Mozart family’s humorous and heartbreaking letters. Along with music composed by her famous brother and Marianna Martines (a female composer who inspired Nannerl), original music was written for the play by Nathan Davis and Phyllis Chen (of Lincoln Center’s Mostly Mozart Festival and the International Contemporary Ensemble) for the instruments Nannerl knew intimately, such as clavichords, music boxes, and bells, as well as teacups, fans, and other ordinary objects that might have captured her imagination.

Attendance: 95
CBC interview with Sylvia Milo: 8 March, Karin Wells
http://www.cbc.ca/radio/thesundayedition/features/documentaries

It’s Really—Like Music
Panel discussion and Performance, 27 March 2015
Udo Kasemets described composing, in 1972, as a process of “learning to know what life and nature, indeed the whole universe, are about, and to present a report on these studies by using all means available, including sounds.” And speaking later about his lifelong interest in mathematics he said, “Math is a misunderstood phenomenon. […] It’s really—like music—a way of notating and trying to explain how nature works.” Like Music here becomes a space in which nature itself becomes a system, and a game, open to compositional intervention.

The evening began with a panel discussion led by Patrick Dennis (Faculty of Music), who sketched out some of the themes of play and games to be explored in the concert that followed. The concert featured the Musikalisches Würfelspiel (musical dice game), which has often been attributed to Mozart; compositions by Ann Southam and Gustav Ciamaga that explore the use of synthesizers and MIDI technology; the *Lexicon-Sonate*, a real-time automatically generated music program, and finished with Kasemets’s *Tt - tribute to Buckminster Fuller, Marshall McLuhan, John Cage* (1968, rev 1969).

Attendance: 40

Total Attendance: 235

Benefits
Each of these concerts provided an opportunity to hear rarely performed compositions in the context of a well-informed conversation about the ways that humour, play, and games inform the creative musical process. The video and audio recordings made of these events will comprise a growing archive of collaborations between the Drama Centre and Faculty of Music, and two collaborators, Adam Tindale and Richard Windeyer, are currently planning a subsequent version of Udo Kasemets’s 1968 *Tt: Tt - tribute to Buckminster Fuller, Marshall McLuhan, John Cage* for New Adventures in Sound Art (NAISA) in the fall.

The World on a Board: Games and their Lore in pre-Islamic Iran
Series of lectures and graduate seminars by Antonio Panaino, University of Bologna, 16-20 March 2015

Co-Organizers
Enrico Raffaelli, UTM Historical Studies
Andreas Bendlin, UTM Historical Studies
Christoph Emmrich, UTSG Study of Religion
Walid Saleh, UTSG Study of Religion and UTSG Near & Middle Eastern Civilizations
Mohamad Tavakoli, UTMHistorical Studies and UTSG Near & Middle Eastern Civilizations
Ajay Rao, UTM Historical Studies
Shafique Virani, UTM Historical Studies
Maria Subtelny, UTSG Near & Middle Eastern Civilizations

Co-Sponsors
UTSG Department of Near and Middle Eastern Civilizations
UTM Department of Historical Studies
Toronto Initiative for Iranian Studies

Overview
This event consisted of two public lectures and two graduate seminars by Professor Antonio Panaino (University of Bologna). The lectures were focused on different aspects of the history of games in pre-Islamic Iran. They were addressed at students and faculty of the University of Toronto, and at the wider academic and non-academic community. The aim was to expand knowledge on an important, and often ignored aspect of the Iranian civilization: the role of Iran in the history of board games, and in their transmission from East to West, and on the role of games in late antique and early medieval Eastern and Western societies.

The two public lectures, titled “Sasanian Chess: Origins and Development” and “Sasanian Backgammon: Origins and Development” dealt with the history of games (specifically, chess and backgammon), the role they played in the pre-Islamic Iranian society, and the role Iran played in the diffusion of games between East and West from Late Antiquity to the Islamic period.

Attendance 16 March: 35
Attendance 20 March: 20

The two seminars, titled “The Game as a Mirror of Royal and Aristocratic Ideology at the Sasanian Court” and “Astral Lore and Games in Antiquity” dealt with two specific aspects of the history of games in pre-Islamic Iran, that is, how board games were attributed, in the pre-Islamic Iranian society, an educational function for the aristocracy (being explained as a metaphor for the challenges of life, and for war), and how board games were attached an astrological symbolism.

Attendance 17 March: 20
Attendance 18 March: 20

Total Attendance: 95

Benefits
The attendance was exceptionally high for a series of lectures on pre-Islamic Iran. These included students, faculty of the University of Toronto, members of the broader academic Toronto community (such as staff from the Aga Khan Museum in Toronto), as well as members of the broader community (such as members of the Zoroastrian community of Toronto). The participation of the audience was enthusiastic. Some faculty of the University of Toronto and staff of the Aga Khan Museum have expressed the intention to invite Professor Panaino to Toronto again, to deliver other lectures on the history of games, or on other aspects of the pre-Islamic Iranian civilization.

Humour and Play in Arabic Literature
Visitor Michael Cooperson, 24-26 March 2015

Organizers
Jeannie Miller, UTSG Near & Middle Eastern Civilizations
Suzanne Akbari, UTSG Medieval Studies and UTSG English
Deborah Black, UTSG Philosophy
Jens Hanssen, UTM Historical Studies and Near & UTSG Middle Eastern Civilizations
Jill Ross, UTSG Comparative Literature and UTSG Medieval Studies
Walid Saleh, UTSG Study of Religion and UTSG Near & Middle Eastern Civilizations
Mohamad Tavakoli-Targhi, UTM Historical Studies and UTSG Near & Middle Eastern Civilizations

Overview
The classical Arabic approach to humour often hinges on character sketches and role-playing, and the work of Michael Cooperson (Near Eastern Languages & Cultures, UCLA) has focused on this intersection of play as humour and play as performance. Both a translator and a literary scholar, Michael Cooperson is partly responsible for revitalizing English-language scholarship on self-performance and the ludic pole of classical Arabic culture through his 2001 translation of Abdelfattah Kilito’s The Author and His Doubles: Essays on Classical Arabic Culture. His 2006 translation of Khairy Shalaby’s comic novel The Time-Travels of the Man Who Sold Pickles and Sweets dovetails with his critical work on time travel as a way of articulating historical consciousness and national identity. His 2000 monograph on how the biographic tradition crafted the persona of Ḥāfūẓ ibn Abī al-Qāsim al-Ḥanbal is taken up again in his 2013-2015 publication of a two-volume edition and translation of one of these biographies, Ibn al-Jawzī’s Virtues of the Imam Ahmad ibn Hanbal. Most recently, he has turned his mastery of Arabic philology toward a new focus on Maltese language and culture, considering in particular the role of language in performing identity, and how time travel narratives are used to talk about this. This series of events represented the range of his intellectual interests, and focused equally on presenting his research, and on supporting the study of Arabic language and philology at University of Toronto.

Class Visit, Arabic Language and Literature, 23 March 2015
   Attendance: 40

“Haunting the Secular: Language, Nation, Religion on Maltese Television”
   Public Lecture at UTM, 24 March 2015
   Attendance: 9

“Getting it Wrong: Poetry and Narrative in 9th-Century Baghdad”
   Public Lecture at UTSG, 25 March 2015
   Attendance: 25

Arabic Translation Lunch Seminar
Workshop for graduate students and faculty, 26 March 2015
   Attendance: 9

Total Attendance: 83

Benefits
In addition to supporting the study of Arabic language and philology at the University of Toronto through his translation seminar and class visit, Michael Cooperson engaged scholars and students from a variety of departments in his public lectures. He also made a connection with the Maltese community of Toronto, bringing community members to campus for his lecture on Maltese television, and appearing on the Maltese television show Leben Malti.
[INTERIM REPORT]

Flesh of the World
Exhibition, 25 June–10 October 2015

Organizer Ann MacDonald, UTSC Doris McCarthy Gallery
Curator Amanda Cachia
Co-Sponsors Justina M. Barnicke Gallery
University of Toronto Art Centre

Darrin Martin, *Untitled (pink noise)* from the series *Noise Print Sculptures for BAHA (Bone Anchored Hearing Aids)*, 2010

Overview
Final reporting for this project will appear in the 2015-2016 Annual Report of the Jackman Humanities Institute. What follows is an overview of scheduled programming.

Inspired by the 2015 XVII Pan American and Parapan American Games in Toronto and the work of the philosopher of phenomenology, Maurice Merleau-Ponty, *The Flesh of the World* is an exhibition presenting diverse and complex views of the body that might deepen qualities typically associated with competitive sports and games, such as the relationship between the body and technology, and how the senses might offer new forms of knowledge to corporeal performance and potential. *The Flesh of the World* will push the limits of the body and challenge dominant culture’s understanding of normativity and embodiment through work by Canadian and international artists who use the body as a medium.

The artists critically inquire and experiment with the shape and forms of bodies, proving that, within the context of both the exhibition and the field of athleticism itself, the body is unfixed and indeterminate. The exhibition also makes important connections between the language of complex embodiment and the language of sports, given that many of the issues relating to endurance, physical limits, failure, pathos, and the human psyche, inform both these fields. It is within the confluence of these two worlds, sometimes playful, sometimes reflective, that we can radically expand our ideas of the corporeal apparatus as a whole. The works span across various media, including film and video installation, sculptures, framed photographs, drawings, paintings, and several performances. The exhibition aims to emphasize how visitors might engage with this work across multi-disciplinary, multi-modal platforms. Just like the Pan Am and Parapan Am Games itself, this project offers up the artists’ work to the audience through a wider fulcrum of knowing the contours of our flesh.

Events
Opening Reception at the Justina M. Barnicke Gallery/University of Toronto Art Centre
24 June 2015, 6:00 – 8:00 p.m.
Featuring performances by Raphaëlle de Groot, Wendy Jacob, and Catherine Richards

Raphaëlle de Groot, *The Wait - Experimenting Expectation*
Performance: 25-26 June 2015, 12:00 – 5:00 p.m.
Justina M. Barnicke Gallery

Catherine Richards, *Shroud Chrysalis I*
Performance: Every Tuesday through 25 August 2015, 12:30 – 1:30pm
University of Toronto Art Centre

Artist Talk with Martin Kersels (with ASL interpretation)
25 June 2015, 5:30 p.m.
University of Toronto Art Centre

Closing Reception: 8 October 2015, 5:00 – 8:30 p.m.
Featuring a Curator’s Talk with Amanda Cachia (with ASL interpretation), 7:00 p.m.
Doris McCarthy Gallery

Website: [http://www.utsc.utoronto.ca/~dmg/fleshoftheworld/](http://www.utsc.utoronto.ca/~dmg/fleshoftheworld/)
[INTERIM REPORT]

Find a Hole and Blow Through It
Exhibition and Artist Residency by Gelitin, 30 October 2015–3 August 2016

Organizer  Christine Shaw, UTM Visual Studies
Co-sponsor  UTM Blackwood Gallery

Overview
This program has been postponed due to the challenges in arranging travel for the European artists collective Gelitin. What follows is an overview of scheduled programming. Final reporting will be provided in the 2015-2016 Annual Report of the Jackman Humanities Institute.

31 October to 14 November 2015
Artists-in-Residence: Gelitin

4 November to 13 December 2015
Exhibition, Part 1: Loch (Hole), Gelitin, working in collaboration with 6 artist collectives in the GTA

The Blackwood Gallery has invited Austria’s leading multidisciplinary art collective, Gelitin, for a two-week residency that will result in a collaborative exhibition and event series. Gelitin and six local artist collectives in the Greater Toronto Area will dig, quarry, and rappel down Loch (Hole), a vast, solid 20 cubic foot block of Styrofoam. The exhibition’s title is borrowed from a tactic used in the game of hockey unsubsumed by the rules of the game. This exhibition looks to tactics in the field of sport as metaphors for the recent shift away from the predominant focus on the individual in commercial enterprise culture towards contemporary artistic collectivism. Gelitin and collaborators will work on the Styrofoam with hot-wire cutters, boring holes, and little by little, demolishing the massif and temporarily filling its holes with wet plaster casts. Objets trouvés gathered by local participants will be used as handles for extricating the resulting sculptures from the Styrofoam matrix. These movable castoffs of civilization will become playful grotesques sustained by the synchronicity of the real and the absurd, of satirical force and the courage to do the extraordinary. The random sculptures will be lowered to the ground and received by collaborators who will proceed to creatively distribute them across the UTM campus, temporarily installing them in hallways, corridors and offices and in the Blackwood’s second exhibition space, the e-gallery.

6-8 November 2015
Running with Concepts: The Athletic Edition
including Artist Talk by Gelitin

Running With Concepts (RWC) is an annual weekend-long hybrid event (placing particular attention on artists early in their careers and young scholars). The Athletic Edition will playfully explore the concept of “teamwork” in contemporary artistic collectivism. RWC is an invaluable opportunity for young and emerging artists to present their projects to senior distinguished figures in the field. In addition, this edition will draw out sociologists of sport, philosophers of radical philosophy, athletic instructors from the RAWC Athletic Centre (UTM), students in the Department of English & Drama and performers from Erindale Theatre.

1 June to 3 August 2016
Exhibition Part 2: Find a Hole and Blow Through It
Loch (Hole) will be followed by Find a Hole and Blow Through It in Summer 2016. The exhibition will present the work of the six local artists’ collectives who collaborated with Gelitin on Loch (Hole). Each of these artist collectives employ absurdity, physical endurance, and repetition in an exploration of collective identity and cultural anxiety which result in large-scale public artworks, immersive installations, socially engaged projects, and performance. This exhibition will make visible tactics for finding a hole in the system and blowing through it.
6.

**WORKING GROUPS**

[Image: Photo by Andrea Charise]

Overview of Activities

The Jackman Humanities Institute again sponsored 11 working groups in the 2014-2015 year. This program provides support for small groups of scholars to work together in a flexible mode that will facilitate interdisciplinary interactions that reach across (and beyond) the University. Each group consists of graduate students and faculty members who conduct research and engage in scholarly exchange. Funding is granted for one year at a time, but groups may re-apply for support for up to five years in total. In 2014-2015, two of our groups were renewals: Animals in the Law & Humanities (year 2) and City Food (year 3). Working groups are not required to focus on the year’s theme.

This program has been remarkably successful in a range of ways. It has helped to trigger larger initiatives and to support the planning process for major conferences. It has inspired the creation of new interdisciplinary programs at the University of Toronto by creating a space for discussion among researchers with shared interests. It has mentored numerous graduate students and junior researchers by giving them an informed and supportive audience and solid critical feedback on their research. It has created connections with other universities around the world and with community organizations in the Toronto area. It has inspired and supported an enormous number of scholarly publications, and it has brought a surprising number of public events to the University of Toronto. Most importantly, it has created a mechanism for the focused examination of timely questions and communities of socially engaged researchers. It is pleasing to note that three current fellows and 13 alumni fellows were working group participants in 2014-2015.

