
Jackman Humanities Institute
Year in Review

20- 21

Collectives



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, culture, 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 of the Ojibway 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

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.



Birds of a Feather

Birds of a Feather is composed of artists’ works that directly respond to Jackman Humanities Institute Research Fellows’ projects. The works offer tools, commentary, and/or encouragement through visual or conceptual means. Silently, but not necessarily quietly, they image different forms of commonality and collectivity, incorporation and inclusion.

They address the scholars and their work, but also the artworks around them, speaking to visitors about the relationships between projects, as well as introducing voices and points of view that enrich our understanding of collectivity. As an exhibition designed to draw a 1:1 relationship between research and artworks, *Birds of a Feather* prompts us to think about group dynamics and agency—of collectives, of individuals, and of individuals in collectives.

1
Jessie Oonark
untitled
nd [c. 1960]
Crayon and graphite, 35×42 cm
The University College Collection, Gift by bequest of Dorothy Macpherson, 1995. Courtesy of the Art Museum at the University of Toronto.
Photo by Toni Hafkenscheid

2
Rita Letendre
Counterpoint [Contrapoint]
1971
Silkscreen, 96×70.5 cm
The University of Toronto Art Collection. Courtesy of the Art Museum at the University of Toronto
Photo by Toni Hafkenscheid

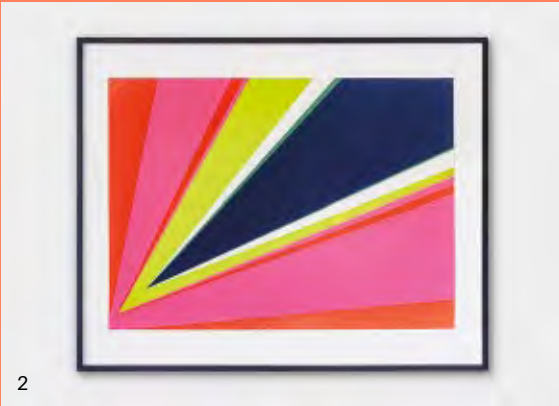
3
Carole Condé and Karl Beveridge
The Fall of Water
2006–2007
Digital print, 120×167.5 cm
Purchased by the 2011 Hart House Art Committee with the support of the Canada Council for the Arts Acquisition Assistance program
The Hart House Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the University of Toronto
Photo by Toni Hafkenscheid

CURATED BY
Ameen Ahmed

EXHIBITION
28 October 2020 to
25 June 2021

WORKS BY
Shuvinai Ashoona
Carl Beam
Jean Bridge
Lynn Cohen
Carole Condé and
Karl Beveridge
Jérôme Havre
Rita Letendre
Divya Mehra
Shelley Niro
Gordon Peteran
Jaan Poldaas
Jeff Thomas
Joyce Wieland



Director’s Message

The public health challenges of the past year, a global pandemic that closed in-person activities at the Jackman Humanities Institute for the whole of the year, have generated unforeseen tensions and a distinct sense of irony in our year’s work on the annual theme of Collectives.



Our goal of bringing humanities scholarship out of the classroom and university press, and into the broader public realm has been both tested by and sustained in the online fora to which we have had, perforce, to adapt our programming.

Nonetheless, the year has elicited extraordinary creativity and remarkable successes, as the JHI pivoted to virtual delivery of all our activities and events. We are thrilled to report the best attended lecture in our history, with over 400 people in the virtual audience for our Distinguished Visiting Fellow, author Dionne Brand’s lecture on “Capitalism, time, blackness and writing,” in which she offered a mesmerizing meditation on the themes of her novel *A Map to the Door of No Return*. A past Poet Laureate of Toronto and winner of the Governor General’s Literary Award for English Language Poetry for her volume *Land to Light on*, Dr. Brand held successive audiences spell-bound with reflections on her writing practice and social justice activism.

The fellows were an active and engaged group who found comradery in shared visions of social justice, and who developed online communities of support among themselves. Among the fellows’ many academic achievements, we highlight Nadia Lambek, who will begin a tenure-track position at Western University’s Faculty of Law; Christina Turner, who will take up a SSHRC Postdoctoral Fellowship at the University of Manitoba; and Georgia Lin, who goes on as a Clarendon Scholar to the MSt program in Women, Gender and Sexuality Studies at the University of Oxford. We saw an impressively high rate of postdoctoral fellowship placements and entry into graduate programs among the other members of the cohort, as well as several new major research projects initiated.

The second year of our Mellon-funded initiative, Humanities at Large, demonstrated the potential reach of online workshops that addressed scholarly and social concerns. I would like to extend special thanks to the Institute’s fellows and friends who worked with us on virtual platforms. In particular, I would like to recognize Irina Dumitrescu (University of Bonn and incoming JHI Visiting Public Humanities Fellow, 2021–2022), for her bold redesign of our Creative Non-Fiction Writing Workshop for Academics for online delivery (17–21 March 2021); Robyn Autry (JHI Visiting Public Humanities Fellow, 2020–2021), for her contribution to Dr. Dumitrescu’s creative non-fiction workshop and many public humanities articles during the year; Dale Turner (University of Toronto), for rescheduling last year’s cancelled book launch of Robert Nichols’ *Theft is Property: Dispossession and Critical Theory*

(Duke 2019); Melissa Gismondi (JHI New Media and Public Humanities Postdoctoral Fellow) for hosting a new podcasting workshop in our social media series; the Graduate Chair of the UTSG Department of Philosophy, Martin Pickavé, and the Chair of the UTM Department of Philosophy, Gurpreet Rattan, for organizing the first ever online Ontario High School Ethics Bowl; Dionne Brand for her extraordinary public lecture and generous readings; and the Executive Producer of CBC Radio: IDEAS, Greg Kelly, for his patient shepherding, and innovative programming, of the broadcast of a lecture addressing the perceived decline of the liberal arts and liberal democracy by Charlie Foran (Executive Director, Writers Trust of Canada), “Surrendering our Senses”, with responses by JHI Postdoctoral Fellows Melissa Gismondi (NMPH PDF) and Jennifer Ross (Digital Humanities PDF).

Despite all the challenges of the virtual landscape, the Program for the Arts provided an impressive amount of programming that reached unusually large audiences this year. A particular highlight was the program “Screening Collectives and Collectivity”, organized by Sara Saljoughi (UTSC Arts, Culture & Media), a symposium and screening for scholars of early cinema. The combination of screening and symposium proved to be especially effective in 2020–2021.

The Working Groups reported that online meetings made their discussions more widely accessible, and many presented public programming and invited speakers as well. In this issue, we highlight Tamil Studies, a returning Working Group whose members have created deep connections with the GTA’s Tamil community and library collections of Tamil language materials.

As this Year in Review documents, the JHI continues to make the most of the unique opportunities and challenges of the year. We could not have done it without our superb administrative personnel—Associate Director Kim Yates, Communications Officer Sonja Johnston, Finance Officer Cheryl Pasternak, and Office Manager Monica Toffoli. They have managed our virtual activities with enthusiasm and a high standard of professionalism throughout the year, bringing together our communities across campus, city and country, as well as around the world, for a rich feast of humanities research programming.

Alison M. Keith
Director, Jackman Humanities Institute
Professor of Classics and Women’s Studies

Research Communities

LEFT:
Jeff Thomas
Justice Indian, Department of Justice Building, Ottawa, Ontario
1998
C-print photograph, 50.6×40.5 cm
Acquired with financial support of the Walter and Duncan Gordon Foundation and the Canada Council for the Arts
The University of Toronto Art Collection

RIGHT:
Shuvinai Ashoona
Story Boots
2012
Colour lithograph, 64.8×49.5 cm
The University of Toronto Art Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the University of Toronto
Photo by Toni Hafkenscheid



Scholars-in-Residence

Angela Esterhammer, Director

Now in its fifth year of operation, Scholars-in-Residence (SiR), a 4-week online undergraduate research program in the humanities and interpretive social sciences, ran 3–28 May 2021. The program admitted 133 students: 81 students worked on 15 St George-based faculty projects, 21 students on 4 UTM-based projects, and 31 students on 6 UTSC-based projects. Each worked for 65 hours and received a \$1,000 Jackman Scholar Award in recognition of their efforts. In addition to 15 hours per week of research assistance, students participated in online multidisciplinary workshops on research methodologies and protocol, attended sessions on academic professionalization and career development, and logged in for social events.

SiR2021 was an online-only research experience. With all non-essential workers barred from accessing the University of Toronto campus for the duration of the program, SiR provided a unique undergraduate research opportunity using virtual collaboration and training tools for online research. Each project employed different online tools (often in combination) to address specific research questions and needs. Alongside the usual slate of afternoon sessions on research methods, workshops on publishing and grant writing, and research roundtables, SiR2021 offered a new series of 15-minute non-academic talks in which former SiR student participants joined the group to share their own passions for topics ranging from Beethoven’s piano sonatas to children’s literature to Formula One racing. Victoria University librarians offered workshops on online research strategies tailored to the subject matter of this year’s faculty projects.

