Year in Review 2017–2018

Indelible Violence:
Shame, Reconciliation,
and the Work of Apology

Jackman Humanities Institute
UNIVERSITY OF TORONTO
The Jackman Humanities Institute acknowledges the sacred land on which the University of Toronto operates. Indigenous peoples have shaped its history for thousands of years. It is on this land that they have developed distinct languages, cultures, economies and ways of life; and this land remains a sacred gathering place for many peoples of Turtle Island. It is the territory of the Huron-Wendat and Petun First Nations, the Seneca and, most recently, the Mississaugas of the Credit River. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and Confederacy of the Ojibwe and allied nations to share and care for the resources around the Great Lakes peaceably. Today the meeting place of Toronto is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory.
This year was dedicated to the annual theme “Indelible Violence: Shame, Reconciliation, and the Work of Apology.”

This theme was chosen for several reasons: because 2017 marked Canada’s sesquicentennial anniversary of Confederation; to honour the Calls of the Truth and Reconciliation Commission; to continue and expand the work begun in 2016–2017 with the introduction of a Visiting Distinguished Indigenous Faculty Fellow into our Circle of Fellows; and to examine the humanistic and complicated range of ideas around violence, shame, reconciliation and apology. It grew naturally out of the work of the collaborative research project, Aesthetic Education: A South-North Dialogue, which includes a group of scholars from the University of the Western Cape and the University of Toronto who work on comparative studies of Truth and Reconciliation Commissions, and it included a faculty member, Courteney Jung, and a doctoral student, Akshaya Tankha, who were already involved with this project. While the main focus of our work this year was on the Indigenous people of Turtle Island, and their relations with the Canadian government, we also had the opportunity to consider histories of violence in many other places and times, and to consider the ways that various governments have tried, succeeded, or failed to come to grips with these histories. It was a year of very timely and sometimes urgent calls to learn, to change, and to adapt to a changing world; a year in which the Jackman Humanities Institute worked harder than ever to fruitfully serve the University of Toronto community, the humanities disciplines, and the City of Toronto.

The Circle of Fellows brought faculty researchers with perspectives from politics, history, women and gender studies, East Asian studies, and Canadian studies together. Courteney Jung and Emily Gilbert brought necessary background on the ways that reconciliation has been practiced. Lisa Yoneyama added the lens of several additional kinds of apologies in the 20th-century history of the atomic bomb, and Mark Meyerson provided a look at the practices of the Spanish Inquisition and the cultures that it interrupted. We were fortunate to host three major Indigenous scholars as visitors during the year: John Borrows, the pre-eminent Canadian authority on Indigenous law; the anthropologist Audra Simpson, whose critical look at the Canadian treatment of the Mohawks of Kanesatake exposed the fault lines of federal policy; and Tracey Lindberg (Law), whose people, the Rocky Mountain Cree, live on unceded territory and are fighting to protect their land. Our circle of fellows included two Indigenous persons and a global mix of subjects that ranged from ancient Rome through Rwanda and Uganda, Iran, Canada, the United States, Russia, Sri Lanka, Pakistan, and India; using literary analysis, ethnography, media studies, history, and art in many combinations they thought hard about land acknowledgements, activism, the role of the University, and the future of the humanities. It was an often-challenging and extraordinarily transformative year for all.

The Program for the Arts brought a slate of events to the University of Toronto that included three exhibitions of art and their associated programming, three conferences with invited speakers, a major event series, a film festival, and a workshop on the ethics of study. The Jackman Humanities Institute supported eleven working groups in 2017–2018; it is worth highlighting the work of two in particular, Deep Time (led by faculty member Jill Carter) and Decolonial Disruptions (led by two doctoral students, Ashley Morford and Isabella Huberman) that took the Indigenous focus of the annual theme more widely, building relations of trust and responsibility between scholars, students, community members and Indigenous peoples. The three research communities established in 2016–2017 each grew and flourished this year, multiplying the reach and impact of the work of the Jackman Humanities Institute. Often, their areas of interest crossed in interesting and unanticipated ways with each other and with other programming sponsored by the Jackman Humanities Institute. For example, many of the fellows and members of several working groups participated in the pedagogy conference organized by the Aesthetic Education Project in October 2017; in April 2018, the Digital Humanities Network partnered with planners of a Program for the Arts award to produce a workshop titled “The Labour of Being Studied/The Labour of Refusing to be Studied” that addressed ethical issues in scholarship on vulnerable populations. One of the students who participated in the 2017 Scholars-in-Residence, Lorina Hoeha, held an undergraduate fellowship this year; and one of the faculty supervisors in the 2018 Scholars-in-Residence was Larry Switry, whose research has grown out of his work in the puppetry sector of the Aesthetic Education project. Collectively, these communities are building a wide and engaged population of humanities researchers. In all these initiatives, we hope to highlight the research interests of a humanities community across the full extent of the University of Toronto.

It is an honour and a pleasure to serve this community as Director of the Jackman Humanities Institute, and I am especially grateful to my predecessor, Bob Gibbs, who eased my transition into the role with characteristic generosity and ebullience.

Alison Keith
Director, Jackman Humanities Institute
Overview of activities 2017-2018

This year’s theme of Indelible Violence: Shame, Reconciliation, and the Work of Apology has been the focus of intense intellectual and political discussion at the Institute, even as the nation-state of Canada has begun to engage in the social and constitutional work of reconciliation with the Indigenous peoples of Turtle Island. Renewal has been another theme of the year’s activities at the Institute, with the appointment of a new Director, Professor Alison Keith (Classics).

The 2017-2018 year saw the consolidation of the academic initiatives launched in collaboration with our three new research communities, with university and public participation at the highest levels we have ever had. Our circle of fellows has also enjoyed increased membership this year, with the inclusion of our second Distinguished Visiting Indigenous Faculty Fellow. Tracey Lindberg (citizen of the Kelly Lake Cree Nation and Professor of Common Law at the University of Ottawa); a Visiting Citizen Fellow, John Borrows (member of the Chipewa of the Nawash First Nation and Canada Research Chair in Indigenous Law at the University of Victoria); and a CHG-SSHRC post-doctoral fellow, Kate Bruce-Lockhart, a former JHI undergraduate fellow (2011-2012), who returns to the Institute after finishing her doctorate at Cambridge University. The supernumerary postdoctoral fellowship was an especially happy addition to the residential circle of fellows in a year that witnessed the last full cohort of six Mellon Postdoctoral fellows, as the program winds down for conclusion in 2019 after ten highly successful years.

