ANNUAL REPORT
OF THE
JACKMAN HUMANITIES INSTITUTE
2015-2016

NICOLE KELLY WESTMAN,
FROM THE SERIES INHERITED NARRATIVES, 2014
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**Overview: 2015-2016**

**Things That Matter**
1. **Overview 2015-2016**

Our eighth year marked the turning point in our activities when nearly everything experienced sudden growth. Most significantly, three new longer-term research initiatives were added to our existing slate of fellowships, events, and working groups. The new projects, Aesthetic Education: A South-North Dialogue; the Digital Humanities Network; and Scholars-in-Residence@Victoria College, represent multi-year commitments to collaborative and public research, to research highlighting emerging technologies, and to the development of undergraduate researchers. Much of the year was dedicated to building the foundations in governance and staffing for these endeavours.

Our fellows formed a tight, cohesive group with a powerful focus on the year's theme: they developed two different reading groups and guided the addition of a series of tours to galleries and guest events that enriched their year’s work. We presented a record number of funded events in the Jackman Humanities Institute Program for the Arts, and funded a record number of working groups. Overall, it was a very busy year.

1.1. **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?

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)
- SSHRC-CHCI Postdoctoral Fellowship (1 year)
- Chancellor Jackman Graduate Fellowships in the Humanities (12 months)
- Amilcare Iannucci Graduate Fellowship 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
Talking Back, Otherwise
Curated by cheyanne turions (https://talkingbackotherwise.wordpress.com/)

Exploring the theme of Things that Matter, Talking Back, Otherwise proposes that one way that things can talk back to us is by talking back—to advocate for new ways, more accountable ways, of being in relation.

Imagine the wonder a mundane object can generate when it becomes the symbol of a great love affair. Or the transformation of a simple lump of matter into a glamorous commodity. Or the capacity for an image of injustice to instigate activism. In shifting perceptions of value, the object-world exceeds preconceived determinations of utility or meaning. The thing speaks. And it does so by talking back to us, by provoking our ire, desire or surprise. This shift between what an object physically is and what it evokes emotionally or intellectually is an unruly reminder of how people and matter are entwined. Through this relation, the thing doesn’t unbecome its appearance, but also becomes more than. Not necessarily a function of the object itself but a register of the subject’s engagement with it, this excess is a product of reciprocal entanglement: the subject looking and the object looked upon write each other in turn. The provocations offered in Talking Back, Otherwise raise a chorus of explanatory ruptures. These works talk back (rather than just talking) because they operate at the edges of systems of classification that functionally yet inadequately serve to contextualize them. By turns playful and serious, the works in this exhibition utilize shifting perceptions of value to comment on the strictures of systems of classification—poking holes, making fun, resisting. Because aesthetic practices need not adhere to the logic of the world as it is, strange visions can emerge, images of what might be possible if the organizing structures of the world were Otherwise.

Talking Back, Otherwise was ranked second in the Canadian Art Foundation’s Top Exhibitions of 2015. It was reviewed by Murray White for the Toronto Star (15 September 2015) and by Terence Dick for Akimbo TV (season 1, episode 7, November 2015: http://akimbo.ca/tv/review_watch2.php?ep_id=188).

Featured artists: Marvin Luvalu Antonio, Valérie Blass, Bethany Collins, Jérôme Havre, Maryse Larivièr, Jennifer Rose Sciarrino, Nicole Kelly Westman. (Images from Talking Back, Otherwise are featured in this report.)

Maryse Larivièr, You teach me to talk to the birds, you teach me love, 2015
2.

MESSAGE FROM THE DIRECTOR OF THE JACKMAN HUMANITIES INSTITUTE

ROBERT B. GIBBS
PROFESSOR OF PHILOSOPHY
Message from the Director of the Jackman Humanities Institute
Robert B. Gibbs

The theme for this year at the Jackman Humanities Institute was *Things that Matter*. Our group of fellows explored material culture and many interesting facets of how to think about things. There was extensive reflection on museums, as the place where things are displayed and curated, as well as many kinds of reflections on aesthetics and on the intersection of language and things. Our distinguished visitor, Arjun Appadurai, joined us for a wonderful climactic week in February. 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.

While the report is almost overwhelming in its account of the vast and significant research that our programs supported, I would encourage you to look through it to see just how important the Jackman Humanities Institute has become to the life of research in the humanities at the University of Toronto. We offer support and recognition for some of the most creative and valuable research, balancing carefully with the events and accomplishments of our many scholars in the traditional fields and established methods. The programs we support have garnered us an international reputation and created important connections and friends through the university.

Our great achievements this year, however, emerged as we built new additional programs in order to create new kinds of research communities. You will see much discussion of these three new projects successfully launched in this past year, but in my opening comments I want to focus on two aspects. First, only the Jackman Humanities Institute could draw people from across the university and its faculties to create these new communities. Again, we see that the Institute is directly contributing to the work of making the University of Toronto into a university. Second, we focus on communities that exceed the normal bounds of our research: working with a group of undergraduates in residence; working with artists and scholars from South Africa; working with a wide range of researchers with new technology—including librarians, computer scientists, and various technologists. Here, too, we see the Jackman Humanities Institute making a distinctive contribution to humanities research—indeed, making a contribution that is recognized widely at other universities and institutions.

The task of launching the new projects has taken a little over a year and required extensive consultation, within the University of Toronto and also beyond it. Invention required careful identifying what could be distinctive contributions to humanities research at the University of Toronto. We did not merely add directors, but we created a healthy melding of the Advisory Board with the Steering Committees of the different new communities I am very eager to observe that the three new project directors have shouldered both practical and reflective tasks with real eagerness. I am grateful to each of them for bringing vision, commitment and leadership—the Jackman Humanities Institute has become something much bigger through their efforts, and the path ahead is very exciting.
3.

**New Activities**

Nicole Kelly Westman, from the installation *Inherited Narratives*, 2014
3.1. Research Communities

Overview
In the past year, the Jackman Humanities Institute has undertaken its most significant new addition with the creation of three new Research Projects.

In order to explore new kinds of research communities, we decided to create new kinds of programming that would provide the time for new communities to grow. Until now, nearly all programs and awards have been made on a one-year basis, and most were tied to the requirement of relevance to the year’s annual theme. While this structural constraint has worked very well to ensure that the widest possible number of researchers could find ways to participate over the years, we also have discovered its limits. While we are not chartering projects that will stay indefinitely at the Jackman Humanities Institute, we wanted to encourage people to work together and get to know each other for up to five years. This creates new opportunities for new research communities.

The initiatives described below are each multi-year programs. Each was developed as its own needs dictated, and in consultation with a wide range of faculty members, librarians and researchers across the University of Toronto, and in some cases, outside it. In the 2015-2016 year, we formed a structure for each of these programs the Council of Humanities Institute Deans, peopled each project with a Program Director, approved it, struck a steering committee, and arranged for administrative assistance as required. Each steering committee has two representatives from the Advisory Board of the Jackman Humanities Institute, but in the main, these steering committees will have the authority to shape and direct the activities of their own project. The advantages of this new formal structure are already apparent: the Institute is now able to initiate planning for multiple initiatives that will take up to several years to grow to fruition, and that will require far more support than one director could ever provide in a direct relationship.

The goal of the Institute is to explore and advance new methods of humanities research, and to foster connections that otherwise might not occur. We foresee that these projects may well be able to secure longer-term funding within the university or from other funders. More importantly, appointing project directors has diversified the management structure of the Jackman Humanities Institute, helping a larger range of leadership to develop and to contribute in its work. The Jackman Humanities Institute is planning for a three-to-five year cycle of support for each community, and will respond to the successes and needs of each as they progress.

3.1.1. Aesthetic Education: A South-North Dialogue
Director: Neil ten Kortenaar, UTSC English
Assistant: Melissa Levin, Project Manager
Goal: Collaboration with the Centre for Humanities Research at the University of the Western Cape (UWC) in South Africa along four lines of inquiry (quadrants); the project has received major funding from the Andrew W. Mellon Foundation for four years and will be facilitating research in South Africa by graduate students and faculty members from University of Toronto, and placement in Toronto of postdoctoral fellows from the University of the West Cape. The funding will build the foundation of, and innovative model for, what we anticipate will be a more extensive global network of humanities centres dedicated to fostering a South-North dialogue on the critical role that the humanities play in society.

Quadrants:
(1) Truth and Reconciliation in Canada and South Africa (TRC)
(2) Film and Literature
(3) Public Art
(4) Puppetry

Activities: See 7.4.1. for 2016-2017 activities.
3.1.2. Digital Humanities Network
Director: Alexandra Gillespie, Chair, UTM English & Drama
Assistants: Elizabeth Parke, DH Postdoctoral Fellow and Laura Mitchell (staff)
Goal: To create a tri-campus community of interest among University of Toronto faculty members and librarians who are actively involved in humanities research that makes use of or studies new technologies; to assist them to connect with support and trainings, and to provide an intellectual frame for discussion of this technologically driven work in a critical context. It is important to note that this initiative is directed toward building a theoretically informed network of researchers rather than providing services as a centre in one physical location.
Activities: See 7.4.2. for 2016-2017 activities

3.1.3. Scholars-in-Residence @ Victoria College
Director: Angela Esterhammer, FAS English and Principal, Victoria College
Assistant: Ira Wells, Project Manager
Goal: To strengthen undergraduate research at the University of Toronto by creating new research-based, mentored learning opportunities for students in the humanities. The project trains undergraduate students as humanities researchers by linking a group of five students with one faculty researcher for a month. Students lived in residence at Victoria College and received an award of $1,000 for their labour; the faculty members received an honorarium, a significant boost to their own research projects, and now have access to five trained students whom they may hire on as research assistants at their projects develop.
Activities: In May 2016, twenty students worked on the projects of four faculty members and lived together in residence. They also participated in research workshops, excursions, and panel discussions organized by the Project Manager. The faculty members and their projects were as follows:
- Thomas Keymer (English): Literature and Seditious Libel, 1660-1830
- David Phillips (Information): Theatre as Method in Surveillance Research
- Angela Esterhammer (English): Editing the Fiction of John Galt
- Anne Urbancic (Italian Studies / Victoria College): Mario Pratesi (1842-1921) The Unpublished Notebooks

Student Participants: The Scholars-in-Residence project, which attracted 223 applications for its 20 positions, addressed the pressing need for increased research-based learning opportunities in the humanities. The project was open to students from across the Faculty of Arts and Science, UTM, and UTSC. Our final roster included:
Miranda Alksnis  Keith Garrett  Zoe Sebastien
Shamaila Anjum  Christopher Geary  Akshaya Sharma
Michael Borsk  Rachel Hart  Gabriele Simmons
Graham Coulter  Mohammad Jamali  Alisha Stranges
Lauren D’Angelo  Victoria McKenzie  Lucy Tang
Alexander de Pompa  Elliott McMurchy  Vittoria Tesoro
Oonagh Devitt Tremblay  Laura Sanchez

Benefits: The project’s participants demonstrated improved research skills including navigating online databases and rare-book libraries; employing best-practices of scholarly editing and proof-reading; identifying, evaluating, and exploiting primary sources; and synthesizing contextual knowledge about research subjects to evaluate methodological problems. Students rated their “overall experience” in the project an average of 4.7 out of 5, and described the project in their evaluations as “life-changing,” “intensely rewarding,” and “perhaps the most valuable experience of my undergraduate career.” For participating faculty members, the primary output of the project was a significant advancement of new research: one emerged with 5 novel-length digital transcriptions, one with 10 fleshed-out case studies for a monograph, one with a wealth of material for expanding an online database, and one with the foundation of a new scholarly article. Given the success of the residency for both students and faculty, plans are underway for a significant expansion of the project in May, 2017. See 7.4.3. for 2016-2017 activities.
3.2. Marquee Event

John H. Daniels Faculty of Architecture, Landscape & Design

Aerial Evidence in Zones of Conflict
3-4 March 2015

Organizers
Mary Lou Lobsinger, Faculty of Architecture, Landscape & Design
Charles Stankievech, Faculty of Architecture, Landscape & Design
Deborah Cowen, FAS Geography & Planning

Overview
At the request of the Council of Humanities Institute Deans, the Jackman Humanities Institute has initiated a new kind of funded event. Each year, we will partner with one of the faculties represented on the Council to produce a major event that will bring researchers there into conversation with researchers within the Faculty of Arts and Science. For our first Marquee event, the John H. Daniels Faculty of Landscape, Architecture & Design worked with the FAS Department of Geography. The event they produced brought two prominent researchers, Caren Kaplan and Laura Kurgan, together into public dialogue with each other and provided opportunities for graduate students to take master classes with either or both. While Things that Matter was not a primary consideration when the guest speakers were chosen, in retrospect there are obvious connections between Kaplan’s and Kurgan’s research into the visual techniques associated with aerial documentation and surveillance capture that contribute material evidence to what is otherwise largely invisible or virtual in terms of social and political effects of conflict; for example, material evidence for war crimes or the evidence that substantiates the rationale behind targeted urban destruction within zones of conflict as captured in satellite imaging. This arena of research, albeit engaged from very different approaches, converges around questions of the means for obtaining, analyzing, and utilizing aerial evidence.

Caren Kaplan is Professor of American Studies in the Department of Cinema and Digital Media at University of California-Davis. She is also affiliated with the Humanities Innovation Lab, the Mellon Research Initiative in Digital Cultures, and the IFHA on Gamification. She is the author of a range of books on postmodernity and feminism as well as two digital multi-media scholarly works, *Dead Reckoning* and *Precision Targets*. She is currently completing a book on aerial views and militarized visual culture.

Laura Kurgan is Associate Professor of Architecture at the Graduate School of Architecture, Planning and Preservation at Columbia University, where she directs the Visual Studies curriculum, and the Spatial Information Design Lab. She is the author of *Close Up at a Distance: Mapping, Technology, and Politics* (Zone Books, 2013). Her work explores things ranging from digital mapping technologies to the ethics and politics of mapping, and the art, science and visualization of data.

Events
3 March – Master Class by Caren Kaplan: “Aerial Dispositions: The Format of Evidence”
3 March – Master Class by Laura Kurgan: “Conflict Urbanism: Aleppo is a Project in Two Stages”
4 March – Lecture by Laura Kurgan: “Seeing Through Data”
The two short lectures were presented in sequence, with a discussion including audience questions afterward.

Attendance: 198

Benefits
Aerial Evidence in Zones of Conflict brought students and faculty members in a range of disciplines together with artists and curators from across the Greater Toronto Area. This event was recorded for future use in graduate classes in Architecture and Geography. There was some conversation about having Caren Kaplan involved with a future Prefix Gallery exhibition publication. The event was a great success in terms of the audiences’ enthusiastic participation; the speakers’ wonderful engagement, and the spirit of the occasion.
3.3. Additional Events

3.3.1. Houari Touati  
*Directeur d'études, École des Hautes Études en Sciences Sociales  
Lectures, 22 and 27 October 2015*

**Organizer**  
Natalie Zemon Davis, FAS History (Emerita)

22 October 2015: “The Calligraphic Albums of Medieval Islam”  
27 October 2015: “The Coming of the Book in Islam, 7th-8th Centuries”

**Overview**  
The Jackman Humanities Institute was a co-sponsor, with the Department of History, of the visit of Houari Touati to Toronto in October 2015. A major scholar in the field of Islamic book history, Touati opened some of the material possibilities of the annual theme of Things that Matter to students in a range of disciplines. His lectures used new manuscript sources from the early centuries of Islam to make arguments of broad interest in regard to the transformation of writing into an aesthetic object, separated from meaning; and in regard to “textualization,” the creation of the book, in early Islam (as against a recent study claiming an “inherent mistrust of writing” in early Islam). In the lectures and in his response to questions, he offered a view of the Islamic and Arabic past unfamiliar to non-specialists, stressing the vitality of a philosophic tradition with Hellenic roots, and the professional commitments of philosophers, scribes, and calligraphers — in exchange with, but not identical with those of theologians. There were about 35 people, perhaps a few more, at each of his two lectures, students and faculty from several University of Toronto departments, Ontario College of Art and Design University (OCADU) and the Royal Ontario Museum (ROM).

**Total Attendance:** 70

**Benefits**  
Houari Touati also talked with several graduate students and had extended consultations with two of them; one from NMEC, one from Book History. He met and conversed with colleagues in Medieval Studies, Jewish studies, art history, Near and Middle Eastern Civilizations, book history, Italian and French studies, and Mediterranean history. New collaborative possibilities opened up between the École des Hautes Études en Sciences Sociales and the University of Toronto, as Professor Touati hopes to invite some of our colleagues to come to Paris as visiting lecturers.

3.3.2. #BlackLivesMatter: The Making of the Myth of Black Dangerousness  
*Lecture and performance, 25-26 March 2016*

**Organizer**  
charles c. smith, Cultural Liaison, UTSC Office of the Dean

**Co-sponsors**  
Ontario Arts Council  
Native Earth Performing Arts

**Overview**  
The Jackman Humanities Institute sponsored a special lecture/performance led by charles c. smith and his interdisciplinary performance group the wind in the leaves collective. This performance responded to the annual theme, Things that Matter, by articulating the concept of ‘thing’ with the historical and contemporary experience of Black bodies in diaspora. By referencing the ‘Black Lives Matter’ movement, charles challenged us to consider the difficult history of racialization in the Western world, and anti-Black racism in particular,
and how this permeates our various traditions across the humanities. Contemporary discourse on the
construction of ‘Blackness’ reflects the historical fact that Black lives have been relegated to the status of
chattel property, de-humanized, and thereby made to be a ‘thing’. Given the continued circumstances of
racialized inequality, state oppression and anti-Black racism evident across North America today, particularly
in areas of criminal law enforcement and the administration of justice, the link between the construction of
‘Blackness’ as ‘thing’ continues today.

The performance involved readings from two of charles’ recent publications – *The Dirty War: The
Making of the Myth of Black Dangerousness* (Canadian Centre for Policy Alternatives) and *Travelogue of the Bereaved*
(Mawanzi Press, formerly TSAR Publications). This lecture component was combined with live performance
of dance and recorded movement by:

- Kevin A. Ormsby, Artistic Director, Kashedance and Canada Council for the Arts Walter Carson Award winner
- Melissa Noventa, MFA York University
- Tereka Tyler-Davis
- Mikhail P. Morris
- Pierre Clark

**Total Attendance:** 85

**Benefits**
This performance was video recorded by Aria Evans. It responded to recent events and debates, where
#BlackLivesMatter expresses the objection to a pervasive disregard in policing in North America where there
has been a spate of police killings of young Black men in 2014-2015 while, in Toronto, the police and the
public are grappling over issues of racial profiling and carding that target Black male youth. charles’ work—
both through poetry and essay—explores the connections between the initial construction of Blackness as
‘thing’ and the way that it is played out in contemporary social interactions.
3.4. CLIR Postdoctoral Fellows

3.4.1. Overview
The Council of Library and Information Resources (CLIR) provides funding from the Andrew W. Mellon Foundation to postdoctoral fellows in the humanities, who in turn are awarded to universities across North America to work on projects relating to information technology within their disciplines. The University of Toronto was first invited to apply for one of these postdoctoral fellows in 2013-2014, and this resulted in the two-year placement of Alexandra Bolintineanu; her work was so successful that she was invited to stay for a third year, and the Jackman Humanities Institute contributed to this endeavour in 2015-2016. She has now been hired as Assistant Professor (teaching stream) by the Centre for Medieval Studies and Woodsworth College. Her successor, Jacqueline Clements, is also partly sponsored by the Jackman Humanities Institute, and she began her appointment in 2015-2016. For 2016-2017, the Jackman Humanities Institute has fully sponsored the one-year appointment of Elizabeth Parke, who will receive CLIR training and who will be working with units across all three campuses to build the Digital Humanities Network under the co-supervision of Alexandra Gillespie and Kim Yates.

3.4.2. Activity Reports by CLIR Postdoctoral Fellows in 2015-2016
Alexandra Bolintineanu, Postdoctoral Fellow in Medieval Data Curation
I have been responsible for conducting research in my own field of Medieval Studies on medieval wonders examined through the lens of digital technologies; providing data curation assistance to research and community building initiatives; and teaching a series of digital humanities workshops for undergraduate and graduate students and faculty across the university. In 2015-2016, the workshops that I ran in collaboration with the University of Toronto library included an introduction to digital humanities; Omeka; linked open data; visualization; databases; and digital pedagogy. Graduate students from over 15 different departments attended; 30 students earned their Digital Humanities Letters of Participation from the Centre for Medieval Studies. In terms of research, I contributed as data curation adviser and project manager to the Andrew W. Mellon Foundation-funded research project on Digital Tools for Manuscript Studies, a collaboration between the University of Toronto Library and the Centre for Medieval Studies. The project is co-led by Sian Meikle, Director of ITS, University of Toronto Library; and Alexandra Gillespie, Professor of English and Medieval Studies; incoming Chair, University of Toronto Mississauga English and Drama; and Launch Director of the Jackman Humanities Institute DH Research Network. Professor Gillespie's research team includes medievalists, paleographers, data curators, and computer scientists. Having part-time use of the Digital Humanities Workroom, thanks to the generosity of the Jackman Humanities Institute, has been transformative for our research team, both in the kinds of collaborative work it enables and the community building it encourages amongst ourselves and with other institutions.

Jacqueline Clements, CLIR/Mellon Postdoctoral Fellow in Data Curation for Visual Studies
In my first year, I have worked with faculty and graduate students to gauge interest at the University of Toronto in using the Digital Humanities in education and research. This has led me to participate in a number of exciting projects and initiatives, including a survey of my home department (Art)'s use of visual resources. Under Alexandra Bolintineanu's wise mentorship, I also assisted with a series of workshops in the Digital Humanities this past autumn and spring, and along with these I taught an Introduction to Data Visualization for graduate students in the humanities. I have also been an active participant in the Digital Mapping working group, which has allowed me to network with others from throughout the local community in our shared interests in using computational methods and mapping to understand history and culture. In the past few months, I have been a part of the nascent “Digital Humanities Network,” based at the Jackman Humanities Institute, and have been actively working to organize our first launch conference in August 2016.
3.5. The Toronto Workshop: Creative Non-Fiction Writing for Academics

9-13 May 2016

Co-organizers
Elspeth Brown, UTM Historical Studies
Eva-Lynn Jagoe, FAS Spanish & Portuguese and Centre for Comparative Literature

The Toronto Workshop was designed for post-Ph.D. academic writers who wish to reach a broader public. The workshop was planned, proposed, and convened by Eva-Lynn Jagoe and Elspeth Brown. Both scholars are committed to engaging non-academic audiences with their research and writing, and both have taken creative non-fiction classes to train in literary non-fiction techniques. However, almost all non-fiction writing courses are in fact memoir courses; there are few places where academic writers can go to learn new prose strategies for non-memoir, humanities research. We decided to convene our own workshop with a specific audience in mind: research-focused faculty scholars.

We issued a call for applications in the Fall of 2015. We received 78 applications from scholars in Canada, the U.S., and Europe. Of these, 14 were selected for participation. The workshop had two accomplished instructors with academic backgrounds (one with a Ph.D. in Literature from Duke; one with a J.D. from Harvard Law) who have since shifted their professional careers to non-fiction writing.

Catherine Taylor is a writer and editor who works on a wide range of nonfiction forms—from documentary and literary journalism to lyric essays, hybrid-genre writing, critical theory, and poetics. She is the author of *Apart*, a hybrid-genre book of memoir and political history about South Africa (Ugly Duckling Presse) and of *Giving Birth: A Journey Into the World of Mothers and Midwives* (Penguin Putnam) winner of the Lamaze International Birth Advocate Award. Her writing has appeared in journals including *Seneca Review*, *The Colorado Review*, *Jacket2*, *ActionYes*, *The Laurel Review*, *Xantippe*, *Postmodern Culture*, *Hotel Amerika*, and *Witness*. She is currently the Co-Director of the new Image Text Ithaca MFA, a graduate program that brings together writers and photographers. See: [http://faculty.ithaca.edu/ctaylor/](http://faculty.ithaca.edu/ctaylor/)


The workshop was intense and action packed. We met for five full days that were split into two or three workshops each day. The focus for these smaller workshops included identifying narrative elements and relationships such as topics, themes, scenes, data, commentary, reflection, metaphors, units; understanding the narrator (voice/persona); the situation vs. the story; narrative arc and engine; essay structure with the personal narrative; style and syntax; the abstract and the concrete; research and imagination; revision process. Each workshop was accompanied by in-class writing exercises and required readings. In addition, we had one guest, Chris Bucci, a non-fiction literary agent who is a partner at McDermid Literary Agency in Toronto.

The workshop was an astonishing success, and surpassed our highest hopes. The attendee feedback was effusive and intense. One anonymous evaluator wrote, “I cannot express how transformative this workshop has been for me. I am grateful for having participated in it and I met new colleagues. I feel as though I may have my most productive (and creative!) summer of writing to look forward to.” Another enthused that the workshop “far exceeded my expectations! I knew I needed and desperately wanted something like this—jumped at the chance to apply because there is nothing else like it—and then hoped I would find myself in a place where I would not feel like my ambitions are unrealistic. I felt not only affirmed but instructed—the combination of intellectual and emotional experience was invaluable.”

Website
[https://torontowritingworkshopblog.wordpress.com](https://torontowritingworkshopblog.wordpress.com)
Toronto Workshop Attendees

**Robyn Autry**, Sociology, Wesleyan University
Project: an essay called “Pay it Forward and Backward” about radical black aesthetics, specifically about YouTube and black natural hair care tutorials. The essay will be published as a stand-alone piece and will be included in a book of essays tentatively titled *My Black Self*.

**Elspeth Brown**, UTM Historical Studies, University of Toronto
Project: a non-academic book directed about the experiences of partners of trans men in relationship to transition. The research base is 35+ interviews she has done with partners on topics such as visibility, sex, queer and trans community, parenting, affective labor, and the role of photography.

**Ed Cohen**, Women and Gender Studies, Rutgers University
Project: A non-academic philosophical memoir that emerges from having lived for more than four decades with Crohn’s Disease, an autoimmune inflammatory bowel condition—working title “Shit Happens: Ruminations on Healing.” Not an illness narrative; instead it ruminates on healing. It tries to understand why healing remains so underappreciated as a natural and a vital tendency and it seeks to reanimate our appreciation for healing as an at once biological, psychological, political, and spiritual possibility.

**Kevin Coleman**, FAS History, University of Toronto
Project: “Burnt in Effigy: The Photographs of Archbishop Oscar Romero.” Reflecting on themes of political violence, popular Catholicism and U.S.-backed rightwing campaigns of counterinsurgency, this examines two different kinds of mechanical reproduction—Romero’s photographs and his audio diary, which he kept on cassette tapes over a few months about two years prior to when he was assassinated. As a counterpoint to these sources, the essay will occasionally ricochet off of a few photos and texts made by the counterinsurgency forces of the U.S.-backed Salvadoran military, including the famous “Yellow Books” that the military kept on political activists that it was seeking to eliminate.

**Ann Cvetkovich**, English and Women & Gender Studies, University of Texas Austin
Project: The Queer Art of the Counterarchive. Project that chronicles the recent proliferation of LGBTQ archives and uses them as a point of departure for a broader inquiry into the power of archives to transform public histories. The project operates in the tensions between activist calls for archival visibility and critiques of the archives as not only politically suspect but impossible. She addresses these tensions through case histories of actual archives, as well as projects by artists whose creative and queer approaches to the archives are simultaneously critical and transformative.

**Linda Rui Feng**, FAS East Asian Studies, University of Toronto
Project: A book of essays on Tang Dynasty China that brings to life and to a broader audience fragments of lives and glimpses into human nature by using the narrative framework of an investigative reporter trying to fill in details that happen to be 1,100 years old. By posing the question of “how much can we really know an ancient city that has no physical remains,” she wishes to engage the lay reader by selecting in each essay one historical person as a kind of “person of interest” for the reader.

**Eva-Lynn Jagoe**, FAS Spanish & Portuguese and Comparative Literature, University of Toronto.

**Sean Mills**, FAS History, University of Toronto
Project: A non-academic book on jazz pianists Lou Hooper and Oscar Peterson. Because jazz had been so closely aligned with the experience of African Americans, and because it was largely excluded from official definitions of Canadian culture, Peterson often complained that in Canada the music did not receive the support and recognition that it deserved. This situation began to change in the 1960s and 1970s, however, as Peterson’s fame increased, and as Peterson himself moved from Montreal to Toronto. By exploring the entangled lives of Hooper and Peterson, this book will connect the histories of Toronto, Montreal, Detroit, and New York, will also have significant popular appeal.

**Amira Mittermaier**, FAS Study of Religion and Near & Middle Eastern Civilizations, University of Toronto
Project: book on Islamic charitable practices in contemporary Egypt; has completed ethnographic fieldwork.
She seeks to offer an evocative account of how, why, what, and to whom pious Muslims give in their everyday lives. In particular, she tells the story of people handing out meals and alms, gifts that development-oriented NGOs tend to dismiss as a mere “drop in the ocean.” Prose model: Matt Madden’s *99 Ways to Tell a Story*.

**Andrea Noble**, Modern Cultures and Languages, Durham University, UK

Project: book on a cultural history of tears in Mexico. Taking a long historical view, it examines moments of public weeping by prominent historical figures at key moments: from the conquest, through the landmark revolution of the early twentieth century, to controversial presidential elections of the early twenty-first century. Noble is a photo scholar, so many of the texts she examines are visual.

**Thy Phu**, English, Western University

Project: a book that explores the significance of Vietnamese photography in expanding understanding of the American War in Vietnam.

**Justin Podur**, Faculty of Environmental Studies, York University

Project: *Donor Ruled Chaos in the DR Congo and Rwanda*. The book argues that the DRC is a showcase for a specific mode of governance, in which Western countries rule economically and financially through donor aid and NGOs, international financial institutions, and illicit smuggling economies, and militarily through multilateral UN missions and low-intensity proxy warfare. Along the way, the book also critically analyzes the scholarly literature on the DRC and Rwanda, showing how much of the scholarship has contributed to the overall project of Donor Rule.

**Alison Smith**, FAS History, University of Toronto

Project: Drafting the first chapter of a collective microhistory of one Russian town; the book will be titled *The Dead Cheese Master and Other Stories*, and the first chapter will be the story of the dead cheese master. The chapter will be based on an archival file about a found dead body and the investigation that ensued. I’ve already written up the file as a series of blog posts; now I’d like to turn it into a sustained, cohesive narrative.

**Kyle Smith**, UTM Historical Studies and Religion, University of Toronto

Project: “Making Martyrs: From Socrates to the Suicide Bomber.” This is a chronologically expansive book that will examine how Jews, Christians, and Muslims from late antiquity to the present day have created particular ideologies about martyrdom and noble death.

**Sarah (“T”) Trimble**, Women and Gender Studies, University of Toronto

Project: “Hauntings Series”—an online writing series that reflects on common tropes in horror fiction, including the dismembered or possessed hand, the “knowing” eye, and the restless burial ground. The goal is to test out some strategies for combining cultural analysis, methodological musings, and personal memoir.

### 3.6. Follow up Results from 2014-2015 Workshops

**3.5.1. New Directions for Graduate Education in the Humanities**

This initiative has largely passed on to the Office of the Dean, School of Graduate Studies. Bob Gibbs was a speaker at the conference, *The Future of the Ph.D. in the Humanities* (16-18 May 2016, Carleton University). Dean Locke Rowe has continued meetings with representatives from humanities departments this year to discuss the shape and outcomes of graduate programs at the University of Toronto.

**3.5.2. Public Humanities**

The presentations from this workshop (9-10 June 2015) have been gathered into a special issue of the *University of Toronto Quarterly* edited by Robert Phiddian (Director, Flinders Institute for Research in the Humanities, Australia) and David Shumway (Director, Humanities Center, Carnegie Mellon University). This issue will appear in November 2016.
4.
FELLOWS
4.1. The Jackman Humanities Institute Circle of Fellows, 2015-2016

The Circle of Fellows in 2015-2016 was the largest group that we have ever hosted. In addition to full complements of faculty, postdoctoral, doctoral, and undergraduate fellows, we added two new kinds of fellowship this year. The SSHRC/CHCI postdoctoral fellowship is a sharing arrangement by which recipients of SSHRC postdoctoral fellowships may request a residency at any member institution of the Consortium of Humanities Centers and Institutes (CHCI). We were fortunate to connect with Gabriel Levine, whose work was a perfect fit with the year's theme. We also made major improvements to the doctoral fellowships: we now support three students beyond the funded cohort, and one in the final year of funding; this brings the doctoral fellowship into sharper focus as a dissertation-completion year, and it worked: all four of the doctoral fellows this year completed work on their dissertations and have defended, or will defend shortly. We also added a workshop for faculty members applying for fellowships, in which alumni fellows and members of previous selection committees discussed the ins and outs of the application. Our large group of fellows were active and enthusiastic about finding ways to augment their scholarship: we toured many museums and libraries, including the Thomas Fisher Library of Rare Books, the Textile Museum of Canada, the Art Gallery of Ontario, the Art Museum of the University of Toronto, and the Woodlands Cultural Centre. They also formed two different reading groups, brought in guest speakers, and took a very active role in participating in this year's Working Groups and Program for the Arts events. Most notably, John Paul Ricco organized a series of three fairly major events: a public lecture and fellows lunch with Spyros Papetros (Architecture, Princeton) a book launch and seminar, and a lecture and master class by literary critic Leo Bersani (French, UC-Berkeley). These events were well-attended, and most were open to the public.