Finally, we are delighted to see that two of this year’s working groups have grown into much larger endeavours: the organizers of City Food have won a Connaught Seminar, will host the 2016 Meeting of the Association for the Study of Food, and are developing a proposal for a SSHRC partnership grant with scholars in the US, India, China, and Australia; and the team behind Religious Materiality in the Indian Ocean World will bring a full year of major programming to the University of Toronto with a Sawyer Seminar on the Comparative Study of Cultures in 2015-2016.

Public Events sponsored by Working Groups in 2014-2015

Total Attendance: 463

Animals in the Law and Humanities

30 April 2015

Book Launch and Roundtable Discussion with editors and contributors of Canadian Perspectives on Animals and the Law (eds. Peter Sankoff and Katie Sykes). Attendance 100

City Food

20 May 2015

“Regulating Street Food Vendors: Lessons for New York City” Sean Basinski, Director of the Street Vendor project at the Urban Justice Center in New York. Attendance 18

Dictionary of Untranslatables

13 April 2015

Workshop with Jeffrey Mehlman. Attendance 28

7 May 2015

Workshop with Emily Apter and Steven Rendell. Attendance 20

Exploring Neuroculture

6 November 2014

“On Being Rhetorically Disabled” Jenelle Johnson, University of Madison-Wisconsin. Attendance 60

22 January 2015

“Brain vs. Mind: Why Psychiatry Needs the Humanities” Allan Peterkin, Mount Sinai Hospital. Attendance 50

11 March 2015

“Exploring Neuroculture: Science, Ethics, Humanities” Panel discussion at the 25th Anniversary Rotman Research Institute conference. Attendance 40
Fashion as Material Culture: Global Perspectives
27 February 2015
“Art and Fashion: Creative Intersections” eepmon (Eric Chan), artist and collaborator with Canada Goose. Attendance 20
20 March 2015
“Global Fashion Systems” roundtable. Attendance 17

Imagining and Inhabiting Northern Landscapes
21 April 2015
“Power from the North: Culture, Memory, and the Landscape of Hydroelectricity in Quebec”
Carolyn Desbiens, Laval University. Attendance 15

Playing Age
27-28 February 2015
Playing Age Symposium. Attendance 75

Religious Materiality in the Indian Ocean World, 1300-1800
30-31 March 2015
Workshop on material culture with Richard Eaton and Philip Wagoner. Attendance 20

6.2. Jackman Humanities Institute Working Group, 2014-15
Animals in the Law and Humanities

Organizers
Angela Fernandez, Faculty of Law
Sara Amato, lecturer, Material Culture program, Victoria College (first term only)

Focus
The purpose of the Animals in the Law and Humanities working group is to bring together senior and junior scholars as well as graduate students working on animal-related humanities issues across a variety of disciplines, time periods, and geographies at the University of Toronto and in the city of Toronto, to establish connections between those working on this topic and to share their work and ideas.

Members
Faculty Members, University of Toronto
Sara Amato, lecturer, Victoria College
Lesli Bisgould, Faculty of Law
Matthew Brower, Faculty of Information
Angela Fernandez, Faculty of Law
Sean Hawkins, UTSG History
Oisin Keohane, Andrew W. Mellon Postdoctoral Fellow in the Humanities, UTSC Philosophy
Mary Nyquist, UTSG English and Women & Gender Studies Institute

Faculty Members outside University of Toronto
Stefan Dolgert, Political Science, Brock University

Graduate Students, University of Toronto
Mya Bielinski, Faculty of Law
Natalie Fijia, Drama, Theatre & Performance Studies
Michelle Hayman, Faculty of Law
Dan Hooley, Philosophy
Rachel Levine, Anthropology
Emma Planine, Political Science
Serin Remedios, Faculty of Law
Michelle Tse, Faculty of Law
Sundhya Walther, English
Dan Angelinas (undergraduate) UTSG Anthropology

Community Members / Alumni
Kristine Conidis, former J.S.D. student
Camille Labchuk, Director, Animal Justice Canada

Meetings
1. 18 September 2014. Attendance 11
   Introduction and Welcome; plans for one invited speaker in each term and special events; topics and leaders for discussion at each meeting.
2.  16 October 2014. Attendance 7

3.  10 November 2014. Attendance 16
Guest speaker Justin Marceau (Law, University of Denver) on Ag-Gag Laws. Readings included one of these statutes (from Idaho), the defense motion to dismiss, a response to the motion to dismiss, and an intervention by the Idaho Dairymen Association.

4.  18 December 2014. Attendance 4

5.  15 January 2015. Attendance 5
The IKEA Monkey Case: discussion led by Angela Fernandez. Reading was a forthcoming article in an edited collection Canadian Perspectives on Animals and the Law. Maya Bielinski discussed the intellectual property issues surrounding the case of the monkey who took a selfie that Wikipedia posted and whose right to do so was challenged by the owner of the camera the monkey used.

6.  26 February 2015. Attendance 16
Guest speaker Alan Mikhail (History, Yale University) “Unleashing the Beast: Animals, Energy, and the Economy of Labor in Ottoman Egypt”

7.  19 March 2015. CANCELLED due to strike.

8.  16 April 2015. Attendance 8
The Ethics of Breeding and Modifying Animals: led by Dan Hooley. Readings included “The Blind Hens’ Challenge” and a related New York Times article, “US Research Lab Lets Livestock Suffer in Quest for Profit”

Special Events
1 November 2014 – Cedar Row Farm Sanctuary
Group members did three hours of farm labour in exchange for time spent with the rescued farm animals. Attendance 8

30 April 2015 – Canadian Perspectives on Animals and the Law
Book Launch and Roundtable
Contributor Camille Labchuk got Animal Justice Canada and two of the editors, Peter Sankoff from the Faculty of Law, University of Alberta and Katie Sykes from the Faculty of Law, Thompson Rivers University, and Angela Fernandez did a roundtable. The keynote speaker at the book launch was former Supreme Court of Canada judge Louis Lebel. Attendance 100

Publications
Sarah Amato, Beastly Possessions: Animals in Victorian Culture (under contract with University of Toronto Press, forthcoming 2015)
Lesli Bisgoold (and Peter Sankoff), “The Canadian Seal Hunt as Seen in Fraser’s Mirror” in Canadian Perspectives on Animals and the Law (Toronto: Irwin Law, 2015), 105-132
Angela Fernandez, Pierson v. Post: The Hunt for the Fox (under contract with Cambridge University Press)

Benefits
The group has been instrumental in connecting a range of researchers from varied backgrounds, and in provoking us to ask new questions, and to address old ones in new ways.
City Food (Year Three, Diasporic Foodways)

Organizers: Daniel Bender, UTSC Historical & Cultural Studies
Ken MacDonald, UTSG Geography & Planning, Diaspora & Transnational Studies

Focus
The purpose of this working group is to develop methods and approaches that build directly on the broad international expertise found in a leading research university and the cultural opportunities of the thoroughly transnational city of Toronto. Each of the seminars brought together multidisciplinary participants to explore the interplay of food, identity and subject formation, environmental effects, and global food economics, in an effort to develop the new concept of City Food and to reshape conversations about how cities learn to eat and how they can learn to eat better.

Members
Faculty Members at University of Toronto
Lauren Baker, Lecturer, New College
Daniel Bender, UTSC Historical & Cultural Studies
Harriet Friedman, UTM Geography
Donna Gabaccia, UTSC Historical & Cultural Studies
Alexandra Guerson, Lecturer, New College
Rick Halpern, UTSC Historical & Cultural Studies
Franca Iacovetta, UTSC Historical & Cultural Studies
Josee Johnston, UTSG Sociology
Hui Kian Kwee, UTM Historical Studies
June Larkin, UTSG Women & Gender Studies
Vanina Leschziner UTSG Sociology
Ken MacDonald, UTSG Geography and Diaspora & Transnational Studies
Bertie Mandelblatt, Lecturer, UTSG History
Irina Mihalache, UTSG Information
Steve Penfold, UTSG History
Jeffrey Pilcher, UTSC Historical & Cultural Studies
Shiho Satsuka, UTSG Anthropology
Jayceeta Sharma, UTSC Historical & Cultural Studies
Merav Shohet, UTSC Anthropology
Anna Shternshis, UTSG German, Jewish Studies, Diaspora & Transnational Studies
Alison Smith, UTSG History
Lori Stahlbrandt, Lecturer, New College
Nicholas Terpstra, UTSG History

Graduate Students at University of Toronto
Sarah Cappeliez, Sociology
Heléne Caron, French
Michael Chrobok, Geography
Bryan Dale, Geography
Sanchia deSouza, History
Laurie Drake, Sociology
Sarah Livingston, History
Nicholas Lombardo, Geography
Aldea Mulhern, Study of Religion
Merin Oleschuck, Anthropology
Nicholas Tosaj, History
Sarah Tracy, History
Aaron Walker, History

Graduate Students outside University of Toronto
Richard Aronson, History, York University

Postdoctoral Fellows at University of Toronto
Florence Pasche-Guignard, UTSG Study of Religion, University of Toronto

Postdoctoral Fellows outside University of Toronto
Ian Mosby, History, University of Guelph
Camille Bégin, Sociology and Anthropology, Concordia University
Charles Levkoe, Geography, Wilfrid Laurier University

Faculty Members outside University of Toronto
Penny Van Esterik, Anthropology, York University

Librarians, University of Toronto
Victoria Owen, Head librarian, UTSC
Whitney Kemble, Librarian, UTSC
Meetings

1. 26 September 2014. Attendance 13
   Introduction and discussion of themes for the year, potential speakers, and how to reach out and expand the working group.

2. 1 October 2014. Attendance 22
   Tasty or Trashy: The Changing Edibility of Fish. Rick Wilk (Anthropology, Indiana University) led this session, which was jointly organized by the Diasporic Foodways Working Group and Culinaria.

3. 29-31 October 2014. Attendance 24
   Food Ethnography Workshop

4. 9 December 2014. Attendance 12
   Diasporic Foodways: Thinking through Pedagogy. Ken MacDonald used his own syllabus to start a discussion about teaching strategies, assignment structures, and learning objectives. Particular focus was given to the use of digital strategies to encourage interaction among students, to facilitate peer-to-peer learning, and as the basis for term assignments.

5. 9 January 2015. Attendance 16
   Gender and Food Studies: Historical and Anthropological Perspectives
   Donna Gabaccia and Merav Shohet led a second workshop on pedagogical issues.

6. 23 February 2015. Attendance 11
   Digital Food Studies
   Jeffrey Pilcher, Camille Bégin, and Kirsta Stapelfeldt (UTSC Digital Scholarship Unit) discussed Big Data, Deep Data, collaboration, mapping, tools, and the role of digital humanities in global conversations around urban foodways.

7. 23 February 2015. Attendance 11
   Planning for the Association for the Study of Food and Society Conference
   The second session of the day involved plans for the Annual Meeting of the Association for the Study of Food and Society, which will be held at the University of Toronto in June 2016.

8. 10 April 2015. Attendance 20
   Food in the Global Asian City
   This workshop brought members of the working group together with colleagues from National University of Singapore, University of Technology Sydney, University of Melbourne, New York University, NYU-Shanghai.

9. 16 April 2015. Attendance 8
   Corn Whiskey and the Paradox of Nativism
   Sierra B. Clark (Ph.D. candidate, Department of Nutrition, Food Studies, and Public Health at New York University). Nathan Cardon, a postdoctoral fellow in History at UTSC, responded.

Public Event

20 May 2015. Sean Basinski, director of the Street Vendor project at the Urban Justice Center in New York
   “Regulating Street Food Vendors: Lessons from NYC”
   Sean shared what he has learned in nearly 15 years of working with vendors—and what Toronto and other cities can do to regulate vendors while encouraging their development. The talk was attended by University of Toronto faculty and graduate students and also members of local government bodies, including Councillors Maray Fragedakis and Cesar Palacio of the Toronto City Council, Intiaz Ruffudeen, Manager of Policy and Planning for the City who has been steering revisions to street vending policy over the last few years, Marianne Moroney of the Street Food Vendors Association, and staff members from Toronto Public Health.

Benefits

The working group helped to reinforce ongoing collaboration and create new partnerships facilitated our effort to put urban and food studies in dialogue. We brought together academic institutions, grassroots food security organizations, vendor associations, cultural institutions/museums, food-based enterprises, and municipal authorities. The workshop also served to produce methodological innovations, share pedagogical
practice, and contribute vital information to develop policy frameworks that support economically viable, socially vibrant, and equitable ways of feeding dynamic and diverse urban populations.

We submitted a successful bid to host the 2016 Annual Meeting of the Association for the Study of Food and Society. Internationally, we have developed effective ongoing relationships with similar groups from the National University of Singapore, New York University, University of Technology Sydney, and the University of Delhi. Each of these groups has also brought community partners into dialogue including a variety of community groups, museums, and municipal government actors. This year’s focus on City Food has also led to the submission of a successful proposal for a Connaught Seminar, which will bring scholars with aligned interests in City Food to the University in 2015-2016.

Finally, the working group continues to have an important role in mentoring graduate students and new scholars and our emerging relationships with municipal actors and community partners show great promise in developing a truly communal scholarly space.


Dictionary of Untranslatables

Organizers
Oisin Keohane, Andrew W. Mellon Postdoctoral Fellow in the Humanities; Philosophy
Willi Goetschel, UTSG German and UTSG Philosophy
Rebecca Comay, Comparative Literature and UTSG Philosophy

Focus
This working group was devoted to the recently published Dictionary of Untranslatables (2014), which is itself a translation of the French book Vocabulaire européen des philosophies (2004). It brought together a set of graduate students, postdocs, and faculty who are researching various topics related to translation from the perspective of philosophy, religion, literature, history, and various languages, including Ancient Greek, Latin, French, German, and English.

At each meeting, we discussed different entries drawn from the Dictionary of Untranslatables. Themes that were treated included ‘Greek’, ‘Memory’, ‘Stato’, ‘Glaube’, and ‘Love’ (for the full list, please see the next page). The working group culminated in two events. The first was with Jeffrey Mehlman, one of the translators of the Vocabulaire européen des philosophies into English. He joined us from the University of Boston, and delivered a public talk entitled ‘The Vicissitudes of the Vocabulaire’. The second event was a workshop with Steven Rendall, another translator of the of the Vocabulaire européen des philosophies, Emily Apter, one its three English-language editors, and Jane Tylus, one of its contributors.

