ANNUAL REPORT
OF THE
JACKMAN HUMANITIES INSTITUTE
2020-2021

Lynn Cohen, *Classroom in an emergency measures college*, 1980. Gelatin silver print, 40.64x50.8 cm
The Hart House Collection; promised gift of Norman Morcos
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1.1. Annual Theme in 2020-2021

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, and what do we gain? Can collectives 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?

1.2. Art at the Jackman Humanities Institute, 2020-2021

Birds of a Feather
Curated by Ameen Ahmed
Co-sponsored by The Art Museum of the University of Toronto

The exhibition consisted of fourteen works from the Art Museum’s permanent collections selected as direct responses to the research of most of the 2020-2021 Jackman Humanities Institute Fellows. The works represent different forms of commonality and collectivity, incorporation and inclusion, and history and historiography.

Birds of a Feather addressed the complex and multi-layered nature of collective social forms—including political parties, protests, fan groups, sports teams, and online groups. The works responded to the JHI Fellows and their work, offering tools, commentary, opinion, context, and hope through visual or conceptual means. The works also spoke to each other, introducing voices and points of view that enriched our understanding of collectivity.

The exhibition brought together well-known and rarely seen works from the Hart House Collection, the University of Toronto Art Collection, and the University College Collection, by artists including Shuvinai Ashoona, Carl Beam, Jean Bridge, Lynn Cohen, Carole Condé and Karl Beveridge, Jérôme Havre, Rita Letendre, Divya Mehra, Shelley Niro, Jessie Oonark, Gordon Peteran, Jaan Poldaas, Jeff Thomas, and Joyce Wieland. Together, the works prompted us to think about group dynamics and agency—of collectives, of individuals, and of individuals in collectives.

Ameen’s presentation can be viewed at https://www.youtube.com/watch?v=4El0f1sXUyw

Divya Mehra, How to do things with words (Culture and Captivity); 6 You Made Me, 2014. Acrylic ink, promethazine and codeine cough syrup, acrylic extender base, and grape soda on watercolour paper, 19.75”x26.25”
1.3. Funded Research Programming

The JHI welcomed Suzanne Jaeger, Faculty of Arts & Science (FAS) Funded Research Officer for the Humanities and Social Sciences, into the Circle of Fellows meetings this year, and hosted two workshops that Suzanne co-organized (with Eli Lyonblum, Research Office, Faculty of Music) for researchers planning to apply for major external funding. By attending the presentations of the fellows, Suzanne was able to develop an overview of what kinds of research were happening, and to make contact with researchers with whom she would be working to develop proposals.

7 July 2021. Attendance 34
Research/Creation Panel Discussion
Perspectives in Research-Creation: Grants for University-based Artists
Co-hosted by the JHI, FAS, and the Faculty of Music
This webinar was open to all University of Toronto research faculty members in the Humanities interested in learning how research-creation grants can be used to support creative work in a variety of artistic disciplines. A panel of artists and successful research-creation grant holders (with a SSHRC review committee member included) provided valuable information about SSHRC Research-Creation grants as well as funding programs available through the Toronto Arts Council (TAC); the Ontario Arts Council (OAC), and the Canada Council (CC).

Moderator
Xing Fan, FAS Drama, Theatre, and Performance Studies
Panelists
Mark Campbell, UTSC Arts, Culture and Media
Lawrence Switzky, UTM English & Drama
Julia Brook, Dan School of Music and Drama, Queen’s University

Outcomes
Many positive comments were left in the chat and sent afterward by email. The panel participants expressed their pleasure in having the opportunity to share their experiences with other researchers at the University of Toronto. Prof. Fan, the moderator, said that she had learned a lot in the discussions. One of the participants suggested that a short video presentation of each of the panelists creative work would be a welcome addition to our introduction. We will keep this helpful suggestion in mind for future events.

14 July 2021. Attendance 47
Grant Writing Workshop
The Mapping Strategy
The Mapping Strategy is a time-efficient and conceptually creative approach to grant writing useful for principal investigators as solo applicants and for teams of researchers and other project participants working collaboratively. The technique starts with brainstorming to map each component of the application until a vision of the entire project emerges. The writing begins after a coherent and richly textured map is created. This workshop is useful for everyone, but especially emerging scholars. Participants were encouraged to bring a specific grant project idea to workshop using the mapping techniques with colleagues at the event. This workshop was co-presented by Suzanne Jaeger and Eli Lyonblum.

Outcomes
There was very positive feedback from all participants; they liked the breakout rooms which allowed time to develop their grant project ideas using the mapping strategy techniques collaboratively in discussion with peers, and several would have liked more time in the breakout rooms.

Total Attendance: 81
1.4. Communications

Communications strategies became much more important during this year of lockdown. In the absence of physical space, the JHI relied on electronic means to connect with the community of scholars that it serves. The work of Communications Officer Sonja Johnston deserves special thanks and recognition this year for the extraordinary efforts that she has made in helping the JHI to remain visible and active during lockdown.

1.4.1. Meetings
All meetings and events were online. Sonja helped to manage and run meetings in MS Teams, and later in Zoom, keeping participants safe from outside intrusion and smoothly moving them through breakout rooms and screen-sharing.

1.4.2. Recordings
Online events were often, with the permission of the speakers, recorded. A transcription of the event was added as subtitles to conform with Ontario’s accessibility requirements, and the edited and transcribed video recordings were then uploaded to the JHI’s channel on YouTube. A special feature of the JHI YouTube channel is the collection of recordings by faculty members who have previously held six-month research fellowships. (See Section 6.6.)

https://www.youtube.com/channel/UC5LIsQpMXicyqM0ok18PV6g

1.4.3. Social Media
The JHI now has active accounts with Twitter and Facebook which provide an accessible way for the public to find us and ask questions, and for the JHI to release announcements about fellowship competitions and results and public events.
Facebook: https://www.facebook.com/JackmanHumanitiesInstitute (521 followers; posts reach into the thousands of views for some events)
Twitter: @JHIevents (1341 followers)

1.4.4. Newsletter
The JHI’s monthly newsletter, Humanities at Large now comes out on MailChimp ten times yearly, and has a subscriber base of 1,112. Past issues of the newsletter can be viewed at:
https://humanities.utoronto.ca/newsletter

1.4.5. Website
The JHI website is hosted by the University of Toronto Libraries ITS office in Drupal8. It is used to promote events and competitions, and to store information previous activities. An overhaul is under consideration for the 2021-2022 year, with launch of a new site that uses the University of Toronto template likely in December 2021. In the past ten years, the website has been updated three times.
https://humanities.utoronto.ca

1.4.6. Reporting
The JHI compiles a full annual report every summer that is posted to the website as a downloadable file. A second report, the Year in Review, is designed by Gilbert Li and Associates and distributed in print to the University of Toronto community. A third report is submitted to the Andrew W. Mellon Foundation to document the activities of the Humanities at Large initiative. All reports are available for download here:
https://humanities.utoronto.ca/annual-reports
1.5. **JHI-sponsored activities affected by COVID-19 closures**

**Program for the Arts**
- 7 and 14 May “On Seeing Contemporary Art” (Ann Mullen) – postponed from Fall to Spring, scheduled, then cancelled.

**Fellowships**
- Amilcare Iannucci Graduate Fellowship in the Humanities – cancelled for 2020-2021 due to space restrictions.
- Artist in Residence Simryn Gill, 1 July 2021 to 30 June 2022 – postponed until 2022-2023 due to travel restrictions; in partnership with Ajay Rao, UTM Centre for South Asian Civilizations.

**Other Events**
- Wiegand Family Lecture by Alexander Jones (NYU) – postponed until 2021-2022 to permit for the customary Wiegand Family Reunion to take place in person.

1.6. **JHI-sponsored activities affected by the CAUT Censure of University of Toronto**

**Program for the Arts**
- 30 April: “Walking/Thinking (with Kant) | D.N. Rodowick in conversation with Ian Balfour & Rebecca Comay” (Rebecca Comay, Dramaturgies of Resistance grant) – cancelled.
- 19 May: invited lecture by Catherine Gudis – cancelled.

**Working Groups**
- 26 April: Building Environmental Humanities final group meeting – cancelled.
- 30 April: Building Environmental Humanities public panel on “Fences: Technologies of Environmental Control” – cancelled.
- 12 May: BIPOC Solidarities Open Community Event – cancelled.

**Marquee event in partnership with OISE**
- 19 May: “Settler Histories: Perspectives from Canada” (Cecilia Morgan) – cancelled.

**Humanities at Large**
- 17-21 May: Humanities at Large Writing Workshop (Eva-Lynn Jagoe and Gretchen Bakke) – cancelled.

**Discretionary Support**
- January 2022: “Digital Performance after the Pandemic” (co-sponsored event in partnership with the BMO Lab in Arts, Performance, Emerging Technologies, and AI at the Centre for Drama, Theatre and Performance Studies; Douglas Eacho) – cancelled.

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1 For details, see https://www.caut.ca/content/censure-against-university-toronto
2.

MESSAGE FROM THE DIRECTOR
Director's Message

The public health challenges of the past year, a global pandemic that closed down in-person activities at the Jackman Humanities Institute for the whole of the year, have generated unforeseen tensions and a distinct sense of irony in our year's work on the annual theme of Collectives. Our goal of bringing humanities scholarship out of the classroom and university press, and into the broader public realm for discussion, debate, and investigation has been both tested by and sustained in the online fora to which we have had, perforce, to adapt our programming.

Nonetheless, the year has been one of extraordinary creativity and remarkable success, as the JHI has pivoted to virtual delivery of all our activities and events. We are thrilled to report the best attended public event in our history, with over 400 people in the virtual audience for the public lecture of our Distinguished Visiting Fellow, author Dionne Brand. Speaking on “Capitalism, time, blackness and writing,” she offered a mesmerizing meditation on the themes of her novel A Map to the Door of No Return. A past Poet Laureate of Toronto and winner of the Governor General’s Literary Award for English Language Poetry for her volume Land to Light on, Dr. Brand held successive audiences spellbound with her reflections on her writing practices and social justice activism.

The fellows were an active and engaged group who found comradery in shared visions of social justice and developed online communities of support among themselves. Among the myriad academic achievements of the year were Nadia Lambek, who will begin a tenure-track position at Western University’s Faculty of Law; Christina Turner, who will take up a SSHRC Postdoctoral Fellowship at the University of Manitoba; and Georgia Lin, who goes on to a fully funded graduate program in Women, Gender and Sexuality Studies at the University of Oxford. We also saw an impressively high rate of postdoctoral fellowship placements and entry into graduate programs among the other members of the cohort, as well as the initiation of a number of brand-new major research projects.

The second year of activity in our Mellon-funded initiative, Humanities at Large, entailed the presentation of numerous workshops that addressed scholarly and social concerns, and widened our reach both within and beyond the University of Toronto. I would like to extend special thanks to the Institute’s many fellows and friends who worked with us to restore some of last year’s ‘lost’ programming on virtual platforms. In particular, I would like to recognize Irina Dumitrescu (University of Bonn and incoming JHI Visiting Public Humanities Fellow, 2021-2022), for her bold redesign of our Creative Non-Fiction Writing Workshop for Academics for online delivery (March 17-21 2021), after we had to cancel the originally scheduled in-person workshop in May 2020; Robyn Autry (JHI Visiting Public Humanities Fellow, 2020-2021), for her contribution to Dr. Dumitrescu’s creative non-fiction workshop; Dale Turner (University of Toronto), for rescheduling last year’s cancelled book launch of Robert Nichols’ Theft is Property: Dispossession and Critical Theory (Duke 2019); Melissa Gismondi (JHI New Media and Public Humanities Postdoctoral Fellow) for hosting a new podcasting workshop in our social media series; the Graduate Chair of the U of T Department of Philosophy, Martin Pickavé, and the Chair of the UTM Department of Philosophy, Gurpreet Rattan, for organizing the first ever online Ontario High School Ethics Bowl; Dionne Brand for her extraordinary public lecture and generous readings; and the Executive Producer of CBC Radio: IDEAS, Greg Kelly, for his patient shepherding, and innovative programming, of an Ideas broadcast of a lecture addressing the perceived decline of the liberal arts and liberal democracy by Charlie Foran (Executive Director, Writers Trust of Canada), “Surrendering our Senses,” with responses by JHI Postdoctoral Fellows Melissa Gismondi (NMPH PDF) and Jennifer Ross (Digital Humanities PDF).

The Program for the Arts transitioned online, and despite all the challenges of the virtual landscape we were able to provide an impressive amount of programming that reached unusually wide audiences this year. “Screening Collectives and Collectivity,” organized by Sara Saljoughi (UTSC Arts, Culture & Media), a symposium and screening for scholars of early cinema is an excellent example of this adaptation. The
combination of screening and symposium proved to be especially effective, and a number of events took this form in 2020-2021.

The Working Groups too reported that online meetings made it possible to open their membership to scholars around the world. Indeed, many presented a slate of public programming and invited speakers. A notable highlight was Tamil Studies: A Discipline in Motion, a returning Working Group whose members created deep connections with the GTA’s Tamil community and library collections of Tamil language materials.

As this year’s Annual Report documents, the JHI continues to make the most of the unique opportunities and challenges of the year. We could not have done it without our superb administrative personnel—Associate Director Kim Yates, Communications Officer Sonja Johnston, Finance Officer Cheryl Pasternak, and Administrative Officer Monica Toffoli. They have managed our virtual activities with enthusiasm and a high standard of professionalism throughout the year, bringing together our communities across campus, city and country, as well as around the world, for a rich feast of humanities research programming.

Alison M. Keith, Director, Jackman Humanities Institute  
Professor of Classics and Women’s Studies
3.

HUMANITIES AT LARGE

Papiara Tuikiki, Helping Hands, 2012. Colour Lithograph, 22.3x30.3”. University of Toronto Collection. Reproduced with permission of Dorset Fine Arts. Papiara Tuikiki is an Inuit Canadian who lives and works in Kinngait, Nunavut.
3.0. Humanities at Large

Humanities at Large (HaL) is a three-year initiative hosted by the Jackman Humanities Institute and funded by the Andrew W. Mellon Foundation for the Humanities. The purpose of HaL is to facilitate knowledge transfer – between university and city, specialist and non-specialist, and between communities.

In 2020-2021, HaL completed its second year. Pandemic restrictions were the dominant factor in programming, which moved from in-person to online activity. This had varying effects on our capacity to pursue this initiative: “at Large” has been both dramatically constricted, and vastly enlarged this year. This report outlines our achievements in the six pillar activities that were proposed for this initiative in 2020-2021.

In addition, the fellowships of Dionne Brand, Robyn Autry and Francesca D’Amico-Cuthbert were supported by Humanities at Large. (See Sections 6.3., 6.4., and 6.7. for reports on their activities.)

3.1. Pillar One: Creative Non-Fiction Writing Workshops for Academics

3.1.1. The Toronto Humanities at Large Writing Workshop
11-15 May 2020 / 17-21 May 2021 – CANCELLED TWICE
Eva-Lynn Jagoe, FAS Comparative Literature and Spanish & Portugue
Gretchen Bakke, professional writer and guest professor of Anthropology, Humboldt University, Berlin

This workshop had gathered a substantial pool of applicants when it was cancelled in March 2020 as the first wave of the COVID-19 pandemic closed the University of Toronto. During the year, the facilitators redeveloped the workshop as an online offering, which was about to be offered in May 2021, and then cancelled for a second time due to the CAUT censure of the University of Toronto.

3.1.2. Public Writing: An Introduction
17-20 March 2021
Participants: 18
Irina Dumitrescu, University of Bonn

Instructor Irina Dumitrescu (University of Bonn) led Public Writing: An Introduction—with guest appearances by David Perry (University of Minnesota) and Robyn Autry (Wesleyan University)—JHI’s 2020-21 Visiting Public Humanities Faculty Fellow. This workshop was intended for academics interested in discovering the possibilities of writing for the general public in a variety of nonfiction genres such as essays, op-eds, and reviews. The participants explored style and structure through writing exercises, readings, discussion, and sharing work. They also discussed some practical aspects of short-form nonfiction writing, such as thinking about audience, finding a suitable genre and outlet, and getting pieces published. The workshop was aimed at scholars who had done a modest amount of public writing already, or who were looking for a way to begin.

Irina Dumitrescu (Ph.D. English Language & Literature, Yale University, 2009) is Professor of English, American and Celtic Studies at Rheinische Friedrich-Wilhelms-Universität Bonn. A scholar of medieval English literature, she focusses in her research on education, celebrity, and women’s power in the Middle Ages. Her public-facing writing includes essays and book reviews on topics such as food, dance, migration, and literature. She is also the incoming Visiting Public Humanities Fellow for 2021-2022 at the Jackman Humanities Institute. (See section 9.7.)

Public Writing: An Introduction was an online workshop designed for scholars with a Ph.D. who were interested in taking first steps into public writing or had already begun writing for a broader audience and wanted to learn more. The course took place over four days. Most of the participants were based in Toronto, but the online format enabled some to join from other locations in Canada, the UK, Russia, and across the USA.
Each day began with a writing prompt that allowed everyone to practice a different element of storytelling or voice in a playful way. The rest of the morning was devoted to an element of craft, with interactive lessons dedicated to beginnings, style, structure (especially for longer essays), and endings. The purpose of each craft session was to give participants a sense of the options available to them when writing an essay for the public, and to consider together which choices might be better suited to, say, a book review or a feature article. Sample readings from journals such as the Paris Review and the London Review of Books allowed the group to discuss the strategies authors use to make their writing clear and powerful, strategies that do not always follow any given rules. After the morning sessions, participants had lunchtime prompts and time to try out different approaches to their project, and to reflect on their own relationship to writing. The Zoom meeting stayed open, and as the workshop progressed, participants began meeting in the online space to write together. The afternoons were dedicated to voluntary sharing of the work that came out of the prompts and on the practical elements of publication such as finding an appropriate outlet, pitching, and dealing with audience responses.

Although this workshop was dedicated to making it possible for humanities scholars to begin publishing in new ways, ultimately the real lessons had to do with writing itself. There were honest conversations about the roles that emotions play in artistic creation and on the ethical aspects of addressing a larger public. The playful, experimental, and low-stakes prompts helped participants put aside their scholarly personas for a while and get in touch with their authentic voices. A beautiful community took shape during the lunches and in informal conversations that extended long beyond the afternoon session. The Jackman Humanities Institute will support a Working Group in 2021-2022 to continue the work of public writing that began in this workshop. (See section 9.9.)

Participants
1. Christy Anderson, Faculty of Architecture
2. Alena Aniskiewcz, Copernicus Center for Polish Studies, University of Michigan
3. Michelle Anjirbag-Reeve, recent PhD, Education and Children’s literature, Cambridge University
4. Camille Bégin, Plaques & Public Education Manager, Heritage Toronto
5. Megan Boler, OISE Department of Social Justice Education
6. Alexandra Chiiriac, Postdoctoral Fellow, Metropolitan Museum of Art, NY
7. Deanna Del Vecchio, Ph.D. cand., OISE Social Justice Education
8. Diwan Deepali, Senior Curator of South Asian Art, Royal Ontario Museum/FAS Art History
9. Emily Doucet, recent PhD, Art History
10. Edward Jones-Imhotep, Director, Institute for the History and Philosophy of Science and Technology,
11. Anna Korteweg, UTM Sociology
12. Jennifer Lorden, English, William and Mary College
13. Mary Mullen, English, Villanova University
14. Dragana Obradovic FAS Slavic Languages and Literatures
15. Yulia Ryzhik, UTSC English
16. Irina Sadovina, Estonian and Comparative Folklore, University of Tartu
17. Siobhan Senier, English, University of New Hampshire
18. Danielle Taschereau Mamers, Postdoctoral Fellow, English and Cultural Studies, McMaster University
19. Letha Victor, Religious Studies, University of North Carolina – Charlotte
20. Kim Zarins, English, California State University – Sacramento

Comments by participants:
“I have attended many writing workshops, and this was one of the best in terms of balance of elements, easing us into community, helping us develop trust a gentle pace.”

“This was the best program/support/faculty-development program I have ever done through the University of Toronto, and I’ve done a lot. It was personally and professionally transformative.”

“This workshop has been amazing. It has inspired me to return to writing with ideas and excitement I haven't felt in a long time.”
3.2. Pillar Two: Social Media Workshops

3.2.1. Podcasting Workshop
5 February 2021
Participants: 29
Melissa J. Gismondi

The purpose of this workshop was to introduce University of Toronto faculty and students in the humanities to podcasting including development, production, editing and publishing. It was structured as a kind of "Podcasting 101," and offered participants a brief overview of podcasting (what it is, how it’s done, different formats, etc.) before discussing the development stage (coming up with an idea and thinking about how best to execute it) and then the production stage (researching, interviewing, writing, recording, editing, mixing, etc.) As well as discussing various tools of the trade, Melissa offered participants a behind-the-scenes look at one of her recent audio pieces for CBC's IDEAS program—Why the novel Bear (1976) is still controversial -- and relevant.

Melissa J. Gismondi—JHI’s New Media and Public Humanities Postdoctoral Fellow for 2020-2021 is a writer and journalist, who holds a Ph.D. in American history from the University of Virginia. Her writing has appeared in major media outlets, including The Washington Post, Salon, Toronto Star, and The Walrus, among others. As a radio and podcast producer, she contributes to national network programs on CBC Radio and the podcast BackStory. Gismondi was selected as a Writers' Trust Rising Star by Charlotte Gray. Check out her website for more information and examples of her work.

Benefits
The Jackman Humanities Institute’s first podcasting workshop was very successful, and demand was greater than the number of spaces available. Melissa received enthusiastic and positive feedback from all participants, many of whom requested follow-up workshops. Her own report follows:

On Friday February 5, I offered University of Toronto humanities faculty and students a brief overview into the world of podcasting. I started by inviting a discussion about what brought participants to the workshop and what podcasts they listen to. The answers reflected the breadth and eclecticism of the podcasting industry in recent years. Many participants noted that they listen to podcasts in their professional and personal lives. Some cited their desire to start a podcast, while others said they were hoping to incorporate the medium into the classroom and their teaching. I asked and tried to answer the question: What do we talk about when we talk about 'podcasting'? This isn’t an easy question to answer but we talked about some essential criteria of podcasts, such as their roots in the digital world, different kinds of formats (conversational/interview, for instance, versus narrative storytelling) the importance of learning to think with your ears and maintaining your podcast and publishing it. There are a lot of inactive podcasts out there, just like blogs and social media accounts. I encouraged participants to think about their goals for the podcast and to convey their plans to the listener. I then invited participants to reflect on questions related to intention and development. At the inception of a new podcast project, there are important questions: why does this story work well for audio, what is the story, who should tell it, who might listen to the podcast, and why? Given the plethora of podcasts, why would someone want to listen to this podcast over others in the genre? I encouraged participants to think about what they like and don’t like as a podcast listener. Is the goal to educate? Entertain? Or perhaps both?

I provided a behind-the-scenes look at the development and production of my latest audio project for CBC Radio's IDEAS. We talked about the importance of research, conducting a good interview, writing for the ears not the eyes, audio mixing and the art of telling a good (audio) story. I walked participants through my process and showed them the script I crafted for the program as an example of how some programs might be formatted. I stressed the importance of giving listeners a diverse listening experience – different voices, different clips, different sounds, different pieces of music, etc. We closed with a discussion of some tools of the trade, which have changed considerably during the global pandemic.
Participants
1. Rasheed Adebiyi, Mass Communication, Fountain University, Nigeria
2. Flavia Vasconcellos Amaral, postdoctoral fellow, FAS Classics
3. Alexandra Ariya, Ph.D. cand., Medieval Studies
4. Jill Carter, FAS Drama, Theatre & Performance Studies
5. Chloe Chayo, undergraduate student, FAS Latin American Studies
6. Caryl Clark, Faculty of Music
7. Claudia Saldana Corral, postdoctoral researcher, Education, University of Texas-El Paso
8. Emily Doucet, postdoctoral fellow, Art History & Communication, McGill University
9. Petra Dreiser, Communications Officer, FAS Philosophy
10. Angela Du, Ph.D. cand., English
11. Jamile Ghaddar, Ph.D. cand., Faculty of Information
12. Mona Ghali, Ph.D. cand., OISE Comparative, Interational & Development Education
13. Camilla Gibb, Artist in Residence, Victoria College
14. Emily Gilbert, FAS Political Science
15. Antoinette Handley, Chair, FAS Political Science
16. Alison Keith, Director, Jackman Humanities Institute and FAS Classics
17. Rebecca Kingston, FAS Political Science
19. Alia O’Brien, recent Ph.D., Faculty of History
20. Jennifer O’Reilly, Communications Officer, FAS Political Science
21. Shani Parsons, Director, Critical Distance Centre for Curators, University of Toronto
22. Karyn Recollet, FAS Women & Gender Studies
23. Jaclyn Rohel, UTSC Culinaria Institute; incoming Community Engaged Postdoc, 2021-2022
24. Sheilah Salvador, undergraduate student, FAS Indigenous Studies
25. Raquel Serrano, undergraduate student, FAS Latin American Studies
26. Cheryl Suzack, FAS English
27. Berenice Villagomez, Communications & Undergrad Coordinator, FAS Spanish & Portuguese
28. Tamara Walker, FAS History
29. Xin Yue Wang, Ph.D. cand., Art History
30. Rebecca Woods, FAS History & Philosophy of Science & Technology

3.2.2. Blogging Workshop
12, 19, and 26 May 2021
Participants: 14
David Perry, University of Minnesota

So You Want to Start a Blog was an online workshop offered to a small group of participants in three sessions, at one week intervals, in order to provide hands-on instruction, as well as the time to experiment and create. By the end of the workshop all participants had created a blog and had begun to populate it with their own content.

This three-day workshop, led by David Perry (University of Minnesota), guided participants on how to create a blog, provided design assistance from a professional website designer, and considered about how to fit this form of public writing into the broader life and career of a humanities researcher. David Perry is a journalist and historian who has written for The New York Times, The Washington Post, The Nation, CNN, and many other outlets. In 2013 he also started a blog and over the next few years, wrote over 1400 blog posts. In the Chronicle of Higher Education, he wrote, “Not only is “the blog” alive and well as a form, but one of its most vibrant subsections is the academic blog. It remains a good avenue for engaging the public. Anyone can set up a blog, often within a matter of minutes, and use it to communicate ideas that don't otherwise fit into your scholarly publishing world. A blog offers a way to share your ideas with peers inside those networks.”
Participants
1. Armig Adourian, Ph.D. cand., OISE
2. Donald Ainslie, FAS Philosophy
3. Limor Avivi-Aber, Faculty of Dentistry
4. Robyn Autry, Sociology, Wesleyan University and JHI Public Humanities Fellow, 2020-2021
5. Jill Carter, FAS Drama, Theatre and Performance Studies
6. Helen Chatburn, Ph.D. cand., OISE Leadership, Higher & Adult Education
7. Tara Goldstein, OISE
8. Jann Houston, Ph.D. cand., OISE
9. Andreas Motsch, FAS French
10. Mariam Sheibani, UTSC Historical & Cultural Studies
11. Jennifer Sparks, Ph.D. cand., OISE Leadership, Higher & Adult Education
12. Nora Thorburn, Ph.D. cand., Medieval Studies
13. Xin Yue Wang, Ph.D. cand., Art History
14. Catherine Williams, FAS English

3.3. Pillar Three: Community-Engaged Workshops

3.3.1. Quill Conversations
26 October 2020
Vanessa Dion Fletcher & Julia Rose Sutherland
Attendance: 23

28 October 2020
Vanessa Dion Fletcher & Jean Marshall
Attendance: 17

30 October 2020
Vanessa Dion Fletcher & Dyani White Hawk
Attendance: 21

Quill Conversations was a series of online talks led by Vanessa Dion Fletcher, Artist-in-Residence with Jackman Humanities Institute (JHI) and the Centre for Indigenous Educational Research at the Ontario Institute of Studies in Education (OISE).

Vanessa Dion Fletcher is a Lenape and Potawatomi neurodiverse Artist. Her family is from Eelùnaapèewii Lahkèewiitt (displaced from Lenapehoking) and European settlers. She Employ porcupine quills, Wampum belts, and menstrual blood reveals the complexities of what defines a body physically and culturally. Reflecting on an indigenous and gendered body with a neurodiverse mind Dion Fletcher creates art using composite media, primarily working in performance, textiles, video.

The sessions took place during the week of 26-30 October 2020 and were co-hosted by the OISE Centre for Indigenous Educational Research. The series consisted of three talks between Vanessa and guest artists who use porcupine quills in their art: Julia Rose Sutherland, Jean Marshall, and Dyani White Hawk. Porcupine quills were traditionally used by Indigenous cultures before the introduction of glass beads, and were often dyed and embroidered onto clothing, moccasins, and baskets. This series offered an insight into the diverse and expansive ways that these contemporary artists use porcupine quills in their art today. The audience for these events were students and faculty members at the University of Toronto, as well as other artists. These were successful events with positive and insightful discussion between artists and lively engagement from audience members. Each was video recorded, and the recordings are available to the public on the JHI YouTube channel at the links below:
Vanessa Dion Fletcher & Julia Rose Sutherland
Vanessa Dion Fletcher and Dyani White Hawk
Vanessa Dion Fletcher and Jean Marshall
3.3.2. The U.S. Election: A View from Canada
29 October 2020
Melissa Gismondi and guests
Attendance: 95

This panel discussion assembled a diverse collection of experts to discuss the historic 2020 US election from a Canadian perspective. The panel included historians, a political scientist and a digital media and technology expert, all of whom conduct research on, and teach about, the US within the confines of Canada. They discussed topics including race relations, social media and disinformation, the pandemic/healthcare and the structure of American government. We had a strong turnout for a late afternoon Zoom panel, engaged in lively discussion and received positive feedback from viewers and participants included.

The video recording is posted to the JHI YouTube channel: The 2020 US Election: A View from Canada.

Moderators
- Melissa J. Gismondi is an award-winning writer and multimedia journalist. She held the 2020-2021 JHI New Media Public Humanities postdoctoral fellowship.
- Shira Lurie is a political historian of the United States. She holds the University College Fellowship in Early American History at the University of Toronto.

Speakers
- Wendell Nii Laryea Adjetey is Assistant Professor of post-Reconstruction U.S. history at McGill University, specializing on the African American experience and African Diaspora in Canada and the Caribbean.
- Regina Bateson is a visiting professor at the University of Ottawa. Before moving to Ottawa, she taught in the political science department at MIT. In 2017-2018, Bateson moved back to her hometown and ran for Congress in California's 4th District. She was also previously a Foreign Service Officer for the US Department of State.
- Jason Opal is the Chair of the Department of History and Classical Studies at McGill University. His writings on American politics and culture, public health, race and economic policy have appeared in the Washington Post, the Globe and Mail, the Los Angeles Times, Time and other outlets.
- Jaime-Lee Kirtz is a postdoctoral fellow at the Digital Democracies Institute at Simon Fraser University, specializing in algorithmic culture, platform studies and policy analysis.
3.3.3. IndigeLabs Roundtable Series
28, 29 January and 2, 5 February 2021
Attendance: 38-50 participants for each of four dates; in total, 160
Max Liboiron

The IndigeLabs Roundtable series brought together 16 Indigenous scientists and researchers over four days to discuss questions such as:

- How can we bring Indigenous knowledge practices into our work, while navigating the tools we’ve inherited from a colonial system?
- How do the communities we are part of and have responsibility to shape our research approaches?
- What might consent-making in our practices look and feel like with non-human kin in research spaces?

These questions were chosen by roundtable panelists as ways to get “beyond the 101” discussions designed to educate non-Indigenous audiences and instead focus discussions on strengthening Indigenous-based practices, networks, and relations. The series both articulated Indigenous collectivity that already exists across and within diverse research spaces assumed to be dominated by Western ways of thinking and relating, while also creating a stronger connection between participants. The panelists are creating a collaborative article together from the roundtable discussions. Comments from attendees in the chat function of zoom were overwhelmingly positive, with many Indigenous researchers stating that they found the discussion important and useful.

28 January 2021
Ximena Cid
Kat Milligan-Myhre
Kelsey Leonard
Lani Tsinnajinnie
Facilitated by Max Liboiron

2 February 2021
Cheryl Ellenwood
Katherine Crocker
Desi Rodriguez-Lonebear
Max Liboiron
Facilitated by Kathleen Johnson

29 January 2021
Rosie Alegado
Mukhtara Yusuf
Dominique David-Chavez
Andrea Gomez
Facilitated by Kat Milligan-Myhre

5 February 2021
Lydia Jennings
Sarah Aarons
Stephanie Russo Carroll
Ranald Taosie
Facilitated by Katherine Crocker

We are grateful to Dr. Max Liboiron, JHI Visiting Indigenous Faculty Fellow, for the labour of organizing these panels.

3.3.4. We Interrupt this Program with Amplified Opera
10 March 2021
Attendance: 20
Caryl Clark, Amplified Opera

Amplified Opera is a cutting-edge indie opera collective based in Toronto led by co-founders Aria Umezawa, Asita Tennekoon, Marion Newman, and Teiya Kasahara 笠原貞野.

This event, organized by Jackman Humanities Institute Faculty Research Fellow Caryl Clark, provided an opportunity to engage in conversation with members of Amplified Opera to discuss what makes their company unique in the theatrical musical scene in Canada and to give them an opportunity to explain their role as disruptors within the opera industry, and their new role as “disruptors in residence” at the Canadian Opera Company (announced February 2021).
Together we talked about their inclusive values and non-hierarchical method of working together, their current efforts to change perceptions about the operatic art form, how they plan to move forward once ‘live’ theatrical performance is permitted again, and what public-facing opera might look like post-pandemic. Projects in development include revisions and updates of traditional operatic themes and performance conventions for traditional and alternative stages and venues, new opera creation, and collaboration with other artists and performing arts organizations to address complexities within the opera industry and to explore possibilities for change and growth. How might opera be a catalyst for uncomfortable conversations? What role can the arts play in broader national conversations?

Benefits
During the course of the Q&A, members of Amplified Opera were very generous in offering advice to students about navigating studies in traditional musical schools, and ideas for building trust to help facilitate larger conversations towards transforming teaching, learning and performing environments. We Interrupt This Program was geared towards a music and music-related audience, including students, and was open to a broad-based humanities audience as well. Participants were incredibly engaged with the panel and each other during the question period. Many participants wrote notes of thanks to the organizer:

“It was really inspiring to see AO creating a space for themselves to make their own art, and I think it would be really helpful for other students to see that. Can we invite them to the Faculty of Music for a presentation to undergraduates next year?”

“I’m so glad that I was able to attend and learn more about the mission of Amplified Opera. Thanks for facilitating the conversation. Hopefully there will be more to come.”

“Thanks so much for hosting and facilitating the convo! It was wonderful to think through these issues and hear so many perspectives. I really appreciated the questions everyone was raising about pedagogy.”

3.3.5. Flourish: Community-Engaged Arts and Social Wellness
20-21 May 2021
Attendance 55
Andrea Charise, UTSC English and UTSC Health & Society

Andrea Charise is the principal investigator of Flourish, one of four inaugural Clusters of Scholarly Prominence established at University of Toronto Scarborough in late 2020. Gathering together an interdisciplinary team of faculty, graduate, and undergraduate researchers—drawn from Departments including the UTSC’s Arts, Culture & Media (ACM) and Health & Society, and the Faculty of Medicine — Flourish explores the ways creative arts engagement enhances social connection and wellness across the life-course. This event was co-sponsored by the Jackman Humanities Institute through the HaL initiative.

The objective of this symposium was to enable organic, provocative integration of community partners with university-based Flourish team members. Over the course of the two-day program, we were able to build a collective awareness of our research team members and community partners. This provided the opportunity for all members to table questions, concerns, intentions and expectations for Cluster activity, and set the stage for Year 2 (and beyond).

One week prior to the event, asynchronous voice memos were recorded by our community partners (TAIBU, Scarborough Arts, Mabelle Arts) and select Flourish team members and were posted on a private, password-protected Cluster Vimeo site for pre-event viewing. This allowed all attendees to dive into insightful discussion with thorough understanding of organizational mandates and individual projects.

The event was attended by approximately 25-35 registered community partner representatives; representatives and artists from Artistic Intelligence; additional ad hoc co-presenters; Cluster faculty members and trainees. Our keynote was delivered by Dr. Nehal El-Hadi, a writer, researcher and editor currently investigating relationships between body, place and technology. Her talk, “Somatosensory Kinetic Interface
Networks (SKIN)” explored skin in a multitude of dimensions and touch as a form of environmental literacy and was visually mapped in parallel by Annie Katsura Rollins of MABELLearts.

This was followed by a series of lightning rounds, panel presentations, and round-table group discussions over the course of the two mornings. These dialogues generated definitions of wellness that this Cluster will investigate, elicited mechanisms of working practice in the community, and proposed modes to measure impact and implementation. On the evening of Day 1, we gathered in celebration of The Resemblage Project’s 2020 Digital Humanities Award for “Best Public Engagement”, and the launch of five new digital stories on aging and intergenerational relationships. We hosted 40 participants for the evening program including our digital storytellers, affiliates of The Resemblage Project, and friends/family of the featured storytellers in addition to Flourish team members and community partners as above.

The event closed with inspiring conversations on creating brave spaces that foster culturally sustaining work and committing to an organizational praxis that prioritizes community partner needs, concerns and expertise in the development of university-based research on art-community-wellness. In sum, the team arrived at a mutual commitment for our next year’s activities, summarized by “what can we offer, not what can we do”. In the coming year we will deepen our community connections to foster new arts programming and research creation.

Further information about Flourish is available here:
https://www.utsc.utoronto.ca/healthsociety/flourish

3.4. Pillar Four: Connecting Secondary School Students with Humanities Research

3.4.1. Humanities Research in the High School Classroom – POSTPONED
This pillar has been the most challenging of our tasks. Initially, we had conceptualized a program that would bring undergraduate and graduate students in humanities disciplines such as Classics, English, and Philosophy, into tenth and eleventh grade high-school classrooms to talk with students about what the experience of studying these subjects can bring at university level. This plan was based on previous informal opportunities that did bring undergraduate research assistants into a few classes in Latin and Philosophy, largely through connections provided by the Ontario Classical Association, and the Ontario Philosophy Teachers Association, which connect teachers at secondary school and university levels with one another. However, it has become clear that, beyond personal connections, it is difficult to formalize a larger-scale version of this endeavour; first, because Ontario school curricula are set far in advance and do not always leave room for spur-of-the-moment guests, and second, because provincial law requires formal police checks for any persons who will be in the room with underage persons.

Accordingly, we have begun to establish the institutional mechanisms necessary to enable classroom visits to schools in the Toronto District School Board (TDSB), by seeking and gaining agency status at the JHI, with the authority to approve University of Toronto personnel (faculty, advanced undergraduate and graduate students) for TDSB entry. Although JHI gained this status last spring, public school education in Toronto has moved back and forth between online, hybrid, and in-person classes, often with little notice, during the course of the pandemic. Given the stresses on both students and teachers and the safety issues involved, we have regretfully decided to suspend this component of the program for the duration of the pandemic.

Nonetheless, JHI has continued to foster relations with Toronto secondary school teachers and students this year through online platforms at virtual annual meetings of the Ontario Classical Association (24 October 2020, with planning meetings in August and September 2020) and the Ontario Philosophy Teachers Association (Ethics Bowl, 27 February 2021). Online pedagogy has been the focus of both Associations’ agendas in these challenging times, and virtual gatherings have afforded us the opportunity to bring high school teachers and students in conversation with JHI scholars, University of Toronto faculty and students. By cultivating these relationships in the virtual environment, we expect to inaugurate TDSB site visits of University of Toronto humanities students and faculty once the schools fully reopen to in-person teaching and learning, we hope in 2021-2022.
3.4.2. Humanities Summer Institute for High School Students – POSTPONED

In the spring of 2020, we designed a series of three summer institutes on Classics, English Literature, and Philosophy to be offered to high school students on a cost-recovery basis for one week each. We anticipated 60 participants in total. Planning had progressed to the point of JHI being granted agency status for the required police checks when it became necessary to cancel these events for July 2020.

In the year that followed, we considered how and whether to create an online version of this program. Ultimately, we concluded that a major component of the experience was to have been the campus; without that, what we could offer was three weeks of non-credit online seminars. Given the levels of Zoom exhaustion experienced by both instructors and students, this was not viable. We have garnered a further statement of support from the Department of Germanic Languages and Literatures for an in-person seminar, should it become possible to do that at a later date.

This activity will be dependent on the return to in-person activity. We hope to bring undergraduate students into classrooms, and to organize one-week summer workshops for prospective applicants to the University in humanities disciplines. The required structures (authorization for police checks, relationship-building with disciplinary societies for teachers, and instructors willing to offer those workshops) are in place; what is needed is a stabilized school system that is able to accommodate this activity, and the access to our own physical spaces.

3.5. Pillar Five: Talking Books

3.5.1. Why the Novel *Bear* (1976) is still Controversial – and Relevant

4 January 2021
Episode of CBC IDEAS with Nalah Ayed
Melissa Gismondi, JHI New Media Public Humanities postdoctoral fellow

It’s a novel so strange, shocking and surreal that it’s hard to describe. At the surface, *Bear* is about a woman who develops a sexual relationship with a bear. And though the 1976 novel earned Marian Engel a Governor General’s award, it’s been largely forgotten. Contributor Melissa Gismondi brings *Bear* to life and explores its mystery, meaning and relevance today.


3.5.2. Theft is Property!

28 January 2021
Live interview with author
Dale Turner, FAS Political Science

This event spotlighted Professor Robert Nichols, a political theorist from the University of Minnesota, who discussed his recent book, *Theft as Property: Dispossession and Critical Theory* (Duke University Press, 2019). After a brief introduction of his work in political theory, Nichols presented a 30-minute summary of the text, situating it within contemporary debates in political theory, colonial studies, Indigenous studies, and Critical Theory. Two discussants—Shiri Pasternak from Ryerson University and Uahikea Maile from the University of Toronto—both deeply familiar with the text and with Professor Nichols’ larger work, engaged in a robust critique of the ideas of temporality and dispossession in the context of Indigenous peoples’ ongoing political and philosophical objections to characterizing their relationships to land in the language of property.

Nichols’ description of his overall project in the text was brilliantly summarized. His argument is quite nuanced and, frankly, difficult to grasp as it resituates our understanding of dispossession as a philosophical
and practical “activity” in a different temporal—recursive—context. It was real pleasure to listen to someone who not only thinks at a highly abstract and critical level, incorporating the methodologies and schools of thought in philosophy, political science, and Indigenous Studies, but also does so in a clear, coherent way (he has a great narrative presence).

Shiri Pasternak and Uahikea Maile applied his view to on-the-ground relevant issues in Indigenous politics. In particular, Maile, who is Kanaka Maoli from Hawai‘i, related Nichols’ ideas on dispossession and “theft as property” to his grandmother’s experiences of fighting for legal recognition of ownership of their traditional lands. There was an enthusiastic response from the audience, especially from students who have encountered the text in their classes. It was good to see students speaking up and voicing their questions and concerns.

The recording of this event has been added to the JHI YouTube channel. See Theft is Property Panel Discussion 28 January 2021.

3.5.3. Dionne Brand
2-5 March 2021
Distinguished Visiting Fellow

Dionne Brand’s visit was supported by Humanities at Large. (See Section 6.3. for details.)

3.6. Public Radio

3.6.1. The Common Good: Hedonism for Everyone
8 September 2020 (first broadcast; monthly broadcasts throughout 2020-2021)
CBC IDEAS with Nahlah Ayed featuring JHI Director Alison Keith

IDEAS investigates whether selfish pleasure has a place in the common good. This episode is part of a series called The Common Good, which throughout the season, has asked one basic question: what do we owe each other?
Radio Broadcast: The Common Good: Hedonism for Everyone

3.6.2. Surrendering Our Senses: Liberal Democracy and the Humanities
20 March 2021 (recording) / 29 April 2021 (broadcast)
Lecture by Charlie Foran with responses by Jennifer Ross and Melissa Gismondi

The Humanities are under siege. Enrollment is down. Departments are being slashed or even folded. Leaders are demanding higher educations that lead directly to jobs; that deliver clear metrics and outcomes; that feed our rapacious Digital Age. At the same time, faith in Liberal Democracy in western nations is plummeting, especially among the young. The system is a false front for the status quo, a shill for the one percent. Is there a connection between the assault on one foundation of a free society—the teaching of Humanities—and the disaffection with the system that actually best protects and advances individual freedoms? A half-century ago Marshall McLuhan wrote: “Once we have surrendered our senses and nervous systems to the private manipulation of those who would try to benefit by taking a lease on our eyes and ears and nerves, we don’t really have any rights left.” We are well into the surrender McLuhan described. But are we only beginning to identify its form and shape—to name the space where our eyes and ears and nerves are being violently manipulated?

Charlie Foran’s First Annual Humanities at Large lecture initiated a wide-ranging conversation about the place of the humanities in a changing world with postdoctoral fellows Melissa Gismondi and Jennifer Ross, who have engaged in a year-long humanistic conversation on the topic of Collectives. Distanced by necessity, the JHI Fellows have used digital communications to ask how we band together and why; how membership in a collective affects personal agency and standing—what we lose, and what we gain; whether collectives can
truly be agents; how group dynamics emerge; and how we can best balance the interests between collectives, of individuals and collectives, and of the individual within the collective.

Charlie Foran (photo by James Lahey); Melissa J. Gismondi (photo by Katherine Holland); Jennifer Ross

Charlie Foran is an essayist and novelist, and, since January 2020, the Executive Director of the Writers Trust of Canada. Foran is a Member of the Order of Canada, a senior fellow at Massey College in the University of Toronto, and an adjunct professor in the Department of English at the University of Toronto. He is the author of 11 books of fiction and nonfiction, and has won many awards and honours, including the Hilary Weston Writers’ Trust Prize for Nonfiction, Governor General’s Award, the Canadian Jewish Book Award, the Charles Taylor Prize, and the Writers’ Trust Fellowship. Charlie’s current thought addresses the rise of digital communications and their impact on humanistic thought and liberal democracy. He asks, “Is there a connection between the assault on one foundation of a free society—the teaching of Humanities—and the disaffection with the system that actually best protects and advances individual freedoms?”

Melissa J. Gismondi is an award-winning writer and producer. Her writing has appeared in major media outlets in the U.S. and Canada, including The New York Times, McSweeney’s, Salon, The Walrus, Points in Case, The Washington Post and The Toronto Star just to name a few. In 2019, she was selected by author Charlotte Gray and the Writers’ Trust of Canada to be part of their inaugural Rising Star program. Her work has also been supported by the Canada Council for the Arts and the Ontario Arts Council. In 2020-2021, she was the JHI Public Humanities & New Media Fellow. As a radio and podcast producer, Melissa has contributed to national network programs on CBC Radio and BackStory, a popular podcast about American history. She has taught classes, seminars and workshops at McGill University, the University of Virginia, the University of Toronto, and in partnership with the National Endowment for the Humanities.

4.

RESEARCH COMMUNITIES

4. Research Communities

4.1. Critical Zones

Director
Stefan Soldovieri, FAS Germanic Languages & Literatures

Steering Committee
Janice Boddy, Chair, FAS Anthropology
James Cahill, Director, FAS Cinema Studies
Steve Easterbrook, Director, School of the Environment
Susan Hill, Director, FAS Indigenous Studies
Alison Keith, FAS Classics; JHI Director
Sherry Lee, Associate Dean, Research, Faculty of Music
Lee Maracle, FAS Indigenous Studies
Andrea Most, FAS English
Alexandra Rahr, FAS American Studies
John Robinson, Presidential Advisor on the Environment, Climate Change and Sustainability
Matti Siemiatycki, FAS Geography & Planning; Interim Director, School of Cities
Stefan Soldovieri, Chair, FAS German; Director
Cheryl Suzak, FAS English
Jane Wolff, John M. Daniels Faculty of Architecture, Landscape & Design

Launched in fall 2019, Critical Zones will be a nexus for research exchange in the environmental humanities at the University of Toronto and beyond. We envision a network of research labs bringing together scholars and creative practitioners from different fields across the humanities, arts and sciences. It will fill a gap at the University of Toronto and engage environmental issues in Canada’s largest city and in the internationally significant bioregion of the Great Lakes. In this way Critical Zones will give structure to research activities already happening at the University of Toronto, facilitate new connections among scholars, stimulate the creation of innovative projects, and function as a springboard for community engagement. Critical Zones will offer enormous opportunity to engage with, learn from, and build on Indigenous knowledges and experiences. We imagine a home for Critical Zones in the School of the Environment. Environmental humanities have emerged internationally as an essential field of study in universities in this moment of urgent global concern. However, this field is not yet highly developed in the Canadian context. Critical Zones will position the University of Toronto as a leader in the field.

