
Jackman Humanities Institute
Year in Review

19- 20

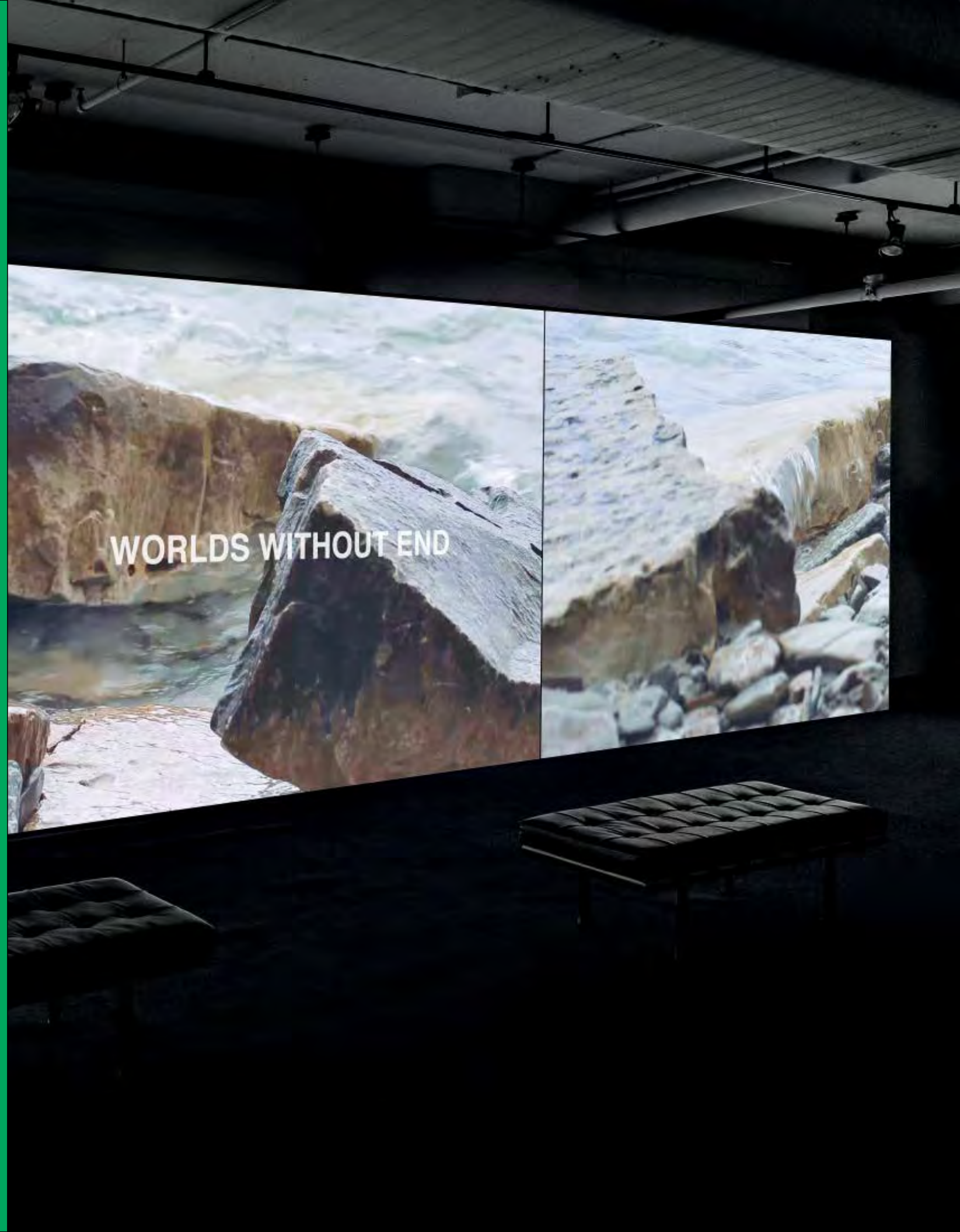
Strange Weather



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

Public Studio

This Place, Neyaashiinigiing
2020

Two video projections on custom
screens, carpets, wall paint
Photo by Toni Hafkenscheid,
courtesy of the
Doris McCarthy Gallery, 2020.

Weather Amnesia

How often do we take note of the strange weather? With the onset of global climate change, weather patterns historically used by societies to anchor and frame the concept of seasonality are becoming less predictable and reliable. Traditional tales guiding ideal preparation, planting and harvesting times lose their value as knowledge, and all life on earth, from insects to plants, from farmers to fishermen, and from insurance companies to industrial giants, are forced to evolve and accommodate to new circumstances.

At the same time, the increasingly urban nature of our lives, with climate control and accessibility to global goods and services, effectively insulates us from change. Living within modernity’s capacity and mechanics of control, it is easy to forget (and even deny) the abundant evidence of change outside. The artists’ works included in “Weather Amnesia” offer visual insight into the profound disruptions that are under way. With strangeness becoming the new normal, the exhibition makes us wonder and think about what kind of future awaits us.

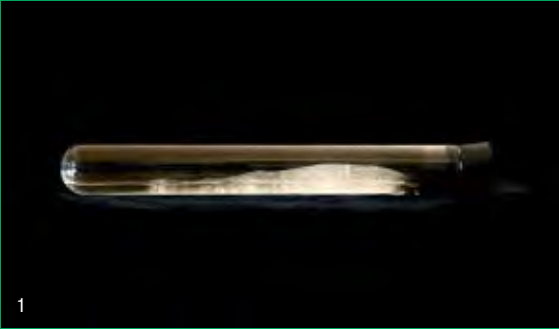
Photographs 1 and 3 of works in this exhibition were taken by Toni Hafkenscheid, 2019. Photographs 2 and 4 of the launch party were taken by Barry Roden, 2019. Supported by the Canada Council, the Ontario Arts Council, and the Art Museum of the University of Toronto.

CURATED BY
Yuluo Wei

EXHIBITION
18 September 2019 to
16 March 2020

WORKS BY
Lisa Hirmer
Tania Kitchell
Doris McCarthy
Rick McCarthy
David Milne
Graham Noble Norwell
Walter Phillips
Florence Vale

WITH
Mass Timber
Live Bird Migration Map
Hygrothermograph



Director’s Message

Questions of broad public concern, culminating in the relationship between environmental degradation and the onset of the COVID-19 pandemic

Our deep dive this past year into humanities research on climate change around the theme of “Strange Weather” was designed to respond to one of the most urgent issues of our day, environmental catastrophe. Right from the start we engaged with questions of broad public concern—the increasing frequency and intensity of storms and other forms of strange weather, rising seas and temperatures, etc.—with the year’s work culminating in the relationship between environmental degradation and the onset of the COVID-19 pandemic. The very conjunction brought all our in-person events to a halt, but thanks to the ingenuity and goodwill of JHI staff and the Circle of Fellows, our conversations continued online with as much animation as ever.

A catalyst for the year’s intellectual work was the week-long visit in October 2019 by Amitav Ghosh, our Distinguished Visiting Fellow. He participated in programming across the tri-campus University of Toronto, including three sold-out public events on the St. George campus. His inspirational visit distilled some of the fault-lines of the academic current debates on the Anthropocene, opening our discussions outward to engage subaltern circuits of knowledge, remember historical archives of our relations with the land, and connect ethically with climate science expertise. In addition, he served as a potent incitement to us all to contribute to public-facing conversations about the environment and our historical relations with the lands and waters of Turtle Island and planet earth.

We are especially proud of the public programming we launched in 2019–2020, much of it funded by a grant from the Andrew W. Mellon Foundation for events and personnel around the theme “Humanities at Large”.

The continuing success of our research communities and working groups is also a cause for celebration at the Institute. Five years after their launch our three original research communities have taken strong root and are flourishing beyond the capacity of the Institute to provide sole support for them. The Mellon-funded South North Dialogue on Aesthetic Education has moved up and out and is now working on securing support from the MasterCard Foundation. The Digital Humanities Network has likewise engaged so many communities of researchers across the tri-campus University of Toronto that we are unable to host Lightning Lunches at the JHI because of constraints of space. And the Jackman Scholars-in-Residence program has proved so popular with students and colleagues alike that it received the Northrop Frye Award of Excellence this year.

Kimberley Whitchurch, Alison Keith Portrait, 2018. Electronic media.



Our Working Groups have also impressed this year, with “Practices of Commentary” winning a five-year SSHRC Insight Grant; the Environmental Humanities Network developing both a pedagogical curriculum, for inclusion in the School of the Environment and preparations to host a doctoral cluster through the Office of the VP-International, and a continuing research agenda in the form of a new JHI Research Community, Critical Zones; and “Latin American Racial Technologies” was nominated by the University of Toronto to submit an application for the Mellon Foundation’s John M. Sawyer Seminar in Comparative Cultures.

We are excited to imagine what new heights of research and community-engagement next year’s circle of fellows will reach!

Alison M. Keith
Director, Jackman Humanities Institute



ABOVE: Scholars-in-Residence received the 2020 Northrop Frye Award of Excellence presented by the University of Toronto Alumni Association. From left to right, faculty and staff members who have been instrumental in building SiR: Michael Lettieri, Ira Wells, Angela Esterhammer, Alison Keith, Mark Schmuckler, Robert Gibbs. Photo: Diana Tyszkowski, 2020.

Annual Theme: 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 assymptom of changing climate destabilizes our trust inand 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?

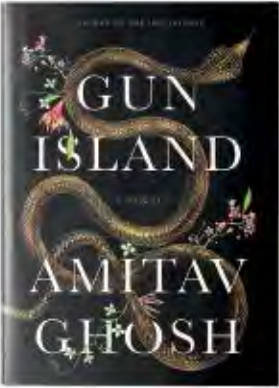
Overview of Activities 2019-2020



LEFT: Christine de Pizan, *Le Livre de Paix*.
BELOW: Diane Burko, *Great Barrier Reef B*, 40" x 60", Archival Pigment Print, 2018.



ABOVE: Public Studio, *This Place*, Neyaashiinigmiing.
RIGHT: Book Cover *Gun Island*.



It is difficult to write about this year without allowing the global COVID-19 pandemic to occupy centre stage. And yet, until mid-March 2020, the Jackman Humanities Institute was overseeing a very full year of discussions, events, art, and growth focused on the annual theme of Strange Weather. This was the first year when an annual theme came with an immediate advocacy component, and while our activities responded to environmental necessities, advocacy was not primarily the focus of the discussions in the Thursday fellows lunch meetings. Rather, the conversation circled around the idea of time, and the ways that humans can measure time: the length of a human life measured against the length of geological and climatic periods; the ways that humans have understood, depicted, and adapted to changing climates in previous historical periods; the ways that our ways of understanding time are shaped by our planet and its seasons.

Distinguished Visiting Fellow
The visit of author Amitav Ghosh in October was transformative. His Canadian publisher, Penguin Canada, generously donated hardcover copies of his newest novel, *Gun Island*, to every fellow, and when his Thursday lunch arrived, a series of fortuitous coincidences led him to invite Dipesh Chakrabarty (History, University of Chicago), who was also visiting, into the fellows lunch. We enjoyed the rare pleasure of engaging with two towering intellects; old friends who have each thought deeply about time and climate.