Much of our public programming showcased the research conducted on our annual theme. Our Visiting Distinguished Fellow, Audra Simpson (Kahnawake Mohawk and Professor of Anthropology at Columbia University) presented a public lecture on “Savage States: Settler Governance in an Age of Sorrows” to a standing-room-only crowd in January 2018, while Tracey Lindberg organized an equally well-attended public “Teaching in an ‘Aunt/Indigenous Love: Canadian lawlessness, Indigenous Law, and Practice’ in April 2018, and followed that up with a workshop for fellows on “Building Better Educational Spaces” in May. John Borrows presented the Priests Lectures at University College in October 2017, the same month he delivered the Keynote Address at the 2017 Asper Centre Constitutional roundtable Series at the Faculty of Law; he also presented a workshop on campus at the Victoria University (in the University of Toronto) conference on the Faculty of Arts and Science; Second Listenings. Our internal programming included a series of “jam sessions,” to discuss decolonizing and Indigenousizing the humanities curriculum and university administration at the University of Toronto, social justice pedagogy, mentorship of Indigenous graduate students, and Tracey Lindberg’s novel Börde. Research Communities Overview

The Jackman Humanities Institute continues to sponsor three longer-term research communities: a four-year Mellon-funded project on Aesthetic Education; a South-North Dialogue, in collaboration with the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC) in Cape Town, South Africa; the Jackman Scholars-in-Residence (SIR) program, in collaboration with Victoria University in the University of Toronto; and the Digital Humanities Network (DHN), which supports digital research in the humanities at the University of Toronto. Aesthetic Education: A South-North Dialogue

Through our partnership with the CHR at UWC, the Institute offers three graduate fellowships and two early career fellowships annually. Early in November 2018, the Museums sector of the project hosted an intensive workshop in Toronto for faculty and graduate students of two universities on terminology and ideas. Later in the month, the Literature sector hosted a workshop on decolonizing the literature curriculum, with faculty and graduate student colleagues travelling from UWC to participate. In February 2018, a workshop in Cape Town on Missing Subjects and the Subject of Missingness examined the question of violence and memory.

Scholars-in-Residence

With Victoria University in the University of Toronto, the JHI supports a humanities undergraduate research summer program, Scholars-in-Residence (SIR), every May. The 2018 session ran 7 May to 2 June 2018, with support from the JHI, the Faculty of Arts and Science, the Colleges of the University of Toronto, UTM, and Bader Philanthropies, Inc. Seventy-five students stayed in college residences while working for 20 hours a week directly on faculty research projects. In their non-research time, students attended workshops and events, and shared meals on the Victoria University campus. For the first time in May 2018, a 25-student cohort took part on the UTM campus, where participants were provided with residence rooms and a meal plan.

Digital Humanities Network

The JHI held its second annual meeting on 29-30 August 2017, bringing together 86 registrants for two days of sessions including lightning talks, themed panels, keynote lectures, a critical making session, unconference sessions, and an undergraduate poster competition. In the fall we hired our second DH Postdoctoral Fellow, Chris Young, who organized five lightning lunches at the JHI over the course of the 2017-2018 year on such varied themes as Twine for teaching, AI Anxiety, JHI research ethics, SSHRC requirements for data management, and digitality and gender. A new initiative on the DH front has been the establishment of a Digital Humanities Fellowship for new faculty in partnership with UTSC. Our first JHI-UTSC DH Fellow, Andrea Charise (English, UTSC), took up this 18-month position on 1 July 2017, and is working on a project in health humanities on remixing Scarborough’s stories of aging.

Program for the Arts and Working Groups

The Program for the Arts supported a range of exhibitions and conferences that addressed our annual theme in challenging ways over the course of 2017–2018. In addition, there was considerable interaction between the Program for the Arts and the Working Groups, with multiple conversations developing around the environmental humanities, unsettling the colonial nation-state, and gendered sites of research. The Artist-in-Residence program was located at UTM’s Blackwood Gallery this year; #callresponse was an artistic and curatorial collaboration that commissioned five art exhibits by Indigenous women of Turtle Island across multiple forms. The project constituted part of Circuit 4 of the year-long Take Care program, which centered on the theme of Stewardship and focused on the interdependencies of land stewardship and Indigenous sovereignty.

Communications and Public-Facing Humanities

This year we launched several new communications initiatives, with the goal of establishing an online and social media profile and raising the profile of the research communities and the Institute. We have launched a weekly JHI Blog, which describes the research conducted by our residential fellows on the annual theme (www.humanities.utoronto.ca/JHI_BLOG), and we have also established a monthly Newsletter to advertise JHI competitions and events (www.humanities.utoronto.ca/JHI NEWSLETTER). Both Blog and Newsletter circulate under the name “Humanities at Large” and are archived on our website. A graduate Research Assistant, Veronica Litt, has set up a Facebook page and an Instagram account for the Institute, monitors our new social media platforms, and manages communications on our existing Twitter account. We have also focused on the new JHI Strategic Communications committee, with membership drawn from the Institute’s circle of fellows (two post-doctoral fellows), Associate Director, and the social media RA), and FAS Advancement (Director of Alumni Relations and Advancement Communications). We have also established a new JHI fellowship in New Media and Humanities Journalism, which will be inaugurated in the 2018-2019 academic year.

We have begun initiatives to promote the research of two other layers of fellowships: the six-month faculty fellows are now invited to share their work publicly in the year after their award, and two of the graduating Jackman Humanities Institute fellows are now presenting their dissertation research at a lunch each year. In 2017–2018 we facilitated a public lecture by Kevin O’Neill (Religion), and lunchtime talks by Sarah Reeser (Ph.D. cand., Medieval Studies) and Gary Wang (Ph.D. cand., Art History).
Research Communities

Nadya Kwandibens
Installation view, from left to right
Tee Lym Copenace, 2010
Leanne Betasamosake Simpson, 2016
Jarret Leaman, 2012
Chromogenic prints,
20 × 30, 44.6 × 70, 20 × 30 inches
Courtesy of the artist
Photography: Toni Hafkenscheid
Aesthetic Education: A South-North Dialogue is a Mellon-funded collaboration between the Jackman Humanities Institute at the University of Toronto and the Centre for Humanities Research at the University of the Western Cape. The project connects scholars around topics related to the intersection of the arts and humanities, on themes of decolonization and reconciliation. It is divided into five sectors:

1. Truth and Reconciliation Commissions in Canada and South Africa (TRC)
2. Museums and Public History
3. Puppetry
4. Literature
5. Movement/Image/Sound