4.2. Digital Humanities Network (DHN)

Director
Elspeth Brown, UTM Historical Studies

Steering Committee
Nasma Ahmed, Director, Digital Justice Lab, Toronto
Kristen Bos, UTM Historical Studies; Co-Director of the Technoscience Research Unit
Beth Coleman, UTM ICCIT and Faculty of Information
Miriam Fernandes, Associate Artistic Director of Why Not Theatre
Marcel Fortin, Head of Map and Data Library, UTL
James Ginther, Sisters of St Joseph of Toronto Chair in Theology, University of St. Michael’s College
Linda Hazan, Director of Communications, Toronto Public Library
Patrick Keilty, Faculty of Information
Pamela Klassen, Chair, FAS Department of Religion
Jasmine Rault, UTSC Department of Arts, Culture and Media
The DHN was launched in 2016 to support and enhance digital humanitie's research and training at the University of Toronto. In December 2020, the DHN was awarded major funding from the University of Toronto’s Institutional Strategic Initiatives fund in order to launch the Critical Digital Humanities Initiative (CDHI), which will leverage the tools and analysis of digital technology to forge a new, generative paradigm of critical humanities scholarship. With an emphasis on anti-racist, feminist, queer, and decolonial scholarship and research, the CDHI gathers together researchers, students, and collaborators from both the humanities and the data sciences to tackle some of the most pressing challenges of our time. The DHN also hosted six lightning lunches during 2020-2021, all via zoom; overhauled the DHN newsletter and website, and developed a social media plan and strategy.

4.2.1. Launch of the Critical Digital Humanities Initiative
In December 2020, we announced that the Digital Humanities Network (DHN)’s proposal to launch a three year Critical Digital Humanities Initiative (CDHI) was successfully funded. With nearly 3M of funding from the Institutional Strategic Initiatives and divisional contributions at the University of Toronto, the CDHI bridges the humanities' emphasis on power and culture with the tools and analysis of digital technology to forge a new, generative paradigm of critical humanities scholarship. With an emphasis on anti-racist, feminist, queer, and decolonial scholarship and research, the CDHI gathers together researchers, students, and collaborators from both the humanities and the data sciences to tackle some of the most pressing challenges of our time. The CDHI aims to position the University of Toronto as a global leader in bringing questions of power and inequality to digital humanities research, while continuing to support digital humanities work more broadly at the University of Toronto.

The CDHI provides support for critical digital humanities in multiple ways across the tricampus. Key objectives include building the research network through staffing in the form of a managing director, development officer, a knowledge mobilization officer, and two digital humanities developers; building a strong interdisciplinary research community through annual lightning lunch and speaker series; supporting new research through an emerging projects incubator, consultations, and training bursaries; mobilizing knowledge through public engagement and conferences; establishing a postdoctoral fellowship program; offering a suite of 96 undergraduate and graduate student critical DH fellowships; and creating a robust sustainability plan that will secure long-term funding for digital humanities at University of Toronto.

The proposal emerged over a 15-month planning process in 2019-2020, which included two plenary strategic planning sessions and over 55 individual meetings with faculty researchers, Chairs, Deans, and VP Research across the tri-campus. The proposal is supported through divisional contributions from four divisions at the University of Toronto: UTM, UTSC, the Faculty of Information, and the Faculty of Arts and Science. Over 100 faculty members and librarians have contributed to our planning process. A 10-person faculty working group spent the summer workshopping a draft proposal, enabling us to further clarify our vision and goals. The CDHI proposal was the first humanities application to be funded by the ISI, as well as the first to feature a project lead from University of Toronto Mississauga (Elspeth Brown, Historical Studies). The DHN has been working on building the infrastructure of this new initiative.

CDHI Emerging Projects Fund: Call
The Critical Digital Humanities Initiative’s Emerging Project Fund offers funding for time-limited, faculty-led digital humanities project planning, partnership networking, and/or tool-building through competitive seed grants. Each award of $4,000 is designed to support faculty research in critical digital humanities. The Emerging Projects Fund particularly seeks to build research projects and teams that will be well positioned to apply for Tri-Council or other funding in the future.
While all DH scholars are encouraged to apply, we will prioritize research projects engaged in critical digital humanities: research that emphasizes questions of power, social justice, and critical theory in making and analyzing digital technologies. We also encourage applications for critical digital humanities projects that foreground creative praxis, co-creation, public engagement, and community-based research.

Eligibility: All full-time faculty members at the University of Toronto, including research stream, teaching stream, and CLTAs. In the case of multi-university teams or community partnerships, the lead applicant must be a University of Toronto faculty member.

Graduate Fellowship in Critical Digital Humanities: Call (Deadline 28 June 2021)
The Graduate Fellowship in Critical Digital Humanities supports a small interdisciplinary cohort of University of Toronto Ph.D. candidates over the 2021-2022 academic year. Students will need to articulate their own project, which might involve engaging with digital humanities methods as the basis for a dissertation chapter or article; building a digital public humanities project or exhibit; or other DH research. For most applications, this project is likely to be part of the dissertation project.

Fellows will form a community of practice and meet monthly between September and April. Over the course of the fellowship, each fellow will be expected to consult with relevant digital scholarship librarians whose expertise is aligned with the fellow’s research methods. Each fellow must commit to participating in two DH methods training workshops during the year and will present on their research at a late Spring 2022 event. Funded fellows must join the CDHI graduate student network and participate in CHDI activities including attending research symposia, roundtables, and visiting scholar talks. Fellows will receive a stipend of $10,000 for participating in the program and will be expected to dedicate approximately 300 hours for the fellowship between September and April.

4.2.4. Digital Humanities Research Institute (DHRI)
Senior Research Associate Elizabeth Parke and DHN Postdoctoral Fellow Jennifer Ross, two of the DHN executive team, applied to attend the 2021 Digital Humanities Research Institute offered by the CUNY Graduate Center. DHRI aims to assist DH researchers in learning critical technical skills that they can then take back to their home institutions in order to run workshops and institutes of their own. By attending Elizabeth and Jennifer will not only learn key skills themselves, but will also be able to leverage valuable knowledge for student and faculty training events at UofT, including running a digital humanities institute at the University of Toronto in Summer 2022.

4.2.5. DHN Website Redesign
The DHN worked with Michelle Hopgood, a freelance graphic designer whose clients include the Martin Prosperity Institute, throughout the year to redesign the network’s website. The redesign encompasses the Home, About, Project Profiles, and News & Events pages.

4.2.5. Lightning Lunches
Total attendance: 325
This year the DHN planned six Lightning Lunches on various digital humanities themes and methodologies. Each lunch aimed to promote new scholarly and community networks, foster individual and collaborative research projects, and share knowledge both within the University of Toronto system and across regional and national DH communities.

Due to COVID-19, each lunch was held remotely over Zoom. The DHN hoped the virtual format would boost our visibility across Canada, and, indeed, the Zoom lunches reached a far wider audience than we had ever imagined. Given the attendance capabilities of Zoom, which caps out at 300, we encouraged the widespread promotion of these events after instructors, archivists, and community members inquired about forwarding information onto their students or social and scholarly networks. The virtual lunches ended up drawing registrants from across Canada, the United States, the United Kingdom, and even a few participants from Germany and Switzerland. We not only maintained our typical attendance numbers (which had previously been capped at 25 due to space constraints) but more than tripled the attendance for the Indigenous Data
Studies and Archiving Black History and Culture lunches. Speakers from the University of British Columbia and from Tel Aviv University presented during the October and February lunches, respectively.

During the lunches, communications assistant Andy Huynh live-tweeted the discussions and question/answer period. After the lunches concluded, postdoctoral fellow Jennifer Ross uploaded recordings to the DHN Youtube channel.

1. **29 September 2020**  
Disaster, Preparedness, and Community  
Attendance 15  
The first jointly-hosted Lightning Lunch between the DHN and UTM's Collaborative Digital Research Space (CDRS) was a stimulating conversation on data analysis, curation, and presentation for academic and public audiences. Jennifer Ross (JHI-DHN postdoctoral fellow), Steve Hoffman (Sociology), and Tong Lam (Historical Studies) spoke on various aspects of disaster, community, and preparedness.

2. **27 October 2020**  
Indigenous Data Studies  
Attendance 77  
Jennifer Wemigwans (OISE Leadership, Higher and Adult Education), Karyn Recollet (FAS Women and Gender Studies Institute), and David Gaertner (UBC First Nations and Indigenous Studies) spoke on their work in Indigenous Knowledge Education, performance in urban Indigenous land relations, and cyberspace in/as a space for storytelling. The speakers gave short presentations on their work, followed by a discussion, facilitated by Kristen Bos (UTM Historical Studies).

3. **9 November 2020**  
Trending the Future: Marketers, Influencers, and Trend Forecasting  
Attendance 25  
This was a jointly-hosted Lightning Lunch between the Digital Humanities Network and the McLuhan Center for Culture and Technology. Presenters Devon Powers (Temple University), Sophie Bishop (Kings College London), and Dan Guadagnolo (UTM ICCIT) gathered to discuss their research in critical marketing studies. Beth Coleman (Faculty of Information) served as moderator.

4. **24 November 2020**  
Archiving Black History and Culture  
Attendance 96  
Our final lunch of the semester featured Afrosonic scholar and Hip Hop archivist Mark Campbell (UTSC Arts, Culture, and Media), art and curation researcher Andrea Fatona (OCAD Art), and performance studies, identity, and citizenship scholar Kristin Moriah (Queen’s University English Language & Literature) and was moderated by Tamara Walker (FAS History).

5. **26 January 2021**  
Digital Literary Archives  
Attendance 22  
To start off our winter programing, Claire Battershill (Faculty of Information), Michelle Levy (English, Simon Fraser University), and Lawrence Evalyn (Ph.D. candidate, English) gathered to discuss the intersection of literature, print history, and digital archives. Jennifer Ross served as moderator.

6. **23 February 2021**  
Network Analysis  
Attendance 18
Our second lunch in the Winter 2021 Lightning Lunch series explored network analysis through art, religion, and the development of civilizations in the Mediterranean. Art historian Carl Knappett (Chair, FAS Art History), historian Irad Malkin (Chair, History, Tel Aviv University), and religious scholar John Kloppenborg (Chair, FAS Study of Religion) described their work excavating the development of trade, knowledge, and religious networks within and beyond the Greco-Roman world.

7. **30 March 2021**
   **EH/DH: Energy Humanities and the Digital Turn**
   **Attendance 72**
   The DHN concluded our winter 2021 Lightning Lunch series with a focus on the intersection of energy and digital humanities. This lunch explored how energy humanists have integrated the study of new media and digital technologies into analysis of infrastructure and the environment. We were delighted to host Anne Pasek (Cultural Studies, Trent University), Caleb Wellum (Research Associate, University of Waterloo), and Lisa Parks (Film & Media Studies, University of California at Santa Barbara) for an engaging discussion on energy, culture, and communication in the digital era.

4.2.6. **Professional Development in Project Management**
Each member of the DHN executive team enrolled in the Simple Tools for Managing Research Projects course through the School of Continuing Studies. This six-hour course taught team members how to leverage the work-breakdown structure to identify key deliverables, how to create a Gantt chart schedule to organize deadlines and responsibilities, and identify positive and negative risk potentials as well as strategies for responding to risk. With this course in mind, the DHN team developed a work-breakdown structure and Gantt schedule to make efficient use of time and implement infrastructure for the Critical Digital Humanities Initiative as smoothly as possible.

4.2.7. **Newsletter and Listserve**
The Network distributes a faculty and librarian biweekly newsletter with relevant events, CFPs, jobs, and other digital-humanities related activities that may be of interest to our network. Priority in the digest is typically given to DHN- and University of Toronto-related activities, though events and positions at institutions from California to the UK have also been featured in past issues. About 50% of our members open the newsletter and approximately 10% click on links in each issue. Since this time last year, circulation has increased from 374 to 460 subscribers.

4.2.8. **Social Media**
During fall 2020, the DHN hired Andy Huynh, an undergraduate work study student to amplify our social media presence. Since September, Andy has been working to link our website, Facebook, and Twitter accounts into a more cohesive whole, with each platform becoming accessible from any of the others. She has also reached out across the three campuses to advertise the Lightning Lunches and, during the lunches themselves, live-Tweeted the presentations and discussions. Her work is helping the DHN to assert more of a presence in virtual space and, given the attendance numbers from the lunches, is already making an impact. Andy also developed social media strategy and plan in which to document the successful Twitter, Facebook, and Instagram practices of the last year. The plan will analyze the metrics we have gathered in order to determine the most popular DH topics, posts that gathered likes and followers, and periods of the year in which our social media profiles were most active. Andy then compiled an end-of-year report that draws conclusions from these metrics, documents which media strategies and topics worked best, and determines the best course of action moving forward.
4.3. Scholars-in-Residence

Director
Angela Esterhammer, FAS English

Program Manager
Ira Wells, Academic Programs Director, Victoria College

Scholars-in-Residence 2021, a 4-week online undergraduate research program in the humanities and interpretive social sciences, ran May 3-28. The program admitted 133 students in total: 81 students worked on 15 St George-based faculty projects, 21 students on 4 UTM-based projects, and 31 students on 6 UTSC-based projects. Each student RA worked for 65 hours during the month and received a $1,000 Jackman Scholar Award in recognition of their efforts. In addition to approximately 15 hours per week of RA work, students participated in online multidisciplinary workshops on research methodologies and protocol, attended sessions on academic professionalization and career development, and logged in for social events.

4.3.1. 2021 Faculty Projects

UT-St. George (15 projects)

Claire Battershill, Assistant Professor, FAS English and Faculty of Information
The Modernist Archives Publishing Project (MAPP)
- Angela Bakaj, UTM Biology and English
- Abigail Chase, SMC Book & Media Studies
- Alexander Lynch, FAS English; minor in VIC Literature & Critical Theory
- Raymond Liu, FAS Math and Computer Science; minor in Cinema Studies
- Nur Nuri, DAN Architectural Studies

Chandni Desai, Assistant Professor, Teaching Stream, Critical Studies of Equity and Solidarity, New College
Chasing Legacies: Afro-Asian Transnationalism during Third World Decolonization and the Cold War
- Alisar Abdel Rahman, UTM Political Science and Psychology; minor in Ethics, Law & Society
- Kinan Bachour, FAS Political Science and Criminology
- Zara (Ritika) Lal, FAS Near & Middle Eastern Civilizations and International Relations
- Armin Safavi, History, International Relations, Diaspora & Transnational Studies
- Kanishka Sikri, UTSC Critical Development Studies
- Wendy Yasen, NEW Critical Studies in Equity & Solidarity; double minor in FAS Near & Middle Eastern Civilisations and DAN Visual Studies

Simon Dickie, Associate Professor, FAS English
Blasphemy and Sacrilege in Enlightenment Literature
- Isabella Cesari, FAS Cinema Studies and FAS English; minor in FAS Drama, Theatre & Performance Studies
- Kevin Downey, FAS Philosophy and FAS History; minor in FAS English
- India Fallowfield, FAS English and FAS Art History; minor in FAS Diaspora & Transnational Studies
- Phoebe Jenner, FAS English
- Misha Mykityuk, FAS Philosophy, minor in VIC Literature & Critical Theory

Sarah Dowling, Assistant Professor, FAS Comparative Literature
Taking it Lying Down
- Margarita Cifuentes, FAS Cognitive Science and FAS Spanish; minor in Latin American Studies
- Kaitlyn DaSilva, FAS English and FAS Indigenous Studies; minor in French
- Kenley Patola, FAS English and FAS Women & Gender Studies
- Jenny Samuel, UTM English & Drama
- Catharina Tseng, UTSC English
Andrew Dubois, Associate Professor, UTSC English and Ira Wells, Victoria College

A Stern Test of Artistry: Editing Charles Whibley
- Sarah Abernethy, FAS English and FAS Drama Theatre & Performance Studies
- Christelle Agustin, UTSC English and Linguistics
- Ingrid Wanxiao Cui, FAS International Relations, Economics and Philosophy
- Raina Daniel, UTSC Media Studies and UTSC Philosophy
- Simon Navarrette, FAS English and FAS Philosophy
- Shruti Nistandra, TRIN Ethics, Society & Law and FAS Criminology & Sociological Studies; minor in English

Angela Esterhammer, Professor, FAS English

The Works of John Galt: Archives to Critical Edition
- Morgan Beck, FAS English and Cinema Studies
- Eric Fishback, FAS Philosophy
- Juliana Stacey, UTM English & Drama
- Mathea Treslan, FAS English and International Relations
- Shumin (Amy) Zhao, FAS English and FAS Classics

Edward Jones-Imhotep, Associate Professor and Director, FAS Institute for the History & Philosophy of Science and Technology

The Black Androids: Recovering Lost Histories
- Emily Grenon, FAS History
- Syeda Hasan, FAS Criminology & Sociological Studies and Peace Conflict & Justice Studies
- Kelvin Lau, FAS Philosophy and FAS History
- Tsitsi Macherera, TRIN Ethics Society & Law and SMC Book & Media Studies
- Neve Ostry Young, FAS Cognitive Science and VIC Literature & Critical Theory; minor in Psychology
- Sarai Rudder, TRIN Peace, Conflict & Justice Studies and Ethics, Society & Law; minor in Sociology
- Jehuda Tjahjadi, UTM Historical Studies and UTM Anthropology

Christof Emmrich, FAS Study of Religion

“Extensive Play” and the Other Beginning of an Indigenous Himalayan Literature
- Emily Amos-Wood, FAS Study of Religion and FAS Women & Gender Studies
- Kimthu Athukoralage, UTM Life Sciences and UTM Anthropology
- Amanda Ng, FAS Study of Religion
- Clara Silwal, FAS Computer Science and Math
- Hitisha Solanki, FAS Pharmacology and Chemistry; minor in Study of Religion

Julia Forgie, Assistant Professor, Teaching Stream, Victoria College

Teachers’ Efficacy for Online/Distance Teaching during the COVID-19 Crisis
- Sasha Arnett, FAS Psychology; minor in VIC Education & Society
- Anjali Chauhan, UTSC Co-op Psychology
- Sukhmani Khaira, FAS Economics; double minor in Math and Statistics
- Megan Pham-Quan, FAS Women & Gender Studies; double minor in FAS Philosophy and FAS French
- Patricia Xinaris, UTM Sociology and Criminology, Law & Society; minor in Education Studies

Rie Kijima, Assistant Professor, Munk School of Global Affairs and Public Policy

- Fabiola Cruz Li, FAS International Relations; double minor in Latin American Studies and Math
- Anya Louise Haldmann, TRIN Peace, Conflict & Justice Studies and Ethics, Society & Law
- Elisa Pugliese, TRIN Peace, Conflict & Justice Studies and Sociology; minor in Bioethics
- Nicole Shi, FAS Political Science and Philosophy
- James Thistle, UTSC Neuroscience
- Brian Wu, FAS International Relations and History
- Allison Zhao, FAS Public Policy and English
Anabela Rato, Assistant Professor, FAS Spanish & Portuguese; and Naomi Nagy, Professor FAS Linguistics

**When Our Speech Carries Two Worlds: Ethnic Orientation in Heritage Language Research**
- Nicole Janine Casalla, UTSC Co-op Mental Health Studies
- Jann Aldrin Gamboa, TRIN Health & Disease and Math; minor in Immunology
- Darwin Gumba, FAS East Asian Studies; minor in French
- Joana da Silva, FAS International Relations; minors in French and Spanish
- Julia Schulz Walber, FAS Linguistics and French

Shaun Ross, Assistant Professor, Teaching Stream, Victoria College

**Charting Virgil’s Renaissance Reception**
- Chiara Alessia Campagnaro, FAS History and VIC Renaissance Studies; minor in Italian
- Bronwen Cox, FAS Art History; minors in Spanish and Italian
- Sarah Ann Florio, FAS Classics; minor in English
- Sandy Forsyth, FAS Classics and English
- Agarsh Satheesh, UTSC Neuroscience

Simon Stern, Professor, Faculty of Law and FAS English; and Adam Hammond, Assistant Professor, FAS English

**The Birth of the Modern Detective Story, 1890-1920**
- Zoe Colclough, UTM Forensic Psychology
- Cassie Cote, UTM Forensic Psychology and Philosophy
- Sol Kim, FAS English and Spanish
- Jeanne Michielin, FAS Ecology & Evolutionary Biology
- Sanghoon Oh, FAS English and Philosophy; minor in Economics
- Wenying Wu, FAS English and VIC Literature & Critical Theory; minor in Economics

Kevin White, Assistant Professor, FAS Study of Religion; and Susan Hill, Associate Professor, FAS Indigenous Studies and History

**Six Nations of Grand River Community History Project**
- Alicia Corbiere, FAS Criminology and Indigenous Studies
- Zachary (Luke) Dillard, FAS Environmental Studies and Indigenous Studies
- Nikhil James, Faculty of Music; FAS Indigenous Studies
- Noor Samiei, FAS Indigenous Studies and Political Science
- Marcus Sangha, UTM English & Drama

Kenneth Yu, Assistant Professor, FAS Classics

**The Logic, Function, and Contexts of Ancient Greek Titles**
- Brent Amino, FAS Classics and German; minor in Italian
- Lana Glozic, FAS Classics and Philosophy
- Zijun Liao, FAS Classics
- Sheena McKeever, FAS Classics and Art History
- Esme Newling, UTM Historical Studies and Anthropology
UT-Mississauga (4 projects)

**Teresa Lobalsamo**, Associate Professor, Teaching Stream, UTM Language Studies

*Preserving Toronto’s Foodways*
- Samantha Arpas, DAN Architectural Studies
- Jiaying Gu, ROT Commerce
- Vanessa Sebastiao, UTM Historical Studies and Political Science
- Dellanna Segreti, UTM Psychology; double minor in Italian and Sociology
- Matthew Sorrentino, FAS History and Philosophy

**Adrian Rannaud**, Assistant Professor, UTM Language Studies

*Press, Celebrity, and Gender in Québec, 1930-1970*
- Clémentine Benoit, TRIN Ethics Society & Law; double minor in FAS Political Science and FAS Spanish
- Ceylan Borgers, FAS International Relations; double minor in Political Science and Cinema Studies
- Katya Godwin, UTM Forensic Anthropology
- Charles Mayer, FAS History and Philosophy
- Riley Myers, FAS Cinema Studies and Women & Gender Studies; minor in French

**Pablo Robles-Garcia**, Assistant Professor, UTM Language Studies

*Validating the First Spanish Listening Vocabulary Test*
- Juan Antonio Bobadilla Plata, FAS Economics and Political Science; minor in History
- Daniela Cobo, UTM Biology; minor in Chemistry
- Wenqing Qian, FAS Statistics and Linguistics; minor in Spanish
- Nasim Sedaghat-Ramirez, UTM English & Drama
- Daniela Veliz, UTSC Psychology; minor in City Studies

**Liye Xie**, Associate Professor, UTM Anthropology

*Building Monuments, Bonding Communities: Urbanization and Social Transformation in Ancient China*
- Louis Alteen, FAS Political Science and East Asian Studies; minor in History
- Elijah Bailey-Summers, FAS History and Anthropology
- Sannie Chie, FAS Geography & Planning
- Sijie Dong, FAS Geography & Planning and East Asian Studies
- Sofia Flores-Ledesma, FAS Anthropology
- Tsz Wai Phoebe Liu, FAS Anthropology and Immunology

UT-Scarborough (6 projects)

**Maria Assif**, Associate Professor, Teaching Stream, UTSC English

*New Voices, New Vistas: Contemporary Arab Women Writers Database*
- Amena Ahmed, UTSC English and Historical & Cultural Studies
- Sura Kamil, UTSC English
- Ahlam Hassan Mohammed, DAN Architectural Studies and FAS Drama, Theatre & Performance
- Fatemeh Nami, FAS Economics and TRIN Ethics Society & Law
- Tia Scazighino, FAS Anthropology; double minor in History and Near & Middle Eastern Civilizations

**Sébastien Drouin**, Associate Professor, UTSC Language Studies

*Diplomacy, Pedagogy, and French Fashion in mid-18th-c. Europe*
- Sapphire Davis, UTSC Co-op French and Linguistics
- Oana Maria Iancau, FAS History; minors in German and Art History
- Samar Karout, UTSC French
- Ivanka Kroumova, FAS Linguistics and French
- Tanya Ng Cheong, UTSC Co-op English and Media, Journalism and Digital Cultures
Jessica Fields, Professor, UTSC Health Studies and Sociology

The Beyond Bullying Project

- Mikaela Clarke, UTM Criminology, Law & Society; double minor in Political Science and English
- Neel Desai, FAS Global Health and Women & Gender Studies
- Kethmi Egodage, FAS Psychology and Criminology
- Vaishnavy Puvipalan, UTSC English and Psychology
- Vijay Saravanamuthu, UTSC English and Health Policy

Joe Hermer, Associate Professor, UTSC Sociology

Pandemic Policing of the Homeless: Making Scarborough Visible

- Cheryl Cheung, FAS Political Science and American Studies
- Ayush Patel, UTSC Human Biology and Psychology
- Maherah Sadaf, UTSC Mental Health Studies and Anthropology; minor in Historical & Cultural Studies
- Tefna Francis, UTSC Health Studies and Psychology
- Hikmat Jamal, FAS Philosophy and Geography & Planning
- Annie Sahagian, UTSC Human Biology and Media Studies

Laura Risk, Assistant Professor, UTSC Arts, Culture & Media

Engaging With Archives: Mobilizing Québec’s Musical Past for Today

- Alexandre Cachon, FAS English and Philosophy
- Tyler Hastings, Faculty of Music; minor in German
- Meera Mohindra, UTSC Music and Culture; Biodiversity & Conservation
- Aysha Terra Turgeon, UTSC Arts Management; minor in Anthropology and Studio Art
- Ines Wong, Faculty of Music; minor in French and History

Natalie Rothman, Associate Professor and Chair, UTSC Historical & Cultural Studies

Diplomatic Translation in Early Modern Istanbul: Digital Remediation, Analysis and Visualization

- Giuseppina Ieraci, UTM Visual Studies
- Qasim Karim, FAS History and International Relations; minor in Political Science
- Shiqi Yu, UTSC Arts Management; minors in Theatre and Art History
- Lee Jiang, FAS Linguistics and Anthropology
- Tessa di Vizio, FAS International Relations and Political Science; minor in History

4.3.2. SiR2021: A Continuation of Virtual Research

As with last year’s program, SiR2021 was an online-only research experience. With all non-essential workers barred from accessing the University of Toronto campus for the duration of the program, SiR could not offer residence, meals, or in-person activities. Instead, the program provided a unique undergraduate research opportunity utilizing virtual collaboration and training tools for online research. Unlike the 2020 iteration, which had to pivot online in a matter of weeks, faculty applying for SiR2021 were asked for a statement outlining the online viability of their research projects, and the decision to commit to the online modality was made in January. One accepted SiR faculty project on food studies was deferred to 2022.

Each Virtual SiR project employed different online tools (often in combination) to address specific research questions and needs. Synchronous team meetings took place mostly via Zoom, while at least one team used Bb Collaborate. Supervisors made use of Dropbox, One Drive, and Slack to organize teams and share information, while others trained students on NVivo and other platforms and databases most suited to their needs, balancing accessibility and collaboration. The program made use of an SiR-dedicated Quercus shell; the final Research Colloquium was held on Zoom.

Feedback from SiR2020 revealed that the social and community-building facets of SiR were among the hardest to replicate in the online modality. Accordingly, alongside the program’s usual slate of afternoon sessions (on research methods, workshops on publishing and grant writing, and research roundtables), SiR2021 offered a new series of 15-minute non-academic talks in which former SiR student participants joined the group to share their own passions for topics ranging from Beethoven’s piano sonatas to children’s literature to Formula One racing. Victoria University librarians offered workshops on online research strategies tailored to the subject matter of this year’s faculty projects.
4.3.3. The Student Experience

As with previous years, SiR was open to all year 2+ undergraduates registered in the Faculty of Arts & Science, UTM, UTSC, iSchool, Faculty of Music, and the John H. Daniels Faculty of Architecture and Design. SiR2021 attracted more than 1,275 applications, including 214 from UTM and 312 from UTSC. Each of these numbers represents significant gains from previous years, owing in part to increased promotional efforts (particularly at UTSC) and also, perhaps, to the uncertainty of other summer activities.

The final selection of 133 students was carried out by project supervisors in conjunction with members of the Advisory Committee. Selection criteria were academic achievement, commitment to the research project, and suitability for team-based research as shown by the application material and references. The final cohort of selected students included 93 from St George, 22 from UTSC, and 18 from UTM. The student cohort included students from four SiR2020 projects that were cancelled or deferred due to the pandemic.

Selected students came from a broad range of disciplinary backgrounds, including Architecture; Art History; Arts Management; Biology; Book and Media Studies; Chemistry; Cinema Studies; Classics; Cognitive Science; Criminology; East Asian Studies; Ecology and Evolutionary Biology; Economics; English; Ethics, Society and Law; French; Geography and Planning; History; Indigenous Studies; Italian; Linguistics; Literature and Critical Theory; Mathematics; Music Education; Peace, Conflict and Justice; Performance Studies; Pharmacology; Philosophy; Political Science; Psychology; Religious Studies; Rotman Commerce; Sociology; Visual Studies; Spanish; and Women and Gender Studies.

Most SiR participants inform us that they intend to pursue post-graduate study: 34% indicate that they intend to enroll in a graduate program in the humanities; 19% indicate law school; 13% indicate a graduate program in the sciences; approximately 5% indicate they intend to pursue teacher training; while another 5% intend to proceed directly to the work-force. Normally, students who have participated in an in-person session of Scholars-in-Residence are not eligible to take part in subsequent years. However, SiR2020 participants who satisfied the usual eligibility criteria were permitted to apply to SiR2021, with the caveat that preference may be given to new applicants. SiR2021 included five returning students from the 2020 program.
Virtual SiR: Overall Student Satisfaction

Overall student satisfaction in the program is very high, with 89.3% of students reporting “Excellent” or “Very Good” experiences in Scholars-in-Residence. Participants reported significant gains in familiarity across a variety of key indicators pertinent to humanities and social science research. For instance, while 15% of students reported “much” or “extensive” experience working on research problems that have no clear solution prior to the residency, 55% of participants reported the same upon completing the residency. Working alongside students from a wide variety of disciplinary backgrounds increased students’ understanding of how disciplines frame research questions. While 45% of participants indicated “much” or “extensive” understanding of how disciplines approach problems in different and sometimes conflicting ways prior to the residency, that number increased to 75% among students who completed the program. Students mostly or emphatically agreed that the SiR experience improved familiarity with online research platforms and methods, and mostly agreed that talks and workshops added value to the program.

Virtual SiR: Post-Program Success Indicators

Qualitative feedback reveals the extent to which Scholars-in-Residence provides University of Toronto undergraduates with opportunities to build tightknit social connections through participating in a hands-on research community.

- “Really great experience, it provided me with an opportunity to socialize and interact both professionally and personally with a variety of people. That is something that I highly doubt I would have been able to do to the same extent in any other research setting.”
- “I really appreciate the opportunity to be part of this program! I made connections to faculty and fellow students and learned so much about the research process.”
- “It is truly something I will remember for years to come! The opportunity to work on research with professors at the university was such an incredible experience and I learnt so much! I also found this program super fun, exciting, and worthwhile. It even makes me wish it was longer than a month! Even though it was virtual this year, it was incredibly interactive and made the month of May in a pandemic much more enjoyable! I had an incredible experience!”

Of the various components of SiR (e.g., roundtable discussions, workshops, talks with SiR alumni), students emphasized that the highlight of the program was the opportunity to contribute directly to their supervisor’s research project. Being part of a research team was also a high point for many students. Several participants remarked that synchronous research sessions held each morning helped create a sense of community and camaraderie among members.

- “I found it extremely rewarding to work with others and collaborate in a space created for us to thrive. We had the constant support of our supervisor and everyone who headed the SiR program, as well as getting to meet other profs/researchers and learn about their ideas and teams. The collaborative spirit was very strong despite the online format.”
Students also offered ideas for improving the virtual research experience. A number of participants suggested that more opportunities to meet and converse with students outside of their research teams would be welcome; others indicated that an increased number of purely social and “fun” activities in the afternoons would enhance the experience. Student opinion split sharply on the use of breakout rooms in Zoom to create space for interpersonal connections. One student reported that “the interactive components in breakout rooms always took too long and people didn’t want to do them,” while others asked for “more breakout rooms” and “more opportunities for small group interaction.” Notably, the activities that students missed – more interaction with Scholars beyond their own research teams, more social activities – are those that are much more prominent when students are living and dining together in residence.

Many students commented that, while they appreciated the opportunity for summer research “even though it was virtual” or “despite the online format,” their preference would be for an in-person session of SiR. “I enjoyed the research aspect and working with my team, but I think the program should not be held virtually,” remarked one student, who “missed a lot of the in-person experience that [past participants] benefitted from.” Another student responded: “I think the virtual experience diminished what could have been experienced without the pandemic, so I am hoping the program will run in residence the following years.”

One student who participated in the 2020 iteration of the project suggested that, given the success of Virtual SiR, an online version of the program could form a valuable adjunct to the annual residential opportunity. This idea found support in some comments from 2021 participants. One respondent praised the “flexibility of the online experience,” while others pointed out that asynchronous offering of workshops and talks could make the program even more accessible for participants in other time zones or those who have conflicting course schedules. Survey feedback consistently reveals that some students thrive in the highly immersive, “camp-like” experience of the program, while other students are seeking ways to balance experiential learning opportunities with other commitments including work and summer courses.

### 4.3.4. The Supervisory Experience

Overall faculty satisfaction with Scholars-in-Residence remains very high. In the 21 (of 25) post-SiR faculty reports submitted to date, 19 supervisors indicated that they would participate in SiR again, while 2 answered “maybe” (depending upon project-specific and other factors). All supervisors have continued to employ between 2 and 7 undergraduate RAs each after the end of the program; at this rate, over half of the Scholars will continue to have longer-term employment as undergraduate RAs on their SiR project. At least 7 supervisors also expect to continue working with some of their Scholars in curricular contexts such as Independent Studies and other for-credit courses. These data show the lasting positive effects of SiR: it is helping faculty realize the benefits of working with multidisciplinary undergraduate research teams and thus providing longer-term research opportunities for undergraduates in humanities and social sciences.

Supervisors reported a wide range of specific research outputs completed over the course of the month, including several new databases (both project-specific and open-access), new websites, book proposals, articles in preparation, portions of a SSHRC Insight Grant application, literature reviews (to support conference presentations and book chapters), sound maps of archival field recordings, transliterations, interviews, a wide variety of coding tasks, Wikipedia entries, new student-authored essays submitted to peer-reviewed journals, social media content, and various edited (transcribed, annotated and proofread) texts. Longer-term outcomes springing directly from SiR work include new monographs, journal articles, book chapters, critical editions,
websites, a graphic novel, conference presentations, events with community partners, grant applications, ROP projects, and a theatre production.

Supervisors were extremely impressed with the quality and quantity of work produced by their undergraduate RAs. While many faculty expressed a desire to participate in an “in-person” SiR, all found that the online iteration of the program met or exceeded expectations. SiR continues to be a meaningful and supportive research experience for all ranks of faculty, from early-career faculty who recently arrived at the University of Toronto to established researchers. One senior scholar (and department head) said the program “will be one of the highlights of [my] research career.” Other qualitative feedback included:

- “This was, without exaggeration, one of the best experiences of my academic life. The programme was exceptionally well organized, the Scholars were fabulously motivated, not the least thanks to the inspiring afternoon activities, and the research and training output exceeded my expectations by far. I will most enthusiastically recommend this programme to my University of Toronto colleagues and have already done so, with the result that two colleagues have decided to apply for the programme next year.”
- “It was an amazingly productive and enjoyable month and I would recommend it very highly to my colleagues and to students as an all-round wonderful experience.”
- “I can say this in all honesty: This was the most fulfilling sustained experience I’ve had with a group of students in the 17 years I’ve been a professor at the University of Toronto. They were AMAZING and the program itself was mind-blowing, just incredibly stimulating, both intellectually and emotionally. It made me realize what often seems missing – the hunger, the passion for knowledge and scholarly exploration… I was near tears some days thinking how pure and honest and true this experience was… I loved every single second of it.”

Scholars-in-Residence (SiR)

25 projects | 125 students

Topics include topics Preserving Toronto’s Foodways, Six Nations of Grand River Community History Project, Birth of the Modern Detective Story, Contemporary Arab Women Writers Database, Pandemic Policing of the Homeless and much more!

SiR 2021 is an online-only program with no residence component. Participants receive a $1,000 Jackman Scholar Award.
5.

UT-Mississauga & UT-Scarborough
5. **UTM and UTSC Collaborative Partnerships**

The Jackman Humanities Institute supports a specific program at the University of Toronto’s west and east campuses as a way to provide for the needs of these schools, and to fulfill our tricampus mandate. These programs were developed in consultation with the Deans and VP-Research at each school, and reflect the research priorities of each. These programs have been running for the past four years. The awards are made via competitions held in the preceding year, and are open to members of the research faculty at each campus respectively.

5.1. **JHI-UTM Annual Seminar**

**Mediating Race/Reimagining Geopolitics**  
Convenor: Elizabeth Wijaya, UTM Historical Studies and FAS Cinema Studies

The JHI-UTM “Mediating Race, Reimagining Geopolitics” Seminar Series is a series of lectures and film screenings featuring scholars and creators of cinema and media in order to investigate how moving-image media contribute to formations of race, racism, and racialization from global perspectives. The Annual Seminar presented four very successful events in the September-December 2020 period, and then suspended activities when Professor Wijaya was on family leave. The second half of this seminar will be presented in 2021-2022.

**4 September 2020: Distinguished Lecture on “Equality and Nationality: How to Classify Humanity”**

**Attendance 70**

Naoki Sakai teaches in the departments of Comparative Literature and Asian Studies and is a member of the graduate field of History at Cornell University. He has published in a number of languages in the fields of comparative literature, intellectual history, translation studies, the studies of racism and nationalism, and the histories of semiotic and literary multitude – speech, writing, corporeal expressions, calligraphic regimes, and phonographic traditions.

Respondent Takashi Fujitani is the Dr. David Chu Professor and Director in Asia Pacific Studies. His research focuses especially on modern and contemporary Japanese history, East Asian history, Asian American history, and transnational history (primarily U.S./Japan and Asia Pacific). Much of his past and current research has centred on the intersections of nationalism, colonialism, war, memory, racism, ethnicity, and gender, as well as the disciplinary and area studies boundaries that have figured our ways of studying these issues.

**18 September 2020: Webinar presentation: “Transnational Solidarities”**

**Attendance 40**

- Nadine Chan, Assistant Professor of Cultural Studies, Claremont Graduate University  
  “Asynchronicity and the Time-Lagged Medium: Racializing Space-Time in the Colonial Documentaries of British Malaya.”
- Ryan A. Buyco, Riley Scholar-in-Residence, Asian Studies Program, Colorado College  
  “Navigating Asian Settler Colonialism: Okinawa-Hawai‘i Connections through the Works of Laura Kina and Lee A. Tonouchi.”
- Cheryl Suzack, Associate Professor of English, University of Toronto  
  “Indigenous-Feminist Political Imaginaries in Four Settler-Colonial Countries.”
- Jessica Harris, Assistant Professor of History, St John’s University  
- Moderator: Kun Huang, PhD Candidate, Department of Comparative Literature, Cornell University
22 October 2020: “Race and Singapore Short Cinema”
Attendance 176
The seminar partnered with Singapore-based non-profit organization, Objectifs, to host virtual screenings and a webinar on moderated by Professor E.K. Tan with Singaporean filmmakers. This was the most well-attended seminar with more than 170 attendees from across the world.

**Speakers**
- Kirsten Tan, filmmaker
- Han Fengyu, filmmaker
- K.Rajagopal, filmmaker
- Tan Shijie, filmmaker
- Alfian Sa’at, writer, poet, and playwright
- Sophia Siddique, Associate Professor of Film and Chair of Film, Vassar College
- Moderator: Tan Eng Kiong, Associate Professor, Stony Brook University

**Short Films**
- The following film screenings were made available for free viewing via the Objectifs Film Library:
  - “Dahdi” by Kirsten Tan
  - “Timeless” by K. Rajagopal
  - “Last Trip Home” by Han Fengyu
  - “Not Working Today” by Tan Shijie

4 November 2020: “Poetic Refuge: Migration and the Films of Phuttiphong Aroonpheng”
Attendance 30
This event was presented in partnership with the Toronto Film and Media Seminar. The seminar held virtual screenings of “Ferris Wheel,” a short film and Manta Ray, a debut feature-length film by Thai filmmaker Phuttiphong Aroonpheng. The panel discussion was moderated by graduate student Ornwara Tritakarn and included Manta Ray’s producer Mai Meksawan, Professor Jacques Betrand, Professor Arnika Fuhrmann, and Postdoctorall Fellow Ishita Tiwary.

The screenings and seminars attracted a wide range of participants, ranging from undergraduates to graduate students, postdoctoral fellows, professors to film professionals, cultural practitioners, government personnel, and members of the public. I hope that the participants in the events will be inspired to continue investigating the entwinements between race, media, and state, in the contexts that they are familiar with. The virtual environment made it possible logistically and financially possible to invite guest speakers who are based across Asia, Europe and North America. The seminars were timed to increase the possibility of interested attendees joining from across time zones and it was heartening to see people join in from different regions. While I appreciate the increase in access from a global point of view, with the virtual environment, there is a loss of pre and post event conversation, both formal and informal, that can often be richly rewarding.

5.2. JHI-UTSC Digital Scholars Fellowships, 2020-2021

The JHI-UTSC Digital Humanities Early Career Fellowship is an 18-month scholarship that supports the development of research projects in the humanities and social sciences with a DH component at the University of Toronto Scarborough. It is supported by:
- Jackman Humanities Institute
- Digital Humanities Network
- University of Toronto Scarborough
- UTSC Library Digital Scholarship Unit
- Office of the Vice-Principal Academic and Dean, UTSC
- Office of the Vice-Principal Research & Innovation, UTSC
5.2.1. Mark V. Campbell, UTSC Arts Culture & Media

AfroSonic Audio: Archival Interruptions by hip hop’s esoteric and ephemeral arts
Interim Report, 1 July 2020 – 30 June 2021

Overview
Mark V. Campbell is a DJ and Curator with research interests that include Afrosonic cultures, hip hop archives and DJ cultures. As founder of Northside Hip Hop Archive, Dr. Campbell and his work have been covered by various media outlets such as Toronto Life, The Globe & Mail, The FADER, CBC’s Q, Red Bull Music, CityTV, Urbanology Magazine, Pacific Standard, hiphopcanada.com, The Puritan, Now Magazine, the Washington Post and others.

AfroSonic Audio is a research creation project by which Dr. Campbell works at the intersections of Black studies, musicology and the digital humanities to produce two audio tracks utilizing archival materials from Toronto’s sonic lineage. In this project, Mark asks two main questions:
1. “How can the archiving of hip hop’s sonic innovations contribute creative and conceptual methodologies focused on decolonizing the archive?”
2. “Since digital technologies allow for a greater visibility and appreciation of black cultural repertoire, can the creative process of performing embodied black cultural knowledges remix notions of preservation?”

Research Activity
The AfroSonic Audio project hired two Research Assistants who have worked to annotate 30 cassettes of archival audio, recently digitized as part of this project. The annotations from the archival audio will be used in two courses at UTSC, DJ Cultures: Analogue Innovations, Digital Aesthetics and the Special Topics Course Issues in Popular Music: Heritage, Preservation & Archives, the latter launching fall 2021. Dr. Campbell has submitted a chapter for publication from this research, entitled “Humanizing the Archive: The potential of Hip-Hop archives in the digital humanities” and was invited to provide the keynote address at this year’s Canadian Music Librarians Association, entitled “Rehumanizing the Archive Mixtape by Mixtape” which delved into the finding from the AfroSonic Audio project to date.

5.2.2. Alejandro Paz, UTSC Anthropology

Visualizing Sources: The Intertextual Epistemics of News, MediaCAT and Digital Palestine/Israel
Interim Report, 1 July 2020 – 30 June 2021

Overview
This research considers the impact of Israeli English-language news websites on the digital dissemination of news about Israel and Palestine specifically, and about the Middle East more generally. Alejandro Paz collaborates with others on an extensive digital component, in order to better track the digital dissemination of news online. The web-application they’ve been developing is called MediaCAT. The last twenty years have seen decisive shifts in the production and consumption of news and information in the North Atlantic. This project explores new ways to visualize the intertextual knowledge that forms in this new media environment. In particular, he and his team will develop visualizations for a new digital tool, called MediaCAT, that creates a corpus to study the intertextual sourcing in contemporary journalism.

This project links three existing research and pedagogical goals:
1. Improve on how we conceptualize the digital dissemination of sources, and the visualizations of digital intertextuality, by developing and publicizing new kinds of visualizations as part of an existing Digital Humanities tool developed at the UTSC called MediaCAT.
2. Enable analysis and publications based on a new corpus produced by MediaCAT on the impact of Israeli English journalism.
3. Promote the use of MediaCAT and contribute to a working group dedicated to examining Digital Palestine/Israel.

Outcomes
The JHI-UTSC-DH fellowship brought us a long way forward in a year, and great success, but not in the way that we expected. When we applied for the grant, we assumed that our working version of MediaCAT would allow us to collect the necessary data to begin developing visualizations. (As a reminder, MediaCAT is a digital research tool that crawls user-designated web news domains and Twitter accounts looking for citations to news outlets, and my particular interest is in using it to examine how North Atlantic news outlets and journalists cite Israeli and Palestinian news and current affairs sites.) However, as so often happens with software development, the changes over the last two to three years to web and social media technologies presented a challenge to us: in order for MediaCAT to keep working, we’d have to refactor so much that we were faced with the question of whether it didn’t make more sense to start the tool from scratch. In consultation with our partners at the DSU, the development team that we hired over the summer—numbering four undergraduate computer science students, two I-School MAs, and one recent computer science BSc graduate—concluded by the end of August that we were better off starting from scratch. Their reasoning was that some ongoing issues were getting bigger due to changes to the underlying web architecture; essentially, as more web domains move to javascript heavy dynamic service of content, our previous web crawler was having more and more difficulties. To add to the difficulties, many of the software libraries used to develop the old version of MediaCAT were out of date, and the updates were going to incur hundreds of hours to carry out and troubleshoot. In short, the last 11 months were used to completely re-start the development of MediaCAT.

And here is where we scored a great success. Essentially, the team of developers we assembled managed to develop a version of the domain and Twitter crawlers that function perfectly, without any current bugs. Indeed, these components are going to be officially released in their 1.0 versions! In addition, there is a post-processor component that takes the crawled data as an input and then does the initial analysis in preparation for visualizations. We will draw from my SSHRC funds to hire a co-op computer science student for the Fall as well as one work-study student to continue the work of taking the data from the post-processor and producing visualizations.

