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 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.
The Centre Cannot Hold: Labourious Memories

In conjunction with the Jackman Humanities Institute’s 2022–23 research theme, this exhibition considered artistic labour in relation to community building, activism, and memory. Curated by three MVS graduate students, the exhibition was composed of three sections: Mary Kavanagh: Unsettling Sites of War Curated by Atif Mikhail Khan Morris Lum: Those Unforgotten Curated by Sherry Chunqing Liu Soledad Fátima Muñoz, Bélgica Castro Fuentes, Amaranta Ursula Espinoza Arias: These Walls Hold Our Wounds Curated by Erin Storus

EXHIBITION
14 September 2022 to 30 June 2023
COPRODUCERS
The Art Museum, University of Toronto
Canada Council for the Arts
Ontario Arts Council

From the labour of childbirth to the travail of making a living, human beings are labouring animals who derive meaning and experience meaningfulness in work. Historically, human creativity has long flourished both through and against labour, while women call for pay equity and their labour and its exploitation? when workers face both the irrelevance of work portend for both people and the planet?

Our Circle of Fellows on the annual theme of Labour was outstanding. The faculty fellows assisted their undergraduate supervisors to make external research trips into the archives in France and the UK, and provided such effective guidance that four of six will be entering graduate programs in September, including two, John Liao (featured) and Lucy Stark, who will begin direct-entry work on their doctorates. Two of our graduate fellows, Hadia Akhtar Khan, and Madison Trusulino, will enter postdoctoral fellowships, as will postdoctoral fellow Jackie Kohler; and Khan Yo will take up a position as a librarian. Faculty fellows Seth Bernard and Emily Naccocchi have initiated a new working group, Comparative Perspectives on Risk, and Eric Jennings presented his research into the discovery of the technique for pollinating the vanilla orchid by an enslaved black teenager. Recorded by CBC Radio Ideas as the “CBC Ideas-JHI Annual Lecture,” the lecture will be broadcast across the country and around the world in fall 2023. The fellows stayed late, worked hard, and laughed a lot together, forming bonds that will endure.

In 2022–2023 the JHI held workshops and events across the full spectrum of the Humanities at Large initiative, including planned programming in May and June 2023 that allowed us to benefit from the renewed funding support from Mellon. The first such event was our now annual non-fiction writing workshop for academics interested in addressing their research to public audiences (May 2023). For the first time since the initial year of the grant, Profs. Eva Lynne Jagoe (University of Toronto) and Gretchen Bakke (Humboldt University, Berlin) led the writing workshop and we were thrilled to welcome them back to our space. Six internal participants from Toronto were joined by twelve external participants from as far away as Birmingham and Berkeley. All testified to the hugely positive impact of the workshop on their intellectual life, and one participant enthused: “The pace and structure and content were perfect. The atmosphere was electrifying, I wish I had had something like that when I was younger and struggling, but even my old dog self was thrilled—I can learn new tricks and came out of it energized and eager to put those tricks to use.”

The year’s highlight was the puppetry events (June 2023) in association with the visits of (1) the puppet Little Amal to Toronto (in association with the Luminato Festival) and (2) the founders of the Handspring Puppet Company, Basil Jones and Adrian Kohler (who built Little Amal), to the University of Toronto to receive honorary doctorates. Along with Prof. Larry Switky (Toronto), Basil and Adrian led a panel discussion about the history and future of puppetry as an art of social justice. This event came in conjunction with a “Walk with Amal,” preceding the UTM convocation ceremony, when Basil and Adrian were granted honorary doctoral degrees. This was our largest and most exciting community engagement event ever, and we were thrilled to be able to attract such a diverse audience to our public-facing programming.

The JHI’s Program for the Arts co-sponsored the annual Raceb4Race conference organized by Faculty Research Fellow Urvashi Chakravarty in September, bringing postcolonial and feminist critical theory into conversation with medieval and early modern history and literature—a necessary intervention! For the second year, the Dramaturgies of Resistance collective brought four major critics of cinema and history, including Michael Heinrich, whose lecture has subsequently had nearly 8,500 views on YouTube. But the highlight of this year’s Program for the Arts was the revival of Haydn’s banned opera, Orfeo, and the accompanying symposium—read on for the details!

Our Working Groups program continues to be a generator of collaborative research. The Toronto Jesuit Research Group held public events monthly, and at the end of its fourth year, has an active membership of 57 from across a wide range of disciplines within the University of Toronto and at least 25 external institutions and community organizations. The Medieval World Drama group broke some disciplinary assumptions with a series of readings of non-English texts in translation; Rethinking Policing, Penalty, and Pandemic connected with community organizations serving people in precarious living conditions; and Transformative Sustainability Ponderies brought environmental concerns into the classroom context with the development of a Community of Practice website filled with resources for teachers. Finally, Elite Africa (featured) undertook the challenging work of dismantling the dangerous stereotype that links power and corruption in Africa and is now developing a reader of essays for publication.

Alison M. Keith
University Professor and Director, Jackman Humanities Institute

Director’s Message

The Jackman Humanities Institute has worked hard to develop public-facing programming at the University of Toronto. The return to in-person programming has brought brilliant events, new community relations, and research that responds to our world.


Year in Review 2022–2023
Research Communities

Soledad Fátima Muñoz
These walls hold our wounds
2018–2022
Burlap, polyester, and wool yarn
70 × 42 inches
Courtesy of the artist
Photo by Tom Hafkenscheid
Aesthetic Education: A South-North Dialogue

We revisit Aesthetic Education (2016–2020) to recognize the many ways that our collaboration with the Centre for Humanities Research (CHR) at the University of the Western Cape in South Africa has continued to reverberate in our programming. In October 2022, JHI Associate Director Dr. Kimberley Yates participated in the CHR’s Puppetry Workshop and Winter School in Critical Theory. In November 2022, we organized an online panel discussion around the launch of *Undoing Apartheid*, the critical study by Premesh Lalu (Inaugural Director of the CHR) that resulted from our work together on aesthetic education. In it, he argues, via the analysis of three very political performances by Handspring Puppet Theatre, that aesthetic education is a process of unlearning and learning to learn; a reconstitution of the relations of sense and perception that is necessary to revitalize post-apartheid reconciliation.