Steering Committees

Critical Zones

Janice Boddy
Anthropology

James Cahill
Cinema Studies

Steve Easterbrook
School of the Environment

Susan Hill
Indigenous Studies

Alison Keith
Director, Jackman Humanities Institute

Sherry Lee
Music

Lee Maracle
Indigenous Studies

Andrea Most
English

Alexandra Rahr
American Studies

John Robinson
Presidential Advisor on the Environment, Climate Change and Sustainability

Matti Siemiatycki
School of Cities

Stefan Soldovieri
Director; German

Cheryl Suzak
English

Jane Wolff
Architecture

Digital Humanities Network / Critical Digital Humanities Initiative

Nasma Ahmed
Director, Digital Justice Lab, Toronto

Kristen Bos
UTM Historical Studies; Co-Director of the Technoscience Research Unit

Beth Coleman
UTM ICCIT; Information

Miriam Fernandes
Associate Artistic Director, Why Not Theatre

Marcel Fortin
Head, Map and Data Library, UTL

James Ginther
Sisters of St Joseph of Toronto

Linda Hazzan
Director, Communications, Programming, and Customer Engagement, Toronto Public Library

Patrick Keilty
Information

Alison Keith
Director, Jackman Humanities Institute

Pamela Klassen
Religion

Jasmine Rault
Arts, Culture & Media

Jennifer Ross
JHI-DHN Postdoctoral Fellow 2020–2021

Natalie Rothman
Historical & Cultural Studies

Sian Meikle
Associate Chief Librarian for Digital Strategies and Technology

Kirsta Stapelfeldt
Coordinator, UTSC Library Digital Scholarship Unit

Jennifer Wemigwans
Leadership, Higher & Adult Education

Chris Young
Coordinator, UTM Library Digital Scholarship

Scholars-in-Residence

Angela Esterhammer
Director; English

Ira Wells
Academic Programs Director, Victoria College

Alison Keith
Director, Jackman Humanities Institute

Kim Yates
Associate Director, Jackman Humanities Institute

Markus Stock
German

Anna Korteweg
Sociology

Randy Boyagoda
FAS Vice-Dean Undergraduate; English

Timothy Sayle
History

Erin Webster
Arts, Culture & Media

Leslie Regan Shade
Information

Sali Tagliamonte
Linguistics

Michael Lettieri
UTM Vice-Dean Academic Experience; Language Studies

Katie Larson
UTSC Vice-Dean Teaching, Learning & Undergraduate; English



“I can say this in all honesty: This was the most fulfilling sustained experience I’ve had with a group of students in the 17 years I’ve been a professor at U of T.”

SiR is a generative experience for both the students and their faculty supervisors.

Students said:
“I found it extremely rewarding to work with others and collaborate in a space created for us to thrive. We had the constant support of our supervisor and everyone who headed the SiR program, as well as getting to meet other profs/researchers and learn about their ideas and teams. The collaborative spirit was very strong despite the online format.”

“I found the time spent researching each day to be the most rewarding aspect of the program, because I was able to develop practical research skills...”

“I loved the team aspect of the program. The small teams working closely with our supervisors created an excellent work environment and opportunity to bond and be inspired by one another.”

Faculty Supervisors said:
“This was, without exaggeration, one of the best experiences of my academic life. The programme was exceptionally well organized, the Scholars were fabulously motivated, not the least thanks to the inspiring afternoon activities, and the research and training output exceeded my expectations by far. I will most enthusiastically recommend this programme to my U of T colleagues and have already done so, with the result that two colleagues have decided to apply for the programme next year.”

“It was an amazingly productive and enjoyable month and I would recommend it very highly to my colleagues and to students as an all-round wonderful experience.”

“I can say this in all honesty: This was the most fulfilling sustained experience I’ve had with a group of students in the 17 years I’ve been a professor at U of T. They were AMAZING and the program itself was mind-blowing, just incredibly stimulating, both intellectually and emotionally. It made me realize what often seems missing—the hunger, the passion for knowledge and scholarly exploration ... I was near tears some days thinking how pure and honest and true this experience was...I loved every single second of it.”

Researchers and Projects

ST. GEORGE CAMPUS

Claire Battershill
The Modernist Archives Publishing Project

Chandni Desai
Afro-Asian Transnationalism during Third World Decolonization and the Cold War

Simon Dickie
Blasphemy and Sacrilege in Enlightenment Literature

Sarah Dowling
Taking it Lying Down

Andrew DuBois and Ira Wells
A Stern Test of Artistry: Editing Charles Whibley

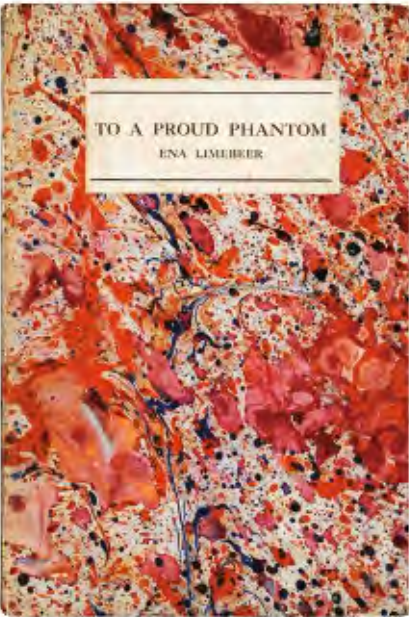
Christoph Emmrich
“Extensive Play” and the Other Beginning of an Indigenous Himalayan Literature

Angela Esterhammer
The Works of John Galt: Archives to Critical Edition

Julia Forgie
Teacher’s Efficacy for Online / Distance Teaching During the Covid-19 Crisis

Edward Jones Imhotep
The Black Androids: Recovering Lost Histories

Rie Kijima
Education Reformism: The Causes and Consequences of National Education Reform Worldwide, 1979–2018



LEFT: Front cover of *To a Proud Phantom*, part of The Modernist Archives Publishing Project.

Shaun Ross
Charting Virgil’s Renaissance Reception

Anabela Rato and Naomi Nagy
When Our Speech Carries Two Worlds: Ethnic Orientation in Heritage Language Research

Simon Stern and Adam Hammond
The Birth of the Modern Detective Story, 1890–1920

Kevin White and Susan Hill
Six Nations of Grand River Community History Project

Kenneth Yu
The Logic, Function and Contexts of Ancient Greek Titles

MISSISSAUGA CAMPUS

Teresa Lobalsamo
Preserving Toronto’s Foodways

Adrien Rannaud
Press, Celebrity and Gender in Quebec (1930–1970)

Pablo Robles-Garcia
3K-LVT: The Validation of the First Listening Vocabulary Test in Spanish

Liye Xie
Building Monuments, Bonding Communities: Urbanization and Social Transformation in Ancient China

SCARBOROUGH CAMPUS

Maria Assif
New Voices, New Vistas: Contemporary Arab Women Writers Database

Sébastien Drouin
Diplomacy, Pedagogy and French Fashion in mid-18th century Europe

Jessica Fields
The Beyond Bullying Project

Joe Hermer
Policing of the Homeless: Making Scarborough Visible

Laura Risk
Engaging with Archives: Mobilizing Quebec’s Musical Past for Today

Natalie Rothman
Diplomatic Translation in Early Modern Istanbul: Digital Remediation, Analysis and Visualization

ABOVE: Christof Emmrich (UTM Historical Studies) led a project that worked on a transliteration of the *Lalitavistara* “The ‘Extensive Play’ (of the Buddha)”.



Critical Zones

Launched in fall 2019, Critical Zones will be a nexus for research exchange in the environmental humanities at the U of T and beyond. We envision a network of research labs bringing together scholars and creative practitioners from different fields across the humanities, arts and sciences. It will fill a gap at the U of T and engage environmental issues in Canada’s largest city and in the internationally significant bioregion of the Great Lakes. In this way Critical Zones will give structure to research activities already happening at the U of T, facilitate new connections among scholars, stimulate the creation of innovative projects, and function as a springboard for community engagement. Critical Zones will offer enormous opportunity to engage with, learn from, and build on Indigenous knowledges and experiences. We imagine a home for Critical Zones in the School of the Environment. Environmental humanities have emerged internationally as an essential field of study in universities in this moment of urgent global concern. However, this field is not yet highly developed in the Canadian context. Critical Zones will position the U of T as a leader in the field.

Digital Humanities Network (DHN)

The DHN was launched in 2016 to support and enhance digital humanities research and training at the University of Toronto. In December 2020, the DHN was awarded major funding from the University of Toronto’s Institutional Strategic Initiatives fund in order to launch the Critical Digital Humanities Initiative (CDHI), which will leverage the tools and analysis of digital technology to forge a new, generative paradigm of critical humanities scholarship. With an emphasis on anti-racist, feminist, queer, and decolonial scholarship and research, the CDHI gathers together researchers, students, and collaborators from both the humanities and the data sciences to tackle some of the most pressing challenges of our time. The DHN also hosted six lightning lunches during 2020–2021, all via Zoom; overhauled the DHN newsletter and website, and developed a social media plan and strategy.

Fellows



Jérôme Havre
Anthropologie de l'Image
2012
Laser print, 53.3×71.1 cm
Purchase, 2017
The Hart House Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the
University of Toronto
Photo by Toni Hafkenscheid

Circle of Fellows Overview

2020–2021 was a year like no other for the fellows of the Jackman Humanities Institute. A group of twenty-two scholars with overlapping interests in social justice, music, and international politics gathered to research projects relevant to the annual theme of Collectives. The gatherings were entirely virtual due to pandemic lockdown restrictions: some fellows worked from abroad and some were in Toronto, but only a few were able to work on site at the Jackman Humanities Institute, and only for a short period as the restrictions eased. In spite of the very challenging circumstances in which they found themselves, they formed cohesive relations and engaged with each other and with their projects with focus and determination.