5.2.3. Kenzie Burchell, UTSC Arts, Culture & Media
Making Responsible Reporting Practices Visible: Humanitarian Crisis, Global Media, and the War in Syria
Final report, 1 July 2020-31 December 2020

Overview
Kenzie Burchell is a media sociologist who conducts qualitative investigations into the role of technology in everyday life and the associated emerging media practices, focusing in particular on the use of mobile and online platforms. Other work combines journalism studies, political theory and language-base area studies for policy related outcomes. This involves multi-national comparative research into contemporary journalism practices, social media discourse, and policy for the analysis of protest, terror, and war. His research engages with the changing patterns of news consumption, production, and information sharing in data-saturated contexts. Other areas of interest include visual communication and surveillance studies. In addition to these research endeavours, Professor Burchell’s photography has been exhibited internationally as part of game-art exhibitions at the Dublin Science Gallery and Russian Polytechnic Museum in 2013 and at the 54th Venice Biennale in 2012, as well as venues in the UK, Italy, and Japan.

Outcomes
Kenzie Burchell’s JHI-UTSC Digital Humanities Early Career Fellowship “Making Responsible Reporting Practice Visible” has been met with number of successes and synergies, including an international workshop, eight conference papers, two publications with five more in the pipeline, and a teaching enhancement grant, while building a varied team across all levels of post-graduate mentoring and post-doctoral collaborations.
As part of the Institutional Joint Research Initiative “Conflict, Language and Diplomacy in a Hyper-networked World” with Professor Hutching of University of Manchester, Burchell organized the “Strategic Political Communication and Translocal Media Flows: A Post-Graduate and Post-Doctoral Research Workshop” to bring together researchers from both Manchester and Toronto. The first panel included current and former Faculty of Information students who developed case studies as part of the project team led by Burchell, involving a multi-national multilingual comparison of political communication surrounding the Syrian war. The second panel featured research being done in Russian and Eastern European Studies (REES) at Manchester where forms of strategic political communication intersect with the global media ecology of Russia, Europe and wider Eurasia.

The workshop was followed by guest lecture and seminar with Professor Hutchings from Manchester hosted at the Munk School by the Centre for European, Russian, and Eurasian Studies (CERES) entitled: “Reframing Russia for the Global Media Sphere: The Spies who came back from the Cold”. Burchell also organized and hosted a week-long student exchange for PhD candidate Lucy Birdge (University of Manchester) who met with faculty, audited courses, and attended events at CERES, the Munk School of Global Affairs, and the Faculty of Information. The success of these events has led to Burchell being awarded associate faculty status at CERES, through which a large collaborative grant proposal was recently submitted.

Over 2019-2020 and into 2021 given the pandemic related challenges, the JHI-UTSC fellowship brought together University of Toronto masters students from CERES and the Faculty of Information to work on the project. The method developed by Burchell is outlined in a recent article for the International Journal of Communication (IJOC) with a case study published the forthcoming edited collection Eyewitness Textures. Three more publications are currently being drafted from this swath of analysis and data.

With two post-doctoral fellows from different institutions, Burchell is additionally working towards the development of multimodal and open sources investigation methodologies for publication outputs and pedagogical applications. This included a co-authored paper for the Canadian Society for Digital Humanities (CSDH-SCHN) 2020 Annual Conference and a successful 2021 UTSC Teaching Enhancement Grant to develop a “Forensic Journalism Teaching and Resource Toolkit” and a related pedagogical paper.

The fellowship has additionally supported paper presentations at the Future of Journalism Conference (Cardiff, 2019), the inaugural Digital Humanities Division of the Aleksanteri Institute Annual Conference (Helsinki, 2019), the British International Association (2021), the Association for Education of Journalism and Mass Communication (2021), the International Council for Central and Eastern European Studies World Congress (2021), American Political Science Association (2021), and the 12th International Conference on the Image (2021).
6.

Fellows

2020–2021
6. Fellows Reports, 2020-2021

6.1. The Circle of Fellows

Overview
This year was unlike any other year in JHI operational history because in-person meetings were impossible due to pandemic closures. All events, including fellows lunches, were held online.

As we planned for the new academic year, the summer numbers were low and dropping, and we hoped to be able to manage in-person meetings, albeit masked and distanced. It was not to be. The full closure of the University of Toronto occurred at a point after keys were issued to faculty, postdoctoral, and graduate fellows, but before they had been issued to the undergraduate fellows. Because the undergraduate fellows’ area is a shared open space, rather than offices with closed doors and openable windows, it was clear that they would not be able to work safely in that space during a potentially fatal airborne virus. We experimented with spacing the furniture and adding plexiglass screens, but no safe arrangement could be worked out, and it soon became clear that the University itself was actively discouraging the use of campus spaces. An additional cash bonus was added to the support for the undergraduate fellows, to take the place of the food provided at the Thursday lunches. There were no in-person lunch gatherings this year. A few fellows made use of their office space, but most offices were left empty. After the winter break, the unused offices were redistributed to the undergraduate fellows who wished to have access to the space.

The loss of the Institute’s physical space was a huge blow. There were no serendipitous meetings in the kitchen, no informal chats that grew out of the lunch presentations, no social engagements among fellows, no field trips to museums and art galleries, no walking tours of the city, and no parties. The engagement that was possible via zoom was stilted by the necessities of speaking one at a time, and the time constraints posed by technology challenges such as inadequate internet service and learning new systems. Everyone was stressed. The pleasures of fellowship were transmuted into requirements and duties. Although the year’s theme was Collectives, it was clear that this group was not itself a collective. Nonetheless, friendships did form. Supportive arrangements developed, and a kind of esprit de corps was evident by the end of the year. The fellows were impressively patient and resilient, and they worked hard to make the year work for each other. It is an unfortunate outcome of this year’s pandemic conditions that many members of this group will never have the chance to meet each other in person.

a) Distinguished Visiting Indigenous Fellow
Max Liboiron, Geography, Memorial University

b) Distinguished Visiting Fellow
Dionne Brand, author; English, University of Guelph

c) Visiting Public Humanities Fellow
Robyn Autry, Sociology, Wesleyan University

d) Artists in Residence
Vanessa Dion Fletcher
Ange Loft

e) Faculty Research Fellows
Caryl Clark, Faculty of Music
Girish Daswani, UTSC Anthropology
Cara Krmpotich, Faculty of Information
Eve Tuck, OISE Social Justice Education

f) Early Career/Postdoctoral Fellows
Khaled abu Jayyab, CHCI-SSHRC
Francesca D’Amico-Cuthbert, Community Engagement
Melissa Gismondi, New Media
Jennifer Ross, Digital Humanities

g) Doctoral Fellows
Nadia Lambek, Faculty of Law
Shozab Raza, Anthropology
Christina Turner, English

h) Undergraduate Fellows
Korede Akinkunmi, FAS International Relations and Political Science
Grace Cameron, FAS English and Women & Gender Studies
Claire Ellis, FAS English and Biology
Claire Latosinsky, Faculty of Music
Yun Fei (Georgia) Lin, FAS Equity and Diaspora & Transnational Studies
Rui Liu, FAS Women & Gender Studies
6.2. Distinguished Visiting Indigenous Faculty Fellow  
Max Liboiron, Geography, Memorial University

Max Liboiron is a science and technology studies (STS) scholar, environmental scientist, and activist. Originally from Lac la Biche (Treaty Six territory), she is Michif-settler. Liboiron directs Civic Laboratory for Environmental Action Research (CLEAR), a feminist, anti-colonial marine science laboratory that specializes in grassroots environmental monitoring of plastic pollution. An in-progress manuscript builds on this work to articulate pollution as a form of colonialism. Liboiron also runs Discard Studies, an interdisciplinary hub for research on waste and wasting, and is the Associate Vice-President (Indigenous Research) at Memorial University. She is the author of *Pollution is Colonialism* (Duke UP, 2021). She tweets as @MaxLiboiron, and her research is available at https://maxliboiron.com and on the CLEAR website at https://civiclaboratory.nl and https://discardstudies.com

**Anticolonial scientific laboratory collectives**

This project considers the ways ambivalence, compromise, and incommensurabilities are foundational to theories of change in anticolonial, western science collaborations, using CLEAR as a case study. Central to this research is the role of protocol. Protocols ideally orient collective action towards shared goals, values, and outcomes across differences in both scientific and ceremonial collectives: how might protocol provide a structure and scale thorough which to do collective anticolonial science? How are scientific protocols already about colonial land relations, and how might they come to explicitly foster anticolonial and diverse Indigenous land relations instead?

In addition to funding and regular conversation with other fellows, the Jackman Humanities Institute afforded two important gifts. First, it funded a virtual, four-part series between fourteen Indigenous scientists about the research collectives we are part of, both in terms of institutional collectives that may or may not foster Indigenous ways of thinking, and the laboratory spaces we build and foster on our own terms. The conversation ranged from discussing how the communities we are accountable to shape our research, to the ways we’ve altered our research spaces in response to care, consent, sovereignty, and other guiding principles. Secondly, a few of the JHI fellows have become guests or members of my lab, CLEAR. As a collective of around 30 people, CLEAR comes together once a week to work on methodologies in natural and social sciences that foreground values of humility, equity, and good land relations. I learned a lot from other JHI fellows, and I look forward to continuing many conversations and relationships developed during the fellowship.

6.3. Distinguished Visiting Fellow  
Dionne Brand, English & Theatre Studies, University of Guelph

1-5 March 2021 (virtual)  
Supported by Humanities at Large

Dionne Brand is a renowned poet, novelist, and essayist. Her writing is notable for the beauty of its language, and for its intense political engagement. Her work includes nine volumes of poetry, five books of fiction and two non-fiction works. She was the Poet Laureate of the City of Toronto 2009-2012.

Dionne Brand became prominent first as an award-winning poet, winning the Griffin Poetry Prize for her volume *Ossuaries*, the Governor General’s Literary Award and the Trillium Book Prize for her volume *Land to Light On*. She’s garnered nominations for the Governor General’s Literary Award for the poetry volumes *No Language Is Neutral* and *Inventory* respectively, the latter also nominated for the Trillium and the Pat Lowther. She has won the Pat Lowther Award for poetry for her volume *thirsty* also nominated for the Griffin Poetry Prize and the city of Toronto Book Award. Her 2018 volume, *The Blue Clerk*, was nominated for the Governor General’s Literary Award for poetry and the Griffin Poetry Prize and won the Trillium Book Prize. Brand has
also achieved great distinction and acclaim in fiction and non-fiction. Her most recent novel, *Theory* won the Toronto Book Award 2019 and the BOCAS fiction prize. Her novel, *Love Enough* was nominated in 2015 for the Trillium Book Award.

Her fiction includes the novel *In Another Place, Not Here*, a New York Times notable book in 1998, and *At the Full and Change of the Moon*, a Los Angeles Times Notable Book of the Year in 1999. Her critically acclaimed novel, *What We All Long For*, which won the Toronto Book Award, offers an indelible portrait of the city of Toronto; it has been translated into Italian, French and German. Her non-fiction includes *Bread Out of Stone*, and *A Map to the Door of No Return*, which has been widely taken up by scholars of Black Diaspora. Her 2019 Kreisel Lecture, *An Autobiography of the Autobiography of Reading* was published in March 2020. In this work she takes up the colonial structures of reading.

Dionne Brand has published nineteen books, contributed to seventeen anthologies and written dozens of essays and articles. She has also been involved in the making of several documentary films. She was a Distinguished Visiting Professor at St. Lawrence University in New York and has taught literature and creative writing at universities in both British Columbia and Ontario. She has also held the Ruth Wynn Woodward Chair in Women’s Studies at Simon Fraser University. She holds several Honorary Doctorates - Wilfred Laurier University, University of Windsor, Simon Fraser University, The University of Toronto, York University and Thornloe/Laurentian University. She lives in Toronto and is Professor in the School of English and Theatre Studies at the University of Guelph. She is a member of the Order of Canada.

**Itinerary**

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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>2 March 2021</td>
<td>UTM Class Visit, Avery Slater ENG371 Modernity and Trauma. Attendance 45</td>
</tr>
<tr>
<td>4 March 2021</td>
<td>JHI Fellows meeting; a generous and wide-ranging discussion of anti-colonial creative practice. Attendance 25. Response by Robyn Autry</td>
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<tr>
<td>5 March 2021</td>
<td>UTSC Class Visit, combined classes of Karina Vernon <em>Black Canadian Literature</em> and Daniel Tysdal <em>Canadian Poetry</em>. Attendace 75</td>
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**Total Attendance:** 547

**Responses**

Dionne Brand was a mesmerizing speaker whose sweeping and compassionate comprehension of history brought many strands of thought into focus in a way that moved fellows, students, and others. Karina Vernon, her respondent, summed up the experience of the students who encountered her in their class:

*Having the opportunity to host Dr. Brand in our Black Canadian Literature course at UTSC was not only a deep honour, but a profoundly heart-uplifting experience. Dr. Brand began her visit by reading from her book *Thirsty*, and then we moved into a relaxed conversation in which she engaged students with her characteristic openness, humour, and generosity of spirit. Students had particular questions about how a Black writer sustains and protects her imagination, particularly in the current context in which she is awash in the never-ending spectacle of anti-Black violence. Dr. Brand shared the importance of “reading – reading for your life.” She said that when she is reading – Borges, Morrison, Achebe, Dangaremba – “I am in the room with a lot of people.” She also emphasized the importance of bearing witness to the unfolding moment by writing. As she put it, “If I don’t do it, who will?” After Dr. Brand’s visit, students – many of them writers themselves – said that Brand’s optimism about reading and writing as tools for survival and social transformation gave them “a second wind.”

**Humanities at Large**

Professor Brand’s visit was supported by the Jackman Humanities Institute’s Mellon-funded initiative, Humanities at Large. (See Section 3.4.)
6.4. Visiting Public Humanities Faculty Fellow
Supported by Humanities at Large

Robyn Autry

Robyn Autry (Ph.D. Sociology, University of Wisconsin-Madison, 2008) is Associate Professor and Chair of the Department of Sociology at Wesleyan University. She is an interpretive sociologist with broad interests in cultural practices associated with black identity, memory and violence, and representation. Her work on the politics of museum development in the US and South Africa has been published in edited volumes and several journals, including Theory & Society and Museum & Society. Her book *Desegregating the Past: The Public Life of Memory in the US and South Africa* compares post-apartheid and post-civil rights museum politics (Columbia University Press, 2017). Her current book project *Selfishly Black*, considers how we personally experience and make sense of collective phenomena like racism and colourism. In addition to her public writing, she has given several public talks and is experimenting with others forms of public engagement such as storytelling events.

*Selfishly Black: Personalizing the Collective*

During the past year at the JHI, Professor Autry has written a book manuscript that explores ways that the collective experience of blackness may be creative, unique and free: outside the expected re-enactments of someone else’s vision or fantasy. She does so by locating herself within a series of cases that undo race as culturally fixed and immutable. Her writing combines personal, accessible auto-theoretical and deeply analytical ethnographic approaches, bringing personal narrative into contact with critical social analysis. As Selfishly Black approaches publication, Autry has also been developing a collection that grows out of this work: *Abject Beauty*, which develops ideas around the aesthetics and politics of black women’s bodies, specifically hair, skin, and nails, and which is targeted to a general audience. In addition, she has published a series of shorter feature and opinion pieces for newspapers, blogs, and online literary and popular magazines as a fellow.

**Report**

In a year or ups and downs, this fellowship has afforded me the time to write and share in my work, including works in progress, in ways that would have otherwise been impossible. Due to COVID-related travel restrictions and health concerns, I unfortunately was not able to physically be at the JHI. Like much of the academic world, I was working remote and grappling with all that goes along with it. Thankfully the staff at JHI were incredibly supportive throughout. While this year has been shaped by uncertainties and I had to reconfigure my fellowship plan, in the end I’m happy with what I’ve been able to accomplish.

Our weekly meetings at JHI have been an important touchstone. Zoom is a difficult medium through which to meet and engage others, but we made the most of it. I managed to have conversations with a few fellows outside the large group setting, but I can only imagine how much more fruitful the exchange would have been in person. I’ve also had the chance to work here and there with some of the student fellows in my area, but I know that our interactions would have been more sustained in person. Still, I learned a lot from others’ presentations, which has influenced my thinking on one of my book projects and on the op-ed writing I’ve been doing these past two semesters.

Originally, I had intended to travel to open mic and live storytelling events across Toronto. These spaces are closed and some of the activity moved online, so I followed them there. I participated in a storytelling class with the Toronto Storytellers and also the 1001 Friday Nights of Storytelling. I shared some of the stories I’m developing for my book *Selfishly Black* about the 1967 uprising in Detroit Michigan. I also completed an online course, and earned a certification, on digital audio storytelling. I am currently enrolled in another master storytelling course.

In lieu of even more public live storytelling, I decided to engage wider publics with short form public writing, mainly opinion writing. I wrote five pieces for NBC News, including pieces on the U.S. vice presidential debate and the politics of hair, and two for Aeon magazine (one still in progress). This has been an invigorating experience that I doubt would have arisen if not for this fellowship. I have received a lot of feedback from readers and ended up being interviewed for an article about racial passing for Vox Media, and I interviewed...
about sociological research on racism for the Australian Broadcasting Corporation. I was also contacted by two agents who saw my public pieces, one of whom I’m in talks with for a general audience book on Black beauty and naturalness. For the first time, I’ve been working with an illustrator to create original art for each chapter in the book. I hope to have a book deal by early summer. I was also invited to contribute, and have already submitted, an essay about Black women’s hair to a collection for non-specialists.

I also presented my work twice at the JHI. In the fall my presentation, “Is Anybody Out There,” was about storytelling as a means of making sense of the world and reaching toward each other, focusing on why people seem to be telling stories more than ever these days. In the spring, I presented “Too Much Information,” a reflection of my experience with public writing that I relate to my progress on Selfishly Black. During this fellowship I had a breakthrough with this project that arose out of my conversations with agents and colleagues. Last, I had the pleasure of meeting with the JHI workshop “Public Writing: An Introduction” taught by Dr. Irina Dumitrescu. Irina and I met a couple of times beforehand, and she was so impressive and warm, giving not just an invitation to meet with her students but allowing me to choose what to speak about. This was especially important even for me because I took this very class over three years ago as an academic interested in public creative writing. I spoke with Irina’s students about getting their foot in the door, contacting editors, and the pleasures and perils of writing on topics some find controversial, like racism, politics, and sexuality.

While this fellowship year has not been what I imagined it would be, I’ve made the most of it. I’ve pushed myself into spaces I wouldn’t have otherwise, from online class to public interviews. I’ve learned a lot about the art and craft of storytelling alongside the practicalities of working with editors and agents I move closer to getting my two books under contract.

**Publications**


**Presentations**

“Is Anybody Out There.” Circle of Fellows Research Presentation, Jackman Humanities Institute, University of Toronto, 2020.

“Too Much Information.” Circle of Fellows Research Presentation, Jackman Humanities Institute, University of Toronto, March 11, 2021.
6.5. Artists in Residence

Vanessa Dion Fletcher and Ange Loft
In partnership with the OISE Department of Curriculum, Teaching & Learning

Reconciliation and Education: Artistic Actions and Critical Conversations aims to activate and develop Indigenous artistic actions and engage in critical conversations regarding the politics of reconciliation in education. What is reconciliation? How do we engage with it through practices that do not perpetuate harm and violence? In what ways can art stand as an act of resistance and provoke critical dialogue? What role does art have in speaking back to colonial institutions, and educational policies and practices? How might artists help reconceptualize understandings of land and land acknowledgments? In what ways might art act as a catalyst in forging new pedagogical relationships? This proposal was designed to bring Vanessa Dion Fletcher to campus for Fall 2020, and Ange Loft for Winter 2021. However, as the result of the scramble to reorganize, and the move to virtual instead of physical spaces, we were fortunate enough to host both artists at most meetings throughout the year. The interplay throughout the year was often beneficial in unforeseen ways.

Vanessa Dion Fletcher’s artistic practice includes the use of porcupine quills, her won body in performance, in order to examine issues related to Indigenous language revitalization, feminist Indigenous corporeality, land as pedagogy, decolonization, and neurodiversity. In particular her work confronts the ways that Indigeneity, the queer and gendered body, and disability are rendered expendable. Quills, she states, are evocative of Land, where porcupine becomes teacher and/or co-learner. As a practice of honoring Land, quill work, then is about reciprocity and relations between human and more-than-humans where language is sentient and felt, not merely coded and transcribed.

Quill Conversations
On 26, 28, and 30 October 2020, Vanessa Dion Fletcher hosted conversations with three Indigenous artists: Julie Rose Sutherland, Jean Marshall, and Dyani White Hawk. Porcupine quills were used in Indigenous cultures before the introduction of glass beads, dyed and embroidered onto clothing, baskets, and mocassins. These workshops explored the diverse and expansive ways that contemporary artists use porcupine quills in their art. (Supported by Humanities at Large: see Section 4.3.1. for further details.)

Ange Loft’s site-specific work with Jumblies Theatre, includes the Talking Treaties Spectacle, an outdoor pageant exploring the treaty history of the Toronto area through words, song, movement and spectacle. Rooted in oral history and community collaboration, Talking Treaties takes audiences on a journey through the place we share and the way it came to be. Inspired by historical research, a team of professional and community performers use vignettes to explore The Dish With One Spoon, The Toronto Purchase, The Treaty of Niagara and more, with humour, boldness and beaver puppets. More recently, Loft created a living and reflexive land acknowledgement document to guide the Toronto Biennale of Art grounded in community knowledge, relationality and oral histories.

Talking Treaties in Tkaronto
On 7 May 2020, Ange Loft presented a long-running theatrical presentation and workshop at New College. This presentation and workshop reflects on treaty making and upkeep in what is now known as Toronto, through the lens of three main agreements: the Dish with One Spoon; the Covenant Chain and 1764 Treaty of Niagara; and the ‘Toronto Purchase’ with the Mississaugas of the Credit. Narratives of Nation-to-Nation gift giving, kin building, resource sharing, and the role of oral memory are supported by excerpts from the 2016 Talking Treaties Audio Gallery and the 2019 film “By These Presents: ‘Purchasing’ Toronto”. Glimpses of the multi-year community engaged process reveal the capacity of arts-based learning to foster personalised and active approaches to treaty knowledge. Further live presentations were rendered impossible by pandemic restrictions; Talking Treaties was a component of the 2020-2021 Program for the Arts grant titled Indigenous Artistic Hub. See http://www.newcollege.utoronto.ca/academics/indigenous-digital-artistic-hub/.
6.6. Faculty Research Fellows in 2020-2021

Twelve-Month Faculty Research Fellows on the Annual Theme of Collectives

Caryl Clark, Faculty of Music
Music Collectives: Evolving Operatic Practices

Girish Daswani, UTSC Anthropology
Activist and Artistic Responses to Corruption in Ghana

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Ana-Teresa Pérez-Leroux, FAS Linguistics and Spanish & Portuguese
Using the Art of War to Eradicate Polio: Narratives of a Collective Action

Janet Poole, FAS East Asian Studies
Decolonizing Style: Going North and the History of Korean Modernism

Anna Shternshis, FAS Germanic Languages & Literatures and Diaspora & Transnational Studies
Last Yiddish Heroes: a Lost and Found Archive of the Holocaust in the Soviet Union

Still shot from Messiah/Complex, an innovative Canadian online production of George F. Handel’s Messiah that was featured in Caryl Clark’s research this year. See https://atgtheatre.com/upcoming/messiah-complex/
6.6.1. Reports of Twelve-Month Faculty Research Fellows

Caryl Clark, Faculty of Music

Indie Opera Collectives

My fellowship year has been very rewarding personally and professionally, despite the ongoing challenges posed by COVID-19. When I applied to be a JHI Faculty Research Fellow in the fall of 2019, my intent was to study the activities of small independent opera companies operating in Toronto, investigating their indebtedness to past operatic repertories and practices while simultaneously rethinking the genre and charting new directions for telling compelling stories through music. How do smaller opera companies foster collectivity from within while also forming networks of connectivity to one another? What kinds of cultural work are smaller independent opera collectives engaged in, and how are they responding to societal shifts and shaping new realities?

The global pandemic had a devastating effect on the performing arts. When musicians and theatre creators were forced to shut down their operations in the spring of 2020, many small groups disbanded or went underground while other more established indie companies used their artistic ingenuity to explore a range of new techniques for producing and disseminating their art. Within months, pop-up groups performing on porches and makeshift portable stages grew alongside innovative online formats for audio-visual collaboration and presentation, allowing performers to engage with large virtual audiences near and far. Reorienting my methodology, I was able to broaden the scope of my investigations by exploring the adaptive strategies marshalled by performing artists and organizations in Toronto and in various locations across Turtle Island. Over the past year I have cultivated close connections with a number of small indie opera companies and studied a range of artistic productions created under challenging circumstances. Adaptation and transformation continue to be a hallmark of indie opera collectives; their capacity for renewal and evolution is inspiring and rejuvenating.

In my two research presentations for the circle of fellows, I explored The Work of Indie Opera Collectives and how the renewed vigor of anti-racism and anti-oppression work inspired by a revitalized Black Lives Matter movement has infiltrated the indie opera scene. Performances and films analyzed in these presentations included productions by the Toronto-based LGBTQ2+ opera collective OperaQ, a new site-specific work ironically entitled *Sweetland* by the LA-based collective The Industry in collaboration with BIPOC creators and artists, and Against the Grain Theatre’s filmic presentation of *Messiah/Complex*. These and other performances by innovative opera collectives will form some of the repertory students will study in an upper-level undergraduate elective course offered in the Faculty of Music in fall 2021. As the classical music industry works towards greater equity, diversity and inclusion, indie opera collectives are on the forefront of these efforts, engaging collaboratively with IBPQ artists and creators to decenter settler/colonial perspectives and values.

I’m exceedingly grateful to everyone at the Jackman Humanities Institute for their support this past year. I was encouraged to contribute a piece on Tapestry Opera’s innovative Box Concert series for the October issue of the *HAL Newsletter*, and under the auspices of the Mellon Foundation, I helped facilitate an online panel discussion in early March with three members of Amplified Opera. “We Interrupt this Program: A Conversation with the Co-founders of Amplified Opera” explored what it means to use art as a catalyst for difficult conversations. (See section 4.3.)

Interactions with other fellows, while curtailed under the circumstances, were stimulating and insightful, occasionally uncomfortable, yet always informative. Bringing together a diverse group of fellows across a range of different fields and areas of expertise has helped me in framing new questions for my research and exposed me to new ideas and techniques of reading and learning that I can bring to my students. My undergraduate advisee, Claire Latosinsky, a voice major from the Faculty of Music, turned out to be an ideal research partner. It’s not entirely clear to me which one of us learned the most during our many wonderful conversations on Jean Sibelius, Finnish nationalism, female performers, exoticism, archaism, and the perpetuation of musical mythmaking.
Over the past year I read widely and attended many online conferences addressing everything from the history of racial inequality in music programs to decolonizing the academy and decentering whiteness in eighteenth-century music studies. Related to this work is a revised article on the black composer-violinist Joseph Bologne (c. 1745-1799) currently under review. “The symphonie concertante and its implications for biography and historiography: Joseph Bologne Le Chevalier de Saint-George, Mozart, Paris, Salzburg” makes the case for telling a more inclusive history by elevating the position of Bologne in Mozartian biography. I also have a co-authored piece in progress with a junior colleague entitled “Reckoning with Messiah/Complex.” My research in music and Jewish studies continues through guest lectures, and a collaborative grant application to promote international teaching and research training. My ongoing research on Haydn’s Orfeo, a tragic retelling of the myth from 1791 that was never performed in the composer’s lifetime and premiered 160 years later, continues to move ahead, and plans for mounting the NA stage premiere of the opera are currently in development.

A touchstone for me this past year has been a special piece in the JHI art exhibit “Birds of a Feather.” Although I was unable to view the show in person (I only visited the JHI space three times this year prior to the lockdown), I found myself frequently contemplating the multiple images depicted on the stylized mukluks shown in “Story Boots” (2012), a lithograph by Inuit artist Shuvinai Ashoona that the curator selected as the visual counterpart to my project. How are experiences gathered and shared? How are stories recorded and passed on from one generation to the next? Having been my constant companion this past year, may the image of the story boots continue to shape my ideas and values as I journey onward.

Cara Krmpotich, Faculty of Information

An Implicated Orchestra

Being a Chancellor Jackman Faculty Research Fellow at the JHI came at a pivotal point in my career as I sought to redirect my research program in ways that honoured my previous work in decolonizing and Indigenizing museum practices, but no longer asked Indigenous peoples or cultural belongings to be the subject of my research. The theme Collectives encouraged me to develop new research directions focused on Croatian musical instruments, sound/music, and autoethnographic practice, all the while building on prior research and teaching about kinship, material culture and memory; the senses and knowledge production; physical and intellectual care of collections; and anti-colonial museum & heritage practices.

Covid-19 limited the amount of onsite research I could conduct with the instruments, and prevented face-to-face interviews. Nevertheless, major achievements on this new project include:

• the submission of a SSHRC Insight Development Grant with collaborators Peggy Krmpotich and William Holingshead (Chief Curator/Director, Sault Ste Marie Museum)
• the hiring of two research assistants over the winter and continuing through summer 2021
• the approval of research ethics to conduct remote interviews
• an inventory of the instruments and associated documents
• recordings of instruments being played and sounded
• an introduction of the research at the Ontario Museum Association’s conference
• an introduction of the research for (virtual) audiences of the Art Gallery of Ontario, in conversation with their Curator of European collections, Adam Levine.
An outcome of this research is also the creation of a new, upper-year undergraduate course, “The Material and Informational Cultures of Music,” which will be jointly offered through the Faculty of Information’s Bachelor of Information and Victoria College’s Material Culture Studies. It will be taught in Winter 2022.

As a Faculty Fellow, I worked with Undergraduate Fellow Georgia Lin through an independent study on Museums, Transnationalism and Repatriation. It was also a pleasure to mentor Georgia as she applied for graduate programs, and to write references on her behalf. Although I am not surprised, it is very much worth noting and celebrating that Georgia will be starting her master’s degree at the University of Oxford in the Fall as a Clarendon Scholar!

Three highlights of the year stand out in particular. The first was having the honour of introducing our Distinguished Visiting Fellow, Dionne Brand, at her public lecture. Prof. Brand, and the response from Professor Karina Vernon, was sheer magic – a rarity in the world of Zoom events. The second was attending a workshop hosted by Distinguished Visiting Indigenous Fellow, Prof. Max Liboiron, on running a values-based lab. Moving from values to actions / behaviour in a research context was modelled during the workshop, but also throughout the year by Prof Liboiron, and it made the research environment of the Fellows Circle feel different in crucial ways. The third highlight was seeing the ways the undergraduate fellows were learning together, holding each other up, and citing each other in their presentations.

My writing and publications over the year focus on prior work, more so than An Implicated Orchestra which is still in its initial phases. The following items are all submitted and awaiting peer-review:


Krmpotich, Cara and Alice Stevenson (eds). Collections Management: A Critical Museum Practice Book Proposal submitted to Wiley-Blackwell publications. This volume seeks to create a presence for collections management research and critical practice in the fields of Museum and Heritage Studies. The proposal includes 21 abstracts from 35 authors/co-authors, from Brazil to Uganda to Amsterdam.

In addition to editing, I am writing a chapter on a new ethics of care for collections that builds upon care of musical instruments.

Even as I didn’t get to do all the research I wanted because of University limits on face-to-face research and the various stay-at-home orders, I did learn a lot this year. I’m grateful for that learning and the experience. I’m grateful that the Jackman Humanities Institute is at the University of Toronto.

Photo Caption: Stringing a brač crafted by Frank Benko, circa 1940 in Montreal, in preparation for playing and recording its sound. This was the first time the brač had been played in 30 years.
Girish Daswani, UTSC Anthropology
*Activist and Artistic Responses to Corruption in Ghana*

As a Research Fellow I was privileged as I did not have to suffer the stresses of online teaching and was shielded from service duties during a global pandemic that has reshaped how we think about and experience the world. The pandemic also re-created the fellowship experience as scholars, activists and artists met online each week to share their work but to also re-think the possibilities and limits of what a Collective might mean. What resulted from my time at the Institute was a shift of focus in my work, to include more public facing scholarship, more collaborative projects, and the organization of and participation in several public talks and panels. I am appreciative of the other fellows, who – whether directly or indirectly – have contributed to my work in some way. The opportunity to supervise Claire Ellis and Oluwakorede Akinkunmi on their undergraduate research projects opened up new channels of learning for me. Where possible, I collaborated with others – friends in Ghana, students and junior academics, JHI fellows – and started several new projects during this past year, including a comic book, a documentary, and an online digital humanities platform called Human Stories (https://www.humanstories.ca/)

Listed below are the publication of several blog posts, a digital humanities website I founded, panels co-organized, invited talks given, a journal article I co-authored, and works in progress including a comic and a documentary film on activism in Ghana. The fellowship provided me with the opportunity to truly reflect on my book manuscript, especially the theme of activism and refusal – how collectives emerge differently and from within distinct organizational forms of value making. I have completed a draft of my book manuscript on activism and religious responses to corruption in Ghana, which I hope to submit it to a press later this year. I am especially proud of my digital humanities initiative Human Stories, a learning resource that hosts free, open-access videos for students of anthropology and beyond.

**Book Manuscript**

*Activist and Religious Responses to “Corruption” in Ghana*. To be submitted, in 2021, to a University Press for review.

**Academic Research Papers**


**Digital Humanities Projects**

*Human Stories Blog* (founded March 2021) is a digital humanities initiative that hosts free, open-access teaching and learning resources about different kinds of peoples, humans and non-humans who make up the world we live in today, including those who study them. This blog aims to feature underrepresented junior scholars whose work highlights the (his)stories, ambiguities and political struggles that often get erased. Meant as a teaching tool and its primary audience include high school and undergraduate students as well as parents, uncles and aunties, who want to learn more about a particular topic/research. We release one video each week.
Public-Facing Scholarship

“This is Not Namaste Wahala: On Silences, (His)Stories and Ghana’s Oldest South Asian Community”, Everyday Orientalism / Africa Proactive. February 2021.


Panels Organized and Invited Talks


Creative Professional Activities

Documentary film (in progress) in collaboration with Mutombo da Poet (based in Ghana). We have filmed scenes (in Accra) and interviewed several people and will continue to film till the end of 2021, after which we hope to start editing. The documentary is on contemporary activism in Ghana and features several activists and artists who have been involved in protests and forms of artistic refusal since 2014. The documentary will cover activism as expressed in response to two different governments (2014-2020).

Comic book (in progress) in collaboration with Bright Ackwerh (artist based in Ghana) and Oluwakorede Akinkunmi (JHI undergraduate fellow). The script of the comic was written during the fellowship and is a collaborative effort that includes imagined scenes of interlocking contemporary/historical events, as well as people who were involved in acts of resistance and refusal. This comic brings together themes of Pan-Africanism and (anti-colonial) resistance through a story about a Ghanaian girl finding out more about her country’s history, its struggles for independence, as well as her own expression of activism that is inspired by women and men in Ghana’s activist scene.
Eve Tuck, OISE Social Justice Education

Rematriation and the Land Relationships Super Collective Album

Overview
I was inspired to apply for a JHI Faculty Research Fellowship for 2020-2021 because of the yearly theme, Collectives. There probably is not a more important noun, verb, scale or politics in my work and life than the collective. I am the founding director of the Tkaronto Collaborative Indigenous Research for Communities, Land and Education (CIRCLE) Lab, located at OISE, University of Toronto. Much of my research practice is concerned with what constitutes the collective, the ethical practices of collectivity, and the beginning and end of collectivity. I have published on these questions for 12 years, but each project with each collective teaches me more about what it means to work towards collective decision making without manipulation, practices of requesting and refusing consent among all members of a collective, and how to use the meaningful experiences of deliberate collectivity to retrain our own expectations for other relations in our lives—both personal and political.

As for so many others, 2020 was an intensely challenging year for me. When the world shifted to address the pandemic, my care responsibilities as a parent, family member, community member, and graduate supervisor exponentially increased. I have lost family and friends in the past year, both to COVID and to violence. The students whose research I supervise have also lost family and friends. Everything related to my professional work has been impacted by the pandemic, including publication timelines, research activities, conferences, collaborations, and data analysis. My experience of the year, although the fellows were separated by distance and technology, has been intensely pedagogical. I mentored two undergraduate students through projects which each underwent major reconceptualizations, and connected with three other Indigenous fellows throughout the year. My research project, in turn, has taken further shape and focus from these interactions.

Project Background
With K. Wayne Yang (Ethical Studies, UC-San Diego), I have thought carefully about contingent collaboration as an important ethic of collectivity (Tuck & Yang, 2012). Yang and I first wrote about this in our article “decolonization is not a metaphor,” and it continues to be a touchstone concept in my work. I see contingent collaborations as offering an alternate set of expectations of relationality than solidarity or allyship. Yang and I have argued that contingent collaborations require an ethic of incommensurability that recognizes what is distinct and sovereign between various projects of social justice or social movements. In 2015-2016, Yang and I formed the Land Relationships Super Collective. We had the idea to create a collective of collectives because we were in close collaboration with five different community organizations and we wanted them to meet and know each other. The unifying factor is the work to rematriate relationships to land and waters. Some are working to literally have land returned to the stewardship of Indigenous peoples. Others are working to reframe the ways that relationships to land are understood and articulated. Yang and I had a strong desire to move from being the centre hub of all of these relations, and find a way to bring these compelling and fierce organizations together and into relationship with each other. We created the Land Relationships Super Collective to support these organizations in their land rematriation efforts. We began with a design of regular meetings that would be supported by private podcasts, and since the pandemic, we have leaned further into these podcasts. Each organization creates a 15-30 minute recording once a month for the other organizations. These recordings, called “somewhere recordings,” are ways to share ideas and strategies about doing land education and land rematriation work: sharing stories, sharing technicalities about approach and land-based work (making hand tools for clearing invasive plant species, for example), and gaining support to grow and sustain their work. They are recorded in place, where collectives are doing their work and thinking aloud, in order to bring other members in the super collective into their thoughts and urgencies.

Outcomes
During this 12 month project, I worked with members of the Tkaronto CIRCLE Lab and the Land Relationships Super Collective on multiple projects to deepen and sustain practices of land rematriation. I am working on an audio album, consisting of:
(a) excerpts of the “somewhere recordings,” created between 2015-2020;
(b) brand new recordings and re-recordings, created by members of the Super Collective, for the purposes of
the album;
(c) guided meditations, recorded interviews, and other recorded reflections that I will create 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.

During my fellowship I wrote and recorded three tracks of the album. After its completion, the album will be
made publicly available for free as a scholarly creative work. I would like to highlight the recording Felt Theory
x Felt Sense, which came out of conversations with the fellows of the Jackman Humanities Institute, and is
designed as a guided meditation for writing, program planning, collective dreaming, and connecting to lands
and waters. In addition to these activities, I worked with staff at OISE’s Education Commons and Tkaronto
CIRCLE Lab researchers on the Somewhere Recordings app, designed to store and listen to past recordings,
and to facilitate future recordings. We also built an archive on land rematriation with the five organizations of
the Super Collective. Finally, we worked on a project, funded by the Spencer Foundation, on a dream book for
Land Education. Together, these three projects allowed us to work meaningfully with the Super Collective even
though we were working in a virtual setting. All of our collaborations will be strengthened because of the work
we were able to engage in this fellowship year.

In 2020, several of my long term grants came to an end. For this reason, in addition to my JHI Fellowship, I
focused on grant writing to be able to sustain research activities over the next several years. I applied for three
multi-year grants and was successful in receiving all three, for a combined total of $444,044.52 CAD. This
success in grant writing will fund The Tkaronto CIRCLE Lab for the next four years.

Eve Tuck is Unangax̂ and is an enrolled member of the Aleut Community of St. Paul Island, Alaska.
Reports of Six-Month Faculty Research Fellows

Marlene Goldman, UTSC English

Performing Shame: Simulating Stigmatized Minds and Bodies

During my JHI leave, I completed a draft of my forthcoming book, *Performing Shame*, secured a contract with Routledge for the book, which will be published in Fall of 2022.

I also co-hosted with Dr Alice Flaherty (Harvard) a Radcliffe symposium, Medicine as Theatre: Theatre as Medicine. Selected proceedings of the symposium will be published in 2021-22.

I also wrote the screenplay, secured funding, and completed pre-production for a short film entitled “Mani Pedi,” based on the story of the same name by Souvankham Thammavongsa. (Please see the description of this health-humanities arts-based research project below). We are shooting July 9-11, and the film will be completed by Oct. 2021.

I have also been actively working with a web designer and key stakeholders to design and launch the website for the Visual Storytelling Lab hosted by the Department of English, UTSC.

Finally, I have also begun work on a book on Canadian Literature and Health Humanities (I was invited to edit this book in a series edited by Lorraine York and Robert Lecker with Routledge).

I would not have been able to a) complete my book or b) write, produce, and shoot my current film without the support of the JHI. Thank you for an extremely rewarding and productive research leave!

Mani Pedi

*Mani Pedi* is a film based on an adaptation of a short story of the same name by Giller Prize-winning Canadian author Souvankham Thammavongsa. The narrative shines a light on the both the lives of refugees in Canada and the physical, cognitive, psychological and social impact of concussion. In keeping with my previous films about the experience of dementia and age-related macular degeneration, *Mani Pedi* will be used as a teaching tool to convey to youth and the families the experience and healing process associated with concussion; Dr. Reed (Faculty of Medicine) and I plan to study the efficacy of narratives as modes of alerting youth and their families about concussion.

We intend to screen the film at festivals when it is completed (fall 2021) and to apply for grants (i.e., SSHRC Partnership Grant) to support a quantitative and qualitative study of the film’s efficacy as a teaching tool. Dr. Reed and I are keen to use this film along with or in place of more traditional outreach methods used to educate youth about concussion.

What is the film about?

Set in Toronto in 2015, *Mani Pedi* fosters a deeper understanding of both immigration and brain health. The film follows Raymond, a thirty-five year old refugee from Laos who comes to Canada at fifteen years old. He trains and becomes a professional boxer at 18, but he is forced to give up his professional boxing career in his 30s after sustaining a series of concussions. While Raymond is recovering from his most recent concussion, his older sister, Dara, enlists him to work at her nail salon. To everyone’s surprise, Raymond thrives in the salon.

Thammavongsa's writing is often a reflection of her life experiences as a refugee and newcomer to Canada via sponsorship. She was born in the Nong Khai refugee camp in Thailand. Her prose and poetry have been published in literary journals and have earned her many accolades including the O. Henry Award and the Trillium Book Award, and, most recently The Giller Prize. This year, one of her stories was published in *The New Yorker*. She has steadily carved out a central place within the global literary arena. Inspired by an article in the *New York Times* about the dangers of working in nail salons, and mindful of her father's resemblance to Filipino boxer, Manny Pacquiao, Thammavongsa expertly crafted a portrait of the mental and physical health challenges that refugees and immigrant communities frequently contend with in their quest for stability and prosperity.
Cheryl Misak, FAS Philosophy – POSTPONED

_C.I. Lewis, Gilbert Ryle and the Relationship between Pragmatism and Analytic Philosophy_

Cheryl Misak was appointed Interim Director of the Munk School of Global Affairs & Public Policy and was unable to take up her fellowship as scheduled. She will take this fellowship during the 2021-2022 year.

Ann Mullen, UTSC Sociology

_Appreciation: How Artists, Dealers, and Collectors bring Contemporary Art to Life_

My primary goal for my 6-month fellowship held in 2020 was to move forward on my book project, _Appreciation: How Artists, Dealers and Collectors Bring Contemporary Art to Life_. I am happy to report that in spite of complications posed by the pandemic, the fellowship period proved to be very productive. In particular, I made substantial progress on coding and analyzing the data for the project. This involved listening to the original recordings in order to review and correct the transcripts, writing detailed analytic memos, and completing line-by-line coding in the qualitative data analysis software NVivo. It was also wonderful to have the additional time for reading with the aim of extending my literature review.

On the writing front, I was pleased to hammer out the book proposal. After drafting it in July of 2020, I circulated it to several colleagues as well as an editor and then revised the proposal in the fall of 2020. In the process, I revised and clarified the scope of each of the empirical chapters. I also drafted the first two empirical chapters of the book.

In terms of presentations and publications, I presented a paper related to the book, “Beyond Classification, Decoding, and Meaning-Making: Contemporary Artists’ Perspectives on the Reception of Visual Art” at the American Sociological Association Annual Meeting in August of 2020. After revising the paper based on the comments I received, I then submitted it for consideration in an edited collection on the cultural sociology of art and music to be published by Palgrave. I am pleased to report that the paper was accepted, and the book will come out next year.

While I certainly missed the opportunity to be physically present at the institute and to engage in fellowship activities, the fellowship was nonetheless invaluable to me in moving this project forward.

Ana-Teresa Pérez-Leroux, FAS Linguistics and Spanish & Portuguese

_Using the Art of War to Eradicate Polio: Narratives of a Collective Action_

This book project aims to articulate a case of successful collective action, where a group of thirty thousand volunteers in the Dominican Republic immunized children against polio, achieving full eradication. Prior to these vaccines, polio was endemic, and had resisted various initiatives aimed to control it. Two aspects of this achievement are noteworthy: First, that it was conducted over a weekend, a feat that required an unprecedented level of collective organization in a country not known for its logistic or organizational capacities, and second, that the workers who brought the vaccine home-to-home were all unpaid volunteers, and they came from the same communities they served. The book will contain three components: 1) The events. This section is composed of eight short chapters telling the story of how the immunization campaign was conceived, planned and executed, and the impact of those events. 2) The ideas and the approach. This section contains six chapters examining the premises behind this approach. It aims to situate the approach in the general history of the Twentieth Century shift in the conceptualization and practice of medicine and health, as well as articulating the unique notions that shaped the conditions and reception of the collective
immunization drive. 3) The experience. This section gives space to the voices and stories of the individuals who participated in this collective action.

With support from this fellowship, I was able to draft a full outline, complete basic research for the first two components of the book and start writing the first two sections. In the months of May-July 2020, using the funds from the award, I hired Melanie Seabrook, a Health Studies Major, who assisted me in synthesizing the basic notions on the biology and epidemiology of polio, organize a literature review on the history of the development of the polio vaccine, and of approaches to polio immunization, from the start until present date, where much of the existing human infrastructure put in place for the control of polio and other infectious diseases was redeployed to address the COVID crisis. From January until May I have been engaged in archival research of the details of the immunization campaigns, including official reports. Unable to travel due to COVID, I have contracted an experienced journalist in the Dominican Republic, to assist me with this archival work. Some materials have been located; but not all archives are fully functional. I secured ethics approval to conduct the personal interviews that make up the third section of the book. I am waiting to see if it will be possible to travel to the country in July, in order to conduct these interviews in person. This is particularly important to meet my goals to reach former volunteers from small rural communities.

I have used some of this content to draft a series of stories, which have appeared as three newspaper articles that were published in Spanish in the cultural section of Claridad, a newspaper in San Juan, Puerto Rico.

This photograph was used in one of those articles. It shows Albert Sabin and Amiro Pérez Mera, the Dominican epidemiologist and Secretary of Health who planned and led the mass immunization campaigns.


Janet Poole, FAS East Asian Studies
Decolonizing Style: Going North and the History of Korean Modernism

Having the good fortune to receive a Chancellor Jackman Research Fellowship in the Humanities, I was granted leave for six months from July to December 2020. My major goal during this period was to continue archival research for my book project, “Decolonizing Style: Going North and the History of Korean Modernism.” This project explores the nexus of decolonising movements and early Cold War politics through an examination of the literary output of immediate post-Liberation Korea. Specifically, it rereads the work of key Korean modernist artists who chose to move to the northern zone, ultimately with tragic results. The heart of the project lies in finding and interpreting their hard-to-locate literary output from the late 1940s. These artists’ works are hard to find because they have been banned in both South and North Korea for long periods of time.