CONTINUED ON PAGE 8

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Steering Committees

Critical Digital Humanities Initiative

- Elspeth Brown
  Director; Historical Studies
- Claire Battershill
  Information
- Alexandra Bolintineanu
  Medieval Studies
- James Ginther
  Theology
- Timothy Harrison
  Near & Middle Eastern Civilizations
- Linda Hazan
  Toronto Public Library
- Sian Miekle
  University of Toronto Libraries
- Jasmine Rault
  Arts, Culture & Media
- Natalie Rothman
  Historical & Cultural Studies
- Sarah Sharma
  Communication, Culture, Information & Technology
- Avery Slater
  English & Drama
- Kirsta Stapelfeldt
  Digital Scholarship Unit
- Jennifer Wemigwans
  Leadership, Higher & Adult Education
- Chris Young
  Collections & Digital Scholarship Librarian

Critical Zones

- Stefan Soldovieri
  Director; German
- Janice Boddy
  Anthropology
- James Cahill
  Cinema Studies
- Steven Easterbrook
  School of Environment
- Susan Hill
  Indigenous Studies
- Alison Keith
  Director, Jackman Humanities Institute
- Sherry Lee
  Music
- Andrea Most
  English
- Alexandra Rahr
  American Studies
- John Robinson
  Presidential Advisor, Environment, Climate Change & Sustainability
- Matti Semiatycki
  School of Cities
- Cheryl Suszak
  English
- Jane Wolff
  Architecture

Scholars-in-Residence

- Angela Esterhammer
  Director; English
- Ryan Balot
  Political Science
- Andreas Bendlin
  Historical Studies
- Alison Keith
  Director, Jackman Humanities Institute
- Alexie Tcheuyap
  VP International Student Experience
- Erin Webster
  Arts, Culture & Media
- Ira Wells
  Director, Academic Programs, Victoria College
- Kevin White
  Study of Religion
- Kim Yates
  Associate Director, Jackman Humanities Institute
The CDHI exists to forge a new paradigm of critical digital humanities scholarship, bringing together the humanities’ critique of power in historical perspective with digital tools for socially transformative research. From funded awards and signature events to training and consultations, the CDHI prioritizes critical conversations, social justice, and accountability in DH.

At the completion of its second year of funding from the Office of Institutional Strategic Initiatives, the CDHI has grown into a large, interdisciplinary network within and beyond the University of Toronto. It supports 80 staff members and trainees and includes 38 members of the faculty and librarians. It has awarded $449,000 in funding grants to DH researchers and supported at least 40 projects. The CDHI has been a transformative force at the University of Toronto. JHI is pleased to continue our support, and we look ahead to its third year of ISI-directed growth with anticipation.

dhn.utoronto.ca

Critical Zones
Stefan Seldovieri
Director (on leave, 2022–2023)
The JHI’s Environmental Humanities initiative saw the first year of activity by the International Doctoral Cluster (IDC) with Oxford and the University of Pennsylvania in 2022–2023. JHI was pleased to co-sponsor two IDC events.

EVENT
Holding Sway: Sustainability and the Photomedia of Seaweeds
29 March 2023
Melody Jue (English, UC-Santa Barbara) Professor Jue explored how the photomedia of seaweeds offers valuable perspectives on sustainability and its conceptualization. Many dreams of seaweed futurity are entangled with aspirations to enact more sustainable futures—the future of food, the future of biofuels, the future of bioplastics. Photographic media about seaweeds sometimes depend on the photomedia of seaweeds. At the same time, what she called the “metabolic photography” of seaweeds parallels the desire of sustainability practices to change global metabolisms. Yet in a Hawaiian context, seaweeds (limu) show how sustainability must include Indigenous knowledge and ecological conservation. Concluding with a discussion of Hawaiian cyanotypes and limu photography, she showed how “holding sway” not only names the interest of sustainability projects in seaweeds, but a seaweed-centered aesthetic of care by which limu is framed by the hands.

EVENT
Eating in the Oil Sands: How Boreal Forest Foods Speak to Us
28 February 2023
Janelle Marie Baker (Anthropology, Athabasca University) Prof. Baker’s collaborative and community-based research is focused on sakâwinwâk (Northern Bush Cree) experiences with wild food contamination in Treaty No. 8 territory, an area of heavy bitumen and forest extraction. The Boreal Forest in which we are now based is an abundant food source by settlers, but it continues to be a celebrated source of food and identity for sakâwinwâk communities. This tension is exacerbated by a rapid influx of oil and gas and logging activities in sakâwinwâk territories. Baker’s ethnographic research in partnership with Bigstone Cree considered how various food plants and animals are symbols of larger cultural and environmental actions on the land. From the view of the most valued food species, her talk told the story of sakâwinwâk stewardship, reciprocity, environmental monitoring, and sovereignty.
Fellows

Mary Kavanagh
Double Monument, Wendover to Hiroshima
(Enola Gay Hangar, Wendover, Utah)
2012
Giclée print mounted on acrylic
32 × 64 inches
Courtesy of the artist
Photo by Toni Hafkenscheid
With the near-normal use of in-person space, this year’s Circle of Fellows developed close and supportive relations, often staying deep into the night and cross-mentoring projects. The theme of labour brought out the best in everyone, and the labour of caring was consistently at the forefront of this cohort’s activities.
Kathi Weeks
Gender, Sexuality & Feminist Studies
Duke University

Vision is a new novel that weaves together elements of Indigenous Studies, political philosophy, and postcolonial theory to tell the story of an Anishinaabe boy who grows up to defend his community’s land claim case against the Canadian government. The novel places Indigenous ways of knowing and being into conversation with the Western European philosophical tradition. Indigenous ways of knowing and being are legitimate philosophical systems of thought that not only ground Indigenous law but also offer coherent and useful ways of thinking about our relationships to the world. Turner is interested in how we can listen to Indigenous peoples “in and on their own terms” and in the contemporary legal and political relationship between Indigenous peoples and the Canadian government. Indigenous peoples claim that their relationships to land are “spiritual” in nature, yet Indigenous traditional thought continues to be marginalized, or outright disrespected, in contemporary policy and Canadian politics. Turner asks whether we can better understand the concept of “Indigenous spirituality”—articulated in English—for it to be a useful and empowering concept for Indigenous peoples in contemporary Indigenous politics.