Humanities at Large
The activities of the Mellon-funded project Humanities at Large enriched our experience at every turn. Daniel MacNeil (History, Carleton University) was a brilliant interlocutor whose questions always snapped our conversations into focus; and the addition of Khaled Abu Jayyad, our first archaeologist, proved

invaluable in our frequent return to prehistory. We also hosted David Perry (staff member, History, University of Minnesota) who taught three sold-out classes on social media uses to a diverse crowd of faculty members, instructors, postdocs, graduate students and staff members in December. As 2020 got started, we were busy planning a new series of summer institutes for high school students.

Research Communities
Finally, this was year four for each of our Research Communities. Having reached the end of our original plans, each undertook a process of consideration of their future possibilities. The JHI will continue to support each in a reduced form of partnership. As the result of our work with Strange Weather, and of the multiple working groups and funded events that came this year and before, a new Research Community dedicated to the environment is taking shape under the title Critical Zones.

COVID-19 Global Pandemic Responses
And then came the closure. Global crisis caught up with us before we reached the year's end, and the University of Toronto closed as of Monday 16 March 2020. All further in-person activities were cancelled. The remaining fellows' lunches, which had been reserved late in the year for the undergraduate fellows, were moved to the online chat application, Slack. Most working group meetings were cancelled. Some events that involved visiting speakers were postponed in the hopes of presenting them during the 2020–2021 year. A few events were presented in online format. Researchers who had been abroad were called home to Canada. All JHI staff members shifted to home offices and continued to work at their usual level of assigned hours. An enormous amount of research momentum was lost. So much that had been planned simply did not happen. The bright spot was Scholars-in-Residence, which went ahead in online format, with great success.

Research
Communities



Lisa Hirmer
Watching, Dull Edges
(the northern hemisphere of a 23°27' tilt)
2017
photograph
24×16 inch, series of six.
Courtesy of the artist.

Critical Zones

Stefan Soldovieri, Director

Environmental Humanities describes intersections across environmental studies in philosophy, history, ecocriticism, cultural geography and anthropology, and political ecology. The environmental humanities have opened up new modes of interdisciplinarity within humanistic fields in conjunction with social and natural sciences, and engage with public debates and policies bearing on environmental questions.

Critical Zones is a long-term commitment to the humanistic study of the environment, which took its shape during the 2019–2020 annual theme of Strange Weather. It is a newly emergent Research Community that has grown from the Environmental Humanities Working Group, and will be a nexus for research exchange: a network of labs bringing together scholars and creative practitioners from across the humanities, arts and sciences. It will fill a gap at the University of Toronto and engage environmental issues in Canada’s largest city and in the internationally significant bioregion of the Great Lakes. Critical Zones will structure research activities already underway, facilitate new connections among scholars, stimulate the creation of innovative projects, and provide a springboard for community engagement. Critical Zones will offer enormous opportunity to engage with, learn from, support, and build on Indigenous knowledges and experiences. Environmental humanities have emerged internationally as an essential field of study in this moment of urgent global concern, but this field is not yet highly developed in the Canadian context. Critical Zones will position the University of Toronto as a leader in the field.

Steering Committees

Critical Zones

- Janice Boddy**
Anthropology
- James Cahill**
Cinema Studies
- Steve Easterbrook**
Director, School of the Environment
- Susan Hill**
Director, Centre for Indigenous Studies
- Alison Keith**
Director, Jackman Humanities Institute
- Sherry Lee**
Music
- Lee Maracle**
Indigenous Studies
- Andrea Most**
English
- Alexandra Rahr**
Studies of the United States
- John Robinson**
Presidential Advisor on the Environment, Climate Change and Sustainability
- Matti Siemiatycki**
Director, School of Cities
- Stefan Soldovieri**
Director, German
- Cheryl Suzak**
English
- Jane Wolff**
Architecture

Aesthetic Education: A South-North Dialogue (UofT)

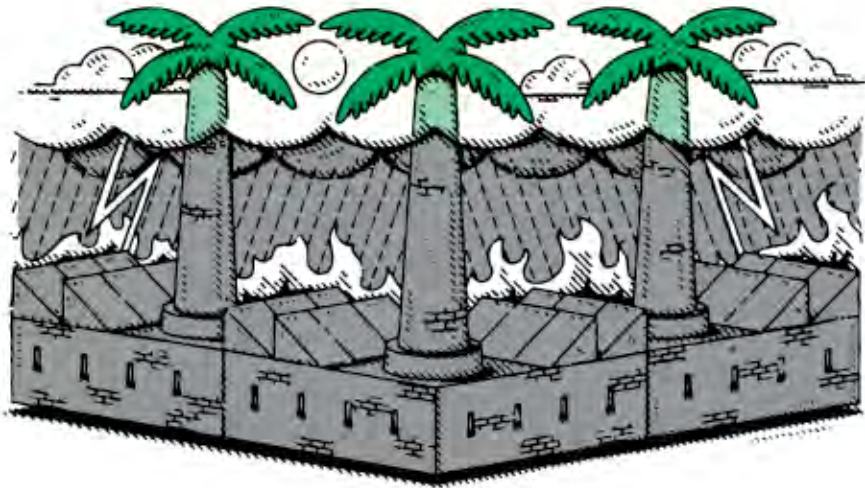
- Kass Banning**
Cinema Studies
- Uzo Esonwanne**
English
- Silvia Forni**
Anthropology
- Betsey Harney**
Arts, Culture & Media
- Alison Keith**
Director, Jackman Humanities Institute
- Cara Krmpotich**
Museum Studies
- Don McLean**
Music
- Larry Switzky**
English & Drama
- Neil ten Kortenaar**
Director, English
- Rinaldo Walcott**
Education and Women & Gender Studies

Digital Humanities Network

- Leslie Barnes**
Digital Scholarship Librarian
- Alexandra Bolintineanu**
Digital Humanities / Medieval Studies
- Elsbeth Brown**
Director, Historical Studies
- Tara Goldstein**
Curriculum Teaching & Learning
- Adam Hammond**
English
- Alison Keith**
Director, Jackman Humanities Institute
- Sian Meikle**
Associate Chief Librarian, Digital Strategies
- Elizabeth Parke**
Senior Research Associate
- Jasmine Rault**
Arts Culture & Media and Information
- Phil Sapirstein**
Art History
- Sarah Sharma**
Director, McLuhan Centre for Culture & Technology
- Kirsta Stapelfeldt**
Coordinator, UTSC Digital Scholarship Unit
- Chris Young**
Coordinator, UTM Digital Scholarship

Scholars-in-Residence

- Barend Beekhuizen**
Language Studies
- Randy Boyagoda**
Principal, St. Michael’s College
- Angela Esterhammer**
Director, English
- Charlie Keil**
Principal, Innis College
- Alison Keith**
Director, Jackman Humanities Institute
- Carl Knappett**
Chair, Art History
- Timothy Sayle**
History
- Leslie Regan Shade**
Information
- Simon Stern**
English and Law
- Erin Webster**
Arts, Culture & Media
- Kim Yates**
Associate Director, Jackman Humanities Institute

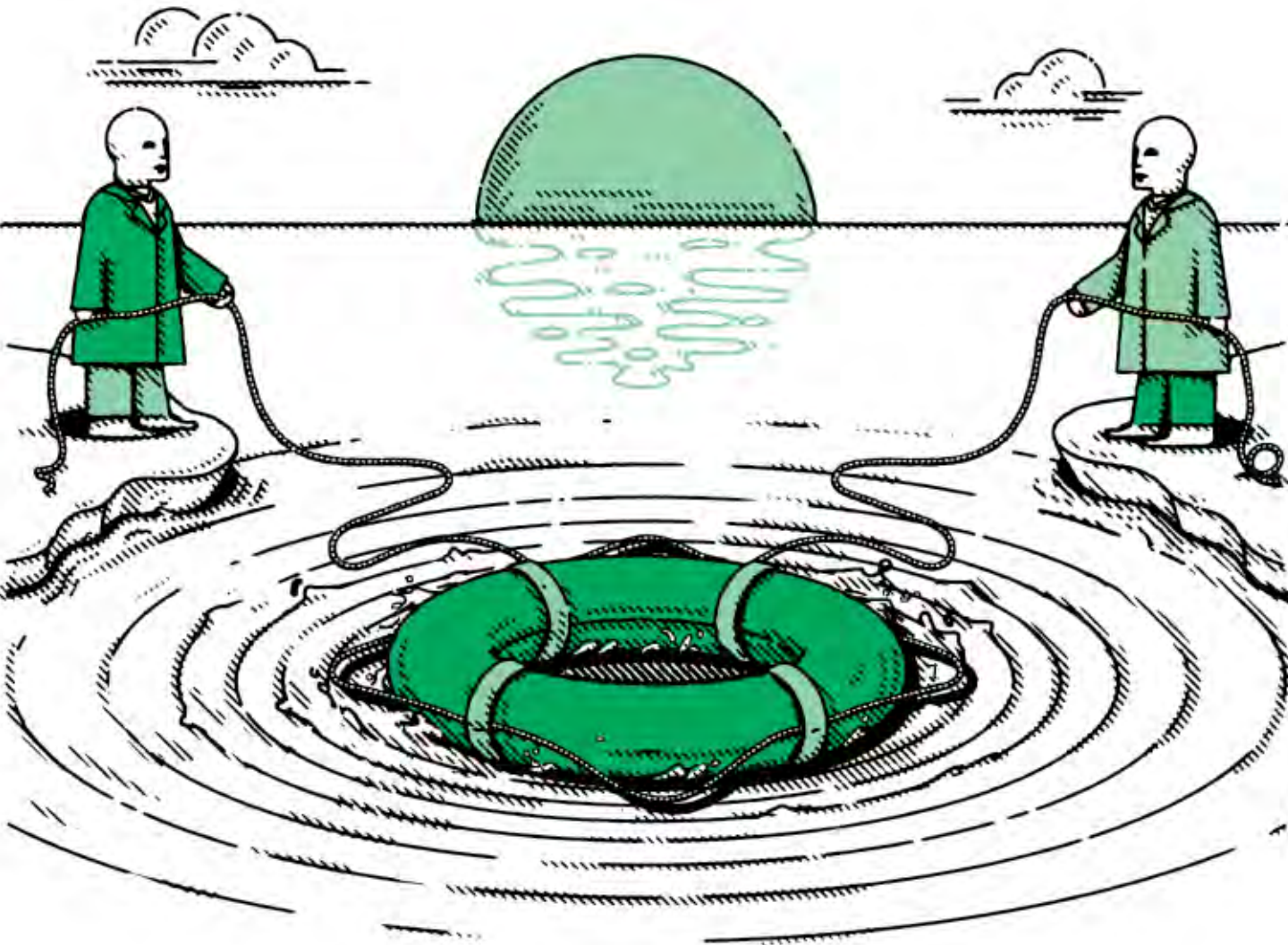


Aesthetic Education:
A South-North Dialogue

Neil ten Kortenaar, Director
Melissa Levin, Program Manager

Aesthetic Education: A South-North Dialogue, a collaboration between the Jackman Humanities Institute (JHI) at the University of Toronto and the Centre for Humanities Research (CHR) at the University of the Western Cape generously funded by the Andrew W. Mellon Foundation, began in April of 2016. The wager of the collaboration was that the mutual engagement of scholars from the two institutions would open new understandings of the ways that artistic endeavours can add to knowledge. The wager has paid off in the form of intellectual synergies, high-impact knowledge transfer, and research training. The project was divided into five sectors

that shared a set of philosophical questions having to do with settler colonialism, artistic responses, and public history. The collaboration involved politically fraught topics sometimes filled with discomfort and suspicion, that highlighted the differences in our histories of oppression and genocide in stereoscopic focus. Each sector arranged for exchanges of faculty and graduate students in both directions and events were held at both schools. The collaboration is beginning to bear fruit and has ambitious plans for joint publications. We are now exploring further funding possibilities.