Members

Faculty at the University of Toronto
Willi Goetschel, UTSG German and Philosophy
Rebecca Comay, UTSG Philosophy and Comparative Literature
Ruth Marshall, UTSG Study of Religion
Jill Ross, UTSG Comparative Literature
Ming Xie, UTSG English
Farshid Baghai, UTM Philosophy
Michael Lambek, UTSC Anthropology

Graduate Students, University of Toronto
Fan Wu, Comparative Literature
Natasha Hay, Comparative Literature
Baharak Beizaei, Comparative Literature
Andrea Cassatella, Study of Religion
William Ohm, German

Undergraduate students, University of Toronto
Alexa Winstanley-Smith, UTSG Literature & Critical Theory
Peter Povilonis, UTSG Philosophy
Martin Sneath, UTSG Linguistics

Postdoctoral Fellows, University of Toronto
Oisin Keohan Instructor, UTSC Philosophy
Meetings

1. 3 October 2014. Attendance: 13 people
   Readings: Preface by Barbara Cassin and preface by Emily Apter

2. 31 October 2014. Attendance: 10 people
   Readings: ‘Europe’ (pp. 323-328), ‘Greek’ (pp. 415-423), and ‘German’ (pp. 385-391).

   Readings: ‘Memory’ (pp. 636-649), ‘History’ (pp. 439-449), and ‘Present’ (pp. 846-850).

4. 12 December 2014. Attendance: 8 people
   Readings: ‘Stato’ (pp. 1054-1059) and ‘People/Race/Nation’ (pp. 751-763).

5. 23 January 2015. Attendance: 7 people
   Readings: ‘Belief’ (pp. 97-102), ‘Leib’ (pp. 561-564), ‘Glaube’ (pp. 396-397), ‘Religio’ (pp. 888-890).

6. 12 March 2015. Attendance: 4 people
   Readings: ‘Love’ (pp. 595-606) and ‘Pleasure’ (pp. 788-799)

7. 13 April 2015. Attendance: ~ 28 people – Public Event
   Workshop with Jeffrey Mehlman

8. 7 May 2015. Attendance: 20 people – Public Event
   Workshop with Steven Rendall, Emily Apter, and Jane Tylus

Public Events


7 May 2015. Workshop with Emily Apter and Steven Rendell. Emily Apter is a Professor of French and Comparative Literature at New York University. She is one of the three main editors of the Dictionary of Untranslatables. Steven Rendall is a freelance translator from French and German with more than 60 book translations to his credit. He has translated 152 entries in the Dictionary of Untranslatables. Co-sponsored by the Department of Philosophy.

Benefits

One of the main benefits of this working group was the collaboration between members of different departments and disciplines. It thus brought into contact a range of scholars who would not have otherwise met, even though they share many research interests. It also fostered crucial interdisciplinary debates, something very pressing when considering translation issues. Members of the group thus learnt from each other, and were introduced to a range of diverse disciplinary tools and approaches, including those from Philosophy, Literary Criticism, Comparative Literature, History, and Religion. The two concluding workshops were open to the public and attracted a number of faculty, as well as graduate and undergraduate students from the University of Toronto, some of whom had expressed an interest in joining our working group earlier in the year, but who had been unable to attend due to scheduling conflicts. Jeffrey Mehlman, our first visiting speaker, delivered a lively and interesting talk on the relationship of psychoanalysis and translation that we very much enjoyed. A month later, we were joined by Emily Apter, Steven Rendall, and Jane Tylus in a notably productive workshop, where rather than delivering papers, the speakers discussed issues to do with the Dictionary of Untranslatables and responded to questions from our working group. This was a fantastic way to end our year, as it established an academic contact with the English-language editors and translators, and provided a way for the working group to weave together our readings over the course of the year.
Energy in the Humanities

Organizer
Steve Penfold, History

This working group aimed to draw together Toronto-area humanities scholars for a multidisciplinary conversation about energy. Energy discussions are so often cast in the ‘objective’ language of systems, technology, and planning. Yet energy is a social, cultural, and political—in a word, human—creation. We started from the premise that ideas make energy. It is a subject for the humanities.

Following from this premise, we aimed to equip ourselves with historical, methodological, social-cultural, and theoretical tools to analyze energy from multiple perspectives. In our initial meeting, we decided to focus on reading key texts, generally suggested by different members of the group from their own disciplinary tradition. We focused in particular on key readings from history, geography, and enviro-tech studies. We cast our net widely. The research interests of group members ranged from deep history (18th-century Britain) to current debates about alternative energy systems, and from Europe and North America to the Global South. As a result, we aimed for readings that opened dialogues between different times and places, between theoretical thinking and empirical/real world engagement, and between different ways of framing the political, social, cultural, historical, spatial, discursive, and representational aspects of energy. Some of our readings tackled big paradigmatic issues (transitions between energy regimes at a long time scale; the links and tensions between social power and material power), while others focused our collective lens on specific energy forms and technologies (oil, nuclear, pipelines). This approach allowed us to develop a shared vocabulary, based mostly on qualitative rather than quantitative methods, to discuss energy in a multi-disciplinary humanities context. Our core activity was monthly meetings focused on a specific reading, aiming to build interdisciplinary tools and vocabularies. We mostly read secondary works from important scholars, though one meeting focused on a work in progress by a group member and one involved attending a public talk.

Members

Faculty Members, University of Toronto
Donald Kingsbury, Lecturer, UTSG Political Science
Janis Langins, UTSG History & Philosophy of Science & Technology
Michelle Murphy, UTSG Women & Gender Studies
Steve Penfold, UTSG History
Ruth Sandwell, Ontario Institute for Studies in Education
Lucho van Isschot, Lecturer, UTSG History

Faculty Members outside University of Toronto
Sean Kheraj, History, York University
Andrew Watson, Ph.D. (Researcher at the Trading Consequences Project)

Graduate Students, University of Toronto
Ryan Buchanan, History
Chris Conway, Institute for the History and Philosophy of Science and Technology
Jason Cooke, Geography & Planning
Bret Edwards, History
Joel Krupa, Geography & Planning
Jonathan McQuarrie, History
Jennifer Taylor, Geography & Planning
Caleb Wellum, History

Postdoctoral Fellow, University of Toronto
Ben Bradley, UTSG History

Postdoctoral Fellow outside University of Toronto
David Zylberberg, University of British Columbia

Meetings

1. 30 September 2014. Attendance 12
   Energy in the Humanities: Introductions/discussions of themes and approach for the year.

2. 9 October 2014. Attendance 10
Benefits
In our discussions, we came to realize that energy could serve as an important bridge between disciplines and approaches, but that more serious thinking about humanities methods is required. In the humanities, scholars of energy often approach the subject from some other direction—an interest in environment transformation, in state planning, in social movements, in labour, and so on. This leads humanities scholars to important social, political, and cultural questions, but often leads us away from considering the materiality of energy itself. So, while our group discussions ranged from the economic through the geographic to the historical, we struggled with the place of the ‘thing itself’: how much weight should we give to oil, coal, and so on as substances with particular physical properties? What place should the materiality of energy forms and technological systems have in our analysis? We were better poets than engineers, in other words; more importantly, we discovered the need for a rigorously humanities language to bring the social and material together.

Exploring Neuroculture: Science, Ethics, Humanities

Organizers
Andrea Charise, UTSC Health Studies
Maureen Coyle, Ph.D. cand., Exercise Science and Kinesiology
Peter Whitehouse, Neurology and Baycrest Hospital

Focus
Our purpose was to investigate the powerful new role played by the “neuro” in multiple domains of contemporary life. From our diverse roster of members to our collaboratively-designed meetings and capstone event, “Exploring Neuroculture: Science, Ethics, Humanities,” we provided a dynamic forum for intellectual exchange between established and junior researchers whose work engages the key concerns of critical neuroscience from a range of disciplinary perspectives.

In 2015, ‘neuro’ conveys both a prefix and cultural meme with widespread appeal for academics, clinicians, and the lay public alike. New subfields like neurohumanities, neurolaw, neurohistory, neuroeducation, and neurotheology employ neuroscientific methods to enhance the credibility of truth claims made by humanistic fields of study. How valid are the claims made by neurosciences concerning their current and future power as disciplines, and how might the “neuro” be employed as a tactic of legitimization in both scientific and humanistic fields of study? This largely uncritical embrace of neuroculture was the motivation for complex, timely conversations and investigations launched by our uniquely interdisciplinary working group.
Members

Faculty Members, University of Toronto
Mark Kingwell, UTSG Philosophy
Gillian Einstein, UTSG Psychology
Elizabeth Harvey, UTSG English
Shelley Wall, UTM Biology
Pat McKeever, Faculty of Nursing
Allan Peterkin, Faculty of Medicine
Janelle LeBoutillier, UTSC Psychology
Marcia Sokolowski, Faculty of Medicine
Marga Vicedo, UTSG History & Philosophy of Science & Technology
Melba Cuddy-Keane, UTSG English
Morris Freedman, Faculty of Medicine

Faculty Members outside University of Toronto
Sholom Glouberman, Baycrest Hospital
Margrit Shildrick, Gender Studies, Linköping University, Sweden
Suvendrini Lena, CAMH

Graduate Students, University of Toronto
Lana Kuhle, Philosophy
Allison Crawford, English
Matt Bouchard, Information
Brigidda Bell, Study of Religion
Johanna Pokorny, Anthropology

Graduate Students outside University of Toronto
Jamie Smith, Ethics and Social Sciences, University of Guelph
Denielle Elliott, Anthropology of Medicine and Science, York University
Chris Meynes, Philosophy, University College London (UK); visiting researcher at UofT 2014-15

Undergraduate Students, University of Toronto
Andre Comiron Tonon, UTSC Health Studies
Jordan Bawks, UTSG Medicine

Meetings
1. 19 September 2014. Attendance 10
   Defining Neuroculture (discussion of readings)
2. 24 October 2014. Attendance 8
   Picturing Personhood (discussion of readings)
3. 6 November 2014. Attendance 60
   On Being Rhetorically Disabled
   Guest speaker, Dr. Jenell Johnson (University of Madison-Wisconsin)
4. 7 November 2014. Attendance 12
   Thinking with the Thalamus: Lobotomy and the Rhetoric of Emotional Impairment
   Guest Speaker Jenell Johnson (University of Madison-Wisconsin)
5. 5 December 2014. Attendance 8
   Neurodiversity Across the Life Course (discussion of readings)
6. 16 January 2015. Attendance 6
   Discussion of local practices and upcoming participation in panel discussion (see below)
7. 22 January 2015. Attendance 50
   Brain vs. Mind: Why Psychiatry Needs The Humanities
   Talk by Dr. Allan Peterkin, Mount Sinai Hospital
8. 10 April 2015. Attendance 8
   Year-end summary of group activities.

Public Events
11 March 2015. Panel discussion at the 25th Anniversary Rotman Research Institute Conference “Exploring Neuroculture: Science, Ethics, Humanities” with Peter Whitehouse, Andrea Charise, Bianca Stern (Baycrest Health Sciences), and Eric Racine (McGill University).
Benefits
This working group brought together scholars, graduate students, and health practitioners from a range of disciplines, and at various stages of their careers, to discuss and communicate research interests and questions. The outcome of these discussions may be seen in the scholarly output of the group members, which resulted in a range of public talks, conference presentations, scholarship, grants, course development, and future plans. This range of group activities also worked, we hope, to increase the University of Toronto’s visibility and engagement with matters of neuroculture both local and global. Despite these successes, we have decided not to reapply for funding. Several group members have decided to form an informal reading group on neuroculture and embodiment, which we hope will further ongoing collaboration between faculty, students, and the wider community.

Publications
Elizabeth Harvey. “Commentary on Daniel Scott Tysdal’s Assemble Like So: Instructions from the Phrenologist’s Lover.” Article in preparation for submission to Ars Medica: A Journal of Arts, Medicine, and the Humanities.

Fashion as Material Culture: Global perspectives

Organizers
Irina Mihalache, Museum Studies program, Faculty of Information
Sara Amato, lecturer, Material Culture program, Victoria College

Focus
Fashion as Material Culture: Global perspectives brought together academics and museum professionals in conversations about the study of fashion as a social, cultural and historical system and the practices of collecting, displaying and communicating fashion in cultural institutions. The working group explored current fashion scholarship across the interdisciplinary Canadian landscape, drawing from history, the humanities, cultural/communication studies, museum studies and performance studies among others. Likewise, the group discussed practices developed by various museums and institutions such as the Bata Shoe Museum, the Royal Ontario Museum, and the City of Toronto around the collecting, research, and curation of fashion. This working group explored new collaborative links between different communities of scholarship and practice in the GTA area and beyond and sets the foundations for future work.

The intellectual framework for the working group was the complexity of interdisciplinary approaches and methods for looking at fashion as a form of material culture within a global context. The working group members come from a range of areas of scholarship and museological practice, which facilitated the sharing of diverse topics such as fashion as identity in former communist countries in Eastern Europe, the curation of dress collections in British historic homes, fashion and commodity culture in the United States, and Marie Antoinette as a revolutionary icon. In addition to moderated seminars and round table discussions, the working group members traveled to different sites in Toronto to visit fashion collections and exhibitions. The group also invited guest speakers and graduate students from various universities in the Greater Toronto Area to engage with recent scholarship from Canadian academics.
Members
Faculty Members, University of Toronto
Irina Mihalache, Faculty of Information
Sara Amato, lecturer, Victoria College
Denise Cruz, UTSG English
Adrienne Hood, UTSG History
Alexander Palmer, UTSG Art and Royal Ontario Museum

Graduate Students, University of Toronto
Anya Baker, Information
Jordanna Belle-Isle, Information
Alexandra Jeffrey, Information
Brittany Sproule, Information
Aaron Walker, History
Juni L. Yeung, History

Faculty Members outside University of Toronto
Tarah Burke, Design, OCAD University
Alison Mathews David, Communication & Design, Ryerson University
Ana Galinda, lecturer, Design, OCAD University
Susan Ingram, Humanities, York University
Dorie Millerson, Textiles & Craft History, OCAD University
Marie O'Mahoney, Material Art & Design, OCAD University
Markus Reisenleitner, Humanities, York University
Marlis Scheitzer, Theatre, York University

Graduate Students outside University of Toronto
Myriam Coutourier, Fashion, Ryerson University
Kathryn Franklin, Humanities, York University
Rebecca Halliday, Communications, York University
Katerina Kuruc, Journalism, Carleton University
Charlene K. Lau, Humanities, York University
Alanna McKnight, Communications York University

Museum Professionals / Alumni
Gail Cariou, Curator, Parks Canada
Ellen Hlozan, MMSt 2014
Ingrid Masak Mida, Fashion Research Collection Coordinator, Ryerson University
Amy Ratelle, Semaphore Lab iSchool, University of Toronto
Elizabeth Semmelhack, Curator, Bata Shoe Museum

Meetings
1. 19 September 2014. Attendance 15
   Introductions and agenda for the year
2. 23 October 2014. Attendance 13
   Definitions of fashion; interdisciplinary approaches to fashion and material culture
3. 29 October 2014. Attendance 12
   Tour of Fashion Victims exhibition at the Bata Shoe Museum with curator Elizabeth Semmelhack
4. 21 November 2014. Attendance 14
   Show & tell around fashion-related objects; discussion of a pre-circulated set of questions
5. 27 November 2014. Attendance 15
   Tour of Fashion Follows Form exhibition at the Royal Ontario Museum with curator Alexandra Palmer
6. 12 December 2014. Attendance 14
   Presentations by Emily Truman and Marlis Schweitzer on Marie Antoinette and Princess Beatrice
7. 30 January 2015. Attendance 8
   Tour of Ryerson Fashion Collection with Collection Manager Ingrid Misak Mida
8. 12 February 2015. Attendance 12
   Tour of City of Toronto Fashion Collection with Coordinator of Collections and Conservation Neil Brochu

Public Events
27 February 2015 – Art and Fashion: Creative Intersections
This event featured eepmon (Eric Chan), a digital artisan, who discussed his creative collaboration with Canada Goose. The discussion following the talk was moderated by Marie O'Mahony, Professor, Material Art and Design, Design Faculty, Ontario College of Art + Design, University of the Arts, London.
Attendance: 20
20 March 2015 – Global Fashion Systems
This event featured Katarina Kuruc (Carleton University), who discussed “Fashion as resistance in Communist Czechoslovakia in the 1960’s,” and Christina Moon (Parsons, The New School), who spoke to “Ephemera and the slow road to fast fashion.” The panel was moderated by Denise Cruz (University of Toronto).
Attendance 17

Benefits
This group facilitated meetings between graduate students, faculty, and museum professionals. While the group will not continue in the coming year, smaller discussions for future collaborative projects are already underway (for example, a possible exhibition project for Master of Museum Studies Students in collaboration with the OCAD fashion stream). There is much more awareness among those involved in the group about the fashion-related interests of scholars and practitioners at universities and museums in Toronto.

