
Jackman Humanities Institute
Year in Review

22- 23

Labour



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.



ON THE COVER
Leena Manimekalai
Still from *Sengadal (The Dead Sea)*
2011

Annual Theme: Labour

From the labour of childbirth to the travail of making a living, human beings are labouring animals who derive meaning and experience meaninglessness in work. Historically, human creativity has long flourished both through and against labour-saving technologies. In a globalizing and climate-changing world, rising nationalist movements call for the fortification of borders that would stop seasonal flows of labour, while women call for pay equity and harassment-free workplaces to allow for the freedom to work in peace. In a world of increasingly precarious labour, thanks in part to automation, what does the future of work portend for both people and the planet? What forms of resistance are possible when workers face both the irrelevance of their labour and its exploitation?


**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**

 [artmuseum.utoronto.ca/exhibition/
the-centre-cannot-hold-labourious-memories/](http://artmuseum.utoronto.ca/exhibition/the-centre-cannot-hold-labourious-memories/)

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



Morris Lum *Remembering the Forestview*, 2011 and 2021.
Dibond mounted print. 28.5 × 36 inches. Courtesy of the artist.

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.



Our Circle of Fellows on the annual theme of Labour was outstanding. The faculty fellows assisted their undergraduate supervisees 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 Trusolino, will enter postdoctoral fellowships, as will postdoctoral fellow Jackie Rohel; and Khan Vo will take up a position as a librarian. Faculty fellows Seth Bernard and Emily Nacol 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 two 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 Switzky (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 Pedagogies 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

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 Toni 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.

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Steering Committees

Critical Digital Humanities Initiative

- Elsbeth Brown**
Director; Historical Studies
- Claire Battershill**
Information
- Alexandra Bolintineanu**
Medieval Studies
- James Ginther**
Theology
- Timothy Harrison**
Near & Middle Eastern Civilizations
- Linda Hazzan**
Toronto Public Library
- Sian Mickle**
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 Suzack**
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



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

Circle of Fellows Overview

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.

Circle of Fellows

**Distinguished
Visiting Fellow**

Kathi Weeks
Gender, Sexuality
& Feminist Studies,
Duke University

**Distinguished
Indigenous
Faculty Fellow**

Dale Turner
Political Science

**Visiting Public
Humanities
Faculty Fellow**

Ruby Lal
South Asian Studies,
Emory University

Artist in Residence

Leena Manimekalai
Film maker

**Faculty Research
Fellows**

Seth Bernard
Classics

Urvashi Chakravarty
English

Eric Jennings
History

Emily Nacol
Political Science

Postdoctoral Fellows

Jaclyn Rohel
Food Studies

Khan Vo
American Studies

Graduate Fellows

Hadia Akhtar Khan
Anthropology

Dina Fergani
Near & Middle Eastern
Civilizations

Madison Trusolino
Information

Liwen Liu
Study of Religion

Undergraduate Fellows

Freya Abbas
English/Linguistics

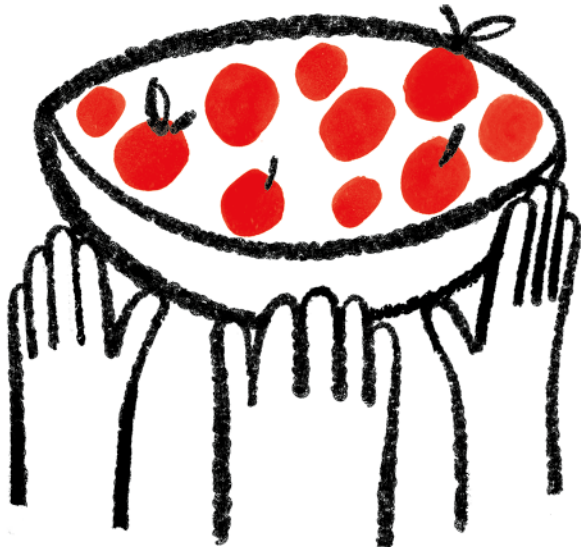
Molly Bray
Art History/
Book & Media Studies