Dale Turner
Political Science and Indigenous Studies

Dale Turner is a citizen of the Temagami First Nation on Lake Temagami in Ontario. In July 2022, he was appointed to be the Director of the Indigenous Research, and in this capacity, he consults with the academic divisions to provide leadership and guidance to colleagues conducting research in and with Indigenous communities. In July 2022, he was appointed to be the Director of the Indigenous Research Network, which is building on the work of other Indigenous faculty to create and nurture the production of Indigenous research at the University of Toronto. He has also been appointed to the Research Ethics Board (REB) to help develop research practices that are guided by, and more inclusive of, Indigenous knowledge and ways of being. Dale Turner is a citizen of the Temagami First Nation on Lake Temagami in northern Ontario and a citizen of the United Kingdom.

Urvashi Chakravarty
English

It was a real and rare gift not only to have uninterrupted time to think and write, but also to learn from the extraordinary work of the Circle of Fellows in such a warm, supportive, and generative environment. This was a transformative year, and I am very grateful for this opportunity.

The year began with the news that my first scholarly monograph, *Fictions of Consent: Slavery, Servitude, and Free Service in Early Modern England* (U. Pennsylvania Press, 2022) had won both the First Book Award from the Shakespeare Association of America and the Phyllis Goodhart Gordan Prize for the best book in Renaissance studies from the Renaissance Society of America. My essays appeared in two major peer-reviewed journals, *Renaissance Quarterly* and *English Literary Renaissance*, as well as in *The Routledge Guide to Politics and Literature in English*; I also wrote or placed into production several other essays and articles which are forthcoming in peer-reviewed journals and edited collections, including *Shakespeare Quarterly* and *The Oxford Handbook on Shakespeare and Race*. I signed a contract for a major new edition of *A Midsummer Night’s Dream* for the Arden Shakespeare Fourth Series. I continued to produce public-facing work, including a post on *The Many-Headed Monster* on early modern labour, race, and slavery; a podcast for the *New Books Network*; and I spoke at both Shakespeare’s Globe in London and the Stratford Festival in Ontario, on *King Lear* and race and on AfI’s *Whit That Ends Well*. I continued to work as a Core Participant in the international collaborative project ‘Writing Class: Public Engagement and Politics in the New Class History’. More crucially, I made vital progress on my second book.

I spoke at three conferences and presented new research at several invited talks and presentations, and I now have portions of all five chapters of my second monograph, as well as a polished book proposal which I will submit to presses this summer. Finally, at the end of the fellowship year, I was appointed to the Editorial Board of the pre-eminent Shakespeare journal, *Shakespeare Quarterly*. One of the highlights of the year was the supervision of research by undergraduate fellows Freya Abbas and Amy Zhao. It was a pleasure to learn about book history, conduct, labour, and leisure in the work of Austen; and about the intersections of caste, labour, and land in Sivakami’s *The Grip of Change*. I enjoyed the weekly seminars and the ensuing conversations in which all the Fellows were able to converse and share ideas in a truly collegial and collaborative setting. I also enjoyed learning about the art exhibition and about the creative pursuits of the other Fellows; and I was delighted to serve as moderator for a screening of Leena Manimekalai’s work and to collaborate with Dr. Amy Ratelle on a Publishing Event for BIPOC Faculty. I look forward to teaching an undergraduate seminar on either ‘Racial Futurity’, a course that will bring together early modern literature and culture, race, labour, and ecology to think about how futures are constructed and what early modern texts might have to teach us about how we conceive of the future, or on ‘White Womanhood’, a course that will blend gender, race, queer, and trans studies to think about the construction of womanhood as not just a gendered but also a racialized category.
Ruby Lal
South Asian Studies, Emory University

Vagabond Princess: The Great Adventures of Gulbadan

This is the biography of an extraordinary woman who left the harem of Mughal emperor Akbar the Great to travel across the Arabian Sea and the Indian Ocean to the Muslim Holy Lands, and who chronicled her adventures in the only extant prose document by a woman from the entire world of Classical Muslim Empires.

Ruby Lal is an acclaimed historian of India and Professor of South Asian Studies at Emory University. She taught previously at the Johns Hopkins University, Baltimore. Her fields of study include feminist history and theory, and the question of archive as it relates to writing about Islamic societies in early modern and modern world. Author of numerous articles and essays for wider audience, her first book, *Domesticity and Power in the Early Mughal World* (Cambridge University Press, New York, 2005) won much acclaim, including numerous reviews in major international journals and magazines, such as *The New York Review of Books, The Economic and Political Weekly, and The Times Literary Supplement*. Her second book, *Coming of Age in Nineteenth Century India: The Girl-Child and the Art of Playfulness* (Cambridge University Press, New York, 2013) was reviewed extensively in academic journals and magazines with wider intellectual concerns. Her recently published biography, *Empress: The Astounding Reign of Nur Jahan* (NY: W.W. Norton, 2018, 2020 PB) was a finalist in History for the Los Angeles Times Book Prize and won the Georgia Author of the Year Award in Biography. Her project this year was the completion of a new biography, *VAGABOND PRINCESS: The Great Adventures of Gulbadan* (forthcoming January 2024, Yale University Press).

www.youtube.com/watch?v=05Jo1G2ND1E
Sonja Johnston, Interview

Leena Manimekalai
Film maker

Is Art non-Labour?