Imagining and Inhabiting Northern Landscapes

Organizers
Marisa Karyl Franz, Ph.D. cand., Study of Religion
Meaghan Weatherdon, Ph.D. cand., Study of Religion
Pamela Klassen, UTSG Study of Religion

Focus
This working group was for faculty and graduate students whose research is connected to Northern landscapes, including such areas as Russia, Canada, the United States, and Scandinavia. Our purpose was to approach Northern landscapes as both geographic regions and as conceptual spaces. Drawing from the fields of anthropology, history, Aboriginal studies, religious studies, geography, linguistics, and the arts, we critically examined how variant conceptions and experiences of the North intersect and interact with one another. Our goal was to cultivate an interdisciplinary and transnational conversation about approaches to the study of Northern landscapes and communities within the university.

Members
Faculty Members, University of Toronto
Laurie Bertram, UTSG History
Mark A. Cheetham, UTSG Art
Simon Coleman, UTSG Study of Religion
Hilary Cunningham, UTSG Anthropology
Ken Derry, UTM Historical Studies
Matthew Farish, UTSG Geography & Planning
Cara Krmpotich, Faculty of Information
Keren Rice, UTSG Linguistics
Alison Smith, UTSG History

Graduate Students, University of Toronto
Michaela Rife, Art
Judith Ellen Brunton, Study of Religion
Michael Ruecker, Study of Religion
Hannah Turner, Information

Meetings
1. 22 September 2014. Attendance 20
   Introductions; Peter Davidson’s The Idea of the North (2004); Glenn Gould’s CBC radio documentary: “The Idea of the North” (1967)
2. 28 October 2014. Attendance 20
   Special guest presentation by Maureen Matthews, curator of Ethnology at the Manitoba Museum and CBC Radio documentary maker, spoke on her latest project, a cultural landscape project and PimachiowinAki World Heritage Site.
3. 17 November 2014. Attendance 15
Graduate student Hannah Turner presented a chapter of her thesis: “3D Digitization Projects with the Alaskan Smithsonian collection”

4. 8 December 2014. Attendance 6
Film viewing and panel discussion of “Happy People: A Year in the Taiga” by Werner Herzog and Dmitry Vasyukov

5. 29 January 2015. Attendance 8
Gender and the North seminar.

6. 26 February 2015. Attendance 10
Alison Smith on teaching about the North; syllabus for “True North: Circumpolar Histories.” In preparation for the seminar group members read the Winter 2013 issue of Canadian Issues and reviewed the Scott Polar Institute Library Catalogue.

7. 26 March 2015. Attendance 10

8. 21 April 2015. Attendance 15
Public talk and discussion with guest speaker Caroline Desbiens on “Power from the North: Culture, Memory, and the Landscape of Hydroelectricity in Quebec.” Group members Hannah Turner and Hilary Cunningham were respondents and Marisa Franz and Meaghan Weatherdon moderated the discussion.

End of the year planning meeting to receive feedback from group members and to make plans for our re-application for the next academic year 2015-2016.

Public Event
Our working group organized a public lecture by Caroline Desbiens (Laval University). Her talk, “Power from the North: Culture, Memory and the Landscape of Hydroelectricity in Quebec,” on Tuesday 21 April focused on analyzing the cultural and historical context of La Grande River as a hydroelectric complex. She discussed how hydroelectric power from the North became an expression of Québécois culture, identity, and territoriality. After the talk, two of our group members (Hilary Cunningham and Hannah Turner) provided formal responses to her talk and to her recent book, Power from the North. Territory, Identity, and the Culture of Hydroelectricity in Quebec. We advertised the talk in the History, Geography, Religion, Art, and Anthropology departments and it was attended by approximately 15 people, split evenly between group members and students and faculty from across the university.

Benefits
Our working group fostered an interdisciplinary community of scholars from across the university, and began to address critical topics related to the North. Moving forward, our hope is to provide more opportunities for graduate students to present their work in progress to the group and receive critical and informed feedback. To this end, we are planning a graduate student workshop for the spring of 2016. We are eager to provide a space to workshop ideas and writing in preparation for thesis proposals. We also plan to have a wider conversation about how the North is being discussed and represented in the public sphere. We are discussing the possibility of attending the AGO exhibition “Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic” that will be on until late September 2015, as well as bringing some members to the Toronto Symphony Orchestra’s performance on Strauss’ An Alpine Symphony and Janáček: Taras Bulba, which depicts a 17th-century Cossack warlord. Further, we plan to bring in two guest speakers; the first from Trent University’s Northern and Polar Studies program, and the second to be one of several scholars who focus on transnational northern issues. Each will present a public lecture and participate in the private graduate student workshop.
Masculinities

Organizer
Barbara Fischer, Director and Chief Curator, University of Toronto Art Centre and Justina M. Barnicke Gallery (JMB); Director, MVS Curatorial Studies program and Senior Lecturer, Daniels Faculty of Architecture, Landscape and Design

Focus
The research theme is sparked by the broadly perceived “crisis of masculinity” in contemporary culture. Recent arguments claim that the integration of feminist theory in the academy and the erosion of traditional gender roles in the work place and family unit have left men at a disadvantage. As these ideas have gained credence in mainstream media and pop culture, many questions about the nature of masculinity are newly relevant in critical gender studies: what is the relationship between masculinity and power? Is there space for masculinity studies within feminist theory and activism? What are the consequences of normative performance of masculinity on the bodies and psyches of male-identified subjects?

Members
Faculty Members, University of Toronto
Barbara Fischer, Director of JMB/UTAC
Lance McCready, Ontario Institute for Studies in Education
Dina Georgis, UTSG Women & Gender Studies
Marcel Danesi, UTSG Anthropology
Maggie Cummings, UTSC Anthropology
David Townsend, UTSG English and UTSG Medieval Studies
Elizabeth Legge, UTSG Art
John Paul Ricco, UTM Visual Studies

Graduate Students, University of Toronto
Mariana Bockarova, Medicine
Stacy Costa, Education

Undergraduate Students, University of Toronto
Victoria Bigliardi, Linguistics
Rubeni Chandrasegaram, Semiotics

Alumni / Staff
John Hampton, Curator-in- Residence

Meetings
Members met three times, but were not able to move forward with their plans due to scheduling challenges.

Benefits
The core group of members plan to reorganize in the coming year around a research program and exhibition of art.

Playing Age

Organizers
Marlene Goldman, UTSC English
Larry Switzky, UTM English & Drama

Focus
The primary goal of our group was to bring interdisciplinary scholars together to mount the first ever age studies/theatre conference on the theme of Playing Age on 27-28 February 2015.

Members
Faculty Members, University of Toronto
Veronika Ambros, UTSG Slavic Languages & Literature
Pia Kontos, Dalla Lana School of Public Health

Graduate Students, University of Toronto
Liza Futerman, Comparative Literature
Julia Gray, Education
Aynsley Moorhouse, Social Work
Meetings
1. 19 September 2014. Attendance 19
   Introductions and presentation from Visiting Fellow Mary Flanagan (Dartmouth College Tiltfactor Lab). Mary gave a talk on “Video Game Culture and Age Activism.”
2. 5 October 2014. Attendance 6
   Outing to see the play Bloody Family, directed by Philip McKee at the Theatre Centre.
3. 29 October 2014. Attendance 8
   “Aging on Stage.” Discussion of the play Bloody Family and two additional readings by key drama theorists Margaret Morganroth Gullette and Valerie Barnes Lipscomb.
4. 3 December 2014. Attendance 12
   Aesthetic Interventions Part I: Sally Chivers presented her research on the film Robot and Frank (directed by Jake Schreier, 2012) and Angelo Murreda spoke about “David Cronenberg and Fears of Aging.”
5. 21 January 2015. Attendance 12
   Aesthetic Interventions Part II: Discussion of Elinor Fuchs’s memoir Making an Exit: A Mother-Daughter Drama. N. Cesare-Schotzko, the respondent, offered a fascinating analysis of the text.
6. 27 February 2015. Attendance 75
   Playing Age symposium. Please see the website for information about the first age studies/drama conference, hosted at the Drama Centre, University of Toronto: https://playingage.files.wordpress.com/2015/03/playing-age-report1.pdf. See also our “Storify,” curated by Andrea Charise (University of Toronto), a dynamic record of tweets, photos, observations, and links here: https://storify.com/andreacharise/playing-age-a-symposium
7. 25 March 2015. Attendance 9
   Playing Games: Lawerence Switzy introduced the group to a series of award-winning and provocative electronic games. In his talk, he outlined key gaming terms and explained what made each of the games under consideration aesthetically and socially relevant works.
8. 17 April 2015. Attendance 12
   Future planning. Members of the group will continue to meet through the spring and summer to see and discuss innovative theatre in Toronto, and have also established plans for future projects and/or working groups based on our experience in Playing Age. Marlene Goldman has approached Alice Munro to see whether she would allow Goldman to create a short film based one of her stories that focuses on ageing and dementia.

Public Events
27-28 February 2015 – Playing Age Symposium
Playing Age brought keynote speakers Elinor Fuchs (Drama, Yale University) and Margaret Morganroth Gullette (Women’s Studies, Brandeis University) to Toronto. The symposium offered a humanistic exploration of aging, old age, and inter-generational relations. It asked how aging and old age can be investigated through playing, specifically the playfulness of artistic representations, and whether aging is uniquely available for or resistant to imaginative inhabitations.

Attendance 75

Benefits
The Working Group was extremely successful in forging new partnerships among researchers, clinicians, and scholars in age studies and academics and practitioners in drama. We will publish selected proceedings of the conference in *Modern Drama* as a guest issue on “Drama, Aging, and the Life Course” 59.2 (Summer 2016) to be co-edited by Goldman and Switzky.


Queer Theory

Organizer
Laine Zisman Newman, Ph.D. student, Drama, Theatre & Performance Studies

Focus
The objective of the Queer Theory working group is to explore new turns and challenges in queer theory through an interdisciplinary approach that values fluidity between fields and departments. Engaging recent publications in queer theory (published in the last three years), we discussed broad and field-specific implications of recent writings in queer theory in order to question its applicability to (inter)disciplinary studies and lived experiences. Analyzing and deconstructing unexpected intersections of queer theory and a range of disciplines including (but not limited to) theology, performance, archives and information, and geography, we explored queer theory as a space in which disciplines and scholarly inquiries may unpredictably collide, overlap and productively contradict. Although we had great interest from members of the University of Toronto community, as well as external academics, we opted to maintain a small but committed membership, so that conversations could develop and build in the most productive and beneficial way. Each month a different member of the group volunteered to facilitate a discussion on monthly readings.

Members
Faculty Members, University of Toronto
Nikki Cesare Schotzko, UTSG Drama, Theatre & Performance Studies
Elizabeth Gould, Faculty of Music
Patrick Keilty, Faculty of Information
Larry Switzky, UTM English & Drama
Rinaldo Walcott, UTSG Women & Gender Studies
Scott Rayter, lecturer, UTSG Sexual Diversity Studies

Graduate Students, University of Toronto
Laura Chait, Information
Jeremy Gardiner, Information
David Pereira, Education
Nicole Ritchie, Museum Studies, Faculty of Information
Benjamin Walsh, Information

Graduate Students, outside University of Toronto
Moynan King, Theatre Studies, York University
Sheila Pardoe, independent scholar
Asli Zengin, postdoctoral fellow, Anthropology
Weronika Rogula, Ph.D. cand., Gender, Sexuality & Womens Studies, York University
Meetings

1. 11 September 2014: Introductions & Orgasmology. (Jagose) Attendance 17
   Working Group chair, Laine Zisman Newman focused on women’s sexuality and the ways in which it was (dis)engaged in Jagose’s work.

2. 9 October 2014: Testo Junkie (Preciado). Attendance 15
   Laura Chait considered the intersections of neoliberalism, capitalism, and the pharmaceutical industry as they relate to gender and sexual orientation. We also examined personal narratives and memoirs as viable and productive forms of low theory.

3. 13 November 2014: The Reorder of Things (Ferguson). Attendance 15
   Jeremy Gardiner discussed The Reorder of Things. Our conversation delved into the academic institutions and the ways in which the increasingly popular interdisciplinary programs and departments are not challenging normative power structures, but perpetuating them.

4. 11 December 2014: How to Be Gay (Halperin). Attendance 14
   Moynan King led a fruitful and productive discussion about David Halperin’s recent publication, How to Be Gay. In addition to discussing popular culture and academia, in keeping with previous discussions on recognizing positionality and privilege, we considered how Halperin’s privilege allowed him to write from a particular social location and the ways in which his examination excluded more marginalized populations in queer communities.

5. 8 January 2015: Willful Subjects (Ahmed). Attendance 12
   Sheila Pardoe looked at the experience and perception of women as “willful,” touching on Ahmed’s previous work on the Feminist Kill Joy.

6. 12 February 2015: Feminist, Queer, Crip (Kafer). Attendance 13
   Elizabeth Gould discussed disability studies and queer theory. Bringing in videos from YouTube of Judith Butler, this discussion incorporated personal experiences from the group, as well as Kafer’s chapters on the intersections of queer theory, feminisms, and crip theory.

7. 12 March 2015: Depression: A Public Feeling (Cvekovich). Attendance 10
   Patrick Kielty led the discussion on Depression: A Public Feeling. This meeting included a conversation on the CUPE strikes, with a specific consideration of some of the texts we had read this semester. We also discussed Cvekovich’s work in comparison to our previous discussion of Testo Junkie, as both texts employ memoir in their theoretical approach.

