
Jackman Humanities Institute
Year in Review

21- 22

Pleasure



Jackman Humanities Institute
UNIVERSITY OF TORONTO

The Jackman Humanities Institute acknowledges the sacred land on which the University of Toronto operates. Indigenous peoples have shaped its history for thousands of years. It is on this land that they have developed distinct languages, cultures, economies, and ways of life; and this land remains a sacred gathering place for many peoples of Turtle Island. It is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River. This territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy 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.



pleasurehome: desiring queer space

Welcome to the *pleasurehome*, an online exhibition responding to queer desire. Oscillating between desire and violence, these images establish a politics of pleasure informed by the experience of queerness: a textured exploration of home.

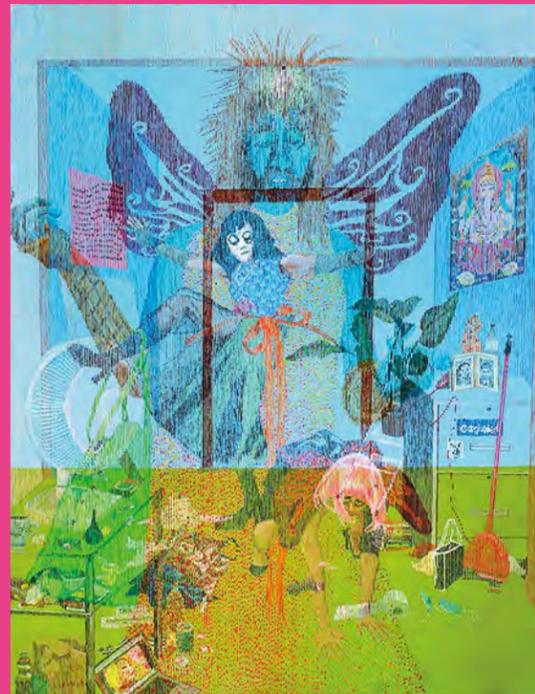
artmuseum.utoronto.ca/exhibition/pleasurehome-desiring-queer-space

CURATED BY
Logan Williams

ONLINE EXHIBITION
6 January to
30 April 2022

WORKS BY
Catherine Opie
John Greyson
Evan Sproat
Kaeten Bonli
Shawné Michaelain
Holloway

COSPONSORS
The Art Museum,
University of Toronto
Canada Council
for the Arts
Ontario Arts Council



TOP
Kaeten Bonli
Reclining Burnout 5
2018
18 × 24 inches (each)

BOTTOM
Shawné Michaelain Holloway
SPEEDRUNHOME.PAGE
2022
With development support
from KT Duffy.

Logan Williams is a queer performance-maker, writer, producer, and scholar working in visual culture, theatre, and curatorial studies who relocates the drama of the theatre to alternative spaces through explorations in embodiment and intimacy. His research combines affect theory, queer ethics, and performance studies through curatorial projects that investigate contemporary conceptions of home.

Director's Message

Over the last year, the Jackman Humanities Institute has been able to return successfully to some in-person programming, including readings and public lectures, while we continue to mount a robust series of training workshops, readings, and lectures online.



Our online events continue to draw audiences from well beyond Toronto from across the country and around the world. We have also completed the final year of our Mellon-funded Humanities at Large programming series, including our capstone event, the JHI Humanities at Large lecture. Titled “The Perfect Wound,” the lecture was delivered in person on 4 May 2022 at the Innis Town Hall by our Mellon-funded Visiting Public Humanities Fellow, Professor Irina Dumitrescu (University of Bonn) and recorded live by our media partner, *CBC Radio: Ideas*, for ten days later.

Led by Irina Dumitrescu, the 2021–22 circle of JHI fellows focused their discussions on the theme of pleasure in the aesthetic, philosophical and sensory realms, and explored its realization, foreclosure, and the struggles to achieve it, across a wide array of historical periods, geographical sites, and material instantiations. Our faculty research fellows have made substantive progress on their research projects, while our graduate fellows press on towards completion of their doctoral dissertations and our undergraduate fellows undertake ambitious plans for graduate school. Among the highlights of the year, we feature our Distinguished Visiting Fellow, Michael Nylan, who catalyzed our conversations about pleasure during her stay in the early fall of 2021; our Community-Engaged Fellow Jackie Rohel, whose research on foodways both local and global has appeared on the *Gastronomica* podcast she produces; and our Undergraduate Fellow Mukti Patel, who goes on next year to a fully funded graduate program in Religion at the University of Chicago.

As our generous three-year grant from the Mellon Foundation comes to an end, I want to thank the Foundation for their visionary leadership in facilitating the past three years of public humanities research programming at the JHI and, especially, for their support of JHI fellows and staff. In addition to the VPH Fellow, and the CEHR postdoctoral fellow, I want to recognize the Institute's Communications Officer, Sonja Johnston. Over her three years with the Institute, our Newsletter audience has increased from a monthly circulation of c. 250, to a bimonthly readership of over 1075. She has also established social media accounts on Facebook (550+ followers), Twitter (1350+ followers) and YouTube to advertise both our events and our fellows' achievements, and she has updated our website—which currently averages almost 13,000 views a month, up from c. 3000 in 2019—to a Drupal 7 platform.

