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

ON THE COVER
Adrian Stimson
 burning Man Photo Essay (excerpt): Buffalo Boy and Shaman Exterminator, 2005
Silver gelatine photograph, 15.2 × 10.2 cm, unframed
Hart House Permanent Collection
Morning Star rises.

Waabanang is Ojibwe for Morning Star or the planet Venus and has been a beacon of light, serving as a navigational entity for Indigenous Peoples of this land for millennia. In response to the 2017–18 annual theme of the Jackman Humanities Institute, *Morning Star* ascends to shine light on presence, visibility and collective Indigenous agency to renounce naive impressions of (un)conciliation that continue to be discussed throughout much of the settler culture across Turtle Island. By opening personal, psychic and linguistic pathways that simultaneously guide to one and lead away from another, Indigenous kinship and survivance come into sharp focus.

Anamnesis propels *Morning Star* forward as the remissent past collides with the future past. While the research of the JHI queries apology as a laborad apparatus addressed indelible violence and the effects ofconciliation alongside acknowledged colonial shame, may the individuals represented in this exhibition and the creators who manifest their likenesses guide both the thought and action of this immediate community and beyond. Informed by the full herstory of this land and Indigenous Traditional Knowledge, we must walk alongside one another with respect to succeed.

*Morning Star* rises.

**Curated by**

Jason Baerg and Darryn Doull

**Exhibition**

13 September 2017 to 29 June 2018

**Artists**

Joi T. Arcand

Nadja Kwandibens

Adrian Stimson

Garry Todd

Alex Janvier

Bracken Hanuse Corlett

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, Courtney 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. Courtney 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.

This year was dedicated to the annual theme “Indelible Violence: Shame, Reconciliation, and the Work of Apology.”

*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 Hoxha, held an undergraduate fellowship this year; and one of the faculty supervisors in the 2018 Scholars-in-Residence was Larry Switzky, 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.

*Alien Keith*

Director, Jackman Humanities Institute

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*The JHI Exhibition of Art for 2017–18, *Morning Star*, was curated by Darryn Doull and Jason Baerg. It showcased the work of six contemporary Indigenous artists working in Canada. We are grateful for the support of Barbara Fischer and the Art Museum of the University of Toronto.*
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 connection 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, Tracy Lindberg (citizen of the Kelly Lake Cree Nation and Professor of Common Law at the University of Ottawa), a Visiting Consultant, 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 postdoc- toral 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 2018–2019 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 Cape Town, South Africa; the Jackman 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).”

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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. In their non-research time, students attended workshops and events, and shared meals on the Victoria research projects. In their non-research time, students attended workshops and events, and shared meals on the Victoria research projects.

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, DH 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.

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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
Featured Research Community

Aesthetic Education: A South North Dialogue

Neil ten Kortenaar, English, Director
Melissa Levin, Ph.D. Political Science, Program Manager

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

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
Truth and Reconciliation Commissions in South Africa and Canada
South Africa’s TRC (1994–98), provided a model for Canada’s own TRC (2008–15), which concluded that, with its policy of residential schools, the Canadian state had committed cultural genocide against Indigenous people. The TRC sector held a workshop won Missingness in South Africa in February 2018, and plans are underway for a workshop in April 2019 in Toronto on Imagining a Just Future.

Museums and Public History
The Museums sector met in February 2017 in Cape Town for an immersion in local museum practices, and in November 2017 in Toronto for an intensive workshop on terminology and ideas. The group has also developed classes and curriculum materials at both locations, and is planning a meeting in Toronto, and an installation at the Royal Ontario Museum in the fall of 2020 on the work of William Kentridge.

Puppetry
The Puppetry sector hosted Jane Taylor (UWC) in South Africa, and graduate students from Toronto visited Cape Town to participate in an intensive conference on African documentaries. Activity in the coming year will coalesce around the practice of the South African artist William Kentridge, culminating in a conference hosted in Toronto in 2020.