Digital Humanities
Network

Elsbeth Brown, Director
Andrew S. Brown, DHN Postdoctoral Fellow



Founded in 2016, the DHN’s mission is to support and enhance digital humanities research and training at the University of Toronto. The DHN now has over 120 faculty, grad students, and librarian members from all humanities and interpretive social science departments and most divisions, on all three campuses. Thirty-eight team-based faculty research projects, across the University of Toronto’s three campuses, are currently affiliated with the DHN. In an era of fake news, complex regimes of digital surveillance, and new questions about the uses of artificial intelligence in politics, commerce, and society, the Digital Humanities Network brings together researchers, students, and collaborators from both the humanities and the data sciences to tackle some of the most pressing challenges of our times. In 2019–2020, along with an ambitious program of Lightning Lunches, communications and a major visiting speaker, the DHN undertook a process of consideration that will result in a major funding application.

ABOVE: Wendy Hui Kyong Chun drew a capacity crowd for her lecture, “Algorithms and the New Politics of Recognition”. Photo: Lawrence Evalyn, 2020.

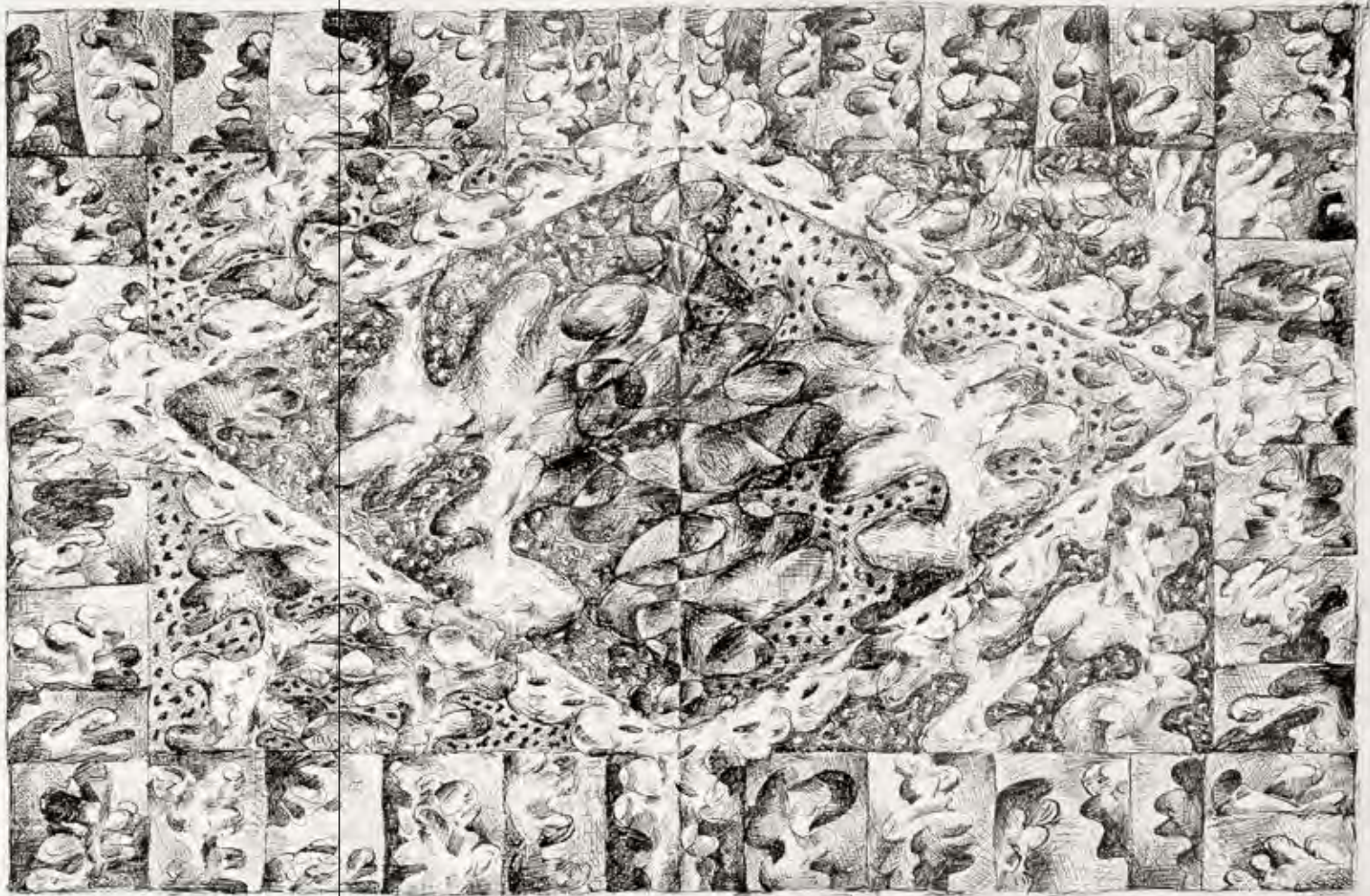
Scholars-in-Residence,
4–29 May 2020

Angela Esterhammer, Director
Ira Wells, Program Manager



SiR is a month-long research residency that matches teams of five undergraduate students with a faculty-led research project. Usually, the students live in residences across the University of Toronto, but in 2020, the global pandemic led to a swift pivot to online presentation. Virtual SiR offered a unique undergraduate research opportunity utilizing virtual collaboration and training tools to conduct online research. Seventeen projects were offered across all three campuses, and 85 students participated, using a wide range of electronic tools to hold meetings and manage data. The students came from disciplines including Anthropology, Art History, Classics, Computer Science, Criminology, Economics, English, Equity Studies, French, History, International Relations, Linguistics, Math, Peace, Conflict & Justice, Philosophy, Psychology, Spanish, and Women & Gender Studies, and participated from remote locations including Western Canada, Brazil, Spain, Pakistan, and elsewhere. Students and faculty members reported success in the virtual format. In Fall 2019, SiR underwent a full review, with overwhelmingly positive results. The success of this initiative was recognized when it received the 2020 Awards of Excellence–Northrop Frye Award from the University of Toronto Alumni Association.

ABOVE: “Unmasking Medical Inadmissibility” was a research project by faculty member Laura Bisailon that examined bias in the Canadian immigration system over time. It resulted in the creation of a pseudonymous documentary film, from which this image is drawn. WEBSITE: utsc.utoronto.ca/projects/unmaking-medical-inadmissibility/



Rick McCarthy
*Imago Humanus: shapes interacting
during a Canadian winter*
1979
Ink
Photo by Toni Hafkenscheid, 2019.

Circle of Fellows Overview

This year saw a group of nineteen passionately-engaged fellows assemble to consider how the humanities disciplines can respond to the immediate crisis of climate change. They brought approaches from a wide range of historical time periods, cultures, and methodologies to bear on the urgent questions posed by Strange Weather: how to understand the human perspective in the long perspective of geological history; how humanities research can respond to current events by reframing, rethinking, and retelling. Many of our conversations revolved around philosophical understandings of time. The visit of our Distinguished Visiting Fellow Amitav Ghosh in October was a high point for many. There was a tour to the Thomas Fisher Rare Book Library, and another to the Art Museum to see the exhibition *Qaggiq: The Gathering*, and in early March, we travelled to the Doris McCarthy Gallery at UTSC to see the work of our Artist in Residence, Public Studio, *This Place: Neyaashiinigmiing*. We added two new kinds of fellowships this year thanks to our three-year Mellon-funded project, Humanities at Large, which brought Visiting Public Humanities Faculty Fellow Daniel McNeil and Community-Engaged Humanities Research Early Career Fellow Khaled Abu Jayyad into the Circle of Fellows.

Circle of Fellows

Distinguished Visiting Fellow

Amitav Ghosh
Novelist, essayist

Distinguished Visiting Indigenous Faculty Fellow

Heidi Kiiwetinepinesiik Stark
Political Science,
University of Victoria

Visiting Public Humanities Faculty Fellow

Daniel McNeil
History, Carleton
University

Artist in Residence

Public Studio
Elle Flanders &
Tamira Sawatzky
In partnership with
the Department of Arts,
Culture and Media

Faculty Research Fellows

Alan Ackerman
English

Ben Akrigg
Classics

Mark Cheetham
Art History

Bhavani Raman
Historical and
Cultural Studies

Early Career and Postdoctoral Fellows

New Media and Public
Humanities Fellow
Stephanie Bernhard
English

Community Engaged
Public Humanities
Early Career Fellow
Khaled Abu Jayyad
Near & Middle Eastern
Civilizations

Digital Humanities
Fellow
Andrew S. Brown
English

Doctoral Fellows

Chiara Graf
Classics

Judith Ellen Brunton
Religion

Julie Zatzman
Education

Undergraduate Fellows

Aisha Assan-Lebbe
American Studies

Almeera Khalid
Ethics, Society & Law

Olive Scott
Classics

Olivia Smith
International Relations

Zachary Rosen
Philosophy



Amitav Ghosh

Author and Public Intellectual



TALK

What the Migrant Knows: A Long View of Climate Change

Amitav Ghosh was born in Calcutta and grew up in India, Bangladesh and Sri Lanka. He is the author of two books of non-fiction, a collection of essays and eight novels. His most recent non-fiction book is *The Great Derangement: Climate Change and the Unthinkable* (2016). His books have won many prizes and he holds four honorary doctorates. His work has been translated into more than thirty languages and he has served on the Jury of the Locarno and Venice film festivals. He is married to the writer Deborah Baker and divides his time between Brooklyn, Goa and Kolkata. In 2018 the Jnanpith Award, India’s highest literary honor, was conferred on Amitav Ghosh. He was the first English-language writer to receive the award. In 2019 Foreign Policy magazine named him one of the most important global thinkers of the preceding decade. His newest novel, *Gun Island*, was released in the summer of 2019, and the Circle of Fellows received copies from the publisher, Penguin Random House. His brief stay was transformative to all of our activities for the year.



7 October

Ghosh presented a master class and panel discussion with creative writing students at UT-Scarborough.

8 October

Amitav Ghosh was interviewed by the *Globe & Mail*, and then did a public reading from his new novel *Gun Island* to a packed house at Innis College. He autographed copies for many attendees after the reading.

9 October

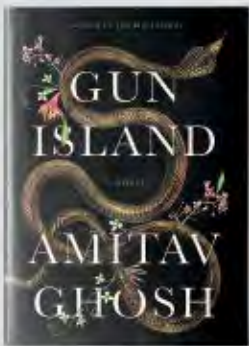
Public lecture to another packed house at Innis College

10 October

Stephanie Bernard interviewed Amitav Ghosh for *Orion Magazine*. He was guest of honor at the JHI Fellows lunch, and then participated in a public discussion about the environment.

11 October

Amitav Ghosh visited UTM and engaged with creative writing students and faculty members at the Centre for South Asian Civilizations.



