

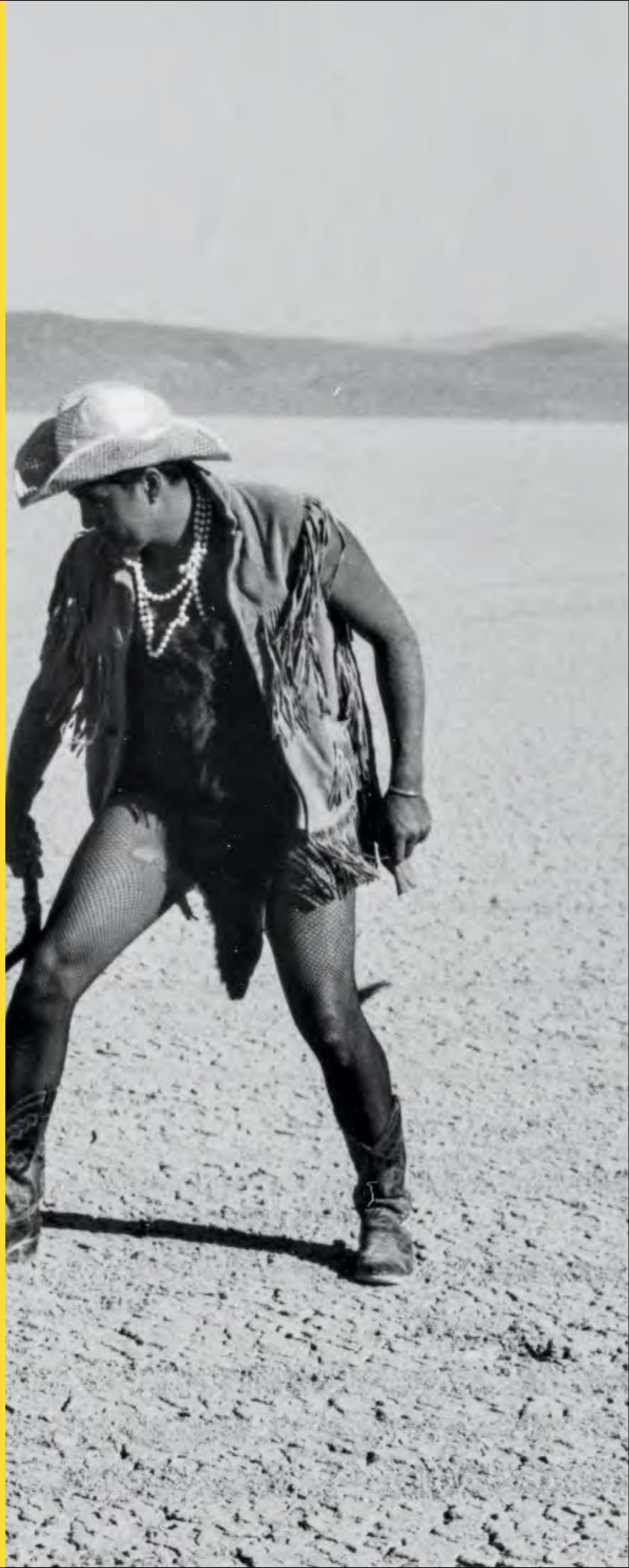
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Jackman Humanities Institute  
Year in Review