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) Doctoral 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

Heidi Bohaker, FAS History

Adrienne Hood, FAS History
Early American History in Cloth

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

Karen Ruffle, UTM Historical Studies
Somatic Shi’ism: The Body in Deccani Material and Religious Practice

b) Jackman Humanities Institute Distinguished Visiting Fellow

Arjun Appadurai, Paulette Goddard Professor of Media, Culture, & Communication, New York University
Public Talk: The Magic of Things, 1 March 2015
c-1) Andrew W. Mellon Foundation Postdoctoral Fellows in the Humanities  
Incoming (started in 2015)

Chris Dingwall, History, University of Chicago  
Selling Slavery: Memory, Culture, and the Renewal of America, 1876-1920  
Teaching: FAS History

Eugenia Kisin, Anthropology; Culture & Media, New York University  
Unsettled Aesthetics: Contemporary First Nations Arts and Acts of Sovereignty  
Teaching: FAS Anthropology

Yan Liu, History of Science, Harvard University  
Toxic Cures: Poisons and Medicines in Medieval China  
Teaching: FAS East Asian Studies

Rasheed Tazudeen, English, University of California-Berkeley  
Teaching: FAS English

Continuing (started in 2014)

Matthew Cohn, Classics, University of Michigan  
The Admonishing Muse: Ancient Interpretations of Personal Abuse in Old Comedy  
Teaching: UTSC Historical & Cultural Studies

Peter Jones, History, New York University  
The Sublime and the Ridiculous: Laughter and Kingship at the Court of Henry II  
Teaching: UTM Historical Studies

c-2) SSHRC/CHCI Postdoctoral Fellow in the Humanities

Gabriel Levine, Social & Political Thought, York University  
Radical Vernaculars: Experiments with Tradition between Politics and Performance

d-1) Chancellor Henry N.R. Jackman Graduate Fellows in the Humanities

Alyson Brickey, English  
‘Fragments of Cloth, Bits of Cotton, Lumps of Earth’: Lists in American Literature, 1851-1955

Elizabeth Parke, East Asian Studies  
Infrastructures of Critique: Art and Visual Culture of Beijing, 1978-2012

Catherine M. Schwartz, Comparative Literature / Book History & Print Culture  
Barometric Books: The Atmospheres of 19th-Century English and French Novels

d-2) Amilcare Iannucci Graduate Fellow in the Humanities

Marlo Burks, German  
Art’s Challenge: An Analysis of the Role of Aesthetics in the Work of Hugo von Hofmannsthal

e) Jackman Humanities Institute Undergraduate Fellows

Janette Aquilina, UTSC Arts, Culture, Media  
The Curatorial Voice in Canadian Museum Collecting (Supervisor, Adrienne Hood)

Nicholas Bukowski, FAS Anthropology / Study of Religion  

Sinéad Charbonneau, Faculty of Law  
‘Bodies that Matter’: Human Remains as a ‘Thing’ in Common Law Courts and Cree Legal Traditions (Supervisor, Heidi Bohaker)
4.2. Chancellor Jackman Faculty Research Fellowships in the Humanities, 2015–2016
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 2015–2016, 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 2015–2016, three six-month research fellowships were provided to scholars outside the Jackman Humanities Institute.

4.2.1. Reports of Twelve-Month Faculty Research Fellows

Heidi Bohaker  
FAS History
Project Title  

My year as a Faculty Research Fellow afforded me the time to complete two big projects, to apply for a new major grant and to begin work on a new, multi-year research project on First Nations/British Crown treaty agreements in North America’s Great Lakes region, all in a richly intellectually stimulating environment with outstanding colleagues. The weekly lunches and presentations really reflect what the Jackman Humanities Institute is about—the opportunity to think broadly across...
the humanities on a common theme. I benefited enormously from hearing so many different disciplinary and theoretical approaches to our common questions about things: about differing ontological ideas of things, in different times and places. Our undergraduate student fellows were very much at the heart of these contributions, and some of the most significant insights I had with respect to my own work came from presentations and conversations with the undergraduates, who were all truly exceptional. It was, in the very best way, a return to school.

It was a tremendous privilege to work with my own supervisee, Sinéad Charbonneau, on her project involving the use of human remains as evidence in court cases. As an Indigenous law student, Sinéad investigated the legal and broader cultural contexts that permitted, for the first time in Canadian legal history, the inclusion of preserved parts of a murder victim. The victim herself was Cree. Ms. Charbonneau analyzed not only the laws of evidence around bodies in Canada and the broader common law tradition in the Commonwealth, but also the impact this decision had on the victim’s family and extended web of relations, from Cree perspectives.

Our Distinguished Visitor had much to say about differing ontological categories of things, insights that really helped as I grappled with the significance of the gift exchanges that were part of the treaty process, particularly in the case of Ontario’s treaties, the wampum belts and strings that were not only exchanged, but also form part of the Indigenous records of the agreements. Arjun Appadurai’s reflections on objects as designed things, and on design as being about sets and sequences, were enormously helpful.

Other highlights for me included the November trip that I helped to organize along with Kim Yates for fellows to the Woodland Cultural Centre (WCC) in Brantford, Ontario, where we not only toured the museum and had a behind-the-scenes tour of the collections storage, but most significantly, where we also toured the Mohawk Institute Residential School that is part of the WCC’s campus. The Mohawk Institute is Canada’s longest running residential school and is one of only seventeen surviving structures. It was a deeply moving experience and significant to share with the other fellows, including our American colleagues who were less familiar with Canada’s particular residential school history. Eugenia Kisin later joined me and a couple of my other colleagues on a return visit to the WCC at the end of January, where we sat in witness to survivor testimony while learning to bead strawberries as part of the Doors to Dialogue Project. Our little beadwork strawberries adorn panels of velvet that will be affixed to seven doors removed from surviving residential schools across Canada. The Doors to Dialogue project, conceived and led by internationally renowned beadwork artist Sam Thomas, will open this fall (2016) at the Woodland Cultural Centre before touring. Other delights included the field trip to the Gardiner museum organized by faculty fellow Adrienne Hood and the tour of the Fisher rare book library. I thought I knew that place, but I had no idea of the full extent of treasures in contains.

Next year my association with the Institute continues. In the fall of 2016 I’ll be teaching Canada By Treaty, a fourth year/graduate seminar which will incorporate my research on the materiality of treaty agreements into class discussions. This class will be producing as an output a portable exhibit that will move around campus in 2017, now funded by the Jackman Humanities Institute’s Program for the Arts, the Provost’s Sesquicentennial Fund, and the Department of History.

One last benefit—the time also afforded me the time to return to my love of swimming and take some advanced swim training. This, as it turned out, was also necessary to deal with the consequences of the excellent lunches at the Institute.

**PUBLICATIONS**


WON: University of Toronto’s Faculty Association Academic Citizenship Award for this project.

Heidi Bohaker & John Dirks, “Privacy Impact Assessments and Microsoft & Google Vendor Contracts: Examining Canadian University eCommunications Outsourcing Decisions,” Report produced in fulfilment of a grant from the Office of the Privacy Commissioner of Canada’s Contribution...
Program, September 15, 2015, 45 pages (22,000 words), archived for download as a pdf on the project website, http://ecommoutsourcing.ischool.utoronto.ca/ (lead author, 75% contribution).
Heidi Bohaker, Reading the Anishinaabe World: Treaty Pictographs and the Importance of Doodem Relations in the Great Lakes Region, (formerly Politics of Treaty Pictographs) 350 page ms, under advance contract with the University of Toronto Press.

GRANTS AWARDED (WROTE WHILE AT THE JHI)
2016-2018: PI on SSHRC Partnership Development Grant with co-applicants Ruth Phillips, Carleton University, Cara Krmpotich, (UofT), Jolene Rickard (Cornell), Janis Monture (Woodland Cultural Centre), Paula Whitlow (Woodland Cultural Centre) “Growing GRASAC: mobilizing Great Lakes indigenous heritage for the 21st century” ($192,454)

PRESENTATIONS
30 May-1 June 2016
Organized a panel and presented a paper at the Canadian Historical Association Meeting, Calgary AB
Paper: The Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC): The Possibilities and Limits of GRASAC’s Knowledge Sharing Database

Adrienne Hood FAS History
Project Title Early American History in Cloth

After many years working in administration, this was a wonderful opportunity to take a break and re-engage with a research project I have been thinking about for a while. In addition, after pioneering and teaching my graduate course, “Topics in Material Culture,” for many years, it provided an opportunity to interact with a new generation of multi-disciplinary scholars who are thinking about “Things that Matter.” Everything at the Jackman Humanities Institute—the office space, the kitchen, the weekly lunches and organized events—was conducive to thinking about the theme and translating it into pedagogy and research. Participating in “Metals and Memory,” and attending the conference, “On Nearness, Order & Things, Collecting and Material Culture from 1400 to Today,” was stimulating—the latter was particularly relevant to my own work. And even though challenging at times, reading beyond my own discipline was edifying. In the fall I was able to map out my project of examining themes in early American history through a variety of textile items that had the capacity to illuminate important issues of that era: trade, consumerism, production, labor, cultural interaction, industrialization and globalization. I selected and did preliminary investigation on fifteen items, each of which was a small research project in itself. I was able to do some substantial work on several of them, including: wool blankets manufactured in Britain for trade with Native Americans; slave cloth—coarse cloth made for and by slaves for clothing and household use; newspapers; the paper for which was made of linen and cotton rags; an early 19th-century quilt that highlights women’s work and the increasing availability of cotton cloth; and children’s clothing made of free trade cotton made to support abolitionist ideology. I also began to reconsider issues related to museums and memory since all the pieces I am working with exist in various collections, and this led me to the exploration of why things survive and are collected. My Fellows lunch presentation provided excellent feedback on how to structure a course on my topic, a future museum exhibit and a book. In addition to work on my major project, I was able to rethink a paper I had put aside for a time for which I will complete the revisions this summer. I also finished all the research and much of the writing for an article that had been commissioned some time ago for a Wiley-Blackwell publication, Companion to Textile Culture.

Finally, I was extremely impressed by the caliber and commitment of all the postdoctoral, doctoral and undergraduate fellows. I enjoyed the opportunity to engage with and mentor an undergrad student, which
gave us both the chance to stretch out and explore her topic, one that was relevant to both our research interests.

Next year I will go back to administrative work as the Associate Chair Graduate of the FAS Department of History. The following year I will teach my new 4th year seminar. But having had the space to research and conceptualize new projects, I now will be able to carve out the time to maintain the momentum begun during my Jackman Humanities Institute fellowship.

**PUBLICATIONS**


**WORKSHOPS AND CONFERENCES**

Chair, “Metals, Time, and Orientation,” for the Metals and Memory series sponsored by the Jackman Humanities Institute Program for the Arts and Victoria College, March 2106.

Member, Organizing Committee, “Cloth Cultures: Future Legacies of Dorothy K. Burnham,” An International Conference at the Royal Ontario Museum, Toronto, Canada 10-12 November 2017 (helped plan the scope and call for papers).

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**John Paul Ricco**

**UTM Visual Studies**

**Project Title:** The Collective Afterlife of Things

The conceptualization of my research project on “The Collective Afterlife of Things” has been greatly advanced during my year as a Faculty Fellow. As a result of my seminar presentation, and thanks to the overlap with the work of a number of other fellows, the broader ecological-political dimensions of my project have become more apparent. Two reading group meetings that I led: on the work of feminist theorist and physicist Karen Barad, and on “new materialisms” in contemporary art and philosophy, were also extremely pertinent and useful for situating my own work amongst current discussions and debates on materiality, the limits and ends of the human, and art’s role in these considerations. With the support of the Institute, I organized seminars and public lectures with two guest scholars: Spyros Papapetros and Leo Bersani. The seminars were enjoyable and enriching, and the lectures popular and illuminating. Indeed, Bersani’s lecture on Lars von Trier’s film *Melancholia* was a tour-de-force presentation and an absolute revelation. Like *The Children of Men*—both the P.D. James novel and its filmic adaptation that are central to my own project—*Melancholia* forces us to contend with a vision of an apocalyptic end and the various possible aesthetic, ethical and political responses to such a cataclysm. What Bersani does with this is nothing short of miraculous, and his reading continues to resonate deeply with my own thinking on these matters. Finally, thanks to the Institute’s generous support, a public roundtable discussion of my recent book, *The Decision Between Us: art and ethics in the time of scenes,* took place here on 1 April 2016. Titled “Queer Neutrality: Apartness, Erasure, Intimacy,” it featured Stacey D’Erasmo (Barnard College), David Clark (McMaster), Jacques Khalip (Brown), Tom McDonough (Binghamton) and Etienne Turpin (MIT). The event will no doubt remain a highpoint in my career, and the insights that I gained from it have been felicitous as I complete my third monograph titled, *The Outside Not Beyond.*

It was a genuine pleasure for me to supervise two Undergraduate Fellows: Andrea Davidson and Andilib Sajid. I think I speak for all of the fellows when I say that their seminar presentations were astounding examples of critical scholarship and sophisticated rhetorical nuance. I learned much from their respective projects: one on the devotional art of the early-17th-century English poet Amelia Lanyer (Davidson), and the other on the politics of the hood and the hoodie in post-9/11 visual culture (Sajid). In fall 2016, I will teach a 4th-year undergraduate visual culture seminar in the Department of Visual Studies on “The Collective Afterlife of Things,” that will help students develop a greater appreciation for those things that are collectively held and not separately owned—the absence of which would entail a tremendous
deprivation and a serious diminishment of the chances of crafting a good life. Beginning this fall, I will be the Director of Graduate Studies in the FAS Department of Art, and will also spearhead a new Toronto-wide Research Group on “Sex, Ethics, and Publics.”

**PUBLICATIONS**


**PRESENTATIONS AND EVENTS**


August 2015 “Sex and Philosophy,” a 5-day seminar taught by Jean-Luc Nancy, organized by Centro Internazionale per la Ricerca Filosofica, Palermo, Sicily.


March 2016 Keynote Lecture: “Edging, Drawing, the Common,” at “TRANS: the 26th Annual International Comparative Literature conference, University of Toronto

March 2016 Keynote Lecture: “Edge of the Common,” at “Aisthesis and the Common: Reconfiguring the Public Sphere” conference, Media@McGill, Museum of Contemporary Art, Montreal.


Karen Ruffle  UTM Historical Studies

**Project Title**  Somatic Shi’ism: The Body in Deccani Material and Ritual Practice

My year has provided me with the much needed research time and intellectual space to focus on the preliminary research for my second book project, tentatively titled, *Somatic Shi’ism: The Body in Deccani Material and Ritual Practice*. I benefited from learning about my colleagues’ research in the thought provoking exchanges our different disciplinary approaches produced. It was a pleasure to have the opportunity to mentor and supervise two undergraduate fellows: Nicholas Howe Bukowski’s project on darts and working class identity in Britain encouraged me to think about material practices differently, and Mehreen Zahra Jiwan’s work on the materiality of dust in shaping the space, soteriology, and pilgrimage practices at the shrine of Karbala was a productive and intellectually invigorating merging of shared research interests.
I spent the year reading broadly on aspects of Islamic and Hindu religious sensoria, ʿalams, animals in Islamic and South Asian sculptural traditions, and semiotic theory. Translation of Persian and Urdu manuscripts from the Qutb Shahi 16th-17th centuries was also critical for background research, publications, and presentations this year. In October 2015 I traveled to Hyderabad, India for two weeks to conduct fieldwork during Muharram, which provided me with significant new ethnographic data that I will be following up on in a return trip in June–July 2016. While in residence, I submitted one essay for review with the journal Material Religion, which I have since revised and resubmitted. Another essay is forthcoming in 2016 in the journal South Asia. I secured a contract with Wiley-Blackwell to write an introductory textbook Everyday Shiʿism, which will focus on ritual, material and lifecycle practices of Shi’a in South Asia. I presented my research at two conferences and was a discussant at a workshop on iconoclasm and ISIS. With my colleagues Ajay Rao, Walid Saleh, and Nhung Tuyet Tran, I organized a series of lectures, master classes, and symposia focused around the theme, “Religious Materiality in the Indian Ocean World, 1300-1800.” This Andrew W. Mellon Foundation funded John E. Sawyer Seminar in the Comparative Study of Cultures was supported by the Institute, and the intersection was productive for my own research.

I will be offering a 400-level History of Religions course in Historical Studies in Winter 2017 on “Ritual, Material Practice and the Senses in South Asian Islam.” In 2017-2018 I will be on sabbatical and will return to Hyderabad for extended fieldwork for Somatic Shiʿism.

**Publications**


**Presentations and Events**


16 April 2016 “Guises of the Protective Hand: The ʿAlam and the ‘Domestication’ of Qutb Shahi Shiʿism.” *Trace/Index/Imprint seminar*, University of Toronto.

**Awards and Honours**


The six-month non-residential faculty research fellowship supported my research project, “Does Bodily Matter Still Matter? Gender Dynamics, Relatedness, and Socio-Economic Change in Muslim Sudan” (part of a larger SSHRC-funded project), by enabling me to return to Sudan for two months of intensive fieldwork from January to early March. There I conducted interviews with government officials in Khartoum and Omdurman, as well as religious leaders, doctors working in fertility clinics, women (and some men) who had undergone IVF procedures or were contemplating doing so, and leaders of associations focused on helping women who were pregnant out of wedlock, placing foundlings with families, or aiding orphanage-raised foundlings fight their stigma, integrate socially, and wed.

During this time I also continued participant observation with families in a lower middle-class urban neighborhood of Khartoum and their kin in the village of Hofriyat with whom I have long conducted research. From them I learned about the challenges of contemporary marriage and family life: the various forms these can take, the rising prevalence of polygyny, changes in the politics and economics of weddings, evolving concerns about maintaining and reproducing kin ties, transformations associated with women attending university, age differentials between grooms and brides and their reproductive successes and failures, all of which informed and were informed by my conversations with government and non-government leaders.

While in Sudan I also began work in an advisory capacity with the local office of the World Health Organization on challenges to eradicating female genital cutting. In addition I visited a village in the far north comprised of three ethnic groups with whom I had not previously worked, with a view to expanding my research there. I was able to consult with several academic and NGO colleagues in Sudan and have begun a long-distance research project with a senior anthropologist in Omdurman. Since returning home in March I attended the Sudan Studies Association meetings in New York as a new member of its board. I have been transcribing and analyzing the data with a view to writing up, reading more broadly in the field, and finalizing publication of two book chapters related to my Jackman Humanities Institute funded research.

**Publications**


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**Thomas Keymer**  
FAS English

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

The six-month Jackman Humanities Institute Fellowship (July-December 2015) enabled me to complete most areas of primary research underlying my in-progress monograph *Poetics of the Pillory: English Literature and Seditious Libel, 1660-1820*. The book emphasizes the persistence of literary censorship on political grounds between the Restoration and Romanticism, and argues for a close relationship between press control and the characteristic ambiguity and irony of eighteenth-century writing. It began life as a series of four public lectures (the 2014-15 Clarendon Lectures in English Literature, University of Oxford), and during/immediately following the fellowship period I was also able to rewrite and expand two of the original lectures into fully developed draft chapters of c. 12,000 words plus annotation. The only research area left outstanding at the end of the period, a set of in-depth case studies of book-trade prosecutions in England, Scotland and Ireland during the reign of Queen Anne, has now been
completed thanks to my subsequent participation in the Jackman Scholars in Residence Program (May 2016) and the energies of the superb undergraduate research assistants who worked with me. It now remains to develop the other lectures into finished chapters, write up a new chapter based on the Scholars in Residence outcomes, and finalize the introduction and conclusion, now in draft. I am on track to deliver the monograph to Oxford University Press in December 2016, and I am devoting the remainder of my 2016 Guggenheim Fellowship to completion of the project.

Between July and December 2015 I also wrote two 3,000-word essays on eighteenth-century literature for the London Review of Books (published August 2015, May 2016) and began work on a 5,000-word chapter on Jane Austen’s juvenilia for a Bodleian Library exhibition catalogue (completed March 2016 for publication January 2017). In October 2015 I gave an overview of the fellowship project at the annual meeting of the Canadian Society for Eighteenth-Century Studies in Vancouver, and in November I wrote and delivered the annual lecture of the Beckford Society, on William Beckford’s satire of fashionable ‘Della Cruscan’ verse, which I plan to write up for journal publication at a later date. While in England to give the Beckford lecture, I also examined an excellent Oxford D.Phil. dissertation on a topic close to the project (Joseph Hone, ‘The End of the Line: Literature and Party Politics at the Accession of Queen Anne’). In December I served in Ottawa on the selection panel for the Social Science and Humanities Research Council / Banting Postdoctoral Fellowships. Throughout the period I continued to serve as general editor of the Review of English Studies (Oxford University Press) and as director of the University of Toronto’s Collaborative Program in Book History and Print Culture. I am deeply grateful to my fellow RES editors and to BHPC colleagues for making it possible for me to maintain these commitments without significant loss of time on the project.

**PUBLICATIONS**

http://www.lrb.co.uk/v37/n16/thomas-keymer/too-many-pears

‘Mastering the art of understating your wealth’, review essay on The Literary Correspondence of the Tonsons, ed. Stephen Bernard (Oxford), London Review of Books, 5 May 2016, 21-2
http://www.lrb.co.uk/v38/n09/thomas-keymer/mastering-the-art-of-understating-your-wealth


**PRESENTATIONS**

15 October 2015 ‘Print and the Pillory 1660-1820’, Canadian Society for Eighteenth-Century Studies Annual Conference, Simon Fraser University, Vancouver


**Marga Vicedo**

FAS History & Philosophy of Science & Technology

**Project Title**

A Mother's Siege: Autism, Emotions, and Gender

I focused on my book project A Mother’s Siege: Autism, Emotions, and Gender, the first history of scientific research on autism in the United States. Weaving the examination of scientific debates with the personal history of Clara Park (1923-2010), the mother of an autistic daughter, my research illuminates the profound effect of the science of autism on families. It also shows how the condition became a platform for debating fundamental scientific and social issues that we are still discussing today, such as the nature of the emotions, the goals of science, the influence of early childhood experiences in adult personality, and the role of genetics in human behavior. I expect to complete a full draft this year. I was able to combine this fellowship with another fellowship during the fall semester at the Institute for Advanced Studies (IAS) in Princeton. With the Jackman Humanities Institute’s support, I stayed at the IAS during the spring semester. It
was a highly rewarding intellectual experience and it afforded me the opportunity to discuss my ideas with an interdisciplinary community. This coming year I will be resuming my duties at the Institute for the History & Philosophy of Science and Technology.

**PUBLICATIONS**


**PRESENTATIONS**


9-10 April 2016. Workshop “Infant-Caregiver Interaction.” Human Ethology Film Archive, Senckenberg, Frankfurt am Main, Germany.


4.2.3. 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
  **Jeanne 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
  English D14H3S Topics in Early Modern Literature & Culture: Gender, Play, and Musical Sound in Early Modern Literature
  **Katherine Larson** (Fellow 2014-2015; subsequent parental leave)
  Visual Culture 490 Topics in Visual Culture & Communications: The Collective Afterlife of Things
  **John Paul Rico** (Fellow 2015-2016)
Religious History 450 Advanced Topics in Islam: Ritual, Material Practice & the Senses in South Asian Islam  
Karen Ruffle (Fellow 2015-2016)

History 419H1-F Canada by Treaty: Alliances, Title Transfers and Land Claims  
Heidi Bohaker (Fellow 2015-2016)

2017-2018  
History 4XX Textiles in America  
Adrienne Hood (Fellow 2015-2016; subsequent administrative appointment)

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)

2017-2018  
History XXXX Topics in Material Culture  
Adrienne Hood (Fellow 2015-2016)
4.3. Distinguished Visiting Fellow Arjun Appadurai
29 February – 4 March 2016

Overview
Arjun Appadurai is the Paulette Goddard Professor in Media, Culture and Communication at New York University, where he is also Senior Fellow at the Institute for Public Knowledge. He serves as Honorary Professor in the Department of Media and Communication, Erasmus University, Rotterdam, Tata Chair Professor at The Tata Institute for Social Sciences, Mumbai and as a Senior Research Partner at the Max-Planck Institute for Religious and Ethnic Diversity, Gottingen. Professor Appadurai was born and educated in Bombay. He graduated from St. Xavier’s High School and took his Intermediate Arts degree from Elphinstone College before coming to the United States. He earned his B.A. from Brandeis University in 1967, and his M.A. (1973) and Ph.D. (1976) from The Committee on Social Thought at the University of Chicago. His scholarly books include *The Social Life of Things* (ed., Cambridge, 1988), *Fear of Small Numbers: An Essay on the Geography of Anger* (Duke 2006) and *Modernity at Large: Cultural Dimensions of Globalization*, (Minnesota 1996; Oxford India 1997). His books have been translated into French, German, Spanish, Portuguese, Japanese, Chinese and Italian. Appadurai’s latest books are *The Future as a Cultural Fact: Essays on the Global Condition* (Verso, 2013) and *Banking on Words: The Failure of Language in the Age of Derivative Finance* (University of Chicago Press, 2015).

Attendance
Public Lecture: “The Magic of Things” 200
Asian Institute: 25
Royal Ontario Museum graduate class 15
Undergrad master class: “Failure” 22
Faculty master class: “Mauss’s Nightmare” 18
Total Attendance 280

Benefits
Arjun Appadurai’s visit brought a number of grand themes into focus: he was especially good at providing the sweeping overview of the major ideas that were at play in Things that Matter, and showing how they developed, interacted, and shaped many of the humanities and social sciences disciplines. Although his visit was shortened by family necessities, he affected a wide swathe of scholars at the University of Toronto and beyond. During his stay, he gave a public talk, master classes for faculty members and for undergraduates from all three campuses, toured the Royal Ontario Museum with a group of graduate students, had lunch with the fellows of the Jackman Humanities Institute, and met with faculty members of the Asian Institute. Memorably, his public lecture took place during a driving blizzard, and the venue was packed to overflowing anyhow. He is a scholarly major figure, and his visit was a huge benefit to the University of Toronto.
4.4. Postdoctoral Fellows at the Jackman Humanities Institute, 2015-2016

Chris Dingwall (Interim Report, 2015-2016)
Ph.D. History, University of Chicago
Project Title: Selling Slavery: Race and the Industry of American Culture
Future Plans: In 2016-17, Chris will return to the Jackman Humanities Institute for the second year of his fellowship, and will teach in the UTM Department of Historical Studies.

Overview
I spent the bulk of my time at the Jackman Humanities Institute revising my dissertation into a book manuscript, “Selling Slavery: Race and the Industry of American Culture.” In this project I ask why and how race was remade for a burgeoning mass cultural economy emerging at the turn of the century. Why did culture industries and their middle-class consumers invest so much value in the racial tropes of the Southern plantation fifty years after the abolition of slavery? How did the mass sale of these tropes shape the workings of cultural industry—from the conditions of its labor to the sensation of its spectacles? By looking at the production, marketing, and consumption of theatrical amusements, decorated books, postcards, and mechanical toys, I provide rich empirical ground to analyze the seemingly intractable work of race in the everyday life of American modernity.

Research and Writing Projects
Thanks to the ample material resources and lively intellectual community available here, I was able to prepare a partial manuscript of “Selling Slavery” and develop a chapter into an article—currently under review at a leading university press and a leading journal in my field, respectively. These projects each bear the mark of the reading group I helped to organize among grad students and postdocs, who together enjoined scholarly debates about materiality at the intersection of art and economy. In the coming year, I plan to continue to work at the Institute on my book manuscript and to develop a second article for publication.

Teaching
For the History Department this year I taught my seminar on Mass Culture in American Life, and developed a new lecture course in Race in American Material Culture, and I expect to teach on similar subjects at Mississauga next year.

Presentations
In addition to my activities at the Jackman Humanities Institute, this year I presented my work in several professional venues. I delivered portions of my book project as talks for the American Historical Association, at a conference in honor of Thomas C. Holt, and in an invited talk for the Center for the Study of Slavery and Justice at Brown University. In its spring issue, Design Issues published concurrently my reviews of a book and an exhibit relating to the history of race in graphic design. At the Chicago Cultural Center, I continue to serve remotely as co-curator of “African American Designers in Chicago: the Making of a Profession,” an exhibition to be held in 2018 with support from the Terra Foundation of American Art.
Rasheed Tazudeen (Interim Report)  
Ph.D. English, University of California-Berkeley  

**Project Title:** Object Ecologies: Modernism’s Material Aesthetics  

**Future Plans:** Rasheed will return for the second year of his fellowship and will teach at the UTSC Department of English.

**Overview**  
My first year at the Jackman Humanities Institute has been an exciting and productive one in terms of research, writing, teaching, and the general exchange of ideas among my colleagues, many of whom have by now become good friends. My current project, *Object Ecologies*, argues that Modernist literature and music were invested in rethinking the terms of the human-object relation and, by extension, in forming new, non-instrumental relations between humans and the environment. I analyze a series of texts from Gertrude Stein, Virginia Woolf, and Rainer Maria Rilke, as well as compositions by the early 20th-century composers Bela Bartok and Anton Webern. All of these works test the limits of human understanding against the unknowability of the object world and produce new ways of thinking and being rooted in the incongruity and disharmony between human understanding and the otherness of objects. My teaching and research fed directly into one another, and I was fortunate to have two extremely insightful, creative, and intellectually curious groups of students with whom I could collaborate on ideas and readings throughout the year.

The lunchtime presentations offered a wonderful opportunity not just to listen to, but to participate in the research of the other fellows, and each week found me eager to explore some new vista of thought together with my colleagues. These conversations so often spilled over into the hallway after lunch and resonated throughout the weeks and months. I find myself continuing to think about, for example, Alyson Brickey's presentation on Object-Oriented Ontology and literature, Chris Dingwall's readings of the materiality of W.E.B. DuBois's *The Souls of Black Folk*, and Andilib Sajid's analysis of “hooding” in post-September 11th visual culture, both in themselves, and in relation to my own research. Delivering my own talk, on Virginia Woolf's experimental novel *The Waves* (1931), and engaging in conversation on it with my colleagues has been and continues to be an immensely helpful experience.

Finally, I received generous support and assistance from both Bob Gibbs and my English Department faculty mentor, Alan Bewell. Bob offered helpful feedback on my readings of Kant and Hegel and other philosophers, among other things. Alan and I met multiple times during the year to exchange comments on one another's work and to discuss ideas about ecology and literature and philosophy more generally.

**Research and Writing Projects**  
I have completed revising my dissertation project, *Modernism and the Unmaking of the Human: Language, Metaphor, Ethics*, into a book and have written a book proposal that I will be sending out to publishers over the summer. I researched and wrote a chapter on Woolf's *The Waves* alongside Kantian and Hegelian theories of the object, which I delivered as my lunch presentation. I am currently at work on composing an article version of this chapter. I also presented my work on the role of objects in Gertrude Stein's *Tender Buttons* (1914) at an invited talk for the University of Toronto English Students' Union. I started thinking more seriously about the relation between Modernist literature and Modernist atonal music this year after attending a talk on music and literature given by Rolf Goebel for the German Department in the spring. As a result, I have begun research on atonal music and Modernism for my chapter on Bartok and Webern, which I plan to present next fall.

**Teaching**  
This has been possibly the most exciting and rewarding year of teaching of my life. I designed and taught two upper-division seminars in the English Department on topics related to my own research. The first, “The Nonhuman Turn,” focused on theories of the nonhuman that included units on Animal Studies, Ecology, Cybernetics, and New Materialisms and Object-Oriented Ontology. In the spring, I taught a seminar on
“Virginia Woolf and the Making of Modernism,” which focused on Woolf’s major novels and short stories in the context of Modernist aesthetics and politics. In both seminars, the students exhibited highly creative and rigorous modes of thinking that emerged both during in-class discussions and in their formal written work. A group of my students from the “Nonhuman Turn” seminar organized a reunion the following semester so that we could all continue talking about the ideas from the course, and we are planning another one for the coming year.

Publications
“‘Outside the undifferentiated forces roar’: The Object Ecology of Virginia Woolf’s *The Waves*” (in progress)
“Immanent Metaphor, Branching Form(s), and the Unmaking of the Human in *Alice and The Origin of Species,*” *Victorian Literature and Culture* 45.3 (Fall 2015): 533-558.

Presentations
November 2015  “The Ecology of Objects in Gertrude Stein’s *Tender Buttons,*” English Student Union Seminar, University of Toronto.

Matthew Cohn  (Final Report, 2014-2016)
Ph.D. Classics, University of Michigan
Project Title: Fearsome Charms: Abuse, Free Speech, and the Ancient History of Comedy
Future Plans: Matthew has moved to Michigan IN.