It was the fellows themselves who made the year work. The virtual visit of Distinguished Visiting Fellow Dionne Brand provided a transformative moment for everyone, a boost of optimism, self-determination, and the power of writing. The presence of Distinguished Visiting Indigenous Faculty Fellow Max Liboiron was transformational in other ways: many of the fellows engaged with her CLEAR lab in Newfoundland and developed ways to apply her work on research ethics to their own work. New Media Public Humanities fellow Melissa Gismondi taught workshops on podcasting and recorded multiple virtual events including a panel discussion about the US election and an analysis of the novel *Bear*. Every fellow engaged seriously and honestly with the year’s theme, and they all deserve huge credit for the effort they put into their fellowships.

Circle of Fellows

Distinguished Visiting Fellow

Dionne Brand
Writer

Distinguished Visiting Indigenous Faculty Fellow

Max Liboiron
Geography
Memorial University

Visiting Public Humanities Faculty Fellow

Robyn Autry
Sociology
Wesleyan University

Artists in Residence

Vanessa Dion Fletcher
Ange Loft
In partnership with OISE

Faculty Research Fellows

Caryl Clark
Music

Girish Daswani
Anthropology

Cara Kropotich
Museum Studies

Eve Tuck
Social Justice
Education

Early Career & Postdoctoral Fellows

Khaled abu Jayyab
Archaeology

Francesca D’Amico-Cuthbert
History

Jennifer Ross
American Studies

Melissa Gismondi
History

Graduate Fellows

Nadia Lambek
Law

Shozab Raza
Anthropology

Christina Turner
English

Undergraduate Fellows

Korede Akinkunmi
International Relations/
Political Science

Grace Cameron
English/Women &
Gender Studies

Claire Ellis
English/Biology

Claire Latosinsky
Music

Georgia Lin
Equity Studies/
Diaspora &
Transnational Studies

Rui Liu
Women &
Gender Studies



Dionne Brand



VISIT

A Short Entry on Time: Capitalism, Time, Blackness, Writing

Dionne Brand is a renowned poet, novelist, and essayist. Her writing is notable for the beauty of its language, and for its intense political engagement. She was the Poet Laureate of the City of Toronto 2009–2012 and is a member of the Order of Canada.

Dionne Brand became prominent as an award-winning poet, winning the Griffin Poetry Prize for her volume *Ossuaries*, the Governor General’s Literary Award and the Trillium Book Prize for her volume *Land to Light On*. Her 2018 volume, *The Blue Clerk*, won the Trillium Book Prize.

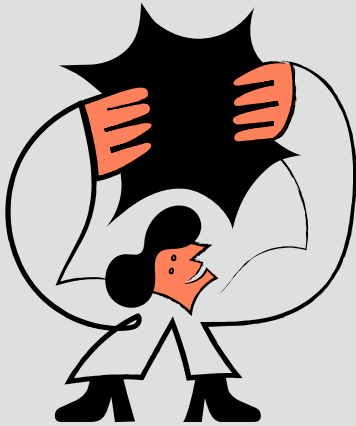
Her fiction includes the novel *In Another Place, Not Here*, and *At the Full and Change of the Moon*. *What We All Long For*, which won the Toronto Book Award, offers an indelible portrait of the city of Toronto; it has been translated into Italian, French and German. Her most recent novel, *Theory*, won the Toronto Book Award 2019 and the BOCAS fiction prize.

Her non-fiction includes *Bread Out of Stone*, and *A Map to the Door of No Return*, which has been widely taken up by scholars of Black Diaspora. Her 2019 Kreisel Lecture, *An Autobiography of the Autobiography of Reading* was published in March 2020. In this work she takes up the colonial structures of reading.

Dionne Brand has published nineteen books, contributed to seventeen anthologies and written dozens of essays and articles. She has also been involved in the making of several documentary films. She holds Honorary Doctorates from Wilfred Laurier University, University of Windsor, Simon Fraser University, The University of Toronto, York University and Thornloe/ Laurentian University. She is Professor in the School of English and Theatre Studies at the University of Guelph.

ITINERARY

- 2 March 2021**
Brand virtually visited UTM and engaged with a class on Modernity and Trauma.
- 3 March 2021**
Brand presented her public Lecture, “A Short Entry on Time: Capitalism, Time, Blackness, Writing” with introduction by Cara Krmpotich and response by Karina Vernon to a record audience of over 400 online.
- 4 March 2021**
Brand met online with the JHI Fellows and led a generous and wide-ranging discussion of anti-colonial creative practice. Robyn Autry provided a formal response.
- 5 March 2021**
Brand virtually visited two classes at UTSC on *Black Canadian Literature* and *Canadian Poetry*, where she inspired creative writing students and students of colour.



Max Liboiron

Geography, Memorial University



PROJECT

Anticolonial Scientific Laboratory Collectives

This project considers the ways ambivalence, compromise, and incommensurabilities are foundational to theories of change in anticolonial, western science collaborations, using CLEAR as a case study. Central to this research is the role of protocol. Protocols ideally orient collective action towards shared goals, values, and outcomes across differences in both scientific and ceremonial collectives: how might protocol provide a structure and scale thorough which to do collective anticolonial science? How are scientific protocols already about colonial land relations, and how might they come to explicitly foster anticolonial and diverse Indigenous land relations instead?

In addition to funding and regular conversation with other fellows, the Jackman Humanities Institute afforded two important gifts. First, it funded a virtual, four-part series between fourteen Indigenous scientists about the research collectives we are part of, both in terms of institutional collectives that may or may not foster Indigenous ways of thinking, and the laboratory spaces we build and foster on our own terms. The conversation ranged from discussing how the communities we are accountable to shape our research, to the ways we’ve altered our research spaces in response to care, consent, sovereignty, and other guiding principles. Secondly, a few of the JHI fellows have become guests or members of my lab, CLEAR. As a collective of around 30 people, CLEAR comes together once a week to work on methodologies in natural and social sciences that foreground values of humility, equity, and good land relations. I learned a lot from other JHI fellows, and I look forward to continuing many conversations and relationships developed during the fellowship.

Max Liboiron is a science and technology studies (STS) scholar, environmental scientist, and activist. Originally from Lac la Biche (Treaty Six territory), she is Michif-settler. Liboiron directs Civic Laboratory for Environmental Action Research (CLEAR), a feminist, anti-colonial marine science laboratory that specializes in grassroots environmental monitoring of plastic pollution. An in-progress manuscript builds on this work to articulate pollution as a form of colonialism. Liboiron also runs Discard Studies, an interdisciplinary hub for research on waste and wasting, and is the Associate Vice-President (Indigenous Research) at Memorial University. She is the author of *Pollution is Colonialism* (Duke UP, 2021). She tweets as @MAXLIBOIRON, and her research is available at MAXLIBOIRON.COM and on the CLEAR website at CIVICLABORATORY.NL and DISCARDSTUDIES.COM

Vanessa Dion Fletcher



Vanessa Dion Fletcher’s artistic practice includes the use of porcupine quills, her own body in performance, in order to examine issues related to Indigenous language revitalization, feminist Indigenous corporeality, land as pedagogy, decolonization, and neurodiversity. In particular her work confronts the ways that Indigeneity, the queer and gendered body, and disability are rendered expendable. Quills, she states, are evocative of Land, where porcupine becomes teacher and/or co-learner. As a practice of honoring Land, quill work, then is about reciprocity and relations between human and more-than humans where language is sentient and felt, not merely coded and transcribed.

Quill Conversations

On 26, 28, and 30 October 2020, Vanessa Dion Fletcher hosted virtual conversations with three Indigenous artists: Julie Rose Sutherland, Jean Marshall, and Dyani White Hawk. Porcupine quills were used in Indigenous cultures before the introduction of glass beads, dyed and embroidered onto clothing, baskets, and moccasins. These workshops explored the diverse and expansive ways that contemporary artists use porcupine quills in their art.



Ange Loft



Ange Loft’s site-specific work with Jumblies Theatre includes the *Talking Treaties Spectacle*, an outdoor pageant exploring the treaty history of the Toronto area through words, song, movement and spectacle. Rooted in oral history and community collaboration, Talking Treaties takes audiences on a journey through the place we share and the way it came to be. Inspired by historical research, a team of professional and community performers use vignettes to explore The Dish With One Spoon, The Toronto Purchase, The Treaty of Niagara and more, with humour, boldness and beaver puppets. More recently, Loft created a living and reflexive land acknowledgement document to guide the Toronto Biennale of Art grounded in community knowledge, relationality and oral histories.

Talking Treaties in Tkaranto

On 7 May 2020, Ange Loft presented a long-running theatrical presentation and workshop at New College. This presentation and workshop reflects on treaty making and upkeep in what is now known as Toronto, through the lens of three main agreements: the Dish with One Spoon; the Covenant Chain and 1764 Treaty of Niagara; and the ‘Toronto Purchase’ with the Mississaugas of the Credit. Narratives of Nation-to-Nation gift giving, kin building, resource sharing, and the role of oral memory are supported by excerpts from the 2016 Talking Treaties Audio Gallery and the 2019 film “By These Presents: ‘Purchasing’ Toronto”. Glimpses of the multi-year community engaged process reveal the capacity of arts-based learning to foster personalised and active approaches to treaty knowledge. Further live presentations were rendered impossible by pandemic restrictions.