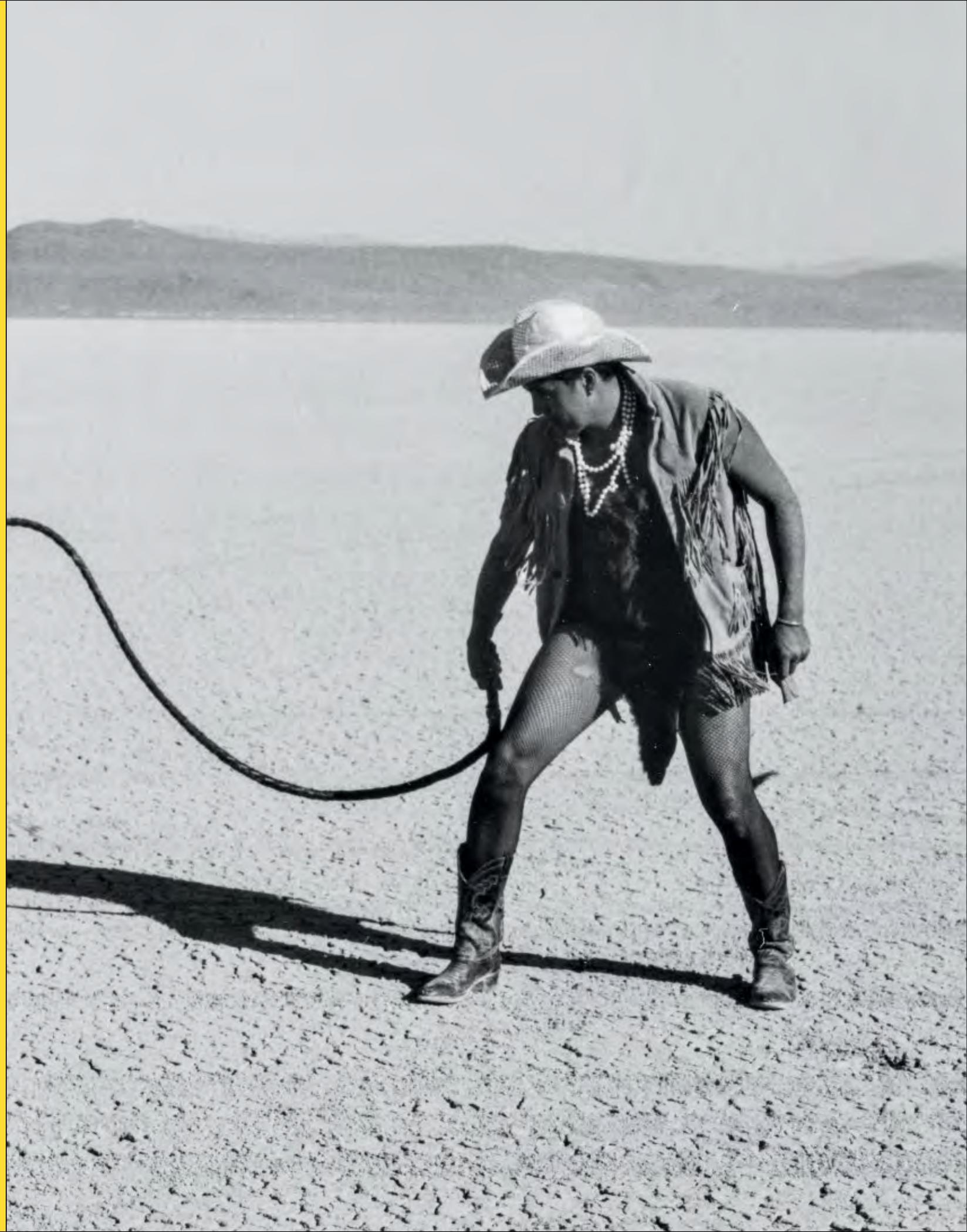
# 17- 18

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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 naïve impressions of (re)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 reminiscent past collides with the future past. While the research of the JHI queries apology as a labored apparatus addressing indelible violence and the effects of conciliation 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

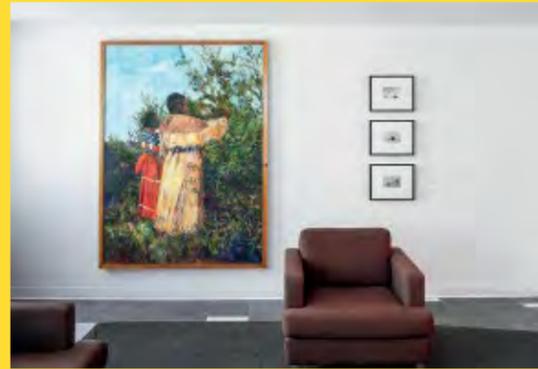
Jason Baerg and  
Darryn Doull

#### EXHIBITION

13 September 2017  
to 29 June 2018

#### ARTISTS

Joi T. Arcand  
Nadya Kwandibens  
Adrian Stimson  
Garry Todd  
Alex Janvier  
Bracken Hanuse Corlett



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.

### Director's Message

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



This theme was chosen for several reasons: because 2017 marked Canada's sesquicentennial anniversary of Confederation; to honour the Calls of the Truth and Reconciliation Commission; to continue and expand the work begun in 2016–2017 with the introduction of a Visiting Distinguished Indigenous Faculty Fellow into our Circle of Fellows; and to examine the humanistic and complicated range of ideas around violence, shame, reconciliation and apology. It grew naturally out of the work of the collaborative research project, *Aesthetic Education: A South-North Dialogue*, which includes a group of scholars from the University of the Western Cape and the University of Toronto who work on comparative studies of Truth and Reconciliation Commissions, and it included a faculty member, 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.

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.

**Alison Keith**

Director, Jackman Humanities Institute

# Overview of activities 2017-2018

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

The 2017–2018 year saw the consolidation of the academic initiatives launched in 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 Chippewa of the Nawash First Nation and Canada Research Chair in Indigenous Law at the University of Victoria); and a CHCI-SSHRC post-doctoral fellow, Kate Bruce-Lockhart, a former JHI undergraduate fellow (2011–2012), who returns to the Institute after finishing her doctorate at Cambridge University. The supernumerary postdoctoral fellowship was an especially happy addition to the residential circle of fellows in a year that witnessed the last full cohort of six Mellon Postdoctoral fellows, as the program winds down for conclusion in 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 Governance in an Age of Sorrow” to a standing-room-only crowd in January

2018, while Tracey Lindberg organized an equally well-attended public “Teach In” on “Aunty/Indigenous Love: Canadian lawlessness, Indigenous Law, and Practice” in April 2018, and followed that success up with a workshop for fellows on “Building Better Educational Spaces” in May. John Borrows presented the Priestly Lectures at University College in October 2017, the same month he delivered the Keynote Address at the 2017 Asper Centre Constitutional roundtable Series at the Faculty of Law; he also presented a workshop on campus at the Victoria University (in the University of Toronto) conference on Campus (Re)Conciliations: Second Listeners. Our internal programming included a series of “jam sessions,” to discuss decolonizing and Indigenizing the humanities curriculum and university administration at the University of Toronto, social justice pedagogy, mentorship of Indigenous graduate students, and Tracey Lindberg's novel *Birdie*.

## Research Communities Overview

The Jackman Humanities Institute continues to sponsor three longer term research communities: a four-year Mellon-funded project on Aesthetic Education: a South-North Dialogue, in collaboration with the Centre for Humanities Research (CHR) at the University of the Western Cape (UWC) in Cape Town, South Africa; the Jackman Scholars-in-Residence (SiR) program, in collaboration with Victoria University

in the University of Toronto; and the Digital Humanities Network (DHN), which supports digital research in the humanities at the University of Toronto.