Generously funded by the Andrew W. Mellon Foundation for the Humanities

Featured Research Community

Steering Committee

Don McLean
Dean, Faculty of Music
Bettina von Lieres
Critical Development Studies
Courtney Jung
Political Science
Cara Krmpotich
Director, Museum Studies program, Faculty of Information
Veronika Ambros
Comparative Literature
Uzoma Esonwanne
English and Comparative Literature
Kass Banning
Cinema Studies
Rinaldo Walcott
Director, Women & Gender Studies Institute; OISE
Silvia Forni
Curator of African Arts and Cultures, Royal Ontario Museum
Julie MacArthur
Historical Studies
Karina Vernon
English
Alison Keith
Director, Jackman Humanities Institute; Classics
Barbara Fischer
Director, MVS Curatorial Studies program, Daniels Faculty of Architecture, Landscape and Design; Curator, Art Museum at the University of Toronto

JHI-Mellon Fellows

Early Career Faculty Fellow
Julie MacArthur
History

Graduate Fellows
Michael Braun
Political Science
Michael Donnelly
English
Sonia Norris
Drama, Theatre & Performance Studies
Jennifer Orange
Law

Graduate Fellows
Michael Braun
Political Science
Michael Donnelly
English
Sonia Norris
Drama, Theatre & Performance Studies
Jennifer Orange
Law
Digital Humanities Network (DHN)

Alexandra Gillespie
Director
Chair, English & Drama
Christopher Young
DHN Postdoctoral Fellow

The Digital Humanities Network designs and support initiatives that raise awareness and build upon the University of Toronto’s existing strengths in digital humanities including communities and methods, tools, and platform-based approaches. The DHN supports initiatives that encompass interpretative or theoretical work on digitality and a wide variety of computational approaches to humanities research. In 2017–2018, the DHN brought around 225 researchers together, launched its website (www.dhn.utoronto.ca) and a weekly events newsletter, and organized five lightning lunches, two and a half days of workshops, and a two day conference.

Steering Committee
Alexandra Bolintineanu
Medieval Studies and Woodsworth College
Elspeth Brown
Historical Studies
Brian Cantwell Smith
Faculty of Information Philosophy
Andrea Charise
JHI-UTSC Digital Humanities Fellow English
Alison Keith
Director, Jackman Humanities Institute Classics
Sherry Lee
Faculty of Music
Sian Mekies
Director of Information and Technology Services University of Toronto Libraries
Markus Stock
German
Fadi Ragheb
Near & Middle Eastern Civilizations

Scholars-in-Residence (SiR)

Stephen Rupp
Interim Director
Acting Principal, Victoria College
Ira Wells
Project Manager

Scholars-in-Residence is an immersive 4-week research residency for senior undergraduate students. Faculty-led research projects are matched with teams of five student researchers, who live together in residence, learn and perform research, and participate in an enriched curriculum of workshops and events. SiR took place 7 May–1 June 2018, and involved ten research teams at the St. George campus, and five teams at the University of Toronto Mississauga. A total of 15 faculty researchers and 75 students participated.

Steering Committee
Randy Boyagoda
Principal St. Michael’s College English
Anver Emon
Faculty of Law
Charlie Keil
Principal
Innis College
Susan McCahan
Vice-Provost Undergraduate Innovation
Carol Percy
English
Jeffrey Pilcher
Historical & Cultural Studies
Michael Ratcliffe
Dean of Arts
Trinity College
Holger Syme
English & Drama
Kimberley Yates
Associate Director
Jackman Humanities Institute
Fellows

Adrian Stimson

Burning Man Photo Essay (excerpt):
Buffalo Boy and Shaman Exterminator
2005
Silver gelatin photograph
15.2×10.2 cm, unframed
Hart House Permanent Collection

Adrian Stimson is a member of the Siksika (Blackfoot) Nation in southern Alberta. Much of his work explores the bison as a metaphorical presence in First Nations history. As his performance persona, Buffalo Boy, Stimson acts out a campy identity, seamlessly shifting between shaman, gay cowboy, powwow dancer, and priest.
The Circle of Fellows on the tenth floor of the Jackman Humanities Institute was our largest ever this year, at 22. Together, they delved into the difficult and often painful territory of violence, shame, reconciliation, and apology. The year included a trip to the Thomas Fisher Library of Rare Books, and two full-day sessions of Cultural Competency Training provided by the Ontario Fire Friendship Centre, as well as a pair of meetings with Indigenous scholars arranged by Tracey Lindburg, and a fellows “jam session” lunch on pedagogy. The whirl of events generated by the visits of John Borrows, Audra Simpson, and Tracey Lindberg; the lightning lunches of the Digital Humanities Network; and the various events organized by the research project, Aesthetic Education: A South-North Dialogue kept our fellows busy and deeply engaged in their work this year.
John Borrows is Canada Research Chair in Indigenous Law at the University of Victoria. He is the teaches in the areas of Constitutional Law, Indigenous Law, and Environmental Law. His publications include Recovering Canada: The Resurgence of Indigenous Law (Donald Smiley Award for the best book in Canadian Political Science, 2002) Canada's Indigenous Constitution (Canadian Law and Society Best Book Award 2011), and Drawing Out Law: A Spirit’s Guide, all from the University of Toronto Press. Professor Borrows is a recipient an Aboriginal Achievement Award in Law and Justice, a Fellow of the Trudeau Foundation, and a Fellow of the Academy of Arts, Humanities and Sciences of Canada (RSC), Canada’s highest academic honor, and a 2012 recipient of the Indigenous Peoples Counsel (I.P.C.) from the Indigenous Bar Association, for honor and integrity in service to Indigenous communities. John is Anishinaabe/Ojibway and a member of the Chippewa of the Nawash First Nation in Ontario, Canada.

We were fortunate to have to host six visits during the year by Professor Borrows, who is creating the first-ever graduate program in Indigenous Law at the University of Victoria. He spoke at the fellows lunch on 18 January about how Indigenous legal principles are understood through the natural rhythms of the environment and the seasonal changes of the land. He also attended lunch presentations of several other fellows, adding gentle interventions that often opened the discussion in completely new ways. He was a profoundly kind mentor to many of the fellows.

Audra Simpson is Professor of Anthropology at Columbia University. She is the author of Mohawk Interruptus: Political Life Across the Borders of Settler States (Duke University Press, 2014), winner of the Native American and Indigenous Studies Association’s Best First Book in Native American and Indigenous Studies Prize, the Laura Romero Prize from the American Studies Association as well as the Sharon Stephens Prize from the American Ethnological Society (2015). She is co-editor of Theorizing Native Studies (Duke University Press, 2014). She has articles in Theory & Event, Cultural Anthropology, American Quarterly, Junctures, Law and Contemporary Problems and Wicazo Sa Review. In 2010 she won Columbia University’s School for General Studies “Excellence in Teaching Award.” She is a Kahnawake Mohawk.