Overview
My research over the last two years has studied the different models through which Greek and Roman literary critics, historians, and philosophers conceptualized the history of comedy. A real peculiarity is that one of our earliest and best sources, Aristotle, tells us that few details about comedy’s early history were recorded. Nobody took it seriously! On the other hand, antiquity offers a range of contradictory and sometimes fanciful claims about where it came from and how it developed. How these critics imagined comedy’s history helps reveal how comedy was, for the first time in Western culture, conceptualized as a genre. Are comedy’s origins and essence to be found in mockery of the powerful by the powerless? In the struggles between the masses and the elite of democracy? In drunken, festive performances that had no moral or political pretensions? My main project has been a book that reconstructs and examines such lines of interpretation, and its manuscript was recently completed. But the freedom of the Jackman to pursue all promising leads has also led to me producing a few articles, one of which has won a major award. The quality of these projects has been greatly improved through collaboration with the other fellows. This has occasionally led me to pivot in unexpected directions, but the chief benefit has been in helping me figure out new ways to conceptualize my work, whose implications reach beyond my little niche and even beyond academia (I believe this to be true of all our projects). One of the most promising and exciting vehicles for collaboration was the working group “Humour, Seriously,” which I helped develop and co-lead with Peter Jones and two fellows from last year, Matt Risling and Jeanne Mathieu-Lessard. In this group, we met with professionals from the humour community in Toronto, cultivated partnerships, and found ways our work could be mutually enlightening. I am immensely grateful to Kim, Bob, Monica, Cheryl, the fellows, and these professionals for their generosity over the last two years, during which I have grown both as a scholar and as a person.

Teaching
I taught this year in the department of Historical & Cultural Studies at the University of Toronto Scarborough, where I developed two classes that were not exactly in my wheelhouse, “Greek and Roman Mythology” and “Multiculturalism and Cultural Identity in the Greek and Roman Worlds.”
how to teach these courses, and especially how to explain their contemporary relevance, was a rewarding experience that made me view both topics in a new light.

**Publications**


“Sicyonian Comedy.” Forthcoming in *Classical Journal*.


**Peter Jones** (Final Report, 2014-2016)
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 begin a one-year research fellowship at Brown University in July 2016.

**Overview**

My projects at the Jackman Humanities Institute in the past two years have all explored the relationship between humour and power in medieval Europe. Studying the role of humour in the government of King Henry II (d.1189), I have shown how laughter supplemented the inequalities brought by the king’s bureaucratic and legal reforms. Meanwhile, in articles on the “witty miracles” of Saint Thomas Becket (d.1170) and the shocking pranks of the early Franciscans, I have uncovered the rise and fall of a unique medieval discourse of comic sanctity.

**Research and Writing Projects**

Throughout four articles and a book manuscript, I have argued that humour provided a vital counter to the abstract mechanisms that were reshaping political and religious life in the late 12th and early 13th centuries. Not only has working at the Jackman Humanities Institute given me the time to research and write these projects, it has also allowed me the space to collaborate and experiment with new ideas. Particularly inspiring were the debates at Thursday lunches, which prompted me to write an article, “A History of Medieval Humour in Four Objects,” connecting my research to the institute’s theme of materiality. One of my most valuable experiences this year was co-organizing a monthly working group, “Humour, Seriously.” As well as keeping up the collaboration with other scholars of humour at the University of Toronto that made last year so enjoyable, this was a unique chance to engage with comic performers working outside the university. The working group will remain in touch next year, and we are in the early stages of planning an edited volume on the intersection between comic theory and practice. In the coming year, I will be working on a new research project on the connected religious, political, and charismatic currents that led to the Roman Revolution of 1143.

**Teaching**

In the past two years, I have had the opportunity to teach four half-courses at two campuses for the FAS Department of History and the UTM Department of Historical Studies.

**Presentations**

Another great benefit of these cross-disciplinary discussions is that they have given me a basis to share my work with broader academic audiences. In October I was invited to speak at Queen Mary, University of London, on the history of “Tears and Smiles,” while in June 2016 I was invited to give the keynote presentation at “Humour and Power in the Twelfth Century,” a colloquium at the University of Aarlborg in Denmark. This July I have also been invited to give a paper at Peking University in China on Dante’s Divine Comedy.
Publications
“Gerald of Wales’ Sense of Humour,” in New Perspectives on Gerald of Wales, edited by Georgia Henley and Joey McMullen (University of Wales Press, 2016)
“Humour at the Fourth Lateran Council,” in Literary Responses to the Fourth Lateran Council, edited by Maureen Bolton (University of Toronto Press, forthcoming)
“Franciscan Humility & Humiliation, c.1220-1300,” (article submitted for peer review)
“A History of Medieval Humour in Four Objects,” (article submitted for peer review)

Eugenia Kisin (Final Report, 2015-2016)
Ph.D. Anthropology; Culture & Media, New York University
Project Title: Transitional Properties: Indigenous Art and Aesthetics of Repair in Canada’s Truth and Reconciliation Commission
Future Plans: Eugenia has accepted the position of Assistant Professor of Art and Society, New York University's Gallatin School of Individualized Study, starting in September 2016.

Overview
The wonderful space and camaraderie of the Jackman Humanities Institute were generative for my research this year, resulting in publications and presentations from my project on the role of Indigenous art as testimony in Canada’s Truth and Reconciliation Commission, and significant progress on my dissertation-based book manuscript. Learning how to locate my discipline’s contributions beyond dissertation-focused expertise has been enormously valuable to me as I transition to a faculty position at NYU Gallatin, whose interdisciplinary philosophy resonates strongly with the Institute’s emphasis on shared intellectual problems or themes as a starting point for enriching dialogue. This year was also an ideal professionalizing transition from graduate student to beginning professor, improving my teaching and enabling me to share work with colleagues across the university. My faculty mentor Pamela Klassen was a fantastic intellectual and practical resource on career development; having such a curious, engaged, and generous circle of fellows and colleagues with whom I could share ideas and writing drafts was the definite highlight of my year, and I look forward to continuing many of these relationships.

Research and Writing Projects
The annual theme of “Things That Matter” was well integrated with my research through our Fellows’ reading group on materiality, and through the Program for the Arts. Of particular impact were John Hampton’s curatorial tour of the exhibition Rocks, Stones, and Dust and Gabriel Levine’s Animate Entities festival, both of which explored contemporary art’s engagement of new materialisms, as well as a visit to the Woodland Cultural Centre, organized by faculty fellow Heidi Bohaker, to participate in Samuel Thomas's reconciliation beading project Opening the Doors to Dialogue. These events brought a material depth to my writing on art, and provided a critical local counterpoint to my previous regional focus in British Columbia. The importance of cultural property to my project was most clarified through public events at the University during Indigenous Education week, public talks by artists including Ange Loft, and conversations with Distinguished Visiting Fellow Arjun Appadurai, which expanded my focus toward broader questions of property in transitional justice archives. While based in Toronto, I continued to contribute to the art quarterly C Magazine's editorial advisory board, helping to conceptualize their “Citizenship” issue theme in relation to the TRC's final report. The open structure and encouragement I experienced this year enabled the successful integration of my academic and public work.

Teaching
My undergraduate Anthropology courses, “Museums and Curatorial Practices” and “Visual Anthropology,” provided space for experimentation with material culture-based teaching, including object analyses, film
projects, and media curation. By participating in Teaching & Learning Community of Practice workshops, I also learned how to better evaluate such projects, and how to more effectively facilitate student-led research.

Presentations
14 January 2016  “Metals and Landscape.” Discussant, “Metals and Memory” symposium, Jackman Humanities Institute Program for the Arts, Toronto, ON

Publications
“Alternative Sites of Indigenous Knowledge and Pedagogy” (in progress), Material Practices of Art and Design, ed. Frances Robertson and Elodie Roy, Glasgow School of Art
“Terms of Revision: Contemporary Complicities and the Art of Collaboration” (2016, in press) Collaborative Anthropologies 7(2)

Awards
New York University Dean’s Outstanding Dissertation Award in the Social Sciences (2016). My successful project submission was improved by input from colleagues at the Jackman Humanities Institute.

Yan Liu (Final Report, 2015-2016)
Ph.D. in History of Science, Harvard University
Project Title:  Toxic Cures: Poisons and Medicines in Medieval China
Future Plans:  Yan has accepted the position of Assistant Professor of History at the University of Buffalo, starting in September 2016.

Overview
My year at the Jackman Humanities Institute has been stimulating and enjoyable. Above all, I had the opportunity to interact with a stellar group of scholars who showed me diverse ways of studying materiality and material culture in various disciplines. I also benefited from Arjun Appadurai’s visit, which urged me to contemplate the continuity and disjuncture between the pre-modern and modern worlds regarding the meaning of materiality, commodity, and technology.

Research and Writing Projects
My research this year has been focused on two projects. First, I expanded my dissertation by writing a new chapter on foreign medicines in medieval China, especially aromatics as antidotes. I used saffron as an example to show many new values this fragrant substance acquired in Chinese pharmacy and beyond. Second, I completed a draft of an article that explores incantatory healing in medieval China. It combines a section of my dissertation on the history of vermin with materials on religious healing. I plan to submit the article shortly.

I also had great experiences interacting with scholars outside the Jackman Humanities Institute, especially those from the East Asian Studies department and from the Institute for History and Philosophy of Science and Technology. In particular, the Medieval East Asian Studies Working Group provided an excellent arena for me to converse with eminent scholars in my field. Moreover, my mentor, Nicholas Everett from the
History department, has been offering comparative insights into my work. I also had the chance to work with Andreas Motsch from the French department, with whom I plan to initiate a collaborative project on the global history of ginseng, which is part of my second project on food history in medieval China.

Teaching
Teaching constituted an important aspect of my scholarly development. In the past year I developed two undergraduate courses: one seminar course on the comparative history of pharmacology, and one lecture course on the history of medicine in China. My teaching experience has been tremendously enjoyable and rewarding, which not only gave me a better sense of how to design and organize a class but also helped to position my own research in broad perspectives. For the latter course, I also introduced multimedia assignments (podcasts and videos), and I found them effective alternatives to enhance my students’ learning.

Presentations
23 March, 2016 “Scented Protection: A History of Saffron in Medieval China,” East Asian Studies Department, University of Toronto.
24-27 June, 2016 Participant in the roundtable “Distilling Experiences into Words: Producing Medical Knowledge in Traditional China,” Association for Asian Studies in Asia Conference, Kyoto.

Publications

SSHRC/CHCI Postdoctoral Fellow in the Humanities

Gabriel Levine (Final Report, 2015-2016)
Ph.D. Social & Political Thought, York University
Project Title: Radical Vernaculars: Experiments with Tradition between Politics and Performance
Future Plans: Gabriel will return to Concordia University to complete the second year of his SSHRC postdoctoral fellowship in 2016-2017.

Overview
My year as a postdoctoral fellow at the Jackman Humanities Institute was an extraordinary opportunity to develop my current research, which looks at the uncanny lives of domestic objects in contemporary exhibition and performance projects. I benefitted from the collaborative program between the Consortium of Humanities Centers and Institute (CHCI) and the Social Sciences and Humanities Research Council of Canada (SSHRC), allowing me to participate fully in the circle of fellows and to engage in a range of activities. From the weekly lunch seminar presentations from the other fellows, to master classes with Leo Bersani and Susan Buck-Morss, to the visit from Arjun Appadurai, I was exposed to a range of world-class scholars working on questions of aesthetics and materiality. I participated in the working group “Uncanny Life: Puppets and Other Vibrant Matter,” including leading a Q&A after a performance by the Bread and Puppet Theatre. Another highlight was the “Materialities” reading group, an informal gathering of doctoral and postdoctoral fellows which met biweekly to discuss philosophical, critical, and historical texts.

Engagement
As part of my stay, I organized a two-day festival, “Animate Entities: Objects in Performance,” funded by the Program for the Arts. This gathering of scholars, curators, artists and puppeteers was a great success, and has lead to many new contacts and collaborations. One result: I was invited to write a chapter on “Performing Objects” for the forthcoming Wiley Blackwell Handbook of Performance Studies (2018). I also created a new object-theatre performance, “The Clock House,” based on a short story by Silvina Ocampo. This research-creation project grew directly out of my encounters and collaborations at the Institute.
Publications

Presentations
I also gave conference papers at the Guelph Jazz Festival Colloquium (2015), and at the Jackman Humanities Institute-sponsored conference at the University of Toronto’s Northrop Frye Centre, “On Nearness, Order and Things: Collecting and Material Culture 1400–Today” (2016).

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

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

**Alyson Brickey**, English

**Dissertation:** ‘Fragments of Cloth, Bits of Cotton, Lumps of Earth’: Lists in American Literature, 1851-1955

**Future Plans:** In the coming year, Alyson will submit and defend her dissertation and seek an academic position. She will be working as a course instructor with the Department of English.

This year at the Jackman Humanities Institute has been an ideal way to wrap up my Ph.D. in English here at the University of Toronto. I benefitted greatly from having a beautiful office space in which to write and think, and I felt very fortunate to be surrounded by such inspiring and supportive colleagues. Throughout my time here, I finished writing my dissertation (which will be submitted June 2016), I submitted an article for publication, I travelled to a major research conference in my field, and I went on the job market for the first time. The weekly lunches were a definite highlight; seeing such a diverse range of disciplinary research interests organized around a common theme encouraged me to make new and unexpected connections in my own work. These meetings also provided a much-needed respite from the often isolating experience of finishing a Ph.D. Presenting my own work was extremely helpful, as I gained invaluable experience giving a longer talk to an interdisciplinary audience, and the feedback I received greatly strengthened my project. I also participated in a formal reading group with the other graduate and post-doctoral fellows, which was crucial in developing my thinking around this year’s theme. As well, the opportunity to meet and interact with distinguished visiting scholars was a rare and unforgettable experience. I was probably most inspired, however, by the excellent scholarship being done by the undergraduate fellows, and I am so grateful to have had this opportunity to meet and learn from such a diverse and impressive group of people.

**Publications**
“Mrs Dalloway’s Colours,” submitted to *Modernism/Modernity.*

**Presentations**
Elizabeth Parke, East Asian Studies
Future Plans: Elizabeth has accepted a one-year appointment as the CLIR Postdoctoral Fellow for the Jackman Humanities Institute Digital Humanities Network (see 3.1.2).

This year at the Jackman Humanities Institute was truly a thing that mattered. The intellectual stimulation and support, coupled with the year devoted to writing and revising, allowed me to finish and defend my dissertation on 8 April 2016. Ranging from formal reading group meetings to informal discussions around the coffee maker, the opportunities to hone my thinking about the central concerns of the dissertation were invaluable. Another aspect that was an unexpected pleasure was finding resonances between my work and that of the fellow cohort members, as well as the chance to find where my assumptions were hindering the clarity of my arguments. These moments of clarity came from trying to convince interested, yet unfamiliar listeners of my ideas. The Institute creates a space of intellectual generosity where questions are asked because of a commitment to making the work better and stronger.

With the opportunity to focus on writing and new projects I presented two conference papers and submitted a chapter for an edited volume on urban art in China due for publication in 2017. There is no doubt that the year at the Institute allowed me not only to defend, but to defend a stronger and more cohesive dissertation. This summer I am submitting book proposals and revising the dissertation to a book manuscript while I teach at the UTM Department of Visual Studies and FAS Department of East Asian Studies. I will continue my connection with the Jackman Humanities Institute in the coming year as the postdoctoral fellow for the Digital Humanities Network. I am grateful for the opportunity that this fellowship offered through the staff support, the fellow fellows, and the space and time to make new work and revise older work for the better.

Presentations
5-7 November 2015. “Augmented Reality and its applications for Digital Chinese Art History” Universities Art Association of Canada Annual Conference (UAAC-AAUC), Halifax NS.

Publication

Catherine Schwartz, Comparative Literature and Book History & Print Culture
Future Plans: Catherine has accepted the position of Investigations Assistant (Bilingual) with the Ontario College of Teachers.

Over the past year, I have often thought of the Jackman Humanities Institute as an academic equivalent to Rivendell. In The Silmarillion, J.R.R. Tolkien describes this magical place as “a treasury of good council and wise lore.” Similarly, the Institute allows people to gather to think, to talk, to share a meal, and to do whatever it is they feel will help them achieve their goals. I will remember my time here as a year of deep learning and growth. It was an honour to hear so many incredible speakers share their work. Arjun Appadurai’s visit opened new avenues of thought, while the many conferences and events rekindled dormant interests and made me feel connected to a wide community of scholars. Conversations with other fellows, over coffee or in hallways, broadened my thinking in ways that will continue to manifest themselves for
many years to come. Countless joyous moments—during lectures, in discussions with fellows, or over lunch—reminded me of the love of scholarship that, many years ago, motivated me to pursue a doctoral degree. Being at the Institute gave me the space and the time to think about my future with clarity. It also gave me the space and the time to complete my dissertation, which I will defend in August.

Amilcare Iannucci Graduate Fellow in the Humanities

Marlo Burks, German

Dissertation: Art’s Challenge: An Analysis of the Role of Aesthetics in the Work of Hugo Von Hofmannsthal

Future Plans: Marlo will be teaching German literature and language at the University of Toronto in the coming year.

It is difficult to describe what this fellowship has done for my scholarly development – much of it is intangible, and the following paragraphs, I’m afraid, will inevitably seem disjointed. Perhaps most importantly, this fellowship has restored some of my faith in the scholarly community as a community. Having had the opportunity to get to know and hear from so many talented, intelligent, and kind people from such an array of disciplines was humbling and inspiring. Presenting my work here allowed me to step back from the chapter I was lost in and think again about the whole. It gave me the energy to push forward; I will be submitting my dissertation on 1 June, with plans to defend within the first two weeks of September.

Some of my encounters here left indelible impressions on my work. Sitting under the hot pink glow of the sign race in progress (part of this year’s exhibition) I often wondered about how questions of progress and equality were inscribed in works of art, and in colour too: I write on colour in art in my dissertation, but also on the inequalities around production and the market.

More informally, I joined a reading group on Materialities, an indulgence – I’ve always loved reading groups – which has given me the opportunity to talk and think elliptically about my subject while encountering texts from other disciplines and time periods.

I was also delighted to meet one of the guest speakers, Spyros Papapetros, whose work and conversation I found myself frequently referencing. One of the faculty fellows, John Paul Ricco, also brought much to the table for me to think about, and organized a discussion about theories of new materialisms, which gave us all a chance to express our concerns and hopes about new trends in thought. Another faculty fellow, Heidi Bohaker, one day brought to me an 1854 German text detailing the stories behind a collection of objects obtained from Native American tribes and shown in Germany. Having translated the document, I am thrilled to be contributing something to a field I regard so highly, and never expected to have the opportunity to contribute to.

As of September I will continue to teach literature and language at the University of Toronto. I hope to stay close to the Jackman Humanities Institute while I search for future jobs and fellowships; perhaps I’ll join a working group up here on the tenth floor.
4.6. Undergraduate Fellows at the Jackman Humanities Institute, 2015-2016

**Janette Aquilina**
UTSC Arts, Culture, Media and UTSC Historical & Cultural Studies

Dr. Jan Blumenstein Undergraduate Award in the Humanities

**Project Title**
The Curatorial Voice in Canadian Museum Collecting

**Supervisor**
Adrienne Hood

**Future Plans**
Janette has been accepted into the Courtauld Institute of Art’s M.A. program, “Curating the Art Museum”. She also was awarded a London Goodenough Association of Canada Scholarship, which will provide residency during her graduate studies in London. She received the Graduation Prize in Arts, Culture and Media, which is awarded to the top student to graduate from the UTSC Department of Arts, Culture and Media.

The Jackman Humanities Institute provided the ideal environment for a young scholar to be immersed in the intense research activity of a multidisciplinary group of researchers at all career stages, and consequently encouraged me to expand my own breadth of knowledge and develop my ideas, theories and writing skills. As an Undergraduate Fellow, I have had the unique opportunity of befriending the other fellows—Undergraduate, Graduate, Postdoctoral and Faculty—and through these relationships, to gain insights into managing graduate work, the advantages of studying abroad and more generally, the world of academia—a world I am eager to explore further. As I prepare for my graduate studies at the Courtauld Institute of Art in London, England, I do so with the confidence and conviction developed over the past year.

My time at the Institute was centred around my project supervised by Professor Adrienne Hood, for whose guidance and expertise I am especially grateful. My project analyzed the intersections between art, feminism and museology. By specifically acknowledging contemporary quilts as an art form, I explored both historical and contemporary discourses related to the art and craft dichotomy and the ways in which quilt representation is shaped by Canadian curatorial practices and museum collecting policies. Grounded in personal interviews, this fellowship facilitated the rare opportunity to speak directly with Canadian curators, artists, art historians, and professionals, who collectively added critical voices and perspectives to my research. As an Undergraduate Art History student there are very limited resources available to produce primary research, and I am especially thankful for this opportunity. Furthermore, I now recognize the immense value of receiving feedback from a range of Humanities scholars on work in progress as the feedback received after my presentation was quite informative and prompted me to view my project from other, unfamiliar, scholarly angles.

Alongside this writing process, the array of activities provided further stimulus for professional and personal growth. Highlights included the weekly fellows lunches and the exhibition on the floor of the Jackman Humanities itself, Talking Back, Otherwise, curated by cheyanne turions. Getting to work in close proximity with artworks was a unique experience and as an aspiring curator myself, hearing insights into cheyanne’s curatorial process during a weekly lunch broadened my understanding of the practice. I will surely miss my time at the Jackman Humanities Institute but will continue forward with my career maintaining the personal connections established and many lessons learned. I sincerely thank everyone who made this opportunity possible.

**Nicholas Howe Bukowski**
Anthropology and Religion

Jukka-Pekka Saraste Undergraduate Award in the Humanities

**Project Title**
Darts in Contemporary Britain: Class, Masculinity, and Leisure

**Supervisor**
Karen Ruffle

**Future Plans**
Nick will be beginning the M.A. program in Anthropology at the University of British Columbia. He received a UBC M.A. Graduate Student Initiative Fellowship to support his graduate work.
I had a wonderful year as an undergraduate fellow at the Jackman Humanities Institute. Throughout the year I undertook a project that examined the role and place of darts in contemporary Britain. My project studied darts in regards to issues of class, masculinity, sound, place and de-industrialization. I completed a two-week period of fieldwork at a variety of darts events in England including amateur events and professional matches. I am very grateful for the fellowship as it provided me the space and opportunity to pursue a project on an understudied topic of considerable personal interest. The fellowship provided the time to think about darts, a slightly unconventional topic, in a detailed and productive fashion. I hope to continue studying darts in the future. The Thursday lunches were lovely as they fostered friendships and allowed me to encounter new theoretical and methodological approaches from differing humanities disciplines. My time at the Institute has broadened my knowledge and interest in theoretical approaches while simultaneously emboldening my belief in Anthropology as a method and discipline. Karen Ruffle was a fantastic and patient supervisor who encouraged me to think about my project in new ways, especially in relation to questions of gender. It was a great pleasure working under her supervision. The time spent with the visiting fellow, Arjun Appadurai, was a highlight of the year. His advice and undergraduate masterclass were helpful in thinking about issues of place in my project. In addition, the facilities provided by the Institute including the carrel, kitchen, and larger workspaces were extremely helpful in creating a space in which I could be both social and productive. Most importantly, the friendships that I developed out of daily interactions with the other fellows at the Institute are a further highlight of my year. The conversations I had with the other fellows resulted in suggestions for reading and new ways to approach my topic. I feel very fortunate to have met and spent the year with such a great group of people. As I move into graduate study at the University of British Columbia, I am confident that my time as an undergraduate fellow at the Institute has thoroughly prepared me.

Sinéad Charbonneau Faculty of Law
Dr. Michael Lutsky Undergraduate Award in the Humanities
Project Title Relationships As Law: Responding to R. v Barton and the Dehumanization of Death from Wâhkohtowin
Supervisor Heidi Bohaker
Future Plans Sinéad is working at the Office of the Public Guardian and Trustee for May-August 2016. In this work she supports “incapable persons” in all areas of civil, family, and mental health law. She will be attending the Central European University’s LLM in Human Rights Law from September-December 2016. Following this she will complete her final semester at the Faculty of Law and then begin her articles. Her future goal is to work in Indigenous family law to build Indigenous child welfare governance and strengthen community-based jurisdiction over child welfare.

My writing this year asked about the violence of the ontological move that occurs when a part of a person is severed from both personhood and corporeality, when the person is no longer a person and the body no longer a body but an object of incrimination. I sought to uncover how law’s truth-seeking process can hide the presence of the human subject and enable an unproblematic change in jurisdiction over the body from the autonomy of self to an object of state ownership. Reading the transcripts from the trial R v Barton I was left feeling that this dehumanization of the body occurs alongside the dehumanization of death itself. Wâhkohtowin is a Cree/Métis legal order that is sometimes understood as the reciprocal responsibilities that are produced within kinship. Wâhkohtowin reacts against this void with legal orders characterized by intimate relations. What Wâhkohtowin can offer us is life as a constellation: it is the responsibility of being related to other beings as family. Wâhkohtowin demands different ways of thinking of what justice is.

I am grateful for the friendship and intrigue of everyone at the Jackman Institute, and for the kindness and generosity of Monica, Kim, Bob, and Cheryl.
Publications

Andrea Davidson    UTSG English, History, and Renaissance Studies
Milton Harris Undergraduate Award in the Jackman Humanities Institute
Project title     A Gloss on Suffering and the Body of Christ: Philomela Matters in Aemilia Lanyer’s Salve Deus Rex Judæorum (1611)
Supervisor        John Paul Ricco
Future Plans      Andrea will continue her studies at the University of Oxford next year in the M.St. in English Literature from 1550-1700 program. She received the following awards from Victoria College: Professor D.O. Robson Graduate Scholarship to Study Abroad, Prince of Wales Medal, Harry Morris Coyle Memorial Scholarship, and (for the second time) Myrtle V. McCullough Prize for Renaissance Studies.

Little did I expect that my curious investigation of why it matters to study early modern women’s poetry and affective piety would blossom into a year-long discovery of why my own ideas matter at the Jackman Humanities Institute. Undertaking the undergraduate research project entailed much more than just research: I learned to be confident in my own ideas and how to share those ideas collegially with the other fellows. It was a great pleasure to work under the supervision of John Paul Ricco, not least of all because our complementary approaches to understanding my project deepened my knowledge of contemporary critical theory. His feedback, as well as the genuine interest of all the other fellows throughout the year, made my fellowship experience truly rewarding. I especially appreciated the opportunity to present my project to all of them at the end of the year. Conversation among fellows was always supportive, spontaneous, and inclusive. Being part of those formal and informal conversations exposed me to so much more than I could ever learn—about the study of the humanities, universities, literature, life—in an undergraduate classroom. From my perspective, the most valuable part of the fellowship is the opportunity for friendship between scholars at all points in their academic pursuits. Another great advantage of this community is its expansiveness. Beyond the tenth floor, I received warm encouragement from past faculty fellows Katie Larson and Jill Ross, who also mentored me throughout my research project and my graduate school application process. Moreover, the visiting speakers, gallery visits, field trips, and public lectures impressed on me the interconnectedness of artistic and academic communities, which I subsequently mirrored in my research by integrating visual and material studies approaches to my literary analysis. The fellowship also facilitated my expansion into other academic communities, as I presented some of my research at the Association of Renaissance Studies’ Undergraduate Conference at the University of Toronto and I published another part on an undergraduate academic blog, the Wellesley Medieval Review. I look forward to continuing to expand that project in my graduate research next year, as I move on from the Jackman Humanities Institute while still staying connected to this generous research community.
**Mehreen Zahra Jiwan**  
FAS Near & Middle Eastern Civilizations and Study of Religion  
James Fleck Undergraduate Award in the Humanities  
**Project Title**  
The Dust of Karbala  
**Supervisor**  
Karen Ruffle  
**Future Plans**  
Zahra will complete her undergraduate work in Fall 2016, and plans to begin graduate study in the M.A. program in the University of Toronto Department for the Study of Religion in September 2017.

I consider the opportunity of working at the Jackman Humanities Institute both a rare and rewarding experience. My project this year, titled *The Dust of Karbala: The Centrality of (Seemingly) Peripheral Matter to the Shiʿi Tradition* dealt with the role of dust in Karbala, which is the shrine site of the third Shiʿi Imam, Imam Husayn (d. 680). Using a phenomenological approach, I looked at how a 10th-century Shiʿi pilgrimage manual known as *Kāmil al-Ziyārāt* or *The Completion of the Visitations*, frames contact with the materiality of Karbala, specifically with the actual soil or dust of the land, as quintessential to the visitation experience. I had the unique opportunity to work under the supervision of Karen Ruffle, one of the few faculty members at the University of Toronto who specializes in Shiʿi Studies. Over the course of the year, my investigation demonstrated that the dust of Karbala, despite its seemingly peripheral quality, facilitates a highly visceral interaction with the consecrated space that gives the one who interacts with it access to divine attention.

My time as a fellow presented me with the opportunity to conduct research in a field that is particularly understudied in western academic institutions. The guidance of my supervisor, as well as the rest of my colleagues allowed me to develop complex and nuanced ideas about my topic and articulate them in a truly meaningful way. The weekly luncheons were a great way to exchange ideas over a pleasant meal, seek advice from more experienced fellows, and be inspired by the outstanding presentations. Our Distinguished Fellow Arjun Appadurai’s visit this year was a wonderful way to see how the diverse projects at the Institute can find common ground by personally interacting with his theoretical interventions that view the global culture of economy as complex and disjunctive order.

The fellowship experience has served as a great guiding point as I complete my last semester of my Undergraduate program this fall. I hope to return in the 2017-2018 year as a graduate student to further pursue Shiʿi studies in the Department of Religious Studies, which is coincidently, also housed in the Jackman Humanities Building. Although it has only been a mere eight months, this opportunity has provided me with one of the biggest and most important learning experiences an undergraduate student.

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**Andilib Sajid**, UTSC Arts, Culture, Media and English  
Zoltan Simo Undergraduate Award in the Humanities  
**Project Title**  
Visualizing 9/11 and the War on Terror  
**Supervisor**  
John Paul Ricco  
**Future Plans**  
Andilib will complete her undergraduate work in 2016-2017 and plans to begin graduate study in an M.A. program in art history or cultural studies in 2017-2018. Her fellowship paper won first prize in the UTSC English Department.

My undergraduate fellowship has provided a crucial developing point in my academic journey. Being surrounded by individuals whose interests were as dispersed and peculiar as my own helped to let me express my thoughts and ideas without the hesitation that comes with fear of judgement. Listening to fellows at various points in their academic careers helped bolster my own confidence in continuing my path as a scholar and hopefully, a professor and writer. Getting access to resources (even small things like extended period for library loans, a small space of my own, outlets and newly installed lighting) were very much appreciated. I found that so many of the presentations this year were thought provoking and intriguing, furthering my own ideas and questions about the world, history, culture, politics, and art (which I would
argue is at the heart of the humanities). I found my supervisor John Paul Ricco to be a guide and source of reassurance in my own work; I liked that our dynamic allowed me to very much work independently while still disseminating important questions and concerns surrounding my project. It helped immensely that our fields overlapped and that he had previous experience in the topics I was engaging in (9/11, the War on Terror, visual culture, contemporary art). At the end of my research presentation, I felt so humbled and incredibly supported by all my colleagues, a feeling that I did not anticipate nor will ever forget. It has been a pleasure to share this space and I cannot be more thankful for such an opportunity.

In 2016-2017, I will be wrapping up my undergraduate studies in which I am majoring in English and doing a double minor in Art History and Literature & Film Studies. I will be applying to graduate schools for my master’s and hunting for internships or art gallery/museum positions. I will also still be overseeing a departmental film initiative at University of Toronto’s Scarborough Campus called “Coalesce” (with an upcoming short film and video projects in the works). I hope to pursue work in academia by doing a masters in art history (Medieval Islamic or Byzantine) or cultural studies (a fusion of my undergraduate studies in literature and film studies). Related achievements for the year include being a part of University of Toronto’s English Undergraduate 2016 Conference as part of their Embodied Texts segment for my paper “Evocative: The Erotic in The Song of Solomon”, which will soon be published. I have also recently been notified that my fellowship project, which became a research paper titled “Deface” has won first place in the UTSC English department.

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. She co-organized an event series for the 2015-2016 Program for the Arts, “Metals and Memory” (see 6.5), and she was also a co-lead of the Working Group “Imagining and Inhabiting Northern Landscapes” (see 7.7). She will begin a five-year appointment as Vice-Dean, Undergraduate for the Faculty of Arts & Science as of 1 July 2016.

Neil ten Kortenaar (2008-2009, UTSC English) has completed his term as Director of the Centre for Comparative Literature and was on administrative leave in 2015-2016. He is the Launch Director of the Jackman Humanities Institute’s Mellon-funded collaborative partnership with the University of the West Cape, Aesthetic Education: A South-North Dialogue (see section 3.1).


Michelle Murphy (2009-2010, History and Women & Gender Studies) will hold her second Chancellor Jackman Faculty Research Fellowship in 2016-2017 to research “Alterlife: Futurity in the Aftermath of Industrial Chemicals”.

Charlie Keil (2010-2011, Cinema Studies and History) was appointed Principal of Innis College and received the Faculty of Arts and Science Outstanding Teaching Award for 2014-2015.

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. He organized a major conference for the 2015-2016 Program for the Arts, “On Nearness, Order, and Things: Collecting and Material Culture, 1400-Today” (see 6.11).

Frances Garrett (2012-2013, Religion) will publish her fellowship research as a book tentatively titled *Consuming Enlightenment: Ritual, Healing, and the Occult*.