## Aesthetic Education:

### A South-North Dialogue

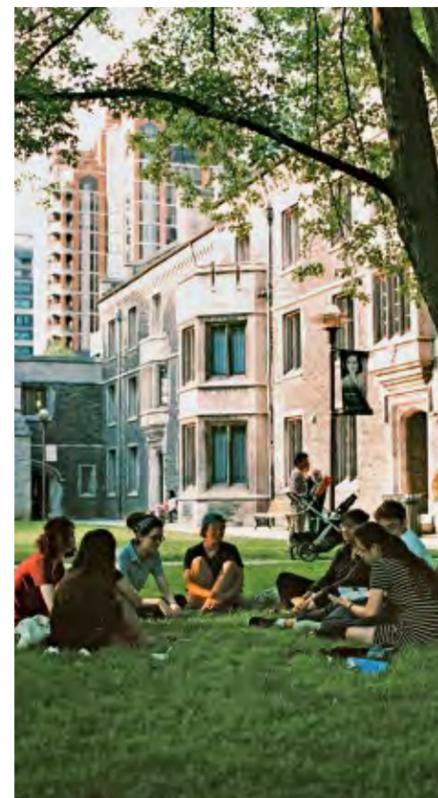
Through our partnership with the CHR at UWC, the Institute offers three graduate fellowships and two early career faculty fellowships annually. Early in November 2018, the Museums sector of the project hosted an intensive workshop in Toronto for faculty and graduate students of both universities on terminology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

## Scholars-in-Residence

With Victoria University in the University of Toronto, the JHI supports a humanities undergraduate research summer program, Scholars-in-Residence (SiR), every May. The 2018 session ran 7 May to 1 June 2018, with support from the JHI, the Faculty of Arts and Science, the Colleges of the University of Toronto, UTM, and Bader Philanthropies, Inc. Seventy-five students stayed in college residences while working for 20 hours a week directly on faculty research projects. In their non-research time, students attended workshops and events, and shared meals on the Victoria University campus. For the first time in May 2018, a 25-student cohort took part on the UTM campus, where participants were provided with residence rooms and a meal plan.

## Digital Humanities Network

The DHN 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.

## Program for the Arts and Working Groups

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

LEFT ABOVE: Professor David Palumbo-Liu (Stanford University) delivers the keynote address at Literature Pedagogy and Decolonization, 16 November 2017: “Worlding the University”

LEFT BELOW: Professor Mark Cheetham's research group on Analogy as Armature in Global Art & Art History meets outside Victoria College, May 2018. Photo: Hana Nikcevic

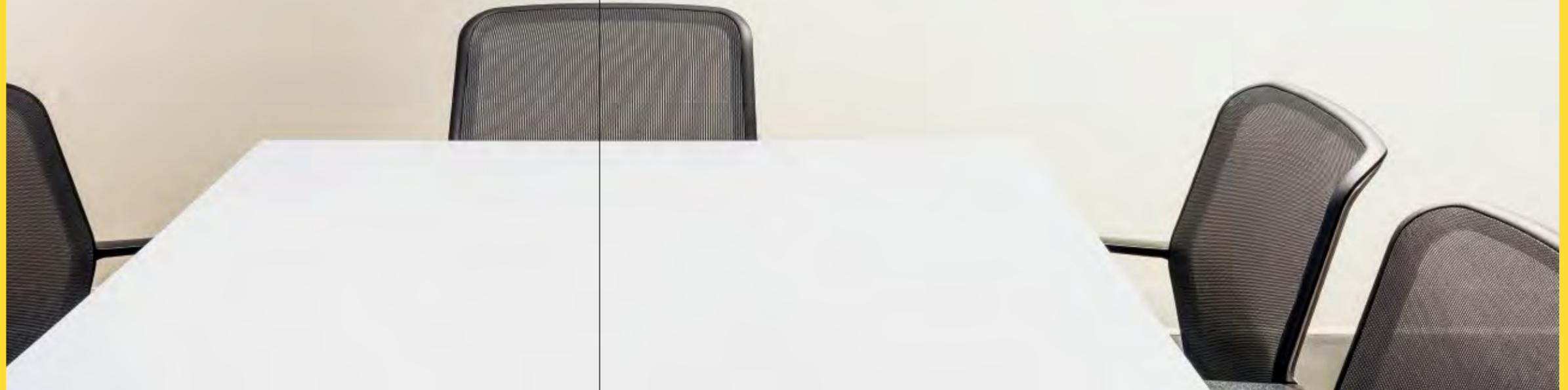
interdependencies of land stewardship and Indigenous sovereignty.

## Communications and Public-Facing Humanities

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

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

# Research Communities



**Nadya Kwandibens**  
Installation view, from left to right  
*Tee Lyn Copenace*, 2010  
*Leanne Betasamosake Simpson*, 2016  
*Jarret Leaman*, 2012  
Chromogenic prints,  
20×30, 44.6×70, 20×30 inches  
Courtesy of the artist  
Photography: Toni Hafkenscheid

# Aesthetic Education: A South North Dialogue

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



CENTRE FOR  
HUMANITIES  
RESEARCH

# Steering Committee

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

# JHI-Mellon Fellows

- |   |   |
|---|---|
| <b>Early Career<br/>Faculty Fellow</b><br><br><b>Julie MacArthur</b><br>History | <b>Graduate Fellows</b><br><br><b>Michael Braun</b><br>Political Science<br><br><b>Michael Donnelly</b><br>English<br><br><b>Sonia Norris</b><br>Drama, Theatre &<br>Performance Studies<br><br><b>Jennifer Orange</b><br>Law |
|---|---|



**1 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 on Missingness in South Africa in February 2018, and plans are underway for a workshop in April 2019 in Toronto on Imagining a Just Future.