Professor Simpson’s visit was transformative. She worked closely with a number of the fellows and continued an informal advisory capacity after her visit. Her presence connected academic communities across the University of Toronto, and indeed, the City of Toronto, in new ways, and forced an ethical re-evaluation of the formal attempts at reconciliation of the federal government. She attended two fellows lunches, presenting at one, and responding to John Borrows’ presentation at the other; she toured the UTM Blackwood Gallery exhibition Scales of Justice, met with faculty members there, and attended a panel discussion, All Our Relations: The Art of Land and Indigenous Stewardship; and she spoke to a group of students from four Anthropology classes at UTSC on Canadian Cultural Identities. Her lecture drew an unusually large crowd, particularly from students in the Indigenous Studies and Anthropology programs. It was recorded, and appears on the JHI website at:

www.humanities.utoronto.ca/Audra-Simpson_Savage_States_Jan_2018

This position was created in 2016–2017 with the intention to bring a senior Indigenous scholar into the Circle of Fellows for a significant proportion of the year to do research relevant to the year’s theme. The first incumbent was Sherry Farrell Racette and in 2017–2018 we welcomed Tracey Lindberg to the Circle of Fellows. Tracey Lindberg is a citizen of A’si’ini’iwotini’oh Ni’IWanyi Nation, Rock Mountain Cree and member of the Mohawk Nation of the Oneida Confederacy. She is an award-winning writer for her academic work and teaches Indigenous law in Algonquin territory, Birdie, her first novel, was a national bestseller, a CBC Canada Reads finalista, a best book of the year, a finalist for an Alberta Literary Award and the Kobo Emerging Writer Prize, and a longlisted selection of the International DUBLIN Literary Award. Lindberg was named a CBC “Writer to Watch.” Her current work involves Indigenous laws and literatures and legal storytelling. She sings the blues loudly, talks quietly and is next in a long line of argumentative Cree women.

Tracey’s work this year was a series of projects on the history of the unceded land of the Lubicon Lake Cree nation in northern Alberta, and the repeated attempts of the federal government—in spite of prolonged protest—to extract oil from this land. She worked on a documentary and a graphic novel, and she also organized two public panels that featured Indigenous women scholars and questions about structural injustices in academic careers. Her lunch presentation to the fellows featured extracts from the documentary and an overview of the complexities and ethical requirements when the subject of one’s study is one’s own community.

Tracey’s documentary work involved visits by Indigenous elders, whose presence made the year’s work on the theme of Indelible Violence more immediate. Her generosity and friendship enabled a broader intellectual discussion among the fellows, and her two events highlighted specific structural challenges faced by the University in responding to the calls of the Truth and Reconciliation Commission.
Reparations and Reconciliation: From Accounting to Accountability?

During my fellowship year, I moved ahead with my research on the topic of reparations. The Jackman year, with its reprieve from teaching and administration, allowed me the freedom to think broadly about reparations across multiple forms of political violence, including war, terrorism, civil violence, and colonialism. The point was not to be reductive but precisely to think through points of continuity and sites of difference across multiple cases. My inquiries have been particularly focused on 1) the politicization of victims; and 2) how reparations get used as a form of reconciliation, and both the opportunities and problems that monetization incurs.

The opportunity to present a paper to the fellows that summarized my thoughts prompted me to articulate the preliminary findings from this work. I began with the example of victims of terrorism, who are currently being idealized as innocent victims, with new sets of laws enacted that are reshaping geopolitical relations, eg., through the revocation of sovereign immunity. Rather than reconciliation, the us-versus-them model of international politics is reinforcing geopolitical tensions in the 21st century. In contrast, bottom-up initiatives have been undertaken while at the Jackman Humanities Institute.

My presentation, early in the fall, outlined the theoretical framework, historical and political context, and motivating research questions. To synthesize my research into contemporary and parformance research, I wrote an article titled “Human-Bison Relations as Sites of Settler Colonial Violence and Decolonial Resurgence.” The article has been accepted for publication in Indigenous Politics,” and to teach an existing course, “Globalization & Indigenous Politics,” which I adapted to focus on contemporary issues of extractive industry in the Indigenous Americas.

I was invited to give a guest talk at the University of Newcastle (UK) in the Fall of 2017, at which I presented some of this research. I also published one paper on victims of terrorism and compensation in Critical Terrorism Studies. Another paper on reparations is being prepared for publication to a Geography journal. I have also outlined a book draft on war, money and terrorism that will have as one of its core chapters a focus on reparations. Working with my two undergraduate students, Amanda Cutinha and Lorina Hoxha, was a highlight of the year. Amanda's work on detention in Canada resonates with the other strand of research and teaching that I conduct on Canada's borders. Lorina looked at Black radical thought in the U.S. and its critique of liberalism; working with her on project was extremely helpful to my own work, especially as I wrestled with the history of demands for Black reparations. The most important part of my leave was just having time to think and engage in conversation with a wide array of colleagues.

I was able to attend a rich slate of talks this year, across multiple departments. The highlights, however, were the talks given by our visiting fellows Audra Simpson and Tracey Lindberg. Both of these forced me to think more critically about my research as they forced me to interrogate some of the foundational premises of reconciliation. Audra and Tracey—as well as consulting fellow John Burrows—were also powerful interlocutors at our weekly meetings. As of 1 July 2018, I will be the Director of the Canadian Studies program. I will teach a new course on Landscapes of Violence in Canada in 2020.

This course has been designed to feature research that I have undertaken while at the Jackman Humanities Institute. Research and Writing My presentation, early in the fall, outlined the theoretical framework, historical and political context, and motivating research questions. To synthesize my research into contemporary research, I wrote an article titled “Human-Bison Relations as Sites of Settler Colonial Violence and Decolonial Resurgence.” The article has been accepted for publication in Humanities, A Journal of Human-Animal Interface Studies and will appear in a special issue on intersecting Indigenous and animal studies in Fall 2018. My research this year has created a foundation for my continued work on bison as a medium of cultural and political relations. In July, I will participate in the Environmental Reportage Writing Residency at the Banff Centre for Arts and Creativity. I have also received a John Topham and Susan Redd Butler Off-Campus Faculty Research Award from the Charles Redd Center for Western Studies, which will fund archival and field research in Montana over the summer.

Future Plans Danielle will return for the second year of her fellowship, and will teach one term each at the UTM Institute of Communication, Culture, Information, and Technology and the UTM Department of Political Science.
Fallout 150: The Anishinaabe Post-Apocalypse Survivance Handbook

My fellowship was dedicated to completing my doctoral dissertation. The paper focuses on Indigenous survivance theories for living beyond 150 years of indelible violence on Turtle Island. It is set in a moment of emergence from an Anishinaabe (Ojibwe) dystopia that imagines entrapment in the necro-politics of colonial desire as a complete devastation of the life worlds of Being Anishinaabe, where Anishinaabe location in a conceptual world, an Anishinaabe form of insistence on a certain reality, ceases to be an intelligible act.

