# TABLE OF CONTENTS: Jackman Humanities Institute Annual Report, 2016-2017

1. **Overview 2016-2017**  
   1.1. The First Ten Years  
   1.2. Annual Theme: Time, Rhythm, and Pace  
   1.3. Art at the Institute: “All This Time”

2. **Message from the Director of the Jackman Humanities Institute**

3. **New Activities in 2016-2017**  
   3.1. Community Partnership Workshop

4. **Research Communities**  
   4.1. Aesthetic Education: A South-North Dialogue  
   4.1.1. JHI-Mellon Early Career Faculty Fellows  
   4.1.2. JHI-Mellon Graduate Fellows  
   4.2. Digital Humanities Network  
   4.2.1. JHI Digital Humanities Postdoctoral Fellow  
   4.2.2. JHI-UTSC Digital Humanities Fellowship  
   4.3. Scholars-in-Residence

5. **Fellows**
   5.1. Jackman Humanities Institute Circle of Fellows  
   5.2. Chancellor Jackman Faculty Research Fellows  
   5.3. Distinguished Visiting Indigenous Faculty Fellow Sherry Farrell Racette  
   5.4. Distinguished Visiting Fellow Christine Ross  
   5.5. Postdoctoral Fellows  
   5.6. Graduate Fellows  
   5.7. Undergraduate Fellows  
   5.8. News from Alumni Fellows

6. **Jackman Humanities Institute Program for the Arts**
   6.1. Overview of Activities and Chronological List of Events  
   6.2. Site of Memory: Religion, Multiculturalism & the Demands of the Past  
   6.3. Artist in Residence Julien Prévieux  
   6.4. Indigenous Futurities  
   6.6. Reich, Rhythm & Repetition: Patterns in Music, Speech & Science  
   6.7. Law’s New Home: Reflections on Time with its Neighbours  
   6.10. The Rhythm of Thought  
   6.11. Time, Calendrics & Cyclicality in Ancient Egypt & Mesopotamia  
   6.12. Of Roots & Creativity  
   6.13. Salvatore Sciarrino: Luci mei traditrici (The Killing Flower)  
   6.15. Kristin Ross  
   6.16. Filming Age: “Piano Lessons” (from Alice Munro)
7. **Additional Activities in 2016-2017**
   7.2. Marquee event with the Faculty of Music: Experimental Time
   7.3. Visit of Anand Pandian
   7.4. Celebration of the Tenth Anniversary of the Jackman Gifts

8. **Jackman Humanities Institute Working Groups**
   8.1. Overview of Activities and List of Public Events
   8.2. The Affect Project
   8.3. The Art & Science of Immunization
   8.4. Animals in the Law and Humanities
   8.5. Critical Approaches to Middle East Studies: Subjects, Culture, Political Formations
   8.6. Critical China Studies
   8.7. Digital Mapping: Tracking Sense, Space & Time
   8.8. Disruptions: Indigenous Literatures of the Americas
   8.9. Filming Age
   8.10. Imagining and Inhabiting Resource Landscapes
   8.11. Im/Migration, Mobilities, Circulation
   8.12. Medieval East Asia
   8.13. Native Performance Culture & the Rhythm of (Re)Conciliation
   8.15. Queer Theory
   8.16. What If: Counterfactual Languages & Thought

9. **Looking Ahead to 2017-2018**
   9.1. New Director, Alison Keith
   9.2. Annual Theme, 2017-2018
   9.3. Art at the Jackman Humanities Institute: Morning Star
   9.4. Research Communities
   9.5. Fellowships in 2017-2018
   9.6. Jackman Humanities Institute Program for the Arts, 2017-2018
   9.7. Jackman Humanities Institute Working Groups, 2017-2018

10. **Governance**
    10.1. Jackman Humanities Institute Governance
    10.2. Advisory Board Members, 2016-2017
    10.3. Council of Humanities Institute Deans, 2016-2017
    10.4. International Humanities Advisory Board, 2016-2017
2.

MESSAGE FROM THE DIRECTOR OF THE JACKMAN HUMANITIES INSTITUTE

ROBERT B. GIBBS
PROFESSOR OF PHILOSOPHY
Message from the Inaugural Director of the Jackman Humanities Institute, 2007-2017
Robert B. Gibbs

The theme for this year, Time, Rhythm and Pace, was a particularly exciting focus for truly diverse activities at the Jackman Humanities Institutes, doubled by the awareness that we were completing our first ten years and my cycle as Director. Rhythm thus became key to many of our activities focusing on music and on improvisation, not only amongst the fellows and in the program for the arts, but also as we marked the new beginning with a new director, Alison Keith.

Our activities were expanding and participation was very high. Our circle of fellows not only produced much great scholarship, they explored creative arts in alliance with their research. Thus we had presentations that included video, dance, poetry, and music, and still connected directly to academic scholarship at each turn. Perhaps the sense of the end of the director cycle instigated greater freedom, or perhaps the energy of the group that was assembled produced this remarkable effect. We also had our first Distinguished Visiting Indigenous Fellow, Sherry Farrell Racette in the circle of fellows. It is the first such fellowship at any Humanities Centre or Institute that we could find. The cycle of fellows, including the selection of next year’s went well, as we also drew to a conclusion the Mellon Postdoctoral fellows with the selection of the last cohort for 2017-2019.

The Program for the Arts and the Working Groups continued at a great pace. Several exhibitions and artists drew audiences in the thousands, and the working groups hosted a score of events with a series of hundreds of meetings. In the Program for the Arts we helped sponsored both the Kent Monkman exhibition and the Canada by Treaty exhibition, to say nothing of the other 13 events. We hosted 15 working groups. This now normal cycle of events and programs was extremely successful this year. The Jackman Humanities Institute is a presence across the university in a very public way, engaging many people.

We have recently augmented our programming significantly by launching a series of new research communities; each has met with manifest and multifold success. We launched three communities of research in 2016-2017 and a fourth is in development. For each of the three now-launched communities, we were able to develop a new management structure. Each of the three communities’ directors was renewed and devoted a great deal of energy and insight into making the three groups flourish. There were several events and about 45 faculty and students involved in the South-North Dialogue with University of the Western Cape; there are now just over 300 members of the Digital Humanities Network, including 150 research faculty; and in May 2017, 10 humanities faculty members worked with 50 undergraduates students who were Scholars-in-Residence—and almost 1,000 students applied for those 50 slots. In terms of the most important metric, participants, these three research communities have grown rapidly and expansively. In terms of a more familiar metric, funding, we have seen each attract internal funding and also external with the Mellon foundation. Colleges, Faculties, the Vice-Provosts office, and the Library have all contributed resources to these new research communities. And of course, the most important aspect is the emergence of different kinds of scholarship and research engagements that all of these people are producing with these resources.

The fourth new community is based on community exchange research, and we are collaborating in part with the Centre for Community Partnerships (CCP), but also pushing directly with research as the focus. We held an international workshop in June 2017 with a core group of University of Toronto faculty, and explored how the Jackman Humanities Institute can support and further their work. As with the other communities, the power to convene across the university makes the Jackman Humanities Institute all but unique: each community has faculty members from five or more of your faculties, to say nothing of a range of disciplines.

These new communities show how committing resources and support to a faculty leader can dramatically multiply the capacity of the Jackman Humanities Institute. We created structures to delegate authority for research communities, and then chose people whose research was closely allied to these projects, and the results were inspiring. For the health of the Jackman Humanities Institute, both these new communities and their directors must rotate, but to establish a second cycle—(3-5 years)—allows the
Jackman Humanities Institute to initiate some very important research opportunities. Each of these communities addresses a distinct dimension of humanities research and advances the goals of a range of our leading scholars.

The end of the cycle of my directorship was managed with careful attention to the transition. We began the process to select the next director early and produced an opportunity for a strong and constructive transition. Alison Keith has worked with me on many of the plans for the last months of my term, and prepared for a large group of new initiatives next year. It has been a pleasure to take time with her, and indeed, to try to put things in motion in the directions that she will now move. One example particularly noteworthy example is a shared and ongoing conversation with the producer of CBC Ideas, to inaugurate what will become a semi-annual humanities forum with the Jackman Humanities Institute and the CBC in partnership. We marked the transition in many ways, including with meetings with the Donor, with the staff, with the Deans and the Advisory Board, by redecorating the Director’s office, and with one last visit to the Consortium of Humanities Centers and Institutes (CHCI) meeting in Capetown, South Africa in August 2017. We also held a series of events in June, including an international conference, a cocktail party in honour of the Donor, and a meeting of the International Humanities Advisory Board. Most of these events were in various ways focused on the scholarly issues around humanities research in the 21st century. This set of events was well-attended and helped to draw the year to a very happy conclusion.

The year concluded a series of other roles that were correlated with being Director of the Jackman Humanities Institute. My role at the Social Sciences and Humanities Research Council (SSHRC) and also many committees at the University of Toronto all afforded me a chance to see how humanities research relates to the wider world of university research. This last year gave me many occasions to think about how remarkable, even unique, the position as Director of the Jackman Humanities Institute has been, and how much impact has been possible from the commitment of the University and the donors. It has been a great concluding year, and indeed, I regard these ten years as a real privilege and honour.
1.

OVERVIEW: 2016-2017

TIME, RHYTHM, AND PACE
1.1. Overview: The First Ten Years, 2007-2017

The Jackman Humanities Institute began with the exploration of ways to build on a major earlier gift from Chancellor Emeritus, Henry N. R. Jackman. During the academic year 2006-2007, we had extensive conversations, and the gift took shape as a major endowment for a research institute, as well as support for renovations and naming of the Jackman Humanities Building at 170 St. George Street, and the creation of a set of Ph.D. student recruitment fellowships. For each component, the University of Toronto matched its own funds to multiply the earnings from the gift. By the time the gift was announced, the total support was $90.3 Million, unique in Canada, and indeed, rare anywhere.

The key task, and this began during the conversations about the gift, was to design a research institute that would enhance the very strong humanities programs already thriving at the University of Toronto. A small advisory board, and then other adjunct bodies helped determine first the vision and the programs and the physical space for the new Jackman Humanities Institute. Indeed, over the following years, we have had 58 faculty members serve terms on the advisory board. We created an institute that reached across the university, and drew from many divisions, including Law, Education, Information, Architecture, and Music. We soon set, as a fundamental principle, that we would only support research that was not otherwise supported in the university, and would seek to support projects that reached beyond any single department, centre or faculty.

At the core of the Jackman Humanities Institute was the creation of a circle of fellows, interdisciplinary and intergenerational, drawing a group of approximately 20 fellows each year, and focusing on a given theme. We designed a selection process where an ad hoc committee selected the Faculty Fellows, and then the Faculty Fellows served as the key for selecting from among postdoctoral fellows, graduate fellows, and undergraduate fellows, as well as a Distinguished Visitor. The Ph.D. Fellows were supported by an earlier gift from Chancellor Jackman; and the postdoctoral fellows were supported by the Andrew W. Mellon Foundation.

We also redesigned the Jackman Program for the Arts to belong to the Jackman Humanities Institute, and supported approximately 15 events each year, ranging from art exhibitions, to film series, to conferences and colloquia. We then added a new program for Working Groups, with approximately 10-12 groups a year. These were groups that reached across three departments and included graduate students and faculty members. This program also welcomed scholars from other local universities. Each group meets at least eight times a year. This program has generated many great successes (seeds of new centres, research grants, long term collaborations, etc.) but also has regularly also yielded groups that did not work well.

And here is the point to underscore: that the Jackman Humanities Institute, because of its independence from any given department and with secured funds, was able to experiment and take valuable and plausible risks. There were, over the ten years, many different sorts of activities that did not convert to ongoing programs. We experimented and explored various ways to encourage the next generation of humanities leaders; to enhance digital humanities at the University of Toronto; to connect with secondary school teachers; to engage editors from leading academic presses; to explore creative non-fiction writing in a workshop; to explore the shape of Ph.D. programs, and the future of universities; and to build partnerships with various leading international universities. Humanities research is a diverse space, and the Institute was able to encourage many leading and creative scholars to try new paths.

The original gift was timed to deliver a significant boost of resources in the last few years of this decade. In order to build upon our early success, we convened a range of workshops with other well-funded institutes and centres and canvassed widely with our scholars. Once again, the Institute had the exceptional task of imagining new kinds of programs to create more connections across the university and beyond it. We expanded our set of research fellowships, and then we began to explore adding new fellowships. The Distinguished Indigenous Visiting Faculty Fellow was our first step, begun in the final year of the decade. And we are exploring other kinds of fellows to add to the circle of fellows.
One ongoing new direction was to create research communities projects. Each community has a 3-5 year term, and the Jackman Humanities Institute serves as a nursery to help the community get started. Three have begun: Scholars-in-Residence (a program for summer residential undergraduate research), a Digital Humanities Network, and a partnership in a South-North Dialogue with the University of the Western Cape in South Africa. Each community has a faculty director and a staff or postdoc administrator, as well as a steering committee. Each includes faculty members from several different divisions, facilitating conversation and research that otherwise could not happen. Each project has also attracted funding that in part matches the funds provided by the Jackman Humanities Institute. This new dramatically multiplies our program impact, including the opportunity to enable more faculty to explore leadership in unusual contexts.

Finally, as the decade was drawing to a close, we hosted a series of events, to celebrate the gift and the accomplishments of the Jackman Humanities Institute. We held a conference in June, *Humanities in the 21st Century: The Research University in the World*. An international series of scholars met for two days, as we focused on the future of humanities research and on the responsibility of university research to the wider world. In many ways, this conference represents a culmination of the ten years of activities, as the Jackman Humanities Institute emerged in a rich and complex context of humanities research across the University of Toronto, and as it gained momentum, new paths opened and important questions arose about how our scholars could be encouraged to explore with others the most important issues of humanities research.

1.2. Annual Theme, 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 race track, 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?
1.3. Art at the Institute in 2016-2017: “All This Time”  
Curator: Jaclyn Quaresma

This year’s exhibition considered multiple ways of thinking about, and representing time. Since the discovery of deep time, geologists and other Earth scientists have divided time into Eons, Eras, Periods, Epochs and Ages. These fragments, or geochronological units, allow us to conceive of the earth’s 4.6 billion-year-old history. They are, as their names suggest, Earth-sized units of time. Each time unit is defined by a Golden Spike—a reference point in the rock that is most often caused by an event so great that it has left a mark on the rock record of the earth.

Likewise, we segment time to fit a human scale: centuries, generations, decades, years, months, days and further still to hours, minutes, and even micro-seconds. However, these fractions are recorded in timelines, calendars and schedules. When compared to the vastness of the earth’s history it is easy for the human experience to appear insignificant. But humans are currently the largest effectors of geologic change. We—who are currently in the Anthropocene, which follows the Holocene epoch, Quaternary period, Cenozoic era, and Phanerozoic eon— are the cause of another Golden Spike, though the exact section and point in the strata is still up for debate. Once located, this will mark the point when human and geologic time merge. “All This Time” tends to the marks and measures that pace the human experience of time, from the brevity of a minute to the passage of a day, from the duration of centuries to millennia, and from the languid rhythm of geologic deep time to a possible future. It asks ‘how do we account for time’?

Images from this exhibition, including fossils on loan from the Royal Ontario Museum, are featured throughout this report.

Arts
Carl Beam, Eric Cameron, Kelly Jazvac, Faith La Rocque, Micah Lexier, Ken Nicol, and Tamiko Thiel
3.

NEW ACTIVITIES

ERIC CAMERON, Apple, 1993
3.0. New Activity in 2016-2017

Community Exchange Research Workshop
7 June 2017

Overview
This event was the result of a long process of research and communication on the topic of how humanities scholars do research that involves working with people and organizations outside the university. On 5 December 2016, a planning group met to explore the kinds of community exchange research that are already happening, and to consider some of the challenges that face humanities researchers who work with community partners, including establishing academic credentials for this work, finding and working with community partners, and coordinating quite different expectations of time and complete-ness with these partners.

Participants
Erica Allen-Kim, Daniels Faculty of Architecture, Landscape & Design
Elena Boldyreva, graduate student, OISE
Randy Boyagoda, FAS English and Principal, St. Michael’s College
Shauna Brail, Director, Urban Studies Program, Innis College
Elspeth Brown, UTM Historical Studies and LGBTQ Oral History Collaboratory
Deb Cowen, FAS Geography & Planning
Abigail Friendly, Research Fellow, Global Cities Institute
Donna Gabbaccia, UTSC Historical & Cultural Studies and Culinaria Research Centre
Linzi Manicom, New College, Community-engaged Learning Program
David Newman, Director of Student Life, Centre for Teaching Support & Innovation
Sarah Pole, Director, LAWS program, Faculty of Law
Victor Rivas, Latin American Studies program
John Robinson, FAS Geography & Planning
Roxanne Wright, Community Health Placement Officer, MD Program, University of Toronto

A second meeting was held on 3 April 2017 to plan the program for the 7 June workshop. At this meeting, the conceptual framework of the workshop was developed, including names, format, schedule, and parameters.

On 7 June 2017, the Jackman Humanities Institute convened a meeting of faculty members who work closely with a range of communities outside the University of Toronto in order to perform their research. This meeting was designed to explore issues that arise in structuring this kind of research, both in relation to the University and to the community in question. The long-term goal of this event was to learn how to support more kinds of public humanities research at the University of Toronto. The meeting was also attended by leaders in community exchange research from other universities, staff members at the University of Toronto who support this research, and partners who work with University of Toronto faculty doing this research.

After introductions and some setting of framework and goals, three sets of questions were developed and the group broke into smaller sections to examine them. There was vigorous discussion and then each group reported. The final conversation was about next steps, and it was made clear that the Jackman Humanities Institute is willing to create a structure to support community exchange research; this could take the form of a fourth research community, with a Program Director and a staff person to handle logistics. It is clear that while desire exists, further discussion will be needed to work out how best to support this endeavour.

The workshop adjourned to Hart House, where our guests joined with the Centre for Community Partnerships which was holding its own workshop, Beyond the University: Innovations in Community-Engaged Learning. Alison Isenberg opened that event with a keynote address, “Why Trenton New Jersey in April 1968? Confronting Death and Life in a Great American City” on her own public research as a historian.
Discussion Questions

Who? – Who are we (researchers)? How are we positioned in relation to the university and to the communities that we work with? Who are the people we identify as “community”? How do we navigate conflicts within those relations? Who is our research for (i.e., our audience)? Gender questions.

Time – how are cycles of planning, funding, and publication different in the academic setting and outside it? How do we navigate the tensions between a long-term agenda and a quick product? What will the legacy of our research turn out to be?

Power – How do academic researchers define success and failure? How do our collaborators define success and failure? How can we make our failures productive? Who gets paid, and for what kinds of activity? How are researchers rewarded for collaborations with communities outside the University? Are there greater rewards for scholarly publications than for other kinds of outcomes? How can small funding be leveraged into bigger results?

Participants

Visiting leaders in Community Exchange Research

Alison Isenberg  Co-Director, Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, Princeton University
Premesh Lalu  Director, Centre for Humanities Research, University of the Western Cape
Sheri Parks  Associate Dean, Research, Interdisciplinary Scholarship & Programming, College of Arts & Humanities; Founding Director, Arts & Humanities Center for Synergy, University of Maryland-College Park
Geoffrey Rockwell  Director, Kule Institute for Advanced Studies, University of Alberta

University of Toronto Faculty

Anabela Alves dos Santos Rato  Assistant Professor, FAS Spanish & Portuguese
Elspeth H. Brown  Associate Professor, UTM Historical Studies; PI: LGBTQ Oral History Digital Collaboratory
Deborah Cowen  Associate Professor, FAS Geography & Planning
Donna Gabaccia  Professor, UTSC Historical & Cultural Studies
Linzi Manicom  Coordinator, Community Engaged Learning, New College
Ruth Marshall  Associate Professor, FAS Departments of Religion and Political Science; Advisor, Religion in the Public Sphere
Bonnie McElhinny  Associate Professor, FAS Anthropology and Women & Gender Studies
Irina Mihalache  Assistant Professor of Museum Studies, Faculty of Information
Andrea Most  Associate Professor, FAS English; Shoresh / Bela Farm
Naomi Nagy  Associate Professor, FAS Linguistics; Heritage Languages
Michael Piper  Assistant Professor, John H. Daniels Faculty of Architecture, Landscape and Design
Eve Tuck  Associate Professor, Critical Race & Indigenous Studies, OISE; SuperCommunity

University of Toronto Staff

Jennifer Esmail  Coordinator, Academic Initiatives, Centre for Community Partnerships
Bob Gibbs  Inaugural Director, Jackman Humanities Institute
Alison Keith  Incoming Director, Jackman Humanities Institute
Kim Yates  Associate Director, Jackman Humanities Institute

Partners working with University of Toronto Faculty

Gracia Dyer  Educator, fundraiser, arts & culture professional; Toronto Ward Museum
Risa Alyson Cooper  Educator, environmentalist, urban homesteader; Shoresh/Bela Farm
Rochelle Rubinstein  Printmaker, painter, fabric & book artist; Bela Farm
4.

**RESEARCH COMMUNITIES**

REZA KHOTA, ARTIST IN RESIDENCE AT THE CENTRE FOR HUMANITIES RESEARCH, UNIVERSITY OF THE WESTERN CAPE, PERFORMED IN TORONTO ON 26 OCTOBER, 2016
4. Research Communities in 2016-2017

4.1. Aesthetic Education: A South-North Dialogue

Organizers
Neil ten Kortenaar, Principal Investigator; UTSC English
Melissa Levin, Program Manager

4.1.1. Overview
The collaboration between the Jackman Humanities Institute (JHI) at the University of Toronto and the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC), generously funded by the Andrew W. Mellon Foundation, began in April of 2016 with a call for fellows. Scholars from both institutions, graduate students as well as faculty, have met peers, begun to dialogue, and are planning further collaboration. Over the first twelve months we have held a workshop in Canada and two workshops in Cape Town. A total of 19 people have travelled from Canada to South Africa, and 12 have come from South Africa to Canada.

The project is run in Toronto by the director, Professor Neil ten Kortenaar, and the project coordinator, Melissa Levin, who is responsible for keeping accounts and coordinating activities both in Toronto and in South Africa (in conjunction with the CHR).

The collaboration was originally divided into four quadrants, each with distinct participants, with the intention of providing forums for people at the two institutions to discover and develop common research interests. The four quadrants were:
(1) Truth and Reconciliation Commission in Canada and South Africa
(2) Museums and Public History
(3) Puppetry
(4) Literature and Film

We had foreseen that the quadrants might change in shape, and the literature and film quadrant has split into two distinct groups. The Truth and Reconciliation quadrant has assumed a broader focus on decolonization in Canada and South Africa.

4.1.2. Quadrant Activities in 2016-2017
(1) Truth and Reconciliation in Canada and South Africa

The Aesthetic Education project was launched with a two-day workshop on the Truth and Reconciliation Commissions in Canada and South Africa, held 20-21 October 2016 at the Woodland Cultural Centre, on Six Nations territory near Brantford, Ontario. The workshop included a visit to the oldest residential school in Canada. Eight fellows (faculty and students) attended the workshop from UWC. From Canada we had participation from faculty and students from Law, English, Political Science, Education, Museum Studies, Information, History, Aboriginal Studies, and Women’s and Gender Studies. Among the participants were academics, artists, and Survivors; indigenous people, descendants of settlers, and descendants of immigrants. Events at the University of Toronto preceding and succeeding the workshop included public lectures by author Joseph Boyden (October 18; 80 people in attendance) and by Beverley Jacobs, former president of the Native Women’s Association of Canada (October 24; 500 people in attendance). An article about the October 2016 workshop appeared in the University of Toronto Magazine: [http://magazine.utoronto.ca/winter-2017/facing-up-to-canadas-past-truth-and-reconciliation-at-jackman-humanities-institute/](http://magazine.utoronto.ca/winter-2017/facing-up-to-canadas-past-truth-and-reconciliation-at-jackman-humanities-institute/).
Museums and Public History

Ciraj Rassool, who directs the University of the Western Cape’s African Program in Museum and Heritage Studies, visited Toronto in September and gave a master class. Julie Couture from Anne Frank House in Amsterdam also presented the museum’s human rights-focused outreach programs to the Toronto group in February. A four-day intensive workshop on the life cycle of activism in museums was held in Cape Town the week of 20 February 2017. Seven people went from Canada, including faculty, grad students, and museum staff. The workshop was held at the District Six Museum (the site of a community razed to the ground under apartheid) and at CHR.

Puppetry

Over the last two years, University of Toronto scholars have travelled to South Africa to participate in the annual Barrydale Festival, which involves the participation of Handspring Puppet Company, a world leader in developing the potential of puppets for aesthetic and political expression and for engaging local communities. Sonia Norris, a graduate fellow, participated in the direction of the 2016 Barrydale Parade, called “Olifantland” and featuring life-size elephant puppets designed by Handspring. Professors Lawrence Switzky and Veronika Ambros travelled to Minnesota for the Heart of the Beast May Day parade. Laine Newman, another graduate fellow, and Itumeleng wa-Lehulere, convenor of the Factory of the Arts, co-organized a one-day symposium on equity issues in the arts, involving 15 artists and cultural workers, in Cape Town in February. Veronika Ambros and Lawrence Switzky edited “Profile on South African Puppetry,” a series of essays, interviews, and photos on post-apartheid puppetry with contributions by Lara Foote, Adrian Kohler, Sonia Norris, and Jane Taylor in Puppetry International 41: African Puppetry (Spring/Summer 2017).

Film & Literature

François Verster, a documentary filmmaker who teaches film at CHR, and Ri’aad Dollie, a student fellow at the CHR, came to Toronto in January to participate in a conference on African documentary organized by Professor Alexie Tcheuyap. Verster’s film Sea Point Days was screened at the conference, and his film The Dream of Shahrazad had its Toronto premiere. Francois and Ri’aad also met with Cameron Bailey, artistic director at the Toronto International Film Festival. The quadrant organized a three-day intensive workshop on Theory and Practice in Documentary Filmmaking and Photography April 18-20 at the CHR in Cape Town. Six scholars (faculty and students) went from Canada. Forty participated in total. The workshop included scholars, theorists, filmmakers and photographers, as well as a series of film screenings. The focus was the relationship between theory and practice, and the knowledge produced by and the work performed by documentary and photography in relation to academic practice.

Other Exchanges

Three University of Toronto graduate students attended the 2016 Winter School at the CHR, on theme of What is the University For? The participants were Luke Melchiorre (Political Science), who studies student activism in East Africa, William Ohm (German), who works on Heine’s philosophy of education, and Melissa Levin (Political Science), who works on national monuments and the creation of public memory. Professors Robert Gibbs (Philosophy) and Neil ten Kortenaar (English and Comparative Literature) also attended. Reza Khota, a jazz guitarist and an artistic fellow at the CHR’s Factory of the Arts, gave a master class in the Faculty of Music October 21 and played gigs with Toronto musicians. This connection among artists is something we would like to develop further.
JHI-Mellon JUNIOR FACULTY FELLOW
Julie MacArthur, Assistant Professor of African Studies, UTM Historical Studies

The Jackman Humanities Institute Early Career Faculty Fellowship for 2016-17 in conjunction with the “Aesthetic Education: A South-North Dialogue” project has allowed me to develop critical collaborations in South Africa and forward my research agenda significantly. Over the past year, I have made two trips to South Africa. The first, in June 2017, allowed me to attend the Durban International Film Festival and to engage in very productive initial conversations with multiple scholars at the CHR. On this trip, I was able to collaborate with scholars and practitioners from across South Africa on my research into experimental documentaries and the construction of African history through visual representation. This trip also laid the groundwork for multiple subsequent events, including a roundtable discussion with two speakers from UofT and two from UWC at a conference in Toronto in January 2017 as well as a screening and Q&A for South African filmmaker Francois Verster, the co-convenor of the film quadrant. These events and multiple subsequent discussions with several scholars at the CHR led to the organization of a three-day, intensive workshop in Cape Town in April 2017.

My second trip to South Africa coincided with the workshop on “Documentary Filmmaking and Photography: Theory and Practice” held at the CHR in April 2017. This trip was incredibly productive, not only in terms of the workshop but also in terms of the multiple fruitful collaborations that I was able to move forward during and after the workshop. These collaborations include a book proposal for an edited volume that will bring together scholars (both senior and more junior/graduate scholars), theorists, public intellectuals, and practitioners in innovative engagements that will include multidisciplinary scholarly interventions, interviews between scholars and practitioners, creative-based work, and reflections on the political and pedagogical implications of these debates. I also began work on several smaller publications with multiple participants at the workshop. Discussions are now also underway with several scholars at the CHR to envision future events as part of this collaboration, which will hopefully include a conference and film and photography exhibition in Toronto in the coming year.

JHI-Mellon GRADUATE FELLOWS
Alison MacAulay, Ph.D. candidate, History

My fellowship took me to Cape Town from April 15th to May 2nd to attend a workshop co-organized by the Aesthetic Education Project and the Centre for Humanities Research at the University of the Western Cape. The workshop, attended by both academics, filmmakers, and filmmaker-academics, was a fruitful and thought-provoking three days where I learned a great deal about the theory and practice of filmmaking, as well as how questions of filmmaking, history, and memory operate in the South African context. While my own research focuses on filmmaking in the Rwandan context, I found there was a great deal of overlap, and the work of many of my colleagues intersected with my own in ways I had not expected, particularly in terms of the filmmaker’s role in relation to their subject matter and the role of the archive in film production.

After the workshop, many of these conversations continued between CHR researchers and myself over coffee, dinner, and drives along the South African coast. Future plans to continue these discussions have been made, and will likely happen in Toronto in the near future.

In terms of my own work, this fellowship has both expanded and narrowed down some of the questions I have been asking of my research. My time as a fellow has allowed me to explore complex questions of the creator, the archive, and the production of knowledge well beyond my previous understandings. Although I’ve certainly been left with more questions than answers, my time as a fellow and collaborator with
the Aesthetic Education research project has been invaluable in bringing my own research to a much higher and more advanced theoretical level. I’ve also come to situate my own research in new connective ways, allowing my work to speak to more than just the Rwandan context. I’m very thankful for my time as a fellow, and I hope to remain involved in the Aesthetic Education project in the future.

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

As a researcher on equity practices in the performing arts, it was a great privilege to have the opportunity to visit the Centre for Humanities Research’s Factory of the Arts in Cape Town, South Africa (February 11-24th, 2017). Through a collectively facilitated workshop on equity in theatre and the arts, I worked alongside CHR scholars to consider the vast similarities and differences between our arts practices and potentially strategies employed in order to better achieve equity in the arts. The dialogue was quite rewarding as unexpected similarities were elucidated, across geographies. While our histories, cultures, and social and political climates differed, there were some shared experiences of inaccessibility. And the far reaching consequences of white privilege, apartheid, and settler colonialism. The experience has enabled me to begin to extend my own research on queer women and non-binary artists beyond Canadian performance practices and has provided me with a unique and invaluable opportunity to apply my methodologies and theoretical frameworks to other geographical contexts. Through the workshop, I was able to connect with other scholars and practitioners and have begun conversations with them regarding co-producing research and practical performance projects together.

Sonia Norris, Ph.D. candidate, Drama, Theatre & Performance Studies

The focus of my work in South Africa as a Fellow of the South-North Dialogues Project was artistic collaboration with Handspring Puppet Company, Ukwanda Puppet Company, Net Vir Pret, and the University of the Western Cape Factory of the Arts scholars and artists, all of whom were working in Barrydale on the annual Barrydale Parade production which explores the meaning of reconciliation in South Africa through a site-specific puppetry performance involving local youth and performers from the township Smitsville just outside of Barrydale. I worked on the 2016 production Olifantland as an Assistant Director from Dec 9th-18th, sharing my experience in clown, physical theatre and comedy work with the performers, as well as performing in the show. UWC has produced a film documenting this creation process: http://www.chrflagship.uwc.ac.za/film_olifantland/?platform=hootsuite. This was an incredibly beneficial experience for me personally, professionally, academically and artistically. I had the opportunity to work with internationally renowned South African artists (Basil Jones, Adrian Kohler, Aja Marneweck, Craig Leo) as well as work closely with UWC CHR researchers Premesh Lalu, Heidi Grunebaum, and Itumeleng Wa-Lehulere, and artists from Minnesota’s In the Heart of the Beast Puppet Company and Karen Brown from the University of Minnesota who were all part of the Barrydale project. December 19th-30th I was in Cape Town interviewing artists Janni Younge, Jennie Reznek, Zip Zap Circus, and playwright/Artistic Director of the Baxter Theatre Lara Foot. An article from this interview, “Lara Foot: Economy of Storytelling and Abundance of Hope”, has been published in Puppetry International: African Puppetry (Spring/Summer 2017). While in Cape Town I also toured the CHR satellite projects in the townships with Factory of the Arts Director Itumeleng Wa-Lehulere, discussing possibilities for theatre workshops I could offer in these sites and at the Factory. My thesis research examines feminist clowning as a practice of critical resistance and affirmative resiliency in response to trauma, and working with these South African artists and scholars has deepened my approach to my own research and re-framed my ideas to include the examination of inanimate objects (clown nose, mask, puppet) to animate our collective humanity, crossing borders of language, race, culture, and socio-economic positioning.
Akshaya Tankha, Ph.D. candidate, Art

The funding I received as part of the JHI-Mellon fellowship helped me cover the cost of my travel to Cape Town, South Africa in February 2017 where I was a participant at a workshop organized by the Centre for Humanities Research at the University of Western Cape. While there, I also surveyed archives and institutions such as the Centre for Curating the Archive and Archive and Public Culture at the University of Cape Town as well as a San “culture park” in Yzerfontein. Visiting these sites and being part of monthly interdisciplinary discussions on museums, public culture and history in the Museums and Public History quadrant helped me gain a wider understanding of how museums and exhibitionary practices respond to the late-liberal management of Indigenous difference in varying political contexts outside my dissertation area in South Asia, where I explore museological, photographic, new media, and material culture practices in the indigenously-inhabited and largely Christian state of Nagaland, northeast India.

4.2. Jackman Humanities Institute Digital Humanities Network

Organizers
Alexandra Gillespie, Director; Chair UTM English & Drama
Elizabeth Parke, DH Postdoctoral Fellow

Overview
The Digital Humanities Network (DHN) was established by a Launch Steering Group, after six months of consultations, on 1 July 2017. Alexandra Gillespie was appointed Director, and an Advisory Group was established, comprising Melissa Schiff, Graeme Hirst, Nicholas Field, Sian Meikle, Sherry Lee, Brian Cantwell Smith, Alexandra Bolintineanu, Kimberley Yates, and Robert Gibbs. Key successes of the DHN in its first year include:

- Appointment of the DH Postdoctoral Fellow, with tricampus decanal funding for affiliation/training from the Council of Library Information and Resources (CLIR).
- ~300 registered members of the network of whom ~200 are research faculty and librarians, with representation from all humanities and many science and social science departments. The rest are staff, graduate students, and postdoctoral and appointed researchers.
- 114 participants at the August 2016 UTM two-day launch event.
- ~255 participants and the many events held downtown from November 2016 to June 2017.
- Establishment of a listserv, social media strategy, and a virtual DHN space (the latter to be launched by 1 July 2017).
- Establishment of a pilot JHI-UTSC DH Fellowship programme for new entrants to the DH field at UTSC and appointment of Andrea Charise (UTSC Health Studies) as the inaugural fellow.
- Submission of a proposal to the UTM Strategic Planning Taskforce for a UTM Hub for the DH Network in the new building “North 2” and for the appointment of two new staff positions for IT and programming support for the hub (decision pending).
- DHN leaders’ advocacy on behalf of DH researchers in internal and external contexts, at meetings with Ted Hewitt, the new Director of SSHRC; and on the Advisory Committee for the appointment of an Associate Vice President of Digital Strategies.
a. **Resources**

Elizabeth Parke, our DH Postdoctoral Fellow, has been the life force of the DHN over the past year, and many of our successes are owed to her. She has been supported by staff seconded from Gillespie’s Old Books New Science Lab and a number of casual student employees who have helped with events. The Jackman Humanities Institute provided access to the Digital Workroom (Jackman Humanities Building 222) and Parke with office space on Floor 10 at 170 St. George. Most DHN events at the St. George campus were held in the Jackman Humanities Building.

b. **Launch Event (UTM)**

The DHN launch event took place at UTM 24-25 August 2016. 114 participants registered for the event. The format of the two days included panel discussions of new directions of DH research by early career faculty, infrastructure at the library and institutional levels, and the history of pioneering DH research at UofT. Nineteen five-minute lightning talks and two sets of concurrent sessions that took an “unconference” format were particularly well received. Undergraduate and graduate student participation in the organizing and facilitation of the launch was a key highlight.

c. **Recurring Events (UTSG)**

Since the successful launch of the DHN in August 2016 the network has hosted six “Lightning Lunches.” Many of these lunches were collaborations with other groups and departments on campus functioning to extend the reach of the network beyond traditional humanities researchers. Attendance averaged between 20-30 people per event, and featured four to six speakers on a particular theme or issue related to DH. Lunches covered the following topics:

- November 17th 2016: 3D Modeling for Humanist Inquiry (~20 people)
- December 8th: How Do I Launch a DH Project? (~20 people)
- February 2nd: Resistant Algorithms (with iSchool and Jacob Gaboury guest lecture) (~25 people)
- March 24th: Augmented Reality (with Christine Ross, JHI Distinguished Visiting Fellow) (~20 people)
- April 11th: Tools and Instruments (with ArtSci Salon, and The Cabinet Project) (~30 people)
- May 4th: Gamification (~20 people)

d. **Special Events and Workshops (UTSG)**

The DHN also hosted the following one-off events:

- Love Your Data hosted with Jacquelyn Clements in the Department of Art.
- Zotero 2 for fellows of the Jackman Humanities Institute, facilitated by librarians Jeff Newman (New College) and Judith Logan (~10 people)
- AR/VR with Alexandra Bolintineanu as part of the DH graduate certificate (~10 people)
- SiR and the DHN 3D printing training and certification and AR introductory workshop (~50 people).
- Digital Mapping Working Group and the DHN Symposium (15-16 May 2017; ~30 people): Participants and Presenters from University of Waterloo, AGO, Ball State University; jointly organized with Nicholas Terpstra, UTSG History, Suzanne Akbari, UTSG English and UTSG Medieval Studies, Pamela Klassen, UTSG Study of Religion (see section 8.7.).
- DHN-UofTCoders Workshop (23-24 May 2017; ~20 people)

The coding workshop covered basic html, Github, and Python; it was planned, taught, and facilitated by students from the club UofTCoders (who often run similar for free, but to whom we paid modest honoraria). We deliberately advertised the workshop at short notice; they filled almost immediately and we received many queries about future events. We are planning more advanced topics for Fall 2017.

17
e. **2017 Annual Meeting (UTSC)**

The annual DHN meeting for 2017 is scheduled for 29-30 August 2017. We are working closely with William Bowen (Chair, UTSC Arts, Culture, Media) and Julie Witt (ACM Connects Coordinator) in order to leverage the strengths of UTSC’s DH community and spaces. We are also planning an event with Ann MacDonald (Director/Curator – Doris McCarthy Gallery). The DHN’s annual meeting will be held at UTSC 28-29 August 2017. Our programme will follow the model established in 2016: we aim to include papers showcasing new and UTSC researchers’ projects; a talk on digital strategy and infrastructure by Kelly Lyons, Associate Dean, iSchool; undergraduate DH research in the form of poster sessions (some of these solicited from the SiR participants); an expanded unconference; and lighting talks.

f. **UTSC-JHI DHN Fellowships**

With support from the Office of the Vice-Principal Research, UTSC, the UTSC Library, and the Office of the Dean, UTSC, the DHN launched five new 18-month digital scholarship pilot projects: one fellowship for 2017-18; two for 2019-20; and if funding is approved, two more for 2021-22. The first competition was held during the winter term in 2017; we received three high quality applications and inquiries from a number of other faculty who hope to apply in future rounds. The first fellowship was awarded to Andrea Charise for a collaborative project in aging students, which will involve development a digital platform for storytelling. We are planning a grant design workshop for all applicants or those hoping to apply in future in late June.

g. **UTM DHN Hub**

The UTM Strategic Plan Taskforce and Dean are considering a proposal for a virtual and physical hub of the JHI DHN at UTM, making use of ~315 net assignable square metres in the North 2 development (though this space will also be shared with the humanities and social science units in the building). We have proposed that the hub be managed by annual JHI DH postdoctoral fellow for five years and a staff appointment thereafter; and that a new, full time IT staff person be appointed dedicated to DH support at UTM.

h. **Internal Environment - Community and Communication**

The listserv has grown from 150 members based on the launch in 2016 to 300 members as of 1 June 2017. @UofTDHN is now at 141 followers on Twitter. We are scheduled to start work on a visual identity for the DHN, which will encompass printed, presentational, signage, and online materials. The DHN and the Academic and Collaborative Technologies (ACT)/ Information+Technology Services (I+TS) have also recently entered into a LAMP Service Implementation Agreement for a Wordpress hosting development space for the DHN. The launch ready web address is dhn.utoronto.ca; the site as we have designed it is a landing space where researchers are able to access information centrally and then link to resources at the tricampus (e.g. users looking for 3D printing at UTSC are linked to that service’s webpage). We have taken Columbia’s new DH website as a model. The website will profile University of Toronto DH projects biweekly and publish best practices, models, and workflows for those working on scoping, launching, and sustaining DH projects.

i. **External Environment - DH in Canada and Abroad**

The DHN will have a presence at the Digital Humanities Summer Institute (DHSI) in the University of Victoria and at DHSI@Guelph: a successful competition was held to select five applicants to receive a tuition scholarship for DHSI. These five tuition scholars will present on their experiences at DHSI at the UTSC event in August, and act as ambassadors to other community members interested in attending DHSI in the future. The DHN has also had presence Association of Canadian College & University Teachers of English (ACCUTE)’s Congress, Medieval Academy of America, and the Digital Humanities 2017 Conference, which is in Montreal this year. We are discussing participation in other international meetings in order to position the University of Toronto’s DH community in the broader context. Warm thanks, on behalf of all those involved in the DH Network, for the generous support of the Jackman Humanities Institute.
4.3. Scholars-in-Residence

Organizers  
Angela Esterhammer, Director; Principal, Victoria College; FAS English  
Ira Wells, Program Manager, UR Program Coordinator, Victoria College

Overview
Jackman Scholars-in-Residence 2017, an immersive 4-week research residency in humanities and humanistic social science research, ran May 1-26. Upper-year undergraduates from a wide range of disciplinary backgrounds lived in St George College residences and worked in 5-person teams on faculty-led research projects. In addition to 20 hours per week of RA work, students participated in multidisciplinary workshops on research methodologies and protocol, research roundtable sessions with UofT faculty, and cultural excursions. This year’s faculty projects included:

1) **A Hiker’s Guide to Dante** (Randy Boyagoda, FAS English): Students collaborated in the creation of a hiker’s guide to the Inferno, producing geo-spatial maps of Dante’s descriptions of Hell and developing background material for a new book.