**2 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.

**3 Puppetry**

The Puppetry sector hosted Jane Taylor (UWC) in Toronto for a series of symposia and reading groups, and has jointly authored an issue of *Puppetry International* (vol. 41, Spring/Summer 2017). A joint graduate course is being taught at both universities in 2018–2019, and monthly working group meetings are preparing a collaborative publication, *A Reader*

in *Puppet Theory* in support of the launch of The Laboratory of Kinetic Objects in Cape Town in June 2019.

**4 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 Colonization” took place in Toronto on 12–13 October 2018.

**5 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.

BELOW: *Renosterbos*, a collaboration between Ukwanda Puppet Company, Net Vir Pret, the Handspring Trust, and director Aja Marneveck. JHI-Mellon Graduate Fellow Sonia Norris worked with the production in December 2017. Photo: Sonia Norris



## 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](http://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

**Elsbeth Brown**  
Historical Studies

**Brian Cantwell Smith**  
Faculty of Information  
Philosophy

**Andrea Charise**  
JHI-UTSC Digital Humanities Fellow  
English

**Alison Keith**  
Director, Jackman Humanities  
Institute  
Classics

**Sherry Lee**  
Faculty of Music

**Sian Meikle**  
Director of Information and Technology Services  
University of Toronto Libraries

**Markus Stock**  
German

**Fadi Ragheb**  
Near & Middle Eastern Civilizations

## Scholars-in-Residence (SiR)

**Stephen Rupp**  
Interim Director  
Acting Principal, Victoria College

**Ira Wells**  
Project Manager

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

### Steering Committee

**Randy Boyagoda**  
Principal  
St. Michael's College  
English

**Anver Emon**  
Faculty of Law

**Charlie Keil**  
Principal  
Innis College

**Susan McCahan**  
Vice-Provost  
Undergraduate Innovation

**Carol Percy**  
English

**Jeffrey Pilcher**  
Historical & Cultural Studies

**Michael Ratcliffe**  
Dean of Arts  
Trinity College

**Holger Syme**  
English & Drama

**Kimberley Yates**  
Associate Director  
Jackman Humanities Institute

# Fellows



**Adrian Stimson**  
*Burning Man Photo Essay (excerpt):  
Buffalo Boy and Shaman Exterminator*  
2005  
Silver gelatine photograph  
15.2 x 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 Jackman Humanities Institute Circle of Fellows 2017-2018 overview

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 Lindberg, 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.

## Circle of Fellows

### Consulting Fellow

**John Borrows**  
Law, University of Victoria

### Distinguished Visiting Fellow

**Audra Simpson**  
Anthropology, Columbia University

### Distinguished Visiting Indigenous Faculty Fellow

**Tracey Lindberg**  
Law, University of Ottawa

### Faculty Research Fellows

**Emily Gilbert**  
Canadian Studies

**Courtney Jung**  
Political Science

**Mark Meyerson**  
History/Medieval Studies

**Lisa Yoneyama**  
East Asian Studies

### Postdoctoral Fellows

**Katherine Bruce-Lockhart**  
History

**Mark Anthony Geraghty**  
Anthropology

**Amir Khadem**  
Comparative Literature

**Atreyee Majumder**  
Anthropology

**Erag Ramizi**  
Comparative Literature

**Erin Soros**  
English

**Danielle Taschereau Mamers**  
Media Studies

### Doctoral Fellows

**Maya Chacaby**  
Social Justice Education

**Irina Sadovina**  
Comparative Literature

**Akshaya Tankha**  
Art

**Letha Victor**  
Anthropology

### Undergraduate Fellows

**Lila Asher**  
Equity Studies

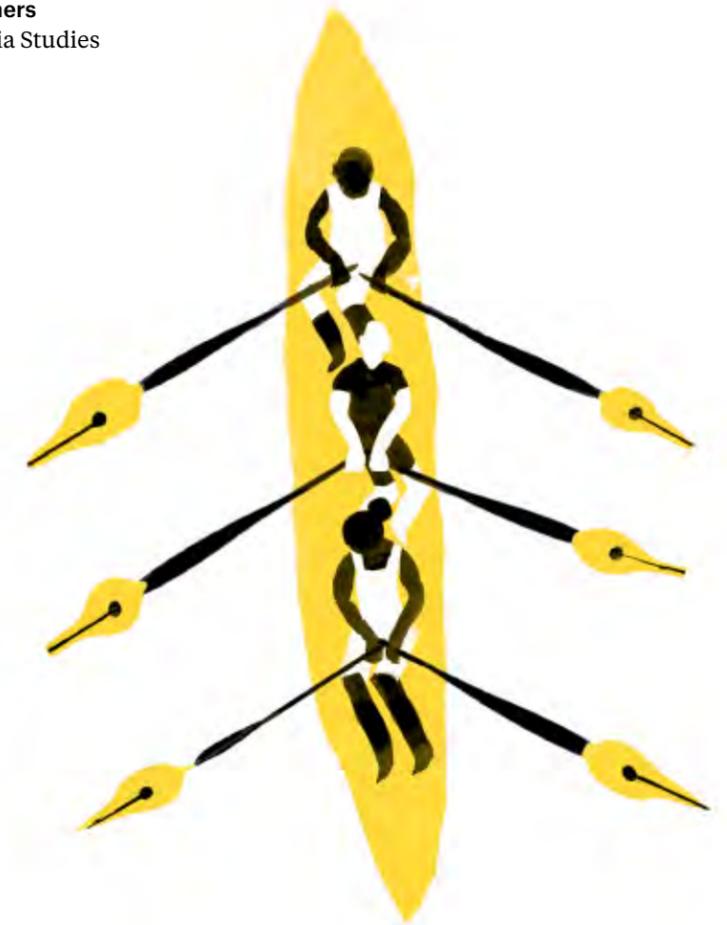
**Amanda Cutinha**  
History

**Lorina Hoxha**  
Political Science

**Saambavi Mano**  
Peace, Conflict & Justice Studies

**Eleanor Morum**  
Classics

**Alif Shahed**  
Literature & Critical Theory





## Emily Gilbert

Canadian Studies



### Reparations and Reconciliation: From Accounting to Accountability?

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

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

I was invited to give a guest talk at the University of Newcastle (UK) in the Fall of 2017, at which I presented some of this research. I also published one paper on victims of terrorism