John Liao
Classics

Fatema Mullan
History/Diaspora &
Transnational Studies

Lucy Stark
History/Economics

Amy Zhao
English/Latin



Kathi Weeks

Gender, Sexuality & Feminist Studies
Duke University



Kathi Weeks is a Marxist feminist political theorist, whose analysis of gender identities and hierarchies foregrounds the gender division of labour as a mechanism that reproduces inequality. Her research re-examines 1970s feminist analyses of waged and unwaged women’s work for insights into how both gendered and class systems of inequality are sustained and how they change over time. She is the author of *Constituting Feminist Subjects* (Cornell UP, 1998) and *The Problem with Work: Feminism, Marxism, Antiwork Politics and Postwork Imaginaries* (Duke UP, 2011), and a co-editor of *The Jameson Reader* (Blackwell, 2000). Her work re-examines 1970s Wages for Housework literature as an attempt to make domestic work visible and part of the valorization process, rather than separate from the experience of paid work outside the home. She takes aim at the work ethic that encourages workers to invest their time, energy and identity into work and defends an antiwork politics and postwork imagination.

Kathi’s visit was focused primarily on the research activities of the fellows of the Jackman Humanities Institute. This intimate visit was enormously generative for the fellows, providing a frame for our discussions of labour that resonated through the year. Kathi’s generous, frank, and thoughtful provocations inspired many further discussions of the relations of feminism and labour studies.

KATHI WEEKS EVENTS

The Problem with Work
FEMINISM, MARXISM, ANTIWORK POLITICS,
AND POSTWORK IMAGINARIES

KATHI WEEKS

11 October
Graduate Workshop,
“Family Abolitionism”

12 October
Panel Discussion
with Emily Nacol and
Kiran Mirchandani

13 October
Thursday Fellows Lunch:
discussion of two articles

14 October
Public Lecture, “The
Lumpenproletariat and
the Politics of Class”

Dale Turner

Political Science and
Indigenous Studies



Vision is a first 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 the world 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 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 writes about contemporary Indigenous politics and intellectual culture with a side glance to the philosophy of Ludwig Wittgenstein. He is the author of *This is not a peace pipe: towards a critical Indigenous philosophy* (University of Toronto Press, 2006). Professor Turner publishes on Aboriginal rights in Canada and contemporary Indigenous intellectual culture. Recent articles focus on the role of Indigenous spirituality in contemporary Aboriginal politics.

He is Academic Advisor to the Provost on 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



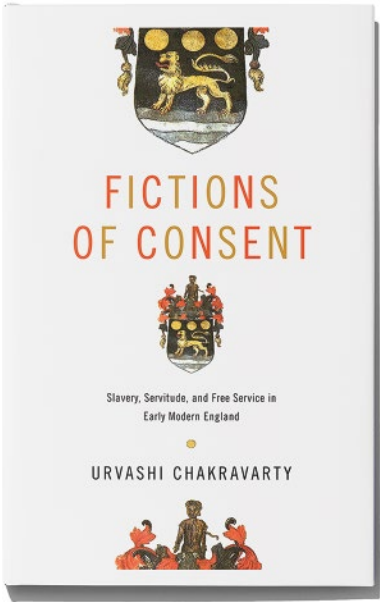
It was a real and rare gift not only to have uninterrupted time to think and write, but also to learn from the extraordinary work of the Circle of Fellows in such a warm, supportive, and generative environment. This was a transformative year, and I am very grateful for this opportunity.

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 *All’s Well 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.



Urvashi Chakravarty’s scholarly monograph, *Fictions of Consent: Slavery, Servitude, and Free Service in Early Modern England*

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.

Advance reviewers wrote about this book, “An astonishing work by one of the most exciting historians writing today. Vagabond Princess is more than just a brilliant page-turner of a biography, narrating in vivid detail a story few people know. It is a passionate and compelling argument to place the extraordinary Gulbadan among the pantheon of great adventurers like Ibn Battuta and Marco Polo. I loved this book.”—Reza Aslan, author of *Zealot* and *An American Martyr in Persia*.

“In Vagabond Princess, Ruby Lal brilliantly illuminates the remarkable life and talent of Princess Gulbadan Begum, daughter of Emperor Babur and historian of her own times. Lost and forgotten for many centuries, Begum and her work live again through Lal’s magisterial account of the 16th-century Mughal court.”—Amanda Foreman, Author of *Georgiana, Duchess of Devonshire*.

Professor Lal also participated in a hybrid panel discussion moderated with artist Molly Crabapple that was moderated by Professor Randy Boyagoda (A&S English) on 24 November 2022, titled “India’s First Female Leader: Crafting History and Art” which examined the creative process as it interacted with scholarship and the demands of the publisher.