Amira Mittermaier (2012-2013, Religion and Near & Middle Eastern Civilizations) will publish her fellowship research as a book tentatively titled *The Ethics of Giving: Islamic Charity in Contemporary Egypt*.

Andrea Most (2012-2013, English) was awarded the 2016 Northrop Frye Award, which recognizes outstanding teaching that succeeds in conveying the importance—and excitement—of research to students at the university.


Ruth Marshall (2013-2014, Study of Religion and Political Science) will publish her fellowship research as a book tentatively titled *Speaking in Tongues: Religion and the Call of the Political*. 
Jill Ross (2013-2014, Comparative Literature and Medieval Studies) became Director of the Centre for Comparative Literature on 1 July 2015.

Simon Dickie (2014-2015, English) is currently at work on a research project titled *Words and Voices: Eighteenth-Century Literature and the Mysteries of Style*.

Thomas Hurka (2014-2015, Philosophy) was Old Dominion Fellow at the Council of the Humanities and Department of Philosophy, Princeton University in Spring 2016.

Louis Kaplan (2014-2015, UTM Visual Studies) received a SSHRC Insight Grant of $308,499 CAD for the project “The Imaginary Jewish Homelands of I.N. Steinberg: An Augmented Reality 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).


**FACULTY RESEARCH FELLOWS (6-MONTH)**


Joshua Pilzer (2011-2012, Music) was on sabbatical leave in 2015-2016.

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*. She was a co-lead of the Working Group on “Im/Migration, Mobilities, Circulations” (see 7.8).


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*. She co-organized an event series for the 2015-2016 Program for the Arts, “Contemporary Art, Materiality, and the Archive” (see 6.6).


**POSTDOCTORAL FELLOWS**

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

Mareike Neuhaus (2008-2010, English) published *The Decolonizing Politics of Indigenous Literatures* (University of Regina Press, 2015). It was awarded the 2016 University of Regina Arts and Luther College Award for Scholarly Writing.

John Wesley (2008-2010, English) is Associate Professor of English at the University of Puget Sound. He was named the Inaugural Rhodes Trust Inspirational Educator for 2016.

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 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. He published an article, “Animal Republics: Plato, Representation, and the Politics of Natures” Politics and Animals (Fall 2015) 75-88.

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 *Plotting Politics: Caricature, Parody, and Literary History*, is forthcoming from Yale University Press.

Hannah Wells (2009-2011, English) is Assistant Professor of English at Drew University. Parts of her fellowship research were published as “Jim Crow Pragmatism: Oliver Wendell Holmes Jr. and the Legal Logic of Race” *American Literature* 2016 (88:2, 301-330).

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 and Director of the Duke in London Drama program. In 2015, he was a John W. Kluge Research Fellow at the Library of Congress, where he researched the musical theatre career of Rouben Mamoulian.

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 Faculty’s 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). She was on sabbatical leave in 2015-2016. Her next major research project is tentatively titled *Super Wicked: Digital Art, Environmental Crisis, and the De-centered Human*.

Joshua Neves (2011-2012) is Assistant Professor (Film Studies) in the Mel Hoppenheimer School of Cinema at Concordia University, and holds a Canada Research Chair. He is Director of the Global Emergent Media (GEM) lab.

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 Whittier College in Los Angeles.


Kavita Singh (2013-2014, Comparative Literature) is Assistant Professor of English at the University of Houston. Her fellowship research will be published as *The Carnival Language: Exhibitive Multilingualism in the Postcolonial Caribbean*.

Maggie Hennefeld (2014-2015, Cinema Studies) is Assistant Professor of Cultural Studies and Comparative Literature at the University of Minnesota. Her fellowship research, *Spectres of Slapstick and Silent Film Comediennes*, has been accepted for publication by Columbia University Press.

Oisín Keohane (2013-2015, Philosophy) is Lecturer in Philosophy at the University of Dundee.


**GRADUATE FELLOWS**

Shami Ghosh (2008-2009, Medieval Studies) has accepted a tenure track position with the FAS Department of History and the Centre for Medieval Studies at the University of Toronto, starting on 1 July 2016. He was a Research Fellow at the Pontifical Institute for Mediaeval Studies in Toronto with a SSHRC Insight Development grant for the period 2015-2017. He published his second book, *Writing the Barbarian Past: Studies in Early Medieval Historical Narrative* (Brill, 2015). He was awarded the Licentiate in Mediaeval Studies (LMS) certification in June 2016.

Alma Mikulinsky (2008-2009, Art) is Curator and Advisor to the Nina Miller Collection of Art. She is currently based in Chile, where she curated the exhibition of EDWARD BURTYNSKY: WATER.

Charles Repp (2008-2009, Philosophy) is Visiting Assistant Professor of Philosophy at Longwood University.

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

The Reverend Jason McKinney (2009-2010, Religion) is Assistant Curate 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 2015-2016. He published “Accessing the Moral Law Through Feeling” *Kantian Review* 20 (2015) 301-311.

Julie Boivin (2010-2011, Art) graduated in 2015. She is currently an independent scholar in London UK.

Sarah O’Brien (2010-2011, Comparative Literature) is Marion L. Brittain Postdoctoral Fellow in Digital Pedagogy and Research Coordinator of the Communication Centre at Georgia Institute of
Technology, Literature, Media and Communication. Her book, Slaughterhouse Cinema: Human-Animal Violence in Analog and Digital Film, is underway.

**Eran Tal** (2010-2011, Philosophy) has accepted a tenure-track position as Assistant Professor of Philosophy at McGill University, starting on 1 July 2016.

**Nathan Cardon** (2011-2012, History) is Lecturer at the University of Birmingham School of History and Cultures. His dissertation will be published as A Dream of the Future: Race, Empire, and Modernity at the Atlanta and Nashville World’s Fairs (Oxford University Press, 2016).

**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, was published by D.S. Brewer in November 2015.

**Łukasz Wodziński** (2011-2012, Comparative Literature) graduated in June 2015. He is teaching in the Slavic Department at McMaster University.

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

**Sarah Tracy** (2012-2013, History) graduated in June 2016 and has accepted a two-year Visiting Professorship at the University of California-Los Angeles to continue her research on the history and politics of food and health.

**Ariel Zylberman** (2012-2013) holds a research postdoctoral fellowship in the Department of Philosophy at the University of California-Los Angeles.

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


**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.

**Jeanne Mathieu-Lessard** (2014-2015, Comparative Literature) was co-leader of the 2015-2016 Working Group on “Humour, Seriously” (see 7.6).

**Matthew Risling** (2014-2015, English) was co-leader of the 2015-2016 Working Group on “Humour, Seriously” (see 7.6).


**UNDERGRADUATE FELLOWS**


**Maya Chacaby** (2008-2009, Aboriginal Studies and Drama) is a Senior Researcher with 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 titled “The Corner of the Eye: The Periphery of Attention and the English Novel”.

**Arden Hegele** (2008-2009, English) has completed her Ph.D. in English at Columbia University, and will begin a three-year Mellon postdoctoral fellowship with the Columbia University Society of Fellows in the Humanities in September 2016. She will also be teaching in the Department of English.

**Devani Singh** (2008-2009, English) is a postdoctoral fellow at the University of Geneva.

**Rodrigo Toromoren**o (2008-2009, Spanish & Portuguese) is studying for a doctorate 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 studying for a doctorate 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 studying for a Ph.D. in German at the University of Toronto. He was selected as one of the Mellon Graduate Fellows who will participate in Aesthetic Education: A South-North Dialogue.

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.

Eddie Bacal (2010-2011, Art) is a Ph.D. candidate in Art at the University of Toronto.

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 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 2016-2017.

Polina Dessiatnitchenko (2010-2011, Music) is studying for a Ph.D. in Music at the University of Toronto. She is conducting field research in Azerbaijan with support from a Weston Fellowship and a fellowship at the Azerbaijan Diplomatic Academy.

Allegra Pennant Fryxell (2010-2011, History) is studying for a Ph.D. in History at the University of Cambridge.

Mark Thomson (2010-2011, Philosophy) is studying for a Ph.D. in Philosophy at Northwestern University.

Nicholas Arrigo (2011-2012, Classics) is studying for a J.D. at the University of Toronto’s Faculty of Law.

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

Kate Bruce-Lockhart (2011-2012, History and African Studies) will complete her doctorate in History at the University of Cambridge in June 2017. She has done fieldwork in Uganda.

Wendy Byrnes (2011-2012, UTM English & Drama) is studying for a Master’s in Teaching degree at the Ontario Institute for Studies in Education.

Christopher Hiebert (2011-2012, Religion) is studying for a Ph.D. 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 for a J.D. in the Faculty of Law at the University of Toronto.

Robyn Clarke (2012-2013, English) has graduated from the Master’s program in English at McGill University. She has accepted the position of Program Assistant with the School of Continuing Education at McGill University, Online Indigenous Programs.

Katie Fewster-Yan (2012-2013, English) is in Master’s program in English specializing in Creative Writing at the University of New Brunswick. She is Managing Editor for Qwerty Magazine, and won the Thomas Morton Prize for Poetry in Fall 2015.

Ana Komparic (2012-2013, Philosophy and Immunology) is a candidate for M.Sc. at the Leslie Dan Faculty of Pharmacy and is also enrolled in the collaborative program in Bioethics.

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. He won the Dr. Paul Tang Memorial Scholarship for best M.A. student seminar performance in Fall 2015.

Diana Demian (2013-2014, UTSC English and UTSC Sociology) is studying for a J.D. degree at the Allard School of Law at the University of British Columbia.

Geordie Kenyon-Sinclair (2013-2014, Slavic Studies and Women & Gender Studies) is a Ph.D. candidate in Slavic Languages & Literatures at Harvard University.

Juliana Ramirez (2013-2014, Art and Spanish & Portuguese) was studying for an M.A. program in Art at the University of Toronto in 2015 and will enter the J.D. program in the Faculty of Law in September 2016.

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

Anderson Christie (2014-2015, UTM Philosophy) is studying for a J.D. in Law at Yale University.

Robyn Hope (2014-2015, Cinema Studies and English) is studying for an M.A. in Media Studies at Concordia University, and is a research assistant at the Technology, Art, and Games Institute in Montreal.

Torie Devyn Noonan (2014-2015, English) is studying for a J.D. at the Faculty of Law in the University of Toronto.


Shauna Taylor (2014-2015, UTM Visual Studies and Anthropology) is an outreach assistant at the Justina M. Barnicke Gallery, Hart House and an Animateur at Oakville Galleries.
5.

**Program for the Arts**
5.1. Jackman Humanities Institute Program for the Arts, 2015-2016
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 2015-2016 Program for the Arts demonstrated the range of inter-related ideas opened up in the theme of Things that Matter. The Jackman Humanities Institute supported a thought-provoking exhibition on dust; an award-winning play about materialism; a conference on collecting things; and a event series and several shows featuring performing objects. We explored the ways that memories remain in things, and the interface between object and memory provided by manuscript, archive, and photograph; we considered the function of mobility and friction in the production of knowledge; and we thought about both technologies and people as having “thing” qualities. A total of 11,794 people attended these events. Unfortunately, our Visiting Artist, Isaac Julien, was unable to visit.

5.1.2. Chronological Listing of Events, Program for the Arts, 2015-2016

28 October 2015: Rocks, Stones and Dust
   Opening Reception for exhibition of art at Justine M. Barnicke Gallery, Hart House (exhibition ran 28 October – 18 December 2015)
11 November 2015: Rocks, Stones and Dust
   Public Curator’s Tour of exhibition with John G. Hampton
18 November 2015: Rocks, Stones and Dust
   “Falling for Stones” Public Lecture by Michael Belmore (visiting guest, OCADU Indigenous Visual Cultures program) and Lindsay Lawson (visiting guest, Goeth-Institute, Toronto)
19-22 November: Casimir and Caroline, a play by Ödön von Horváth
   Four workshop performances by The Howland Company, directed by Holger Syme (UTM English & Drama)
27 November 2015: Rocks, Stones and Dust
   “Stone as Species” public lecture by artists Bonnie Devine (OCADU) and Egil Sæbjörnsson (visiting guest, Goethe-Institute, Toronto)
2 December 2015: Rocks, Stones and Dust
   “Rocks: The Scientific and the Speculative” public lecture by Pierre Robin (Earth Sciences)
14 January 2016: Metals and Memory
   “Metals and Landscape” panel discussion
4 February 2016: Metals and Memory
   “War, Metal, and Memory” panel discussion
10 February 2016: Puppet Masters: Uncanny Life in Global Performance
   “La Calisto” screening of Buchta’s puppet version of Francesco Cavalli’s opera
11-13 February 2016: Puppet Masters: Uncanny Life in Global Performance
   “Tibet” puppet performance; three shows by Buchta’s puppetry (Cake and Puppets)
12-13 February 2016: Puppet Masters: Uncanny Life in Global Performance
   “Three Little Pigs” puppet performance; two shows by Buchta’s puppetry (Cake and Puppets)
3 March 2016: Metals and Memory
   “Metals, Time, and Orientation” panel discussion
10 March 2016: Contemporary Art, Materiality, and the Archive
“Norval Morriseau and the Archive of Modernism” public lecture by Ruth Phillips (Carleton University)
10-12 March 2016: Puppet Masters: Uncanny Life in Global Performance
   “The Underneath the Above Show #1” puppet performance; three shows by Bread and Puppet Theater
18 March 2016: Animate Entities
   “Flesh as Object in Circum-Atlantic Performance: A Critique of the Exhibitionary Complex” public lecture by Claire Tancons (independent curator, New Orleans)
18 March 2016: Animate Entities
   “Rehearsal for Objects Lie on a Table” opening reception for exhibition of art at Justina M. Barnicke Gallery, Hart House (exhibition ran 18 March-30 April 2016)
18 March 2016: Animate Entities
   “The Thing About Objects” an evening of performance art
19 March 2016: Animate Entities
   “Between Thing and Agent: A Vocabulary for Performing Objects” roundtable discussion
19 March 2016: Animate Entities
   “An Objects Banquet” performance meal
19 March 2016: Animate Entities
   “What is a Doll?” film screening and discussion of the work of French artist Michel Nedjar
19 March 2016: Animate Entities
   “Café Concret: An Experimental Puppetry Cabaret” performance
22 March 2016: Metals and Memory
   “The Stranger’s Notebook” public lecture by artist Dawit Petros
1 April 2016: Material Flows & Frictions: Mobility & Materiality in the Arts & Sciences workshop
8-9 April 2016: On Nearness, Order and Things: Collecting & Material Culture, 1400-Today conference
8 April 2016: On Nearness, Order and Things: Collecting & Material Culture, 1400-Today
   “From Coin Collecting to Archaeological Sites: To Whom Does the Past Belong?” master class for graduate students and faculty members by Susan Buck-Morss (CUNY Graduate Center and Cornell)
15-16 April 2016: Trace/Index/Imprint workshop
13-14 May 2016: Image/Interface symposium
5.2. Jackman Humanities Institute Program for the Arts

Rocks, Stones and Dust
Exhibition 28 October — 18 December 2015

Organizer: Barbara Fischer
Curator: John G. Hampton
Co-sponsor: Art Museum at the University of Toronto

Overview

Rocks, Stones, and Dust surveyed diverse speculations on the roles that rocks play in the development of human culture and how they exist to and for themselves. Drawing on object-oriented philosophies, aboriginal epistemologies, panpsychism, and other systems of knowledge, Rocks, Stones and Dust demonstrated how rocks are reoccurring characters across human cultures, and how even in the least mobile of things, we can find life.

As the prototypical thing, rocks matter; they are in our tools, architecture, philosophy, and theology, beneath our feet, and flying far above our heads—but this ubiquity sometimes masks their ontological significance. Rocks are characteristic of the least animated object in our world, yet stones are born; they move, age, and disintegrate. Some ask us to pick them up off the side of the road and carry them with us, and others invite us to stare into their surfaces to look for inner truths. The artworks brought together in Rocks, Stones and Dust addressed this vitality and unearthed the role rocks play in helping us understand questions of beingness outside of human being.

The exhibition included recent works by Michael Belmore, Jimmie Durham, Spring Hurlbut, Kelly Jazvac, Susanne Kriemann, Nicholas Mangan, Egill Sæbjörnsson, Lucy Tasseor Tutsweetok, and Lawrence Weiner, and featured new works created specifically for the exhibition by FASTWÜRMS, Jason de Haan, Marcelo Moscheta, Kerri Reid, Lindsay Lawson, and Bonnie Devine. The exhibition was activated through weekly events, and regular tours, and was incorporated into the curriculum of several undergraduate courses.

Attendance

General attendance – 2934
Tours – 139
Events – 644
Total attendance: 3717

Related Events

28 October – Opening Reception
6 November – Lindsay Lawson Talk + Screening
Presented at the Goethe-Institut Toronto, Berlin-based artist Lindsay Lawson presented on her participation in “Rocks, Stones, and Dust” and premiered her latest short film “The Dancers”.

11 November – Public Curator’s tour with John G. Hampton

18 November – “Falling for Stones”
In this public lecture, Michael Belmore (a guest of OCADU’s Indigenous Visual Cultures Program) and Lindsay Lawson (a guest of the Goethe-Institut Toronto) addressed what draws us to rocks. Lindsay Lawson spoke about objectum-sexuality and the peculiar history behind a smiling agate geode residing in the depths of e-bay’s “Everything Else” section; Michael Belmore spoke about his long-term engagement with rocks, land, value, identity, and material understanding.

27 November – “Stone as Species”
For “Stone as Species” artists Bonnie Devine (OCADU) and Egill Sæbjörnsson (a guest of the Goethe-Institut Toronto) spoke about rocks as living beings. Egill Sæbjörnsson asked “are humans stones that walk and talk?” and Bonnie Devine talked about rocks, radiation, and transformation from an Indigenous artist’s perspective.

2 December – “Rocks: the Scientific and the Speculative”
Pierre Robin, Professor Emeritus from the University of Toronto's Department of Earth Sciences, presented a lecture on the science of Rocks, Stones, and Dust in the format of an Intro to Geology undergraduate course, while artists/witches FASTWÜRMS (U of Guelph) described their artistic process and discussed the broad parameters of “Core Affect Traffic,” a future system for connecting human emotions using inner Earth dynamics.

Benefits
*Rocks, Stones and Dust* was a major exhibition about the role rocks play in contemporary culture. It tapped into a longstanding undercurrent of cultural production as well as the recent surge of object-oriented philosophy and notions of the Anthropocene, with its interests in geological time. Accompanied by a series of rigorous public lectures, active exhibition tours, and inter-departmental engagements, the exhibition has exposed a large and diverse audience to a new way of thinking about contemporary art, culture, and the rocks that surround us. The exhibition continues through an ambitious online publication of writings on stone, with an introductory essay by John Hampton. It includes contributions from prominent new materialism philosopher Jane Bennett; artists Egill Sæbjörnsson, Lindsay Lawson, and Marcelo Moscheta; Anishnabae Elder Betty McKenna; and Métis scholar David Garneau. The online publication also hosts video recordings of the various public lectures and events hosted in conjunction with *Rocks, Stones and Dust*, and has had over 14,000 views to date. By cultivating connections between the Indigenous arts community, new media arts, traditional arts audiences, and the geology community, the exhibition and accompanying activities generated significant cross-disciplinary dialogue. Pierre Robin and Charlie Day, both of the Earth Sciences Department at the University of Toronto, helped bridge connections between Geology scholars, students and artists, providing new viewpoints to working with stone. Additionally, Hugh Raffle’s contribution to the online publication is currently being re-worked for his upcoming book, *Still Life*, an exploration of relations between people and stone; Kelly Jazvac’s work in the exhibition was featured in the popular online art publication Hyperallergic; and the exhibition was reviewed for Magenta Magazine, ARTORONTO, Life @ U of T student blog, and the University College Student Newsletter.

Website: [http://www.rocksstonesdust.com](http://www.rocksstonesdust.com)

5.3. **Jackman Humanities Institute Program for the Arts**

*Casimir and Caroline*, an experiment in rehearsal practices
Workshop research-creation workshop, 19-22 November 2015

Organizer: Holger Syme, UTM English & Drama

Co-Sponsors
- FAS Centre for Drama, Theatre & Performance Studies
- UTM Department of English & Drama
- Theatre Erindale
- The Howland Company
- The Canadian Actors' Equity Association

Overview
This project was designed to bring together actors trained and working professionally in Canadian theatre with the dramaturgy and rehearsal practices of continental Europe. The work was focused on a new translation and adaptation of the Germano-Hungarian dramatist Ödön von Horváth’s 1932 play *Kasimir und Karoline*, a staple of the contemporary German repertoire. The workshop processes funded by the Program for the Arts involved three weeks of intensive rehearsal and four public performances with extended feedback sessions.

The rehearsal workshops, which took place on stage at the Luella Massey Studio Theatre, put to the test different ideas about the relationship between text and performance; investigated how to use contemporary theatrical means to approximate the effects Horváth’s play aimed at in the 1930s; explored how
to reconcile the desire to speak to contemporary political and ideological concerns through a text that in some of its assumptions reflected historical attitudes that now would appear hopelessly reactionary; and sought ways of recreating the musical context Horváth builds for his 1932 setting in 2015 Toronto. On a broader scale, we confronted the productive clash between the very different assumptions of a play written in a highly stylized mode of dialogue in a post-Expressionist dramatic tradition and those of modern Canadian actors trained in the persistent tradition of psychological realism and quasi-filmic stage naturalism. In staging the public performances, we also addressed similar concerns in terms of lighting and set design, though naturally in a manner rather limited by budgetary concerns.

**Total Attendance: 259**

**Benefits**
The Program for the Arts sponsorship allowed us to conduct the rehearsal workshops in a focused manner relatively free of the disruptions normally common in independent theatre production; the entire cast was available for a full ten days, and far more time could be set aside for exploration than is usually possible in Canadian theatre making. We were also able to produce the kind of program common in European theatre, running to 24 pages and including a number of excerpts from academic essays that shaped our discussions.

The feedback sessions, which were well attended, yielded a plethora of challenging and insightful comments (in quite a few cases followed up with long emails). For the purposes of this project, it was particularly useful to hear a Canadian audience respond to the aspects of the performance and of the play that did not conform to their expectations of dramatic “storytelling” and coherent theatrical “world making.”

The public performances were advertised as a workshop, even though we staged the play as fully as we could, and although the total rehearsal time was equivalent to a standard professional rehearsal period. The Program for the Arts funding allowed us to charge merely a nominal amount; under the Canadian Actors’ Equity Association’s Artists’ Collective policy, the show will now have a future life, with a full production planned for 2017. The research project of which this workshop was part will proceed with the help of a SSHRC Insight Development Grant over the next two years.

Although we deliberately did not invite reviewers to the workshop stagings, the production was written up in a number of venues (links below). Much to our surprise, it received five nominations for the 2016 MyTheatre Awards, and won the award for “Outstanding Ensemble” in March 2016.

**Publicity**
Kelly Bedard, “My Theatre Award Nominee: Q&A w/ Kristen Zaza” ([http://www.myentertainmentworld.ca/2016/03/kristen-zaza/](http://www.myentertainmentworld.ca/2016/03/kristen-zaza/))
5.4. Jackman Humanities Institute Program for the Arts

Animate Entities: Objects in Performance
Lectures and Performances, 18-19 March 2016

Organizers
Gabriel Levine, SSHRC/CHCI postdoctoral fellow at the
Jackman Humanities Institute
Lawrence Switzky, UTM English & Drama
T. Nikki Cesare-Schotzko, FAS Drama Theatre & Performance Studies

Co-Sponsors
Puppet Slam Network
Great Small Works
FAS Centre for Drama, Theatre and Performance Studies, Department of Art, Cinema Studies Institute and
Centre for Comparative Literature
University College
UTM Department of Visual Studies and Department of English & Drama
Graduate Architecture, Landscape and Design Students Union
Art Museum at the University of Toronto.

Overview
Animate Entities: Objects in Performance was a two-day festival and symposium at the University of Toronto
that gathered a group of artists, curators, scholars, and puppeteers for a series of public presentations and
performances. Following up on recent scholarly discussions of “vibrant matter” and the uncanny life of
performing objects, this event proposed a meeting between object-based practitioners working in a range of
media and fields. Special guests included Clare Dolan (director of the Museum of Everyday Life), Claire
Tancons (Independent Curators International), and Allen S. Weiss (NYU). Events took place at Hart House
(Debates Room and Justina M. Barnicke Gallery), Innis College (Deluxe Screening Room), and the Burdock
Music Hall.

Events
1. Keynote lecture by Claire Tancons, independent curator based in New Orleans. “Flesh as Object in
Circum-Atlantic Performance: A Critique of the Exhibitionary Complex”. Attendance: 80
2. The Thing About Objects, an evening of object art, featuring performance artists Shannon Cochrane and
Francesco Gagliardi, writer-activists Tom Cull and Miriam Love, curator Clare Dolan, Drag King
Flare, photographer Zun Lee, and poet Jenny Sampirisi. Curated and hosted by Kerry Manders and
Brandy Ryan. Attendance: 100
3. Rehearsal for Objects Lie on a Table (an affiliate event), an exhibition curated by Emelie Chhangur. Inspired by
the play by Gertrude Stein. With arrangements by Diane Borsato, Aleesa Cohene, Erika DeFreitas,
attendance: 200
4. “Between Thing and Agent: A Vocabulary for Performing Objects.” Roundtable and discussion with Sarah
Blake (Humanities, York), Johanna Householder (Art, OCADU), Nic Sammond (Cinema Studies, U
of T), Marlis Schweitzer (Theatre, York), and Mark Sussman (Theatre, Concordia). Moderated by
Antje Budde (Digital Dramaturgy Lab, Toronto). Attendance: 40
5. An Objects Banquet: a performance meal featuring artists, thinkers, and puppeteers, each performing or
presenting an object. Featuring Diane Borsato, Janis Demkiv, Clare Dolan, Erika DeFreitas, Marla
Hlady, Gabriel Levine, Derek Liddington, Emmanuel Madan, Clea Minaker, Jesse Orr, and Allen S.
Weiss. Attendance: 60
6. What is a Doll? A film by Allen S. Weiss (NYU) and Tom Rasky, followed by a discussion with the directors.
The film explores the mysteries and profundities of dolls, puppets and marionettes in the context of
the grotesque rag dolls of contemporary French artist Michel Nedjar. Attendance: 40

7. Café Concret: An Experimental Puppetry Cabaret

The first Toronto edition of this long-running Montreal puppet cabaret, with performances by Puppetmongers Theatre, Hayley Lewis and Adam Cook, Erin Hill and Heather Caplap, CLUNK Puppet Labs, Clare Dolan, and more. Music by special guest Lido Pimienta. Attendance: 100

Attendance: 620

Benefits
All of these events were documented by a professional photographer, and the keynote lecture by Clare Tancons was videotaped. This photo and video documentation, along with texts from the roundtable and a program note, are available on the event website: animateentities.wix.com/ae2016

Material from this event will go into the creation of a new course in Puppetry and Performing Objects (Undergraduate Program in Drama), and will form the basis for an entry on “Performing Objects” in the Wiley Blackwell Handbook of Performance Studies (forthcoming 2018). Further collaborations between the guest artists and scholars are also in the works.

5.5. Jackman Humanities Institute Program for the Arts, 2015-2016

Metals and Memory
Public Conversations, 14 January, 4 February, 3 March 2016

Organizers
Pamela Klassen, FAS Study of Religion
Cara Krmpotich, Faculty of Information

Co-organizers/discussants
Eugenia Kisin, Postdoctoral Fellow, Jackman Humanities Institute
Heidi Bohaker, FAS History, Faculty Research Fellow, Jackman Humanities Institute
Adrienne Hood, FAS History, Faculty Research Fellow, Jackman Humanities Institute

Co-Sponsors
Northrop Frye Centre, Victoria College, Faculty of Information

Overview
Metals conjure ideas of firmness, longevity and durability. Memory conjures ideas of fluidity, uncertainty, and intangibility. In a series of public discussions, Metals and Memory explored the ways these two sets of ideas are entwined. Invited panelists considered how various metals make up not only everyday items, but also embody political alliances, connectivities, geological memory and human ingenuity. The series aimed to open provocative perspectives in thinking about the changing material relationships between metal and memory, as element, artifact, embodied experiences, and social relations. We invited presenters from a wide range of disciplines and occupations, and crafted three thematic panels of presenters largely unfamiliar with each other. Each presenter spoke about their own research and/or practice for 15 to 20 minutes, and then a discussant generated a conversation and series of questions for the panel that picked up on common threads across the presentations. Discussants invited questions from the audience as well. At each event, a table with various metal artifacts was set out and attendees were invited to make pairings and tell us (or tweet) about the pairing and why they made it.

Attendance
Metals and Landscape featured Jean-Luc Pilon, Ruba Kana’an, and Vanessa Dion Fletcher. Attendance 35.
War, Metal and Memory featured Anne Michaels, Paola Filippucci and Alan Corbiere. Attendance 40.

Total attendance: 95
Benefits
The interdisciplinarity and reach beyond the University were distinct achievements of Metals and Memory. Of our nine invited speakers, three were First Nations, one French Canadian, and one Islamic Canadian; five were external to the University of Toronto and five came from non-university settings; disciplines included astronomy, anthropology, archaeology, history, fine art, literature, and information; one was an award-winning internationally-renowned novelist; three were curators; three were students or recent graduates. Intellectually, the series underscored the potential for metal to provide literal and figurative conduits for kinds of memory (including human, geologic and digital memory). The patina, ductility, lustre, corrosion and thermal qualities of metals emphasized the changeability of both metal and memory over short and long timespans. The series emphasized how metals and materials are involved in processes of “mattering” - that is, materializing memory, but also re-performing and reinforcing specific sets of relations through time. Feedback from audience members was uniformly positive. People were especially enthusiastic about the combining of artistic and academic voices. In this vein, Anne Michaels’ discussion of poetry as “alloy” was particularly rich. As several of the graduate students commented after her session, the shared conversations among Alan Corbiere, Anne Michaels, and Paola Filippucci were conduits for surprising parallels and lasting inspiration.

5.6. Jackman Humanities Institute Program for the Arts

Contemporary Art, Materiality and the Archive
Event series, 10 and 22 March 2016

Co-organizers
Elizabeth Harney, UTSC Arts, Culture, Media
Sylvia Forni, FAS Anthropology and Royal Ontario Museum (ROM)

Overview
To correspond to the annual theme for 2015-2016 “Things that Matter” Silvia Forni, Curator in the World Cultures Department at the Royal Ontario Museum and Elizabeth Harney, Associate Professor of Art History in the Department of Arts, Culture and Media (UTSC) arranged for short residencies of prominent African visual artists and curators who engage deeply with questions of materiality and archival resonances in their conceptual practices. Utilizing unconventional materials and employing approaches that challenge received modes of seeing and audience engagement, these artists harness the capacity of ‘things’ to shape our daily lives and to provide multiple views into history. The aim was to mount a program of public conversations, student workshops, and seminars between venues at the University of Toronto and the Royal Ontario Museum. We also intended to integrate the artists into the courses offered in the Arts, Culture and Media program at UTSC (including opportunities for studio students to benefit from critical feedback from a professional, international artist.)

Our programming also targeted larger public engagement through the existing free Tuesday night public conversations at the ROM. Indeed, with the residencies and planned conversations we hoped to contribute significantly to the ongoing Of Africa program, a three-year multi-platform project that explores African experiences and makes important linkages to diasporic communities and allow key members of the Toronto arts community and graduate students the access to transnational conversations about archive, postcoloniality and materiality.

Summary of Events:
We were indeed able to mount a very exciting and successful set of events involving a prominent scholar and curator of modern indigenous art practice and critical museology and an internationally recognized conceptual photographer, whose work with students in small seminars complemented a widely-attended public dialogue.

On 10 March 2016, Dr. Ruth Phillips, art historian, curator, former museum director, Canada Research Chair and Professor at Carleton University delivered a thoughtful lecture at the FAS Department of Art on her unfolding research and book project about the pioneering First Nations painter, Norval Morriseau.
Her talk focused on the centrality of archival materials in Morriseau’s work and the role that artist-mentors played in Morriseau’s attempts to access the threatened archive and materiality of his heritage and broader modernist sources. This seminar, attended by approximately 25 graduate students in the Department of Art, Department of Anthropology, and Faculty of Architecture, Landscape & Design, and faculty gave a hands-on view of the challenges involved in advanced art historical research into archives shaped by colonial exploits and silenced by broader nationalist agendas.

On 22 March, contemporary Eritrean artist Dawit Petros joined in dialogue with Elizabeth Harney for a public discussion of his new, ongoing archival project entitled the “The Stranger’s Notebook,” as part of the ‘ROM speaks’ series. Petros’ work is deeply engaged with the material and metaphorical circumstances of modernist and contemporary forms of exile, migrancy and displacement. His new series arises from the crisis of migration across the Mediterranean to the shores of Italy but stretches back to articulate earlier moments of mobility between Eritrea and Italy and Italy and the broader world. Working with migrants ‘stuck’ in the processing camps on Europe’s southern borders, Petros seeks to make visible, the colour, movement, and material, the plight of thousands. This public dialogue attracted a very large audience (with a RSVP rate of 190). Petros then gave two seminars in the Department of Art: one addressed to a broader audience across the arts-bringing in colleagues and students from the UTSC Department of Arts Culture and Media, the Daniels Faculty, and the FAS Department of Art to discuss the relationship between abstraction and materiality in his broader work. The second seminar took place as part of an ongoing graduate seminar on “Cosmopolitan Modernisms” (FAH1934) taught by Elizabeth Harney, and gave grad students rare access to question a successful practicing artist. A third visit was planned by Meshac Gaba, an innovative conceptual artist recently shown at the TATE Modern in London based in Porto Novo, Benin, was planned, but did not come to fruition due to difficulties in obtaining a visa within the time frame of the grant period.