and compensation in Critical Terrorism Studies. Another paper on reparations is being prepared for publication to a Geography journal. I have also outlined a book draft on war, money and terrorism that will have as one of its core chapters a focus on reparations. Working with my two undergraduate students, Amanda Cutinha and Lorina Hoxha, was a highlight of the year. Amanda's work on detention in Canada resonates with the other strand of research and teaching that I conduct on Canada's borders. Lorina looked at Black radical thought in the U.S. and its critique of liberalism; working with her on her project was extremely helpful to my own work, especially as I wrestled with the history of demands for Black reparations.

The most important part of my leave was just having time to think and engage in conversation with a wide array of colleagues. I was able to attend a rich slate of talks this year, across multiple departments. The highlights, however, were the talks given by our visiting fellows Audra Simpson and Tracey Lindberg. Both of these forced me to think more critically about my research as they forced me to interrogate some of the foundational premises of reconciliation. Audra and Tracey—as well as consulting fellow John Burrows—were also powerful interlocutors at our weekly meetings. As of 1 July 2018, I will be the Director of the Canadian Studies program. I will teach a new course on Landscapes of Violence in Canada in 2020. This course has been designed to feature research that I have undertaken while at the Jackman Humanities Institute.

#### Publications

“Victim compensation for acts of terrorism: the limits of the state” *Critical Studies on Terrorism* 11(2): 199–218.

“Militaries, finance, and (in)security” *Finance and Society* 3(2): 180–187.

#### Presentations

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

## Danielle Taschereau Mamers

Ph.D. Media Studies  
University of Western Ontario



### Decolonizing the Plains: Indigenous Resurgence Through Bison Repatriation

My first year as a postdoctoral fellow has been a challenging, intellectually and politically stimulating, and productive experience. My research has benefitted from the stability and comfort provided by the Institute's beautifully appointed facilities. Having a welcoming place to read, to think, and to write has been a true gift. Much more than a workspace, the fellowship has given me the opportunity to cultivate relationships with the other fellows that have nourished my mind and spirit immensely. Learning from my multi-disciplinary colleagues—each working in different seasons of their academic careers—has opened up new avenues for thought and encouraged the growth of creative and critical connections between our different projects. I am particularly grateful to have had the opportunity to learn from this year's Indigenous fellows: Maya Chacaby, Irina Sadovina, Audra Simpson, Tracey Lindberg, and John Borrows. Each of them offered knowledge and advice with deep generosity and kindness, for which I am deeply thankful. I have also been the fortunate recipient of Sarah Sharma's generous mentorship and a member of the working group, Decolonial Disruptions: Indigenous Literatures of Turtle Island.

#### 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 titled “Human-Bison Relations as Sites of Settler Colonial Violence and Decolonial Resurgence.” The article has been accepted for publication in *Humanimalia: A Journal of Human-Animal Interface Studies* and will appear in a special issue on intersecting Indigenous and animal studies in Fall 2018. My research this year has created a foundation for my continued work on bison as a medium of cultural and political relations. In July, I will participate in

the Environmental Reportage Writing Residency at the Banff Centre for Arts and Creativity. I have also received a John Topham and Susan Redd Butler Off-Campus Faculty Research Award from the Charles Redd Center for Western Studies, which will fund archival and field research in Montana over the summer.

#### Teaching

The FAS 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

“Disrupting the Register: TreatyCard.ca and Indigenous Counter-Archives,” *PUBLIC: Art/Culture/Ideas*, Issue 57 (forthcoming Summer 2018).

“The Face and the Number: Memorial and Statistical Narratives in Auschwitz-Birkenau's Central Sauna Portrait Exhibit,” *Photography & Culture*, Vol. 11, No. 1 (2018): 41–59.

#### Presentations

“Photographs of Bison Extermination and Visions of Ecological Ruins.” Visual Futures Think Tank, McLuhan Centre for Culture and Technology, University of Toronto, Toronto ON, 25–26 May 2018.

“What is Media Studies Anyway?” Cultural Studies Speaks Colloquium, Queens University, 14 March 2018 (co-presented with Liam Mitchell and Liam Cole Young).

#### 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 insistence on a certain reality, ceases to be an intelligible act.

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

#### Future Plans

Maya will complete her dissertation in 2018–2019 and continue her advocacy work for Indigenous women in Canada.



#### PUBLICATION

"(The Missing Chapter) On Being Missing" *Keetsahnak: Our Missing and Murdered Indigenous Sisters* (eds. Kim Anderson, Maria Campbell, Christi Belcourt) University of Alberta Press, 2018. 125–146.



ABOVE: Graduate Fellow Maya Chacaby (Anishinaabe, Beaver Clan from Kaministiquia/Thunder Bay) shares teaching about the Two-Row wampum belt at a workshop held on Truth and Reconciliation at the Woodlands Cultural Centre. Photo: Melissa Levin, 2016.

## 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.

"THIS YEAR AS A  
**JACKMAN HUMANITIES  
FACULTY FELLOW**  
HAS BEEN EXTRAORDINARY.

IT HAS PUSHED ME  
**TO THINK FAR BEYOND**  
THE NARROW CONFINES  
OF MY DISCIPLINE."

Courtney Jung,  
Faculty Research Fellow, Political Science

## Program for the Arts



**Joi T. Arcand**

ᐅᑦᑦ (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.