2) **Activism, Archives, and LGBTQ Oral History** (Elspeth Brown, UTM Historical Studies): Students worked on three projects based at the Canadian Lesbian and Gay Archives: 1) The Foolscape Oral History Project, 2) The Mirha-Soleil Ross collection, and 3) the Desh Pardesh oral history project.

3) **The iSquare Research Program** (Jenna Hartel, Faculty of Information): Students applied arts-informed methodology to original visual representations as part of an ongoing investigation into the nature of information.

4) **Communities, Collectives, and the Commons: 21st Century Challenges and Opportunities** (Eva-Lynn Jagoe, FAS Spanish & Portuguese): Students investigated shifts and changes in community and collectivity in the 21st century while exploring personal relationships with immigrant subcultures in Toronto.

5) **Culinary Ephemera and the Practices of Looking** (Irina Mihalache, Faculty of Information): In preparation for an exhibition of culinary objects at the Thomas Fisher Rare Book Library in May 2018, students researched magazines and other cultural artifacts from the 1950s and 1960s with an eye to the cultural production of femininity in relation to food and domesticity.

6) **A Pain in the Neck: Ecocritical Biography** (Andrea Most, FAS English): Students provided research support for two chapters of a new monograph, assisting with bibliographic and ethnographic research and participating in farming practices.

7) **App Studies: Following the Money and the Data** (David B. Nieborg, UTSC Arts, Culture, Media): Students investigated the structure of the digital advertising industry and used advanced visualization and tracking tools to conduct a series of mapping exercises for understanding Facebook’s “family of apps”—WhatsApp, Facebook, Messenger, and Instagram.


9) **Legal Fictions, Ancient and Modern** (Simon Stern, Faculty of Law): Students undertook case studies (working with primary sources in full-text databases of early printed books, serials and newspapers) on legal concepts pertaining to legal fictions to support a book-length study on the theory and history of that concept.

10) **The Coming of the Cultural Revolution: Politics, Culture and Ideology in Mao’s China, 1962-1966** (Yiching Wu, FAS East Asian Studies): Students contributed background research for a new monograph on China’s Great Proletarian Cultural Revolution by surveying, reading, and annotating key scholarly literature; they also created syllabi for a course on comparative approaches to revolutionary crises.
2017 Expansion
Building on a successful 20-student pilot held at Victoria College in 2016, this year’s program involved 50 Scholars living at 6 College residences: Innis (5 Scholars), New (5), SMC (7), Trinity (12), UC (5), and Victoria (16). Scholars participated in three different communities: their 5-member interdisciplinary research teams (with whom they worked), their College-based cohorts (with whom they lived), and the SiR group as a whole (which came together daily for dinners at Victoria College, workshops, and other activities). The increased number of research projects (up from 4 in 2016) had a positive impact on the group as a whole: the enhanced network of methodological and thematic connections allowed projects to speak to one another in productive ways and led to broader considerations of research for all participants. It is worth noting that the competition for student participants drew nearly a thousand applications; this was a very popular endeavour.

Student Participants
Ahmed Elahi  Caleigh Inman  Sheila Mulrooney  Mackenzie Stewart
Zohar Freeman  Amy Kalbun  Anil Partridge  Jamie Tsui
Elizabeth Hall  Mark Khalil  Mahika Phutane  Luis Rodrigo Utreras
Amanda Harvey-Sanchez  Faraz Khoshbakhtian  Stephanie Posa  Torres
Ahmed Hegazy  Amal Khurram  Mara Raposo  Joseph Vedova
Samuel Hodgkins-Sumner  Alisha Krishna  Anna Bianca Roach  Kiley Venables
Lorina Hoxha  Zheyuan Li  Elena Shadrina  Tina Vulevic
Jordan Huffman  Amrita Maharaj  Saarah Sheikh  Ethelle White
Jessica Hutchinson  Samuel Minden  Zixi Shi  Annie Xu
James Hyett  Harry Moss  Bennett Steinburg  Zhaoyuan Yu

The Student Experience
Our post-residency evaluation reveals that the student experience remains extremely positive:
• 94% of participants reported that their overall experience was “Excellent” or “Very Good.” 6% reported that it was “Good”; no students said it was “Fair” or “Poor.”
• 95% of students agreed, “Living in residence was a valuable component of the overall experience.” Some suggested that living in the same residence would further enhance the experience.
• Students reported significant gains in familiarity and confidence across a variety of key indicators pertinent to humanities research (e.g., working on problems that have no clear solution, understanding research methodologies and standards).
Participants valued the opportunity to work closely with their supervising professors (whose research saw significant gains as a result of the students’ participation) and enjoyed engaging in collaborative, team-based approach to humanities research. They singled out roundtable sessions featuring faculty (Paul Downes, Paul Hamel, Mark Kingwell, Ann Komaromi, Nick Mount, Clifford Orwin, and Timothy Sayle), and academic professionalization workshops, as highlights. They cherished the unique interdisciplinary community and dialogue that emerged over shared meals and activities. The sense of community and the opportunity to contribute to faculty research is why many felt that SiR was a highlight of their undergraduate careers.

Professor Elspeth Brown’s research team at the Canadian Gay and Lesbian Archives
Re-imagining Research
The ten project supervisors indicated that their SiR experience had been productive, gratifying, and in many cases exceeded expectations. Supervisors contributed extensive written feedback in final reports, which reveal several important insights about the faculty experience:

- Supervisors employed their undergraduate research teams in strikingly different ways: Tasks included conducting and analyzing interviews, researching and exploiting primary sources in on-line databases and libraries, producing annotated bibliographies, coding digital data sets, creating course syllabi, producing websites, digital exhibitions, podcasts and blog posts, writing abstracts and metadata, and devising / revising original research questions.
- Research outcomes include co-authored scholarly articles, précis and other background material for new scholarly monographs, essay abstracts, white papers, digital exhibitions, websites, conference papers, and materials for an exhibit.
- Some supervisors integrated their Scholars into research teams that also included graduate students, post-docs, and/or specialized training with workshop leaders.
- Many supervisors focused on collaboration and project management skills, effectively building the form of the research process into the educational content for students.
- Supervisors’ final reports contained many valuable reflections on techniques for working with multidisciplinary undergraduate teams, specialized training, pacing of the project, specificity of tasks, fostering collaboration, and so on, that can be incorporated into future SiR projects.
5.

Fellows

2016-2017
The Circle of Fellows was a large group of 21 researchers this year, who were distinguished by the levels of trust and creativity that they developed as a group. The faculty research fellows were all women, for the first time ever, and there were three fellows who identified as Métis in this group. Many of the lunch presentations were framed as performances as well as research – Rasheed demonstrated themes by composer Bela Bartok on the violin; Atreyee brought in a kathak dancer to meditate on the industrial exurbs of Calcutta; Erin shared a piece of her creative writing; Daviel, Kat, and Malcolm each created original films as a component of their projects, and Alisha demonstrated improvisational tap dancing – because the group formed very close bonds of friendship, they reached a level of trust that made it possible to take their work further. The year began with our first-ever smudge ceremony on the balcony, and included excursions to the Thomas Fisher Library of Rare Books, the University of Toronto Archives, the Art Gallery of Ontario, and the Art Museum of the University of Toronto, where we saw the Kent Monkman exhibition Shame and Prejudice: A Story of Resilience. The fellows also formed a reading group and at the request of Atreyee Majumder, we brought in a visiting scholar, Anand Pandian, who gave a well-attended public talk and led the fellows in a productive writing workshop at the end of the year.

Fellows have 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:

- **Faculty Research Fellows (12-month).** See 5.2.
- **Distinguished Visiting Indigenous Faculty Fellow (8-month).** See 5.3.
- **Distinguished Visiting Fellow.** See 5.4.
- **Postdoctoral Fellows.** See 5.5.
- **Doctoral Fellows.** See 5.6.
- **Undergraduate Fellows.** See 5.7.

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 5.8.)

### The Circle of Fellows, 2016-2017

**a) Jackman Humanities Institute Faculty Research Fellows**

- **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 & 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

**b) Distinguished Visiting Indigenous Faculty Fellow**

- **Sherry Farrell Racette,** Native Studies and Women & Gender Studies, University of Manitoba
  Exhibition: *Border X* and monograph, *Sewing Ourselves Together: Métis Dress, Art, and Identity*

**b) Jackman Humanities Institute Distinguished Visiting Fellow**

- **Christine Ross,** James McGill Chair in Contemporary Art History, McGill University
  Public talk: “Materializing Duration in Contemporary Art” 19 April 2017
c) Andrew W. Mellon Foundation Postdoctoral Fellows in the Humanities
   Incoming (started in 2016)
   Atreyee Majumder, Anthropology, Yale University
   Being Human in Howrah: On Historical Sensation and Public Life in an Industrial Hinterland
   Michael Nicholson, English, University of California-Los Angeles
   After Time: Romanticism and Anachronism
   Erag Ramizi, Comparative Literature, New York University
   Troublesome Anachronisms: The Peasant Question and European Realism, 1887-1917
   Erin Soros, Creative and Critical Writing, University of East Anglia
   (Critical) ‘But From My Lie This Did Come True’: The Fall of Atom Egoyan’s Sweet Hereafter /
   (creative) Hook Tender, a novel set in a 1940s logging community on Canada’s West Coast
   Continuing (started in 2015)
   Chris Dingwall, History, University of Chicago
   Selling Slavery: Memory, Culture, and the Renewal of America, 1876-1920
   Teaching: UTM Historical Studies
   Rasheed Tazudeen, English, University of California-Berkeley
   Teaching: UTSC English

d-1) Chancellor Henry N.R. Jackman Graduate Fellows in the Humanities
   Anna Flaminio, Faculty of Law
   Beyond Gladue: Urban Indigenous Youth Healing through Wahkotowin and Kiyokewin
   Jacob Nerenberg, Anthropology
   Temporaliites of Circulation and Contested Theologies in Highlands West Papua
   Noa Reich, English
   Temporalities of Inheritance in the Victorian Novel

d-2) Amilcare Iannucci Graduate Fellow in the Humanities
   Elliot Carter, Philosophy
   The Perception of Time

e) Jackman Humanities Institute Undergraduate Fellows
   Sasha Boutliier, FAS Political Science
   Autonomy, Collective Responsibility, and Future Generations in Indigenous Communities
   Supervisor: Jennifer Nedelsky
   Daviel Lazure Vieira, FAS History
   Time in Conflict: Hegemonic Chronosrophies and Subversive Temporalities
   Supervisor: Rebecca Comay
   Martin Marchiori-Wong, FAS Political Science and Geography & Planning
   Time for a Change: Reviewing the Relationships between Time, Rhythm, Pace, and Public Policy
   Supervisor: Jennifer Nedelsky
   Ekaterina Mizrokhi, FAS Geography & Planning and Slavic Languages & Literatures
   Time’s Imprint: Tracing Socialism in Post-Socialist Urban Landscapes
   Supervisor: Michelle Murphy
   Malcolm Sanger, FAS Anthropology and Comparative Literature
   Time, Rhythm, and Pace Onscreen
   Supervisor: Elizabeth Harvey
   Alisha Stranges, FAS Women & Gender Studies and Drama, Theatre & Performance Studies
   To What Purpose I Do Not Know: Traumatic Temporality through Improvisational Arts
   Supervisor: Rebecca Comay
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 2016–2017, 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 2016–2017, three six-month research fellowships were provided to scholars outside the Jackman Humanities Institute.

**5.2.1. Reports of Twelve-Month Faculty Research Fellows**

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

My year at the Jackman Humanities Institute was tremendously stimulating and advanced my research in both anticipated and unexpected ways. Using the psychoanalytic concept of resistance as my guiding theme, and Freud’s own case studies as a foil, I spent much of the year, as planned, exploring the peculiar rhythm of Hegel’s *Phenomenology*. Read through the prism of psychoanalysis, Hegel appears less as a philosopher of inexorable historical and logical progress (the infamous cunning of reason) than as a thinker of repetition, delay, and stuckness: how are we to conceptualize Spirit’s own seemingly inextirpable tendency to regression, procrastination, and backsliding? These questions continue to drive my project, but during the course of the year my project began to expand in unexpected directions, including a political direction. Adorno and Benjamin, in particular, became essential reference points as thinkers of revolutionary failure and bad timing; can the temporal vicissitudes charted by Hegel and Freud help us understand the political impasses of the last century? Adorno’s work on Beckett, Kafka, and Wagner became increasingly
important as the year went on, and is the subject of a chapter I am currently writing. Over the course of the year I wrote two new long essays, which will form chapters, and I published several articles related to the project. The release from normal academic duties gave me the time and freedom to engage in wide-ranging reading and discussion with the other research fellows (faculty, post-docs and students, and particularly the two undergraduates I was supervising), which was not only inspirational, but deeply informative, and helped me to develop my research in unpredicted directions. Our common preoccupation with the annual theme, refracted through a multiplicity of disciplines, not only in the humanities but also the social sciences, led to an informal collaboration that continued throughout the year. The weekly lunches, at which we all shared our work, were without question the standout experience of the year for me, but the informal discussions were also tremendously stimulating and enlightening. At least two of the other fellows were deeply engaged with psychoanalysis, and this led to many discussions, which are ongoing and will continue, but I also learned tremendously from scholars in history, anthropology, film, literature, and musicology, and I am certain that all these conversations will leave an indelible trace in my writing for years to come.

Publications
Epilogue and final editorial work for essay collection co-edited with Bart Zantvoort, Hegel and Resistance (forthcoming Bloomsbury Press. 2018)
Final revisions on book on Hegel, The Dash – the Other Side of Absolute Knowing, coauthored with Frank Ruda, forthcoming MIT Press, 2018
“‘Our inheritance was left to us without a testament’ – or is it the other way around?,” forthcoming in Inheritance in Psychoanalysis, ed. Jamie Godley (SUNY Press, forthcoming 2018)
“Testament of the Revolution,” in Mosaic, special dossier on my work (2017)
“Bodybuilding” in Mosaic, special dossier on my work (2017)
“Revolutionary Inheritance,” in Mads Peter Carlsen, Og teologi: Festskrift til Carsten Pallesen (Copenhagen: Eksistensen, 2016)

Presentations
“‘Our inheritance was left to us with no testament’ – or is it the other way around?,” conference “Inheriting the Frankfurt School,” Brown University, Sept 2016
“Testament of the Revolution” (Walter Benjamin), University of Manitoba, October 2016 (also presented at Ryerson University, Nov 2016)
Respondent at panel on “Community and its Discontents,” MLA, January 2017
Awards
In April I received a 5-year SSHRC Insight Award for “Arrhythmias of spirit: Hegel and interminable analysis” which will allow me to bring this project to completion. The grant will also allow me to involve graduate students and international colleagues to collaborate.

Elizabeth Harvey  FAS English
Project Title  Time and the Rhythms of the Unconscious in the Poetry of Anne Carson

My central project this year was a monograph on the writings of internationally acclaimed poet Anne Carson. The fellowship year at the Jackman Humanities Institute was intellectually and personally vitalizing; it gave me the time, space, and intellectual community to explore in depth the writings of a contemporary poet whose work has long fascinated me, and the thinking process has been very fruitful. The many lectures and special events, especially Christine Ross’s double visit as Distinguished Visitor, were continually sustaining, and the conversations with the other fellows provided constantly surprising and immensely generous intellectual provocations. I expect that the conversations we began this year will continue long beyond our fellowship year.

Carson’s poetry and lyric essays are grounded in classical poetry, and because they translate or engage with ancient texts across chronologically and linguistic difference, Carson is highly articulate about the operations of anachronism, antiquity and the erasures of time, and about how temporality is implicated in translation. I published one essay on Carson and John Donne this year, and I wrote a second short essay on Carson and psychoanalysis. The talk I delivered for the fellows lunch forms part of the draft chapter I completed, “Mourning Time,” which grapples with the psychoanalytic temporality of metabolizing grief. I also finished a draft chapter on time, consciousness, and intertextuality that studies how Carson makes imaginative contact with the long-dead writers who populate her writings. Her powerful essay on sleep is central to this explication, for it exemplifies access to what Freud called the unconscious, visible in dream-work and in the subterranean operations of poetry and its rhythms. A third chapter, in process, explores posture and ekphrasis in Carson’s poetry. I examine artistic representations of bodies and faces in Carson’s writing in order to understand how affect gets sedimented, a kind of emotional archaeology. I hope to submit the book for publication in the fall of 2018.

I worked throughout the year in two other overlapping areas: I wrote three substantial essays on affect in early modern literature, and I completed the last stage of my clinical and academic psychoanalytic training. My central theoretical matrix for the Carson book is psychoanalytic, and I was thus able to present my work not only at the Institute and in academic settings, but also to the psychoanalytic community, which extended my perspectives and understanding in new directions. This training not only helped shape the theoretical underpinnings of my book on Carson, but it has enriched my understanding of the psychiatrists, patients, clinics, and psychotics scattered throughout Carson’s writing, as well as her pervasive exploration of different states of consciousness and temporality, mourning, prophecy, and psychosis. I especially enjoyed the lunchtime presentations by the undergraduates and supervising Malcolm Sanger’s project on film and film theory. I look forward to teaching a fourth-year seminar on Anne Carson in the winter term 2018 in the English Department. I am eager to take the ideas that have been gestating this year into the classroom.

Publications


Presentations


Michelle Murphy  FAS History and Women & Gender Studies
Project Title Alterlife: Futurity in the Aftermath of Industrial Chemicals

My fellowship at the Jackman Humanities Institute was a period of friendship, generous thinking, and surprises. I was honored to be the first faculty member to have twice had the honour of being a faculty fellow at the Institute. Moreover, the book I worked on while a faculty fellow in 2009-2010—The Economization of Life—was released with Duke University Press during this year. A highlight of the year was its assembly of brilliant, creative, kind and courageous scholars who were all undertaking humanities work about temporali in a way accountable to the hopes and violence of the world we live in. I had the privilege of working with and mentoring a wonderfully curious and ambitious undergraduate fellow, who not only stretched herself in new directions, but undertook a project of ambition more akin to a M.A. thesis. The presence of three Métis scholars was also a wonderful experience, even though we did not always find the time to get together beyond the Institute’s events, the very rare occasion of having three Métis scholars together was a gift. My main research project concerned decolonial environmental violence and the history of science with a focus on the Great Lakes. The fellowship gave me time to not only write and share my writing on this project, but it also freed me as director of the Technoscience Research Unit to respond to changing conditions of environmental science and data in North American so that I was able to be a founding member of the Environmental Data and Governance Initiative and help to spark a crowd-sourcing archiving movement to preserve U.S. government environmental and science data. This collective work was recently recognized with a J. Franklin Jameson Archival Advocacy Award by the Society for American Archivists. I was also able to co-organize two conferences: The first with a group of graduate students from the Technoscience Research Unit, on Techniques of the Corporation, which brought an interdisciplinary collection of scholars across ranks together concerned with the modern corporation as a site of technology and epistemological politics. The second conference, Engineered Worlds II: Resolution and Resolve, was held at the University of Chicago and sought to bring scholars together to create new methods for the critical study of the ways that we apprehend, scale, and conceptualize environmental violence. Because of the time afforded me by the fellowship, the four co-organizers of the engineered worlds project (myself, Joseph Masco, Tim Choy, and Jake Kosek) were additionally able to hold three meetings towards a collective writing project that derives from this work. I also was able to develop my own book project on Alterlife and Decolonial Approaches to Chemical Relations, including essays on decolonial method and embodiment, decolonial chemical relations, and infrastructures of gaslighting.
Publications
Michelle Murphy, Max Liboiron, Natasha Myers, Reena Shadaan, *Toxic By Design: Eliminating harmful flame retardant chemicals from our bodies, homes, & communities* (EDAction White Paper, October 2016)


Presentations
“Decolonizing Teaching, Mentorship and Methods: A Conversation with Michelle Murphy, Emily Simmonds, and Max Liboiron” Memorial University of Newfoundland (April 2017)

“Chemical Exposures and Decolonial Futures,” 29th Annual Diane Weiss ’80 Memorial Lecture, Wesleyan University (March 2017)

“Afterlife: Food For Thought” STS, UC Davis (February 2017)

“Afterlife in the Aftermaths of Environmental Violence” Culpepper Lecture, Anthropology, History & Social Medicine, UCSF (February 2017)

“Chemical Exposures, Alterlife, and Decolonial Futures” STS, MIT (January 2017)

“AlterLife in the Aftermath of Industrial Chemicals,” Archipelago Lecture, Keynote, KTH, Stockholm (October 2016)

“Environmental Violence and Decolonial Futurities” Jackman Humanities Institute, University of Toronto (September, 2016)

“What Can’t a Body Do? Alterlife” Opening Keynote, 4S/EASTS, Barcelona (August 2016)

“Unknowing and Undoing Chemical Exposures” Engineered Worlds II: Resolution and Resolve, University of Chicago (May 2017)

“Decolonial Chemical Relations” Infrastructures and Cohabitation Workshop, University of Toronto (May 2017)

“Infrastructures of Gaslighting” Techniques of the Corporation, University of Toronto (May 2017)

“Gaslighting” Being Material, MIT University (April 2017)

“Guerilla Archiving” Data Rescue Penn Roundtable, University of Pennsylvania (January 2017) Invited


“Against Population” Oxidate Working Group, Miami (October 2016) Invited

“Alter-Ontology of Chemicals” Reactivating Elements Panel, 4S, Barcelona (September 2016) Refereed

Michelle Murphy, with Patrick Keilty and Matt Price (both Faculty of Information) organized a hackathon to archive U.S. climate data before the inauguration of the Trump presidency.

The public response was both “overwhelming” and international.

Photo credit: Geoffrey Vendeville, UofT News 19 December 2016.
I had a wonderful year at the Jackman Humanities Institute. The highlight of each week was the lunch presentation and discussion, which were consistently excellent. It was extremely valuable to me to be engaged with such a diverse group of scholars while I developed my book project, *A Care Manifesto: (Part Time for All)*. From the beginning, I argued that people’s experience of time would change with the shift to the new norms of work and care that the project advocates. Thinking through this transformation was significantly aided by participating in a year’s worth of conversations about the role of time in a wide range of projects. It was wonderful to be in a humanities institute so that I had the benefit of thinking about time with thoughtful interlocutors working in literature, history, anthropology, indigenous studies, dance, film, psychoanalytic approaches, as well as the more familiar field of philosophy. The visits of Christine Ross in the spring allowed for a wonderful focus on the issue of time through the lens of art, and refracted through the connections each of us made with her work. Her profound thinking about art and time made these conversations a kind of culmination of the Institute’s engagement over the academic year. And in the context of art, let me add that our early visit together to the AGO Theaster Gates exhibit set the tone for me of the interdisciplinary riches available through the Jackman Humanities Institute. The Kent Monkman exhibit in the spring, was an even more important experience, seeing the re-telling (new depiction) of history and the way the past pervades the present. Being a fellow of the Jackman Humanities Institute while writing my book not only enriched the book, but expanded my intellectual horizons.

I had very good experiences supervising two quite different undergraduate projects: Sasha Boutilier, “Indigenous Constitution(alism): Rights, Relationships, and Institutions,” and Martin Marchiori-Wong, “Child Care for Workers with Non-Standard Hours.” I got to know Sasha quite well. He did some RA work for me and we had a chance to discuss his law school plans, as well consulting about his research project. Martin had a difficult year for personal reasons, but was able to do an excellent presentation from which I learned about some issues of care that were new to me. In general, I enjoyed hearing the excellent work of the undergraduates, which pushed the boundaries of the kind of work with which I was familiar. It was particularly valuable to me to have my graduate student Anna Flaminio with me this year. We took advantage of sharing the space to have more, and more spontaneous and fruitful, conversations than we would have had if we had limited ourselves to booked appointments. Anna is studying the importance of “visiting” as a Cree concept for alternatives to the formal judicial system for helping criminalized Indigenous youth. I feel as though I learned something about the different rhythms of time that arise out of spontaneous visiting, and how much it helped our work together as supervisor and graduate student. Informal conversations with the other graduate and post-doctoral fellows were also a pleasure and an important source of insight.

I spent the year drafting and reorganizing the chapters of the book. I now have a near-completed draft, which my co-author and I hope to deliver to Oxford in the early fall.

Presentations

“Restructuring Work,” for panel on Care Ethics, Public Policy, and Human Dignity, American Political Science Association, Annual Meeting, Philadelphia, 1-4 September 2016

“Restructuring Work,” University of Southern California, Center for Law, History and Culture (CLHC), 30 November 2016

University of Edinburgh, public lecture and faculty workshop on Part-time for All, March 2017

In April I was invited to Rome by the Italian Bishops’ Conference for events in preparation of the 48th Social Week that is focused on the theme “The Work that We Want: Free, Creative, Participative, in Solidarity with Others”.

Jennifer Nedelsky
FAS Political Science and Faculty of Law

Project Title
(Part) Time for All: Generating New Norms of Work and Care
On 3 April 2017 I spent a “study day” with doctoral students at the LUMSA University in Rome. In the afternoon of 4 April, there was a very well attended public event in collaboration with the Pontifical University of St Thomas where I was the main speaker (with translation).

As arranged with Director Bob Gibbs, I had to leave Toronto at the beginning of May to take up my commitment as Professorial Fellow at the Institute for Social Justice at the Australian Catholic University, Sydney Australia. There I was able to continue conversations about the Part Time for All project. I circulated the new introduction to the book, which I had completed in April for a morning-long discussion with the other fellows. I also met with seven other scholars working on care related projects, all of whom have experience with empirical work. This was in preparation for the next stage of the project, which will move to empirical work on the transition to new norms of work and care. I also presented my work at the Faculty of Law, Victoria University, Wellington, New Zealand, where I had an important conversation about “care for Indigenous culture” as a dimension of care.

Next year I will be on sabbatical in the fall and then moving permanently to Osgoode Hall Law School at York University. This will involve a postponement of teaching a course based on my work. But my colleague Kerry Rittich (UofT Faculty of Law) and I are hoping to teach the first joint UofT and Osgoode Hall course, which will based on issues of transforming work and care, in the 2018-2019 academic year.

5.2.2. Reports of Six-Month Faculty Research Fellows

Ritu Birla  
FAS History  
Project Title  Neoliberalism and Empire

My Jackman Humanities Institute Research Fellowship enabled completion of research for my forthcoming book, *Neoliberalism and Empire*, solicited by Duke University Press. In addition to traveling to archives in India and the UK, I also finalized articles that will structure the manuscript. This writing builds my method of working at the intersection of the humanities and social sciences, one that I have been cultivating at the University in my roles as Director of the Centre for South Asian Studies and then of the Asian Institute. The methods of the humanities—especially attention to the lives and travels of economic and legal fictions, the contexts and meanings of value, and techniques of social imagination—help to refresh and expand social science data and discussions of capitalism, empire and globality.

The monograph weaves three related research themes. The first explores the imperial history of neoliberal market society and processes of "economization," that is, processes through which activities and arenas (especially the idea of "the public") are established as economic. The second investigates cultures of finance and global financialization, including monetary policy (the master template for which is arguably the British empire in India after 1890), as central to the study of contemporary global governance and the rule of law. The third proposes ‘speculation’ as a potent trope for understanding contemporary capitalism and its practices of profit and survival. In addition to the manuscript research, I completed a 12,000 word article on twentieth century legal fictions that recoded philanthropy via the idea of profit. Another piece, solicited for the broad audience of the journal *Social Research*, maps the manuscript’s broad theoretical contours via a reading of the economist Joseph Schumpeter, while another draws attention my approach to the archive of law on economy. An invited presentation at Harvard’s Radcliffe Institute for Advanced Study has been directed at fine-tuning a chapter on the postcolonial legal history of corporate personhood. I have also conceptualized and submitted an abstract for an invited article in conversation with the work of postcolonial historian of capital, Dipesh Chakrabarty, on capitalism and the anthropocene.
Publications
"Failure Via Schumpeter: Market Globality, Empire and the End(s) of Capitalism" Social Research: An International Quarterly 83:3, 645-71 (2016).

Presentations
"Finance, Trade and Empire: A Response to Amita Das’ Defending British India against Napoleon,” co-sponsored by the Department of History, Centre for South Asian Studies and Centre for Comparative Literature and Society, Columbia University, March 30, 2017.

Will Kwan
UTSC Arts, Culture, and Media and Daniels Faculty of Architecture, Visual Studies

Project Title
Demos: Nail houses and creative activism in Chinese cities

The fellowship has allowed me to complete several key research and pre-production tasks for my project Demos, a mixed-media art installation that examines the phenomenon of “nail houses” in China as a complex form of creative activism and quasi-public art. The research process has helped me to re-conceptualize this form of protest on dual registers: on a local level prompted by the upheaval of Chinese land tenure structures, land grabs, and real estate speculation, but set within larger global transformations of the home through rentier capitalism and the financialization of housing markets. I completed a thorough survey of international and local media coverage, press photo archive collections, and scholarly analysis of “nail house” incidents between 2006-2014, research that has provided me with visual, physical, material, and technical notes that will form the basis for the sculptural and moving image elements in the installation as well as graphic content for a digital publication. I was also able to review the economic and anthropological scholarship on Chinese land use rights and land compensation, acquisition, and conversion policies (both formal and informal) to better understand the legal frameworks, local politics, and urban growth dynamics that give rise to “nail houses.” Finally, this visual and textual research lay the groundwork for the logistical and technical pre-production work for five planned location shoots to begin in 2018 in Guangzhou, Shanghai, Changsha, Beijing, and Chongqing to complete principal photography for the video component of the installation. In the winter of 2018, I will be taking my regularly scheduled six-month sabbatical during which I will begin the production phase of Demos, along with other exhibition and research projects. My exhibitions and commissions in 2016-2017 included international and survey group exhibitions at the Art Museum at the University of Toronto, The Blackwood Gallery in Mississauga, and the Musée d’art contemporain du Val-de-Marne in France, and commissions for the Art Gallery of Ontario and the Don River Valley Park in Toronto.
I dedicated my fellowship to writing a book that is under contract with the University of Chicago Press. Titled *Hunted*, it is an ethnographic examination of predatory pastoralism. In 2014, 10% 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% of it now passes through this small country. One effect of this drastic increase is a spike in the use of crack cocaine: drug-trafficking countries often become drug-consuming countries. Another effect is the proliferation of drug rehabilitation centers in Guatemala City. Run by Pentecostal Christians, these informal, unregulated, and mostly clandestine centers form hunting parties, or *grupos de cacería*, to capture drug users and then warehouse them (against their will) inside of abandoned garages, factories, and apartment buildings. Pursued in the name of God, more Guatemalans today find themselves literally tied up inside of these centers than locked up inside of maximum-security prisons. A range of anthropological questions emerges from this confluence about the politics of humans hunting humans. I pursued several of them through the writing process as well as follow up fieldwork in Guatemala City. I also hosted a SSHRC Connections Workshop on the theme of captivity while also delivering invited talks at Stanford University, the University of North Carolina, and Ohio State University. The journal *Critical Inquiry* (43:3) also published a programmatic statement of the book project while the journal *Public Culture* (29:3 and 30:1) accepted for publication an additional two essays related to research for the manuscript. Finally, starting 1 July 2017, I will begin a five-year term as Director of the Centre for Diaspora and Transnational Studies.

5.2.3. Undergraduate Courses Taught as the Result of Research by 12-Month Faculty Research Fellows

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

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

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

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

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

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

2016-2017
  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 Ricco (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
  English 425 Time and Mourning in Anne Carson’s Poetry
    Elizabeth Harvey (Fellow 2016-2017)
  Women & Gender Studies 463 Toxic Worlds, Decolonial Futures
    Michelle Murphy (Fellow 2016-2017)
  Philosophy 319 Philosophy and Psychoanalytic Theory
    Rebecca Comay (Fellow 2016-2017)

2018-2019
  History 4XX Textiles in America
    Adrienne Hood (Fellow 2015-2016; subsequent administrative appointment)
5.3. Distinguished Visiting Indigenous Faculty Fellow
Sharing with others, wisdom and knowledge, about who we are
Miinwewiniisiwin awanenowiyak

Sherry Farrell Racette
Associate Professor of Native Studies/Women & Gender Studies,
University of Manitoba

It was a great honour to be the inaugural scholar in this new fellowship. It has been key to my future in a number of ways. First, and most importantly, the Jackman Humanities Institute’s support affirms the importance of humanities research and practice, an affirmation I hadn’t realized I needed. In addition to the freedom to focus on my projects, it gave me space and time to consider my next career move. As a result, I will be taking up a new position in Indigenous Art History and Cultures of Display at the University of Regina. I feel refreshed and invigorated as I take up the challenge of this newly created position.

In terms of my projects, I made excellent progress on my manuscript, *Sewing Ourselves Together: Mètis Dress, Art and Identity*, during the Fall term. I redrafted substantial sections and reorganized a big, messy manuscript. I will continue to work on it over the summer and anticipate completion by Fall 2017. Most importantly, however, the Fellowship’s flexibility allowed me to shift gears and spend the Winter term completing art works for my solo exhibition, *An Eloquence of Women*, which opened April 29, at the Wanuskewin Heritage Centre in Saskatchewan. I created a body of new work that pushed beyond my usual practice. During my fellowship I created two large beaded panels with text, one painted textile panel with soundscape, two small beaded works, three small egg tempera works on parchment, and nine paintings. I took advantage of Toronto’s creative resources to make high-resolution digital scans and a motion-triggered sound installation. Much of my work is hand-stitched and very time consuming. I could not have created this substantial body of new work without the time provided by the fellowship and the stimulation of the JHI environment. Beyond my own projects, I did a presentation for Professor Heidi Bohaker’s undergraduate class and participated in a SSHRC workshop she organized. I also led a beading circle with the JHI Working Group, “Disruptions: Indigenous Literatures of the Americas”, and joined Cara Krmpotich’s community group on a field trip. Christine Ross’s residency was worthwhile and I will use her work in future. It was an important connection.

The Jackman Humanities Institute is a wonderful, functional space. The exhibition that opened shortly after our arrival set the tone, and the duration of the exhibition (the entire span of the fellowship) allows an intimacy with individual pieces that is rare. As the inaugural Indigenous Fellow, the Carl Beam works were an ongoing and comforting presence. I also loved my office and the natural light was important to my beading practice. The collegiality of all the Fellows and staff was a terrific asset. I personally benefited from the undergraduate commons space, as their friendly energy flowed into my solitary practice.

The weekly lunches provide a central focus, key to community building, and the diversity of projects, and the outstanding inventive and creative presentations were simply extraordinary. For me, the most enduring “take-away” from this experience is the importance of the variety of fellowships that utterly disrupt academic hierarchies. The importance of supporting excellence in undergraduate research will be key as I take up my new position.

It is difficult to communicate the transformative nature of a Jackman Humanities Institute fellowship. The planned experiences (especially the Fisher Library tour), the diversity of fellows, and the weekly lunches enrich the rare opportunity to focus on your projects in a collegial environment that places the broad range of humanities at the heart of everything.

5.4. Distinguished Visiting Fellow Christine Ross
20-24 March and 18-21 April 2017

Overview
Christine Ross holds the James McGill Chair in Contemporary Art History and is the Director of the Media@McGill lab at McGill University. She is a scholar of contemporary media arts, in particular: the relationship between media, aesthetics and subjectivity; visuality; mutations of spectatorship in contemporary (participatory) art; augmented reality; and reconfigurations of time and temporality in recent media arts. Her books include: *The Past is the Present; It’s the Future too: The Temporal Turn in Contemporary Art* (Continuum, 2012); *The Aesthetics of Disengagement: Contemporary Art and Depression* (University of Minnesota Press, 2006); and *Images de surface: l’art vidéo reconsideré* (Arttextes, 1996). She has coedited (with Tamar Tembeck and Theodora Tsentas) *Conflict[ed] Reporting: War and Photojournalism in the Digital Age* [special issue of *Photography & Culture*, 8 (2), August 2015]; and (with Olivier Asselin and Johanne Lamoureux) *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture* (McGill-Queen’s University Press, 2008). She has recently coedited (with Darin Barney, Gabriella Coleman, Jonathan Sterne and Tamar Tembeck) *The Participatory Condition in the Digital Age* (University of Minnesota Press, 2016). She is now working on a series of articles and a book manuscript on perception in movement in contemporary spatial art practices.

Attendance
Public Lecture: “Materializing Duration in Contemporary Art” 125
Undergraduate Class Visit: UTM Visual Studies “Movement” 35
Fellows Lunch: Mark Lewis overview 20
Digital Humanities Network Lightning Lunch, Artificial Reality 45
Workshop with Fellows on the theme of Time 20
Meals and meetings 22
TOTAL ATTENDANCE 267

Benefits
Christine Ross’s scholarly interests intersect with a number of disciplines and she touched multiple communities at the University of Toronto during her two visits. Along with a public lecture explored some of the ways that recent Canadian artists have been playing with time in their works, she presented a talk on artificial reality for the Digital Humanities Network, and designed an innovative workshop for the fellows of the Jackman Humanities Institute on the last day of her visit, in which each fellow wrote a paragraph about how her work intersected with their own to prepare, and then spent some part of the day in free-writing practice on the theme of time. The experience brought everyone together and provided an intellectual frame for the work on the annual theme of Time, Rhythm, and Pace. 

Mark Lewis, *Snowstorm at Robarts Library*, 2015
5.5. Postdoctoral Fellows at the Jackman Humanities Institute

Chris Dingwall (final report)
Ph.D., History, University of Chicago

Project Title: Selling Slavery: Race and the Industry of American Culture
Future Plans: In September 2017, Chris will be moving to Detroit where he will work at Oakland University as a lecturer in race and social theory.

Overview
In the past two years, I have used my time at the Jackman Humanities Institute to continue work on a book project and an exhibition project, as well as to develop new work. My book project, “Selling Slavery: Race and the Industry of American Culture,” is under consideration at several university presses with interests in slavery and capitalism. I presented a smaller project on race and technology as a lunchtime talk for the fellows, whose generous feedback encouraged me to revise the talk into an article. I have also begun to map out a new long-term research project on the cultural history of slave emancipation in the United States. Drawing from discussions with fellows among the “Things That Matter” and the “Time, Rhythm, and Pace” cohorts, I mean to take “Reconstruction” literally as a practice, an act of re-building that spanned the worlds of political economy and of dreams.

Presentations
This past year, I have presented my work in several professional venues. Over the summer, I researched and published an essay about the Chicago artist Theaster Gates in C Magazine, a Toronto-based magazine of contemporary art criticism. In October, I was invited to share a chapter from my book project at the Material Culture Working Group at Yale University. And in April, I helped to lead a convening of scholars and art educators to discuss the research and conception of an exhibit I am co-curating, “African American Designers in Chicago: Art, Commerce, and the Politics of Race,” which will open in October 2018 at the Chicago Cultural Center with support from the Terra Foundation of American Art.

Teaching
My work in race, material culture, and the economy has crystalized in my teaching. On the Mississauga campus this year, I taught my Race and American Material Culture course as a senior seminar in the Department of Historical Studies, and developed a new lecture course on Slavery and the American South. In both I refined by object-based pedagogy and gained a richer fluency in explaining the complex dynamics of slavery and capitalism: the economic and social histories that animated the formation, deformation, and reformation of racial ideologies.
Michael Nicholson (Final Report)
Ph.D. English, UCLA

Project Title: After Time: Romanticism and Anachronism

Future Plans: Michael has accepted the position of Assistant Professor of English at McGill University, starting in August 2017.

Overview
The Jackman Humanities Institute was the ideal intellectual arena in which to explore my interest in the central role of Romantic poetry in asserting powerfully untimely rhythms. The wit and wisdom of my colleagues continually renewed and energized my scholarship in fortuitous ways. Rasheed Tazudeen and I, for example, are organizing a special session for the annual meeting of the Modern Language Association around our common interests in ecology, empire, and aesthetics. Elizabeth Harvey, Rebecca Comay, Erag Ramizi, Erin Soros, Atreyee Majumder, and Chris Dingwall provided insights, suggestions, readings, and critiques that have reshaped my project. This year’s Distinguished Visiting Fellow, Christine Ross, led us in dynamic theoretical conversations. As these diverse collaborative endeavors make clear, I have found intellectual comrades, ideal readers, and fast friends among my many challenging, generous, and brilliant colleagues. I was also paired with an accomplished and convivial faculty mentor in Alan Bewell, a fellow Romanticist whose unfailing support, advice, and erudition has enriched my research and teaching. Besides the collegial yet rigorous Jackman lunch seminars—which perpetually extended my range of intellectual vision—my participation in the “Nineteenth-Century Time” working group afforded me the opportunity to interact with a wide range of distinguished humanities faculty from across the university. This lively interdisciplinary community even made it possible for me to invite an English colleague from Concordia University to conduct a seminar on Romanticism, literary theory, and acceleration.