Literature
The Literature sector has worked to address the need to decolonize the curriculum in literature studies. An inaugural workshop was held 16–18 November 2017; papers will be published in a special issue of the Cambridge Journal of Postcolonial Literature. A follow-up workshop on “Humanities Pedagogy Confronting Colonialism” took place in Toronto on 12–13 October 2018.

Movement, Image, Sound
This sector focused its activities on the documentary film practice of South African filmmaker François Verster, who visited Toronto in February 2017; in April 2017 faculty and graduate students from Toronto visited Cape Town to participate in an intensive conference on African documentaries. Activity in the coming year will coalesce around the practice of the South African artist William Kentridge, culminating in a conference hosted in Toronto in 2020.

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
Andrea Charise
JHI-UTSC Digital Humanities Fellow
Alison Keith
Director, Jackman Humanities Institute
Sherry Lee
Faculty of Music
Sian Meikle
Director of Information and Technology Services
Markus Stock
German
Fadi Ragheb
Near & Middle Eastern Civilizations

Scholars-in-Residence
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. SJR 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 Ratclife
Dean of Arts
Trinity College
Holger Syme
English & Drama
Kimberley Yates
Associate Director
Jackman Humanities Institute

Featured Research Community Aesthetic Education: A South-North Dialogue
in Puppet Theory in support of the launch of The Laboratory of Kinetic Objects in Cape Town in June 2019.
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 Law School. He 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 be able 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 also attended lunch presentations of several other fellows, including lunch with UTM faculty and tour of Blackwood Gallery, doing no harm and building better educational spaces: unpacking the Indigi-Reconciliation: Colonial Narrative and the Ethics of Respect in Teaching, Research and Advocacy, Savage States: Settler Governance in an Age of Sorrow, and Aunty/Indigenous Love: Doing No Harm and Building Better Educational Spaces: Unpacking the Indigi-Reconciliation: Colonial Narrative and the Ethics of Respect in Teaching, Research and Advocacy. The first incumbent was Sherry Farrell Racette and in 2017–2018 we welcomed Tracey Lindberg to the Circle of Fellows. This position was created in 2016–2017 with the intention to bring in 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 As’in’i’wa’ni’hi Ni’yaw Nation Rocky Mountain Cree and hails from the Kelly Lake Cree Nation community. 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 finalist, a best book of the year, a finalist for an Alberta Literary Award and the Kobo Emerging Writer Prize, and a longlisted finalist, 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 “Writers 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 convergence 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 summed up 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 for Black reparations have been underway, particularly in the US, since at least the end of slavery and era of reconstruction. The movement has gained momentum at various historical moments since eg, during the civil rights movement of the 1960s. Today these programs are again in resurgence as a mechanic to redress ongoing racism, not simply the historical legacy of slavery, but also other forms of discrimination. Some of the political stakes of these initiatives were highlighted in reference to Canadian struggles with reconciliation, including the residential school apology, which included financial compensation, the killing of Colton Boushie, and the politics around crowdsourced donations to both the perpetrator and the family of the victims. The feedback I received from my presentation has been invaluable for shaping my ideas. Indeed, the family of the victims. The feedback I received from my pre-publication interactions with my postdoctoral colleague—was as well as consulting fellow John Burrows—were also powerful influences on my 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 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.

Publications

Presentations
October 2017 “The Cash of Civilizations,” Department of Geography, University of Newcastle, U.K.

Research and Writing
My presentation, early in the fall, outlined the theoretical framework, historical and political context, and motivating questions for my project. The thoughtful feedback I received shaped the direction of my work and helped me to refine my research questions. To synthesize my research into contemporary bison conservation models, Indigenous knowledge of buffalo and human-buffalo relations, and decolonial approaches to bison restoration, I wrote an article entitled “Human-Bison Relations as Sites of Settler Colonial Violence and Decolonial Resurgence.” The article has been accepted for publication in Humananimalia: 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 Topsham 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.