LEFT: Vanessa Dion Fletcher, *Kii Kuwiishawleew*, labelled “OISE LEFT”, 2021, digitally manipulated quillwork, 18×14 cm

Girish Daswani

Anthropology



Activist and Artistic Responses to Corruption in Ghana

As a Research Fellow I was privileged as I did not have to suffer the stresses of online teaching and was shielded from service duties during a global pandemic that has reshaped how we think about and experience the world. The pandemic also re-created the fellowship experience as scholars, activists and artists met online each week to share their work but to also re-think the possibilities and limits of what a Collective might mean. The result of my time at the Institute was a shift of focus in my work, to more public facing scholarship, collaborative projects, and the organization of and participation in public talks and panels. I appreciate the other fellows, who—directly and indirectly—contributed to my work. The opportunity to supervise undergraduate research projects opened up new channels of learning for me. Where possible, I collaborated with others—friends in Ghana, students and junior academics, JHI fellows—and started several new projects during this past year, including a comic book, a documentary, and an online digital humanities platform. The fellowship also provided me with the opportunity to truly reflect on my book manuscript, *Activist and Artistic Responses to Corruption in Ghana* and allowed me to complete a full draft. I am especially proud of my digital humanities initiative Human Stories, a learning resource that hosts free, open-access videos for students of anthropology and beyond.

Digital Humanities Projects

Human Stories Blog (www.humanstories.ca) is a digital humanities initiative that hosts free, open-access teaching and learning resources about different kinds of peoples, including those who study them. This blog aims to feature underrepresented junior scholars whose work highlights the (his)stories, ambiguities and political struggles that often get erased. It is meant as a teaching tool and its primary audience include high school and undergraduate students as well as parents, uncles and aunties. We release one video each week.

Public-Facing Scholarship

“This is Not Namaste Wahala: On Silences, (His)Stories and Ghana’s Oldest South Asian Community”. Everyday Orientalism / Africa Proactive. February 2021.

“On the Whiteness of Academia” Everyday Orientalism. February 2021.

“We (don’t) Care: University as a Fractured Home.” Everyday Orientalism. Co-authored with undergraduate students Dwight Sampson, Alice Xu and Sylwia Pucek. November 2020.

“Near and Far”: How COVID-19 will affect social interactions. UTSC News. June 2020.

“From Accra to Harlem and Back: Black Histories Matter” Africa Proactive, June 2020.

Creative Professional Activities

Documentary film (in progress) in collaboration with Mutombo da Poet (based in Ghana). We have filmed scenes (in Accra) and interviewed several people and will continue to film till the end of 2021, after which we hope to start editing. The documentary is on contemporary activism in Ghana and features several activists and artists who have been involved in protests and forms of artistic refusal since 2014. The documentary will cover activism as expressed in response to two different governments (2014–2020).

Comic book (in progress) in collaboration with Bright Ackwerh (artist based in Ghana) and Oluwakorede Akinkunmi (JHI undergraduate fellow). The script of the comic was written during the fellowship and is a collaborative effort that includes imagined scenes of interlocking contemporary/historical events, as well as people who were involved in acts of resistance and refusal. This comic brings together themes of Pan-Africanism and anti-colonial resistance in Ghana’s activist scene.

Robyn Autry

Sociology, Wesleyan University



Selfishly Black: Personalizing the Collective

During the past year at the JHI, Professor Autry has written a book manuscript that explores ways that the collective experience of blackness may be creative, unique and free: outside the expected re-enactments of someone else’s vision or fantasy. She does so by locating herself within a series of cases that undo race as culturally fixed and immutable. Her writing combines personal, accessible auto-theoretical and deeply analytical ethnographic approaches, bringing personal narrative into contact with critical social analysis. As *Selfishly Black* approaches publication, Autry has also been developing a collection that grows out of this work: *Abject Beauty*, which develops ideas around the aesthetics and politics of black womens’ bodies, specifically hair, skin, and nails, and which is targeted to a general audience. In addition, she has published a series of shorter feature and opinion pieces for newspapers, blogs, and online literary and popular magazines as a fellow.

Robyn Autry (Ph.D. Sociology, University of Wisconsin-Madison, 2008) is Associate Professor and Chair of the Department of Sociology at Wesleyan University. She is an interpretive sociologist with broad interests in cultural practices associated with black identity, memory and violence, and representation. Her work on the politics of museum development in the US and South Africa has been published in edited volumes and several journals, including *Theory & Society* and *Museum & Society*. Her book *Desegregating the Past: The Public Life of Memory in the US and South Africa* compares post-apartheid and post-civil rights museum politics (Columbia University Press, 2017). Her current book project *Selfishly Black*, considers how we personally experience and make sense of collective phenomena like racism and colourism. In addition to her public writing, she has given several public talks and is experimenting with others forms of public engagement such as storytelling events.



We are grateful to the Andrew W. Mellon Foundation for the Humanities for their support of the JHI initiative, Humanities at Large, which created fellowships for Robyn Autry and Francesca D’Amico-Cuthbert

FRANCESCA D’AMICO-CUTHBERT’S PUBLICATIONS

D’Amico, Francesca-Cuthbert. “‘Leaders of the New School: Utilizing Hip Hop Album Work to Unmask Student Experience and Classroom Power Dynamics.” (under consideration).

D’Amico, Francesca-Cuthbert. “‘Hurdle the System, ‘Cause Hate Penetrates Multiculturalism’: Reading (Black) Canada in the Work of Maestro Fresh Wes,” in *Understanding America: The Essential Contribution of Afro-American Music to the Sociocultural Meaning of the Continent*. (accepted, forthcoming Fall 2021).



Francesca D’Amico-Cuthbert

Ph.D. History, York University
Community-Engaged Humanities Research Fellow



Toronto Hip Hop History & the Canadian Music Marketplace

This year I was able to deepen my research on and engagement with the Toronto Hip Hop community as part of this year’s theme: “Collectives”. I have begun a long-term project on the history of Toronto Hip Hop and the nature of anti-Black racism in the Canadian music marketplace. This project has included conducting a series of oral history interviews; examining digital archives; identifying industry practices that have shaped the commercial trajectory of the Toronto Hip Hop community’s entry into the Canadian music marketplace; giving a series of public presentations; completing several scholarly publications; and commencing work on two forthcoming digital projects.

The fellowship afforded me the time, space, and resources to focus on my project: “The Politics of ‘Urban Music’: A Case Study of the Toronto Hip Hop Community and Rap Music Marketplace, 1985–2010”. I have examined a series of questions about Toronto Hip Hop history and the development of a uniquely Canadian Hip Hop marketplace infrastructure, including: What was the nature of the relationships among the Toronto Hip Hop community, record labels, mainstream media institutions, and the state? How has the Toronto Hip Hop community’s agency, access to and standing in the national marketplace been structured by perceptions of the urban? What infrastructural supports and resources were made available (in limited or surplus amounts), or withdrawn from community members and practitioners as they generated notions of ‘the urban’ within, against and beyond the nation? And, how has the Toronto Hip Hop community balanced the interests of independent artists and the collective community as a whole when endeavouring to establish a foothold in the Canadian music marketplace?

I am using oral histories and historical artefacts to construct a social history of the power relations between the Toronto Hip Hop community (and its artists), Canada’s creative industries, and state-level infrastructure. I conducted oral interviews with Toronto Hip Hop musicians, deejays, dancers, radio and television personnel, event promoters, independent record label owners, and music journalists. I have also collected and reviewed archival sources in digitized and material culture form and recovered primary source materials from newspaper,

magazine and music video databases; existing digital projects, and material culture such as vinyl and cassette tapes. I have begun consultations with Numeris to request access to their broadcast measurement and consumer behavior data in relation to the nature of radio and music television consumption. Finally, I have begun recording much of the data I have acquired from my oral interviews into a spreadsheet to generate a living history timeline of Toronto Hip Hop. Once this information has been compiled in its entirety, I will then use open-source timeline technology (TimelineJS) to make the data available for public consumption. I have also continued to contribute to a number of public history initiatives, one of which includes my work on the education committee of the Universal Hip Hop museum—the official museum of Hip Hop history which is set to open in the Bronx (NYC) in 2024.

I enjoyed the experience of building a sense of community with other members of the JHI’s circle of fellows. Whether it was through our weekly meetings or the generous one-on-one conversations with JHI fellows, I have had the opportunity to learn with a diverse group of scholars and acquaint myself with a wide range of methodological approaches, theories, geographical locales, temporalities and modes of analysis. I was also grateful to present my ongoing research and public history activities in two different instances during our weekly meetings. During both presentations, fellows offered incredibly generous and insightful feedback and asked poignant and probing questions that helped me think through the next steps of my research, analysis and writing. I was also grateful to be surrounded by so many scholars who shared common research and arts-based interests, and who provided me with invaluable mentorship as well as networking opportunities. Of all the insightful lessons they imparted during our lunch time conversation, I was most inspired by their reminder that the act and art of writing is essential to social justice efforts: that is, scholars can use the written word as a powerful tool to circulate their observations and present strategies meant to transform our social realities for the better.

Nadia Lambek

Law



Transnational Agrarian Movements and Normative Elaboration of International Law

The Jackman Humanities Institute has been a lovely home for my final full-time year as a graduate student at the University of Toronto. Over the past year, I have made progress on my dissertation, spoken at numerous events, organized others, and made connections with many fellows that will last for years to come. In July 2021, I will be starting as an Assistant Professor at Western University Faculty of Law.