Artists work but never become workers. They are blood banks for vampiric institutions and an insatiable public expecting them to create magically without food, safety, home, help, time or money. My meditation will be on how artists are forced to survive in the liminal space between precarity and resistance.

During her fellowship, Leena taught a series of four workshops for undergraduate students at the Department of Visual Studies titled “Making Media”. Seven students completed all four workshops, and each of those students had created an independent film from scratch by the end of the final workshop. She also presented “An Evening of Poetry and Cinema” on Friday 9 June at the Mississauga campus, in which her students’ films were launched, and she read selections from her newly published book of Tamil poetry. *Leena Manimekalai* is a published poet and award-winning filmmaker from the Southern Indian state of Tamil Nadu whose works promote human rights, particularly those of marginalized people, such as the Dalit, Refugee, LGBTQ+ community. Her fifteen plus films across genres and lengths have covered subjects such as caste, gender, globalization, art therapy, student politics, eco-feminism, Tamil’s right to self-determination, eco feminism, Indigenous and LGBTQ+ rights. Her films have been internationally acclaimed and have also generated reprisals, censorship attempts and death threats. She received a BAFTA India Breakthrough Talent Award in 2022, and has recently completed MFA (Film) at York University and holds a fellowship at the Centre for Free Expression, Toronto Metropolitan University. Her visit was co-sponsored by the Centre for South Asian Civilizations.

Leena was also busy at the St. George campus. She screened and discussed a pair of her own films, the full-length feature *Maadathy: An Unfairy Tale*, and the short she produced as a student project at York University, *Kaali: A Performance Documentary*. Her work is devastatingly beautiful and produced an engaged conversation with the attending audience. Leena also participated in the Beatrice and Arthur Minden Symposium on the Environment on 5–6 May 2023 with a presentation of *Dance to Justice, a Transmedia Project*. Finally, she taught a six-week non-credit film workshop for the Cinema Studies Institute in May and June 2023. In it, students learned to use their smartphones, free apps, and accessible resources to create art in their own surroundings.
All the Work Without the Workers: Robotic Labour in the American Imaginary

This year, I refined and edited my dissertation research into a book proposal. The material presented in my research informed by new sources and readings, perspectives, and theoretical concepts. Two articles have grown from my presentation to the JHI fellows, one on the topic of glitch-and another on kitchen designs. I also worked with the Critical Digital Humanities Initiative, organizing the monthly Lightning Lunch series, and taught two Digital Humanities courses for the Department of Historical Studies at UTM.

The events and workshops that I attended throughout the year provided me with perspective on the significant issues in public and digital humanities, and this perspective has helped me to work through the interdisciplinary and intersectional methods that are integral in Digital Humanities.

I have accepted a position as a Digital Humanities Specialist at Brown University Library! Although I lacked both library experience and a professional degree, I believe that my intention to work in the interdisciplinary and intersectional fields that are integral in Digital Humanities.

I have accepted a position as a Digital Humanities Specialist at Brown University Library! Although I lacked both library experience and a professional degree, I believe that my intention to work in the interdisciplinary and intersectional fields that are integral in Digital Humanities.

The JHI created a unique and intellectually stimulating environment for graduate students. I enjoyed the intersections of art, activism, and humanities that the JHI fostered around the theme of Labour. As a JHI fellow I have experienced a sense of community that is sometimes difficult to find in a large university. The inherent serendipity of informal discussions over coffee with scholars from all different disciplines has been incredibly illuminating.”

—Madison Trusolino, Graduate Fellow, Information

Family Values: Labour, Kinship, and Gender in Rural Pakistan

In sum, this has been the most productive year of my Ph.D. Having a generous stipend and not having to teach has created the much-needed mental space I needed to make huge strides in my writing process. The JHI provided an excellent set up: having a private office space has created the perfect conditions I needed for writing. The wonderful coffee, the helpful staff, the exquisite view from my window, and the silence all added up to a premium writing space. Since September 2022, I have written two new chapters and turned one existing chapter into an article to be submitted to a journal. I am currently drafting my introduction and revising another chapter.

While I had previously engaged with Kathi Weeks’ scholarship, her visit compelled me to do a very deep dive. After a few conversations and a lot of reading, Kathi’s work on the family and work has become central to my framing of the questions about how the family is constituting the process of agrarian change in Pakistan. Her writing on the dominance of the ideology of work has also helped me to analyze how the ideals of labour and masculinity are changing. I am deeply grateful for the opportunity to spend time with her.

Ruby Lal took the time and effort to engage with me beyond the JHI and helped me think through some key themes in my work. The weekly seminars were an excellent opportunity to think about the relevance of my project beyond the discipline of anthropology. I appreciate the theoretical pushes I got from Seth Bernard, Ruby Lal, and Urvashi Chakravarty after my presentation.

I plan to defend my dissertation in November, and I have been offered a postdoctoral fellowship at the Industrial and Labour Relations at Cornell University beginning in January 2024.

—John Liao, Classics

Bibliographic Labour and the Ancient Utilitarian Text

The JHI gave me the opportunity to bring my interests in authorship, rhetoric, textual culture and production, and the ancient scholar reception of philosophy together in an examination of the complex authorial self-presentation of the Roman biographer Diogenes Laertius. His sole extant work is an organized collection of biographies in ten books often translated in English as the Lives of the Eminent Philosophers. My project attempted a different reading of Diogenes by focussing on his merits as a shrewd and self-conscious literary agent. I developed an author-specific typology of formulaic tropes, vocabularies, and designs intended to map out his patterns as an author. I received excellent guidance from my supervisor, Dr. Seth Bernard, who helped me to shape a cohesive response to the body of scholarship on Diogenes. His expertise in parts of the Greek and Roman world different from those I normally inhabit challenged me to think beyond the narrow confines of a purely textual exercise, and to write with clarity and purpose for a more diverse group of readers.

I look back fondly on the interdisciplinary encouragement and advice I received from other scholars at the JHI, and especially Dr. Ruby Lal, who took the time to listen to undergraduate fellows as potential future colleagues. The space itself was invigorating, particularly the multimedia experience curated by The Centre Cannot Hold; while my engagement with the theme of labour is textual and abstract, the landscape at the JHI provided vigorous inspiration and reminders of the materiality and tangibility of cultural production and the precise labour behind it.

