Collectives

2021
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, culture, 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. This territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy of the Ojibway 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 this community, on this territory.

ON THE COVER
Lynn Cohen
Classroom in an emergency measures college
1980
Gelatin silver print, 40.6 × 50.8 cm
Hart House Collection, HH2010.010
Promised gift of Norman Morcos. Lynn Cohen (1944–2014) was an American-Canadian artist whose work often depicts institutional or institutionalized spaces.
The public health challenges of the past year, a global pandemic that closed 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 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 elicited extraordinary creativity and remarkable successes, as the JHI pivoted to virtual delivery of all our activities and events. We are thrilled to report the best attended lecture in our history, with over 400 people in the virtual audience for our Distinguished Visiting Fellow, author Dionne Brand’s lecture on “Capitalism, time, blackness and writing,” in which 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 reflections on her writing practice and social justice activism.

The fellows were an active and engaged group who found comradeship in shared visions of social justice, and who developed online communities of support among themselves. Among the fellows’ many academic achievements, we highlight Nadia Lambe, 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 as a Clarendon Scholar to the MSt program in Women, Gender and Sexuality Studies at the University of Oxford. We saw an impressively high rate of postdoctoral fellowship placements and entry into graduate programs among the other members of the cohort, as well as several new major research projects initiated.

The second year of our Mellon-funded initiative, Humanities at Large, demonstrated the potential reach of online workshops that addressed scholarly and social concerns. I would like to extend special thanks to the Institute’s fellows and friends who worked with us 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 (17–21 March 2021); Robyn Autry (JHI Visiting Public Humanities Fellow, 2020–2021), for her contribution to Dr. Dumitrescu’s creative non-fiction workshop and many public humanities articles during the year; 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 UTSG Department of Philosophy, Martin Pickavé, and the Chair of the UTN 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 the broadcast of a lecture addressing the perceived decline of the liberal arts and liberal democracy by Charlie Foran (Executive Director, Writers Trust of Canada), and “Surrendering our Senses”, with responses by JHI Postdoctoral Fellows Melissa Gismondi (NMPH PDF) and Jennifer Ross (Digital Humanities PDF).

Despite all the challenges of the virtual landscape, the Program for the Arts provided an impressive amount of programming that reached unusually large audiences this year. A particular highlight was the program “Screening Collectives and Comradey,” organized by Sara Saloughi (UTSC Arts, Culture & Media), a symposium and screening for scholars of early cinema. The combination of screening and symposium proved to be especially effective in 2020–2021. The Working Group reported that online meetings made their discussions more widely accessible, and many presented public programming and invited speakers as well. In this issue, we highlight Tamil Studies, a returning Working Group across campus, city and country, as well as around the world, for a rich feast of humanities research programming.

As this Year in Review 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 Charlie Foran (Executive Director, Writers Trust of Canada), whose members have created deep connections with the UTSC’s Tamil community and library collections of Tamil language materials.

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Research Communities

LEFT:
Jeff Thomas
Justice Indian, Department of Justice Building,
Ottawa, Ontario
1998
C-print photograph, 50.6 × 40.5 cm
Acquired with financial support of the Walter
and Duncan Gordon Foundation and the
Canada Council for the Arts
The University of Toronto Art Collection

RIGHT:
Shuvinai Ashoona
Story Boots
2012
Colour lithograph, 64.8 × 49.5 cm
The University of Toronto Art Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the
University of Toronto
Photo by Toni Hafkenscheid
Now in its fifth year of operation, Scholars-in-Residence (SiR), a 4-week online undergraduate research program in the humanities and interpretive social sciences, ran 3–28 May 2021. The program admitted 133 students: 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 worked for 65 hours and received a $1,000 Jackman Scholar Award in recognition of their efforts. In addition to 15 hours per week of research assistance, 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.

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 provided a unique undergraduate research opportunity using virtual collaboration and training tools for online research. Each project employed different online tools (often in combination) to address specific research questions and needs. Alongside the 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.
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 U of T.

Sir is a generative experience for both the students and their faculty supervisors.

Students said:
“...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.”

“I found the time spent researching each day to be the most rewarding aspect of the program, because I was able to develop practical research skills.”

“I loved the team aspect of the program. The small teams working closely with our supervisors created an excellent work environment and opportunity to bond and be inspired by one another.”

Faculty Supervisors said:
“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 teaching output exceeded my expectations by far. I will most enthusiastically recommend this programme to my U of T colleagues and have already done so, with the result that two colleagues have decided to apply for the programme next year.”