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 Astonishing 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=EJo1IG2N36E](https://www.youtube.com/watch?v=EJo1IG2N36E)

Sonja Johnston, Interview
25 November 2022:
[humanities.utoronto.ca/news/
jhi-circle-fellows-spotlight-ruby-lal](https://humanities.utoronto.ca/news/jhi-circle-fellows-spotlight-ruby-lal)

Leena Manimekalai

Film maker



Stills from *Maadathy: An Unfair Tale*



Denise Ing, 24 May 2023.
[cinema.utoronto.ca/news/leena-manimekalai-
leads-film-workshop](https://cinema.utoronto.ca/news/leena-manimekalai-leads-film-workshop)

Sonja Johnston, Interview, 24 January 2023
[humanities.utoronto.ca/news/jhi-circle-
fellows-spotlight-leena-manimekalai](https://humanities.utoronto.ca/news/jhi-circle-fellows-spotlight-leena-manimekalai)

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, LGBTI+ 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 LGBTI+ 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 Unfair 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.

Khan Vo

American Studies



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 lunch presentations by the other fellows on their research were enlightening and my revisions were 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 glitching and another on kitchen designs. I also worked with the Critical Digital Humanities Initiative, organizing the monthly Lightning Lunch series, and I 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 the Brown University Library! Although I lacked both library experience and a professional degree, I believe that my critical approach and work in Digital Humanities and my affiliations with the JHI and the CDHI helped me to land the job.



Still from *Design for Dreaming*, General Motors, 1956

“The JHl created a unique and intellectually stimulating environment for graduate students. I enjoyed the intersections of art, activism, and academics that the JHl fostered around the theme of Labour. As a JHl 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

Hadia Akhtar Khan

Anthropology



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 scholarly 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 merit as a shrewd and self-conscious literary agent. I developed an author-specific typology of formulaic tropes, vocabularies, and behaviours designed 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.

Program for the Arts Featured Event



Underworld furies wrestling Orfeo.
Photo: Dewey Chang, Massey College.



Plastic bags falling from the heavens during the final storm.
Photo: Dewey Chang, Massey College.

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

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Caryl Clark Faculty of Music

In collaboration with **Faculty of Music**,
McGill University Baroque Orchestra

SYMPOSIUM RECORDING



youtube.com/
watch?v=3Hz0mE094Zc

end, no one—no matter how reasonable, passionate, virtuous, or influential—can conquer nature.

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.

Program for the Arts 2022-2023



PERFORMANCE

20 and 22 September 2022
Truth Values: One Girl's Romp through MIT's Male Math Maze

Truth Values: One Girl's Romp Through MIT's Male Math Maze came to the University of Toronto in September 2022. Gioia 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 these 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 joyous 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

ART INSTALLATION HAPPENINGS

3–9 October 2022 and 19–20 April 2023
Wish You Were Here, Wish Here Was Better (WYWH, WHWB)

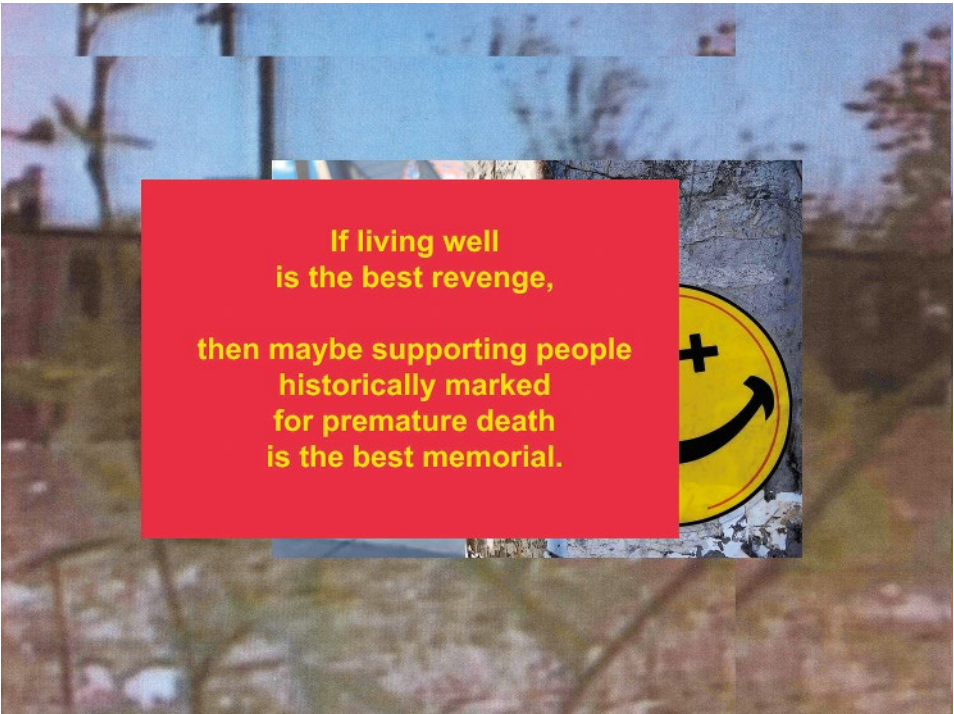
This was a mobile public event series that made space for people impacted by the ongoing overdose crisis—and its cascading systemic issues of precarity, houselessness, and criminalization—to mourn, while providing opportunities to imagine and work towards a more just future. From 3–9 October, a van, 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