Heidi Kiiwetinepinesiik Stark

Political Science, University of Victoria



PROJECT

Anishinaabe Inaakinogoowin: Governed by Creation

My research initially sought to explore Anishinaabe political thought and governance models expressed through relationships with Creation. Indigenous nations have long had to contend with climate change and radical transformation of creation. I intended to focus on expanding some of my previous work with Zagime First Nation, assessing traditional Anishinaabe knowledge and political principles to build an understanding of Anishinaabe governance and organizational structures that are focused on land management plans, and the development of water and hunting councils. However, my work took new direction in response to national attention to disputes between the Wet’suwet’en and Coastal Gaslink Company. I significantly revised my book project, *Stealing Fire: Anishinaabe Treaty-Making*, in light of renewed national interest in dialogue around the intersections of duty to consult First Nations in economic projects, environmental degradation and gender violence. The opportunity to reconnect with scholars in the area and meet new ones has generated a new collaborative project with University of Toronto, Ryerson, and Osgoode Hall faculty members titled “Jurisdiction Back: Infrastructure Beyond Extractivism.”

Heidi Kiiwetinepinesiik Stark (Turtle Mountain Ojibwe) is an Associate Professor of Political Science at the University of Victoria. She is the Director of the Centre for Indigenous Research and Community-led Engagement (CIRCLE) and the Director of the Graduate Certificate in Indigenous Nationhood. She has a Ph.D. in American Studies from the University of Minnesota. She is the co-editor of *Centering Anishinaabeg Studies: Understanding the World through Stories* with Jill Doerfler and Niigaanwewidam Sinclair and is the co-author of *American Indian Politics and the American Political System* (3rd and 4th edition) with Dr. David E. Wilkins. She has published articles in journals such as *Theory and Event*, *American Indian Quarterly*, *American Indian Culture and Research Journal*, and *Michigan State University Law Review*.

Her primary areas of research and teaching are Indigenous law and treaty practices, Aboriginal and Treaty rights, and Indigenous politics in the United States and Canada. Her research background includes collaborative work with Indigenous communities in the United States and Canada. She was awarded a SSHRC Insight Development Grant for her project titled “Sakimay First Nation Governance,” in collaboration with John Borrows which involve students, Anishinaabe Elders, and Sakimay First Nation community members, and aims to advance the development and resurgence of Anishinaabe political structures and institutions that are informed and shaped by Anishinaabe philosophies, values, and teachings.

Heidi Stark, © University of Calgary 2019.
Photo: Riley Brandt

Public Studio



Public Studio is the collective art practice of filmmaker Elle Flanders and architect Tamira Sawatzky. Public Studio creates large-scale public art works, lens-based works, films, and immersive installations. Grounded in the personal, social, and political implications of landscape, Public Studio's multidisciplinary practice engages themes of political dissent, war and militarization, and ecology and urbanization, through the activation of site. Public Studio often works in collaboration with other artists.

The residency of Public Studio was a collaboration between the Jackman Humanities Institute and the UT-Scarborough Department of Arts, Culture and Media. During their residency, Elle and Tamira attended Fellows lunches at the JHI and offered artistic critique and mentoring to students, and participated in artist talks, professional development workshops, walking tours, and a studio visit from UTSC students to their own workshop. Their fellowship culminated in a public exhibition (in partnership with Indigenous artist Kyle Miigizi Johnston) at the Doris McCarthy Gallery titled *This Place, Neyaashiinigmiing*.

14 January–13 March 2020
This Place, Neyaashiinigmiing

This project is a work of stories. At whichever moment you enter, you'll find yourself immersed in intersecting stories about land and water, energy and extraction, corporations and families, and the species that cohabit this part of the world. Neyaashiinigmiing. Cape Croker. Most of the stories are fragmented, purposely kept brief. Some are direct, personal, and deeply affecting but plainly told. Others suggest more publicly available stories, but ones still unacknowledged or rarely recognized. Some are local histories, written with care, while others bring the flourish of propaganda and are written with different intention. Some stories are true; others hide truths within them. Mixing ecological concerns, environmental politics, and histories of colonization through engagements with land and land use, Public Studio have created a work that is itself a form of storytelling. And their stories have, with this and recent projects, become increasingly personal and embodied.



This Place, Neyaashiinigmiing exhibition images. TOP & MIDDLE: Public Studio. BOTTOM: Kyle Miigizi Johnston. Photo: Toni Hafkenschheid, 2020.

Bhavani Raman

Historical and Cultural Studies



The Strange Nature of Urban Commons: Landscapes of an Indian Coastal City

What a rare opportunity it was, to use a whole academic year to further develop my ongoing research project on colonial hydrology associated with the urban commons of an Indian coastal city, Chennai. I conceived this project as a response to the urban crisis induced by climate change. In cities like Chennai the crisis manifests as the intensification of its old struggle with alternate cycles of 'strange weather': drought and flood. I learned as much about how to build community, networks, how to talk with people from disciplinary backgrounds different from mine, as I did about climate and water for my own project.

My fellowship allowed me to plunge into a new field of enquiry at the intersection of environmental and data justice, historical cartography, urban governance and the literature on the Anthropocene. Land, as I knew it as a historian of colonial India, began to shift in shape, texture, and aesthetics, as my analytical lens was enriched by my colleagues' insights into art, religion, oil, carbon, poetry, cultural resistance, Indigenous sovereignty, weather-science and digital humanities. At the core of our discussions was a call to rigorously analyze culturally diverse anthropocentric experiences so as to ethically engage climate science expertise. What did strange weather open up to our consideration?

Seeing my own archive of historical maps refracted through the multiple lenses of my colleagues changed my methodological and theoretical approaches to this project in two ways. First, I was able to visualize concrete things, roads, bridges, urban infrastructure and the reclamation of land from water, as malleable processes. These techno-scientific responses to manage water had profound implications for Chennai's urban design and colonial urban hydrology. Most importantly, even as I was able to focus on the hydrological substrate of a water-starved and flood-prone colonial city, I discerned that many meanings adhered to these techno-scientific hydrological innovations in multiple registers as different as legal judgements, vernacular usufruct, and ghost stories. A particularity of place thus emerged from the continuous remaking of urban landscape. What might have perhaps otherwise appeared to me in the rigid terms of archive-based history and

oral history, now found a shared conceptual ground in the aesthetics of places made and remade, of broken bridges and washed away roads. Another aspect of envisioning infrastructure and weather work entailed diving deeply into the politics of data, by which I mean the visualization of data as maps. I began to understand how the play between infrastructure and form of databases and human decisions to geo-tag, draw, and trace water visualize the literacy offered by digital maps.

During the year, I began using ArcGIS and QGIS software, creating workflow to manage digital humanities projects, read and delve into the DH debates in the field. I was able to create a digital archive of historical maps, and now over the summer I will be working with a research assistant to complete the labour-intensive work of digitization, which will allow me to do some sample story maps over the next academic year for public viewing. I built collaborative relationships with an international group of scholars and researchers working on South Asian urban ecology and hydrology and we are working to establish a digital forum for urban ecology with a focus on the Bay of Bengal/Indian Ocean and its many littoral cities. This was a wonderful year that both deepened my learning and allowed me to think seriously about new mediums (water, digital technology) and engage with new audiences. Such opportunities are rare in a scholarly career, and I hope to be able to share what I learned and how I learned with my students and other audiences as I continue to work on my project.

Daniel McNeil

History, Carleton University



My approach to public-facing humanities work is guided by a belief that the humanities may bring individuals and groups together who may not ordinarily have come together and take them to places that they may not otherwise have done so. In bringing together an intergenerational community of students, scholars, artists and activists, the Jackman Humanities Institute has reaffirmed my faith in the ability of the humanities to foster imaginative, collegial, and transformative exchanges. My work has been transformed and boosted by mentoring undergraduate students, collaborating with early-career scholars to support their career development, interview preparation, and academic work, and participating in formal and informal conversations and discussions with visiting artists from Public Studio, the public intellectual Amitav Ghosh, and faculty fellows whose intellectual work moves between formal academic research and public communications. These discussions have provided models, insights and critical questions for talks, presentations, and interviews in which I bring humanities research out of the classroom and university presses and into the broader public realm for discussion, debate, and examination.

Book Publications

McNeil, Daniel, et al. *Migration and Stereotypes in Performance and Culture*

This book is an interdisciplinary collection of essays that delves beneath the media headlines about the “migration crisis”, Brexit, Trump and similar events and spectacles that have been linked to the intensification and proliferation of stereotypes about migrants since 2015. Bringing together academics in the arts, humanities and social sciences, as well as artists and theatre practitioners, the collection equips readers with new methodologies, keywords and collaborative research tools to support critical inquiry and public-facing research in fields such as Theatre and Performance Studies, Cultural and Migration Studies, and Applied Theatre and History.

McNeil, Daniel. *A Tale of Two Critics: The Cultural Lives of Young Soul Critics and Grumpy Old Men*

For far too long, Armond White and Paul Gilroy have been dismissed as utopian figures and curmudgeonly contrarians. In this insightful, elegant book, Daniel McNeil traces the intellectual roots of their thought, scrutinizes their style and deciphers their often-mystifying tastes. Rigorous, incisive and fair, the analysis captures America’s most contested and misunderstood cultural critic as well as the most influential intellectual writing in the United Kingdom today.

Chapter Publications

“Wrestling with Multicultural Snake Oil: A Newcomer’s Introduction to Black Canada,” *Unsettling the Great White North: African Canadian History*, eds. M. Johnson and F. Aladejebi (Toronto: University of Toronto Press). Forthcoming.

“Shy Elitism: A New Keyword in Critical Multiculturalism Studies,” *Citizenship and Belonging in France and North America: Multicultural Perspectives on Political, Cultural and Artistic Representations of Immigration*, eds. Ramona Mielusel and Simona Pruteanu (London: Palgrave Macmillan, 2020), pp. 171–198.

“Ethnicity, Ethicalness, Excellence: Armond White’s All-American Humanism,” *African American Arts: Activism, Aesthetics, and Futurity*, ed. S. Luckett (New Brunswick, NJ: Rutgers University Press, 2020), pp. 69–88.

We are grateful to the Andrew W. Mellon Foundation for the Humanities for their support of the JHI initiative, Humanities at Large, which created these two fellowships.



Khaled Abu Jayyad

Ph.D. Near & Middle Eastern Civilizations, University of Toronto



Humans and the Natural Environment in late prehistoric Caucasus

The fellowship afforded me the time, space, and resources to focus on my research, which explores the relationship between humans and their natural environment in late prehistory in the southern Caucasus. My fieldwork has revolved around gathering data pertinent to understanding the changes in settlement patterns during late prehistory (6200–3000 BC). The aim was to build our understanding of past human concerns when it comes to their settlement preference against a backdrop of changing environmental conditions. In order to do so, we developed a predictive landscape model to help detect sites and understand the spatial logic behind site selection across different periods. My fellowship enabled me to prepare an article that has since been submitted (under review) to the *American Journal of Archaeology* titled “The First Season of the Gardabani Archaeological Survey (GAS), Republic of Georgia: Late Prehistoric Interactions and Social Boundaries”.

As an archaeologist from a social science background, this year has allowed me to expand my horizon through exposure to the humanities. The engagement with the multidisciplinary community of fellows working on tackling Strange Weather through different cultural experiences, perspectives, geographical locales, temporalities, and methods, has opened my eyes to new approaches and provided me with a totally new language in which I can engage the public. Inspired by our talks, and thinking through community outreach and public engagement, my colleague (Natalia Handzuik) and I co-authored a paper titled “Experiential Pottery Making as a Pedagogical Device for Understanding the *Chaîne Opératoire*: Results from the Gadachrili Gora Archaeological Project (Republic of Georgia)”. The paper was presented at the American Society for Oriental Research (ASOR) conference, 2019 in San Diego, United States, and will be published in the *Archaeological Review* from Cambridge. It advocates for situated learning as a means to communicate complex theoretical approaches to students, and for having them take a more active role in the construction of archaeological knowledge. I also gave a talk to the Canadian Society for Mesopotamian Studies on my Ph.D. research which explored pastoral mobility during the Late Chalcolithic (4600–3700 BC) In Northern Mesopotamia.