“It was an amazing 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 U of T. 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.”

Researchers and Projects

ST. GEORGE CAMPUS
Claire Battershill
The Modernist Archives Publishing Project
Chandra Desai
Asia and the Other Beginning of an Indigenous Himalayan Literature
Simon Dickie
Blasphemy and Sacrilege in Enlightenment Literature
Sarah Dowling
Taking it Lying Down
Andrew Dubois and Ira Wells
A Stern Test of Artistry: Editing Charles Whibley
Christoph Emmrich
“Extensive Play” and the Other Beginning of an Indigenous Himalayan Literature
Angela Estehammer
The Works of John Galt: Archives to Critical Edition
Julia Forgie
Teacher’s Efficacy for Online / Distance Teaching during the Covid-19 Crisis
Edward Jones Imhotep
The Black Androids: Recovering Lost Histories
Rie Kijima
Education Reformism: The Causes and Consequences of National Education Reform Worldwide, 1979-2018

MISSISSAUGA CAMPUS
Teresa Lobalsamo
Preserving Toronto’s Foodways
Adrien Rannaud
Press, Celebrity and Gender in Quebec (1930–1970)
Pablo Robles-Garcia
3K-LVT: The Validation of the First Listening Vocabulary Test in Spanish
Liye Xie
Building Monuments, Bonding Communities: Urbanization and Social Transformation in Ancient China

SCARBOROUGH CAMPUS
Maria Assil
New Voices, New Vistas: Contemporary Arab Women Writers Database
Sébastien Drouin
Diplomacy, Pedagogy and French Fashion in mid-18th century Europe
Jessica Fields
The Beyond Bullying Project
Joe Hermer
Policing of the Homeless: Making Scarborough Visible
Laura Risk
Engaging with Archives: Mobilizing Quebec’s Musical Past for Today
Natalie Rothman
Diplomatic Translation in Early Modern Istanbul: Digital Remediation, Analysis and Visualization

Shaun Ross
Charting Virginia’s Renaissance Reception
Anabela Rato and Naomi Nagy
When Our Speech Carries Two Worlds: Ethnic Orientation in Heritage Language Research
Simon Stern and Adam Hammond
The Birth of the Modern Detective Story, 1890–1920
Kevin White and Susan Hill
Six Nations of Grand River Community History Project
Kenneth Yu
The Logic, Function and Contexts of Ancient Greek Titles

Critical Zones
Launched in fall 2019, Critical Zones will be a nexus for research exchange in the environmental humanities at the U of T 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 U of T 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 U of T; 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 U of T as a leader in the field.

Digital Humanities Network (DHN)
The DHN was launched in 2016 to support and enhance digital humanities 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.
Fellows

Jérôme Havre
Anthropologie de l’image
2012
Laser print, 53.3 x 71.1 cm
Purchase, 2017
The Hart House Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the
University of Toronto
Photo by Toni Hafkenscheid
2020–2021 was a year like no other for the fellows of the Jackman Humanities Institute. A group of twenty-two scholars with overlapping interests in social justice, music, and international politics gathered to research projects relevant to the annual theme of Collectives. The gatherings were entirely virtual due to pandemic lockdown restrictions: some fellows worked from abroad and some were in Toronto, but only a few were able to work on site at the Jackman Humanities Institute, and only for a short period as the restrictions eased. In spite of the very challenging circumstances in which they found themselves, they formed cohesive relations and engaged with each other and with their projects with focus and determination.

It was the fellows themselves who made the year work. The virtual visit of Distinguished Visiting Fellow Dionne Brand provided a transformative moment for everyone, a boost of optimism, self-determination, and the power of writing. The presence of Distinguished Visiting Indigenous Faculty Fellow Max Liboiron was transformational in other ways: many of the fellows engaged with her CLEAR lab in Newfoundland and developed ways to apply her work on research ethics to their own work. New Media Public Humanities fellow Melissa Gismondi taught workshops on podcasting and recorded multiple virtual events including a panel discussion about the US election and an analysis of the novel *Bear*. Every fellow engaged seriously and honestly with the year’s theme, and they all deserve huge credit for the effort they put into their fellowships.
Dionne Brand

A Short Entry on Time: Capitalism, Time, Blackness, Writing

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. She was the Poet Laureate of the City of Toronto 2009–2012 and is a member of the Order of Canada.

Dionne Brand became prominent 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. Her 2018 volume, The Blue Clerk, won the Trillium Book Prize.