My original goal during the period of the fellowship was to complete the gathering of materials, which would require research trips to South Korea and the US National Archives in Maryland. I then hoped to reach the stage where I could draft an early chapter of the manuscript. Unfortunately, due to the covid pandemic these research trips became impossible. I was fortunate enough to have completed a trip to the Library of Congress before the pandemic and I was able to begin working through the material I had gathered there. However, with a few key materials still missing, the drafting of chapters became an unrealistic goal and I had to divert the focus of my writing activities.
I have long harboured a plan to translate a volume of short fiction from this period by Ch’oe Myongik, one of the six writers who are the main focus of the Decolonizing Style book project. I had a few short stories already drafted a few years ago and Ch’oe was the one author whose work I had completely gathered before the archives shut down. During the fellowship period I managed to translate four more short stories by him and write up a book proposal, which has been granted a publishing contract by Columbia University Press. The final manuscript is due in October 2021. I will, then, ultimately have a book publication from the JHI fellowship period and, crucially, it is a book which helps me move forward with my thinking on my original proposed project.

*Constellation of the Heart: Short Fiction by Ch’oe Myongik* will be published next year and marks the first time this key Korean modernist will appear in translation. Ch’oe was born and lived his entire life in the city of Pyongyang, a city about which he wrote many memorable stories, and which ultimately became the capital of North Korea. I am so grateful to the JHI for providing the time needed for me to focus on my research in this way. In a strange fashion, the inability to travel made me more productive and focused.

Anna Shternshis, FAS German and Diaspora & Transnational Studies

*Last Yiddish Heroes: a Lost and Found Archive of the Holocaust in the Soviet Union*

During the tenure of the Jackman Fellowship, I have begun drafting my book manuscript tentatively entitled *Last Yiddish Heroes: Lost and Found Archive of the Holocaust in the Soviet Union*. Specifically, I have drafted a chapter discussing how people who witnessed violent Yiddish songs depicting destruction of their communities, murders of their family members and friends. These songs, I argue, became first Jewish eyewitness accounts of the Holocaust, and I hope to do them justice by writing about both their texts and authors the way they deserve. Right now, I am focusing on songs created by eyewitnesses of Zhabokrich massacre in Ukraine, during which 434 people were killed in the course of 3 days. One person hid in a nearby cellar, saw the shooting, and wrote a song about it, which he ended with the words “The town of Zhabokrich has become a cemetery”.

In terms of other things that happened during this term: On April 1, I received SSHRC Insight for $250,000 to support my work on Soviet Yiddish culture during World War II. My book chapter came out from Oxford University Press volume “No Small Matter: Features of Jewish Childhood” and one refereed co-authored article came out in *Philosophical Letters Journal*, in Russian. One other article got accepted for publication, I submitted one other for review. I also wrote one 30,000 words chapter for the volume on Soviet Jewish History during World War II and another chapter for my book on Soviet Jewish History between 1945 and 1953 (both commissioned by NYU Press). I presented seven papers at international conferences (all on Zoom, sadly), gave twenty-two public or invited lectures (again, all on zoom), many of these events are now on Youtube, with over 10,000 views altogether.
As a response to pandemic closures, the Jackman Humanities Institute established its own YouTube channel where video recordings of lectures by alumni fellows (and other materials, as they arrive) will be stored. The channel is available at:

https://www.youtube.com/channel/UC5LIXQpMXicyqM0ok18PV6g

The following presentations by alumni faculty fellows are available to the public on this channel:

**Alison K. Smith** (FAS History), “The Case of the Dead Cheese Master” (35:52)
https://www.youtube.com/watch?v=BC2TmgwbOSY

**Cecilia Morgan** (OISE Curriculum, Teaching & Learning and FAS History), “‘Until You Gave Her Some Fried Meats’: Death and Mourning in a Mid-Victoria Family, Canada West” (20:22)
https://www.youtube.com/watch?v=qWS3EnlZzjc

**Katie Kilroy-Marac** (UTSC Anthropology) “Colonial Subjects and the Psychiatric Imagination in a Southern French Asylum” (14:43)
https://www.youtube.com/watch?v=JUTbUzYxM54

**Victoria Wohl** (FAS Classics) “Empedocles – Autobiography of a Demon” (19:09)
https://www.youtube.com/watch?v=WAE7aw83XGA

**Katherine Blouin** (UTSC Historical & Cultural Studies) “Alexandria, Delta et cetera: Ancient Egyptian Toponymy and Modern Historiographical Erasure” (1:01:25)
https://www.youtube.com/watch?v=WQID7G9-6AwI
6.7. Early Career and Postdoctoral Fellows at the Jackman Humanities Institute in 2020-2021

6.7.1. Community Engaged Humanities Research (CEHR) Early Career Fellow

Francesca D'Amico-Cuthbert, Ph.D. History, York University

*Toronto Hip Hop History & the Canadian Music Marketplace*

As a fellow at the Jackman Humanities Institute during the 2020-2021 academic year, I have had the privilege of taking this time to deepen my research on and engagement with the Toronto Hip Hop community as part of this year’s theme: ‘Collectives’. Despite the disruption of the pandemic, I am grateful to have spent time in online settings learning from my peers and sharing my academic research and public history projects with scholars across an array of expertise. During my time with the JHI, I have begun a long-term project on the history of Toronto Hip Hop and the nature of anti-Black racism in the Canadian music marketplace. To date, this project has included conducting a series of oral history interviews; examining digital archives; identifying industry practices that have shaped the commercial trajectory of the Toronto Hip Hop community’s entry into the Canadian music marketplace; giving a series of public presentations; completing several scholarly publications; and commencing work on two forthcoming digital projects.

The fellowship afforded me the time, space, and resources to fully focus on my research project *The Politics of ‘Urban Music’: A Case Study of the Toronto Hip Hop Community and Rap Music Marketplace, 1985-2010.* Over the course of my tenure as the Community-Engaged Early Career Fellow, I have examined a series of questions surrounding the topics of Toronto Hip Hop history and the development of a uniquely Canadian Hip Hop marketplace infrastructure, including: What was the nature of the relationship among the Toronto Hip Hop community, record labels, mainstream media institutions, and the state? How has the Toronto Hip Hop community’s agency, access to and standing in the national marketplace been structured by perceptions of the urban? What infrastructural supports and resources were made available (in limited or surplus amounts), or withdrawn from community members and practitioners as they generated notions of ‘the urban’ within, against and beyond the nation? And, how has the Toronto Hip Hop community balanced the interests of independent artists and the collective community as a whole when endeavouring to establish a foothold in the Canadian music marketplace?

During the course of my research, I have used oral histories and historical artefacts to construct a social history of the power relations between the Toronto Hip Hop community (and its artists), Canada’s creative industries, and state-level infrastructure. After receiving approval for my ethics protocol, I began conducting oral interviews with Toronto Hip Hop musicians, deejays, dancers, radio and television personnel, event promoters, independent record label owners, and music journalists. To date I have completed twenty interviews and will continue conducting an additional twenty interviews before the end of my term with the Jackman Humanities Institute. Along with transcribing and coding the transcripts for each of these interviews using NVivo software, I have also been collecting and reviewing archival sources in digitized and material culture form. In some instances, these materials were provided by my interviewees during the course of our discussions. I have also recovered primary source materials from newspaper, magazine and music video databases; existing digital projects; and material culture such as vinyl and cassette tapes. I have also begun consultations with Numeris to request access to their broadcast measurement and consumer behavior data in relation to the nature of radio and music television consumption. Finally, I have begun recording much of the data I have acquired from my oral interviews into a spreadsheet to generate a living history timeline of Toronto Hip Hop. Once this information has been compiled in its entirety, I will then use open-source timeline technology (TimelineJS) to make the data available for public consumption.

In addition to conducting research on the subject of Toronto Hip Hop and the Canadian music marketplace, I have also completed several scholarly publications (currently under review), engaged in a series of online presentations, and participated in ongoing service work in the academic and public history sector. Of the three scholarly publications I have submitted, two are focussed on the histories of Canadian Hip Hop, the narrative possibilities of Rap music and the engagement of practitioners with the Canadian marketplace. The
third article, while also on the subject of Hip Hop culture, is instead focused on the subject of Hip Hop based pedagogies and how album work can help educators develop anti-racist strategies and curricula in classroom settings. In addition to scholarly publications, I have also been asked to participate in a series of panel discussions with prominent American and Canadian Hip Hop artists and industry personnel; two podcasts (one with the University of Toronto’s Hart House, the other with education strategist Dr. Samantha Cutrara); a conference with the Hart House on the subject of Hip Hop education; a number of presentations with secondary school teachers, administrators and parent communities on the subject of Hip Hop, anti-racist curriculum and social justice; and an upcoming interview with Dr. Girish Daswani’s (fellow JHI member) digital humanities initiative Human Stories. Finally, during the course of my postdoctoral work I have also continued to contribute to a number of public history initiatives, one of which includes my work on the education committee of the Universal Hip Hop museum – the official museum of Hip Hop history which is set to open in the Bronx (NYC) in 2024.

While the restrictions posed by the pandemic meant that I experienced most of my postdoctoral activities online, I enjoyed the opportunity to build a sense of community with other members of the JHI’s circle of fellows. Whether it was through our weekly meetings or the generous one-on-one conversations with JHI fellows, I have had the opportunity to learn with a diverse group of scholars and acquaint myself with a wide range of methodological approaches, theories, geographical locales, temporalities and modes of analysis. I was also grateful to present my ongoing research and public history activities in two different instances during our weekly meetings. During both presentations, fellows offered incredibly generous and insightful feedback and asked poignant and probing questions that helped me think through the next steps of my research, analysis and writing. I was also grateful to be surrounded by so many scholars who shared common research and arts-based interests, and who provided me with invaluable mentorship as well as networking opportunities. Perhaps one of the most rewarding experiences this year was the ability to hear this year’s Distinguished Visiting Scholar Dionne Brand share their experiences working as an activist, scholar, writer and artist. Of all the insightful lessons they imparted during our lunch time conversation, I was most inspired by their reminder that the act and art of writing is essential to social justice efforts: that is, scholars can use the written word as a powerful tool to circulate their observations and present strategies meant to transform our social realities for the better.

Publications

Digital Projects

Presentations
Invited Presentations and Panels
Presenter, “Human Stories: The Toronto Hip Hop Community” Presented as part of Dr. Girish Daswani’s Digital Humanities Project Human Stories, (University of Toronto), date forthcoming.
Presenter, “Connecting the TDots: The Culture Industry, Anti-Black Racism and the History of Toronto Hip Hop” Presented as part of course offering HIS389: Critical Histories of the Black Canadian Experience, Department of History (University of Toronto), March 18, 2021.

Podcasts
*Podcast is also accompanied by a curated playlist available here: https://open.spotify.com/playlist/6BoK2NHNWZuPPvY7bt60l3?si=yqYUquWQgyji75nPJMmeg

Service
2021- Committee Member, International Association for the Study of Popular Music Present (IASPM) Canada Program Committee
2020- Education Committee Member, The Universal Hip Hop Museum, Bronx, Present New York.
2020- Committee Member, The Hip Hop Education Center (Hip Hop Present Think Tank on Education and Pedagogy)
6.7.2. Digital Humanities Network (DHN) Postdoctoral Fellow

Jennifer Ross, Ph.D. American Studies, William and Mary University

*Insurgents on the Bayou: Hurricane Katrina, Counterterrorism, and Literary Dissent on America's Gulf Coast*

My work this year was divided between support for the DHN, my own research, and teaching at the University of Toronto. I also participated as a member of the Council of Library and Information Resources (CLIR) postdoctoral cohort, with virtual training in July and monthly meetings throughout the year.

**Digital Humanities Network Activities**

Critical Digital Humanities Initiative (CDHI) is a new initiative of the Digital Humanities Network that seeks to foster anti-racist, feminist, queer, and anti-colonial digital scholarship at the University of Toronto. During the first half of my fellowship, I collaborated with the Digital Humanities Network executive team to refine a multi-million-dollar grant proposal. Having received this funding, we now work to install the infrastructure behind the initiative. In each phase of this process, my team and I identified long- and short-term objectives, including releasing calls for funding, hiring new personnel, and redesigning the website. As the team leader of the website redesign, I have determined what data to include and deadlines for content generation, as well as liaised with informational technology specialists and design contractors. I am also the point person for writing and releasing new funding calls. These calls include Emerging Projects funding for faculty and graduate and undergraduate research funds.

Project Lead: 2021 CDHI Symposium. I am currently serving as project lead to organize the 2021 CDHI Symposium, which will bring regional researchers to the University of Toronto to present on and discuss critical digital humanities methods and praxis. I have researched virtual conference platforms including GatherTown and Academiae, as well as put together a mock/test conference to test GatherTown capacities. I will continue in this position as project lead through October in order to provide continuity for conference organization. Elspeth Brown will put together a separate conference-specific contract after June 30 to pay me for work on this project over the summer and fall.

Project Lead: Lightning Lunches—I also organized monthly roundtable presentations related to digital humanities themes and methodologies. I made sure to emphasize race, indigeneity, equity, as well as literature and the environmental humanities. Topics for roundtables such as “Indigenous Data Studies,” “Archiving Black History and Culture,” “Digital Literary Archives,” and “Environmental Humanities and the Digital Turn.” Pre-pandemic, we were limited to 25 people simply because of room capacity. This year, all our events were online so I created and ran the Zoom meetings, devised security protocol to prevent Zoom bombing, and worked to advertise the lunches through listservs and newsletters. For several of the lunches, we hosted between 100 and 200 people.

Miscellaneous: Other duties included attending weekly meetings; collecting information for and publishing the bi-monthly newsletter, meeting with I&ITS; communicating with faculty, staff, students, and IT; drafting calls for proposals and applications for new CDHI funding; updating and maintaining the current website.

**Research**

During the first semester, I scaled the first major hurdle of my new research project: determining the scope and design for my examination of counterterrorism in US governance since Hurricane Katrina. This research excavates the prevalence of counterterror rhetoric and policy not only in moments of crisis but, increasingly, in response to democratic expression. The project exposes the depth to which post-9/11 measures such as private security contractors and drone surveillance have infiltrated modes of domestic governance and state institutions. I specifically focus on the deployment of private security contractors to Puerto Rico after Hurricane Maria, the use of facial recognition and drones during the #NoDAPL and #BlackLivesMatter protests, and the involvement of private security contractors in conducting surveillance and writing intelligence briefs for state prosecutors to launch legal cases against protestors.
This research proves racially biased security measures to be a disturbing trend growing out of privatization, the quest to protect white supremacy, and the erosion of civil and human rights in the name of security. Alongside written work, I anticipate using ESRI Story Maps both to pinpoint individual instances of counterterror integration and to reveal the interrelation of security tactics by tracing the movement of contractors from one area of real or perceived crisis to another. Upon selecting a particular event, the map will zoom to a digital project specific to that location. Formats may include a crowd-sourced archive of resistance graffiti images, a collection of oral histories, or a map visualizing the intersection of neighborhood demographics and security checkpoints. As both a research project and a public-facing digital resource, my work aims to engage diverse audiences in efforts to reveal and resist counterterror state violence.

**Teaching**

In Winter 2021, I designed and instructed the Introduction to Digital Humanities course at the UTM Department of Historical Studies. In designing the course, I emphasized critical digital humanities scholarship and introduced students to key debates in the fields of critical race studies, postcolonial theory, feminism, and queer theory as they intersect with digital technology and media. Specifically, we discussed issues of racialized representation, data sovereignty, algorithmic bias, data mining, and electronic surveillance. Students also examined social media movements like #BlackLivesMatter and community-engagement projects such as FourDirectionsTeaching, a Native/Indigenous-led repository of ethical knowledge sharing about Indigenous cultures.

The course took place over Zoom. To encourage students’ interest and participation, the course included a combination of lecture and discussion, as well as incorporated active learning through analysis of digital project case studies and biweekly practica to explore digital platforms including Wordpress digital publishing, ArcGIS StoryMaps, and Omeka digital archives.

Assignments comprised a mix of interlocking low-stakes and high-stakes assessments that developed students’ comfort with the online format and digital technologies (from webcams to software applications) even as the assignments led students toward a final comprehensive project. Finally, I made the most of digital technology to incorporate multi-modal learning.

Students engaged with traditional primary or secondary print sources as well as video documentary, music, scholarly digital projects, and websites. The variation not only stimulated students and offered them a reprieve from the monotony of lockdown and online learning, but also offered entrance to the subject matter through varying levels of cognitive complexity and learning styles. Similarly, I seized the digital moment to either directly incorporate or supplement student learning with a number of online events taking place at either the University or in Toronto or abroad. Without the restrictions of distance or financial burden, students had the opportunity to participate in talks, workshops, or film screenings, such as a lecture by Safiya Noble on algorithmic bias or a screening of Coded Bias. Student evaluations reflect the success of this approach. The Introduction to Critical Digital Humanities course scored well above the department average, with students marking every aspect of the course as either 4.9 or 5 (out of 5).

**Professional Development**

This year I was able to engage in far more professional development opportunities than I thought possible. I believe this is due to the University of Toronto’s large size and diverse areas of expertise, the proximity of other universities in the GTA, and, most significantly, the exponential increase in virtual access to events and workshops.

Throughout the fall semester, I participated in the CTSI Course Design for Online series. This Quercus-based class introduced me to UofT’s online learning system as well as helped me consider syllabus design, Quercus tools and options, university-approved apps and platforms, and assignment ideas.

In February, I attended the “Project Management for Research” course through the School of Continuing Studies. The DHN executive team, including Elspeth Brown, Elizabeth Parke, Caleb Wellum and myself enrolled together in order to gain insight into how to effectively manage a large project like the roll-out of the Critical Digital Humanities Initiative.
This summer, I will attend three major professional development workshops with CLIR and/or UofT colleagues. In June, I will be participating in “Interactive Visualization, Dashboards, and Apps with R and Shiny,” an online course offered through the University of Michigan. This class looks at R as a way to engage in mapping visualizations and will offer me another option for mapping instances of state counterterror violence. It will also orient me to the logics of R programming language more broadly. This broader knowledge will be useful since many text-mining and analysis projects use R to complete their research.

I have also applied to engage in the Digital Humanities Research Institute. Elizabeth Parke, Senior Research Associate for the Collaborative Digital Research Space at UTM, and I have partnered to attend the institute together. DHRI is hosted by the CUNY Graduate Center and aims to assist DH researchers in learning critical technical skills that they can then take back to their home institutions in order to run workshops and institutes of their own. If we are accepted, Elizabeth and I will not only learn key skills ourselves, but we will also be able to leverage valuable knowledge for student and faculty training events at UofT.

Finally, I have registered to attend the Digital Pedagogy Lab at Colorado University-Bolder with Dan Gaudagnolo, Fiona Rawles, Nicole Laliberte, and Caleb Wellum. This opportunity also takes place online and will focus on best practices and teaching strategies for using digital humanities in the classroom. I have enrolled in a course called “Intro: A Critical Digital Pedagogy Buffet,” which will focus on social justice, decolonial and antiracist pedagogy, and inclusive community building.

**Publications/Presentations**

Modern Language Association 2021—In January 2021, I presented the paper “Beyond 9/11: Omar el Akkad’s American War as Transnational, Trans-temporal Counterterror Fiction” at the virtual MLA conference. This presentation drew from my final dissertation chapter exploring how el Akkad novel-based critique of US counterterrorism and global forms of political and religious radicalism.

Coalition for Networked Information 2021—In mid-March I spoke on the CLIR fellows panel during the annual CNI meeting. Each fellow offered an overview of their research and spoke on the challenges of research and short-term work positions during the pandemic.

CBC Ideas—At the end of the winter semester I also had the opportunity to speak on the significance of the humanities through CBC Ideas, a Canadian national radio broadcast. In April 2021, I worked with producers at CBC Radio-Canada to speak with two other guests in a public discussion on the role of liberal democracy and the humanities in an age of technological expansion and right-wing extremism. Much like the content found on NPR, the CBC Ideas series brings complex topics into public discourse. This specific episode, “Saving Liberal Democracy: How the Humanities can Help Humanity” aired April 29, 2021 and can be found on the CBC Ideas website.

**Virtual Meetings/Work from Home:**

I feel ambivalent about the pandemic and working from home. On the one hand, I’ve adopted something of a prosaic mindset—it was what it was. Conditions certainly weren’t ideal but if it hadn’t been the pandemic, it would have been something else. It seems there’s always some obstacle to research time.

In my darker moods, I look at the past year and both lament and feel guilty about not accomplishing as much research as I wanted and planned to. By this point I thought I would have a very solid article out for publication. That hasn’t happened, though I did have a detailed plan for the topic, structure, and workflow and feel that I can write in earnest and produce something by fall. In these moods, I reflect on the work-from-home situation and yearn for the ability to sit in my office, a spaced dedicated to work, and complete tasks without as much distraction. Working from home was definitely a struggle sometimes. One of my students put it exactly right—it’s not so much working from home as living at work. I definitely felt that it was getting harder and harder to either accomplish things or find solace in that hybrid limbo. I certainly missed the in-person relationships and also the feeling of solidarity and commonality that could have developed between both my JHI cohort and my CLIR cohort if we had been able to meet each other in person.

At my most optimistic I look back and think that I still did accomplish a lot. It wasn’t necessarily what I thought I would accomplish, or what I had planned to accomplish, but I still engaged in a great deal of work, learned a lot from it, and have some professional development lines for my CV.
Dionne Brand was absolutely phenomenal, and I loved listening to her. Of course, it would have been wonderful to meet her in person, but I think the virtual format worked out just fine in this case. Her visit was certainly a highlight of the year.

Coming Year:
This coming year I will stay on with the University of Toronto. I have accepted a 1 year (2 years contingent on grant funding) postdoctoral fellowship working with Fionna Rawles and Nicole Laliberte. Fiona and Nicole are conducting research on the pedagogy of failure with an eye toward not only what we can learn when we are allowed to safely fail, but also who is allowed to fail safely in the first place. The position will draw upon my work in university writing centers, which are pedagogically structured to be safe spaces where “failure”—shortcomings, misunderstandings, clarity issues, mistakes—is seen as a learning moment and often addressed through peer relationships. I appreciate the team’s focus on power dynamics and the project will be an intriguing opportunity to write about the hierarchies and opportunities attached to concepts of failure.

6.7.3. New Media Public Humanities Postdoctoral Fellow

Melissa Gismondi (Ph.D. History, University of Virginia

*Quiet Canadian, Angry American: Separating Fact from Fiction about What Makes us Different*

Overview
It's hard for me to put into words how meaningful it has been to have had the opportunity to be a part of the JHI over the past year. When I applied to be the Public Humanities and New Media fellow, I had a steadfast commitment to journalism and the humanities, but that commitment has grown over the past year. I have seen, time and time again, in what has been a truly historically unprecedented year, how critical both disciplines are to a vibrant society. The humanities and media work best when they function in tandem, supporting each other, so that humanities work is always public-facing and media is always new in its embrace of progressive ideas and voices.

To this end, I was grateful to have the chance to host an introduction to podcasting workshop (see Section 3.2.) to highlight some ways scholars and students can use new media and reach new audiences. Although I came in with a specific book project in mind about the relationship between American and Canadian culture, that project was rapidly derailed by the pandemic and a chaotic year in American politics. I knew the project, as I'd envisioned it in a pre-pandemic world, would no longer serve the goals I had for it. I reflected about the importance of being clear with myself about my intentions for a particular project since language is always power. I was reminded of this and so much more by my fellow fellows as we discussed the nature of collectives. Getting the chance to read, learn and chat (albeit digitally) with talented thinkers in so many different disciplines opened me up to new theories, ideas and scholarships I would have otherwise missed. I have no doubt in my mind that this exposure will enrich future my projects, whatever they may be.

As I was learning from other JHI fellows, I continued to produce public-facing media work grounded in the humanities. Much of this work built on ideas and research rooted in the question I found myself considering time and time again this year, particularly as most of us spent more time online: In a tech-saturated world, where algorithms, products and messages are micro-targeted based on highly sophisticated data, is a collective even possible? If so, who’s in control of that collective? Is it us or is it the algorithm? Offshoots of this idea made their way into an essay I wrote for the *Walrus* on post-presidential perks for Donald Trump, an op-ed about disinformation and the writing of history for the *Toronto Star*, and satirical takes I drafted with my...
collaborator Deborah Ostrovsky for American humour sites McSweeney’s and Points in Case. It also became a key talking point in a public panel I organized and moderated with Professor Shira Lurie on the U.S. election, as well as my response to Charlie Foran’s lecture, “Surrendering our Senses,” on CBC Radio’s IDEAS.

Finally, the fellowship gave me the time and space to explore these ideas in fiction and to consider how short stories and novels can complement my non-fiction writing. To that end, I was also delighted to participate in a digital writing workshop led by the Loft Literary Center in Minneapolis.

Public Humanities Activity

Appearance on CBC Radio’s IDEAS Saving Liberal Democracy, April 2021
“What perks does a twice-impeached president deserve?” The Walrus, March 2021
“Stuff Google knows about you or stuff you know about yourself?” Points in Case, co-authored with Deborah Ostrovsky, March 2021
Introduction to Podcasting, JHI-sponsored workshop, (instructor) February 2021
“Will Trump be remembered as the worst U.S. president? That depends on how we treat disinformation”, The Toronto Star, January 2021
“You can’t run away from homesickness”, The Walrus, January 2021
“The final days of graduate school or the final days of Trump’s presidency?”, McSweeney’s, co-authored with Deborah Ostrovsky, January 2021
“Why the classic Canadian novel Bear remains controversial — and relevant”, CBC Radio IDEAS, January 2021
Appearance on CBC Radio’s IDEAS New Year’s levee, January 2021
“Famous LinkedIn Pages of History”, Points in Case, co-authored with Deborah Ostrovsky, November 2020
“American exceptionalism gives voters a false sense of security”, The Washington Post, co-authored with Shira Lurie, October 2020
“2020 is a dizzying horror show, complete with hauntings and dread of a dystopian future”, The Toronto Star, October 2020
“2020 U.S. Election, A View from Canada”, JHI-sponsored public panel, co-organized and co-moderated with Shira Lurie, October 2020

What’s next

I am planning several radio documentary projects with CBC Radio’s IDEAS (topics include the notion of groupthink in the writing of Shirley Jackson, and the demise of silence) as well as writing projects supported by the Canada Council for the Arts and Ontario Arts Council.

6.7.4. SSHRC Postdoctoral Fellow

Khaled abu Jayyab, Ph.D. Near & Middle Eastern Civilisations, University of Toronto
Humans and the Natural Environment in Late Prehistoric Caucasus

My main pursuit this year was to engage with the theme of ‘Collectives’. Additionally, as part of my SSHRC postdoctoral research at the department of Anthropology, University of Toronto, I carried out research and developed a predictive landscape model and site detection strategy for the region of Marneuli, Republic of Georgia.

Collectives

During the past two years, I have had the opportunity to engage with scholars from different backgrounds and with different pursuits. This engagement helped me to think through the next steps needed to move forward with my research, which, due to the pandemic, circumstances, had been put on hold. I was deeply impressed by the group of undergraduate students that were part of the ‘collective’ this year. The level of sophistication in their views and research presented a truly unique opportunity for a scholar at my career stage. I believe this has to do with the selection process carried out by the JHI and the excellent supervision provided by the senior scholars. These collaborations and
interactions between junior and senior scholars, as much as the research that is produced, represent the true
dynamics of a collective in my opinion.

The situation during this enforced isolation was handled very well by the Institute. By allowing the
scholars and students to carry out their own structure and style of presenting their research, we were privy to
new pedagogical tools to use in our own dissemination of information. Personally, I had some family issues
that needed my attention at the end of 2020, and I found that the administration and staff of the JHI were very
helpful and accommodating during this difficult time, and I am very grateful for their understanding and
support.

Research
The fellowship afforded me the time, space, and resources to fully focus on my research, which explores the
relationship between humans and their natural environment in late prehistory in the southern Caucasus.

My fieldwork over the past few years revolved around gathering data pertinent to understanding the
changes in settlement patterns during late prehistory (6200-3000 BC). The aim of this data collection was to
build our understanding of past human concerns when it came to their settlement preference against a backdrop
of changing environmental conditions and the ways groups exploited the landscape in late prehistory. In order
to do so, we (my team and I) developed a predictive landscape model to help detect sites and derive an
understanding of the spatial logic behind site selection across different period. For the past two years, I have
not been able to conduct any field work in the republic of Georgia in order to test our initial landscape model.
Nevertheless, examining the data collected by Georgian colleagues in adjacent survey regions seem to show
that Neolithic sites (the target of the first steps of research) were detected in areas of high likelihood as per the
model’s prediction. Furthermore, I have been working on new ways to refine the model by researching
multispectral satellite imagery and trying to understand which band combinations may be useful to in detecting
late prehistoric sites as a way to add a new layer of depth to the model.

Since my ability to carry out new fieldwork was curtailed by the pandemic, I have focused on publishing other
research related to my dissertation among other projects:

Abu Jayyab, K., A. Glasser, M. Albesso, I. Schwartz, E. Gibbon, A. Taraqji, and S. Razzaz 2020 “Late
Chalcolithic Occupation at Tell er-Ramadi (Syria): Results of the 2004-2006 Salvage Excavations”
Renette, R., K. Abu Jayyab, E. Gibbon, M. Lewis 2021 “Late Chalcolithic Ceramic Development in
Southern Iraqi Kurdistan: The Stratigraphic Sounding at Kani Shaie.” Iraq 83.
N. Handziuk, Abu Jayyab, K. In press “Experience and Ceramic Analysis: Training a Research Team.” The
Canadian Society for Mesopotamian Studies Journal

Presentations
The proliferation of online meetings presented the opportunity to co-organize a workshop with Dr. Johnny
Baldi titled “Delineating the End of a World: Chronological Indicators and Material-cultural Changes at the
end of the Ubaid Period in Greater Mesopotamia” as part of the 12th International Congress on the
Archaeology of the Ancient Near East (ICANNE) in Bologna, Italy. For the proceedings, in addition to chairing
the session, I co-authored and presented a paper with Elizabeth Gibbon (Ph.D candidate, University of
Toronto) titled “What happened to the Ubaid? Understanding Networks of Communication During the
Ubaid/Late Chalcolithic 1 Transition in Northern Mesopotamia.

Prior to the ICANNE conference my colleague Ira Schwartz and I presented a paper on our last survey
season in the Republic of Georgia for the American Society for Oriental Research (ASOR) conference 2020 in
Boston, titled “The Gardabani Archaeological Survey (G.A.S.): Preliminary Results from the First Season”.

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NOTE: The Amilcare Iannucci Graduate Fellowship was not offered for 2020-2021 due to pandemic restrictions on space. This decision was made in order to create sufficient space for the graduate fellows who had already been selected by the time the University closed (13 March 2020) to hold single, rather than shared offices.

Nadia Lambek, Faculty of Law

*Transnational Agrarian Movements and Normative Elaboration of International Law*

**Next steps:** Nadia has accepted the position of Assistant Professor of Law at Western University starting 1 July 2021.

The Jackman Humanities Institute has been a lovely home for my final full-time year as a graduate student at the University of Toronto. Over the past year, I have made progress on my dissertation, spoken at numerous events, organized others, and hopefully made connections with many of fellows that will last for years to come. I will address each of my activities this year in turn and then offer some final reflections.

First, I have spent a good deal of this year both researching for and writing my dissertation. I drafted a long (35,000 word) chapter exploring one of my thesis case studies, “peasants rights”. Peasants rights have had a remarkable trajectory over the last twenty or so years, from being first articulated by small producers in Indonesia in the late 1990s, to being adopted in the UN Declaration on the Rights of Peasants and Other People Working in Rural Areas in 2018. In the chapter, I trace the normative development of the concept of peasants rights over its twenty plus year life. In the process, I pay particular attention to the actors engaged in defining and elaborating it, to the political context in which these actors are engaging and asserting peasants rights, and to how law is depicted and framed at various stages of the concept’s development. I argue that as more people, and with it more interests, were poured into peasants rights, the concept shifted significantly in how it depicts what law does and can do in the world. As peasants sought to promote peasants rights, the concept shifted from one that aiming to change existing legal structures to one geared at filling normative gaps. This change has implications for peasants rights redistributive potential. As for research, I spent well over 130 hours doing participant observation research of a negotiations process underway at the UN Committee on World Food Security (CFS). The pandemic resulted in the process being moved online, and as a result I was able to observe it from here in Toronto. I followed the debate, narratives asserted by states and social movements, and how social movements and civil society organized themselves to participate in the negotiations.

Second, and as is detailed in the appendix, I gave several guest lectures this year, and spoke at multiple webinars. I also co-organized the 5th Canadian Association for Food Law and Policy Conference ([http://foodlaw.ca/conference-2021](http://foodlaw.ca/conference-2021)) and a discussion/speaker/reading group series called “Crunching the Core: Exercises in Critical Theory” with the Institute for Global Law and Policy out of Harvard Law School. Finally, I served as one of the coordinators for the Youth Working Group of the Civil Society and Indigenous Peoples’ Mechanism to the CFS. Much of my fall was spent on the academic job market and applying for postdocs. It was extremely helpful to have JHI office space for this, and I even did one interview in my office (after bringing in a few books to set the stage).

I have benefited from being a JHI fellow in numerous ways. Although we only had limited access to it, it was helpful to be able to come to a space that wasn’t my apartment! I enjoyed the view, a quiet space to write, access to the printer and most of all in person interactions with whoever was in the office. I enjoyed listening to the fellows and guests present their research, and the opportunity to learn about work in a variety of fields. I have a lengthy new reading list thanks to the presentations and discussions – and in particular, I look forward to digging into some of Dionne Brand’s novels this summer. Finally, I think it is lovely to have such a mix of people at various stages involved in the JHI – exchanging with folks was a really lovely part of the fellowship. In July 2021, I will be starting as an Assistant Professor at Western University Faculty of Law. I will also be working on completing my dissertation.
Publications

Presentations
“Right to Food in Canada”, for Daily Bread Food Bank and North York Harvest Joint Conference: Celebrating Resilience (online, 20 May 2021)
“UNDROP and Workers’ Rights in Canada”, for UN Declaration on the Rights of Peasants: What Does It Mean for Canada? at the University of Manitoba (online, 25 February 2021) (panelist)
“Law and Food Systems: Principles for Governing Food”, for Food Law course at University of Ottawa, Faculty of Law (online, 9 February 2021) (guest lecture)
“Feeding Global Inequality: Food, the Right to Sustenance & the Distribution of Global Resources”, for CELO Peace Talks 2020-2021 at the University of Leicester (online, 28 January 2021) (panelist)
“Principles for Governing Food” for Food Law course at Western University, Faculty of Law (online, 8 January 2021) (guest lecture)

Shozab Raza, Anthropology and collaborative graduate program in South Asian Studies
Theory from the Colony: Revolution on Pakistan’s Landed Estates
Next Steps: Shozab will complete his dissertation and enter the academic job market in the coming year.

I spent the year writing my dissertation, as well as submitting and revising journal articles drawing on the dissertation material. Specifically, I drafted all five of the dissertation’s main chapters, as well as completing revisions for two of those chapters. I also published one peer-reviewed journal article, a review essay, completed revisions for another article, and submitted two other articles which are currently under review.

Much of my productivity this year is attributable to the JHI fellowship. The fellowship offered me the time to think and write. And in the isolating context of the pandemic, the weekly meetings also provided the sort of community and conversations I needed to move my research forward. For instance, after presenting my research to the circle of fellows, the feedback and questions I received significantly shaped how I went about revising the journal article on which the presentation was based, and even helped me respond to the journal reviewers’ criticisms. Speaking more broadly, I was particularly influenced by our ongoing conversations on the limits of the notion of a “collective” or a “we”. While my own inclination, both politically and in my research project, was to think of ways to build unity and solidarity, without effacing difference, these conversations forced me to pause and to think more critically about the uses and abuses of collectivity.

My dissertation, provisionally titled Theory from the Colony: Revolution on Pakistan’s Landed Estates, pursues these questions of the collective and its limits. Specifically, it centers on communist party-led agrarian struggles to decolonize both land and knowledge in the context of the “landed estate” — a colonial-fortified, political-economic form that stands alongside the plantation and the reservation. By focusing on this form, I also give a global South and anti-imperialist perspective to recent debates over decolonization — debates that have predominantly centered on settler-colonialism and chattel slavery in the global North. In the early 1970s, landless peasants in Pakistan’s “Punjabi Frontier” region began to occupy these estates (jagirs), especially after they enrolled in a popular communist party that insisted these estates evidenced Pakistan’s “semi-colonial” condition. But peasants also combined their project to reclaim land with an epistemological project to decolonize knowledge. Drawing on 18 months of ethnographic and archival research, my project explores the mutual interactions between these estates’ evolving political economy and peasants’ creative vernacularization of Euro-centric revolutionary theory. Landless peasants engaged in a range theory-making – from reconciling Sufi Islam and Marxism, to reimagining the contours of “the political” and politics – that aided their practical land struggles.

My project contributes to contested debates over decolonization: whereas some scholars have focused on decolonization as an epistemological project, others argue it is ultimately a political-economic process,
centered especially on the reclamation of land. To date, however, little work has explored the mutual interactions between the political-economic struggle to decolonize land and the epistemological quest to decolonize knowledge. In centering peasant theory-making in the context of land occupations, my project rectifies this gap. Pakistan's peasant intellectuals demonstrate that the capacity to theorize is far more broadly distributed than scholars have typically recognized, and show how efforts to decolonize land can spur projects to decolonize concepts.

Based on this research, I completed revisions on a prize-winning article for *Comparative Studies in Society and History* and submitted an invited (co-authored) article to a special issue of *Comparative Studies of South Asia, Africa and the Middle East* that brings together historians and anthropologists examining revolutionary movements and their afterlives in the global South. Finally, an article explaining the continuities and transformations in Pakistan’s colonial-fortified estates is currently under review at the *Journal of Agrarian Change*. Based on an earlier project, my article in Ethnography examines a recent anti-dispossession land struggle in Pakistan on another colonial-fortified form: the military farm.

In the 2021-2022 academic year, I plan to revise all the chapters and finalize the dissertation, as well as complete revisions for various journal articles. I also intend to teach a course, and to apply for post-doctoral fellowships and tenure-track positions. I will also start revising my dissertation into a book manuscript and think about which university press would be an ideal publisher of it.

**Peer-Reviewed Article**
2020 “Between Militants and ‘Mafia’: Interrupting Dispossession in Rural Pakistan”. *Ethnography* 0 (0): 1-21 (online first).

**Review Essay**

**In Progress**
Revised & Resubmitted “The Sufi and the Sickle: Theorizing Mystical Marxism in Rural Pakistan”. *Comparative Studies in Society and History*. Winner of the President’s Graduate Writing Award, Society for Humanistic Anthropology, American Anthropological Association

**Under Review**
“An (Other)Worldly Marxism: Rethinking Revolution from Pakistan’s Peripheries”. For special issue on “Third World Historical: Rethinking Revolution”, *Comparative Studies of South Asia, Africa and the Middle East*. (with Noaman G. Ali)
“(Landlord)Theory from the South: Empire, Estates and Race on a Punjabi Frontier”. *Journal of Agrarian Change.*

**Presentations**
2021 Invited Presentation, “(Landlord)Theory from the South: Empire, Estates and Race on a Punjabi Frontier”, Watson Institute for International and Public Affairs, Brown University, 23 June 2021

**Christina Turner, English**

*Land Forms: The Literary Jurisprudence of Indigenous Rights*

**Next Steps:** Christina will defend her dissertation in June 2021 and has accepted a SSHRC postdoctoral fellowship to be held at the University of Manitoba in the coming year.

During my fellowship year at the JHI I revised and finished my doctoral dissertation. When my fellowship began I had a full draft of the thesis but it needed a lot of work. So I took the time and space the fellowship afforded and completely revised the whole
project – the introduction and all four chapters – and wrote the conclusion. I submitted my finished dissertation for defence in early May, 2021.

My dissertation examines Indigenous literary responses to the recognition of Indigenous rights in Section 35 of Canada's 1982 constitution. By comparing Supreme Court decisions on Section 35 with works of Indigenous-authored fiction, poetry, and drama, I argue that works of Indigenous literature highlight the Supreme Court's failure to substantively recognize the continuing force of Indigenous laws in lands currently claimed by Canada. I also contend that works of Indigenous literature model the very principles of Indigenous law that are foreclosed by Supreme Court decisions, and I focus on how law is modelled and practiced by other-than-human beings—wild rice, cedar trees, horses—in literary texts. My project thus draws on methodologies from settler colonial studies that expose and critique settler colonialism while considering how works of Indigenous literature model Indigenous resurgence.

The community of fellows I joined this year provided much inspiration and learning for the final stages of my project. I learned a lot from all of the fellows in our weekly Zoom lunches. Eve Tuck taught us all about collaboration and how to theorize collectivity both within and beyond the university. Girish Daswani shared important insights about the enduring whiteness of the university. Max Liboiron taught me how to refine my citational politics, and Cara Krmpotich helped me think about implication and responsibility in scholarship about Indigenous communities. The undergraduate fellows—Grace Cameron, Claire Ellis, Claire Latosinsky, Korede Akinkumni, Georgia Lin, and Rui Lui—impressively modelled accountability, respect and critique, all while navigating their final year of university in a pandemic. My office was an extremely welcome workspace in between stay-at-home orders where I revised much of my dissertation.

In terms of what is next for me: I will defend my dissertation on June 21st. In September, I will begin a SSHRC postdoctoral fellowship at the University of Manitoba, and an honorary Grant Notley Memorial Postdoctoral Fellowship at the University of Alberta. My postdoctoral research will build on my dissertation work on Indigenous law, by examining how works of Cree, Metis and Anishinaabe speculative fiction re-imagine Indigenous legal principles. I was also accepted into the federal government's Recruitment of Policy Leaders program, a competitive program that recruits Ph.D. and Master's graduates to senior level policy positions in the federal service.

Publications

- “Water as wahkohtowin in Cherie Dimaline’s *The Marrow Thieves.*" Peer-reviewed journal article in *Studies in American Indian Literatures*. Forthcoming 2022.
6.9. Jackman Humanities Institute Undergraduate Fellows

Korede Akinkunmi, International Relations/Political Science
*Combatting Hegemonic Development with Social Movements*
Supervisor, Girish Daswani, UTSC Anthropology

**Next Steps:** Korede will enter the J.D. program in Law at Ryerson University in September 2021.

During my time as an Undergraduate Research Fellow at the Jackman Humanities Institute, I engaged in what I consider the most fulfilling research of my entire undergraduate career. Even though I only had access to the physical space for a few weeks, it was very helpful. I will always grieve this portion of my experience. Additionally, having recurring remote meetings with my supervisor was also very helpful as he was able to guide me when I was stuck between competing thoughts or ideas. Girish, my supervisor, became one of my most notable research resources. Not only would he listen to my, often jumbled, thoughts but was also very accommodating.

By culminating in a lengthy presentation at the end of the term, I was forced to synthesize the large body of research I had created and deliver it in an active and engaging manner for other fellows. While this was the most nerve-racking element of the fellowship, it was also the most enjoyable. I attribute that to the supportive and insightful audience. After the much-welcomed praise at the end of my presentation, the other fellows gave me excellent tips and new directions I could pursue, should I want to take the project further.

In addition to the dynamic discussions and weekly learning opportunities, the JHI also offered me camaraderie in the tumultuous and primarily virtual interactions during a global pandemic. I am most grateful for my fellow undergraduate fellows in the group. Not only were we allies in terms of encouraging each other through research stalls and lapses in motivation but we also became a group of friends. It makes me very happy to see the ends of the country, as well as the globe, that my peers will go to for their research capabilities and career paths.

At the end of the day, I walked away with the lengthiest and most robust research paper I have ever written, feelings of accomplishment that I could, indeed, deliver an engaging presentation for a timeframe much larger than any I’ve been given, and lastly, a reinvigorated desire to engage with my potential in academia.

Grace Cameron, English/Women & Gender Studies
*Creative Productions in the Canadian Prison System*
Supervisor, Eve Tuck, OISE Social Justice Education

**Next Steps:** Grace will enter the M.A. program in Women and Gender Studies at the University of Toronto in September 2021.

My research project at the JHI began as an exploration of prisoner produced zines in Canadian carceral spaces within the broader context of prison abolition. Throughout the year, and through my conversations with my supervisor Dr. Eve Tuck and my colleague Rui Lui, my research became more reflexive and began to engage with the ethics and methodologies of research in carceral contexts. The presentation by Distinguished Visiting Fellow Dionne Brand highlighted the provisional nature of “accountability” as a linguistic and ethical paragon and pushed me to think more deeply about what other concepts might fill that space when working in solidarity with incarcerated people.

Dr. Tuck and Rui’s guidance and collaboration throughout the year was indispensable and without a doubt the highlight of my fellowship.
The necessity to work from home during the pandemic has been a difficult and isolating experience. I was very grateful for the time I was able to work at the JHI in person, even if it was for a short period during March and April. The brief experience of physical proximity to and camaraderie with the other fellows in the office was a bittersweet reminder of what we missed out on in the transition to working online. I would have never expected to feel such joy and energy from those small interactions, but I am very appreciative of the connections I was able to make with Korede, Claire, Jennifer, and Nadia during our short period working in person. In the fall I will be starting a Master’s program in Women and Gender Studies at the University of Toronto. I feel very lucky to be joined by my colleague and friend Rui in the program.

Claire Ellis, English/Biology

A Prophet without a Hometown: Adapting Homecoming Narratives to Justify Leaders Originating Outside a Collective

Supervisor: Girish Daswani, UTSC Anthropology

Next Steps: Claire will enter the M.A. program in English at the University of Toronto in September 2021.

My research project this year was titled “A Prophet without a Hometown: Adapting Homecoming Narratives to Justify Leaders Originating outside a Collective.” Using science fiction as a model for study, I examined how a certain type of homecoming narrative has been adapted throughout Western literature to justify leadership. Because homecoming heroes usually need a strong connection to the “home” collective, I was interested in narratives that insist instead on a protagonist who comes from outside the collective (as sci-fi with colonialist elements often does). I expected these pseudo-homecoming narratives to reproduce aesthetic elements of older homecoming narratives, or to overemphasize other aspects of the narrative structure, in order to draw attention away from the outsider status of the leader. The 20th century science fiction I looked at, by Edgar Rice Burroughs and Frank Herbert, did indeed show these manoeuvres. I also looked at novels by Nnedi Okorafor and Ursula K. Le Guin to compare narratives that avoided the typical Western sci-fi homecoming, and either found more nuanced uses for homecoming narratives or avoided them altogether, respectively. As the year went on, I narrowed my project from a much longer list down to the above works, to look at fewer novels with closer consideration of their cultural impact and profitability through film adaptations.

My supervisor, Professor Girish Daswani, provided highly thoughtful and specific guidance. He gave me detailed feedback and many helpful secondary readings, particularly regarding the imperialist or colonialist motives in constructed narratives and how they influence and recur. He also suggested that I read Nnedi Okorafor’s Binti trilogy, which ended up becoming the focus of the final third of my project.

While I was never able to be present in the JHI space, the weekly online discussions and presentations were full of nuanced and challenging ideas that inspired me to hold my work to a higher, more careful standard. The discussion with Dionne Brand was an especially memorable meeting. I felt that the Fellows showed a lot of interest in others’ projects and were quick to offer suggestions and commentary on the ideas brought up in the lunches. I imagine that had these meetings taken place in person, it would have been easier to have casual conversations about research and to interact more naturally with the other Fellows, but the regularity of the online sessions still created a sense of familiarity.

The Undergraduate Fellowship at the JHI was my first experience with intensive Humanities research, and I found it to be a fascinating window into many different areas of study and their respective methods and challenges. Next fall, I am excited to begin an English M.A. at the University of Toronto.
Claire Latosinsky, Music

_Grieg, Sibelius and the Conundrum of "Nordic Art Song." Comparing Approaches to Balancing Collective National Identity with International Influence_

Supervisor, Caryl Clark, Music

Next Steps: Claire will complete her final year of undergraduate study in 2021-2022.