DANIEL McNEIL PRESENTATIONS

“The Historian’s Craft,” Graduate Students’ History Association, York University, November 2019.

“What do they know of Canada who only Canada know? The Politics and Poetics of Immigration, Multiculturalism, and Shy Elitism,” Resistance, Reparation, Renewal: Caribbean Philosophical Association Annual Meeting, Brown University, June 2019.

DANIEL McNEIL INTERVIEW

Nick Ward, “Strange Weather, Shy Elitism and Soul Rebels,” *FASSinate Magazine*.

DANIEL McNEIL ARTICLES

“Even Canadians Think it’s a Bit Boring’: A Report on the Banality of Multiculturalism, Race Relations, and Shy Elitism,” *C.L.R. James Journal*. Forthcoming.

“If it’s a Lie, We Fight on that Lie’: The Lamentable Tragedy of Sal Capone,” *Alt.theatre: Cultural Diversity and the Stage*, 15.2 (2019): 10–15.

“You don’t kick a man when he’s down,” *The Good Journal* 3 (2019): 33–37.



ABOVE: Jeremy Deller, *The History of the World*, 1997–2004.

Chiara Graf

Classics



Wisdom and Other Feelings: Affect, Knowledge, and the Senecan Subject

My major accomplishment from my year as a Chancellor Jackman Graduate Fellow was the completion and successful defense of my dissertation. Over the last year, I wrote the final chapter, introduction, and conclusion of my dissertation and revised the whole; I passed my defense on 7 January 2020. My graduate fellowship provided me with the time and space to complete this project, as well as the opportunity for stimulating discussions, which spurred ideas for future projects.

Since my defense, I have focused on developing two additional research projects. The first is a standalone article that concerns flattery and praise in Imperial Rome. I analyze an excerpt from a 1st C CE treatise, in which the Roman philosopher and tragedian Seneca the Younger claims that flattery presents a unique problem: even when we know praise directed at us is false, we nevertheless derive pleasure from it. I argue that this passage exposes the contradictions and tensions within Seneca’s Stoic philosophical approach, which usually posits that emotions can and should be rooted out through a rational refutation of the false beliefs that form their core. I was initially drawn to this topic because of a conversation I had during the question period after my lunch presentation, in which one of the fellows encouraged me to think more critically about Stoic theories of the emotions.

I have also begun preliminary research on a second, long-term project, which relates directly to many of the questions that were raised during our lunchtime discussions. This project will examine the relationship of wonder to knowledge in a wide range of Roman scientific texts. I will ask, how do Roman scientific authors address the disjuncture between our objective knowledge of natural laws and our instinctual wonder in the face of unexpected phenomena? I hope to uncover both the shared anxieties expressed by these authors about feelings of wonder, and the varying solutions they pose to such anxieties. My theoretical approach is informed by foundational texts from the Environmental Humanities, many of which we read and discussed as a group. In a number of ancient texts, wonder arises out of a sense that human rationality has been displaced; I will place scholarship on the epistemic questions raised by climate change in productive dialogue with ancient literature.



PRESENTATIONS

“The Pleasures of Flattery and the Hermeneutics of Suspicion in Seneca’s *Natural Questions*.” Annual Meeting of the Classical Association of Canada. Victoria, BC. (Conference cancelled due to COVID-19.)

“Competing Conceptions of Wonder in Seneca’s *Natural Questions*.” Cincinnati, OH.



ABOVE: First page of the manuscript *De questionibus Naturalibus*, made for the Catalan-Aragonese crown. Seneca. Bibliothèque nationale de France, Public Domain.

Zachary Rosen

Philosophy and History



Environmental Justice: Individual, International, Intergenerational

My research was on the political philosophy of climate change mitigation, especially with regard to the conservation of carbon sinks like rainforests. The project developed slowly initially, as I struggled to narrow the massive mandate of Strange Weather into a specific thesis. I’m not sure how much my project was directly affected by contact with the JHI activities. The lunches and excursions were interesting and valuable, and I learned a ton from everyone’s presentations. These activities must have had an indirect influence on my thinking in terms of what I chose to emphasize, and I definitely tailored the final presentation towards the kinds of broad issues we had discussed during the lunches. The big advantage of assembling a group like we had, which cut across lots of disciplines and areas of interest, is the opportunity to talk in the broadest terms without getting lost in the methodological weeds. My own project always felt distinct from the kinds of work that I was hearing about every week, probably because no one else was doing a project in philosophy. I thoroughly enjoyed hearing about everyone’s work.

I’ll be staying at the University of Toronto next year to start my J.D. at the Faculty of Law. It was super interesting and productive to work on this research, which had a distinct legal and political focus, while looking ahead towards law school. Part of the reason that I was interested in the Institute in the first place was because I was trying to decide whether to do law school or graduate school in philosophy. I saw this fellowship as a way to immerse myself in humanities research in a way that is otherwise not available to undergraduates. I’m really grateful to have had this wonderful and most productive opportunity.

“THE JHI FELLOWSHIP I HAVE HELD THIS YEAR HAS BEEN A MARVELLOUSLY RICH OPPORTUNITY TO PURSUE MY OWN RESEARCH AND EXPAND MY INTELLECTUAL HORIZONS”

Ben Akrigg, Classics

Program for
the Arts



Lisa Hirmer
Watching, White Ibis (detail)
2019
archival pigment print
on aluminium panel
60.96 x 91.44 cm, triptych
Courtesy of the artist.

Program for the Arts Overview

The Jackman Humanities Institute Program for the Arts supports a range of activities designed to raise the profile of the arts at the University of Toronto. In 2019–2020, nine proposals were selected that focussed on artistic activity and relevance to the annual theme, Strange Weather. This year’s program featured exhibitions, symposia, walk-ing tours, film screenings, and a performance by poet Anne Carson that examined global climate change from a wide range of perspectives. The closure of the University of Toronto in response to the global COVID-19 pandemic forced the cancellation of an exhibition and the post-ponement of a symposium (rescheduled for 2020–2021). In 2019–2020, seven of nine funded proposals generated 21 events, with a total audience of 4,382.

Program for the Arts Featured Event Series



SCREENING
Anthropocene: The Human Epoch
The event began with a free public screening of the film, along with a live conversation with the film’s co-director, Jennifer Baichwal.

- SYMPOSIUM**
Strange Weather: Cinematic Climates
Five invited speakers came together to think about media and climates from a global perspective:
- Jennifer Fay**, Professor of Cinema & Media Arts, Department of German, Russian and East European Studies, Vanderbilt University
 - Debashree Mukherjee**, Assistant Professor, Center for Comparative Film, Media & Media Arts, School of the Arts, Columbia University
 - Selmin Kara**, Associate Professor, Film & New Media Studies, OCAD University
 - Katerina Korola**, Ph.D. student, Cinema & New Media and Art History, University of Chicago
 - Jennifer Peterson**, Chair and Professor of Communication, Woodbury University

LEFT: Poster for *Anthropocene, The Human Epoch*.
BELOW: Jennifer Baichwal in conversation with Brian Jacobson in front of screen. Photo: James Leo Cahill, 2020.



Strange Weather: Cinematic Climates

How can histories and theories of cinema contribute to debates about today’s climate crisis?

Since the late nineteenth century, moving images have constituted an increasingly powerful virtual world through which humans both encounter and (re)imagine the natural and built environments. That virtual world has long depended upon vast networks of resource extraction with far-reaching material consequences.

This symposium explored cinema’s contribution to “strange weather” along these two intersecting paths: the aesthetic and the material. We aimed to explore cinema’s relationship to the environment and its role in contemporary debates about climate change and to take stock of the current state of academic research in this emerging field. Papers from the symposium will be published by the journal *Representations* as a fast-tracked special issue.

Program for the Arts 2019-2020



EXHIBITION

21 September–30 November 2019

Qaggiq: Gathering Place

ፍፅረኛ (ፅጋርፍልኔ)

This exhibition focused on the video works by the internationally renowned Isuma artists' collective. Officially founded in 1990 by Zacharias Kunuk, Paul Apak Angilirq, Pauloosie Qulitalik, and Norman Cohn in Igloodlik, Nunavut, this first ever Inuit production company produces video from an Inuit point of view, which includes language, storytelling, and ways of thinking. Their films are imbued with the voices of elders and young Inuit, with mythology, memories and nightmares, and above all with oral histories of times before contact and the trauma of encounter that includes Christian conversion and forced relocation. Directly relating to the JHI's Annual Theme for 2019/20 of Strange Weather, Isuma's activist works are part of the ongoing, ever present struggle to sustain Inuit futures in the massive transformation of the North through resource extraction projects and climate change.

ARTIFICIAL INTELLIGENCE SYMPOSIUM

15 November 2019

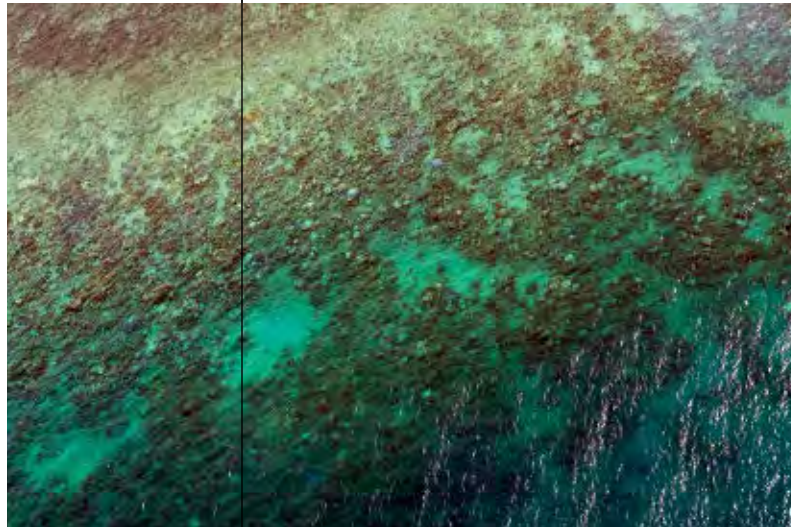
The Ends of Social Media

This symposium was designed to explore the so-called “techlash”, a term which journalists coined to describe a resistance against platform companies especially after the news on the manipulation of elections via social media in the U.S. Presidential Elections and the Brexit vote of 2016. It was designed to bring together scholars who were investigating the ways in which different political entities and institutional stakeholders are imagining how to end the dominance of the current social platforms through, for example, privacy restrictions, monopoly law, or political decision making. The conference included two public keynote presentations (Rena Bivens, Carleton University and Mel Hogan, University of Calgary) and eight paper presentations. The public keynote session was attended by approximately 50 participants. The theme of *Strange Weather* was taken here metaphorically to describe people’s changing attitudes towards social media companies and to highlight the environmental nature of these services both descriptively (as in social media surround us everywhere) and literally (for example Hogan’s previous work is on the environmental impacts of data farms).

LEFT: Isuma, *The Journals of Knud Rasmussen*, 2006, Courtesy of Isuma and Vtape.
RIGHT: Diane Burko, *Hovering Over Utulei Bay 1*, 15"×15", Archival Pigment Print.
BELOW: *We Live In a Society* Social Media Reactions—Mickey Mouse vs. Real Mouse.