Download pdf: https://content.blackwoodgallery.ca/media/pages/publications/organizing-our-grief/eff284487b-1680700390/blackwood_organizing_our_grief.pdf

reflections on WYWH, WHWB from project organizers, partners, and participants. Distributed widely in print throughout the GTHA 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.



TOP LEFT: Photo: Silvana Ximena. BOTTOM: Theodore (Ted) Kerr, *Living Well*, 2019. Courtesy of the artist.

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 percussive lack of attention to Black subjects, relegating them to the realm of mere servitude and negligible for art historical narrative. Her talk made



TOP LEFT: *Citizen: An American* book of poetry by Claudia Rankine. TOP RIGHT: Édouard Manet, *Olympia*, 1865. BOTTOM: Portrait of Claudia Rankine by Ricardo DeAratanha/Los Angeles Times.

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/



La grève des mineurs du Pas de Calais, 1906. Le Petit journal. Supplément du dimanche—Bibliothèque nationale de France, Public Domain.

EVENT SERIES

18 November 2022 and
19 January, 31 March, and 21 April 2023
**Dramaturgies of Resistance:
The Labour of the Negative**

This series took a broadly Marxist approach to some of the urgent contemporary questions of labour. Across events of varying scales and focuses, it asked, what forms can the struggle for emancipation take today under conditions of global capitalist hegemony? What role might a certain “negativity” play in a world in which “positive thinking” and “mindfulness” seem ever-more compulsory, despite the political, ecological, and moral catastrophes besetting the world? What does it mean to practice this negativity—this critique—

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](https://youtube.com/watch?v=ht7X_Utt3R8)

LECTURE

25 May 2023
A Workers’ Emperor and a Workers’ President? Germany’s August Bebel and Brazil’s Luis Inácio Lula da Silva in Comparative Perspective

This talk was the keynote address of a conference titled Work, Class, and Social Democracy in the Global Age of August Bebel (1840–1913). It was presented by John D. French, Professor of History and Afro-American Studies, Duke University. In his address, French offered a sustained comparison between the late-nineteenth-century socialist leader August Bebel-founder of Germany’s Social Democratic Party and distinguished parliamentarian-and a Brazilian counterpart, Luis Inácio da Silva, a former strike leader and founder of the socialist Workers’ Party, who in 2022 was elected as president, for the third time, of the world’s fifth largest country. Sharing similar educational, occupational, and political trajectories, Brazil’s “workers’ president” was contrasted with his German counterpart, often dubbed the “workers’ emperor,” as they built mass electoral followings among workers, the poor, and their allies, and as they fought for democracy and against entrenched authoritarianism and historic patterns of sustained repression.

WORKSHOP

25–26 May 2023
New Approaches to Labour Studies in Africa, Asia, and the Middle East

Scholarship examining labour history and studies in the “Global South” too often continues to prioritize western centric categories of the “proletariat” and working-class, marginalizing a range of people and labour forms. Regardless of the scale of inquiry—trans-local, national, transnational—the emphasis on capital and capitalism has resulted in the dominance of structuralist accounts of human agency that has reduced humans to subjects of powerful economic and material forces, leaving little room

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

Performed 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/](https://gaileyroad.com/the-love-booth-other-plays/)



LEFT: Alex Sergeev, *Migrant Workers in West Bay*, Doha, 2014. Wikimedia Commons. RIGHT: Benjamin Lee Hicks, *The Love Booth*, 2022. Courtesy of the artist.



Working
Groups



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.

Featured Working Group

ORGANIZER

Antoinette Handley
Anthropology



WEBSITE

eliteafricaproject.org

Bosjes Chapel in South Africa, designed by Steyn Studio. Photo illustration courtesy of eliteafricaproject.org using photograph © Adam Letch.