8. 9 April 2015: Animacies (Chen). Attendance 13
   David Pereira reviewed Animacies, a new book by Melissa Chen that utilized linguistics to consider the ways in which inanimate objects are made (or already are) animate.

9. 7 May 2015: Sexual Futures, Queer Gestures, and Other Latina Longings (Rodriguez). Attendance 8
   Patrick Kielty led us in a discussion of the use of gesture as language and as communication in relation to queer desire, public policy, and queer futures.

10. 26 May 2015: For our final meeting, we met to attend screenings at Toronto’s Inside Out Festival and concluded with a discussion on the films as they relate to our readings throughout the year. The session was facilitated by Laine Zisman Newman and included discussions on how the previous readings could be applied to and complicated by contemporary popular culture.

Benefits
We intend to reconvene in 2015-2016. Bringing fresh voices from diverse departments into the conversation will further enhance and develop the discussion and dynamic and there has already been great interest from individuals interested in participating. We have also discussed particular themes to focus on. Ultimately, the objective of the group is to engage in an interdisciplinary dialogue that takes queer theory as its starting point and allows for multiple fields to examine pertinent questions about power, homonormativity, and academia. Next year’s group will specifically explore spatiality and temporality, increasingly popular themes in the humanities which open space for discussion on theorizations and experiences of settler colonialism, queer futurity and power, among many other areas of interest. We will continue to approach our readings from a place of inclusivity, questioning, and critical inquiry.
Religious Materiality in the Indian Ocean World, 1300-1800

Organizers
Ajay Rao, UTM Historical Studies and UTSG Study of Religion
Karen Ruffle, UTM Historical Studies and UTSG Study of Religion
Walid Saleh, UTSG Near & Middle Eastern Civilizations and Study of Religion
Nhung Tuyet Tran, UTSG History

Focus
The Andrew W. Mellon Foundation awarded us a John E. Sawyer Seminar in Comparative Cultures on the theme “Religious Materiality in the Indian Ocean World, 1300-1800.” Our 2014-2015 working group was designed to achieve three goals directly related to the Sawyer Seminar: 1. To use the working group as a structured environment to strategically plan for the Seminar events in 2015-2016; 2. To meet monthly to do a series of close readings of seminal scholarship in the field of Indian Ocean history and material culture studies; and 3. To begin thinking about long-term publication goals related to this project.

Members
Faculty members, University of Toronto
Amanda Goodman, UTSG Study of Religion and East Asian Studies
Ayesha Irani, UTM Historical Studies
Heather Miller, UTM Anthropology
Libbie Mills, UTSC Historical & Cultural Studies
Enrico Raffaeli, UTM Historical Studies
Bhavani Raman, UTSC Historical & Cultural Studies

Faculty Members, outside University of Toronto
Zulfikar Hirji, Anthropology, York University
Jason Neelis, Religion and Culture, Wilfred Laurier University

Graduate Students and Postdoctoral Fellow, University of Toronto
Patrick Cummins, Study of Religion
Arun Brahmbhatt, Study of Religion
Candis Haak, Anthropology
Usman Hamid, Near & Middle Eastern Civilizations
Tamara Cohen, Study of Religion
Adil Mawani, Study of Religion
Florence Pasche Guignard, postdoctoral fellow, UTSG Study of Religion

Meetings
1. 19 September 2014. Attendance 12
   Discussion of the state of the field in Indian Ocean World studies with Zulfikar Hirji.
2. 10 October 2014. Attendance 10
   Planning graduate student workshop
3. 21 November 2014. Attendance 8
   Planning dissertation workshop
4. 5 December 2014. Attendance 5
   Planning lecture series
5. 12 January 2015. Attendance 7
   Selection of postdoctoral fellow (1 of 2)
6. 26 January 2015. Attendance 6
   Selection of postdoctoral fellow (2 of 2)
7. 2 February 2015. Attendance 9
   Planning “Rising Stars” conference for April 2016
8. 23 February 2015. Attendance 8
   Planning “Rising Stars” conference for April 2016
9. 9 March 2015. Attendance 10
   Planning “Rising Stars” conference for April 2016
Public Event
On 30-31 March 2015, we hosted a workshop on material culture featuring two senior scholars in the field, Richard Eaton and Phillip Wagoner. The workshop also brought together more junior scholars traversing disciplinary (art history, archaeology, history, religion, and literature), linguistic (Persian, Arabic, Sanskrit, Kannada, and Telugu), and territorial (Bijapur, Golkonda, Ahmadnagar, Bidar, Berar, and Vijayanagara) boundaries in the study of the early modern Deccan. All papers expanded upon the themes explored in Richard Eaton and Phillip Wagoner’s recently published *Power, Memory, and Architecture: Contested Sites on India’s Deccan Plateau, 1300-1600*, a watershed intervention in the field. We followed Eaton and Wagoner in examining the political histories and material culture of smaller, fortified strongholds both on the plains and atop hills, the control of which was repeatedly contested by rival primary centers. Our focus was on reuse and religious materiality, including specific examples of architectural desecration, restoration, redefinition, and reassembly, mimetic anachronism in historiographic narratives, and somatic and sensory practices.

Benefits
The work that we did in 2014-2015 will come to fruition 2015-2016, when we will organize a large number of events related to the Sawyer Seminar, including the graduate student conference, dissertation workshop, lecture series, and “rising stars” conference. We look forward to the synergies that these events will bring to a wide range of disciplines in the humanities and social sciences at the University of Toronto.
LOOKING AHEAD:
ANNOUNCEMENTS 2015-2016

DIANE BORSATO, REYKJAVIKBANA, 2014
7.1 The Jackman Humanities Institute in 2015-2016

Annual Theme: Things that Matter

Because words are the privileged medium of communication, things have long been characterized as mute. However, a focus on material culture has provided a particularly fruitful field of research in the humanities. Things bear affective, social, cultural, historical, religious, economic, and political meanings and relations. They can be traces of the past, commodities or gifts, symbols of the divine, tools, raw or natural materials, or works of art, furnishings or decorations, or merely be moved out of our way. They provide insights into how people make sense of experience and come together as societies. Whether as relics of ancient cultures or as contemporary commodities, things are at the heart of humanities disciplines. How can we make them talk? What do things tell us about societies and their histories?

7.2 Art at the Jackman Humanities Institute

Talking Back, Otherwise

Launch: 16 September 2015

Within the Jackman Humanities Institute’s 2015-2016 research thematic of Things That Matter, Talking Back, Otherwise proposes that one way that things can talk is by virtue of talking back, when they operate counter to our expectations of them, provoking our ire, desire or surprise. By turns playful and serious, the works in Talking Back, Otherwise utilize this shifting perception of value to comment on the strictures of systems of classification—poking holes, making fun, resisting. In the oscillation between one way of understanding and another, a critique of the normative world is made possible. The exhibition is curated by cheyanne turions and features the work of Marvin Luvualu Antonio, Jérôme Havre, Maryse Larivièrè, Jennifer Rose Sciarrino, Nicole Kelly Westman, Valérie Blass, and Bethany Collins.

7.3 John E. Sawyer Seminar in the Comparative Study of Cultures

In June 2014, the Andrew W. Mellon Foundation awarded a grant of $175,000 to a group of four humanities researchers from the University of Toronto for a John E. Sawyer Seminar in the Comparative Study of Cultures on the topic “Religious Materiality in the Indian Ocean World, 1300-1800”. The seminar will take place in 2015-2016. Administrative hosting will be provided by the UTM Department of Historical & Cultural Studies, but the presence of Faculty Research Fellow Karen Ruffle will bring some events to the Jackman Humanities Institute in the coming year.

The seminar interrogates how material forms of religious culture reveal the historically contingent nature of trans-local practices in the Indian Ocean World from 1300 to 1800. Such practices include the trade in Roman Catholic, Theravada Buddhist, and Shiʿi Muslim relics; mosque, church, and temple architecture; funerary structures; and transformations and translations of religious food taboos and ritual commensality practices. The seminar will involve meetings of a core group of researchers at Cornell and McGill Universities, as well as a series of eight additional meetings with guest speakers in Toronto, a dissertation workshop for graduate students, and a capstone conference. The seminar leaders are Professors Karen Ruffle and Ajay Rao, both of whom are cross-appointed with the UTM Department of Historical Studies and the UTSG Department for the Study of Religion; Walid Saleh, who is cross-appointed to the Department of Near and Middle Eastern Civilizations and the Department for the Study of Religion at UTSG, and is the Director of the Institute of Islamic Studies; and Nhung Tuyet Tran, who is Canada Research Chair in Southeast Asian History with the UTSG Department of History and is the Director of the Centre for Southeast Asian Studies.

We are proud to see this seminar taking its shape as the result of work in the 2014-2015 year by the Working Group on Religious Materiality in the Indian Ocean World, 1300-1800 (see section 6.12.).
7.4. Chancellor Jackman Faculty Research Fellowships in the Humanities, 2015-2016

The recipients of the 2015-2016 Chancellor Jackman Research Fellowships in the Humanities (12-month) on topics relevant to the annual theme of Things that Matter are:

- **Heidi Bohaker**, UTSG History

- **Adrienne Hood**, UTSG History
  Early American History in Cloth

- **John Paul Ricco**, UTM Visual Studies
  The Collective Afterlife of Things

- **Karen Ruffle**, UTM Historical Studies and UTSG Study of Religion
  Somatic Shi‘ism: The Body in Deccani Material and Religious Practice

The recipients of the 2015-2016 Chancellor Jackman Faculty Research Fellowships in the Humanities (6-month) are:

- **Janice Boddy**, UTSG Anthropology
  Does bodily matter still matter? Gender dynamics, relatedness, and socio-economic change in Muslim Sudan

- **Thomas Keymer**, UTSG English
  Poetics of the Pillory: English Literature and Seditious Libel, 1660-1820

- **Marga Vicedo**, UTSG History & Philosophy of Science & Technology
  A Mother’s Siege: Autism, Emotions, and Gender

Profiles of the 2015-2016 Chancellor Jackman Faculty Research Fellows in the Humanities (12-month)

**Heidi Bohaker**  
**UTSG History**  
**Project Title**: Subjects and Objects of Diplomacy: The Materiality and Material Archive of Treaty Agreements between Great Lakes First Nations and the British Crown, 1763-1815

**Project Description**
My project examines the period between 1763 and 1815, when British colonial officials entered into 24 distinct treaty agreements with First Nations of the eastern Great Lakes region that transferred title of much of what is now southern Ontario to the Crown. The descendants of the Anishinaabeg and Haudenosaunee signatories to these documents continue to assert that the documents are international agreements which created ongoing and intergenerational relationships between the parties. However, the texts of these treaties are in fact taken from deeds widely used in British property law of the period for the conveyance of title to lands from one person to another. My research fellowship on the theme Things That Matter investigates the significant discrepancies in these interpretations by interrogating the archival documents of the agreements alongside Indigenous records, including wampum belts, strings of wampum, and other gifts that were exchanged which served as both metaphors for and marked the acceptance of the terms. As a cultural historian, I move beyond asking how such records in material culture can be made to talk or read as historical sources. I want instead to engage with the cultural meaning of these items, to situate them in their respective cultural contexts, and consider the extent to which the definition of thing as object is a particular artifact of Western thought. In so doing I hope to illuminate the ontological clashes and significant misunderstandings that characterize Indigenous and newcomer interpretations of what these treaties mean today, affecting the capacity of indigenous and newcomer populations to form meaningful and just relationships with each other.
Biography
Heidi Bohaker (Ph.D. Toronto, 2006) is an Associate Professor of History. Her research interests include the history of the Great Lakes region, with a special focus on Anishinaabe history and treaties between First Nations and colonial powers. She is one of the co-founders of GRASAC, the Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures. The organization is an international collaborative research partnership of Aboriginal community researchers, museum and archival scholars, and university researchers. GRASAC consists of two key components: the network of people who meet, work together on research projects, and exchange ideas; and the web-based software tools that enable remote collaboration and sharing. Bohaker also has a research interest in how information technology can support historical research and is the principal architect of GRASAC’s online database.

Adrienne Hood
UTSG History
Project Title  Early American History in Cloth
Project Description
My research focuses on a category of materials—cloth—through which I have developed a set of methodologies and questions for a deeper study of social, economic, and cultural history. My fellowship research will bring together the many strands of material culture and museology that I have been developing over the decades, the ultimate products of which would intersect as a course, a book, and an exhibit, tentatively titled, Early American History in Cloth. The project will focus on a close analysis of approximately 10-12 artifacts around which to build a complex and multi-layered history of early America that moves forward chronologically from pre-contact to approximately 1860, such as: a Native American basket; a Chinese painted silk destined for the Spanish American missions; negro cloth; a sample book from an early 19th-century American cotton mill; free trade textiles produced to support the 19th century abolition movement. Each of these items is laden with meaning, embedding such issues as class, gender, race relations, trade, technology, travel, leisure, ideological thinking, necessity, and luxury. A major press is interested in this as a book project and the Textile Museum of Canada has committed to a student-produced exhibition on the topic. Finally, I will use the time to finish several other object-centered projects that are nearing completion, most notably, “Quilts, Collectors and Collections: The Gendered Craft of Collecting,” “Dress and Memory: The Construction of a Quaker Identity,” and “Making Beds in the Atlantic World.”

Biography
Adrienne Hood (Ph.D. UC-San Diego, 1988) is presently Acting Associate Dean Undergraduate in the Faculty of Arts and Science and Associate Professor in the Department of History where she teaches early American history and Material Culture. In addition, for over a decade she was a curator of North American textiles at the Royal Ontario Museum and for several years she was the Associate Director of the Museum Studies Program at University of Toronto. Her books include Fashioning Fabric: The Arts of Spinning and Weaving in Early Canada (2007) and The Weaver’s Craft: Cloth, Commerce, and Industry in Early Pennsylvania (2003). Among her articles are “Cloth and Color: Fabrics in Chester County Quilts.” Layers Unfolding the Stories of Chester County Quilts. Editor, Ellen Endslow, 79-103. West Chester, PA: Chester County Historical Society, 2009 and “Material Culture: The Object.” History Beyond the Text a Student’s Guide to Approaching Alternative Sources, editors Sarah Barber, and C. M Peniston-Bird New York: Routledge, 2008.