In the coming year, I will start a Ph.D in Classics at the Johns Hopkins University, where I hope to continue working on Imperial Greek intellectual history and authorship, with the robust foundation of work I established in the supportive environment of the JHI.
Program for the Arts

LEFT TO RIGHT
Soledad Fátima Muñoz
Amaranta Espinoza Arias
and Lula Almeyda
La parte de atrás de la arpillera
2022
Video. 23 minutes
Courtesy of the artists

Bélgica Castro Fuentes
Estallido
2019
Polyester textile
scraps on textile backing
44 × 53 inches
Courtesy of the artist
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 2022–2023, eleven grants focussed on the annual theme of Labour. As the year progressed and pandemic restrictions were rolled back, in-person activity increased, while the use of hybrid format, livestreaming, and recordings continued. Most in-person activity occurred in the early fall and late spring, and most online events took place during the winter months. A total of 1,935 people attended; in addition, the creation of recordings continues to bring these events to new viewers. Each is a long-term benefit to the arts and humanities.

The Soul of the Philosopher (L’anima del filosofo) is Joseph Haydn’s lost Orfeo, declared contraband and shut down before its premiere in 1791. The opera lay dormant in dusty Eastern European archives until the Cold War. London censors feared that this rendition resonated too closely with the rebellious enlightenment ideals fomenting in revolutionary France and shut down the production during rehearsals. When the opera finally premiered in Florence in 1951, a young Maria Callas performed as Euridice, the only role she ever originated. Subsequent legends championed the opera: Joan Sutherland in the 1960s, then Cecilia Bartoli in the 1990s, culminating in Bartoli’s Covent Garden debut in 2001.

In conjunction with the North American stage premiere of Haydn’s ‘contraband’ Orpheus opera (L’anima del filosofo/The soul of the philosopher, 1791; 1951) at the University of Toronto (26–27 May 2023), we held a half-day hybrid symposium that featured two 18thC music specialists. Emily Dolan (Brown University) spoke about the role of the orchestra in 18thC opera, and how audience members historically learned to interpret a vast array of orchestral effects underscoring the poetic texts delivered by singers. Deirdre Loughridge (Northeastern University) guided the audience through the details of Haydn’s depictions of Orfeo as both a singer and a lyre player. The creative panel—artists involved in the production, including student singers and orchestral players from U of T and McGill respectively—spoke eloquently about what they learned during the rehearsal process, attesting to the importance of the collective creation process.

The Labours of Love: Resurrecting Haydn’s Orfeo

The Soul of the Philosopher (L’anima del filosofo) is Joseph Haydn’s lost Orfeo, declared contraband and shut down before its premiere in 1791. The opera lay dormant in dusty Eastern European archives until the Cold War. Orfeo and Euridice’s love transforms the world: taming beasts, moving hearts, and shaping politics. But when Euridice dies at the hands of nature, humanity erupts in retaliation. Her father declares war, and her lover commands reality itself to bend to his will. Nothing, it seems, can stand in the way of Orfeo’s voice. Music and love might liberate us from our human frailties, but in the end, no one—no matter how reasonable, passionate, virtuous, or influential—can conquer nature.
and share their own experiences.

other women the strength to speak out of these pains of graduate study will give topics, and the hope is that speaking way. Her stories were often deeply anecdotes felt authentic. Some were inflect their experiences. Each of Gioia’s greatly each student’s background will laugh at these cringeworthy moments, to the point when it is possible to see that graduate training has progressed common experiences. It is gratifying to humanities and social sciences shared search for identity in the mostly male described an exploration of a woman’s a field such as mathematics. The play student in the mathematics department story about Gioia’s experience as a Ph.D. performer of the play, which is a true-life Gioa De Cari was the writer and sole University of Toronto in September 2022. MIT’s Male Math Maze Truth Values: One Girl’s Romp Through 20 and 22 September 2022 PERFORMANCE

PERFORMANCE

20 and 22 September 2022

Truth Values: One Girl’s Romp through MIT’s Male Math Maze came to the University of Toronto in September 2022. Gioa De Cari was the writer and sole performer of the play, which is a true-life story about Gioia’s experience as a Ph.D. student in the mathematics department at MIT, at a time when there were very few women students getting doctorates in a field such as mathematics. The play described an exploration of a woman’s search for identity in the mostly male world of elite mathematics.

This show was a wonderful moment when the STEM disciplines and the humanities and social sciences shared common experiences. It is gratifying to see that graduate training has progressed to the point when it is possible to laugh at those cringeworthy moments, and helpful to be reminded of how greatly each student’s background will inflect their experiences. Each of Gioia’s anecdotes felt authentic. Some were heartbreaking, yet joyful in their own way. Her stories were often deeply personal, intimate, and difficult to talk about. It takes courage to talk about such topics, and the hope is that speaking of these pains of graduate study will give other women the strength to speak out and share their own experiences.

Visit: truthvalues.org/media/mits-math-maze

If living well is the best revenge, then maybe supporting people historically marked for premature death is the best memorial.

ART INSTALLATION HAPPENINGS

3-9 October 2022 and 19-20 April 2023

This was a mobile public event series that made space for people impacted by the ongoing overdose crisis—and its cascading systemic issues of precarity, houselessness, and criminalization—to mourn, while providing opportunities to imagine and work towards a more just future. From 3-9 October, a van, wrapped in commissioned artwork by Les Harper, popped up daily at various locations across Mississauga and Brampton, starting at the UTM campus. The van served as an anchor for visitors to share reflections, and ask questions about grief, survival, and possibility. The event series culminated with a community feast. WYWH, WHWB was concluded with a free publication launched in April 2023, ORGANIZING OUR GRIEF: A Collaboration in Response to the Overdose Crisis. This 28-page booklet includes reflections on WYWH, WHWB from project organizers, partners, and participants. Distributed widely in print throughout the GTA and beyond (1000 copies in total), and available as a free PDF download on the Blackwood website, ORGANIZING OUR GRIEF serves as a resource for organizers and arts institutions who may seek to replicate aspects of the project in their own communities.