**Attendance:** Approximately 275

**Benefits**

These experiences augment the development of several new courses for Elizabeth Harney, at both UTSC and in the Department of Art at graduate level, on “The Artist” and “Art and the Archive.” The discussions with both Dr. Phillips and Dawit Petros figure in the current research for writing of Elizabeth Harney’s next single-authored book entitled, *Retromodern: Africa, Art and the Time of the Contemporary*, under review, Duke University Press and a forthcoming article in preparation for *ArtMargins*, ‘Killing Time: Translations of Migrancy in Material Form.’

For Dr. Forni, a reflection on the import and impact of *Of Africa* will be at the core of three conference papers to be presented in the next 6 months and of a peer reviewed article to be published in 2017. Dr. Warren Crichlow, professor of Education at York University, in attendance at all the events, plans to present a paper on Petros’ work for the forthcoming international conference in Johannesburg in the fall on African portraiture.

Dawit Petros, “Addisochrome No. 4, 24 Ready found colour and exterior walls on the way. * 2013
5.7. Jackman Humanities Institute Program for the Arts, 2015-2016

Trace/Index/Imprint Workshop, 15-16 April 2016

Co-organizers
Jordan Bear, FAS Art
Carl Knappett, FAS Art

Overview
The workshop took place over two days, with 12 presentations by speakers from the Universities of Toronto, Waterloo, Michigan, Columbia, Chicago, and Ohio State, and drawn from the disciplines of Art History, Anthropology, Archaeology Religion, and Cinema Studies. Papers were pre-circulated among all the speakers in order to leave time for discussion. Our objective was to explore the theme of ‘Things That Matter’ from a semiotic perspective, with a special focus on the trace, index and imprint. Things often come to matter—and take on meaning—through indexical processes. A material trace of some prior action may point to a now absent presence – as an imprint in the snow is a trace of a person or animal recently (or long since) passed by. These kinds of material signs, different from linguistic signs, are often approached not through Saussurean semiotics, but instead through the semeiotic of Charles Sanders Peirce. He is perhaps most commonly associated with the sign triad of icon, index, and symbol, though his thinking is much more complex, including various other important triads, such as Firstness, Secondness, and Thirdness; and sign, object, and interpretant. Different disciplines have had varying degrees of interaction with Peircean semiotics. Art history has engaged in particular with the index, notably in connection with photography. The photograph came to be seen as representative of the index, a problematic move, particularly in its insistence on ‘contact’ or ‘touch’ being essential to its meaning; this connective definition in its production came under scrutiny and doubt with the rise of digital photography, and the index (and Peirce in general) suffered as a result (the ‘death of the index’).

Total Attendance: 14

Benefits
The diversity of perspectives presented at the workshop was quite overwhelming at times; yet we feel there is a richness to some of these intersections that we have barely exploited, let alone exhausted. Some common themes did suggest themselves, not least the importance of integrating the interpretant in any consideration of sign-object relations – and indeed this triad of sign-object-interpretant was crucial in Peirce’s thinking. We feel this holds significance across all our viewpoints. In connection with this key point, we also believe that the idea of the index as interface emerged quite strongly, presented most explicitly by Paulsen, but finding resonances throughout. The role of gesture too should be further explored as a mediatory process whereby the interpretant accesses the sign-object relation. We might also further explore the role and status of semiotic ideologies and technologies in providing contexts for the abductive process; and the question of the where and the when of the index. We discussed at the end of the workshop the possibility of a second step in this dialogue, perhaps reconvening in Toronto in May 2017 within the framework of the Annual Theoretical Archaeology Group meetings; and the idea of producing some kind of output from the workshop, perhaps in the form of a series of papers or a joint discussion piece or debate to be submitted to a journal such as Signs and Society.
5.8. Jackman Humanities Institute Program for the Arts, 2015-2016

Puppet Masters: Uncanny Life in Global Performance
Visits by International Puppet Troupes
11-13 February and 10-12 March 2016

Co-Organizers
Veronika Ambros, FAS Comparative Literature
Lawrence Switzky, UTM English & Drama

Co-Sponsors
Centre for European, Russian, and Eurasian Studies (CERES)
Centre for Drama, Theatre, and Performance Studies
UTM Department of English and Drama
Social Sciences and Humanities Research Council Connections Grant

Overview
Animate objects are ubiquitous in contemporary science and the arts, from robots to simulated personalities in computer programs to recent philosophical turns such as object-oriented ontology that imagine the experiences and intentions of non-human agents. Puppets and sentient machines appear in opera, speculative fiction, and science fiction movies, bridging popular culture, fine arts, and the arts in general. Likewise, while puppets are mass media phenomena and mainstays of avant-garde artistic practices, they are also rooted in indigenous traditions of folklore and performance. By bringing Buchty a loutky and Bread and Puppet Theatre to the University of Toronto, we were enabled to conceptualize the similarities in and differences between two major traditions of object performance—European fine arts puppetry and US protest theatre.

“Puppet Masters” contributed to the 2015-2016 annual theme of Things That Matter by investigating puppets as things—both found and shaped matter—that bear and create specific histories (the history of Central Europe in the 1950s, the history of American artistic counter-culture since the 1960s); that testify to the embeddedness of persons in a world of agential and not always pliable matter; and that empower and direct the expressive talents of their human co-performers.

Puppet Masters: Uncanny Life in Global Performance comprised three productions by two visiting puppet performance groups, Buchty a loutky/Cakes and Puppets Theatre from the Czech Republic and Bread and Puppet Theater from the United States, at the Luella Massey Studio Theatre. Buchty a loutky presented three performances of its production Tibet (for adult audiences) and two performances of The Three Little Pigs (for children). The Bread and Puppet Theatre presented four performances of its production The Underneath the Above Show #1.

Both groups also engaged in outreach and enrichment activities across all three campuses of the University of Toronto, including visits to classes, a screening of a filmed puppet opera, training sessions with students, talkbacks and roundtables, and guest lectures at the Working Group on Uncanny Life. Bread and Puppet trains community members as guest puppeteers in its performances. For their production of The Underneath the Above Show #1, 12 students (from all three campuses) as well as three members of the GTA community participated. According to the tour manager, Joshua Krugman, this is the highest number of guest performers that the troupe has drawn for this show.

Attendance
- Tibet (11-13 Feb. 2016): 200
- Three Little Pigs (12-13 Feb. 2016): 130
- The Underneath the Above Show #1 (10-12 March 2016): 140
- Screening of Buchty a loutky’s puppet version of Francesco Cavalli’s puppet opera La Calisto on 10 Feb. (with a discussion led by opera scholars Linda and Michael Hutcheon): 50
Benefits
“Puppet Masters” attracted a diverse range of spectators, including scholars, children, fans of the performing and fine arts, and the sizeable Czech community in the Greater Toronto Area. In the most immediate sense, we promoted popular engagement with and discussion about this year’s theme and alerted audiences to the Jackman Humanities Institute’s continuing commitment to the performing arts. We are confident that these audiences will return to take part in a planned international South-North Puppetry Festival in 2018 that will be co-sponsored by the Jackman Humanities Institute and the Andrew W. Mellon Foundation. The experience we gained in producing international puppetry has been invaluable hands-on training for that event. Our initial plans to publish several targeted essays about Buchty a loutky and Bread and Puppet Theatre have transformed into a more ambitious proposal for a reader in historical and contemporary theories of puppetry in performance from a global perspective. We envision our Puppet Theory Reader as a contribution to the curriculum of the planned School of Puppetry and the Kinetic Arts at the University of the Western Cape. Both Buchty a loutky and Bread and Puppet have expressed their willingness to consult with us as we develop this project. In collaboration with Antje Budde and the Digital Dramaturgy Lab at the Centre for Drama, Theatre, and Performance Studies, we produced a high-quality DVD of The Underneath the Above Show #1. This is the only extent recording of the production and one of the few recordings of Bread and Puppet performances in general since the 1970s. Our DVD has become part of the Bread and Puppet Archive in Glover, Vermont and is in use by Bread and Puppet as a training aide.

5.9. Jackman Humanities Institute Program for the Arts, 2015-2016
Material Flows and Frictions: Mobility and Materiality in the Arts and the Sciences
Symposium, 1 April 2016
Organizers
Zeynep Çelik Alexander, Daniels Faculty of Architecture, Landscape and Design
Lucia Dacome, Institute for the History and Philosophy of Science and Technology
Co-sponsor
Victoria University
Overview
Our goal was to consider the historical interactions between mobility and materiality in order to explore their significance in processes of knowledge production in the arts and the sciences. Mobility has recently emerged as a particularly productive analytical framework in the humanities. Scholars have drawn attention to the importance of integrating the categories of ‘movement’ and ‘mobility’ into historical considerations about knowledge-making processes. At the same time, attention has been drawn to the drawbacks associated with an understanding of movement and circulation as an allegedly natural, smooth, uniform, unidirectional, and unobstructed processes. Material Flows and Frictions engaged with the histories of science, art, and architecture to examine how material embodiments as well as forms of material resistance and frictions have historically facilitated or hindered the production, transfer, and consumption of knowledge in the arts and sciences. Speakers presented the relationship between knowledge and material culture, materiality and movement, systems of detection, and material forms of communication and embodied learning.

Attendance 30
Benefits
The careful pairing of papers and moderators encouraged stimulating and thought-provoking conversation across the disciplines. We received very positive feedback from the audience. The event also helped establish ties between the Institute for the History and Philosophy of Science and Technology and the Daniels Faculty of Architecture, Landscape and Design. This is especially important as the latter is now in the process of establishing a Ph.D. program. We are considering co-editing an issue of a peer-reviewed journal with papers that were presented during the symposium.

5.10. Jackman Humanities Institute Program for the Arts, 2015-2016

The Image/Interface Symposium
13-14 May 2016

Co-organizers
Kenzie Burchell, UTSC Arts, Culture & Media
Will Kwan, UTSC Arts, Culture & Media
Evie Gu, UTSC Arts, Culture & Media and FAS Art
Ruoyun Bai, UTSC Arts, Culture & Media and FAS Centre for Comparative Literature

Co-Sponsors
UTSC Department of Arts, Culture & Media (Digital Humanities Fund, Equality and Diversity in the Arts Fund, and ACM Connects)

Overview
This symposium explored the notion of technologies as physical objects—things, tools, apparatus, and the physically situated environment—for producing, receiving, and engaging with the increasing immateriality of imagery and visual cultures by engaging with the materiality of image cultures and production in a manner to bring together artists and scholars from across the fields of studio practice, media and journalism studies, art history, and visual communication studies. The keynote for the first day was Julian Stallabrass, Professor of Modern and Contemporary Art at the Courtauld Institute of Art in London as well as a writer, photographer, and curator. His address, “War and Photographic Speed” examined the transformation of the photograph from chemical trace to data object and the relationship of this shift to time. Lisa Parks was the keynote for the second day; Parks is Professor and former Department Chair of Film and Media Studies (2008-2011) and served as Director of the Center for Information Technology and Society (CITS) at University of California Santa Barbara from 2012-2015. Her address, “Interfacing the IMSI catcher: Total Awareness of Undetectable Interception”, provided a material and visual approach to analyzing the proliferation of largely unknown mobile surveillance tools and their associated surveillance imaging practices to military units, state agencies, law enforcers, spies, hackers, and criminal organizations. The symposium also included three panels structured around the themes “Animated”, “Positioned”, and “Automated”, which brought together a diverse group of practicing artists and scholars to present their own work and engage in discussion of how the interface and image intersect to produce things and experiences that matter. For more information about the event, panels, and presenters please see the symposium web site at: imageinterface2016.wordpress.com

Attendance: 97

Benefits
The dialogue that has been created between the disparate fields of ACM faculty organizers has set a foundation for future interdisciplinary collaboration, while increasing awareness of the relatively new department’s unique composition within the University of Toronto. Importantly, this has involved the establishment of cross-campus and inter-institution conversations. While no immediate event follow-up event has been planned, invaluable institutional knowledge has been gained by the organizers for the organization and execution of similar multi-campus events at University of Toronto that can bring together both practitioners and researchers.
5.11. Jackman Humanities Institute Program for the Arts 2015-2016

On Nearness, Order and Things: Collecting & Material Culture, 1400-Today
Conference, 8-9 April 2016

Organizer
Robert Davidson, Director, The Northrop Frye Centre; Spanish & Portuguese

Co-Organizers
Stephanie Dickey, Queen’s University
Ethan Matt Kavaler, Director, The Centre for Reformation and Renaissance Studies; FAS Art

Co-Sponsors
Centres for Comparative Literature, Medieval Studies, and Study of France & the Francophone World
FAS Departments of Art, English, German, History, and Spanish & Portuguese
Faculty of Arts and Science
Queen’s University
Victoria University in the University of Toronto

Overview
In convolute H of The Arcades Project, Walter Benjamin calls collecting a form of practical memory and “the most binding manifestation of nearness.” As the influence of thing theory and object-oriented ontology on the humanities grows and the interdisciplinary reach of material culture expands, how we experience our proximity to the objects, agents and actants that make up our environment becomes more and more compelling. This conference sought to address questions surrounding collecting and its many nuances as they relate to the themes of proximity, ordering and “thingness” from theoretical, artistic and practical perspectives.

The two days of conference panels cast a wide temporal net with papers reflecting on both contemporary and early modern themes from a variety of disciplinary perspectives such as anthropology, art, history, economics, gender studies, museology and sociology. Invited artist, Carlota Caulfield (Mills College), an expert on avant-garde and experimental art, gave a reading from her lyrical work on collecting and led an open discussion on the affective nature of the practice. Her presence was hailed as a refreshing addition by conference participants, providing the event with greater breadth in the ways in which we may consider themes of “presence” and “order” within a more broadly defined framework of material culture.

Keynote lectures by Benjamin Schmidt (University of Washington) and Susan Buck-Morss (CUNY Graduate Center, Cornell University) headlined the conference and brought innovative, multicultural, and interdisciplinary elements to the program. A leading researcher in the fields of material culture studies and early modern European history, Benjamin Schmidt's keynote “Alchemy at Meissen: On the Collecting of China and the Transmutation of the World” explored early modern Europe's collecting of porcelain, and more broadly, European engagements with the material culture of Asia. This provocative talk explored how material culture and the mastery of materiality shaped broader cultural geographies, demonstrating how things do indeed matter. Susan Buck-Morss, an expert on Walter Benjamin, the Frankfurt School, and the politics of culture, delivered a memorable keynote; “Year One: Re-membering History”. In her thought-provoking presentation, Buck-Morss examined first-century scholarship, disassembling conventional vertical histories of ownership that have colonized time and legitimized modern divisions between nations, religions and civilizations, to make visible a changed structure of history, the philosophical implications of which offers an alternative route away from the cul-de-sac of the post-periods. Additionally, Buck-Morss gave a graduate master class on the morning of April 8th titled “From Coin Collecting to Archaeological Sites: To Whom Does the Past Belong?” which proved to be a highly valuable experience for students.

A major highlight of the conference was the Material Culture Program Poster Session held on Friday, April 8th. Undergraduate students enrolled in VIC444H1S – Themes in Material Culture were invited to share their poster research projects and present them to all conference attendees, thus allowing them to interact...
closely with established scholars and build their own professional networks in an inclusive and interdisciplinary setting. The posters were very well received and applauded for their research excellence and ingenuity, with several conference panelists referencing specific posters during their own presentations.

Knowledge mobilization was a key principle and major outcome of this conference. The diversity between the panels and keynote presentations together with the even mix of established, international academics, emerging scholars, and professionals resulted in thought-provoking discussions. Jane Corkin, director and curator of the Corkin Gallery, only added to this exchange representing the “business” of collecting and adding an important industry-informed facet to the conference. Conference organizers were especially grateful to the Corkin Gallery for hosting the welcome reception on Thursday, April 7th, encouraging the exchange of knowledge from academic sectors to professional and community-based partners.

Total Attendance 97

Benefits
The ultimate outcome from this conference will be a peer-reviewed, scholarly edited volume of selected papers. This book will address the different quadrants of the material culture rubric and will result in an innovative treatment of collecting and material culture. Moreover, digital recordings of our keynote speakers will be highly valuable for future classroom and research use. We also plan to host the recordings on our website open access, fostering large-scale knowledge creation beyond the original scope of the conference.


The 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
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 presented 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 pushed the limits of the body and challenged dominant culture’s understanding of normativity and embodiment through work by Canadian and international artists who use the body as a medium. The artists included in The Flesh of the World critically inquired and experimented 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 made 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. The works spanned various media including film and video installation, sculptures, framed photographs, drawings, paintings and several performances. The exhibition aimed to emphasize how visitors might engage with this work across multi-disciplinary, multi-modal platforms. Like the Pan Am and Parapan Am Games, this project offered up the artists’ work to the audience through a wider fulcrum of knowing the contours of our flesh.
The website was created to function as a digital catalogue for the exhibition, offering a full list of works with descriptions and images, artists’ biographies, the curatorial essay, full list of programming and information about accessibility. The website programming featured accessibility controls, and ASL interpretation was provided for all major events.

12 June 2015  
Erin Gee, *What can a Vocaloid do?* Performance and Discussion with Sandra Annett

24 June 2015  
*The Flesh of the World* Opening Reception

25 June 2015  
Falling Down & Falling Apart: A Brief Talk About the Work of Martin

25-26 June 2015  
Performance: Raphaëlle de Groot, *Untitled*

14, 16, 21, 23 July 2015  
Sara Hendren’s *Unknown Armature: Body Socks* at the UTSC Pan Am Busker Festival

22-23 July 2015  
Artist Visit and Public Performance with Sara Hendren

4 August 2015  
FREE Bus to the Doris McCarthy Gallery and the Pan Am Path Art Relay Fairgrounds

12-13 August 2015  
*Unknown Armature: Body Socks* by Sara Hendren

25 June-25 August 2015, on Tuesdays  
Performance: Catherine Richards, *Shroud Chrysalis I*

17 September 2015  
Sara Hendren’s *Unknown Armature: Body Socks* Presented at Explore Hart House

27 September 2015  
Free Contemporary Art Bus Tour

28 September 2015  
Guest Lecture with the Honourable David Onley

29 September 2015  
Artist Talk with artist Ingrid Bachmann

7 October 2015  
The 19th Annual Janet E. Hutchison Lecture: “‘Because of’; Not ‘Despite of’: Difference as Generative Embodiment” Carrie Sandahl, Disability and Human Development, University of Illinois

7 October 2015  
Catherine Richards, *Shroud Chrysalis I*. Performance in conjunction with the Hutchison Lecture

8 October 2015  
*The Flesh of the World* Closing Reception with Curator’s talk by Amanda Cachia

**Attendance**

Exhibition: 4,900  
Activities: 1,000  
TOTAL: 5,900

**Benefits**

We took the utmost care to make the exhibition accessible to people with disabilities. We now plan to develop an accessible website and braille offerings. The website is available at <http://www.utsc.utoronto.ca/~dmg/fleshoftheworld/>. The digital recordings are on the website. All of the interpretive material was offered in braille, large print form in edition to the wall texts and labels; all of the video works either had subtitles or transcripts provided; and for many of our events we provided an ASL interpreter. In addition to these steps we worked with AccessAbility Services on campus to provide training for all of our staff and interpreters in accessibility sensitivity, specifically within the museum context. This included knowledge about potential barriers and ways to overcome them.
[FOLLOW-UP REPORT]

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

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

Overview
Gelitin is Austria’s leading multidisciplinary arts collective. The plans included collaboration with six local artists in four separate visits that would include the creation and exhibition of a group installation and a series of separate creations.

This program was postponed last year due to the challenges entailed in arranging travel and visas for the European artists collective Gelitin. Ultimately, it was not possible to overcome these challenges within the time frame of the 2015-2016 year, so the program has been cancelled. All funds granted were returned to JHI.
6.

JACKMAN HUMANITIES INSTITUTE WORKING GROUPS

Bread and Puppet Theater, 2009

Overview of Activities

The Jackman Humanities Institute supported 12 working groups in 2015-2016, a new record. Of these, three were renewals of groups that had been in operation the previous year. The program involved 290 people, including 118 faculty members, 109 graduate students, 14 postdoctoral fellows, 2 staff members and 7 undergraduate students at the University of Toronto. We also hosted 18 external faculty members, 6 external graduate students from nine other universities, and 16 community members.

The major success this year was Uncanny Life: Puppets and Other Vibrant Matter, which has now become a component of the Mellon-funded project, Aesthetic Education: A South-North Dialogue (see 3.1). The theoretical foundations that this group explored informed the Program for the Arts events, Puppet Masters, which paired performances by New York’s Bread and Puppet Theater and Prague’s Bouchta loutky (Cake and Puppet) with public discussions (see 6.8). Their work will continue in collaboration with the University of the Western Cape’s Centre for Humanities Research in the coming years.

Public Events Sponsored by Working Groups in 2015-2016

Total Attendance: 245

Creative Labour
6 April 2016. Attendance 30
Matt Stahl, University of Western Ontario: “Creative Labour, Race, and R&B Record Royalties: ‘I’ll Never Never Never Be Able To Retire, No Matter How Many Records I Sold?’”

Critical China Studies
27 November 2015. Attendance 20
Brian DeMare, History, Tulane University “Seventeen Years Between Party and People: Drama Troupes on the Eve of the Cultural Revolution”

3 March 2016. Attendance 21
Eugenia Lean, History, Columbia University: “An Enterprise of Knowledge: Extinguishers, Learned Amateurs and the Politics of Expertise in 1920s China”

11 March 2016. Attendance 19
Jinghao Sun, History, Zhejiang University: “How the Grand Canal Matters to the Environmental History of Late Imperial China: Water Conservancy Projects in North China, 1289-1855”.

3 March 2016. Attendance 23
Jinghao Sun, History, Zhejiang University (China): “Academic Life and Opportunities in China: A Conversation with Graduate Students”

18 March 2016. Attendance 24

Digital Humanities: Mapping Sense, Space, and Time
29 April 2016. Attendance 17
Half-day Pedagogy workshop: Caroline Brzelius, Duke University - Creating Wired@Duke: A Teaching and Research Model for Digital Humanities; Greg Wilson, Software Carpentry Foundation - Lessons Learned; Alexandra Bolintineanu, University of Toronto - Maps, Archives, & Digital Pedagogy: An Omeka & Neatline Case Study and Workshop

Im/Migration, Mobilities, Circulation
8 May 2016. Attendance 50
Roundtable and teach-in on the global refugee crisis.

Medieval East Asia
20 November 2015. Attendance 21
Haiyan Lee, Stanford University “A Bestiary for China?”

23 March 2016. Attendance 20
Yan Liu, Andrew W. Mellon postdoctoral fellow at Jackman Humanities Institute: “Scented Protection: Foreign Antidotes in Tang China”
Animals in the Law and Humanities

Organizer
Angela Fernandez, Faculty of Law

Focus
From a legal perspective, animals are property and the relationship of humans to animals is one of ownership conceptualized in terms of concepts like control, capture, and domestication. The treatment of animals as property echoes in historical categorizations of married women and slaves as property and invites reflection on the many and often contradictory and potentially problematic ways in which we view and use animals: as pets and as food or clothing; in a taxidermy museum display or in a laboratory setting; revered and romanticized in a zoo or conservation context but disposable in a hunting context. Animals are a quintessential humanistic category in the sense that our understanding and attitude towards them depends so much on the varied ends and purposes we have for them as a species of property to do with as we will. How humans have treated and continue to treat animals tells us a lot about those humans.

Members

Faculty Members, University of Toronto
Lesli Bisgould, Faculty of Law
Matthew Brower, Faculty of Information
Hilary Cunningham Scharper, FAS Anthropology
Lisa A. Kramer, Department of Finance and Rotman School of Management
Anne Milne, UTSC English
Mary Nyquist, FAS English and Women & Gender Studies

Faculty Members, Other Universities
Stefan Dolgert, Political Science, Brock University
Tracy McDonald, History, McMaster University
Ziyaad Mia, Law, York University

Community Members
Sara Beheshti, lawyer
Linda Bronfman, independent researcher
Nicole D’Auost, lawyer
Suzana Gartner, lawyer
Kadi Kais, lawyer
Melanie de Quadros, articling, Animal Justice Canada
Michelle (Man Ha) Tse, Federal government lawyer, entering Animal Law program, Harvard, Fall 2016
Amy Ratelle, Research Coordinator, Faculty of Information
Kathleen Theriault, lawyer
Andrea Wheeler, lawyer

Graduate Students, University of Toronto
Katrina Brazzell, Law; Co-Chair Student Animal Legal Defense Fund
Daniel Cairns-Nedelsky, Law
Maureen Coyle, Sociology
John Enman-Beech, LLM cand., Faculty of Law
Columbia Gonzalez, Anthropology
Chelsea Legge, Law
Katie Longo, Law
Celine Maoilino, Public Policy
Charlie Millar, Law; Co-Chair Student Animal Legal Defense Fund
Jennifer Squibb, Social Work
Scott Tinny, Law
Simon Gooding Townsend, Law
Erin Wattie, Law

Graduate Students, Other Universities
Jessica Eisen, Law, Harvard University

Postdoctoral Fellows, University of Toronto
Rasheed Tazudeen, Andrew W. Mellon Postdoctoral Fellow at the Jackman Humanities Institute

Meetings
1. 29 September 2015. Attendance 10
Introductions, planning, and discussion of the year’s activities.
2. 27 October 2015. Attendance 14

3. 9 November 2015. (Special case)
Four student members attended the Supreme Court of Canada to hear Animal Justice Canada’s (AJC) arguments in a case involving bestiality under publication ban, R. v. D.L.W. This was the first time that the SCC has granted an animal rights group leave to intervene.

4. 1 December 2015. Attendance 23
Camille Labchuk, Executive Director of AJC, spoke about this case and we read their factum as well as those presented by the Crown and the Defendant.

5. 26 January 2016. Attendance 11
Lisa Kramer, “Business Ethics Regulating the Use of Animals in Drug Testing”

6. 23 February 2016. Attendance 16
Michelle Tse, “The Unity of Being: Groundwork for a Theory of Obligations to Other Animals” (L.L.M. thesis chapter)

7. 29 March 2016. Attendance 12
Scheduled guest lecture by Tamie Bryant, UCLA School of Law, “Death, Anxiety, Animals, and Animal Law” CANCELLED due to illness. Replaced by Columba Gonzalez, “Migrating South: Producing Knowledge with an Migratory Insect” (thesis chapter).

8. 26 April 2016. Attendance 13
Erika Ritter, *The Dog by the Cradle, the Serpent Beneath*. Group members were given copies of the book, which we read with particular focus on voluntary conscription of animals, and Erika spoke about the myth of the dog, cradle and serpent; why she chose it and the process of writing the book.

**Benefits**
This working group (in its third year) brings together senior and junior scholars as well as graduate students working on animal-related humanities issues across a variety of disciplines, time periods, and perspectives at the University of Toronto and at other universities in Ontario, as well as lawyers working in the area of animal law and law students interested in this area, to establish connections between those working on animal-related topics and to provide a forum in which group members can share their work and ideas.

**6.3. Jackman Humanities Institute Working Groups, 2015-2016**

**Creative Labour**

**Organizer:** Jessica Taylor, Lecturer, UTM Department of Anthropology

**Focus**
This working group focused on key approaches to creative labour ranging from the theoretical to case studies in the fields of literature, art, music, and screenwriting, to a graphic novel exploring issues of labour in online gaming. The group brought together graduate students and faculty to examine what creative labour is exactly and to begin thinking in new ways about it. In addition to discussing key books exploring the topic, we also ran two meetings workshopping our own current works, sharing knowledge and ideas across the disciplines.

**Members**

**Faculty Members, University of Toronto**
Nicole Cohen, UTM Communication, Culture, Information & Technology
Alessandro Delfanti, UTM Communication, Culture, Information & Technology

**Graduate Students, University of Toronto**
Karen Dewart McEwan, Faculty of Information
Hye Jin Kim, Faculty of Education
Johanna Lawrie, Drama, Theatre & Performance Studies
Meetings

1. 19 August 2015. Attendance 8
   Planning meeting.

2. 28 September 2015. Attendance 8
   Discussion of Chiapello and Boltanski’s *New Spirit of Capitalism*.

3. 26 October 2015. Attendance 8
   Held at UTM Blackwood Gallery; Discussion of Jen Wang and Cory Doctorow’s graphic novel *IRL*.

4. 1 December 2015. Attendance 8
   Discussion of Sarah Brouillette’s *Literature and the Creative Economy*.

5. 15 December 2015. Attendance 7
   Works-in-Progress discussion of pieces by three group members. Also a potluck.

6. 3 February 2016. Attendance 7
   Discussion of Miranda Banks’ *The Writers*.

7. 2 March 2016. Attendance 5 (including Suntje Schmidt, Leibniz Institute, Germany). Held at UTM Blackwood Gallery eGallery space. Discussion of Julia Bryan Wilson’s *Art Workers*.

8. 30 March 2016. Attendance 5
   Discussion of Angela McRobbie’s *Be Creative*.

9. 2 May 2016. Attendance: 7
   Works-in-Progress discussion of pieces by four members with lunch.

Public Event

6 April 2016. Matt Stahl, University of Western Ontario
 “Creative Labour, Race, and R&B Record Royalties: “I’ll Never Never Never Be Able to Retire, No Matter How Many Records I Sold?””  Attendance 30
This public lecture brought an important viewpoint on both the legal and racialized aspects of creative labour to the group’s discussion over the year and was followed by a lively question period.

Benefits
This working group allowed for scholars, a number of whom would never have met even though they share many research interests, working on related topics across the university, to meet and discuss issues related to creative labour. The disciplinary differences allowed for productive exchanges of knowledge and perspectives. The working group also gave us the impetus to read and discuss in detail some important books in the area of creative labour, an activity many of us struggled to find time for during the term. The works-in-progress meetings were essential spaces to share our own research and discuss possible directions, including a possible group panel for next year’s Congress.

Critical China Studies

Organizers
Yiching Wu, FAS East Asian Studies
Xing Fan, FAS Drama, Theatre & Performance Studies

Focus
The Critical China Studies (CCS) Working Group, which started in 2008 (support began in 2009), aims at fostering intellectual conversations and exchange among the
growing interdisciplinary community of China scholars both at the University of Toronto and in the Greater Toronto Area. Our group draws faculty members and graduate students in departments and programs such as history, East Asian studies, art history, anthropology, visual and media studies, comparative literature, geography, religion, sociology, law, and women’s studies, among others. Our working group holds two-hour meetings every two to three weeks, and papers and reading materials are usually pre-circulated. As a result, our discussions are highly focused, animated, and productive. In the past year, we were able to bring in five outside scholars (from Columbia, Michigan, Tulane, Johns Hopkins, as well as Zhejiang University) to share their exciting new scholarship with our group members.

Members
Faculty Members, University of Toronto
Ruoyun Bai, UTSC Arts, Culture & Media and FAS Comparative Literature
Alana Boland, FAS Geography
Li Chen, UTSC Historical & Cultural Studies
Linda Feng, FAS East Asian Studies
Anup Grewal, UTSC Historical & Cultural Studies
Yi Gu, UTSC Arts, Culture & Media
Ping-Chun Hsiung, UTSC Sociology
Tong Lam, UTM Historical Studies
Jennifer Purtle, FAS Art
Hamish Stewart, Faculty of Law
Meng Yue, FAS East Asian Studies
Jun Zhang, FAS Geography
Yurou Zhong, FAS East Asian Studies

Graduate Students, University of Toronto
Xi Chen, East Asian Studies
Jonathan Doughty, History
Graham Candy, Anthropology
Shengping Guo, East Asian Studies
Monica Guu, Art
Joseph Chan, History
Yanfei Li, East Asian Studies
Yan Lu, Comparative Literature
Meaghan Marian, History
Mark McConaghy, East Asian Studies
Elizabeth Parke, East Asian Studies
James Poborsa, Art and East Asian Studies
Molly Qiu, East Asian Studies
Gary Wang, Art
Yu Wang, History
Yvonne Jia-Raye Yo, East Asian Studies
Tony Zhang, Sociology
Yuanfang Zhang, East Asian Studies
Catherine Xiaowu Zu, East Asian Studies

Postdoctoral Fellows, University of Toronto
Yan Liu, Andrew W. Mellon postdoctoral fellow at the Jackman Humanities Institute

Faculty Members outside University of Toronto
Joshua Fogel, History, York University
Yunxiang Gao, History, Ryerson University
Joan Judge, History, York University
Jessica Li, Humanities, York University

Graduate Students outside University of Toronto
Doris (Han-Lin) Sung, Humanities, York University
Jingsheng Zhao, Anthropology, York University

Meetings
1. 18 September 2015. Attendance 20
   Organizational meeting
2. 9 October 2015. Attendance 14
3. 30 October 2015. Attendance 12
   Discussion of Gary Wang, “Manchu Identity and the Liangbatou Headdress from Hairdo to Headpiece, 1820s-1940s”
4. 27 November 2015. Attendance 20
   Guest lecture, Brian DeMare, History, Tulane University “Seventeen Years Between Party and People: Drama Troupes on the Eve of the Cultural Revolution”
5. 11 December 2015. Attendance 13
6. 22 January 2016. Attendance 15

7. 26 February 2016. Attendance 13

8. 3 March 2016. Attendance 21

9. 11 March 2016. Attendance 19
Guest lecture, Jinghao Sun, History, Zhejiang University (China): “How the Grand Canal Matters to the Environmental History of Late Imperial China: Water Conservancy Projects in North China, 1289-1855”.