I have spent most of this year researching for and writing my dissertation. I drafted a long chapter exploring “peasants rights”. Peasants rights have had a remarkable trajectory over the last twenty or so years, from being first articulated by small producers in Indonesia in the late 1990s, to being adopted in the UN Declaration on the Rights of Peasants and Other People Working in Rural Areas in 2018. I am interested in the actors engaged in defining and elaborating it, the political context in which these actors are engaging and asserting peasants rights, and in how law is depicted and framed at various stages of the concepts development. I also spent well over 130 hours doing participant observation research (online) of a negotiations process underway at the UN Committee on World Food Security (CFS). I also gave several guest lectures this year, and spoke at multiple webinars. I also co-organized the 5th Canadian Association for Food Law and Policy Conference (FOODLAW.CA/CONFERENCE-2021) and a critical theory reading group series with the Institute for Global Law and Policy out of Harvard Law School. Finally, I served as one of the coordinators for the Youth Working Group of the Civil Society and Indigenous Peoples’ Mechanism to the CFS.

I have benefited from being a JHI fellow in numerous ways. Although we only had limited access to the JHI, I enjoyed the view, a quiet space to write, access to the printer and most of all in-person interactions with whoever was onsite. I enjoyed learning about the fellows’ and guests’ research—it is wonderful to have such a mix of people at various stages involved in the JHI.

PUBLICATIONS

Jessica Duncan, Nadia Lambek and Priscilla Claeys, “The Committee on World Food Security: Politics Under Threat”, in *Un Monde Sans Faim? Gouverner la Sécurité Alimentaire au 21e Siècle* (Delphine Thivet and Antoine de Raymond, eds., 2021)

PRESENTATIONS

“Right to Food in Canada”, for Daily Bread Food Bank and North York Harvest Joint Conference: Celebrating Resilience (online, 20 May 2021)

“UNDROP and Workers’ Rights in Canada”, for UN Declaration on the Rights of Peasants: What Does It Mean for Canada? at the University of Manitoba (online, 25 February 2021) (panelist)

“Law and Food Systems: Principles for Governing Food”, for Food Law course at University of Ottawa, Faculty of Law (online, 9 February 2021) (guest lecture)

“Feeding Global Inequality: Food, the Right to Sustenance & the Distribution of Global Resources”, for CELO Peace Talks 2020–2021 at the University of Leicester (online, 28 January 2021) (panelist)

“Principles for Governing Food” for Food Law course at Western University, Faculty of Law (online, 8 January 2021) (guest lecture)



Yun Fei (Georgia) Lin

Equity Studies and Diaspora & Transnational Studies



Museums, Repatriation, and Social Justice: Transnational Solidarities, Decolonization, and Activism in Museum Worlds

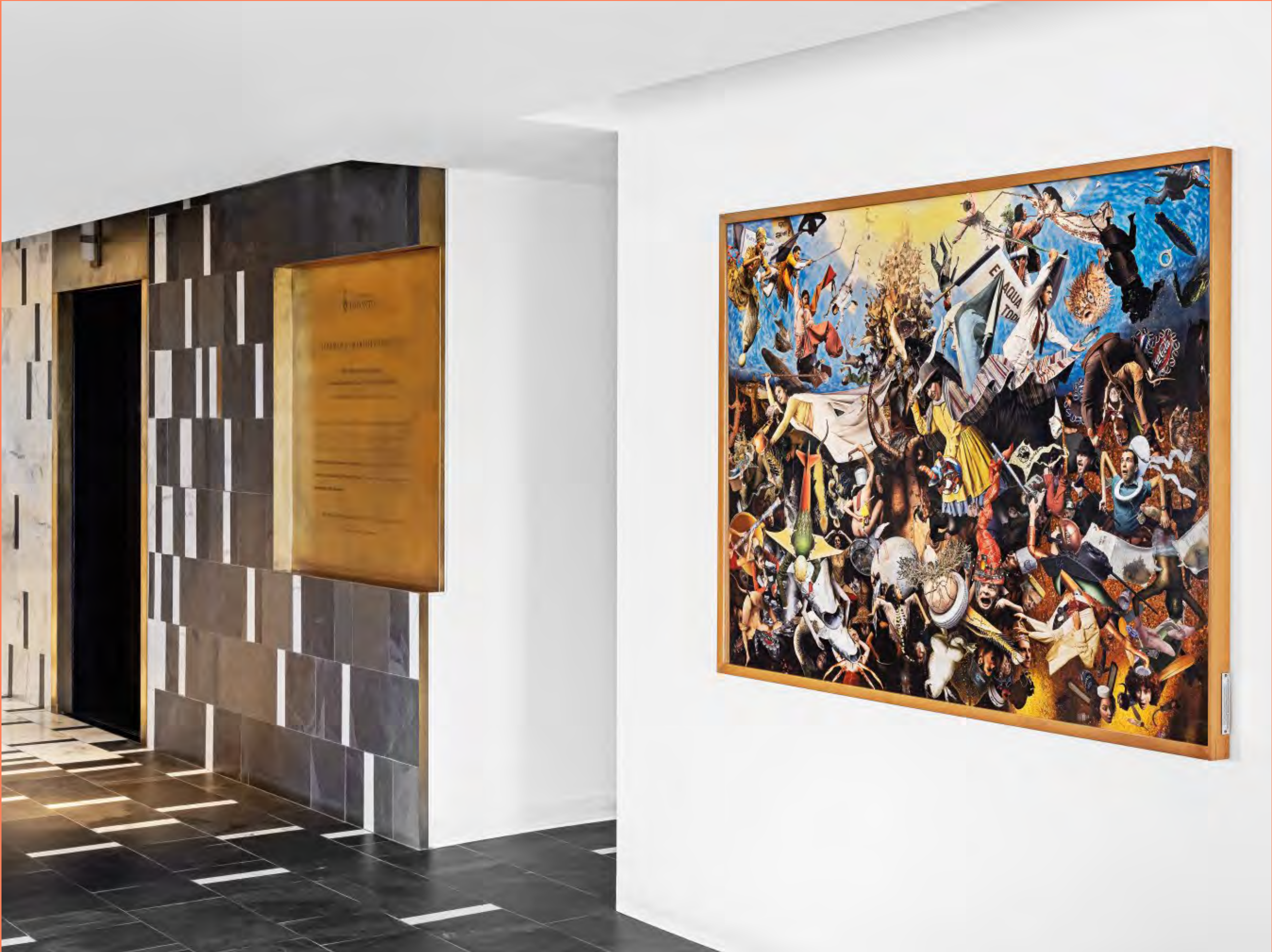
My experience as an undergraduate fellow at the Jackman Humanities Institute this year has profoundly shaped my final year at the University of Toronto even as we lived through a global pandemic. The research project I finished this year, an undergraduate syllabus titled “Museums, Repatriation & Social Justice: Transnational Solidarities, Decolonization & Activism in Museum Worlds” challenged my academic skills and allowed me to grow as a researcher, a writer, and an aspiring educator. The most rewarding parts of the fellowship were my interactions with the other undergraduate fellows, the one-to-one supervision offered by my faculty supervisor, Dr. Cara Krmpotich, and the richness of knowledge shared by visiting scholars. Throughout the course of the fellowship, I met with Dr. Robyn Autry and received invaluable feedback on my research; in talking with other fellows in our pre-presentation breakout rooms, I also received encouragement about my coursework, research project, and further academic plans that allowed me to see myself as a member of the academy despite its many flaws.

I was unable to physically access the JHI space and as I have now relocated away from the Toronto area, I regretfully will not be able to visit once pandemic conditions are lifted. I wish I could have experienced the undergraduate fellowship in person. Our weekly online meetings, though often enriching and social, were not unchallenging—the conversation the collective had about race, inequity, and exclusion at the beginning of the academic year were difficult and necessary. White fragility and whiteness still dominates the academy and indeed dominated our collective, which is a systemic issue that goes beyond this particular cohort, but I found solace discussing my experiences with other fellows of colour outside of the formal fellowship space.

I will be graduating with an Honours Bachelors of Arts in Critical Studies in Equity and Solidarity, Diaspora and Transnational Studies, and History in June 2021. This summer, I am working at the Business and Higher Education Roundtable,

a non-profit co-founded by the University of Toronto conducting qualitative research on equity, diversity, and inclusion in work-integrated learning settings. In the fall of 2021, I will begin my M.St. in Women’s, Gender and Sexuality Studies at the University of Oxford as a fully funded Clarendon Scholar. After I complete my master’s degree, I hope to enter the workforce and eventually study for my doctorate. The administrative support I received as a JHI fellow from Dr. Kim Yates and Dr. Alison Keith were one of the highlights of my experience, as their patience and kindness resonated with me throughout the year.

Program for
the Arts



Carole Condé and Karl Beveridge
The Fall of Water
2006–2007
Digital print, 120 × 167.5 cm
Purchased by the 2011 Hart House Art
Committee with the support of the
Canada Council for the Arts Acquisition
Assistance program
The Hart House Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the
University of Toronto
Photo by Toni Hafkenscheid

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 2020–2021, nine proposals that responded to the annual theme, Collectives, were supported. The move to fully-online programming that pandemic restrictions necessitated provided a demonstration of the kinds of activities that can flourish in a virtual environment. The year’s programming included an international exhibition of photography, several screenings, symposia, and guest lectures. One event was cancelled, and an exhibition of art was postponed to 2021–2022.

Program for the Arts Featured Event

Screening Collectives and Collectivity



ABOVE: Still from *Spit on the Broom* trailer.