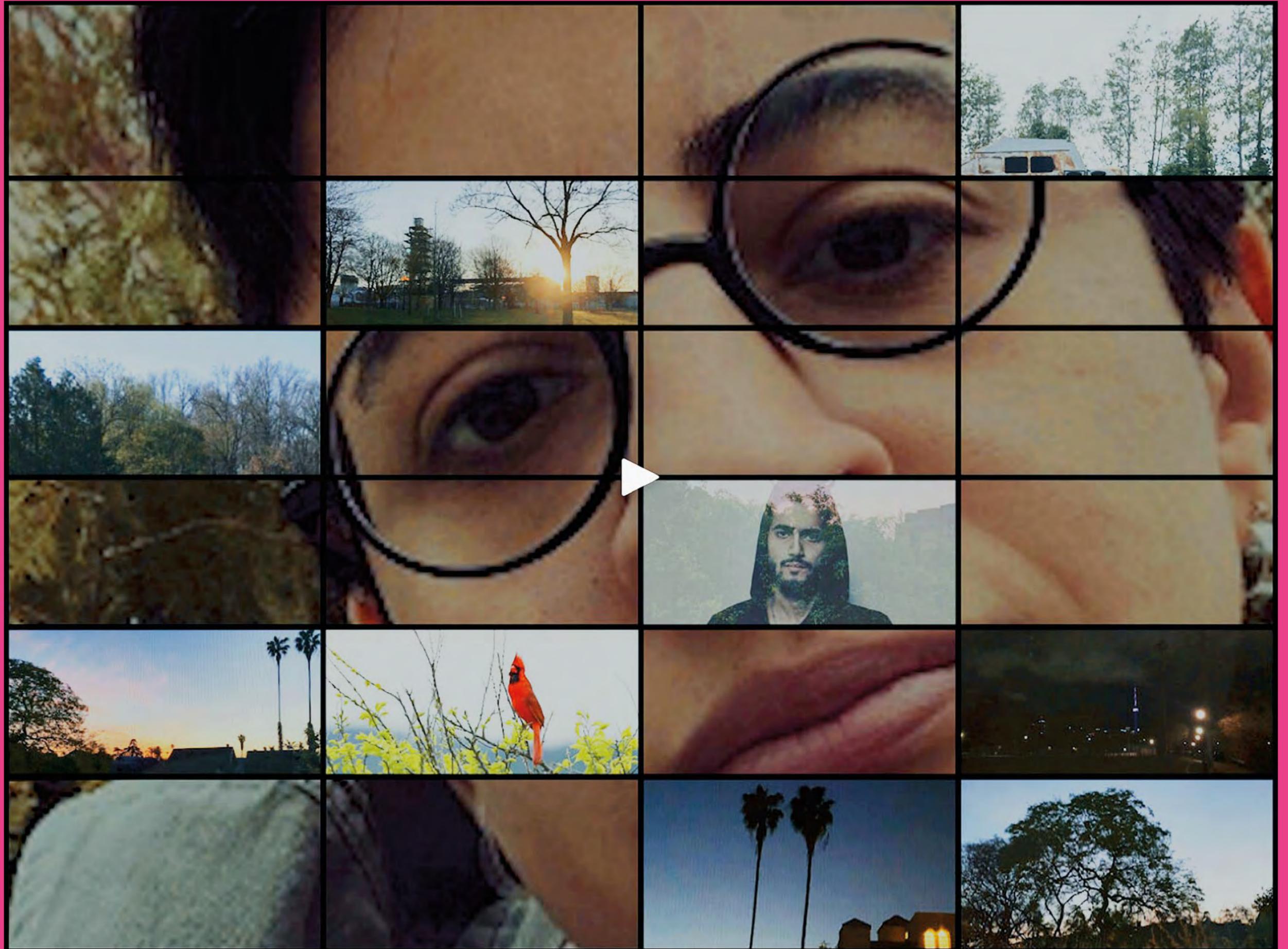
The JHI has made the most of the unique opportunities presented by the Mellon Foundation's support for innovative humanities programming and academic fellowships. Our workshops in community-engaged humanities research and public facing non-fiction have had a powerful impact on our academic community, which has benefitted from the focused training our Mellon-supported fellows have offered. The positive feedback our events have received has enabled us to build all six pillar activities into our annual programming going forward. In addition, the Mellon Foundation's support has enabled us to retain the JHI's superb administrative personnel: Communications Officer Sonja Johnston, now appointed on a continuing basis, and Program Manager Dr. Kim Yates, now continuing full-time.

Another new addition to the JHI staff this year is our new Research Officer, Dr. Amy Ratelle. This new position was created after the 2020–21 tri-campus review of humanities research support conducted by the Office of the Vice President, Research and Innovation (OVPRI), and embedded at the JHI (though appointed to Arts & Science), for a three-year term. Dr. Ratelle's position is intended to drive cross-campus initiatives in humanities research, facilitate community partnerships, and support awards and honours. She is also taking the lead in championing Mitacs opportunities for humanities students and postdoctoral fellows at the University of Toronto.

I want to thank all the Institute's fellows and staff for their commitment to recovering the pleasures of in-person gathering and intellectual exchange. Despite the challenges posed by the pandemic, we were able to host our circle of fellows largely in person and foster the shared exploration of their research. We could not have done it without our excellent staff—in addition to Associate Director Dr. Kim Yates, Communications Officer Sonja Johnston, and Research Officer Dr. Amy Ratelle, the Institute's stalwart Finance Officer Cheryl Pasternak, and Office Manager Monica Toffoli, whose financial facility and logistical creativity have enabled the Institute to flourish.