10. 11 March 2016. Attendance 23
Guest lecture, Jinghao Sun, History, Zhejiang University (China): “Academic Life and Opportunities in China: A Conversation with Graduate Students”

11. 18 March 2016. Attendance 24

12. 15 April 2016. Attendance 19
“A Critical China Studies Roundtable on Science, Medicine, and Ecology”
Tong Lam, Meng Yue, with guests Marta Hanson, History of Medicine, Johns Hopkins University; Wen-Ching Sun, History & Philosophy of Science & Technology, University of Toronto; and Hairong Tan, Applied Social Sciences, Hong Kong Polytechnic University.

Benefits
The CCS Working Group brings together scholars and graduate students at various stage of their academic career and provides them with an open and robust interdisciplinary forum to communicate their research interests and results. We particularly encourage graduate student to present their research papers and thesis proposals/chapters. The participants of the workshop have benefited greatly from the ongoing conversations. The intellectual fruits may be seen in the scholarly output of the group members. Since 2009 members of the CCS group have published thirteen scholarly books (including ten single-authored monographs, and more are forthcoming or under review. Our group activities help enhance the University of Toronto’s visibility and leadership role in Chinese cultural and historical studies, in Canada, North America, and the entire world. Increasingly, scholars in Canada and the United States have recognized the strength of our rising China studies community and our commitment to develop our China studies program.

6.5. Jackman Humanities Institute Working Groups, 2015-2016
Digital Humanities: Mapping Sense, Space, and Time

Organizer: Nicholas Terpstra, Chair, FAS Department of History

Co-ordinator: Nicholas Field, Ph.D. student, Department for the Study of Religion, and collaborative program in Book History and Print Culture

Workshop Facilitator: Spirit-Rose Waite, Ph.D. student, Department of History

Focus
Our group came together to explore the ways that new GIS technologies can be used in humanities research across the disciplines. We had an enthusiastic uptake, with people joining through the course of the year, so that by the end we had 34 members drawn from all three campuses and also from other area universities and
agencies (ie., Heritage Toronto). We had seven meetings through the course of the year, three in the fall and four in the winter/spring. The last two meetings were expanded into a day long workshop (28 April) incorporating 19 presenters from Canada, the US, and Britain who discussed 10 different digital mapping projects, and a half-day hands-on workshop (29 April) in which we discussed the practicalities of using digital projects as undergraduate and graduate teaching tools. This workshop was co-sponsored by the Department of History and the DECIMA project.

Over the course of the year, we had presentations and discussions around 7 other projects, in sessions that gathered about 10-20 members each time. By common consent, we aimed for a wide variety of projects dealing with different time periods and featuring different research challenges and mapping technologies.

Members

Faculty Members, University of Toronto
Suzanne Akbari, FAS Medieval Studies
Laurie Bertram, FAS History
Linda Rui Feng, FAS East Asian Studies
Alexandra Guerson De Oliveira, Instructor, New College
Alexandra Gillespie UTM English & Drama
Frances Garrett, FAS Study of Religion
Bertie Mandelblatt, FAS History and Caribbean Studies
Seungjung Kim, FAS Art
Pamela Klassen, FAS Study of Religion
Sally-Beth MacLean, FAS English; REED project
Andrea Most, FAS English
E. Natalie Rothman, UTSC Historical & Cultural Studies
Karen Ruffle, UTM Historical Studies

Librarians and Staff Members, University of Toronto
Marcel Fortin, Librarian, Map and Data Library
Byron Moldofsky, Manager, Cartography Lab, FAS Geography & Planning

Community Members
Camille Bégin, Heritage Toronto

Faculty Members outside the University of Toronto
Jennifer L. Bonnell, York University
John Geck, Memorial University of Newfoundland
Sarah Loose, Lecturer, History and Medieval Studies, St. Jerome's University, University of Waterloo
Henry Lovejoy, Lecturer, History, McMaster University

Postdoctoral Fellows, University of Toronto
Alexandra Bolintineanu, Medieval Studies
Jacquelyn Clements, Art

Graduate Students, University of Toronto
Stephanie Cavanaugh, Medieval Studies
Andrew Dunning, Medieval Studies
Eduardo Fabbro, Medieval Studies
Leah Faibisoff, Medieval Studies
Jairan Gahan, Study of Religion
Daniel Jamison, Medieval Studies
Kalegh McLellan, History
Colin Rose, History
Sarah Reeser, Medieval Studies
Steven Teasdale, History

Meetings
1. 22 September 2015. Attendance 17
   General Introduction and Planning
2. 28 October 2015. Attendance 15
   Three presentations: E. Natalie Rothman, Dragomans Project; Henry Lovejoy, Liberated Africans; Colin Rose, DECIMA
3. 23 November 2015. Attendance 17
   Laurie Bertram and Marcel Fortin, Sex Work + the City: Mapping Toronto Bawdy Houses, 1867-1914
4. 22 February 2016. Attendance 12
   John Geck, Memorial University of Newfoundland, MORROIS: Mapping of Romance Realms & Other Imagined Spaces
5. 7 March 2016. Attendance 11
   Two presentations: Camille Bégin; Byron Moldofsky and Marcel Fortin
6./7. 28 April 2016. 19 presentations and approximately 60 attendees
Full-day workshop, 9am-5pm
8. 29 April 2016. 3 presentations and 17 attendees

**Benefits**
This was an extraordinarily productive experience, with presenters learning a great deal from each other about both the broader issues of designing and delivering a digital mapping project, and also the more particular practical issues of one or another program or approach. Our co-ordinator, Nicholas Field, was efficient both in organizing the communal life of the group, and in recording its activities and discussions, and we have circulated his notes to the entire group. It’s our shared belief that we have only scratched the surface, and a poll of the current members shows that most would want to continue this for a second year.

Humour, Seriously

**Organizers:**
Matthew Cohn, Andrew W. Mellon Postdoctoral Fellow, Jackman Humanities Institute and UTSC Historical & Cultural Studies
Peter Jones, Andrew W. Mellon Postdoctoral Fellow, Jackman Humanities Institute and UTM Historical Studies
Jeanne Mathieu-Lessard, Ph.D. candidate, Comparative Literature
Matthew Risling, Ph.D. candidate, English

**Focus**
This group was organized to continue work begun during the 2014-2015 year on the theme of Humour, Play, and Games in order to pursue two desiderata for the study of humour. The first is that the study of humour must be a multidisciplinary enterprise, and, to study humour effectively, researchers from different backgrounds should be brought into dialogue. The second is that humour studies must not be severed from humour practice, and researchers and practitioners should build bridges and find ways to enliven and enlighten each other’s work. This group brought together faculty, postdoctoral fellows, and graduate students from across the University of Toronto to share their perspectives on special topics in humour studies. It also cultivated partnerships with professionals in the Toronto humour community, who were invited to describe their craft and participate in discussions about the interplay between theory and practice.

**Members**

**Faculty Members, University of Toronto**
Veronika Ambros, FAS Comparative Literature and Slavic Languages & Literatures
James Cahill, FAS Cinema Studies and French
Louis Kaplan, UTM Visual Studies
Nicholas Sammond, FAS Cinema Studies and English
Luca Somigli, FAS Italian Studies

**Faculty Members, outside University of Toronto**
Maggie Hennefeld, Cinema Studies, University of Minnesota

**Graduate Students, University of Toronto**
Adwoa Atta Opoku-Agyemang, Comparative Literature
Maureen Coyle, Faculty of Physical Education
Liza Futerman, Comparative Literature
Youcef Soufi, Study of Religion
Kasia Peric, French
Erica Petrov, Political Science

**Graduate Students outside University of Toronto**
J. Coplen Rose, English, Wilfrid Laurier University
Meetings
1. 17 September 2015. Attendance 12
   Introduction. Discussion about different humour studies frameworks and the ways different disciplines have approached humour.
2. 19 October 2015. Attendance 10
   Discussion on laughter as an embodied, social and historical phenomenon.
3. 12 November 2015. Attendance 14
   Discussion with the three members of the sketch comedy troupe Tony Ho.
4. 4 December 2015. Attendance 12
   Discussion with Theo Moudakis, editorial cartoonist of the Toronto Star.
5. 26 February 2016. Attendance 11
   Discussion with clown Helen Donnelly.
6. 24 March 2016. Attendance 10
   Discussion with journalist and novelist Patricia Pearson.
7. 13 April 2016. Attendance 12
   Discussion with corporate comedian Simon Cotter.
8. 27 April 2016. Attendance 11
   Reflection on our theoretical and practical conclusions about the multidisciplinary study of humour and the interplay between humour theory and practice.
9. 12 May 2016. Attendance 6
   Second City outing.

Benefits
The Jackman Humanities Institute is no stranger to interdisciplinary collaboration, and this group certainly helped members expand their perspectives on humour by exposing them to a constellation of ideas from across the academy. But the partnerships that we struck between the university and the public were especially uncommon and useful. Most of the practitioners, who have traditionally been excluded from theoretical discussions about humour, found our dialogues to be mutually enlightening and were eager to think about the theoretical underpinnings of their craft: we were delighted to find common languages and to look for places where theory and practice corroborated and contradicted. We hope these relationships can be maintained as the group enters its second year and members turn to focusing on the production of conference presentations and publications about its findings.

Imagining and Inhabiting Northern Landscapes

Organizers
Marisa Karyl Franz, Ph.D. Student, Study of Religion
Meaghan Weatherdon, Ph.D. Student, Study of Religion
Pamela Klassen, FAS Study of Religion

Focus
This working group was for faculty and graduate students from across the University of Toronto, whose research topics are connected to Northern landscapes, including such areas as Russia, Canada, the United States, and Scandinavia. The purpose of the group 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. Recognizing the political, environmental, and social importance of the North, our goal was to cultivate an interdisciplinary and transnational conversation about approaches to the study of Northern landscapes and communities within the university so that each member could then draw from her or his own theoretical and methodological approaches.
Members
Faculty Members, University of Toronto
Laurie Bertram, FAS History
Mark A. Cheetham, FAS Art
Simon Coleman, FAS Study of Religion
Hilary Cunningham, FAS Anthropology
Ken Derry, Lecturer, UTM Historical Studies
Matthew Farish, FAS Geography
Alison Smith, FAS History

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

Postdoctoral Fellow, University of Toronto
Ryan Hall, History

Meetings
1. 28 September 2015. Attendance 10
   Introductions and a discussion on material and extraction culture in the North, storytelling and
   narrative geographies, the racialization of the north and the memorialization of violence. Main
   reading by Emily Cameron, with additional documents from Parks Canada on Kugluk/Bloody Falls
   Territorial Park.

2. 26 October 2015. Attendance 10
   Discussion on food in the North, which included looking at primary documents published in Canada
   about food and cooking in Northern Canada, and food security and sovereignty. Examples drawn
   from Canadian and Russian sources.

3. 30 November 2015. Attendance 8
   Mark Cheetham, “The Emotional Life of (Northern) Water,” discussed the work of three artists:
   Rúrí (Iceland), Mariele Neudecker (UK/ Germany), who did several series in Greenland, and Paul
   Walde from Victoria. He also screened a film called “Requiem for a Glacier,” shot in northern BC.

4. 25 January 2016. Attendance 7
   Ryan Hall presented his current book manuscript entitled “Blackfoot Country: The Indigenous
   Borderlands of the North American Fur Trade, 1720-1870.” This manuscript explores the history of
   the Blackfoot peoples of what is now Alberta and Montana during the era of the fur trade, and
   demonstrates how the Blackfeet negotiated their position between American and Canadian fur trade
   empires to maintain their sovereignty over the region for generations. This also provided an
   opportunity for the graduate students to learn about the publication process for young scholars and
   the transitioning of a dissertation into a book project.

5. 29 February 2016, attendance 10
   Matt Farish presented a documentary film “Guardians of Eternity,” which concerned the legacy of
   the Giant Gold Mine, just outside of Yellowknife. The film was made under the aegis of the recently
   completed Abandoned Mines/Toxic Legacies research projects
   (see http://www.abandonedminesnc.com/), run by Arn Keeling (Geography) and John Sandlos
   (History) from Memorial University. Our discussion focused on the following major themes: 1. The
   place of filmmaking as part of research in the northern humanities; 2. Questions of methodology,
   oral histories, and community collaboration; 3. The role of environmental history and historical
   geography in the making of 'new' northern histories over the last two decades.

6. 9 March 2016. Attendance 6
   Group members attended the talk by Leanne Simpson at OISE, ‘Islands of Decolonial Love:
   Exploring Love on Occupied Land.’ Following the talk group members had a dinner and discussion
   near campus about indigenous northern Canada and the ideas of decolonization as presented by
   Leanne Simpson.

7. 21 March 2016. Attendance 10
   The graduate student group members presented their doctoral work to the group and received
   feedback from formal respondents. Each student was paired with a faculty member from outside
   their home discipline in order to benefit from the interdisciplinary space of the working group.
Following all the presentations there was an open group discussion that focused on methodological concerns in the dissertation process.

8. 17 May 2016. Attendance 9

Group members read and discussed over lunch the novel ‘The People’s Act of Love’ by James Meek. The novel looks at Siberia around the 1917 revolution and addresses themes of gender, isolation, incarceration, and the psychology of northern spaces.

Benefits
The interdisciplinarity of this group gave everyone the opportunity to think about the North in new terms, and to describe their own work beyond disciplinary boundaries. The graduate students particularly benefitted from the feedback they received on their work. For the coming year, Michaela Rife and Judith Ellen Brunton intend to lead the group forward into new avenues in response to priorities of the group that emerged over the past two years.

Im/migration, Mobilities, Circulations

Organizers
Donna Gabaccia, UTSC Historical & Cultural Studies
Russell Kazal (first term only), UTSC Historical & Cultural Studies
Nathalie Rothman, UTSC Historical & Cultural Studies
Jayeeta Sharma, UTSC Historical & Cultural Studies

Focus
The purpose of Im/migration, Mobilities, Circulations was to discuss and assess the impact across disciplines of the development of “mobility studies,” with a particular focus on changes in scholarly fields based on older paradigms, such as the study of immigration in single nations, notably Canadian and American ‘nations of immigrants’ and the study of transnational and global studies of international migration that became common after 1990.

Members
Faculty Members, University of Toronto
Laura Bisaillon, UTSC Health Studies and Anthropology
Nadia Caidi, Faculty of Information
Joseph Carens, FAS Political Science
Atiya Hachimi, UTSC Women & Gender Studies and UTSC African Studies
Jens Hanssen, UTM Historical Studies and 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, FAS History
Shahrzad Mojab, Ontario Institute for Studies in Education
Alejandro Paz, UTSC Anthropology
Steven Penfold, FAS History
Jeffrey Pilcher, UTSC Historical & Cultural Studies
Jeffrey Reitz, UTSC Sociology

Graduate students, University of Toronto
Gabrielle Breton-Carbonneau, Ontario Institute for Studies in Education
Stephanie Cavanaugh, History
Sacha 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 Fellows, University of Toronto
David Seitz, FAS Geography & Planning
Elizabeth Zanoni, UTSC Culinaria Research Centre
Meetings
1. 30 September 2015. Attendance 30
   Introductory meeting structured around self-introductions and discussions of readings for future meetings.
2. 28 October 2015. Attendance 20
   Roundtable discussion on the concept of mobility across area studies and disciplines. Faculty presenters were Shahrad Mojab (youth, war, migration in Middle East), Gaoheng Zhang (Chinese migrants in Italy) and Julie Macarthur (nomadic territoriality and sovereignty on the Kenya-Somali border).
3. 18 November 2015. Attendance 20
   Discussion of foundational readings on mobility studies written from the perspectives of history, sociology, geography and anthropology. A special focus on mobility studies emerging within the disciplines of history and anthropology began to emerge at this meeting.
4. 7 December 2015. Attendance 20. (at UTSC)
   Discussion of foundational theoretical works from anthropology that prefigured the emergence of mobility studies as an autonomous field and several works of history that independently invented methodologies for the study of mobility. Planning for winter semester was undertaken.
5. 27 January 2016. Attendance 20
   Roundtable on dissertation research by graduate students in Anthropology and History.
6. 24 February 2016. Attendance 15
   Discussion focused on several works of anthropology that are not regarded as foundational texts in mobility studies but that explore many of the same themes.
7. 23 March 2016. Attendance 15
   Videoconferenced event (in the Department of Anthropology) on “Un Canadien errant: Moorings, mobilities, and transformative restructurations of national identity,” the SSHC-funded research project directed by group member Monica Heller.
8. 7 April 2016. Attendance 15 (at UTSC)

Special Public Events
8 May 2016
50 people attended a roundtable/Teach-In on the Global Refugee Crisis. Sarah Green spoke about her work on Lesbos, followed by a roundtable discussion.

Benefits
The group discussed possible future plans, including a workshop, conference or publication on terminologies of mobility. It has created solid new relations across the University of Toronto (especially between historians, anthropologists and scholars in OISE) and a foundation for future initiatives. In particular, the Chairs of Historical & Cultural Studies and Anthropology at UTSC plan to explore more joint activities and coordination of a course on History and Anthropology.
6.9. **Jackman Humanities Institute Working Groups, 2015-2016**

**Medieval East Asia**

**Organizers**
Amanda Goodman, FAS Study of Religion
Thomas Keirstead, FAS East Asian Studies

**Focus**
The purpose of this working group was to connect faculty and graduate students from across the University whose work relates to medieval East Asian studies. Drawing from the fields of history, literary studies, religious studies, and material cultural studies, our goal was to use the idea of the medieval to think productively about interactions among East Asian cultures from the end of the Han dynasty to the beginning of the Tokugawa period. The working group served as both a reading group and a forum for local and invited participants to share work-in-progress. In addition, the working group sponsored or co-sponsored two guest speakers and two public lectures.

**Members**

**Faculty Members, University of Toronto**
Linda Feng, FAS East Asian Studies
Graham Sanders, FAS East Asian Studies
Nhung Tuyet Tran, FAS History
Curie Virag, FAS East Asian Studies

**Postdoctoral Fellow, University of Toronto**
Yan Liu, Andrew W. Mellon postdoctoral fellow

**Faculty Member outside University of Toronto**
Adam Bohnet, History, King’s University College, Western University

**Graduate Students, University of Toronto**
Nicholas Field, Study of Religion
Shasha Liu, East Asian Studies
Howard Shing, Study of Religion
Yu Wen, East Asian Studies

**Graduate Student outside University of Toronto**
Chris Jensen, Religious Studies, McMaster University

**Museum Professional**
Wen-Chien Cheng, East Asian Art Chair, Royal Ontario Museum

**Meetings**

1. 10 November 2015. Attendance 5
   Introductions and annual agenda.

2. 20 November 2015. Attendance 21
   Guest speaker Dr. Haiyan Lee (Stanford University) gave a public talk on her research titled: “A Bestiary for China?”

3. 4 December 2015. Attendance 7
   Discussed Eugene Wang’s "Why Was There No Chinese Painting of Marco Polo?"

4. 20 January 2016. Attendance 4
   Discussed new translations of medieval Japanese folktales by Dr. Keller Kimbrough.

5. 29 January 2016. Attendance 15
   Guest speaker Christopher Nugent (Williams College) discussed his recent article “Putting His Materials to Use: Experiencing Li Bai Yuefu in Manuscript and Early Print Documents,” as well as his current book project on poetic practice and pedagogy in medieval China.

6. 26 February 2016. Attendance 9

7. 23 March 2016. Attendance 20

8. 22 April 2016. Attendance 5
   Discussed two works-in-progress by working group members: Tom Keirstead’s “Premodern Places” and Linda Feng’s “Can Lost Maps Speak? —Toward a Cultural History of Map-reading in Late Medieval China”; final planning meeting to discuss upcoming year.
Public Events

Benefits
Our working group fostered a diverse community of scholars at various stages in their careers working on topics related to the study of medieval East Asia. As the only forum for scholars working in these areas at the University, we plan to reconvene in 2016-2017. In the future we intend to continue our regular reading group, and to increase the opportunities for members to present work-in-progress, particularly for graduate students members. In addition we hope to sponsor a series of public lectures on new topics in fields related to medieval East Asia.

Multilingual in Bilingual Canada

Organizers
Mihaela Pirvulescu, UTM Language Studies
Rena Helms-Park, UTSC French & Linguistics
Maria Petrescu, lecturer, UTM Language Studies

Focus
The aim of this Working Group has been to explore new collaborative links and bring together different perspectives on heritage language development and preservation in order to uncover the conditions that are most conducive to enhancing multilingualism in a Canadian context. We are pleased to report that we had a very good mix of faculty from University of Toronto (all three campuses), York University and Ryerson University, as well as graduate students, undergraduate students and post-doctoral fellows.

Members
Faculty Members, University of Toronto
Susana Béjar, FAS Linguistics
Craig Chambers, UTM Psychology
Maria Cristina Cuervo, FAS Spanish & Portuguese
Esther Geva, Ontario Institute for Studies in Education
Elizabeth Johnson, UTM Psychology
Elina Mainela-Arnold, Speech-Language Pathology
Naomi Nagy, FAS Linguistics
Keren Rice, FAS Linguistics
Jeffrey Steele, FAS French
Aurélie Takam, FAS French
Becky Xi Chen, Ontario Institute for Studies in Education

Graduate Students, University of Toronto
Stephanie Coté, French
Mélanie Elliott, French
Caitlin Gaffney, French
Lulu Li, French
Meï-Lan Mamode, French
Matt Patience, Spanish & Portuguese
Maksym Shkvoretz, Linguistics
Poh Wee, Ontario Institute for Studies in Education

Postdoctoral Fellows, University of Toronto
Helen Buckler, UTM Psychology
Inge Alferink, UTM Psychology

Undergraduate Students, University of Toronto
Anna Harutyunyan, UTM Psychology/Language Studies
Taeko Lee, UTM Language Studies
Kathy Leung, UTSC French & Linguistics
Kania Mohan, UTM Psychology/Language Studies
Maria Popa, UTM Language Studies/English & Drama

Faculty Members outside University of Toronto
Roma Chumak-Horbatsch, Early Childhood Studies, Ryerson University
Darshani Rampersaud, UTSC French & Linguistics
Martin Sneath, FAS Linguistics
Meetings
1. 6 October 2015. Attendance 25
   Introduction and brainstorming about which topics and types of formats were best suited to this
   specific group’s needs and interests.
2. 13 November 2015. Attendance 28
   Definitions of bi/multilingualism and models of multilingualism; we discussed definitions of
   multilingualism with respect to monolingualism, bilingualism and second language acquisition and
   models of static representation and processing, and newer models of dynamic interaction.
3. 29 January 2016. Attendance 24
   Typical development from infancy, and online processing; the focus was on psycholinguistic
   approaches to multilingualism. The discussion centered on similarities between monolinguals and
   bilinguals in the nature of the learning problems, mechanisms, and representational systems
   underlying language and co-speech gesture.
4. 26 February 2016. Attendance 21
   Multilingual pedagogy; the key role of ECE teachers; this meeting was about plurilingual pedagogies
   in the context of super-diverse Toronto as well as computer-mediated education in classrooms. A
   case study was presented of multilingual children at a Toronto public school; discussion centered on
   how to teach and assess literacy in a plurilingual population.
5. 7 March 2016. Attendance 25
   Guest speaker Elizabeth Johnson, Canada Research Chair in Language Acquisition, UTM
   Department of Psychology: “Lexical development in a multicultural setting: A comparison of multi-
   versus mono-accented children”. This talk was given at UTSC; the last 45 minutes of the 2-hour
   session was devoted to discussion about dialects in multicultural urban centres.
6. 1 April 2016. Attendance 15
   Reading disabilities and language impairment and multilingualism; at this meeting we discussed
   challenges to assessing Specific Language Impairment in bilingual and multilingual child population.
7. 6 May 2016. Attendance 18
   Methodological difficulties – research and pedagogy, including assessment. Discussion centered on
   the predictors (independent variables) of transfer.
8. 20 May 2016. Attendance 23
   Guest speakers Jason Rothman, School of Psychology & Clinical Language Sciences, University of
   Reading: “On the sources of differences in heritage language bilinguals: Why different is not
   incomplete”; and Elena Valenzuela, Department of Modern Languages and Literatures, University of
   Ottawa: “Attachment strategies in code-switched relative clauses”.

Benefits
As we discussed perspectives on multilingualism within a broad context, several issues recurred, such as
language representation in multilinguals, processing models, specificity of multilingual language learning vs.
monolingual and bilingual acquisition, applications for multilingual pedagogy, input variability and cross-
linguistic interaction between languages. These offer enticing pathways for extended work: one path would be
to develop the issues discussed into a workshop on multilingual language acquisition; another path would be
to focus on a particular issue, for example connexions between models of representation and models of
language processing; language interactions and different models that account for this; the issue of
“bilingual/multilingual effects” (additive and subtractive) and their sources; theories of bilingualism/
multilingualism across paradigms. The potential for scholarly contributions in this field is enormous. The
students (at all levels) were very involved: the majority of these students participated in the presentations,
often with faculty they had met for the first time within this working group. They both contributed to, and
benefitted from, the group’s work, and will play a major role in future work.
Queer Theory

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

Focus
The overall purpose of The Queer Theory Working Group (QTWG) is to explore new turns and challenges in queer theory through a collaborative interdisciplinary approach, which values fluidity between fields and departments. Our second year of the QTWG built on previous discussions, analyzing and deconstructing unexpected intersections of queer theory and a range of disciplines. Together we considered increasingly popular themes in the humanities, inviting discussions on the theorizations and experiences of settler colonialism, queer futurity and power, among many other areas of interest. Engaging recent publications in queer theory (published in the last three years) the working group met monthly to discuss queer theory's applicability to practice and lived experience.

As we move forward, we will discuss all of our readings in relation to our new thematic focus. Utilizing temporality and spatiality as a starting point from which to theorize and engage, our discussions will be framed through this particular lens to allow for in depth explorations of queer theory. Ultimately, one of the primary objectives of the QTWG is to engage in an interdisciplinary dialogue and to examine pertinent questions about power, homonormativity and academia. In our second year, we will continue to approach our readings from a place of inclusivity, questioning and critical inquiry.

Members

Faculty Members, University of Toronto
T. Nikki Cesare Schotzko, FAS Drama, Theatre & Performance Studies
Elizabeth Gould, Faculty of Music
Scott Rayter, FAS Sexual Diversity Studies

Postdoctoral Fellow, University of Toronto
Marie Meudec, SSHRC postdoctoral fellow, UTSC Centre for Ethnography

Graduate Students, University of Toronto
Cameron Crookstone, Drama, Theatre & Performance Studies
Paolo Frasca, Studies
Celeste Pang, Anthropology
David Pereira, Social Justice Education, OISE
Jess Thorp, Drama, Theatre & Performance Studies
Kelsey Vivash, Drama, Theatre & Performance Studies

Graduate Students outside University of Toronto
Moynan King, Performance Studies, York University
Weronika Rogula Women & Gender Studies, York University

Meetings
1. 21 September 2015. Attendance 13
   Introduction and expectations. Reading from Tim Dean’s Porn Archives; discussion of how pornography and queer theory are related, touching on notions of sexuality, censorship, and disability.
2. 19 October 2015. Attendance 11
   Reading from Dina Georgis, The Better Story: Queer Affects from the Middle East. Discussion on queer theory in the Middle East and how narrative and form are influenced by queer theory and may be challenged by it.
3. 16 November 2015. Attendance 12
   Reading from Renate Lorenz, Queer Art: A Freak Theory. Discussion of queer art and performance, touching on privilege and self-promotion at the intersections of art, performance, and scholarship.
4. 18 January 2016. Attendance 17
   Reading from special issue of Differences: A Journal of Feminist Cultural Studies on “queer theory without anti-normativity”. Discussion of the ways antinormativity perpetuates binaries which queer theory aims to disavow.
5. 22 February 2016. Attendance 10  
Reading from Lauren Berlant and Lee Edelman, *Sex, or the Unbearable*. Discussion of anti-social/anti-relational queer theory as it relates to privilege and on sovereignty, Lacan, the death drive, and the form of the book.

6. 21 March 2016. Attendance 7  
Manon Tremblay, *Queer Mobilizations: Social Movement Activism and Canadian Public Policy*. Discussion of the history and politics of social activism in Canada, and of the ways that the acquisition of equal rights can perpetuate homonormative and homonationalist agendas to further a capitalist ideology that values success in terms of money and property.

7. 18 April 2016. Attendance 12  
Discussion of queer motherhood and parenting and the ways that queerness challenges notions of what it means to be “mother”. We drew from key points in the January meeting to explore tensions between the desire for (homo)normativity in private life and while challenging these normativities in scholarship. We also discussed memoires and the ways that women are forced to choose between parenting and serious employment and intellect.

8. 25 May 2016. Attendance 10  
Reading from Madhavi Menon, *Indifference to Difference: On Queer Universalism*. Discussion of the ways that intersectionality and identity politics perpetuate and re-enact power structures. Menon proposes a queer universalism – does this erase and ignore experiences of marginalization, or does it refuse the system of oppression that facilitates it? We also examined Menon’s use of performance and art as a basis for inquiry and discussed the interdisciplinarity of queer universalism.

**Benefits**  
Our discussions in the past two years have helped us to build a solid and growing foundation in queer theory. As we move forward, we will focus on critical race theory and Queer people of colour. Next year, we plan to host our third and final Queer Theory Working Group, which will include faculty members and Ph.D. candidates who use queer theory in their own diverse research from both previous years as well as new members. We hope to include between 14-16 people in the discussion. We are in discussions with interested members about putting together an article and dialogue for publication.

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6.12. **Jackman Humanities Institute Working Groups 2015-2016**  
**The Affect Project**

**Organizer**  
Dana Seitler, FAS English

**Focus**  
The group came together to study the relation between emerging studies on affect and methods of interpretation. Our primary questions were: to what degree is this relation discipline specific; and to what degree, by contrast, can it be generalized? What sorts of scholarly production are enabled or disabled by different answers to these questions? The recent prominence of theories of affect in both the humanities and the cognitive sciences generates an interesting object of study. During the course of the year, we tried to address the question of current and future theorizations of the value of affect as a critical term of analysis.
Members
Faculty Members, University of Toronto
Angelica Fenner, FAS Cinema Studies
Alex Hernandez, FAS English
Patrick Keilty, Faculty of Information
Eujung Lee, Faculty of Social Work
John Paul Ricco, UTM Visual Studies
Nic Sammond, FAS Cinema Studies
Victoria Wohl, FAS Classics
Danny Wright, UTM English & Drama

Faculty Members outside University of Toronto
Aubrey Anable, Media Studies, Carlton University
Laura Fisher, English, Ryerson University
Allyson Mitchell, Gender, Sexuality and Women’s Studies, York University
Tess Takahashi, Cinema Studies, York University

Graduate Students, University of Toronto
Julia Cooper, English
Alex Eastwood, English
Margeaux Feldman, English
Brad Hald, Classics
Brock Hessel, English
Prathna Lor, English
Erin Piotrowski, English
David Seitz, Geology
Fan Wu, Comparative Literature

Postdoctoral Fellow, University of Toronto
Stephanie Heine, Comparative Literature

Meetings
1. 25 September 2015. Attendance 20. Discussion of pre-circulated readings
2. 23 October 2015. Attendance 30
   - Guest Ann Cvetkovich, University of Texas-Austin: workshop on unpublished manuscript
3. 20 November 2015. Attendance 15. Discussion of pre-circulated readings
5. 26 February 2016. Attendance 17. Discussion of pre-circulated readings
6. 11 March 2016. Attendance 30
   - Guest Kyla Wazana Tompkins, Pomona College: workshop on unpublished manuscript
7. 14 April 2016. Attendance 17. Discussion of pre-circulated readings

Benefits
The present format of the group has been highly successful. Next year, we would like to keep this format (alternating between reading group meeting and public speaker workshop events), and to continue our outreach attempts to other departments and universities to make the group even more interdisciplinary than it already is. The collaboration between the University of Toronto and other universities, establishment of an institutional context in which sustained interdisciplinary exchange is possible, and the provision of an occasion for the intellectual and professional development of graduate students have all had immediate positive effects for our participants.
Uncanny Life: Puppets and Other Vibrant Matter

Co-Organizers
Veronika Ambros, FAS Centre for Comparative Literature
Lawrence Switzky, UTM English and Drama

Focus
Uncanny Life: Puppets and Other Vibrant Matter convened to investigate how artists in theatre, literature, and film have conducted vernacular investigations into the liveliness of things, and how these investigations supplement or challenge philosophical, scientific, and political accounts of objecthood and materiality. Recent scholarly turns such as Thing Theory, Object-Oriented Ontology, the New Materialism, and Actor-Network Theory recognize the neglected agencies of matter, the force that things exert in social, scientific, and ecological assemblages. Our working group was, in one sense, an archaeology of these new methods through readings in and discussion about the “popular” iconography of animate matter: the puppet, the golem, the automaton, the mannequin, and the robot. In a broader sense, we investigated how the art of the fantastic over the last two centuries has also theorized the relationship between persons, social practices, and the object world.