This symposium and film screening event brought together scholars working on questions of collectives and collectivity in relation to moving image media to examine how collectives emerge, cohere, and are sustained. One of the key questions was the formation of, desire for, and reshaping of collectives and collectivity in moving image media. “Screening Collectives and Collectivity” took place on Zoom and featured seven 30-minute papers and one film screening, followed by a discussion and

question-and-answer period with the director. Opening and closing remarks were made by the organizer, Sara Saljoughi. The discussions that took place after each paper were lively; many participants were humanities scholars working on related questions. The audience members included faculty, postdoctoral researchers, and graduate students at the University of Toronto, as well as a faculty and graduate students from universities in Canada, the United States, and the United Kingdom.

ORGANIZED BY
Sara Saljoughi,
Arts, Culture & Media

SCREENING
Spit on the Broom (2019, USA) is an experimental film focused on the United Order of Tents, a clandestine organization of Black women that was formed in 1867 and remains active today. The film is essayistic, and uses interviews and newspaper clippings alongside its self-proclaimed “tapestry of myth and fable” in order to convey the work of this organization. The discussion focused on the film’s examination of the contingent forms of collectivity that were made possible by the United Order of Tents. The question of the organization’s secrecy as vital to sustaining its autonomy and its collective makeup was also explored. The discussion with director Madeleine Hunt-Ehrlich, Queens College—CUNY was moderated by Lauren Cramer, University of Toronto.

SYMPOSIUM
Paige Sarlin, University of Buffalo, SUNY
“Forms of Association: Collective and Collected”

Michael Cramer, Sarah Lawrence College
“Concrete/Utopia: The Search for a Collective in Godard’s Radical Period”

Matthew Croombs, University of Calgary
“The Colonizer Who Refuses: René Vautier and the Horizons of Solidarity”

Toby Lee, New York University
“‘Can a Film be like a Nest?’: Mereness, Collectivity and Public Life”

Maggie Hennefeld, University of Minnesota
“The Most Revolutionary Affect of the Masses”

Priya Joshi, Temple University
“Dystopia, Past and Present”

Claudia Breger, Columbia University
“Crowd Resurgences: Some Notes Towards a Politics of (Post)-Cinematic Assembly”

Program for the Arts 2020-2021



ONLINE EVENT SERIES

We Prepare a Space:
Indigenous Digital Artistic Hub

7 May 2020
Talking Treaties in Toronto with
Ange Loft

14 May 2020
Connecting with our First Family:
A Virtual Studio Visit with Nyle Johnston

21 May 2020
“A Pedagogy of Place”: The Simcoe
Underpass Mural Project with
Tannis Nielson

28 May 2020
Connecting with our First Family:
Virtual Studio Visit 2 with Nyle Johnston

4 June 2020
Conversation & Activation between
Jenny Blackbird, Karyn Recollet and
special guest Liz Osawamick

11 June 2020
Decolonization:
What does it mean to reclaim our
bodies? With Nazbah Tom

The Indigenous Digital Artistic Hub: relations of care for human and more-than-human be-ings, is a multiscalar site of Indigenous imaginings, futurisms, and land-ings that call us into radical relationality. The Indigenous Digital Artistic Hub is a New College based series of events intended to hold and sustain Indigenous artistic practice in accordance with the creation of radical ethical relationally between ourselves, our more than human kin and lands. Particularly important are the ways in which we hold space for Ishpaadina as a space of water, land relationship and celestial relationality.

NEWCOLLEGE.UTORONTO.CA/ACADEMICS/
INDIGENOUS-DIGITAL-ARTISTIC-HUB/



LEFT & ABOVE: Stills from documentary
The Messenger directed by Su Rynard.

SCHOLARLY NETWORK AND EVENT SERIES

New Arts of Persuasion:
Charisma, Aesthetics, and the Making
of Religio-Political Publics

8 December 2020
The Making and Breaking of the
Russian World

11 April 2021
New Iterations of the Ummah

13 April 2021
Theo-Politics, Populism, and Religious
Networks in Latin America

This was an exploration of how neo-conservative movements mobilize, materialize and aestheticize moral collectives within and beyond nation-states. In 2020–2021, it assembled a research network of scholars for three interlinked workshops that considered connections between diffused articulations of charisma and the material “presencing”

of populist publics. Each workshop featured 3–4 pre-circulated papers and responses by two discussants. The research network eventually grew to include 48 scholars working at all levels from doctoral student to full professor, and across disciplines that included Anthropology, Religion, Law, Political Science and Art History. All meetings were held online, via the project website at:

NEWARTSOFPERSUASION.COM

FILM SCREENING AND PUBLIC DISCUSSION
WITH DIRECTOR

6 November 2020
Heeding *The Messenger*
(postponed from 2019–2020)

This day-long online program drew inspiration from an award-winning documentary, *The Messenger*, by local director Su Rynard. Humanities scholars, researchers from the natural and social sciences, and members of the public gathered for the opening morning panel, “Birds in Flight,” which brought together humanists working on migratory birds from different methodological perspectives. Sound studies scholar Rachel Mundy (Rutgers University) discussed the work of John Audubon and early



MIDDLE: Performance of *Talking Treaties Spectacle* directed by Ange Loft at Historic Fort York's Indigenous Arts Festival in 2017.

ABOVE: Performance of *Talking Treaties Spectacle* in 2018. Photo: Adrienne Marcus Raja.

20th-century efforts to “preserve” bird song in musical form. Historian of science Iris Monteiro (Brown University) explored the place of the hummingbird in pre-Columbian Mexican cosmologies, and their revival as symbols of migration in the current era of human migration across the US-Mexico border, while science studies scholar Kristoffer Whitney (Rochester Institute of Technology) examined the scientific paradigms that have attempted to grasp migratory species since the early 20th century. Together, the presentations generated a powerful discussion of the mechanics, aesthetics, and meanings of migratory birds across the North American continent. This was followed by a screening of the film *The Messenger* and shared conversation with activists who were featured in it.

ONLINE EVENT SERIES

Dramaturgies of Resistance:
Collectivity, Performance, Dialectics

22 January 2021
Hito Steyerl

18 March 2021
Otolith Group and
Denise Ferreira da Silva

30 April 2021
D.N. Rodowick
(Rescheduled into symposium)

18–19 June
final graduate symposium
(produced outside University of Toronto)

Dramaturgies of Resistance was an experimental, collaborative, and multi-media program that developed scholarly, artistic, and activist projects centered on questions of performing collective actions in politics, philosophy, and the arts. It was designed to look past disciplinary limitations, beyond the Eurozone, across different media, and beyond conventional academic formats, in order to open new perspectives on traditional dichotomies (poesis and praxis, tragedy and comedy, spectatorship and action, among others). These events



LEFT: Photograph from the book *Art of Captivity* which explores the Pentecostal drug rehabilitation centres of Guatemala City.
BELOW: A photograph from the book *Art of Captivity* staged against the natural beauty of a public space in Toronto by artist Ilich Mejia for the companion online exhibition.



attempted to meet today’s critical demands to dissolve, dismantle, or create detours around received ways of negotiating these dichotomies. Dramaturgical collectivities offer models for transformation in the face of the dramatic crises of the present, whose ramifications are still unfolding.

 DRAMATURGIESOFRESISTANCE.COM

ONLINE EXHIBITION OF PHOTOGRAPHY AND SCHOLARLY BOOK LAUNCH

**The Art of Captivity/
Arte del Cautiverio**

10 February 2021
Book launch
[www.youtube.com/
watch?v=wq5MfppDSa0](https://www.youtube.com/watch?v=wq5MfppDSa0)

Ongoing
Online exhibition
artofcaptivity.com

Through a series of rich photographs, *Art of Captivity/Arte del Cautiverio* tells a compelling story about the war on drugs in Central America. Entirely bilingual in both English and Spanish, the book focuses on the country of Guatemala, now the principle point of transit for the cocaine that is produced in the Andes and bound for the United States and Canada. Alongside a spike in the use of crack cocaine, Guatemala City has witnessed the proliferation of Pentecostal drug rehabilitation centres. The centres are sites of abuse and torment, but also lifesaving institutions in a country that does not provide any other viable social service to those struggling with drug dependency. *Art of Captivity/Arte del Cautiverio* explores these centers as architectural forms, while also showcasing the cultural production that takes place inside them, including drawings and letters created by those held captive.

This stunning work of visual ethnography humanizes those held inside these centres, breaks down stereotypes about drug use, and sets the conditions for a hemispheric conversation about prohibitionist practices—by revealing intimate portraits of a population held hostage by a war on drugs. The online exhibit stages images from the book in the public spaces of Toronto, Guatemala City, and Brazil to emphasize the hemispheric dimensions of the book while also responding to the practical and conceptual limitations surrounding the pandemic. The initial plan was to host a series of exhibits and so the project moved online to great effect. The launch was hosted by the University of Chicago’s Mansueto Institute for Urban Innovation and featured *The New Yorker* war correspondent Jon Lea Anderson.

Text excerpt: © 2005 *The New York Times*.

