
Jackman Humanities Institute
Year in Review

18- 19

Reading Faces, Reading Minds



Jackman Humanities Institute
UNIVERSITY OF TORONTO



The Jackman Humanities Institute acknowledges the sacred land on which the University of Toronto operates. Indigenous peoples have shaped its history for thousands of years. It is on this land that they have developed distinct languages, cultures, economies, and ways of life; and this land remains a sacred gathering place for many peoples of Turtle Island. It is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River. This territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and the 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 this community, on this territory.

ON THE COVER
David Rokeby
Taken
2002
Interactive Installation
Photo: David Rokeby
National Art Museum of China,
Beijing (2008)



Reading, Again

This exhibition seeks to complicate how we think about perception. Works in a diversity of media confront the viewer with perceptual and conceptual disorientation. Some works highlight the way vision is imbued by memory and/or anticipation. How can we think about what is silenced by perception? Others illuminate the way in which legibility is muddled when something is uncoupled from an original framework or context. There are also works that focus on permeable and delicate structures of looking, such as lenses, filters and screens. When perceptual fibrillations cause cognition to stall, there is an opportunity to explore looking and the conundrum of sight. With this in mind, the exhibition asks visitors to look, yes, look again, and longer this time.

CURATED BY

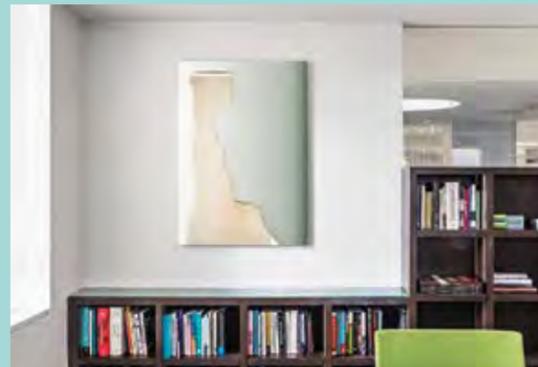
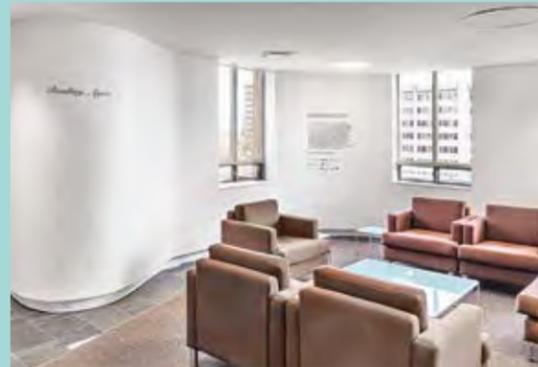
Lillian O'Brien Davis

EXHIBITION

21 September 2018
to 30 June 2019

ARTISTS

Nadia Belerique
Laurie Kang
Katherine Knight
Wanda Koop
Colin Miner
Henri Vergé-Sarrat



All photographs of works in this exhibition were taken by Toni Hafkenschied, 2018. Presented with support from the Canada Council for the Arts, Hart House, and University College.

Director's Message

A transformative year at the Institute: “Reading Faces, Reading Minds” and “Humanities at Large”

Reading (of faces, minds, landscapes, and art) and renewal (of our fellowships and programs) have been the twin foci of this year's activities at the Institute. In 2018–2019, we hosted the final three Mellon Postdoctoral Fellows of the 36 we have had over the last ten years, funded by the Andrew W. Mellon Foundation's generous postdoctoral fellowships program. The Jackman Humanities Institute is addressing the loss of this fellowship demographic in a variety of ways.

One approach is the establishment of new fellowships at the JHI. In 2016, we inaugurated the Distinguished Visiting Indigenous Faculty Fellowship, expressed in the Anishinaabimowen language in the character set of the language; in Roman-character syllabics; and in an English translation: “Sharing with others, wisdom and knowledge, about who we are.” The position brings a senior Indigenous scholar into the JHI's Circle of Fellows each year, and is also supported by Massey College. This year, Dr. Alexandria Wilson joined us from the University of Saskatchewan, where she is the Academic Director of the Aboriginal Education Research Centre. Dr. Wilson is Neyonawak Inniniwak from the Opaskwayak Cree Nation in northern Manitoba, and her research focuses on building and sharing knowledge about two spirit identity, history and teachings; Indigenous research methodologies; and the prevention of violence in the lives of Indigenous peoples. She is an organizer with the Idle No More movement, integrating radical education movement work with grassroots interventions that prevent the destruction of land and water. Her research with us this year has explored “reading the land,” as part of her long-term project of integrating land-based education into the curriculum.

New this year are three more Fellowships tenable at the Institute. The New Media and Humanities Journalism Fellowship supports journalists at the beginning of their careers who seek to bring humanities research out of the classroom and academic monograph into a broader public discussion across multiple media platforms. The fellowship is also supported by CBC Radio: Ideas. Our first NMHJ Fellow has been Dr. Maggie Reid, who earned her doctorate in journalism from the combined York/Ryerson program in July 2019. She has focused her work this past year on the role of the humanities within the public university, putting together a weekly public podcast for us called lower case truth.

Also newly housed in the circle of fellows this year is our Digital Humanities Network Postdoctoral Fellow. The DHN postdoctoral fellowship focuses on Digital Cultures and Computational Approaches to Humanities Research, and our inaugural fellow in this role at the Institute was Dr. Chris Young. He earned his doctorate in Information from the University

of Toronto's Faculty of Information in 2017, with a thesis that traced the emergence of Toronto's game developer scene out of a local hobbyist game making culture.

Our third new fellowship this past year has been an Artist-in-Residence. Through the Artist-in-Residence program, the JHI partners with another humanities unit at the tri-campus UofT, to recognize and offer financial support to working artists across the visual, performing, and literary arts. In 2018–2019 we partnered with the Centre for Drama, Theatre and Performance Studies to bring to the Institute David Rokeby, an internationally renowned new media, electronic, video, and installation artist. His work explores human relationships with digital machines, as his interests range from the issues of digital surveillance to critical examination of the differences between human and artificial intelligence.

The holders of all these new fellowships were all selected on the basis of the alignment of their research with this year's annual theme, our “cognitive” turn. This year the Institute also undertook a survey to design a slate of new themes for the academic years 2020 to 2023. Each year's residential fellowships and events in the JHI Program for the Arts are aligned with the year's annual theme, chosen by the Institute's Advisory Board after consultation with the University of Toronto community at large. After an extensive process, we have selected three new themes that will take us through the academic year 2022–2023: Collectives (2020–2021); Pleasure (2021–2022); Labour (2022–2023). Each theme reaches across multiple disciplines and offers foci to leading research in the Humanities.

Another way in which the Institute is addressing the completion of the Mellon postdoctoral fellowship program is through the establishment of a Public Humanities program, under the title of “Humanities at Large.” Under this name, we have launched a weekly JHI Blog, which describes the research conducted by our residential fellows on the annual theme, and a monthly Newsletter to advertise the Jackman Humanities Institute's competitions and events. In our new Public Humanities programming, which has received generous support from the Andrew W. Mellon Foundation, we intend to emphasize the Institute's ongoing commitment to developing a research network of public-facing, community-engaged humanities scholars; to fostering humanities research in collaboration with Indigenous peoples; and to supporting public humanities programming across a broad array of media and technologies. It is a privilege to serve in the role of Director and an exciting time to work at the helm of the Institute.

Alison M. Keith
Director, Jackman Humanities Institute



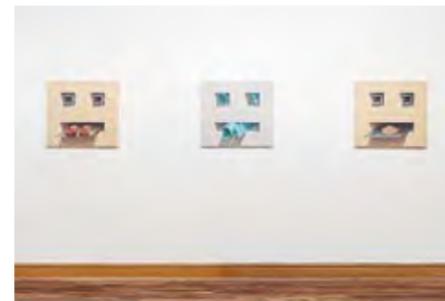
Annual Theme: Reading Faces, Reading Minds

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?

Overview of Activities 2018-2019



ABOVE: Boris Karloff in *Bride of Frankenstein*, 1935, public domain. RIGHT: David Rokeby, *Long Wave* installation, 2009, by permission.



ABOVE: Robert Fones (left) *Pipe Blanks*, 1995; (centre) *First Word*, 1995; (right) *Bird Seed*, 1995 by permission. RIGHT: French 15th-century *Book of Hours*. MS3018 in the Thomas Fisher Library.



2018-2019 was a turning point in the history of the Jackman Humanities Institute, because it saw the design and implementation of a number of the pieces that will shape JHI activities for the next several years.

A successful application to the Andrew W. Mellon Foundation brought us Humanities at Large, a major new public humanities initiative. This is the result of many previous activities that have come into focus to promote communication about humanities research. The grant was announced in December 2018, and the spring months have seen preparations for Humanities at Large on a number of fronts including developing two new fellowships, new staffing arrangements, and six new pillar activities.

This was also the year when we selected a new suite of themes that will focus our activities in coming years: Collectives (2020-2021), Pleasure (2021-2022), and Labour (2022-2023) will draw fellows and events from a wide range of disciplines in the humanities and social sciences, and will speak to current events and scholarship.

Fellows at the JHI

The year brought interesting conversations that connected the cognitive turn in philosophy and linguistics, and developments and issues in artificial intelligence into play with performance art, mirrors for princes, prophecy and discernment, and listening to the land. As things got underway, the annual theme appeared

to have found its form in a deeply divided group of scholars and initiatives that might be described as the past vs. the future. But the conversation was idea-driven and soon the fellows found ways to think themselves across their disciplines and learned deeply from each other with often-unpredictable and enormously fruitful results. The presence of three new kinds of fellowships this year was transformative: journalist Maggie Reid, digital humanities expert Chris Young, and Artist in Residence David Rokeby each offered perspectives that widened the conversation.