Research and Writing
I spent the year working on my book project, After Time: Romanticism and Anachronism. This manuscript has been enriched by the many fruitful conversations facilitated around the annual theme of “Time, Rhythm, and Pace.” Besides revising my introduction, I have now completed two additional chapters. The first, which formed the basis of an invited talk at McGill, reflects on how Samuel Taylor Coleridge’s Rime of the Ancient Marinere (1798) articulates a theory of polar life through radically disruptive caesurae that attempt to arrest the era of acceleration that followed the development of the marine chronometer. The second, which I will present at the annual meeting of the North American Society for the Study of Romanticism, explores Percy Bysshe Shelley’s poetic experiments with lifespan, death, afterlife, and timelessness. Besides these projects, the year allowed me to experiment with a colleague in American literature on a collaborative article on book history, gender and sexuality studies, and transatlantic 19th-century literature. I was also able to complete and submit an article on the queer occasional temporalities of Lord Byron and Horace Walpole, and revise another piece on Frankenstein, Enlightenment empiricism, and socially responsible science. I am currently spending the summer working on a book proposal, which I hope to distribute to publishers by September.

Teaching
I taught two senior seminars for the Department of English this year. The first, “Abolition, Empire, and the Black Atlantic, 1668-1831” (Fall 2016), surveyed a range of English, Irish, Scottish, Caribbean, and African writings from the Restoration to the Romantic era in order to look at three related clusters of development within long 18th-century literature and culture: colonization and empire; slavery, abolition, and the Black Atlantic; and gender, sexuality, and cosmpolitanism. The second, “Romantic Anachronisms” (Winter 2017), paired the remarkable temporal insights of the English Romantic poets with those of present-day literary critics and temporality theorists in order map the contested ground of literature and theory’s alternative temporal forms.
Presentations
February 2017, “Cutting Breath: Romanticism, Caesura, and Suspense,” McGill University, Montreal

Publications
“Beauties, Defects, and Extracts: Romance and the Romantics in Herman Melville’s ‘Fragments from a Writing Desk (1839),’” with Daniel Couch (in progress, 2017), J19.

Rasheed Tazudeen (final report)
Ph.D. English, University of California-Berkeley

Project Title Object Ecologies: Modernism’s Material Aesthetics

Future Plans Rasheed will be joining the Department of English at Yale University for a three-year lectureship starting in September 2017.

Overview
My two years at the Jackman Humanities Institute have been exciting and productive 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: Modernism’s Material Aesthetics, 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 works from Gertrude Stein, Virginia Woolf, Rainer Maria Rilke, and the composer Béla Bartók. 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 multiple extremely insightful, creative, and intellectually curious groups of students with whom I could collaborate on ideas and readings over the last two years. 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. In my first year I presented my research on Virginia Woolf’s experimental novel The Waves (1931) and its engagement with Kantian and Hegelian theories of object perception, and in my second year, I presented on the sonic agency of objects and the ecological function of dissonance in Béla Bartók’s opera Bluebeard’s Castle (1918). I collaborated with a friend and colleague, Michael Nicholson, to set up a panel titled “Ecological Aesthetics: Romantic, Modern, Contemporary” at the next Modern Language Association (MLA) conference in New York City, which will take place in January 2018. Finally, I received generous support and assistance from both Robert Gibbs and my English Department faculty mentor, Alan Bewell. Bob offered helpful feedback on my presentations and
on my work generally, and Alan and I met multiple times during the past two years to exchange comments on one another’s work and to discuss ideas about ecology, literature and philosophy more generally.

Research and Writing
I have completed revising my dissertation project, *Modernism and the Unmaking of the Human: Language, Metaphor, Ethics*, into a book, which is currently under review at Ohio State University Press. I researched and wrote two chapters of my second project: the first on Woolf’s *The Waves* and the second on Bartók’s *Bluebeard’s Castle*. I also presented my work on nonhuman sound in the “Sirens” episode of James Joyce’s *Ulysses* at the *James Joyce Symposium* at the University of Toronto, and gave an invited talk on the role of objects in Gertrude Stein’s *Tender Buttons* (1914) for the University of Toronto English Students’ Union.

Teaching
In my first year, 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. The second was 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 worked with me to set up a reading group to continue some of the conversations generated in that class, and we met multiple times throughout the following year to discuss theoretical works on Posthumanism along with contemporary films and novels engaging with similar themes. In my second year of teaching at UTSC, I taught two lecture courses on “Modernist Narrative,” and “Critical Thinking About Narrative,” both of which offered a broad scope of literary, musical, and cinematic works from Mary Shelley’s *Frankenstein* to Zora Neale Hurston’s *Their Eyes Were Watching God* to Claudia Rankine’s *Citizen* and Barry Jenkins’ film *Moonlight*.

Presentations
July 2017 “Béla Bartók and Modernist Ecocriticism,” *American Comparative Literature Association* conference in Utrecht, Netherlands
June 2017 “Sounding the Nonhuman in Joyce’s ‘Sirens,’ ” *James Joyce Symposium* in Toronto, Ontario
November 2015 “The Ecology of Objects in Gertrude Stein’s *Tender Buttons*,” English Student Union Seminar, University of Toronto.

Publications
“Béla Bartók’s Dissonant Ecologies” (in progress)
“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.
Atreyee Majumder (interim report)  
Ph.D. Anthropology, Yale University  
Project Title: Friends of Capital  
Future Plans: Atreyee will return for the second year of her fellowship in 2017-2018. She will be teaching with the UTSC Department of Anthropology.

Overview
I am happy to report that the year 2016-17 has been extremely productive. I completed the manuscript of my book *Friends of Capital: On Longing and Belonging in an Urban-Industrial Hinterland* which is currently in queue for review with a prestigious university press. Three articles grew out of this manuscript: the first, a meditation on time and space (which drew extensively from discussions at the Thursday fellows lunches), a second on history-writing and historical sensation of local historians in Howrah (my fieldsite in Eastern India), and the third on time and space in the making of a hinterland urbanism. The former is under review with a prestigious Indian journal, and the two latter are under review with two Tier 1 North American journals. My work thus bore close nexus with the theme of the year – Time, Rhythm, Pace. It also progressed into an inquiry of the theme of scale – both temporal and spatial. I continued to do some editorial work as a Contributing Editor for the journal *Cultural Anthropology*. Further, I informally ran a reading group on race and resistance in which the participants collectively read Franz Fanon’s *Wretched of the Earth* (1962).

*Friends of Capital*
Dreamworlds that unfold and drive the efforts and frustrations of life at the margins of capital – the theme of Michael Taussig’s Colombia story as well as mine. I turn to Lauren Berlant’s celebrated book *Cruel Optimism* (2011) here to measure the hegemony of capital’s prison of promise. We are trapped in the fantastic economy of the promise of the ‘good life’ – all the while grappling with the time of not-enough, not-good-enough, decay, exhaustion, ruination. Never enough money, never enough love, and barely any rest, and yet ruthless fantasy abounding – says Lauren Berlant (2011: 167).

It is this urgency of being in the inside of reverie and its many folds that I wish to address, and, of course, the attendant pain of being ejected out of reverie. Capital unfolds an acute register of optimism and forces us to participate in dreamworlds - I agree with Berlant here. But my provocation would be that capital’s is not the only (perhaps, it is the most forceful at this historical moment) dreamworld playing on our minds. The lives and words of many are not organized around hegemonic promises and the painful experience of ‘never enough money, never enough love’. And the painful experience of diminishing, exhausting, never-occurring perfections are the very ladder that we climb and un-climb to live between this material, immediate world and others. This is a pain that consciousness burdens us with, a pain not authored by capital but definitely, named and accentuated by capital.

*Friends of Capital* is an ethnographic narration of exactly this sentiment and ethic – of political work that is involved in ameliorating the wounds of capital’s exhilarating promise and inevitable and violent desertion. The process of healing a century-old wound here is that of desperation narration – utterance, writing, telling, reading, framing the story of how it happened again and again in an attempt to recuperate historical dignity and relocate one’s self and community in a large storyboard of colonialism, international commerce, global capital and historical sensations that they are associated with.

Capital brings to the residents of Howrah a grammar, a set of logics with stays with them even when the eruption of production and progress has died down. They interpret ‘late liberalism’ or ‘late capitalism’ (Jameson 2009) through this set of logics – scale, flux, cyclicality, speed. These may be wrongly applied in Marxian terms of understanding neoliberalism. They still form the live grammar of making and unmaking place and self on this decrepit geography. In the debates about subjects of late capitalism and neoliberalism
(Ong & Roy 2011; Li 2014; Tsing 2005; Tsing 2015; Bear 2015), I show the subjects of industrial capitalism that retain the grammars of earlier (and now failing) capitalisms and deploy them in conversation with the current milieu of neoliberalism. I show the weaving of sensibilities that emerge out of participation in the processes of capital, onto interstices of social life. Such sensibilities are historically collected, and have particular relationships with the material and physical environment in Howrah, which I consider an artifact of a century of capital’s working of this landscape. A century of industrial activity gets mapped onto embodied experiences, regimes of talk, text and movement in Howrah. I especially show such embodiment of sensibilities as learnt from logics of manufacture, through figures of public importance and their animation of public life. The pose of emerging in a crowd or gathering, as a singularity, assumes a scalar expansion that lends relief to Howrah, and informs the understanding of place through the lens of scale.

Publications

*Friends of Capital: On Longing and Belonging in an Urban-Industrial Hinterland* (in queue for review)

“Some Meditations on Time and Space”, in review

“Notes on a Hinterland Urbanism”, in review

“Or Kano Lekhe? Why do they Write? On Historical Sensation and Scalar Play in an Urban-Industrial Hinterland”, in review


Teaching (FAS Anthropology)

Anthropology of Law: An Introduction (Fall 2016)
Culture, Ecology, Politics (Winter 2017)

Erag Ramizi (interim report)

Ph.D. Comparative Literature, New York University

**Project Title**  Troublesome Anachronisms: The Peasant Question and European Realism, 1887-1917

**Future Plans**  Erag will return for the second year of his fellowship, and will teach one term each at the UTSC Department of English and the FAS Department of Slavic Languages & Literatures.

Overview

My first year as a postdoctoral fellow at the Jackman Humanities Institute was incredibly productive and intellectually stimulating. I benefitted from the fruitful balance that the fellowship strikes between engaging fellows in various activities (workshops, museum visits, library tours) and allowing ample time for individual research. The weekly lunches/seminars were in that sense useful not simply because they enabled fellows to share their work with colleagues and thus to begin (or continue) enriching discussions, but also because they provided a structure that I personally found very helpful in organizing my time. My understanding of the complexities involved in theorizing time and applying various theories on temporality to a wide range of fields was tangibly expanded by other fellows’ presentations, especially when they broached topics that were ostensibly unrelated to my own work. The questions I was asked after my own talk helped me anticipate the kind of questions I will have to address in other academic and intellectual settings, including job interviews. The workshop with Christine Ross, who very generously attempted to bring together all our projects into a common discussion, proved to be a great way of ending the year and of thinking about what possible futures our current work could have.
Research and Writing
I converted a section of my dissertation into an article, “Thomas Hardy’s Modern Peasant,” which was accepted by Novel: A Forum on Fiction, published by Duke University Press. With some moderate travel assistance, I was able to attend the annual Nineteenth-Century French Studies Conference, where I presented on Joris-Karl Huysmans’s novel En rade – a talk which I am currently converting into a second article. Throughout the year, I had the chance to reflect on how to transform my doctoral thesis into a book, a project that is now underway, and for which I have done the preliminary research. I fostered a very close relationship with my mentor, Prof. Dragana Obradović from the Department of Slavic Languages and Literatures, who has not only been incredibly generous in offering academic advice and guidance, but who has also become a very close friend and colleague. We envision working together on common academic projects in the near future, and we are currently discussing the possibility of organizing a symposium on Balkan cinema at the University of Toronto.

Teaching
Teaching one class per semester also provided an opportunity to approach and think about my research from different angles. In the class that I designed for the Slavics Department, “Post-Socialism in Literature and Film,” I ended up incorporating in a meaningful way many of the theoretical pieces dealing with time and temporality that I work on, but applied to primary texts and sources that I don’t engage with in my dissertation or book. This propitious symbiosis between new and familiar has clarified the broader implications and relevance of the theoretical kernel of my work.

Presentations
I had the chance to have many conversations with colleagues on anachronism, a category that is important for my work. These extended discussions culminated with the Anachronisms Conference that I organized, along with several colleagues, at New York University in April, with Jacques Rancière as the keynote speaker. While this was an idea that germinated when I was a graduate student, the stability of my postdoctoral fellowship provided me with sufficient time and academic authority to be able to plan and execute the event successfully. A fellow colleague, Rebecca Comay, was among the participants, a fact that further attests to the links between the fellowship and my intellectual projects. I have currently begun the process of attempting to publish the conference proceedings as an edited volume on anachronism, of which I will be the principal editor. In sum, I could not have hoped for a more productive year, and I am looking forward to returning to the Jackman Humanities Institute for a second year, which, I am convinced, will be equally productive and conducive to even more exciting intellectual engagements and projects.

Erin Soros (interim report)
Ph.D. Creative & Critical Writing, University of East Anglia
Project Title (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 1940s logging community on Canada’s west coast
Future Plans Erin will return for the second year of her fellowship, and will teach with the UTM Department of English and Drama.

Overview
My year as a postdoctoral fellow has been creatively, academically and professionally transformative. One of the most rewarding experiences was the simple weekly ritual of gathering with other fellows for lunch: not only did the possibility of viewing other scholars’ research extend my disciplinary interests, but sharing informal discussion over a meal helped me to reassess both my teaching and my writing. Given the formal risks I saw in the work of my peers and given
the encouragement of Bob Gibbs, who always reminded me to introduce myself as a writer, and the enthusiastic interest of Kim Yates, who supported work that is most authentically one’s own, I chose to risk presenting an autobiographical reflection. The generous response to this performance has increased my confidence in sharing creative experiments in academic contexts. I’ve also been encouraged by all four faculty fellows to continue to imagine how I might contribute to the university not just as a writer, but as one with a background in community work and social activism. I participated in three of the Jackman Humanities Institute’s groups: on Affect, on Indigenous Literature, and on Indigenous Performance. I audited a graduate seminar at OISE with Eve Tuck on settler colonialism and anti-Blackness, and contributed as an interviewer to the podcast The Henceforward. I took a non-credit course on poetry with Sachiko Murakami and have begun a series of prose fragments on corporeal boundaries. I participated in a number of events organized by the Institute for the fellows—tours to the art gallery and to the Fisher library, as well as a master class with Anand Pandian, who is a fine example of a scholar weaving storytelling into academic work. Christina Ross’s lecture encouraged me to reflect on the role of the image—and its effect on the temporality of our reading—in the work of W.G. Sebald. I feel the winding path of my research has been a tribute to the form and thought of Sebald, and I’m hoping my writing on Indigenous literature will enable me to return to his work with greater insight into his fiction’s own ethical reckoning.

Research and Writing
I am currently in the process of revising and expanding one of my conference presentations into an article: “‘You Have a Dangerous Gift’: Visionary States in Celia’s Song and Monkey Beach.” Literatures of Madness: Disability Studies and Mental Health Collection, under consideration at Palgrave Macmillan. I also published an autobiographical essay, “Carbon”, in the literary journal Geist and the editor has since contacted me to request another piece.

Teaching
Elizabeth Harvey was a particularly influential mentor this year: I “inherited” her course on psychoanalysis and literature, and she encouraged me to make it my own. I integrated psychoanalytic texts that her students had not studied, and focused the class on the work of Indigenous, Black and Queer literature, exploring both how psychoanalysis functions as a theoretical model and where it reaches its limits. Next year I’ll be teaching Human Rights and Literature, as well as Creative Writing, and my experiences this year in research and literary experimentation will contribute to this teaching.

Presentations
Building on my research for my classroom, I’ve presented three interrelated papers at conferences and will shortly be presenting a fourth:

“‘It Happened. Not when you thought it did, but it happened.’ Visions, voices, prophecy in Lee Maracle’s Celia’s Song.” Indigenous Literature Studies Association Conference, Chilliwack, BC, June 2017.


In these papers, my initial study of trauma and time in W.G. Sebald has expanded to include an exploration of visionary states in the Indigenous authors Lee Maracle and Eden Robinson. At the conference on Psychoanalysis and Social Justice, I also gave a performance that incorporated autobiographical material, again crossing the creative/critical divide.
Graduate Fellows at the Jackman Humanities Institute:
Chancellor Henry N.R. Jackman Graduate Fellows in the Humanities

Anna Flaminio  Faculty of Law
Dissertation  Beyond Gladue: Urban Indigenous Youth Healing through Wahkotowin and Kiyokewin
Future Plans  Anna will be returning to the province of Saskatchewan for 2017-2018 to continue her legal and social justice work with Indigenous peoples. She plans to stay connected to the educational and non-profit institutions of Toronto as she explores new work opportunities in teaching and advocacy work.

My Chancellor Jackman Graduate Fellowship in the Humanities has been helpful to me in that I was able to complete the writing process on my dissertation, which explores Indigenous laws, specifically Cree and Métis laws and procedural approaches, and their application to criminalized urban Indigenous youth facing Canadian criminal and family law disputes. I conducted qualitative interviews with legal experts at two Toronto legal entities: Aboriginal Youth Court and Aboriginal Legal Services. My work demonstrates the benefits of applying a “kinship-visiting” approach inspired by specific Cree legal and procedural terminology, including wahkotowin (kinship relationships and responsibilities) and kiyokewin (action of visiting with relatives).

Taking time –within the Aboriginal court and within the Indigenous-led talking circles –is essential in order to best assist youth to resolve issues and to work on their healing and rehabilitation. Time to visit with urban Aboriginal youth and to re-connect them with their community is at the heart of this process.

While at the Jackman Humanities Institute I appreciated the helpful feedback from the other fellows and in general very much appreciated the office and work environment. In particular, I am grateful for the switch to a private office when it was most needed, which allowed me to complete a full draft dissertation by June 2017. I look forwarding to defending my work in the fall of 2017.

Presentations
“Kinship Visiting: Gladue through Wahkotowin and Kiyokewin,” Centre for Criminology and Socio-Legal Studies, University of Toronto, 16 December 2016.
“Indigenous Law and Feminism,” Course: Gender & the Law,’ Women and Gender Studies Institute, University of Toronto, 27 October 2016.

Jacob Nerenberg  Anthropology
Dissertation  Temporalities of Circulation and Contested Theologies in Highlands West Papua
Future Plans  Jacob will take up a Fellowship in Ethnographic Writing at the Centre for Ethnography at the Department of Anthropology, UTSC in September 2017. By the end of this one-semester fellowship, he will defend his dissertation and graduate. In September 2017, he will begin a postdoctoral fellowship at York University’s Department of Anthropology, funded by the Fonds de recherche du Québec – société et culture that will provide time to write and publish articles and a book based on his dissertation.
The Chancellor Jackman Graduate Fellowship provided me with much-needed time and space to devote undivided focus to my dissertation-writing project as well as seek out opportunities for my post-graduation livelihood. I completed one chapter from beginning to end, and drafted two others. I also prepared a presentation based on my dissertation, that I delivered at the fellows lunch and then again as part of a campus visit for a tenure-track professor position. The feedback I received for my presentation was highly valuable both in terms of sharpening my arguments and in relation to improving my scholarly speaking and interaction abilities.

The camaraderie I developed with the other fellows and with the Institute’s staff made it a joy to come into work every day. I particularly valued the efforts that the Jackman Humanities Institute has made to de-emphasize academic rank hierarchies. This is not to imply that I felt those hierarchies disappear, but that I sensed a clear invitation to see past them for the purposes of generating potent and inclusive conversations. Undergraduate fellows made particularly important contributions to our debates—a possibility that is not always evident in spaces of academic exchange. All of this made the yearly theme even more of a productive site of investigation, pushing me to rethink what the concept of time meant for my dissertation. This was also a great context for me to develop new friendships that I expect to last.

The visit of the Distinguished Visiting Fellow Christine Ross provided an interesting opportunity to consider the way ideas about time and duration have shaped artistic practices and their conversation with the humanities. This realm of artistic-academic interaction was new for me, and I enjoyed the challenge of relating it to my disciplinary and thematic location.

Publications

Noa Reich, English
Dissertation: Temporalities of Inheritance in the Victorian Novel
Future Plans: Noa will enter the academic job market after graduation in November 2017.

My fellowship with the Jackman Humanities Institute has been invaluable for my progress as a scholar. The weekly presentations and discussions, as well as other activities, including trips to art exhibits and Christine Ross’s workshop, provided an opportunity to engage with a range of fascinating projects and learn strategies, often courageous and creative, for exploring and communicating ideas. Presenting my own research and receiving thoughtful and constructive feedback from other fellows during the latter-part of the dissertation process has given me a sense of perspective on my work. Perhaps most significant was the regular support and stimulus of both formal and informal conversations with other fellows – whether at reading groups, in hallways, or during cabaret nights. This proved vital as I worked on completing the dissertation and applying to jobs and postdocs. With the help of the wider-angle view fostered by the institute, I submitted an article for publication, revised my first chapter, and wrote my introduction and conclusion. The dynamic environment of the Institute also helped me to articulate the stakes of my project in the conference paper I presented at the North American Victorian Studies Association in November, for which I won the award for best graduate paper. Additionally, I enjoyed the interdisciplinary discussions hosted by the 19th Century Time Working Group. A reading group on Revolutionary Time I was involved in also benefited from the Institute’s space, and the scholarly network it facilitated was evident in the participation of two fellows in the group’s Symposium in the spring. I am incredibly grateful to the Institute, to the Director Bob Gibbs, to the Associate Director Kim Yates, and to the administrators and support staff.
for having provided an environment within which I was not only able to develop my research but also to form a strong and, I hope, lasting sense of community with the other fellows.

Presentations

Amilcare Iannucci Graduate Fellow in the Humanities

Elliot Carter Philosophy
Dissertation The Perception of Time
Future Plans Elliot will continue working towards his Ph.D. in 2017-2018 at the University of Toronto by completing his dissertation, teaching and preparing to enter the job market.

My time at the Jackman Humanities Institute has been extremely profitable. I have made significant progress in my writing, thanks to the freedom from teaching responsibilities and the wonderful working environment. Perhaps more significantly, interacting with the other fellows and learning about their research at the weekly lunches has spurred my development as a scholar, widened my intellectual horizons and helped me to see my research questions from a new perspective. My research addresses philosophical issues around the conscious perception of time. I focus on the intersection between traditional philosophical thinking about perception and research in cognitive science on temporal perception. Hearing about the research of the other fellows has encouraged me to consider how questions about temporal perception might connect with broader questions about the human experience of time, including how our conception of time is shaped by the social and economic forces that structure our lives. I am especially grateful to Distinguished Visiting Fellow Christine Ross. Christine visited the institute twice, and went above and beyond in connecting her own research on temporal experience in the perception of art with themes she recognized in the research of the fellows. Another highlight of the year was presenting my own material to the fellows. This provided a much-needed opportunity for me to consider how to make the questions guiding my research vivid and exciting to an interdisciplinary audience, and to receive some exceedingly thoughtful comments and questions. The feedback from the presentation also helped me prepare to present my paper to the American Philosophical Association in March.

Presentation
“Simultaneity and Order Thresholds in Conscious Experience”, Central Division Meeting of the American Philosophical Association in Kansas City, Missouri, March 2017.
5.7. Undergraduate Fellows at the Jackman Humanities Institute

Sasha Boutilier
FAS Political Science
Dr. Jan Blumenstein Undergraduate Award in the Humanities

Project Title
Autonomy, Collective Responsibility, and Future Generations in Indigenous Constitutions

Supervisor
Jennifer Nedelsky

Future Plans
Sasha will enter the J.D. program at New York University School of Law, where he will be studying as an Institute for International Law and Justice Joyce Lowinson Scholar. He also received J. Stefan Dupré Memorial Scholarship in Canadian Politics for his work in 2016-2017.

The idea for my project began after my first year, when I did a work-study placement in which I ended up transcribing interviews with members of the Nipissing First Nation. That experience really exposed me to parts of Canada’s history and society that I had never encountered before and affected me on a very personal level. It challenged the Canada that I knew, and I began to think about what I could do to reconcile the difference between my idealized notion of Canada and the reality of Canada’s tragic treatment of Indigenous peoples. I see myself working to support Indigenous self-determination and Indigenous land rights in particular. I’m particularly interested in the principle of free, prior and informed consent, which the Canadian government has recently pledged to implement and has gained increasing acceptance in the international community. However, there are still numerous land rights violations all over the world and there really needs to be broader acceptance of that standard. The Jackman Humanities Institute Undergraduate Fellowship is unique because it broadens horizons. Interacting and sharing weekly lunch lectures with the other fellows has encouraged me to think in a very interdisciplinary way. The Institute facilitates a really diverse community of faculty, grad students, and undergrads. There is a lot of engagement with faculty, and I’m very grateful for the support of my thesis advisor Professor Jennifer Nedelsky. My thesis focuses on the resurgence of Indigenous law in Canada, particularly constitutions drafted by Indigenous communities for their own governance. It has been a pleasure to work in an environment where undergraduate research is supported and emphasized. The whole experience has been very affirming on a personal level. To have someone come along and say ‘you are doing really well’ — for the university and donors to care about that—is really heartwarming. The confidence that can inspire is immense. It can really set you on the right path and keep you going that way.
Martin Marchiori-Wong  
FAS Political Science and Geography  
Dr. Michael Lutsky Undergraduate Award in the Humanities  
Project Title  
Time for a Change: Reviewing Relationships between Time, Rhythm, Pace, and Public Policy  
Supervisor  
Jennifer Nedelsky  
Future Plans  
Martin has accepted employment as Policy Analyst with the Ontario Ministry of Children and Youth Services starting in June 2017, and plans to pursue a graduate degree in Public Policy in the future.

As an Undergraduate Fellow at the Jackman Humanities Institute during the 2016-2017 academic year, I completed a research project called “Taking Care of the Temporal Imbalance in Child Care Policies.” This project examined how demand-side and supply-side child care policies in Canada poorly consider the needs of parents with non-standard schedules, and recommended reforms that federal, provincial, and territorial governments could pursue to address this temporal imbalance.

My fellowship at the Jackman Humanities Institute provided me with the opportunity to engage with other students and faculty members about different perspectives on the relationships between time, rhythm, pace, and public policy. In particular, the guidance from my supervisor, Professor Jennifer Nedelsky, emphasized the equal importance of marginal reforms to Canada’s child-care policies and more transformative changes that would redefine our understanding of work and care. Further, the opportunity to present my research to my colleagues as well as to Distinguished Visiting Fellow Christine Ross was a rewarding experience that informed and improved my project.

I will graduate from the University of Toronto in June 2017 with an Honours Bachelor of Arts in Public Policy, Urban Studies, and Geographic Information Systems. I am excited to work as a Policy Analyst at the Ontario Ministry of Children and Youth Services after my graduation, and I plan to pursue a Master of Public Policy degree sometime in the future.

Daviel Lazure Vieira  
FAS History  
Jukka-Pekka Saraste Undergraduate Award in the Humanities  
Project Title  
Time in Conflict: Hegemonic Chronosophies and Subversive Temporalities  
Supervisor  
Rebecca Comay  
Future Plans  
Daviel will complete his B.A. in the fall of 2017 and plans to apply for graduate work in history beginning in 2018.

I am immensely grateful to the Jackman Humanities Institute for giving me the proper place—in every sense of the word, both materially and intellectually—to discuss matters of time while working on my own research project. Over the past year, I had the privilege of working in the company of fellow academics, postdoctoral, graduate and undergraduate students from a variety of disciplines across the humanities. These encounters have proved decisive in shaping my work. More often than not, we talk to people in our field. In history, we have a common language, a common vocabulary, common research practices and methodologies; and while these are crucial in order to understand each other and build on existing scholarship, I believe it is also fundamental to talk to people who work and think differently. This is precisely what I gained the most from my time at the Jackman Humanities Institute. Whether through our weekly gatherings, when sharing our thoughts on seminal texts related to this year’s theme or responding to our colleagues’ presentations, or through informal conversations on the way to the coffee machine and back, these moments have enriched my project and allowed me to incorporate numerous other perspectives from such fields as law,
political science, anthropology, philosophy, and comparative literature. In particular, I am infinitely indebted to my supervisor, Rebecca Comay. I found in our conversations, as well as in her writings, an encouragement to think at the confluence of these disciplines rather than hermetically within my field. Additionally, the numerous events, symposiums, and activities organised by the Jackman Humanities Institute gave us the opportunity to think about time more broadly—and perhaps at a more personal or intimate level, too. The presence of Distinguished Visiting Fellow Christine Ross was very insightful, and her lecture truly influenced my way of looking at and working with art and photography understood as material for historical investigation. I hope the multidisciplinary nature of the Institute itself was thus echoed in the pages of my bachelor’s thesis, an exploration of the political implications of the concept of “fanaticism” as it travelled from Europe to the outside world, more specifically in Palestine, during the late nineteenth and early twentieth centuries. In the fall, I will be completing my bachelor’s degree and start applying to graduate school, where I wish to pursue the work on post-Enlightenment thought within and outside Europe I began this year. Although I have left the physical space of the Jackman Humanities Institute, the people and memories will remain, and I hope—I am certain—that they will inflect my work, and my life, for many years to come.

Ekaterina Mizrokhi  
FAS Slavic Languages & Literatures and Geography & Planning  
Milton Harris Undergraduate Award in the Jackman Humanities Institute  
Project Title  
Time’s Imprint: Tracing Socialism in Post-Socialist Urban Landscapes  
Supervisor  
Michelle Murphy  
Future Plans  
Kat will enter the M.Phil. program in Architecture and Urban Studies at the University of Cambridge in Fall 2017. She received the Chancellor’s Gold Medal in the Arts and the Trinity College nomination for the Governor-General’s Award; she has also been awarded a Cambridge Trust Scholarship to defray the costs of tuition in the coming year.

After our first lunch with all of the fellows, I distinctly remember feeling like a small fish in such a big pond. To some extent, I still do. However, as the year and my fellowship come to a close, I can confidently say that I now feel like a small fish that is comfortable navigating the big pond of academia. Especially as an undergraduate, this fellowship has been the ultimate incubator of academic socialization, an experience that will quite possibly save us many years of growing pains, trial and error, and apprehension. I am extremely grateful that my supervisor, Michelle Murphy, consistently emphasized that she wanted me to enjoy this experience and the process of developing my project. In fact, it is the flexibility of our fellowship that contributed to the accelerated and dynamic growth that I believe I experienced as a student and as a scholar, especially in the face of an unfortunate, unexpected circumstance. My project investigates the affective and temporal geographies associated with the history, conception, construction and eventual ruination of prefabricated, standardized Soviet microrayon housing districts. Thanks to the support of the Jackman Humanities Institute, I was able to return to Moscow this past February to the prefabricated district I was born in. Shortly before my return to Toronto, an aggressive demolition campaign targeting these exact buildings was announced, cardinally altering my academic and personal relationship to the topic at hand. As I am writing this reflection on my fellowship experience, we have since received our demolition notice.

For many reasons, the year of this fellowship marked a certain personal odyssey. The support of the community we built here and the space we were given to truly play with our academic musings validated and encouraged me to articulate exactly that, which I would like to see my life devoted to. To study and document the phenomenology of life in a microrayon is truly an exercise in archival preservation of fleeting local and diasporic cultural histories that are so profoundly rooted in the very spaces that will soon cease to exist — an act of frustratingly futile, mournful defiance. The act of opening my project and sharing my work with the group of fellows — and in my case, sharing large fragments of my life, family history and emotional
preoccupations – has been profoundly fruitful. Our discussions have generated some brilliant questions about
the nature of the spaces I studied and their futurities: questions to which I wish I had the answers; questions
that I will forever carry with me. I am currently in the process of finalizing my essay in an edited volume
regarding post-socialist time and space, forthcoming from the University of Toronto Press, which was
launched from and based off of the final presentation of my fellowship project this year.

Malcolm Sanger
FAS Anthropology and Comparative Literature
James Fleck Undergraduate Fellow in the Humanities

Project Title
Time, Rhythm, and Pace On Screen

Supervisor
Elizabeth Harvey

Future Plans
Malcolm will take a gap year in 2017-2018 to work in film, and plans to apply to
graduate programs in Anthropology for admission in Fall 2018. He will travel to
Delhi, India as a scholarship award winner in the Munk School of Global Affairs
Insights through Asia challenge.

For the past year, The Jackman Humanities Institute became a mythical place for my
friends, for whom my absence from libraries and cafés was due to my being “at
Jackman again.” I am unwilling to count up the many small ways in which my
academic focus was enhanced, encouraged, and challenged by my fellowship, as I am
inclined to say that the whole experience was greater than the already great sum of the
its parts. I cannot stress enough how my relationship with professors and graduate
students encouraged me as a scholar, and encouraged my growth in multiple academic
directions. My mentor, Elizabeth Harvey, was instrumental in guiding my project
from its rather cloudy inception to a more focused, if fragmentary final form. My
project itself—an investigation into film’s relationship with time, intervals, and affect—was as broad as could
be managed in a year and though I am more than pleased with what I produced—a 60-page paper and an
original film—I am confident that my research and interest in this direction is far from over. I hope to
continue edit and submit the film I made to film festivals in the coming year.

Next year I will be taking the year off and I hope to find employment in the field of film production
or criticism. I will be applying to graduate schools for both Masters and Ph.D. programs in the United States
and Britain for work in Anthropology with a focus towards Visual Anthropology and Film. I will also travel to
Delhi in September as a winner and recipient of the Insights Through Asia challenge and scholarship run by
the Munk School of Global Affairs. Recently I presented at the Nouveau Reach Conference on Critical
Luxury Studies, jointly organized by Ryerson University and Brock University, and I hope to publish the
paper I presented there in the coming months.

From the people to the lunches to the people at the lunches, my experience at the Jackman
Humanities Institute was immeasurably beneficial to my development as a scholar. I had hesitations about the
world of academia before, and though it remains a promised land, it is now not so immaterial or out of reach.
That is amazing to me, because this year as shown me that what I truly want to be doing is more of what I did
this year.
Alisha Stranges  FAS Women & Gender Studies, Sexual Diversity Studies, and Drama, Theatre & Performance Studies  
Zoltan Simo Undergraduate Award in the Humanities  
**Project Title**  ‘To What Purpose, I do not Know’: Reconciling Traumatic Temporality through Improvisational Arts  
**Supervisor**  Robecca Comay  
**Future Plans**  Alisha will complete her B.A. in 2017-2018, and plans to write an undergraduate thesis based on the fellowship project she did in 2016-2017.

My year at the Jackman Humanities Institute fostered unbelievable personal growth both in my scholarship and my artistry. The opportunity to dedicate an entire year to the development of a series of questions, challenged me to explore my own approach to knowledge production and to discover a combined research and creative process unique to me. Given that my faculty mentor and I work in different disciplines, her guidance pointed me in theoretical directions that I might not have otherwise considered, and this cross-disciplinary collaboration brought depth and diversity to my thinking. Also, as an undergraduate, I bathed in the freedom to design and execute a learner-lead independent study course that could grow and change to meet the needs of my research throughout the year. For instance, I travelled to New York to engage in practice-based research, and invited fellows to help me continue this practice at the institute. I felt supported and encouraged to experiment with form as well as content, both in my year-end presentation and my final paper.

The presentation: a hybrid of embodied performance, personal narrative, music, dance, collective improvisation, and critical reflection, mediated through a variety of digital technologies. The final paper: an immersive and interactive paper box designed to make you perform, narrate, play music, dance, improvise, and critically reflect. But I really felt the value of the Institute’s mission when my peers began to offer up their feedback. The diversity of disciplines among the fellows allowed us to read and question each other’s work through a seemingly endless series of lenses. In many ways, the trajectory of my project was shaped by the brief and serendipitous comments shared over Thursday lunches and late nights in the lounge. My research explores how the turn to percussive dance and improvisation following a traumatic event might signal a desire to cultivate moments of respite, to reject the absolutism of cure, and to transform the failure to escape the traumatic return into a legitimate way of being in the world. My final undergraduate year will transform the findings of my research and practice into an undergraduate thesis, as well as an aesthetic piece for performance that enacts a nuanced exploration of the central problems facing trauma survivors: how to listen, know, and represent the crisis, and despite the forces that encourage a strictly forward momentum, how to find value in the seemingly inescapable return to the traumatic experience.

FACULTY RESEARCH FELLOWS (12-MONTH)


Pamela Klassen (2008-2009, FAS Study of Religion) is Vice-Dean, Undergraduate, Faculty of Arts & Science.

Neil ten Kortenaar (2008-2009, UTSC English) is the 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 4.1).


Angela Cozea (2009-2010, FAS French) is on long term leave.

Paul Franks (2009-2010, FAS Philosophy) is Professor of Philosophy at Yale University.

Michelle Murphy (2009-2010, FAS History and Women & Gender Studies) held her second Chancellor Jackman Faculty Research Fellowship in 2016-2017 to research “Alterlife: Futurity in the Aftermath of Industrial Chemicals”. She achieved public fame for her advocacy work for the preservation of environmental research data on the Internet Archive. She also published a new book titled *The Economization of Life* (see Section 5.2).

Brian Cantwell Smith (2009-2010, Canada Research Chair in Information) is now Professor of Information, Philosophy (FAS), and History & Philosophy of Science & Technology (FAS).

Charlie Keil (2010-2011, FAS Cinema Studies and FAS History) is Principal of Innis College.

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.

Mark Kingwell (2011-2012, FAS Philosophy) is Associate Chair, Graduate, in the FAS Department of Philosophy. His most recent book is *Fail Better: Why Baseball Matters* (Biblioasis, 2017).


Robert Davidson (2012-2013, FAS Spanish & Portuguese) is Director of the Northrop Frye Centre at Victoria College. His current projects are titled “By and About Objects” and “The Taste of a Nation”.

Frances Garrett (2012-2013, FAS Study of Religion) is the Inaugural Director of the Robert H. N. Ho Family Foundation for Buddhist Studies. She will publish her fellowship research as a book tentatively titled *Consuming Enlightenment: Ritual, Healing, and the Occult*.

Amira Mittermaier (2012-2013, FAS Study of Religion and FAS 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, FAS English) was a faculty participant in the 2017 Scholars-in-Residence, leading a team of five undergraduate researchers in her project, A Pain in the Neck.

the Arts grant in 2016-2017, which brought Kristin Ross to the University of Toronto (see Section 6.15).


**Jill Ross** (2013-2014, FAS Comparative Literature and FAS Medieval Studies) is Director of the Centre for Comparative Literature. Her current research explores the medieval theory of metaphor.

**Simon Dickie** (2014-2015, FAS English) is currently at work on a research project titled *Sporting with Sacred Things: Church, Bible, and Burlesque in the Eighteenth Century, which has grown from his fellowship project*.

**Thomas Hurka** (2014-2015, Philosophy) was awarded the 2017 Killam Prize in the Humanities.


**Katherine Larson** (2014-2015, UTSC English) has been appointed Chair, UTSC Department of English, starting 1 July 2017.

**Heidi Bohaker** (2015-2016, FAS History) held a Program for the Arts grant in 2016-2017, which supported the creation of a travelling exhibition by her senior undergraduate class titled Canada by Treaty: Histories of a Negotiated Place. See: [http://history.utoronto.ca/events/exhibit-canada-treaty-histories-negotiated-place](http://history.utoronto.ca/events/exhibit-canada-treaty-histories-negotiated-place) and Section 6.8).

**Adrienne Hood** (2015-2016, FAS History) is Associate Chair, Graduate, in the FAS Department of History. Her current research project, which has grown from her fellowship work, is titled “Fashion and Memory”.

**John Paul Ricco** (2015-2016, UTM Visual Arts) is Director of Graduate Studies and Associate Chair in the Department of Art. He was promoted to the rank of Full Professor in April 2017. His current book project is titled “The Outside Not Beyond: pornographic faith and the economy of the eve”.

**Karen Ruffle** (2015-2016, UTM Historical Studies) will publish her fellowship research as a book tentatively titled *Sensate Devotion: Invoking the ‘Alam in Qutb Shahi Shi‘ism*.

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

**Nicholas Terpstra** (2008-2009, History) is Chair of the Department of History. He was the leader of a 2016-2017 Working Group on “Digital Humanities: Mapping Sense, Space, Time” (see Section 8.7 ).

**Denis Walsh** (2008-2009, Philosophy and Institute for the History & Philosophy of Science & Technology) is Canada Research Chair in Philosophy of Biology.


**John Reibetanz** (2009-2010, FAS English) published his fellowship project as a collection of poems titled *Afloat* (Brick Books, 2014). His most recent collection is *Where We Live* (forthcoming).

**Evan Thompson** (2010-2011, Philosophy) is Professor of Philosophy at the University of British Columbia.


**Eva-Lynn Jagoe** (2011-2012, Spanish & Portuguese) is currently working on a series of lyric essays, *Take Her, She’s Yours*. She was a faculty instructor in the 2017 Scholars-in-Residence, leading her student researchers in a project titled “Communities, Collectives, and the Commons” (see Section 4.3).

**Joshua Pilzer** (2011-2012, Music) is researching Korean survivors of the atomic bombing in Japan.

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

**Naisargi Dave** (2012-2013, Anthropology) is working on a book project titled *The Social Skin: Humans and Animals in India*.

**James Retallack** (2012-2013, History) published *Decades of Reconstruction: Postwar Societies, State-Building, and International Relations from the Seven Years’ War to the Cold War* (Cambridge University Press, 2017) and

Susan Antebi (2013-2014, Spanish & Portuguese) is the current Director of the Latin American Studies program. She published a co-edited volume of essays, Libre Acceso: Latin American Literature and Film through Disability Studies (SUNY Press, 2016).

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.

Matthew Farish (2014-2015, Geography & Planning) is currently at work on a comprehensive history of the Distant Early Warning Line.


Janice Boddy (2015-2016, FAS Anthropology) is both Graduate Chair and Undergraduate Chair (St. George) for the Department of Anthropology.


Marga Vicedo (2015-2016, FAS History & Philosophy of Science & Technology) will publish her fellowship research as Historicizing the Science of the Affects: Autism, Emotions, and Gender.
POSTDOCTORAL FELLOWS

Laurie Marhoefer (2008-2009, History) is Assistant Professor of History at the University of Washington. 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 and Associate Chair 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 Faculty of Liberal Arts & Professional Studies at York University. Her fellowship project, Mobile Semiotics: Aspiration and Respectability in Urban Pakistan, is underway.

Stefan Dolgert (2009-2011, Political Science) is Associate Professor of Political Theory at Brock University. He is a regular participant in the Working Group on Animals in the Humanities and the Law and a founding member of the Brock Posthumanism Research Institute.

