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.
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.

When perceptual fibrillations cause cognition to stall, there is a need 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.

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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 Anishinaabemowin 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 NMHU Fellow has been Dr. Maggie Reid, who earned her doctorate in journalism from the combined York/Syracuse 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 U of T, 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 Rokey, 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 years 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

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

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-fed 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

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-fed initiatives that will continue to develop in the ways that work best for each. Their impacts on the University of Toronto have been powerful.

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.

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Working Groups

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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

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

Generously supported by Council of Library and Information Resources (CLIR)
1. LIGHTNING LUNCHES
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 research project, Aesthetic Education, A South-North Dialogue.

3. COLLABORATIVE EVENT
Jane Taylor
“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 Hesek McCallison Academic Learning Centre in January 2019.

4. FELLOWSHIPS
Andrea Charise, JHI-UTSC Early Career Faculty Fellow
“The Resemblage Project: Remixed Scarborough’s Stories of Aging”–a community-facing digital media resource (www.resemblageproject.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”

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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 hosts 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 place’ includes a Digital Research hub which will provide spaces for DHN researchers beginning in September 2019.

6. COMMUNICATIONS
The DHN manages its own website (www.dhn.toronto.ca), a weekly newsletter, a Slack channel, and an Eventbrite page for reservations. The community now has over 400 members.

7. 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.
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 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

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<th>Year in Review 2018–2019 overview</th>
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### Circle of Fellows

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<tr>
<th>Distinguished Visiting Fellow</th>
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<tr>
<td>Philippe Schlenker</td>
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<td>Linguistics, New York University and CNRS</td>
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<th>Distinguished Visiting Indigenous Faculty Fellow</th>
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<tr>
<td>Alexandria Wilson</td>
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<td>Education, University of Saskatchewan</td>
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<th>Artist in Residence</th>
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<td>David Rokeby</td>
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<td>In partnership with the Centre for Drama, Theatre and Performance Studies</td>
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<th>Faculty Research Fellows</th>
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<tr>
<td>Michela Ippolito</td>
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<td>Linguistics</td>
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<td>Rebecca Kingston</td>
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<td>Political Science</td>
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<td>Jennifer Nagel</td>
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<tr>
<td>Philosophy</td>
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<td>Maria Subtelny</td>
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<td>Near and Middle Eastern Civilizations</td>
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<th>Postdoctoral Fellows</th>
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<tr>
<td>Katherine</td>
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<td>Bruce-Lockhart</td>
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<td>History</td>
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<td>Mark Anthony</td>
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<td>Geraghty</td>
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<td>Anthropology</td>
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<td>Amir Khadem</td>
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<td>Comparative Literature</td>
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<td>Margaret Reid</td>
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<td>New Media and Humanities</td>
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<td>Journalism</td>
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<td>Danielle Taschereau</td>
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<td>Mamers</td>
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<td>Brigida Bell</td>
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<td>Religion</td>
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<td>Deanna del Vecchio</td>
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<td>Social Justice Education</td>
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<td>Bradley Hald</td>
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<td>Classics</td>
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<td>Mason Westfall</td>
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<td>Philosophy</td>
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<th>Undergraduate Fellows</th>
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<tr>
<td>Talise Beveridge</td>
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<td>English</td>
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<td>Grace Egan</td>
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<tr>
<td>Peace, Conflict and Justice Studies</td>
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<td>Nisarg Patel</td>
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<tr>
<td>English</td>
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<td>Nolan Sprangers</td>
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<td>Music</td>
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<td>Karen Wang</td>
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<td>Art History</td>
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<td>Corals Zheng</td>
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<td>English</td>
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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.

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 —chain(‘t), 2001). He is a recipient of a Governor General’s Award in Visual and Media Arts (Canada), a Prix Ars Electonica 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 make 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 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 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.

Jennifer Nagel

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 beliefing 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

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 multidisciplinary 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 audience for their research. This fellowship also allowed me to develop my voice as a journalist 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 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 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.