Research Communities

2018-2019 was the fourth year for each of our Research Communities: having reached their full projected size, the next challenge is to plan for the futures of the Digital Humanities Network, Aesthetic Education: A South-North Dialogue, and Scholars-in-Residence. Each is now engaged in a planning process that will move their activities ahead in coming years. The JHI will continue to provide some support as necessary, but in most ways, these are now fully-fledged initiatives that will continue to develop in the ways that work best for each. Their impacts on the University of Toronto have been powerful.

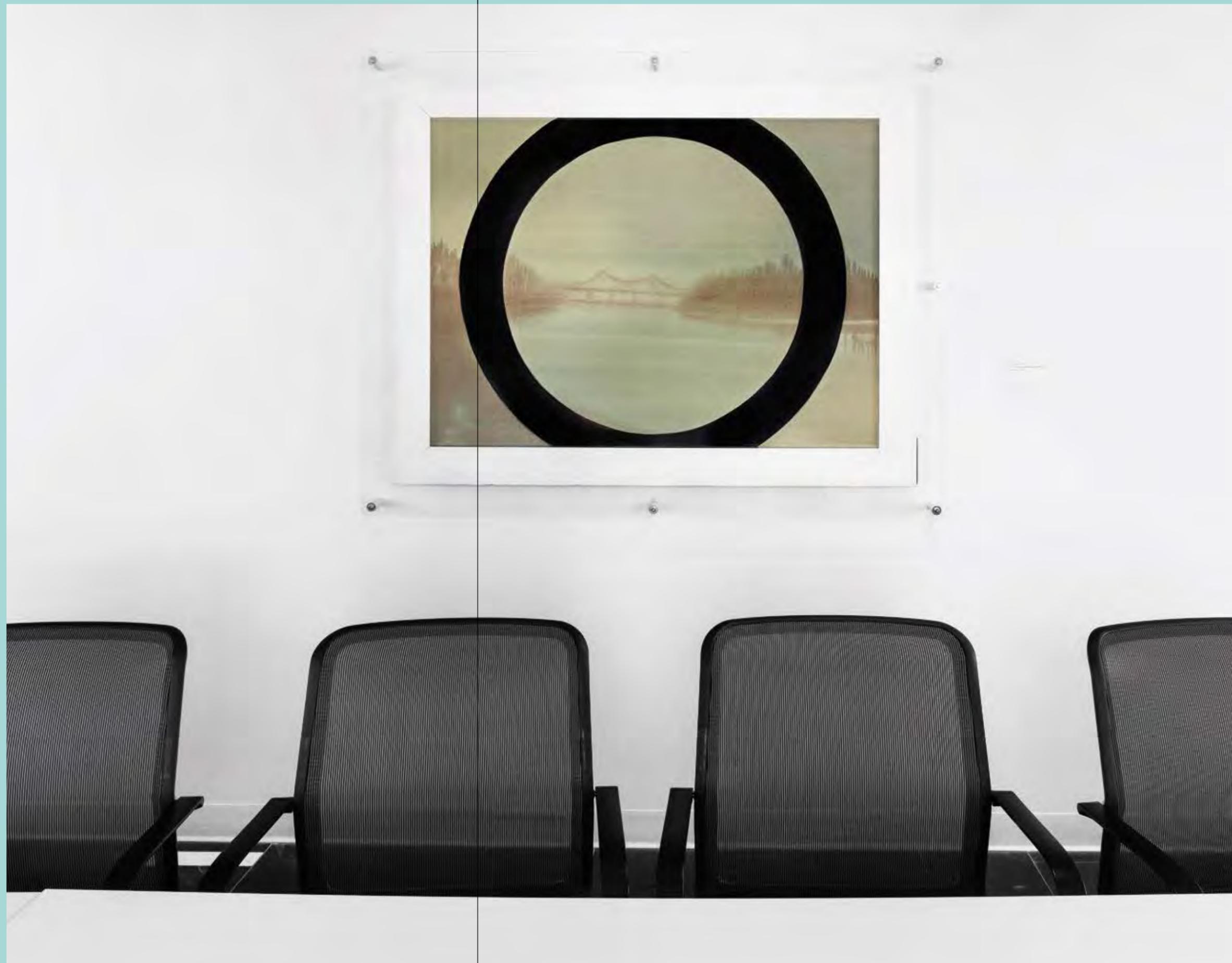
Program for the Arts

This year's Program for the Arts was both smaller and larger: although fewer proposals than usual were funded, many were very far-reaching, and the audiences that they touched were much larger than the Program for the Arts has recorded in previous years. A sharper focus on the arts meant that every award included performance or art.

Working Groups

The Working Groups were, on average, larger groups than we have seen in past years, with a typical group size of nearly twenty participants. Collectively, they generated a record 18 public events that reached over 800 people.

Research Communities



Wanda Koop
(Black Line) Sightlines
2000
Acrylic on canvas
90 × 123 cm
Hart House collection,
hh20001.002
Purchased by the art committee
with the support of the
Canada Council for the Arts
Acquisition Programme, 2001.
Courtesy of the Art Museum
University of Toronto

Digital Humanities Network

Alexandra Gillespie, English and Drama, Co-Director
Elspeth Brown, Historical Studies, Co-Director
Chris Young, JHI-DHN Postdoctoral Fellow
Elizabeth Parke, DHN Manager

The Digital Humanities Network (DHN) is a community of interdisciplinary scholars whose work both uses and studies digital tools, resources, and the ideas generated by our increasingly digital world. Stretching across the University of Toronto's three campuses, and frequently beyond into the Greater Toronto Area, the DHN organizes focused events, communications, and project support, and helps researchers to develop connections with each other and with the resources that are available to them.

1 Lightning Lunches

2 Annual DHN Lecture

3 Collaborative Event

4 Fellowships

5 Spaces

6 Communications

Generously supported by:
Council of Library and
Information Resources (CLIR)

Steering Committee

Alexandra Bolintineanu
Medieval Studies;
Coordinator
Woodsworth College
Digital Humanities
Minor

Brian Cantwell Smith
Reid Hoffman
Professor of Artificial
Intelligence and
the Human

Andrea Charise
JHI-UTSC Digital
Humanities Fellow
in English

Tara Goldstein
Curriculum, Teaching,
and Learning Studies

Alison Keith
Director, Jackman
Humanities Institute
Classics

Sherry Lee
Vice-Dean Research,
Faculty of Music

Sian Meikle
Director, Library
Information
Technology Services

David Neiborg
Media Studies

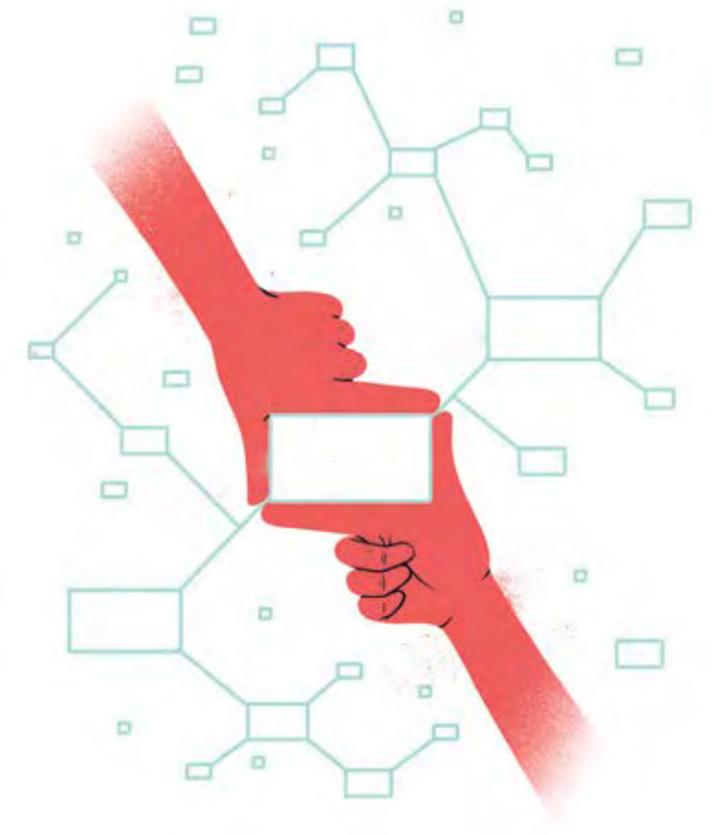
JHI-DHN Fellows

**Early Career
Faculty Fellow**

Andrea Charise
English,
Health and Society

Postdoctoral Fellow

Chris Young
Information,
Arts,
Culture and Media



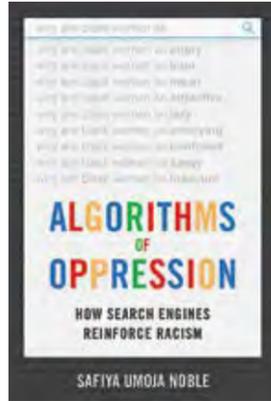


Photo copyright Safiya U. Noble, 2019



1. LIGHTNING LUNCHEES

Intimate, catered events that feature the research of 3–4 scholars whose work speaks to a shared theme, the lightning lunch allows for a brief presentation by each and a Q&A with participants. In 2018–2019, JHI hosted events on Games and Play, Artificial Intelligence and Performance, Social Justice and Digitality, Digital Pedagogy, and App Studies. Each event was fully booked and at capacity, and helped to connect a different group of scholars with the work of the DHN.