Her fiction includes the novel In Another Place, Not Here, and Door of No Return, 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 most recent novel, Theory, won the Toronto Book Award 2019 and the BOCAS fiction prize.

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 colour. Her 2019 Kreisel Lecture, An Autobiography of Reading was published in March 2020. Her writing students and students of colour.

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 holds Honorary Doctorates from Wilfred Laurier University, University of Windsor, Simon Fraser University, The University of Toronto, York University and Thornloe/Laurentian University. She is Professor in the School of English and Theatre Studies at the University of Guelph.

Max Liboiron

Geography, Memorial University

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.
than humans where language is sentient and felt, not merely co-learner. As a practice of honoring Land, quill work, then evocative of Land, where porcupine becomes teacher and/or disability are rendered expendable. Quills, she states, are the ways that Indigeneity, the queer and gendered body, and expansive ways that contemporary artists use porcupine quills of glass beads, dyed and embroidered onto clothing, baskets, quills were used in Indigenous cultures before the introduction of glass beads, dyed and embroidered onto clothing, baskets, and moccasins. These workshops explored the diverse and expansive ways that contemporary artists use porcupine quills in their art.

Quill Conversations
On 26, 28, and 30 October 2020, Vanessa Dion Fletcher hosted virtual conversations with three Indigenous artists: Julie Rose Sutherland, Jean Marshall, and Dyanl White Hawk. Porcupine quills were used in Indigenous cultures before the introduction of glass beads, dyed and embroidered onto clothing, baskets, and moccasins. These workshops explored the diverse and expansive ways that contemporary artists use porcupine quills in their art.

Ange Loft
Ange Loft’s site-specific work with Jumbies 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 Biennial of Art grounded in community knowledge, relationality and oral histories.

Talking Treaties in Taranto
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 ‘Purchasing’ Toronto’. Glimpses of the multi-year community engaged process reveal the capacity of arts-based learning to guide the Toronto Biennale of Art grounded in community knowledge, relationality and oral histories.

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. The result of my time at the Institute was a shift of focus in my work, to more public facing scholarship, collaborative projects, and the organization of and participation in public talks and panels. I appreciate the other fellows, who—directly and indirectly—contributed to my work. The opportunity to supervise 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. The fellowship also provided me with the opportunity to truly reflect on my book manuscript, Activist and Artistic Responses to Corruption in Ghana and allowed me to complete a full draft. 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.

Human Stories Blog (www.humanstories.ca) is a digital humanities initiative that hosts free, open-access teaching and learning resources about different kinds of peoples, including those who study them. This blog aims to feature underrepresented junior scholars whose work highlights the (hi)stories, ambiguities and political struggles that often get erased. It is meant as a teaching tool and its primary audience include high school and undergraduate students as well as parents, uncles and aunts. We release one video each week.

Public-Facing Scholarship

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 in Ghana’s activist scene.
Robyn Autry
Sociology, Wesleyan University

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 pieces and opinion pieces for newspapers, blogs, and online literary and popular magazines as a fellow.

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 the expected re-enactments of someone else’s vision or fantasy.

Toronto Hip Hop History & the Canadian Music Marketplace

This year I was able to deepen my research on and engagement with the Toronto Hip Hop community as part of this year’s theme: “Collectives.” 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. 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 focus on my project: “The Politics of ‘Urban Music’: A Case Study of the Toronto Hip Hop Community and Rap Music Marketplace, 1985–2010.” I have examined a series of questions about Toronto Hip Hop history and the development of a uniquely Canadian Hip Hop marketplace infrastructure, including: What was the nature of the relationships 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 shaped 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?

I am using 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. I conducted oral interviews with Toronto Hip Hop musicians, deejays, dancers, radio and television personnel, event promoters, independent record label owners, and music journalists. I have also collected and reviewed archival sources in digitized and material culture form and 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 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. 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.

I enjoyed the experience of building 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. 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.

We are grateful to the Andrew W. Mellon Foundation for the Humanities for their support of the JHI initiative, Humanities at Large, which created fellowships for Robyn Autry and Francesca D’Amico-Cuthbert.
Transnational Agrarian Movements and Normative Elaboration of International Law

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 made connections with many fellows that will last for years to come. In July 2021, I will be starting as an Assistant Professor at Western University Faculty of Law.