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

Research Communities



Critical Digital Humanities Initiative

Elspeth Brown, Director
dhn.utoronto.ca

The Critical Digital Humanities Initiative (CDHI) enables trans-disciplinary collaborations that emphasize questions of power, social justice, and critical theory in digital humanities research. Its vision is to harness the tools of the digital revolution to forge a new paradigm of critical humanities scholarship, one that bridges the humanities' emphasis on power and culture in historical perspective with the tools and analysis of digital technology. The CDHI is a new mix of research workshop and design atelier, equipping humanities researchers with the technical and design expertise to use digital tools to ask new questions, share new knowledge, and analyze power and inequality in historical perspective. CONTINUED ON PAGE 8

Steering Committees

Critical Digital Humanities Initiative

- Elspeth Brown**
Director,
Historical Studies
- Nasma Ahmed**
Director,
Digital Justice Lab
- Kristen Bos**
Historical Studies
- Beth Coleman**
Information;
Communication,
Culture & Information
- Miriam Fernandes**
Associate Artistic
Director,
Why Not Theatre
- Marcel Fortin**
Head, Map and
Data Library
- James Ginther**
Toronto School
of Theology
- Linda Hazzan**
Toronto Public Library
- Patrick Keilty**
Information;
Sexual Diversity Studies
- Pamela Klassen**
Study of Religion
- Sian Meikle**
Associate Chief
Librarian,
Digital Strategies
& Technology
- Jasmine Rault**
Information; Arts,
Culture & Media
- Bhavani Raman**
Historical &
Cultural Studies
- Kirsta Stapelfeldt**
Coordinator,
Digital Scholarship
Unit (UTSC Library)
- Elisa Tersigni**
JHI Digital Humanities
Postdoctoral Fellow
- Jennifer Wemigwans**
Leadership, Higher &
Adult Education
- Chris Young**
Coordinator,
Digital Scholarship
(UTM Library)

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
- Ira Wells**
Director, Academic
Programs,
Victoria College
- Alison Keith**
Director, Jackman
Humanities Institute
- Kim Yates**
Associate Director,
Jackman Humanities
Institute
- Liye Xie**
Anthropology
- Edward Jones-Imhotep**
History & Philosophy
of Science &
Technology
- Markus Stock**
German
- Alexie Tcheuyap**
French
- Erin Webster**
Arts, Culture & Media
- Rie Kijima**
Munk School of
Global Affairs



“ONCE WE STARTED TO REALLY GET DOWN TO THE NITTY GRITTY, WE REALIZED THAT ACTUALLY MOST PEOPLE DOING DIGITAL HUMANITIES AT U OF T ARE DOING THIS VERSION OF CRITICAL DIGITAL HUMANITIES THAT IS COLLABORATIVE —OFTEN PUBLIC-FACING—THAT ADDRESSES QUESTIONS AND SOCIAL INEQUALITY AND POWER.”

Elspeth Brown, Director

CONTINUED FROM PAGE 6

CHDI provides consultations, fellowships, learning communities on specific topics/approaches; seed funding, bursaries, curriculum development, workshops, talks, events, conferences, and a Lightning Lunch and annual speaker series as well as fostering a community of practice for critical DH researchers and supports research communications including a bi-weekly newsletter and listserv.

The CDHI builds on the foundation of the Digital Humanities Network (DHN), which has supported research in the digital humanities at the University of Toronto since 2016. With over 80 faculty members, 11 digital scholarship librarians, 10 research staff, and scores of graduate students, undergraduate researchers, and post-doctoral fellows working on over 40 DH research projects and teams, the CDHI is grateful for the support of the University of Toronto’s Institutional Strategic Initiatives portfolio.

Critical Zones

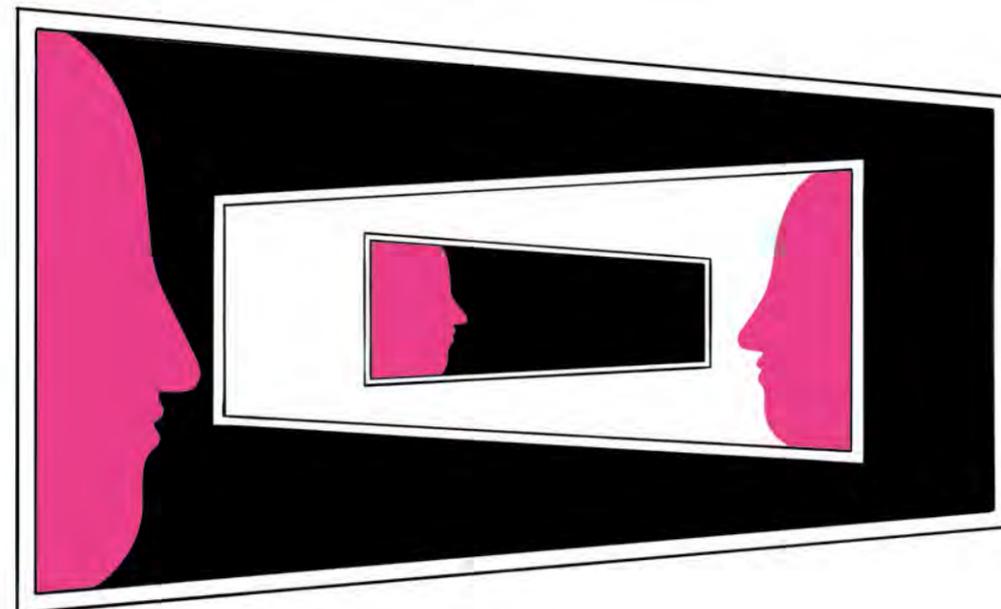
Launched in fall 2019, Critical Zones will be a nexus for research exchange in the environmental humanities at the U of T