John Paul Ricco
UTM Visual Studies
Project Title  The Collective Afterlife of Things
Project Description
Based upon the conjecture of the “collective afterlife” recently put forth by the philosopher Samuel Scheffler, in which he argues that our ability to lead value-laden lives is more dependent upon our confidence in the long-term survival or afterlife of humanity, than our concern with our own survival of death or that of our friends and loved ones, my project asks: what do things tell us about societies and the social dimension of valuing things as mattering, not only based upon their histories, but
upon their futures? In other words, their collective afterlives. Based upon this “futurity thesis” of ethical decision, action, and responsibility, my project is further motivated by the following question: in what ways are aesthetic forms and experiences, including art as a thing that matters, both in terms of artistic practice and as artistic object/work/thing, dependent upon a shared confidence in the future survival of humanity? I explore these questions, by extending and developing upon work that I have recently published on forms of inoperative aesthetic praxis that consist in collectively partaking in the decision to participate in the withdrawal, retreat, and disappearance of the work of art, including in the work’s material manifestation and configuration of things. Out of this I have developed the notion of the already-unmade, as the deconstruction of Duchamp’s readymade work of art. With this current project, I want to identify and examine a number of artistic, literary, and filmic examples, beyond those that I focused on in my recently published work.

Biography
John Paul Ricco (Ph.D. U Chicago, 1998) is Associate Professor of Contemporary Art, Media Theory, and Culture in the Department of Visual Studies. He is an art historian and queer theorist, whose interdisciplinary research and writing draws connections between late-20th-century and contemporary art and architecture, continental philosophy, and issues of gender and sexuality, bodies and pleasures, pornography and eroticism. He is the author of The Logic of the Lure (U Chicago Press, 2003) and The Decision Between Us: Art and Ethics in the Time of Scenes (U Chicago Press, 2014). His current monograph project, The Outside Not Beyond: Pornographic Faith and the Economy of the Eve, will complete a trilogy of books on the “intimacy of the outside”. Ricco has also edited issues of Parallax and Journal of Visual Culture, and has contributed essays to Porn Archives (ed. Tim Dean, Duke University Press, 2014) and Nancy and the Political (Edinburgh University Press, 2014).

Karen Ruffle UTM Historical Studies and UTSG Study of Religion

Project Title Somatic Shi‘ism: The Body in Deccani Material and Religious Practice

Project Description
Shi‘i materiality and its practices are fundamentally about the body, centered on such somatic material practices as associative relics, sacred foot-and handprints (qadam sharif), the offering and partaking of food, and in the ritualized performance of self-flagellation (matam). Unlike virtually any other city in the Shi‘i world, Hyderabad, the capital of the erstwhile Qutb Shahi dynasty (1518-1687 C.E.) is a city of relics; the bodies of the Shi‘i Imams and Ahl-e Bait permeate the landscape in the form of foot- and handprints, shrines, tomb replicas, and metal standards representing them. In this project, I refer to the material culture, ritual practices, and built environment of this particular sacroscape as ‘somatic Shi‘ism’. These religious objects have social lives that can be biographically narrated, telling a story that seeks to complicate the history of the Qutb Shahi dynasty and its relationship to Safavid Iran (1502-1736 C.E.) and the hegemonic historical narrative of Shi‘i origins in the Deccan. This project seeks to look beyond the archive to the material record, where we can tell a different story about the form and development of Shi‘ism in the Deccan in the 16th century. Superimposing the landscape of Hyderabad with a sacred geography of relics, replicas of tombs (zarih and ta‘ziyeh), battle standards (alam), sacred footprints (qadam sharif), and other votive-talismanic objects, the images, objects, and rituals associated with the Imams and Ahl-e Bait simultaneously engage an Islamic and Indic sensorium and grammar of the body.

Biography
Karen Ruffle (Ph.D. U North Carolina-Chapel Hill, 2007) is an Associate Professor of Historical Studies and Religion. She is a scholar of Indo-Persian Shi‘ism, focusing on devotional texts, ritual practice, and material practices in South Asia. Her first book Gender, Sainthood, and Everyday Practice in South Asian Shi‘ism was published by the University of North Carolina Press in 2011. Her current research and publications focus on issues of Shi‘i material and devotional practices.
Profiles of 2015-2016 Chancellor Jackman Faculty Research Fellows in the Humanities (6-month)

Janice Boddy  
**Project Title**  Does bodily matter still matter? Gender dynamics, relatedness, and socio-economic change in Muslim Sudan

**Project Description**
From 2006 to 2010 Sudan underwent rapid economic change, with GDP growth at 10% p.a. The window of increased affluence set the stage for changes to gender dynamics and family formation among people with whom I have worked since 1976. Prosperity and an influx of media (satellite TV, cell phones, social networking) is strengthening a trend toward companionate marriage, weakening kin endogamy and the intensification of moral obligation through shared bodily substance, and elders’ control of social reproduction. The already high cost of getting married has risen dramatically, exacerbating labour emigration while pushing age at marriage for men into late adulthood, and for women, particularly if university educated, into their late 20s or early 30s. More universities have opened: women attend in droves under parental surveillance by mobile phone; female enrollment now greatly exceeds that of males. Delayed marriage is linked to a perceived rise in fertility troubles, yet having a child is the sine qua non of adulthood for both women and men. Partly in response, female genital cutting (FGM/C) is on the decline (despite government sanction of the Sunna form), religiously approved IVF clinics have opened, and Islamic practices abjuring the adoption of foundlings (whose numbers have increased) have been reformed by fatwa with government support. Qualified single women can now legally adopt, and temporary marriage, previously anathema in Sunni Islam, is now legally possible. My ethnographic research will follow these leads with the goal of enhancing knowledge of gender and social transformation in 21st-century Muslim societies.

**Biography**

Thomas Keymer  
**Project Title**  Poetics of the Pillory: English Literature and Seditious Libel, 1660-1820

**Project Description**
The project will be a study of the interplay between official press control and politically inflected literature that will complement and bridge existing work in early modern and Romantic-era writing. Beyond this historical goal, I will produce a fresh critical account of distinctive features of 18th-century writing—ellipsis, indirection, innuendo, irony—by relating their development to the persistence of censorship, and to the ingenuity and self-consciousness with which authors negotiated constraints on expression. The project will address a deficiency in our current understanding of literature and censorship, emphasizing the law of seditious libel and the sanction of the pillory as much for their imaginative impact as for their practical effect. I am currently drafting case studies of key individual writers (Dryden, Defoe, Johnson, Southey); I plan to contextualize these drafts more extensively in the literature of each sub-period (Restoration; 1700-1740; 1740-1780; Romantic period) and to add two freestanding overview chapters, one historical, one theoretical. The resulting work will blend critical close reading with broad-based analysis of the literature-censorship relationship between the reintroduction of licensing and the abolition of the pillory, so fulfilling the project’s potential for literary studies and the related disciplines of political and legal history. The resulting book will be published in Oxford University Press’s Clarendon Lectures in English series.
Biography
Thomas Keymer (Ph.D. Cambridge, 1988, English Literature) is a University Professor, and Chancellor Jackman Professor of English, and Director of the graduate collaborative program in Book History and Print Culture. His research is focused on the literature of the long 18th century in England, in the following areas: Samuel Richardson and the epistolary novel; Lawrence Sterne and experimental narrative; the history of the novel as literary genre; and 18th-century poetry. He is the author of Richardson's Clarissa and the Eighteenth-Century Reader (Oxford University Press, 1992), Sterne, the Moderns, and the Novel (Oxford University Press, 2002), and co-author (with Peter Sabor) of Pamela in the Marketplace: Literary Controversy and Print Culture in Eighteenth-Century Britain and Ireland (Cambridge University Press, 2009). He has produced 10 scholarly editions of primary texts of the 18th century, and has contributed to the Times Literary Supplement and the London Review of Books. In April 2015 he won a Guggenheim Fellowship.

Marga Vicedo  UTSG History & Philosophy of Science & Technology
Project Title  A Mother's Siege: Autism, Emotions, and Gender

Project Description
My book project examines changing views about autism in the United States and, in doing so, historicizes the science of the affects from WWII to the present. When psychiatrist Leo Kanner identified autism in 1943 it was practically unknown. Now many consider it an epidemic. Major research programs investigate this condition as social concern continues to grow. Dealing with autism has led to policy changes in early education and has also shaped our views on disability, neurodiversity, and emotional selfhood. How did this happen? What are the consequences? My book explores those questions by weaving the analysis of scientific debates with the experiences of Clara Park (1923-2010), the mother of an autistic daughter who played an important role in galvanizing research into the organic origins of autism and mobilizing parental advocacy. Through her story, I examine how views on autism shaped and were shaped by larger debates about the nature of emotions, science, and human nature. My study illuminates the impact of autism on families and the influence of parents on scientific and social views of autism. It also shows how autism became a platform for debating fundamental issues such as the nature of emotions, science, and biological determinism. During the fellowship, I will spend half a year at Harvard University to consult materials from the Schlesinger library, conduct interviews, and finish writing the full manuscript.

Biography
Marga Vicedo (Ph.D. Harvard 2005, History of Science and Ph.D. University of Valencia 1987, Philosophy) is Associate Professor of the history of science in the Institute for the History and Philosophy of Science and Technology. She teaches courses on the history of evolution, the science of human nature, and the social implications of new genetic technologies. Her research focuses on the history of genetics, evolution, and animal research in the 20th century. She also explores how ideas from those fields are used in psychology and in the social sciences and how different societies and authors appeal to biology in order to justify specific moral values and social orders. In the philosophy of science, she has worked on scientific realism, the question of whether our best scientific theories offer us a reliable account of the world. In the history of science, she has published on the early history of genetics in the United States, the history of animal behaviour after WWII, and the history of instincts. Currently, she is examining the influence of biology on theories of child development. Her book, The Nature and Nurture of Mother Love: From Imprinting to Attachment in Cold War America (University of Chicago Press, 2013) situates biological, psychoanalytic, and psychological views about maternal care and love in their historical context and presents a critical analysis of the ethological theory of attachment behavior. She also received a 2015-2016 fellowship with the Princeton Institute for Advanced Studies, and was selected for a fellowship from the National Humanities Center in 2015-2016.
7.5. **Jackman Humanities Institute Distinguished Visiting Fellow**  
**Arjun Appadurai**  
**Visit:** 24 February – 4 March 2016

Arjun Appadurai is Paulette Goddard Professor of Media, Culture, and Communication at New York University. Dr. Appadurai is a social-cultural anthropologist and a world-renowned expert on the cultural dynamics of globalization. He is the author of *The Social Life of Things* (Cambridge: 1988), as well as numerous other books on topics ranging across globalization, gender issues, modernity, and worship, often with focus on India and southeast Asia. His latest book is *The Future as Cultural Fact: Essays on the Global Condition* (Verso: 2013). He is a Member of the American Academy of Arts and Sciences.

7.6. **Postdoctoral Fellows at the Jackman Humanities Institute, 2015-2016**

Four new Andrew W. Mellon postdoctoral fellows in the Humanities will join the circle of fellows for two-year appointments beginning 1 July 2015. In addition, we will host a one-year SSHRC postdoctoral fellow who comes to us via a collaborative agreement with the Consortium of Humanities Centres and Institutes (CHCI). All postdoctoral fellows were selected for academic excellence and for their fit with the 2015-2016 theme of Things that Matter.

**Eugenia Kisin**, Anthropology; Culture and Media, New York University  
Andrew W. Mellon Postdoctoral Fellow in the Humanities, 2014-2016 (incoming)  
 **Dissertation:** Unsettled Aesthetics: Contemporary First Nations Art and Acts of Sovereignty  
 **Teaching:** UTSG Anthropology

Eugenia’s area of expertise is contemporary First Nations art in Canada; her research is grounded in material culture, and engages with debates in contemporary art, curatorial practice, and object-based methods of analysis. She has made a film titled *Citizenship Archive* and was co-curator of an exhibition titled *Objects of Exchange: Material and Social Transformation on the Late Nineteenth-Century Northwest Coast*. She is the assistant editor of *C Magazine*.

**Yan Liu**, History of Science, Harvard University  
Andrew W. Mellon Postdoctoral Fellow in the Humanities, 2014-2016 (incoming)  
 **Dissertation:** Toxic Cures: Poisons and Medicines in Medieval China  
 **Teaching:** UTSG East Asian Studies

Yan is a cultural historian of pre-modern China. He holds a doctorate in biology and will complete a second doctorate in the History of Science in May 2015. His research explores the use of toxic substances in traditional Chinese medicine, considering pharmaceutical and religious practices across varied geographies and social contexts.

**Rasheed Tazudeen**, English, University of California-Berkeley  
Andrew W. Mellon Postdoctoral Fellow in the Humanities, 2014-2016 (incoming)  
 **Dissertation:** Animal Metaphor and the Unmaking of the Human: Darwin, Modernism, and Contemporary Environmental Ethics  
 **Teaching:** UTSG English

Rasheed’s work undertakes a rethinking of the human/nonhuman divide at the intersection of New Materialism, Animal Studies, and 20th-century British, Irish, and European literature. Parts of his doctoral research have been published in the *James Joyce Quarterly* and *Victorian Literature and Culture*. 
Christopher Dingwall, History, University of Chicago
Andrew W. Mellon Postdoctoral Fellow in the Humanities, 2014-2016 (incoming)
  Dissertation: Selling Slavery: Memory, Culture, and the Renewal of America, 1876-1920
  Teaching: UTSG History
Christopher’s dissertation asks how and why, in the half century following abolition, slavery was sold as a cultural commodity: in performance, narrative, image, and object. He argues that the motifs of an abolished institution paradoxically became the emblems of a new machine age. He has curated an exhibition titled “Race and the Design of American Life: African-Americans in 20th-c. Commercial Art”. He will be teaching in the St. George department of History in 2015-2016.

Gabriel Levine, Social & Political Thought, York University
SSHRC/CHCI Collaboration Postdoctoral Fellow, 2015-2016
  Dissertation: Radical Vernaculars: Experiments with Tradition between Politics and Performance
Gabriel’s research project, The Museum of Everyday Life, explores projects that collect, display, and transform objects of everyday use. Whether presented as tools, celebrations, or memorials, these exhibitions of objects become a form of performance; Gabriel’s work brings dramaturgical and critical practices into dialogue with collective art-making processes.

Matthew Cohn, Classics, University of Michigan
Andrew W. Mellon Postdoctoral Fellowships, 2014-2016 (returning)
  Dissertation: The Admonishing Muse: Ancient Interpretations of Personal Abuse in Old Comedy
  Teaching: UTSC Historical & Cultural Studies
Matthew’s research explores the development of comedy in antiquity. He examines ancient critics' competing interpretations of the vicious, obscene, and publicly engaged abuse in the Old Comedy of ancient Greece in connection to larger polemics about the ramifications of free speech, the effects of democracy, and the relationship between art and society.

Peter Jones, History, New York University
Andrew W. Mellon Postdoctoral Fellowships, 2014-2016 (returning)
  Dissertation: The Sublime and the Ridiculous: Laughter and Kingship at the Court of Henry II
  Teaching: UTM Historical Studies
Peter’s research explores the theological, philosophical, and imaginative experience of laughter in 12th-century Europe, with a particular focus on the court of the English king Henry II. He has previously studied at the University of Bristol, and in 2011-2012 was a fellow at the Institute of Historical Research in London.