ABOVE: Diane Burko,
The Great Barrier Reef 1, 15"× 15",
Archival Pigment Print, 2018.
RIGHT: Diane Burko,
Great Barrier Reef B, 40"× 60",
Archival Pigment Print, 2018.



WORKSHOP

25 November 2019

Talking About the Weather:

The Science and Art of Climate Change

Climate change is often framed as an exclusively scientific issue: a matter of rising carbon dioxide levels, decreasing arctic ice and species extinction. But humanists and artists also grapple with this environmental crisis, and today deeply engaged, thought-provoking and artistically savvy responses to climate change are showing up in galleries, concert halls and theaters as well as in universities across the globe. Indeed, much recent art deftly incorporates scientific research and methodologies. Too often climate science and environmental humanities travel two parallel tracks, functioning as concurrent but not collaborative projects. Conjoining the two is a force amplifier. Without artists and humanists, science is frequently lost in translation, while artistic work that disregards science risks irrelevancy. This symposium brought together climate scientists, humanists, and artists including photographer Diane Burko to bridge this disciplinary gap, welcoming guest scholars and artists who are committed to—and practiced in—the current paradigm shift toward less siloed thinking about climate change.

EVENT SERIES

12-17 January 2020

Weather Soundings

This was an innovative combination of scholarly exchange with artistic performance and multiple opportunities for student and public engagement. Our goal was to bring new sonic practices and sound epistemologies into current critical discourses of climate and environment, to critically consider the use of creative technologies that shape or reflect our relationship to “nature” as technology’s “other,” and to interrogate sonic narratives of peripheral places and environments. Distinguished guests included veteran soundscape composer and acoustic-ecology activist Hildegard Westerkamp, music and landscape researcher Daniel Grimley of Oxford University, and virtuoso pianist Rachel Iwaasa, a contemporary music specialist and noted queer arts advocate. Over the course of several days we participated in public listening sessions and discussion panels, undergraduate classroom visits, multimedia sculpture-installation and live-electronic music performance, a public lecture, and free soundwalks on the UT-Scarborough and UT-St. George campuses. “Weather Soundings” allowed us to critically consider how art and imagination may have the capacity to constitute vital interventions in today’s ecological crises; how creative sound-making might mediate the intersections of environment and culture in the context of anthropogenic climate change; and perhaps most of all, whether close listening engagement can encourage new modes of attunement to our environments, contributing to the revelation and remedy of ecological and social inequities and foregrounding questions of sonic agency.



ABOVE: Isuma, *Qapirangajuq: Inuit Knowledge and Climate Change*, 2010. Courtesy of Isuma and Vtape.
LEFT: Isuma, *One Day in the Life of Noah Piugattuk*. © Isuma Distribution International Photo: Levi Uttak.

LECTURE

27 February 2020
Lecture on the History of Skywriting
Anne Carson

Heralded as one of the most important contemporary poets in the English-speaking world, Anne Carson’s recent, extraordinary, genre-bending performance writes her own voice as that of the sky. Together with her collaborator, Robert Currie, Carson performed a staged reading of a text that tells creation stories while adopting the viewpoint of the sky.

“Tuesday I became clouds.” In her often-humorous text, Carson assumes the perspective of the sky: “Do hawks and falcons look so fantastic, rising and falling because they have the sky as background? Or would they look equally good flying through mud or a piece of corduroy?” The performance also includes a dialogue with Robert Currie as the absent, “non-arriving” character ‘Godot’ from Samuel Beckett’s play *Waiting for Godot* (1952), as well as a recorded reading in Arabic by Faisal bin Ali Jaber, an engineer from Yemen, whose nephew and brother-in-law were killed in a U.S. drone strike in 2012.

Anne Carson (b. 1950) is a Canadian poet, writer, essayist, translator, and professor of Classics. In the course of what has been called a “unclassifiable publishing career,” Carson has published a wide range of acclaimed “genre-bending” work such as ‘Eros the Bittersweet’ (1986)—which was named one of the 100 best nonfiction books of all time by the Modern Library—, ‘Autobiography of Red: A Novel in Verse’ (1998), ‘Men in the Off Hours’ (2001), ‘The Beauty of the Husband: A Fictional Essay in 29 Tangos’ (2001), ‘Nox’ (2010), ‘Red Doc’ (2013) and ‘Float’ (2016). She is the recipient of several prestigious awards including the Lannan Literary Award (1996), Griffin Poetry Prize (2001), T.S. Eliot Prize (2001), PEN Award for Poetry in Translation (2010) and Griffin Poetry Prize (2014).

TOP: Left to right: Faisal bin Ali Jaber, Amin Husain and Cori Cryder, April 2016. Photo: Andrew Kist.
BOTTOM: Robert Currie (left) and Faisal bin Ali Jaber (right) during a performance of *Lecture on the History of Skywriting*, April 2016. Photo: Andrew Kist.



LEFT: Anne Carson performs *Lecture on the History of Skywriting*, April 2016. Photo: Andrew Kist.
BELOW: Poster for *Dirty Laundry Series*.



LITERATURE READING SERIES & EVENTS

2019–2020
Dirty Laundry

The goal of the Dirty Laundry series is to move poetry readings and other types of art performances *out* of their usual spaces and into accessible, egalitarian, quotidian places. The point is to fuse the exceptional with the regular, grounding art and elevating life at once. It’s exciting and it works. An additional virtue of the series was the opportunity to pass the hat in order to support local artists and charities. This was ground level community-building. The year has been an overwhelming success. Full stop. We’ve gotten great coverage on social media, school newspapers, attention from the university and hopefully soon from the city and from large print newspapers. We have supported local artists and community charities with much-appreciated donations of cash and supplies, and we have built an audience of regular and enthusiastic attendees.

29 September 2019
Launch at Wise Bar
(with clothing donations hanging from laundry lines)
PERFORMERS: Faith Arkoful, Aley Waterman, Renee Parr, Sydney Gautreau
Raised money and 4 contractor bags of clothing for Sistering, a drop-in women’s centre.

16 November 2019
Electromat Laundromat
Dundas and Dufferin
PERFORMERS: Lily Wang, Vannessa Barnier, Daniel Renton, Noor Bhayani
Raised money for “Sandbox Sessions,” a literacy and creative writing drop-in program for marginalized youth in Parkdale.

13 December 2019
Harbord Coin Wash
PERFORMERS: Dimitri Karakostas, Cody Caetano, Magdalena Suski, Sophie McCreesh
Raised money for Native Youth Resource Centre, Bloor and Manning

27 February 2020
Harbord Coin Wash
PERFORMERS: MLA Chernoff, Natasha Ramoutar, Fawn Parker
Raised money for Wet’suwet’en First Nations Legal Fund



ABOVE: Zak Jones in front of a crowd at a recent Dirty Laundry event. Photo: Neil Rimmer.
LEFT: Cody Caetano reading at Dirty Laundry. Photo: Matthew David Sleep.

Working Groups



Tania Kitchell
Occupy
2012
3D-printed ABS plastic,
dimensions vary.
Courtesy of the artist.

Working Groups Overview

After twelve years, we have a large cohort of experienced researchers who know how to make the most of the opportunity. Working groups offer connection and support, the chance to interact with scholars from other contexts and disciplines, and to work across the gap in power and experience that separates doctoral students and recent graduates from faculty members. In 2019–2020, the Jackman Humanities Institute supported 12 working groups, five of which were new, and seven of which were renewals. A total of 268 people participated, including 105 faculty members and 95 graduate students at the University of Toronto, as well as 41 who were librarians, postdoctoral fellows, community professionals, undergraduate students, and affiliates from other universities. Working groups can grow into larger initiatives and spark new forms of research.

HIGHLIGHTS

- Practices of Commentary received a five-year SSHRC grant
- Environmental Humanities, with the School of the Environment, evolved into a new Research Community
- Latin American Racial Technologies generated a Scholars-in-Residence project and the University of Toronto’s application for the John M. Sawyer Seminar in Comparative Cultures Award
- Bridging Disciplines in Manuscript Studies is planning a digital portal of resources for students studying manuscripts
- Deep Time launched a local geography initiative that will identify and map Indigenous marker trees.



Featured Working Group



Getting out of the classroom. Andrea Most teaches literature students out of doors. Photo: Joanna Krongold, 2018.



ABOVE: *Fighting a Bear at Ottay Hole. The Globe*, 22 November 1871. Public Domain

ORGANIZERS

- Alexandra Rahr**
FAS Centre for the Study of the United States
- Andrea Most**
FAS English
- Caroline Holland**
Ph.D. candidate, FAS English

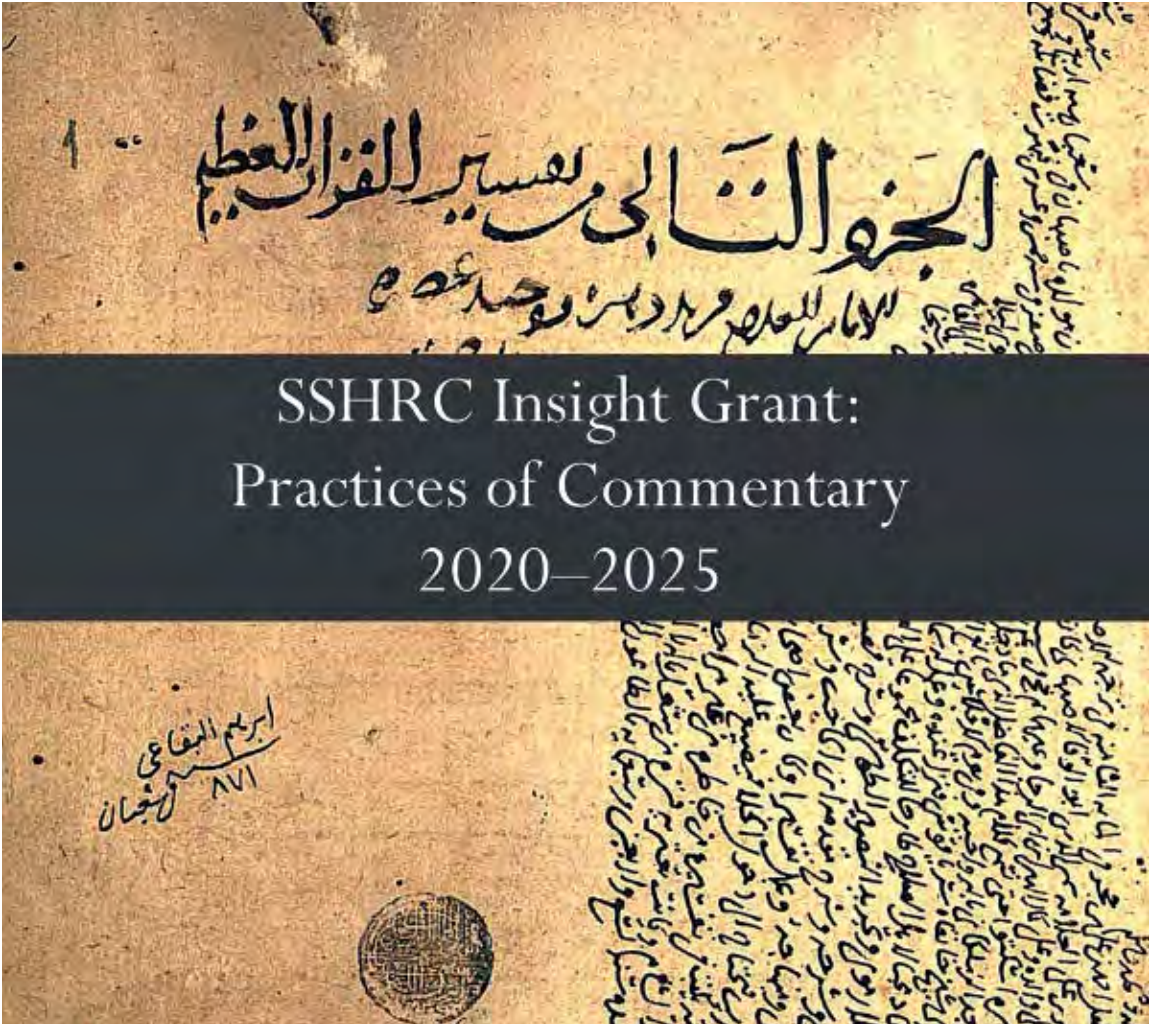
Environmental Humanities Network

This working group addresses a gap in scholarship at the University of Toronto in environmental scholarship by humanities researchers. Our goal is simple: to establish a network of EH scholars—faculty and graduate students from various campuses—and explore options for establishing an institutional home for EH at the University of Toronto. During the year we explored art, attended conferences, and shared works in progress. These meetings offer environmental humanists the opportunity to learn about their colleagues’ work.