As the writing took shape, I was also deeply involved in provincial social justice work in Indigenous communities focusing on the issues of contemporary Indigenous human trafficking and sexual exploitation. Through the writing and research process I had the honour of working with the Ontario Native Women’s Association, Chiefs of Ontario, Métis Nation of Ontario, Nishnawbe Aski Nation, Native Women’s Resource Centre of Ontario, Fort Frances Tribal Health Authority, and the Provincial Anti-Human Trafficking Coordination Office through the Ministry of Community and Social Services. The Iannucci Graduate Fellowship also provided opportunities for guidance and inspiration from Indigenous scholars John Borrows and Tracey Lindberg and a number of opportunities to attend Jackman Humanities Institute hosted events that inspired my work. I was able to complete a chapter on Missing and Murdered Indigenous women that was published in May 2018. I am deeply grateful for the opportunity to have been part of the Circle of Fellows this year as it provided the much needed inspiration and support for working through the difficult topic of indelible violence and putting reconciliation into action.

As an Indigenous woman, this support from has demonstrated true allyship in the difficult practice of a reconciliation process based on trust, friendship, and mutual respect. Miigwech, Kinanaaskomin.

Future Plans
Maya will continue her advocacy work for Indigenous women in Canada.

Performances and Practices of Apology in the Sri Lankan Truth & Reconciliation Commission

As an Undergraduate Fellow for the 2017–2018 school year, I wrote a senior thesis on the Sri Lankan Office on Missing Persons Act as a performance of apology. Perhaps the most important aspect of this fellowship was the opportunity to pursue independent undergraduate research in the form of a full course credit. In essence, the Institute buys time for undergraduates; otherwise, it would be impossible to pursue independent research interests on top of a regular course load. The weekly lunches were also very useful, as they exposed us to diverse and interdisciplinary presentations, provided the opportunity to meet important scholars in various different fields, and directed me toward sources that I would not otherwise have consulted. The end-of-year presentation was the first time I had ever presented entirely independent, self-guided research and I greatly appreciated the opportunity to receive feedback on my paper both immediately after my presentation and in the weeks that followed. The fellowship has allowed me to explore my passion for the protection of individual rights and liberties in the form of a research project, and I hope to carry forward the knowledge I have gained as I enter the J.D. program at the University of Toronto Faculty of Law next year.

Future Plans
Saambavi will enter the University of Toronto Faculty of Law in September 2018.
Joi T. Arcand

Pet (kiyām)
2017
Neon channel sign (yellow)
45.7 × 102.9 cm
Courtesy of the artist
Photography: Toni Hafkenscheid

Joi T. Arcand is a photo-based artist from Muskeg Lake Cree Nation in central Saskatchewan–Treaty 6 Territory, and is currently based in Ottawa, Ontario. This work is one of a series of neon signs that light up Cree words. Her engagement with the language is partly elegiac, but she puts this negative affect to rebellious use to signify a world-to-come. The translations are not straightforward: kiyām can mean oh well; it’s okay; never mind—the word can be likened to a shrug of the shoulders, a physical and mental letting-go.
The Jackman Humanities Institute Program for the Arts supports a range of events designed to raise the profile of the Arts. Activities may include distinguished visitors, lecture series, symposia, artist in residence or other imaginative and arts initiatives, which will foster the work of the Jackman Humanities Institute and represent leading humanities scholarship at the University of Toronto.

The 2017–2018 Program for the Arts supported ten proposals: three major exhibitions of art, two conferences, two symposia with linked performances, a workshop, a major event series, and a film festival. In total, 5,949 people attended 42 separate events sponsored by the Program for the Arts in the 2017–2018 year.

#callresponse

was an artistic and curatorial collaboration co-organized by Tarah Hogue with project artists Maria Hupfield and Tania Willard. Shining a light on work that is both urgent and long-term, #callresponse was structured as a connective support system that strategically centred Indigenous women across multiple platforms, with a focus on forms of performance, process, and translation that incited dialogue and catalyzed action between individuals, communities, territories, and institutions. #callresponse began in 2016 with a series of five art commissions by Indigenous women and artists whose home territories are located in the Canadian nation state, including Christi Belcourt (on the North Shore of Lake Huron, ON), Maria Hupfield (in Toronto, ON, Montreal, PQ and New York, NY), Ursula Johnson (in Vancouver, BC), Tania Willard (in Secwepemc Territory, BC), and Laakkuluk Williamson-Bathory (in Iqaluit, NU). Each artist invited a guest to respond to her work, including Isaac Murdoch, IV Castellanos and Esther Neff, Cheryl L’Hirondelle, Marcia Crosby and Tanya Tagaq. #callresponse was presented at Blackwood Gallery as part of Circuit 4 of the year-long Take Care program, centring on Stewardship. As part of this project the artists, curators, respondents, and performers involved in #callresponse articulated the interdependencies of land stewardship and Indigenous sovereignty in an age of (re)conciliation.

The project was animated by an extensive roster of public programming enriched by the contributions of the artists in residence. As a whole, #callresponse created opportunities to centre the vital work of Indigenous women and two-spirit people in discussions of stewardship, sovereignty, and (re)conciliation.
Indelible Refusal: Bodies, Performance, and Walking Resistance

Overview
This series of public lectures, panel discussions, film screenings, workshops, artistic walking interventions, performances, and master classes aimed to actively engage in pedagogies of refusal and solidarity. The program aimed to walk-with and think-with Indigenous, Black, Two Spirit, queer and trans artists and scholars to work through concepts related to land, settler colonialism, slavery, erasure, violence, and refusal.

Program
Keynote lecture by Kim TallBear: “Tipi Confessions: A Research-Creation Laboratory” on the sexually-themed performance Tipi Confessions. Tipi Confessions Indigenizes sexy storytelling and performance and chosen narratives of sexuality. The show is a key initiative of ReLaB, a research-creation laboratory founded by Dr. TallBear at the Faculty of Native Studies at the University of Alberta.

First Story Toronto gave a walking tour of the University of Toronto highlighting the continuing history of Indigenous presence upon the lands that constitute University of Toronto/St. George Campus. The stories, which constitute a history of fraught relations between this institution and the human and nonhuman persons whom this institution has systematically displaced, are stories of loss and restoration, victory and sacrifice, hunger and satiation, and breakage and repair; the stories are inscribed upon these lands, sung by buried waters, written within the walls, and whispered by the ivy that clings to sedate stone and brick exteriors.