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.

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 current monograph project is titled Unlikely Environmentalisms: Antebellum Literature in the Anthropocene.

Ila Sheren (2011-2013, Art) is Assistant Professor of Art History & Archaeology at Washington University St. Louis. Her fellowship research was published as Portable Borders/Mythical Sites: Performance Art and Politics on the U.S. Frontera Since 1984 (University of Texas Press, 2015). 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 Hoppenheim School of Cinema at Concordia University, and holds a Canada Research Chair. He is Director of the Global Emergent Media (GEM) lab. He is currently completing a book manuscript exploring the role of media technologies in shaping urbanism, development, and political society in Olympic era China.

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.
Augustine Sedgewick (2012-2014, American Studies) is a postdoctoral affiliate at the Charles Warren Centre, Harvard University.

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 (forthcoming).

Maggie Hennefeld (2014-2015, Cinema Studies) is Assistant Professor of Cultural Studies and Comparative Literature at the University of Minnesota. Her fellowship research will be published as Spectres of Slapstick and Silent Film Comediennes (forthcoming, Columbia University Press).

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

Katie Price (2014-2015, English) is Coordinator of Co-Curricular Programming and Outreach at the Lang Center for Civic and Social Responsibility, Swarthmore College. Her book, Playing at Pataphysics, is in progress.

Matthew Cohn (2014-2016, Classics) is Assistant Director of Teaching & Learning, Graham School of Liberal & Professional Studies, University of Chicago.

Peter Jones (2014-2016, History) is Research Fellow at Brown University.

Eugenia Kisin (2015-2016, Anthropology) is Assistant Professor of Art and Society, Gallatin School, New York University.

Yan Liu (2015-2016, History of Science) is Assistant Professor of History, University of Buffalo.

Graduate Fellows

Shami Ghosh (2008-2009, Medieval Studies) is Assistant Professor of History and Medieval Studies at the University of Toronto.

Alma Mikulinsky (2008-2009, Art) is a curator and art administrator based in Latin America and associated with Tohu magazine.

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

Svitlana Frunchak (2009-2010, History) is Student Success Coordinator, Academic Endeavours, UTM Office of Student Transition.

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

Owen Ware (2009-2010, Philosophy) has accepted the position of Assistant Professor of Philosophy at the University of Toronto Mississauga, starting on 1 July 2017.

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) is Assistant Professor of Philosophy at McGill University. His current research project is titled “Economies of Uncertainty: Epistemological Perspectives on the Reform of the Metric System”.

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 fellowship research was published as Season and Society in the Medieval North (D.S. Brewer, 2015).

Łukasz Wodzyński (2011-2012, Comparative Literature) is Assistant Professor, Teaching Stream, with the FAS Department of Slavic Studies.

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) is Visiting Professor at the University of California-Los Angeles to continue her research on the history and politics of food and health at the Center for the Study of Women and the Institute for Society and Genetics. Her book project is titled “Delicious: A History of Monosodium Glutamate (MSG) and Umami, the Fifth Taste”.

Ariel Zylberman (2012-2013) has accepted a tenure-track position as Assistant Professor of Philosophy at the University at Albany-SUNY, starting in July 2018. He is currently a postdoctoral fellow in Law and Philosophy at the UCLA, and has deferred starting his new position in order to complete this fellowship.

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


Chris Piuma (2013-2014, Medieval Studies) is the Editor, Eth Press.

Jeanne Mathieu-Lessard (2014-2015, Comparative Literature) graduated in June 2017 and will take up a SSHRCP postdoctoral fellowship in Ottawa in September 2017.

Matthew Risling (2014-2015, English) is Course Instructor with the Department of English, University of Toronto.


Allyson Brickey (2015-2016, English) is a Course Instructor with the Department of English, University of Toronto. She was awarded a 2016-2017 TA Teaching Excellence Award.

Elizabeth Parke (2015-2016, East Asian Studies) held the position of JHI-DH Postdoctoral Fellow last year in association with the Jackman Humanities Institute’s Digital Humanities Network. In the coming year, she will hold a postdoctoral fellowship with the Media@McGill Lab at McGill University under the supervision of Christine Ross.

Catharine Schwartz (2015-2016, Comparative Literature and Book History & Print Culture) is in Montreal.

Marlo Burks (2015-2016, German) has accepted a postdoctoral fellowship in the Berlin Program for Advanced German and European Studies for the 2017-2018 year.

**UNDERGRADUATE FELLOWS**

Jeremy Andrews (2008-2009, History and Political Science) is a Junior Instructional Designer at Procom.

Maya Chacaby (2008-2009, Aboriginal Studies and Drama) is a Ph.D. candidate in the Department of Social Justice Education, OISE. She will rejoin us as the Amicare Iannucci Graduate Fellow in the Humanities in 2017-2018.

Alison Chapman (English, 2008-2009) graduated with her Ph.D. in English Literature from Harvard University in May 2017, and is now a Teaching Fellow at Harvard University.

Arden Hegele (2008-2009, English) began 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 Toromorenro (2008-2009, Spanish & Portuguese) graduated with a Ph.D. in Romance Languages at the University of Michigan in June 2017.

Rima Basu (2009-2010, Philosophy) is a Ph.D. candidate in Philosophy at the University of Southern California. She is also a graduate fellow and Public Humanities Program Director with the Levan Institute for Humanities and Ethics, and managing editor of Pacific Philosophical Quarterly.

Charlie Cooper-Simpson (2009-2010, Philosophy) graduated with his Ph.D. candidate in Philosophy at the University of Toronto in June 2017, and is now an Instructor with the FAS Department of Philosophy.
Willi Ohm (2009-2010) is studying for a Ph.D. in German at the University of Toronto.
Misha Teramura (2009-2010, English) is Assistant Professor of English and Humanities at Reed College.
Zexi Wang (2009-2010, Anthropology) was Research Coordinator with ArtsGames / Elitha Peterson Productions in 2013-2014.
Eddie Bacal (2010-2011, Art) is a Ph.D. candidate in Art at the University of Toronto.
Julia Bolotina (2010-2011, Medieval Studies) graduated with her Doctorate in Celtic, Norse, and Anglo-Saxon Studies from the University of Cambridge. Her dissertation was titled “Church, Laity, and Anglo-Saxon Medicine.”
Andrew Campana (2010-2011, East Asian Studies) is a Ph.D. candidate in the Japanese Literature in the Department of East Asian Languages and Civilizations at Harvard University. He was Visiting Scholar at Keio University’s Department of Literature in 2016-2017. His dissertation project is titled “Poetry Across Media in 20th-Century Japan”.
Polina Dessiatnitchenko (2010-2011, Music) is ABD in the Ph.D. in Music at the University of Toronto. She taught ethnomusicology in the Fall 2016 term at Tufts University.
Allegra Pennant Fryxell (2010-2011, History) completed her Ph.D. in History at the University of Cambridge in spring 2016. After several months as a visiting researcher at the University of Oslo, she is now a postdoctoral fellow in the Department of History at Tel Aviv University.
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. He is currently articling at Bennett Jones LLP.
Laura Boles (2011-2012, English and Religion) is teaching elementary school in New York City.
Kate Bruce-Lockhart (2011-2012, History and African Studies) completed her doctorate in History at the University of Cambridge in June 2017. She will rejoin the Jackman Humanities Institute as a CHCI-SSHRC postdoctoral fellow in 2017-2018.
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) is articling with Fasken Martineau in Vancouver and was called to the bar in British Columbia in June 2017.
Robyn Clarke (2012-2013, English) is Administrative Coordinator of Online Indigenous Programs with the School of Continuing Education at McGill University.
Katie Fewster-Yan (2012-2013, English) completed her Master of Arts in English specializing in Creative Writing at the University of New Brunswick with a successful defense of a collection of poems titled Sick and I, which was published in the Fall 2016 issue of The Puritan.
Ana Komparic (2012-2013, Philosophy and Immunology) is studying for a doctorate in Bioethics at the University of Toronto.
Mathura Sabanayagam (2012-2013, English and Human Biology) has graduated with her degree in Medicine at the University of Toronto in June 2017.
Richard Wu (2012-2013, Philosophy and Cognitive Science) is in the M.A. program in Philosophy at the University of British Columbia.
Diana Demian (2013-2014, UTSC English and UTSC Sociology) is studying 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.
Jordaan Mason (2013-2014, Cinema Studies) completed an M.A. in Cinema Studies at the University of Toronto and is now the Box Office Supervisor at the Toronto International Film Festival.
Martin Sneath (2013-2014, Linguistics) graduated with his B.A. in Linguistics at the University of Toronto in June 2017.
Fan Wu (2013-2014, Literary Studies) completed an MA in Comparative Literature, and is now in the MA program in Cinema Studies.

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 studying for a Master of Museum Studies degree in the Faculty of Information, University of Toronto.

Janette Aquilina (2015-2016, UTSC Arts, Culture & Media) is studying in the Courtauld Institute of Art’s MA program, “Curating the Art Museum”.

Nicholas Howe Bukowski (2015-2016, Anthropology / Religion) is studying in the M.A. Program in Anthropology at the University of British Columbia.

Sinéad Charbonneau (2015-2016, Law) has completed studies for her J.D. at the Faculty of Law, and is now articling with the Office of the Public Guardian and Trustee.

Andrea Davidson (2015-2016, English) is studying at the University of Oxford in the M.St. English Literature 1550-1700 program.


Andilib Sajid (2015-2015, UTSC Arts Culture & Media) completed her B.A. in June 2017 and will enter the graduate Art History program at McGill University in September 2017. She is currently a Collections Assistant at the Art Museum of the University of Toronto.
6.

PROGRAM FOR THE ARTS

FROM THE EXHIBITION, SHAME AND PREJUDICE: A STORY OF RESILIENCE

61
6.1. Jackman Humanities Institute Program for the Arts, 2016-2017

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 2016-2017 Program for the Arts supported events in a range of forms and sizes, from very small and specialized scholarly colloquia, to the record-breaking exhibition of Kent Monkman’s art, which drew many thousands of visitors. In total, about 35,000 people attended 42 separate events sponsored by the Program for the Arts in the 2016-2017 year.

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

15 September 2016: Sites of Memory
   Graduate student workshop
16-17 September 2016: Sites of Memory
   Panel Discussions
16-18 September 2016: Julien Prévieux
   Running with Concepts (hybrid event; see section 6.3. for description)
19-20 September 2016: Julien Prévieux
   auditions for What Shall We Do Next?
2 November 2016: John Wallis at 400
   Workshop on Science, Mathematics and Religion in 17th-Century England
30 November 2016: Reich, Rhythm and Repetition
   Pitch to Rhythm workshop
30 November 2016: Reich, Rhythm, and Repetition
   Making Sound Visible: Patterns at the Confluence of Physics and Music (lecture)
30 November 2016: Reich, Rhythm, and Repetition
   Lecture/Recital
1 December 2016: Reich, Rhythm, and Repetition
   Lectures by Garry Kvistad and Stephen Morris
2 December 2016: Reich, Rhythm, and Repetition
   Concert by Nexus and Russell Hartenberger
7 January 2017: The Rhythm of Social Change: Time, Rhythm & Pace in Performance
   Symposium and Concert
10-13 January 2017: Julien Prévieux
   Gaze Recording Workshops
16-17 January 2017: Julien Prévieux
   Public Rehearsals, What Shall We Do Next?
18 January 2017: Julien Prévieux
   Three performances, What Shall We Do Next?
19-20 January 2017: The Rhythm of Thought
   Master Class
25 January 2017: Kent Monkman
Sneak Preview of exhibition for Indigenous Education Week

26 January 2017: Kent Monkman
Opening Reception

29 January 2017: Salvatore Sciarrino
Concert

30 January 2017: Salvatore Sciarrino
Concert

1 February 2017: Salvatore Sciarrino
Master Class and Performance of, *Luci mei traditrici*

1 February 2017: The Rhythm of Thought
Symposium featuring seven artists and scholars

1 February 2017: Kent Monkman
R.K. Teetzel Lecture in Art by Kent Monkman

2 February 2017: Salvatore Sciarrino
Lecture

4 February 2017: Salvatore Sciarrino
*Via Italia*

5 February 2017: Salvatore Sciarrino
New Music Concerts

5 February 2017: Kent Monkman
Art Bus Tour

5 February 2017: Julien Prévieux
Art Bus Tour

15 February 2017: Kent Monkman
Wampum Woven Through Anishnaabe History (lecture)

15 February 2017: Julien Prévieux
Lunchtime Talks: Gaze Recordings

26 February 2017: Julien Prévieux
Art Bus Tour

1 March 2017: Julien Prévieux
Lunchtime Talks: Gaze Recordings

4 March 2017: Julien Prévieux
Don’t Forget the Money! (half-day professional development for artists)

6 March 2017: Time, Calendrics and Cyclicality in the Ancient World
Keeping Track of Time in the Ancient World (lecture by John Steele)

7 March 2017: Time, Calendrics, and Cyclicality in the Ancient World
Class visit to UTM Visual Studies by John Steele

8 March 2017: Time, Calendrics, and Cyclicality in the Ancient World
Time and the Calendar in Babylonian Astrology (lecture by John Steele)

10 March 2017: Time, Calendrics, and Cyclicality in the Ancient World
Approaches to Harmonizing the Sun and Moon (lecture by John Steele)

14-15 March 2017: The Rhythm of Thought
Master classes offered by two guest artists from Japan

22 March 2017: Writing the Commune: The Lived and the Conceived
Lecture by CEFMF Visiting Scholar Kristin Ross

29 April 2017: Indigenous Futurities
Creation of Mural, When One Falls, Many Rise
23 May 2017: Of Roots and Creativity
   Master Class for graduate Students by Lonnie Bunch

23 Mary 2017: Of Roots and Creativity
   The Challenge of Building a National Museum (Public Lecture by Lonnie Bunch)

23 May 2017: Indigenous Futurities
   Culminating celebration for youth participants; two new works for the Art Gallery of Ontario

29 June 2017: A Meeting Place for all Our Relations
   Launch of new online initiative

6.2. Jackman Humanities Institute Program for the Arts

Sites of Memory:
   Religion, Multiculturalism and the Demands of the Past
   Workshops, 15-17 September 2016

Organizer
   Pamela Klassen, FAS Study of Religion

Overview
   Sites of Memory: Religion, Multiculturalism, and the Demands of the Past is a collective project that asks how national and religiously-formed movements of public memory grapple with the “demands of the past” as they are experienced, ignored, and/or re-narrated by successive generations. Bringing an international and intergenerational approach to the question of how memory, place, and movement shapes narratives of religion and multiculturalism, the project is oriented by five questions:

1) How are national histories of state violence and religious encounter remembered anew when later generations and newcomers confront them, and seek to understand and retell them?
2) How do places, practices, protocols, material objects, and concepts carry the past within them, requiring new generations to reckon with them as sacralised, ritualized, and politicized sites of memory?
3) What can we learn from comparative conversations that place these sites of memory in relation to specific national and religious narratives, including that of “multiculturalism” and “reconciliation,” as well as narratives of national exceptionalism?
4) How are histories of genocide and colonialism told differently as the terrain of religious conflict and solidarity shifts over time?
5) How does public memory work as a network of discourses that builds solidarities at once powerful and dangerous, and of what significance are mediation and law in enabling or threatening these networks?

This event was a set of two workshops, the first, a day-long graduate workshop with students from University of Toronto, the University of Tübingen, and York University. The second workshop, a series of panel discussions, included scholars from Canada, the U.S., Germany, and Denmark.

Events
15 September 2016 — Graduate Student Workshop
   Session 1: Landscapes of Memory -- How do places communicate, obfuscate, or illustrate the past?
   • Ashley Morford, English/Book History, Toronto: Decolonizing Coast Salish Territory through Pauline Johnson’s Legends of Vancouver.
   • Judith Ellen Brunton, Study of Religion, Toronto: Imperial Oil Contributions and Maps
   • Misia Robins, York University: Reviving Civic Boosterism in Prince Rupert
Session 2: The (Un)known Archival Memory -- How do scholars work with the allure of secrets and mysteries in addressing their publics?

- Gregory Fewster, Study of Religion/Book History, Toronto: Lost Books, Vanished Gospels, or, How Can We Analyze Missing Sites of Memory?
- Justin Stein, Study of Religion, Toronto: Sacred Secrets in a Public Archive: Reiki Symbols and the Hawayo Takata Archive

Session 3: Infrastructures of Ideology -- How do systems carry pasts and futures?

- Ayan Kassim, Study of Religion, Toronto: Exploring the Racial and Religious Dynamics of Organ Donation Promotion in the Greater Toronto Area
- Roxanne Korpan, Study of Religion, Toronto: Sacred and Secular Sex Ed: Historicizing the Debate Over Ontario’s Sexual Education Curriculum

Session 4: Mediating the Past -- How do specific sites and modes of mediation construct difference and continuity?

- Raphael Reichel, Tübingen: “When you cross this threshold, you’re in Germany!” – Sites of Memory Among German Men Living in Thailand
- Helen Ahner, Tübingen: Drink to Remember: When Cuba Libre Becomes a Site of Memory and a Symbol of Everyday Multiculturalism

16-17 September 2016 — Panel discussions

Panel 1: Rocks, Bones, and Statues; Moderated by Pamela Klassen, University of Toronto

- Jean M. O’Brien, Minnesota: Memory Rocks
- J. Barton Scott, Toronto: Rammohun Roy’s Bones
- Lisa Blee, Wake Forest University: Souvenirs

Panel 2: Telling Memories; Moderated by J. Barton Scott, University of Toronto

- Ju Hui Judy Han, Toronto: Yellow Ribbons
- Cheryl Suzack, Toronto: Storying Memory-Justice
- Rebeca Wittman, Toronto: Free-Floating Guilt

Panel 3: Bureaucratic Memories; Moderated by Monique Scheer, University of Tübingen

- Avigail Eisenberg, Victoria: The Citizenship Handbook
- Jennifer Selby, Memorial: Wedding Dress/Marriage License
- Judith Weisenfeld, Princeton: Petition for Naturalization

Panel 4: Communities of Memory; Moderated by Sean Mills, University of Toronto

- Eugenia Kisin, NYU: Walking with Our Sisters Project
- Sivane Hirsch, Québec à Trois-Rivières: Playing with Memory in Private Montreal Jewish Schools
- Paul Bramadat, Victoria: Cascadia

Panel 5: Remembering in Place; Moderated by Ju Hui Judy Han, University of Toronto

- Carol Duncan, Wilfrid Laurier: Sites of the Underground Railroad in Ontario
- Yaniv Feller, Jewish Museum Berlin: A Portrait of Leo Baeck
- Till Van Rahden, Université de Montréal: Marc Chagall’s Stained Glass Windows in Mainz

Panel 6: Memories of Law; Moderated by Benjamin Berger, Osgoode Hall Law School, York University

- Birgitte Schéperlern Johansen and Thomas Brudholm, Copenhagen: Hate Crimes & the Holocaust
- Elizabeth Elbourne, McGill: The Haldimand Treaty
Benefits
Three of the organizers, Pamela Klassen, Monique Scheer, and Benjamin Berger, are now working on an edited volume that crosses genres and disciplines, to be published in both book and digital formats. The contributors will include both graduate students and faculty, writing in genres including essays, comics, travelogues, and object stories.

6.3. Jackman Humanities Institute Program for the Arts

Julien Prévieux: The Elements of Influence (and a Ghost)
Artist in Residence: September 19 to September 22, 2016
Artist in Residence: January 8 to January 19, 2017
Exhibition: January 18 to March 4, 2017

Organizer
Blackwood Gallery

Curator
Christine Shaw, UTM Visual Studies/Blackwood Gallery

Overview
The Elements of Influence (and a Ghost), by Julien Prévieux, was an exhibition that investigated a wide range of issues related to management, economics, politics, and systems of surveillance and control. Prévieux’s installations frequently appropriate technologies that are used to track body movements or record gestures in order to generate new aesthetic experiences that reveal the potential for play and the creation of form. Many of the works in the exhibition were produced during the course of his two-part residency, which provided the opportunity for Prévieux to work closely with artists and performers from Toronto’s dance and art communities to develop and produce What Shall We Do Next?, a meta-dance performance that questions technology’s use-function by exploring the poetic potential of rhythm and gesture. He also conducted a series of gaze recording workshops with students, faculty and staff from the UTM campus, recording their gazes as they interacted with his exhibition and engaging in conversations that addressed questions of vision, technology and representation. To complete the work, Prévieux translated the recordings into images and worked with UTM students to map them onto the walls of the e|gallery with black wool, producing the site-specific installation The Elements of Influence (Modulation). This project gave students the unique opportunity of working directly with an international artist on the production of a new project.

Events
16-18 September 2016: Running with Concepts: The Choreographic Edition. A hybrid event that was part-workshop, part-conference, part-crit session, part-master class, part-experiment, and part-chance composition, and which was performed at various indoor and outdoor sites across the UTM campus. It featured presentations from Julia Bryan-Wilson, Mel Y. Chen, Emily Mast, Julie Pellegrin, Julien Prévieux, Sarah Sharma, and Heyward Bracey, Ashley Hunt, Turay Turay & Kim Zumpfe (The School for the Movement of the Technicolor People), Alvin Luong, Olive McKeon, MORTIFIED (Camilla Singh & Jenn Goodwin), Angela Veronica Wong & Caroline Doherty, Francisco-Fernando
Granados & Johanna Householder, Gabriel Levine, Amelia Ehrhardt & Fabien Maltais-Bayda, k.g. Guttman, and Stephanie Anderson, Kirsty Robertson & Shannon Stratton.

19-20 September 2016: Public dance auditions for *What Shall We Do Next?* at Hart House, University of Toronto St. George campus

10-13 January 2017: Gaze Recording Workshops. A series of workshops using infrared scanning technology whereby participants were directly involved in the production of one of the installations in the exhibitions. Participants included students, staff and faculty from across the UTM campus:

- Lee Bailey, Associate Professor, Teaching Stream, Department of Economics
- Ronny Cruz, Service Worker Caretaker, Facilities Management & Planning
- Lauren Diez D’Aux, Senior Development Officer, Office of Advancement
- Cpl. Bobbi-Jo Duff, Corporal, UTM Campus Police
- Ogonna Jideobi Student, Department of Economics
- Adrian Owczarczuk, Mathematical and Computation Student Society (MCSS)
- Jeremy Packer Associate Professor, Communication, Culture, Information and Technology
- Brian Price Associate Professor, Cinema Studies, Department of Visual Studies
- Sarah Sharma Associate Professor, Communication, Culture, Information and Technology

16-17 January 2017: Public rehearsals for *What Shall We Do Next?* UTM Innovation Complex Rotunda

18 January 2017, 4:30pm, 5:30pm, 6:30pm, 7:30pm: Performances of *What Shall We Do Next?* featuring dancers Allie Hankins, Syreeta Hector, Bee Pallomina, and Kaitlin Standeven

18 January 2017, 5–8pm: Opening Reception

5 February 2017, 12–5pm: Free Contemporary Art Bus Tour

15 February 2017, 12:00pm: Lunchtime Talks: Gaze Recordings. A series of conversations with UTM students and faculty as they discuss their experiences participating in gaze recording workshops: Ogonna Jideobi, Student, Department of Economics; Adrian Owczarczuk, Mathematical and Computational Sciences Student Society (MCSS)

26 February 2017, 12–5pm: Free Contemporary Art Bus Tour

1 March 2017, 12:00pm: Lunchtime Talks: Gaze Recordings. A series of conversations with UTM students and faculty as they discuss their experiences participating in gaze recording workshops: Cpl. Bobbi-Jo Duff, Corporal, UTM Campus Police; Brian Price, Associate Professor, Cinema Studies, Department of Visual Studies; Sarah Sharma, Associate Professor, Communication, Culture, Information and Technology

4 March 2017: *Don’t Forget the Money!: Working with Dancers in Contemporary Art Spaces*, a half-day, professional development forum to discuss best practices for the presentation of dance, choreography, and live performance in various contemporary art contexts. Invited presenters and respondents included:

- Karl Beveridge, artist
- Michael Caldwell, choreographer and performer
- Emelie Chhangur, Assistant Director/Curator, Art Gallery of York University
- Greig de Peuter, Communication Studies, Wilfred Laurier University, Waterloo
- Catalina Fellay-Dunbar, Co-chair, Canadian Alliance of Dance Artists – Ontario Chapter
- Francesco Gagliardi, artist
- kumari giles, artist
- Jenn Goodwin, independent curator
- Sandra Henderson, artist and performer
- Johanna Householder, artist

Molly Johnson, writer for *The Dance Current*
- Brandy Leary, dancer and performer
- Sally Lee, Executive Director of CARFAC (Canadian Artists’ Representation/Le Front des artistes canadiens) Ontario
- Jessica Patricia Kichoncho Karuhanga, artist
- Bee Pallomina, dancer
- Kim Simon, Curator, Gallery TPW
- Bojana Stancic, artist, Coordinator of Cross-Disciplinary Programming, Art Gallery of Ontario
- Bojana Videkanic, Fine Arts, University of Waterloo
Benefits

Julien Prévieux’s two-stage residency and exhibition was a transformative experience, one that created direct and lasting connections between University of Toronto students, staff, and faculty and a leading contemporary artist. The exhibition addressed contemporary questions around the politics and uses of movement tracking technologies, control systems, and surveillance through the production of a new, site-specific work in collaboration with students, faculty and staff from across the UTM campus. The gallery published a micropublication to accompany the exhibition, which includes an essay by the artist commissioned specifically for this project. The essay was first presented by Prévieux as a work-in-progress during Running with Concepts: The Choreographic, which was held during the first phase of the artist’s residency. Further, the process of auditioning and working with dancers provided an opportunity for the Blackwood Gallery, and the wider arts community, to think critically about the intersecting disciplines of dance and contemporary art. As a result of ongoing dialogue with our partners and community members, we hosted a half-day forum to publicly discuss some of the complex questions that arose from this project. The forum launched a new series of public programs, Working with Concepts, that the Blackwood will continue to host as knowledge-sharing opportunities for the development of best practices in contemporary art.

Press Coverage

“Must-Sees This Week: January 12 to 18, 2017” in Canadian Art.
http://canadianart.ca/must-sees/must-sees-week-january-12-18-2017
Fabien Maltais-Bayda, “As Both Dancer and Texter: Julien Prévieux Choreographs Our Changing Bodies” in Momus.
http://momus.ca/dancer-texter-julien-previeux-choreographs-changing-bodies
Nicole Sciulli, “Blackwood Gallery Exhibit Integrates the Observer into Art Itself” in The Varsity (University of Toronto Student Newspaper).
http://thevarsity.ca/2017/03/13/blackwood-gallery-exhibit-integrates-the-observer-into-art-itself
Laurence Stenvot, “L’artiste Julien Prévieux enfreint les règles” in Le Métropolitain.
Vanessa Zeoli, “Don’t Forget the Money!” in The Dance Current.
http://www.thedancecurrent.com/news-article/dont-forget-money

Attendance
Exhibition: 1,525
Events: 796
Class Visits / Student Groups: 225
TOTAL: 2,546
6.4. Jackman Humanities Institute Program for the Arts

Indigenous Futurities

Organizers
Michelle Murphy, FAS History and Women & Gender Studies; Faculty Research Fellow
Karyn Recollet, FAS Women & Gender Studies

Overview
The Indigenous Futurities project took a surprising direction. We had originally anticipated combing community art projects oriented towards supporting Indigenous Futurisms work locally combined with an event organized around a visiting artist. Unfortunately the artist we invited had to cancel, so our project was based entirely in supporting community arts projects. Funds for the Indigenous Futurities project supported 1) The work of The Futurists, a collective of Indigenous Black, and Brown artists, activists, and scholars building visions of a future relations together. The Futurists include Karyn Recollet, Anique Jordon, Quill Christie, Joshua Vettivelu, Brendan Hay, Audrey Hudson, and Michelle Murphy.
2) The Whippersnapper Gallery, an artist-run centre committed to the cultivation of inclusive spaces for emerging visual and media arts, community arts, and experimental forms of exhibition making. The Whippersnapper Gallery is structured to encourage peer-to-peer mentorship and facilitates exchange between artists and local communities.

Events
The Futurists project support went to the Elements project organized by Anique Jordon and Quill Christie. This project brought a group of 10 Indigenous and Black youth together for 10 meetings to meet with artist facilitators and create fabric, spoken word, and visual arts. The youth made photo transfer self-portraits, learned about quilt making and created their own quilt patches; created their own art through spoken word and graffiti and have met with several artists and activists in Indigenous and Black communities. This project had a culminating celebration on 23 May 2017 where youth shared their works with family, friends and supporters. Two collaborative visual works will be hung in the Art Gallery of Ontario.
2) Indigenous Futurities support was also used to donate supplies for a community mural project on 29 April 2017 organized by The Onaman Collective and created by Christi Belcourt and Isaac Murdoch. The mural, titled “When One Falls Many Rise” located in “Graffiti Alley” behind Queen St. West, is in honour of Indigenous people who have lost their lives due to resource extraction.
3) Indigenous Futurities support also went toward a Water is Life art and activism showcase to be held on campus in concert with a major public lecture by Winona LaDuke at Convocation Hall. This event is planned by the Mooshka’an Collective of Indigenous and non-Indigenous faculty, students, staff, and community members.

Attendance: 1,800

Benefits
Indigenous Futurities built directly into the futures of indigenous youth in Toronto. The funds contributed to permanent art and to the experiences of future students in ways that will generate genuine futures and futurities for these communities.
6.5. Jackman Humanities Institute Program for the Arts

John Wallis at 400: Science, Mathematics and Religion in 17th-Century England
Workshop 2 November 2016

Co-Organizers
Yiftach Feige, History & Philosophy of Science & Technology (IHPST)
Adam Richter, Ph.D. candidate, IHPST

Co-Sponsors:
IHPST
FAS Philosophy
UTM Historical Studies
Centre for Reformation and Renaissance Studies
Northrop Frye Centre

Overview
This interdisciplinary workshop marked the 400th anniversary of the birth of John Wallis (1616-1703), an Oxford-based mathematician and Anglican minister who is increasingly recognized as a crucial figure in the intellectual world of 17th-century England. It brought together Wallis scholars based in Canada, the United States, and England, who explored Wallis as an expert on issues related to the calendar, who successfully opposed England’s adoption of the Gregorian calendar in 1700. He also studied biblical chronology and related it to scientific questions such as the age of the Earth.

Events
Session One: Wallis’s Algebra and Its Legacy
Abram Kaplan (History, Columbia): Reshaping the Algebra of Conic Sections: Newton Reads Wallis

Session Two: IHPST Colloquium

Session Three: Science and Religion in Wallis’s Works
Louisiane Ferlier (Royal Society of London): John Wallis’s World of Ink: From Manuscripts to Library
Jason Rampelt (History and Philosophy of Science, University of Pittsburgh): John Wallis’s Ecclesiology
Adam Richter (IHPST, University of Toronto): John Wallis and the Catholics

Attendance: 50

Benefits
The workshop showcased important recent research on Wallis and generated enthusiastic discussions among the speakers and attendees. The papers presented will be published together as a special issue of the journal Notes and Records: The Royal Society Journal of the History of Science. The issue, co-edited by Adam Richter and Stephen Snobelen (History of Science and Technology, University of King’s College) is scheduled for publication in September 2018.
6.6. Jackman Humanities Institute Program for the Arts

Reich, Rhythm, and Repetition: Patterns in Music, Speech, and Science
Lectures and performances, 30 November–2 December 2016

Organizer
Russell Hartenberger, Faculty of Music

Overview
This three-day symposium presented a combination of lectures and performances at the Faculty of Music and the Fields Institute. Using the music of iconic minimalist composer Steve Reich as a template, the events explored the relationship of repetitive rhythmic patterns found in music, speech, and science. Lectures and concerts highlighted the connections between West African drumming, pitch and rhythm, speech patterns, and rhythmic patterns in science and nature. The symposium used both music and science, as well as the connection of science to music, to relate to the JHI theme of Time, Rhythm, and Pace.

These were the major guests of the symposium and their affiliations:
- Professor Emeritus Russell Hartenberger, Faculty of Music
- Professor Stephen Morris, J. Tuzo Wilson Professor of Geophysics, Dept. of Physics
- Garry Kvistad, CEO of Woodstock Chimes; Bard College
- Kathy Armstrong, Director, Baobab African ensemble; Carleton University
- Performers: Nexus, Midori Koga, Suba Sankaran, Gregory Oh, Christine Duncan

Events
1. Garry Kvistad - “Pitch to rhythm”
   A discussion of the natural harmonic overtone series and its connection to rhythm and cross-rhythmic patterns. Kvistad demonstrates this by playing Steve Reich’s Mallet Phase on an instrument he built and tuned in just intonation.

2. Stephen Morris - “Making sound visible: patterns at the confluence of physics and music”
   In 1786, Ernst Chladni invented a method of visualizing the vibration of plates by sprinkling powder on them that led to several advances in both mathematics and acoustics. This talk will discuss the physics and aesthetics of the linear and nonlinear patterns that appear in materials excited into vibration. These back-to-back talks by Garry Kvistad and Stephen Morris were an ideal pairing. They complemented each other well both in content and delivery. We had about 50-60 attendees from physics, math, music, art/science salon regulars and community.

3. Lecture/recital
   *Drumming*, Part I – Steve Reich
   *Birth of Time* – Russell Hartenberger
   Russell Hartenberger and Kathy Armstrong – “Rhythmic patterns in West African drumming and the music of Steve Reich” – A discussion of the rhythmic pattern in Drumming and its relationship to West African drumming. This is compared with the melodic speech patterns and African rhythmic patterns used in Birth of Time. The lecture/demonstration given by Kathy Armstrong and Russell Hartenberger was on “The Use of Rhythmic Patterns in West African Drumming and the Music of Steve Reich.” Attendees included students from Mackenzie Collegiate, Iroquois Ridge High School, and St. Jean de Brebeuf CHS, as well as members of the community. The pieces that were played on the program were Steve Reich’s Drumming, Part I - a version using 16 drums instead of the usual 8 drums - and a new composition by Russell Hartenberger titled Birth of Time that uses words and phrases from his book Performance Practice in the Music of Steve Reich that was just published by Cambridge University Press.

4. Garry Kvistad - “Good vibrations: a life of harmony”
   The story of a search to hear a scale devised by Greek musician Olympos in the 7th century BCE and
how it led to the development of wind chimes, percussion instruments, and a computer program that displays cross-rhythmic patterns.

5. Stephen Morris – “Emergent rhythms in time and space: the science and art of pattern formation”

The spontaneous emergence of order is a ubiquitous feature of natural processes. Rhythmic patterns self-organize out of apparently formless driving forces. We intuitively appreciate the syncopated regularity of patterns, which form the basis of much art and music. This lecture presents a selection of studies of such patterns, both from nature and in controlled experiments. The audience included students in music, math, physics, and musicology. Garry Kvistad and Russell Hartenberger demonstrated the instruments Kvistad made to play Steve Reich’s piece Mallet Phase, a version of Piano Phase in just intonation, and Stephen Morris talked about several of his research areas including icicle manufacture and other pattern examples.

6. Concert – Nexus performed music by Steve Reich and Birth of Time by Russell Hartenberger. The concert concluded with the Canadian premiere of Steve Reich’s work, Quartet, which displays his extended use of harmony with an additive rhythmic pattern technique first developed from Hebrew cantillation. The concert featured another performance of Birth of Time, Reich’s Mallet Phase and the Canadian premiere of his new work, Quartet, for two pianos and two vibraphones.

Attendance: 775

Benefits

These lectures and Stephen Morris’s lecture at the Faculty of Music were recorded, and can be viewed on the Fields Institute website in the FieldsLive Video Archive under Art/Science Salon. Garry Kvistad’s lecture at the Faculty of Music is on the Woodstock Chimes, website: woodstockchimes.com.

Stephen Morris has initiated a new course titled “Physics of Music” in the physics department of the University of Toronto. We have approached the planning director of the Perimeter Institute to present a similar symposium in their auditorium. Russell Hartenberger is expanding his composition, Birth of Time, into a major work titled Requiem for Percussion and Voices. Hartenberger also plans to use the video in his workshops and residencies as he travels and performs with Nexus. Garry Kvistad has given a Tedx talk on the same topic as his lectures and continues to present lectures at universities and international conferences. Kathy Armstrong has proposed a lecture/concert, similar to the one given at the Faculty of Music, at the Ottawa Chamber Music Festival in the summer of 2018. She also plans to write an article about the connection between the music of Steve Reich and West African drumming.

6.7. Jackman Humanities Institute Program for the Arts

A Meeting Place for All Our Relations: Time and Law’s New Home on Old Land
29 June 2017
Start-up for series of virtual events

Co-Organizers:
Karen Knop, Associate Dean Research, Faculty of Law
Amanda Carling, Indigenous Initiatives, Faculty of Law

Overview

The initiative A Meeting Place for All Our Relations: Time and Law’s New Home on Old Land sought to connect the 2016-2017 Jackman Humanities Institute’s Program for the Arts theme of Time, Rhythm and Pace with the opening of the new Jackman Law Building (JLB), attached to historic Flavelle House. The aim was to experiment with concrete initiatives that would go beyond linear time-lines of old and new architecture and the conventional story of the modern law school’s founding in 1949. JLB architect Siemak Hariri
intended the renovation of Flavelle House and the addition of the Jackman Law Building “to make strong physical and visual connections to Queen’s Park and Philosopher’s Walk,” thereby relating the Faculty to the rhythm of the natural environment. In the context of the Truth and Reconciliation Commission’s recommendations, we also sought to learn from Indigenous understandings of time, place and law to do justice to the more prominent place that has been given to Taddle Creek in the reorientation of the building. In addition, we sought to initiate ways for members of the law school community to supplement, multiply and vary the representation of its historical periodization.

Events
This event was introduced by the Dean of Law, Edward Iacobucci, and coordinated by Amanda Carling, the Faculty’s Manager of Indigenous Initiatives, with assistance from Joshua Favel and Zachary Biech, incoming Co-Presidents of the Indigenous Law Students’ Association (ILSA). Open to all members of the university community and law alumnae, with special outreach to Indigenous law alumni, it involved a teaching from Sto:Loh Traditional Teacher Lee Maracle relating to time and place, and also featured the unveiling of a painting, *A Meeting Place for All Our Relations*, by Jay Bell Redbird, an artist and member of the Wikwemikong First Nation. Created partly on site in JLB, this work enabled members of the law school community to learn from Jay Bell Redbird, as he painted, about the Indigenous laws represented in the piece. The finished painting represents the law school’s site as a meeting place for all of the communities that co-exist in its physical and built environment in different temporal registers. The painting will be displayed in the JLB Atrium and thus itself become a meeting place. Brenna Pladsen, a Museum Studies student, worked with Law and the Art Museum to develop descriptions of key pieces of art, historical figures, and other artifacts throughout the building, which will be used to create signage and a virtual tour online. (See http://www.haripontarini.com/project/faculty-of-law/)

Attendance: 66

Benefits
A recording of Lee Maracle’s teaching on 29 June 2017 will be available on the Faculty’s website and the Indigenous Initiatives Office YouTube Channel. The painting unveiled, *A Meeting Place for All Our Relations*, incorporates visual representations of different aspects of Indigenous law, and it will be used as a jumping off point to teach law students to value and respect Indigenous laws. The Seven Grandfather Teachings – honesty, truth, humility, love, wisdom, courage and respect – are represented in the painting and the Faculty will teach students these laws in the hopes they will use them to guide their relationships with each other, as students, and with their future colleagues and clients. We also understand the teaching of respect for and appreciation of Indigenous law as an appropriate way to respond to the Truth and Reconciliation Commission’s call for law schools to provide inter-cultural competence and anti-racism education.

We are planning two further relevant initiatives in 2017-2018. The first is a temporary art installation on wrongful conviction that represents the time lost to the errors of the legal system. This installation would be displayed in conjunction with a seminar on wrongful conviction taught by Professor Kent Roach and Amanda Carling. We are currently looking into the loan of this piece. The second is a large-scale art installation in progress for the JLB Atrium that reflects the rhythm of the living species that are our neighbours, our relations. We hope to organize an event around this installation involving the artist and a discussion of the law of endangered species, legal personality for non-human animals and natural features (such as rivers and waterfalls) and Indigenous understandings of these issues.

We plan to build out from Brenna’s work to include oral histories and audio-visual resources. Due to the security protocol for art on campus, not all pieces can be listed online, so for practical as well as conceptual reasons we anticipate rotating the selection of pieces that are featured on the website so as to show that the Faculty’s history can be told in many different ways. We also anticipate building on Brenna’s work to develop slide shows and videos for the video display screens in Jackman Law Building.
6.8. Jackman Humanities Institute Program for the Arts

Canada by Treaty: Negotiating Histories
Travelling Pop-Up Exhibition, Launched 27 April 2017

Organizer
Heidi Bohaker, FAS History

Curatorial Team
Laurie Bertram, FAS History
Heidi Bohaker, FAS History
James Bird, undergraduate student in Architectural Studies and Indigenous Studies

Curatorial Consultants
Sherry Farrell-Racette, Metis/ Timiskaming First Nation, Associate Professor, Department of Native Studies, University of Manitoba and Distinguished Visiting Indigenous Faculty Fellow 2016-2017
Amos Keye Jr., Mohawk Nation of Six Nations of Grand River (Turtle Clan), Assistant Professor, Centre for Indigenous Studies and Department of Linguistics
Jeffery Hewitt, Cree, Assistant Professor, Faculty of Law, University of Windsor

Co-Sponsors
Centre for Indigenous Studies
University College
Department of History
Hart House
University of Toronto Libraries
University of Toronto Scarborough

Canada150 / Ontario150
Jesuits: English Canada Province
Julie Michels, jazz vocalist / Kevin Barret, guitar accompanist
anonymous donor

Overview
Canada by Treaty: Negotiating Histories responds to Call #94 in the Calls to Action of the Report of the Truth and Reconciliation Commission, which changes part of the Oath of Citizenship to “I will faithfully observe the Laws of Canada including Treaties with Indigenous Peoples.” The co-curators asked how this would be possible unless Canadians new and old learned more about what treaties are, and why and how they made Canada. The exhibit was designed with this foundational educational goal in mind—to begin a conversation, to spark inquiry, to challenge assumptions. The truth is, Canada is a negotiated space. Treaties with Indigenous peoples made settlement of newcomers on this land possible. When newcomers grew sufficiently numerous after the War of 1812, they increasingly felt they could ignore the treaties and implement a regime of cultural genocide through residential schools and other state policies. Indigenous leaders have consistently responded to these actions with dignity and civility through petitions, legal challenges, and peaceful political protest. By acknowledging ourselves as treaty people, and then by acting on that acknowledgement, we become rooted in this place, and begin to understand our responsibility towards the land, each other, and our ongoing treaty relationships. Canada by Treaty addresses this past.