My fellowship made me think more deeply about the ethical implications of composing and performing music to construct narratives of national identity. The angle of my project, which focused on groups marginalized by the creation of a Finnish national identity, was not part of my original project and is a direct result of discussions we had about brokenness, narratives of progress and fixing. This understanding of my ethical responsibilities as a performer has affected the courses I plan to take in my final year of my B.Mus. (jazz theory, politics of world music, indie opera). It has also renewed my commitment to my work with the faculty of music anti-racism alliance. The meeting with Dionne brand renewed my faith in the arts to accomplish meaningful change. It also inspired me to continue trying to write poetry, and to write a paper about one of her poems

My faculty supervisor, Caryl Clark, was amazingly empathetic, encouraging and optimistic throughout this very difficult year. She secured connections for me with other Sibelius scholars around the world and continues to support me as I finish up my fellowship project.

It took a long time and a lot of pushing for the undergrads to get access to the office space between COVID waves, but I was grateful for the office space. It helped me focus on my work, get a good internet connection, and it was quiet space, and safer than the library.

Yun Fei (Georgia) Lin, Equity Studies/Diaspora & Transnational Studies

_Transnational Repatriation Practices: Decolonizing Museum Educations and Public Histories_

Supervisor, Cara Krmpotich, Information, Museum Studies

Next Steps: Georgia will enter a fully-funded M.St. program in Women, Gender, and Sexuality Studies at the University of Oxford in September 2021.

My experience as an undergraduate fellow at the Jackman Humanities Institute this year has profoundly shaped my final year at the University of Toronto even as we lived through a global pandemic. The research project I finished this year, an undergraduate syllabus titled “Museums, Repatriation & Social Justice: Transnational Solidarities, Decolonization & Activism in Museum Worlds” challenged my academic skills and allowed me to grow as a researcher, a writer, and an aspiring educator. The most rewarding parts of the fellowship were my interactions with the other undergraduate fellows, the one-to-one supervision offered by my faculty supervisor, Dr. Cara Krmpotich, and the richness of knowledge shared by visiting scholars. Throughout the course of the fellowship, I met with Dr. Robyn Autry and received invaluable feedback on my research; in talking with other fellows in our pre-presentation breakout rooms, I also received encouragement about my coursework, research project, and further academic plans that allowed me to see myself as a member of the academy despite its many flaws.

I was unable to physically access the JHI space and as I have now relocated away from the Toronto area, I regretfully will not be able to visit once pandemic conditions are lifted. I wish I could have experienced the undergraduate fellowship in person. Our weekly online meetings, though often enriching and social, were not unchallenging — the conversation the collective had about race, inequity, and exclusion at the beginning of the academic year were difficult and necessary. White fragility and whiteness still dominates the academy and indeed dominated our collective, which is a systemic issue that goes beyond this particular cohort, but I found solace discussing my experiences with other fellows of colour outside of the formal fellowship space.

I will be graduating with an Honours Bachelors of Arts in Critical Studies in Equity and Solidarity, Diaspora and Transnational Studies, and History in June 2021. This summer, I am working at the Business and Higher Education Roundtable, a non-profit co-founded by the University of Toronto conducting qualitative research on equity, diversity, and inclusion in work-integrated learning settings. In the fall of 2021, I will begin my MSt in Women’s, Gender and Sexuality Studies at the University of Oxford as a fully funded Clarendon
Scholar. After I complete my master’s degree, I hope to enter the workforce and eventually study for my doctorate. The administrative support I received as a JHI fellow from Dr. Kim Yates and Dr. Alison Keith were one of the highlights of my experience, as their patience and kindness resonated with me throughout the year.

Rui Liu, FAS Women & Gender Studies
Otherwise and Non-innocent Solidarities
Supervisor, Eve Tuck, OISE Social Justice Education
Next Steps: Rui will enter the M.A. program in Women and Gender Studies at the University of Toronto in September 2021.

My project revolved around the tensions, challenges, and possibilities of non-white multiracial coalition building within and between communities differently and antagonistically racialized by North American settler colonialism, racial capitalism, and imperialism. I examined the difficulties of political solidarity at multiple levels of social organizing, from intra-categorical to inter-categorical politics. Writing from my positionality as a diasporic Chinese settler, I explored the messiness of coalitional politics within the pan-ethnic category “Asian American,” between Asian and Black communities, and between Asian and Indigenous communities.

My project has been significantly influenced and problematized by my supervisor Dr. Eve Tuck. Her vital research on research methodologies and theories of change have shifted my focus from recuperating instances of multiracial solidarity to a critical examination of Asian American desires for premature coalition and how they function to elide our ongoing complicity with settler colonialism and white supremacy. In particular, I researched the ways Asian settler colonialism, especially in sites like Hawai‘i, and Asian mobilization for stronger hate crime laws, contradict the project of coalition with Indigenous and Black peoples. I also examined the limits of comparative racialization frames that overlook asymmetries and incommensurabilities between different identities, communities, and peoples.

Against the inadequacies of coalition, I shifted from a framing that takes coalition for granted to Lisa Lowe’s hermeneutic of “intimacy” to accommodate both the antagonisms and the very real intellectual, political, and erotic interconnections between Black, Indigenous, and Asian folks. Lowe’s framework of “intimacy” helps us attend to different valences of coalition by gesturing to its specificities, contingencies, contradictions, queerness, tragedies, and unfathomability. Intimacy unmoors us from the inevitability of coalition while permitting us to hold onto the ethical impulse expressed by the desire for coalition.

My project hinged upon the relationships I was able to cultivate within the JHI. My supervisor Dr. Tuck played a crucial role in the direction of my research. My colleague and co-supervisee, Grace Cameron was an important ally and intellectual interlocutor. And faculty fellow Dr. Max Liboiron provided invaluable counsel and mentorship, among others like Dr. Robyn Autry and Dr. Girish Daswani. The visit from Dionne Brand, and her talk on capitalist time, was also such a treat.
7.

Program for the Arts
7. Jackman Humanities Institute Program for the Arts, 2020-2021

Overview of Activities
The Jackman Humanities Institute Program for the Arts supports a range of activities designed to raise the profile of the arts at the University of Toronto. In 2020-2021, nine proposals were selected that focused on artistic activity and relevance to the annual theme, Collectives. A tenth, postponed from 2019-2020, took place in the fall. All Program for the Arts activities took place online, but the uncertainty that persisted throughout the year, and the shifts in and out of lockdown made it difficult to produce programming. Additionally, the CAUT censure of the University of Toronto that took effect on 22 April 2021 caused disruptions to many planned events.

Total Audience
In 2020-2021, 8 of nine funded proposals, plus one transposed from 2019-2020, generated 30 events, with a total audience of 3,420.

Chronological List of Events
7 May 2020: We Prepare a Space, Talking Treaties in Tkaronto with Ange Loft
14 May 2020: We Prepare a Space, Connecting with our First Family: A virtual studio visit with Nyle Johnston
21 May 2020: We Prepare a Space “A Pedagogy of Place” – the Simcoe Underpass Mural Project with Tannis Nielson
28 May 2020: We Prepare a Space, Nyle Johnston: Connecting with our First Family: A virtual studio visit with Nyle Johnston (W.2)
4 June 2020: We Prepare a Space, ‘happening’ (Conversation & Activation) between Jenny Blackbird, Karyn Recollet and special guest Liz Osawamick
11 and June 2020: We Prepare a Space, Decolonization: What does it mean to reclaim our bodies Pt. 1 of 2 with Nazbah Tom
18 June 2020: We Prepare a Space, Decolonization: What does it mean to reclaim our bodies Pt. 2 of 2 with Nazbah Tom
18 September 2020: We Prepare a Space, Monuments, Glyphing, and Proccessions of Care. A conversational happening with Susan Blight, Peter Morin, and Joseph M. Pierce
6 November 2020: Heeding the Messenger symposium
6 November 2020: Heeding the Messenger screening
22 January 2021: Dramaturgies of Resistance, Hito Steyerl Lecture
10 February: The Art of Captivity, scholarly book launch
10 February: The Art of Captivity, launch of online exhibition of photography
8 March 2021: Forms of Encounter, Theatre of the Asian Diaspora in Canada
18 March 2021: Dramaturgies of Resistance, Otolith Group and Denise Ferreira da Silva
11 April 2021: New Arts of Persuasion, New Iterations of the Ummah
13 April 2021: New Arts of Persuasion, Theo-Politics, Populism, and Religious Networks in Latin America
13 April 2021: Screening Collectives and Collectivity symposium
20 April 2021: Forms of Encounter, Centre for the Less Good Idea performance of Kafka’s Ape
20 April 2021: Forms of Encounter, Centre for the Less Good Idea symposium on Kafka’s Ape
21 April 2021: Forms of Encounter, Centre for the Less Good Idea artists discussion
21 April 2021: Forms of Encounter, Centre for the Less Good Idea workshop
23 April 2021: Forms of Encounter, Centre for the Less Good Idea, performance of Kafka’s Ape
23 April 2021: Forms of Encounter, Centre for the Less Good Idea, scholarly discussion of Kafka’s Ape
26 June 2021: For the Earth it was Just a Twinge, panel discussion with creators
26 June 2021: For the Earth it was Just a Twinge, interview with Linda Bong (translator)
27 June 2021: For the Earth it was Just a Twinge, student meetings with musicians (two sessions)
27 June 2021: For the Earth it was Just a Twinge, concert performance of TWINGE
27 June 2021: For the Earth it was Just a Twinge, afterglow conversation with creators
7.1. Dramaturgies of Resistance

Event series of invited external lectures; symposium

Organizers
Rebecca Comay, FAS Philosophy and Comparative Literature
Ben Hjorth, Ph.D. student, English
Alexa Instanley-Smith, Ph.D. student, Study of Religion

Overview
The Dramaturgies of Resistance Event Series was an experimental, collaborative, and multi-media program that will develop various scholarly, artistic, and activist projects centered on questions of performing collective actions in politics, philosophy, and the arts. Clearly, these questions are rapidly changing shape and becoming more urgent in the current global health crisis, and point toward a new range of possibilities for staging any kind of communal project or public event. Responding to these questions also requires rethinking the practices and structures of academic symposia and workshops. Our series involved three components: a film screening (accompanied by a roundtable discussion), a workshop involving performances and discussion, and an academic symposium, all of which took place online with virtual participation through digital platforms around the globe. Audio and video recordings of these collaborative events will be archived and subsequently published online. (Though digital networks will be an integral part of the events from the start, contingency plans for remote access will be in place in light of continuing uncertainty regarding COVID-19.)

Building on the research agenda begun by Rebecca Comay in her “Dramaturgy of the Dialectic” seminar and the recent “Hegel and the End of Art” workshop—along with the student-run Dialectics Reading Group, supported by Cinema Studies, and the broader community of scholars, performers, and artists—the Dramaturgies of Resistance series looked beyond disciplinary limitations, beyond the Eurozone, across different media, and beyond conventional academic formats, in order to open new perspectives on traditional dichotomies (poesis and praxis, tragedy and comedy, spectatorship and action, among others). Our events attempted to meet today’s critical demands to dissolve, dismantle, or create detours around received ways of negotiating these dichotomies. Dramaturgical collectivities offer models for transformation in the face of the dramatic crises of the present, whose ramifications are still unfolding.

Programming
22 January 2021: Hito Steyerl: Artist’s film screening, lecture and Q&A. ( Took place as scheduled over Zoom, with simultaneous livestreaming through Facebook  
Attendance 1000
18 March 2021: Otolith Group and Denise Ferreira da Silva: film screening, interview, and Q&A with audience.  
( Took place as scheduled over Zoom, with simultaneous livestreaming over Facebook.  
Attendance 1000
30 April 2021: D.N. Rodowick (CANCELLED due to CAUT censure of University of Toronto) 
18-19 June: final graduate symposium (produced outside University of Toronto due to CAUT censure of University of Toronto)

Outcomes
The first two events each saw record-breaking audiences that were limited only by the technological requirements of the platforms to which we had access. The third was cancelled at short notice when the CAUT censure of the University of Toronto was announced. The fourth was rescheduled and held outside the University of Toronto, and without recourse to the Program for the Arts funds.

Total Attendance: 2,000
7.2. Forms of Encounter

Event series

8 March 2021: Attendance 25
20-24 April 2021: Attendance 250
19 May 2021: lecture by Catherine Gudis – CANCELLED due to CAUT censure

Organizer
Larry Switzky, UTM English & Drama

Overview
In place of a planned symposium on “Collective Sincerity,” our team—comprised of graduate students, postdoctoral students, and professors in historical studies, art and art history, African Studies, English literature, drama, Women and Gender Studies, cinema studies, and communications from UTM and UTSG, and members of the Co-Creation Laboratory at UTM—organized and carried out an international series of events online entitled “Forms of Encounter.” These public talks and performances invited leading artists, scholars, and artist-scholars to reimagine the genres we use to disseminate research as well as how to forge durable and mutually beneficial partnerships between academic research creation and creative research creation. Each presentation/groups of presentations was an experiment in form, a playful reinvention of how we communicate with each other between theory and practice, and each presentation was followed by a discussion about the present and future roles of artists within the university.

Public Programming
Our first event, held on 8 March 2021, featured two leaders in the theatre of the Asian diaspora in Canada: Nina Lee Aquino, Artistic Director of the Factory Theatre, and David Yee, a Governor General's Award-Winning playwright and Artistic Director of fu-GEN Theatre. Lee and Aquino create bespoke plays in southern Ontario (including Rochdale for York University and missing endangered for the University of Toronto) by working in situ with instructors, researchers, and university students. For their presentation, Aquino and Yee explored the dynamics of the interview form by interrogating each other, exploring how a shifting power structure and multiple roles energize their working relationship. Their presentation was followed by an open question and answer session moderated by Prof. Jacob Gallagher-Ross in which we discussed their approaches to embedding in universities. About 25 people were in attendance, predominantly graduate students and professors from the University of Toronto and York University.

Our second sequence of events was held online during the week of 20 April 2021 in collaboration with the Centre for the Less Good Idea, an arts incubator in Johannesburg. It presented the work of two South African artists, curators, and academics, Phala Ookeditse Phala and Tony Miyambo. The JHI Program for the Arts funding enabled the rehearsal, technical preparation, and recording of a livestreamed performance of *Kafka’s Ape*, an internationally renowned touring production by Phala and Miyambo based on Franz Kafka’s short story “A Report to an Academy” that investigates the contradictions of race after apartheid. On the morning of April 20, more than 100 undergraduate students, graduate students, professors, visiting artists, and community members from Toronto, Kingston, Montreal, and Warwick, England, attended the livestreamed performance; in addition, a live audience of thirty students and artists attended in South Africa. The performance was followed by a roundtable discussion with the artists, also funded in part by the Program for the Arts, with Professor Monika Havelka (University of Toronto, Geography), Professor John Noyes (University of Toronto/Stellenbosch, German), graduate student Rohan Kulkarni (University of Toronto, Centre for Drama, Theatre, and Performance Studies) and Metis playwright Matthew Mackenzie (Punctuate! Theatre). The roundtable ranged widely over topics including decolonization and the TRC in South Africa and Canada, enacting the animal, and the embodiment of race over time. More than 30 audience members attended that event. On April 21, we held a further event in the “Forms of Encounter” series with Phala and Miyambo, in which they presented a performative mock lecture on the etymology of prevalent academic terms; we welcomed 25 online attendees from Toronto and Warwick, as well as twenty students in person from the University of the Witwatersrand. In an event later that afternoon that was attended by 50 undergraduate and
graduate students, Phala and Miyambo presented a workshop on animating the object world. The mini-festival continued at the end of the week with a conversation on April 23 between Phala, Miyambo, Professor Jane Taylor (University of the Western Cape) and visual artist William Kentridge as well as a further performance of Kafka’s Ape and other short performances based on Kafka’s stories and journals. In the press materials and the introductions to these discussions and performances at the Centre for the Less Good Idea, the University of Toronto and the JHI were acknowledged and thanked several times.

A third event in the “Forms of Encounter” series, a lecture in person by Catherine Gudis, the Director of the Public History Program at the University of California, Riverside, was cancelled to honour the CAUT censure.

Outcomes
I have received numerous messages and testimonials about the benefits generated by the “Forms of Encounter” series. Several professors thanked us for sponsoring the interview and Q&A with Yee and Aquino and mentioned their intention to develop similar projects that matched embedded artists with scholars and students to blend creative and academic research outcomes. (Yee and Aquino’s practices were also discussed at a recent webinar on SSHRC and OAC funding that was co-sponsored by the JHL.) Students and scholars likewise celebrated Phala and Miyambo’s performance, discussions, and workshop as a rare chance to puncture the isolation of the pandemic by connecting with artists and scholars on another continent. Several more tangible benefits have likewise accrued from this project, primarily the forging of a network of artists and scholars who will continue to work together on research and artistic production. Leah Cherniak, a teaching artist at the downtown campus, has been in touch about bringing further international artists to campus, physically and virtually, and in pooling resources and expertise between UTM and UTSG on physical theatre in theory and practice. Matthew Mackenzie, currently the Baillie Artistic Fellow at Soulpepper Theatre in Toronto, has begun talks with Phala, Miyambo, and several UofT scholars about developing a new performance that will set responses to the TRC in South Africa and Canada alongside each other.

Press
An article about the Kafka’s Ape event was published in the UTM Express newsletter and was disseminated across the university: https://www.utm.utoronto.ca/main-news/provocative-and-empathetic-south-african-play-about-otherness-set-make-digital-debut-utm
A recording of the production of Kafka’s Ape is available online at: https://lessgoodidea.com/a-kafka-moment#/kafkas-ape-a-kafka-moment/

Total Attendance: 275

7.3. For the Earth it was Just a Twinge:
Collective Storytelling in Journalism, Composition, and Music Practice
Symposium, 26-27 June 2021

Organizer
Midori Koga, Faculty of Music

Overview
This event series was centred around the 2004 earthquake and tsunami that devastated the city of Banda Aceh, Indonesia. TWINGE is a chamber song cycle composed by Jon Magnusson with text adapted with permission from Barry Bearak’s New York Times Magazine November 27, 2005 cover story, The Day the Sea Came.

“For the earth, it was just a twinge. Last Dec. 26, at 7:59 a.m., one part of the planet’s undersea crust made an abrupt shift beneath another along a 750-mile seam near the island of Sumatra. The tectonic plates had been grinding against each other for millenniums, and now the higher of the two was lifted perhaps 60 feet. For a planet where landmasses are in constant motion...
across geological time, the event was of no great moment. But for people -- who mark the calendar in days and months rather than eons -- a monumental catastrophe had begun, not only the largest earthquake in 40 years but also the displacement of billions of tons of water, unleashing a series of mammoth waves: a tsunami..."


TWINGE interweaves musical settings of true survivor stories with spoken interludes of Bearak’s text, recreating the story of the 2004 tsunami. The work is dedicated to the memories of the hundreds of thousands of victims of the 26 December 2004 Indonesian tsunami. The events described below honoured the individual voices of the survivors and examine the power and impact of the stories when told as a collective.

The theme for the JHI Program for the Arts this year was Collectives and we interpreted this term to be about the power of community, collaboration and a collective body. My collaborators and I were deeply grateful to the Jackman Humanities Institute for this grant that supported the TWINGE symposium and performance project. Our original plan was to present these events in- person in February 2021, but due to COVID-19 health concerns we shifted our plans to an online platform. While the process was complicated, in the end, the shift to online delivery allowed us to work more closely with our Indonesia collaborators and to reach a broader audience. The events were not impacted by the CAUT censure, as we chose to present them on non-University of Toronto remote servers.

Our Collective
Haikal: Banda Aceh 2004 tsunami survivor; new father, businessman
Romi: Banda Aceh 2004 tsunami survivor; mother, homemaker, businesswoman
Maisara: Banda Aceh 2004 tsunami survivor; mother, homemaker, businesswoman
Linda Bong: translator in Indonesia
Jon Magnussen: music composer of TWINGE with text adapted from Barry Bearak’s article
HAVEN: soprano Lindsay Kesselman, clarinetist Kimberly Luevano Cole, and pianist Midori Koga

Public Programming
26 June 2021
Panel Discussion: “Music Collectives: More than the Sum of our Parts”
The first session of the symposium introduced the story of TWINGE and brought together composer Jon Magnussen, journalist Barry Bearak, Indonesian translator Linda Bong, and HAVEN performers Kim, Lindsay and Midori for a conversation about the power of collective storytelling in music, composition and journalism.

Collective Cultural Perspectives: Conversation with Indonesian translator Linda Bong
The symposium’s second event highlighted conversations between Linda Bong (Translator Extraordinaire) and two of the Banda Aceh story tellers Haikal and Romi about culture, tradition, language and the legacy of their stories. An interview with TWINGE translator Linda Bong and author Barry Bearak about translation and collecting the stories of the survivors featured discussion about how Linda and the survivors feel about their stories being transformed first into a journal article, then into a chamber song cycle, and performed throughout North America. How can we ensure that we are continuing to tell their stories with utmost respect and honour?

27 June 2021
Student Event Part One – small group meetings with Haven Trio
Haven Trio members Kim, Lindsay and Midori led an informal discussion for students on the topics of commissioning, rehearsing, living, parenting, performing and creating music collectively and at a distance.

Student Event Part Two – Haven and Collective Chamber Music
Haven Trio met with small groups of students who discussed their ideas about collectives: ensemble playing, group teaching projects, commissioning, community outreach, and whatever else came to mind.

Concert featuring Haven Trio and Barry Bearak performing TWINGE.
This performance of Jon Magnussen’s work TWINGE for soprano, piano, and clarinet by HAVEN was the world premiere presentation on Youtube. TWINGE is a song cycle based on Pulitzer Prize-winner Barry
Bearak’s article “The Day the Sea Came”, the story of six survivors from the 2004 Indonesian tsunami. TWINGE was commissioned with generous support of Chamber Music America and the Classical Commissioning Grant Program. The concert event included video performances of the individual movements interspersed with spoken narrations by journalist Barry Bearak. The video remained live until 30 June 2021.

Afterglow
Haven trio members, composer Jon Magnusson, and journalist Barry Bearak gathered to share final thoughts.

Press
The video recording of Haven Trio performing TWINGE is available at https://www.haventrio.com/programs/twinge

Attendance: 300

7.4. Heeding The Messenger: Songbirds and the Scale of Climate Change
Film screening and public discussion with director (postponed from 2019-2020)
6 November 2020

Organizers
Lucia Dacome, FAS Institute for the History & Philosophy of Science & Technology
Angelica Fenner, FAS German and Cinema Studies Institute
Rebecca Woods, FAS History and Institute for the History & Philosophy of Science & Technology

Overview
On 6 November 2020, more than sixty presenters and audience members came together for a program of events that tackled interdisciplinary perspectives on the ongoing plight of migratory songbirds in the Anthropocene. True to the mandate of the JHI Program of the Arts, the day-long online program drew inspiration from an award-winning documentary, The Messenger, by local director Su Rynard. Humanities scholars, researchers from the natural and social sciences, and members of the public gathered for the opening morning panel, “Birds in Flight,” which brought together humanists working on migratory birds from different methodological perspectives. Sound studies scholar Rachel Mundy (Rutgers University) discussed the work of John Audubon and early 20th-century efforts to “preserve” bird song in musical form. Historian of science Iris Monteiro (Brown University) explored the place of the hummingbird in pre-Columbian Mexican cosmologies, and their revival as symbols of migration in the current era of human migration across the US-Mexico border, while science studies scholar Kristoffer Whitney (Rochester Institute of Technology) examined the scientific paradigms that have attempted to grasp migratory species since the early 20th century. Together, the presentations generated a powerful discussion of the mechanics, aesthetics, and meanings of migratory birds across the North American continent, and laid a strong foundation for the afternoon’s events.

Following a brief lunch break, participants and audience members returned online for a synchronous screening of Rynard’s film. Rynard herself was actively tweeting with insights into how the film was made, and insights highlighting scientific and policy changes related to migratory birds over the last five years. A designated hashtag, #birdsinflight, helped shape a sense of a shared viewing experience for conference attendees, and facilitated the exchange of further information during the ensuing roundtable.

In addition to the film director, a number of participants featured in Rynard’s documentary, including scientists and activists within and beyond the academy, joined us online from as far away as Turkey and Costa Rica for a post-viewing roundtable that offered reflections on their role in the documentary and the film’s pivotal message now five years on. Participants were able to report some flickers of hope—legislative victories to protect imperiled migratory species, as well as a burgeoning public interest in, and awareness of, the plight of migratory birds—even as development and resource extraction from the Arctic to the Amazon continue to erode and fragment habitat, and global climate change makes weather patterns, access to breeding grounds, and the availability of food sources increasingly unpredictable.
Press
All proceedings were recorded and will be made available online early in 2021 for those who couldn’t attend the live events.

Attendance: 65

We would like to acknowledge the generous support of various units at the University of Toronto: the Jackman Humanities Institute, The Institute for History and Philosophy of Science and Technology, Victoria University, and the Cinema Studies Institute, which have made this event possible. We would also like to take this opportunity to thank our research assistants Oana Baboi and Sarah Qidwai who provided invaluable help in the organization of this event.

7.5. New Arts of Persuasion:
Charisma, Aesthetics, and the Making of Religio-Political Publics
Scholarly network and event series

Organizer
Simon Coleman, FAS Anthropology

Overview
New Arts of Persuasion is an exploration of how neo-conservative movements mobilize, materialize and aestheticize moral collectives within and beyond nation-states. In 2020-2021, it assembled a research network of scholars for three interlinked workshops that considered connections between diffused articulations of charisma and the material ‘presencing’ of populist publics. Each workshop featured 3-4 pre-circulated papers and responses by two discussants. The research network eventually grew to include 48 scholars working at all levels from doctoral student to full professor, and across disciplines that included Anthropology, Religion, Law, Political Science and Art History. All meetings were held online, via the project website at: https://newartsofpersuasion.com

Programming
8 December 2020: The Making and Breaking of the Russian World
Jeanne Kormina, Higher School of Economics and Vlad Naumescu, Central European University
“Theopolitics of Communion and Territory in the Making of ‘The Russian World’
Mikhail Suslov, University of Copenhagen
“Geopolitical Imagination of ‘The Russian World’
Victoria Fomina, University of Toronto
“New Martyrs and the Making of Transnational Conservative Publics”

11 April 2021: New Iterations of the Ummah
Musa Ibraham, University of Florida
“Remaking the Ummah through Aesthetic Persuasion in Nigeria”
Fatima Siwaju, Princeton University
“Of Myths and Martyrs: The Rhetorical Legacies of Malcolm X and Ayatolla Khomeini”
Ahmad Moradi, EHESS (France)
“New Media of a Revolution”

13 April 2021: Theo-Politics, Populism and Religious Networks in Latin America
Bruno Reinhart, Universidade Federal de Santa Catarina
“Evangelicalism and Populism in Bolsonaro’s Brazil: Preliminary Reflections”
Priscilla Garcia, University of Cambridge
“The Double Axis of Persuasion: Pentacostal Ideology and the rise of Bolsonarism in Brazil”
Julia Fierman, City University of New York
“There are Traitors Among Us: Communion and Betrayal in Peronism”
Chris Garces, Universidad San Francisco de Quito
“Populist Poetics in Hyper-Carcerality: Crónica Roja’s Counter-Publics in Guayaquil

Attendance: 150

7.6. On Seeing Contemporary Art – CANCELLED
Two panel discussions with curators and artists, 7 and 14 May 2021

Organizer
Ann Mullen, UTSC Sociology

Overview
Contemporary art undermines and dismantles conventional notions of purpose, authorship and meaning. How do we navigate our encounters with art in the face of such aesthetic uncertainty? This two-part public symposium brought together local artists, academics, curators, and the general public to observe and consider how, as both individuals and interested groups, we engage with contemporary art. The format was designed to provide an opportunity to hear from artists themselves about their relationships to their audiences, and also to hear from other thinkers and writers who have spent years in consideration of these and similar questions from the viewpoints of their respective disciplines. The goal was to foster dialogue, promote the exchange of perspectives across fields and deepen our understanding of how both the individual and the collective create value and meaning across a limitless spectrum of objects, practices and experiences. It is our hope that the proceedings generate the opportunity for participants to deepen their own inquiries and engagement with contemporary art.

Programming
Friday 7 May
Two University of Toronto scholars and the director emeritus of Toronto’s Museum of Contemporary Art discuss arts reception from philosophical, sociological and curatorial perspectives, followed by Q & A.
• Sonia Sedivy, UTSC Philosophy, University of Toronto
• Ann Mullen, UTSC Sociology, University of Toronto
• David Liss, Director Emeritus, Museum of Contemporary Art Toronto

Friday 14 May
Facilitated by Sheldon Rose, four Toronto-based artists share their personal experiences and encounters with contemporary art and their intentions and hopes for how their audiences see their work.
• Sheldon Rose, Gallerist
• Cybèle Young, Artist
• Nava Waxman, Artist
• Ale Groen, Artist
• Christian Bernard Singer, Artist

Attendance: N/A
7.7. Screening Collectives and Collectivity
Symposium and film screening, 13 April 2021

Organizer
Sara Saljoughi, UTSC English

Overview
This symposium and film screening event brought together scholars working on questions of collectives and collectivity in relation to moving image media. The purpose of the event was to create a forum for examining the urgent issue of how collectives emerge, cohere, and are sustained. The symposium aimed to unpack moving image culture’s figuration of collectives and collectivity as a mode of thinking through contemporary social and political issues. One of the key questions of the symposium was to inquire the formation of, desire for, and reshaping of collectives and collectivity in moving image media. “Screening Collectives and Collectivity” took place on Zoom and featured seven 30-minute papers and one film screening, followed by a discussion and question-and-answer period with the director. Opening and closing remarks were made by the organizer, Sara Saljoughi. The discussions that took place after each paper were lively; much of the audience were humanities scholars working on related questions. The audience members included faculty, postdoctoral researchers, and graduate students at the University of Toronto, as well as a faculty and graduate students from universities in Canada, the United States, and the United Kingdom.

Screening
Spit on the Broom (2019, USA) is an experimental film focused on the United Order of Tents, a clandestine organization of Black women that was formed in 1867 and remains active today. The film is essayistic, and uses interviews and newspaper clippings alongside its self-proclaimed “tapestry of myth and fable” in order to convey the work of this organization. The discussion focused on the film’s examination of the contingent forms of collectivity that were made possible by the United Order of Tents. The question of the organization’s secrecy as vital to sustaining its autonomy and its collective makeup was also explored. The discussion with director Madeleine Hunt-Ehrlich, Queens College—CUNY was moderated by Lauren Cramer, University of Toronto.

Programming
• Paige Sarlin, University of Buffalo, SUNY “Forms of Association: Collective and Collected”
• Michael Cramer, Sarah Lawrence College “Concrete/Utopia: The Search for a Collective in Godard’s Radical Period”
• Matthew Croombs, University of Calgary “The Colonizer Who Refuses: René Vautier and the Horizons of Solidarity”
• Toby Lee, New York University “‘Can a Film be like a Nest?’: Mereness, Collectivity and Public Life”
• Maggie Hennefeld, University of Minnesota -- “The Most Revolutionary Affect of the Masses”
• Priya Joshi, Temple University “Dystopia, Past and Present”
• Claudia Breger, Columbia University “Crowd Resurgences: Some Notes Towards a Politics of (Post)-Cinematic Assembly”

Outcomes
The symposium generated interest from the cinema studies community. After the symposium, the editor of Visible Evidence Forum, an online forum for the primary documentary studies conference, Visible Evidence, invited Saljoughi to moderate a follow-up session featuring participants from the symposium. Saljoughi will also edit and write the introduction to a special issue of the peer-reviewed journal Discourse: Journal for Theoretical Studies in Media and Culture featuring article-length versions of some of the papers presented at the symposium. The issue will appear in 2023.

Attendance: 35
Plastic Heart is an experimental exhibition that examines plastic as art material, cultural object, geologic process, petrochemical product, and a synthetic substance fully entangled with the human body. The exhibition includes new commissions, historical and contemporary artworks that relate to plastic as a politically-loaded material, and investigations into the paradoxes of plastic conservation in museum collections. The exhibition acknowledges plastics as both lubricants of artistic, gallery, and museum practices and also as ‘wicked problems,’ made even more complex by their use and discard in the COVID-19 pandemic.

Plastic Heart mobilizes practices of institutional critique and proposes an alternative method of exhibition development and presentation that addresses ecology and sustainability in content and form. Seeking to stimulate viewers to be active subjects, the exhibition challenges received modes of art making and viewing that are deeply dependent on fossil fuels. It also features data visualizations of a study conducted by the Synthetic Collective that provides a first-ever snapshot of post-industrial microplastics pollution on the shores of the Great Lakes. This exhibition links scientific and artistic methodologies to show how arts-based approaches to thinking and working can make viable contributions to environmental science and activism.

Image Credit
Amy Brener, Flexi-Shield (Eostra), 2019.
Platinum silicone, pigment, larkspur and chrysanthemum flowers, fern leaves, miscellaneous objects.
72” x 50” x 8”.

Attendance: N/A

7.9. The Art of Captivity / Arte del Cautiverio
Book launch and online exhibition of photography

Overview
This grant supported an online exhibition of photographs and the launch of the accompanying book by Kevin O’Neill.

Programming
The first event was an online exhibit of a bilingual photography book titled Art of Captivity / Arte del Cautiverio (University of Toronto Press 2020). The online exhibit (https://artofcaptivity.com/) stages images from the book in the public spaces of Toronto, Guatemala City, and Brazil to emphasize the hemispheric dimensions of the book while also responding to the practical and conceptual limitations surrounding the pandemic. The initial plan was to host a series of exhibits and so the project moved online to great effect.

This online exhibition coincides with the launch of Art of Captivity (University of Toronto Press 2020) by anthropologists Kevin Lewis O’Neill and Benjamin Fogarty-Valenzuela. This bilingual Spanish-English photography book explores the Pentecostal drug rehabilitation centres of Guatemala City and how those held inside these centres (often against their will) turn to art-making with found objects and innovative supplies to
create a sense of meaning and purpose. Guatemala is the principal point of transit for Andean cocaine bound for North America, just as São Paulo is for cocaine bound for Europe. Toronto is one of the many consumer cities at the end of this trade route. All three cities are complicit in the establishment of an unregulated carceral system in Guatemala.

Photographed in the open air but only viewable through digital means, this exhibit marks an experiment in creativity. Featuring images from the streets of Guatemala City, São Paulo, and Toronto, these photographs are from Art of Captivity (University of Toronto Press 2020). They provoke a series of juxtapositions between the local and the transnational, the public and the private, and the visible and the invisible. But the most abrupt contrast here might be between this online space and the traditional exhibit. Our experience of art, not unlike the subjects of these photographs, abides in a state of enduring captivity.

Exhibition website: https://artofcaptivity.com/

The second event was a book launch hosted by the University of Chicago’s Mansueto Institute for Urban Innovation and featured The New Yorker war correspondent Jon Lea Anderson. The full event, which was attended by more than 300 viewers, can be seen here in full: https://www.youtube.com/watch?v=wq5MfpDSa0

Attendance: 300

7.10. We Prepare a Space: Indigenous Digital Artistic Hub
Event series, May and June 2020

Note: although these events were funded by the 2020-2021 Program for the Arts, they took place before the beginning of the academic year due to the pressures of the COVID-19 shutdowns.

Organizers
Bonnie McElhinny, FAS Anthropology and Women & Gender Studies
Karyn Recollet, FAS Women & Gender Studies

Overview
We have been engaging with a form of emergent strategy (Adrienne Maree Brown) to ask how forms of gathering happen within digital spaces, paying attention to ethics of care that include non-extractive forms of witnessing and listening to imagine future divergent pathways of land-ing. Collectively, we have been working towards establishing a set of commitments to care that we can bring forward to shape terra formations for Indigenous and Black worlding strategies in Tkaronto through conversational happenings and gatherings that have been both inward and public facing.

This work allows us to think about what happens in a digital geographical space- where urban meets cyber-territorial land-ings. How are we collectively land-ing- what are some of the vocabularies and way finding practices that we are engaging, embodying and enplacing in these spatial arrangements? This work does not exist in a vacuum, there are many other digital strataspheres that are engaged in care work through digital forms. For instance, contingencies of Care (OCAD University) offered a beautiful hub of artistic collaborative creation and insights into care that this project will be exploring further.

The conversational happenings inspired us to think about the technologies of care that include color codings; digital cyberworlds; and to pay closer attention to shapes of gatherings to be actualised as technologies of care (where the in-between zones become care-ing, kinistillatory spaces). These conversational happenings within the hub created provocations and a set of commitments through processes of deep listening and witnessing to produce openings to divergences and detours in order to ascertain the atmospherics and terra formation of thoughts and ideas in care-ful/ tended to land-ing practices where we land, we come together, we call into each other amidst and within an atmospheric of care. We began to think through, what is the shareable thing? An intimacy/ an interiority, that is not the event nor the performative thing- thus holding space for an
anti-event, but rather an incubator. This orientation allowed for a collective falling into a set of relations through an intimacy co-curated alongside thoughtful ethical practices of land-ing. This allowed us to ask different kinds of questions about land-ing, rather than a land locked grammars that tends to overrepresent Indigenous land relations. Bringing gathering into relation with land-ing allowed for us to ask for instance, what does it mean to take the glitch (as it were) to think about these forms of be-ing together in work that refuses to be the event-the capture. We began to think through, in our gathering practices, what we can learn from emergent practices, and those tender practices of collaborative co-creation throughout generations of kin who have already been thinking alongside how to fall into relations.

We prepare a space become a moment to prepare a series of relations wherein we needed to take some time to carefully think through this moment of COVID, to reflect upon what was possible, and how our communities were feeling, coping, imagining. We gathered a community of people into a digital hub that became more than a digital hub, but rather a space to speak about care, ethics, and how we witness non-extractively, each other’s thought worlds. During these digital gatherings, we were able to formulate grammars of care through ethical citational practices, and creation as a way of knowing. Extending invitations into gatherings not yet formed, but organic in their capacity to focus more on becomings, than extractable knowledge containers. This was meaningful for all of us.

**Programming**

7 May 2020: Talking Treaties in Tkaronto with Ange Loft
Estimate attendance: 71

14 May 2020: Connecting with our First Family: A virtual studio visit with Nyle Johnston
Estimate attendance: 34

21 May 2020: “A Pedagogy of Place” – the Simcoe Underpass Mural Project with Tannis Nielson
Estimate attendance: 37

28 May 2020: Nyle Johnston: Connecting with our First Family: A virtual studio visit with Nyle Johnston (W.2)
Estimate attendance: 33

4 June 2020: ‘happening’ (Conversation & Activation) between Jenny Blackbird, Karyn Recollet and special guest Liz Osawamick
Estimate attendance: 30

11 and 18 June 2020: Decolonization: What does it mean to reclaim our bodies Pt. 1 and 2 with Nazbah Tom
Estimate attendance: 50

18 September 2020: Monuments, Glyphing, and Processions of Care. A conversational happening with Susan Blight, Peter Morin, and Joseph M. Pierce
Estimate attendance: 40


**Benefits**

We activated a conversational hub, a shared space made possible through our visioning process of an artistic care hub at NAISA 2020, to be hosted by a collective of us at the University of Toronto. Within this space, this physical, ideational, and lab space (a thought experiment) we wanted to uphold and sustain an ongoing conversation that considers the ethical, intellectual, and methodological contributions to care that Indigenous artists generate in our worlds. Even though the NAISA gathering had to be cancelled as a result of the COVID 19 pandemic, Jenny Blackbird (co-curator); Bonnie McElhinny, Jeffrey Newman, and myself desired to visualize and reconstitute the desires of the hub space for a digital platform. We had plans for a lit courtyard, warm evenings, a kinstillatory gathering, forms of sharing sonic care, a happening with Maria Hupfield as she prepares
a space for conversations with Jan Longboat to talk about plants and stars and in our minds, it looked and felt beautiful. We wanted to look towards the future and bring to light that which could be shared, and that which we could create together, to practice modes of being embodied and emplaced together as architects, curators and witnesses and to create a way of being slow together.

We also experienced different curators for these conversational happenings including Jenny Blackbird, and most recently Susan Blight (OCAD). As co-curators we ask, what does this series of gatherings make possible; how do these dialogues extend a conversation about Indigenous ethics and ethical spaces of care? We co-curated happenings that were open to change, and detours that emerged out of a desire for critical care, for sustaining long pauses in thinking by focusing on strategies of care. We ask ourselves the difficult questions regarding this tension between a desire for ‘workshop’ practices (as that is a promotable thing), when what we desire are the conditions for a longevity, a way of stretching out ideas across time and space (Katherine McKittrick). How do these ‘happenings’ function among, between or in resistance to the phenomenon that David Garneau critically takes up alongside the critique of art objects and ephemera within a digital pedagogical space - as not assimilation, but as contingent spaces where the Indigeneity is performed, critiqued, produced, and reproduced as contemporary phenomena? How does the art, and the offerings of care that this series produces, function among or in resistance to these forces? We ask of the project, how are we practicing critical care? When we are not concerned with perfectly narrating, archiving the ‘end game’ per say, or the perfect pedagogical apparati (we resist the need to have all of the answers). Rather, we are more concerned with the potentialities and possibilities of digital care, where ‘showing up’ and entering into a digital forum where one might not see all witnesses is an act of generosity, trust, and care towards other bodies, other humans. This reach without touch is something that we have carefully protected.

I also ask of the ‘happenings,’ how are we interacting with both real time video and a chat room space in a synchronous communicative forum? What kinds of ethics of land-ing and care are we witnessing as we participate in these digital happenings? We mobilized Blackboard Collaborate as a vehicle for this world building, where the magical and generative elements came from the artists themselves, in other words, it was less apparent how the online format contributed to a world making beyond an ability to enter into the intimate spaces of the artists themselves in their at home studios, living rooms and kitchens. But maybe this simplicity of form allowed for an intimacy, an emergent geography of place. There was a magic in land-ing when we could see the lived spaces, the artwork, the atmospherics of artists’ positioning. These journeys were carefully curated by the artists themselves whereby they chose the content and the flow of the dialogue.

Remediation as a way of transforming/translating ‘happenings’ into alternative forms and spaces became necessarily an integral part in our orientations and approach to conversation. What happened when we moved into a digital space was that the conversation seemed to be intimate; that is a conversation between the artist and sometimes the artist and curator(s). Despite its shortcomings (and perhaps because of them), what came about were richly detailed, and felt ephemerae: ways of feeling each other across divergent, and rich land-ings into spaces of care. When the activations started, we didn’t know where they were going to end up. The curation was light and we entered thought pathways trusting to come to a place- together – so we followed these pathways – and collectively rout(ed) ourselves into a place together in wonder as to how we got there. Often there were nodes that were hidden, left unseen (as our cameras were off) or a surprising sense of magic (again unseen); gestures that we felt in our intimate spaces of our homes, and ways of being connected to ourselves and in a very real felt sense, to each other. This project and its ongoingness into another phase allowed for this slowed-down sense of spatiality.

Attendance  295
8.

**Working Groups**
8. **Working Groups in 2020-2021**

The Working Groups program continued in this pandemic year with all meetings and events held online. In some ways, this expanded the range of working group activities by enabling connections with scholars and specialists all over the world. The emphasis and focus of many groups shifted from the intimacy of reading works-in-progress together to a more outward-facing public function. The size of most groups increased, but the average attendance at meetings was often lower, drawing only those who had a specific interest in the topic of each meeting. Several groups of long standing reached their final year of support in 2020-2021 and began the process of looking for other ways to continue their collaboration in the future.

In 2020-2021, a total of 260 people participated in 12 working groups. This included 107 faculty members and 82 graduate students at the University of Toronto, as well as 73 individuals who were librarians, postdoctoral fellows, community professionals, undergraduate students, and affiliates from other universities. The average group included 21.6 members, of whom 8.9 were members of the University of Toronto faculty and 6.8 were graduate students, with around 6 members who were from other categories. A total of 372 people attended twelve public events that working groups organized. Current information about Working Group is publicly available at [https://humanities.utoronto.ca/all-groups](https://humanities.utoronto.ca/all-groups)

**Chronological list of public events organized by working groups in 2020-2021**

23 January 2021. Attendance 16
  Native Performance Culture: Workshop with Alan Corbiere on historical relations between Indigenous peoples, local peace agreements and treaty understandings.

30 January 2021. Attendance 10
  Native Performance Culture: Workshop with Sheilah Salvador on elements of a co-created activation around “Story-ing the 94”

5 March 2021. Attendance 35
  Jesuit History Research Group: “The Jesuit Pharmacy, or, the Global Circulation of Drugs and Medical Knowledge in the Early Modern Missions.”

19 March 2021. Attendance 26
  Contacts with Greek Culture in the Middle Ages: Guest lecture by Prof. Panagiotis Agapitos (University of Cyprus): “Byzantine Literature within a Medieval Eurasian Literary Supersystem: Amorous Tales and the Practice of Narrative Fiction”

9 April 2021. Attendance 51

12 April 2021. Attendance 54
  Tamil Studies: Lecture, Aniruddhan Vasudevan, “Translating Ethical Gestures”

20 April 2021. Attendance 12
  Rethinking Policing, Penality, Pandemic: Community Conversation workshop: Liberalism and the lulling effect of liberal policing.

23 April 2021. Attendance 65
  Tamil Studies: Nedra Rodrigo, “From Biopolitics to Ecopolitics: Translation as Decolonial Practice”

30 April 2021. Attendance 15
  Tamil Studies: Lecture, Archana Venkatesan, “Fluid Text and Open Boundaries: Thinking Through Translation, Commentary, and Enjoyment with the Śrīvaiṣṇavas”

14 May 2021. Attendance 26
  Jesuit History Research Group: “Unigenitus, Jesuits and the French Enlightenment.” Moderated conversation with Catherine Maire (CNRS, Paris) and Jeffrey Burson (Georgia Southern University) on their latest monographs about Religion, Church and State in the French Enlightenment.
8.1. Black, Indigenous, and People of Colour (BIPOC) Solidarities: Honouring BIPOC Women, Feminisms, and LGBTQ2IA+ Communities [new]

Organizers
Sewsen Igbu, Ph.D. student, OISE Adult Education & Community Development
Lance McReady, OISE Adult Education & Community Development
Ashley Caranto Morford, Ph.D. cand., English and Book History
Shanna Peltier, OISE School & Clinical Psychology
Kaitlin Rizzari, M.A. student, OISE Social Justice Education

Focus
This group theorized, discussed, and worked through questions relating to BIPOC solidarities in colonially-called Canada, such as: What does it mean to bring academic theorizations, concrete grassroots organizing, and community-building into active, lasting relationships, in meaningful and material ways? What brings BIPOC communities together, but what is currently holding us apart? What principles should we uphold as we aim to work in solidarity?

The group was open to anyone interested in respectfully and collectively organizing towards dismantling colonialism. We had a wide range of members, including Black and Indigenous people, settlers of colour and racialized immigrants, and white settlers seeking to be respectful and responsible allies. Members included professors, post-doctoral scholars, graduate students, independent scholars, and community organizers from throughout colonially-called Canada, with the majority residing within colonially-called Southern Ontario. Monthly meetings provided space for members to develop research goals, enhance their scholarship, and further bridge the relationship between academia and community organizing. We engaged with readings, podcasts, panels, keynote talks, theories, and scholarship. To develop our skills as scholars and organizers, each member had opportunities to: 1) select literature and media to guide our monthly discussions; 2) facilitate monthly meetings, and 3) share research and/or community and creative projects in progress.