Kathryn Yusoff and Elizabeth Povinelli led a seminar called “Insurgent Geology, Fugitive Life” that examined how late liberalism and the Anthropocene unraveled a set of normative discourses on agency and genealogy that cohered around (biocentric) life. The seminar turned to other durational fields of geology conceived through the concepts of geonotology (Povinelli) and geologic life (Yusoff). Focusing on the role of settler colonialism and the geologies of race in relation to New World/Old World/Newer World colonialism, a maximum-capacity gathering of faculty and students shared readings and explored some insurgent junctions in the tenses of Nonlife.

Karring Film Collective screened two of their films: Wutharr, Saltwater Dreams (2016) & Night Time Go (2017). Following the screening, Elizabeth Povinelli and Kim TallBear discussed the process of creating the films. Following a Master Class by Kim TallBear in an Indigenous Studies graduate course, Kim TallBear and Gein Wong shared their poetry, compositional practices, and creative work at First Nations House over a community lunch. Stephanie Springgay and Audrey Hudson led a master class for graduate students at the Art Gallery of Ontario on difficult conversations around race, colonialism, and representation in contemporary art.

“Mapping Memory: Public Space as Archive” was a panel discussion between Camille Turner, and Cheryl Thompson, moderated by Honor Ford-Smith. The discussion examined counter-cartographical approaches to mapping, memory, and the archive. In order to resist dominant power structures, the questions focused on the assumptions that conventional maps produce, recognizing different spatial knowledge systems embedded within local archival material.

“Eventual Ashes” was a lecture and shadow puppet performance by Kathryn Yusoff and Elizabeth Povinelli. After the performance, Kathryn Yusoff and Camille Turner gave us a performative walking tour that rethinks and re-imagines the present by illuminating vital labour of radical space making. In addition, they co-curated with Golboo Amani “Desire Paths: Poetic choreographies and the conversation of space finding” a community-based discussion on the intersection of social justice & performance, disability, and the vital labour of radical space making.

“Our Continuing Relationship with the Humber River, An Evening with Balance Bringers, Drawing With Knives and Eventual Ashes" was a lecture and shadow puppet performance with Gein Wong activating community and arts practices along Toronto waterways.


Benefits
Walking as an affective and bodily research methodology has a robust history in the social sciences and humanities. However, there are particular inheritances that proliferate in walking methodologies. For example, walking is often positioned as an inherently radical method of doing research, yet often ignores racialized, gendered, and disabled frameworks. Figures like Amani, Yusoff, and the flâneur and the practices of the derive, wayfinding, and long walks become common tropes, often assuming that all bodies move through space equally. In addition, walking is always entwined with place but often neglects to account for its role in ongoing settler colonialism. In recent years, walking methodologies have been critically re-shaped in humanities and social science research, particularly influenced by new materialisms, affect theories, geographies of race, speculative theories, feminist science studies, and biobiosocial research. Much of the ‘new’ critical work in walking methodologies takes issue with the celebratory tropes of the flâneur and the derive, contending that these romanticized figures and practices erase gender, race, sexuality, and class from analyses of the peripatetic.

This series of lectures, workshops, panel discussions, film screenings, artist residencies, and walking performances foregrounded the importance of research-creation activities. The event brought interdisciplinary groups into conversation—sometimes—for the first time—fostering collaborations between colleagues. The precedent of collaboration seems to be opening the door to more conversation on performance (and walking) between research centres, departments and institutes, including the Rethinking and the McLuhan Centres. Creating well-supported sites of exchange offers channels for communication between communities with complex relationships to the university and artist-research communities on campus. Building precedent in this way makes steps towards reciprocal relationship with Indigenous, activist, and queer arts groups creating powerful work in Toronto. The interdisciplinary collaborations, have continue to expand and grow. Two publications are emerging from the event—a roundtable interview forum on research-creation methodologies; and a second on performance, disability and race.

ORGANIZERS
Stephanie Springgay
Curriculum, Teaching & Learning Studies
VK Preston
Drama, Theatre & Performance Studies

EVENT WEBSITE
www.walkinglab.org/indelible-refusal/

CO-SPONSORS
WalkingLab
Bodies in Translation
The Centre for Drama, Theatre & Performance Studies
Curriculum, Teaching and Learning, Ontario Institute for Studies in Education
The Office of Indigenous Initiatives
Mark S. Bonham Centre for Sexual Diversity Studies
The Centre for Comparative Literature
The Centre for Indigenous Studies
Technoscience Research Unit

“Tipi Confessions: A Research-Creation Laboratory” on the sexually-themed performance Tipi Confessions. Tipi Confessions Indigenizes sexy storytelling and performance and chosen narratives of sexuality. The show is a key initiative of ReLaB, a research-creation laboratory founded by Dr. TallBear at the Faculty of Native Studies at the University of Alberta.
EXHIBITION
5 September–29 October 2017
Far and Near: The Distance(s) between Us
In the context of the 2017–2018 theme, Indelible Violence: Shame, Reconciliation and the Work of Apology, the Art Museum presented a major exhibition concerned with the Chinese diaspora in Canada. Far and Near: the Distance(s) between Us brought together several generations of Canadian artists of Chinese descent whose work offered a diversity of perspectives onto the Chinese Canadian community’s historical and cultural developments. In particular, the works included in the exhibition sought to highlight overlooked narratives of race, identity, and sexuality and their intertwining with Chinese Canadian history.
Organizer: Barbara Fischer, Art Museum and Daniels Faculty of Architecture, Landscape and Design
Curator: Henry Heng Lu, MVS Curatorial Studies
Artists: Chun Hua Catherine Dong, Gu Xiong, Will Kwan, Ho Tam, Ken Morris Lum, Karen Tam, Chih-Chien Wang, Paul Wong, Winnie Wu

CONFERENCE
29–30 September 2017
Transparencies of Violence: Mexican Cultural Production through the 21st Century
The Transparencies of Violence conference brought together a community of scholars working on Mexican cultural production and theory articulated through a critical framework informed by contemporary and historical violence. Our topic focused specifically on complexities surrounding notions of transparency and opacity in relation to scenes and acts of violence. We conceived of transparency both in terms of its social and political applications, particularly in public discourse, and in terms of aesthetic interpretations and effects, through which image-objects purport to reveal themselves fully to the viewer, or to embody the revelation of evidence as such.
Organizer: Susan Antebi, Spanish & Portuguese