and beyond. We envision a network of research labs bringing together scholars and creative practitioners from different

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



Toronto Landscape Observatory. Image by Aaron Hernande.



Scholars-in-Residence

Scholars-in-Residence (SiR) is an intensive, 4-week paid research opportunity in humanities and social sciences for upper-year undergraduates. SiR provides students with an opportunity to acquire advanced research skills and experience while collaborating with an interdisciplinary and intellectually vibrant community of peers, professors, and research professionals. Students selected for SiR work as Research Assistants in small teams on projects led by professors. Students also share group activities including multidisciplinary workshops on research methodologies, standards, protocol, and professional communication; cultural events; and talks featuring professionals such as lawyers, policymakers, and documentary filmmakers that highlight research-intensive career trajectories.



Photo by Horst Herget.

The sixth annual Scholars-in-Residence took place 2–27 May 2022 with 26 research projects supported: 11 at the St. George campus, 5 at UTM, 5 and UTSC, and 6 online. A total of 134 students

participated; while there were minor pandemic restrictions (masking) in place, this year’s Scholars were especially enthusiastic about the intensive in-person experience after the long hiatus.

Fellows



Catherine Opie
Self-Portrait/Cutting
1993
Chromogenic print
40 × 29 7/16 inches

Circle of Fellows Overview

Our conversations about pleasure explored the senses and the ethical and moral responses to pleasure in a wide range of historical contexts. Michael Nylan's visit in October provided huge impetus for conversation, and Irina Dumitrescu's wide-ranging work as a public humanist and medievalist engaged with every other project in delightful ways. Pleasure turned out to be a more slippery focus than it seemed, offering an interesting series of jumping-off points and intellectual rabbit holes as we delved into other subjects. There was a sense of group solidarity in spite of the year's challenges, and friendships have formed that will endure. The greatest pleasure of the year was in the shared company of these diligent and engaged researchers.

Circle of Fellows

Distinguished Visiting Fellow

Michael Nylan
History,
UC-Berkeley

Visiting Public Humanities Faculty Fellow

Irina Dumitrescu
English,
University of Bonn

Faculty Research Fellows

George Boys-Stones
Classics/Philosophy

Linda Rui Feng
East Asian Studies

Mohan Matthen
Philosophy

Shafique Virani
Historical Studies

Early Career & Postdoctoral Fellows

Jaclyn Rohel
Food Studies

Elisa Tersigni
English and Book
History & Print Culture

Joseph Cadagin
Musicology

Graduate Fellows

Walker Horsfall
Medieval Studies

Sadie Menicanin
Music

Anna Paliy
Drama, Theatre &
Performance Studies

Michael Reid
English

Undergraduate Fellows

Bronwen Cox
Art History

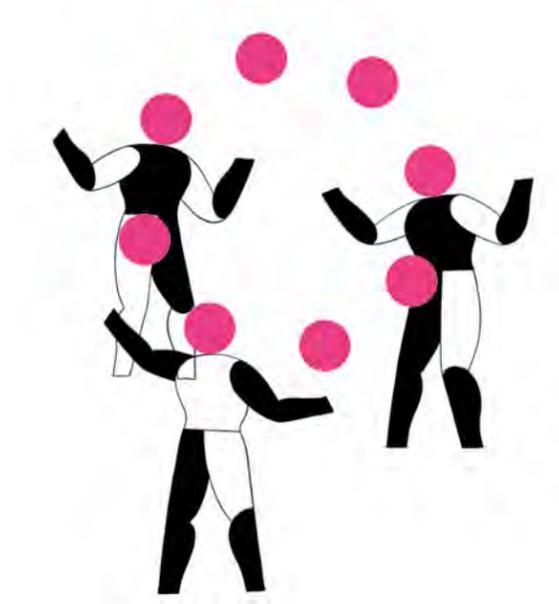
Alex de Guzman
Philosophy

Tif Fan
East Asian Studies/
Political Science

Marybel Menzies
Philosophy/Psychology

Mukti Patel
Study of Religion

Aqil Visram
Islamic Studies/
Economics



Michael Nylan



On Pleasure, Looking Back

As the last year and a half has brought momentous changes to all of our lives, Michael Nylan's public lecture considered how the book she wrote over eighteen years ago, *The Chinese Pleasure Book*, would now differ, if she were to write it today. She finds reading the Chinese classics rewarding because it brings her, a small-town girl from a Kentucky farm, back to a world she once knew well, where social exchanges entailed long-term relations of trust. The antique Chinese pleasure theories were premised on the secure trust one can build within one's family and circle of friends and trust in the beneficence of the cosmos. Nylan's gentle, informal manner moved her listeners into a set of philosophical structures that defined pleasure as stability, safety, and certainty. Her depth of learning and generosity opened a conversation about pleasure and the ways that artists and thinkers have defined how and whether to trust it.