Members
Faculty Members, University of Toronto
Alan Ackerman, FAS English
T. Nikki Cesare-Schotzko, FAS Drama, Theatre & Performance Studies
Maureen Goldman, UTSC English
Linda Hutcheon, (Emeritus) English and Comparative Literature
Tamara Trojanowska, FAS Slavic Languages & Literatures

Faculty Members outside University of Toronto
Julia Fawcett, English, Ryerson University
Yanna Meerzon, Theatre, University of Ottawa
Ilke Saal, American Literature, University of Erfurt

Graduate Students, University of Toronto
Deniz Basar, English
Maureen Coyle, Faculty of Physical Education, Exercise Sciences
Jordan Howie, English
Kyle Murdock, English

Postdoctoral Fellow, University of Toronto
Gabriel Levine, SSHRC/CHCI postdoctoral fellow

Community Members
Kate Cayley, Playwright and fiction author
Chris Curreri, Visual artist
Sameer Farooq, Visual artist
Philip McKee, Theatre director

Meetings
1. 24 September 2015. Attendance 10
   Introductory Meeting: The “Modernist” Hothouse: Versions of Pygmalion and the Golem in the Early 20th c. Readings and discussion centered on pre-distributed readings by Bernard Shaw and film clips and photographs.
2. 29 October 2015. Attendance 17
   The Uncanny from Kleist through Freud. Readings included essays by Kleist, E. T. A. Hoffmann, Jentsch, and Freud and a presentation of research by Maureen Coyle.
3. 24 November 2015. Attendance 8
   Early Animation on Stage and Screen. Readings included essays by Craig, Meyerhold, Reiniger and Bogatyrev and a presentation of research by Kyle Murdock.
4. 3 December 2015. Attendance 5
   Planning Session for the Spring; Discussion of Visiting Artists and Generation of Research Ideas
5. 14 January 2016. Attendance 12
   The Semiotics of Inanimate Life. Readings included essays by Bogatyrev, Veltrusky, and Sofer and a presentation of research by Veronika Ambros.
6. 11 February 2016. Attendance 11
Puppetry in Opera. A group discussion with visiting puppeteers Buchty a loutky from Prague followed by a talk on the history and function of puppets in opera delivered by Linda and Michael Hutcheon.

7. 10 March 2016. Attendance 12
Puppetry and Political Activism. A group discussion with visiting puppeteers Bread and Puppet Theatre followed by reading and discussion of essays by Peter Schumann.

8. 7 April 2016. Attendance 23
“The Uncanny, Psychoanalysis, and the ‘War-Shakers’” Public guest presentation by John Zilcosky (FAS German) on the historicization of the uncanny as a reaction to modern mass warfare.

Public Events
Uncanny Life was presented in concert with (and often in response to) the Program for the Arts series Puppet Masters: Uncanny Life in Global Performance. Puppet Masters included nine public performances of three productions for children and adults at the Luella Massey Studio Theatre, which were attended by approximately 500 audience members in total. It also included a screening of a puppet opera produced by Buchty a loutky (attendance: 50); public pre-show talks delivered by Veronika Ambros and PuppetMongers theatre; post-show discussions with the visiting puppet groups and a survey of the iconography of Bread and Puppet Theatre conducted by Gabriel Levine and Lawrence Switzky; as well as classroom visits and training workshops for students. Please see the associated Program for the Arts grant for more information about specific dates and events.

Benefits
Uncanny Life had the happy outcome of organizing a group of scholars and artists whose collaborative work will continue, largely under the auspices of the puppet quadrant of the Mellon-funded project Aesthetic Education: A South-North Dialogue. Chris Curreri, for example, based his contribution to Toronto Dance Theatre’s 2016 production of Singular Bodies, in part, on discussions that originated in our group. Linda and Michael Hutcheon will revise and publish their presentation as will John Zilcosky, whose talk was a supplement to his recent book Uncanny Encounters (Northwestern UP, 2016). We are currently working to involve Gabriel Levine and Philip McKee in partnerships with Ukwanda, a South African puppetry group in residence at the Factory for the Arts at the University of the Western Cape. (We screened selections from their performances at a session of the working group.) Many of the texts we examined and the ideas generated during discussion will be featured in a Puppet Theory Reader that will be assembled and edited by Veronika Ambros and Lawrence Switzky with assistance from Deniz Basar and other graduate student members of the working group.
7.

LOOKING AHEAD:
ANNOUNCEMENTS 2016-2017

MARVIN LUVUALU ANTONIO, OFFICE ADMINISTRATOR, 2015
7.1. New Annual Themes, 2017-2020

The Jackman Humanities Institute is pleased to announce its annual themes for the years 2017-2020. Each year’s residential fellowships and events in the Jackman Humanities Institute Program for the Arts are aligned with the year’s annual theme. The themes are chosen by the Advisory Board after consultation with the University of Toronto community at large.

2017-2018  Indelible Violence: Shame, Reconciliation and the Work of Apology

Performances of reconciliation and apology attempt to erase violence that is arguably indelible. What ideological and therapeutic work does reconciliation do, under whose authority, for whose benefit, and with what limits? What would it mean to acknowledge the role of shame? How might the work of truth and reconciliation commissions be compared to other ways of shifting relations from violence and violation to coexistence? How does the work of apology stabilize social identities, conditions, and relations and how do indelible traces of violence work for and against those conditions, identities and relations?

2018-2019  Reading Faces – Reading Minds

What does it mean to read—a face, a text, an object, another mind? Human beings use a variety of intuitive and deliberate techniques in an effort to gauge what others feel, want, mean, and know, a sort of ‘mindreading.’ But are the faces we see and voices we hear always representational? While face-to-face encounters have exceptional social significance, the ways in which people encounter each other on stage, in print, and on screens are not transparent. What access to other minds do the humanities afford, and how do the humanities connect to developments in cognitive science and neuroscience? How do notions about reading minds transform what we think we do in reading texts? What is it to recognize the face and to know the mind of another?

2019-2020  Strange Weather

How might the humanities contribute to the critical discourse on energy and climate? The energy crisis is no longer simply about limited supplies but now concerns the very nature and place of energy in human life and society. Strange weather as symptom of changing climate destabilizes our trust in and certainty of our home (i.e. our planet) and provokes fantasies of control and of chaos. How can we help frame questions of environmental degradation, scientific knowledge and its popularization, especially in their relation to social equity, and societal futures?

7.2. Annual Theme in 2016-2017

Time, Rhythm, and Pace

The modern experience of time is often characterized by its “increasing speed,” its linearity, and its emphasis on “now.” But time does not have to be regarded as the flight of an arrow, a racetrack, or a forking path. If we consider the body, the planet, or the longue durée of history, it becomes clear that rhythm, cycle, pace, and temporality pervade the human condition, now as they have always done. Occurring at multiple scales (neuronal firing, diurnal habits, menses, calendars, life cycles, the rise and fall of civilizations), rhythm is concrete, existential, and profound. How do rhythm and cycle, rather than velocity, characterize human life? What are the politics of chronology? How can a deeper understanding of time, rhythm, and pace -- from literary theorists, historians, phenomenologists, political scientists, and diverse other sectors of the academy -- provide us with guidance in an increasingly frantic and fast-paced world?
7.3. **Art at the Jackman Humanities Institute**

**All This Time**  
Curated by Jaclyn Quaresma  

Exhibition Launch: Thursday 15 September, 4:00-6:00 p.m.  
Exhibition will be available to the public on weekdays from 9-5, 15 September 2016 to 30 June 2017  

Featuring art by Carl Beam, Eric Cameron, Kelly Jazvac, Faith La Rocque, Micah Lexier, Ken Nicol, and Tamiko Thiel  

In conjunction with the Jackman Humanities Institute’s 2016-17 research theme Time, Rhythm and Pace, this exhibition combines artworks and material artefacts that span multiple timescales. It considers the marks and measures that pace the human experience of time, from a minute to the day, centuries to millennia, and from the languid rhythm of geologic, deep time to a possible future. We are currently in the Holocene epoch, Quaternary period, Cenozoic era, and Phanerozoic eon.

7.4. **Research Communities – Activities in 2016-2017**  
While most activities by the three new research communities in 2015-2016 were confined to establishing governance structures and gathering community members, we look forward to a vigorous year of growth for all three research communities in 2016-2017.
7.4.1. Aesthetic Education: A South-North Dialogue  
Collaboration with University of the Western Cape (UWC) – see 3.1.1. for introduction

The Truth & Reconciliation Commission (TRC) quadrant will host a workshop 20-21 October 2016 at the Woodlands Centre, a former residential school at Six Nations near Brantford. Nine fellows will attend from UWC. From Canada we have participation from scholars of Law, English, Political Science, OISE, Museum Studies, iSchool, History, Indigenous Studies, and Women & Gender Studies, from all three campuses. Among the participants are Elders, academics, Survivors, Indigenous people, descendants of settlers, and descendants of immigrants. This will be an opportunity for the South Africans to understand colonialism in Canada, and for the Toronto scholars to come together across disciplines to consider both TRC processes.

The Film quadrant is organizing a workshop on documentary film and photography, focused on the tension between academic knowledge and creative practice, to be held at UWC in the spring of 2017. The workshop will include filmmakers and photographers as well as screenings.

As for the Museum quadrant: Ciraj Rassool from UWC will visit Toronto in September 2016. Silvia Forni and Cara Krmpotich will travel to Cape Town in November 2016. A workshop on the life cycle of activism in museums in Cape Town is planned for the week of 20 February 2017. In addition, monthly seminars will be held in both Toronto and Cape Town.

Larry Switzky and Veronika Ambros, the leaders of the puppetry quadrant, travelled to Minnesota to see the annual Heart of the Beast festival. They have plans to publish a “portfolio,” a series of essays, interviews, and photos on post-apartheid puppetry in the leading journal in the field, *Puppetry International*. They also plan a workshop on political theatre, possibly focused on the work of Handspring Puppet Company for June 2017 in South Africa.

We have appointed five Mellon graduate fellows. In puppetry are Sonia Norris and Laine Newman, both from Drama. Sonia has worked in community theatre in Zimbabwe; Laine is interested in working on equity in theatre. Jennifer Orange from Law will participate in the TRC workshop; she studies human rights museology. Alison Macaulay from History joins the documentary film quadrant; she works on the documentary record of the Rwandan genocide. Akshaya Tankha from History works on museology in Nagaland, and will join the Museums quadrant. They all plan to travel to Cape Town during the course of the academic year.

Fellows from UWC coming to Canada: Reza Khota, a jazz guitarist and an artistic fellow at the Factory of the Arts, sponsored by the CHR, will give a master class in the Faculty of Music October 21 and will play gigs with Toronto musicians.

Winter School 2016: UWC offers an annual one-week theory school in July for graduate students. The theme for 2016 was *What is the University for*?—a question of great import in the current South African academic climate. Bob Gibbs presented his own research. Two other doctoral students from Toronto with particular interests in the topic attended: Luke Melchiorre (Political Science), who studies student activism in East Africa, and William Ohm (German), who works on Heine’s philosophy of education.

7.4.2. Digital Humanities Network – see 3.1.2. for introduction

Activities for the year will kick off with a launch event to be held at UTM on 24-26 August. We are also delighted to welcome Elizabeth Parke as the DH Network Postdoctoral Fellow. Elizabeth will play a crucial role in bringing people together and shaping the future activities for the DH Network. Like Alexandra Bolintineanu and Jacqueline Clements, Elizabeth received training from the Council of Library and Information Resources (CLIR). Five events are planned across the three campuses in 2016-2017, as well as enhanced communications for researcher in digital humanities at the University of Toronto.

7.4.3. Scholars-in-Residence – see 3.1.3. for introduction

Given the success of the 2016 Scholars-in-Residence @ Vic program as a proof of concept, plans are now underway for an expanded version of the program that will bring 10 faculty members and 50 undergraduate students together for four weeks in May 2017. Victoria College will remain central in the next iteration, and other colleges are also going to house students.
7.5. Fellowships in 2016-2017

7.5.1. Chancellor Jackman Faculty Research Fellowships in the Humanities, 2016-2017

Overview
12-month fellowships on topics relevant to the theme of Time, Rhythm, and Pace:

- **Rebecca Comay**, FAS Philosophy and Comparative Literature
  Arrhythmia of Spirit: Hegel and Interminable Analysis
- **Elizabeth Harvey**, FAS English
  Time and Rhythms of the Unconscious in the Poetry of Anne Carson
- **Michelle Murphy**, FAS History and Women and Gender Studies
  Alterlife: Futurity in the Aftermath of Industrial Chemicals
- **Jennifer Nedelsky**, FAS Political Science and Faculty of Law
  (Part) Time for All: Generating New Norms of Work and Care

6-month research fellowships:

- **Ritu Birla**, FAS History and Richard Charles Lee Director of the Asian Institute (Munk School of Global Affairs)
  Neoliberalism and Empire
- **Will Kwan**, UTSC Arts, Culture and Media and John H. Daniels Faculty of Architecture, Landscape and Design
  Demos: Nail Houses and Creative Activism in Chinese Cities
- **Kevin O’Neill**, FAS Study of Religion and Diaspora & Transnational Studies
  For Christ's Sake: Crack, Christianity, and Captivity in Guatemala City

Profiles: 2016-2017 Chancellor Jackman Faculty Research Fellows in the Humanities (12-month)

**Rebecca Comay**
FAS Philosophy and Comparative Literature
Project Title
Arrhythmia of Spirit: Hegel and Interminable Analysis

Project Description
This project will develop a line of inquiry begun in two previous studies of Hegel that explored the problem of anachronism from two different perspectives. The first, *Mourning Sickness: Hegel and the French Revolution*, explored the logic of traumatic *Nachträglichkeit* (sometimes translated as “afterwardness,” retroactivity, or belatedness) as the defining structure of historical experience. This belatedness was exemplified, for Hegel’s entire generation, by the perceived sluggishness of the German response to the French Revolution. I argued that Hegel’s interpretation of this delay was key to his philosophy of history—that the arrhythmia is structural. Lateness is not a contingent peculiarity of German history (the oft-cited *Sonderweg* or “special pathway” to modernity, notably its belated formation as a nation state); it rather expresses the temporal dissonance that defines historical consciousness. Modernity’s innovation is to make this structure explicit. The delay that defines the “German” experience of the “French” Revolution is an extreme case of the non-synchronicity that structures all historical experience and produces its peculiar latencies, regressions, and repetitions. The second book, *The Dash—The Other Side of Absolute Knowing*, is a collaborative project that focuses on the caesura between Hegel’s *Phenomenology of Spirit* and his *Science of Logic*. The perplexities of the notoriously difficult transition from the Phenomenology to the Logic suggest that the rhythmic disturbances afflicting experience resurface at the heart of Absolute Knowing – in other words, that there is a temporal discord at the very spot where one might expect this to have been finally rectified. There is a stuckness built into the structure of thought (and being) as such. This stuckness is signalled in the stammer of the opening sentence of the *Logic* (“Being, pure being,—”)—Hegel’s punctuation is peculiar—and it will exert a brake on the inferential momentum of the entire *Logic*. 
The insights of psychoanalysis were fundamental to both these projects, as indeed to virtually all my work, but in these earlier works the theoretical scaffolding of psychoanalysis itself remained largely implicit. This project will make the psychoanalytic dimension of Hegel’s thought explicit. Using Freud’s controversial concept of “resistance” as my guiding concept, and Freud’s own case studies as a foil, I plan to explore the peculiar rhythm of the Phenomenology. I am particularly fascinated by the depth and vicissitudes of Spirit’s resistance to progress—its inextirpable tendency to regression, obliviousness, disavowal, postponement, backsliding. (This is not the standard way of reading Hegel.) All this stalling might suggest that the prospects of change are bleak. And of course they are. But then again: it’s only at moments of symbolic breakdown that history sheds its veneer as inexorable second nature. It is the experience of stickiness that forces us to reinvent the entire field. I would venture to say this strictly psychoanalytic insight remains the revolutionary kernel in the carapace of the dialectical method.

Biography
Rebecca Comay (Ph.D. Toronto, 1986) is Professor of Philosophy and Comparative Literature, and a core member of the Program in Literature and Critical Theory; she is also an associate member of the Daniels Faculty of Architecture, Landscape & Design, the Department of Germanic Languages & Literatures, and the Anne Tanenbaum Centre for Jewish Studies. She works at the intersection of philosophy, psychoanalysis, and art, with particular emphasis on Hegel and the post-Hegelian Marxist tradition (especially Benjamin and Adorno), Freud, Proust, and contemporary French philosophy and political theory. She has published widely on nineteenth and twentieth continental philosophy, psychoanalysis, literature, and contemporary art. Her most recent books are *Mourning Sickness: Hegel and the French Revolution* (Stanford, 2011) and (co-authored with Frank Ruda), *The Dash: The Other Side of Absolute Knowing* (forthcoming MIT Press, 2016).

Elizabeth Harvey
FAS English

Project Title
Time and Rhythms of the Unconscious in the Poetry of Anne Carson

Project Description
This project investigates the intersections of time, rhythm, and the unconscious in the writings of Anne Carson. Trained in classics with a Ph.D. from the University of Toronto, Carson was steeped in the structures of ancient Greek poetry. She taught at McGill University, the University of Michigan, and Princeton University, and when she was 42, Carson began a career as one of the most successful North American poets currently writing. Her writing grapples not just with language but with its undercurrents, the sounds and configurations that shape the meanings that consistently defy logic. Her thought is saturated with scholarship even as it explores wildly idiosyncratic methods, mischievous humor, and constantly evolving generic categories. The book is divided into three interlaced sections—on time, rhythm, and the unconscious—and each topic takes us deep into the heart of Carson’s poetics. I draw on the writings of psychoanalysts—Nicolas Abraham, Sigmund Freud, Jacques Lacan, Jean Laplanche, Thomas Ogden, Allan Schore—and theorists and literary scholars—Giorgio Agamben, Julia Kristeva, Shigehisa Kuriyama, Henri Meschonnic—as well as Carson’s own analytical and lyric essays to develop a philosophically and psychoanalytically inflected understanding of rhythm and temporality. Carson pervasively summons issues of time through her explorations of memory, dementia, sleep, mourning, prophecy, anachronism, and decomposition. I argue that her intertextual negotiations with classical authors radically reconfigure a conventional, linear experience of time in order to create a poetic domain akin to the psychoanalytic unconscious. This imaginary realm is dominated by the principle of rhythm, which Henri Meschonnic defines as “the organization in language of what has always been said to escape language” (90). Carson’s continual probing of the origins of language, the roots of words, and the way bodies and emotion are sedimented in, and excavated from, poetic traces yields insights into the rhythmic spaces between and around words. My study focuses on the work of a single author, my exploration of Carson’s thought aims to advance new theoretical understandings of intertextuality, affect, and the relationship between psychoanalysis and literature that will reverberate well beyond an explication of her writing.
Biography
Elizabeth Harvey (Ph.D. Johns Hopkins University, 1984) is Professor of English. She specializes in early modern rhetoric, poetics and literature (Shakespeare, Donne, Spenser), the history of medicine and the body, and literary, feminist, and psychoanalytic theory. She maintains a small clinical practice in psychodynamic therapy and is in the final year of a five-year training program in clinical psychoanalysis with the Toronto Institute for Contemporary Psychoanalysis. She has published five books: *Ventriloquized Voices: Feminist Theory and Renaissance Texts* (1992), *Women and Reason*, co-editor (U of Michigan P, 1992), *Soliciting Interpretation: Literary Theory and Seventeenth-Century English Poetry*, co-editor (U of Chicago P, 1990), *Luce Irigaray and Premodern Culture: Thresholds of History*, co-editor (Routledge, 2004), and *Sensible Flesh: On Touch in Early Modern Culture*, editor (U of Pennsylvania P, 2003). Her 40+ essays have appeared in *ELH, Word and Image, Signs: Journal of Women in Culture and Society, Ars Medica, Shakespeare Studies, American Historical Review*, and *Spenser Studies*, and she has contributed book chapters to numerous collections and handbooks. She is currently completing a co-authored book with Tim Harrison (from the University of Chicago) entitled *John Donne’s Physics*, and a single-authored book project on spirits in Shakespeare.

Michelle Murphy

**FAS History and Women & Gender Studies**

**Project Title**

*Alterlife: Futurity in the Aftermath of Industrial Chemicals*

**Project Description**

Global biomonitoring studies have failed to find a person alive who does not contain industrial chemicals in their blood or breast milk, suggesting that all humans, and perhaps most life forms, have been materially altered by the absorption of industrial chemicals released over the last half century. (UNEP 2009a; UNEP 2009b; Government of Canada 2010) This project historicizes and theorizes “reproduction” and “futures” through the complex temporalities of chemical exposures as they are materialized in emerging scientific research on endocrine disrupting chemicals and epigenetic transgenerational inheritance. It does so in a historic moment when life on earth shares the condition of already having been altered by such chemicals, a condition that might be called alterlife. In this project, the concept of alterlife is used to theorize temporalities of environmental violence, futurity, and the entanglements between reproduction and ecologies in light of this emerging scientific work. The project grounds its theorization of alterlife in the Canadian lower Great Lakes region, with a focus on Lake Ontario, where there is now several decades’ worth of ecotoxicological research about the presence and effects of Endocrine Disrupting Chemicals (EDCs). This project does not assume that we already understand what temporalities this historical investigation (attuned to speculative futures and new chronotopes of biology) will find at work in this emergent form of alterlife. The condition of alterlife, wrought in the multiplicity of way chemical entanglements loop between past, present, and future, unsettles the very frameworks for understanding life, ecology, racism, colonialism, reproduction, violence, and environmental politics.

Biography
Michelle Murphy (Ph.D. Harvard University, 1998) is Professor of History and Women & Gender Studies. She is a feminist technoscience studies scholar and historian of the recent past whose scholarship grapples with environmental, reproductive, and economic politics. Her current project, *Alterlife in the Aftermath of Industrial Chemicals*, is concerned with the future of life already altered by chemical histories of capitalism, racism, colonialism and gender with a focus on the Great Lakes region. She is the author of the forthcoming *Economization of Life* (with Duke University Press), *Seizing the Means of Reproduction* (Duke UP 2012) and *Sick Building Syndrome and the Politics of Uncertainty* (Duke UP 2006), which won the Fleck Prize from the Society for the Social Studies of Science. She serves as director of the Technoscience Research Unit and co-organizer (with Natasha Myers) of the Technoscience Salon. From 1997-2007 she was the editor of the RaceSci Website for the History of Race in Science, Medicine and Technology. Michelle Murphy has previously held a 12-month Faculty Research Fellowship at the Jackman Humanities Institute in 2009-2010, for a project titled *Distributed Reproduction*. 
Jennifer Nedelsky
FAS Political Science and Faculty of Law

(Part) Time for All: Generating New Norms of Work and Care

Project Description
This project seeks to help people imagine alternatives to the current structures of work and care. The experience of time is central to the harms of existing norms governing these structures and thus to the transformations I propose. These transformations in the value of care and the conceptualization of work are, in turn, necessary for equality, democracy and the quality of people’s lives. The care of human beings often requires patient attention to the particular needs of the moment, as well as recognition that good care needs to be provided regularly, in ways that are both repetitive and attentive to the need for variation. To care well is to be present to the moment, over and over again, in tune with the rhythms of daily life, as well as of the seasons and the life cycle of both care giver and receiver. The puzzles of how to protect a 4 year old while fostering her autonomy differ from those for a teenager, or a 97 year old. The very meaning of autonomy is dependent on one’s place in the life cycle, just as the scope of reasonable freedom can shift with age and season. Care requires judgment attuned to time as well as time-consuming labour. But in the contemporary world of post-industrial economies, this attentive, repetitive work is not the sort that busy, important people have time for. Indeed, how little one does the work of care for oneself or others is a key indicator of how important one is. The kind of work that counts has a different relation to time: the efficiency of production (whether actually material, or the sale of bonds, or the publication of articles) that can be measured and the ratio of product to time increased. Efficiencies of care, while not impossible, are rarely what is most important for good care. In short, the denigration of care is closely related to the kind of time care requires. To reverse the denigration of care and recognize its role in satisfying work will require a transformation in the relation to time, and, conversely, as people shift their relation to care, their experience of time will change. I can contribute to this conversation by bringing not only a particularly urgent issue of social transformation of the relation to time, but a thoroughly interdisciplinary approach to the project. I address the relation between law and norms, the political theory of equality and democracy, the history and theory of care-work and employment and their relation to inequality, the changing structures of work and of family and the ways those two “spheres” are in fact entangled with one another as a matter of law and policy. The sources I use come from the disciplines of history, law, economics, political science, sociology, psychology, management, social work, and philosophy. The thread of time runs through them all.

Biography
Jennifer Nedelsky (Ph.D. Chicago, 1977) is Professor of Law and Political Science. She is a scholar of feminist theory, legal theory, American constitutional history and interpretation, and comparative Constitutionalism. In 2000 she was awarded the Bora Laskin National Fellowship in Human Rights Research. Her most recent book, Law’s Relations: A Relational Theory of Self, Autonomy, and Law (Oxford, 2011) won the C.B. Macpherson Prize, awarded by the Canadian Political Science Association. Her first book was Private Property and the Limits of American Constitutionalism. She is co-editor with Ronald Beiner of Judgment, Imagination and Politics: Themes From Kant and Arendt. She has two current research projects. The first, funded by SSHRC, is on “Judgment in Law and Life,” building on Hannah Arendt’s unfinished theory of judgment. The second is on shifting the norms around care and employment, so that everyone is expected to work part-time and do care work part-time.
7.5.2. Profiles of 2016-2017 Chancellor Jackman Faculty Research Fellows in the Humanities (6-month)

Ritu Birla  
FAS History and Richard Charles Lee Director of the Asian Institute (Munk School of Global Affairs)

**Project Title**  
Neoliberalism and Empire

**Project Description**
This project will be a major monograph solicited by Duke UP for its new series *Transactions: Critical Studies in Finance, Economy, and Theory*. The book will merge three strands of research: the imperial history of neoliberal market society and processes of ‘economization’; cultures of finance and global financialization as central to the study of global governance and law; and ‘speculation’ as a potent trope for understanding contemporary capitalism and its practices of profit and survival. It supplements a burst of recent research on the history of neoliberal thought located in the UK, Europe and the US, posing India as an especially dense condensation in the historical archive of neoliberal governing and as a key site for opening its globalized study. The project represents my ongoing work at the intersection of the humanities and the social sciences. The methods of the humanities—especially attention to the lives and travels of economic and legal fictions, the contexts and social meanings of value, and the techniques of imagination—help to refresh and expand discussions of capitalism, empire and globality pursued in the social sciences.

**Biography**
Ritu Birla (Ph.D. Columbia University, 1999) is Associate Professor of History and Richard Charles Lee Director of the Asian Institute, Munk School of Global Affairs. Her research brings the empirical study of Indian economy to current questions in social, political and legal theory and has sought to build new conversations in the global study of capitalism, its cultures, and forms of governing. Her first book, *Stages of Capital: Law, Culture, and Market Governance in Late Colonial India* (Duke UP, 2009 and Orient Blackswan India, 2010), was winner of the 2010 Albion Book Prize in British Studies. She is co-editor of and author in special issues of *Public Culture* (23:2) on Gandhian thought and its global itineraries, and *Comparative Studies of South Asia, Africa and Middle East* (35:3) on Speculation: Futures and Capitalism in India. Her recent piece, “Jurisprudence of Emergence: Neoliberalism and the Public as Market in India” is an Editor’s Choice selection for influential articles in *South Asia: The Journal of South Asian Studies* (38:3). Her broad range of articles and book chapters have addressed the gendered social and legal imaginaries of economic modernity; “embedded” value-systems and discourses on culture in processes of economization and financialization; non-western engagements with political and economic liberalism; and postcolonial intellectual history and theory.

Will Kwan  
UTSC Arts, Culture and Media and John H. Daniels Faculty of Architecture, Landscape and Design

**Project Title**  
Demos: Nail Houses and Creative Activism in Chinese Cities

**Project Description**
This project is a mixed-media art installation and digital resource that examines the phenomenon of “nail houses (钉子户)” in China. Nail houses are spectacular monuments of resistance in the form of homes occupying tiny plots of land in the middle of massive construction sites when residents refuse to sell or vacate their property in the face of eviction. The fellowship will support the first stages of collecting primary research materials that includes travelling to and documenting the sites of selected nail houses that have appeared and disappeared throughout China in the past decade, interviewing area residents, and gathering local and international media coverage of the nail house phenomenon. The artwork I will create will offer an opportunity for...
audiences to encounter these disappeared monuments, to witness and consider their function as a statement of daring refusal by an individual citizen against powerful corporate and political interests. Discussions of activism and power structures aside, the project is also intended to have a memorial function. The appearance and disappearance of each nail house, was ultimately also the destruction of a home (and a neighbourhood). This project is a critical accounting of the effects of urbanization on the lives of regular citizens.

Biography
Will Kwan (MFA, Columbia University, 2004) is Associate Professor and Program Director of Studio Art, Department of Arts, Culture, and Media at UTSC. He is a visual and media artist working primarily with media, photography, and installation. His artistic research examines how cultural and political authority is produced and regulated through diverse visual practices, with a particular focus on the iconography, architectonics, and social relations associated with neoliberalism, financial capitalism, and globalization. His work has been exhibited at museums and biennials internationally since 2004 and held in permanent collections including the M+ Museum for Visual Culture (Hong Kong SAR), Folkestone Artworks (UK), and the Justina M. Barnicke Gallery (Toronto).

Kevin O’Neill  
Department for the Study of Religion / Centre for Diaspora & Transnational Studies (FAS)

Project Title  
For Christ’s Sake: Crack, Christianity, and Captivity in Guatemala City

Project Description
In 2004, 10 percent of the cocaine produced in the Andes for the United States passed through Guatemala. Today, after a shift in US interdiction efforts, as much as 90 percent of it passes through this small country. One effect of this drastic increase is a spike in the use of crack cocaine: drug-trafficking countries, the literature notes, often become drug-consuming countries. Another effect is the proliferation of drug rehabilitation centers. Run by Pentecostal Christians, these informal centers warehouse users (against their will) in the name of rehabilitation, for the sake of salvation—to a growing extent. Today more Guatemalans find themselves literally tied up inside of these centers than locked up inside of maximum-security prisons. Given that Guatemala, a once overwhelmingly Roman Catholic country, is now as much as 60 percent Pentecostal, the religion involved proves critically important. It not only structures the practice of drug rehabilitation but also enacts a new genre of captivity. Locked up, tied up, and told to shape up, users come to confess, at times plead, that they want out and they want it now. Pastors, in response, assure them that captivity is itself liberation—that slavery is salvation. This double bind provokes a set of guiding questions. They are, at their most philosophical, how do openings become enclosures? How do lines of flight become absolute dead ends?

Biography
7.5.3. **Distinguished Visiting Indigenous Faculty Fellow**

Sharing with others, wisdom and knowledge, about who we are

Miiniwewiniisiwin awanenowiyak

The Jackman Humanities Institute is pleased to announce the addition of a new annual fellowship, beginning in 2016-2017, for a Distinguished Visiting Indigenous Faculty scholar, who will be a member of the Circle of Fellows. The program is supported by Massey College, and the incumbent will also be a residential fellow of Massey College during their time in Toronto. The name of this fellowship is expressed in the Anishinaabemowin language.

The first person to hold this fellowship in 2016-2017 will be Sherry Farrell Racette (Associate Professor of Native Studies and Women’s & Gender Studies at the University of Manitoba). Professor Racette is an interdisciplinary scholar with an active arts and curatorial practice. Her broad research interests are Métis and First Nations women’s history, particularly indigenous art histories that recontextualize museum collections and reclaim women’s voices and lives. Her arts practice includes painting and multi-media works combining textiles, beadwork and embroidery with sound, photography and text. She has illustrated children’s books by noted authors Maria Campbell, Freda Ahenakew and Ruby Slipperjack, as well as her own, *The Flower Beadwork People* (Gabriel Dumont Institute, 1985; reissue 2009). She has edited exhibition catalogues for *Clearing a Path: New Ways of Seeing Traditional Indigenous Art* (with Carmen Robertson, CPRC, 2009), *Close Encounters: the Next 500 Years* (Plug In ICA, 2011) and co-edited *Art in Our Lives: Native Women Artists in Dialogue* (SAR, 2010). Recent essays appear in *Sources and Methods in Indigenous Studies* (forthcoming Routledge, 2016), *The Cultural Work of Photography in Canada* (McGill-Queens, 2012) and *Manifestations: New Native Art Criticism* (MOCNA, 2011). Curatorial and artistic projects include *The Métis: a Visual History* (GDI, 2010), *Resistance/Resilience* (Batoche Heritage Centre, Saskatchewan, 2011), *We Are Not Birds* (Canadian Museum for Human Rights, Winnipeg, 2014) and *From Here: Story Gatherings from the Qu’Appelle Valley* (GDI 2015), a public installation of paintings based on memories of Métis elders.