The exhibit, Canada by Treaty, came out of conversations in the Department of History about how to respond to the Canada 150 commemorations. Professor Bertram, with extensive curatorial experience, suggested an exhibit on treaties, and Professor Bohaker, who is currently teaching and researching in this area, enthusiastically agreed. Following a successful application to the University’s Canada 150 fund, the professors decided to construct a professionally mounted exhibit for maximum impact and so applied to the Program for the Arts. Background research for the exhibit was contributed by students enrolled in a joint graduate/senior undergraduate course in the FAS Department of History, Canada by Treaty: Alliances, Title Transfers, and Land Claims (HIS1118/HIS419). This course was taught by Heidi Bohaker, and was itself the result of the
research she worked on while she held a Faculty Research Fellowship at the Jackman Humanities Institute in 2015-2016. In addition to learning the broad history of treaties in Canada, each student selected a single treaty as the focus for their intensive research, which they contributed to the curatorial team. Thirteen projects came together in a series of narratives supported by archival images and maps commissioned expressly for the exhibit (and given away free of charge to the public). The exhibit website is located at: http://history.utoronto.ca/research-publications/canada-treaty. The exhibit scheduled to be shown at seven locations in Toronto during the spring, summer and fall of 2017.

Attendance
While precise figures are impossible, thousands have viewed the exhibit since it has opened. The exhibit has already been exhibited at Hart House, University College, the Lieutenant Governor’s Suite at Queen’s Park and Sidney Smith Hall. Hundreds toured it at Hart House, where it received significant attention, including guided tours for students from the Toronto District School Board. The exhibit was placed in the rotunda at University College for the duration of commencement, where every graduating student saw it and there were always crowds around it. Several conference, including at English conference at University College 900 were admitted to see it at Queen’s Park on Canada Day. It is now in the lobby of Sidney Hall, across from the Second Cup, and is viewed by the many students coming through for summer session. In August 2017 it will move to Robarts Library to be displayed in front of Fisher Rare Book for the month of September. Plans are underway to move it also to Regis College, UTM and UTSC before the end of the year.

Estimated Attendance to 30 June 2017: 5,000

Benefits
Canada by Treaty is sparking a dialogue about the importance of treaties in Canada today and in Canadian history. We have received local media coverage, and inquiries from outside the University, to display the exhibit at other locations, including the University of Windsor and the City of Peterborough.

Publicity:  https://thevarsity.ca/2017/05/20/what-it-means-to-be-treaty-people/

Canada by Treaty: Negotiating Histories was launched in the East Common Room at Hart House on 27 April and exhibited in the Map Room until 25 May 2017. Photo credit: Aidan Currie, The Varsity.
6.9. Jackman Humanities Institute Program for the Arts

Kent Monkman, Shame and Prejudice: A Story of Resilience
An exhibition focusing on a counter-narrative of Canada’s history at the Art Museum at the University of Toronto
26 January—5 March 2017

Curator: Barbara Fischer
Artist/Curator: Kent Monkman
Co-sponsors: Art Museum at the University of Toronto

Overview
Shame and Prejudice: A Story of Resilience took the viewer on a journey through Canada’s history that starts in the present and takes us back to a hundred and fifty years before Confederation. As both artist and curator, Kent Monkman’s first solo-exhibition at the Art Museum at the University of Toronto includes his own paintings, drawings and sculptural works in dialogue with historical artefacts and art works borrowed from museum and private collections from across the country. The exhibition narrates a story of Canada through the lens of First Nations’ resilience. Time, Rhythm and Pace are at play in the exhibition through the memoir of Kent Monkman’s alter ego, Miss Chief Eagle Testickle. As she narrates her story through 300+ years of history within the geography known as Canada, she is present at historical events including the signing of Confederation, through building of the transcontinental railroad.

The exhibition included borrowed objects from the Glenbow Museum in Calgary, and McCord Museum in Montreal, and featured new works created by Kent Monkman. The exhibition was activated through events, self-guided visits and 68 guided tours to school and community groups including Cawthra Park Secondary School, Resurrection Catholic Secondary School, Harbord Collegiate Institute, Native Men’s Residence (Sagatay Program), Aboriginal Education Centre teachers, Toronto Turkish Cultural Women’s Group, Science Centre Staff, UofT First Nations House students, and UofT Sexual and Gender Diversity Office staff and students.

The exhibition was produced by the Art Museum at the University of Toronto. It will be touring across Canada from June 2017 through summer 2020; the tour is being organized in partnership with the Confederation Centre Art Gallery, Charlottetown and has been made possible in part by the Government of Canada, through the Museums Assistance Program at the Department of Canadian Heritage. We confirmed a Lead Sponsor: Donald R. Sobey Family Foundation, and received additional support from the Ontario Arts Council’s National and International Touring program. Its presentation at the Art Museum was supported by the Jackman Humanities Institute and media sponsor, Now Magazine.

Events
25 January – Sneak Preview during Indigenous Education Week at UofT, through First Nations House
26 January – Opening Reception
1 February – The R.K. Teetzel Lecture in Art by Kent Monkman
4 February – Public Curator’s Tour with Kent Monkman
5 February – ARTbus: The tour started at the Art Museum at the University of Toronto and then travelled to Gallery TPW, Blackwood Gallery and Oakville Galleries.
15 February – Wampum Woven through Anishinaabe History: A public talk by Brian Charles relaying the history of Wampum, treaties and agreements from an Anishinaabe History and perspective.
**Selected Press**


“20 Shows We Want to See in 2017” Canadian Art, January 2, 2017

Everett-Green, Robert, “Kent Monkman: A trickster with a cause crashes Canada’s 150th birthday party” The Globe and Mail, January 7, 2017

Wheeler, Brad. “What comedian Ryan McMahon is hearing, reading, and looking forward to” The Globe and Mail, January 12, 2017

Wilson, Olivia, “U of T to celebrate three anniversaries in 2017” The Varsity, January 16, 2017

Whyte, Murray, “Kent Monkman fills in the blanks in Canadian history” Toronto Star, January 22, 2017

La Rose, Lauren, “‘Shame and Prejudice’ explores historical treatment of Canada’s indigenous peoples” The Western Star, January 23, 2017


**Benefits**

Shame and Prejudice was the first major exhibition of Kent Monkman’s at the Art Museum and saw record attendance figures and interest from the general public and the media. The exhibition tapped into an interest in Indigenous cultural production at the same time as the 150th anniversary was questioned, the Sixties Scoop Decision was announced (February 14, 2017) and the 2017 TRC Recommendations were announced (December 2016) and included in Toronto school curriculum. The national tour is currently under way (details below) as well as the publication of a catalogue in the fall in English, French and Cree.

**National Tour Schedule (to date)**

Glenbow Museum 17 June – 10 Sept. 2017

Agnes Etherington Art Centre 6 Jan. – 8 Apr 2018

Confederation Centre Art Gallery 24 June – 15 Sept. 2018

Art Gallery of Nova Scotia 13 Oct. – 16 Dec. 2018

McCord Museum 8 Feb. – 5 May 2019

Tom Thomson Art Gallery Summer 2019


Museum of Anthropology May – Oct. 2020

**Attendance**

General attendance – 20,496

Tours – 1,321

Events – 1,685

Total attendance: 23,502

**Website**

http://artmuseum.utoronto.ca/exhibition/shame-prejudice-story-resilience/
The Rhythm of Thought
Event series, 19-20 January 2017

Organizers
Xing Fan, FAS Drama, Theatre & Performance Studies
Tamara Trojanowska, FAS Drama, Theatre & Performance Studies/Slavic Studies
Sebastian Samur, FAS Drama, Theatre & Performance Studies

Co-Sponsors
FAS Centre for Drama, Theatre and Performance Studies
UTM Department of English & Drama
UTSC Theatre and Performance Studies program

Overview
The Rhythm of Thought was a tripartite series of events hosted by the University of Toronto’s Centre for Drama, Theatre and Performance studies, as well as its sister departments at the University of Toronto Mississauga and Scarborough campuses. The purpose of the events was to delve further into the theme of rhythm, specifically the role rhythm plays for performers on stage. Particular interest was paid to the relation between rhythm in the body and thought (including emotions, intentions, imagery, memories, etc).

Events
19-20 January 2017 – The first event featured Jean Asselin and Sylvie Chartrand from Mime Omnibus. They taught one 2-3 hour masterclass at each of UofT’s campuses. Classes of between 10-25 students were introduced to Mime Omnibus’ practice and the concept of dynamo-rhythms, which derives from Etienne Decroux’s mime work. The St George workshop was also open to the public for a small fee. It was an excellent opportunity for students to learn about both Mime Omnibus’ and Decroux’ work through practice.

1 February 2017 – The second event featured seven invited artists and scholars from a number of disciplines including theatre, dance, music, cinema, and architecture. They included: Sebastian Samur (Drama, Theatre & Performance Studies), David Lieberman (Daniels Faculty of Art, Landscape & Design), Seika Boye (Drama, Theatre & Performance Studies), David Schotzko (International Contemporary Ensemble), James Leo Cahill (Cinema Studies), Joseph L. Clarke (Art), and Taryn Jackson (Faculty of Music).

14-15 March 2017 – The third event featured two invited artists, Muramatsu Takuya and Daiichiro Yuyama, from the Dairakudakan butoh troupe of Japan. The event coincided with Dairakudakan’s performance at the Vancouver International Dance Festival, which made the visit possible. The event included four 3-hour masterclasses held at the University of Toronto’s St George campus. Participants, including both students and the public, could take part in any number of the classes, and attendance ranged from 12-20 per class. The artists introduced participants to some of their fundamental training exercises, including work on image. They spoke at length about the role rhythm plays in each exercise and a short Q&A took place at the end of the four classes.

Attendance: 125

Benefits
Following these events, further collaborations with the visiting artists is planned, which will inform ongoing research at the Centre for Drama, Theatre and Performance Studies. A similar masterclass event is also being planned for the St George campus, with a visiting artist from SITI Company (New York) in early 2018.
Time, Calendrics and Cyclicality in the Ancient World
Series of lectures and seminars by John M. Steele, Brown University
6-10 March 2017

Organizers
Katja Goebs, FAS Near & Middle Eastern Civilizations
Heather Baker, FAS Near & Middle Eastern Civilizations

Co-Sponsors
Canadian Society for Mesopotamian Studies
FAS Classics
FAS Near & Middle Eastern Civilizations
FAS East Asian Studies
FAS History & Philosophy of Science & Technology
UTM Historical Studies

Overview
Among ancient societies, Egypt and Mesopotamia are the earliest civilizations in the world to have left us written and pictorial records of their culture, including what today would qualify as science subjects such as mathematics and astronomy. These disciplines informed those cultures’ time-keeping, which worked with units often identical to our modern ones, including years, months, days, and hours. Years were divided into twelve months already, and their day had 24 hours. In fact, modern units of time-keeping have been shown to derive from these two ancient cultures. In contrast to our modern ideas of time, however, cyclicality played a much greater role in ancient societies. In Egypt, each sunrise represented a “re-creation” of the world, for example; in Mesopotamia the ruler was confirmed in his office on every New Year’s Festival. The cyclical waxing and waning of the moon determined the calendars for celebrating festivals in most ancient cultures.

The University of Toronto has very little expertise in these fields, but we were able to Prof. John M. Steele, Chair of the Department of Egyptology and Assyriology at Brown University to Toronto for a week. Prof. Steele is a renowned specialist in early astronomy and calendrics, specializing in Mesopotamia, and with expertise in many more astronomical traditions and a keen interest in tracing the transmission of Mesopotamian science to Classical and other later cultures. During his visit, he presented three public lectures and a seminar for graduate students and faculty.

Events
6 March 2017 (public lecture): Keeping track of time in the ancient world (attendance 24)
7 March 2017 (UTM class visit) E. Raffaelli: The Divine Comedy: A Spiritual Journey (attendance 25).
8 March 2017 (public lecture) Time and the Calendar in Babylonian Astrology (attendance 46)
10 March 2017, (public lecture) Approaches to Harmonizing the Moon and the Sun in Calendars across the Ancient Near East (attendance 32)

Attendance: 127

Benefits
This week of highly stimulating lectures and seminars allowed students and faculty from two UofT campuses and from other Ontario Universities, as well as interested members of the public, to learn about somewhat specialized aspects of pre-modern cultures that are not normally easily accessible, but yet have had a major impact on modern culture worldwide. It also provided the opportunity to meet an impressive scholar as well as – inter-departmentally – other people with similar academic interests. The first lecture was recorded for future teaching, and will hopefully stimulate generations of undergraduate students to come.

Of Roots and Creativity
Masterclass and lecture by Dr Lonnie Bunch, Director of the National Museum of African American History and Culture
23 May 2017

Organizer
Silvia Forni, FAS Anthropology and Curator, African Arts and Cultures, Royal Ontario Museum

Overview
This program set to investigate the idea of time rethinking the way in which tradition, history and place can become the basis for the understanding and shaping of contemporary experiences. Dr. Lonnie Bunch was invited to reflect on the process of building a national museum focused on history and social justice as a future changing operation. Rhythm, Time and Pace where the underlying references for a reflection that highlighted the long path to the realisation of such important project and the fundamental relevance of historical reflection in building a society that may aspire to a better outlook for the future. Dr Bunch led students, faculty, and museum professionals through a very engaged reflection on the pace and rhythms of doing public history through museums. He highlighted in very strong terms the need to think historically, politically, and intergenerationally, of being mindful of the facts of history and current sensitivities but at the same time to think strategically about how to affect changes for a better future.

Events
In the morning we held a 2-hour Masterclass at the iSchool, which was attended by 25 people. The participants were Museum Studies students and faculty, members of the Jackman Humanities Institute’s Museum and Public Histories Quadrant (see section 4.1.), and ROM employees. The feedback for this event was overwhelmingly positive as everyone felt that they were able to discuss ideas and practices in a very concrete yet very meaningful way.

In the evening, Dr Bunch gave a public lecture at the ROM. This was attended by 150 people. The title of the lecture was “The Challenge of Building a National Museum”. The lecture was followed by a lively Q&A and a reception that allowed the public to engage on a more personal level with the speaker.

Attendance 175

Benefits
While this event will not become part of any specific product, the discussions and ideas that it generated will be instrumental in shaping the thinking and the activities of the Museums and Public History Quadrant of the Mellon funded Aesthetic Education South North Dialogue Project. This program has stimulated important discussions and brought to the fore new questions and ideas to explore in our investigations of the role of museums in shaping public history and affecting societal change.

Salvatore Sciarrino, Roger D. Moore Distinguished Visitor in Composition
Opera in Concert: The Killing Flower (Luci mei traditrici) -- Canadian Premiere
Performance, 1 February 2017

Organizer
Wallace Halladay, Faculty of Music

Co-Sponsors
University of Toronto New Music Festival
Istituto Italiano di Cultura (IIC)
Toronto New Music Projects

New Music Concerts (NMC)
Theatre for Early Music (TEM)
private donors

Overview
This funding assisted in the production of an opera in concert of one of the world’s most distinguished living composers: Salvatore Sciarrino. The iconic composer himself was in attendance (as the Roger D. Moore Distinguished Visitor in Composition) to supervise rehearsals and performance for the Canadian premiere of his opera, an opera that has been performed hundreds of times in Europe, but never in Canada. Sciarrino’s inherent complexity in time and rhythm in composition fit well with the annual theme, but the opera’s dramatic intent had more far-reaching psychological complexity. Sciarrino’s visit also entailed numerous presentations of his music throughout the city, both at the University and by presenters (notably New Music Concerts); the result was a week of presentations from numerous departments internally (Composition, Performance, and Early Music), coached and aided by the visiting master. In addition to planned masterclasses and lectures, our main sponsor, the Istituto Italiano di Cultura, hosted an event that both welcomed the composer, and provided an opportunity for the students to engage with him informally.

Events
Performance 1 February 2017, with introduction featuring the Theatre of Early Music students singing Gesualdo Madrigals (David Fallis, coach), and panel discussion hosted by Catherine Moore.

Attendance
29 January 2017 – Karen Kieser Prize Concert 150
30 January 2017 - Onde Notturne 80
1 February 2017 - Master Class 50
1 February 2017 – Performance of Luci mei traditrici 250
2 February 2017 - Lecture 70
4 February 2017 - Via Italia 100
5 February 2017 – New Music Concerts 120
TOTAL ATTENDANCE 820

Benefits
The production involved faculty, distinguished alumni, graduate and undergraduate students, and brought together the Performance, Opera, Composition, and Early Music Departments/Areas. Premiering a large and important work of the composer made him feel welcome in Toronto, but also showed the University of Toronto to be one of the best places to experience contemporary music. The production was recorded, both audio and video, and the plan is to make this available (as much as the publisher will allow). There are no extant recordings of the work in English.
The Rhythms of Social Change:
Time, Rhythm and Pace in Performance
Symposium and Concert, 7 January 2017

Organizer
Farzaneh Hemmasi, Faculty of Music

Co-Sponsors
Faculty of Music
Department of East Asian Studies
Centre for Drama, Theatre & Performance Studies

Overview
Rhythms of Social Change was a day-long interdisciplinary symposium of University of Toronto faculty and advanced graduate students intended to stimulate scholarly exchange on the interrelationships between time, rhythm, and pace in performance and social movements, broadly defined. Among the questions we asked were, Why is performance so often tasked with evincing rupture with the past and creating a new era? How do artists and the arts perform and even advance the pace of social change? And how are the rhythmic-temporal aspects of music, dance, and theatre implicated in political communication? We addressed these questions and others through a wide range of approaches and settings through three panels of three scholars for a total of nine papers. The list of papers and presenters is as follows:

Events
1) Symposium

Session 1: Social Change & Performance in North America
- Karyn Recollet, FAS Women and Gender Studies: Gesturing Indigenous futures through the remix
- Gabriela Jiménez, Ph.D. cand., Ethnomusicology: Reparative Rhythms: Versioning Mexicanidad and Performing Mexican Enough through Reggaetón in Contemporary Mexico City
- Seika Boye, FAS Drama, Theatre & Performance Studies: Dancing over the slow pace of change: African-Canadian dance venues in mid-century Toronto

Session 2: Rhythm & Revolution
- Xing Fan, FAS Drama, Theatre & Performance Studies: Performing the rhythms of modernity in Chinese revolutionary theatre
- Polina Dzessianitchenko, PhD Candidate in Ethnomusicology: National in Form, Socialist in Content: Civilizing the Temporality of Mugham in Soviet Azerbaijan
- Farzaneh Hemmasi, Faculty of Music: New time, new rhythm: sonic & political change in 20th century Iranian music

Session 3: Social & Musical Movements in East Asia
- Yurou Zhong FAS East Asian Studies: The rhythms of class-consciousness: the case of the Chinese New Workers art movement
- Nate Renner, PhD Candidate, Ethnomusicology: Traditional Ainu Music in Contemporary Japanese Environmentalism
- Joshua Pilzer, Faculty of Music: Disability, music, movement & activism among Korean radiation sufferers: the rhythms of survival

2) Concert
The evening concert materialized the theoretical orientation of the symposium by focusing on Toronto-based Iranian percussion virtuoso Pedram Khavazamini and two ensembles with which he is involved: Persamenco,
a Persian and flamenco fusion; and the Iranian percussion ensemble Varashan. Khavarzamini, who is world-renowned player of tombak, the Iranian goblet drum, a composer, and an innovator in terms of percussion ensemble. He is also the founding director of the Iranian Music Ensemble at U of T and a former U of T Faculty of Music World Music Artist in Residence.

### Attendance

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<td>Symposium</td>
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<td>Concert</td>
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<tr>
<td><strong>TOTAL ATTENDANCE</strong></td>
<td><strong>115</strong></td>
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### Benefits

Inclusivity and openness were part of the symposium’s design in several ways. In addition to its disciplinary and geographical diversity of its presentations, the program was also inclusive in terms of demographics: presenters were overwhelmingly pre-tenure, female, and of color and/or of immigrant backgrounds. Each panel was facilitated by a pair of graduate students from the Faculty of Music, who had advance access to the papers and had prepared discussion questions. As a percussion-centered event, “rhythm” was obviously highlighted in the concert. In my introduction to the concert I also highlighted the fact that the prominence given to the tombak and other Iranian percussion instruments in the evening’s performance represented a major change in the traditional Iranian hierarchy of musical instruments in which percussion is primarily treated as accompaniment and not particularly prized. Khavarzamini is a member of the second generation of Iranian percussionists to transform the tombak from this auxiliary role to a solo and ensemble instrument worthy of recognition in its own right. Khavarzamini and his collaborators’ performance did not disappoint: they received standing ovations from a room booked to capacity.

### 6.15. Jackman Humanities Institute Program for the Arts

**Writing the Commune: The Lived and the Conceived**

Centre for the Study of France and the Francophone World (CEFMF)

Distinguished Visiting Scholar Kristine Ross

Lecture, 22 March 2017

**Organizer**

Paul Cohen, FAS History

**Co-Sponsor**

Glendon College, York University

**Overview**

Kristin Ross is professor of Comparative Literature at New York University. She visited the University of Toronto to present two lectures as the CEFMF distinguished visiting scholar. Her 1997 book, *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* articulated a profoundly original reading of postwar French consumer culture, visual culture, film and literature, analyzing French fascination with speed, modern technology, and hygiene in the context of France’s engagement in colonial conflict in Algeria. Her 2002 *May 68 and its Afterlives* considers the successive political and cultural temporalities opened up by the May 1968 student revolt, and the repeated ways various actors have appropriated and redefined its meaning and pertinence since. Her most recent work, *Communal Luxury: The Political Imaginary of the Paris Commune*, reconstructs the political landscape of the 1871 Commune in Paris, and more broadly the ways a “commune” as a political event suspends ordinary political, social, and cultural life, opening up a new, exceptional space and moment for radical reconfiguration of political and social possibilities, and furnishing rich models for future political renewal. Both her talks built on ideas she first articulated in Communal Luxury, exploring how the Paris Commune offers political, social and temporal models for the present – a theme she treated
broadly in her “Writing the Commune” lecture (see below), and specifically in the context of the contemporary zadiste ecological movement in France in her second talk “From Belleville to Notre-Dame-des-Landes” (see below). Her interventions at U of T were directly engaged with the dilemmas of modernity, and of the pace of change in the contemporary global capitalist system in particular, exploring how radical political dissent and social experimentation open up breaches in these narratives, creating new temporalities and possibilities.

Events
Professor Ross spent a week in Toronto in late March 2017. In the course of her visit, she participated in the following activities:
1. Plenary lecture: “Writing the Commune: The Lived and the Conceived”. Her lecture addressed a capacity audience in the Munk School’s Campbell Conference facility (max capacity: 110), including faculty, graduate students, undergraduates, and members of the community; this represented the best attended CEFMF event of the year.
2. Second lecture, co-sponsored by York University’s francophone Glendon College (which co-sponsored her stay in Toronto), entitled “From Belleville to Notre-Dame-des-Landes: Today’s Communal Imaginary”, well attended by York, Glendon and U of T faculty and graduate students (roughly 25 – good numbers for the more peripheral Glendon campus)
3. Research seminar with graduate students in an informal conversation jumping off from selected readings from her book Communal Luxury. This was the most successful event of this kind CEFMF has ever organized, drawing enthusiastic participation from thirteen Ph.D. students hailing from a wide array of graduate programs including Comparative Literature, East Asian Studies, French, Geography, History, Near and Middle Eastern Civilizations, and Political Science.
4. Informal meetings with faculty from across the humanities (one lunch and one dinner organized by CEFMF; one dinner organized by Glendon College; several meals and coffees organized at the initiative of other faculty and students across U of T). She also connected with several former students, colleagues and collaborators, including Andrew W. Mellon postdoctoral fellow Erag Ramizi.

Attendance: 150

Benefits
Kristin Ross’s visit to campus stands as one of the most successful iterations of CEFMF’s Distinguished Visiting Scholar program, drawing interest and participation from the broadest array yet of units, scholars and students. Ross’s visit made important contributions to the intellectual life of the humanities, to building scholarly connections, and to graduate training at the University of Toronto. Looking forward, CEFMF sees two tangible and positive outcomes from this successful event:
1. Professor Ross’s visit strengthened partnerships between the Centre and other units across the University of Toronto, strengthening a foundation for future partnerships and projects. This also represents the first major undertaking cosponsored by CEFMF and York’s Glendon College. The interest and support this generated at Glendon opens up exciting possibilities for future partnerships with Toronto’s only francophone institution of higher learning.
2. While this was Professor Ross’s first visit to Toronto for academic purposes, given the high degree of intersecting research interests with graduate students and faculty, the Centre hopes this will provide the basis for an ongoing relationship (future service on Ph.D. committees, future visits to Toronto, and ongoing informal dialogue with faculty and students at U of T). Kristin Ross’s work and contributions at the University of Toronto would not have been possible without the generous support of the Program for the Arts grant from the Jackman Humanities Institute that contributed to making her visit a great success.
6.16  Jackman Humanities Institute Program for the Arts

Filming Age: “Piano Lessons”
Launch of Short Film based on the stories of Alice Munro

Organizer
Marlene Goldman, UTSC English

Cancelled
This event did not take place within the 2016-2017 year. Although the film was created, the launch was delayed until September 2017 in order to participate in the Toronto International Film Festival. See http://www.imdb.com/title/tt6821122/
http://marlenegoldman.ca/
7.

Additional Activities in 2016-2017
7.1. Jackman Humanities Institute Tenth Anniversary Conference
The Humanities in the 21st Century: The Research University in the World

5-6 June 2017 (1.5 days)

Overview
A formal academic conference was organized to consider the future of research in the humanities in higher education. The conference was organized around three questions:

- What is the future of humanities research?
- What is the goal of humanities undergraduate education?
- What can the world expect from our work in the university?

A series of international invited scholars was paired with researchers at the University of Toronto to address these questions. The conference also featured a keynote address by Michael Berubé, and student and faculty participants in the May 2017 Scholars-in-Residence, who discussed their very recent research experiences.

Events
Welcome David Cameron, Dean, Faculty of Arts & Science
Introduction Robert Gibbs, Inaugural Director, Jackman Humanities Institute
Panel One Unsettling the University
Premesh Lalu, Director, Centre for the Humanities, University of the Western Cape
Eve Tuck, Department of Social Justice Education, OISE
Panel Two Universities in the Wider World
Simon Schwartzman, Senior Researcher, Institute for Studies & Society, Brazil
Janet Poole, Department of East Asian Studies
Panel Three Humanities in the Face of Big Data and Deep Learning
Geoffrey Rockwell, Director, Kule Institute of Advanced Studies, University of Alberta
Brian Cantwell Smith, Faculty of Information; Department of Philosophy; and Institute for the History & Philosophy of Science & Technology
Panel Four The Many Publics of Universities
Ian Wei, Medieval European History, University of Bristol
Glen Jones, Dean, Ontario Institute for Studies in Education
Keynote The Humanities and the Advancement of Knowledge
Michael Berubé, Director, Penn State University

Attendance: 100

Benefits
The conference was video-recorded in its entirety, and for the first time ever, live webcast on the Innis College YouTube channel. It drew a wide-ranging audience from both inside and outside the University of Toronto and gave everyone a lot to consider. The role of university research in society was a continuing theme, and the specific contribution that humanities scholars can have in re-imagining the future of the university came into focus. It was thought provoking and open-ended and will help lead to new connections and conversations.
7.2. Marquee Event with the Faculty of Music

Experimental Time: Listening, Simultaneity, Dis-Unison
15-16 May 2017

Organizers
Sherry Lee, Faculty of Music
Eliot Britton, Faculty of Music

Overview
For its second annual Marquee event the Jackman Humanities Institute partnered with the Faculty of Music, to produce an event under the rubric of the annual theme of “Time, Rhythm, and Pace.” The event “Experimental Time: Listening, Simultaneity, Dis-Unison” combined the humanities and the creative and performing arts, bringing together Cornell musicologist Benjamin Piekut, an expert in post-1960s experimentalism, and New York sound-installation artist and turntablist Marina Rosenfeld, to explore the relations of listening and behaviour in the social and creative realms. Piekut and Rosenfeld each delivered a public talk at the Faculty of Music, followed by a robust session of audience questions and discussion. Their presentations fruitfully explored aspects of the JHI’s annual “Time, Rhythm, and Pace” theme, considering the relationship of time to sociality, the capacity for sound to convey the sense of being in a place, the means through which rhythm may construct forms of simultaneity, unison, or conflict (“dis-unison”), and the ways in which dimensions of space and time can challenge acts of listening—together in a live performing situation, or simultaneous but separate via broadcast and remote distribution (radio, internet). The event then moved over to the architecturally-striking “C5” space at the Royal Ontario Museum, the Faculty of Music’s Bloor Street Cultural Corridor partner, for a listening session to a live diffusion of Rosenfeld’s latest electronic work “Production a+f,” a 45-minute piece created for radio, and a Q&A-style conversation between Piekut and Rosenfeld led to a period of audience discussion and exchange. Both guests also collaborated to offer an open seminar-discussion session at the JHI with graduate students (art history, film, music composition, musicology, performance studies), which brought the larger thematic issues of the event into proximity with questions of artistic and scholarly collaboration, production, and professional development.


Marina Rosenfeld has produced a dense body of sound works, installations, and music since the late 90s. Working at the limits of music composition and performance, but also corralling drawing, video and notation, Rosenfeld’s pieces have foregrounded the complex of material, ecological and other conditions that define the situation where music is enacted and transmitted. Since her early project, the Sheer Frost Orchestra, her all-female electric guitar ensemble, her works for live performers, including teenagers, classical, military and experimental musicians, address structures of transmission and cooperation. Rosenfeld’s work has been widely presented, including recent projects for documenta 14 radio, Portikus (Frankfurt), the Bard Center for Curatorial Studies, the Guggenheim Museum (NY) and the Biennale de Montreal.

Events
15 May 2017
Lecture by Benjamin Piekut, “Six for New Time”
Artist Talk by Marina Rosenfeld, “Simultaneity, Dis-Unison, Form: Some Elements of a Practice”
Sound performance/Listening session – “Production a+f” for radio
Piekut-Rosenfeld discussion and public Q&A

16 May 2017
Student seminar with Piekut and Rosenfeld – “Time, Thought and Practice”

Attendance 125

Benefits
This event was designed to enable not merely the presentation of the “Time”-themed work of each distinguished visitor—scholar and artist respectively—but to facilitate productive conversation and exchange between them, and especially, to maximize the potential for audience members to interact with both of them, individually and together. A dynamic communications campaign reached out across the University of Toronto tri-campus, other universities in the GTA and beyond, and the Toronto creative and performing arts community, resulting in a diverse attendance by scholars and students from many disciplines (music scholarship, music composition, studio art, art history, architecture, museum studies, film, English literature), and by practicing artists in the community—groups that only rarely come together in discursive contexts such as this. The event was a great success in terms of interdisciplinary and audience engagement, public outreach, and the exceptional confluence of the humanities with the performing arts within the University.

7.3. Visit of Anand Pandian, 1-2 May 2017

Overview
Anand Pandian teaches anthropology at Johns Hopkins University. His recent books include Reel World: An Anthropology of Creation (Duke, 2015) and Ayya’s Accounts: A Ledger of Hope in Modern India (Indiana, 2014). A new book co-edited with Stuart McLean, called Crumpled Paper Boat: Experiments in Ethnographic Writing, will be published by Duke University Press later this spring. In Reel World, he deals extensively with the problems of time, rhythm, and speed in the making and consumption of Indian cinema, devoting a chapter to each topic. At the suggestion of postdoctoral fellow Atreyee Majumder, who had previously studied with him, the Jackman Humanities Institute invited Anand Pandian to Toronto to give a public lecture and a workshop for the fellows; he also presented a workshop at the Department of Anthropology on his current research. In his work with the fellows, he provided a series of readings from his own research and then invited everyone to write a short response.

Events
1. 1 May 2017, public lecture titled “A Humanity Yet to Come” (attendance 45)
2. 2 May 2017, workshop for FAS Anthropology on forthcoming research (attendance 12)
3. 2 May 2017, workshop for fellows of the Jackman Humanities Institute on writing about time (attendance 16)

Attendance: 73

Benefits
Pandian’s work brings anthropology and in particular, ethnography, into the sphere of the humanities. His careful, lushly detailed analysis of the film industry in Kerala opens up questions of how time is experienced and recorded, and how it means differently in each context. His visit brought the fellows together in unanticipated ways by encouraging them to write together and to share their writing, and provided a capstone to their year.
7.4. Celebration of the Tenth Anniversary of the Jackman Gifts
6 June 2017

The University of Toronto marked the occasion of the tenth anniversary of the gifts that founded the Jackman Humanities Institute with an elegant reception that brought many former fellows and members of the humanities community together at Massey College. President Meric Gertler hosted the evening, and two gifts were presented to Mr. Jackman that were the products of the Institute’s ten years: the first was a framed montage of images from the Program for the Arts; the second was a collection of monographs by fellows of the Jackman Humanities Institute.

Alumni Fellow Katie Larson (2014-2015) spoke warmly of her experience of fellowship, and described the many ways that the Jackman Humanities Institute has become a central feature of the University of Toronto’s scholarship in the humanities. Dean David Cameron (FAS) congratulated Bob Gibbs on his accomplishments as Inaugural Director, and welcomed Alison Keith as Incoming Director. Mr. Jackman himself addressed the gathering with his own impressions and remarks on the development of the Jackman Humanities Institute, and cut the cake.

The fellowship year was an invaluable gift of research and writing time. But it was the year-long conversation—at the coffee machine, over lunches, after talks and presentations, on excursions, and in conjunction with visits from guest speakers—that will stay with me above all. The opportunity to be immersed in a community of brilliant thinkers from a range of fields pushed my work in new—and crucially playful (appropriate for that year’s theme) directions. No less important were the opportunities the fellowship community afforded for informal and formal mentorship. The unique intergenerational structure of the Circle of Fellows brings scholars at very different stages of their professional development into close and often transformative dialogue.

– Katherine Larson, Faculty Research Fellow 2014-2015 and incoming Chair, UTSC Department of English

Presentation Books
Murphy, Michelle. *The Economization of Life*. Duke UP, 2017
Hurka, Thomas. *British Ethical Theorists from Sidgwick to Ewing*. Oxford UP, 2014
8.

JACKMAN HUMANITIES INSTITUTE
WORKING GROUPS

[Image: Jammed Broadway from a talk by Andrew Needham for the Working Group Imagining and Inhabiting Resource Landscapes]

Overview of Activities

The Jackman Humanities Institute supported 15 working groups in 2016-2017, an all-time record high. Eight were renewals, and seven were new groups this year, reflecting a well-rooted program that has become integral to the humanities at the University of Toronto. Within the University of Toronto, 127 faculty members, 13 postdoctoral researchers, 121 graduate students, 12 undergraduate students and two staff members participated this year; as well, the working groups drew participation from the GTA and beyond: 23 faculty members, 16 graduate students, 20 community professionals, and 2 undergraduate students. A total of 336 people participated this year. More working groups held public events this year, which meant that their work reached more people beyond their own membership than ever: a record of 590 in 2016-2017.

The success story this year is The Art and Science of Immunization, which held a large and well-received symposium on this topic in April 2017. The group’s leader, Professor Andrea Charise, was selected as the first recipient of the DHN-UTSC Faculty Fellowship, an 18-month research fellowship supported by the Jackman Humanities Institute’s Digital Humanities Network and the UTSC Library’s Digital Scholarship Unit. Her work with this group laid the groundwork for a research plan that will move forward in the next few years.

8.1.2. Public Events Sponsored by Working Groups in 2016-2017

Total Attendance: 590

The Affect Project

23 October 2016. Attendance 30
Shaka McGlotten, Purchase University

11 March 2017. Attendance 50
Jasbir Puar, Rutgers University

The Art and Science of Immunization.

13 April 2017. Attendance 97
Public Symposium

Critical China Studies

24 November 2016. Attendance 40 (cosponsored with EAS Seminar Series)
Professor Bao Kun, Tianjin Academy of Fine Art “Capturing the Change, Staging the Truth: Politics of Engagement in Contemporary Chinese Photography”.

6 December 2016. Attendance 35 (cosponsored with David Chu Lecture Series, Asian Institute)
Professor Carla Nappi, East Asian Studies, University of British Columbia “Metamorphoses: Archival Fictioning and the Historian’s Craft”

16 March 2017. Attendance 38 (co-sponsored with Asian Institute)
Panel: Thinking about China’s Past and Future in the Globally Unsettling Present
Panelists: Jeffrey Wasserstrom, Professor, History, UC-Irvine, Tong Lam, Associate Professor, History, Toronto, and Maura Elizapeth Cunningham, Historian and Writer.

21 March 2017. Attendance 20 (co-sponsored with EAS, held in Chinese and English)
Roundtable discussion on historical scholarship and archival access in China, featuring Professor Cao Shuji (Shanghai Jiaotong University), Professor Feng Xiaocai (East China Normal University), and Dr. Feng Miao (Institute of Modern History, Chinese Academy of Social Sciences).

6 April 2017. Attendance 30 (co-sponsored with Asian Institute)
Guobin Yang, Associate Professor, University of Pennsylvania
“Performing Revolution: Violence and Dissent in China’s Red Guard Movement”
8.2. **Jackman Humanities Working Groups, 2016-2017**

The Affect Project

**Organizer**
Dana Seitzler, 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 that the group wanted to explore. To aid in this exploration, the group draws together an interdisciplinary set of faculty and graduate students from different departments (English, Comparative Literature, Cinema Studies, the Faculty of Information and Technology, Classics, Geology, the School of Social Work, Women and Gender Studies, and Philosophy). The overarching purpose of the group is to address the question of current and future theorizations of the value of affect as a critical term of analysis. Additional purposes include fostering collaboration between the University of Toronto and other universities; establishing an institutional context in which sustained interdisciplinary exchange is possible; and providing an occasion for the intellectual and professional development of graduate students.

**Members**

<table>
<thead>
<tr>
<th>Faculty Members, University of Toronto</th>
<th>Graduate Students, University of Toronto</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angelica Fenner, FAS Cinema Studies</td>
<td>Julia Cooper, English</td>
</tr>
</tbody>
</table>
Alex Hernandez, FAS English
Patrick Keilty, Faculty of Information
Eujung Lee, Faculty of Social Work
V.K. Preston, FAS Drama, Theatre & Performance Studies
John Paul Ricco, UTM Visual Studies
Scott Richmond, FAS Cinema Studies
Nic Sammond, FAS Cinema Studies
Stephanie Springgay, OISE Curriculum, Teaching & Learning
Victoria Wohl, FAS Classics
Danny Wright, UTM 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 Fellows, University of Toronto
Stephanie Heine, Centre for Comparative Literature,

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

Meetings
1. 25 September 2016. Attendance 20
2. 23 October 2016, Attendance 30
   Guest speaker, Shaka McGlotten, Purchase University (Public event)
3. 20 November 2016. Attendance 16
4. 22 January 2017. Attendance 12
5. 26 February 2017. Attendance 14
6. 11 March 2017. Attendance 50
   Guest speaker, Jasbir Puar, Rutgers University (Public event)
7. 14 April 2017. Attendance 18

At each meeting, we read and discussed pre-selected materials with the exception of October 23 and March 11, where we had the opportunity to workshop the recent material of visiting scholars Shaka McGlotten (Associate Professor, Purchase) and Jasbir Puar (Professor, Rutgers). These events with visiting scholars were extremely successful: McGlotten and Puar each sent the group their unpublished scholarship before their visits. I pre-circulated the material to anyone interested in attending the event (which was well-advertised and open to the public). We then workshopped the material during the visits in 2-hour long meeting sessions.

Benefits
The present format of the group has been highly successful. In the future, we would like to keep this format (alternating between reading group meeting and public speaker workshop events), and we plan to continue our outreach attempts to other departments and universities to make the group even more interdisciplinary than it already is.
8.3. Jackman Humanities Institute Working Groups, 2016-2017
The Art and Science of Immunization

Organizer
Andrea Charise, UTSC Health Studies

Overview
The purpose of this Working Group was to develop interdisciplinary collaborations across the University of Toronto between traditionally disparate disciplines engaged in research, teaching, and artistic/critical exploration relating to immunization. Although the arts are starting to be leveraged for communicating about science, this Working Group aimed to break new ground in its emphasis on, and enlisting of, the arts as a concerted strategy for capturing the public imagination around immunization and as an inspired approach to addressing urgent public health and social issues such as vaccine hesitancy. This working group brought together thought leaders—at a range of career stages—in radically different domains of immunization research, knowledge, and learning, including literature, anthropology, social work, public health, medicine, immunology, media, and the fine arts. Our original rationale and objectives for the 2016-17 working group were successfully achieved through a) monthly meetings, b) ongoing activities and invited speakers, and c) a major symposium held at the Jackman Humanities Building in April 2017.