Recording of public lecture
[youtube.com/watch?v=_M6IPkM_3HY](https://www.youtube.com/watch?v=_M6IPkM_3HY)

Michael Nylan is Jane K. Sather Chair in History at the University of California-Berkeley. She is a truly interdisciplinary scholar. Her single goal is to know as well as possible the extant texts and artifacts that her historical subjects knew during the early empires in China. This goal has meant delving into multiple forms of historical inquiry (including gender studies and the social practices of manuscript culture), as well as archaeology and comparative research on Rome, Greece, and early China, the assorted technical arts, rhetoric, and philosophy. Her research interests include seven centuries of Warring States through A.D. 316, with an emphasis on socio-political context; aesthetic theories and material culture; cosmological beliefs; gender history; and the history of such emotions as "daring" and "salutary fear" (aka prudential caution). She also studies the "use and abuse" of history since 1840 in the Sinosphere. She has produced many articles and seventeen books including monographs, essay collections, translations, editions, and children's stories. Her most recent books are *The Chinese Pleasure Book* (2018), *Sun Tzu's Art of War* (2019).

MICHAEL NYLAN ITINERARY

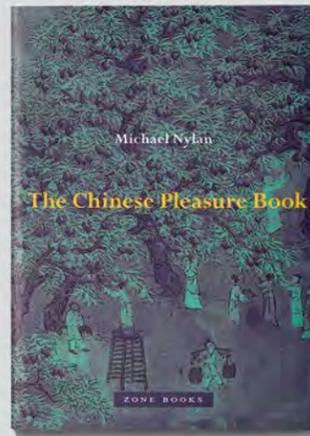
4 October 2021
 Workshop for doctoral students and early career researchers

5 October 2021
 Public reading from
The Chinese Pleasure Book

6 October 2021
 Public Lecture:
 "On Pleasure: Looking Back"

7 October 2021
 Nylan met with the Circle of Fellows and led a fascinating discussion about making history, writing, and her work across international borders.

8 October 2021
 Classroom visit to UTM Historical Studies and meetings with faculty members



We are grateful for the support of the Mellon Foundation through the JHI's Humanities at Large initiative, which assisted in all aspects of Professor Nylan's visit.

Linda Rui Feng

East Asian Studies



Concocting the "Heavenly Scent": A Cultural History of Aromatics in late Medieval China

The 2022 JHI annual theme of "Pleasure" allowed me to conceive a new project and plunge into a new research direction—of historicizing the senses in general and the olfactory sense in particular. Drastically widening my training as a literary scholar of medieval China to incorporate my interest in the history of science and in premodern knowledge production, I wanted to investigate how ancient Chinese people understood and classified the world of scent, including the ways in which aromatics during the medieval era become a cultivated art form subject to analogous forms of connoisseurship as other forms of art such as music. There are numerous challenges in doing so, as scent—including those designed and curated for pleasure—is ephemeral and often resists linguistic representation. My major discovery this year is that tenth-century anecdotes suggested an ongoing process in the Chinese literati circles that sought to "acculturate" imported aromatics (from Southeast Asia via the maritime silk road) into an existing olfactory culture and as part of secular and religious experiences.

Even though I had been thinking about this prospective direction for some time, without the JHI fellowship, it may have taken me many more years to work up the courage to tackle it, if at all. The incomparable gift of time granted by JHI was to allow me to read and absorb new material without interruption, to reflect with sustained attention and stamina, and, perhaps most importantly, to be unconditionally curious; it was a joy to hear other fellow's weekly presentations and to engage or even overhear discussions about their work. These weekly and daily intellectual encounters became larger than the sum of their parts, and over time opened intellectual horizons that allowed me to see more clearly my own methods and intellectual choices.

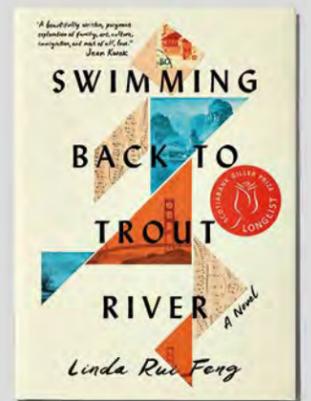
There are many highlights from the year for me. In September, I facilitated a reading and discussion (among the circle of fellows) to introduce the writing of our Distinguished Visiting Fellow, Prof. Michael Nylan. Her recent monograph, *The Chinese Pleasure Book*, broached many of the crucial terms and concepts that have the potential of bringing together a wide range of work across disciplines. We discussed, among other topics, the questions of translation of the Chinese classical

writers' terminology (why render 乐 as "pleasure" and not "joy," for example). In October, when Prof. Nylan arrived in Toronto for her two-week visit, I also had the honor of introducing her at one of her public lectures and in more informal occasions (such as a graduate student workshop she conducted). Toward the end of her stay, she told me appreciatively that the JHI circle of fellows is a "wonderful group," to which I agreed whole-heartedly!