2. ANNUAL DHN LECTURE

Safiya Umoja Noble
 “Algorithms of Oppression: How Search Engines Reinforce Racism”
 Professor Noble is jointly appointed in Information Studies and African-American Studies at the University of California, Los Angeles. Her talk on 29 January 2019 explored her recent book by the same title, and drew a huge crowd.

3. COLLABORATIVE EVENT

Jane Taylor
 “Artificial Intelligence between the Arts and Sciences”
 The DHN co-sponsored a lecture by visiting speaker Jane Taylor, who holds the Andrew W. Mellon Chair of Aesthetic Theory and Material Performance at the University of the Western Cape in South Africa. Taylor’s visit came via JHI’s collaborative research project, Aesthetic Education, A South-North Dialogue.

4. FELLOWSHIPS

Andrea Charise, JHI-UTSC Early Career Faculty Fellow
 “The Resemblance Project: Remixing Scarborough’s Stories of Aging”—a community-facing digital media resource (www.resemblanceproject.ca)
 The DHN was deeply involved in establishing and administering a new 18-month support package for a faculty member to develop a major digital resource. Andrea Charise described her experience as “utterly transformative in terms of my research skills development and trajectory.”

Chris Young, JHI-DHN Postdoctoral Fellow
 “Game Changers: Everyday Gamemakers and the Development of the Video Game Industry”
 In 2018–2019, for the first time, the DHN postdoctoral fellow was a full member of the JHI’s Circle of Fellows, holding an office at the Institute and performing research as well as managing much of the logistical labour of running the DHN. Chris was successful in his job search, and moved into a permanent position as Coordinator of Digital Scholarship at the Hazel McCallion Academic Learning Centre in January 2019.

5. SPACES

The DHN was originally conceived as a space-less network, but gradually, as they have become available, spaces have grown into regular use for DHN activities.

- Jackman Humanities Building Room 222:
 The Digital Humanities Lab host four projects
- App Studies Initiative (**David Nieborg**)
 - Cabaret Commons (**Jasmine Rault**)
 - Digital Research Ethics Collaboratory (**TL Cowan**)
 - Old Books, New Science (**Alexandra Gillespie**)

The new UTM building, Maanjiwe Nendamowinan, (‘gathering of minds’) includes a Digital Research hub which will provide a space for DH researchers beginning in September 2019.

6. COMMUNICATIONS

The DHN manages its own website (www.dhn.utoronto.ca), a weekly newsletter, a Slack channel, and an Eventbrite page for reservations. The community now has over 300 members.



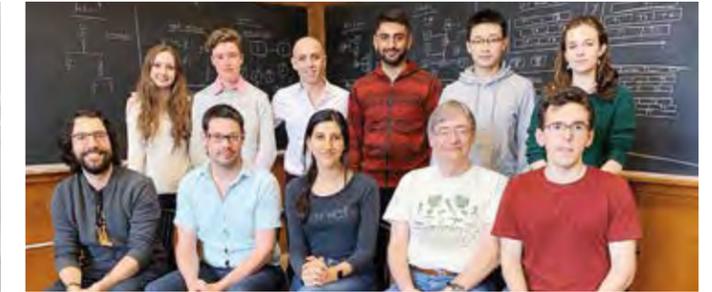
Aesthetic Education: A South-North Dialogue

Neil ten Kortenaar, Director; English
Melissa Levin, Program Manager; New College African Studies Program

This collaboration between the Jackman Humanities Institute at the University of Toronto and the Centre for Humanities Research at the University of the Western Cape began in April 2016 to open new kinds of research into the ways that Humanities scholars can learn from artistic endeavors. The endeavor has paid off in the form of intellectual synergies, high-impact knowledge transfer, and research training. The project now has five sectors: Museums & Public History, Puppetry, Literature & Decolonization, Image-Movement-Sound, and Truth & Reconciliation Commissions. Two early-career faculty members and four graduate students from the University of Toronto, and two senior faculty members and three graduate students from the University of the Western Cape did substantial exchange research Workshops were held on Humanities Pedagogy: Challenges of Colonization, Missingness and the Missed, The University and the Challenge of Indigenous Stories, and Futurities. Papers from two previous workshops were published as special-issue volumes. Planning is underway for a series of events in 2019–2020 on William Kentridge.

STEERING COMMITTEE (UNIVERSITY OF TORONTO)

- Suzanne Akbari**, English and Medieval Studies
- Uzoma Esonwanne**, English
- Barbara Fischer**, Curatorial Studies
- Silvia Forni**, Anthropology
- Courtney Jung**, Political Science
- Alison Keith**, Director, Jackman Humanities Institute
- Cara Krmpotich**, Museum Studies
- Julie McArthur**, Historical Studies
- Don McLean**, Music
- Lawrence Switzky**, English and Drama
- Karina Vernon**, English
- Bettina von Lieres**, Political Science
- Rinaldo Walcott**, Women and Gender Studies



Scholars-in-Residence

Angela Esterhammer, Director; English
Ira Wells, Program Manager; Victoria College

Scholars-in-Residence is a month-long May research residency for undergraduate students. It is structured around a series of research projects that belong to faculty members: five each at UT-Mississauga and UT-Scarborough, and ten at the UT-St. George campus. Each project is assigned five undergraduate students in their third or fourth years, from across the disciplines and from across the three campuses of the University of Toronto. The teams are housed together in one of the college residences, and they spend their mornings performing research, and their afternoons learning skills and visiting cultural institutions. In 2019–2020, the project reached its full size and broke all records for student applications: nearly a thousand students applied to participate.

STEERING COMMITTEE

- Charlie Keil**, Principal Innis College
- Alison Keith**, Director, Jackman Humanities Institute
- Sherry Lee**, Vice-Dean Research, Faculty of Music
- Michael Lettieri**, Vice-Dean, University of Toronto Mississauga
- Susan McCahan**, Vice-Provost, Innovations in Undergraduate Education
- Michael Ratcliffe**, Dean of Arts, Trinity College
- Timothy Sayle**, History
- Mark Schmuckler**, Dean, University of Toronto Scarborough
- Leslie Regan Shade**, Faculty of Information
- Simon Stern**, English and Law

TOP LEFT: Professor Neil ten Kortenaar, Director of the Aesthetic Education initiative. Photo: Melissa Levin, 2018.
 TOP RIGHT: Professor Hakob Barseghyan (back row, third from left) and his research team on “Visualizing Worldviews: Diagrams for Belief Systems” pose with some of their brainstorming work on a blackboard. Photo: Ira Wells, 2019

Fellows



Laurie Kang
In and Out
2013-2018
Acrylic on canvas
Dimensions Variable
Unfixed, unprocessed photographic
paper and darkroom chemicals
(continually sensitive), silicone,
dura trans, magnets

The Circle of Fellows 2018–2019 overview

The JHI hosted a vibrant group of 22 researchers in 2018–2019 on the annual theme of Reading Faces, Reading Minds. Their work branched and crisscrossed through faces, reading and minds, covering a wide set of intellectual territories including physiognomy and mirrors for princes; artificial intelligence; prophesy; spying; ways of knowing, understanding, and communicating; and reading land, race, photography, animation, opera, early Chinese characters, and literary genres. The year included a trip to the Thomas Fisher Library of Rare Books, a tour of the Art Museum exhibition “I Continue to Shape,” and a fellows’ writing group. The visits of Philippe Schlenker and Alex Wilson brought new ways to approach each project. The year was a fast-moving, freewheeling exploration of serendipitous connections across many disciplinary perspectives that produced a lot of new intellectual directions. The presence of Artist in Residence David Rokeby, Digital Humanities Fellow Chris Young, and Journalism Fellow Maggie Reid increased the sense of connection with a larger world of ideas.

Circle of Fellows

Distinguished Visiting Fellow

Philippe Schlenker
Linguistics,
New York University
and CNRS

Distinguished Visiting Indigenous Faculty Fellow

Alexandria Wilson
Education,
University of
Saskatchewan

Artist in Residence

David Rokeby
In partnership with
the Centre for Drama,
Theatre and
Performance Studies

Faculty Research Fellows

Michela Ippolito
Linguistics

Rebecca Kingston
Political Science

Jennifer Nagel
Philosophy

Maria Subtelny
Near and Middle
Eastern Civilizations

Postdoctoral Fellows

Katherine Bruce-Lockhart
History

Mark Anthony Geraghty
Anthropology

Amir Khadem
Comparative
Literature

Margaret Reid
New Media
and Humanities
Journalism

Danielle Taschereau Mamers
Media Studies

Chris Young
Digital Humanities

Doctoral Fellows

Brigidda Bell
Religion

Deanna del Vecchio
Social Justice
Education

Bradley Hald
Classics

Mason Westfall
Philosophy

Undergraduate Fellows

Talise Beveridge
English

Grace Egan
Peace, Conflict and
Justice Studies

Nisarg Patel
English

Nolan Sprangers
Music

Karen Wang
Art History

Corals Zheng
English



Philippe Schlenker

Institut Jean Nicod, CNRS/Linguistics,
New York University
29 October to 2 November 2018



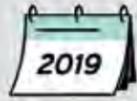
TALK

Meaning in Sign, in Speech, and in Gestures

Philippe Schlenker is a Senior Researcher at CNRS (Institut Jean-Nicod, Paris) and a Global Distinguished Professor at New York University. He was educated at École Normale Supérieure (Paris), and obtained a Ph.D. in Linguistics from MIT, and a Ph.D. in Philosophy from EHESS (Paris). He has taught at École Normale Supérieure, Paris, at the University of Southern California, at UCLA, and, since 2008, at NYU.