Members
Faculty Members, University of Toronto
Shelly Bolotin, Dalla Lana School of Public Health
Natasha Crowcroft, Dalla Lana School of Public Health
Barbara Fallon, Factor-Inwentash Faculty of Social Work
Alison Thompson, Leslie Dan Faculty of Pharmacy and the Joint Centre for Bioethics
Susanne Truelsen, Factor-Inwentash Faculty of Social Work

Faculty Members Outside University of Toronto
Colleen Derkatsch, English & Rhetoric, Ryerson University
Natalie Loveless, Visual & Performing Arts, University of Alberta
Eve Dube, Anthropology, Public Health & Ethics, Laval University

Graduate Students, University of Toronto
Kate Allan, Factor-Inwentash Faculty of Social Work
Sarah Buchan, Dalla Lana School of Public Health
Hifza Buhari, Immunology
Maria Espinoza, Institute of Health Policy, Management & Evaluation
Stefan Krescy, English
Robert Laurella, English
Avnee Paranjape, English
Katherine Shwertz, English
Abdool Yasseen, Dalla Lana School of Public Health

Undergraduate Student, University of Toronto
Fahmeeda Murtaza, UTSC Health Studies & president of UTSC student organization Partners in Health

Graduate Student Outside University of Toronto
Alison Humphrey, Cinema & Media Studies, York University

Meetings
1. 29 September 2016. Attendance 11
   Introduction; discussion about how to build interdisciplinarity; meeting format determined – each meeting to open with a short conversation between two graduate students from different disciplines, who will engage the readings or key terms for that week’s meeting.

2. 27 October 2016. Attendance 14
3. 24 November 2016. Attendance 12

4. 1 December 2016. Attendance 10

5. 26 January 2017. Attendance 12

6. 3 March 2017. Attendance 12

7. 13 April 2017
Capstone Event: Symposium on The Art and Science of Immunization
Storify of tweets online as: https://storify.com/andreacharise/the-art-and-science-of-immunization

8. 27 April 2017. Attendance 9
Final Meeting: Where to from here?

Benefits
The major outcome of this working group has been an affirmation that an interdisciplinary approach is vital to uncovering the causes and designing strategies to address vaccine hesitancy. When we (the working group leads) first started discussing the idea of a Connaught Summer Institute in Spring 2016, we identified a gap at the University of Toronto in the area of Immunization which seemed particularly obvious in the light of the fact that a major source for the Connaught fund originated in the strong early history of the University in developing vaccines that led to the creation of Connaught. The working group has inspired both future funding applications and plans for writing about the experience. Natasha Crowcroft has contributed to filming pieces for an Ontario Ministry of Health and Long Term Care educational intervention for parents that arose because of our symposium and is involved in some Vaccine Hesitancy research through the Canadian Immunization Research Network. Andrea Charise has an article in preparation for the Journal of Medical Ethics in 2017 titled “The Trouble with Stories” and has presented materials drawn from the working group at four other conferences in 2016-2017. Barbara Fallon has received a grant as PI from ACT NOW Research Projects to do further research on vaccine hesitancy.

This working group brought together scholars, graduate students, and health practitioners from a range of disciplines, and at various stages of their careers, to discuss and communicate research interests and questions. The outcome of these discussions may be seen in the formal and informal output of the group members, which resulted in a range of public talks, conference presentations, scholarship, grants, course development, and future plans. This range of group activities also worked, we hope, to increase the University of Toronto’s visibility and engagement with the “art and science of immunization” both locally and globally conceived. We are tremendously grateful for the provision of space, funds, and resources to facilitate the Art and Science of Immunization working group. We will be re-applying with an evolved mandate for this group in the upcoming application competition (2017-18). I look forward to future collaborations with colleagues and graduate students brought together by this initiative.
8.4. Jackman Humanities Institute Working Groups 2016-2017
Animals in the Law and Humanities

Organizer:
Angela Fernandez, Faculty of Law

Overview
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
Jennifer Nedelsky, Faculty of Law and FAS Political Science
Matthew Brower, Faculty of Information
Anne Milne, UTSC English
Matt Gross, FAS Ecology & Evolutionary Biology

Faculty Members Outside University of Toronto
Tracy McDonald, History, McMaster University
Ziyaad Mia, Law, York University

Legal Professionals / Community Members
Camille Labchuk, Exec. Dir., Animal Justice Canada
Suzana Gartner, animal justice lawyer
Trevor Shishkin, articling student, Animal Justice Canada
Nicole D’Auoust, lawyer
Erika Ritter, author
Linda Bronfman, independent researcher
Amy Ratelle, Semaphore Research Cluster, iSchool
Avra Epstein, animal rights advocate
Peter Zwiot, environmental planning lawyer

Graduate Students, University of Toronto
Jessica Eisen, Faculty of Law
John Enman-Beech, Faculty of Law
Jack Harrison, Faculty of Music
Nadia Lambek, Faculty of Law
Anne Wordsworth, FAS Environmental Science

Graduate Students Outside University of Toronto
Joshua Duffy, Philosophy, Ryerson University
Ramneek Sodhi, History, McMaster University

Undergraduate Students, University of Toronto
Katrina Brazell, Faculty of Law
Tali Chernin, Faculty of Law
Michael Dockstator, Faculty of Law
Sita Ganesan, Evolutionary Biology
Charlie Millar, Faculty of Law
Erin Wattie, Faculty of Law

Undergraduate Students Outside University of Toronto
Ali Pester, Law, York University

Meetings
1. 27 September 2016. Attendance 10
   Angela Fernandez, “Already Artificial: Legal Personality and Animal Rights”
2. 1 November 2016. Attendance 16
2a. Related Event #1 – 2 November 2016. Attendance 8
Student Animal Legal Defense Fund (SALDF) featuring Camille Labchuk, Executive Director, Animal Justice Canada and Lesli Bisgould, author of Animal Law in Canada “Discussion of Bill C-246: Why it Failed”. 8 Working Group members in attendance

2b. Related Event #2 – 8 November 2016. Attendance 3
Professor Gary Bruce, University of Waterloo, “Humans, Animals, and Nazis: The Berlin Zoo in Germany History”

3. 15 November 2016 (with the Critical Analysis of Law Workshop (CAL) Attendance 7
Professor Kristen Stilt, Director of the Animal Law & Policy Program, Harvard Law School, “Constitutional Innovation and Animal Protection in Egypt”

4. 31 January 2017. Attendance 16
Maneesha Deckha, Faculty of Law, University of Victoria, 2 chapters from book manuscript Animals as Beings: Gender, Culture, Species, and a Post-Anthropocentric Legal Order

5. 28 February 2017. Attendance 15
Jessica Eisen, S.J.D. Candidate, Harvard Law School, “Animals in the Constitutional State”

5a. **Lunchtime Event – 7 March 2017. Attendance 15
Co-sponsored with Faculty of Law, University of Toronto’s Student Animal Legal Defense Fund (SALDF) an event featuring the lawyers representing Anita Krajnc of Toronto Pig Save in the mischief charges laid against her for giving water to pigs in distress on their way to slaughter: Gary J. Grill of Grill Barristers, James Silver of Silver & Associates, and Ali Pester student on the case and President of Osgoode Hall Law School’s SALDF

6. 21 March 2017. Attendance 10
Tracy McDonald, Associate Professor, Department of History, McMaster University, “Sculpting Dinah with the Blunt Tools of the Historian” (Dinah was a gorilla who was brought to the New York Zoological Park in 1914 and Tracy tells the history of this “acquisition” from Dinah’s perspective)

7. 25 April 2017. Attendance 14
John Enman-Beech, S.J.D. Candidate, Faculty of Law, University of Toronto, “Connection: A Note on Praxis for Animal Advocates”

Benefits
This working group (in its fourth 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.

Working Group Leader Angela Fernandez will be on sabbatical in 2017-2018 and will take a break from organizing the group, now in its fourth consecutive year. The group has been very successful, and plans to reconvene in 2018-2019.
8.5. Jackman Humanities Institute Working Groups, 2016-2017
Critical Approaches to Middle East Studies: Subjects, Culture, Political Formations

Organizers
Farzaneh Hemmasi, Faculty of Music
Sara Saljoughi, UTSC English
Jairan Gahan, Ph.D. cand., Study of Religion
Alia O’Brien, Ph.D. cand., Music

Focus
The working group met eight times in the 2016-2017 academic year to read and discuss recent scholarly work on the creation of ethical subjects, political formations, digital culture, and cultural production in dialogue with ongoing debates in contemporary Islam. Given the interdisciplinary background of our group members, we read materials from anthropology, religion, sociology, political science, transnational cultural studies, and studies of particular mediums, such as cassettes and cinema. Throughout, we traced how “Islamic values” have been (re)conceptualized and deployed in cultural production of all kinds, and how discourses of ethical subjecthood and citizenship have emerged as both preconditions and effects of political-cultural projects of social transformation. After the eight reading sessions, we will meet five additional times in May and June to a) circulate and discuss group members’ relevant works in progress and b) attend an exhibition at the Agha Khan Museum directly related to group members’ interests (see below).

Members
Faculty Members, University of Toronto
Suzanne Akbari, FAS English and Medieval Studies
Anver Emon, Faculty of Law
Jens Hanssen, FAS Near & Middle Eastern Civilizations
Kajri Jain, UTM Visual Studies
Nasim Niknafs, Faculty of Music
James Rilley, FAS Near & Middle Eastern Civilizations
Mohamad Tavakoli-Targhi, UTM Historical Studies

Graduate Students, University of Toronto
Khalidah Ali, Study of Religion
Joud Alkorani, Study of Religion
Lina Al-Shamy, Art History
Susan Benson-Sokmen, History
Nefise Kahraman, Comparative Literature
Dina Fergani, Near & Middle Eastern Civilizations
Marjan Moosavi, Theatre
Hadi Milanloo, Music
Hamid Salehyar, Music
Yousef Soufi, Religion, Law
Nil Basdurak, Music

Meetings
1. 17 October 2016. Attendance 20
2. 28 October 2016. Attendance 8
   Group outing to hear Professor Behrooz Ghamari-Tabrizi’s talk on “Foucault in Iran”, Toronto Iranian Studies Series. Discussants: Farzaneh Hemmasi and Mohamad Tavakoli-Targhi.
3. 23 November 2016. Attendance 15

4. 7 December 2016. Attendance 15

5. 28 February 2017. Attendance 5

6. 17 March 2017. Attendance 5

7. 3 April 2017. Attendance 12

8. 8 April 2017. Attendance 5
Topic: Cinema & Resistance. Screening of *They Do Not Exist* (dir. Mustafa Abu Ali, 1974, Palestine). Discussion of Film

9. 30 May 2017: 12-1:30 PM – Agha Khan Museum Group visit to permanent collection with special attention to the exhibit “Rebel Gesture, Mystic Poet: Contemporary Persians.”

10. 9 June 2017 12-1:30: Works in Progress Seminar
11. 16 June 2017 12-1:30: Works in Progress Seminar
12. 23 June 2017 12-1:30: Works in Progress Seminar
13. 30 June 2017 12-1:30: Works in Progress Seminar

**Benefits**
The group’s activity has resulted in quite a bit of more public work by members, including eight public talks, a book launch, a conference panel for the Canadian Society for Traditional Music, and a panel proposed to the American Anthropological Association 2018 meeting. The four additional works-in-progress seminars provided a well-knit and supportive context for group members to share their own writing and receive feedback; by having them at the end of the year, the group had become close and was well-prepared to offer the level of support that these new pieces deserved and needed.

8.6. **Jackman Humanities Institute Working Groups, 2016-2017**

**Critical China Studies**

**Organizer**
Anup Grewal, UTSC Historical & Cultural Studies

**Focus**
The Critical China Studies (CCS) Working Group successfully completed its second year of operation under the second five-year cycle of working group funding from the Jackman Humanities Institute. The group, which started in 2008, aims to foster intellectual conversations and exchange among the growing interdisciplinary community of China specialists both at the University of Toronto and the greater Toronto area. Our group draws faculty members and
graduate students from departments and programs such as History, East Asian studies, Art History, Anthropology, Media Studies, Comparative Literature, Geography, Religious Studies, Sociology, Performance Studies, and Women’s and Gender Studies, among others. Our working group meetings average two hours. Papers and other reading materials are usually pre-circulated through email. The CCS Working Group brings together scholars and graduate students at various stages of their academic career and provides them with an open and robust interdisciplinary forum to communicate their research interests and results.

Our plans for the future include:

- More dynamic graduate student participation by encouraging graduate students not only to present their dissertation chapters and conference papers, but to also act as discussants for other presenters or to join panel discussions.
- Improved balance between presentations of work in progress and informal group discussions of key works and new trends in the field.
- Experimenting more with a yearly theme, such as gender and sexuality, culture and revolution, or environmental studies, around which we may invite speakers or organize panels for key sessions.
- Expanding our academic interests and disciplinary approaches by presenting scholarship focusing on cross-regional, inter-cultural, comparative, and transnational aspects of China studies.
- Closer collaboration with other working groups, the Asian Institute, the EAS Seminar Series, and the China History Graduate Studies Group.

Members

Faculty Members, University of Toronto

Ruoyun Bai, UTSC Arts, Culture & Media and FAS
  Comparative Literature
Alana Boland, FAS Geography & Planning
Antje Budde, FAS Drama, Theatre & Performance Studies
Li Chen, UTSC Historical & Cultural Studies
Xing Fan, FAS Drama, Theatre & Performance Studies
Linda Feng, FAS East Asian Studies
Yi Gu, UTSC Arts, Culture & Media
Ping-Chun Hsiung, UTSC Sociology
Tong Lam, UTM Historical Studies
Lynette Ong, FAS Political Science and Asian Institute
Elizabeth Parke, JHI-DHN Postdoctoral Fellow
Jennifer Purtle, FAS Art
Hamish Stewart, Faculty of Law
Wenching Sung, Institute for the History & Philosophy of Science & Technology
Y. Yvon Wang, FAS History
Meng Yue, FAS East Asian Studies
Jun Zhang, FAS Geography & Planning
Yurou Zhong, FAS East Asian Studies

Faculty Members Outside University of Toronto

Joshua Fogel, History, York
Yunxiang Gao, History, Ryerson
Joan Judge, History, York
Jessica Li, Humanities, York
Yan Liu, History, University of Buffalo

Graduate Students, University of Toronto

Graham Candy, Anthropology
Joseph Chan, History
Xi Chen, East Asian Studies
Jonathan Doughty, History
Shengping Guo, East Asian Studies
Monica Guu, Art
Yanfei Li, East Asian Studies
Shasha Liu, East Asian Studies
Yan Lu, Comparative Literature
Mark McConaghy, East Asian Studies
Edwin Michielsen, East Asian Studies
Wang Nan, East Asian Studies
James Poborsa, East Asian Studies and Art
Molly Qiu, East Asian Studies
Gary Wang, Art History
Yu Wang, History
Mengran Xu, East Asian Studies
Yvonne Jia-Ray Yo, East Asian Studies
Tony Zhang, Sociology
Yuanfang Zhang, East Asian Studies

Graduate Students Outside University of Toronto

Noa Nahimas, History, York
Jingsheng Zhao, Anthropology, York
Meetings
1. 30 September 2016. Attendance 23
   Planning meeting
2. 14 October 2016. Attendance 25
   Mark McConaghy “Printing the Voice of the People: Geyao Zhoukan 歌謠週刊 and the
   Discovery of Minjian Culture” Discussant: Wang Yu
3. 28 October 2016. Attendance 16
   Liu Bo, Scholar and artist, China National Academy of Fine Arts “Literati and Literati Painting”
   Discussants: James Poborsa and Gary Wang. Translator: Shasha Liu
4. 4 November 2016. Attendance 17
   He Yuming, UC-Davis “Illustrating Encyclopedic Knowledge: The Case of a Wanbao quanshu 萬寶全” Discussant: Chen Xi
   *event co-sponsored with History Department, York University.
5. 18 November 2016. Attendance 15
   Parents?” Discussant: Lynette Ong, FAS Political Science and Asian Institute
6. 25 November 2016. Attendance 25
   Mini-panel on Environmentalist photography with Professors Bao Kun, Evie Gu and Tong Lam
   *event co-sponsored with the East Asian Studies Seminar Series
7. 7 December 2016. Attendance 24
   Professor Carla Nappi, University of British Columbia “Illegible Cities”
8. 3 February 2017. Attendance 16
   Mini-panel: “Animal-Human representations in modern and contemporary Chinese literature”
   Panelists: Chen Xi, PhD Candidate, East Asian Studies and Dr. Todd Foley NYU.
9. 24 February 2017. Attendance 14
   Dr. Tracy Zhang, Postdoctoral Fellow, Film & Media Studies, Queen’s University “Anti-Imperial
   Magic: Chinese Magicians’ Fight Against Decline, 1910s-1945” Discussant: Li Yanfei, Ph.D.
   candidate, East Asian Studies.
10. 3 March 2017. Attendance 20
    Wang Yu PhD Candidate, History “Enemy Radio and the Territorialization of Sound in Mao’s
    China” Discussant: Mark McConaghy Ph.D. Candidate, East Asian Studies
11. 10 March 2017. Attendance 17
    Presenter 1: Noa Nahimas Ph.D. Candidate, History, York University: “Microscopes, Scalpels and
    the ‘Scientific Method’: Objects and the Popularization of Science in Republican China”
    Discussant: Elizabeth Parke, Postdoc Fellow, Digital Humanities Network
    Presenter 2: Jennifer J. Lau Ph.D. Candidate, East Asian Studies “Borderspace as Stage: Chinese
    Narrative Subjects at Canadian Borders 1919-1938 ”
12. 18 March 2017. Attendance 11
    CCS Dinner Roundtable on New Research in Chinese Humanities, in conjunction with Association of
    Asian Studies Annual Conference.
13. 24 March 2017. Attendance 12
    Panel on “Innovation and Critical Making in Contemporary China: Institutions, Politics, Spaces,
    Provocations.” Wen-Ching Sung, FAS History and Philosophy of Science and Technology, Yanfei Li
    Ph.D. candidate, FAS East Asian Studies, Antje Budde, FAS Drama, Theatre & Performance Studies.
    Discussant: Tong Lam, UTM Historical Studies

2016 Cosponsored Public Events
24 November 2016. 40 participants (cosponsored with EAS Seminar Series)
   Professor Bao Kun, Tianjin Academy of Fine Art
“Capturing the Change, Staging the Truth: Politics of Engagement in Contemporary Chinese Photography”.

6 December 2016. 35 participants (cosponsored with David Chu Lecture Series, Asian Institute)
Professor Carla Nappi, East Asian Studies, University of British Columbia
“Metamorphoses: Archival Fictioning and the Historian’s Craft”

16 March 2017. 38 participants (co-sponsored with Asian Institute)
Panel: Thinking about China’s Past and Future in the Globally Unsettling Present
Panelists: Jeffrey Wasserstrom, Professor, History, UC-Irvine, Tong Lam, Associate Professor, History, Toronto, and Maura Elizapeth Cunningham, Historian and Writer.

21 March 2017. 20 participants (co-sponsored with EAS, held in Chinese and English)
Roundtable discussion on historical scholarship and archival access in China, featuring Professor Cao Shuji (Shanghai Jiaotong University), Professor Feng Xiaocai (East China Normal University), and Dr. Feng Miao (Institute of Modern History, Chinese Academy of Social Sciences).

6 April 2017. 30 participants (co-sponsored with Asian Institute)
Guobin Yang, Associate Professor. University of Pennsylvania
“Performing Revolution: Violence and Dissent in China’s Red Guard Movement

Benefits
The participants have benefited greatly from the ongoing conversations. The scholarly outputs of our group members include conference papers and scholarly publications. Since 2009, our members have produced thirteen scholarly books, including ten single-authored monographs. Our group activities also help enhance the University of Toronto’s visibility and leadership role in Chinese cultural and historical studies, both in Canada and in the world. Increasingly, scholars in Canada and the United States have recognized the strength of our rising Chinese Studies community and our commitment to developing our China Studies program.

8.7. Jackman Humanities Institute Working Group 2016-2017
Digital Humanities: Tracking Sense, Space, and Time

Organizers
Suzanne Akbari, FAS Medieval Studies and English
Pamela Klassen, FAS Study of Religion
Nicholas Terpstra, FAS History
Group Coordinator: Nicholas Field, Ph.D. cand., Study of Religion

Focus
Digital Humanities: Tracking Sense, Space, and Time followed on a Working Group active in 2015-2016 that was focused more particularly on digital mapping. We aimed to widen our focus somewhat to include other related forms of digital humanities, including an expanded focus on visualization, and also on knowledge mobilization. The group brought together a number of University of Toronto faculty, staff, graduate students, and postdocs who are working on diverse interdisciplinary projects that have to do with forms of mapping and visualization related to digital humanities. We also worked more closely with the Jackman Humanities Institute’s own Digital Humanities Network initiative, whose postdoctoral fellow Elizabeth Parke was critical in organizing our final two day workshop.

Members
Faculty Members, University of Toronto Graduate Students, University of Toronto
Ruoyun Bai, FAS Comparative Literature Annie Heckman, Study of Religion
Camille Bégin, UTSC Culinaria Research Project Olenka Horbatsch, Art History
Meetings
1. 16 September 2016. Attendance 15
   Mapping Literary Narratives
2. 21 October 2016. Attendance 13
   Visual Sources, Literary and Historical Data
3. 25 November 2016. Attendance 12
   Commercial software: ARC-GIS
4. 16 December 2016 -- CANCELLED
5. 18 January 2017. Attendance 16
   Digital Tools: Omeka and Neatline; integration of digital projects with the work of digital librarians at the University of Toronto. Five librarians attended.
6.-7. 15-16 May 2017. Attendance 22 + 28
   Digital Pedagogy, Digital Tools & Instruments, Building Digital Projects, and AR Mapping. This 2-day workshop drew roughly 50 participants, and featured six visiting speakers from outside the and eight members of the group. Jenn De Silva from Ball State University discussed her project to recreate a family network of marriage, property, and patronage ties in early modern Italy, Steven Bednarski and Zack Macdonald (U of Waterloo) discussed a SSHRC Partnership grant funded project on the archaeology and historical recreation of environment and climate change over the centuries at Herstmonceux Castle in southern England, and AGO Curators Sasha Suda and Lisa Ellis discussed their work using digital methods to reveal for the first time how complex gothic boxwood prayer beads were produced. We also heard from Suzanne Akbari and Alexandra Bolintineanu speaking about the Step Forward initiative in FAS, the DECIMA team of 5 researchers and postdoc Justine Walden talking about developments in digital mapping of the early modern city, Marcel Fortin speaking about ARCONLine, and Siobhan O’Flynn discussing her Kensington Market digital class. The workshop concluded with a visit to the U of T Archaeology Lab.

Benefits
The group provided a very much-needed way for faculty and graduate students to learn about each other’s work and to exchange information and techniques. Often, what worked in one project would spark ideas about how to move forward in another. We all became at least a bit more technologically literate in the process of learning about the library environment and the possibilities that it offers in terms of support and tools for researchers at the University of Toronto.
Disruptions: Indigenous Literatures of the Americas

Organizers
Isabella Huberman, Ph.D. cand., French
Élise Couture-Grondin, Ph.D. cand., Comparative Literature

Focus
This working group created a space to engage with literary texts by Indigenous authors and artists from across Turtle Island. The group discussed the multifaceted ways that these texts disrupt contemporary colonial structures through their demands for justice and healing and engaged with the new methodologies, alternative epistemologies and radical pedagogies that they produce. Through our selected theoretical readings and primary sources, which focused largely on contemporary writings of the last five years, we discussed the strategies used by Indigenous authors that place their texts as a concerted challenge to the myths that have persisted in mainstream colonial societies across the Americas. Through understanding these texts as “cacophony”—the concept developed by Jodi Byrd Chickasaw to describe the multiplicity of perspectives, both simultaneous and distinct within the context of colonialism 2011 – the group considered the diverse ways in which authors develop vocabularies that celebrate Indigenous resurgence.

Members
Faculty members, University of Toronto
Courtney Jung, FAS Political Science
Smaro Kamboureli, FAS English
Neil ten Kortenaar, UTSC English
Andreas Motsch, FAS French
Keren Rice, FAS Linguistics

Graduate students, University of Toronto
Ashley Morford, English
Christina Turner, English
Evangeline Holtz, English
Jenna Hunnef, English
Nathaniel Harrington, Comparative Literature

Postdoctoral fellows at University of Toronto
Erin Soros, Andrew W. Mellon Postdoctoral Fellow in the Humanities / English

Graduate students, outside University of Toronto
Travis Hay, History, York University
Marrissa Mathews, Political Science, York University

Faculty members, outside University of Toronto
Joëlle Papillon, French, McMaster University
Julie Cairnie, English & Theater Studies, University of Guelph

Meetings


   Invited speaker: Sherry Farell Racette. Presentation of her research on the intersection of Métis women’s lives, beadwork and storytelling, followed by a hands-on beading activity. Readings: Marilyn Dumont, “And with second sight, she pushes,” The Pemmican Eaters.

Discussion of the latest readings and research directions of the participants.

Reading: Two chapters from Eva Mackay’s *Unsettled Expectations* 2016: “Treaty as a Verb” and “Creative Uncertainty and Decolonizing Relations.”

Presentation of papers by four participants: Erin Soros, Ashley Morford, Christina Turner and Travis Hay. Responses and discussion with group.

Invited speaker: Lee Maracle. Presentation on her work as an essayist and as a fiction writer followed by group discussion of *Memory Serves.* Reading: Lee Maracle, *Memory Serves,* 2015.

8. 7 April 2017. Attendance 12.
Invited speaker: Natasha Kanapé Fontaine. Presentation on francophone Indigenous issues in Quebec and Canada followed by group discussion and questions. Reading: Poems from *Assi Manifesto* and *Do Not Enter My Soul With Your Shoes* by Natasha Kanapé Fontaine.

**Public event**


By hosting a public event that brings together Indigenous poets from Ontario and Quebec, we intend to share and celebrate some of the Indigenous literature that has been the focus of our working group this year with the wider community of scholars and the general public of Toronto. This event is intended to complement a panel on Indigenous literatures at the Congress for Social Sciences and Humanities taking place at Ryerson University that same weekend. In organizing this event, we are meeting our goals of working across linguistic barriers and creating community between academic researchers and Indigenous artists working today, thereby putting into practice the principles that have formed our group of relationality, reciprocity and responsibility.

**Benefits**

Disruptions has fostered exchanges across disciplines linked to the study of Indigenous literatures. We created a space to discuss what use we make of Indigenous literatures and arts and in return, what tools can be applied from different disciplines in the study of narratives. We met our goal of putting into practice Indigenous pedagogies in which knowledge is shared through a focus on interpersonal relationships and dialogue by inviting Indigenous scholars and authors Sherry Farrell Racette, Lee Maracle and Natasha Kanapé Fontaine to discuss their work with us. The group provided a crucial space for Indigenous voices to be heard on the University of Toronto campus. In order to continue the conversations begun this year and to foster both the academic and community relationships we built, we intend to reconvene next year.
Filming Age

Organizer
Marlene Goldman, UTSC English

Focus
The primary goal of our group was to attract scholars from across the University of Toronto’s three campuses and from Ryerson’s graduate program in film making to explore the relationship between film, filmmaking, and age studies and to foster creative works/initiatives.

Members
Faculty Members, University of Toronto
Lora Carney, Emeritus, UTSC Arts, Culture, Media
Nikki Cesare Schotzko, Centre for Drama, Theatre, and Performance
Andrea Charise, UTSC Health Studies
Alice Maurice, UTSC English
Sara Saljoughi, UTSC English
Lawrence Switzky, UTM English & Drama
Daniel Tysdale, UTSC English

Faculty Members, Outside University of Toronto
Sally Chivers, English & Cinema, Trent University
Kim Sawchuck, Media Studies, Concordia University

Graduate Students, University of Toronto
Celine Bell, Cinema Studies
Liza Futerman, Comparative Literature

Recent Ph.D. Graduates, University of Toronto
Julia Gray, Drama, Theatre & Performance Studies
Katie Mullins, English

Graduate Students Outside University of Toronto
Peter Conrad, Cinema Studies, Ryerson
Masoud Eskandari, Cinema Studies, Ryerson
Cyrus Sundar Singh, Cinema Studies, Ryerson

Community Professionals
Philip McKee, director
Laura Nordin, producer and actor
Annie Briggs, actor and director
Jonathan Neeman, screenwriter
Kersti Meema, photographer
Gayle Wilmot, director and producer
Heather Weir, psychoanalyst and writer

Meetings
1. 30 September 2016. Attendance 14
“Introduction and Presentation by Film and Stage Actors Clare Coulter and Nancy Beatry; Respondents Laura Nordin, Annie Briggs, and Larry Switzky. Clare and Nancy spoke about their experience as actors who have aged into what they call “bathrobe roles.”

2. 28 October 2016. Attendance 13
Alice Maurice spoke about conventions including makeup and gesture that designated age in early cinema; Respondents Celine Bell and Sara Saljoughi.

3. 25 November 2016. Attendance 8
Cinematographer Henry Sanson offered insights on contemporary conventions associated with filming age; Laura Nordin, director and producer, gave a talk about adapting a novel about Alzheimer’s disease into a short film and screened When I was Young and in My Prime, her short film based on the novel by Canadian writer Alayna Munce.

4. 9 December 2016. Attendance 11
Sally Chivers gave a talk on animated depictions of aging and old age.
5. 27 January 2017. Attendance 9
Composer Chris Thornborrow spoke about the role of music and sound design in film about aging and old age.

6. 24 March 2017. Attendance 8
The director of Crack ed (a play that was recently adapted into a film about late-onset dementia) Julia Gray spoke about the process of adaptation and the need for social scientists to rely on the arts to change the culture of dementia.

7. 7 April 2017. Attendance 11
Sara Saljoughi gave a talk about Iranian cinematic and depictions of childhood and old age, which are utilized as political and aesthetic tools. Gayle Wilmot, director, DOP, and producer screened her award-winning, intergenerational documentary Hearts of Steel.

8. 9 April 2017. Attendance 5
Group outing to Harbourfront Production of Lear, starring Clare Coulter and Philip McKee, followed by discussion.

Benefits
The Working Group was extremely successful in exploring the current historical and current filmic narratives that inform the cultural imaginary about aging and old age. Members of the group will continue to meet through the spring and summer to plan future film projects. Marlene Goldman has acquired the rights from Margaret Atwood to adapt her short story “Torching the Dusties” into a short film. In addition, Goldman’s film “Piano Lessons” is now complete and will be premiering at national and international film festivals beginning this fall.

Imagining and Inhabiting Resource Landscapes

Organizers
Michaela Rife, Ph.D. Candidate, Art History
Judith Ellen Brunton, Ph.D. Student, Study of Religion
Matt Farish, FAS Geography

Focus
Given the growing focus on energy and environment in the humanities, our aim was to provide a forum for interdisciplinary discussions on issues relating to resource extraction and land use. This connective thread allowed us to welcome diverse disciplines, including art history and practice, geography, history, literature and religion. By broadly defining what is meant by a “resource landscape,” we were also able to interrogate both words, thinking through the ways that those definitions are embedded in a colonial relationship to land.

Members
Faculty Members, University of Toronto
Mark A. Cheetham, FAS Art
Ken Derry, Lecturer, UTM Historical Studies
Kajri Jain, UTM Visual Studies
Pamela Klassen, FAS Study of Religion
Alexandra Rahr, Lecturer, FAS Centre for the Study of the United States

Postdoctoral Fellow, University of Toronto
FAS Ryan Hall, History and Canadian Studies

Graduate Students, University of Toronto
Zach Anderson, Geography & Planning
Ashley Morford, English
Neil Nunn, Geography & Planning

Graduate Students outside University of Toronto
Samane Hemmat, Law, York University
Zoe Heyn-Jones, Visual Arts, York University
Colin Sutherland, Geography, York University
Meetings
1. 12 September 2016. Attendance 10
   Introductions; we discussed Rob Nixon’s *Slow Violence and the Environmentalism of the Poor*, as a way to think through what constitutes a resource landscape and the state of the environmental and energy humanities.
2. 3 October 2016. Attendance 8
   We discussed environmental racism and injustice through Dillon and Sze’s article “Police Power and Particulate Matters” and an episode of Rice University’s *Cultures of Energy* Podcast on Standing Rock and the #NoDAPL movement.
3. 8 November 2016. Attendance 8
   Members of the group toured the Ryerson Image Centre’s fall exhibition “The Edge of the Earth: Climate Change in Photography and Video,” followed by a discussion of its resonance with our group themes.
4. 5 December 2016. Attendance 9
   Group member Ashley Morford led a discussion of Tuck and Yang’s “Decolonization is not a metaphor” with a selection from Mackey’s *Unsettled Expectations: Uncertainty, Land and Settler Decolonization*.
5. 11 January 2017. Attendance 6
   In preparation for our keynote speaker’s visit, we read selections of Andrew Needham’s *Power Lines: Phoenix and the Making of the Modern Southwest*, alongside selections from art critic Lucy Lippard’s *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West*.
6. 10 February 2017. Attendance 10
   For our capstone event we held a seminar for the group that included graduate student presentations on dissertation research, and a discussion of Paolo Bacigalupi’s climate-fiction novel *The Water Knife*, introduced and facilitated by group member Alexandra Rahr.
7. 29 March 2017. Attendance 5
   We discussed Joni Adamson’s introduction to *Humanities for the Environment*, as a way to think through the state of the Environmental Humanities as a field, and to brainstorm possibilities for the coming year.
8. 21 April 2017. Attendance 25
   This keynote talk by Professor Andrew Needham (History, NYU) was originally intended as part of our February seminar, but was cancelled due to weather. In the end this was an excellent way to end our year, with a lunch for Prof. Needham and group members, followed by his public talk at the JHB, an excellent examination of the position and status of coal in the twentieth-century United States. The talk was co-sponsored with the Centre for the Study of the United States.

Benefits
The interdisciplinary nature of our group allowed members to benefit from work done in neighboring disciplines. Since the environmental humanities is by definition interdisciplinary, it is extremely helpful for an art historian, for example, to learn the state of the field in literature or geography. These connections are particularly useful for graduate students and emerging scholars. Given that we only scratched the surface of the possibilities of a group like this, Alexandra Rahr and Judith Brunton intend to take over in the coming year, and to use the group to facilitate wider development of the environmental humanities at the University of Toronto.
8.11. Jackman Humanities Institute Working Groups, 2016-2017
Im/Migration, Mobilities, Circulation

Organizers
Laura Bisaillon, UTSC Anthropology and Health Studies
Elizabeth Harney, UTSC Arts, Culture & Media
Rachel Silvey, FAS Geography & Planning and Women & Gender Studies

Focus
Our group aimed to understand the embodied experiences of refugees, undocumented and temporary migrant workers, as well as displaced people in a variety of local-global contexts. This ranged from discussing how individuals perform/create spaces of meaning, representation, and 'home' in Asian and LGBT Toronto neighborhoods, to discussing historical traumas in Iran, Italy, and Iraq and post-colonial experiences vis-à-vis Eritrea. By incorporating case studies, we constructed wider insights about the meaning of mobility and displacement through engagements with disciplines such as sexual studies, film and musicology, linguistic and cultural studies, history and international relations. Central to our investigations was how refugee-ness is conceptualized, leading to a range of methodological, scholarly, and policy cross-fertilizations which would have otherwise not been possible. The ways in which the local everyday intersects and co-constitutes global processes of migration/displacement requires continued self-reflexivity; a vision and set of practices that the Institute supports, and that we achieved through our interactions this year.

Members
Faculty Members, University of Toronto
Michelle Buckley, UTSC Geography
Andrea Cortinois, Della Lana School of Public Health
Maggie Cummings, UTSC Anthropology
Donna Gabbaccia, UTSC Historical & Cultural Studies
Monica Heller, OISE Social Justice Education
Farzaneh Hemmasi, Faculty of Music

Faculty Members Outside University of Toronto
Idil Atak, Criminology, Ryerson University
Victoria Bernal, Anthropology, UC-Irvine
Christina Clark-Kazak, International Studies, Glendon College
Alison Mountz, CRC Global Migration, Wilfrid Laurier University
Antonio Sorge, Anthropology, York University

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

Graduate Students, University of Toronto
Tessa Bonduelle, Anthropology
Lina El-Shamy, Art History
Paola Frascà, Italian Studies and Sexual Diversity Studies
Leah Montaigne, Geography & Planning
Erica Toffoli, History
Yun Emily Wang, Music
Nadia Younan, Music

Graduate Students Outside University of Toronto
Aytak Akbari-Dibavar, Political Science, York University
Johanna Reynolds, Geography, York University

Community Professionals
Shahram Tabe, Director, International Diaspora Film Festival, Toronto
Sheila Thompson, artist, researcher and biogeographer

Meetings
1. 30 September 2016. Attendance 18
   Alison Mountz, “Migration and Slow Scholarship”
2. 4 November 2016. Attendance 14

3. 7 November 2016. Attendance 35
   Collaborative meeting with the International Diaspora Film Festival. Screening of *Our Lives in Transit* (2016), followed by panel discussion moderated by Laura Bisaillon with panelists Idil Atak, Donna Gabaccia, and Aisha Jamal.

4. 9 December 2016. Attendance 12
   Farzaneh Hemmasi, Nadia Younen, and Yun Emily Wang on the relation of displacement and music in Iranian, Assyrian, and Chinese communities.

5. 13 January 2017. Attendance 16
   Marian Werner and Tamar Arviv on mobility and temporality through the lens of feminist political economy and critical geography. We explored radicalized and hybrid notions of Jewish identity and the concept of mobility.

6. 10 February 2017. Attendance 15
   Laura Bisaillon, Aytak Akbari-Dibavar and David Seitz presented on the shared theme of Emergent Visions, Imagined Spaces, and Practicing Slow Scholarship.

7. 10 March 2017. Attendance 33
   Co-sponsored public event with the Department of Italian Studies and the Cinema Studies Institute: *Blaxploitation: 100 Years of Blackness in Italian Cinema*. Film screening, followed by discussion with director Fred Kuwornu.

8. 21 April 2017. Attendance 12
   Discussion about an end-of-year project and plans for 2017-2018; what worked and what didn’t; the possibility of writing a collaborative essay.

Benefits
The Im/Migration, Mobilities and Circulation Working Group met monthly with the aim of bringing together interdisciplinary expertise on mobility, displacement, and migration. We explored the roles of representation, media, music, culture, and hybridity, while opening up room for different forms of engagement, interpretation, and performance of identity and memory. Moving forward, we are enthusiastically working on our collaborative project. We look forward to engaging through this platform next year; enriching our scholarly lives and those of others through collegial exchange.
Medieval East Asia

Organizers
Amanda Goodman, FAS Study of Religion
Linda Rui Feng, FAS East Asian Studies

The Medieval East Asia Working Group was not active in 2016-2017 due to unforeseen health and scheduling challenges.

Native Performance Culture and the Rhythm of (Re)Conciliation:
Re-Membering Ourselves in Deep Time

Organizer: Jill Carter, FAS Centre for Drama, Theatre and Performance Studies / Transitional Year Program / Aboriginal Studies Program

Our Working Group would like to extend a hearty Chi Miigwetch to the Jackman Humanities Institute Program for the Arts for its support and sponsorship.

Inspired by the excitement surrounding Canada’s 150th birthday, the group has come together to consider that Canada’s existence as an internationally recognized sovereign state, relies upon that forgetting—upon her refusal to acknowledge that there are stories that precede her recent genesis, stories that inhabit and reverberate throughout “deep time” and upon a rigorous and methodical campaign to sanitize the present moment of Indigenous presence and eventually to erase all traces of Indigeneity from living memory. Resisting such erasure (in place, historical memory, or cognitive space), Indigenous artists have begun to script medicine and craft ceremonies for the contemporary stage. In their creation and manifestation, such projects are active, mindful recoveries of wholeness: their artists actively seek to dislodge colonization from their bodies, to intervene upon the brokenness and excise psycho-spiritual scars that unbalance so many survivors of the relocations, residential schools, the sixties scoop, the forced sterilizations, etc. They seek too to reconnect themselves and their audiences with our biotas, reminding the Indigenous witness of the responsibilities s/he carries to live in right relationship with every element of the creation. And they seek to re-cover the first literatures of this land—the ancient texts left for us by Indigenous ancestors on the talking rocks, the hidden scrolls or the mounded earth. Artists who carry such objectives into their work must perforce plunge themselves into deep time to devise works in the present moment that build legacy for future generations. It is in these
spaces of ceremonial time wherein entanglements are most acutely apprehended that conciliation between Settlers and Indigenous peoples might begin.

Through its sponsorship, the Jackman Humanities Institute has afforded our working group the opportunity to consider how we might facilitate such conciliation in our own work as artists and scholars. And it has afforded us the opportunity to explore and test out the ways by which our nations’ storytellers might effectually mediate such spaces of profound encounter and renewal through participation in workshops, attendance at talks, the opportunity to embark upon an Indigenous history tour, and the sharing of ideas as we ruminated together upon these encounters and what we had learned. This year’s agenda was deliberately designed to privilege exploration and process (without thinking about product). In the coming year, we wish to apply the research we have begun to projects that speak to the processes of truth-telling and relationship-building and that will contribute to the engenderment of healthy relationships between the lands we now call Canada and the Indigenous peoples who have stewarded these lands since time immemorial.

Members
Faculty Members, University of Toronto
Heidi Bohaker, FAS History
Antje Budde, FAS Drama, Theatre & Performance Studies
Nikki Cesare Schotzko, FAS Drama, Theatre & Performance Studies
Stephen Johnson, FAS Drama, Theatre & Performance Studies
Amos Keye Jr, FAS Linguistics and Indigenous Studies
Pamela Klassen, FAS Study of Religion
V.K. Preston, FAS Drama, Theatre & Performance Studies
Karyn Recollet, FAS Women & Gender Studies
Cheryl Suzack, FAS English

Faculty Members outside University of Toronto
Alberto Guevara, Performance Studies, York University
John Jonson, History, York University

Postdoctoral Fellows
Erin Soros, English, Andrew W. Mellon Fellow in the Humanities

Graduate Students, University of Toronto
Sherry Bie, Drama, Theatre & Performance Studies
Paula Danckert, Drama, Theatre & Performance Studies
Gio Diokno, Drama, Theatre & Performance Studies
Myrto Koumarianis, Drama, Theatre & Performance Studies
Sasha Kovaks, Drama, Theatre & Performance Studies
Shelley Liebemuk, Drama, Theatre & Performance Studies
Sara McDowell, OISE
Maria Meindl, Drama, Theatre & Performance Studies
Sonia Norris, Drama, Theatre & Performance Studies
Audrey Rochette, Study of Religion
Jenny Salisbury, Drama, Theatre & Performance Studies

Graduate Students outside University of Toronto
Megan Davies, Performance Studies, York University
Dolleen Manning, Philosophy, Queens University

Undergraduate Students, University of Toronto
Sarah Bear, Indigenous Studies
James Bird, Indigenous Studies
Riaz Mahmood, Drama
Trina Moyer, Indigenous Studies
Jennifer Sylvester, Indigenous Studies

Meetings
1. 23 September 2016. Attendance 19
   Meet and Greet; Individual Introductions / Discussion re: TRC / Plans for Term I
2. 15 October 2016. Attendance 23 (including children)
   First Story Walking Tour/Indigenous History of Campus
3. 26 October 2016. Attendance 18
   Floyd Favel Workshop One (of two)
4. 27 October 2016. Attendance 11
   Floyd Favel Workshop Two (of two)
5. 28 October 2016. Attendance 50
Floyd Favel Lecture and Demonstration
6. 25 November 2016. Attendance 18
Follow up on Favel’s visit and reading: “Condolence” as preparation for Santee Smith’s *Edge of the Woods* workshop.