The JHI year also came at a pivotal point in my career, as the publication of my debut novel in summer 2021 placed me in a new position of speaking about writing fiction as an academic, and therefore venture into the world of public humanities. This experience, both new in its synergy and deeply meaningful, is yet another highlight of the year for me. For this, and for the privilege of being part of a collective conversation about the multifaceted meanings of pleasure, I feel deeply indebted to JHI.

LINDA RUI FENG PUBLICATION

Linda Rui Feng's debut novel, set against the backdrop of China's Cultural Revolution, follows a father's quest to reunite his family before his precocious daughter's momentous birthday. It was longlisted for the Giller Prize.



“HOW DO CONCEPTIONS OF PURITY AND PERFECTION (THEN AND NOW) PLAY OUT IN THE TUMBLE OF REAL-LIFE EXPERIENCES THAT LEAVE US SCARRED AND DOUBTING? CAN WE CONTEST THE ASSUMPTION THAT PERFECTION IS REQUIRED IN ALL THINGS, AND FIND PLEASURE IN IMPERFECTION?”

Irina Dumitrescu

Visiting Public Humanities Faculty Fellow

Irina Dumitrescu

English Literature, University of Bonn



Imperfection

The opportunity to be a Visiting Public Humanities Faculty Fellow at the Jackman Humanities Institute came at a key moment in my career. For the past decade, I have been writing for the general public in a variety of genres: memoir, criticism, and essays, among others. This has generally been on stolen time, balanced against my teaching, administrative, research and grant duties at the University of Bonn. I wanted to see how far I could take my public work if given the time to do it as my primary occupation, both in the sense of breadth of public intellectual activities and depth of my main project, a book on imperfection. Although expertise in public humanities is increasingly valued by the academy, in Germany there is no funding that I know of that would have allowed me to do this kind of work, with this intensity. The result was new opportunities for public engagement, and a great deal of clarity about the direction in which I want my career to go. I had a significant breakthrough on my book project: it is, in fact, not on imperfection per se. Instead, it is an exploration of perfectionism that weaves together memoir and medieval literature. Its main argument will be that the answer to perfectionism is perfection, in the Aristotelian sense of fulfilling one's potential (which of course brings its own pleasure with it). As the fellowship draws to a close, I find I have much more energy and a greater sense of possibility.

Irina Dumitrescu (Ph.D. English Language & Literature, Yale University, 2009) is Professor of English, American and Celtic Studies at Rheinische Friedrich-Wilhelms-Universität, Bonn. She is a scholar of medieval English literature and her research focusses on education, celebrity, and women's power in the Middle Ages. She also writes essays and book reviews for the public on topics such as food, dance, migration, and literature.



We are grateful to the Andrew W. Mellon Foundation for the Humanities for their support of the JHI initiative, Humanities at Large, which created fellowships for Irina Dumitrescu and Jaclyn Rohel.

Featured Early Career Fellow

Community-Engaged Humanities Research Fellow

Jaclyn Rohel

Ph.D. Food Studies, New York University



Pleasure and the Ethics of Hospitality in Urban Foodways

What is the relationship between pleasure and hospitality? Could pleasure be a site of ethics, a space for encounter and welcoming? My work focuses on food provisioning, public culture, and the marketplace, with the goal of supporting socially inclusive and equitable foodways for liveable cities. Through this year, in vibrant discussions with JHI colleagues, I explored the theme of pleasure from multiple dimensions; beyond sensory and gustatory experience, pleasure emerged as an important site of community-making.

My community-engaged program of work this year unfolded through two distinct collaborations, both working towards social equity in Toronto's foodways. First, as a research associate with the Feeding City Lab and the new UTSC Sustainable Food and Farming Futures (SF3) Cluster, I focused on food sovereignty and cultural diversity in markets and small food enterprises. At the Feeding City Lab, I collaborated with colleagues to trace the effects of the Covid-19 pandemic on local food systems and highlight local community supports and innovations during times of crisis. I mentored undergraduate researchers, participated in community consultations, and contributed to research grant development and design. Our team was awarded a \$50,000 SSHRC Connections grant for a new multi-media project, *Voices from the Food Frontlines*. I also continued work on *Catering Communities*, exploring pathways to catering start-ups for new and aspiring entrepreneurs, especially newcomers, women, and cooks from racialized communities. With a small team of collaborators, I conducted qualitative survey research, hosted online focus groups, and co-authored a paper on home-based food businesses and community cooking. I also produced and co-hosted 20 *Gastronomica* podcasts for the Brooklyn-based non-profit food radio station Heritage Radio Network, in which I hosted interviews with scholars and launched a new segment ("What to Read Now") to bring cutting-edge research in food studies and the culinary arts to public audiences. My fellowship provided the time, space, and resources to co-create knowledge through these university-community collaborations and to apply my skills in research, education, and communication to put that knowledge to work.



Michael Reid

English



Dangerous Pleasures: Literature, Secrecy, and Homosexuality in Eighteenth-Century England

It has been an unusually productive year of writing and research. I have made tremendous progress on my dissertation, having completed a late-stage draft of my third chapter (“The Taste of Antiquity”) and an early draft of my fourth (“Queer Humour and the Gothic”). I may be nearing a full draft of my dissertation, which is now 80% complete, and I intend to defend by Spring 2023.

