The Chancellor Jackman Research Fellowships in the Humanities, 2020-2021
12-month appointments

Research Fellows hold an office on the 10th floor of the Jackman Humanities Building and are central members of a Circle of Fellows. They are University of Toronto tenured faculty members by the time of their fellowship, chosen for their distinction in achievements relative to their career stage, the excellence of their proposed project, and its relation to the annual theme for 2020-2021, Collectives.

https://humanities.utoronto.ca/announcements/jhi-twelve-month-faculty-research-fellows-2020-2021

2020 – 2021 Annual Theme: Collectives
From political parties to literary coteries, from fan groups to sports teams, from terrorist organizations to online groups, our collectives, associations, and communities are multiform and complex. How do we band together and why? In teaming up, how does membership of a collective affect one’s own agency and standing – what do we lose, what do we gain? Can collects truly be agents and how do group dynamics emerge? How do we balance the interests between collectives, of individuals and collectives, and of the individual within the collective?

Caryl Clark, Faculty of Music
Caryl Clark (Ph.D. 1991, Cornell University) is Professor of Music. Her research and teaching interests include Enlightenment aesthetics, Haydn studies, gender and ethnicity in opera, the politics of musical reception, piano cultures, Glenn Gould, and music entrepreneurship. She has held four SSHRC grants on eighteenth-century musical topics, and a Halbert Foundation Grant with The Hebrew University in Jerusalem investigating the Jewish Diaspora in music, theatre and culture. She is the co-editor, most recently, of the Cambridge Haydn Encyclopedia (Cambridge UP, 2019), and the author of Haydn’s Jews: Representation and Reception on the Operatic Stage (Cambridge UP, 2009).

Music Collectives: Evolving Operatic Practices
Clark’s research project will examine the range and vitality of independent opera collectives operating in Toronto today, investigating their simultaneous engagement with both earlier operatic repertories and contemporary societal issues. During her fellowship year, she will bring the history of eighteenth-century opera (from Handel to Haydn and Mozart) into conversation with today’s “indie” musical collectives, assessing how the latter revisit and revise early operatic themes, practices, and performance conventions. Her comparative work will promote links between scholars and contemporary musical collectives and creators.

Girish Daswani, UTSC Department of Anthropology
Girish Daswani (Ph.D. 2007, London School of Economics) is Associate Professor in the UTSC Department of Anthropology. His research interests include Ghana, religion, morality and ethics, transnationalism, corruption and activism. His most recent scholarly work has been exploring different activist and religious responses to corruption in Ghana. In addition to several journal articles, he has published a monograph entitled Looking Back, Moving Forward: Transformation and Ethical Practice in the Ghanaian Church of Pentecost (2015, University of Toronto Press) and co-edited A Companion to Diaspora and Transnationalism Studies with Prof. Ato Quayson (2013, Wiley-Blackwell). His most recent public-facing work has been exploring the ways in which imperialism, colonialism, and Orientalism have impacted (and are still impacting) popular politics and the field of Anthropology.

Activist and Artistic Responses to Corruption in Ghana
Daswani’s project seeks to understand how communities of activists differ from each other, how they view the role of individuals within collectives and the distinct ways in which they imagine the past and future. His research, which started in 2015, has shown how members of the two groups whom he has met follow separate approaches to activism. While cooperation sometimes occurs between activists and artists, he discovered that they are distinct in their class orientations, in their motivations and expectations of future change, and in their organizational forms
of sociality. Both groups are responding to the cynicism of other middle-class Ghanaians, who seemed indifferent to the corruption of Ghana’s political elite. Yet in their response to political corruption, their articulation of how they came together as individuals demonstrates different kinds of activist sociality and subjectivities. What is emerging is an ethnography of protest, of its creative potential, and of its limits.

Cara Krmpotich, Faculty of Information
Cara Krmpotich (D.Phil. 2008, University of Oxford) is Associate Professor in the Faculty of Information and directs the Museum Studies program. She is a museum anthropologist who researches and teaches in the areas of critical collections management, Indigenous and museum relationships, cultural property, and material culture and memory. She has research relationships with the Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC); the South-North Dialogue on Aesthetic Education between the University of Toronto and the University of the Western Cape; and the Haida Repatriation Committee. She is the author of The Force of Family: repatriation, kinship and memory on Haida Gwaii, (University of Toronto Press, 2014) and co-author of This Is Our Life: Haida material heritage and changing museum practice (UBC Press, 2013).

An Implicated Orchestra
Krmpotich’s research will explore a collection of almost thirty tamburitas: stringed, Croatian folk instruments that can be played and enjoyed as solo instruments, but that can also be combined as an ensemble or an orchestra – a collective. They have been played by three generations of her family, but mostly have been on loan to families within the Croatian community in Sault Ste. Marie who have participated as players, dancers and singers. She will research the instruments, along with archival photos taken of the instruments and musicians over the last century, regional costumes used in performances, and original orchestral sheet music to bring forth and bring together multiple collectives: a collection of artifacts; an immigrant community; generations of a family; and a nation reconciling its Indigenous-Settler identity.

Eve Tuck, OISE Department of Social Justice Education
Eve Tuck (Ph.D. 2008, The Graduate Center, City University of New York) is Associate Professor of Critical Race and Indigenous Studies and Canada Research Chair of Indigenous Methodologies with Youth and Communities. She is Unangax and is an enrolled member of the Aleut Community of St. Paul Island, Alaska. Her research focuses on how Indigenous social thought can be engaged to create more fair and just social policy, more meaningful social movements, and robust approaches to decolonization. Tuck is the author of Urban Youth and School Pushout (2012) and Place in Research (co-written with Marcia McKenzie, 2015). She is the co-editor of Youth Resistance Research and Theories of Change (with K. Wayne Yang, 2014); Land Education (with Kate McCoy and Marcia McKenzie, 2016); Toward What Justice? Describing Diverse Dreams of Education in Research (with K. Wayne Yang, 2018); and Indigenous and Decolonizing Studies in Education: Mapping the Long View (with Linda Tuhiriwi Smith and K. Wayne Yang, 2019). Tuck directs the Tkaronto Collaborative Indigenous Research for Land and Education (CIRCLE) Lab.

Somewhere Recordings: The Land Relationships Super Collective Album
In collaboration with members of the Land Relationships Super Collective, Tuck will create a recorded album about practices of land rematriation. It will consist of (I) excerpts of the “somewhere recordings,” created between 2015-2020 (II) brand new recordings and re-recordings, created by members of the Super Collective, for the purposes of the album (III) guided meditations, recorded interviews, and other recorded reflections created for the purposes of this album. The album will do the work of a book—it will have introductions, a deliberate order, and will unfold towards making a series of arguments about what is possible now, in terms of land rematriation by Indigenous community organizations and their collaborators. Accompanying the album, there will also be a webpage and a workshop series for Black and Indigenous community members interested in podcast creation.