ONLINE EVENT SERIES

Forms of Encounter

8 March 2021
Theatre of the Asian Diaspora in Canada

20–24 April 2021
Collaboration with the Centre for the Less Good Idea, Johannesburg

19 May 2021
Lecture by Catherine Giudis cancelled in respect for CAUT censure of the University of Toronto

Our team—comprised of graduate students, postdoctoral students, and professors in historical studies, art and art history, African Studies, English literature, drama, Women and Gender Studies, cinema studies, and communications from UTM and UTSG, and members of the Co-Creation Laboratory at UTM—organized and carried out an international series of events online. These public talks and performances invited leading artists, scholars, and artist-scholars to reimagine the genres we use to disseminate research as well as how to forge durable and mutually beneficial partnerships between academic research creation and creative research



From the paper “Theopolitics of Communion and Territory in the Making of ‘The Russian World’” by Jeanne Kormina (Higher School of Economics) and Vlad Naumescu (Central European University) presented at The Making and Breaking of the Russian World workshop.

creation. Each presentation/groups of presentations was an experiment in form, a playful reinvention of how we communicate with each other between theory and practice, and each presentation was followed by a discussion about the present and future roles of artists within the university.

ONLINE CONCERT AND SYMPOSIUM

For the Earth it was Just a Twinge: Collective Storytelling in Journalism, Composition, and Music Practice

26 June 2021
Panel discussion on music collectives and Conversation with Indonesian translator Linda Bong

27 June 2021
Concert featuring Haven Trio and Barry Bearak performing TWINGE; meetings with students and musicians, and final thoughts.

This event series was centred around the 2004 earthquake and tsunami that devastated the city of Banda Aceh, Indonesia. TWINGE is a chamber song cycle composed by Jon Magnussen with text adapted with permission from Barry Bearak’s *New York Times Magazine*

27 November 2005 cover story, “The Day the Sea Came.” Here is an excerpt:

“For the earth, it was just a twinge. Last Dec. 26, at 7:59 a.m., one part of the planet’s undersea crust made an abrupt shift beneath another along a 750-mile seam near the island of Sumatra. The tectonic plates had been grating against each other for millenniums, and now the higher of the two was lifted perhaps 60 feet. For a planet where landmasses are in constant motion across geological time, the event was of no great moment. But for people—who mark the calendar in days and months rather than eons—a monumental catastrophe had begun, not only the largest earthquake in 40 years but also the displacement of billions of tons of water, unleashing a series of mammoth waves: a tsunami...”

TWINGE interweaves musical settings of true survivor stories with spoken interludes of Bearak’s text, recreating the story of the 2004 tsunami. The work is dedicated to the memories of the hundreds of thousands of victims of the 26 December 2004 Indonesian tsunami. The events described below honoured the individual voices of the survivors and examine the power and impact of the stories when told as a collective.



Still from The Otolith Group’s film *INFINITY Minus Infinity* (2019), which was screened during The Dramaturgies of Resistance event series.

Working Groups

LEFT:
Divya Mehra
How to do things with words
(Culture and Captivity): 6. You Made Me
2014
Sizzurp and acrylic ink on watercolour paper, 50.2×66.7 cm
Five works purchased by the Hart House Acquisitions Committee, in part through the support from the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2018; and one work is a gift of the artist, 2018
The Hart House Collection

MIDDLE:
Joyce Wieland
O Canada
1971
Lithograph, 54×77 cm
Purchased by the Art Committee, 1971/72
The Hart House Collection

RIGHT:
Jessie Oonark
untitled
nd [c. 1960]
Crayon and graphite, 35×42 cm
Gift by bequest of Dorothy Macpherson, 1995
The University College Collection

Installation view
Birds of a Feather, Jackman Humanities Institute
28 October 2020 to 25 June 2021
Photo courtesy of the Art Museum at the University of Toronto
Photo by Toni Hafkenscheid



Working Groups Overview

The Working Groups program continued in this pandemic year with all meetings and events held online. Online activity expanded the range of working group membership by enabling connections with scholars and specialists all over the world. The emphasis and focus of many groups shifted from the intimacy of reading works-in-progress together to a more outward-facing public orientation. The size of most groups increased, but the average attendance at meetings was often lower, drawing only those who had a specific interest in the topic of each meeting. Several groups of long standing reached their final year of support in 2020–2021 and began the process of imagining new ways to continue their collaboration in the future.

Featured Working Group

Tamil Studies: A Discipline in Motion



ABOVE: 1686 Mallet map of Sri Lanka (Taprobane).

Our group began its operations in 2019, and has covered the topics of Tamil literary history, and the practice of translation in and out of the Tamil language. We can report that through the cooperative effort of our core members, and the invaluable support of our local and growing community of students, professors, and interested participants, the interdisciplinary study of all things Tamil is thriving at the University of Toronto. Three scholar-translators delivered online public lectures, and the series

proved to be successful beyond our expectations. A fourth was cancelled due to our group and the remaining visiting scholar’s wish to express solidarity with the censure of the University by the Canadian Association of University Teachers (CAUT). In addition, we arranged for a guided reading and translation series with Prakash Venkatecan, who previously led the *Manimekalai* reading group in 2019. This year, our group read from the *Aruvakaiyilakkanam*, a technical work from the late-19th

ORGANIZERS

Mark Balmforth
postdoctoral researcher, Historical & Cultural Studies

Jesse Pruitt
Ph.D. student, Study of Religion

Bhavani Raman
Historical & Cultural Studies

Srilata Raman
Study of Religion

Kristina Rogahn
Ph.D. student, Study of Religion

century which addresses grammar, poetics, literary history, and writerly practice, displaying both classicizing and modernizing traits, and offers our group a unique text that will allow us to put our wide-ranging reflections on translation into cooperative practice. Working online, we were able to establish a virtual space where our cohort could meet, share ideas, difficulties, and engage in a social atmosphere. After initial feedback, we adopted a flexible agenda that focused on graduate student support and camaraderie.

As we reflect on our past years’ themes of literary history and translation, and the diverse ways we have gathered, discussed, shared work, and networked with scholars outside of our immediate vicinity, we recognize the need to build upon our prior work. Thematically, we envision a year of meeting to discuss Transregional Tamil in Conversation. We intend to consider Tamil in the context of South India and Sri Lanka, of the Indian Ocean, and of the Tamil Diaspora. Tamil studies is the most dominant of linguistically-defined subfields of South India, and we will invite graduate students of multiple departments whose work involves languages and regions of South India, Sri Lanka, and those whose work relates by the Indian Ocean connection.

Working Groups 2020-2021



ABOVE: Jill Carter (right) and Anishinaabe elder Phil Cote (left) in March 2021 with a centuries-old tree whose branches were formed by earlier peoples to show a direction.

Black, Indigenous and People of Colour (BIPOC) Solidarities

This group theorized, discussed, and worked through questions relating to BIPOC solidarities in colonially-called Canada, such as: What does it mean to bring academic theorizations, concrete grassroots organizing, and community-building into active, lasting relationships, in meaningful and material ways? What brings BIPOC communities together, but what is currently holding us apart? What principles should we uphold as we aim to work in solidarity?

ORGANIZERS: **Sewsen Igbu**, Ph.D. student, Adult Education & Community Development; **Lance McReady**, Adult Education & Community Development; **Ashley Caranto Morford**, Ph.D. cand., English and Book History; **Shanna Peltier**, School & Clinical Psychology; **Kaitlin Rizzari**, M.A. student, Social Justice Education

Bridging Disciplines in Manuscript Studies

This year our group continued to explore the boundaries of manuscript studies by extending the topics covered to time

periods well beyond the introduction of print in Europe. As the aims of this group have always been focused on bringing together scholars from different disciplines whose work embraces aspects of manuscript studies, we decided to create a virtual gathering of those scholars via a website. Intended to bridge not only disciplines, but institutions as well, the goal of the website is to provide a starting point for manuscript studies in Toronto. Visitors will find resources for working with handwritten, inscribed, and painted materials, links to collections of manuscript materials available in Toronto, and the names and contact information for scholars working in manuscript studies. The website created by our group, Manuscript Studies in Toronto, was launched on 9 April 2021, along with a colloquium of manuscript studies scholars, “Written, Inscribed and Painted by Hand: The Past, Present and Future of Manuscript Studies in Toronto.” This virtual gathering featured presentations on topics ranging from sixth-century Syrian manuscripts to early twentieth-century Canadian heraldry. We were also treated to presentations of manuscript

collections available at the Aga Khan Museum and the Art Gallery of Ontario. ORGANIZERS: **Adam Cohen**, Art History; **Florian Mueller**, Ph.D. candidate, German

Building Environmental Humanities at the University of Toronto

This working group fills a crucial gap at the University of Toronto. Although the University of Toronto is a leader in the science of climate change and the social science of environmental studies, we lag behind in the vital field of environmental humanities (EH). This working group addresses that gap. Our goal is 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. One major step forward is Critical Zones. This project will be a nexus for research exchange in the environmental humanities at the U of T 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 a home for Critical Zones in the School of the Environment, which is committed to housing an environmental humanities initiative. A second is an international doctoral cluster in EH research. Initial funding is secured, and partnerships are established with the University of Pennsylvania and Oxford University. The doctoral cluster will attract EH graduate students, build the reputation of the University of Toronto as a disciplinary centre and provide invaluable experience for students in this expanding field.

ORGANIZERS: **Alexandra Rahr**, Study of the United States; **Andrea Most**, English; **Grace King**, M.E.S. student, School of the Environment

Class Struggle Revisited: Theory, Method, Praxis

This working group aimed to bring seminal works into conversation with emergent social struggles analysis, through theory, method, and praxis. The social relation of class struggle provides a framework for

understanding and retheorizing the chaotic yet orderly conditions of global accumulation, displacement, and dispossession. Although class formation determines the exploitation of working people, class struggle, as a social relation, encompasses myriad processes and practices of ideological repression, which include, without being limited to, heteropatriarchy, racialization, illegalized migration, Indigenous erasure, nationalism, and white supremacy. In essence an analysis of class struggle is about putting rigorous scholarship in service of emancipatory politics. Our key outcomes this year are the development of an extended bibliography of scholarship and a large network of interest worldwide. The shared resources and events have sparked the development of several smaller project-specific working groups.