7.7. Graduate Fellows at the Jackman Humanities Institute, 2015-2016

Alyson Brickey, English
  Chancellor Henry N.R. Jackman Graduate Fellow in the Humanities
  Dissertation: “Fragments of cloth, bits of cotton, lumps of earth”: Lists in American Literature, 1851-1955
Alyson’s dissertation examines the use of lists by six American authors. She explores the meaning of the list as a rhetorically significant aesthetic object that both categorizes and organizes information, and playfully exploits an aesthetic of excess.

Marlo Burks, German
  Amilcare Iannucci Graduate Fellow in the Humanities
  Dissertation: Art’s Challenge: An Analysis of the Role of Aesthetics in the Work of Hugo von Hofmannsthal
Marlo’s dissertation pursues the philosophical theories of Hofmannsthal around the question of why a work of art has—or fails to have—a particular effect on the viewer or reader. In his depiction of the aesthetic encounter with art, she finds that the ethical plays an essential role.
Elizabeth Parke, East Asian Studies
Chancellor Henry N.R. Jackman Graduate Fellow in the Humanities
Elizabeth’s dissertation tells a story about relationships between artists, their work, the physical infrastructure of Beijing, and the resulting production of a thing-centered politics, dingpolitik. She argues that the utilitarianism and everydayness of Beijing's infrastructure has relegated it to the category of nothing to see, thereby effectively shrouding other possible interpretations. Her findings establish counter-narratives and critiques of Beijing, a city at once an emerging global capital city, and an urban space fraught with competing ways of seeing.

Catherine M. Schwartz, Comparative Literature
Chancellor Henry N.R. Jackman Graduate Fellow in the Humanities
Dissertation: Barometric Books: The Atmospheres of Nineteenth-Century English and French Novels
Catherine’s dissertation explores the hidden influence of almanacs, barometers, smoke and sounds in the works of Charlotte Brontë, Charles Dickens, Elizabeth Gaskell, Gustave Flaubert, and Jules Verne, to examine the ways that rare, obsolete, or intrinsically evanescent objects create and represent the atmosphere in ways that still inform how we imagine our environment.

7.8. Jackman Humanities Institute Undergraduate Fellows, 2015-2016

Janette Aquilina, UTSC Arts Culture & Media and UTSC Historical & Cultural Studies
Dr. Jan Blumenstein Undergraduate Award in the Humanities
Project: Museums and Material Culture
Faculty Research Fellow Supervisor: Professor Adrienne Hood

Nicholas Bukowski, UTSG Anthropology and UTSG Study of Religion
Jukka-Pekka Saraste Undergraduate Award in the Humanities
Faculty Research Fellow Supervisor: Professor Karen Ruffle

Sinéad Charbonneau, Faculty of Law
Dr. Michael Lutsky Undergraduate Award in the Humanities
Project: “Bodies that Matter”: Human Remains as a ‘Thing’ in Common Law Courts and Cree Legal Traditions
Faculty Research Fellow Supervisor: Professor Heidi Bohaker

Andrea Davidson, UTSG English and UTSG History
Milton Harris Undergraduate Award in the Jackman Humanities Institute
Project: Space and Materiality in Passion Meditations by Early Modern Women
Faculty Research Fellow Supervisor: Professor John Paul Ricco

Mehreen Zahra Jiwan, UTSG Study of Religion and UTSG Near & Middle Eastern Civilizations
James Fleck Undergraduate Award in the Humanities
Project: Karbalaa Shrines
Faculty Research Fellow Supervisor: Professor Karen Ruffle

Andilib Sajid, UTSC English and UTSC Arts Culture & Media
Zoltan Simo Undergraduate Award in the Humanities
Visualizing 9/11 and the War on Terror
Faculty Research Fellow Supervisor: Professor John Paul Ricco
7.9. Jackman Humanities Institute Program for the Arts, 2015-2016
Things that Matter

Rocks, Stones, and Dust
Exhibition curated by John Hampton, 28 Oct.-19 Dec. 2015
Barbara Fischer, Daniels Faculty of Architecture, Justina M. Barnicke Gallery and University of Toronto Art Centre

Holger Syme, UTM English & Drama

Animate Entities: Objects in Performance
Symposium and two performance cabarets, 18-19 March 2016
Gabriel Levine, CHCI-SSHRC postdoctoral fellow
Lawrence Switzky, UTM English & Drama
T. Nikki Cesare-Schetzko, UTSG Drama, Theatre & Performance

Metals and Memory
Series of public discussions, 14 January, 4 February, 3 March 2016
Cara Krmpotich, Faculty of Information
Pamela Klassen, UTSG Study of Religion

Material, Concept, Archive: Research in Contemporary African Art Practice
Series of public discussions, January-April 2016
Elizabeth Harney, UTSC Arts Culture Media
Silvia Forni, UTSG Anthropology and Royal Ontario Museum

Trace/Index/Imprint
Workshop, 14-15 April 2016
Carl Knappett, UTSG Art
Jordan Bear, UTSG Art

Puppet Masters: Uncanny Life, Grotesque Entertainment and Global Performance
Performances and workshop:
8-12 February 2016 by Bouchtky a Loutky (Cake & Puppets Theatre, Prague)
7-11 March 2016 by Bread and Puppet Theater (New York)
Lawrence Switzky, UTM English & Drama
Veronika Ambros, UTSG Slavic Studies

Material Flows & Friction: Mobility in Science and Medicine
Public Lecture, early April 2016
Lucia Dacome, UTSG History & Philosophy of Science & Technology
Zeynep Çelik Alexander, Daniels Faculty of Architecture, Landscape & Design

The Image and Interface Symposium
Conference, April/May 2016
Kenzie Burchell, UTSC Arts, Culture & Media
Ruoyun Bai UTSC Arts, Culture & Media; Centre for Comparative Literature
Will Kwan UTSC Arts, Culture & Media
Yi (Evie) Gu UTSC Arts, Culture & Media; Art

Collecting: On Nearness, Order, and Things
Conference with Visitor Susan Buck-Morss, 8-9 April 2016
Robert Davidson, UTSG Spanish & Portuguese, Northrop Frye Centre
Marquee Event: Co-hosted by the John H. Daniels Faculty of Architecture, Landscape & Design
3-4 March 2016

The Jackman Humanities Institute will organize one large event on its annual theme every year as an opportunity to bring together important voices from across the disciplines. This is intended to be a major public event with a focus on humanities practice. In Spring 2016, we look forward to a symposium on Things that Matter which will feature Caren Kaplan (UC-Davis) and Laura Kurgan (Columbia University). It will be held at the John H. Daniels Faculty of Architecture, Landscape & Design, and has been organized by Mary-Lou Lobsinger (Architecture, Landscape & Design), Charles Stankiewicz (Architecture, Landscape & Design), and Virginia McLaren (Geography & Planning).

Caren Kaplan is Professor of American Studies at the University of California-Davis. She is known for her research in transnational feminist cultural studies, the history of military technology, cultural geography, and visual studies. She is the author of Questions of Travel: Postmodern Discourses of Displacement (Duke University Press, 1996); An Introduction to Women’s Studies: Gender in a Transnational World (with Inderpal Grewal; McGraw-Hill, 2001); more recently, her scholarship has taken the forms of digital multi-media essays and online short pieces such as http://www.precisiontargets.com (2010). Her current projects are The View From Above: Assembling the Visual Culture of Militarization (monograph to be published by Duke University Press) and Life in the Age of Drones (collection of essays co-edited with Lisa Jones, in progress).

Laura Kurgan is Director of the Spatial Information Design Lab and Director of Visual Studies at the Graduate School of Architecture, Planning and Preservation, Columbia University. Her work explores problems ranging from digital location technologies, the ethics and politics of mapping, to new structures of participation in design, and the visualization of urban and global data. She is the author of Close Up at a Distance: Mapping, Technology, and Politics (MIT Press: Zone Books, 2013). Her recent research includes a multi-year project on “million-dollar blocks” and the urban costs of the American incarceration experiment and an exhibition on global migration and climate change, Native Land: Stop Eject, at the Fondation Cartier in Paris.

Artist in Residence: Isaac Julien

Spring 2016

Isaac Julien was a key architect of the ‘New Black British Cinema’ in the late 1980s with such celebrated and well-studied works as Looking For Langston (1989). Julien responded to the seismic shifts afforded by developing digital technologies and the nascent fascination with all things moving-image-related in the object-based traditional art world, migrating to a multi-screen format to exhibit his first video installation in 1995. His work is known for its haptic sensuality of the image, meta-cinematic conceptual underpinnings, and an abiding reference to both the art historical and the social. His residency will engage with the poetics and politics of ‘things’ and ‘thingness’ in cinematic representation: the ethics of representing bodies as things; how the transitory and intangible essence of the moving image can induce and augment the actual perception of things; the aesthetics of things—how do we account for moving-images’ affective resonance, given their lack of material ‘thingness’; how multi-screen expansion of the cinematic has not only led to provocative works of moving image art, but has revitalized the fields of both cinema studies and art history.

Isaac Julien lives and works in London. He was nominated for the Turner Prize in 2001 for his films The Long Road to Mazatlán (1999) and Vagabondia (2000). He was visiting lecturer at Harvard University’s Schools of Afro-American and Visual Environmental Studies between 1998 and 2002. He was also a research fellow at Goldsmiths College, University of London (2000-2005), and is currently both faculty member at the Whitney Museum of American Arts and Professor of Media Art at Staatliche Hohschule fur Gestaltung Karlsruhe, Germany.
*Renewal of previous group

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<thead>
<tr>
<th>*ANIMALS IN THE LAW AND HUMANITIES</th>
<th>Faculty</th>
<th>Graduate Students</th>
</tr>
</thead>
</table>
| Lead
Angela Fernandez, Faculty of Law | Lesli Bisgould, Faculty of Law
Matthew Brower, Lecturer,
Faculty of Information
Sean Hawkins, UTSG History
Ziyaad Mia, Lecturer, Faculty of Law
Mary Nyquist, UTSG English | Natalie Fijia, Drama, Theatre & Performance Studies
Dan Hooley, Philosophy
Rachel Levine, Anthropology
Emma Planinc, Political Science
Michelle Tse, Law
Sundhya Walther, English |
| Faculty outside University of Toronto
Stefan Dolgert, Political Science, Brock University | |
| Alumni
Kristine Connidis, Law
Oisín Keohane, former postdoctoral fellow, Philosophy |

<table>
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<tr>
<th>CREATIVE LABOUR</th>
<th>Faculty</th>
<th>Graduate Students</th>
</tr>
</thead>
</table>
| Lead
Jessica Taylor, UTM Anthropology | Jordan Bear, UTSG Art
Deborah Leslie, UTSG
Geography & Planning
Nicole Cohen, UTM
Communication, Culture,
Information & Technology
Brett Caraway, UTM
Communication, Culture,
Information & Technology
Leslie Shade, Faculty of Information
Siobhan Stevenson, Faculty of Information
Marcelo Vieta, Ontario Institute for Studies in Education | Chloe Fox, Geography & Planning
Kristina Francescatti, History
Jenna Jacobson, Faculty of Information
Adam Lauder, Art
Karen Dewart McEwan, Faculty of Information
Ashley Scarlett, Information
Sunyoung Yang, Anthropology
Christopher Young, Faculty of Information
Adam Zendel, Geography & Planning |
| Alumni
Rebecca Noone, Faculty of Information |
<table>
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<tr>
<th>Critical China Studies</th>
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<tbody>
<tr>
<td><strong>Leads</strong></td>
</tr>
<tr>
<td>Xing Fan, UTSG Drama Theatre &amp; Performance Studies</td>
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<tr>
<td>Yiching Wu, UTSG East Asian Studies</td>
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<tr>
<td><strong>Faculty</strong></td>
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<tr>
<td>Ruoyun Bai, UTSG Comparative Literature</td>
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<tr>
<td>Alana Boland, UTSG Geography &amp; Planning</td>
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<tr>
<td>Li Chen, UTSG History</td>
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<td>Linda Feng, UTSG East Asian Studies</td>
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<td>Yi Gu, UTSG Art</td>
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<td>Ping-Chun Hsiung, UTSG Sociology</td>
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<td>Tong Lam, UTSG History</td>
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<td>Jennifer Purtle, UTSG Art</td>
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<td>Hamish Stewart, Faculty of Law</td>
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<td>Malcolm Thompson, UTSG History</td>
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<td>Meng Yue, UTSG East Asian Studies</td>
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<tr>
<td>Jun Zhang, UTSG Geography &amp; Planning</td>
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<td>Yurou Zhong, UTSG East Asian Studies</td>
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<td><strong>Faculty outside University of Toronto</strong></td>
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<tr>
<td>Joshua Fogel, History, York University</td>
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<td>Yunxiang Gao, History, Ryerson University</td>
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<td>Joan Judge, History, York University</td>
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<td>Jessica Li, Lecturer, Humanities, York University</td>
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<td><strong>Graduate Students</strong></td>
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<tr>
<td>Xi Chen, East Asian Studies</td>
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<td>Jonathan Doughty, History</td>
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<td>Graham Candy, Anthropology</td>
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<td>Shengping Guo, East Asian Studies</td>
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<td>Monica Guu, Art</td>
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<td>Joseph Chan, History</td>
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<td>Yanfei Li, East Asian Studies</td>
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<td>Yan Lu, Comparative Literature</td>
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<td>James Poborsa, East Asian Studies and Art</td>
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<td>Meaghan Marian, History</td>
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<td>Mark McConaghy, East Asian Studies</td>
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<td>Elizabeth Parke, Art</td>
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<td>Gary Wang, Art</td>
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<td>Yu Wang, History</td>
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<td>Catherine Xiaowu Xu, East Asian Studies</td>
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<td>Yvonne Jia-Raye Yo, East Asian Studies</td>
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<td>Tony Zhang, Sociology</td>
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<td>Yuanfang Zhang, East Asian Studies</td>
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<td><strong>Graduate Students outside University of Toronto</strong></td>
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<tr>
<td>Doris Ha-Lin Sung, Humanities, York University</td>
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<tr>
<td>Jingsheng Zhao, Anthropology, York University</td>
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</tbody>
</table>
### Digital Humanities: Mapping Space, Sense, and Time

**Lead**

Nicholas Terpstra, UTSG History

**Faculty**

Suzanne Akbari, UTSG English and UTSG Medieval Studies
Laurie Bertram, UTSG History
Frances Garrett, UTSG Study of Religion
Alexandra Guerson, Lecturer, UTSG New College
Alexandra Gillespie, UTM English
Pamela Klassen, UTSG Study of Religion
Sally-Beth MacLean, UTSG English
Bertie Mandelblatt, Lecturer, UTSG History
Byron Modlovsky, UTSG Geography
Natalie Rothman, UTSC Historical & Cultural Studies