## Program for the Arts overview

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.

### Artist Residency

#### #callresponse



ABOVE: Laakkuluk Williamson Bathory, *Cultural Radiation: Arnaagama. I am an Inuk woman.* (installation view), 2017. Photo: Toni Hafkenscheid

#### 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

Secwepemc Territory, BC), and Laakkuluk Williamson-Bathory (in Iqaluit, NU). Each artist invited a guest to respond to her work, including Isaac Murdoch, IV Castellanos and Esther Neff, Cheryl L'Hirondelle, Marcia Crosby and Tanya Tagaq. #callresponse was presented at Blackwood Gallery as part of Circuit 4 of the year-long *Take Care* program, centring on Stewardship. As part of this project the artists, curators, respondents, and performers involved in #callresponse articulated the interdependencies of land stewardship and Indigenous sovereignty in an age of (re)conciliation.

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

#### 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

## Indelible Refusal: Bodies, Performance, and Walking Resistance



### Overview

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

### Program

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

### ORGANIZERS

**Stephanie Springgay**  
Curriculum,  
Teaching & Learning  
Studies

**VK Preston**  
Drama, Theatre  
& Performance Studies

### EVENT WEBSITE

[www.walkinglab.org/indelible-refusal/](http://www.walkinglab.org/indelible-refusal/)

### CO-SPONSORS

WalkingLab

Bodies in Translation

The Centre for Drama,  
Theatre & Performance  
Studies

Curriculum, Teaching  
and Learning, Ontario  
Institute for Studies  
in Education

The Office of  
Indigenous Initiatives

Mark S. Bonham  
Centre for Sexual  
Diversity Studies

The Centre for  
Comparative Literature

The Centre for  
Indigenous Studies

Technoscience  
Research Unit

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’s 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 unravel 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.

*Karrabing Film Collective* screened two of their films: *Wutharr*, *Saltwater Dreams* (2016) & *Night Time Go* (2017). Following the screening, Elizabeth Povinelli and Kim TallBear discussed the process of creating the films.

Following a Master Class by Kim TallBear in an Indigenous Studies graduate course, Kim TallBear and Gein Wong shared their poetry, compositional practices, and creative work at First Nations House over a community lunch.

Stephanie Springgay and Audrey Hudson led a master class for graduate students at the Art Gallery of Ontario on difficult conversations around race, colonialism, and representation in contemporary art.

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

Artist jes sachs was artist-in-residence throughout the event developing a new project incorporating ASL into dance-based story telling. In addition, they co-curated with Golboo Amani “Desire Paths: Poetic choreographies and the conversation of space finding” a community-based discussion on the intersection of social justice & performance, disability, and the vital labour of radical space making.

Camille Turner gave us *BlackGrange*, a performative walking tour that rethinks and re-imagines the present by illuminating histories of the African Diaspora in Toronto’s Grange neighbourhood through engagements in Afrofuturist memory and ritual.

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

Vanessa Dion Fletcher’s walking tour “Finding Language: A Word Scavenger Hunt” in the OISE library examined intersections between Indigenous languages, neurodiversity, learning disabilities, and performance.

### Benefits

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

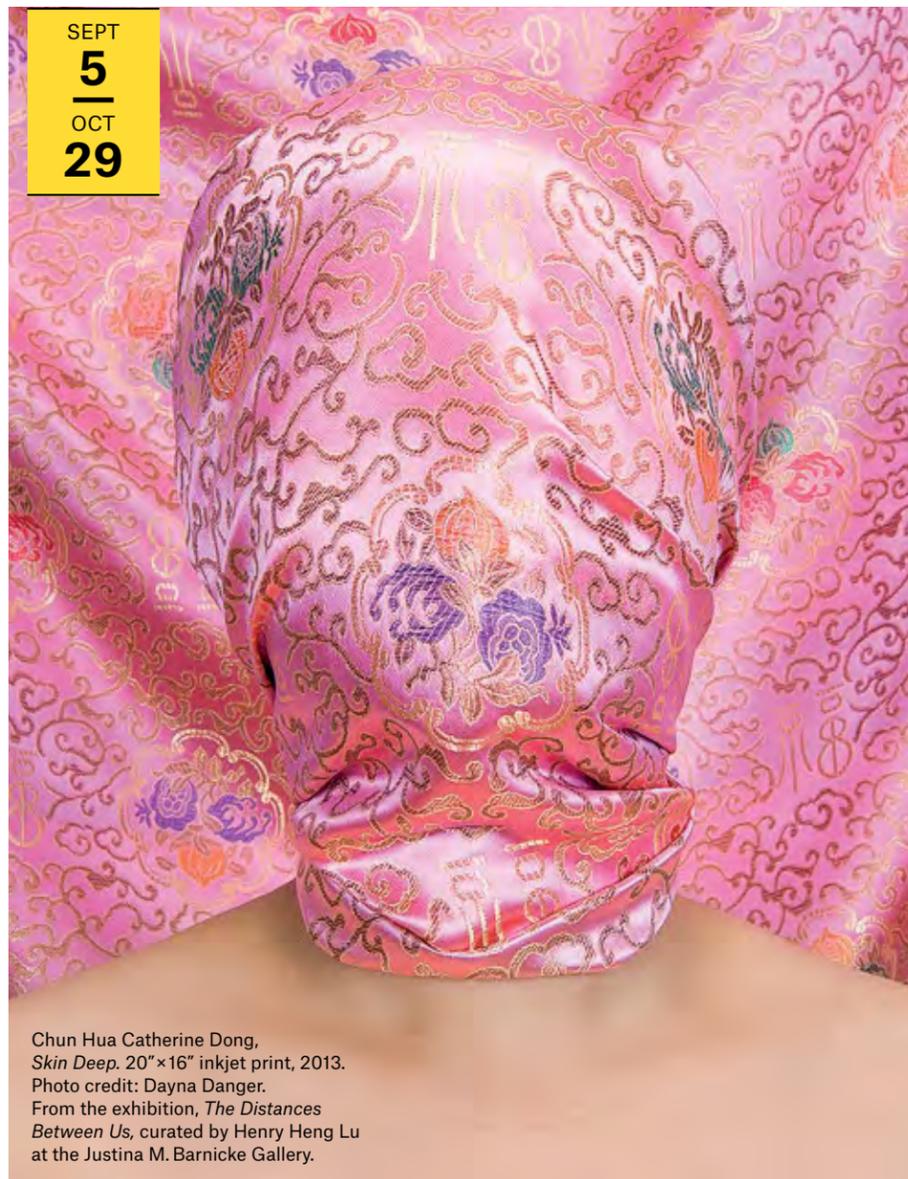
This series of lectures, workshops, panel discussions, film screenings, artist residencies, and walking performances foregrounded the importance of research-creation activities. The event brought interdisciplinary groups into conversation—sometimes—for the first time—fostering collaborations between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