Philippe Schlenker's research has primarily been devoted to the formal analysis of meaning in spoken language, in sign language, in gestures, in animal communication, in music, and in logic. His early interests included semantics, pragmatics, the philosophy of language and philosophical logic. He has conducted research on indexicals and indirect discourse, intensional semantics, anaphora, presuppositions, as well as semantic paradoxes. In recent work, he has advocated a program of 'super semantics' that seeks to expand the traditional frontiers of the field. He has investigated the semantics of sign languages, with special attention both to their logical structure and to the rich iconic means that interact with it. In order to have a point of comparison for these iconic phenomena, Philippe Schlenker has also investigated the logic and typology of gestures in spoken language. In collaborative work with primatologists and psycholinguists, he has laid the groundwork for a 'primate semantics' that seeks to apply the general methods of formal linguistics to primate vocalizations. And in ongoing research, he has advocated the development of a detailed semantics for music, albeit one that is very different from linguistic semantics.

During his visit, Professor Schlenker engaged generously in a series of activities intended to touch as many disciplines across the University of Toronto as possible.



PHILIPPE SCHLENKER EVENTS

29 October

Professor Schlenker gave a lecture to all senior Philosophy students at the UTSC campus, hosted by Sonia Sedivi's class in the History of Analytic Philosophy, titled "What is Super Semantics?"

30 October

Professor Schlenker presented a public lecture titled "Meaning in Sign, in Speech, and in Gestures"

31 October

Professor Schlenker met with faculty members of the UTM Department of Philosophy, and then did an informal Q&A session with UTM Philosophy students

1 November

Professor Schlenker presented research to the JHI Fellows on "Primate Semantics"

2 November

Professor Schlenker taught a master class for graduate students and faculty members on his current research, "Triggering Presuppositions"



Phillipe Schlenker, lecture at the Hebrew University in Jerusalem, May 2018.

Alex Wilson

Education,
University of Saskatchewan



PROJECT

Reading the Land

Dr. Alex Wilson is Neyonawak Inniniwak from the Opaskwayak Cree Nation. She is a professor with the Department of Educational Foundations and the Academic Director of the Aboriginal Education Research Centre at the University of Saskatchewan.

Dr. Wilson's scholarship has greatly contributed to building and sharing knowledge about two-spirit identity, history and teachings, Indigenous research methodologies, and the prevention of violence in the lives of Indigenous peoples. Her current projects include two-spirit and Indigenous Feminisms research: two-spirit identity development and "Coming In" theory that impact pedagogy and educational policy; studies on two-spirit people and homelessness; and an international study on Indigenous land-based education. She is one of many organizers with the Idle No More movement, integrating radical education movement work with grassroots interventions that prevent the destruction of land and water. She is particularly focused on educating about and protecting the Saskatchewan River Delta and supporting community-based food sovereignty efforts. Having co-developed an M.Ed. program in land-based education at the University of Saskatchewan, Dr. Wilson is now in the process of creating an international Indigenous land-based Ph.D. program.

During her fellowship, she outlined her land-based reading practice, demonstrating that reading the land is a generative ethical practice in which land and water are both text and teacher.



David Rokeby



David is an internationally renowned new media, electronic, video, and installation artist who has been exploring human relationships with digital machines for 35 years, starting with *Very Nervous System* in 1982. His interests have ranged from the issues of digital surveillance in such works as *Watch* (1995), *Guardian Angel* (2002) and *Sorting daemon* (2003) to critical examination of the differences between the human and artificial intelligence (e.g. *The giver of Names*, 1991; and *n—cha(n)t*, 2001). He is a recipient of a Governor General’s Award in Visual and Media Arts (Canada), a Prix Ars Electronica Golden Nica for Interactive Art (Austria), and a BAFTA award (U.K). In his art and publications, David has also probed the social, political, and psychological challenges posed by emerging technologies, and conversely, how these can be used to expand the dialogue about what it means to be human in our contemporary world.

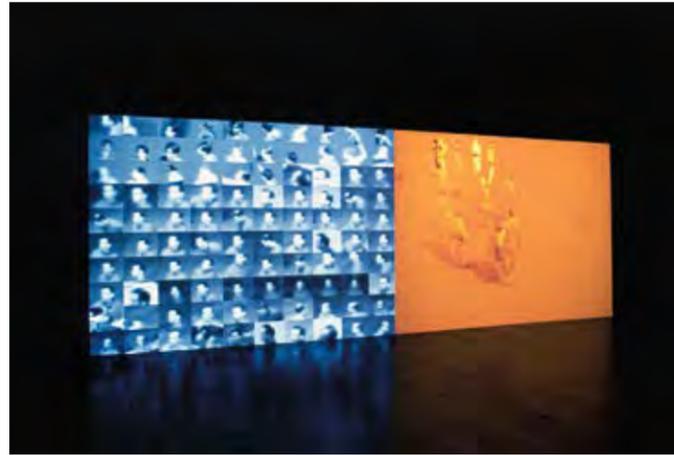
During the course of his fellowship, David made two presentations about his work: once on the ways that his art has responded to the annual theme of Reading Faces, Reading Minds; and a second time in May to explore more broadly the conceptual possibilities of artificial intelligence in large-scale installations of art.

About this fellowship

In 2018–2019, the Jackman Humanities Institute reorganized an existing program that had been offered through the Program for the Arts into a residential fellowship to be held in collaboration with a second unit. Our first Artist in Residence was a collaboration with the FAS Centre for Drama, Theatre and Performance Studies, where David Rokeby co-taught (with Pia Kleber) an innovative graduate course titled *Collisions and Common Ground: Art-Technology-Performance*.



TOP: *Plotting Against Time*, 2002.
MIDDLE: *Hand Held*, 2012.
BOTTOM: (with Michael Awad) *Untitled* at Ripley’s Aquarium Toronto, 2017.



Jennifer Nagel

Philosophy



The view from my office window on the tenth floor gave me a strong sense of freedom: suddenly my horizon had broadened. It was a year of unexpected progress, new ideas, close contact with students and fellows in Toronto, and new connections with researchers further afield.

I started the year by writing a book chapter on a classic paradox about the nature of belief, investigating the relationship between believing something and being certain of it. I argued that some well-known philosophical problems in this area can be traced back to psychological limits in our rational capacity to shift between simple yes-or-no answers and more fine-grained evaluation of probabilities. Part of this project involved reviewing linguistic evidence on the impact of adding “I think” or “I believe” to a statement: how exactly are we modifying a claim when we throw in that personal touch? I stumbled upon a rich vein of related research on the ways we mark epistemic status in conversation. This research had an unexpected impact on my book in progress on the theory of knowledge and formed the basis for my Presidential Address to the American Philosophical Association’s Central division meetings in February, which focused on the relationship between philosophical skepticism and our natural capacities for monitoring what other people know.

In December, the JHI helped me stage a two-day workshop, “New Perspectives on Mental State Attribution.” Mental state attribution is a remarkable human capacity: we instinctively see other agents as driven by inner states such as beliefs, goals and desires, but it is still far from obvious how we are able to do this. We tackled that hard question from a variety of angles: speakers included philosophers and psychologists, a linguist who studies the diverse expression of mental states in aboriginal languages, and a Google DeepMind researcher who develops computer simulations of how agents learn to understand each other.

I am looking forward to taking the lessons of this year back into the classroom. My experience as a fellow helped me see interdisciplinary differences in how research is presented, discussed, and challenged, and I want my own teaching to reflect the best of what I have learned from others. On the undergraduate side, I am developing a new way of teaching my third-year Theory of Knowledge course, helping students become more conscious of their existing natural instincts for judging what others know, in order to understand and develop better philosophical theories about the nature of knowledge itself. I also have a longer-term plan to develop a course in applied epistemology, specifically focused on questions of trust and truth in the digital age.

Publications

“The Psychological Dimension of the Lottery Paradox,” forthcoming in *The Lottery Paradox*, Igor Douven, ed., Cambridge University Press.

“Epistemic Territory,” forthcoming in *The Proceedings and Addresses of the American Philosophical Association*.

I also made significant progress on my book, *Recognizing Knowledge: Intuitive and Reflective Epistemology*, which should be complete later in 2019.

Presentations

“Conversational epistemics and epistemology,” Colloquium talk, Stanford

“The epistemological interest of conversational epistemics,” Midwest Epistemology Workshop, University of Notre Dame

“Conversational epistemics and epistemology,” Colloquium talk, University of Maryland, College Park

“The first contexts of belief attribution,” Belief in Context Workshop, Hamburg, Germany

“Epistemic Territory,” Presidential Address, American Philosophical Association Central Division, Denver

“Philosophical and empirical methods in the study of mental state attribution,” Philosophical Methodology Workshop, Barcelona

Comments on Ethan Mills, *Three Pillars of Skepticism in Classical India*, American Philosophical Association Pacific Division, Vancouver

“The Epistemic Backchannel,” Colloquium talk, University of Connecticut

“Truth and Trust,” talk at the Simon Fraser University Community Summit on Confronting the Disinformation Age, Vancouver

“The Epistemic Backchannel,” Colloquium talk, University of Helsinki, Finland

Maggie Reid

Ph.D. Communication and Culture
York/Ryerson University



PROJECT

lower case truth

It is such a privilege to work in an environment that brings together intelligent people at different stages of their careers who all have a curiosity about the world and each other's work. This is rare and I do not take it for granted. The multi-disciplinary nature of the institute allowed me to step outside of my bubble and think about the world and my own work in different ways. I had a different trajectory than most at the institute this year.