ORGANIZERS: **Shirin Haghighi**, Ph.D. cand., Leadership, Higher & Adult Education; **Shahrazad Mojab**, Women & Gender Studies; **Genevieve Ritchie**, Ph.D. cand., Adult Education & Community Development

Contacts with Greek Culture in the Middle Ages

The goal of this group was to understand better where and how interaction with Byzantine Greek culture happened in other cultures in the Middle Ages. The specializations of the members of the group led us to concentrate on the Latin West and the Arabic-Syriac areas of western Asia. Our primary aim for this first year was to familiarize ourselves with existing work in this field and with the problems attached to it. We also wanted to raise awareness of, and interest in, the role of Byzantium between late antiquity and early modernity and to compensate to a certain extent for an obvious lacuna in the offerings of the University of Toronto. We became more familiar with existing research in the field, and identified problematic aspects of this research and promising new approaches: neglected translation traditions, the various sources of information about Greek culture used by Western

authors, the common roots of the school systems, French texts from southern Italy, schools in Norman Sicily, and the different societal levels at which contact happened. ORGANIZER: **Dorothea Kullmann**, French and Medieval Studies

Jesuit History Research Group

The Jesuit History Research Group (JHRG) has become an important networking and research hub in the booming field of Jesuit Studies at the University of Toronto and beyond. Membership and attendance more than doubled this year and we were able to reach and establish connections with scholars based not only in the Greater Toronto Area, but in the rest of Canada, the United States, France, Italy, and the UK. Our virtual roundtables, workshops, lectures, and discussion groups cut across several disciplines: history and historiography, history of science and medicine, Indigenous studies, theology, religious studies, and literature, thereby fulfilling a need for the interdisciplinary integrations and collaboration. The most striking result of working online is the rapidly increasing visibility we achieved on an international level among specialists in the field. Our group has become known in academic and Jesuit circles as a relevant platform for exchange.

ORGANIZERS: **Andreas Motsch**, French; **Jean-Olivier Richard**, Christianity & Culture; **Fr. Thomas Worcester**, Regis College

Native Performance Culture and the Rhythm of Re-Conciliation:

Re-Membering Ourselves in Deep Time Deep Time is an academic working group now in its fifth year. We are 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 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 labor to support Indigenous community projects that work to strengthen Indigenous individuals. The alliances and partnerships that have developed in the past five years will continue to develop as multiple projects of research and performance. The first of these is the Marker Tree Mapping Project, which will identify hardwood trees that have been altered through human intervention to mark trails (direction), sacred locations, freshwater sites, or food caches. The second major project is “Story-ing the 94”, a series of performative interventions based on close readings of the 94 Calls to Action of the 2015 report of the Truth and Reconciliation Commission and other relevant historical and contemporary sources. ORGANIZER: **Jill Carter**, Drama, Theatre & Performance Studies

Network Science and the Humanities

The group’s aims to begin with were to put together a community from across multiple units to discuss the ways in which network science might be put to fuller use within the humanities. Our starting point was the rapid and widespread uptake of network methods in work on ancient societies (e.g., in archaeology, ancient history), coupled with a feeling that the potential of networks had not been so fully realised in other humanities disciplines. We were particularly interested in reviewing some of the possible advantages of network approaches, such as their capacity to cope with idiosyncratic data. As the meetings got under way, we saw certain topics emerge as particularly salient,

such as community detection, and causality. We tailored our sessions to cover these topics, which did see some very interesting juxtapositions with scholars talking about these common themes from very different disciplinary backgrounds. We also brought in some outside speakers who were instrumental in pushing our thinking further and showing the enormous potential in cross-disciplinary thinking.

ORGANIZERS: **John Kloppenborg**, Study of Religion; **Carl Knappett**, Art History

Planetary Resistance:

Climate, Computation and Contingency

This working group explored the intersections of computational practices, their history, and the history of the environment in the *longue durée* of the modern age—at least since the Industrial Revolution. Our basic questions revolved around the ways that climate change is understood via computation.

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 modeling to ecology, our conceptual and practical engagements with the environment are profoundly mediated by computational logics. These logics, however, were not only invented with the advent of the digital computer; they dovetail with longer histories of quantification that extend into the histories of science and of capitalism. Our conceptions of the planetary, then, are predicated on a thorough datafication of the environment. In many ways, however, the stubbornly contingent material world resists or complicates smooth translation into data or binary code. What are the sites where irremediable and irreducible contingency arises at the planetary scale? How are we make sense of computation’s role itself in producing climate change both as a conceptual object and a physical process? How do histories of the planetary, the climate, and computation intersect?

ORGANIZERS: **Scott Richmond**, Cinema

Studies; **Avery Slater**, English & Drama; **Rebecca Woods**, History & Philosophy of Science & Technology

Rethinking Policing, Penalty, and Pandemic

This working group brought together established, junior and emerging scholars across disciplines to examine and discuss policing and penalty in relation to racialized, poor and street-involved populations in Toronto. We are a diverse, multilingual group of faculty and students whose combined areas of research include Afro-Latin American Studies, anticolonial studies, Black Studies, criminology, critical geography, critical race feminisms, disability studies, emancipatory pedagogies, equity and solidarity, and public health. As social justice researchers, we share a sense of accountability to communities in and around our universities, and particularly a responsibility for the well-being of those populations who are marginalized and excluded through inequitable social relations and structures and who are targeted by state violence. These obligations are all the more pressing in the context of the COVID pandemic, which has foregrounded how policing in its many forms disproportionately endangers the lives of Black, Indigenous, migrant, queer, racialized, trans, and other marginalized folks. We have followed three main areas of focus this year: community-university relations and the role of the university in today’s society following the outbreak of the pandemic; safety and security on and around university campuses, particularly for those who are racialized, Indigenous, and disabled; and tensions between and implications of contemporary discourses of public health, public safety, and decolonization. We built on working relationships between academics and members of local communities by sharing and valuing knowledge across contexts and promoting equitable collaboration and developed critical insights into how the daily lives of members of our university and local communities are shaped by notions and practices of law

and punishment, and together we pursued critical community praxis with members of these groups during the COVID-19 pandemic.

ORGANIZERS: **rosalind hampton**, Social Justice Education; **Vannina Sztainbok**, Social Justice Education

Soundscape Studies at the University of Toronto

The Soundscapes working group was conceived last year 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. Our particular objective has been to bring sound to the surface of the contemporary discourses on art and creativity, public and urban spaces, and environment and climate. One of the year’s highlights was our meeting with Prof. Jonathan Sterne of McGill University whose work has become a point of reference for any researcher approaching the cultural study of sound. We asked him to reflect on the near-decade since his publication of *The Sound Studies Reader* (Routledge), an undeniably institutionalizing measure that has shaped research and pedagogy in sound across disciplines in the humanities and qualitative social sciences since 2012. The group’s work has laid a strong foundation for enhanced collaboration, and the fact that a new programme for Sound Art is starting up in the Daniels School of Architecture, Landscape and Design shows that sound work is growing at the University of Toronto.

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

Looking Ahead

The JHI looks forward to the 2021–2022 when we will explore the annual theme of Pleasure. As we emerge from the global pandemic, we hope to resume in-person activities in our beautiful home at the top of the Jackman Humanities Building, safely and carefully, and to taking the best of the technologies and lessons that we have learned in lockdown back with us.

In the coming year, our Mellon-supported initiative, Humanities at Large will be in its third and final year, and we will be hosting Public Humanities fellow Irina Dumitrescu (English, University of Bonn) and Community-Engaged Fellow Jaclyn Rohel (Food Studies, New York University). We look forward to the visit of Distinguished Visiting Fellow Michael Nylan (History, UC-Berkeley), and to working with Distinguished Indigenous Faculty Fellow Dale Turner (Political Science, University of Toronto). Our cohort of fellows will be exploring topics that range across the pleasures of music, imperfection, Greek and Roman thought, aromatics in medieval China, art, spirituality, food, opera, gardens, poetry, sexuality, dance, and many other areas.

After a year deprived of so many of the pleasures of normal life, we look forward to a wonderful and reinvigorating return to the joys of meeting and learning together.

Annual Theme, 2021–2022
Pleasure

Whether understood as light amusement or passionate pursuit, as pure enjoyment, sensual gratification, bliss or hedonism, pleasure may be the most agreeable motivator. Yet pleasure has been described as “curious and appalling,” one of modern civilization’s most deadly poisons. Through its diverse manifestations—as intellectual satisfaction and the pleasures of knowledge, across studies of media audiences, addiction, virtual sex—when, and how, has pleasure become divorced from ideology, politics, and power? Uneasiness concerning pleasure resonates readily with humanists’ tendencies to formulate our subjects of study as constellations of problems, but is there space in our discourses for unironic joy?



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"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 long standing generosity of the Honourable Henry N.R. Jackman.

170 St. George Street, Tenth Floor
Toronto Ontario M5R 2M8
Tel: (416) 978-7415 Fax: (416) 946-7434
Email: humanities@utoronto.ca
<https://humanities.utoronto.ca>