**Postdoctoral Fellows**

Alexandra Bolintineanu, UTSG Medieval Studies

**Librarians**

Marcel Fortin, UTSG Map & Data Library

**Graduate Students**

Eduardo Fabbro, Medieval Studies
Leah Fabisoff, Medieval Studies
Olenka Horbatsch, Art
Daniel Jamison, Medieval Studies
Sarah Loose, History
Colin Rose, History
Steven Teasdale, History

---

### Humour, Seriously

**Leads**

Matthew Cohn, Postdoctoral fellow, UTSC Historical & Cultural Studies
Peter Jones, Postdoctoral fellow, UTM Historical Studies
Jeanne Mathieu-Lessard, Ph.D. candidate, Comparative Literature
Matthew Risling, Ph.D. candidate, English

**Faculty**

Veronika Ambros, UTSG Comparative Literature and UTSG Slavic Languages & Literatures
James Cahill, UTSG Cinema Studies and UTSG French
Louis Kaplan, UTM Visual Studies
Nicholas Sammond, UTSG Cinema Studies and UTSG English
Luca Somigli, UTSG Italian Studies

**Faculty outside University of Toronto**

Maggie Hennefeld, Cinema Studies, University of Minnesota

**Graduate Students**

Adwoa Atta Opoku-Agyemang, Comparative Literature
Youcef Soufi, Study of Religion
Erica Petrov, Political Science
**IMAGINING AND INHABITING NORTHERN LANDSCAPES**

**Leads**
- Marisa Karyl Franz, Ph.D. student, Study of Religion
- Pamela Klassen, UTSG Study of Religion
- Meaghan Weatherdon, Ph.D. student, Study of Religion

**Faculty**
- David Burman, UTSG Aboriginal Studies
- Mark Cheetham, UTSG Art
- Simon Coleman, UTSG Study of Religion
- Hilary Cunningham, UTSG Anthropology
- Matthew Farish, UTSG Geography & Planning
- Frances Garrett, UTSG Study of Religion
- Emily Gilbert, UTSG Geography & Planning
- Cara Krmpotich, Faculty of Information
- Keren Rice, UTSG Linguistics
- Alison Smith, UTSG History

**Graduate Students**
- Michaela Rife, Art
- Judith Ellen Brunton, Study of Religion
- Michael Ruecker, Study of Religion
- Dylan Gordon, Anthropology
- Nicole Latulippe, Geography

---

**IM/MIGRATION, MOBILITIES, AND CIRCULATION**

**Leads**
- Donna Gabaccia, UTSC Historical & Cultural Studies
- Russell Kazal, UTSC Historical & Cultural Studies
- Natalie Rothman, UTSC Historical & Cultural Studies
- Jayeeta Sharma, UTSC Historical & Cultural Studies

**Faculty**
- Laura Biasillon, UTSC Health Studies and UTSC Anthropology
- Nadia Caidi, Faculty of Information
- Joseph Carens, UTSG Political Science
- Atiqa Hachimi, UTSC Women & Gender Studies and UTSC African Studies
- Jens Hanssen, UTM Historical Studies and UTSG Near & Middle Eastern Civilizations
- Monica Heller, Ontario Institute for Studies in Education
- Sarah Hillewaert, UTM Anthropology
- Franca Iacovetta, UTSC Historical & Cultural Studies
- Patricia Landolt, UTSC Sociology
- Julie MacArthur, UTM Historical Studies
- Sean Mills, UTSG History
- Shahrzad Mojab, Ontario Institute for Studies in Education
- Alejandro Paz, UTSC Anthropology
- Steven Penfold, UTSG History
- Jeffrey Pilcher, UTSC Historical & Cultural Studies
- Jeffrey Reitz, UTSC Sociology

**Graduate Students**
- Gabrielle Breton-Carbonneau, Ontario Institute for Studies in Education
- Stephanie Cavanaugh, History
- Sachia De Souza, History
- Ed Dunsworth, History
- Monica Espaillat-Lizardo, History and Women & Gender Studies
- Nick Field, Study of Religion and Book History & Print Culture
- Dustin Harris, History
- In Chull Jang, Ontario Institute for Studies in Education
- Mehmet Kuru, History
- Nick Lombardo, Geography
- Nick McGee, History
- Anne Sophie Roussel, Anthropology
- Erica Toffoli, History

**Postdoctoral Scholars**
- David Seitz, Ph.D. Geography
- Elizabeth Zanoni, UTSC Culinaria Research Centre

**Graduate Students outside the University of Toronto**
- Ateeka Khan, McMaster University
<table>
<thead>
<tr>
<th>MEDIEVAL EAST ASIA</th>
<th>Faculty</th>
<th>Graduate Students</th>
<th>Local Professional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leads</td>
<td>Amanda Goodman, UTSG Study of Religion</td>
<td>Yu Wen, East Asian Studies</td>
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<tr>
<td></td>
<td>Thomas Keirstead, UTSG East Asian Studies</td>
<td>Nicholas Field, Study of Religion</td>
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<td>Linda Rui Feng, UTSG Study of Religion</td>
<td>Howard Shing, Study of Religion</td>
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<td></td>
<td>Curie Virag, UTSG East Asian Studies</td>
<td>Wen-Chien Cheng, East Asian Art</td>
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<td></td>
<td>Nhung Tuyet Tran, UTSG History</td>
<td>Chair, Royal Ontario Museum</td>
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</tbody>
</table>
### Multilingual in Bilingual Canada

**Leads**
- **Rena Helms-Park**, UTSC French & Linguistics
- **Maria Petrescu**, Lecturer, UTM Language Studies
- **Mihaela Pirvulescu**, UTM Language Studies

**Faculty**
- Susana Béjar, UTSG Linguistics
- Craig Chambers, UTM Psychology
- Esther Geva, Ontario Institute for Studies in Education
- Becky Xi Chen, Ontario Institute for Studies in Education
- Alice Eriks-Brophy, UTSC Speech-Language Pathology
- Elizabeth Johnson, UTM Psychology
- Elina Mainela-Arnold, UTSG Speech-Language Pathology
- Jeffrey Steele, UTSG French

**Faculty outside University of Toronto**
- Roma Chumak-Horbatsch, Early Childhood Studies, Ryerson University

**Postdoctoral Fellows**
- Helen Butler, UTM Psychology
- Inge Alferink, UTM Psychology

**Graduate Students**
- Mei-Lan Mamode, French
- Stephanie Coté, French
- Lulu Li, French
- Mélanie Elliott, French
- Poh Wee, Ontario Institute for Studies in Education
- Matt Patience, Spanish & Portuguese
- Caitlin Gaffney, French

**Undergraduate Students**
- Anna Harutyunyan, UTM Psychology and Language Studies
- Maria Popa, UTM Language Studies and English & Drama
- Taeho Lee, UTM Language Studies
- Kania Mohan, UTM Psychology and Language Studies
- Kathy Leung, UTSC French & Linguistics

### Queer Theory

**Lead**
- **Laine Zisman Newman**, Ph.D. student, Drama, Theatre & Performance

**Faculty**
- T. Nikki Cesare-Schotzko, UTSG Drama, Theatre & Performance Studies
- Elizabeth Gould, Faculty of Music
- Patrick Keilty, Faculty of Information
- Scott Rayter, UTSG Sexual Diversity Studies
- Larry Switzky, UTM English & Drama
- Daniel Wright, UTM English & Drama

**Postdoctoral Fellow**
- Marie Meudec, UTSC Ethnography

**Graduate Students**
- David Pereira, Ontario Institute for Studies in Education
- Kelsey Vivash, Drama, Theatre & Performance Studies
- Benjamin Walsh, Faculty of Information

**Graduate Students outside University of Toronto**
- Nicole Ritchie, York University Performance Studies, York University
- Meg Davis, Performance Studies, York University

**Alumni**
- Laura Chait, Faculty of Information
<table>
<thead>
<tr>
<th><strong>THE AFFECT PROJECT</strong></th>
<th><strong>Faculty</strong></th>
<th><strong>Graduate Students</strong></th>
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<tbody>
<tr>
<td><strong>Lead</strong></td>
<td>Alex Hernandez, UTSG English Patrick Keilty, Faculty of Information Victoria Wohl, UTSG Classics Daniel Wright, UTM English &amp; Drama</td>
<td>Alex Eastwood, English Margeaux Feldman, English Brad Hald, Classics Prathna Lor, English David Seitz, Geology Fan Wu, Comparative Literature</td>
</tr>
<tr>
<td>Dana Seitler, UTSG English</td>
<td>Faculty outside University of Toronto Audrey Anable, Media Studies, Carleton University</td>
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<tr>
<th><strong>UNCANNY LIFE: PUPPETS AND OTHER VIBRANT MATTER</strong></th>
<th><strong>Faculty</strong></th>
<th><strong>Graduate Students</strong></th>
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<tbody>
<tr>
<td><strong>Lead</strong></td>
<td>Veronika Ambros, UTSG Slavic Studies Larry Switzky, UTM English &amp; Drama</td>
<td>Christine Smoley, Comparative Literature Megan Harris, English Montgomery Martin, Drama, Theatre &amp; Performance Studies and Faculty of Information Kyle Murdock, English</td>
</tr>
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<td></td>
<td>Alan Ackerman, UTSG English T. Nikki Cesare-Schotzko, UTSG Drama, Theatre &amp; Performance Studies Xin Fang, UTSG Drama, Theatre &amp; Performance Studies Marlene Goldman, UTSC English Linda Hutcheon, UTSG English and UTSG Comparative Literature Charlie Keil, UTSG Cinema Studies Tamara Trojanowska, UTSG Slavic Studies Timothy Youker, UTM English &amp; Drama</td>
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<td></td>
<td>Faculty outside University of Toronto Julia Fawcett, English, Ryerson University Yana Meerzon, Theatre, University of Ottawa Magda Romaska, Theatre Studies, Emerson College</td>
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**Postdoctoral Fellow**
- Gabriel Levine, Jackman Humanities Institute

**Local Professionals**
- Cate Kayley, Playwright
- Philip McKee, Theatre director and Filmmaker
8.

Governance
8.1. Jackman Humanities Institute Governance

The Jackman Humanities Institute has three levels of governance.

The Advisory Board meets five times during each academic year. Its purpose is to advise the director on major questions of orientation and vision for the Jackman Humanities Institute, including policies, programs, and general oversight on all activities. The Advisory Board connects the Jackman Humanities Institute with the humanities departments and their faculty and students across the University of Toronto. This committee is composed of senior faculty members and department chairs from the humanities disciplines, representatives from the University of Toronto Mississauga (UTM), the University of Toronto Scarborough (UTSC), the Faculty of Arts and Science, and other faculties. Members are usually appointed for three-year terms.

The Council of Humanities Institute Deans meets at least once each year. The director of the Jackman Humanities Institute reports to this body, which provides both oversight and financial resources. The purpose of this body is to oversee the Jackman Humanities Institute, including the appointment of the director, and to assess its success in achieving its mandate. The Council connects the Jackman Humanities Institute with the administration within the University of Toronto and assures that the Jackman Humanities Institute contributes to the mission of the University. The Council is composed of the deans of the Faculty of Arts and Science, University of Toronto Scarborough, University of Toronto Mississauga, Faculty of Law, Faculty of Music, Faculty of Information, Ontario Institute for Studies in Education, and John H. Daniels Faculty of Architecture, Landscape and Design, as well as the University Librarian and the Associate Dean, Interdisciplinary and International, Faculty of Arts and Science. All members are ex-officio.

The International Humanities Advisory Board (IHAB) meets every second year. It is composed of a combination of leading humanities scholars, directors of humanities institutes, renowned artists, and public intellectuals. Its function is to offer evaluation and advice on the general direction of the Institute in its role beyond the University. Members are appointed for up to six years.
8.2. Advisory Board Members, 2014–2015

Robert Gibbs  Director, Jackman Humanities Institute
Suzanne Akbari  Director, Centre for Medieval Studies
Abigail Bakan  Chair, Department of Humanities, Social Sciences & Social Justice Education, Ontario Institute for Studies in Education
Daniel Bender  Chair, UTSC Department of Historical & Cultural Studies
Angela Fernandez  Faculty of Law
Barbara Fischer  Executive Director/Chief Curator, Justina M. Barnicke Gallery; and Director, University of Toronto Art Centre; Senior Lecturer and Director, MVS Curatorial Studies Program, John H. Daniels Faculty of Architecture, Landscape & Design
Tom Keirstead  Chair, UTSG Department of East Asian Studies
Mary Lou Lobsinger  John H. Daniels Faculty of Architecture, Landscape & Design
Virginia MacLaren  Chair, UTSG Department of Geography & Program in Planning
Don McLean  Dean, Faculty of Music
Sian Meikle  Director, Library Information Technology Services, University of Toronto Libraries (Spring 2015-)
Keren Rice  Chair, UTSG Department of Linguistics
Markus Stock  Chair, UTSG Department of German
Holger Syme  Chair, UTM Department of English & Drama
Nicholas Terpstra  Chair, UTSG Department of History

David Cameron  Dean, Faculty of Arts & Science
Larry Alford  University Librarian
Rick Halpern  Dean, University of Toronto Scarborough
Amy Mullin  Dean, University of Toronto Mississauga
Edward Iacobucci  Dean, Faculty of Law
Don McLean  Dean, Faculty of Music
Richard M. Sommer  Dean, John H. Daniels Faculty of Architecture, Landscape, and Design
Seamus Ross  Dean, Faculty of Information
Julia O'Sullivan  Dean, Ontario Institute for Studies in Education
Jay Pratt  Vice-Dean, Research and Infrastructure, Faculty of Arts & Science
Robert Gibbs  Director, Jackman Humanities Institute
### International Humanities Advisory Board, 2014–2015

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Affiliation</th>
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<tbody>
<tr>
<td>Robert Gibbs</td>
<td>Director, Jackman Humanities Institute, University of Toronto</td>
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<tr>
<td>James Chandler</td>
<td>Director, Franke Institute for the Humanities, and Co-Director, Sherer Center for the Study of American Culture, University of Chicago</td>
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<tr>
<td>Margery Garber</td>
<td>William R. Kenan Jr., Professor of English and Visual and Environmental Studies, Harvard University</td>
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<tr>
<td>Avi Lewis</td>
<td>Canadian documentary filmmaker</td>
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<tr>
<td>Richard Miller</td>
<td>Director, Plangere Center for Writing, Rutgers University</td>
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<tr>
<td>John Ralston Saul</td>
<td>President, PEN International; Canadian essayist and public intellectual</td>
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<tr>
<td>Kaja Silverman</td>
<td>Katherine Stein Sachs CW’69 and Keith L. Sachs W’67 Professor of Art History, University of Pennsylvania</td>
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<tr>
<td>Gayatri Chakravorty Spivak</td>
<td>University Professor, Department of English and Comparative Literature, Columbia University</td>
</tr>
<tr>
<td>Michael Steinberg</td>
<td>Barnaby Conrad and Mary Critchfield Keeney Professor of History and Music, Professor of German, and Vice-Provost for the Arts, Brown University</td>
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