My project was to create a podcast that would present the relevance of the academy to the rest of the world in a time where humanities education is being undervalued and education under attack. I interviewed several of this year's fellows for the podcast and encouraged academics to consider a wider audience for their research. This fellowship also allowed me to develop my own voice as a journalist/academic and to be unapologetic about my values. This was a huge undertaking; but having the space—both physical and temporal—to learn and challenge myself, allowed me to really develop my skills. I spent a great deal of time creating the website, researching, recording, editing, writing scripts, marketing the podcast and putting the episodes out on all platforms. I am pleased with the feedback that I have received from colleagues, friends, and listeners and I am always inspired to improve my work. lower case truth has connected me with academics from a variety of disciplines and I have been invited to speak at an international conference on podcasting for academics and journalists.

As part of my fellowship, I worked part-time at CBC's Ideas with a very talented and experienced group of radio producers who were generous with their time, expertise and ideas. I was responsible for developing original radio documentaries and other radio programming. I researched, developed shows, conducted interviews, wrote scripts, edited audio, and wrote articles to supplement radio programs. I have learned so much about documentary production over the past year and this experience has led to other work opportunities.

In the coming year, I will continue hosting and producing the lower case truth podcast and will be working full-time on building my media production company, King Squared Media. We hope to continue working with universities to make research more accessible to the public through the creation of podcasts and videos.

 LOWERCASETRUTHPODCAST.COM

Chris Young

Ph.D. Information
University of Toronto



GAME CHANGERS

Everyday Gamemakers and the Development of the Video Game Industry

In the past year, I performed administrative duties for the Digital Humanities Network, completed and began several projects, taught a graduate course, and performed collegial activities in my research field. The DHN fellowship supports the process of connecting digital humanities scholars across the University of Toronto's three campuses. To achieve this vision, I organized the Annual DHN Conference in August 2018 at the University of Toronto Scarborough, and three lunches with lightning talks from DH researchers and librarians. I also streamlined updated the DHN website, compiled a weekly newsletter to our listserv community, and draft a frequently asked questions section for the DHN website. I started a new job as Coordinator, Digital Scholarship at the Hazel McCallion Academic Learning Centre, University of Toronto Mississauga starting on 1 January 2019.

Publications

Young, C. J. & de Peuter, G. (Eds.). "Contested Formations of Digital Game Labour." Special issue to be published in *Television and New Media*.

de Peuter, G. & Young, C. J. "Contested Formations of Digital Games Labour." Article to be published in *Television and New Media*.

Nieborg, D. B., Joseph D. & Young, C. J. "Lost in the App Store: A friendly warning for the Canadian game industry." Article to be published in *Canadian Journal of Communication*.

Young, C. J. & de Peuter, G. "The Video Game Industry in Canada: A Snapshot." Chapter in preparation for the edited volume *Mass Communication in Canada* (9th edition).

Presentations

Nieborg, D., Young, C. J., & Joseph, D. (2018). "App Imperialism: The Political Economy of the Canadian App Store." Association of Internet Researchers (Montréal, Canada, 11–13 October 2018).

Joseph, D., Nieborg D., & Young, C. J. (2018). "App Store Diversity: Industry Taxonomies in the iOS App Store." ReFIG: Refiguring Innovation in Games (Vancouver, Canada, 25–27 October 2018).

Brigidda Bell

Religion



DISSERTATION

Signs of the Spirit(s): Trust, Credibility, and the Discernment of Truth in Early Christian Prophets and Graeco-Roman Spirit Workers

My year at the Jackman Humanities Institute was intellectually stimulating and productive for my research and writing. The annual theme, Reading Faces, Reading Minds, allowed for a rich array of research projects related to perception, presentation, and the assessment of others, which gave me the luxury of learning about areas outside of my own from a shared point of inquiry. I benefitted especially from the diversity of new interlocutors who were trained to see the world differently than how I see it, challenging me to think about my data in new ways. I arrived at the Institute with two chapters of my dissertation written and I was able, over the course of the year, to draft two more, and to deeply develop what is at stake in the ways my project addresses the intersections between embodied perception and knowledge in historical research. I am very grateful for the opportunity to participate in this research community and benefit from the space, resources, and intellectual relationships that develop within its walls.

My dissertation explores an aspect of spiritual practice in the ancient world: mediums, prophets, sibyls, and others who claimed to transmit the words and will of the spirit world. It was a dangerous task: prophets might critique a current leader or call the public to repent. They had to speak with the unimpeachable authority of the divine. But how to know who had true access to the divine? False prophets abounded. Early Christians used practices of discernment to determine which spirits were from God. A robust catalogue of behavioral signs ranged through physiognomy to culturally-appropriate scripts for possession-trances, to reading bodies. My rereading of these practices is based in evolutionarily-grounded research on human judgement that investigates signally and decision making. I presented parts of my research at conferences in Denver, Vancouver, and Toronto, and I now have an article in the publication process.

Future Plans

Brigidda will be a Visiting Student Researcher at the University of Calgary for the 2019–2020 year. She will be entering the academic job market this fall and her defense is projected for Spring 2020.



PRESENTATIONS

25 October 2018
"Signs for Spirits: displays of credibility in early Christian prophets and other Graeco-Roman ritual experts." Department for the Study of Religion Colloquium Series, University of Toronto

17–20 November 2018
"The Diviner's Gift Comes at a Cost: On Prophetic Compensation and Paul's Finances." Society for Biblical Literature, Annual Meeting, Denver

1–3 June 2019
"No prophet is accepted in his homeland": the problem of origins in the construction of prophetic credibility and the exoticizing solution" Canadian Society of Biblical Studies, Annual Meeting, Vancouver



PUBLICATIONS

"The cost of baptism? The case for Paul's ritual compensation." In *Journal for the Study of the New Testament* (forthcoming 2019).



ABOVE: Unknown artist, sketch of Alexander of Abunoteichos, the archetypal false prophet, described in the 2nd century CE as notable for his perfect and artificially-enhanced hair

Program for the Arts



Colin Miner
Untitled (Stalactite)
2018-2019
rock, risographic prints
Dimensions Variable
Courtesy of the artist

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 at the University of Toronto. In 2018–2019, priority was given to proposals that highlighted artistic events such as exhibitions, performances, and concerts that spoke to the annual theme. The Program for the Arts supported eight proposals: two exhibitions, four performances, an artist residency, and a celebration of the 200th anniversary of the publication of Mary Shelley's *Frankenstein*. In total 15,541 people attended 21 separate events sponsored by the JHI Program for the Arts.

Program for the Arts Featured Event Series

Reading *Frankenstein*: Then, Now, Next. A Celebration of the 200th Anniversary of Mary Shelley's *Frankenstein* (1818–2018)



Boris Karloff in
Bride of Frankenstein,
1935. Public domain.

Overview

Mary Shelley's classic novel *Frankenstein; or, the Modern Prometheus* turned 200 in 2018. Published in 1818, the story of a scientist whose horrifying creation turns against him demonstrated the potential of a brand-new genre: science fiction. Frankenstein's monster is also one of the great gifts to the modern imagination; the sight of the green patchwork giant is as familiar as that of Dracula, Bigfoot and other classic nightmare creations.

Frankenstein's creature embraces evil after his creator rejects him and denies him human status because of his

repulsive appearance. This brings into focus how recent scientific and technological developments—artificial life, artificial intelligence, androids—increasingly challenge our concept of humanity. To explore these questions, Reading *Frankenstein* gave life to a series of initiatives to celebrate Frankenstein's bicentennial. It was designed to read humanity and the societal challenges of the near future through the lens of imaginative thinking, to foster creative interplay between humanities research and other fields of applied research, particularly in the realm of technological, and to experiment with innovative teaching practices.

ORGANIZER

Paolo Granata,
Book and Media Studies

EVENT WEBSITE

[stmikes.utoronto.ca/
frankenstein/](http://stmikes.utoronto.ca/frankenstein/)

CO-SPONSORS

University of
St. Michael's College in
the University of Toronto

University of Toronto
Mississauga

Innis College

Department of English

Institute for the History
and Philosophy of
Science and Technology

Cinema Studies
Institute

Centre for Ethics

Toronto Public Library

Merrill Collection of
Science Fiction,
Speculation, and
Fantasy

Keats-Shelley
Association of America

FrankenReads

PANEL

**The Creature Never Dies:
200 Year of Mad Science**

In conjunction with the exhibit “Frankenstein: 200 Years of Mad Science” a panel discussion moderated by Mark Askwith, Canadian TV producer and writer for Space TV, also writer and expert in SF and comics, with Sandra Kasturi, owner and editor of ChiZine Publications, and also an award-winning poet and novelist; Robert Knowlton, acknowledged expert in early horror/weird fiction, and antiquarian bookman; Allan Weiss of York University, writer and professor who teaches courses on the history of SF literature, and chair of the biannual Academic Conference on Canadian SF and Fantasy; Gemma Files, acclaimed horror author, screenwriter, and former instructor at the Toronto Film School, teaching film history and screenwriting; Michael Sims, celebrated writer of non-fiction and editor of *Frankenstein Dreams*, a connoisseur’s collection of Victorian science fiction; Richard Pace, a Canadian artist at Marvel Comics.

SCREENING

Ex Machina

Directed by Alex Garland and starring Alicia Vikander, Oscar Isaac and Domhnall Gleeson; the screening was presented by Brian Jacobson, historian of modern visual culture and media, who discussed the film’s modern take on the Frankenstein story, updated for the age of artificial intelligence.