The publication also extends the legacy and duration of WYWH, WHWB, sharing key lessons and organizing strategies that made the project unique.

Download pdf: https://content.blackwoodgallery.ca/media/pages/publications/organizing-our-grief/ef2b44f7b168070039/organizing_our_grief.pdf

EXHIBITION AND SYMPOSIUM

2 December 2022

Patching the Seas of War: Convivial Culture and the Joy of Defiance

This pairing explored the pleasure in women and gender nonconforming people’s stories. The artists conceptualized pleasure as a “public feeling” generated in moments of convivial encounter. These collective practices are the makings of “convivial culture” that sustain and inspire life and resist the melancholia of political losses and compliance to power. The symposium included artists talks and a political discussion titled “Women, Life, and Freedom: Revolutionary Feminist Hope in Iran and Kurdistan Today” on the current politics of feminist liberation in the Middle East. This exhibition included photography of Kurdish women fighters: an illustrated short story and poetry reflecting on the experience of women political prisoners in Iran; a short documentary on Lebanese responses to the port explosion in Beirut in 2020; poetry and visual art on Palestine’s place.

LECTURE BY CLAUDIA RANKINE

21 March 2022

Conceptions of White

Claudia Rankine’s writing addresses how White space is experienced by the Black body. She examines the kind of ‘labour’ Black bodies perform to cope and function in homogeneously white environments—where they become either hyper visible, or invisible, whereas White people see themselves entitled to feel at home. Rankine’s lecture focused on instances in the canon of Western art when historians elided the presence of Black bodies, seeing them as invisible and insignificant for analysis. Starting with the example of Édouard Manet’s “Olympia”, and the overrepresented analysis afforded the white female body as central subject, she pointed to the pernicious lack of attention to Black subjects, relegating them to the realm of mere servitude and negligible analysis. Starting with the example of Édouard Manet’s “Olympia”, and the overrepresented analysis afforded the white female body as central subject, she pointed to the pernicious lack of attention to Black subjects, relegating them to the realm of mere servitude and negligible for art historical narrative. Her talk made visible the presumptions and blindness of white racist ideology and its disavowal. The lecture was part of the outreach programming of Conceptions of White, a major exhibition seeking to make visible whiteness as a construct. Rankine shared her own research into racial constructs and Whiteness within (art) institutions, expanding on and reflecting additional perspectives on the study of White identity.

Claudia Rankine is the author of five books of poetry, including Citizen: An American Lyric and Don’t Let Me Be Lonely: An American Lyric, and plays including HELP (2020), and The White Card (2018; Graywolf Press in 2019); as well as numerous video collaborations.

Her most recent collection of essays is Just Us: An American Conversation (Graywolf Press, 2020). She is the co-editor of The Racial Imaginary: Writers on Race in the Life of the Mind. In 2016, Rankine co-founded The Racial Imaginary Institute (TRII). Rankine is the recipient of the Bobbitt National Prize for Poetry, the Poets & Writers’ Jackson Poetry Prize, and fellowships from the Guggenheim Foundation, the Lannan Foundation, the MacArthur Foundation, United States Artists, and the National Endowment of the Arts.

Visit: artmuseum.utoronto.ca/program/keynote-lecture-claudia-rankine

as a form of labour? What are the conditions for such work to be performed, to be rendered legible, and to remain sustainable?

Nick Nesbitt, Princeton
“What is Capitalist Slavery?”

Ling Zhang, SUNY and Pietro Bianchi,
U Florida
“Cinema and Labour”

Emmanuel Renault, Paris-Nanterre
“Labour and the Experience of Exploitation”

Michael Heinrich, HTW Berlin
“The Changing Concept of Labour in Marx”

Watch video of this talk: youtube.com/watch?v=ht7X_Utt3R8

for experiences, emotions, and perceptions. To move beyond canonical western and structuralist conceptualizations of labour, this workshop prioritized new approaches to understanding labour in Africa, Asia, and the Middle East. By foregrounding analytical lenses such as “work”, precarity, resourcefulness, mobility, exile, care, and historical perspectives we decentred narratives of state formation and the nation-state and opened labour history to include migrants, domestic workers, caregivers, waged and unwaged labourers, conscripted workers, volunteers, and performers. We worked to widen the landscape of labour and labour politics to spaces beyond factories, mines, plantations, markets, corporations, trade unions, parastatals and strikes to consider households, homes, schools, streets, mobile workplaces, and the maintenance and dissolution of familial and social relationships.

PODCAST, SEVEN PLAYS
Performing 21 June 2023
The Love Booth and Other Plays

The Love Booth and Other Plays is a set of seven original short plays by Tara Goldstein that share stories of a variety of queer lives and queer activism in the 1970s and early 1980s. The title play The Love Booth tells the story of how two lesbian activists and one masked gay psychiatrist pushed the American Psychology Association to take homosexuality off its Diagnostic Statistical Manual in 1973 so that homosexuality was no longer considered an illness that needed to be cured. A single live performance took place at New College in connection with Pride 2023 festivities. The plays were recorded and edited into a single audio-play with original music to be used for research and teaching. The recording is intended to share moments of queer activism and care that encourage listeners to reflect on their taken-for-granted assumptions and normative ideas around gender, sexuality, family and the labour of activism and care.

Visit: https://gaileyroad.com/the-love-booth-other-plays/
Morris Lum
Jinli BBQ, Edmonton
2015
20 x 24 inches
Courtesy of the artist
Working Groups Overview

The Working Groups continue to be a powerful generator of collaboration and ideas. The JHI supported a record number of 15 groups in 2022–2023, which collectively held 114 meetings for 302 participants. The majority of participants were faculty members and graduate students at the University of Toronto, but the availability of online and hybrid meeting formats made it possible for 73 people from other universities and communities to connect. Working Groups meetings were largely in digital format this year, with less focus on public events, and more on research and publication projects. Members came from across all three campuses and a wide range of disciplines, about two thirds of which were in the humanities.