Teaching
The EAS Department of Political Science provided me with the opportunity to delve deeper into my dissertation research and find ways to connect it with new examples and make it relevant for both undergraduate and graduate students. I had the opportunity to develop a new course, “Media & 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.

Publications

Presentations
“Photographs of Bison Extirpation and Visions of Ecological Ruins,” Visual Futures Think Tank, McLuhan Colloquium, Queens University, 14 March 2018 (co-presented with Liam Mitchell and Liam Cole Young).
“What is Media Studies Anyways?” Cultural Studies Speaks, McLuhan Centre for Culture and Technology, University of Toronto, Toronto ON, 25–26 May 2018.

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.
Featured Graduate Fellow

Maya Chacaby
Social Justice Education
Amilcare Iannucci Graduate Fellowship in the Humanities

Dissertation

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 insistance 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, Nishnaabe Aki 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 complete her dissertation in 2018–2019 and continue her advocacy work for Indigenous women in Canada.

Undergraduate Fellow

Saambavi Mano
Peace, Conflict & Justice Studies
Dr. Michael Lutsky Undergraduate Award in the Humanities

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

Supervisor Courtney Jung

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

P’į́ (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

Overview

#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 Secwépemc 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.

#callresponse

ARTISTS IN RESIDENCE
Tarah Hogue
3–11 January 2018
Ursula Johnson, Cherish Violet Blood, Cheryl L’Hirondelle, Rosary Spence
7–13 January 2018

DIGITAL RESIDENCY
Beatrice Deer
November 2017–January 2018

SOCIAL MEDIA WRITER IN RESIDENCE
Aylan Couchie
December 2017–January 2018

ORGANIZER
Blackwood Gallery

CURATORS
Take Care: Letters & Handshakes (Christine Shaw and Greig de Peuter)
#callresponse: Tarah Hogue, Maria Hupfield, Tania Willard

Above: Laakkuluk Williamson-Bathory, Cultural Radiation: Arnaagama, I am an Inuk woman. (installation view), 2017. Photo: Tom Hakkenrood
Overview

Program for the Arts Featured Event Series

Indelible Refusal: Bodies, Performance, and Walking Resistance

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.


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 the celebratory tropes of the flâneur and the dérive, 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, and walking performances were co-curated with Golboo Amani, a performative walking tour that rethinks and reimagines the present by illuminating histories of the African Diaspora in Toronto’s Grange neighbourhood through engagements in Afrofuturism memory and ritual.

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 raced, gendered, and disabled frameworks. Figures like Camille Turner,一步之遥, and Cheryl Thompson, 一步之遥, used their poetry, compositional practices, and creative work at First Nations House over a community lunch. For example, walking is often positioned as an inherently radical method of doing research, yet often ignores raced, gendered, and disabled frameworks. Figures like Camille Turner, Cheryl Thompson, and Cheryl Thompson, used their poetry, compositional practices, and creative work at First Nations House over a community lunch.

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Program for the Arts 2017–2018

EXHIBITION
5 September–29 October 2017
Far and Near: The Distances 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: Alvis Choi, Alvis Parsley, Chun Hua Catherine Dong, Gu Xiong, Will Kwan, Ho Tam, Ken Lum, Morris Lum, Karen Tam, Chih-Chien Wang, Paul Wong, Winnie Wu

SYMPOSIUM, INVITED LECTURE, AND 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: Susan Antebi, Spanish & Portuguese

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, UTSIC Arts, Culture and Media and Curator, Doris McCarthy Gallery (DMG)
CURATOR: Bojana Videkovic

ARTISTS: Basil AlZeri, Lori Blondeau, Duorama, Terrance Houle, Lisa Myers

SYMPOSIUM
14 May 2018
Beyond Remediation: Imagining Violence and Recovery in the Environmental Humanities
The symposium was inspired by the work of Warren Curio, the Métis artist, scholar and activist who makes petrographic photographs use the elemental residue of environmental extraction to make what Curio reads as a reparative exposure.