SYMPOSIUM

Reading Frankenstein: Then, Now, Next

Literary scholars, historians, ethicists, computer scientists, science fiction writers, futurologists and invited students gathered to discuss the ethical dimension of their technological practices. With Alan Bewell, Dav Clarke, Jeffrey N. Cox, Yulia Frumer, Paolo Granata, Sonia Hofkosh, Mark McCutcheon, Jean-Olivier Richard, Terry F. Robinson, Michael Sims, Avery Slater, Catherine Stinson, Karen Weisman, Daniel White. Keynote speakers: Mark Canuel, University of Illinois at Chicago; Josephine Johnston, Hastings Center, New York; Jason S. Robert, Arizona State University.



LEFT: *Ex Machina*, 2015.

BELOW: Richard Rothwell, *Mary Shelley*, 1840. Courtesy National Portrait Gallery, creative commons licence.



LECTURE

**Mary Shelley’s *Frankenstein*:
A Bibliographic History**

Paolo Granata presented an experiential class that explored aspects of Frankenstein’s publication history.

SCREENING

Young Frankenstein

Jean-Olivier Richard hosted a screening of Mel Brooks’ classic horror spoof *Young Frankenstein* (1974), which opened a window on the tradition of humorous appropriations of Mary Shelley’s famous gothic story. Professor Richard offered an introduction before the screening, followed by a moderated discussion.



FRANKENSTEIN READING MARATHON

Frankenreads

300 members of the community gathered for an all-night reading of Shelley’s masterpiece on Halloween. Toronto’s favourite local writers and personalities read the novel with interlude music from the films.

Benefits

Reading *Frankenstein: Then, Now, Next* was a frank success. The event gathered major researchers from Canada and the USA as well as a sizeable and enthusiastic audience of faculty members, graduate students, undergrads, staff, and alumni; and representatives of other universities in the GTA. Few cultural objects would garner such attention: the monster and its creators—the fictional and the real—clearly live on in our cross-departmental memories! One of the main goals of the symposium was to build connections between disciplines: literary criticism, bioethics, history of science and technology, law, computer science, etc. *Frankenstein* (unsurprisingly) proved to be very good at bringing people together. Some of our speakers report forming new research collaborations and plans for future events. Another goal was to make its *Frankenstein* accessible to a wider audience: at least 640 people at all levels of study participated through the week. We are eager to go back to our classrooms and put our newfound insight on the text and its echoes to use.



BOTTOM LEFT: frontispiece, *Frankenstein; or, the Modern Prometheus*, 1818. Public domain; courtesy of the British Museum. MIDDLE AND BOTTOM CENTRE: *Young Frankenstein*, 1974. NEXT PAGE BOTTOM LEFT: Frankenreads, 31 October 2018. NEXT PAGE BOTTOM RIGHT: Symposium book display, 26 October 2018. Both by Paolo Granata.

Program for the Arts 2018-2019

Robert Fones, (left) *Wonderbread*, 1995 and (right) *Negative Thought Driven Out of Mind*, 1995.



EXHIBITION

May–July 2018
Robert Fones

In the summer of 2018, the Art Museum presented a major survey of Toronto-based Governor General Award-winning artist, Sheridan College professor, and writer Robert Fones. Responding to theme, Reading Faces, Reading Minds, the exhibition focused on the artist's philosophical interests in visual and linguistic forms of information, through signs, forms and narratives, and the ways in which these produce understanding ways of knowing the everyday world. Fones is widely celebrated for his exquisitely rendered paintings and hybrid photographic sculptures that make us puzzle over the forms that surround us in our everyday, zeroing in on the most engaging paradoxes of visual perception. This major retrospective, the most extensive survey to date of the artist's production,

focused on his most influential artworks ranging from monumental letter forms, to lightboxes, to two-dimensional works that create the illusion of three dimensions.

PERFORMANCES AND PANEL

13–14 August 2018
Narrative Performances

In conjunction with a conference on medieval romances, two performances reconstructed medieval texts to ask: how did the surviving medieval narratives look and sound when they were performed? This event paired two performances with a panel discussion. In Tricia Postle's performance of *Bisclavret*, the single narrator transformed into seven characters through mime and gesture, with an eighth created through mask. Antoni Rossell recited a portion of the Castilian epic, *El Cid* alone, accompanying himself on a hurdy gurdy. Each used facial expression to convey

their stories in quite different ways; we learned that we must think more flexibly about what, and how, a written text might communicate in performance.

EXHIBITION PROGRAMMING

2018–2019

Society for the Diffusion of Useful Knowledge

The Blackwood Gallery has hosted a massive project, *The Work of Wind: Air, Land, Sea*, designed to open perspectives on climate change to cultural inquiry and political mobilization. The JHI supported one component, which commissioned a number of artist's projects for a broadsheet publication series, *The Society for the Diffusion of Useful Knowledge*, which positioned artists, poets, and creative professionals as important interdisciplinary contributors to contemporary dialogue on climate change, environmental crisis, and resilience. Three issues were released in tandem with the 2018–2019 JHI annual theme: GRAFTING (June 2018), COMMUTING (August 2018), and BEARING (March 2019). The broadsheets were distributed free, and reached an enormous audience of readers across the Greater Toronto area.

EVENT SERIES

24–31 October 2018
Reading Frankenstein

Mary Shelley's classic novel *Frankenstein, or, the Modern Prometheus* turned 200 in 2018. Published in 1818, the story of a scientist whose horrifying creation turns against him demonstrated the potential of a brand-new genre: science fiction. In Shelley's novel, Frankenstein's creature embraces evil after his creator rejects him and denies him human status because of his repulsive appearance. This brings into focus how recent scientific and technological developments—artificial life, artificial intelligence, and androids—increasingly challenge our concept of humanity. To explore these questions, Reading Frankenstein gave

life to a series of initiatives to celebrate Frankenstein's bicentennial. It was intended to read humanity through the lens of imaginative thinking, as well as reading the societal challenges that humanity will face in the near future. Reading Frankenstein was conceived to foster creative interplay between humanities research and other fields of applied research, particularly in the realm of technological.

ARTIST RESIDENCY

6–11 November 2018

Encounters: The Open Program

The theatre performer uses not only her face but her entire being to richly convey worlds of the mind—often to complete strangers who may or may not share her cultural and performative idioms. To generate meaningful communication, she must be clear, precise, and rigorous in her craft. And yet, she must also be able to access her imagination and creativity in order to issue an invitation for the spectator's active engagement in this encounter. This event brought the four women performers of the Open Program of the Workcenter of Jerzy Grotowski and Thomas Richards to Toronto: Felicita Marcelli (Italy), Agnieszka Kazimierska (Poland), Grazielle Sena (Brazil), and Pauline Lauhle (France) offered three different new performances and a three-day workshop that climaxed with an Open Choir that invited everyone present into the performance.

PERFORMANCE AND PANEL

17 January 2019
Hosokawa Opera Double Bill

The visit of Toshio Hosokawa, the world's most prominent living Japanese composer, provided the unique opportunity for the North American premieres of two of Hosokawa's operas, *The Raven* (based on the Edgar Allen Poe poem), and *The Maiden from the Sea*. In both tales, the relationship between the real and spiritual world, along with the real and

natural world explored the theme of Reading Faces, Reading Minds, as the opera's protagonists are forced to encounter beings from another world. The reviews described these performances as an incredible experience: "The thing I noticed was how expressive her face is. She had all the musical and theatrical support she needed to convey her message, yet her facial expressions really added to the emotional effect. It was an image of deep grief and paranoia."

RECITAL AND PROFESSIONAL RECORDING

9 February 2019

'Voyces in the Aire': Early Modern Songscapes and the Music of Henry Lawes

Ayres were songs composed around the turn of the 17th century with a primary vocal line and usually performed with instrumental accompaniment. The ayre's emphasis on clear communication of text makes it an ideal case study for the rich interplay between music and poetry in early modern England. The term "ayre" also registers the capriciousness of song, both as the product of the performing body and of individual lyrics and musical settings as they moved across textual and architectural boundaries. To grapple with song, particularly from

a historical distance of four centuries is, in effect, to grapple with air. Henry Lawes perfected this declamatory vocal style. This recital was a performance of songs from his 1653 collection, *Ayres and Dialogues* by Rebecca Claborn (mezzo-soprano), Lawrence Wiliford (tenor), and Lucas Harris (flute). The songs were also recorded for online dissemination through Early Modern Songscapes, an initiative of the UTSC Digital Scholarships Unit.

THEATRICAL PERFORMANCE

14–15 June 2019

Out at School

This was an innovative theatrical presentation of research findings about the experiences of LGBTQ families in Ontario schools. The project was concerned with the ways spectators encounter "Other people's families," families who have been marginalized and/or oppressed by their experiences in school. The multidisciplinary performances layered verbatim monologues with images and song to find a space between passive empathy and startling revelation: "startling empathy." Out at School invited audience members to engage both with the play and with the situation for LGBTQ families in schools.



ABOVE LEFT: *Ayres and Dialogues, For One, Two, and Three Voyces* (London, 1653), Folger L638, copy 1, A2v. By permission of the Folger Shakespeare Library. ABOVE RIGHT: Toshio Hosokawa, photo courtesy of Karsten Witt Music Management, 2013.