Elite Africa

The Elite Africa project has three goals: to challenge the narrow and often racist popular and scholarly understandings of elites in Africa as a corrupt and venal comprador class; to map the dynamic of elite formation in Africa that produces deeply contested and multiple ways of imagining life and futures; and to theorize power as a process that is transformed by this dynamic rather than as an object to be captured.

The project is a collective of scholars who research the multiple domains within which elites mobilize people and resources. We will consolidate the work of our dialogue by producing an Elite Africa Reader—a resource for both teaching and for further scholarship—that will focus on the seven domains of elite production and practice: political power, economic power, coercive power, status/ritual power, aesthetic power, religious/spiritual power and the power of ideas. The reading group hosted monthly hybrid meetings. Each meeting was facilitated by the domain-lead and a discussant who summarized the key ideas, approaches and methods of their domain and suggested questions. The meetings were robust engagements and the connections between domains became clearer as the year progressed.

Participants came from all three campuses, and from multiple disciplines including political science, history, and anthropology. Every meeting was a lively conversation and debate about the literature, with the focus on the production of “eliteness”. The sessions were recorded, and their transcriptions will form the basis of a Reader on African Elites. These conversations have created a solid foundation for the production of the publication. We look forward to the creation of an interdisciplinary resource for students that will provide an overview to Africa studies, and challenge many of its popular misconceptions.
Deparochializing the Political Theory Curriculum
This Working Group seeks to expand and deparochialize existing curricular teachings in political science through interdisciplinary engagement and collaboration. We are working to de-center Euro-American political thought as a defining frame for our field, and to re-center the political ideas of actors and thinkers from other parts of the world who have hitherto been overlooked. We read and discuss political thought from Buddhism, Confucian, Chinese, Islamic, Hindu, Indian, Afro-Caribbean, Black, African, Japanese, Latinx, ancient Egyptian, Dalit, Confucian, and Indigenous thinkers. Readings alternate with discussions about a specific pedagogical focus, examining ways to incorporate non-Western texts or non-textual materials into core undergraduate teaching.

organizers: Devin Oulette, Ph.D. cand.; Matthew Walton; and Melissa Williams, all Political Science

Global Marxism: Rethinking Marxist Thought in a Counter-Revolutionary Age
This group connects scholars across the (broadly defined) Marxist tradition, including anti-fascism, anti-imperialism, critical race theory, and cultural studies. Our members’ areas of expertise and inquiry include Hindu nationalism in India, the current economic crisis in Sri Lanka, WWI and political thought, Yiddish culture in the Soviet Union, among others. These themes carry historical import as well as immense significance today, as seen in many urgent issues pertaining to war, gender and reproductive justice, and the resurgent far right.

organizers: Kristin Pły, Sociology; Jasmine Chorley-Foster, Ph.D. cand., Political Science; Priyansh, Ph.D. cand., Kinesiology & Physical Education

Historical Ontologies
This group is a hub for interdisciplinary inquiry in the field of digital scholarship. It gathers a network interested in the study of how concepts and objects gain meaning relationally, through evolving linguistic forms which materialize patterns and styles of reasoning. This area of knowledge lays bare many of the epistemological and methodological challenges in humanists’ growing engagements with data science. Our meetings explored representation, translation, equity, accessibility, surveillance, discoverability, and knowability. We are working to leverage digital tools not simply to critique imperialist and Eurocentric ontologies, but to recentre subaltern, racialized, Indigenous, transnational and/or otherwise non-Eurocentric and/or non-hegemonic ways of knowing as part of scholarly historical ontology building practices.

organizers: Natalie Rothman, Historical & Cultural Studies; Adrian Zakar, Near & Middle Eastern Civilizations and Philosophy of Science & Technology

Toronto Jesuit History Research Group
This group is an interdisciplinary hub for Jesuit studies. We use multiple meeting formats, including informal round tables, talks with respondents, moderated conversations with guests, workshops, film screenings, and field trips to explore a wide range of topics such as the Jesuits’ role in the TRC; the intersection of Jesuit and native spirituality (syncretism, colonization of the imaginary); Jesuit missions in China, Japan, and modern film; and Jesuit contributions to cartography, theatre, and Baroque art.

organizers: John Meehan, SJ, Director of the Bell Graham Centre for Contemporary International History; Andreas Motzch, French; Jean-Olivier Richard, Christianity & Culture

Mapping Languages: Kirundi, Kinyarwanda, and Tshiluba speakers in the GTA
This working group was designed to bring together researchers from different subdisciplines of linguistics and scholars from the Humanities and Social Sciences with members of the Bantu speaking African diaspora living in Toronto and the GTA. Through meetings with representatives of community organizations from a selected group of countries from the African Great Lakes region: Burundi, The Democratic Republic of Congo and Rwanda. Our goal is to establish long-lasting and meaningful partnerships and to lay the basis for establishing the University of Toronto as a local center for the study of Bantu languages as they are spoken in the diaspora. We will map communities of speakers of three African languages, Kirundi, Kinyarwanda and Tshiluba, in the GTA, and eventually conduct sociolinguistic surveys with members of these communities.

organizers: Suzi Lima, Linguistics; Fatima Hamlouai, French; Juvenal Ndayiragije, Language Studies

Medieval World Drama
The focus of this group is to make the study of medieval plays less insular. To do so, we de-centre England, whose texts are grossly overrepresented in academic publications and play productions. Each month, we gather to read through a medieval play that has been translated into present-day English from any language other than English. We often seek out medieval plays in translation from outside western Europe (hence world drama), but we also recognize the possibility to undertake this work for texts in French, Arabic, Japanese, Dutch, Chinese, Danish, Cree, K’iche’, and Spanish. We always cold read our plays: rather than asking members to prepare material outside of meetings, we discover and enact the reading right there, together, assigning parts as we go. Thoughtful, productive discussions of the text naturally emerge from this shared reading experience. Excitingly, our group has increasingly become a testing ground for new translations of old plays, in which guest speakers or group members present their newest or in-process work to hear it read aloud by actors for the first time.