This year has seen substantial progress on the working group’s primary goal: establishing an institutional home for Environmental Humanities at the University of Toronto. One major step forward is Critical Zones: Promoting Transdisciplinary Research and Collaboration in the Environmental Humanities. This project, led by Stefan Soldovieri of the German Department and other working group members, will be a nexus for research exchange in the environmental humanities at the University of Toronto and beyond. We envision a network of transdisciplinary research labs that brings together scholars and creative practitioners from different fields across the humanities, arts and sciences, and imagine

a home for Critical Zones in the School of the Environment, which is actively seeking to intensify its connections to humanities fields. A doctoral cluster in EH research, designed and led by working group member Sherry Lee, is also in development, having already secured partners and initial funding. An exciting program which would bring together University of Toronto scholars with colleagues at Oxford and other universities, the cluster would attract EH graduate students, build the University of Toronto’s reputation as a disciplinary centre and provide invaluable experience for students in this expanding field.

The EHN continues to expand its reputation as the hub for local EH work. The EHN is now being invited to partner and consult on environmental humanities events across all three campuses. Our partners have included University College’s Alexander and Priestley lectures, Massey College, UTM’s Sustainability Management program, Hart House Global Commons, the German Department, Water Allies and Works in Nineteenth Century Studies. As well, the EHN is developing an ongoing and hopefully sustaining partnership with the School of the Environment.



Practices of Commentary

The Practices of Commentary group began in 2018–2019 with the goal of bringing scholars from a wide range of disciplines together to discuss commentary as it is used in historical and literary materials from several traditions. We emerged with more questions than answers. In the coming year, we will probe the ways that the conceptual and technical aspects of commentary intersect with technological revolutions (the introductions of paper, print, and digital media; the takeover of palm-leaf manuscripts and papyrus rolls by codices; the shift from oral to textual modes of commentary). Our group attends to moments of transformation to explore how different commentarial communities responded to material changes. We also look at developments in the organization and sociology of these communities, and the ways that these engendered new hermeneutics and interpretive modes. Finally, we examine the heritage of nineteenth-century scholarship, which brought philological methods and theories of commentary that continue to frame contemporary debates

about comparative work in the Humanities.

It is with great delight that we look forward to continuing our research under the auspices of a five-year SSHRC Insight grant. Led by Professors Walid Saleh (Near and Middle Eastern Civilizations), Amanda Goodman (Study of Religion, East Asian Studies), Jeannie Miller (Near and Middle Eastern Civilizations), and Markus Stock (Germanic Languages and Literatures), and with the active participation and support of our colleagues Suzanne Akbari (Institute for Advanced Study, Princeton) and Christina Lechtermann (Goethe Universität Frankfurt), the project unites participants from many additional humanities discipline at the University of Toronto, including Classics, English, Philosophy, and Medieval Studies. It also brings together world-leading scholars from Carleton University, McMaster University, the Bernard Revel Graduate School of Jewish Studies, Goethe Universität Frankfurt, Needham Research Institute, and the National University of Singapore.

ORGANIZERS

Walid Saleh
Study of Religion and
Near & Middle Eastern
Civilizations

Kenneth Yu
Classics

Working Groups 2019–2020



ABOVE: Christine de Pizan, *Le Livre de Paix*. This manuscript was recently acquired by the Thomas Fisher Library of Rare Books.

Bridging Disciplines
in Manuscript Studies

This group brings researchers from across the disciplines together to consider the challenges and puzzles of manuscript-related research. This year, we will explore collaborative questions such as comparisons of Latin and Arabic legal formulae, cultural influences on the physical structure of manuscripts, and the analysis of barriers between disciplines and scholars posed by methodology, language, and disciplinary history. Our goal is to learn how scholars of different disciplines and practices can address such topics together, bringing diverse expertise together to understand a single manuscript subject. Our hope is to create a website which showcases the full range of disciplines engaged in Manuscript Studies at the University of Toronto and

initiatives to think about urban planning, environmental disaster responses, creative pedagogical approaches (including an archive of environmental humanities syllabi), and Indigenous land-based knowledge, among other topics.

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

Entitlement and the Common Good
Our group began with an examination of what entitlement means in both linguistic and cultural terms. The initial meaning of the word, a provision made in accordance with the legal framework of a society and based on principals oriented to social equality or enfranchisement, competes with a sense of unsupported belief that one is

inherently deserving of special privileges or treatment. We concluded after a year’s study, that the tension is not between entitlement and individual rights, but the common good, which is attainable only by the community but shared by individuals. During 2019–2020, we explored the dichotomy between entitlement and the common good, with attention to how the language of common good is articulated and justified, using a reading list from a range of relevant texts—from Spanish-speaking colonial discourse to contemporary narrative and film—to build a methodology for analyzing the language of entitlement.

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

Imagining a Music-Theatre Curriculum in North America
Music-theatre is a type of performance in which theatrical actions are created by music-making. In music-theatre performance, the physical and gestural elements inherent in the music-making are the action, and there is no separation between stage and instrumental ensembles, nor are there dramatic roles.

While there are thriving indie, sound-art, and music-theatre communities throughout North America and Mexico, there has yet to be a university program dedicated to its academic and performance study. This working group brings together scholars, composers, and practitioners whose interests in the fields of music, theatre, performance, and sound converge at the point of music-theatre. Our goal is to trace the evolution of music-theatre in North America, with the goal of generating a long-term plan to establish the University of Toronto as a collaborative centre, whether curricular or departmental, for contemporary music-theatre. ORGANIZERS: **T. Nikki Cesare Schotzko**, Centre for Drama, Theatre, and Performance Studies; **Aiyun Huang**, Faculty of Music

Jesuit History Research Group

Our group is a new initiative bringing together scholars with a shared interest in all things Jesuit: the spiritual, anthropological, literary, political, artistic, educational, linguistic, and scientific legacy of the Jesuits. We will encourage focused inquiries into the Jesuit tradition, as well as *longue durée* rapprochements between the Old Society (1540–1773) and the Restored Society (1814–). We will examine, without presuppositions, the Society’s place and contributions, its successes and failures, within broader historical currents. The complex history of the relationship between First Nations and Jesuit missionaries demands scholarly attention, and here we see an opportunity to engage with the University of Toronto’s ongoing reconciliation effort. Our monthly meetings include workshops with pre-circulated work, and seminar-style discussions of recent publications. ORGANIZERS: **Andreas Motsch**, French; **Jean-Olivier Richard**, Christianity & Culture; **Fr. Thomas Worcester**, S.J., Regis College

Latin American Racial Technologies in the Twenty-first Century

This working group was established in around the dilemma of contemporary racialization in the Americas as a complex series of practices defined by both regional and national histories of coloniality, and by more recent tendencies tied to practices of democratization and international human rights movements. The concept of ‘racial technologies’ serves as an approach to thinking through the shifting modalities and actions of race across the Americas. Our meetings have been structured around a series of keywords, such as “blackness”, “citizenship” and “reparations” that get deployed in different ways across disciplines, regional frameworks, and time periods. We alternate between discussions of work-in-progress, and of relevant theoretical readings chosen by the group. ORGANIZERS: **Valentina Napolitano**, Anthropology; **Luisa Schwartzman**, Sociology; **Tamara Walker**, History

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

Now at over 40 members, the Deep Time group, has, since its inception in 2016, been committed to moving slowly and carefully through the processes of building relationships—with each other, with the work that we are doing, with the communities with and for whom we do our work, with the Indigenous stewards (our treaty partners) in these territories, and with the land itself. We have come to understand that it is only through painstaking engagement with the tangled history of settlement that future conciliation might be operationalized; hence, to facilitate such conciliation in our own work, we have, since our beginnings, plunged into a series of workshops, peripatetic teachings, and artistic encounters to establish methodologies through which to devise works that will build a legacy of honest-encounter and ethical, sustainable research partnerships upon which future generations might build. Additionally, we continue to seek opportunities to meaningfully offer our skills, time and physical labour to support Indigenous community projects that work to strengthen Indigenous individuals. The high point of this year was a dramatic production called ‘Encounters at the Edge of the Woods’ that responded to the 94 Calls to Action of the Truth and Reconciliation Commission.

As we approached the year’s end, a new research project took shape: Marker Tree Mapping will identify and map trees that were altered to mark trails, food caches, freshwater sites, and sacred locations. The locations and contexts of these trees will reveal undocumented histories. ORGANIZERS: **Jill Carter**, Drama, Theatre & Performance Studies; **Myrto Koumarianos**, Ph.D. candidate, Drama, Theatre & Performance Studies

Planetary Resistance: Climate, Computation, and Contingency

This working group explores the intersections of computational practices, their

history, and the history of the environment in the *longue durée* of the modern age since the Industrial Revolution. Contemporary understandings of climate change are predicated on a profound quantification of the environment as a means to understand, and thus to manage, its contingency. From climate modelling to ecology, our conceptual and practical engagements with the environment are profoundly mediated by computational logics. But these logics were not invented along with the computer; they dovetail with longer histories of science and capitalism, and the contingent material world does not always translate into code. We looked at the sites where contingency arises at the planetary scale, at computation’s role in producing climate change (both as conceptual object and physical process), and at histories of the planet, the climate, and of computation.

ORGANIZERS: **Scott Richmond**, Cinema Studies; **Avery Slater**, English & Drama; **Rebecca Woods**, History & Philosophy of Science & Technology

Practices of Commentary

Our focus this year was on the relationship between modes of commentary and specific scribal technologies (e.g., the introduction of paper, print, and then digital media; the takeover of palm-leaf manuscripts and papyrus rolls by codices; the shift in oral to textual modes of commentary). It became obvious to us that the practice of commentary is not only an exegetical activity, but a totalizing phenomenon that mobilizes much broader reading, writing, and interpretative practices and cultures. Our focus on the material dimensions of commentary also encouraged us to think more deeply about the economic aspects of commenting: How does one procure the tools and resources required for the practice of commentary? Who financed the production of massive dictionaries, grammatical handbooks, and other encyclopaedic aids that aided in commentarial endeavours? To what end? How do the material costs associated

with commentary limit participation in commentarial activities, and what alternatives do excluded individuals have to engage in commentary?