I chose to present my first chapter, on the threat of blackmail faced by homosexual men in the mid-eighteenth century. At first glance, the blackmail panic seems to have little to do with pleasure, but the careful reader discovers dazzling particulars in trial records and gossipy pamphlets about sex acts both imagined and performed. The rise in blackmail cases, and their increasingly high-profile targets, reveals a new sense of the plausibility of homosexual existence, its visibility and availability. It also reveals the dangers in pursuit of that pleasure—humiliation, imprisonment, mob violence, and exile, to say nothing of the death penalty. It is easy to think of pleasure as a light and idle thing, as plain and simple as a pig rolling about in mud. But as any queer historian will tell you, pleasure also exacts a terrible price; it must be fought for, sought out; it demands abasement and sacrifice. It was a privilege to introduce these now-forgotten contexts to our extraordinary circle of fellows this year. Returning to this chapter gave me a chance to revise it into a potential journal article. It is now almost ready for submission to a major academic journal.

JHI’s exhibition of art, *pleasurehome: desiring queer space*, resonated deeply with the aims of my project. Logan Williams curated a gorgeously rendered multimedia experience. What struck me was that so much of the exhibit was not about pleasure but about pain, alienation, scarring, and homelessness. Pleasurehome helped me to discover ways of according dignity to my queer subjects while not flinching from the humiliating violence and abuse they suffered.

I also received practical advice on writing and professional development, and strategies for excavating the forgotten (or deliberately sidelined) record of marginalized identities in the course of the year. The fellowship was the highlight of my scholarly career thus far.

“I CAN SAY WITH CERTAINTY THAT MY SOJOURN AT THE JHI THIS YEAR WAS AN ABSOLUTE PLEASURE, AND I AM THRILLED TO HAVE EXPERIENCED ENOUGH DELICIOUS MOMENTS TO PICK THROUGH FOR A LIFETIME.”

Walker Horsfall, Graduate Fellow

Alex de Guzman

Philosophy



“Manipulating Autonomy by Manipulating Attention: TikTok and a Call to Inaction”

My time as an undergraduate fellow at the Jackman Humanities Institute has been the most enriching academic experience of all my education. I not only learned an exceptional amount from the weekly fellows’ talks, but more broadly, my time as a JHI fellow profoundly developed me as a researcher, aspiring scholar, and all-around lover of the humanities. Next year, I will be graduating from the philosophy specialist program at UofT and I hope to begin graduate study in philosophy in 2023.

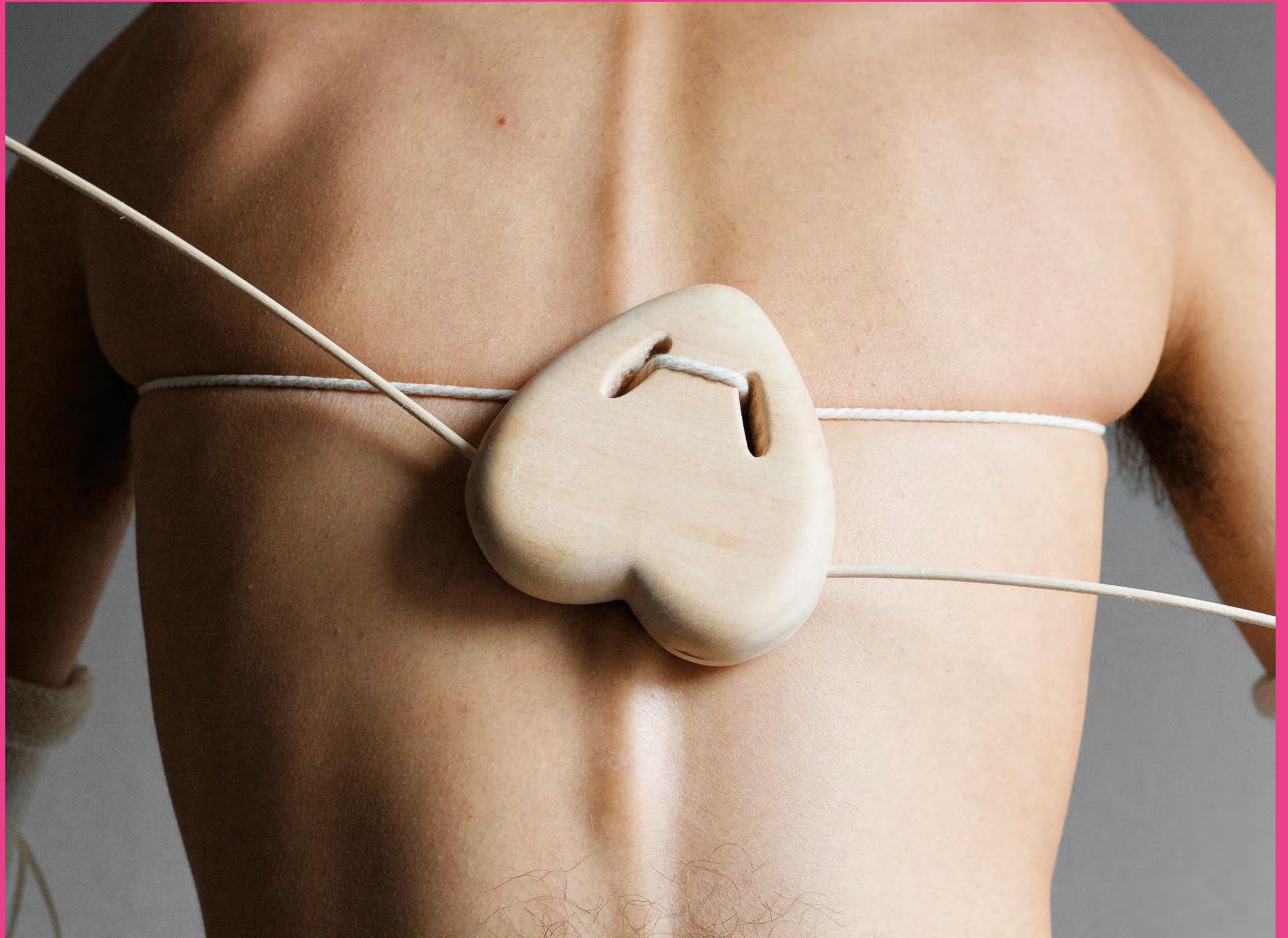
My research project started with the goal of analyzing boredom and attention as a way of refining philosophical distinctions of “higher” and “lower” pleasures, but I eventually realized that diagnosing the specific phenomena I was interested in—the technological arms race in the attention economy—required attention to really take center stage. This development of honing my project’s scope is wholeheartedly indebted to my faculty supervisor Dr. Mohan Matthen. Professor Matthen taught me how to be a better writer, philosopher, and thinker, and the success of my project owes a lot to his excellent advice.