ORGANIZER: Alexandria Rahr, Bissel-Heyd Lecturer, Centre for the Study of the United States

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

PERFORMANCES WITH POST-SHOW DISCUSSION
24 and 25 November, 2017
Circo Zero: Turbulence (a dance about the economy)
A collaborative creation, Turbulence (a dance about the economy) is an experimental hybrid of contemporary dance, improvised happening, and political theatre; it is a bodily response to economic crisis. Initiated before Occupy and engaging with questions of debt, value, and exchange, Turbulence is intended as both a provocation and an affirmation of global movements for economic justice.

ORGANIZER: Christine Shaw, Blackwood Gallery
CURATORS: Letters & Handshakes (Christine Shaw and Greig de Peuter)

EVENT SERIES
26 February–6 March 2018
Indelible Refusal: Bodies, Performance, and Walking Resistance
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.

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

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, incomensurability, co-resistance and mutual futurities as they relate to school-based, environmental, corporate, and legalized violence which continue to be enacted by the state on Indigenous peoples.

ORGANIZER: Eve Tuck, Critical Race and Indigenous Studies, OISE

SUCCESSORS

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: Chun Hua Catherine Dong, Skin Deep, 20”×16” inkjet print, 2013.

Chun Hua Catherine Dong,
Between Us, The Distances From the exhibition, Skin Deep, 2013.
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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 in an emerging field of study that will be highlighted in the annual theme of 2019–2020, Strange Weather.

Overview of Activities 2017–2018

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 precocious 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.

Resisting 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 settler-arrivants 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 peri-patric 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.

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

Jill Carter, Drama, Theatre & Performance Studies

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 mindful maintaining current partnerships (JHI, Ciimaan, CCP, CiB, GTPS, 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.
The Art and Science of Immunization
The purpose of this working group was to explore what innovative solutions an interdisciplinary team could bring to the complex problem of vaccine hesitancy. As became clear through our readings and discussion, vaccine hesitancy is not a simple problem: it is fuelled by a complicated and sometimes contradictory variety of social, discursive, and health-related forces.

Organizers: Katherine Shwetz, Ph.D. cand., English; Dr. Natasha Crowcroft, Dalhousie University; Dr. Barbara Fallon, Factor-Inwentash Faculty of Social Work

Building Environmental Humanities at the University of Toronto
The University of Toronto is a leader in the science of climate change and the social science of environmental studies, but it lags behind in the field of environmental humanities (EH). This working group was formed to address that gap. Our goal is to establish a permanent home for EH at the University of Toronto. This year, we assembled a network of EH scholars, and began researching and creating a strategic plan to establish an institutional home.

Organizers: Alexandra Rahr, Centre for the Study of the United States; Andrea Most, English; Judith Brunton, Ph.D. cand., Study of Religion

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 Caranto 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.

Organizer: Susan Antebi, Spanish & Portuguese

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.

Organizer: Laura Bisalull, Interdisciplinary Centre for Health and Society; Alberto Zambenedetti, Italian Studies

Native Performance Culture and the Rhythm of Reconciliation: Re-membering Ourselves in Deep Time
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.

Organizer: Jill Carter, Drama, Theatre & Performance Studies

Nineteenth-Century Time
Our group is devoted to the study of time and temporal experience throughout the nineteenth century. This year culminated in a symposium on 9–10 March 2018 featuring Elizabeth Freeman, distinguished scholar of queer temporalities. It drew a crowd of 125 attendees, and has fostered several further collaborations

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

Queer Theory
The overall objective of 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 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: Barry Freeman, Arts, Culture, Media; Jenny Salibury, Ph.D. candidate, Drama, Theatre & Performance Studies

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 arena 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; Daniels Faculty of Architecture, Landscape and Design; Elizabeth Legge, Art
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.
The Office of Gilbert Li

Principal Photographs
Morning Star,
curated by Darryn Doull
and Jason Baerg, produced
by the Art Museum at
the University of Toronto in
collaboration with the JHI.

Illustrations
Yarek Waszul

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.
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 longstanding generosity of the Honourable Henry N.R. Jackman.