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


Presentations


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 benefited especially from the diversity of new interlocutors who were trained to see the world differently than 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 signal 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.
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)

**ORGANIZER**
Paolo Granata,
Book and Media Studies

**EVENT WEBSITE**
stmikes.utoronto.ca/frankenstein/

**CO-SPONSORS**
University of St. Michael’s College in the University of Toronto
University of Toronto Mississauga
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Merrill Collection of Science Fiction, Speculation, and Fantasy
Keats-Shelley Association of America
FrankenReads

**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.
Program for the Arts Featured Event

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 booksman; 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, Yulja Frumer, Paolo Granata, Sonia Hofkosh, Mark McCutcheon, Jean-Olivier Richard, Terry F. Robinson, Michael Sims, Avery Slater, Catherine Stinson, Karen Weissman, Daniel White. Keynote speakers: Mark Canuel, University of Illinois at Chicago; Josephine Johnston, Hastings Center, New York; Terry F. Robinson, Arizona State University.

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.

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.
Program for the Arts 2018–2019

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 performed? This event paired two performances of the Open Program: the theatre performer uses not only her face but her entire being to richly convey worlds of the mind—of 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 out four women performers of the Open Program of the Workcenter of Jerzy Grotowski and Thomas Richards to Toronto: Felicita Marcelli (Italy), Agnieszka Kazimirowska (Poland), Graziela Sena (Brazil), and Pauline Laloule (France) offered three different new performances and a three-day workshop that climaxéd with an Open Choir that invited everyone present into the performance.

ARTIST RESIDENCY

6–11 November 2018

‘Voices 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 performer’s 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 time. Henry Lawes perfected this declamatory vocal style. This recital was a performance of songs from his 1663 collection, Ayres and Dialogues.

EXHIBITION PROGRAMMING

2018–2019

Society for the Diffusion of Useful Knowledge

The Blackwood Gallery has hosted a massive project, The Work of Wind, 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 breadthsheet publication series, The Society for the Diffusion of Useful Knowledge, which positioned artists, poets, and creative professionals as important interdisciplinaries. This brought into focus how recent scientific research and the real world of applied research, particularly in the realm of technological.

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 Blisclavet, the single narrator transformed into seven characters through mime and gesture, with an eighth created through mask. Antoni Russell recited a portion of the Catalan 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 might think more flexibly about what and how, a written text might communicate in performance.

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 turned 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, 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 evoke 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.

EXHIBITION

May–July 2018

Robert Fones

For a broadsheet publication series, The Society for the Diffusion of Useful Knowledge, Joseph Priestley commissioned a number of artist’s projects to foster creative interplay between humanities research and other fields. The exhibition focused on the artist’s most influential artworks ranging from monumental letter forms, to two-dimensional works that create the illusion of three dimensions. 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 multi-disciplinary 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.

THEATRE 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 multi-disciplinary 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.
Working Groups

Nadia Belerique
/i hate you don’t leave me
2015
Inkjet photograph
42×30 cm
Courtesy of Daniel Faria Gallery
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.

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 headpiece, 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.
Building Environmental Humanities at the University of Toronto

The second year for this group developed a focus on a series of keywords that carry the weight of racial judgements: civilization, blackness, raza/raca, 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: 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 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.

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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.
Reading, Again,
curated by Lillian O'Brien Davis,
produced by the Art Museum
at the University of Toronto in collaboration with the JHI.

Photos by Toni Hafkenscheid, 2018.

Illustrations
Sébastien Thibault

Printing
Warren's Waterless
Rolland Enviro Print

This brochure has been printed with a waterless printing press. Waterless printing eliminates the use of vast amounts of water and industrial chemicals which must be disposed of and the use of vast amounts of water which is pumped into municipal sewage systems. The paper is made from 100% post-consumer waste fibre, is acid-free, processed chlorine free, EcoLogo-certified, and was manufactured with biogas energy in Quebec. The paper and printer are certified by the Forest Stewardship Council.

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Jackman Humanities Institute

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

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

The Honourable Henry N.R. Jackman is one of Canada’s leading philanthropists and an exemplary citizen of the University of Toronto. To mark his dedication to his alma mater, in 2002 and again in 2007, the former Chancellor gave gifts totalling $30 million, which were double-matched by the University for a historic investment in humanities education and research. The Jackman Humanities Institute was established by the University of Toronto to support and expand dialogue and scholarly investigations in the humanities.

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