7. 14 January 2017. Attendance 16
Santee Smith Workshop: *Edge of the Woods*

8. 1 February 2017. Attendance 15
Visit to Kent Monkman exhibition, *Shame and Prejudice: A Story of Resilience*

9. 31 March 2017. Attendance 12
Performance of *NIIMI'IWE: Indigenous Dance Double-Bill* at Aki Studio
Tickets purchased for all student members of Deep Time.

10. 6 April 2017. Attendance 14
Viewing of *Jack Charles v. The Crown*. Jack Charles is an Indigenous Elder from Australia.

11. 7 April 2017. End-of-Term Wrap-up Meeting. Attendance 15
Presentation by senior undergraduate student James Bird of his design proposal for a memorial dedicated to the healing of Indigenous survivors of Canada’s Residential School System. This was followed by some group reflection both on the experiences of this year and a discussion of future plans.

Nineteenth-Century Time

Organizers
Sherry Lee, Faculty of Music
Ellen Lockhart, Faculty of Music

Focus
Our working group took as its theme discourses, conceptions, and representations of time in the long 19th century. Inspired by the annual theme of “Time, Rhythm, and Pace,” our aim has been to facilitate cross-disciplinary conversations on topics ranging from improvisation and acceleration to historiography, labour, performance, technology, and seriality. While our group was founded by musicologists and included several graduate students from the Faculty of Music, our conversations also drew together scholars of German and English literature, drama, performance practice, visual art, architecture, and philosophy. The support allowed us to bring in three guests over the course of the year: in October of 2016, historically informed keyboard player Sezi Seskir (Bucknell University) performed a lecture-demonstration on tempo flexibility within nineteenth-century performance practice; in January, 2017, Jonathan Sachs (Concordia University) gave a seminar, “Acceleration and its Discontents,” on slowness in poems by Keats, Wordsworth, and Charlotte Smith; in April of 2017, Melina Esse (University of Rochester) joined group member Angela Esterhammer to lead a work-in-progress session relating to Ossianism, improvisation, and figures of spontaneity in Italian poetic-improvisatory practice and the creation and reception of Bellini’s opera *Norma*. The first two of these events were open to a wider audience, and owing to this and also to the topicality of our theme we continued to accumulate enthusiastic group members over the course of the year (the initial group of 14 members grew to 21—our biggest challenge was finding common availability to meet!). Interspersed amongst these guest seminars were group meetings led by our own members; we also found multiple opportunities to connect with other related groups and events on campus such as Work in Nineteenth Century Studies (WINCS), and two thematically-related conferences/symposia; and two of us shared a seminar meeting in the winter term.
Members
Faculty Members, University of Toronto
Marlo Burks, Lecturer, FAS German
Joseph Clarke, FAS Art
Rebecca Comay, FAS Philosophy and Comparative Literature
Angela Esterhammer, FAS English
Melissa Gniadek, UTM English & Drama
Willi Goetschel, FAS German and Philosophy
Sara Gutsche-Miller, Music
Daniel Wright, UTM English & Drama

Graduate Students, University of Toronto
Taryn Jackson, Music
Lindsay Jones, Music
Sandra Koval, Music
Caitlin Martinkus, Music
William Ohm, German
Noa Reich, English
Isabelle Stowell-Kaplan, Drama, Theatre & Performance Studies
Andrew Warren, German

Postdoctoral Fellow, University of Toronto
Michael Nichoson, Andrew W. Mellon Postdoctoral Fellow in the Humanities/English

Meetings
1. 16 September 2016. Attendance: 16
   Introductions and discussion of collective interests and expertise relating to temporality. We compiled preliminary lists of topics, scholars who have published on themes relating to time in the nineteenth century, and potential guest speakers.

2. 20 October 2016. Attendance: 6

3. 21 October 2016. Attendance: 30 — 18 group members, plus other invitees

4. 18 November 2016. Attendance: 12
   Seminar on “Heine and Time,” led by Willi Goetschel. Assigned reading: Heinrich Heine, *Lutezia* (selection of reports from Paris including a meditation on the railway); and a chapter on Heine’s concept of the “Messiah in Golden Chains” from Prof. Goetschel’s book-in-progress. Discussion revolved around Heine’s ideas concerning modernity, speed, and politics, including his critical reflections on the representation of political history in the visual arts (19C French history painting), the dialectics of deferred action, and possibilities for rethinking the narrative modes of history.

5. 25 January 2017. Attendance: 5 group members
   WINCS session, “Societies of Blood,” led by Matthew Rowlinson (English, Western University) — a discussion of historically-shifting discourses of the relationship between heredity, generations, and economics in the context of new medical knowledge about the transmission (and transfusion) of blood, and new attendant cultural anxieties between generations. Assigned reading included a pre-circulated draft of Rowlinson’s work-in-progress.

6. 27 January 2017. Attendance: 18 — 12 members, plus other invitees
Global Flows and the Pace of Democratic Politics,” *New Political Science* 27/4 (2005); and three Romantic poems: Charlotte Smith, “Beachy Head,” William Wordsworth, “The Old Cumberland Beggar,” and John Keats, “Ode on a Grecian Urn.” Discussion focused on the understanding of modernity since the end of the 18C as defined by a sense of acceleration, and instances of Romantic poetry and literature that evidenced an investment in slowness as a form of resistance to the discontents of modernity.

7. 1 February 2017. Attendance: 8 group members, at a larger event
“The Rhythm of Thought: An Interdisciplinary Colloquium” was supported by the Jackman Humanities Institute and led by Sebastian Samur (Ph.D. Candidate, Drama). It featured a presentation on late nineteenth-century Italian pantomime, Eurhythmics, and the history of gymnastics by Taryn Jackson (M.A., Music) and on influences of contemporary notions of rhythm and movement on modern architecture by Joseph L. Clarke (Art).

8. 25 March 2017. Attendance: 6 group members, at a larger event
“Revolutionary Time Symposium,” Victoria College — some working group members also participated this year in a separately-sponsored reading group on “revolutionary time,” which hosted this symposium in the spring, featuring presentations by group members Rebecca Comay on the “Testament of the Revolution (Walter Benjamin)” and Melissa Gnadiek on “Re-Thinking Settler Colonial Temporalities in U.S. Contexts.”

9. 24 April 2017. Attendance: 15 — 13 group members, plus 2 invitees
Seminar on “Improvisatory Time,” co-led by Melina Esse (Music, Eastman/University of Rochester) and Angela Esterhammer, who is the English-language expert on the performed practice of poetic improvisation in the Romantic period. Her work has been influential for many musicologists, foremost among whom is Melina Esse, whose work on discourses of poetic improvisation within nineteenth-century opera has recently received considerable acclaim. Our seminar on “Improvisatory Time” brought these two scholars together to present and discuss their most recent work: Esterhammer presented on her website and digital collection, “The Improvisation of Poetry, 1750-1850,” while Esse led a discussion about a pre-circulated chapter of her forthcoming book, *Saffo’s Lyre.*

10. 9 May 2017. Attendance: 8

**Benefits**
The activities of this group so far have met with a very invested response from members, several of whom are in the midst of long-term projects related to its themes and are eager to continue our fruitful conversations across disciplinary boundaries. We intend to reconvene in 2017-2018, building energetically on our shared expertise to host a symposium and to develop an edited multidisciplinary volume relating to Nineteenth-Century Time.
The overall objective of The Queer Theory Working Group (QTWG) in the 2016-2017 year was to explore new turns and challenges in queer theory through a collaborative and interdisciplinary approach, focused on the relationship between queer theory, critical race theory, and intersectionality. Utilizing critical race theory and intersectional feminism as a starting point for our theorizations and discussions, the working group met on a monthly basis to discuss recent publications in queer theory (published in the last three years). We invited conversations on theorizations and experiences of settler colonialism, race, and power, among other areas of interest associated with critical race theory. Ultimately, one of the primary objectives of the QTWG was to engage in an interdisciplinary dialogue and to examine pertinent questions about power, homonormativity and academia. In addition to our monthly readings, our third year of the QTWG integrated outings as well as attendance at external speaker series as part of our programming. This included attending Jasbir Puar’s talk organized by the Affect Working Group, attendance at the Queer Inhumanisms Panel and finally attendance at Black Boys, at Buddies and Bad Times Theatre. Our most exciting endeavor this year was our participation in the Sexual Studies Association’s Annual Conference. The Queer Theory Working Group organized and implemented a “long table” discussion as part of the conference programming, wherein we discussed anti-normativity in queer theory. Pulling on previous readings from the working group, we invited participants in the conference to engage in conversation on critical race theory, queer of colour critique and anti-normativity in queer theory.

Members
Faculty Members, University of Toronto
T. Nikki Cesare-Schotzko, FAS Drama, Theatre & Performance Studies
Patrick Keilty, Faculty of Information
Scott Rayter, FAS Sexual Diversity Studies

Faculty Members, Outside University of Toronto
Faye Guenther, Research Fellow, City Institute, York University

Graduate Students, University of Toronto
Cameron Crookston, Sexual Diversity Studies
Paolo Frasca, Italian Studies
David Pereira, Ontario Institute for Studies in Education
Jessica Thorp, Drama, Theatre & Performance Studies
Kelsey Vivash, Drama, Theatre & Performance Studies

Graduate Students outside the University of Toronto
Nicole Ritchie, Social & Political Thought, York University
Moynan King, Performance Studies, York University
Weronika Rogula, Women & Gender Studies, York University
Robin Alex McDonald, Cultural Studies, Queen’s University

Undergraduate Students, University of Toronto
Shayna Sayers-Wolfe, Sexual Diversity Studies and Women & Gender Studies, University of Toronto

Meetings
1. September 2016. Attendance 11
“Trans/Feminisms” TSQ, May 2016
Introductions, goals and objectives for this year’s group, particularly in relation to proposing a public forum, roundtable, or panel for a relevant conference together. We discussed articles for a recent addition of TSQ journal.

2. 21 October 2016. Attendance 10
A View from the Bottom: Asian American Masculinity and Sexual Representation, Tan Hoang Nguyen (2014). Race and sexuality, particular in relation to the Asian masculine experience. The conversation developed to discuss gender, race, and queer sexualities and identities. We also had a special speaker, activist and organizer, Kesly Vivash, talking about activism and queer identities in the context of the upcoming election.

3. 3 November 2016. Attendance 10
The Standing O: Queer Women Leaders Panel with Buddies in Bad Times Theatre
This public panel, co-hosted by the QTWG and Sexual Diversity Studies, brought together queer women and non-binary leaders in Toronto’s artistic community. It was a great success with good attendance and productive dialogue around queer identities, race, and womanhood.

4. 18 November 2016. Attendance 11
Dirty River: A Queer Femme of Colour Dreaming Her Way Home. Discussion of the ways in which “low-theory” can take multiple forms, and how literature might not simply inform theory, but act as theoretical texts. We also considered here the politics of citationality.

5. 4 December 2016. Attendance 6
Optional Outing: Black Boys (Buddies in Bad Times Theatre – PWYC)
This performance focused on race and queer identities. Following the performance, the attendees met to discuss the performance in relation to the readings we have conducted thus far in the working group.

6. 16 December 2016. Attendance 8
Affect Project with Jasbir Puar / White Innocence, Gloria Wekker (2016). For our January session, we attended a discussion with Jasbir Puar, organized by the Affect Project Working Group. Following that session, we met to discuss Gloria Wekker’s White Innocence. Our conversation applied ideas of Dutch whiteness and colonialism to a Canadian context.

7. 10 February 2017. Attendance 10
Queer Inhumanisms Panel at Sexual Diversity Studies
In February 2017, the group attended a panel on Queer Inhumanism, organized by Sexual Diversity Studies at the University of Toronto. Amongst the panelists were scholars whose works we had previously read in year 2 and 3 of the working group. This was of particular interest as many of our members have been in the group for the last two years and we were able to discuss the panel through the lens of our previous working group discussions and shared knowledge of the readings.

8. February 2017. Attendance 8
A Taste for Brown Bodies: Gay Modernity and Cosmopolitan Desire, Hiram Pérez (2015). In addition to attending the panel, in February the group also read and discussed A Taste for Brown Bodies. The book opened new areas of discussion not previously considered in our year. It was a valuable discussion to think through notions of whiteness, anti-normativity, and queer theory/identity.

Living a Feminist Life, Sara Ahmed (2017). Our group was excited to read Sara Ahmed’s new publication, having read her previous book in the Working Group in February 2016. The session gave us new vocabularies and considerations to think through queer of colour critique and feminisms.

10. April 2017. Attendance 7
Death beyond Disavowal: The Impossible Politics of Difference, Grace Kyungwon Hong (2015) / No Tea, No Shade: New Writings in Black Queer Studies, Patrick Johnson (Ed.) (2016). In our final reading session, the group discussed to books in conjunction with each other; both books were
incredibly valuable in the context of our upcoming long-table discussion, which will take place May 31st and will consider anti-normativity and queer theory.

11. 31 May 2017. Attendance 7
Sexual Studies Association Conference Long Table

Benefits
Our membership and attendance has been quite strong throughout the last three years, with many individuals expressing a desire to continue the working group and to further our discussions on queer theory. We are very excited to continue to engage queer theory through our discussions and readings. In our fourth and final year, we hope to continue to approach our readings and activities from a place of inclusivity, questioning and critical inquiry. The members of the group have expressed a desire to focus on interdisciplinarity in the final year of the Queer Theory Working Group. We intend to specifically engage each of the “home” disciplines of the members and consider specifically how queer theory is engaged at the intersections of fields. Building on our final discussion at the Sexual Studies Association Conference, focused on the benefits and drawbacks of anti-normativity, next year’s Queer Theory Working Group will focus on the following question: How does queer theory trouble the boundaries of disciplinarity and how does that get queer theory into trouble?

What if: Counterfactual Language and Thought

Organizers
Nate Charlow, UTM Philosophy
Michela Ippolito, FAS Linguistics

Overview
We proposed an interdisciplinary reading group involving linguists, philosophers, and cognitive scientists, investigating the nature and significance of counterfactual conditionals. Counterfactual conditionals, like “If Oswald hadn’t shot Kennedy, then someone else would have”, are ubiquitous in everyday speech, and counterfactual speech and reasoning are indispensable in intellectual work in the humanities, the social and natural sciences, and the law. But the semantics of counterfactuals is incredibly vexed. Suppose that I bet on tails, I toss a coin, heads comes up, and I lose $10. Now, suppose counterfactually that I had bet on heads instead. Intuitively, the counterfactual “If I had bet on heads, I wouldn’t have lost $10” is true because we know that heads came up. But now suppose that Peter presses a button in a random coin-tossing device and heads comes up. The counterfactual “If someone other than Peter had pressed the button, the coin would have come up heads” is intuitively false. But why? As we just noted, in the first example we hold on to the fact that the coin actually landed heads. Why don’t we do that in the second case? A radical option, “counterfactual skepticism,” commits to the claim that all counterfactuals are false. But this has disturbing implications for the wide range of work that apparently depends on our ability to reason about counterfactual circumstances. Our reading group attempted to chart a more optimistic path by examining the following set of questions:
1. How is counterfactual thinking related to other types of imaginative thought?
2. What explains our ordinary judgments of counterfactual truth/falsity?
3. When does counterfactual thinking emerge in children?
4. How does our ability to assess what would or might be the case if things were different affect our decision-making process?

The Working Group aimed to bring philosophers, linguists, cognitive scientists, as well as researchers from other humanities, into dialogue to foster a shared interest in understanding and representing the basic features of counterfactual thinking. It was our hope that our Working Group would lay some of the foundation for a new mode of theorizing about counterfactual conditionals and reasoning – one that would explain how
counterfactual claims might figure properly in a robust and well-functioning scholarly enterprise, while also offering tools for understanding and responding to the problem of counterfactual skepticism. Our judgment is that it succeeded in these aims, and that the discussions in which we participated will inform our future research into counterfactual and conditional language and thought. We investigated these questions at monthly meetings, centered on a piece of new research in the area. We also organized a small one-day workshop in May, with three renowned invited speakers presenting their research and responses to three commentaries.

Members
Faculty Members, University of Toronto
Daphna Buchsbaum, FAS Psychology
Patricia Ganea, OISE Applied Psychology & Human Development
James John, FAS Philosophy
Suzi Lima, FAS Spanish & Portuguese and Linguistics
Lynne Magnusson, FAS English
Jonathan Payton, FAS Philosophy
Ana-Teresa Perez-Leroux, FAS Spanish & Portuguese and UC Cognitive Science program
Simon Stern, Faculty of Law
Guillaume Thomas, FAS Linguistics

Graduate Students, University of Toronto
Rory Harder, Philosophy
Filipe His de Salles Kobayashi, Spanish & Portuguese
Atoosa Kasirzadeh, History & Philosophy of Science & Technology
Angelika Kiss, Linguistics
Robert Matyasi, Philosophy
Heather Stephens, Linguistics
Evan Taylor, Philosophy
Tomohiro Yokoyama, Linguistics

Postdoctoral Fellows, University of Toronto
Angela Nyhout, OISE Language & Learning Lab

Meetings
1. 18 November 2016. Attendance 10
   The group’s goal was to establish a common background in the semantics of counterfactuals. We read chapter 1, David Lewis' *Counterfactuals* (1973); Kai von Fintel, “Subjunctive Conditionals” (2012).

2. 16 December 2016. Attendance 10
   Introduction to the basic linguistic ideas and distinction relevant to a discussion of counterfactual language and thought. We read a chapter from Ippolito (2013).

3. 20 January 2017. Attendance 10
   Issues and questions about counterfactual thinking arising in developmental psychology. We read: (i) Weisberg & Gopnik 2013, (ii) Beck’s reply (Beck 2016), (iii) a response to Beck by Weisberg & Gopnik (W&G 2016). The fourth paper is a short paper by Rafetseder and Perner (R&P 2014) outlining a theoretical distinction between counterfactual and conditional reasoning.

4. 17 February 2017 CANCELLED

5. 3 March 2017. Attendance 10
   The pragmatics of counterfactuals. We discussed two articles: Ippolito (2016), Lewis (2016).

Public Event -- Attendance: 20
What if Workshop 20 May 2017
Invited speakers: Patricia Ganea (OISE), Karen Lewis (Columbia University, Philosophy), Kyle Rawlins (Cognitive Science, John Hopkins University). Commentators: Nate Charlow, Michela Ippolito.
Conference website (including schedule): http://www.natecharlow.com/whif/

Benefits
The opportunity to bring scholars of linguistics and philosophy into conversation was immensely helpful to all of our participants, and the May workshop provided a public opportunity to bring our thoughts into conversation with three of the major scholars in this field.
9.

LOOKING AHEAD:
ANNOUNCEMENTS 2017-2018

CARL BEAM, FAMILY, 1996; 2000, 1998; FRAGILE SKIES, 1995
9.1. Appointment of Director, 2017-2022: Professor Alison Keith, FAS Classics

Professor Alison Keith has been appointed to the position of Director of the Jackman Humanities Institute for a five-year term, effective 1 July 2017. Professor Keith received her Ph.D. in 1988 from the University of Michigan and took up a tenure stream position in the Department of Classics at the University of Toronto that year. She was tenured in 1993 and promoted to full professor in 2003. She has written extensively about the intersection of gender and genre in Latin literature and Roman society, and is the author of four books and the editor or co-editor of another six. Her current research projects include a commentary on the fourth book of Ovid’s *Metamorphoses*; a book on ‘Epicurean’ Vergil; and a SSHRC-funded project on the reception of Ovid’s *Metamorphoses*. She has held research fellowships at Clare Hall, Cambridge, the University of Freiburg, and the National Humanities Centre in North Carolina. She has an active interest in classical languages and civilization beyond the university, and in the role of the humanities in public life. At the University of Toronto, she holds cross-appointments in the Women and Gender Studies Institute as well as in the Centres for Medieval Studies and Comparative Literature. In the past, she has served as Chair of the Department of Classics (2007-2013), Editor of *Phoenix, Journal of the Classical Association of Canada* (2002-2007), and President of the Classical Association of Canada (2010-2012); and she currently co-edits the *Phoenix Supplementary Series* (2008- ) and the subseries *Phoenix Studies in Gender* (2001- ), both published by the University of Toronto Press. She was elected a Fellow of the Royal Society of Canada in 2012, and received the Classical Association of Canada Award of Merit in 2016 and a Leadership Award from the Women's Classical Caucus of the Society for Classical Studies in 2017. In 2016-2017, she served as Acting Chair of the Department of Classics.

9.2. Annual Theme, 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?

9.3. Art at the Jackman Humanities Institute in 2017-2018

**Morning Star (curated by Jason Baerg and Darryn Doul)**

*Waabanang* is Ojibwe for Morning Star or the planet Venus. Morning Star has been a beacon of light, serving as a navigational entity for Indigenous Peoples for millennia. In response to the Jackman Humanities Institute’s 2017/18 annual theme, this exhibition of works by six Indigenous artists shines light on presence, visibility and agency of personal and collective dimension to renounce naïve impressions of conciliation that continue to be propagated throughout much of the settler culture across Turtle Island. By opening personal, psychic and linguistic pathways that simultaneously guide to one and lead away from another, Indigenous kinship and survivance come into sharp focus.

* Waabanang, Nadya Kwandibens, Lisa Charleyboy, 2008. Chromogenic photography, 50.8x 76.2cm. Image courtesy of the artist.
9.4. Research Communities in 2017-2018

As a result of the connections that formed in the Community Exchange Workshop held on 7 June 2017, the Jackman Humanities Institute will be exploring the possibility of initiating a fourth research community for researchers whose work involves public partnerships.

9.4.1. Aesthetic Education: A South-North Dialogue

Note: The quadrant originally proposed as Film & Literature has grown into two separate groups, which will meet and report as separate groups on Film and on Literature in the coming year.

Truth and Reconciliation in Canada and South Africa
A workshop in Cape Town in December 2017 or January 2018 with a focus on Decolonization and “Unsettling” that is broader than the focus on the TRCs in the two countries. The particular theme of the workshop would be Missingness.

Museums
Plans are underway for UWC partners to visit Toronto in late September 2017, giving lectures in University of Toronto classes, participating in programming of the Ward Museum in Toronto, and potentially visiting the newly refurbished Canada History Hall at the Canadian Museum of History in Ottawa. Joint research endeavours are also expected to be discussed between partners at this time.

Puppetry
Jane Taylor, the newly appointed director of the CHR’s new Laboratory of Kinetic Objects and Puppetry Arts, is coming to Toronto 25-30 June 2017. She will give a talk to actors and theatre professionals at the Shaw Festival in Niagara-on-the-Lake. She will meet with faculty and artists in Toronto. The members of the puppetry quadrant are planning to publish a reader in puppetry practice and theory that would be of use in the new Laboratory. Members of the puppetry quadrant will travel to the Barrydale Festival in December.

Film
A conference and parallel film series are planned in Toronto in April 2018, where work done by South African students, professional practitioners, and academics will be presented to Canadian counterparts.

Literature
A workshop is planned on Literature Pedagogy and Decolonization, 17-18 November 2017 in Toronto bringing together 16 professors and graduate students of literature from the University of Toronto and nine faculty teaching literature and creative writing from the University of the Western Cape to reflect on how we teach and what we are doing when we teach literature.

JHI-Mellon Fellowships in 2017-2018
These fellowships are offered by competition to enable scholars at the University of Toronto to travel to the University of the Western Cape in order to do research at the Centre for Humanities Research there.

JHI-Mellon Junior Faculty Fellow: Julie MacArthur, FAS History
JHI-Mellon Graduate Fellows: Michael Braun, Political Science; Michael Donnelly, English; Sonia Norris, Drama, Theatre & Performance Studies; Jennifer Orange, Law

9.4.2. Digital Humanities Network

DHN Annual Meeting (29-30 August 2017)
Planning for the UTSC summer event is well underway, with a call for participation that went out in mid-May. Initial scheduling of sessions, posters, un-conference workshops has begun based on community
feedback, lightning lunches, and input from other DHN events/discussions over the past year. The event will also mark the launch of the DHN website, further extending the reach of the network and offering a virtual hub for researchers to connect and share DH expertise.

Community building
The DHN steering committee has met with the Centre for Teaching Support & Innovation and the Principal and Librarian of Innis College to learn more about how the DHN can further collaborate with various parts of the university community. This type of community building offers the DHN a chance to learn more about DH initiatives housed in college libraries, in classrooms, and how to best assist these activities. We discussed running tailored workshops for students (undergrad and graduate), and will be meeting with the other college principals throughout the next few months. We’ve also begun the planning a co-sponsored event to bring the Media History Digital Library to Innis College, probably in October 2017.

UTM Seminar: After Reality: Mixed Reality and Digital Performance
Organizers:
Larry Switzky, UTM English & Drama
Jacob Gallagher-Ross, FAS Drama Theatre & Performance Studies
The Department of English & Drama and the Jackman Humanities Institute are spearheading an interdisciplinary project to establish a digital performance environment at University of Toronto Mississauga. Bringing together scholars from a range of areas including theatre and performance studies, literature, visual studies, communications, cinema studies, computer science, and other related disciplines, the project will combine expertise on collaborative projects, and also provide an outlet to share knowledge and enrich independent research. The long-term goal for the project will be to establish a Centre for the Study of Mixed Reality at UTM, an interdisciplinary scholarly institute that will investigate newly emergent literary genres, new media, and new digital approaches to the study of literature, performance, and the visual arts. The project will help to support a range of activities and equipment, including establishing a guest speaker series, funding a reading group, and sponsoring site visits to digital design labs. The project also aims to launch a makerspace, which is a collaborative intellectual hub used for learning, sharing and exploring ideas, that would be available to UTM students and faculty and would help to enhance the offerings in the digital-performance milieu on campus.

JHI-UTSC Digital Humanities Fellow, 2017-2018
Andrea Charise, Assistant Professor, English and the Interdisciplinary Centre for Health and Society, was awarded the first University of Toronto Scarborough and Jackman Humanities Institute Digital Humanities Fellowship, 2017-18, for her project, “The Resemblage Project: Remixing Scarborough’s Stories of Aging.” This interdisciplinary project will employ digital strategies to seek out, assemble, and imaginatively represent Scarborough’s stories of aging to create a digital “Storybank” archive, a source of accessible, creative and spreadable art works that reflect the diversity of old age. Her work on the project will be supported by liaison librarians and digital scholarship experts at the UTSC Library and through the JHI Digital Humanities Network. Andrea Charise is the lead developer of Canada’s first undergraduate Minor program in Health Humanities. As well as being recognized for her scholarship in literary studies (including the 2014 Polanyi Prize for Literature), she has more than 15 years of experience as a medical researcher, primarily in geriatrics. Her research has appeared in a wide range of peer-reviewed venues including Journal of the American Geriatrics Society, Academic Medicine, Victorian Studies, and English Literary History. She is the Principal Investigator of SCOPE: The Health Humanities Learning Lab, an arts- and humanities-based research and education initiative (www.scopelab.ca), and in 2016 she was named “Professor of the Year” by the University of Toronto’s student journal The Underground.
9.4.3. Scholars-in-Residence (SiR)

SiR is developing along the 3-year plan proposed in 2016, which foresees expansion to 75 students in summer 2018. This expansion can be accomplished by again admitting 50 students to SiR 2018 on the St George campus and adding a session of 25 students at UTM (and/or UTSC). The Steering Committee will review this year’s SiR program and recommend any emendations to the application process, student eligibility, program activities, and so on.

A consistent theme in this year’s student evaluations is the desirability of all Scholars staying in the same residence. Given that the current cost-sharing model relies on the generosity of all Colleges in providing residence accommodation, we will address this concern in the short term by seeking ways to promote interaction among each of the residence groups, and continuing to have meals shared by all students (e.g., the daily dinners at Victoria College) as a way to provide the whole group with an opportunity for social interaction. Commitments are in place for support from the LEAF Impact grant and all seven of the residential colleges on the St. George campus with conditional commitments from UTM and UTSC if a session is hosted at those locations. During the sabbatical year of Professor Angela Esterhammer, the Acting Project Director of SiR will be Professor Stephen Rupp (FAS Spanish and Portuguese) in 2017-2018.

9.5. Fellowships in 2017-2018

9.5.1. Chancellor Jackman Faculty Research Fellowships in the Humanities, 2017-2018

Overview

12-month fellowships on topics relevant to the theme of Indelible Violence: Shame, Reconciliation, and the Work of Apology:

- **Mark Meyerson**, FAS Department of History and Centre for Medieval Studies
  The Shame of Reconciliation: The Spanish Inquisition as a Truth Commission
- **Courtney Jung**, FAS Department of Political Science
  Reconciliation is a Practice
- **Lisa Yoneyama**, FAS Department of East Asian Studies and Women & Gender Studies Institute
  Violence, Political Subject, and the Work of Apology in the Transpacific
- **Emily Gilbert**, FAS Department of Geography & Planning and UC Canadian Studies program
  Reparations and Reconciliation: From Accounting to Accountability?

6-month research fellowships:

- **Elspeth Brown**, UTM Department of Historical Studies
  Reframing Family Photography: Queer and Trans Belonging
- **M. Cristina Cuervo**, FAS Department of Spanish & Portuguese and Department of Linguistics
  The Domain of the Idiosyncratic
- **Andrea Muehlebach**, UTM Department of Anthropology
  Property, Right, or Commons? On the Water Insurgency in Europe
- **Stephen Rockel**, UTSC Department of Historical & Cultural Studies
  Slavery in Western Tanzania: Between the Global and the Local
- **Luca Somigli**, FAS Department of Italian Studies
  Literature and Religion in Italian Modernism
- **Byeong-Uk Yi**, UTM Department of Philosophy
  Speaking of the Many and the Much: Plurality and the Mass/Count Distinction across Languages
Profiles: 2017-2018 Chancellor Jackman Faculty Research Fellows in the Humanities (12-month)

Emily Gilbert  FAS Geography & Planning and UC Canadian Studies program
Project Title  
Reparations and Reconciliation: From Accounting to Accountability?

Project Description
How is justice to be realized in societies that experience ongoing dispossession and violence? What mechanisms are available to redress historical and contemporary wrongs in ways that do not either replicate existing power structures, or evade the issue of accountability? My research addresses these questions with attention to the role of reparations in the aftermath of violence. Money can help meet some short- and long-term needs, but do payments simply reinforce existing power structures? Does putting a price on pain and suffering work to erase violence, or to preserve the foundations that make violence possible? What kinds of accountability or guilt, if any, are achievable through monetary redistribution? Or is the payment of money used precisely to deflect accountability?

My research explores two contexts in which reparations have been paid out after violence: first, as part of its Global Counter-Terrorism Strategy (2006), the United Nations (UN) has urged states to create special funds for victims of terrorism that will go beyond other provisions, such as life insurance or worker’s compensation. The international push for victim compensation arises directly out of the Victim Compensation Fund (VCF) that was created by US Congress just days after the 9/11 terrorist attacks. In an unprecedented move, unlimited funds were made available to the victims. Over $7 billion US was allocated to over 5,550 claimants, with an average payment of $2 million US for those who died. My second strand of research on victim compensation has been with respect to the cash payments that are being disbursed in Iraq and Afghanistan when a civilian is ‘inadvertently’ injured or killed as a result of military actions, or when property damage is incurred. I find that monetary payments usually are made with no recognition of legal liability. In fact, the making of payment may precisely be used to refuse liability (as with the VCF). So while there is some accounting for harm, there is no accountability. Moreover, in that the payments are ritualized and framed in affective terms such as condolence or sympathy, and in that they stand outside of the law, I argue that they suture together interpersonal and geopolitical relations of reciprocity and indebtedness that are more in keeping with the gift economy. In other words, the payments are always already bound up in the interests of the giver, and re-inscribe relations of oppressor and victim—especially in that the payments are determined by the military, the very institution that caused the harm that is being compensated. I plan to work through these tricky questions, expanding them to address the role that monetary payments are playing in contemporary movements to redress state violence, as exemplified by the examples of Canada’s Truth and Reconciliation Commission and Black Lives Matter.

Biography
Emily Gilbert (Ph.D. University of Bristol, 1998) is an Associate Professor who is cross-appointed between the Canadian Studies Program at University College, and the Department of Geography & Planning. She has published widely on topics such as terrorism, war and compensation; the territorialization of money; and borders, migration and security. Her writing has appeared in a number of journals, across different disciplines, including Antipode, Economy and Society, Security Dialogue, Critical Military Studies, Society and Space and Political Geography, and in chapters in books. She has co-edited two books, War, Citizenship, Territory (with Deborah Cowen) and Nation-States and Money: The Past, Present and Future of National Currencies (with Eric Helleiner). A manuscript entitled Beyond the Border: New Cartographies of Power in North America is nearing completion. She is an Associate Editor at the journal Security Dialogue, and is on the editorial board of both Critical Military Studies and Human Geography. In 2014 she received the Outstanding Teaching Award from the Faculty of Arts & Science at the University of Toronto.
Courtney Jung  
FAS Political Science  

Project Title  
Reconciliation is a Practice

Project Description
This project theorizes reconciliation as a political framework and practice for governing state-indigenous relations. Unlike assimilation and multiculturalism, which have also guided state policies toward minority populations, reconciliation moves beyond cultural difference to highlight instead the question of historical injustice, and to establish the normative obligations of states to remedy such injustice. Drawing on indigenous conceptions of the treaty process as an ongoing relationship, I propose to explore the promise and limits of reconciliation as a political practice.

Whereas assimilation and multiculturalism set out the normative obligations of states from the perspective of the state, reconciliation depends on engagement between (at least) two sides with different agendas and perspectives. The work of reconciliation is subject to ongoing negotiation through an iterative process whose success can only be determined by the victims of injustice. Whereas assimilation and multiculturalism both act upon minority populations, reconciliation vests indigenous people with political and normative agency in the power to withhold forgiveness and, ultimately, reconciliation.

Biography
Courtney Jung (Ph.D. Yale University, 1998) is Professor of Political Science. She has written about identity politics, state obligations toward minority populations, indigenous rights and politics, transitional justice, economic and social rights, and the politics of breastfeeding. She has conducted research in South Africa, Mexico, Northern Ireland, and the United States. She has received awards from the Social Sciences and Humanities Research Council, Fulbright, and The Mellon Foundation. In 2001-02 she was a member at the Institute for Advanced Study in Princeton, New Jersey. Professor Jung taught as an assistant and an associate professor at The New School for Social Research (1999-2008), and has held visiting professorships at Yale University, University of Cape Town, and Central European University. Her books are Lactivism: How Feminists and Fundamentalists, Yuppies and Hippies, Physicians and Politicians Made Breastfeeding into Big Business and Bad Policy (New York: Basic Books, 2015); The Moral Force of Indigenous Politics: Critical Liberalism and the Zapatistas (London and New York: Cambridge University Press, 2008); and Then I Was Black: South African Political Identities in Transition (New Haven: Yale University Press, 2000).

Mark Meyerson  
FAS History and Medieval Studies  

Project Title  
The Shame of Reconciliation: The Spanish Inquisition as a Truth Commission

Project Description
My project will focus on the role of the Inquisition in providing an important form of ‘transitional justice’ in Spain, circa 1478-1700. It grows from my current research, an anthropological history of violence within and between communities of Christians, Muslims, Jew, Conversos (baptized Jews and their descendants), and Moriscos (baptized Muslims and their descendants). This work on interfaith and intrafaith violence has inspired a broader study of premodern and modern ethnic violence. I plan to explore how historically antagonistic ethnic groups managed to coexist for long stretches of time and thus how they dealt with intergroup conflict and minor instances of violence, the causes of major outbreaks of intergroup violence and the failure of traditional mechanisms of conflict management, and the efforts of ethnically plural societies to recover from such explosions of intergroup violence and reconstitute themselves.
Although there were no truth and reconciliation commissions in the premodern world, the work of reestablishing social peace and order in the wake of large-scale ethnic violence was no less pressing. Viewing the Inquisition as a truth commission is perhaps counter-intuitive, for modern truth commissions apparently have quite different goals, such as establishing an accurate, authoritative record, aiding the victims of violence, promoting criminal accountability and preventing future abuses, and promoting the reconciliation of victims and perpetrators to facilitate the healing of a wounded society, and helping countries make the transition from repressive regime to democratic government. If, in early modern Spain, the transition to democracy was not an objective, assimilating thousands of Converso and Morisco New Christians into Catholic society and encouraging their peaceful relations with Old Christians certainly was. The Inquisition operated on the basis of ideological assumptions that rendered the processes of ‘apology’ and ‘reconciliation’ it oversaw markedly different from those promoted by modern truth commissions: most notably, it was the descendants of the Jewish and Muslim victims of the Christians’ conversionary violence who did the apologizing, not the Christian perpetrators. The limitations of Inquisitorial procedure in effecting reconciliation (in the modern sense of the word) perhaps seem obvious, since the Inquisition was intent on uncovering only some truths. Scholars have raised questions about the possible limitations of modern truth commissions as well: Is it possible in deeply divided societies to arrive at one authoritative account of past events when each ethnic group clings to its own version of the truth? Is uncovering the truth always necessary or helpful when it potentially reopens wounds and exacerbates ethnic tensions? Is reconciliation possible when the groups involved do not share a common moral ground? The Inquisition’s attempted imposition of Catholic orthodoxy and unity on early modern Spain can be fruitfully compared to modern states, such as the former Yugoslavia, that have attempted to subsume the identities of historically antagonistic ethnic groups under a new shared identity. In others, after outbreaks of violence antagonistic ethnic groups have sometimes been able, informally and gradually, to pick up the threads of preexisting economic and social relations or return to the institutional frameworks that had previously made coexistence workable. My work will be a comparative analysis of the different ways in which ethnically plural societies have tried to transition from violent relations to coexistence.

Biography
Mark Meyerson (Ph.D. Toronto, 1987) is Professor of History and Medieval Studies. In his career as a teacher and a scholar at the University of Notre Dame (1988-94) and the University of Toronto (1994-present), he has focused on the history of Christian-Muslim-Jewish relations in the premodern Iberian and Mediterranean worlds. As a social historian, he employs archival documents to analyze the quotidian social and economic interaction of religious groups in the Spanish Christian kingdoms, circa 1200-1600, as well as royal policies toward the Muslim and Jewish minorities. His monographs, *The Muslims of Valencia in the Age of Fernando and Isabel: Between Coexistence and Crusade* (Berkeley and Los Angeles: University of California Press, 1991) and *A Jewish Renaissance in Fifteenth-Century Spain* (Princeton, NJ: Princeton University Press, 2004), have revised the standard narrative of a relentless decline in interfaith relations and of a Spanish monarchy bent on eliminating the minorities in an effort to forge a uniformly Catholic state. The project he is currently completing examines the history of violence in premodern Spain and is based largely on criminal court and Spanish Inquisition records. It involves a comparative ethnography of violence within Christian, Muslim, and Jewish communities, which serves as essential background for an analysis of Christian mob violence against the minorities as well as the subsequent social behaviour of the Muslim and Jewish converts (Moriscos and Conversos) who were forcibly baptized in the course of the attacks. The research for this book moved him to develop an undergraduate course on the global history of violence, from prehistory to the present, which has, in turn, inspired him to pursue a broad comparative study of ethnic violence that bridges the premodern-modern divide.
Lisa Yoneyama
East Asian Studies and Women & Gender Studies

Project Title
Violence, Political Subject, and the Work of Apology in the Transpacific

Project Description
My project considers new exigencies that the idea and practice of apology and reconciliation have taken on since the 1990s. I will examine three instances of historical violence that connect Asia and North America: violations committed by the wartime Japanese military comfort system (the so-called Comfort Women issue); the atomic bombing of Hiroshima; and the Sahtu Dene people’s own apology for their history of uranium mining and unintended involvement in the Manhattan Project through the Canadian government. My methodology, which brings together cultural anthropology, comparative literary and cultural studies, Asian studies, Asian-American studies, and transpacific studies, will bring to light the ways that the post WWII condition of the Asia-Pacific—where Cold War geopolitics often interrupted thoroughgoing decolonization—has come to shape the currently available language, imaginations, and apparatuses of post-violence reconciliation. By juxtaposing three distinct instances of violence and the work of (non)-apology that are heterogeneous but decisively connected by the shared geohistorical conditions from WWII to the Cold War, my research will address questions of historical injuries, justice, and reconciliation, and illuminate how each of these contexts might have generated political subjects with new socialities and historical sensibilities. The curious contrast between the Dene apology and the American non-apology has inspired me to re-examine the effects of apology performance in the Comfort Women redress culture. At the same time, I will bring my previous study on Hiroshima memories into critical dialogue with a growing body of work including documentary film, testimonials, and new scholarship on these sites of violence with the goal of a full-length comparative and relational analysis of the use of atom bombs in relation to the question of apology and reconciliation in the transpacific.