OPPOSITE PAGE ABOVE: Image taken from First Story Walk, First Nations House, University of Toronto. Photo: Joel Clifton.

OPPOSITE PAGE BELOW: *BlackGrange*, by Camille Turner. Photo: Anise Truman.

# Program for the Arts 2017-2018

SEPT  
**5**  
OCT  
**29**



Chun Hua Catherine Dong, *Skin Deep*. 20" x 16" inkjet print, 2013. Photo credit: Dayna Danger. From the exhibition, *The Distances Between Us*, curated by Henry Heng Lu at the Justina M. Barnicke Gallery.

## CONFERENCE

29–30 September 2017  
**Transparencies of Violence: Mexican Cultural Production through the 21st Century**

The Transparencies of Violence conference brought together a community of scholars working on Mexican cultural production and theory articulated through a critical framework informed by contemporary and historical violence. Our topic focused specifically on

complexities surrounding notions of transparency and opacity in relation to scenes and acts of violence. We conceived of transparency both in terms of its social and political applications, particularly in public discourse, and in terms of aesthetic interpretations and effects, through which image-objects purport to reveal themselves fully to the viewer, or to embody the revelation of evidence as such.  
ORGANIZER: **Susan Antebi**, Spanish & Portuguese

## EXHIBITION

5 September–29 October 2017  
**Far and Near: The Distance(s) between Us**

In the context of the 2017–2018 theme, Indelible Violence: Shame, Reconciliation and the Work of Apology, the Art Museum presented a major exhibition concerned with the Chinese diaspora in Canada. *Far and Near: the Distance(s) between Us* brought together several generations of Canadian artists of Chinese descent whose work offered a diversity of perspectives onto the Chinese Canadian community's historical and cultural developments. In particular, the works included in the exhibition sought to highlight overlooked narratives of race, identity, and sexuality and their intertwining with Chinese Canadian history.  
ORGANIZER: **Barbara Fischer**, Art Museum and Daniels Faculty of Architecture, Landscape and Design  
CURATOR: **Henry Heng Lu**, MVS Curatorial Studies

ARTISTS: **Alvis Choi** aka **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, & PERFORMANCE

7–8 December 2017  
**Music Amidst Violence**

The annual theme of "Indelible Violence," offered a chance to juxtapose scholarship, performance, and ethical questions in a distinctive way. At the Centre for Ethics, we gathered scholars from various disciplines who are researching music in relation to violence: music composed in contexts of violence and repression; music performed as an expression of the experience of violent trauma; music whose re-performance in the present may memorialize loss, celebrate survival, or inspire reflection and activate empathy within listeners.

ORGANIZERS: **Sherry Lee**, Faculty of Music; **Caryl Clark**, Faculty of Music; **Steven Vande Moortele**, Faculty of Music

## EXHIBITION

22 June–22 July and  
5 September–21 October 2017  
**(Un)Settling**

Through a variety of media – photography, printmaking, video and interactive installation – the artists in *Unsettling* used aesthetic, political, and cultural tools to offer subtle and not so subtle gestures of reversal, of questioning, of disturbance, inviting viewers to pause and think about the space and place they occupy.  
ORGANIZER: **Ann MacDonald**, UTSC Arts; Culture and Media and Curator, Doris McCarthy Gallery (DMG)  
CURATOR: **Bojana Videkanic**  
ARTISTS: **Basil AlZeri**, **Lori Blondeau**, **Duorama**, **Terrance Houle**, **Lisa Myers**

## SYMPOSIUM

14 May 2018  
**Beyond Remediation: Imagining Violence and Recuperation in the Environmental Humanities**

The symposium was inspired by the work of Warren Cariou, the Métis artist, scholar and activist who makes petrographic art by treating images of petro-industrial sites with sludge bitumen – a heavy oil product he forages from the banks of the Athabasca River. The resulting petroleum photographs use the elemental residue of environmental extraction to make what Cariou reads as a reparative exposure.  
ORGANIZER: **Alexandra 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 violences 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



ABOVE LEFT: Lori Blondeau, *Pawâci Wâpisk*, 2017. From the exhibition *(Un)Settling*, curated by Bojana Videkanic, at the Doris McCarthy Gallery, June 22–July 22 2017. Photo credit: Toni Hafkenscheid, 2017  
RIGHT: Performance documentation of *Turbulence (a dance about the economy)*. Photo: Henry Chan, 2017

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, incommensurability, co-resistance and mutual futurities as they relate to school-based, environmental, corporate, and legalized violences which continue to be enacted by the state on Indigenous peoples.  
ORGANIZER: **Eve Tuck**, critical Race and Indigenous Studies, OISE

## Working Groups



Bracken Hanuse Corlett  
*Ghost Food*  
2017  
Digital animation (3:50 minutes)  
Courtesy of the artist  
Photo: Toni Hafkenscheid, 2017

## Working Groups Overview of Activities 2017–2018

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 post-doctoral 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*.