SYMPHOSIUM, INVITED LECTURE, A PERFORMANCE
7–8 December 2017
Music Amidst Violence
The annual theme of “Indelible Violence,” offered a chance to juxtapose scholarship, performance, and ethical questions in a distinctive way. At the Centre for Ethics, we gathered scholars from various disciplines who are researching music in relation to violence: music composed in contexts of violence and repression; music performed as an expression of the experience of violent trauma; music whose re-performance in the present may memorialize loss, celebrate survival, or inspire reflection and activate empathy within listeners.
Organizers: Sherry Lee, Faculty of Music; Caryl Clark, Faculty of Music; Steven Vande Moortele, Faculty of Music

EXHIBITION
22 June–22 July and 5 September–21 October 2017 (Un)Settling
Through a variety of media – photography, printmaking, video and interactive installation – the artists in Unsettling used aesthetic, political, and cultural tools to offer subtle and not so subtle gestures of reversal, of questioning, of disturbance, inviting viewers to pause and think about the space and place they occupy.
Organizer: Ann MacDonald, UTSC Arts, Culture and Media and Curator, Doris McCarthy Gallery (DMG)
Curator: Bojana Videkanic
Artists: Basil AlZeri, Lori Blondeau, Duorama, Terrance Houle, Lisa Myers

SYMPOSIUM
14 May 2018
Beyond Remediation: Imagining Violence and Reproduction in the Environmental Humanities
The symposium was inspired by the work of Warren Cariou, the Bissel-Heyd Lecturer, corporate and legalized violences they relate to school-based, environmental, corporate, and legalized violences which continue to be enacted by the state on Indigenous peoples.
Organizers: Eve Tuck, critical Race and Indigenous Studies, OISE

WORKSHOP
11 May 2018
The Labour of Being Studied/The Labour of Refusing to Be Studied
This workshop studied the question of how researchers can build ethical and reciprocal relations with artists and community organizers as collaborators and research subjects while trying to compensate for the indelible violence that the University brings to bear on accountable research practices.
Organizers: Jasmine Rault, Communication, Culture, Information, and Technology; T.L. Cowan, Arts, Culture and Media

FILM SCREENINGS
24 January, 17 February, and 19 March 2018
State Violence and Indigenous Resistance
The Indigenous Education Network created a three-part film festival on the theme of State Violence and Indigenous Resistance to engage the community and Indigenous and non-Indigenous students, faculty, and staff in conversations about the specificities of settler colonialism and Indigenous survivance in Canada. This timely film series considered questions of reconciliation, incommensurability, co-resistance and mutual futurities as they relate to school-based, environmental, corporate, and legalized violences which continue to be enacted by the state on Indigenous peoples.
Organizers: Stephanie Springgay, Curriculum, Teaching & Learning, OISE; VK Preston, Drama, Theatre & Performance Studies

right: Performance documentation of Turbulence (a dance about the economy). Photo: Henry Chan, 2017

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Working Groups

Bracken Hanuse Corlett

Ghost Food

2017

Digital animation (3:50 minutes)

Courtesy of the artist

Photo: Toni Hafkenscheid, 2017
The Jackman Humanities Institute supported 11 working groups in 2017–2018. Six were renewals, and five were new groups this year. Within the University of Toronto, 76 faculty members, 4 postdoctoral researchers, 93 graduate students, and 6 undergraduate students participated this year; as well, the working groups drew participation from the GTA and beyond: 18 faculty members, one postdoctoral researcher, 14 graduate students, and 12 community professionals were working group members. A total of 214 people participated. Collectively, the working groups presented a total of 12 public events that connected with 534 people.

The working group program saw three significant successes in 2017–2018. Jill Carter’s Deep Time group connected with the Great Lakes Canoe Project, and will grow into a new partnership that brings students from the University of Toronto into contact with Indigenous teachings; Sherry Lee’s 19th-Century Time group hosted a major symposium; and Alexandra Rahr’s group, Building Environmental Humanities, laid the groundwork to support scholars at the University of Toronto into contact with Indigenous teachings.

On 1 July 2017, Canada celebrated her 150th Birthday; as a nation built on the Doctrines of Discovery, Extinguishment and Terra Nullius, she is, understandably, a precious and forgetful entity. Her very existence, as an internationally recognized sovereign state, relies upon that forgetting—upon her refusal to acknowledge that there are stories that precede her recent genesis, stories that inhabit and reverberate throughout “deep time” and upon a rigorous and methodical campaign to sanitize the present moment of Indigenous presence and eventually erase all traces of Indigeneity from living memory. Exposing such erasure (in place, historical memory, or cognitive space), Indigenous artists who create today must perform plunge themselves into deep-time—into that place where all times are one—wherein artists locate themselves “sitting at the feet of the ancestors” to devise works in the present moment that build legacy for future generations. It is in these spaces of ceremonial time wherein entanglements are most acutely apprehended that connection between Settlers and Indigenous peoples might begin. Connecting themselves and their audiences with the biotas that sustain us all, Indigenous culture-workers remind Indigenous witnesses of and educate settlers/arrivals about the responsibilities we all bear to live in right relationship with every element of the creation. Such works constitute the foundations upon which a process of conciliation (between the denizens of a Settler-Nation and the Indigenous people upon whose land they have settled) may be mapped.

Throughout 2017–2018, the Deep Time Working Group continued to build upon its projects of peripatetic listening and intentional connection (begun in 2016–2017). Our meetings and projects, this year, have been largely centered upon the fostering of relationships with organizations and communities who share an interest in land-based pedagogies; projects of redress and conciliation between settlers and Indigenous peoples; and the integration of Indigenous knowledge systems into the academy. Our activities were devised to deepen our connection with the history and the character of the local (Tkaronto) biota through seasonal, interactive land activations and micro-teach-ins. Through such activations/teach-ins, we were able to bring Indigenous Elders, students, researchers, community workers and individuals into collaboration with non-Indigenous individuals from the academic and larger communities.

Currently, we are beginning to engage multiple communities in a series of somatic investigations into processual pathways through which to activate an ongoing intervention into our own practices as artists and researchers and into the larger realm of knowledge reclamation and transmission through the relationship we have been building with Mother Earth Water Walker Sylvia Plain and the Great Lakes Canoe Project.