Another highlight of the group’s work was reflecting on the similarities and differences between ancient and medieval commentaries, on the one hand, and modern scholarly commentaries, on the other. We detected red threads in this *longue-durée* history of commentary, but also significant differences, especially as regards the organization and sociology of exegetical communities, as well as the ethical and political commitments of those who call themselves commentators. We look forward to continuing our research under the auspices of a five year SSHRC research grant.

ORGANIZERS: **Walid Saleh**, Study of Religion and Near & Middle Eastern Civilizations; **Kenneth Yu**, Classics

Rethinking Iranian Studies

Rethinking Iranian Studies explored contemporary debates and disciplinary challenges involved in the study of modern Iran, and to encourage intellectual exchange within the growing community of Iran scholars at the University of Toronto and more widely in the Greater Toronto Area. Iranian modernity is a contested topic and continues to influence current scholarship on Iran. Earlier works framed the 20th and 21st centuries in terms of Western liberal thought, but more recently, a cohort of postcolonial scholars has challenged the framework of dichotomies (such as tradition/modernity,

secularism/religion, democracy/theocracy). Rethinking Iranian Studies engages with this body of scholarship to explore non-Western ideas of modernity and current political and cultural formations in Iran.

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

Soundscapes at the University of Toronto

The Soundscapes working group was conceived as a forum to gather scholars and artistic practitioners from across the University of Toronto with acoustic-spatial and sonic-environmental interests, in order to foster future growth and collaboration in research of the cultural study of sound and its spatial contexts. This field challenges disciplinary definition and has proven an ideal locus for the gathering of a wide array of scholars in media and communication studies, musicology and ethnomusicology, literary studies, anthropology, education, and art and architectural history. A particular objective was to bring sound to the surface of the contemporary humanities discourse on environment and climate. We dedicated several sessions to visiting local exhibitions and installations, where we arranged curatorial tours followed by group discussion.

We might single out two highlights of the year: in January, we conducted a soundwalk during a special visit by

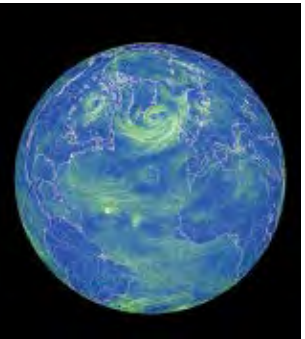
composer Hildegard Westerkamp for the JHI Program for the Arts-sponsored “Weather Soundings” event, and in collaboration with Toronto’s “Walking Lab” which was open to the public. And just before the shutdown necessitated by the pandemic, we squeezed in our penultimate meeting: a workshop and public lecture with media philosopher Peter Szendy, which took place virtually in the wake of a short-term change in plans and necessitated a swift adjustment to digital formats.

ORGANIZERS: **Joseph Clarke**, Art History; **Sherry Lee**, Faculty of Music

Tamil Studies

This working group was formed because we saw a growing need for a platform to assemble the multidisciplinary group of scholars and students at the University of Toronto and the broader GTA. We wanted to create a strong sense of scholarly community across departments and campuses, provide a shared space of reflection and debate, and also support exciting Tamil-related programs and events at the University. We are happy to report that we have fulfilled these aims, with room to grow, and our exceptionally busy year testifies to the importance and continued relevance of this new group.

In 2017 the University of Toronto Libraries acquired by donation the personal collection of the French Indologist and Tamilist François Gros, which is now one of the greatest single collections of Tamil printed materials in North America. At nearly 10,000 volumes, of rare and priceless value to the field of book history more generally, the collection is still being catalogued and integrated into the library. The ongoing efforts by the University of Toronto librarians, Dr. Srilata Raman and other faculty members and graduate students to make this collection available to researchers, and to showcase its importance for the vibrant future of Tamil studies in Canada, is a key subject of our group’s collaborations. ORGANIZERS: **Srilata Raman**, Study of Religion; **Kristina Rogahn**, Ph.D. student, Study of Religion



LEFT: World wind map. WEBSITE: earth.nullschool.net



RIGHT: Seminar on classical Tamil led by V. Prakash and M. Kannan, organized by Kristina Rogahn, 2019.

Looking Ahead

The JHI will begin the next year on Collectives in a socially distanced format necessitated by the global pandemic. As we work remotely and online, our focus will be on building collectives around the people who make up the Institute: the circle of fellows, the working groups, and the publics that we serve.

In the coming year, Humanities at Large will be in its second year of operations, and we will have the pleasure of working with Public Humanities fellow Robyn Autry (Sociology, Wesleyan University) and Community Engaged fellow Francesca D’Amico-Cuthbert (History, York University). We look forward to Distinguished Visiting Fellow Dionne Brand in March 2021, and to working with Distinguished Visiting Indigenous Faculty Fellow Max Liboiron (Georgraphy, Memorial University), whose work with the Civic Laboratory for Environmental Action Research sets a brilliant example of collective research in action. We will be partnering with the OISE Department of Curriculum, Teaching & Learning to bring two Artists in Residence: Vanessa Dion Fletcher in the Fall term and Ange Loft in the Winter term.

Together, we will build collectives.

Lynn Cohen
Classroom in an emergency
measures college
1980
Gelatin silver print,
40.6×50.8 cm
Hart House Collection,
HH2010.010. Promised
gift of Norman Morcos.
Lynn Cohen (1944–2014)
was an American-Canadian
artist whose work often
depicts institutional or
institutionalized spaces.

Annual Theme, 2020–2021 Collectives

From political parties to literary coteries, from fan groups to sports teams, from terrorist organizations to online groups, our collectives, associations, and communities are multiform and complex. How do we band together and why? In teaming up, how does membership of a collective affect one’s own agency and standing—what do we lose, what do we gain? Can collectives truly be agents and how do group dynamics emerge? How do we balance the interests between collectives, of individuals and collectives, and of the individual within the collective?

JHI EXHIBITION OF ART
BIRDS OF A FEATHER

CURATED BY
Ameen Ahmed

EXHIBITION
28 October 2020 to
25 June 2021



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	Andrew S. Brown DH Postdoctoral Fellow	Glen Jones Dean, Ontario Institute for Studies in Education	Premesh Lalu History, University of the Western Cape	Richard M. Sommer Dean, John H. Daniels Faculty of Architecture, Landscape and Design
	Scholars-in-Residence	Alison Keith Director, Jackman Humanities Institute	Geoffrey Rockwell Director, Kule Institute of Advanced Study, University of Alberta	Wendy Duff Dean, Faculty of Information
	Angela Esterhammer Director	Carl Knappett Chair, Art History	John Ralston Saul Canadian essayist and novelist; past President of PEN International	Glen A. Jones Dean, Ontario Institute for Studies in Education
	Ira Wells Program Manager	Garry Leonard English	Alessandro Schiesaro Head, School of Arts, Languages & Cultures, University of Manchester	Joshua Barker Dean, School of Graduate Studies and Vice-Provost, Graduate Research and Education
		Ann MacDonald Curator, Doris McCarthy Gallery	Ella Shohat Middle Eastern & Islamic Studies, New York University	Jay Pratt Vice-Dean, Research and Infrastructure, Faculty of Arts and Science
		Ken McLeod Faculty of Music		
		Juvénal Ndayiragije Director, Centre for French & Linguistics		
		Anna Shternshis Director, Anne Tanenbaum Centre for Jewish Studies	Katie Trumpener Comparative Literature & English, Yale University	
		Alison K. Smith Chair, History		
		Martin Pickavé Chair, Philosophy		

FELLOWS				
Distinguished Visiting Fellow	Faculty Research Fellows (6 months)	Doctoral Fellows		
Amitav Ghosh Novelist, essayist	Katherine Blouin Historical & Cultural Studies	Chiara Graf Classics	Lauren Catterson History	Willian McGrath Near and Middle Eastern Civilizations
Distinguished Visiting Indigenous Faculty Fellow	Katie Kilroy-Marac Anthropology	Judith Ellen Brunton Religion	Sarah Cole English	Sadie Menicanin Music
Heidi Kiiwetinepinesiik Stark Political Science, University of Victoria	Cecilia Morgan OISE and History	Julie Zatzman Education	Laurence Côté-Pitre Germanic Languages & Literatures	Sim Wee Ong English
Visiting Public Humanities Faculty Fellow	Sergio Tenenbaum Philosophy	Undergraduate Fellows	Apala Das English	Reagan Patrick Near and Middle Eastern Civilizations
Daniel McNeil History, Carleton University	Victoria Wohl Classics	Aisha Assan-Lebbe American Studies	Sanchia Desouza History	Andrew Peters Linguistics
Artist in Residence	Yiching Wu East Asian Studies	Almeera Khalid Ethics, Society & Law	Edward Escalon Study of Religion	Schuyler Playford Political Science
<i>Public Studio</i> Elle Flanders Tamira Sawatzky In partnership with the Department of Arts, Culture and Media	Early Career and Postdoctoral Fellows	Olive Scott Classics	Georgia Ferentinou Classics	Stephanie Proulx French
	<i>New Media and Public Humanities Fellow</i> Stephanie Bernhard English	Olivia Smith International Relations	Nicholas Fernandes Cinema Studies	Jared Riggs Philosophy
Faculty Research Fellows (12 months)	<i>Community-Engaged Public Humanities Fellow</i> Khaled Abu Jayyad Near & Middle Eastern Civilizations	Zachary Rosen Philosophy	Victoria Fisher History & Philosophy of Science & Technology	Parnisha Sarkar History
Alan Ackerman English	<i>Digital Humanities Fellow</i> Andrew S. Brown English	Jackman Junior Fellows	Corinn Gerber Comparative Literature	Aarzo Singh Women and Gender Studies
Ben Akrigg Classics		Ari Adler Near Middle Eastern Civilizations	Jack Harrison Music	Alexa Smith Study of Religion
Mark Cheetham Art History		Vanina Machado Araujo Spanish & Portuguese	Amanda Hsieh Music	Debleena Tripathi Drama, Theatre and Performance Studies
Bhavani Raman Historical and Cultural Studies		Ruochen Bo Cinema Studies	Jared Johnson Medieval Studies	Müge Tufenk Cinema Studies
		Arlynda Boyer English	Zeynep KUSDIL Near and Middle Eastern Civilizations	Robert Twiss Comparative Literature
		Braxton Boyer Slavic Languages & Literatures	Emelen Leonard Classics	Heath Valentine Art History
		Sean Capener Study of Religion	Zixian Liu History	Suzanne van Geuns Study of Religion
			Alison MacAulay History	Yu Wen East Asian Studies
			Gaia Malnati Comparative Literature	

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DESIGN

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PRINCIPAL PHOTOGRAPHY

Weather Amnesia, curated by Yuluo Wei,
produced by the Art Museum at
the University of Toronto in
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Photos by Toni Hafkenscheid, 2019.

This Place, Neyaashiinigmiing by
Public Studio and Kyle Miigizi Johnston.
Photos by Toni Hafkenscheid, 2019.

FELLOW PORTRAITS

Diana Tysko

ILLUSTRATIONS

Michael George Haddad

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Warren's Waterless

PAPER

Rolland Enviro Print

This brochure has been printed
with a waterless printing press.
Waterless printing eliminates
the use of vast amounts of water
and the need to dispose of
effluents into the environment.

The paper is made from 100%
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Jackman Humanities Institute

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

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

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

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

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