My primary project will respond to the annual theme of Time, Rhythm and Pace by exploring a sprawling visual network that has moved aesthetic knowledge across time and place, and the power of the rhythm and pace of stitching to create community spaces of dialogue and resistance. This project, a book manuscript emphasizing (but not limited to) Métis beadwork, quillwork and clothing, is the culmination of decades of research in archival and museum collections in North America and Europe. The rhythms inherent in historic Métis movement: seasonal change, the swaying of a horse, the rocking of a Red River cart, the sweep of a paddle, fiddle tunes and dancing feet are reflected in the visual. Equally important are radical disruptions and narratives of displacement, and the rhythms of sewing and beading that helped women re-establish order and meaning to daily life. In particular I will explore several concepts related to the movement and transference of Métis women’s knowledge and artistic practice across time and place, emphasizing how women created and recreated community, marked visual territory, and contributed to community economies through the commodification of their artwork. My activities at the Institute will focus on writing, but I will also be painting, stitching and beading in preparation for a solo exhibition next spring that draws from this research. I will seek opportunities to engage others in the collective spirit of beading together. Get ready to thread some needles!

7.5.4. Jackman Humanities Institute Distinguished Visiting Fellow
Rob Nixon
Visit: 18-26 March 2017

Rob Nixon is the Thomas A. and Currie C. Barron Family Professor in the Humanities and the Environment, and Professor of English and the Princeton Environmental Institute. He is the author of four books: *London Calling: V.S. Naipaul, Postcolonial Mandarin* (Oxford); *Homelands, Harlem and Hollywood: South African Culture and the World Beyond* (Routledge); *Dreambirds: The Natural History of a Fantasy* (Picador); and *Slow Violence and the Environmentalism of the Poor* (Harvard). He has published extensively in the fields of environmental studies, postcolonial studies, nonfiction and contemporary literature. Throughout his career, he has sought to engage in both scholarly and public writing on environmental concerns and social movements, particularly as they pertain to the global South. Nixon believes that in an era of increasingly elaborate global entanglements we need to engage seriously with the diverse genealogies of environmental studies and with the wide spectrum of what counts as environmentalism in different parts of the world, be they rich or poor, crowded or sparsely inhabited, urban or rural, religious or secular, imminently threatened or provisionally secure. His areas of particular interest include environmental justice, climate change and the interface between the environmental humanities and the public humanities. He is currently working on a collection of essays on environmental justice in the Anthropocene.

7.5.5. Andrew W. Mellon Postdoctoral Fellowships, 2016-2018 – Incoming Fellows
Annual Theme: Time, Rhythm and Pace

Atreyee Majumder, Anthropology, Yale University
Dissertation: *Being Human in Howrah: On Historical Sensation and Public Life in an Industrial Hinterland*

Atreyee’s research is an ethnographic account of the effects of industrial capital in the interpretive terms of space and time at the local level; she brings an anthropological analysis of time to the localized history of crises of capital in India. Her primary agenda is to show the relation between time, space, and capital. She will be teaching with the FAS Department of Anthropology in 2016-2017.

Michael Nicholson, English, University of California, Los Angeles
Dissertation: *After Time: Romanticism and Anachronism*

Michael’s work explores English poetry in the context of the development of new technologies of measuring and recording time in the 18th and 19th centuries. His research highlights poetic strategies of anachronism that contested the increasing dominance of ‘imperial time’—the strictly standardized temporality that enforced a forward-moving narrative of empire. This poetry asserted a new chronopolitics that enacted untimely rhythms to reform entrenched cultural and economic institutions. Two selections from this project have appeared as essays in *ELH* and *Genre*. He will be teaching with the FAS Department of English in 2016-2017.

Erag Ramizi, Comparative Literature, New York University
Dissertation: *Troublesome Anachronisms: The Peasant Question and European Realism, 1887-1917*

Erag’s doctoral thesis is one of the first comparative studies to examine the treatment of the peasant question in Europe from a literary perspective. In the context of a rapidly expanding market economy, urbanization, and nation-state formation, peasants are often said to be an embodiment of non-contemporaneity, and are perceived as either delaying the forward march of modernity or being gradually annihilated by its ruthless speed. His research contests such claims and examines ways though which peasant subjectivity is constructed and experienced in literary texts. He explores the potentialities offered by anachronism for assessing the significance of multiple temporalities and for conceiving of alternative modernities. Erag will be teaching with the FAS Department of Slavic Languages & Literatures in 2016-2017.
Erin Soros, Creative & Critical Writing, University of East Anglia
Dissertation: (Critical) “But From My Lie This Did Come True”: The Fall of Atom Egoyan’s The Sweet Hereafter’ and (Creative) excerpts from Hook Tender, a novel set in a 1940’s logging community on Canada’s West Coast

Erin is both a creative writer and a literary scholar. Her research addresses the question of how traumatic material, which ruptures temporal orientation and exceeds aesthetic forms of containment, can be depicted or described. Her writing explores ethical and social crises, bringing together autobiographical narrative, psychoanalysis, and continental philosophy. Her stories have been produced for the stage in Montréal and Edinburgh, published in international literary journals and anthologies, and adapted for CBC and BBC radio. She will be teaching with the FAS Department of English in 2016-2017.

Andrew W. Mellon Postdoctoral Fellowships, 2015-2017 – Returning Fellows
Annual Theme: Things that Matter

Christopher Dingwall, History, University of Chicago
Dissertation: Selling Slavery: Memory, Culture, and the Renewal of America, 1876-1920

Christopher is a historian of American culture with particular interest in race and commerce from the era of slave emancipation to the present day. In his current project he looks at theatre, books, postcards, and mechanical toys to examine how and why race was sold in an emerging mass cultural economy at the turn of the 20th century. He will be teaching with the UTM Department of Historical Studies in 2016-2017.

Rasheed Tazudeen, English, University of California-Berkeley

Rasheed’s work undertakes a rethinking of the human/nonhuman divide at the intersection of New Materialism, Animal Studies, and 20th-c. British, Irish, and European literature. Parts of his doctoral research have been published in the James Joyce Quarterly and Victorian Literature and Culture. He will be teaching with UTSC Department of English in 2016-2017.

7.5.6. Doctoral Fellows at the Jackman Humanities Institute, 2016-2017

Chancellor Jackman Graduate Fellows in the Humanities

Anna Flaminio, Faculty of Law
Dissertation: Beyond Gladue: Urban Indigenous Youth Healing through Wabkohtowin and Kiyokewin

Anna’s S.J.D. doctoral research addresses Cree kinship relations (wabkohtowin) in the context of the fast pace of Canadian criminal and family courts. Indigenous legal traditions require adequate time and space for healing and restoring kinship relationships through the reconciliatory approach of visiting (kiyokewin). Visiting and gathering protocols involve natural cycles such as sunrise and sunset, yet clock time is rarely invoked. Anna proposes a kinship-visitng approach to be applied in the context of criminal and family law as an urban dispute resolution mechanism and as a component of the necessary work of reconciliation.

Jacob Nerenberg, Anthropology
Dissertation: Temporalities of Circulation and Contested Theologies in Highlands West Papua

Jacob’s dissertation investigates the ways that religious rhythms inflect the politics of infrastructure in the highlands of West Papua. Global agencies sponsor infrastructure programs geared toward national autonomy, and in response, Christian leaders draw on millennial discourses to campaign for new projects. His analysis leads to a reformulation of political theology that proposes the notion of “theologistics” to address the ways that global demands for acceleration are entangled in oscillating temporalities of promise, threat, and transcendence.
Noa Reich, English
Dissertation: Temporalities of Inheritance in the Victorian Novel
Noa’s dissertation explores the trope of inheritance in Victorian novels as a both a diachronic and synchronic phenomenon that creates paradoxical temporal overlaps. In the process, her reassessment of the literary treatment of time also sheds light on the ways that historically “past” temporalities continue to impact and to be impacted by “present” and emergent ones.

Amilcare Iannucci Graduate Fellow in the Humanities

Elliot Carter, Philosophy
Dissertation: The Perception of Time
Elliot’s research examines the temporal aspects of perception. He argues that time is experientially unique from other perceptions. At the intersection of cognitive psychology and philosophy, he questions current theoretical assumptions about the ordering of events in conscious experience to create a space for the mind’s own activity in structuring temporal experience.

7.5.7. Jackman Humanities Institute Undergraduate Fellows, 2016-2017

Sasha Boutilier, FAS Political Science
Dr. Jan Blumenstein Undergraduate Award in the Humanities
Project: Autonomy, Collective Responsibility, and Future Generations in Indigenous Constitutions
Supervisor: Jennifer Nedelsky

Daviel Lazure Vieira, FAS History
Jukka-Pekka Saraste Undergraduate Award in the Humanities
Project: Time in Conflict: Hegemonic Chronosophies and Subversive Temporalities
Supervisor: Rebecca Comay

Martin Marchiori-Wong, FAS Political Science and Geography & Planning
Dr. Michael Lutsky Undergraduate Award in the Humanities
Project: Time for a Change: Reviewing the Relationships between Time, Rhythm, Pace and Public Policy
Supervisor: Jennifer Nedelsky

Ekaterina Mizrokhi, FAS Geography and Slavic Languages & Literatures
Milton Harris Undergraduate Award in the Jackman Humanities Institute
Project: Time’s Imprint: Tracing Socialism in Post-Socialist Urban Landscapes
Supervisor: Michelle Murphy

Malcolm Sanger, FAS Anthropology and Comparative Literature
James Fleck Undergraduate Award in the Humanities
Project: Time, Rhythm, and Pace on Screen
Supervisor: Elizabeth Harvey

Alisha Stranges, FAS Women & Gender Studies and Drama, Theatre & Performance Studies
Zoltan Simo Undergraduate Award in the Humanities
Project: ‘To What Purpose, I do not Know’: Reconciling Traumatic Temporality through Improvisational Arts
Supervisor: Rebecca Comay
7.6.  

Jackman Humanities Institute Program for the Arts, 2016-2017

Site of Memory: Religion, Multiculturalism & the Demands of the Past
Visiting Speaker/Workshop, 15-17 September 2016
Pamela Klassen, FAS Study of Religion
Judy Han, UTSC Human Geography
Barton Scott, UTM Historical Studies

Game Engines
Artist in Residence Julien Prévieux, 15-23 September 2016 and 4-20 January 2017
Christine Shaw, UTM Blackwood Gallery/Visual Studies

Indigenous Futurities
Workshop, 24-25 October 2016
Michelle Murphy, FAS History/Women & Gender Studies
Karyn Recollet, FAS Women & Gender Studies

John Wallis at 400: Science, Mathematics & Religion in 17th-c England
Workshop, 2 November 2016
Yiftach Fehige, FAS History & Philosophy of Science & Technology

Reich, Rhythm and Repetition: Patterns in Music, Speech and Science
Symposium/Performance, 30 November-2 December 2016
Russell Hartenberger, Faculty of Music

Law’s New Home: Reflections on Time with its Neighbours
Workshop/performance, Fall 2016
Karen Knop, Faculty of Law

Kanata by Treaty: Treaties, Confederation, Indigenous Languages
Mobile Public History Exhibit, Fall 2016 & Spring 2017
Heidi Bohaker, FAS History

Kent Monkman: Shame and Prejudice, A Story of Resilience
Exhibition, 26 January-4 March 2017
Barbara Fischer, Art Museum/Faculty of Architecture

The Rhythm of Thought
Event series, January, 1 February, and March 2017
Xing Fan, FAS Drama Theatre & Performance Studies
Sebastian Samur, Ph.D. candidate, FAS Drama Theatre & Performance Studies
Tamara Trojanowska, FAS Slavic Languages & Literature

Time, Calendrics & Cyclicality in Ancient Egypt and Mesopotamia
Visiting Speakers John Steele, 6-10 March 2017
Katja Goebs, FAS Near & Middle Eastern Civilizations

Of Roots and Creativity
Visiting Speaker, June 2017
Sylvia Forni, Royal Ontario Museum/FAS Anthropology

Salvatore Sciarrino: Luci miei traditrici (The Killing Flower)
Performance of opera 1 February 2017/Symposium, DATE TBA
Wallace Halladay, Faculty of Music
Rhythms of Social Change: Time, Rhythm, and Pace in Performance  
Symposium/Performance, 7 January 2016  
   Farzaneh Hemmasi, Faculty of Music

Filming Age: “Piano Lessons” (from Alice Munro)  
Performance, Spring 2017  
   Marlene Goldman, UTSC English

CEFMF Distinguished Visiting Scholar  
Visiting Speaker Kristin Ross, 20-24 March 2017  
   Paul Cohen, FAS History/Centre des Études de la France et du Monde Francophone (CFMEF)
### 7.7. Jackman Humanities Institute Working Groups, 2016-2017

*Renewal of previous group*

<table>
<thead>
<tr>
<th>Faculty outside University of Toronto</th>
<th>Faculty</th>
<th>Graduate Students</th>
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<tbody>
<tr>
<td>Aubrey Anable, Media Studies, Carleton University</td>
<td>Angelica Fenner, FAS Cinema Studies</td>
<td>Alex Eastwood, English</td>
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<td>Laura Fisher, English, Ryerson University</td>
<td>Alex Hernandez, FAS English</td>
<td>Margeaux Feldman, English</td>
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<td>Allyson Mitchell, Women’s Studies, York University</td>
<td>Patrick Keilty, Faculty of Information</td>
<td>Brad Held, Classics</td>
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<td>Tess Takahashi, Cinema Studies, York University</td>
<td>Eujung Lee, Faculty of Social Work</td>
<td>Brock Hellet, English</td>
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<td>John Paul Ricco, UTM Visual Studies</td>
<td>Prathna Lor, English</td>
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<td>Nic Sammond, FAS Cinema Studies</td>
<td>David Seitz, Geography &amp; Planning</td>
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<td>Victoria Wohl, Classics</td>
<td>Victoria Wohl, Comparative Literature</td>
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<td>Danny Wright, UTM English &amp; Drama</td>
<td>Fan Wu, Comparative Literature</td>
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*The Affect Project*

**Lead**

Dana Seitler, FAS English

**Faculty**

- Angelica Fenner, FAS Cinema Studies
- Alex Hernandez, FAS English
- Patrick Keilty, Faculty of Information
- Eujung Lee, Faculty of Social Work
- John Paul Ricco, UTM Visual Studies
- Nic Sammond, FAS Cinema Studies
- Victoria Wohl, Classics
- Danny Wright, UTM English & Drama

**Graduate Students**

- Alex Eastwood, English
- Margeaux Feldman, English
- Brad Held, Classics
- Brock Hellet, English
- Prathna Lor, English
- David Seitz, Geography & Planning
- Victoria Wohl, Comparative Literature

**Graduate Students outside University of Toronto**

- Jenna Capriani, Disability Studies, York University
- Lauren Fournier, Gender Studies, York University

**Postdoctoral Fellow, University of Toronto**

- Stephanie Heine, Comparative Literature
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<thead>
<tr>
<th>The Art and Science of Immunization</th>
<th>Faculty</th>
<th>Graduate Students</th>
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<tr>
<td>Leads</td>
<td>Shelly Bolotin, Public Health</td>
<td>Kate Allen, Faculty of Social Work</td>
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<tr>
<td>Andrea Charise, UTSC Health Studies</td>
<td>Shelley Deeks, Public Health</td>
<td>Maria Espinoza, Public Health</td>
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<td>Natasha Crowcroft, School of Public Health</td>
<td>Peter Newman, Faculty of Social Work</td>
<td>Stefan Krency, English</td>
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<td>Barbara Fallon, Faculty of Social Work</td>
<td>Suzanne Sicchia, UTSC Health Studies</td>
<td>Robert Laurella, English</td>
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<td>Alison Thompson, Faculty of Pharmacy</td>
<td>Katherine Shwetz, English</td>
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<td>Shelly Wall, UTM Biology</td>
<td>Abdool Yasseen, Public Health</td>
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<td>Tanya Watts, Faculty of Medical Sciences, Dept. of Immunology</td>
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<td>Faculty, other universities</td>
<td>Colleen Derkatsch, English &amp; Rhetoric, Ryerson University</td>
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<td>Eve Dube, Anthropology, Laval University</td>
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<td>Natalie Loveless, Visual &amp; Performing Arts, University of Alberta</td>
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<td>Animals in the Law and Humanities</td>
<td>Faculty</td>
<td>Graduate Students</td>
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<tr>
<td>Leads</td>
<td>Lesli Bisgould, Faculty of Law</td>
<td>Katrina Brazzell, Law; Co-Chair Student Animal Legal Defense Fund</td>
</tr>
<tr>
<td>Angela Fernandez, Faculty of Law</td>
<td>Matthew Brower, Faculty of Information</td>
<td>Daniel Cairns-Nedelsky, Law</td>
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<td>Hilary Cunningham Scharper, FAS Anthropology</td>
<td>Maureen Coyle, Sociology</td>
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<td>Lisa A. Kramer, Department of Finance and Rotman School of Management</td>
<td>John Enman-Beech, LLM cand., Faculty of Law</td>
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<td>Anne Milne, UTSC English</td>
<td>Columba Gonzalez, Anthropology</td>
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<td>Mary Nyquist, FAS English and Women &amp; Gender Studies</td>
<td>Chelsea Legge, Law</td>
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<td>Faculty Members, Other Universities</td>
<td>Stefan Dolgert, Political Science, Brock University</td>
<td>Katie Longo, Law</td>
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<td>Tracy McDonald, History, McMaster University</td>
<td>Celine Maiolino, Public Policy</td>
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<td>Ziyaad Mia, Law, York University</td>
<td>Charlie Millar, Law; Co-Chair Student Animal Legal Defense Fund</td>
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<td>Community Members</td>
<td>Sara Beheshti, lawyer</td>
<td>Jennifer Squibb, Social Work</td>
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<td>Linda Bronfman, independent researcher</td>
<td>Scott Tinny, Law</td>
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<td>Nicole D’Auost, lawyer</td>
<td>Simon Gooding Townsend, Law</td>
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<td>Suzana Gartner, lawyer</td>
<td>Erin Wattie, Law</td>
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<td>Kadi Kais, lawyer</td>
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<td></td>
<td>Melanie de Quadros, articling,</td>
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Postdoctoral Fellows, University of Toronto
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<tr>
<th><strong>Critical Approaches to Middle East Studies: Subjects, Culture, Political Formations</strong></th>
<th><strong>Faculty</strong></th>
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<tr>
<td>Farnezeh Hemmasi, Faculty of Music</td>
<td>Suzanne Akbari, FAS English and Medieval Studies</td>
<td>Khalidah Ali, Study of Religion</td>
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<td>Sara Saljoughi, UTSC English</td>
<td>Laura Bisaillon, UTSC Health Studies</td>
<td>Joud Alkorni, Study of Religion</td>
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<td>Anver Emon, Faculty of Law</td>
<td>Lina Al-Sharmy, Art History</td>
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<td>Jens Hanssen, FAS Near &amp; Middle Eastern Civilizations</td>
<td>Susan Benson-Sokmen, History</td>
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<td>Kajri Jain, UTM Visual Studies</td>
<td>Dina Fergani, Near &amp; Middle Eastern Civilizations</td>
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<td>Nasim Niknafs, Faculty of Music</td>
<td>Nefise Kahraman, Comparative Literature</td>
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<td>James Reilly, FAS Near &amp; Middle Eastern Civilizations</td>
<td>Marjan Moosavi, Drama, Theatre &amp; Performance Studies</td>
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<td>Victoria Tahmasebi-Birgani, UTM Historical Studies</td>
<td>Hadi Milanyoo, Music</td>
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<td>Mohammad Tavakoli-Targhi, UTM Historical Studies</td>
<td>Hamid Salehyar, Music</td>
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<td>Youcef Soufi, Study of Religion</td>
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<td>Bahar Tajrobehkar, Faculty of Physical Education</td>
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<tr>
<td>Anup Grewal, UTSC Historical &amp; Cultural Studies</td>
<td>Ruoyun Bai, UTSC Arts, Culture &amp; Media and FAS Comparative Literature</td>
<td>Graham Candy, Anthropology</td>
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<td>Alana Boland, FAS Geography &amp; Planning</td>
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<td>Li Chen, UTSC Historical &amp; Cultural Studies</td>
<td>Xi Chen, East Asian Studies</td>
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<td>Xing Fan, FAS Drama, Theatre &amp; Performance Studies</td>
<td>Jonathan Doughty, History</td>
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<td>Linda Feng, FAS East Asian Studies</td>
<td>Shengping Guo, East Asian Studies</td>
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<td>Yi Gu, UTSC Arts, Culture &amp; Media</td>
<td>Jackson Guo (History)</td>
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<td>Ping-Chun Hsiung, UTSC Sociology</td>
<td>Monica Guu, Art</td>
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<td>Tong Lam, UTM Historical Studies</td>
<td>Yanfei Li, East Asian Studies</td>
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<td>Elizabeth Parke, Instructor, FAS East Asian Studies and UTM Visual Studies</td>
<td>Yan Lu, Comparative Literature</td>
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<td>Meaghan Marian, History</td>
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<td>Hamish Stewart, Faculty of Law</td>
<td>Mark McConahy, East Asian Studies</td>
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<td>Yiching Wu, FAS East Asian Studies</td>
<td>James Poborosa, East Asian Studies and Art History</td>
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<td>Meng Yue, FAS East Asian Studies</td>
<td>Molly Qiu, East Asian Studies</td>
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<td>Gary Wang, Art 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>Faculty Members, Other Universities</td>
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<tr>
<td>Jun Zhang, FAS Geography &amp; Planning</td>
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<td>Yurou Zhong, FAS East Asian Studies</td>
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<tr>
<td>Ruoyun Bai, FAS Comparative Literature</td>
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<td>Camille Bégin, UTSC Culinaria Research Project</td>
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<td>Laurie Bertram, FAS History</td>
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<td>Alexandra Bolintineanu, FAS Medieval Studies and Woodsworth College</td>
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<td>J. Daniel Elam, UTM English &amp; Drama/UTM Historical Studies</td>
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<tr>
<td>Frances Garrett, FAS Study of Religion</td>
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<td>Alexandra Guerson, New College</td>
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<td>Sally-Beth MacLean, FAS English/Records of Early English Drama</td>
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<td>Bertie Mandelblatt, FAS History</td>
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<td>Byron Moldofsky, FAS Geography &amp; Planning</td>
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<td>Andrea Most, FAS English</td>
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<td>E. Natalie Rothman, UTSC Historical &amp; Cultural Studies</td>
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<td>Karen Ruffle, UTM Historical Studies</td>
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<td>J. Barton Scott, UTM Historical Studies</td>
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<th>Graduate Students, Other Universities</th>
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<tbody>
<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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<tr>
<td>Nick Field, Study of Religion</td>
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<td>Annie Heckman, Study of Religion</td>
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<td>Olenka Horbatsch, Art History</td>
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<td>Daniel Jamison, Medieval Studies</td>
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<td>Sarah Loose, History</td>
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<td>Kaleigh McLelland, Study of Religion</td>
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<td>Sarah Reeser, Medieval Studies</td>
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<td>Colin Rose, History</td>
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<td>Steven Teasdale, History</td>
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<td>Spirit-Rose Waite, History</td>
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<tr>
<td>Kathy Chung, Records of Early English Drama</td>
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<td>Jacqueline Clements, CLIR postdoctoral fellow, Art</td>
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<td>Justine Walden, FAS History/DECIMA project</td>
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<td>Marcel Fortin, Robarts Map &amp; Data Library</td>
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<td>Disruptions: Indigenous Literatures of the Americas</td>
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<tr>
<td>Élise Couture-Grondin, Ph.D. student, Comparative Literature</td>
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<td>Isabella Huberman, Ph.D. student, French</td>
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<tr>
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<tr>
<td>Courtney Jung, FAS Political Science</td>
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<td>Smaro Kamboureli, FAS English</td>
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<td>Neil ten Kortenaar, UTSC English</td>
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<td>Andreas Motsch, FAS French</td>
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<td>Keren Rice, FAS Linguistics</td>
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<tr>
<td>Julie Cairnie, English &amp; Theatre Studies, University of Guelph</td>
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<td>Joëlle Papillon, French, McMaster University</td>
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<td>Travis Hay, History, York University</td>
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<th>Filming Age</th>
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<td>Marlene Goldman, UTSC English</td>
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<td>T. Nikki Cesare-Schotzko, FAS Drama, Theatre &amp; Performance Studies</td>
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<td>Andrea Charise, UTSC Health Studies</td>
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<td>Lawrence Switzky, UTM English &amp; Drama</td>
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<td>Sally Chivers, Sociology, Trent University</td>
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<td>Kim Sawchuk, Communications Studies, Concordia University</td>
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<td>Elinor Fuchs, Drama, Yale University</td>
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<td>Peter Conrad, Film, Ryerson University</td>
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<td>Edward Nunes Jansen, Film, Ryerson University</td>
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<td>Cyrus Sundar Singh, Film, Ryerson University</td>
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<td>Masoud Esakdari, Film, Ryerson University</td>
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<td>Community Members</td>
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<tr>
<td>Laura Nordin, producer and actor</td>
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<tr>
<td>Annie Briggs, actor</td>
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<td>Philip McKee, director</td>
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### Imagining & Inhabiting Resource Landscapes

**Leads**  
Michaela Rife, Ph.D. student, Art History  
Judith Ellen Brunton, Ph.D. student, Study of Religion  
Matthew Farish, FAS Geography & Planning

**Faculty**  
Mark Cheetham, FAS Art  
Ken Derry, UTM Historical Studies  
Michael Ekers, UTSC Human Geography  
Kajri Jain, UTM Visual Studies  
Pamela Klasse, FAS Study of Religion  
Sharlene Mollett, UTSC Human Geography  
Alison Smith, FAS Geography & Planning

**Postdoctoral Fellows**  
Ryan Hall, History and Canadian Studies

**Graduate Students**  
Travis Bost, Geography & Planning  
Marisa Karyl Franz, Study of Religion  
Elsie Lewison, Geography & Planning  
Neil Nunn, Geography & Planning  
Meaghan Weatherdon, Study of Religion

**Graduate Students outside University of Toronto**  
Colin Sutherland, Geography, York University

### *Im/Migration, Mobilities, Circulation*

**Leads**  
Laura Bisaillon, UTSC Health Studies and Anthropology  
Rachel Silvey, FAS Geography & Planning  
Elizabeth Harney, UTSC Arts, Culture & Media

**Faculty**  
Michelle Buckley, UTSC Human Geography  
Maggie Cummings, UTSC Anthropology  
Donna Gabaccia, UTSC Historical & Cultural Studies  
Emily Gilbert, FAS Geography & Planning and Canadian Studies  
Atiqa Hachimi, UTSC Women's Studies  
Farzeneh Hemmasi, Faculty of Music  
Franca Iacovetta, UTSC Historical & Cultural Studies  
Matthew Light, FAS Criminology  
Julie MacArthur, UTM Historical Studies  
Audrey Macklin, Faculty of Law  
Minelle Mahtani, UTSC Human Geography  
Jayeeta Sharma, UTSC Historical & Cultural Studies

**Faculty Members outside University of Toronto**  
Idil Atak, Criminology, Ryerson  
Christina Clark-Kazak, International Studies, York University  
Alison Mountz, International Affairs, Wilfrid Laurier  
Antonio Sorge, Anthropology, York University

**Graduate Students**  
Laurie Drake, History  
Line El-Shamy, Art History  
Monica Espaillat-Lizardo, History  
Paolo Frasca, Italian Studies and Sexual Diversity Studies  
Dustin Harris, History  
Nadine Ijaz, Faculty of Pharmacy  
Jennifer Lau, East Asian Studies  
Lindsay Sidders, History  
Erica Toffoli, History  
Grace Tran, Criminology & Sociolegal Studies  
Yun Emily Wang, Faculty of Music

**Postdoctoral Fellows**  
Tamir Arviv, Geography & Planning  
David Seitz, Geography & Planning and Sexual Diversity Studies

**Graduate Students outside University of Toronto**  
Ateeka Khan, History, McMaster University  
Vanessa Lovisa, History, McMaster University  
Johanna Reynolds, Geography, York University

**Community Members**  
Dawit Petros, artist  
Shahram Tabe, director
<table>
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<th>Medieval East Asia</th>
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<td>Sarah Richardson, UTM Historical Studies</td>
<td>Yu Wen, East Asian Studies</td>
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<td>Amanda Goodman, FAS Study of Religion</td>
<td>Graham Sanders, FAS East Asian Studies</td>
<td>Shasha Liu, East Asian Studies</td>
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<td>Nhung Tuyet Tran, FAS History</td>
<td>Nicholas Field, Study of Religion</td>
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<td>Curie Virag, FAS East Asian Studies</td>
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<td>Adam Bohnet, History, Western University</td>
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<td>Wen-Chien Cheng, East Asian Art Chair, Royal Ontario Museum</td>
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<th>Native Performance Culture and the Rhythm of (Re)Conciliation: Re-Membering Ourselves in Deep Time</th>
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<td>Leads</td>
<td>Ante Budde, FAS Drama Theatre &amp; Performance Studies</td>
<td>Crystal Beaudoin, Religious Studies, McMaster University</td>
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<td>Jill Carter, Drama, Theatre &amp; Performance Studies</td>
<td>Stephen Johnson, UTM English &amp; Drama</td>
<td>Meghan Howard, Religion, UC Berkeley</td>
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<td>Myrto Koumarianos, Ph.D. student, Drama, Theatre &amp; Performance Studies</td>
<td>Amos Keye, FAS Aboriginal Studies and Linguistics</td>
<td>Rui Feng, Religious Studies, McMaster University</td>
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<td>Pamela Klassen, FAS Study of Religion</td>
<td>Chris Jensen, Religious Studies, McMaster University</td>
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<td>Cheryl Suzack, FAS English</td>
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<td>Karen Recollet, FAS Women &amp; Gender Studies</td>
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<td>Sherry Bie, OISE</td>
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<td>Shelley Liebembuk, Drama, Theatre &amp; Performance Studies</td>
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<td>Jenny Salisbury, Drama, Theatre &amp; Performance Studies</td>
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<td>Leads</td>
<td>Rebecca Comay, FAS Philosophy, Comparative Literature</td>
<td>Dan Deutsch, Jewish Studies, Music</td>
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<td>Sherry Lee, Faculty of Music</td>
<td>Angela Esterhammer, FAS English</td>
<td>Taryn Jackson, Faculty of Music</td>
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<td>Ellen Lockhart, Faculty of Music</td>
<td>Willi Goetschel, FAS German and Philosophy</td>
<td>Caitlin Martinkus, Faculty of Music</td>
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<td>Sarah Gutsche-Miller, Faculty of Music</td>
<td>William Ohm, German</td>
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<td>Brian Jacobson, FAS Cinema Studies</td>
<td>Erin Pitrowski, English</td>
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<td>Lawrence Switzky, UTM English &amp; Drama</td>
<td>Isabel Stowell-Kaplan, Drama, Theatre &amp; Performance Studies</td>
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<td>Andrew Warren, German</td>
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<td>Marta Braun, Photography, Ryerson University</td>
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<td>*Queer Theory</td>
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<tr>
<td>Lead</td>
<td>T. Nikki Cesare-Schotzko, FAS Drama, Theatre &amp; Performance Studies</td>
<td>Cameron Crookston, Drama, Theatre &amp; Performance Studies</td>
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<th>What if: Counterfactual Language and Thought</th>
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<td>Leads</td>
<td>Ana-Teresa Pérez-Leroux, FAS Spanish &amp; Portuguese and UC Cognitive Science &amp; AI</td>
<td>Angelika Kiss, Linguistics</td>
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<td>Michela Ippolito, FAS Linguistics</td>
<td>James John, FAS Philosophy Patricía Ganea, Ontario Institute for Studies in Education</td>
<td>Rory Harder, Philosophy</td>
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<td>Nate Charlow, UTM Philosophy</td>
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<td>Robert Matyasi, Philosophy</td>
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<td>Evan Taylor, Philosophy</td>
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<td>Tomohiro Yokoyama, Linguistics</td>
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8.

**GOVERNANCE**

*Nicole Kelly Westman, from the installation Inherited Narratives, 2014*
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, 2015–2016**

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<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Robert Gibbs</td>
<td>Director, Jackman Humanities Institute</td>
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<td>Department of History; Director, Asian Institute; Director, Dr. David Chu Program in Asia-Pacific Studies</td>
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<td>Museum Studies Program, Faculty of Information</td>
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<td>Elizabeth Legge</td>
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<td>John H. Daniels Faculty of Architecture, Landscape &amp; Design</td>
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<td>Virginia MacLaren</td>
<td>Chair, FAS Department of Geography &amp; Program in Planning</td>
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<td>Don McLean</td>
<td>Dean, Faculty of Music</td>
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<td>Sian Meikle</td>
<td>Director, Library Information Technology Services</td>
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<td>Keren Rice</td>
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<td>Markus Stock</td>
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<tr>
<td>Holger Syme</td>
<td>Chair, UTM Department of English &amp; Drama</td>
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<tr>
<td>Nicholas Terpstra</td>
<td>Chair, FAS Department of History</td>
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