organizer: Matthew Sergi, English
Performance Cultures of the Web
This working group brought together scholars and practitioners whose work spans a range of emerging forms—live-streaming, digital performance, social media, video games, blockchain, virtual reality, artificial intelligence—to explore the complicated networks of performance cultures that shape and subvert the internet ecosystem. We engaged with the premise that the current media of Web performance are so interwoven that they must be addressed in conversation to chart a new constellation of scholarship that draws collegial and intellectual connections across performance studies, media studies, and sociology. What can performance and the performative offer us as a frame for reading these practices? How might performance subvert the accelerating influence of techno capital on creative performance? How might performance cultures that shape and subvert the internet ecosystem be woven that they must be addressed? How might we explore the complicated networks of performance cultures that shape and subvert the internet ecosystem?

Composing screenshots in Paul Matzko’s “TikTok is More Than “Cute Videos” CATO Institute blog.

Rethinking Policing, Penalty, and Pandemic
This group came together last year to consider police responses in Toronto during the COVID-19 pandemic. This year, our key themes included community-university relations and the role of the university in society; notions of “pandemic,” “public health,” and the contexts and consequences of neoliberal capitalism; carceral logics, practices, and institutions, and notions of safety (including on and around university campuses in Toronto); food sovereignty and access in and around Toronto; and housing precariousness and homelessness in and around Toronto. We shared a sense of responsibility and commitment to pursue collective work oriented toward good relations with one another and with land, and to work creatively and compassionately with one another and more broadly, with Black, Indigenous, migrant, queer, racialized, trans, disabled, street-involved, and poor people’s communities in and around Toronto. We are also especially concerned about how policing in its many forms endangers the lives of these groups, and how we can contribute to the work of local organizers and learn from and with them.

Stories Kids Tell at Home: Immigrant Schooling Experiences in Canada
This working group explored the post-migration schooling experiences of students in grades K-5 in Canadian schools. We employed storytelling as a key methodology to reveal students’ perceptions of belonging, identity, and the contexts and consequences of neoliberal capitalism; carceral logics, practices, and institutions, and notions of safety (including on and around university campuses in Toronto); food sovereignty and access in and around Toronto; and housing precariousness and homelessness in and around Toronto. We shared a sense of responsibility and commitment to pursue collective work oriented toward good relations with one another and with land, and to work creatively and compassionately with one another and more broadly, with Black, Indigenous, migrant, queer, racialized, trans, disabled, street-involved, and poor people’s communities in and around Toronto. We are also especially concerned about how policing in its many forms endangers the lives of these groups, and how we can contribute to the work of local organizers and learn from and with them.

Theatre as Medicine/Medicine as Theatre
This group was formed to develop a performative methodology of teaching theatre’s historical imbrication with the healing arts and by analyzing how theatrical elements generate and sustain the clinical encounter between doctors and patients. A fundamental tenet of our working group is that patients’ and doctors’ performances cannot be understood in isolation, nor does interpretation happen in only one direction. The contact that occurs between patient and caregiver makes illness an ensemble drama. We focussed on a set of interdisciplinary readings from the sciences, social sciences, and the humanities. Our group includes scholars in the humanities—primarily in medical humanities, theatre studies, social and aesthetic performance studies, disability studies, and affect studies—and key stakeholders in medicine including clinicians, medical educators, activists, and patients. We diversified our scope beyond Western drama and medicine to include Indigenous perspectives as well as feminist interventions. Perhaps one of the most surprising discoveries of the group is how recent scholarship on the theatricality of medicine makes a case for women’s agency in sites where women have often been thought to be objectified by the medical gaze.

Aesculapius (representing medicine) routing death, Ceres supplying milk to the starving. Drawing by J.C. Border du Bignon, 1822.
Looking Ahead

We look forward to the chance to think deeply together in the wake of global pandemic and climate change about what is missing. Distinguished Visiting Fellow Roy Sorensen, a philosopher who writes about the idea of nothingness, will set the stakes. Visiting Public Humanities fellow Teresa Heffernan will bring her research into artificial intelligence in literature, and Distinguished Visiting Indigenous fellow Glen Coulthard will add the political perspective of Indigenous peoples in Canada. Both the Artist in Residence, Olivia Shortt, and this year’s exhibition of art, *Mnemonic Silences, Disappearing Acts*, curated by Dallas Fellini will address the absent voices of queer and trans archives. The cohort of fellows will be researching projects about archival absences, information and AI, environmental degradation, migration, and grief. May this year of reflection allow us to see what is missing and perhaps, why.

Annual Theme, 2023–2024

**Absence**

Absence takes many forms—absence as loss, abandonment, and omission; absence as exile, separation, and unbelonging; and, paradoxically, absence as boundless, infinite, and transcendent. Ways of knowing, communal memory, as well as personal and cultural identities are all shaped, challenged, and even denied by various types of absences. Voids, silences, privations, gaps and solitudes are forces in themselves. What is not there can be even more powerful than what is there. How does absence affect our views of and place in the world? What meaning can we make of those “blank void regions”? What happens when absence is present? How are today’s technologies and our networked world challenging the binary distinction of presence and absence?
PRINCIPAL PHOTOGRAPH
The Centre Cannot Hold: Labourious Memories, curated by Atif Mikhail Khan, Sherry Chunqing Liu, and Erin Storus. Produced by the Art Museum at the University of Toronto in collaboration with the JHI.

ILLUSTRATIONS
Tallulah Fontaine

PRINTING
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% post-consumer waste fibre, is acid-free, processed chlorine free, EcoLogo-certified, and was manufactured with biogas energy in Quebec. The paper and printer are certified by the Forest Stewardship Council.
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 long standing generosity of the Honourable Henry N.R. Jackman.