I have spent most of this year researching for and writing my dissertation. I drafted a long chapter exploring “peasants food law”, at multiple webinars. I also co-organized the 5th Canadian Association for Food Law and Policy Conference (online, 8 January 2021) (panelist)

"Right to Food in Canada", for Daily Bread Food Bank and North York Harvest Joint Conference: Celebrating Resilience (online, 20 May 2021) (panelist)

"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)

Museums, Repatriation, and Social Justice: Transnational Solidarities, Decolonization, and Activism in Museum Worlds

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 M.St. 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.
Program for the Arts

Carole Condé and Karl Beveridge
The Fall of Water
2006–2007
Digital print, 120 × 167.5 cm
Purchased by the 2011 Hart House Art Committee with the support of the Canada Council for the Arts Acquisition Assistance program
The Hart House Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the University of Toronto
Photo by Toni Hafkenscheid
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 that responded to the annual theme, Collectives, were supported. The move to fully-online programming that pandemic restrictions necessitated provided a demonstration of the kinds of activities that can flourish in a virtual environment. The year's programming included an international exhibition of photography, several screenings, symposia, and guest lectures. One event was cancelled, and an exhibition of art was postponed to 2021–2022.

Screening Collectives and Collectivity

This symposium and film screening event brought together scholars working on questions of collectives and collectivity in relation to moving image media to examine how collectives emerge, cohere, and are sustained. One of the key questions was 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; many participants 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.

ORGANIZED BY
Sara Saljoughi, Arts, Culture & Media

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 “tapesty 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.

SYMPOSIUM
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
“It’s 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”
Program for the Arts 2020–2021

ONLINE EVENT SERIES

We Prepare a Space: Indigenous Digital Artistic Hub
7 May 2020
Talking Treaties in Toronto with Ange Loft
14 May 2020
Connecting with our First Family: A Virtual Studio Visit with Nyle Johnston
21 May 2020
“A Pedagogy of Place”: The Simcoe Underpass Mural Project with Tannis Nielson
28 May 2020
Connecting with our First Family: Virtual Studio Visit 2 with Nyle Johnston
4 June 2020
Conversation & Activation between Jenny Blackbird, Kayrin Recollet and special guest Liz Osawamick

11 June 2020
Decolonization: What does it mean to reclaim our bodies? With Nazbah Tom

The Indigenous Digital Artistic Hub: relations of care for human and more-than-human beings, is a multiscalar site of Indigenous imaginings, futures, and landings that call us into radical relationality. The Indigenous Digital Artistic Hub is a New College based series of events intended to hold and sustain Indigenous artistic practice in accordance with the creation of radical ethical relationality between ourselves, our more than human kin and lands. Particularly important are the ways in which we hold space for Inipānda as a space of water, land relationship and celestial relationality.

13 April 2021
Theo-Politics, Populism, and Religious Networks in Latin America

This was 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 "presenting" 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: newartssofpersuasion.com

FILM SCREENING AND PUBLIC DISCUSSION

6 November 2020
Heeding The Messenger (postponed from 2019–2020)

This 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 Monteiro (Brown University) explored 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. This was followed by a screening of the film The Messenger and shared conversation with activists who were featured in it.

ONLINE EVENT SERIES

Dramaturgies of Resistance: Collectivity, Performance, Dialectics
22 January 2021
Hito Steyerl
18 March 2021
Otolithic Group and Denise Ferreira da Silva
30 April 2021
D.N. Rodowick

(Rescheduled into symposium)

18–19 June
final graduate symposium (produced outside University of Toronto)

Dramaturgies of Resistance was an experimental, collaborative, and multi-media program that developed scholarly, artistic, and activist projects centered on questions of performing collective actions in politics, philosophy, and the arts. It was designed to look past 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). These events

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artofcaptivity.com

Online exhibition
Ongoing

www.youtube.com/

Book launch
10 February 2021

Arte del Cautiverio

Through a series of rich photographs, Art of Captivity/Arte del Cautiverio tells a compelling story about the war on drugs in Central America. Entirely bilingual in both English and Spanish, the book focuses on the country of Guatemala, now the principle point of transit for the cocaine that is produced in the Andes and bound for the United States and Canada. Alongside a spike in the use of crack cocaine, Guatemala City has witnessed the proliferation of Pentecostal drug rehabilitation centres. The centres are sites of abuse and torment, but also lifesaving institutions in a country that does not provide any other viable social service to those struggling with drug dependency. Art of Captivity/Arte del Cautiverio explores these centers as architectural forms, while also showcasing the cultural production that takes place inside them, including drawings and letters created by those held captive.