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.

Working Groups 2022-2023



TOP: iStock, Crowd walking on global map. Composition made with antique map from 1779.
BOTTOM: Luca Codignola, St. Peter's Basilica, 2019. Photo used with permission.

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 Buddhist, 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 Plys**, 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 History & 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, colonisation 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 Bill Graham Centre for Contemporary International History; **Andreas Motsch**, 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 soci-olinguistic surveys with members of these communities.

ORGANIZERS: **Suzi Lima**, Linguistics; **Fatima Hamlaoui**, French; **Juvénal 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 medieval drama scholars' need to be more familiar with traditions neighbouring England. Our readings last year were translated from premodern French, Arabic, Japanese, Dutch, Chinese, Danish, Czech, 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



Hildegard von Bingen receives a divine inspiration and passes it to her scribe. Miniature from Rupertsberg the Codex of Liber Scivias, 1151. Wikimedia Commons.

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 and daily life on and off the internet?

ORGANIZERS: **Nikki Cesare-Schotzko**, **Douglas Eacho**; and **Ilana Khanin**, PhD student, all Drama, Theatre & Performance Studies

Public Writing in the Humanities

This working group built a supportive and critical space for humanities scholars across various disciplines, at all stages of their careers, to write, read,

and learn together about public writing. As academics pressured by the demands of research productivity, there are very few opportunities to slow down and focus on one of the essential tools of our trade—good, engaging writing. While the craft of writing is extremely valuable, institutional structures rarely allow for this focussed engagement to occur, although it is expected that researchers will communicate with a broader public. Our group created a space for sustained and supported writing through workshops and regular writing sessions. We held weekly online writing sessions; organized workshops with established critics, editors, and writers; and provided opportunities for members to receive feedback on in-progress drafts from the group.

ORGANIZER: **Christy Anderson**, Art History

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 in and around Toronto; and housing precarity and houselessness in and around Toronto. We share 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.

ORGANIZER: **rosalind hampton**, Social Justice Education

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, social inclusion, displacement, as well as notions of invisibility, hypervisibility, and joy. Part of our activity involved conducting accessible workshops for immigrant students’ families, with a focus on mothers. These workshops were intended to foster reflections on their children’s post-migration experiences in Canadian schools. Through storytelling, our goal was to not only empower mothers and their communities but also to provide essential resources and connections to community organizations and institutions offering support to immigrant students and their families. Ultimately, we will work to create resources that not only illuminate the challenges faced by immigrant families but also offer ongoing support and community-based solutions.

ORGANIZER: **Soudeh Oladi**, Social Justice Education



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

Theatre as Medicine/Medicine as Theatre

This group was formed to develop a performative theory of medicine by tracing 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.

ORGANIZERS: **Marlene Goldman**, English; **Lawrence Switzky**, English and Drama

Theorizing Social Movements: A View from the Global South

The visibility and importance of global Southern social movements has only increased in recent years. Yet scholarship has yet to fully incorporate the theoretical insights of these diverse movements. Our reading group brought together faculty of varying levels of seniority and graduate students at different stages of their degrees to read, discuss, and present cutting-edge research in the study of social movements across several disciplines. This year, we read scholarship on feminist organizing in China, Indigenous movements in Peru, LGBTQ activism in Argentina and South Africa, and revolutionary action in Iran and Lebanon. We workshoped participants’ research and built community across the three campuses.

ORGANIZERS: **Janine Clark** and **Julie Moreau**, both Political Science

Transformative Sustainability Pedagogies

This working group examines the what

and the how of teaching sustainability in comprehensive, coordinated, and transdisciplinary ways across multiple divisions and units at the University of Toronto. We see exploring transformative pedagogies as a promising way forward by offering learners ways to synthesize cognitive, affective, and embodied forms of learning. Key to this is centering Indigenous worldviews and ‘Land as first teacher’ in sustainability teaching; when combined with transdisciplinary, Land-centred, equity-focused, and place-based education, transformative pedagogy provides opportunities for learning that is relational, community-engaged, justice-forward, and action-oriented. We are dedicated to establishing an interdisciplinary Community of Practice (CoP) for U of T faculty and graduate students interested in critiquing and re-imagining their understanding of sustainability pedagogies in their teaching practice.