We planned a final public roundtable on BIPOC solidarities; however, since we are committed to bridging theory and practice, we cancelled it due to the CAUT censure. This cancellation was an act of embodied and concrete BIPOC solidarity. The censure was put in place in large part due to the University of Toronto’s attempt to silence speech and scholarship that raises awareness to Israel’s colonization of Palestine. Our working group is firmly in support of Palestine’s fight against the occupation of their lands, and we understand the need for scholars and community members to be able to speak out against the human rights atrocities that are occurring against Palestinian sovereignty.1

Members
Faculty at the University of Toronto
Jeffrey Ansloos, OISE Applied Psychology & Human Development
Jennifer Brant, OISE Curriculum, Teaching & Learning
Jill Carter, FAS Drama, Theatre & Performance Studies
Maria Hupfield, UTM Visual Studies and UTM English & Drama
Anna Thomas, UTM English & Drama

Graduate Students at the University of Toronto
Corinn Gerber, Comparative Literature
Arun Jacob, Faculty of Information
Rozanne Korpan, Study of Religion
Alexandra Sarra-Davis, English

Graduate Students outside the University of Toronto
Monica Batac, Social Work, McGill University

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1 For more information on the censure, please see: https://www.caut.ca/latest/2021/04/caut-council-imposes-rare-censure-against-university-toronto-over-azarova-hiring
Meetings

1. 29 September 2020. Attendance 20
   This meeting was an introduction to the working group. Members introduced themselves and we collectively imagined and discussed the values and themes we wanted to take up throughout the year; and we unpacked the complexities and tensions around the acronym so integral to our group: BIPOC. To help guide us in doing so, we engaged with the works of Harsha Walia and Sandra E. Garcia.

2. 28 October 2020. Attendance 7
   This meeting focused on digital solidarities. Conversation reflected on the ways in which human and digital spaces are interrelated; how the digital enables a transcendence of space; and how BIPOC communities share intimacy and tangible support through digital spaces. We engaged with readings and media by Sarah J. Jackson, Moya Bailey, and Brooke Foucault; L. Catherine Cornum; and Valerie Francisco-Menchavez.

3. 30 November 2020. Attendance 10
   This meeting focused on felt theory and embodied knowledge. We engaged with readings by Jasbir Puar, Mel Michelle Lewis, and Dian Million to discuss topics that ranged across lived experience as pedagogy; the body as archive; the disruption of whiteness through BIPOC lived knowledge; the embodiment of agency; and the tension between witnessing and spectating.

4. 9 February 2021. Attendance 6
   This meeting focused on land relationality and migration; the often-fraught concept of home for those in diaspora; tensions surrounding mobility for BIPOC peoples; honouring nationhood and Indigenous sovereignty; and centering Black critical geographies. We took up the work of Robin Wall Kimmerer, Katherine McKittrick, Shanese Steele, and bronte velez to ground our conversations.

5. 9 March 2021. Attendance 5
   This meeting focused on abolition feminisms and engaged with media from Ruth Wilson Gilmore and Winona LaDuke; Angela Davis, Pamela Palmater, Erica Ifill, Harsha Walia, and Angela Marie MacDougal; Reina Gossett, Angelica Chazaro, CeCe McDonald, and Dean Spade; and Michelle Jones and Joy James. Our conversation and reflection moved toward radical hope; the meaning and place of freedom; the colonial limitations bound up in the concept of reform; and the tension between immigration rights, incarceration, and settler colonialism.

6. 9 April 2021. Attendance 7
   This meeting focused on decolonization, and engaged with the writings of Eve Tuck and K. Wayne Yang; and Tapji Garba and Sara-Maria Sorentino. These writings enabled us to unpack the ideas of settler innocence; decolonial caring economies; the tensions around metaphor, imaginative realities, and lived experience; decolonization through a Black studies lens; and the limitations and articulations of social justice language.

7. 12 May 2021. CANCELLED due to CAUT censure
   Public roundtable on BIPOC Solidarities.

8. 13 May 2021. Attendance 10
   Our final event was a PechaKucha storytelling activity in which members presented their research and community work in dialogue with the themes of the working group. PechKucha is a storytelling format where working group members are encouraged to bring five images, written work, or other items to present to the group to tell a story. The artwork presented at this event will be put into the Zine we are creating.
Benefits
As the members come from different scholarly, community, and lived backgrounds, it was an enriching experience to co-create curricula and discuss our monthly content together, each from our distinct voices and perspectives. We broadened our understandings and contended with theories and processes such as digital solidarities, felt theory and embodied knowledge, land relationality, abolition feminisms, and decolonization. The wide range of experiences and positionings of working group members enabled us to understand better how the systems that impact BIPOC peoples manifest and operate in different, nuanced ways across communities, and gave us a more expansive sense of how to confront, challenge, and refuse these systems in holistically liberating ways.

The material outputs of this working group include:
1) a creative zine on BIPOC solidarities, featuring the work of various members of the group and of which every member will receive a copy. The zine will include various themes we engaged with in our meetings. We are accepting submissions from our working group members including artwork, collages, photographs, writing and/or other items.
2) an article focused on BIPOC solidarities through the lens of Black feminisms, co-authored by the facilitators of the working group in response to the rich conversations we had throughout the year; this article has been submitted to *WSQ* (*Women's Studies Quarterly*) for consideration in a special issue on Black love.

Future Plans
Although we have chosen not to continue the working group next year, the experience has been overwhelmingly positive. The community we have been able to build has been nurturing to us as BIPOC in the academy and supportive as emerging scholars. We believe this growth and connection translated to the atmosphere of the working group’s online spaces and could be felt and reflected upon after every meeting. This working group allowed students and scholars from University of Toronto and beyond to think through BIPOC theories and what it means for them to contribute and support BIPOC solidarities and liberation. These spaces are not readily available within academic institutions, and we hope we have inspired others to host their own working groups going forward.

8.2. Bridging Disciplines in Manuscript Studies [returning]

Organizers
Adam Cohen, FAS Art History
Florian Mueller, Ph.D. candidate, Germanic Languages and Literatures

Focus
This year our group continued to explore the boundaries of manuscript studies by extending the topics covered to time periods well beyond the introduction of print in Europe. As the aims of this group have always been focused on bringing together scholars from different disciplines whose work embraces aspects of manuscript studies, we decided to create a virtual gathering of those scholars via a website. Intended to bridge not only disciplines, but institutions as well, the goal of the website is to provide a starting point for manuscript studies in Toronto. Visitors will find resources for working with handwritten, inscribed, and painted materials, links to collections of manuscript materials available in Toronto, and the names and contact information for scholars working in manuscript studies. The website created by our group, Manuscript Studies in Toronto, was launched on 9 April 2021.

Our second goal for the group was to host a colloquium of manuscript studies scholars, “Written, Inscribed and Painted by Hand: The Past, Present and Future of Manuscript Studies in Toronto.” Held on 9 April 2021, this virtual gathering featured presentations on topics ranging from sixth-century Syrian manuscripts to early twentieth-century Canadian heraldry. We were also treated to presentations of manuscript collections available at the Aga Khan Museum and the Art Gallery of Ontario. These two overarching goals of the group were complementary to the program of seven meetings held in addition to the April 9th colloquium as outlined below.
Members

Faculty at the University of Toronto
Sébastien Drouin, UTSC Language Studies
Judith Newman, FAS Study of Religion and Near & Middle Eastern Civilizations
Cillian O'Hogan, FAS Medieval Studies
Enrico Raffaelli, UTM Historical Studies
Shafique Virani, UTM Historical Studies
Shannon Wearing, Pontifical Institute for Mediaeval Studies

Faculty outside the University of Toronto
Tom Cohen, History, York University
Jonathan Loft, Toronto School of Theology

Professional Staff and Librarians, University of Toronto
Lale Javanshir, University of Toronto Libraries
Natalie Oeltjen, Centre for Reformation & Renaissance Studies
Tim Perry, Thomas Fisher Library

Graduate Students at the University of Toronto
Justin Arnwine, Medieval Studies
Kathryn Geddes, Study of Religion
Annie Heekman, Study of Religion
Sophie Jordan, Germanic Languages & Literatures
Shirley Kinney, Medieval Studies
Nora Thorburn, Medieval Studies
Xin Yue (Sylvia) Wang, Art History

Graduate Students outside the University of Toronto
Sarah Wilk, Humanities, York University

Postdoctoral Fellow, University of Toronto
Gregory Fewster, FAS Classics

Meetings

1. 25 September 2021. Attendance 15
Welcome and organizational meeting. We presented our goals of providing an engaging program for each meeting, building a website, and hosting a colloquium. Members volunteered to take part in groups working on one of the group’s goals (website/colloquium organization).

2. 23 October 2020. Attendance 12
The manuscript collections at the Pontifical Institute of Mediaeval Studies Library were presented by Dr. Greti Dinkova-Bruun and those at Thomas Fischer Rare Book Library were presented by Dr. Timothy Perry. Discussion topics touched on acquisition criteria, preservation, and facsimile editions. Progress on the website and colloquium was presented and discussed, a practice which continued at all subsequent meetings.

“Manuscripts in the Age of Print.” Florian Mueller presented a paper on “Print in the Age of Manuscript? Emperor Maximilian’s Thuerdank and Early Printing in Germany,” which explored how this early printed book sought to closely emulate the look of hand-produced manuscripts. Joel Vaughan presented on “Print, Manuscript, and the Romantic Between: Blake’s Infernal Method,” further complicating the divides between printed works and hand-produced manuscripts, and how each medium was viewed and valued.

4. 11 December 2020. Attendance 13
Gregory Fewster and Timothy Perry presented an update on their collaborative effort begun during the 2019–2020 session of the working group, on papyrus manuscripts held in library collections across the University of Toronto. The discussion which followed centred on questions of provenance and conservation.

5. 15 January 2021. Attendance 11
Adam Cohen led the group on an Introduction to Illuminated Manuscripts after having circulated a poll asking members their experiences and questions were regarding imagery in manuscripts. Following the introduction, Adam introduced the group to the Kennicott Bible and discussed the relationships between the illuminations, the text, and the codicology of the manuscript.
6. 26 February 2021. Attendance 9
Three members of the group presented manuscript related problems. Cillian O’Hogan sought insight into contextualizing Virgil quotations in London, British Library, Arundel 268. Nora Thorburn presented the lone name, Engildrud, found in St. Gall, Stiftsbibliothek, Cod. Sang. 751. Florian Mueller explored the implications of working with a severely damaged manuscript.

7. 19 March 2021. Attendance 12
This session focused on manuscript studies at York University, where there is a regular paleography group who help each another to decipher documents. Presentations were made by guests Ginny Grimaldi, Rich Robertson, and Barry Torch.

8. 9 April 2021. Attendance 51
PUBLIC EVENT: “Written, Painted, and Inscribed by Hand: Past, Present, and Future of Manuscript Studies in Toronto.” Eight new scholarly papers were presented, and the website was officially launched.

Future Plans
Despite the limitations of meeting virtually and navigating the realities of a global pandemic, the group achieved the goals we set for ourselves. We launched a website, produced content for our meetings and hosted a colloquium. In the process, we were introduced to collections of manuscript materials which have received little scholarly attention at our own institution and at local museums. Creating a community network of scholars working in manuscript studies continues to be the group’s goal moving forward. Our intention is to continue to develop the website, adding members and content useful to the study of manuscripts. The colloquium confirmed the broad range of topics and geographies to which manuscript studies remains relevant and we intend to host a colloquium as part of the upcoming season as well. This coming year we intend to continue our interaction with the broader community in the city of Toronto by engaging with maker communities and libraries to host workshops which explore the physical processes of manuscript production, e.g. calligraphy, ink making, bookbinding, as well as practical questions of conservation, palaeography, and the editing of manuscript texts.

8.3. Building Environmental Humanities at the University of Toronto [returning]

Organizers
Alexandra Rahr, FAS Centre for the Study of the United States
Andrea Most, FAS English
Grace King, M.E.S. student, FAS School of the Environment

Focus
This working group fills a crucial gap at the University of Toronto. Although the University of Toronto is a leader in the science of climate change and the social science of environmental studies, we lag behind in the vital field of environmental humanities (EH). This working group addresses that gap. Our goal is to establish a network of EH scholars – faculty and graduate students from various campuses – and explore options for establishing an institutional home for EH at the University of Toronto.

Members
Faculty at the University of Toronto
Alan Ackerman, FAS English
Tania Aguila-Way, FAS English
Alan Bewell, FAS English
Mark Cheetham, FAS Art History
Michael Ekers, UTSC Human Geography
Matt Farish, FAS Geography and Planning

Graduate Students at the University of Toronto
Judith Brunton, Study of Religion
Henry Ivry, English
Derek Dunlop, Art History
Olivia Pellegrino, English
Meetings

1. 25 September 2020. Attendance 15
   This event brought together a scholar, a graduate student and an activist to explore the connection between political action, research and teaching in the environmental humanities. A topic that emerges frequently in working group meetings, this session was requested by group members and resulted in lively and at times challenging discussion. The link between activism and research is central to the field of environmental humanities, and this session introduced practical models as well as ethical and theoretical issues.

2. 30 October 2020. Attendance 22
   Dr. Colin Sutherland, Postdoctoral Fellow, University of Guelph. “Tending the fire: A brief history of fire management in Canadian national parks” and Luísa Reis Castro, Ph.D. Candidate, MIT. “Mating for death: The deadly reproductive labour of transgenic mosquitoes” – Works in progress sessions are among our most requested events. Both speakers addressed key issues in environmental humanities, and this session attracted many additional graduate students and young faculty particularly interested in emerging research as well as in models for their own work.

3. 4 December 2020. Attendance 10
   Dr Bethany Wiggin, Founding Director of the University of Pennsylvania Program in Environmental Humanities (PPEH) joined us to discuss the establishment of an environmental humanities institute. She generously shared insight into the entire process, from visioning to consultation, building partnerships and securing funding. Throughout, Prof Wiggin offered advice on the administrative and scholarly hurdles that emerge in establishing an institutional presence. She agreed to continue providing counsel and insight as EH further develops at the University of Toronto.

4. 29 January 2021. Attendance 16
   Prof Hannah Boast from University College Dublin on her recent book Hydropolitics in Contemporary Israeli and Palestinian Literature. Prof Boast’s work highlights important new directions in EH. Her insight into water politics as well as racialized resource extraction elicited a particularly active Q&A. In particular, this kind of research pushes traditional EH resource discourse beyond transnational petrocultures and into thinking about the nationalized logics of environmental and human extraction.

5. 26 March 2021. POSTPONED due to illness, then CANCELLED in April due to CAUT censure
   Jayson Porter, PhD Candidate, Research Fellow at Noria Mexico and Central America, staff writer at Black Perspectives. “Compounded: The Military-Chemical Complex in Rural Mexico, 1920-1980.” Jayson’s work is both engaging and creative, and represents emerging thought in EH. He’s also made innovative use of social media to draw connections between industrial toxicity, environmental racisms and militarism.

6. 30 April 2021. CANCELLED due to CAUT censure
   Panel, ‘Fences: Technologies of Environmental Control’ featuring panelists Dr Laurel Mei-Singh, U of Hawaii. Her work focuses on the genealogy of military fences and grassroots struggles for land and livelihood in Wa`anae, a rural and heavily militarized region of the island of O`ahu; and Dr Mary Mendoza, Penn State. Dr Mendoza’s presentation was to be drawn from her forthcoming book
Benefits and Future Plans
This year has seen substantial progress on the working group’s primary goal: establishing an institutional home for EH at the University of Toronto.

One major step forward is Critical Zones: Promoting Transdisciplinary Research and Collaboration in the Environmental Humanities (see Section 4.1.). This project, led by Stefan Soldovieri of the German Department and other working group members, is working to secure Institutional Strategic Initiatives funding. Critical Zones will be a nexus for research exchange in the environmental humanities at U of T and beyond. We envision a network of transdisciplinary research labs that brings together scholars and creative practitioners from different fields across the humanities, arts and sciences, and imagine a home for Critical Zones in the School of the Environment, which is committed to housing an environmental humanities initiative.

An international doctoral cluster in EH research, designed and led by working group member Sherry Lee, is also well underway. Initial funding is secured, and partnerships established with the University of Pennsylvania and Oxford University. First year events, planned for 2021-2, include a lecture series, reading group and walking practice – the latter to take place in all three partner sites. The doctoral cluster will attract EH graduate students, build U of T’s reputation as a disciplinary centre and provide invaluable experience for students in this expanding field.

The support of the Jackman Humanities Institute has been absolutely essential to these developments in environmental humanities at the University of Toronto, and we are very grateful indeed for the Institute’s commitment over these last years. As we conclude our final year as a working group, we look forward to partnering with the JHI in future, as the EHN moves into a new home at the University of Toronto.

8.4. Class Struggle Revisited: Theory, Method, and Praxis [new]

Organizers
Shirin Haghgou, Ph.D. cand., OISE Leadership, Higher & Adult Education
Shahrzad Mojab, FAS Women & Gender Studies and OISE Leadership, Higher & Adult Education
Genevieve Ritchie, Ph.D. cand., OISE Adult Education & Community Development

Focus
This working group aimed to bring seminal works into conversation with emergent social struggles analysis, through theory, method, and praxis. The social relation of class struggle provides a framework for understanding and retheorizing the chaotic yet orderly conditions of global accumulation, displacement, and dispossession. Although class formation determines the exploitation of working people, class struggle, as a social relation, encompasses myriad processes and practices of ideological repression, which include, without being limited to, hetero-patriarchy, racialization, illegalized migration, Indigenous erasure, nationalism, and white supremacy. In essence an analysis of class struggle is about putting rigorous scholarship in service of emancipatory politics.

We asked those who expressed interest in joining the group to fill out a voluntary intake survey so we could get a sense of who they were and what their reasons for joining the group were. Participants provided a broad range of reasons for joining the group, including wanting to engage with the ideas of class struggle, incorporating a class analysis framework in their research, and thinking through class struggle in their community work. In May 2021, as a culmination to the Working Group, we asked participants to complete an anonymous feedback survey. We wanted to get a sense of how many sessions participants had attended on average, if the sessions had fulfilled their original objective of joining the group, and how interested they would be in participating in a similar working group in the future.
Members

Faculty at the University of Toronto
Beverly Bain, UTM Historical Studies (CLTA)
Chandna Desai, New College Equity Studies program
Kanishka Goonewardena, FAS Geography & Planning
Jamie Magnusson, OISE Leadership Higher & Adult Education
Michelle Murphy, FAS Women & Gender Studies and History
Jesook Song, FAS Anthropology

Faculty outside University of Toronto
Ashley Bohrer, Gender and Peace Studies, University of Notre Dame
Sarah Carpenter, Education, University of Alberta
Adam Hanieh, Development Studies, SOAS, University of London
Manu Karuka, American Studies, Barnard College
Phillip Marfleet, Social Sciences, University of East London
David McNally, History, University of Houston
Immanuel Ness, Political Science, Brooklyn College

Graduate Students at the University of Toronto
Nicholas Abrams, Anthropology
Wesal Abu-Qudum, OISE Leadership Adult & Higher Education
Terra Giacomin, OISE Adult Education & Community Development
Tara Silver, OISE Adult Education & Community Development
Ian Liuji Tian, Women & Gender Studies

Postdoctoral Scholar, outside University of Toronto
Leandros Fischer, Political Science, University of Aalborg, Cyprus

Community Professional
Kali Akuno, Executive Director, Cooperation Jackson

Meetings
1. 25 September 2020. Attendance 28

2. 23 October 2020. Attendance 37

3. 27 November 2020. Attendance 36

4. 11 December 2020. Attendance 19

5. 29 January 2021. Attendance 18

6. 26 February 2021. Attendance 18
   Violence, Dispossession, and Profits: Class and Migration. Immanuel Ness, Phillip Marfleet, and Leandros Fischer each discussed an article they had authored.
7. 19 March 2021. Attendance 22
Migration and Social Reproduction. Ashley Bohrer and Jamie Magnusson discussed recent research.

Benefits
Our key outcomes this year are the development of an extended bibliography of scholarship and a large network of interest worldwide. The shared resources and events has sparked the development of several smaller project-specific working groups.

Future Plans
The use of surveys enabled us to understand that online format and time constraints created challenges to regular participation for some group members, and that the reading load was too heavy for some to be able to engage meaningfully with the texts. We will not meet in the coming year, but we hope to re-engage in a different format when in-person meetings are possible again.

8.5. Contacts with Greek Culture in the Middle Ages [new]

Organizer
Dorothea Kullmann, FAS French and Medieval Studies

Focus
The goal of this group was to understand better where and how interaction with Byzantine Greek culture happened in other cultures in the Middle Ages. The specializations of the members of the group led us to concentrate on the Latin West and the Arabic-Syriac areas of western Asia. Our primary aim for this first year was to familiarize ourselves with existing work in this field and with the problems attached to it. We also wanted to raise awareness of, and interest in, the role of Byzantium between late antiquity and early modernity and to compensate to a certain extent for an obvious lacuna in the offerings of the University of Toronto. The group met eight times. The first meeting was held in hybrid format, using a room at the Centre for Medieval Studies, while all subsequent meetings took place only online on Zoom. Information (for instance about new publications and lectures) was exchanged between meetings via e-mail.

Members

Faculty at the University of Toronto
Peter Bing, FAS Classics
Regina Hö schele, FAS Classics
Jeannie Miller, FAS Near & Middle Eastern Civilizations
Cillian O’Hogan, FAS Medieval Studies
Martin Revermann, UTM Historical Studies
Jill Ross, FAS Comparative Literature and Medieval Studies

Graduate Students at the University of Toronto
Alessia Berardi, Medieval Studies
Vittorio Bottini, Classics
Deanna Brook’s, Medieval Studies
Sean Karnani-Stewart, Medieval Studies
Daniela Maldonado, Spanish & Portuguese
Mary Maschio, Medieval Studies, Administrative Manager for this group
Reagan Patrick, Near & Middle Eastern Civilizations

Professional Staff, University of Toronto
Timothy Perry, Thomas Fisher Rare Book Library
Linda Safran, Research Fellow, Pontifical Institute of Mediaeval Studies

Postdoctoral Fellow, University of Toronto
Flávia Vasconcellos Amaral, FAS Classics

Meetings
1. 30 September 2020. Attendance 13
   After introductions, we discussed readings and the schedule of meetings for the fall term and established a procedure for deciding which guest speakers to invite for the Spring term.
2. 23 October 2020. Attendance 12
Based on the selected articles that Linda Safran had suggested as introductory readings, we discussed bilingual Greek-Latin word lists, Greek-Arabic translations, the tenth-century Dioscorides manuscript sent as a gift from Byzantium to al-Andalus, and attempts at finding connections between Greek and French literatures.

This meeting focused on translations into Syriac and Arabic from Greek in the ninth century: Jeannie Miller first presented her research on the writings of Al-Jahiz and especially his Kitāb al-Hayawān and the precedence debate between the dog and the rooster; Reagan Patrick then discussed changing Syriac attitudes towards Hellenistic culture and focused on a translation of the Oneirocriticon of Artemidorus as a case study.

4. 4 December 2020. Attendance 10
We discussed rhetoric and education in the Byzantine Empire, in comparison with both the Latin West and the Arabic sphere, building on three presentations: Jake Sawyer spoke about education in late antiquity and early Byzantium focusing on the different stages of schooling, the demographics of education, and the kinds of texts that were typically taught; Flávia Amaral then presented on the Hellenistic origins of Byzantine literature and explored how Byzantine rhetoric grew out of an already conservative late-antique tradition; and Jill Ross talked about Michael Psellus’s analysis of the style of Gregory of Nazianzos.

5. 15 January 2021. Attendance 13
Dorothea Kullmann presented on “Greek elements in popular literature? Contact tracing in Old French chansons de geste”

6. 9 January 2021. Attendance 12
Vittorio Bottini gave a presentation on Greek romance in late antiquity and the twelfth century, and Mary Maschio then compared the twelfth-century Komnenian novels and Digenis Akritis to near-contemporary romances written in French, noting thematic parallels and summarizing existing scholarship, followed by a discussion.

7. 2 February 2021. Attendance 17
Guest Lecture by Prof. Scott Bruce (Fordham University) on “Veterum Vestigia Patrum: The Greek Patriarchs in the Manuscript Culture of Early Medieval Europe” with discussion.

8. 19 March 2021. Attendance 26 PUBLIC EVENT
Guest lecture by Prof. Panagiotis Agapitos (University of Cyprus) on “Byzantine Literature within a Medieval Eurasian Literary Supersystem: Amorous Tales and the Practice of Narrative Fiction” with discussion.

Benefits and Future Plans
We not only became more familiar with existing research in the field, but also identified problematic aspects of this research and promising new approaches. Most of these are related to texts: neglected translation traditions, the various sources of information about Greek culture used by Western authors, the common roots of the school systems, French texts from southern Italy, schools in Norman Sicily, but also the different societal levels at which contact happened. We would like to pursue these topics further. However, it is clear that the disciplines of the members of the group imposed some regrettable limits on our discussion. We will therefore seek cooperation with specialists from other fields through international cooperation, ideally a colloquium or study day, aiming at a collective publication. This will, however, need additional preparation. Several of our current members will be absent next year, so it seems wisest to interrupt the group for a year and re-apply for the following year.
8.6. Jesuit History Research Group [returning]

Organizers
Andreas Motsch, FAS French
Jean-Olivier Richard, SMC Christianity & Culture program
Fr. Thomas Worcester, Regis College

Focus
The Jesuit History Research Group (JHRG) has become an important networking and research hub in the booming field of Jesuit Studies at the University of Toronto and beyond. Membership and attendance more than doubled this year. With the help of the Jackman Humanities Institute, we have continued to garner interest from University of Toronto faculty, graduate students, and undergraduate students from all three campuses. Thanks to Zoom, we were able to reach and establish connections with scholars based not only in the Greater Toronto Area, but in the rest of Canada, the United States, France, Italy, and the UK. Our virtual roundtables, workshops, lectures, and discussion groups cut across several disciplines: history and historiography, history of science and medicine, Indigenous studies, theology, religious studies, and literature, thereby fulfilling a need for the interdisciplinary integrations and collaboration.

Members
Faculty at the University of Toronto
Michael C.F. Bazzocchi, Faculty of Applied Science & Engineering, Mechanical & Industrial Engineering
Paul Cohen, FAS History
Mairi Cowan, UTM Historical Studies
Sébastien Drouin, UTSC French & Linguistics
Sr. Gill Goulding CJ, Regis College
Francesco Guardiani, FAS Italian Studies
Grégoire Holtz, FAS French
Reid Locklin, SMC Christianity & Culture/FAS Study of Religion
Valentina Napolitano, FAS Anthropology
Adam Richter, UTM Chemical & Physical Sciences
David W. Smith, FAS French (Emeritus)
Stephen Tardif, SMC Christianity & Culture

Faculty outside the University of Toronto
Luca Codignola-Bo, History, St. Mary's University
Clorinda Donato, French and Italian, California State University
Daniel MacLeod, History, University of Manitoba
Carlota McAllister, Anthropology, York University
Fr. John Meehan SJ, History, Sudbury University
Robert Melançon, French, University of Montreal (Emeritus)
Swann Paradis, French, York University
Marie-Christine Pioffet, French, York University
John Steckley, Liberal Arts, Humber College (Emeritus)

Graduate Students at the University of Toronto
Oana Baboi, History & Philosophy of Science & Technology
Petre Ene, Spanish & Portuguese
Adam Lalonde SJ, Regis College
Adam Richter, History & Philosophy of Science and Technology
Nadia Takhtaganova, Linguistics

Graduate Students outside University of Toronto
Fannie Dionne, History, McGill University
Sandra-Lynn Leclaire, History McGill University

Undergraduate Students, University of Toronto
Isadora Ateljevic
Miaochun Chen
Marco Istasy
Arjun Thapar
Isaure Vorstman

Community Professionals
Bill Byrd, Rainbow Faith & Freedom Charity
Fr. Michael Knox SJ, Martyrs' Shrine, Midland
Fr. Sylvester Tan SJ, Jesuits Montreal
Meetings

1. 2 October 2020. Attendance 25
   “Spiritual Medicine’ and the Plague. The Works of Étienne Binet, SJ (1569-1639).”
   We opened the year with a thematically appropriate roundtable. Fr. Thomas Worcestergave a
   presentation asking how Binet’s perspectives are and/or are not helpful for us in the midst of an
   unexpected pandemic. Patrick Goujon, SJ (Centre Sèvres, Paris) and Justin Rivest, Ph.D. (University
   of Cambridge) were respondents.

2. 23 October 2020. Attendance 22
   “The history of our family: Félix Martin and Arthur Edward Jones, Historians of the Jesuit Missions
   to Canada.”
   In this workshop, Adina Ruiu (Université de Montréal; EHESC, Paris) presented her research on
   Jesuit historiography as a link between the old and the New Society of Jesus. Particular attention was
   given to Félix Martin, the first director of the Jesuit archives in Canada and his collaborators on both
   sides of the Atlantic. Luca Codignola-Bo (Notre Dame; St. Mary’s University) was respondent.

3. 6 November 2020. Attendance 32
   “The Historiography of the Jesuits in Scotland: Missions, Martyrs, and Minorities.”
   Daniel MacLeod, Ph.D. (St Paul’s College, University of Manitoba) gave a guest lecture on the
   historiography of the Jesuits in Scotland as it stands today. He also showed how investigating
   Scottish Jesuits can tell us a great deal about the history of Scotland in the early modern period.

4. 20 November 2020. Attendance 18
   “Jesuits in the Enlightenment: Theology, Apologetics, and Polemics.”
   This event was specifically focussed on graduate students. The presenters were Dr. Sébastien Drouin
   (UTSC), Jean-Olivier Richard (UTSG), and Andreas Motsch (UTSG). The subject was the
   involvement of Jesuits in the religious and political controversies of the early Enlightenment.

5. 29 January 2021. Attendance 49 PUBLIC EVENT
   “Livre. liber. ahiatoncha.’ Jesuit dictionaries in Indigenous languages as a historical source.”
   Fannie Dionne, Ph.D. (McGill University) presented part of her doctoral research on Jesuit
   dictionaries of the 17th and 18th centuries. She examined both opportunities and problems with using
   these sources to investigate the relationship between Jesuits and Indigenous nations like the Wendat.
   Marie-Christine Pioffet, Ph.D., (York University) and John Steckley (emeritus, Humber College) were
   respondents.

6. 5 March 2021. Attendance 35 PUBLIC EVENT
   “The Jesuit Pharmacy, or, the Global Circulation of Drugs and Medical Knowledge in the Early
   Modern Missions.”
   This joint talk included presentations by Oana Baboi (Ph.D. candidate at IHPST) and Justin Rivest
   (Postgraduate fellow, University of Cambridge). Their presentations were titled respectively: “Sharing
   recipes: Early Modern Jesuit Encounters with Chinese Medical Ways” and “The Barkless Jesuits in
   Beijing: or, Why the ‘European Remedy’ Went to China”.

7. 26 March 2021. Attendance 13
   Dr. Gill Goulding, CJ (Regis College) presented an upcoming monograph aiming to reappropriate
   the theological foundations of mercy through the example set by Pope Francis, the first Jesuit Pope.

8. 14 May 2021. Attendance 26 PUBLIC EVENT
   “Unigenitus, Jesuits and the French Enlightenment.”
   A moderated conversation with Catherine Maire (CNRS, Paris) and Jeffrey Burson (Georgia
   Southern University) on their latest monographs about Religion, Church and State in the French
   Enlightenment.

Responses to COVID-19 Pandemic Conditions

The prolongation of the COVID crisis forced us to change some of our meeting format and range of activities.
We had planned a visit with students and colleagues to the historical site of Saint-Mary among the Hurons, to
its museum, as well as to the Jesuit shrine (under the direction of Dr. Michael Knox, SI). The purpose was
twofold: allowing students to experience the historic space of colonial encounters and more generally engage in a discussion of New France colonialism and the role of remembrance in the renewed context of settler-native relations. We are very much committed to this event and hope to be able to do it in the coming year.

**Benefits**
The most striking result of working online is the rapidly increasing visibility we achieved on an international level among specialists in the field. Our group, and along with it, the Jackman Humanities Institute and the University of Toronto are becoming known in academic and Jesuit circles as a relevant platform for exchange. Considering the special circumstances due to COVID, we succeeded in striking a balance of smaller low-key events and somewhat more formal events. We found the material support by the Institute very valuable, especially in announcing our events through its listserv and website and through its professional-looking flyers. We had hoped to pursue more tri-campus collaborations and to foster further settler-native engagements, but despite some progress on both fronts, these remain challenges that we will continue to address.

**Future Plans**
Covid conditions remain a concern. We will continue our activities in 2021-2022. We are also keenly aware of the urgency to establish a presence on the web. This will be crucial in light of next year’s events around the 400th anniversary of the canonization of Ignatius of Loyola and Saint Francis Xavier and our collaboration with Regis College. Other projects include the visit to Saint-Mary among the Hurons and a discussion on the potential impact of digital humanities on archives with Jesuitica holdings.


**Organizer**
Jill Carter, FAS Drama, Theatre & Performance Studies

**Focus**
Native Performance Culture and the Rhythm of ReConciliation: (Re)-membering Ourselves in Deep Time” is an academic working group which has been supported since its inception in 2016 by the Jackman Humanities Institute. We are committed to moving slowly and carefully through the processes of building relationships—with each other, with the work that we are doing, with the communities with and for whom we do our work, with the Indigenous stewards (our treaty partners) in these territories, and with the land itself. We have come to understand that it is only through painstaking engagement with the tangled history of settlement that future conciliation might be operationalized; hence, to facilitate such conciliation in our own work, we have plunged into a series of workshops, peripatetic teachings, and artistic encounters to establish methodologies through which to devise works that will build a legacy of honest encounter and ethical, sustainable research partnerships upon which future generations might build. Additionally, we continue to seek opportunities to meaningfully offer our skills, time and physical labor to support Indigenous community projects that work to strengthen Indigenous individuals.

**Members**

**Faculty at the University of Toronto**
Seika Boye, FAS Drama Theatre and Performance Studies
Antje Budde, FAS Drama Theatre and Performance Studies
Susan Hill, FAS History and Indigenous Studies
Jon Johnson, Woodsworth College
Pamela Klassen, FAS Study of Religion

**Graduate Students at the University of Toronto**
Sherry Bie, OISE Curriculum Teaching & Learning
James Bird, Architecture
Paula Danckert, Drama Theatre & Performance
Myrto Koumarianis, Drama Theatre & Performance and Women & Gender Studies
Maria Meindl, Drama Theatre & Performance
Nooreen Rahemtullah, OISE M.Ed. program
Meetings

1. **12 October 2020. Attendance 7**
   This meeting was dedicated to planning Working Group Activities (and priority projects) for 2020-2021. Our first priority is to curate and perform and installation that speaks to the TRC's 94 Calls to Action (2015). We agreed upon the workshops would contribute most to this Research-Creation project: We agreed that a treaty workshop with Alan Corbiere, a spoken word workshop with Sheilah Madonna Salvador, a Marker-Tree and Mapping Workshop with Elder Philip Cote (and several peripatetic teachings) with Johl Ringuette.

2. **9 November 2020. Attendance 9**
   Story-ing the 94: Research-Creation: On this day, participants discussed the Seven Years War, studied the Treaty of Niagara (Wampum), and read aloud (in turns) The Royal Proclamation of 1763. Continuing our earlier work with Ange Loft, we unpacked various concepts and images employed by the author(s) of the Proclamation through textual activations and embodied response.

3. **21 November 2020. Attendance 9**
   Story-ing the 94: Research-Creation: On this day, participants began by reading aloud (in turns) The United Nations’ Declaration on the Rights of Indigenous Peoples (UNDRIP). Continuing our earlier work with Ange Loft, we unpacked various concepts and images employed by its author(s) through textual activations and embodied response.

4. **12 December 2020. Attendance 3 [meeting held in person, and not online]**
   On this day, Jill Carter, consultant Johl Ringuette, and Deep Time member Maria Meindl (who is also Carter’s research assistant) embarked upon a preparatory hike that took us through High Park and eastward to Christie Pits Park (and the Bickford Centre) to plan a route for Marker Tree Project participants to engage with confirmed and possible marker trees and to consider the Indigenous history and significance of the site(s) in which we encountered them.

5. **19 December 2020. Attendance 11**
   Story-ing the 94: Research-Creation: On this day, participants began by reading aloud (in turns) The Truth and Reconciliation Commission of Canada’s Ninety-Four Calls to Action. Continuing our earlier work with Ange Loft, we unpacked various concepts and images employed by its author(s) through textual activations and embodied response. Homework for this session: to choose and memorize at least one call that resonates for each of us.

   This event included attendees from the “Deep Time” working group and several graduate and undergraduate students from Professor Pamela Klassen’s Research Opportunities (Treaty-Teachings) course. In this workshop, Professor Corbiere took us through historic relations between Wendat, Haudenosaunee and Anishinaabeg peoples, local peace agreements (e.g., the Great Peace of
Montreal, 1701, and the Treaty of Niagara, 1764) and Anishinaabe interpretations of the Dish with One Spoon versus the Haudenosaunee understanding of the same treaty. Professor Corbiere enjoined us to remember that the Anishinaabeg and the Haudenosaunee still have work to do to work out the terms of this treaty and that for now, this work should take place between the two confederacies; for now, he cautions, settlers are not included in this agreement.

7. 30 January 2021. Attendance 10 | PUBLIC WORKSHOP WITH SHEILA SALVADOR
With this workshop, Sheilah Salvador took participants through the elements of spoken word and assigned prompts to inspire individual creation (to be later woven into a co-created activation around “Story-ing the 94”)

8. 26 March 2021. Attendance 12
Tree Talk presentation by Phil Cote, who concentrated on the interaction between various Anishinaabeg technologies. Tkaron:to, he told us, was always a “triangle of goods and technologies.” Therefore, when we seek marker trees in these areas, we must understand sign language (as practiced within the steward nations and between the steward nations). Hence, Philip offered us an introduction to somatic communication (sign language) employed by the Anishinaabeg up and down the waterways of the Carrying Place and demonstrated how these signs might be linked to the manipulation of tree- limbs to create natural markers. He also demonstrated his own method of using particular birch bark scrolls as hermeneutic keys to decode the messages of marker trees, which he has found within Tkaron:to, linking the well-known Black Oak marker tree at High Park to a famous birch bark scroll (hitherto misinterpreted in Reading Rock Art (Grace Rajnovich) as documentation of a Bear Ceremony. He further prepared those members of “Deep Time” who have committed themselves to the Indigenous Marker Tree Mapping Project by reminding us of the history of key areas in which we may still find these trees, the species that would be chosen and the functions for which each species was chosen, what certain configurations might indicate, and the technologies of their manipulation.

9. 23 April 2021. Attendance 7
Story-ing the 94: participants recalled the teachings we received in workshops and through readings we had examined over the course of this year. We reviewed the creative work accomplished to date, and we established next steps in our devising process. We discussed time (and the importance of pushing against the drive to produce). The superobjective of this performative intervention is the activation of what Willie Ermine calls “The Ethical Space of Engagement.” In this context, we also discussed the time that might be allotted to witnessing. Will people attend an event (actual or virtual) that unfolds within a few hours one evening, or will they be asked to commit themselves to a durational experience that unfolds over 12 moons, 13 moons, 7 teachings, 7 directions, etc.? Currently, we are leaning towards a series that unfolds over an extended time period. The number of performance-interventions (whether they coincide to moons, teachings, or directions) will be determined by the content we are producing, the message we wish to deliver, the conversations we wish to begin, and the modes of engagement we will be demanding of our witnesses.

10. 20 May 2021. Attendance 8
During this session, we engaged in discussion and writing exercises (driven by prompts emerging from our research) and devised plans for a “prelude” intervention for “Story-ing the 94,” which is scheduled to be livestreamed fall 2021.

Benefits
Two major research projects have developed out of the work of the Deep Time group.

1. Marker Tree Mapping: Working Together at a Remove
Although many of our members have not been able to participate as fully as they would like over the winter months, Deep Time members (including two Community Elders) are preparing to continue our work from our several neighborhoods to collaborate on this mapping project. During solitary walks (or walks with our children), we will map Indigenous marker trees in Tkaron:to. Marker trees are hardwood trees that have been altered through human intervention to mark trails (direction), sacred locations, freshwater sites, or food caches. During the 2020-2021 academic year, Johl
WhiteDuck Ringuette (Knowledge Keeper and Consultant) has engaged in socially distanced walks with Jill Carter and Maria Meindl to plan out activities and peripatetic teachings for spring/summer 2021. An appropriately socially distanced walk with the group (divided into smaller groups throughout the day) was planned for April 2021. Unfortunately, two days before our scheduled “Tree Talk on the Land,” the provincial government declared a stay at home order, and it was no longer possible to attempt this outing. We have postponed this event until later in spring/summer 2021. Pictures, locations, species, ages, medicinal uses, stories and Anishinaabe names have been slowly collected over this year and are being organized. Additionally (see above), a “Tree Talk (Online)” Workshop will Anishinaabe Artist-and-Elder Philip Cote occurred in March 2021.

2. **Marker Tree Project Members**

- Seika Boye
- Antje Budde
- Julia Campbell-Such
- Jill Carter
- Paula Danckert
- Shishigo Giigig, Elder/Community Member
- Morgan Johnson, Ph.D. Candidate, Environmental Studies, York University
- Evadne Kelly
- Isabel Klassen-Marshall
- Myrto Koumarianos
- Sara Mcdowell
- Maria Meindl
- Monique Mojica Artist/Community Member
- Trina Moyan
- Nooreen Rahemtullah
- Vivian Recollet, Elder/Community Member
- Audrey Rochette, Alumna / Staff, University of Toronto
- Hallie Wells
- Johl Whiteduck Ringuette, Knowledge Keeper/Consultant

3. **“Story-ing the 94” (Working Title)**

This key project has changed in scope in the past year. Research for this project has included a series of workshops (with Ange Loft, Alan Corbiere, Sheilah Madonna Salvador, and Philip Cote) as well as collaborative close readings of various articles relating to the performance of sovereignty and to the Doctrines of *Terra Nullius*, Extinguishment, and Discovery; the Royal Proclamation (1763); UNDRIP; and the Ninety-Four Calls to Action (TRC 2015). Originally conceived of as a single discrete performance that would incorporate all 94 Calls to Action (TRC, 2015), the project-collaborators have begun to plan a performative intervention (or a series of such interventions) that address the historical occupancy of Sir John A. MacDonald in the house that is now the School of Graduate Studies at the University of Toronto. Sir John A. MacDonald occupied this house in the year he signed the Indian Act into legislation. “Story-ing the 94” is envisioned as a project which not only draws awareness to this history but also speaks back to the tangled saga of research adventures that storied into being the exclusion of Indigenous peoples and knowledge systems from this campus, environmental missteps, and eugenic policies and praxis—all of which are in inextricably woven into the DNA of this important institution, which (in this historical moment) has undertaken the labor of reckoning with past mistakes and engaging in a deep-time shift to ensure a better future for all who share these lands.

The devisors of “Story-ing the 94” envision this as a project which may unfold over 4-13 movements. These movements will be ultimately informed /directed by the solstices and equinoxes that signal seasonal and planetary shifts, the directions, the full moons, etc.). We had hoped that this project could be undertaken as a live event, but current uncertainties about live performance have led us to choose an online installation for the first of these movements.

**Additional Outcomes**

1. Seven of our members (including Carter) gathered in March to collaborate in a playwriting project for the Toronto Fringe Theatre’s 24-Hour Digital Playwriting Contest. While our play did not win the contest, it was a wonderful exercise, and the possibility exists for us to do something with the script we created, titled *Sasquatch!* in the future.
2. A partnership has developed between the Digital Dramaturgy Lab squared and Deep Time for the production of “Story-ing the 94” as an online offering. A Hart House representative has also approached Jill Carter to discuss its role as co-producer/presenter of this performative intervention. Meetings and Development will continue throughout spring/summer 2021.


4. Hart House has agreed to supply the budget for the Prelude-Intervention of “Story-ing the 94.” The Centre for Indigenous Studies has also offered financial supports. Additionally, Professor Antje Budde and Jill Carter have received a grant from The Emerging Projects Fund in Critical Digital Humanities for equipment and to offer apprenticeships to Indigenous youth within this University and the larger community.

5. Publication of the anthology for which Carter had been commissioned to write about *Encounters at the Edge of the Woods* has been postponed indefinitely due to Covid 19. Carter has now been asked to write about the process of creating *Encounters* for a special issue of *Theatre, Dance and Performance Training.*

6. Playwrights Canada Press is still planning to review *Encounters* and consider it for possible publication as a play text with accompanying essays by the company.

7. Carter has been invited into an Indigenous Dramaturgy Lab (Wreckonciliatory Acts) with Monique Mojica, Lindsay Lachance, and Spy Denomme Welch. Carter will be a presenter with the Lab at the Annual Gathering of the Canadian Association for Theatre Research (June 2021) where she will be speaking about her work with the Marker Tree Mapping Project.

The following works were created July 2020-October 2020 and were presented by invitation:


c) July-September 2020 Director: Niimi: That One Dances. Rattling the Curve. Digital Dramaturgy Lab squared, Principal Investigator: Antje Budde. (Short film, 5 minutes) [https://vimeo.com/504562493](https://vimeo.com/504562493)

Future Plans
We have reached the fifth and last year of available funding as a Working Group with the Jackman Humanities Institute. The alliances and partnerships that have developed in the past five years will continue to develop as multiple projects of research and performance. Native Performance Culture and the Rhythm of ReConciliation: (Re)membering Ourselves in Deep Time extends our profound appreciation to the Jackman Humanities Institute for the incredible supports provided to this working group over the past five years! Each of our members has had the opportunity to learn, to grow, to build relationships and to participate in various projects with various partners including Robarts Library (Indigenous Language Installation); the Great Lakes Canoe Journey; the Collective Encounter and Hart House Theatre (Encounters at the Edge of the Woods); Johl Whiteduck Ringuette and Miinikaan; and various artists, Elders, and Knowledge Keepers from Tse Tkaron:to – the Carrying Place.

The Indigenous Marker Tree Mapping Project will continue with the guidance of Johl Whiteduck Ringuette. Anishinaabe Artist-Elder Philip Cote has also agreed to support the project as a consultant. Johl’s Tree Talk on the Land will be scheduled for late June / early July 2021. If it is still infeasible to gather (even in small numbers) in person, this event will take place online.

The work of dramaturgy and devising for “Story-ing the 94” continues with an eye to an online “prelude” performance to be presented in summer 2021. As much of the research undertaken (by Carter, Johnson, and other Deep Time members) for First Story, Toronto’s St. George Campus Tour is research that undergirds this intervention, Budde and Carter plan to offer any work produced from this exercise of digital...
re-membering and performative intervention to First Story for use (where appropriate) in its own virtual tours. Rehearsals and devising work will continue throughout the summer.

Johl Whiteduck Ringuette and Jill Carter examine a century-old Black Oak Marker Tree. Photo by Maria Meindl (2020)

8.8. Network Science and the Humanities
[new]

Organizers
John Kloppenborg, FAS Study of Religion
Carl Knappett, FAS Art History

Focus
The group’s aims to begin with were to put together a community from across multiple units to discuss the ways in which network science might be put to fuller use within the humanities. Our starting point was the rapid and widespread uptake of network methods in work on ancient societies (e.g., in archaeology, ancient history), coupled with a feeling that the potential of networks had not been so fully realised in other humanities disciplines. We were particularly interested in reviewing some of the possible advantages of network approaches, such as their capacity to cope with idiosyncratic data. As the meetings got under way, we saw certain topics emerge as particularly salient, such as community detection, and causality. We then tailored our sessions to cover these topics, which did see some very interesting juxtapositions with scholars talking about these common themes from very different disciplinary backgrounds. We had also intended to bring in some outside speakers from the beginning, and we stuck with this plan; our invited speakers (see below) were instrumental in pushing our thinking further and showing the enormous potential in cross-disciplinary thinking.