This stunning work of visual ethnography humanizes those held inside these centres, breaks down stereotypes about drug use, and sets the conditions for a hemispheric conversation about prohibitionist practices—by revealing intimate portraits of a population held hostage by a war on drugs. The online exhibit 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.

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 UT—organized and carried out an international series of events online. 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 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.

ONLINE EVENT SERIES

Forms of Encounter
8 March 2021
Theatre of the Asian Diaspora in Canada

20–24 April 2021
Collaboration with the Centre for the Less Good Idea, Johannesburg

19 May 2021
Lecture by Catherine Giudis cancelled in respect for CAUT censure of the University of Toronto

ONLINE CONCERT AND SYMPOSIUM

For the Earth it was Just a Twinge: Collective Storytelling in Journalism, Composition, and Music Practice
26 June 2021
Panel discussion on music collectives and Conversations with Indonesian translator Linda Bong

27 June 2021
Concert featuring Haven Trio and Barry Bearak performing TWINGE; meetings with students and musicians, and final thoughts.

These public talks and performances were part of a major international series of events online. The event was dedicated to the memories of the hundreds of thousands of victims of the 26 December 2004 Indonesian tsunami. The work was inspired by the stories of the survivors and the individual voices of the survivors and the present and future roles of artists within the university.

ONLINE EXHIBITION OF PHOTOGRAPHY AND SCHOLARLY BOOK LAUNCH

The Art of Captivity/Arte del Cautiverio
10 February 2021
Book launch
www.youtube.com/watch?v=q5MfpgDaS0

Ongoing
Online exhibition
artofcaptivity.com

From the paper “Theopolitics of Communion and Territory in the Making of ‘The Russian World’” by Jeanne Kormina (Higher School of Economics) and Vlad Naumescu (Central European University) presented at The Year in Review 2019–2020

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 millennia, 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 the power and impact of the stories when told as a collective.
Working Groups

LEFT:
Divya Mehra
How to do things with words
(Culture and Captivity): 6. You Made Me
2014
Sulphur and acrylic ink on watercolour paper,
50.2 × 66.7 cm
Five works purchased by the Hart House
Acquisitions Committee, in part through the
support from the Elizabeth L. Gordon Art
Program, a program of the Walter and Duncan
Gordon Foundation and administered by the
Ontario Arts Foundation, 2018; and one work
is a gift of the artist, 2018
The Hart House Collection

MIDDLE:
Joyce Wieland
O Canada
1971
Lithograph, 54 × 77 cm
Purchased by the Art Committee, 1971/72
The Hart House Collection

RIGHT:
Jessie Oonark
untitled
nd [c. 1960]
Crayon and graphite, 35 × 42 cm
Gift by bequest of Dorothy Macpherson, 1995
The University College Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the
University of Toronto
Photo by Toni Hafkenscheid
The Working Groups program continued in this pandemic year with all meetings and events held online. Online activity expanded the range of working group membership 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 orientation. 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 imagining new ways to continue their collaboration in the future.

Featured Working Group

Tamil Studies: A Discipline in Motion

Our group began its operations in 2019, and has covered the topics of Tamil literary history, and the practice of translation in and out of the Tamil language. 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.

Three scholar-translators delivered online public lectures, and the series proved to be successful beyond our expectations. A fourth was cancelled 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). In addition, we arranged for a guided reading and translation series with Prakash Venkatecan, who previously led the Manimekalai reading group in 2019. This year, our group read from the Aruvukatiyilakkamam, 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. Working online, we were able to establish a virtual space where our cohort could meet, share ideas, difficulties, and engage in a social atmosphere. After initial feedback, we adopted a flexible agenda that focused on graduate student support and camaraderie.

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. Thematically, we envision a year of meeting to discuss Transregional Tamil in Conversation. We intend to consider Tamil in the context of South India and Sri Lanka, of the Indian Ocean, and of the Tamil Diaspora.

Tamil studies is the most dominant of linguistically-defined subfields of South India, and we will invite 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.

Organizers

Mark Balmforth
postdoctoral researcher, Historical & Cultural Studies

Jesse Pruitt
Ph.D. student, Study of Religion

Bhavani Raman
Historical & Cultural Studies

Srilata Raman
Study of Religion

Kristina Rogahn
Ph.D. student, Study of Religion

Above: 1686 Mallet map of Sri Lanka (Taprobane).
This year our group continued to explore Bridging Disciplines in Kaitlin Rizzari. We were apart? What principles should we together, but what is currently holding What brings BIPOC communities in meaningful and material ways? building into active, lasting relationships, Canada, such as: What does it mean BIPOC solidarities in colonially-called Black, Indigenous and People of Colour (BIPOC) Solidarities

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 classrooms 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’s aims to begin with were to Story-ing the 94, a series of performative interventions based on close readings of the 94 Calls to Action for the full report of the Truth and Reconciliation Commission and other relevant historical and contemporary sources.