Benefits

The Deep Time group has forged a committed relationship with the Great Lakes Canoe Project. This is an exciting development, but there is much work to be done: as the Co-convener of Deep Time, I will be partnering with Sylvia Plain to create a workable Ethics protocol and MOU, which will define the partnership between the Deep Time Working Group and the Great Lakes Canoe Project. These documents (which will bind all participants) will ensure that the Indigenous Knowledge that is shared throughout our work together is protected and remains within the project and the community/ies that the Great Lakes Canoe Project serves. The members of the Working Group are committed to long-term involvement with the Great Lakes Canoe Project. We will be mindfully maintaining current partnerships (JHI, Ciimaan, CCP, CB, COTPS, First Story, Toronto) and seeking additional partners who may wish to support this project, seeking possible funding sources (as the full cost for one canoe-build is $34,000) and preparing grant applications, helping out with work that needs to be done (i.e. harvesting and preparing the materials that have been harvested), helping Sylvia to archive the project as required, and helping with the development of a project website.
**Critical China Studies**

**The Critical China Studies (CCS) Working Group** successfully completed its third year of operation under the second five-year cycle of funding from the Jackman Humanities Institute. The group, which started in 2008 (support began in 2009), aims to foster intellectual conversations and exchange among the growing interdisciplinary community of China specialists both at the University of Toronto and the greater Toronto area.

**organizers:** Yiching Wu, East Asian Studies; Sida Liu, Sociology

**Decolonial Disruptions: Indigenous Literatures of Turtle Island**

In its second year this working group focused on how Indigenous literatures open up the possibilities of what we, as interdisciplinary literary scholars, consider to be “text” or “literature.” The group discussed the multifaceted ways that Indigenous texts disrupt ongoing colonial structures, dismantle the myths that have persisted in mainstream colonial societies across Turtle Island/the Americas, and imagine Indigenous futures. Through our selected theoretical readings and primary sources, our group engaged with the methodologies, alternative epistemologies, and radical pedagogies that these texts produce and offer, and experimented with incorporating these methods, epistemologies, and pedagogical practices into our own scholarly work.

**organizers:** Isabella Huberman, Ph.D. cand., French; Ashley Garanto Morford, Ph.D. cand., English

**Discontinuities: Rethinking Latin American Racial Technologies through the 21st Century**

Our working group was established in the fall of 2017 for the purpose of exploring topics of race and racialization in the Americas from multi and transdisciplinary perspectives. We are interested in considering the complexities of race through frameworks informed by coloniality and nation building, as well as by more contemporary patterns of democratization and international human rights initiatives.

**organizers:** Susan Antebi, Spanish & Português

**Im/Migration, Mobilities, Circulation**

The substantive glue that binds us is passion for exploring the people, places and politics of human migration and mobility. We are curious about the material intersections of mobility and immobility. We examine the aesthetic, empiric, and theoretical representations of these conditions and processes. We travel through time by engaging with the historic and contemporary. We are faculty, students and community members at various career and life stages.

**organizers:** Laura Bassill, Interdisciplinary Centre for Health and Society; Alberto Zambenedetti, Italian Studies

**Native Performance Culture and the Rhythm of ReConciliation: Re-membering Ourselves in Deep Time**

This working group continued to build upon its projects of peripatetic listening and temporal experience throughout the 2017–2018 academic year. Our meetings and projects, this year, have been largely centered upon the fostering of relationships with organizations and communities who share an interest in land-based pedagogies and the rhythm of ReConciliation.

**organizers:** Barry Freeman, Arts, Culture, Im/Migration, Mobilities, Circulation

**Imperialism and Modernity**

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**organizers:** Susan Antebi, Spanish & Português

**The Queer Theory Working Group (QTWG)** is to explore new turns and challenges in queer theory through a collaborative interdisciplinary approach, which values fluidity between fields and departments. This year the discussion was focused on interdisciplinary and queer theory.

**organizers:** Laine Zisman Newman, Ph.D. cand., Drama, Theatre & Performance Studies

**Spectatorship and Audience**

This working group invites participants to consider what it is to be a spectator in 2018, in all the different spaces where spectatorship occurs, including art, sport, politics, architecture, education, new media, and religion. By working across disciplines, how might we develop new methods of understanding and exploring spectatorship? This working group engages in an interdisciplinary investigation of witnessing and participating in culture and cultural production.

**organizers:** Betty Kuhl, Performance Studies

**Understanding This Discursive Shift**

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**organizers:** Susan Antebi, Spanish & Português

**Toronto’s Urban Imaginaries**

This working group brought together scholars from three universities in the GTA who are thinking about the city in relation to global art worlds. The late 20th century was characterized by a shift away from framing Toronto cultural production in relation to national culture. Understanding this discursive shift required attention to the way in which the city has been imaginatively projected in the visual arts and artistic scenes in Toronto, taking into consideration such factors as the conditions of production and funding, the critical reception of art, and the teaching of the histories of creative fields. The group considered visual arts, as a social field and disciplinary domain, to be an area that intersects with other domains in which the imaginary of a city takes form: literature, music, dance, theatre, cinema, design, and architecture.

**organizers:** Felicity Taylor, postdoctoral fellow; Art; Barbara Fischer, Curator, Art Museum; Danielle’s Faculty of Architecture, Landscape and Design; Elizabeth Legge, Art
Looking Ahead

In the coming year, we will welcome a new set of 22 fellows whose research spans linguistics, philosophy, artificial intelligence, classics, Indigenous education, political science, and ancient Persian literature. Together, we will think and talk, and yes, read again and more deeply as we consider how the humanities have, and will, read faces and minds. Highlights will include the visit of Philippe Schlenker in October 2018, and the fellowships of Indigenous Fellow Alexandria Wilson (Education, University of Saskatchewan), Artist-in-Residence David Rokeby, and New Media & Journalism Fellow Margaret Reid.

Annual Theme, 2018–2019
Reading Faces—Reading Minds

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

JMH Exhibition of Art, Reading, Again
Curated by
Lillian O’Brien Davis

Exploration of art, Reading, Again
Curated by
Lillian O’Brien Davis
Exhibition
12 September 2018 to 30 June 2019

Nadia Belerique
I hate you don’t leave me
2015
Inkjet photographs
42 × 30 inches
Courtesy of Daniel Faria Gallery

Reading, Again, curated by
Lillian O’Brien Davis,
produced by the Art Museum
at the University of Toronto
in collaboration with the
Jackman Humanities Institute
This brochure has been printed with a waterless printing press. Waterless printing eliminates the use of vast amounts of water and the need to dispose of effluents into the environment.

The paper is made from 100% post-consumer waste fibre, is acid-free, processed chlorine free, EcoLogo-certified, and was manufactured with biogas energy in Quebec. The paper and printer are certified by the Forest Stewardship Council.
The Honourable Henry N.R. Jackman is one of Canada’s leading philanthropists and an exemplary citizen of the University of Toronto. To mark his dedication to his alma mater, in 2002 and again in 2007, the former Chancellor gave gifts totalling $30 million, which were double-matched by the University for a historic investment in humanities education and research. The Jackman Humanities Institute was established by the University of Toronto to support and expand dialogue and scholarly investigations in the humanities.

The University of Toronto gratefully acknowledges the longstanding generosity of the Honourable Henry N.R. Jackman.