Members
Faculty at the University of Toronto
Christian Abizaid, FAS Geography & Planning
Gary Bader, FAS Molecular Genetics
Katherine Blouin, UTSC Historical & Cultural Studies
Bonnie Erickson, FAS Sociology

Graduate Students at the University of Toronto
Katerina Apokatinidis, Classics
Paola Gheorghide, Art History
Elizabeth Gibbon, Anthropology
Christina Gousolopoulos, Study of Religion
Rebecca Runesson, Study of Religion
Meetings

1. 21 September 2020. Attendance 12
   Introductions and planning.
2. 19 October 2020. Attendance 10
   Community Detection: Gary Bader, Marie-Josee Fortin and John Kloppenborg made short presentations, with time for discussion.
3. 16 November 2020. Attendance 14
4. 21 December 2020. Attendance 6
   We had thought to have this a troubleshooting session for graduate students, but this idea did not pan out. Instead, Carl Knappett presented on some of his own work, pre-circulating a forthcoming paper (co-authored with Angus Mol) on network epistemologies in archaeology. Perhaps this meeting was a little too close to the holidays!
5. 18 January 2021. Attendance 12
   Dr. Gisli Pálsson presented on his use of network methods in researching late medieval Icelandic land use and economic relations. Pálsson is doing some of the most cutting-edge work in archaeological network analysis and is pioneering the use of CIDOC-CRM ontology in conjunction with these approaches.
6. 22 February 2021. Attendance 15
   Barbara Mills (Anthropology, University of Arizona) presented on her groundbreaking contributions in archaeological network analysis. She has worked extensively with sociologists specialising in networks, and so served as an ideal interlocutor for the group in terms of how to work across disciplines. Moreover, her team has put together a massive dataset, learning important lessons on data incompleteness. The public-facing side of her research also intersects considerably with Digital Humanities.
7. 15 March 2021. Attendance 25
   We invited Prof. Damon Centola to present to the group, as he is a major figure in the sociology of networks. He runs the Network Dynamics Group at UPenn. We read pre-circulated chapters from his latest book *Change: How to Make Big Things Happen*. His distinction between simple and complex contagions is very significant to the understanding of processes of cultural transmission.
8. 19 April 2021. Attendance 12
   We invited a couple of the graduate students who had been present throughout the meetings to speak to the ways in which the group’s focus on networks intersected with their research. We also took the chance to review the overall progress we had made and the pros and cons of such dialogue.
Future Plans
We were hoping for a fuller and more concerted series of interactions between the different disciplines represented. Having to meet virtually—and many of us have only ever met virtually—certainly limited the scope for spin-off discussions as might happen after in-person meetings. It turned out that with Covid the epidemiologists were so busy that they were barely able to attend at all. Gary Bader was an ever-present and his participation was really significant because he is one of the architects of Cytoscape, a very widely used software for network analysis (used in archaeology too). We could see more dialogue in the future with Prof. Bader. Christian Abizaid’s interventions were also very useful: as a social scientist he helped provide something of a bridge between humanities and sciences. Sociology also took quite a full part, though the discipline has of course a long history already in the use of network methods.

What might we have done differently? The balance could have been weighted more towards the humanities, particularly those disciplines where network methods have seen limited uptake. But then this would have given the group more the character of the science disciplines showing the humanities how it is done! As the group was initiated by scholars in the humanities, part of our hope was that science disciplines might be interested in questions such as data incompleteness, though that did not quite materialize as envisaged. We might also have involved more graduate students from more departments, though it does seem that the graduate students who participated took a lot from these meetings.

While these kinds of conversations arguably take some years before they really bear fruit, we do not see how to usefully continue in this format for the coming year. We would need to reconsider how we might otherwise bring together scholars from such diverse departments, and to canvas colleagues in humanities departments about their potential participation. It may also be that a stronger focus on methods might provide a more targeted focus. We are open to learning the lessons and going again in the future, but it requires some reflection.

8.9. Planetary Resistance:
Climate, Computation, and Contingency
[returning]

Organizers
Scott Richmond, FAS Cinema Studies
Avery Slater, UTM English & Drama
Rebecca Woods, FAS History & Philosophy of Science & Technology

Focus
This working group explored the intersections of computational practices, their history, and the history of the environment in the longue durée of the modern age -- at least since the Industrial Revolution. Our basic questions revolved around the ways that climate change is understood via computation. Contemporary understandings of climate change are predicated on a profound quantification of the environment as a means to understand, and thus to manage, its contingency. From climate modeling to ecology, our conceptual and practical engagements with the environment are profoundly mediated by computational logics. These logics, however, were not only invented with the advent of the digital computer; they dovetail with longer histories of quantification that extend into the histories of science and of capitalism. Our conceptions of the planetary, then, are predicated on a thorough datafication of the environment. In many ways, however, the stubbornly contingent material world resists or complicates smooth translation into data or binary code. What are the sites where irremediable and irreducible contingency arises at the planetary scale? How are we make sense of computation’s role itself in producing climate change both as a conceptual object and a physical process? How do histories of the planetary, the climate, and computation intersect?
Members
Faculty at the University of Toronto
Stan Doyle-Wood, New College Equity Studies
Sam Tecele, New College Equity Studies

Graduate Students at the University of Toronto
Sophie Leblanc, History & Philosophy of Science & Technology
Bree Lohman, History & Philosophy of Science & Technology
Sophie Vielleux, Cinema Studies Institute

Postdoctoral Fellow, University of Toronto
Jonathan Leudee, History

Meetings
1. 29 September 2020. Attendance 5
   Discussion of Katherine Yusoff, *A Billion Black Anthropocenes or None*
2. 27 October 2020. Attendance 6
3. 8 December 2020. Attendance 6
   Discussion of Jennifer Gabris, *Program Earth*
4. 26 January 2021. Attendance 6
   Presenter: Bree Lohman, Draft Dissertation Prospectus
5. 2 March 2021. Attendance 5
   Discussion of Tung-Hui Hu, *A Prehistory of the Cloud*
6. 30 March 2021. Attendance 16 (PUBLIC EVENT)
   Presenter: Avery Slater, “Life as New Media: Bioart, Biopoetry, and the Xenotext Experiment”
7. 27 April 2021. Attendance 46 (PUBLIC EVENT)
   Critical Approaches to the History of Computing
8. May 2021 – CANCELLED due to CAUT censure
   Karen Bakker (Geography, University of British Columbia)

Benefits
Planetary Resistance met regularly online during 2020-2021. Our meetings took a range of forms designed to maximize the possibilities presented by virtual intellectual life in response to the ongoing covid pandemic. We continued to workshop writing for group members, inviting outside scholars to serve as respondents when group members shared work-in-progress. We maintained momentum between these workshops by meeting to discuss recent work in climate and computation regularly across both semesters. We opened two meetings to the wider community in the fall session and were gratified to see robust attendance at both meetings (see below). All group meetings took place via zoom.

Future Plans
The working group has been a source of camaraderie, collegiality, intellectual support and stimulation over the last two academic years. We regret that faculty workloads preclude its continuation in the coming year, and hope to reconvene in one form or another in the future. The organizers remain deeply grateful to the JHI for facilitating our collaboration!
8.10.  Rethinking Policing, Penality, and Pandemic [new]

Organizers
rosalind hampton, OISE Social Justice Education
Vannina Sztainbok, OISE Social Justice Education

Focus
This working group brings together established, junior and emerging scholars across disciplines to examine and discuss policing and penality in relation to racialized, poor and street-involved populations in Toronto. We are a diverse, multilingual group of faculty and students whose combined areas of research include Afro-Latin American Studies, anticolonial studies, Black Studies, criminology, critical geography, critical race feminisms, disability studies, emancipatory pedagogies, equity and solidarity, and public health. As social justice researchers, we share a sense of accountability to communities in and around our universities, and particularly a responsibility for the well-being of those populations who are marginalized and excluded through inequitable social relations and structures and who are targeted by state violence. These obligations are all the more pressing in the context of the COVID pandemic, which has foregrounded how policing in its many forms disproportionately endangers the lives of Black, Indigenous, migrant, queer, racialized, trans, and other marginalized folks. We have followed three main areas of focus this year:

a) community-university relations and the role of the university in today’s society following the outbreak of the pandemic;
b) safety and security on and around university campuses, particularly for those who are racialized, Indigenous, and disabled; and
c) tensions between and implications of contemporary discourses of public health, public safety, and decolonization.

Members
Faculty at the University of Toronto
Sam Tecle, New College Equity Studies program

Faculty outside the University of Toronto
Rai Reece, Social Work, Ryerson University

Graduate Students at the University of Toronto
Andrea Roman Alfaro, Sociology
AJ Bedward, OISE Social Justice Education
Elaine Cagulada, OISE Social Justice Education
Mariba Douglas, Geography & Planning
Ntombi Nkiwane, Dalla Lana School of Public Health

Meetings
1. 13 October 2020. Attendance 10
   Introductions; group aims and focus. How can our work promote agency and/or liberation?
2. 10 November 2020. Attendance 8
   Prisons in Canada: solitary confinement and ending “dry cells” in women’s prisons; the Ford government and COVID-19 policies; the racial and economic divide in Toronto; prison hunger strikes in Canada
3. 8 December 2020. Attendance 7
   Follow-up to the RWB Jackson lecture by Dionne Brand with Rinaldo Walcott. Black academic organizing; popular education, mutual aid; advisory roles and requests for input; the necropolitical university; intellectual work in service of struggle; resisting extractive relationships; slow work and theories of time.
4. 16 December 2020. Attendance 7
   Mutual Aid and interdependency: NourBe Se Philip [and others] on breath and breathing. The myth of independence and the need to build interdependency; listening to community, rewriting our knowledge of space and care.
5. 18 February 2021. Attendance 9
Policing and abolition in the Global South; #EndSARS campaign in Nigeria; carcerality linked to imperialism; rewriting our knowledge of how we understand space and the notion of ‘here’. Our troubles here are in relation to communities elsewhere; border imperialism exists both between and within national formations (Harsha Walia).

6. 3 March 2021. Attendance 5
Black Student Activism at York (panel presentation): COVID-19, Black communities and disability justice. ‘Pandemic’ is not a metaphor. ‘Cancer’ is not a metaphor. Pornography of pain and trauma porn. How to recognize loss without stealing the tears of others (Razack); speaking through rather than for.

7. 7 April 2021. Attendance 6
Telling other peoples’ stories vs facilitating/providing space for others to be heard. Academic language as a mechanism of gatekeeping; troubling notions of ‘individual genius’. We agreed to cite our group as a way to acknowledge our collective generation of ideas. Who to talk to, and how, in order to be successful; code switching between the language of power and the language of care.

8. 20 April 2021. Attendance 12 – PUBLIC EVENT
Community Conversation workshop: Liberalism and the lulling effect of liberal policing. Where do liberal narratives about rights break down? How to talk about and strategize refusals. Liberalism’s splitting of care; boundaries of care and disposability; need for dialogue with people who have the lived experience of incarceration. Justice for migrant workers. Mining companies as dangerous forms of state/transnational/corporate power.

9. 4 May 2021. Attendance 7
Debrief and discussion after workshop; planning for 2021-2022

Benefits
As we engaged with this scholarship we also learned about and from various local community organizers and mutual aid initiatives in the GTA. In doing so, we built on working relationships between academics and members of local communities by sharing and valuing knowledge across contexts and promoting equitable collaboration. Ultimately, our goal was to examine what it means for scholars to pursue a politics of deep inclusivity that rejects what Ruth Wilson Gilmore has called the “organized abandonment” of groups and individuals considered deviant, unproductive and/ or otherwise disposable in our society. We developed critical insights into how the daily lives of members of our university and local communities are shaped by notions and practices of law and punishment, and together we pursued critical community praxis with members of these groups during the COVID-19 pandemic. This group brought together scholars and community members in the spirit of study that aims beyond critique and towards cultivating alternatives to carcerality.

Future Plans
Our year-end workshop provided the opportunity to bring together and extend what we discussed this year. We have laid the foundations for good relations and collaborations and this foundation will inform our approach and activities in 2021-2022. We hope to continue connections forged this year with the Toronto Prisoners’ Rights Project, the Toronto Peoples’ Pantry, Toronto Indigenous Harm Reduction, and Maggie’s Toronto, as well as with Jane Finch Action Against Poverty.
8.11. Soundscape Studies at the University of Toronto [returning]

Organizers
Joseph Clarke, FAS Art History
Sherry Lee, Facult of Music

Focus
The “Soundscape” working group was conceived last year as a forum to gather scholars and artistic practitioners from across the University of Toronto with acoustic-spatial and sonic-environmental interests, in order to foster future growth and collaboration in research of the cultural study of sound and its spatial contexts. This field challenges disciplinary definition, and has proven an ideal locus for the gathering of a wide array of scholars in media and communication studies, musicology and ethnomusicology, literary studies, anthropology, education, and art and architectural history. Our particular objective has been to bring sound to the surface of the contemporary discourses on art and creativity, public and urban spaces, and environment and climate.

An important issue on our agenda this year (as indicated in our 2020 reapplication) was to consider the broad subject of the institutionalization of sound studies in various forms. One of the year’s highlights was our meeting with Prof. Jonathan Sterne of McGill University, focused precisely on this question. Sterne’s work has become a point of reference for any researcher approaching the cultural study of sound, and we asked him to reflect on the near-decade since his publication of The Sound Studies Reader (Routledge), an undeniably institutionalizing measure that has shaped research and pedagogy in sound across disciplines in the humanities and qualitative social sciences since 2012.

Our robust discussion about current and new directions, and about the potential “pros and cons” of institutionalizing measures within universities (creation of formal programs, institutes, etc.) — indeed, the perception of the need for such measures, or the lack thereof — conveyed an expansive sense of the possibilities for future work between sound and other interdisciplines (such disability studies). It also opened a possibility for future collaboration with Sterne in assembling a kind of Canadian “alt-conference” forum for sharing and fostering sound-culture research and discussion that breaks new ground.

Another theme that had emerged in previous discussions among members was pedagogy, as quite a few participants teach sound-related courses in our respective disciplinary units, so this year we created a MS Team in order to use the file space as a repository for course syllabi and sound-studies-related materials to share among participants. We also undertook some discussion of the topic of the sound archive and the collection of sound art and its documentation.

Members
Faculty at the University of Toronto
Mitchell Akiyama, Daniels Faculty of Architecture, Landscape & Design
James Cahill, FAS Cinema Studies
Marla Hlady, UTSC Arts, Culture & Media
Lewis Kaye, UTSC Arts, Culture, Media
Gregory Lee Newsome, Faculty of Music
Brady Peters, Daniels Faculty of Architecture, Landscape & Design
Lilian Radovac, UTM Communication, Culture, Information & Technology

Graduate Students at the University of Toronto
Nil Basdurak, Music
Liora Belford, Art History
Emily MacCallum, Music
Sadie Menicanin, Music
Sherry Ostapovich, OISE
Ganga Rudraiah, Cinema Studies
Zach Weinstein, Philosophy
Joshua Wiebe, Cinema Studies
Eric Woodley, Art History

Librarian, University of Toronto
Margaret English, Art Library
Liam Mullen, Art Library

Faculty outside the University of Toronto
Cintia Christia, School of Media, Ryerson University
Leslie Korrick, School of Arts, Media, Performance & Design, York University
Meetings
1. 9 October 2020. Attendance 20
   Welcome, General discussion of group interests and goals; plans for dates and topics/activities and
   conceptual discussion about sound art collection and archiving.
2. 13 November 2020. Attendance 18
   Presentations of research and thematic discussion by Leslie Korrick and Sadie Menicanin.
3. 11 December 2020. Attendance 20
   Seminar meeting and discussion in lieu of readings, with Professor Jonathan Sterne, McGill
   University, concerning institutionalization of sound studies.
4. 4 March 2021. Attendance 12
   Group attended online event organized by Mitchell Akiyama at the Daniels School, “Hearing Stories:
   Narrative Audio in Isolation” featuring podcaster Kaitlin Prest and sound artist/environmental
   researcher Jana Winderen.
5. 19 March 2021. Attendance 15
   Research presentation and post-reading discussion with Joseph Clarke.
6. 22 April 2021. Attendance 18
   Group attended online event organized by member Cintia Crystia, “Anti-Meta Virtual Exhibition” –
   sessions on Digital Fictional Storytelling, Designing Sonic Narratives, and Developing Audio-Visual
   Experiences.
7. 23 April 2021. Attendance 16
   Presentations of research by members Nil Basdurak and Alison Sokil.

COVID-19 Pandemic Responses
Three events were planned, but have not taken place due to lockdown restrictions. We hope to do these
things in the summer of 2021.
• a visit to the new ambisonic research space in the Daniels Faculty, designed by group member Brady
  Peters as part of ongoing auralization research projects. We plan this for “late spring” in hopes that
  public health recommendations will permit it with vaccination rollouts underway, though it hasn’t
  proven possible yet. If the public health scenario changes before the end of June we will still accomplish
  this plan, though at this stage we realize that an on-campus meeting may not be possible before UofT’s
  planned return to in-person activity in September (but we will regroup to do it then!).
• a soundwalk to listen to and discuss the urban pandemic soundscape. This activity, too, is planned for
  “spring;” since it will be outdoors, we still hope we might be able to gather for this purpose.
• a meeting with Dr. Viktoria Tkaczyk of Humboldt University Berlin/the Max Planck Institute for the
  History of Science. This event, combining a presentation of her recent and current research with a
  workshop-type discussion of sound studies and institutionalization, will probably not be feasible before
  Fall 2021.

Benefits
The group’s work thus far has laid a strong foundation for enhanced collaboration, and the fact that a new
programme for Sound Art is starting up in the Daniels School shows that sound work is growing at the
University of Toronto.

Future Plans
Our discussions have made it clear that, not least owing to the sheer diversity of research directions that “sound
studies” represents, a straightforward path toward institutionalization (such as the creation of academic
programmes) is not the only productive means of fostering future directions, many of which seem most
promising when understood in connection with other richly diverse interdisciplines such as disability studies or
the environmental humanities. There is considerable potential for future exploration and collaboration and
group members have expressed ready enthusiasm about continuing our activities when we are able to engage
in person and undertake more “experiential” work.
8.12. Tamil Studies: A Discipline in Motion [returning]

Organizers
Mark Balmforth, postdoctoral researcher, UTSC Historical & Cultural Studies
Jesse Pruitt, Ph.D. student, Study of Religion
Bhavani Raman, UTSC Historical & Cultural Studies
Srilata Raman, FAS Study of Religion
Kristina Rogahn, Ph.D student, Study of Religion

Focus
Our group began its operations in 2019, and has covered in these two years first the topic of Tamil literary history, and over the past year, the practice of translation in and out of the Tamil language. Twelve months ago, when we reapplied for continued institutional support from the Jackman Humanities Institute, the COVID pandemic and evolving university responses to it made the exact nature of our 2020-2021 activities uncertain. At the close of this academic year, we can report that through the cooperative effort of our core members, and the invaluable support of our local and growing community of students, professors, and interested participants, the interdisciplinary study of all things Tamil is thriving at the University of Toronto. Furthermore, we seek to build upon the lessons we have learned from a dislocated year and towards tangible goals when it is possible to re-establish a physical presence across the University of Toronto campuses and within the Jackman Humanities Building.

Four scholar-translators were scheduled to deliver public lectures on the zoom platform from April to May, and the series proved to be successful beyond our expectations. Of these four talks, three have taken place with an audience composed of individuals from the Department of Anthropology, Department for the Study of Religion, Centre for Comparative Literature, Department of History, Asian Institute, and the wider Toronto Tamil-speaking community. Our first talk garnered co-sponsorships by the Gender and Women Studies Institute, The Centre for Ethics, and the Department for the Study of Religion, and all talks were co-sponsored by the Tamil Worlds Initiative at UTSC. Due to our group and the remaining visiting scholar’s wish to express solidarity with the censure of the University by the Canadian Association of University Teachers (CAUT), our lecture by Kannan Muthukrishnan was postponed. In addition, we arranged for a guided reading and translation series with Prakash Venkatrangan, who previously led the Maṇimekalai reading group in 2019. This year, our group read from the Aṟuvakaiyilakkam, a technical work from the late-19th century, which addresses grammar, poetics, literary history, and writerly practice, displaying both classicizing and modernizing traits, and offers our group a unique text that will allow us to put our wide-ranging reflections on translation into cooperative practice.

Members
Faculty at the University of Toronto
Francis Cody, UTM Anthropology
Christoph Emmrich, UTM Historical Studies and FAS Study of Religion
Malavika Kasturi, UTM Historical Studies

Faculty outside University of Toronto
Vaisugi Kailasam, Southeast Asian Studies, University of California-Berkeley
Shobhana Xavier, School of Religion, Queen’s University

Graduate Students at the University of Toronto
Henria Aton, Faculty of Information
Shibi Laxman, History
Janani Mandayam, Study of Religion
Ganga Rudraiah, Cinema Studies
Siddharth Sridhar, History
Mirela Stosic, Study of Religion

Librarian, University of Toronto
Natkeeran Kedchumykanthan, UTSC Library
Digital Scholarship Unit
Meetings
1. 18 September 2020. Attendance 6
   Introductions and planning
2. 16 October 2020. Attendance 8
   Discussion of A.K. Ramanujan’s essay, “On Translating a Tamil Poem”
3. 13 November 2020. Attendance 7
   Discussion of Aniruddhan Vasudevan’s translation of Perumalmurugan’s One Part Woman (Maṭōṛupākāṇ)
4. 4 December 2020. Attendance 8
   End of year meeting
5. 11 February 2021. Attendance 8
   Planning for new semester
6. 12 March 2021. Attendance 11
   Workshop: Jesse Pruitt, Deputizing the Nebulous Divine: Rendering Tamil Paronomasia in the Sugar Poet's Tobacco Messenger
7. 19 March 2021. Attendance 10
   Workshop: Mark Balmforth, Kūḷaṅkai Tampirāṅ’s Tinṇai School and the Cultivation of Veḷḷār Supremacy
8. 26 March 2021. Attendance 10
   Workshop: Kristina Rogahn, Wanting Biographies: Writing the Lives of Tamil Poets in 19th and Early 20th Century Tamilakam
9. 12 April 2021. Attendance 54 – PUBLIC EVENT
   Lecture: Aniruddhan Vasudevan, “Translating Ethical Gestures”
10. 23 April 2021. Attendance 65 – PUBLIC EVENT
    Nedra Rodrigo, “From Biopolitics to Ecopolitics: Translation as Decolonial Practice”
11. 30 April 2021. Attendance 15 – PUBLIC EVENT
    Lecture: Archana Venkatesan, “Fluid Text and Open Boundaries: Thinking Through Translation, Commentary, and Enjoyment with the Śrīvaśṭavas”
12. 2 May 2021. – PUBLIC EVENT POSTPONED DUE TO CAUT CENSURE”
    Lecture: Kannan Venkatakrishnan, “Translation as Survival and Practice”

Benefits
We adapted our programming over the course of the year to the Zoom online platform. A secondary challenge that had to be faced was the fact of our members being scattered across sundry time zones. This was a circumstance not unique to our area of study, but an obstacle nevertheless, since Indian and North American time zones are at near opposite ends of the day. Over Zoom, we were able to establish a virtual space wherein our cohort could meet, share ideas, difficulties, and engage in a social atmosphere. After initial feedback, we adopted of a flexible agenda for these meetings, which were focused on graduate student support and camaraderie.

Over the course of the year, as participants became more comfortable with online formats, we sought out other forms of virtual connection. First, we created a group Google email account (tamilstudies.utoronto@gmail.com), which also offered the opportunity for collaborating on documents and centralizing group correspondence. We created a shared bibliography on our theme (translation), and also uploaded the materials for our reading groups from previous years. This account helps with virtual collaboration, especially between organizers of events, and the shared folders and documents provide a sense of the group’s history which is accessible to all members. Screenshot of some group correspondence:

We also saw a need for group members to “continue the conversation” outside of the Zoom room. For this, we created a Slack Workspace, a secure a channel-based messaging platform. On Slack, members can follow up with one another with updates and ideas, or can share more informal questions and materials. We found that Slack was more successful among graduate students, but we see a promise in continuing to use it as an informal virtual space, akin to a listserv or a “group chat.”
Finally, once our plans for a speaker series coalesced we created Canva (graphic design platform) and Eventbrite (online events platform) accounts with our Gmail. Through Canva we collaborated to create a visual language for our group and for the series (see posters and Eventbrite screen captures below). Once we had the visual materials, we were able to advertise them through the University listservs and on our Eventbrite pages. In sum, all of these online platforms can be used to further connect and centralise group activities, as well as advertise for any 2021-2022 events, especially those in digital formats.

**Future Plans**

As we reflect on our past years’ themes of literary history and translation, and the diverse ways we have gathered, discussed, shared work, and networked with scholars outside of our immediate vicinity, we recognize the need to build upon our prior work and resist any temptation to lassitude and contraction. Thematically, we envision a year of meeting to discuss Transregional Tamil in Conversation. By this, we intend to consider our subfield in its manifold relations; Tamil in the context of South India and Sri Lanka, Tamil in the context of the Indian Ocean studies, and Tamil Diaspora. While such an ambitious theme seems only right as a development from the previous years’ more literarily-inclined subjects, it also comes with a major goal for the close of Winter 2022: a symposium which will serve as a venue to present the developing work of our core members and to invite other early-career scholars to join us in a conversation structured by and echoing our theme. In order to build toward this goal, a major component of our meetings from the first week on the academic calendar will be to continue with one of our most successful initiatives of the past year, student workshops. Recognizing that Tamil studies is the most dominant of linguistically-defined subfields of South India, we seek to expand by inviting UoT graduate students of multiple departments whose work involves languages and regions of South India, Sri Lanka, and those whose work relates by the Indian Ocean connection.

9.

LOOKING AHEAD
To
2021-2022

Alex Buirds, Pleasure Beach sign, 2006. Public domain usage licensed by Wikimedia Commons.
9. Looking Ahead to 2021-2022

9.1. Annual Theme in 2021-2022: Pleasure

Whether understood as light amusement or passionate pursuit, as pure enjoyment, sensual gratification, bliss or hedonism, pleasure may be the most agreeable motivator. Yet pleasure has been described as “curious and appalling,” one of modern civilization’s most deadly poisons. Through its diverse manifestations – as intellectual satisfaction and the pleasures of knowledge, across studies of media audiences, addiction, virtual sex – when, and how, has pleasure become divorced from ideology, politics, and power? Uneasiness concerning pleasure resonates readily with humanists’ tendencies to formulate our subjects of study as constellations of problems, but is there space in our discourses for unironic joy?

9.2. Humanities at Large

HaL Fellowships
The Humanities at Large initiative will enter its third and final year of funding in 2021-2022. We are looking forward to working with Visiting Public Humanities Faculty Fellow Irina Dumitrescu (English, University of Bonn) and Community Engaged Humanities Research Early Career Fellow Jaclyn Rohel (Ph.D. Food Studies, New York University, 2018). Information about their research plans appears in section 9.6.4. and 9.7.1.

Pillar One – Writing Workshops
We have learned that the online format is an excellent fit for skills-based workshops, and that there is a huge thirst for training in public-facing writing at the levels of doctoral students, recent Ph.D. graduates, and early career researchers. As the job market shifts, a public face is increasingly necessary as a component of any humanities research profile. We will offer workshops in public-facing writing to both faculty members and researchers who are still early in their careers in the coming year.

Pillar Two – Social Media Trainings
This is a second area in which online format has worked very well, and in which there is great interest from scholars working at all levels. Political shifts in the past few years have created an environment that offers both the possibility of collaboration, and the danger of targeted harassment to humanities researchers. Social media are increasingly necessary, but knowing how to use them productively and safely is essential, especially for women and people of colour. We will offer workshops this year that attend specifically to these needs, with focus on instruction by local faculty members.

Pillar Three – Community Engaged Workshops
It is clear that many communities of scholarship in and around the University of Toronto are bubbling with activity. In the coming year, we will support and collaborate with organizers of workshops that address the needs of both scholars and knowledge-based communities. It is likely that many of these events will be held online, given the uncertainties of the coming year, and the clear demonstration of the reach and effectiveness of this format that we have seen already.

Pillar Four – Talking Books
We look forward to public readings by Distinguished Visiting Fellow Michael Nylan from her own translations and works of fiction, and to collaborating in celebrations of the 200th anniversary of the birth of Fyodor Dostoevsky organized by Kate Holland (FAS Slavic Languages & Literatures).

Pillar Five – Outreach to Toronto High Schools
This activity will be dependent on the return to in-person activity. We hope to bring undergraduate students into classrooms, and to organize one-week summer (2022) workshops for prospective applicants to the University in humanities disciplines. The required structures (authorization for police checks, relationship-building with disciplinary societies for teachers, and instructors willing to offer those workshops) are in place;
what is needed is a stabilized school system that is able to accommodate this activity, and the access to our own physical spaces. This initiative will continue to be explored in the coming years after the Humanities at Large initiative has been completed.

**Pillar Six – Public Radio**

JHI will continue to work with CBC IDEAS in the coming year.

### 9.3. Art at the Jackman Humanities Institute

**Curator: Logan Williams**

Given the uncertain nature of the use of physical space in the coming year due to pandemic conditions, the art partnership will feature an online series of curated happenings on the subject of forbidden pleasures, to be released at intervals throughout the year.

Logan Williams is a performance-maker, writer, producer, and scholar working in visual culture, performance, and curatorial studies. Logan aims to relocate the drama of the theatre to spaces occupied by disinterested, technologically inundated viewers by creating collaborative, participatory projects. Through conversations around being together in a post-pandemic world and auto-theoretical storytelling, his research investigates a history of artworks that bring attention to shared space, particularly works that critique hierarchical systems of privilege. He holds a BA in Visual Culture and Performance Studies from the School of Contemporary Arts at Simon Fraser University and is pursuing an MVS in Curatorial Studies at the University of Toronto. He is the recipient of the 2021 Reesa Greenburg Award in Curatorial Studies.

### 9.4. Funded Research Programming

We are delighted to welcome our first full-time Funded Research Officer to the staff of the Jackman Humanities Institute, beginning in August 2021. Amy Ratelle will be conducting workshops for humanities researchers who wish to apply for external funding throughout the year, and will be based at the JHI in an office on the 10th floor of the Jackman Humanities Building.

Amy Ratelle has been at the University of Toronto since 2013 and has most recently served as the Research Grants & Communications Officer for the Department of History. Previously, she was the Research Coordinator for the Semaphore Research Cluster at the Faculty of Information. Her professional portfolio includes research administration, grants and awards applications & management, project management, research fund management, social media, content marketing and multimedia storytelling.

She received her Ph.D. in Communication and Culture, a joint programme between Ryerson University and York University, and holds degrees in Film Studies from Ryerson University (BFA), and Carleton University (MA).

Amy also maintains an active scholarly profile, with her most recent essays appearing in in *Literary Cultures and Twenty-First-Century Childhoods* (Palgrave Macmillan, 2020) and in her co-edited volume *The Animation Studies Reader* (Bloomsbury Academic, 2018). Her first book, *Animality and Children's Literature and Film*, was published by Palgrave Macmillan in 2015. Her research areas include animation, animality studies, children’s literature and culture, and critical media studies.
9.5. Research Communities

9.5.1. Critical Zones

Critical Zones is a network of transdisciplinary labs focused on environmental humanities that includes scholars, artists and scientists within University of Toronto and the GTA area. In the coming year we hope to expand relationships with community activists and to focus on developing proposals for major funding, and on developing governance structures. The initiative has completed an initial scan of environmental humanities-related institutions and organizations in the Great Lakes bioregion. Locally, we have compiled a database of colleagues and projects to expand our network of potential collaborators. A Field School is planned for Fridays during the month of October 2021. We envision a series of local excursions and events led by experts and practitioners from a variety of fields and communities. It seems fitting that the initiative’s first ‘public’ activities take place ‘on the ground’. The Field School is designed to ground Critical Zones in a deep understanding of our place on traditional lands. It will begin the work of fostering the kinds of creative, critical, transdisciplinary, and transcultural encounters that the environmental humanities aspire to promote. Work continues on crafting a mission statement and social media presence, preparing an IDG and/or SSHRC Connection Grant application, and organizing a fall 2022 edition of the School of the Environment’s Minden Symposium.

9.5.2. Digital Humanities Network

Critical Digital Humanities Initiative symposium

Planning for the October 2021 event is underway. In accordance with the goals of the CDHI, the upcoming symposium will foreground antiracist, feminist, queer, and decolonial digital humanities methods, praxis, and projects. The symposium will take place virtually via GatherTown, a virtual conference hosting platform, or using conventional Zoom meeting links. DHN Postdoctoral Fellow Jennifer Ross is serving as project lead to organize the conference and is developing the GatherTown digital space and drafting a call for papers and posters.

CDHI Emerging Projects Fund: Results of First Competition

The Critical Digital Humanities Initiative announced the five inaugural winners in our Emerging Projects funding competition for 2021-2022. These exciting, cutting-edge critical digital humanities projects, each of which has been awarded $4000, represent the diversity of DH research at UofT. The CDHI has been funded by the University of Toronto’s Institutional Strategic Initiatives program. We are pleased to support these faculty-led projects as part of its mandate to position UofT as a global leader in bringing questions of power and inequality to digital humanities research.

a. Bhavani Raman (UTSC Historical & Cultural Studies) will lead a team planning an historical data project, Decolonizing Archives of Water, about urban water systems and land use in Chennai, India.
b. Cara Krmpotich (Faculty of Information) and her team will develop a public online interface and archive of Indigenous “cultural belongings” for the Great Lakes Research Alliance for the Study of Aboriginal Arts and Culture, an international and inter-cultural collective dedicated to the study of the histories, languages, and cultures of the Great Lakes.
c. Patrick Keilty (Faculty of Information) is developing a protocol to create an online archive for the Sexual Representation Collection with potential applications across several fields.
d. Antje Budde and Jill Carter (both FAS Centre for Drama Theatre & Performance Studies) will develop a livestream performance called Streaming Life: Storying the 94!, which will consist of a series of site-specific performative interventions provoked by the 94 Calls to Action by the Truth and Reconciliation Commission Canada.
e. Laurie Bertram (FAS History) and collaborators will build a digital exhibition and map titled Infamous: Brothels of Old Toronto, 1847-1917, which includes an ArcGIS map of 100 historical brothel locations in old Toronto and timely data on race, gender, and police corruption in sex work history.
Incoming Postdoctoral Fellow
Dr. Elisa Tersigni (Ph.D. University of Toronto, 2018) has been awarded the 2021-2022 JHI Digital Humanities Postdoctoral Fellowship and will be joining the DHN for the upcoming year. Elisa completed her doctorate in English and the collaborative program in Book History and Print Culture. After graduation, she held the position of Digital Research Fellow for the Mellon-funded research project, Before ‘Farm to Table’: Early Modern Foodways and Cultures at the Folger Shakespeare Library and a Digital Research Fellowship at the John Rylands Library at the University of Manchester. She has extensive experience working in both digital humanities projects and with special collections, having completed an M.Sc. in Material Cultures and History of the Book at the University of Edinburgh, and has received grants to pursue research at dozens of libraries across Canada, the United States, and the United Kingdom. Her interests in digital humanities research extend across GIS mapping, textual analysis, transcription, and cataloguing of early manuscripts, and she is currently developing a new authorship attribution method that combines text analysis with GIS.

Managing Director
Dr. Danielle Taschereau Mamers received her Ph.D. in Media Studies from the University of Western Ontario in 2017. She has previously held postdoctoral fellowships at McMaster University (English & Cultural Studies), the University of Pennsylvania (WHC), and the University of Toronto (JHI). Danielle’s research identifies critical and creative strategies for destabilizing authority structures reproduced by documents, images, and their archives. Her first book, Settler Colonial Ways of Seeing (Fordham UP, forthcoming), investigates Indigenous artists’ engagements with settler documentation of Indian status in Canada. Her other projects include a study of art as a method of political theorizing and an archival and field-based analysis of the decolonial potential of bison reintroduction. Bridging critical digital humanities, environmental humanities, and public scholarship, Danielle co-created the Field Guide to Lost Futures with student researchers at McMaster University. As Managing Director, Danielle will oversee the day-to-day operations of the CDHI.

Hiring Process
The hiring process continues in the search for a Communications Officer, which is expected to be complete by the end of summer. The DHN will also be developing and advertising calls for a Senior Research Associate in the Arts, Humanities, and Social Sciences at UTSC, a Digital Humanities Developer at UTM, a Development Officer, and an Administrative Assistant. The calls for some of these latter positions will be released during the Fall 2021 semester.

Calls for Funding
Over the summer, the DHN will send out its final call for new funding through the Critical Digital Humanities Initiative. The call will be directed to undergraduate students interested in exploring DH by joining a faculty research project. Additionally, the DHN will begin advertising calls for travel bursaries to assist graduate and undergraduate students in presenting their work at international venues.

Bi-Annual International CDHI Conference
The first International CDHI Conference will take place in 2022. However, strategic planning is already underway in an effort to learn more about the process of staging such a large-scale conference. Elisa Tersigni, the incoming postdoctoral fellow, has applied to serve on the planning committee for the Global Digital Humanities Conference, hosted by Michigan State University. Not only will the opportunity provide Elisa with valuable experience, but what she learns during the planning process will assist in our own efforts to organize an international conference. We are waiting to hear final results regarding the application.

Digital Humanities Network Expansion and Maintenance
In addition to personnel and fellows, the DHN will use the next year to secure space for a Digital Humanities Lab at the downtown campus, promote DHN membership and stewardship within UofT, establish a visiting scholar series composed of 3 visits per year, and a praxis workshop series that will develop skills in DH-related tools and platforms. Additionally, because the fellowships will promote more critical DH research and interest, the DHN will be organizing bi-annual research showcases and new critical DH community groups (for instance,
the Graduate Fellows will form one such learning community). The DHN also seeks to co-sponsor Data Carpentries workshops, which use live-coding and active learning to teach technical skills such as Python, R, and data management. The DHN has already pledged money to support the training initiatives, and Elizabeth Parke, Senior Research Associate, is currently collaborating with UofT librarians to finalize the details of the endeavor. These activities will take place alongside ongoing endeavors to promote DH-related events and opportunities through the bi-monthly DHN newsletter, listserv, and social media campaigns.

9.5.3. Scholars-in-Residence

With a return to in-person research and learning looking increasingly likely for the 2021-2022 academic year, we are reflecting upon lessons learned during our two online-only sessions and considering lasting adaptations post-COVID.

On the one hand, the enforced adaptation to an online format has only accentuated the significant benefits of the immersive, in-person, in-residence experience that SiR was designed to provide. Students and supervisors missed this experience, and we look forward to returning in May 2022 to an in-person SiR at the planned size of 100 students and 20 projects (10 from faculties across the St. George campus, 5 at UTM, 5 at UTSC).

On the other hand, online SiR projects have proven not only to be viable and well received, but also to increase outreach and accessibility because of the potential for collaboration with international research partners and participation by students for whom full-time residence on campus is not possible. Initial discussions with the VP – International Office and the Centre for International Experience reveal enthusiasm for an expansion of SiR that could incorporate virtual/international projects. We are developing a pilot proposal for a virtual SiR cohort, working on projects specially designed for online execution, that could operate alongside the in-person session. Depending on the ability to secure new funding for the additional Jackman Scholar Awards, research project funds, and administrative staff time, this expansion could involve 3-5 supernumerary virtual research projects and accompanying virtual group workshops to be offered in summer 2022.

9.6. UTM and UTSC

9.6.1. JHI-UTM Annual Seminar: Mediating Race, Reimagining Geopolitics

Elizabeth Wijaya, UTM Visual Studies and FAS Cinema Studies Institute

The Annual Seminar for 2021-2022 will be a second-half continuation of the seminar of 2020-2021, Mediating Race, Reimagining Geopolitics. Plans are in place for a Distinguished Lecture in Fall 2021 by Lorenzo Fabbri, University of Minnesota-Twin Cities and another slate of four meetings. See section 5.1. for information about Mediating Race, Reimagining Geopolitics events that took place in the 2020-2021 year.

Elizabeth Wijaya is working on a book manuscript titled “Luminous Flesh: The Visible and Invisible Worlds of Contemporary Trans-Chinese Cinema.” The work examines post-2008 films from Singapore, Malaysia, Taiwan and Hong Kong, paying attention to how the political and philosophical stakes of how the past is transmitted, corporeally and temporally. From the haunted sites and transmedia possibilities of multi-dialect transnational cinemas, the work shows that the understanding of "Chineseness" as ideological, ethnic or linguistic unity is without essence, though not without force. She is also developing two other projects, "Cinematic Waves: Emerging Communities in Contemporary Southeast Asia Cinema" for which she was awarded a Connaught New Researcher Award and "Migratory Encounters across Past and Present: A Cinematic Research-Creation Collaboration” for which she was given support by the UTM RSAF. She is curating an Asian short film collection for the UTM library.
9.6.2. JHI-UTSC Digital Humanities Early Career Faculty Fellow  
1 July 2021 – 31 December 2022

Sherry S. Yu, UTSC Arts Culture & Media and Faculty of Information

Sherry S. Yu is Assistant Professor in the Department of Arts, Culture and Media, and the Faculty of Information at the University of Toronto. Her research explores multiculturalism, media, and social integration. She is the author of *Diasporic Media beyond the Diaspora: Korean Media in Vancouver and Los Angeles* (2018, UBC Press) and the co-editor of *Ethnic Media in the Digital Age* (2019, Routledge). She is currently working on an edited volume titled *The Handbook of Ethnic Media in Canada*, with Daniel Ahadi and Ahmed Al-Rawi at Simon Fraser University. Her research also has been published in scholarly journals such as *Journalism: Theory, Practice & Criticism, Journalism Studies, Journal of Ethnic and Migration Studies, Canadian Ethnic Studies, Canadian Journal of Communication*, and *Global Media Journal — Canadian Edition.*

**Digital Ethnic Media Hub**

Digital Ethnic Media Hub (DEMH) aims to serve as a publicly accessible digital space for 1) an ethnic media directory and 2) an ethnic news database. It responds to the absence of consolidated up-to-date open access to Canadian ethnic media for research, teaching, professional practice, and public knowledge. This lack of equity and inclusion of long-established ethnic journalism in the Canadian media system creates an ever-widening gap in the public discourse, especially in the digital age, and poses great challenges to serve the information needs of the members of multicultural society. This project aims to develop a prototype of DEMH and an application for additional funding which will help further assess user experiences and sustainability of DEMH as a multicultural, multi-ethnic, and multilingual information hub.

The JHI-UTSC DH Early Career Faculty Fellowship is an 18-month digital scholarship for UTSC faculty members that is supported by the Jackman Humanities Institute, the UTSC Library, the Dean, UTSC and the Office of the Vice Principal Research.

9.7. Fellowships in 2021-2022

**Overview**

The twin disruptions of a global pandemic and the CAUT Censure of the University of Toronto have affected roster of fellows for the coming year in several ways. The Artist in Residence, Simryn Gill, has postponed her residency until 2022-2023, when she will join us for the theme of Labour. The fellowship for an Indigenous faculty member has been adjusted to include internal candidates at the University as well as external candidates, and we will welcome our first University of Toronto faculty member, Dale Turner, to this fellowship in the coming year. The levels of support for both Chancellor Jackman and Amilcare Iannucci graduate fellowships have been revised to reflect the increasing costs of replacing teaching income and the expense of living in Toronto.

**9.7.1 JHI Circle of Fellows**

**Distinguished Visiting Fellow**

Michael Nylan, History, UC-Berkeley

**Visiting Public Humanities Faculty Fellow**

Irina Dumitrescu, English, University of Bonn  
*The Pleasure of Imperfection*

**Distinguished Indigenous Faculty Fellow**

Dale Turner, FAS Political Science

**Faculty Research Fellows**

George Boys-Stones, FAS Classics and Philosophy  
*Pleasure and Personal Identity in Greek and Roman Thought: Rethinking Ancient Eudaimonism*

Linda Rui Feng, FAS East Asian Studies  
*Concocting the “Heavenly Scent”: A Cultural History of Aromatics in late Medieval China*
Mohan Matthen, UTM Philosophy
*Place, Taste, and the Pleasure of Art*

Shafique Virani, UTM Historical Studies
*Sensual and Spiritual: Pleasure in the Thought of Nasir-i-Khusraw*

**Community Engaged Humanities Research Fellow**
Jaclyn Rohel, Ph.D. Food Studies, New York University, 2018
*Pleasure and the Ethics of Hospitality in Urban Foodways*

**Digital Humanities Network Fellow**
Elisa Tersigni, Ph.D. English and Book History & Print Culture, University of Toronto, 2018
*“& use it at your pleasure”: Converting Food and Desire in Early Modern Europe*

**New Media Public Humanities Fellow**
Joseph Cadagin. Ph.D. Musicology, Stanford University, 2020
*Opera Obscura: The Pleasure of Novelty*

**Chancellor Jackman Graduate Fellows**
Walker Horsfall, Centre for Medieval Studies
*Science and Natural Philosophy in the Poetry of Heinrich von Meissen (Frauenlob)*

Sadie Menicanin, Faculty of Music
*Gardens as Heterotopias in Early Twentieth-Century Viennese Opera*

Michael Reid, English
*Dangerous Pleasures: Literature, Secrecy, and Homosexuality in Eighteenth-Century England*

**Amilcare Iannucci Graduate Fellowship**
Anna Paliy, Drama, Theatre & Performance Studies
*Moving Dance from Stage to Image: Ballet in Women’s Visual Art, 1910-1930*

**Undergraduate Fellows**
Bronwen Cox, FAS Art History (Specialist); double minor in Spanish and Italian
*Depictions of Female Pleasure in Modern Art*

Alex de Guzman, UTM Philosophy (Specialist)
*Aesthetic Boredom: Heroic Higher Pleasure*

Tif Fan, FAS East Asian Studies and Political Science (Double Major)
*A Panoply of Play: The Subversions and Conversions of Monkey King in Journey to the West*

Marybel Menzies, UTSC Philosophy (Specialist) and Psychology (Major)
*Subjectivity and the Aesthetic Experience*

Mukti Patel, FAS Study of Religion (Specialist); minor in Writing and Rhetoric
*Pleasure in (Divine) Presence*

Aqil Visram, FAS Islamic Studies and Economics (Double Major); minor in Near & Middle Eastern Civilizations
*The Virtuous Muslim: The Pursuit of Pleasures in Islamic Ethical Discourse*

**Distinguished Indigenous Faculty Fellow, Dale Turner**
Dale Turner (Ph.D. Philosophy, McGill University, 1997) is Associate Professor in the FAS Department of Political Science and Centre for Indigenous Studies at the University of Toronto. His research interests include Indigenous politics, contemporary Indigenous intellectual culture, contemporary political theory, and the philosophy of Ludwig Wittgenstein. He is the author of *This is not a peace pipe: towards a critical Indigenous philosophy* (University of Toronto Press, 2006). Professor Turner publishes on Aboriginal rights in Canada and contemporary Indigenous intellectual culture. Recent articles focus on the role of Indigenous spirituality in contemporary Aboriginal politics. He is a citizen of the Temagami First Nation in northern Ontario.
Distinguished Visiting Fellow, Michael Nylan
Visit: 4-15 October 2021

Michael Nylan is Sather Professor of History at the University of California-Berkeley. She is a truly interdisciplinary scholar. Her single goal is to know as well as possible the extant texts and artifacts that her historical subjects knew during the early empires in China. This goal has meant delving into multiple forms of historical inquiry (including gender studies and the social practices of manuscript culture), as well as archaeology and comparative research on Rome, Greece, and early China, the assorted technical arts, rhetoric, and philosophy. Her research interests include seven centuries of Warring States through A.D. 316, with an emphasis on sociopolitical context; aesthetic theories and material culture; cosmological beliefs; gender history; and the history of such emotions as “daring” and “salutary fear” (aka prudential caution). She also studies the “use and abuse” of history since 1840 in the Sinosphere.