Bridging Disciplines in Manuscript Studies

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 where an international doctoral cluster in HE research. Initial funding is secured, and partnerships are established with the University of Pennsylvania and Oxford University. The doctoral cluster will attract HE graduate students, build the reputation of the University of Toronto as a disciplinary centre and provide invaluable experience for students in this expanding field.

Class Struggle Revisited: Theory, Method, Praxis

This working group aimed to bring semi-nal 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, heterotopia, racialization, illegalized migration, Indigenous erasure, national- ism, and white supremacy. In essence an analysis of class struggle is about putting rigorous scholarship in service of emancipatory politics. 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 have sparked the development of several smaller project-specific working groups.

Working Groups 2020–2021

Year in Review 2019–2020
such as community detection, and causality. We 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 also brought in outside speakers who were instrumental in pushing our thinking further and showing the enormous potential in cross-disciplinary thinking.

Organizers: John Kloppenborg, Study of Religion; Carl Knappett, Art History

Planetary Resistance: Climate, Computation and Contingency
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 modeling to ecology, our conceptual and environmental studies. Avery Slater, English & Drama; Rebecca Woods, History & Philosophy of Science & Technology

Rethinking Policing, Penalty, and Pandemic
This working group brought together established, junior and emerging scholars across disciplines to examine and discuss policing and penalty 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: community-university relations and the role of the university in today’s society following the outbreak of the pandemic; safety and security on and around university campuses, particularly for those who are racialized, Indigenous, and disabled; and tensions between and implications of contemporary discourses of public health, public safety, and decolonization. We built on our working relationships between academics and members of local communities by sharing and valuing knowledge across contexts and promoting equitable collaboration and 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.

Organizers: Rosalind Hampton, Social Justice Education; Vannina Szteinbok, Social Justice Education

Soundscape Studies at the University of Toronto
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. One of the year’s highlights was our meeting with Prof. Jonathan Sterne of McGill University whose work has become a point of reference for any researcher approaching the cultural study of sound. We asked him to reflect on the near-decade since his publication of The Sound Studies Reader (Routledge), the Soundscapes 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. One of the year’s highlights was our meeting with Prof. Jonathan Sterne of McGill University whose work has become a point of reference for any researcher approaching the cultural study of sound. 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. The group’s work 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 of Architecture, Landscape and Design shows that sound work is growing at the University of Toronto.

Organizers: Joseph Clarke, Art History; Sherry Lee, Music

The JHI looks forward to the 2021–2022 when we will explore the annual theme of Pleasure. As we emerge from the global pandemic, we hope to resume in-person activities in our beautiful home at the top of the Jackman Humanities Building, safely and carefully, and to taking the best of the technologies and lessons that we have learned in lockdown back with us.

In the coming year, our Mellon-supported initiative, Humanities at Large will be in its third and final year, and we will be hosting Public Humanities fellow Irina Dumitrescu (English, University of Bonn) and Community-Engaged Fellow Jaclyn Rohel (Food Studies, New York University). We look forward to the visit of Distinguished Visiting Fellow Michael Nylan (History, UC-Berkeley), and to working with Distinguished Indigenous Faculty Fellow Dale Turner (Political Science, University of Toronto). Our cohort of fellows will be exploring topics that range across the pleasures of music, imperfection, Greek and Roman thought, aromatics in medieval China, art, spirituality, food, opera, gardens, poetry, sexuality, dance, and many other areas.

After a year deprived of so many of the pleasures of normal life, we look forward to a wonderful and reinvigorating return to the joys of meeting and learning together.
design

The Office of Gilbert Li

PRINCIPAL PHOTOGRAPHY
Birds of a Feather, curated by Ameen Ahmed, produced by the Art Museum at the University of Toronto in collaboration with the JHI. Photos by Toni Hafkenscheid, 2020.

ILLUSTRATIONS
Catherine Potvin

PRINTING
Warren’s Waterless

PAPER
Rolland Enviro Print

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.

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Jackman Humanities Institute

“The humanities are the heart, root and historical basis of any great university.”

The Honourable Henry N.R. Jackman (BA 1953, LLB 1956, LLD 1993)

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 long standing generosity of the Honourable Henry N.R. Jackman.