ORGANIZERS: **Michael Classens**, School of the Environment; and **Sarah Urquhart**, PhD cand., Curriculum, Teaching & Learning

Visual Cultures of the Circumpolar North

This group brings together interdisciplinary perspectives on Indigenous, environmental, and settler pasts, presents, and futures around the circumpolar north to examine the complex visual and textual cultures of this region. Our areas of focus include northern landscapes, borders, and environmental histories; settler colonial expeditionary narratives; contemporary and historic militarisation and defence; cinematic and curatorial manifestations of north; and Indigenous arts, modernisms, and cultural heritage across Canada and the wider circumpolar north. We are confronting north-south dialogues and divides to draw attention to the cultural, social, and environmental dynamics between Indigenous communities and settler populations across Alaska, Canada, Greenland, the Nordic countries, and Russia.

ORGANIZERS: **Mark Cheetham**; **Isabelle Gapp**, postdoctoral fellow; and **Ivana Dizdar**, PhD cand., all in Art History



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

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.

JHI EXHIBITION OF ART
*MNEMONIC SILENCES,
DISAPPEARING ACTS*

CURATED BY
Dallas Fellini

EXHIBITION
13 September 2023
to 21 June 2024

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?

Hazel Meyer and Cait McKinney
Tape Condition: degraded
2016
mixed-media installation on pegboard
dimensions variable
Installed at the ArQuives:
Canada’s LGBTQ2+ Archives
Photo by Toni Hafkenscheid



DIRECTOR & STAFF	RESEARCH COMMUNITIES	GOVERNANCE			FELLOWS					
Alison Keith Director (Fall term)	Critical Zones	Advisory Board	International Humanities Advisory Board	Council of Humanities Institute Deans	Distinguished Visiting Fellow	6-Month Faculty Research Fellows	Undergraduate Fellows	Isidora Cortés-Monroy Gazitúa Spanish & Portuguese	Sim Wee Ong English	
Elizabeth Legge Acting Director (Winter term)	Critical Digital Humanities Initiative	Alison Keith Director, Jackman Humanities Institute (chair)	Monika Fludernik English, Albert Ludwigs University	Melanie Woodin Dean, Faculty of Arts and Science (Chair)	Kathi Weeks Gender, Sexuality & Feminist Studies, Duke University	Dimitry Anastakis History/Rotman School of Management	Freya Abbas English/Linguistics	Laurence Côté-Pitré Germanic Languages & Literatures	Sable Peters Linguistics	
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Cheryl Pasternak Finance Officer	Danielle Taschereau-Mamers Manager	Joshua Barker Dean, School of Graduate Studies	Camilla Gibb June Callwood Professor in Social Justice, Victoria College	Joshua Barker Dean, School of Graduate Studies	Ruby Lal South Asian Studies, Emory University	Robert McGill English	John Liao Classics	Edward Escalon Study of Religion	Niharika Russell Art Hlstory	
Amy Ratelle Research Officer	Scholars-in-Residence	Clare Brett Chair, Curriculum, Teaching & Learning	Jennifer Ho Director, Center for the Humanities & Arts, University of Colorado-Boulder	Jutta Brunée Dean, Faculty of Law	Artist in Residence	Srilata Raman Study of Religion	Fatema Mullan History/Diaspora & Transnational Studies	Corinn Gerber Comparative Literature	Aisha Salman Cinema Studies	
Monica Toffoli Officer Manager	Angela Esterhammer Director	James Cahill Director, Cinema Studies Institute	Greg Kelly Executive Producer, IDEAS, CBC-Radio	Amrita Daniere Acting Dean, University of Toronto Mississauga	Leena Manimekalai Film maker	James Retallack History	Lucy Stark History/Economics	Joe (Chi-Ho) Hung Philosophy	Ujjwala Sharma History	
Kimberley Yates Associate Director	Ira Wells Program Manager	Georges Farhat Architecture	Barbara Mennell Director, Center for the Humanities and the Public Sphere, University of Florida	Wendy Duff Dean, Faculty of Information	12-Month Faculty Research Fellows	Naomi Seidman Study of Religion/Diaspora & Transnational Studies	Amy Zhao English/Latin	Nayani Jensen History & Philosophy of Science & Technology	Matthew Shih Music	
		Anna Korteweg Sociology	Alessandro Schiesaro Scuola Normale Superiore, Florence	William Gough Dean, University of Toronto Scarborough	Seth Bernard Classics	Postdoctoral Fellows	Jackman Junior Fellows	Shibi Kumaraperumal History	Miriam Schwartz Germanic Languages & Literatures	
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