Her current research is on the Four Fathers of History (Herodotus, Thucydides, Sima Qian, and Ban Gu), the distinctive sociopolitical and cultural institutions for classical learning in the two Han dynasties (the last two centuries B.C. and the first two centuries A.D.), and the politics of the common good from the emperor down to the local level. She has produced many articles in multiple languages, and at least seventeen books including monographs, essay collections, translations, editions, and children’s stories. Her most recent books are *The Chinese Pleasure Book* (2018), *Sun Tzu’s Art of War* (2019) and with it *The Norton Critical Edition of the Sunzi*, a collection of essays plus translation 2021, and two forthcoming (2021) books, *The Technical Arts in Shiji and Hanshu: the view from Early China* (co-edited with Mark Csikszentmihalyi), and the *Documents classic* (co-translated with He Ruyue, of Shaanxi Normal University).

Public Humanities Faculty Fellow, Irina Dumitrescu
This fellowship is supported by the Andrew W. Mellon Foundation for the Humanities.

Irina Dumitrescu (Ph.D. English Language & Literature, Yale University, 2009) is Professor and Chair of English, American and Celtic Studies at Rheinische Friedrich-Wilhelms-Universität, Bonn. She is a scholar of medieval English literature and her research focusses on education, celebrity, and women’s power in the Middle Ages. She also writes essays and book reviews for the public on topics such as food, dance, migration, and literature.

Imperfection
This project places memoir and scholarship in conversation in a philosophical exploration that moves between medieval ideas and contemporary experiences. Motherhood, the body, language, food, play, and the making of art each provide sites for explorations of the meaning of perfection and imperfection. How do conceptions of purity and perfection (then and now) play out in the tumble of real-life experiences that leave us scarred and doubting? Can we contest the assumption that perfection is required in all things, and find pleasure in imperfection?

About this fellowship
The Visiting Public Humanities Faculty Fellowship is offered thanks to the support of the Andrew W. Mellon Foundation for the Humanities for the initiative Humanities at Large at the Jackman Humanities Institute. Humanities at Large is a three-year project intended to foster knowledge exchange between the university and the communities it engages.
Artist-in-Residence, Simryn Gill, POSTPONED to 2022-2023

The successful application for the 2021-2022 Artist-in-Residence was a proposal by Ajay Rao (UTM Centre for South Asian Civilizations) to bring Malaysian artist Simryn Gill to Toronto for the year. However, due to ongoing uncertainty over travel and the artist’s wish to respect the CAUT censure of the University of Toronto, her visit has been postponed to 2022-2023. Her work will be an equally good fit with the theme of Labour. JHI will not host an Artist-in-Residence during 2021-2022 and will not solicit proposals for 2022-2023.

Simryn Gill works in a range of media including photography, sculpture and drawing. Her residency will draw a thread between two kinds of self-erasure: losing oneself in the work and losing oneself in pleasure. Work and pleasure are often thought of as opposed ideas, but they come together in art. In South Asian aesthetics, aesthetic emotion is pleasure, insofar as it is generated in the audience in a manner distinct from everyday emotion. Gill’s work has been acquired by permanent collections at the Guggenheim Museum (New York), the Museum of Modern Art (New York), the San Francisco Museum of Modern Art, the Tate Gallery (London), the Art Gallery of New South Wales (Sydney), and the Queensland Art Gallery Brisbane. She has been featured in solo exhibitions around the world, including the Venice Biennale (2013).

9.6.6. Faculty Research Fellows (see below for project descriptions)

Twelve-Month Fellowships on the Annual Theme of Pleasure

George Boys-Stones, FAS Classics and Philosophy
Pleasure and Personal Identity in Greek and Roman Thought: Rethinking Ancient Eudaimonism

Linda Rui Feng, FAS East Asian Studies
Concocting the “Heavenly Scent”: A Cultural History of Aromatics in late Medieval China

Mohan Matthen, UTM Philosophy
Place, Taste, and the Pleasure of Art

Shafique Virani, UTM Historical Studies
Sensual and Spiritual: Pleasure in the Thought of Nasir-I Khusraw

Six-Month Fellowships

Daphna Heller, FAS Linguistics
Sources of Information and Linguistic Meaning: From Typology to Cognition

Jennifer Jenkins, FAS History
Germany’s Orient, 1905-1979: Foreign Policy, Imperial Networks and Global Trade in the Twentieth Century

Sophia Moreau, Faculty of Law / FAS Philosophy
Interpersonal Obligations and Subordinated Social Groups

Walid Saleh, FAS Study of Religion and Near and Middle Eastern Civilizations
A History of the Qur’an Commentary Tradition (Tafsir)

Ruth Sandwell, OISE Curriculum, Teaching & Learning and FAS History
Into the Grid: How Modern Energy Remade Canada

Dragana Obradović, FAS Slavic Languages & Literatures
Between Socialist Modernity and the Peasant Cooperative: Communalism of the Rural in Yugoslavia
9.7.2. 12-month Faculty Research Fellows in 2021-2022 – Project Descriptions

Research Fellows hold an office on the 10th floor of the Jackman Humanities Building and are central members of the 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 2021-2022, Pleasure.

George Boys-Stones, FAS Classics and Philosophy
George Boys-Stones (D.Phil. 1995, University of Oxford) is Professor of Classics and Philosophy. A leading scholar of Ancient Philosophy with wide-ranging interests, George has a special interest in the philosophical movements of the post-Hellenistic period. He is the author or co-author of six books, most recently the first complete edition and translation of the Stoic L. Annaeus Cornutus (SBL Press, 2018) and a source book for ‘Middle Platonism’ (CUP, 2018). In addition, he has co-edited four collaborative volumes (2003-2013).

Pleasure and Personal Identity in Greek and Roman Thought: Rethinking Ancient Eudaimonism
Are racial, sexual or gender identities parts of personal identity? Ideally not, according to the prevalent view of Greek and Roman ethical thought. But the prevalent view, I argue, is wrong. This becomes most apparent once we see how badly it handles the evidence we have for discussions of pleasure in relation to personal identity. Foregrounding these discussions raises new questions about ancient ethics – and opens up new possibilities for contemporary and interdisciplinary engagement with the philosophers of antiquity on a wider range of issues concerning embodied experience.

Linda Rui Feng, FAS East Asian Studies
Linda Rui Feng (Ph.D. 2008, Columbia University) is Associate Professor of East Asian Studies, and the author of City of Marvel and Transformation: Chang'an and Narratives of Experience in Tang Dynasty China (University of Hawai’I Press, 2015), which explores the conception of spatial knowledge and its role in the collective imagination. A cultural historian working frequently with materials ranging from maps and geographical treatises to collections of anecdotes and topical narratives, she is interested in the interconnections among cultural technologies, knowledge, writing, and the various senses. Recent forays into the history of food in East Asia has led her to focus on the sense of smell—often called the “mute sense”—as a modality of thinking about cultural history. Committed to the humanities as an interdisciplinary endeavor, she is also a fiction writer and the author of a forthcoming novel, Swimming Back to Trout River.

Concocting the "Heavenly Scent": A Cultural History of Aromatics in late Medieval China
Compared to other senses, the sense of smell is particularly challenging to capture or represent linguistically, and yet is undeniably powerful in its own way. This project aims to enhance our understanding of scent and its conferring of pleasure, by considering scents that were products of design, concoction, and curation. Focusing on late medieval China (ninth to twelfth centuries), I investigate how aromatics (xiang)—historically tied to both pleasure and health—were created and deployed as part of socially rooted sensory experiences. I am especially interested in how such experiences involving aromatics may have taken into account their volatile mobility and transportive potential: scents could waft across visual and physical barriers, transect hierarchies, and enable traveling between forms of existence such as the mundane and celestial/spectral.
Mohan Matthen, UTM Philosophy
Mohan Matthen (Ph.D. Stanford University, 1976) is Professor of Philosophy. His research interests include the philosophy of mind, especially perception, and the philosophy of biology. For the last few years, he has been writing about perception as directed activity we undertake in order to find out about the world. His recent publications include (among many others) *Perception and its Modalities* (co-edited with Stephen Biggs and Dustin Stokes; Oxford UP, 2014), *The Oxford Handbook of the Philosophy of Perception* (ed.; Oxford UP, 2015), and *Seeing, Doing, and Knowing: A Philosophical Theory of Sense Perception* (Oxford UP, 2005). He held a twelve-month JHI Faculty Research Fellowship in 2010-209.

**Place, Taste, and the Pleasure of Art**
How do cultures construct the value of art (including music, visual and performing art, literature, etc.)? In particular, how are we to understand cultural difference? Why are the forms and tropes of one artistic milieu incomprehensible in others? My project makes hedonism the key to answering these questions: every artistic genre seeks to create pleasure in its own distinctive way. Hedonism has largely been discredited in philosophy. Here, I seek to reconstruct its foundations in a way that allows it to be applied to art. I start with a novel and original account of aesthetic pleasure itself, and draw on theoretical resources from philosophy, psychology, and social science to understand cultural construction and the emergence of cultural difference.

Shafique N. Virani, UTM Historical Studies
Shafique N. Virani (Ph.D. Harvard University, 2001) is Professor of Islamic Studies and was founding Director of the Centre for South Asian Civilizations. His scholarly interests include Sufism, Ithna-‘ashari and Ismaili Shiism, Quranic studies, Islamic history and philosophy, and Muslim literatures in Arabic, Persian and South Asian languages. His scholarly work includes books, a documentary film, multimedia productions, a registered invention, a proposal to the Unicode Consortium, entries in the *Encyclopaedia of Islam* and the *Encyclopaedia of Religion* and numerous peer reviewed articles. His most recent book, *In Search of Salvation* (Dar justuju-yi rastagari), was published in Persian in 2020. Translated into over 20 languages, he has received awards and recognition from the American Academy of Religion, the Middle East Studies Association, the Foundation for Iranian Studies, Farabi International, the British Society for Middle East Studies, the Organization of Islamic Cooperation, and two Iranian presidents. An avid volunteer around the world, he has consulted for projects by Cirque du Soleil, the History Channel, Lord Cultural Resources, Google, and numerous governmental and other organizations. Describing him as “a visionary,” UNESCO honored him for dedicating his efforts “to the cause of extending the frontiers of knowledge and the welfare of humankind.”

**Sensual and Spiritual: Pleasure in the Thought of Nasir-i Khusraw**
This project is an examination of the philosophy of pleasure and happiness in the works of Nasir i Khusraw, and those of his Fatimid peers. The famous traveller, poet and thinker, who lived a millennium ago in the Near East, led an intemperate life his first forty years until a dream vision called him to seek pleasure in the pursuit of knowledge. For the remainder of his life, he wrote extensively about sensual and intellectual pleasure (*lażżat-i ḥissī* and *lażżat-i ‘aqlī*), elaborating an extensive philosophy couched in Neoplatonic vocabulary of how the Universal Soul’s quest for pleasure will eventually lead it to the eternal happiness and beatitude that transpires when it reunites with the Universal Intellect.
9.7.3. 6-month Faculty Research Fellows in 2022-2023 – Project Descriptions

Tenured faculty at the University of Toronto, each receives a six-month leave from the normal teaching and administrative duties in order to undertake research (including travel) on the project proposed in their application and are chosen for demonstrated excellence of their record of scholarship and the merit of the research proposal.

**Daphna Heller**, FAS Linguistics

Daphna Heller is (Ph.D. Rutgers University, 2005) is Associate Professor of Linguistics. Her research examines issues in semantics and pragmatics from the perspective of cognitive science; specifically, how language is produced and interpreted in real time, within the rich context of a conversation. She directs the Toronto Language Processing Lab (TLPL), which conducts interactive conversational studies, some using eye-tracking. Dr. Heller has collaborated with linguists, psychologists and computer scientists, and her work has been published in venues across a broad range of fields, including *Linguistics and Philosophy, Journal of Semantics, Cognition* and *Cognitive Science*.

**Sources of Information and Linguistic Meaning: From Typology to Cognition**

Participating in conversation has been widely argued to depend on the ability to track what information is already shared between the conversational partners. While the notion of ‘common ground’ has been a basic concept in multiple fields, my recent research has challenged the utility of a common ground representation, moving instead to the Multiple-Perspectives Theory, in which each partner holds a separate representation of the self and other. By shifting the focus away from the symmetry dictated by common ground, the Multiple-Perspectives Theory opens up possibilities for exploring new relationships between grammatical elements and the knowledge of conversational partners. The current project explores one such asymmetry – sources of information – asking how they are used, tracked, and encoded in language. One important linguistic construction in this context is evidential markers: I will investigate how their pragmatic use relates to asymmetries in perspective between the conversational partners.

**Jennifer Jenkins**, FAS History

Jennifer Jenkins (Ph.D. University of Michigan, 1997) is Associate Professor of History and Canada Research Chair in Modern German History. Her interests include German and European history (19th and 20th centuries), Germany in the world, nationalism and memory, and transnational and global history. She is the author of *Provincial Modernity: Local Culture and Liberal Politics in Fin-de-Siècle Hamburg* (Cornell University Press, 2003), *Germany and the Great Game: The Reich and Iran in the Age of Empire* (Bloomsbury/I.B. Tauris, forthcoming 2021/2022) and *Germany Among the Global Empires 1815 to the Present*, which she is writing for the Wiley-Blackwell series “A New History of Modern Europe.” She is co-editor of *German Modernities from Wilhelm to Weimar: The Contest of Future* (Bloomsbury Academic, 2016).

**Germany's Orient, 1905-1979: Foreign Policy, Imperial Networks and Global Trade in the Twentieth Century**

This project analyzes the “German Orient” as a twentieth-century political and economic project, which ran through government and civil society connections and took shape as a series of encounters between German institutions and nationalist and anti-colonial intellectuals across the Middle East and South Asia. *Germany's Orient* expands the project of global history by foregrounding economic history and European/Asian connections, analyzing specifically Germany’s twentieth-century projects of economic expansion and their transnational actors.
Sophia Moreau, Faculty of Law / FAS Philosophy
Sophia Moreau (Ph.D. Philosophy, Harvard University; B.Phil., Oxford; J.D. University of Toronto) is Professor of Law and Philosophy. Her research combines philosophical and legal scholarship and ranges from discrimination law and tort theory to problems in moral and political philosophy. Her most recent work is a book that defends an original and pluralist theory of what makes discrimination wrongful (Faces of Inequality, Oxford University Press 2020). She believes that legal theorists should engage with courts and legal practitioners: she has worked with LEAF (the Women's Legal Education and Action Fund); she has written a government report on gender identity as a prohibited ground of discrimination; and her writing on discrimination has been cited by the Supreme Court of Canada in many of their recent judgments. She is an Associate Editor of the journal Philosophy & Public Affairs; Book Reviews Editor of The University of Toronto Law Journal; and is on the Board of Law and Philosophy and the Board of CEDSPL, a European organization dedicated to furthering our understanding of discrimination. She currently holds a 5-year SSHRC Insight grant for work on tort law; and in the spring of 2022, she will be a Weinstein Fellow at Berkeley.

Interpersonal Obligations and Subordinated Social Groups
My project looks at apparently neutral legal rules and moral concepts and explores the ways in which our interpretations of them privilege the needs and perspectives of certain social groups and inadvertently render other social groups (such as women, racial minorities, or people with disabilities) invisible in certain contexts, thereby contributing to their marginalization in our societies. The project has two sides—a legal side, and a moral side. The legal side will analyze the impact of legal rules and doctrines on already marginalized social groups, in an attempt to explore the ways in which the law silently and unintentionally exacerbates existing social disadvantages. The moral side will consider the ways in which philosophers have understood concepts that they treat as basic to our everyday moral reasoning (concepts such as “obligation” and “autonomy”) and will ask whether our interpretations of these concepts inadvertently reflect the experiences and needs of more privileged groups and fail to capture some of the different experiences of subordinated groups. In addition to critiquing our existing practices in the law and in moral philosophy, I shall explore creative solutions. Can we redraft certain problematic legal rules and rethink our interpretations of certain basic moral concepts, so that they do not render particular social groups invisible? What will the new ones look like? And who will we see, for the first time, when we try?

Walid Saleh, FAS Study of Religion and Near and Middle Eastern Civilizations
Walid Saleh (Ph.D. Yale University, 2001) is Professor of the History of Quranic Commentaries. He is a specialist on the Qur’an, the history of its interpretation (Tafsir), the Arabic manuscript tradition, Islamic apocalyptic literature, and Muslim’s reception of the Bible. His first book, The Formation of the Classical Tafsir Tradition (Brill, 2004) was the first monograph length study of al-Thalabi (d. 1035) and his influence in the history of Qur’an commentary tradition. His second monograph, In Defense of the Bible (Brill, 2008), is a detailed study and an edition of al-Biqa`i’s (d. 1480) Bible treatise, “The Just Verdict on the Permissibility of Quoting from Old Scriptures,” which is the most extensive discussion of the place of the Bible in the Islamic religious tradition. His work with the JHI Working Group, Practices of Commentary, grew into a five-year (2020-2025) SSHRC Insight project.

A History of the Qur’an Commentary Tradition (Tafsir)
Tafsir is at the center of Islamic intellectual history. Tafsir is the prism through which the Qur’an has historically been mediated to believers. The Qur’an was and is understood through the language of tafsir, and much of what Muslims believe that the Qur’an says is actually from Qur’an commentaries. Therefore, tafsir is central to the religious history of Islam. My project is a book that charts the history of the tafsir genre. Understanding the history of how Muslims have approached and interpreted the Qur’an is a necessary step toward understanding Islamic intellectual history and assessing the current hermeneutical landscape of the Islamic religious tradition.
It will address the questions of how it is possible to refuse higher criticism of the Qur’an in modernity and yet present a historical hermeneutical understanding that is cogent for the intellectual elites of the Islamic world, and why the medieval commentary tradition is still authoritative and how it is used. It has broader implications for the field of Islamic Studies in general, and how we understand the development of the modern Islamic intellectual tradition.

**Ruth Sandwell**, OISE Curriculum, Teaching and Learning and FAS History

Ruth Sandwell (Ph.D. Simon Fraser University, 1998) is a Canadian social historian. Her research interests are in Canadian history (of education, rural society and the social history of energy) and the teaching of history. She is the author of *Canada’s Rural Majority, 1870-1940: Household, Environment, Economies* (University of Toronto Press, 2016) and co-editor with Abigail Harrison Moore of *In a New Light: Histories of Women and Energy* (McGill Queen’s University Press, 2021) and co-editor with Amy von Heyking of *Becoming a History Teacher: Sustaining Practices in Historical Thinking and Knowing* (University of Toronto Press, 2014). She is the founding co-director and executive board member of The History Education Network/Histoire et éducation en réseau (www.thenhier.ca) and founding co-director and educational director of The Great Unsolved Mysteries in Canadian History project (www.canadianmysteries.ca).

**Into the Grid: How Modern Energy Remade Canada**

How did Canadians experience, sense, and make sense of the transition to modern energy? What were the relationships between individual experiences of energy and the rapid social, political, economic, environmental and technological structural changes brought about by oil, changes that in turn transformed postwar Canadian society? Arguing that the transition to fossil fuels was characterized by the reorganization of Canadian populations and environments into new and/or transformed places, I will explore the social history of that transition from the vantage point of three spaces—the new rural, the new urban, and the new household—in order to understand how people’s everyday experiences of energy transitions can be incorporated into a broader systemic analysis of the technological, environmental and economic changes associated with grid systems of energy delivery.

**Dragana Obradović**, FAS Slavic Languages & Literatures

Dragana Obradović (Ph.D. University College-London, 2009) is Associate Professor of Slavic Languages and Literatures. Her research interests are regionally connected to the literature of the former Yugoslavia. She is interested in the legacy of state socialism as it pertains to class transformation, the rural/urban divide, and the depiction of labour in literature and film. She is the author of *Writing the Yugoslav Wars: Literature, Postmodernism, and the Ethics of Representation* (University of Toronto Press, 2016).

**Between Socialist Modernity and the Peasant Co-Operative: Communalism of the Rural in Yugoslavia**

This project investigates rural life under Yugoslav socialism (1945-1991) in order to generate new and important knowledge of under-researched village communities, which will address pressing problems around how we might tackle contemporary material emergencies (such as environmental crises) and influence contemporary studies of real existing socialism. My study of the rural in Yugoslavia, where socialist collective ideology encountered communalism of the village, contains potential to inform present needs: what kind of community economies—communities that are premised on social inter-dependence—can emerge from our knowledge of history?
Community Engaged Humanities Research Early Career Fellow, 2021-2022

Jaclyn Rohel (Ph.D. Food Studies, New York University, 2018)
Jaclyn is the Reviews Editor of the journal *Gastronomica* and currently holds a postdoctoral fellowship with the University of Toronto Scarborough’s Culinaria Research Centre, where she is a collaborator on three major research projects, *Feeding the City: Pandemic and Beyond, City Food Resiliency,* and *Catering Communities*. Prior to her interdisciplinary work in Food Studies, Jaclyn studied ethics and the philosophy of the body. She has written on praxis and pedagogy in the humanities, on street food, markets and public culture, and on culinary mobilities in global foodways.

**Pleasure and the Ethics of Hospitality in Urban Foodways**
Jaclyn’s research program will explore pleasure as a site of hospitality in the building of diverse and equitable urban foodways. She will be working on a manuscript titled *The Culinary Politics of Hospitality: Pleasure, Poison, and Publics in a Globalizing City*, a critical genealogy of a single comestible – betel quid – that echoes global commodity biographies of popular stimulants such as sugar, coffee and chocolate. Betel quid has long been mined in a classificatory and corporeal politics: as a pleasurable comestible, refreshment, and tool of hospitality for many throughout the Indian Ocean region and in diasporic communities beyond; as a contaminant, of bodies and of cities; and as a street food that is not itself a foodstuff. By tracing how imperialism has shaped the value of betel quid over time, this work will tell the story of how a widely popular and pleasurable comestible has struggled to find a place within Western culinary repertoires and has often come to be excluded from notions of sustenance. In the coming year, Jaclyn’s community engagement will focus on culinary pleasure, care and conviviality in Toronto’s diverse foodways through her continued work on two other projects, *Feeding the City* and *Catering Communities*, which will feature collaboration with a local social enterprise and multiple forms of public communication. She will also be developing the format for a new “What to Read Now” segment for *Gastronomica*’s collaborative podcast series.

About this fellowship
The Community Engaged Humanities Research (CEHR) Early Career Fellowship is offered thanks to the support of the Andrew W. Mellon Foundation for the Humanities for the initiative Humanities at Large at the Jackman Humanities Institute. Humanities at Large is a three-year project intended to foster knowledge exchange between the university and the communities it engages.

CLIR Digital Humanities Network Postdoctoral Fellow, 2021-2022

Elisa Tersigni (Ph.D. University of Toronto, 2018)
Elisa completed her doctorate in English and the collaborative program in Book History and Print Culture. After graduation, she held the position of Digital Research Fellow for the Mellon-funded research project, Before ‘Farm to ‘Table’: Early Modern Foodways and Cultures at the Folger Shakespeare Library and a Digital Research Fellowship at the John Rylands Library at the University of Manchester. She has extensive experience working in both digital humanities projects and with special collections, having completed an M.Sc. in Material Cultures and History of the Book at the University of Edinburgh, and has received grants to pursue research at dozens of libraries across Canada, the United States, and the United Kingdom. Her interests in digital humanities research extend across GIS mapping, textual analysis, transcription, and cataloguing of early manuscripts, and she is currently developing a new authorship attribution method that combines text analysis with GIS.
Elisa’s project studies foods as religious entities and examines recipes as cultural contact zones in which religious and racial identities confront one another. It expands on the concept of the conversion narrative to consider the strategic conversion of foodstuffs, which carried with them the paradoxes of familiarity and otherness, pleasure and pain. She intends to publish her research with Dr. Danielle Sottosanti in a co-authored monograph which will consist of five chapters, one introductory and four case studies, each of which is focused on a foodstuff. The first will argue that foodstuffs, like people, could carry religious identities: Christian, Jewish, Muslim, and pagan. Four case studies will follow, on Licorice, Milk and Honey, Imperial Water, and Mushrooms. During the coming year, Elisa will complete the “Licorice” and “Milk and Honey” chapters, each of which will examine the tensions of the cultural association between food and medicine in the context of European Christian relations with Muslim and Jewish foodstuffs. The phrase 'at your pleasure' provides the opening of what will be a large-scale text analysis of manuscript recipe books at the Folger and the Thomas Fisher libraries, and of the Early English Books Online Text Creation Partnership (EEBO-TCP) collection, to collocate words signifying disgust and pleasure. This analysis will demonstrate how foodstuffs that were religiously and racially inflected as ‘Other’ became Christianized and appropriated over time.

**New Media and Public Humanities Postdoctoral Fellow, 2021-2022**

**Joseph Cadagin (Ph.D. Musicology, Stanford University, 2020)**

Joseph has been a long-time journalist of the world of opera. He is a regular features writer and recording critic for Opera News, and a former contributor to San Francisco Classical Voice and Fanfare. His dissertation was a study of the Lewis Carroll madrigals of Hungarian composer, György Ligeti. A future monograph will extend this work into an overview of the many Alice in Wonderland compositions that emerged alongside the Ligeti settings, addressing trends and patterns in the development of contemporary opera and vocal music. His public writing centres on opera with emphasis on works written in the past 60 years, particularly those by little-known, underrated, and underrepresented composers.

**Opéra Obscura**

Conceived in the novelty-seeking spirit of fantastic bestiaries or cabinets of wonder, Opéra Obscura is a podcast showcasing forgotten works of contemporary opera based on unusual subjects. Episodes will excavate a strange assortment of recordings recovered from bargain bins and back catalogues—misfit operatic orphans that deserve a second chance in the repertoire.

**9.7.5. Graduate Fellows**

**Chancellor Jackman Graduate Fellows**

**Walker Horsfall, Centre for Medieval Studies**

Supervisor: Markus Stock, FAS German and Medieval Studies

**Science and Natural Philosophy in the Poetry of Heinrich von Meissen (Frauenlob)**

Walker is a literary historian whose work focuses on the medieval German poet Frauenlob (late 13th-early 14th c.). The penname Frauenlob, meaning “praise of ladies” or perhaps “praise of Our Lady”, lays bare the poet's main artistic preoccupation: the praise of the feminine principle, typified as either the Virgin Mary, the biblical Sapientia, personified love (Frau Minne), personified nature (Natura), and especially combinations thereof. His poetry is infamous, both among his contemporaries and among modern scholars, for its highly learned and hermetic nature: Frauenlob interlaces his poems with frequent allusions to
many intellectual traditions of his day, including Christian theology, Neoplatonic and Aristotelian philosophy, visionary mysticism, and courtly romance. Walker’s investigation seeks to demonstrate further the scope of Frauenlob’s intellectualism by investigating his integration of contemporary natural science into his predominantly religious praise poetry. Frauenlob’s concern with the physical and spiritual origins of the universe, as evidenced from his use of biological, medical, and cosmological source material, is united with his signature interest in women and femininity, and results in a unique world view, and accompanying poetic language, which centralizes the importance of sexual reproduction, and specifically sexual pleasure, in universal hierarchy.

Sadie Menicanin, Faculty of Music
Supervisor: Sherry Lee, Faculty of Music

Gardens as Heterotopias in Early Twentieth-Century Viennese Opera
Sadie is a historical musicologist whose dissertation traces connections between gardens as built spaces and as constructed in dramatic musical works. In early twentieth-century Vienna, gardens occupied an important place in urban life as well as in the artistic imaginations of its residents. Immersive and multisensory, gardens in this context were transporting retreats from undesirable urban realities and sites for the performative display of contemporary cultural values. Using Foucault’s concept of the heterotopia, her research examines how operatic gardens engaged with contemporary cultural discourses around green space and pleasure across musical, dramatic, and visual dimensions.

Michael Reid, English
Supervisor: Simon Dickie, FAS English

Dangerous Pleasures: Literature, Secrecy, and Homosexuality in Eighteenth-Century England
Michael’s dissertation is an interdisciplinary study of the lived experience of gay men in eighteenth-century England. Using a range of contemporary historical and literary texts including criminal biographies, minor Gothic novels, trial records, broadsides, political and personal satires, versified love letters, newspaper accounts, commonplace books, wills, and more, he presents a series of case studies that untangle some of the most mysterious and least interpretable materials in the human record: a labyrinth of double entendres, redacted names, false trails. His research not only illuminates the what of the historical past, but also provides an interpretive framework of the how it may be understood in a closer and more intimate sense.

Anna Paliy, Drama, Theatre & Performance Studies
Supervisors: Xing Fan and Sarah Gutsche-Miller, FAS Drama Theatre & Performance Studies

Moving Dance from Stage to Image: Ballet in Women’s Visual Art, 1910-1930
Anna’s dissertation analyses the action sketches of Eastern European ballet performances created by five female spectators in Paris and London during a period of intense cultural upheaval. Deeply rooted in interdisciplinary themes and methods, her research is centred on the circulation of artwork made in reaction to performance: it raises questions about audience reception and spectatorship, the female body and the female gaze, women’s intercultural responses to dance forms, and – most of all – the dynamics of pleasure involved in creating, performing, and consuming art.
9.7.7. Undergraduate Fellows

**Bronwen Cox**, FAS Art History (Specialist); double minor in Spanish and Italian
*Depictions of Female Pleasure in Modern Art*
Supervisor, Mohan Matthen, UTM Philosophy
James Fleck Undergraduate Award in the Humanities

**Alex de Guzman**, UTM Philosophy (Specialist)
*Aesthetic Boredom: Heroic Higher Pleasure*
Supervisor, Mohan Matthen, UTM Philosophy
Jukka-Pekka Saraste Undergraduate Award in the Humanities

**Tif Fan**, FAS East Asian Studies and Political Science (Double Major)
*A Panoply of Play: The Subversions and Conversions of Monkey King in Journey to the West*
Supervisor, Linda Rui Feng, FAS East Asian Studies
Dr. Jan Blumenstein Undergraduate Award in the Humanities

**Marybel Menzies**, UTSC Philosophy (Specialist) and Psychology (Major)
*Subjectivity and the Aesthetic Experience*
Supervisor, George Boys-Stones, FAS Classics/Medieval Studies
Zoltan D. Simo Undergraduate Award in the Humanities

**Mukti Patel**, FAS Study of Religion (Specialist); minor in Writing and Rhetoric
*Pleasure in (Divine) Presence*
Supervisor, Shafique Virani, UTM Historical Studies
Milton Harris Undergraduate Award in the Humanities

**Aqil Visram**, FAS Islamic Studies and Economics (Double Major); minor in Near & Middle Eastern Civilizations
*The Virtuous Muslim: The Pursuit of Pleasures in Islamic Ethical Discourse*
Supervisor, Shafique Virani, UTM Historical Studies
Dr. Michael Lutsky Undergraduate Award in the Humanities
9.8. Jackman Humanities Institute Program for the Arts

**Visualizing Pleasure and the Practices of Freedom: A South/North Dialogue**

**Kass Banning** (FAS Cinema Studies Institute)

**Jordache Ellapen** (UTM Historical Studies)

International collaboration with the University of the Western Cape; symposium Winter 2022

**Speculative AI: Octavia Butler and Other Possible Worlds**

**Beth Coleman** (UTM Institute for Communication, Culture, Information & Technology and Faculty of Information)

Virtual multimedia art installation, May 2022

**Patching Seas of War: Convivial Culture and the Joy of Defiance**

**Chandni Desai** (New College Critical Studies of Equity and Solidarity)

Symposium and student workshop, ongoing from September 2021 – April 2022

**The Art of Love: Symposium and opera**

**Darryl Edwards** (Faculty of Music)

Virtual presentations of a new chamber opera and symposium, Fall 2021

**The Love Booth**

**Tara Goldstein** (OISE Department of Curriculum, Teaching and Learning)

Performance-based workshop, June 2022

**Problematic Pleasures in Digital Games and Play**

**Sara Grimes** (Faculty of Information)

**Felan Parker** (St. Michael’s College Book and Media Studies)

Symposium, January or February 2022

**The Pleasure of the Dawn Chorus: Preserving the Pandemic Soundscape**

**Alexander Hampton** (FAS Department for the Study of Religion)

Mixed event series on birdsong in the City of Toronto; summer and early fall 2021

**A Virtual Premier of Three Songs on Anne Michaels**

**Steven Philcox** (Faculty of Music)

Composition, performance and film, Summer and early Fall 2021

**Artists-in-Presidents: Transmissions to Power**

**Christine Shaw** (UTM Visual Studies and Blackwood Gallery)

Weekly podcasts and a mid-term symposium; July-December 2021

**Disability and Theatrical Pleasure: A Creative Experiment**

**Katherine Williams** (FAS Department of English)

Virtual curation and symposium on accessibility in the arts, Winter 2022

**Pleasure of the Dispossessed: Queer Arts of the Chinese Working Class**

**Shana Ye** (FAS Women and Gender Studies Institute)

Lectures, visual tour, poetry performance, workshop; multiple dates between September 2021 and June 2022

### Bridging Disciplines in Manuscript Studies

**Leads**
- Florian Mueller, Ph.D. cand., German Languages & Literatures
- Adam Cohen, FAS Art History

**Faculty, University of Toronto**
- Sébastien Drouin, UTSC Language Studies
- Judith Newman, FAS Study of Religion and Near & Middle Eastern Civilizations
- Cillian O’Hogan, FAS Medieval Studies
- Enrico Raffaelli, UTM Historical Studies
- Shafique Virani, UTM Historical Studies
- Shannon Wearing, Pontifical Institute for Mediaeval Studies

**Faculty outside University of Toronto**
- Tom Cohen, History, York University (Emeritus)
- Jonathan Loft, Toronto School of Theology

**Graduate Students, University of Toronto**
- Justin Arnwine, Medieval Studies
- Kathryn Geddes, Study of Religion
- Sophie Jordan, German Languages & Literatures
- Shirley Kinney, Medieval Studies
- Nora Thorburn, Medieval Studies
- Xin Yue (Sylvia) Wang, Art History

**Graduate Student outside University of Toronto**
- Sarah Wilk, Humanities, York University

**Postdoctoral Researcher**
- Gregory Fewster, FAS Classics

**Professional Staff, University of Toronto**
- Lale Javanshir, University of Toronto Libraries
- Natalie Oeltjen, Centre for Reformation & Renaissance Studies
- Timothy Perry, Thomas Fisher Rare Books Library

### Jesuit History Research Group

**Leads**
- Andreas Motsch, FAS French
- Jean-Olivier Richard, SMC Christianity & Culture
- Fr. Thomas Worcester, S.J., Regis College

**Faculty, University of Toronto**
- Michael C.F. Bazzocchi, Faculty of Applied Science & Engineering, Mechanical & Industrial Engineering
- Paul Cohen, FAS History
- Mairi Cowan, UTM Historical Studies
- Sébastien Drouin, UTSC French & Linguistics
- Sr. Gill Goulding CJ, Regis College
- Francesco Guardiani, FAS Italian Studies
- Grégoire Holtz, FAS French
- Reid Locklin, SMC Christianity & Culture/FAS Study of Religion
- Valentina Napolitano, FAS Anthropology

**Graduate Students, University of Toronto**
- Oana Baboi, History & Philosophy of Science & Technology
- Petre Ene, Spanish & Portuguese
- Adam Lalonde SJ, Regis College
- Adam Richter, History & Philosophy of Science and Technology
- Nadia Takhtaganova, Linguistics

**Graduate Students outside University of Toronto**
- Fannie Dionne, History, McGill University
- Sandra-Lynn Leclaire, History McGill University
Adam Richter, UTM Chemical & Physical Sciences
David W. Smith, FAS French (Emeritus)
Stephen Tardif, SMC Christianity & Culture

Faculty Members outside University of Toronto
Luca Codignola-Bo, History, St. Mary’s University
Clorinda Donato, French and Italian, California State U.
Daniel MacLeod, History, U. Manitoba
Carlota McAllister, Anthropology, York University
Fr. John Meehan SJ, History, Sudbury University
Robert Melançon, French, U. Montreal (Emeritus)
Swann Paradis, French, York U.
Marie-Christine Pioffet, French, York University
John Steckley, Liberal Arts, Humber College (Emeritus)

Faculty, University of Toronto
Joe Berkovitz, IHPST
Brian Feldman, Faculty of Medicine, Dept of Pediatric Health
Cory Lewis, IHPST
Ross Upshur, Dalla Lana School of Public Health

Faculty Members outside University of Toronto
Mat Mercuri, Institute of Health Policy, Management & Evaluation, McMaster University

Undergraduate Students at University of Toronto
Isadora Ateljevic
Miaochun Chen
Marco Istasy
Arjun Thapar
Isaure Vorstman

Community Professionals
Bill Byrd, Rainbow Faith & Freedom Charity
Fr. Michael Knox SJ, Martyrs’ Shrine, Midland
Fr. Sylvester Tan SJ, Jesuits Montreal

Lead
Brian Baigrie, FAS Institute for the History & Philosophy of Science & Technology (IHPST)

Faculty, University of Toronto
Joe Berkovitz, IHPST
Brian Feldman, Faculty of Medicine, Dept of Pediatric Health
Cory Lewis, IHPST
Ross Upshur, Dalla Lana School of Public Health

Faculty Members outside University of Toronto
Mat Mercuri, Institute of Health Policy, Management & Evaluation, McMaster University

Graduate Students, University of Toronto
Austin Due, IHPST
Rachel Katz, IHPST
Aaron Kenna, IHPST

Undergraduate Students at University of Toronto
Eric Emmenegger, FAS Chemistry
Lucy Perillat, FAS Molecular Genetics
### The Politics of Labour: An Interdisciplinary Approach

**Leads**
Emily Halliwell-MacDonald, Ph.D. cand., English
Emily Nacol, FAS Political Science

**Faculty, University of Toronto**
Nicole Cohen, Faculty of Information
Daniel Guadagnolo, UTM ICCIT
Thomas A. Laughlin, lecturer, UTM English & Drama
Christopher Petrakos, UTM Historical Studies

**Faculty Members outside University of Toronto**
Igor Shoikhedbrod, Political Science, Dalhousie University

**Graduate Students, University of Toronto**
Jasmine Chorley-Foster, Political Science
Rosalind Cooper, Study of Religion
Alexandra Martin, Political Science

**Graduate Students outside University of Toronto**
Phil Henderson, University of Victoria

**Undergraduate Students, University of Toronto**
Alexander Lynch

### Practicing Dialogue

**Leads**
Laura Colantoni, FAS Spanish & Portuguese
Ana-Teresa Pérez-Leroux, FAS Linguistics and Spanish & Portuguese

**Faculty, University of Toronto**
Victor Rivas, FAS Spanish & Portuguese and Latin American Studies program
Jeffrey Senese, UTM Philosophy
Jeffrey Steele, UTM Language Studies

**Faculty Members outside University of Toronto**
Ailén Cruz, Spanish, Australia National University

**Staff Members, University of Toronto**
Caroline Rabbat, Director, Critical Incidents, FAS Safety & Health Awareness

**Graduate Students, University of Toronto**
Nae Hanashiro, Spanish & Portuguese
Sam Jambrovic, Spanish & Portuguese
Alejandro Suarez, Philosophy

**Community Members**
Bill Forrest, Affordable Housing East Non-Profit Housing Corporation
Maria Hadziz, National Volunteer Coordinator, Prison Fellowship Canada
Ana Luz Huete, consultant, cultural transformation of organizations & leadership
Rodney John, mediator
Gillian McConnell, psychotherapist
Eliza Trotter, Archdiocese of Toronto
Arturo Saez Sanz, Director, Saez Law Firm, Madrid
Arantxa Zararain, Director, Food Services, Zubarin College, Madrid
Maria José Zatarain, Strategic Income Security Services
### Public Writing in the Humanities

**Lead**

Christy Anderson, FAS Art History

**Faculty, University of Toronto**

- Jason Nguyen, Daniels Faculty of Architecture
- Dragana Obradovic, FAS Slavic Languages & Literatures
- Yulia Ryzhik, UTSC English

**Postdoctoral Researchers**

- Emily Doucet, Art History and Communications, McGill
- Jessica Mace, Canada Constructed Project (LEAF)
- Danielle Taschereau Mammers, English & Cultural Studies, McMaster

**Graduate Students, University of Toronto**

- Brigidda Bell, FAS Study of Religion
- Deanna del Vecchio, OISE Social Justice Education

**Community Member**

- Camille Bégin, Public Historian Heritage Toronto

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### Rethinking Policing, Penalty, and Pandemic

**Leads**

- Rosalind Hampton, OISE Social Justice Education
- Vannina Sztainbok, OISE Social Justice Education

**Faculty, University of Toronto**

- Stan Doyle-Wood, New College Equity Studies program and Transitional Year Program
- Sam Tecle, New College Equity Studies program

**Faculty outside University of Toronto**

- Rai Reese, Criminology, Ryerson University

**Graduate Students, University of Toronto**

- Andrea Roman Alfaro, Sociology
- A.J. Bedward, OISE SJE
- Elaine Cagulota, OISE SJE
- Mariba Douglas, Geography & Planning
- Roxana Escobar Ñañez, Geography & Planning
- Ntombi Nkiwane, Health Promotion, Della Lana School of Public Health

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### Tamil Studies: A Discipline in Motion

**Leads**

- Mark Balmforth, postdoc, UTSC Historical & Cultural Studies
- Stephanie Duclos-King, FAS Study of Religion
- Jesse Pruitt, Ph.D. cand., Study of Religion
- Bhavani Raman, UTSC Historical & Cultural Studies
- Srilata Raman, FAS Study of Religion
- Kristina Rogahn, Ph.D. student, Study of Religion

**Faculty, University of Toronto**

- Francis Cody, UTM Anthropology
- Christoph Emmrich, UTM Historical Studies and FAS Study of Religion
- Malavika Kasturi, UTM Historical Studies

**Faculty outside University of Toronto**

- Vasugi Kailasam, Southeast Asian Studies, UC-Berkeley
- Shobhana Xavier, School of Religion, Queen’s University

**Graduate Students, University of Toronto**

- Henria Aton, Faculty of Information
- Shibi Laxman, History
- Janani Mandayam, Study of Religion
- Ganga Rudraiah, Cinema Studies
- Victoria Sheldon, Anthropology
- Siddharth Sridhar, History
- Mirela Stosic, Study of Religion

**University of Toronto Staff**

- Natkeeran Kedchumykanthan, UTSC Library Digital Scholarship Unit
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<tr>
<th>Visual Cultures of the Circumpolar North [new]</th>
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<tr>
<td>Leads</td>
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<tr>
<td>Mark Cheetham, FAS Art History</td>
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<td>Isabelle Gapp, FAS Postdoctoral Fellow in Art History</td>
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<td>Leads</td>
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<td>Matthew Farish, FAS Geography &amp; Planning</td>
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<td>Melissa Gniadek, UTM English &amp; Drama</td>
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<td>Alexandra Rahr, FAS Centre for Study of United States</td>
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<td>Alison Smith, FAS History</td>
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<td>Rebecca Woods, FAS History</td>
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<td>Faculty, outside University of Toronto</td>
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<tr>
<td>Amanda Boetzkes, Art History &amp; Theory, University of Guelph</td>
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<td>Gerald McMaster, Indigenous Visual Culture, OCAD University</td>
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<td>Allison Morehead, Art History, Queen’s University</td>
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<td>Graduate Students, University of Toronto</td>
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<td>Ivana Dizdar, Art History</td>
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<td>Judith Ellen Brunton, Study of Religion</td>
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<td>Graduate Student, outside University of Toronto</td>
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<td>Margaryta Golovchenko, Art History, University of Oregon</td>
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<td>Postdoctoral Researcher at the University of Toronto</td>
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<td>Jonathan Luedee, FAS History</td>
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<td>Postdoctoral Researcher outside the University of Toronto</td>
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<td>Carmen Victor, Cinema and Media Arts, York University</td>
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10.

Governance

Gord Peteran, Reassembled Form, 2008. Found wood, fabricated metal, 106.68x60.96 cm. University of Toronto Art Collection, 2010-003. Gift of Mrs. Barbara Kate Amesbury, 2011. Gord Peteran is an artist from Toronto. He currently teaches at OCAD University.
10. Jackman Humanities Institute Governance

10.1. Advisory Board Members, 2020-2021

The Advisory Board meets five or six 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 units and their faculty and students across the University of Toronto. This committee is composed of senior faculty members and Chairs and Directors of units from the humanities disciplines across the University of Toronto, including 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.

Alison Keith
Director, Jackman Humanities Institute (chair)

Clare Brett
Chair, OISE Curriculum, Teaching & Learning

Fiorella Foscarini
Faculty of Information

Susan Hill
Director, FAS Centre for Indigenous Studies and FAS History

Edward Jones-Imhotep
Director, FAS History & Philosophy of Science & Technology

Anna Korteweg
UTM Sociology

Ann MacDonald
Curator, Doris McCarthy Gallery / UTSC Arts, Culture & Media

Loryl MacDonald
Associate Chief Librarian, Special Collections

Juvénal Ndayiragije
Chair, UTSC French & Linguistics

Arthur Ripstein
FAS Philosophy and Faculty of Law

Anna Shternshis
Director, FAS Anne Tanenbaum Centre for Jewish Studies

Alison K. Smith
Chair, FAS Department of History

Stefan Soldovieri
Chair, FAS Germanic Languages & Literatures

Alexie Tcheuyap
FAS Vice-Dean Faculty, Academic Life & Equity

Steven Vande Woolf
Faculty of Music Associate Dean of Research

Jane Wolff
John M. Daniels Faculty of Architecture Landscape & Design
10.2. Council of Humanities Institute Deans, 2020-2021

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 its 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, John H. Daniels Faculty of Architecture, Landscape and Design, and the School of Graduate Studies, as well as the University Librarian and the Associate Dean of Research, Faculty of Arts and Science. All members are ex-officio.

Larry Alford University Librarian
Joshua Barker Dean, Graduate Studies and Vice-Provost, Graduate Research & Education
Jutta Brunnée Dean Faculty of Law (from 1 January 2021)
Amrita Daniere Vice-Principal Academic and Dean, University of Toronto Mississauga
Wendy Duff Dean, Faculty of Information
William Gough Vice-Principal Academic and Dean, University of Toronto Scarborough
Edward Iacobucci Dean, Faculty of Law (until 31 December 2020)
Glen A. Jones Dean, Ontario Institute for Studies in Education
Alison Keith Director, Jackman Humanities Institute
Don MacLean Dean, Faculty of Music
Richard Sommer Dean, John H. Daniels Faculty of Architecture, Landscape and Design
Vince Tropepe Vice-Dean, Research, Faculty of Arts and Science
Melanie Woodin Dean, Faculty of Arts and Science (chair)
10.3. International Humanities Advisory Board, 2020-2021

The International Humanities Advisory Board (IHAB) meets every second year. It is composed of a combination of leading humanities scholars, directors of other 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.

James Chandler
William B. Ogden Distinguished Service Professor of English, University of Chicago

Monika Fludernik
Professor of English Literature, Albert Ludwigs University, Freiburg, Germany

Camilla Gibb
author of four critically-acclaimed novels and June Callwood Professor in Social Justice, Victoria College

Sarah Guyer
Professor of English and Director, Center for the Humanities, University of Wisconsin-Madison, and President, Consortium of Humanities Centers and Institutes (CHCI)

Greg Kelly
Executive Producer, IDEAS, CBC-Radio

Premesh Lalu
Professor of History and Director, Centre for Humanities Research, University of the Western Cape, South Africa

Geoffrey Rockwell
Professor of Philosophy and Humanities Computing, and Director, Kule Institute for Advanced Study, University of Alberta

Alessandro Schiesaro
Professor of Classics and Head, School of Arts, Languages and Cultures, University of Manchester

John Ralston Saul
Award-winning Canadian essayist and novelist; President emeritus of PEN International; Co-Chair of Institute for Canadian Citizenship & 6 Degrees

Ella Shohat
Professor of Art & Public Policy and Middle Eastern & Islamic Studies, Tisch School of the Arts, New York University

Katie Trumpener
Emily Sanford Professor of Comparative Literature and English, Yale University