Biography
Lisa Yoneyama (Ph.D. Stanford University, 1993) is Professor of East Asian Studies and Women & Gender Studies. Her research is focused on the memory politics of war and colonialism, studies of gender and militarism, transnationalism, nuclearism, and the transpacific Cold War and post-Cold War U.S.-Asia relations. She was affiliated with the Literature Department of the University of California-San Diego (1992-2011), where she taught cultural studies, critical gender studies, and Asian and Asian American studies. Her books include Hiroshima Traces: Time, Space, and the Dialectic of Memory (University of California, 1999); a co-edited volume, Perilous Memories: Asia-Pacific War(s) (Duke UP, 2001); and Violence, War, Redress: Politics of Multiculturalism (Iwanami Shoten, 2003). Her third monograph, Cold War Ruins: Transpacific Critique of American Justice and Japanese War Crimes (Duke UP, 2016), explored the transpacific entanglement of Cold War knowledge production about war, post-conflict justice, and decolonialization.
Profiles of 2017-2018 Chancellor Jackman Faculty Research Fellows in the Humanities (6-month)

Elspeth Brown  
**UTM Historical Studies**  
**Project Title**  
*Reframing Family Photography: Queer and Trans Belonging*

**Project Description**
My research project addresses the question of queer and trans relationships to family photography, with a particular (though nonexclusive) focus on diasporic Canadians based in the Greater Toronto Area (GTA). This project asks: what is the cultural and political work of family photographs in the context of queer and trans lives? How has the process of migration shaped queer and trans lives in relation to these images? What role do family photographs play in creating and securing affective ties within queer and trans families? How do narrators understand and define queer kinship and family structure, given the rapidly changing legal status of queer relationships and trans subjectivity? This is a hybrid scholarly project that brings together traditional humanities research methods and scholarly writing with digital humanities and public engagement; it links the university with community partners and will result in scholarly articles, an international conference, two exhibitions of photographs, and a digital exhibition and archive.

**Biography**
Elspeth Brown (Ph.D. Yale University, 2000) is Associate Professor of History, Director of the LGBTQ+ Digital Oral History Collaboratory, and former Director of the Centre for the Study of the United States (2006-13). Her research concerns modern American cultural history; the history and theory of photography; queer and trans* history and the history of US capitalism. She has received fellowships from the Getty Research Institute; the National Museum of American History; the American Council of Learned Societies; the Social Science and Humanities Research Council of Canada; the Library of Congress Kluge Center; the American Philosophical Society, and others. She is the author of *Sexual Capital: A Queer History of Modeling, 1909-1983* (forthcoming, Duke University Press) and the award-winning *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884-1929* (Johns Hopkins 2005). She is the co-editor of *Feeling Photography* (Duke University Press, 2014); “Queering Photography,” a special issue of *Photography and Culture* (2014); and *Cultures of Commerce: Representation and American Business Culture, 1877-1960* (Palgrave, 2006). She has published in *GLQ, TSQ; Gender and History; American Quarterly; Radical History Review; Photography and Culture; Feminist Studies; Aperture; No More Potlucks*, and others.

M. Cristina Cuervo  
**FAS Spanish & Portuguese and Linguistics**  
**Project Title**  
*The Domain of the Idiosyncratic*

**Project Description**
My project is a study of the creative and restrictive power language structure has on the construction of linguistic meanings and the interaction of language and its social environment. It investigates the domain of grammar—the lexical domain—that can, in principle, be shaped by culture and social factors; a domain that has been shrinking in contemporary grammatical theory. It explores the limits set on this interaction by studying the limits of the lexical within the verbal domain. The project focuses on noun incorporation, a process by which the noun that would function as the direct object of a verb integrates with the verb forming a complex word (as illustrated by the English verb babysit), which many times has a meaning that is not predictable from the meaning of its component parts. My working hypothesis is that this process of “lexicalization”, of blurring the syntactic restrictions on interpretation happens only (or mostly) between the most minimal and local syntactic relation: a root and its internal argument. I plan to draw on phenomena on the verbal domain of
two indigenous languages of North America, Inuktitut (Eastern Canadian dialects of Inuit, in the Eskimoan family) and Hiaki (an Uto-Aztecan language spoken in Southern Arizona and in Northern Mexico), and to continue work just started on Hungarian. These languages constitute an ideal empirical basis for my research because they have constructions (applicatives and noun-incorporation) in which to test my hypothesis on the restricted—but existing—role verbal roots have in building and interpreting sentences. When we talk about the influence of culture on language, and of language on culture or cognition, the talk is about what can be influenced and shaped; very rarely the reverse questions of what is not and cannot be influenced is addressed. By focusing on establishing the limits of the domain of the idiosyncratic, my research looks for a threshold above which culture cannot impose restrictions or exert direct influence on language and its complex units.

Biography
María Cristina Cuervo (Ph.D. MIT, 2003) is Associate Professor of Spanish & Portuguese and Linguistics. Her research considers how specific grammatical phenomena in several languages (argument/event structure, dative arguments, and applicatives) inform the broader question of how structural properties restrict and shape the construction of meaning in human language. Her work has focused on the construction of verbal meanings on the basis of small grammatical units, with special attention to the relative contribution of lexical roots, their arguments and grammatical morphemes. She has also been collaborating with graduate students on the mood and the tense systems in Spanish and how they are acquired. She draws on natural language data from a variety of sources (speakers’ intuitions, corpora, and experimental data) and speaker populations (children, adult native speakers, and second language learners). Her research is developed within a linguistic theory that studies language as a human-specific cognitive faculty.

Andrea Muehlebach  
UTM Anthropology

Project Title  
Property, Right, or Commons? On the Water Insurgency in Europe

Project Description
My project is a historical-ethnographic exploration of how water has become a vehicle through which Europeans have not only challenged the privatization, commodification, and financialization of water but also proposed new models for the collective care of this precious resource. Having recently completed twelve months of ethnographic research on water insurgencies in Italy, France, Germany, and Ireland, I will be writing a monograph that investigates how water has become a vehicle for Europeans to pursue designs for a better life, all within a context of a Europe reeling from the effects of austerity and a growing democratic deficit. I hope to make two contributions: First, to show that water has become one of the most effective vehicles through which people are pursuing novel projects in law and democracy-making; and second, to demonstrate that water has become an important vehicle through which people have formulated very diverse popular critiques of privatization, financialization, and austerity. I thus respond to a challenge posed by Ben Orlove and Steve Caton, who recently asked what it means to call water a commodity or a right, especially in contexts where these concepts are “highly contested or do not hold sway.” How then can we look to water as a vehicle for novel forms of political practice and social imagination?

Biography
Andrea Muehlebach (Ph.D. University of Chicago, 2007) is Associate Professor of Anthropology. She is the author of The Moral Neoliberal: Welfare and Citizenship in Contemporary Italy (University of Chicago Press) and has published articles in the American Anthropologist, Cultural Anthropology, Public Culture, and Comparative Studies in Society and History. Her current work focuses on water and the new political ethics that are emerging around this highly contested resource in Europe. She is on the Editorial Board of Quaderni di Teoria Sociale and Etnofoor.
Stephen Rockel  UTSC Historical & Cultural Studies  
Project Title  Slavery in Western Tanzania: Between the Global and the Local

Project Description  
My project addresses several issues concerning the history of the slave trade and urban and agricultural slavery in the interior of East Africa in the wider context of the East African and Indian Ocean slave trade during the late 18th and 19th centuries. It concentrates on patterns of enslavement, the origins and movement of slaves both within and beyond the region, their labour and construction of new social and cultural identities in relation to host communities, and their role in commerce and urbanization in the interior of East Africa, especially in central and western parts of modern Tanzania and the Lake Tanganyika region. New sources of slaves opened up west of Lake Tanganyika as a result of the widening of the elephant hunting frontier and the expansion of the long-distance caravan system. Yet it seems surprisingly few slaves reached the coast through central Tanzania despite great mobility and the large numbers of caravans that worked this route. Most of the slaves who were taken to Zanzibar and Pemba, where they worked on clove and coconut plantations and in the households of the Arab elite, reached the coast by other routes. It seems that the great majority of slaves taken from the Congo, Uganda and western Tanzania were absorbed into chiefdoms and urban centres along the trade routes rather than sent to the coast. The project aims to uncover the histories of some of these centres; we know little about the lives and work of these slaves. They are largely invisible in the literature, which has concentrated on the coastal plantation systems, the export trade, or emancipation.

Biography  
Stephen J. Rockel (Ph.D. University of Toronto, 1997) is Associate Professor of Historical and Cultural Studies. He is a specialist in African and Tanzanian history, with related interests in imperialism, the Indian Ocean, South Africa, African labour, slavery and urban history, as well as war and society throughout the continent and beyond. His book, Carriers of Culture: Labor on the Road in Nineteenth-Century East Africa, was published in the Heinemann Social History of Africa series in 2006 and was awarded the Joel Gregory Prize by the Canadian Association of African Studies. He edited (with Rick Halpern) ‘Collateral Damage’: Civilian Casualties, War and Empire (Between-the-Lines Press, 2009), a landmark book in the history of civilians and war. He has published in many of the major journals in the field including The Journal of African History, History in Africa, the Canadian Journal of African Studies, Azania, African Studies, and Comparative Studies of Africa, Asia and the Middle East. Current projects include book length studies of the history of slavery in Tanzania and the urban history of Tabora, a 19th-century commercial town. He is also editing a book (with Professor Emeritus Martin Klein) on African experiences of slavery and emancipation. He taught history at the University of KwaZulu-Natal, South Africa (1997-1999) and Addis Ababa University, Ethiopia (2012). In 2014-15 he was a fellow at the International Research Centre “Work and Human Life-Cycle in Global History” (re:work), Humboldt University, Berlin.

Luca Somiglia  FAS Italian Studies  
Project Title  Literature and Religion in Italian Modernism  

Project Description  
This research project aims at reconstructing in a systematic fashion the relationship – both conflictual and complicit – between religion and literary production in Italy from the end of the nineteenth century to World War Two. Surprisingly, given the importance of the Catholic Church as both a religious faith and a social and political institution in forming Italian cultural life, this has never been the subject of a comprehensive and in-depth study. On the contrary, the project aims to show that one of the elements that characterize Italian modernism is precisely its reliance on
tropes, motifs and rhetorical strategies derived from the discursive field of religion, and its ongoing concern with the proper place of faith in public life. At once theological and political, the “modernism” debates within the Catholic Church point to the ways that modernity in Italy was as enmeshed in and indebted to the transformations and tensions within Catholicism as it was to the effects of industrialization and modernization.

Biography
Luca Somigli (Ph.D. SUNY-Stony Brook, 1996) is Professor of Italian Studies. He has published extensively on European modernism and the avant-garde, with a particular emphasis on Italy, on theories of modernism, on literary historiography, and on contemporary Italian fiction (especially genre fiction and comics). His publications include Legitimizing the Artist. Manifesto Writing and European Modernism 1885-1915 (2003), which was awarded the 2004 best book prize by the American Association for Italian Studies, and Valerio Evangelisti (2007), the first monograph on Italy’s leading writer of science fiction. He has also edited numerous volumes, including Italian Modernism (with Mario Moroni, 2004) and Negli archivi e per le strade. Il ritorno alla realtà nella narrativa di inizio millennio (2013), on the debate on the turn to realism in contemporary Italian fiction. He has guest-edited special issues of journals, most notably the volume of Annali d’Italianistica on the Great War and the modernist imagination in Italy (2015), and the volume of the same journal dedicated to Futurism on the centennial of its foundation (2009). He has been invited to contribute to numerous international projects, including the volume on modernism in the “Comparative Literary History” series of the International Comparative Literature Association, The Routledge Companion to European Modernism, the volume on Europe in The Oxford Critical and Cultural History of Modernist Magazines and the Handbook of Futurism Studies, forthcoming from De Gruyter, for which he has written the chapter on Italian Futurist literature. He is currently editor of Quaderni d’italianistica, the journal of the Canadian Society for Italian Studies.

Byeong-Uk Yi

UTM Philosophy

Project Title
Speaking of the Many and the Much: Plurality and the Mass/Count Distinction across Languages

Project Description
It is usual to divide common nouns into mass nouns (e.g., ‘water’, ‘milk’) and count nouns (e.g., ‘student’, ‘cow’). The distinction is closely related to the distinction between stuff (e.g., milk) and individuals (e.g., cows) that dates back to Aristotle. But the usual criteria for the distinction invoke features specific to European languages and do not apply to classifier languages (e.g., Chinese, Japanese, Korean, Yucatec Maya, Bengali). The research aims to show that the linguistic distinction has significant cognitive roots and develop an adequate account of the distinction that applies to classifier languages as well as non-classifier languages.

Biography
Byeong-Uk Yi (Ph.D., UCLA, 1995) is Professor of Philosophy who specializes in logic, philosophy of language, semantics of classifier languages, metaphysics, and philosophy of mathematics. A main line of his work focuses on the nature of many things (e.g., Venus and Serena) as such, and the logic and meaning of expressions used to talk about the many, such as plural constructions found in English and many other natural languages. Another line of his work concerns to the nature of stuff (e.g., water) and the meaning of mass nouns (e.g., ‘water’), and relates to the distinction between number and amount and to the semantics of classifier languages, which include many East Asian languages, including Chinese, Japanese, and Korean. The two lines of work complement each other, and seek to draw a comprehensive picture of reality that comprehends both stuff (e.g., water) and individuals (e.g., cows). He is the author of Understanding the Many (Routledge, 2002) and of many articles in scholarly journals.
9.5.2. Distinguished Visiting Indigenous Faculty Fellow

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

Tracey Lindberg, Professor of Law, University of Ottawa
January—June 2018

Dr. Tracey Lindberg is a citizen of As’in’i’wa’chi Ni’yaw Nation Rocky Mountain Cree and hails from the Kelly Lake Cree Nation community. A graduate of the University of Saskatchewan College of Law, she is the first Aboriginal woman in Canada to complete her graduate law degree at Harvard University. She is thought to be the first Aboriginal woman to receive a doctorate in law from a Canadian University as well, having received the Governor General’s Award in 2007 upon convocation for her dissertation Critical Indigenous Legal Theory. An award winning scholar, Professor Lindberg writes and publishes in areas related to Indigenous law, Indigenous governance, Indigenous women and Indigenous education. Dr. Lindberg is an Associate Professor in the Centre for World Indigenous Knowledge and Research. Her work experience includes teaching at the Native Law Program, practicing law at Gauley & Co., and teaching in the University of Ottawa Common Law Faculty. She has written and/or taught courses on Critical Indigenous Legal Theory, Indigenous Women’s Legal Advocacy, Aboriginal law and government, Aboriginal business law, Aboriginal women and Aboriginal dispute resolution. She is the co-author of Discovering Indigenous Lands: The Doctrine of Discovery in English Colonies (Oxford UP, 2012). Dr. Lindberg works, upon request, with Indigenous nations and communities that require legal representation and research for the advancement of claims and suit. An accomplished writer of fiction (her novel Birdie was published by Harper Collins in 2010) and a blues singer, Tracey is next in a long line of argumentative Cree women. The Distinguished Visiting Indigenous Faculty Fellowship is a residential fellowship for an external faculty member who works with the Institute’s Circle of Fellows. The name of this fellowship is expressed in the Anishinaabemowin language.

9.5.3. Distinguished Visiting Fellow 2017-2018

Audra Simpson, Associate Professor of Anthropology, Columbia University
January 2018

Audra Simpson’s research is energized by the problem of recognition, by its passage beyond (and below) the aegis of the state into the grounded field of political self-designation, self-description and subjectivity. This work is motivated by the struggle of Kahnawake Mohawks to find the proper way to afford political recognition to each other, their struggle to do this in different places and spaces and the challenges of formulating membership against a history of colonial impositions. As a result of this ethnographic engagement she is interested especially in those formations of citizenship and nationhood that occur in spite of state power and imposition and in particular, she is interested in declarative and practice-oriented acts of independence. In order to stay faithful to the words of her interlocutors she is interested as well in the use of narrative as data, in alternative forms of ethnographic writing and in critical forms of history. In order to stay faithful to her own wishes, she works at every turn to enter the fields of anthropology and Native American Studies into a critical and constructive dialogue with each other. Her second research project examines the borders of time, history and bodies across and within what is now understood to be the United States and Canada. She is the author of Mohawk Interruptus: Political Life Across the Borders of Settler States (Duke UP, 2014) and the co-editor (with Andrea Smith) of Theorizing Native Studies (Duke UP, 2014), and has published many articles on related topics.
9.5.4.  Postdoctoral Fellows at the Jackman Humanities Institute in 2017-2018

CCHRS/CHCI Collaboration Postdoctoral Fellowship hosted at the Jackman Humanities Institute

Katherine Bruce-Lockhart, History, University of Cambridge
Dissertation: *Power and Politics in the Ugandan Prison, 1894-1979*

Katherine is a social historian whose research explores the politics of reconciliation and shame in Uganda, and more broadly, the issues that come out of the struggle to apportion blame for atrocities in the wake of authoritarian regimes. Her research project will focus on the case of the handling of soldiers who served in the Uganda Army during the Idi Amin years, which provides an example of the ethical struggle to apportion blame for atrocities carried out under authoritarian regimes. Her research is grounded in the evidence of archives and in-person interviews, and she has also addressed problems of responses to indelible violence in Brazil, Kenya, and South Africa. Her work has been published in the *Journal of World History* and the *Journal of East African Studies*. Katherine is an alumni fellow, and has also held an undergraduate fellowship at the Jackman Humanities Institute in 2011-2012.

Andrew W. Mellon Postdoctoral Fellowships, 2017-2019
Incoming Fellows: Indelible Violence: Shame, Reconciliation, and the Work of Apology

Note: The 2017-2019 cohort of Andrew W. Mellon postdoctoral fellows will be our last, as this year marks the completion of three consecutive rounds of support for this postdoctoral fellowship program from the Andrew W. Mellon Foundation. Support from the Mellon Foundation continues for the research community Aesthetic Education: A South-North Dialogue, which itself includes fellowships.

Mark Anthony Geraghty, Anthropology, University of Chicago
Dissertation: *Genocide Ideology, Nation-Building, Counter-Revolution: Specters of the Rwandan Nation-State*

Mark’s research focuses on violence, transitional justice, and post-conflict nation building in Rwanda, and is based in four years of ethnographic fieldwork in Rwanda. His project examines the repercussions of the Rwandan government’s campaign against ‘genocide ideology’, concluding that this nation-building project re-inscribes ethnic divisions. His research will appear in *American Ethnologist* and *Cultural Anthropology*. Mark will be teaching in the FAS Department of Anthropology in 2017-2018.

Amir Khadem, Comparative Literature, University of Alberta
Dissertation: *Endemic Pains and Pandemic Traumas: The Literary Construction of Public Memory in Iran, Palestine, and the U.S.*

Amir analyses contemporary literature of the Middle East to show how diverse the roles of violent pasts can be in the public drama of remembrance and remediation. His postdoctoral project is titled *The Forgiven and the Forgotten: Narrating Wars in Iran and Lebanon* and it will examine the problem of literary commemoration and its impact on national practices of communal reconciliation. He has published articles in *The Comparatist, Intertexts*, and *Neohelicon*. Amir will be teaching in the FAS Department of Near and Middle Eastern Civilizations in 2017-2018.

Danielle Taschereau Manners, Media Studies, University of Western Ontario
Dissertation: *Settler Colonial Ways of Seeing*

Danielle’s research sits at the intersection of media studies, political theory, and critical indigenous studies. Her fellowship project is titled *Decolonizing the Plains: Indigenous Resurgence Through Buffalo Repatriation*, and it will examine the repatriation of bison herds to Indigenous territories in North America as a response to the indelible violence of settler colonization. Danielle’s work will be based in discourse analysis of contemporary and historical accounts of bison transport, an analysis of the 2014 Buffalo Treaty and the 2016 transfer as a decolonizing practice, including community visits and in-person interviews, and finally, a
proposed photography project that will build a visual archive of the return of bison. Her research appears in Reflections: Auschwitz Jewish Centre Annual Alumni Journal and Visual Studies. She will be teaching in the FAS Department of Political Science in 2017-2018.

Andrew W. Mellon Postdoctoral Fellowships, 2016-2018
Returning Fellows: 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 UTSC Department of Anthropology in 2017-2018.

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. Erag’s research contests such claims and examines ways through 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 and Literatures and the UTSC Department of English and Film in 2017-2018.

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 UTM Department of English and Drama in 2017-2018.

9.5.5. Doctoral Fellows at the Jackman Humanities Institute, 2017-2018

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

Irina Sadovina, Centre for Comparative Literature
The Nonsovereign Subject and Sexual Violence in Contemporary North American and Russian Culture
Irina’s dissertation is a comparative analysis of representations of sexual violence that investigates three possible ethical modes of interpretation: the reparative, the radical, and the prosaic. She argues that the prosaic mode offers an approach to living with sexual violence that evades conservative agendas and neoliberal identity politics, acknowledging that we exist in a world of contingency, and gesturing toward a praxis of nonsovereign subjectivity.
Akshaya Tankha, Department of Art History
The Aesthetics of Indigenous Difference in the Absence of Reconciliation in late-liberal South Asia

Akshaya’s dissertation explores museological, photographic, new media, and material culture practices in the indigenously-inhabited and largely Christian state of Nagaland in northeast India. A legacy of marginalization developed into the commodification of aesthetic practices in the image of “tribal culture”; and yet, ironically, these practices also disrupt hegemonic discourse by staging forms of being and belonging that undermine, rather than reproducing, identity politics. In conversation with studies of reconciliation in South Africa and Canada, Akshaya’s work highlights artistic responses to marginalization rather than reconciliation within existing formations. Akshaya held a JHI-Mellon graduate fellowship with the research project Aesthetic Education: A South-North Dialogue in 2016-2017 (See Section 4.1.3.).

Letha Victor, Department of Anthropology
Dirty Things: Violence, Spirit Forces, and Social Change in Acholi, Northern Uganda

Letha’s dissertation is a socio-cultural ethnography of spiritual pollution, ethical change, and ritual authority in the aftermath of the recent war (1986-2006) between the Lord’s Resistance Army and the Government of Uganda, set in the Acholi sub-region of northern Uganda. It examines the collective experience of phantasmic apparitions and other events commonly understood as cosmological disruptions, and the semiotic disagreements they provoke. Letha follows a phenomenological approach in her examination of this legacy of violence.

Amilcare Iannucci Graduate Fellow in the Humanities

Maya Chacaby, Ontario Institute for Studies in Education (OISE)
Fallout 150: The Post-Apocalypse Anishnaabe Survivance Handbook

Maya’s dissertation is a creative construction of a theory of Anishnaabe survivance that uses humour and the metaphor of gaming in a post-apocalyptic world to imagine a journey out of victimization and toward rapprochement. Maya is an alumni fellow, and has also held an undergraduate fellowship at the Jackman Humanities Institute in 2008-2009.
9.5.6. Jackman Humanities Institute Undergraduate Fellows, 2017-2018

Lila Asher, FAS Equity Studies
Milton Harris Undergraduate Award in the Jackman Humanities Institute
Project: Narratives of the Land, Food Activism in Ontario, and Decolonialization
Supervisor: Courtney Jung

Amanda Cutinha, FAS History
Dr. Jan Blumenstein Undergraduate Award in the Humanities
Project: Immigration Detention in Canada: Working Through Migration and Human Rights
Supervisor: Emily Gilbert

Lorina Hoxha, FAS Political Science (Specialist); minors in Philosophy and Literature & Critical Theory
Jukka-Pekka Saraste Undergraduate Award in the Humanities
Project: Indelible Violence: From Auschwitz to San Quentin to CIA Black Sites
Supervisor: Emily Gilbert

Saambavi Mano, FAS Peace, Conflict & Justice Studies (Specialist); minors in English & Political Science
Dr. Michael Lutsky Undergraduate Award in the Humanities
Project: Performances & Practices of Apology in the Sri Lankan Truth & Reconciliation Commission
Supervisor: Courtney Jung

Eleanor Morum, FAS Classics and History
James Fleck Undergraduate Award in the Humanities
Project: Pax Augusta: Apology via Propaganda?
Supervisor: Mark Meyerson

Alif Shahed, FAS Literature & Critical Theory (Specialist); major in History
Zoltan Simo Undergraduate Award in the Humanities
Supervisor: Lisa Yoneyama

9.6. Jackman Humanities Institute Program for the Arts, 2017-2018

Transparencies of Violence: Mexican Cultural Production through the 21st Century
Conference with Invited Speaker Francisco Goldman (author), 29-30 Sept. 2017
Susan Antebi, FAS Spanish & Portuguese and Latin American Studies

The Distance(s) Between Us
Event Series with exhibition, 5 September – 28 October 2017
Barbara Fischer, Art Museum/Faculty of Architecture

(Un)Settling
Exhibition 22 June—22 July and 5 September—21 October 2017
Ann MacDonald, UTSC Arts, Culture & Media/Doris McCarthy Gallery

Turbulence (a part of Take Care)
Performance, 24-26 November 2017
Christine Shaw, UTM Visual Studies and Blackwood Gallery
State Violence and Indigenous Refusal
Film Festival, one week during winter term 2018
Eve Tuck, Social Justice Education, OISE

Music Amidst Violence and the Challenge of Re-Hearing the Past: (Re)Performance as Reconciliation
Conference with Invited Speaker Michael Beckerman, NYU, Date TBD
Sherry Lee, Faculty of Music
Caryl Clark, Faculty of Music
Steven Vande Moortele, Faculty of Music

Beyond Remediation: Violence and Recuperation in the Environmental Humanities
Conference with Invited Speakers Warren Cariou (artist) and Stephanie Lemanager, U. Oregon, Date TBD
Alexandra Rahr, FAS Centre for Study of United States

“I Disown You Right Back” and Other Queer Acts: Speculative Decolonial Digital Designs for Shame, Reparation, and Refusing Apology
Workshop, Date TBD
Jasmine Rault, UTM Institute for Communication, Culture, Information & Technology
T.L. Cowan, UTSC Arts, Culture & Media

This Meeting Place: for All our Relations
Workshop, Date TBD
Douglas Sanderson, Faculty of Law

Indelible Refusal: Bodies, Performances, and Walking Resistance
Event Series, Date TBD
Stephanie Springgay, Curriculum, Teaching & Learning, OISE
V.K. Preston, FAS Drama, Theatre & Performance Studies

9.6.1. Marquee Event with the Faculty of Law

Organizers: Anver Emon, Law; Deb Cowen, Geography & Planning
Between Form and Metaphor: Jurisdiction as Mediating Device
Spring 2018
The Art and Science of Immunization [Renewal]

Leads
Natasha Crowcroft, School of Public Health
Barbara Fallon, Faculty of Social Work
Katherine Shwetz, English

Faculty, University of Toronto
Shelly Bolotin, Public Health
Andrea Charise, UTSC Health Studies
Alison Thompson, Faculty of Pharmacy
Susanne Truelsen, Social Work

Faculty, other universities
Colleen Derkatsch, English & Rhetoric, Ryerson University
Eve Dube, Anthropology, Laval University
Heidi Larson, Anthropology and Public Health & Ethics, Laval University
Natalie Loveless, Visual & Performing Arts, University of Alberta

Building Environmental Humanities at the University of Toronto [Renewal]

Leads
Judith Brunton, Ph.D. student, Study of Religion
Andrea Most, FAS English
Alexandra Rahr, FAS Centre for the Study of the United States

Faculty, University of Toronto
Alan Ackerman, FAS English
Mark Cheetham, FAS Art
Ken Derry, UTM Historical Studies
Kajri Jain, UTM Visual Studies

Graduate Students, University of Toronto
Kate Allen, Faculty of Social Work
Sarah Buchan, Social Work
Hifsa Buhari, Immunology
Maria Espinoza, Public Health
Stefan Krescy, English
Abdool Yasseen, Public Health

Undergraduate Student, University of Toronto
Fahmeeda Murtaza, UTSC Health Studies

Graduate Students, other universities
Alison Humphrey, Cinema & Media Studies, York University
Robert Laurella, Victorian Literature, Oxford University

Critical China Studies [Renewal]

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

Faculty, University of Toronto
Ruoyun Bai, UTSC Arts, Culture & Media
Alana Boland, FAS Geography & Planning
Antje Budde, FAS Drama, Theatre & Performance Studies
Li Chen, UTSC Historical & Cultural Studies
Linda Feng, FAS East Asian Studies
Anup Grewal, UTSC Historical & Cultural Studies
Yi Gu, UTSC Arts, Culture & Media

Graduate Students, University of Toronto
Graham Candy, Anthropology
Joseph Chan, History
Xi Chen, East Asian Studies
Jonathan Doughty, History
Shengping Guo, East Asian Studies
Monica Guu, Art
Yanfei Li, East Asian Studies
Yan Lu, Comparative Literature
Meaghan Marian, History
Mark McConaghy, East Asian Studies
Edward Michielsen, East Asian Studies
Decolonial Disruptions: Indigenous Literatures of Turtle Island [Renewal]

Leads
Ashley Morford, Ph.D. student, English
Isabella Huberman, Ph.D. student, French

Faculty, University of Toronto
Jill Carter, FAS Drama, Theatre and Performance Studies
Andreas Motsch, FAS French
Keren Rice, FAS Linguistics
Neil Ten Kortenaar, UTSC English
Brenda Wastasecoot, Indigenous Studies

Postdoctoral Fellow, University of Toronto
Erin Soros, Andrew W. Mellon Postdoctoral Fellow; English

Faculty, Other Universities
Joëlle Papillon, French, McMaster University

Graduate students, University of Toronto
Elise Couture-Grondin, Comparative Literature
Arianne Des Rochers, Comparative Literature
Nathaniel Harrington, Comparative Literature
Roxanne Korpan, Study of Religion
Evangeline Holtz, English
Christina Turner, English

Graduate Students, Other Universities
Travis Hay, History, York University
Marissa Matthews, Political Science, McMaster University
Discontinuities: Rethinking Latin American Racial Technologies through the 21st Century
[New]

Leads
Susan Antebi, FAS Spanish & Portuguese
Valentina Napolitano, FAS Anthropology
Luisa Schwartzman, UTM Sociology

Faculty Outside University of Toronto
Gillian McGillivray, History, York University

Im/Migration, Mobilities, Circulation [Renewal]

Leads
Laura Bisaillon, UTSC Health Studies and Anthropology
Alberto Zambenedetti, FAS Italian Studies

Faculty, University of Toronto
Kass Banning, FAS Cinema Studies
Christine Berkowizt, UTSC Historical & Cultural Studies
Andrea Cortinois, Dalla Lana School of Public Health
Maggie Cummings, UTSC Anthropology
Angelica Fenner, FAS Cinema Studies and German
Donna Gabaccia, UTSC Historical & Cultural Studies
Elizabeth Harney, UTSC Arts, Culture & Media
Monica Heller, OISE Social Justice Education
Farzaneh Hemmasi, Faculty of Music

Faculty outside University of Toronto
Idil Atak, Criminology, Ryerson University
Victoria Bernal, Anthropology, UC-Irvine
Jennifer Hyndman, Geography, York University
Alison Mounitz, Geography, Wilfrid Laurier University
Antonio Sorge, Anthropology, York University

Graduate Students, University of Toronto
Roxana Escobar Ñuñez, Geography & Planning
Fernando Calderón Figueroa, Sociology
Tania Ruiz-Chapman, OISE Social Justice Education

Graduate Students, University of Toronto
Tessa Bonduelle, Anthropology
Lina El-Shamy, Art History
Paolo Frasca, Italian Studies and Sexual Diversity Studies
Karina Griffith, Cinema Studies
Puja Rai, Criminology and Sociolegal Studies
Mohamed Ugas, History
Yun Emily Wang, Music
Nadia Younan, Music

Graduate Students outside University of Toronto
Ayaan Abdulle, Geography, York University

Undergraduate Students, University of Toronto
Ayaan Abdulle, UTSC Health Studies
Ruth Belay, UTSC Historical & Cultural Studies

Postdoctoral Researcher, University of Toronto
Tamir Arviv, FAS Geography & Planning

Community Members
Silvia Forni, Royal Ontario Museum
Shahram Tabe, International Diaspora Film Festival
Native Performance Culture and the Rhythm of (Re)Conciliation: Re-Membering Ourselves in Deep Time [Renewal] 

Leads
Jill Carter, Drama, Theatre & Performance Studies
Myrto Koumarianos, Ph.D. student, Drama, Theatre & Performance Studies

Faculty, University of Toronto
Heidi Bohaker, FAS History
Ante Budde, FAS Drama Theatre & Performance Studies
Stephen Johnson, UTM English & Drama
Amos Keye, FAS Aboriginal Studies and Linguistics
Pamela Klassen, FAS Study of Religion
V.K. Preston, Drama, Theatre & Performance Studies
Karen Recollet, FAS Women & Gender Studies
Nikki Cesare Schotzko, Drama, Theatre & Performance Studies
Cheryl Suzack, FAS English

Faculty, outside University of Toronto
Alberto Guevara, Performance Studies, York University
Jon Johnson, History, York University
Dolleen Manning, Visual Studies, OCAD University

Postdoctoral Researchers
Shelley Liebemuk, independent researcher, Diaspora & Transnational Studies
Erin Soros, Andrew W. Mellon Postdoctoral Fellow; English

Graduate Students, University of Toronto
Sherry Bie, OISE
Paula Danckert, Diaspora & Transnational Studies
Gio Diokno, Diaspora & Transnational Studies
Sasha Kovacs, Diaspora & Transnational Studies
Riaz Mahmood, Diaspora & Transnational Studies
Sara McDowell, OISE
Maria Meindl, Diaspora & Transnational Studies
Sonia Norris, Drama, Theatre & Performance Studies
Audrey Rochette, Study of Religion
Jenny Salisbury, Drama, Theatre & Performance Studies

Graduate Students, outside University of Toronto
Megan Davies, Performance Studies, York University

Undergraduate Students, University of Toronto
James Bird, Indigenous Studies

Nineteenth-Century Time [Renewal] 

Leads
Sherry Lee, Faculty of Music
Ellen Lockhart, Faculty of Music

Faculty, University of Toronto
Joseph L. Clark, FAS Art and Faculty of Architecture
Rebecca Comay, FAS Philosophy, Comparative Literature
Melissa Gniadek, UTM English & Drama
Willi Goetschel, FAS German and Philosophy
Brian Jacobson, FAS Cinema Studies
Terry F. Robinson, UTM English & Drama

Graduate Students, University of Toronto
Emily Doucet, Art History
Nicole Dufoe, English
Elizabeth Fox, Music
Lindsay Jones, Music
Sadie Menicanin, Music
Eric Woodley, Art History
Open Access Digital Tools of Translation & their Ethical Reverberations in the Age of Post-Truth

[New]

Lead
Nefise Kahraman, Ph.D. cand., Comparative Literature

Faculty, outside University of Toronto
Ebru Diriker, Translation Studies, Glendon College, York University
Sehnaz Tahir Gürçaglar, Translation Studies, Glendon College, York University
Maria Constanza Guzman, Translation Studies, Glendon College, York University

Faculty, University of Toronto
Marcel Danesi, FAS Anthropology
Sarah Hillewaert, UTM Anthropology
Leonid Livak, FAS Slavic Languages & Literatures
Martin Revermann, UTM Historical Studies and English & Drama

Graduate Students, University of Toronto
Özlem Aslan, Political Science
Kate Brennan, Comparative Literature
Lale Javanshir, Near & Middle Eastern Civilizations
Fan Wu, Cinema Studies
Heather Lynn Yawney, Linguistics

Community Members
Karol Dejnicka, translator and editor
Özge Olcay, translator and localization professional

Queer Theory [Renewal]

Lead
Laine Zisman Newman, Ph.D. cand., Drama, Theatre & Performance Studies

Faculty, University of Toronto
T. Nikki Cesare-Schotzko, FAS Drama, Theatre & Performance Studies
Elizabeth Gould, Faculty of Music
Scott Rayter, FAS Sexual Diversity Studies
Daniel Wright, UTM English & Drama

Graduate Students, University of Toronto
Cameron Crookston, Drama, Theatre & Performance Studies
Sonny Dhoot, Women & Gender Studies
Margeaux Feldman, English
Paolo Frasca, Italian Studies
David Pereira, Ontario Institute for Studies in Education
Jessica Thorp, Drama, Theatre & Performance Studies
Kelsey Vivash, Drama, Theatre & Performance Studies

Graduate Students outside University of Toronto Seran Gee, Linguistics, York
Faye Guenther, English, York University
Moynan King, Performance Studies, York University
Nicole Ritchie, Social & Political Thought, York University
Weronika Rogula, Gender, Sexuality & Women’s Studies, York University
Spectatorship and Audience

[New]

Leads
Barry Freeman, UTSC Arts, Culture, Media
Jenny Salisbury, Ph.D. cand., Drama, Theatre & Performance Studies

Faculty, University of Toronto
Kathleen Gallagher, OISE
Curriculum, Teaching & Learning
Tara Goldstein, OISE
Curriculum, Teaching & Learning
Stephen Johnson, Drama, Theatre & Performance Studies
Cecilia Morgan, OISE
Curriculum, Teaching & Learning
Tamara Trojanowska, Drama, Theatre & Performance Studies

Graduate Students, University of Toronto
Heba Elshrif, OISE Language & Literacy
Kelsey Jacobson, Drama, Theatre & Performance Studies
Scott Mealey, Drama, Theatre & Performance Studies
Rebecca Noone, Information
Jenny Salisbury, Drama, Theatre & Performance Studies
Cassandra Silver, Drama, Theatre & Performance Studies

Graduate Students outside University of Toronto
Signy Lynch, Theatre & Performance, York University
Melanie Wilmink, Art History, York University

Toronto’s Urban Imaginaries

[New]

Leads
Barbara Fischer, University of Toronto Art Museum; Architecture
Elizabeth Legge, FAS Art
Felicity Tayler, postdoctoral fellow, Art History

Faculty, University of Toronto
Theresa Enright, FAS Political Science
Luis Jacob, Faculty of Architecture, Landscape & Design
Shawn Micallef, Lecturer, UC-One program
Sean Mills, FAS History
Scott Rayter, FAS Sexual Diversity Studies
Charles Stankievech, Faculty of Architecture, Landscape & Design
Rinaldo Walcott, OISE; Women & Gender Studies

Graduate Students, University of Toronto
Liora Belford, Art History
Sam Cotter, Architecture, Visual Studies program
Andrea Creamer, Architecture, Visual Studies program
Corinn Gerber, Comparative Literature
Jordan Hale, Faculty of Information
Adam Welch, Art History

Faculty Outside University of Toronto
Gregory Betts, Canadian Studies, Brock University
Rosemary Donegan, Art History, OCADU (retired)
Andrea Fatona, Art History, OCADU
Janine Marchessault, Art, Digital Media & Globalization, York University
Martin Reisenleitner, Communications, Culture & the City, York University
Dot Tuer, Art History, OCADU
10.

**GOVERNANCE**

Ken Nicols, *100 Cups of Coffee*, 2014
10. 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, Research, 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.
10.1. Advisory Board Members, 2016–2017

<table>
<thead>
<tr>
<th>Name</th>
<th>Position/Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Gibbs</td>
<td>Director, Jackman Humanities Institute</td>
</tr>
<tr>
<td>Suzanne Akbari</td>
<td>Director, Centre for Medieval Studies</td>
</tr>
<tr>
<td>Li Chen</td>
<td>Chair, UTSC Historical &amp; Cultural Studies</td>
</tr>
<tr>
<td>Laura Colantoni</td>
<td>Chair, FAS Spanish &amp; Portuguese</td>
</tr>
<tr>
<td>Anver Emon</td>
<td>Faculty of Law</td>
</tr>
<tr>
<td>Glen A. Jones</td>
<td>Dean, Ontario Institute for Studies in Education</td>
</tr>
<tr>
<td>Alison Keith</td>
<td>Acting Chair, FAS Department of Classics, and Incoming Director, Jackman Humanities Institute</td>
</tr>
<tr>
<td>Cara Krmpotich</td>
<td>Museum Studies Program, Faculty of Information</td>
</tr>
<tr>
<td>Sherry Lee</td>
<td>Associate Dean, Research, Faculty of Music</td>
</tr>
<tr>
<td>Virginia MacLaren</td>
<td>Chair, FAS Department of Geography &amp; Program in Planning</td>
</tr>
<tr>
<td>Sian Meikle</td>
<td>Director, Library Information Technology Services</td>
</tr>
<tr>
<td>Christine Shaw</td>
<td>Curator, UTM Blackwood Gallery / Department of Visual Studies</td>
</tr>
<tr>
<td>Paul Stevens</td>
<td>Chair, FAS English</td>
</tr>
</tbody>
</table>
10.2. Council of Humanities Institute Deans, 2016–2017

David Cameron  Dean, Faculty of Arts & Science
Larry Alford  University Librarian
William Gough  Vice-Principal (Academic) and Dean, University of Toronto Scarborough
Amrita Daniere  Vice-Principal, Academic and Dean, University of Toronto Mississauga
Edward Iacobucci  Dean, Faculty of Law
Ryan McClelland  Acting Dean, Faculty of Music
Richard M. Sommer  Dean, John H. Daniels Faculty of Architecture, Landscape, and Design
Wendy Duff  Dean, Faculty of Information
Glenn Jones  Dean, Ontario Institute for Studies in Education
Locke Rowe  Dean, Graduate Studies and Vice-Provost, Graduate Research & Education
Jay Pratt  Vice-Dean, Research and Infrastructure, Faculty of Arts & Science
Robert Gibbs  Director, Jackman Humanities Institute
10.3. **International Humanities Advisory Board, 2016–2017**

James Chandler, Director, Franke Institute for the Humanities, University of Chicago

Camilla Gibb, Canadian novelist and June Callwood Professor of Social Justice, Victoria College

Monika Fludernik, Professor of English, University of Freiburg

Sara Guyer, Director, Center for the Humanities, University of Wisconsin-Madison and President, Consortium of Humanities Centers and Institutes (CHCI)

Greg Kelly, Executive Producer, CBC Radio IDEAS

Premesh Lalu, Director, Centre for the Humanities, University of the Western Cape

Geoffrey Rockwell, Director, Kule Institute for Advanced Study, University of Alberta

John Ralston Saul, Canadian author and past President, PEN International

Alessandro Schiesaro, Head, School of the Arts, Languages & Cultures, University of Manchester

Ella Shohat, Professor of Middle Eastern & Islamic Studies and Art & Public Policy, New York University

Katie Trumpener, Emily Sanford Professor of Comparative Literature & English, Yale University