Working Groups



Nadia Belerique
I hate you don't leave me
2015
Inkjet photograph
42×30 cm
Courtesy of Daniel Faria Gallery

Working Groups Overview of Activities 2018-2019

In our eleventh year, the Working Groups program was more popular than ever. The JHI supported 12 groups: eight renewals and four new groups. In total, 308 people studied with a Working Group in 2018–2019; within the University of Toronto, 124 faculty members and 113 graduate students participated, among many others: librarians and staff members, researchers from other universities, community members and professional experts. The Working Groups also presented a record number of public events, mostly free and open to all: 18 separate events, that were attended by 686 people resulted from Working Group activity this year.

The Working Group program this year was notable for intensive textual scholarship that addressed reading in multiple ways. Bridging Disciplines in Manuscript Studies assembled a large group of medievalists and historians who study handwritten documents to develop necessary skills and understand the challenges of reading very old and eclectic texts. Postsecular or Postcritique? New Approaches to Reading Religion addressed the critical ways that humanists read religious texts. Practices of Commentary, another large group, examined the uses of textual commentaries and the traditions of textual reproduction. Finally, the Simmel Discussion Group dedicated the year to a full reading of a single, enormous, and historically inaccessible text by George Simmel, a major figure in the disciplines of both sociology and philosophy.

Featured Working Group

Bridging Disciplines in Manuscript Studies



ORGANIZERS

Suzanne Akbari,
Medieval Studies
and English

Kari North,
Ph.D. candidate,
History

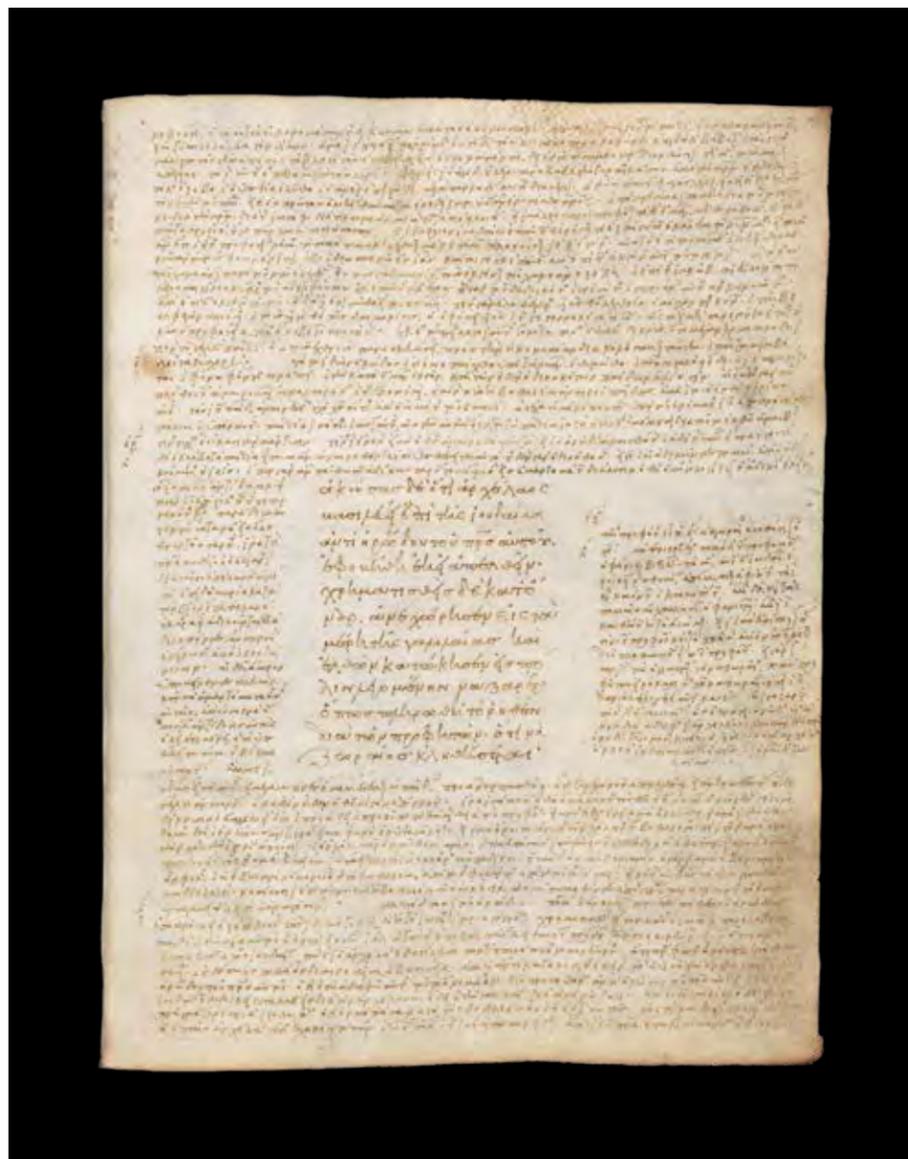
Lane Springer,
Ph.D. candidate,
Medieval Studies

LEFT: *Codex Torontonensis*—this is one of the most precious manuscripts in the collection. It is a set of the four Gospels, written on vellum and decorated with gold. It was written in Greek, in Constantinople at around 1050, and it came to the University of Toronto as the gift of Henry Scadding in 1901. Scadding's library formed the beginnings of the Thomas Fisher collection. This image shows the head-piece, or beginning, of the Gospel of John.

Manuscript Studies gives us a window into the premodern past, and the community of scholars at the University of Toronto is at the very forefront of this discipline. This working group brings together professors, librarians, museum curators, postdoctoral fellows, and doctoral students to consider the practical, theoretical, and historical methods used in the field of Manuscript Studies, as well as to discuss the advantages and disadvantages that digital platforms offer this field. By drawing in scholars from so many different disciplines and academic departments across the University of Toronto, this group offers to its participants a remarkable opportunity to step out of their comfort zone—whether that be the Western European manuscript tradition, the Arabic tradition, the Greek tradition, or the Avestan tradition—and to learn about the methodology, expertise, and experiences of the many experts here in Toronto. Participants' desire to share their passion for manuscripts and their willingness to learn from one other

has caused this group to thrive: it has not only helped to create and strengthen interdepartmental connections, but also allows graduate students to hear the advice of more experienced scholars working with manuscripts and carrying out research in archives and libraries throughout the world. Our monthly discussions have ranged from practical (such as how to prepare for archival research and dating Arabic manuscripts) to theoretical (such as how methodology has developed and the benefits of applying the same methods across disciplines and across source material). We have also interrogated the benefits and pitfalls of digital scholarship, such as the longevity and sustainability of projects, the challenges of maintaining funding, and how digital research intersects—and does not intersect—with digital pedagogy. The Manuscript Studies working group is a shining example of how the JHI supports collaborative research and learning in an area of traditional strength at Toronto as it moves into the twenty-first-century future.

Working Groups 2018-2019



ABOVE: Codex Bodmer 25 Catena, folio 4 recto. 12th century Greek Biblical text with marginal commentary. Public domain.

Afterlives: Institutional, Survival, Pedagogy

This group organized around the idea of afterlives in academic contexts, examining the conceptual afterlives of slavery, images, translation, and recognition in order to think through new ways of doing research and teaching.

ORGANIZERS: **Kyle Kinaschuk**, Ph.D. student, English; **Tavleen Purewal**, Ph.D. student, English; **Karina Vernon**, English

Building Environmental Humanities at the University of Toronto

The second year for this group saw growth and consolidation; new networks of scholarship were established around the goal of creating a permanent home for environmental humanities scholarship, and a sense of momentum came with the establishment of the School of the Environment, and the increasing urgency of calls for change in both policy and

understanding of our way of being in the world.

ORGANIZERS: **Caroline Holland**, Ph.D. cand., English; **Andrea Most**, English; **Alexandra Rahr**, Centre for the Study of the United States

Critical China Studies

Now well-established, Critical China Studies supported a thriving interdisciplinary community of humanities scholars across the University of Toronto and the GTA, and provided expanded support for graduate students, and focus on pre-modern Chinese society and culture.

ORGANIZERS: **Yiching Wu**, East Asian Studies; **Xing Fan**, Drama, Theatre & Performance Studies

Entitlement

This new group examined the construct of entitlement in the Latin American cultural, literary and linguistic context, through analyses of issues of identity and ethics, the concept of personal rights, the literary representation of the entitled person, and the representation of the subject in grammar and narrative. Conceptually, entitlement means differently in English and in Spanish; this group explored the linguistic shift in meaning between legitimate claim and illegitimate, undeserving demand across multiple cultural discourses.

ORGANIZERS: **Laura Colantoni**, Spanish & Portuguese; **Ana Teresa Pérez-Leroux**, Cognitive Science

Latin American Racial Technologies through the 21st Century

The second year for this group developed a focus on a series of keywords that carry the weight of racial judgements: *creolization*, *blackness*, *raza/raça*, *beauty*, and *pigmentation*. These keywords provide a look at the ways that racism can work as a tool and a practice, and brought multiple disciplinary perspectives together in the group's discussions.

ORGANIZERS: **Susan Antebi**, Spanish & Portuguese; **Valentina Napolitano**, Anthropology; **Luisa Schwartzman**, Sociology

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

The third year of Deep Time practice saw a deepening commitment to the creation of work in the present that will build a legacy for future generations. The group's interventions seek painstaking engagement with the tangled history of settlement in order to make future conciliation possible, by mediating sites of profound encounter and renewal, and by offering skills, time, and physical labour to support Indigenous community projects that strengthen Indigenous individuals.