### Featured Working Group

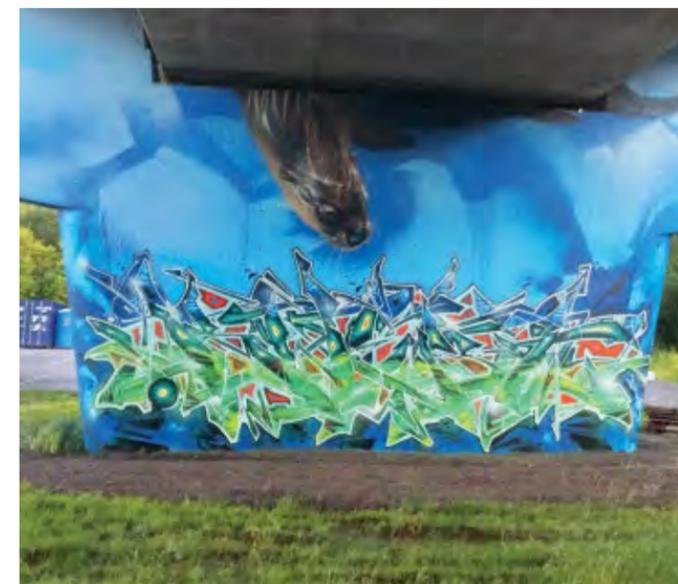
## Native Performance Culture and the Rhythm of ReConciliation: Re-membling Ourselves in Deep Time

Jill Carter, Drama, Theatre & Performance Studies

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 to erase all traces of Indigeneity from living memory.

Resisting such erasure (in place, historical memory, or cognitive space), Indigenous artists who create today must perforce 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 conciliation between Settlers and Indigenous peoples might begin. Connecting themselves and their audiences with the biotas that sustain us all, Indigenous culture-workers remind Indigenous witnesses of and educate settlers/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 peripatetic listening and intentional connection (begun in 2016–2017). Our meetings and projects, this year, have been largely centered upon the fostering of relationships with organizations and communities who share an interest in land-based pedagogies; projects of redress and conciliation between settlers and Indigenous peoples; and the integration of Indigenous knowledge systems into the academy. Our activities were devised to deepen our connection with the history and the character of the local (Tkaronto) biota through seasonal, interactive land activations and micro-teach-ins. Through such activations/teach-ins, we were able to bring Indigenous Elders, students, researchers, community workers and individuals into collaboration with non-Indigenous individuals from the academic and larger communities.



ABOVE: *Like Otter in the Re-Creation (Flood) Story*, we too must muster our courage, dive into the unknown, and penetrate the layers to find an elemental fragment to sustain the lives of our fellows here on earth. Whether we speak to the heart, the mind, the body, or the spirit, we must exercise courage and think the highest thought. Underpass Mural at Old Mill Station: Phil Coté, 2017. Photo: Jill Carter.

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-convenor of Deep Time, I will be partnering with Sylvia Plain to create a workable Ethics protocol and MOU, which will define the partnership between the Deep Time Working Group and the Great Lakes Canoe Project. These documents (which will bind all participants) will ensure that the Indigenous Knowledge that is shared throughout our work together is protected and remains within the project and the community/ies that the Great Lakes Canoe Project serves. The members of the Working Group are committed to long-term involvement with the Great Lakes Canoe Project. We will be mindfully maintaining current partnerships (JHI, Ciimaan, CCP, CIS, CDTPS, 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.

# Working Groups 2017-2018



Edward Muybridge, *The Zoopraxiscope* (a couple waltzing, no. 35), 1893. Wikimedia Commons.

## 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**, Dalla Lana School of Public Health; **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 badly 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.

ORGANIZERS: **Laura Bisaillon**, 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. The 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 interdisciplinarity and queer theory.

ORGANIZER: **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 Salisbury**, 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 area that intersects with other domains in which the imaginary of a city takes form: literature, music, dance, theatre, cinema, design, and architecture.

ORGANIZERS: **Felicity Tayler**, postdoctoral fellow, Art; **Barbara Fischer**, Curator, Art Museum; Daniels Faculty of Architecture, Landscape and Design; **Elizabeth Legge**, Art



ABOVE: Mural at Robarts Library painted by Deep Time members, showing the shoreline of ancient Lake Iroquois, which is still visible today in the meandering ancient trail Torontonians know as Davenport Road. Photo: Jill Carter.

## Looking Ahead

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

### Annual Theme, 2018-2019 Reading Faces—Reading Minds

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

**JHI EXHIBITION OF ART,  
READING, AGAIN  
CURATED BY**  
Lillian O’Brien Davis

**EXHIBITION**  
12 September 2018  
to 30 June 2019

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

*Reading, Again*, curated by  
Lillian O’Brien Davis,  
produced by the Art Museum  
at the University of Toronto  
in collaboration with the  
Jackman Humanities Institute







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PRINCIPAL PHOTOGRAPHY  
*Morning Star*,  
curated by Darryn Doull  
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ILLUSTRATIONS  
Yarek Waszul

PRINTING  
Warren's Waterless

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Rolland Enviro Print

This brochure has been printed  
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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 longstanding generosity of the Honourable Henry N.R. Jackman.

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