ORGANIZERS: **Jill Carter**, Drama Theatre & Performance Studies; **Myrto Koumariaris**, Ph.D. cand., Drama Theatre & Performance Studies

Postsecular or Postcritique? New Approaches to Reading Religion

This group came together to explore parallel shifts in the practice of critical textual analysis and religious studies. What does it mean to engage in postcritical (not uncritical) thinking on religion? Is that synonymous with a postsecular approach? Is postcritique secular, for that matter—and if so, in what sense? Readings were drawn from Rita Felski, Bruno Latour, Lori Branch, and Daniel Hervieu-Léger.

ORGANIZER: **Alex Hernandez**, English

Practices of Commentary

This new group grew rapidly into a large and energetic exploration of the ways that commentary functioned across a range of pre-modern cultures spanning East and South Asia, the Middle East, and Europe, and worked jointly with a similar-focused study group at the Humanities Centre at Goethe University of Frankfurt. Readings paired primary texts with theoretical approaches to commentary.

ORGANIZERS: **Walid Saleh**, Study of Religion; **Markus Stock**, German

Refiguring Iranian Studies

This group was assembled to explore debates and disciplinary challenges

confronting studies of modern Iran, and to bring together an interdisciplinary community of scholars at the University of Toronto and in the Greater Toronto Area.

ORGANIZERS: **Jairan Gahan**, postdoctoral researcher, Near & Middle Eastern Civilizations; **Jennifer Jenkins**, History; **Delbar Khakzad**, Ph.D. student, Study of Religion; **Mohammad Tavakoli Targhi**, Historical Studies

Simmel Discussion Group

George Simmel (1858–1918) is considered to be the founding father of sociology, and also a major figure in philosophy, critical theory, and cultural studies. Yet, much of his work has only been published in German, and Simmel scholars have rarely responded to his contributions outside their own fields of study. This group spent the year reading and

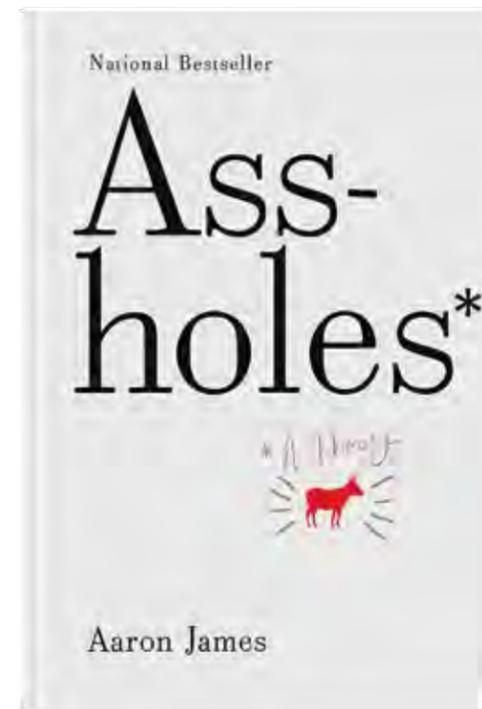
responding to two of Simmel's works on sociology in German and English, with the goal of planning a long-overdue English translation.

ORGANIZERS: **Willi Goetschel**, German and Philosophy; **Dan Silver**, Sociology

Sovereignty and the State in South Asia, Past & Present: Mediating Divine & Secular Power

This reading group examined a range of historical South Asian texts to understand the ways that colonial and nationalist reconstructions of the past have re-interpreted dynastic histories to create contemporary political discourses within traditional categories of state, power, polity, and ethics.

ORGANIZERS: **Karen Ruffle**, Historical Studies; **Nika Kuchuk**, Ph.D. student, Study of Religion



LEFT: Aaron James, author of *Assholes, A Theory*, was an invited speaker with the Entitlement group, 17 January 2018. RIGHT: Georg Simmel (1858–1918) was the subject of the Simmel Group's efforts and is considered the father of modern sociology.



Looking Ahead

The JHI will turn its work outward with the Mellon-funded public engagement initiative, Humanities at Large. New media, new fellows, and new activities will facilitate knowledge exchange and community connections.

In the coming year, the Jackman Humanities Institute will host not only a new set of fellows, but also two new kinds of fellowships: Visiting Public Humanities faculty fellow Daniel McNeil (History, Carleton University), and Early Career Fellow in Community-Engaged Public Humanities, Khaled Abu Jayyab (Archaeology, University of Toronto) will join a group of environmental humanists that includes researchers in English, Classics, Art, and Religion as well as postdoctoral fellows in Digital Humanities and New Media & Public Humanities. They will be joined in the fall by our Distinguished Visiting Fellow, the author Amitav Ghosh, and our Artists-in-Residence, the team Public Studio; and in the spring by Distinguished Visiting Indigenous Faculty Fellow, Heidi Kiiwetinepinesiik Stark (Political Science, University of Victoria).

Together we will think about climate change, and the ways that the humanities can help to reimagine our relations with the natural world.

Annual Theme, 2019-2020 Strange Weather

How might the humanities contribute to the critical discourse on energy and climate?

The energy crisis is no longer simply about limited supplies but now concerns the very nature and place of energy in human life and society. Strange weather as symptom of changing climate destabilizes our trust in and certainty of our home (i.e. our planet) and provokes fantasies of control and of chaos.

How can we help frame questions of environmental degradation, scientific knowledge and its popularization, especially in their relation to social equity, and societal futures?

JHI EXHIBITION OF ART
WEATHER AMNESIA
CURATED BY
Yuluo Wei

EXHIBITION
18 September 2019
to 30 June 2020

Florence Vale
Pregnant Bird
1961
watercolour and collage,
15.24 × 12.065 cm
Gift by bequest of Dorothy
Macpherson, 1995.
The University College Collection.



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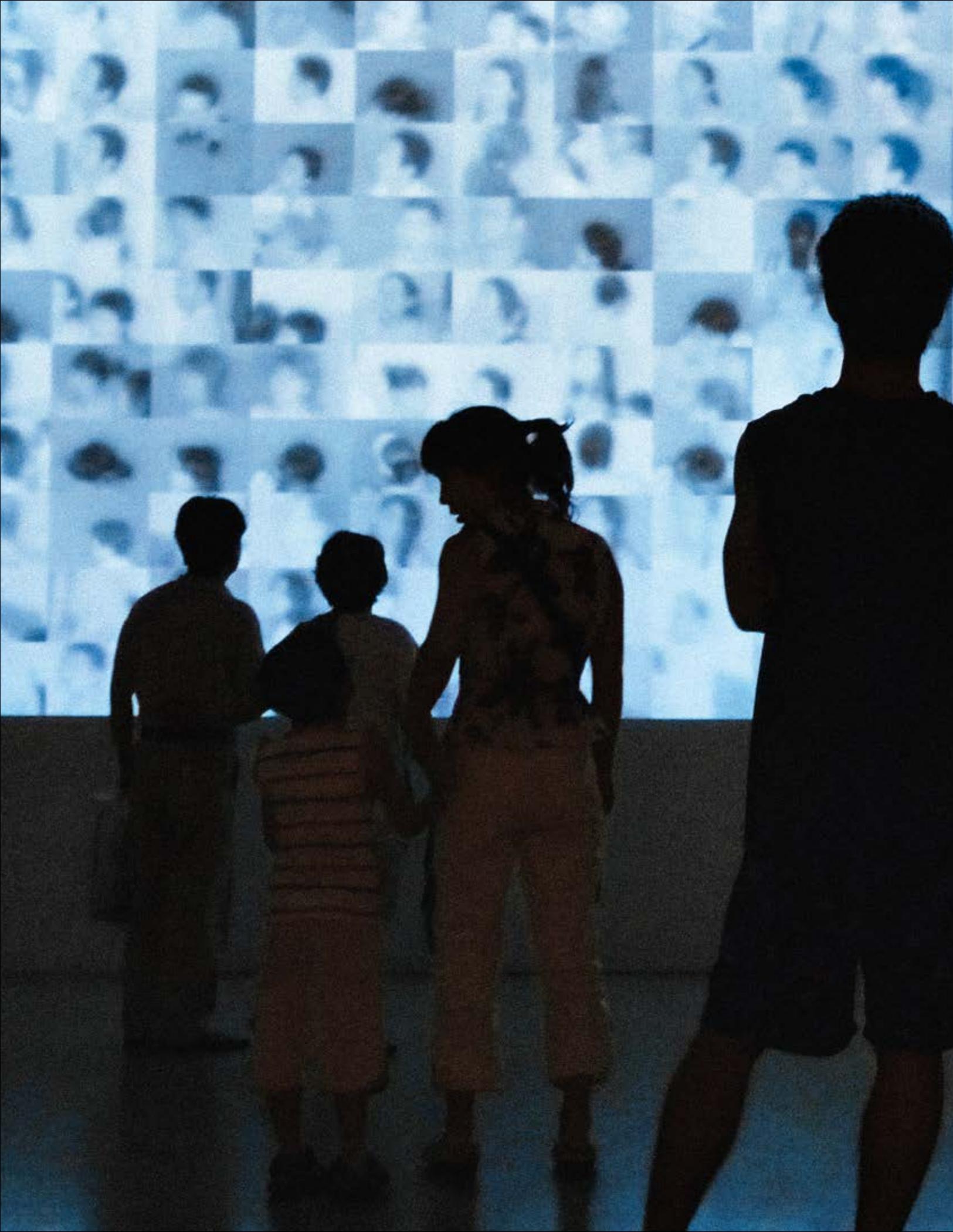
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PRINCIPAL PHOTOGRAPHY

Reading, Again,

curated by Lillian O'Brien Davis,
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Diana Tyszko

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Sébastien Thibault

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Warren's Waterless

PAPER

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

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