The visit by Michael Nylan shines most brightly among my memories at JHI. Her talks were lively and incredibly all-encompassing, granting me invaluable new perspectives in thinking about the topic of pleasure. I was able to speak with her one-on-one, about my research and hers for several hours, in one of the most enlightening discussions I have had inside a university office.

I cannot express enough how productive and stimulating the environment was on that tenth floor of the Jackman Humanities Building. In addition to the one-on-one meetings, throughout the year I knocked on the office door of several other fellows, faculty, graduate and undergraduate, who were always eager to chat about our research. These interactions were among the highlights of my year.

My project focused on pleasure in the “attention economy”. The meteoric rise of addicting apps such as TikTok, in a time when our attention spans are dwindling to nothing, drove me to analyze how exactly these technologies become addictive, and what they may be doing on a subtler, deeper level to our capacities as autonomous agents and deliberators of value. My final talk—the peak experience of all my time as an undergraduate student—focused on cases including casino hallways, slot machines, and TikTok to analyze how manipulations of attention constitute deeper manipulations of our autonomy, and how they can then be exploited to addict us by design. This fellowship not only granted me the time and space to do pressing research, but also gave me invaluable resources to conduct the project to the best of my ability—I am humbled by and grateful for all my time as a JHI fellow.

**Program for
the Arts**



Evan Sproat
Untitled
2020
Wood and rope
8" x 30" x 2"
Photo by Brigitte Patenaude

Program for the Arts Overview

In this second full year of pandemic disruptions, most events were planned as online offerings. A notable feature of this year's Program for the Arts is the unusual number of new works that were developed and brought to virtual performance—five in total—including an opera, a play and three new musical compositions. The recordings of these performances are publicly available and will enrich Toronto's art and music scene. This year's events touched scholars and performers from around the world, bringing the annual theme of Pleasure into dialogue with racial, environmental, technological and political issues, and generating conversations that continue to resonate.

Program for the Arts Featured Event

Visualizing Pleasure and the Practices of Freedom

CONTINUED ON PAGE 24



Still from Nobunye Levin's *SpillOver* (2021)

Visualizing Pleasure was a virtual symposium with companion screenings of commissioned artists' moving image works from Canada and South Africa. Dedicated to exploring the complex relation between racialized, ethico-political dimensions of pleasure and practices of freedom, the symposium explored concepts of pleasure animated through cinematic and performative methodologies. Foregrounding black feminist and queer critique, the symposium provided key provocations towards understanding interrelationships between the aesthetic, freedom, and pleasure.

In engaging questions that arise from the overlapping rhetoric of race, sexuality and the sensorium, the symposium brought together inquiries into the relationships between audio-visual media and questions of pleasure: the erotic, the sonic, and the racialized body, attending to the sensuous dimensions and emancipatory potentials of such encounter.

At the same time, participants engaged with interdisciplinary methods of scholarship that brought visibility into conversation with related fields in the humanities, exploring pleasure as an analytic to theorize aesthetic and political practices of freedom that configure racialized difference otherwise. The symposium was designed to create a much-needed conversation between scholars and artists across Canada and South Africa who recognize pleasure as a vital analytic in both scholarly and creative work as means to up-end normative readings of the political. Emphasizing a South-North dialogue, Visualizing Pleasure presented a two-day program of plenary, keynote, and scholarly panels, with commissioned artists from Canada and South Africa in conversation with interlocutor-scholars on specific questions of pleasure, aesthetics, and practices of freedom in the 21st century.

ORGANIZED BY

Kass Banning
Cinema Studies

Jordache A. Ellapen
Historical Studies

In collaboration with **Centre for Humanities Research**,
University of the Western
Cape, South Africa

EVENT WEBSITE

pleasureandfreedom.com

ARTIST ROUNDTABLE

Nobunye Levin
filmmaker, University
of Witswatersrand

Kama La Mackerel
Montreal-based artist

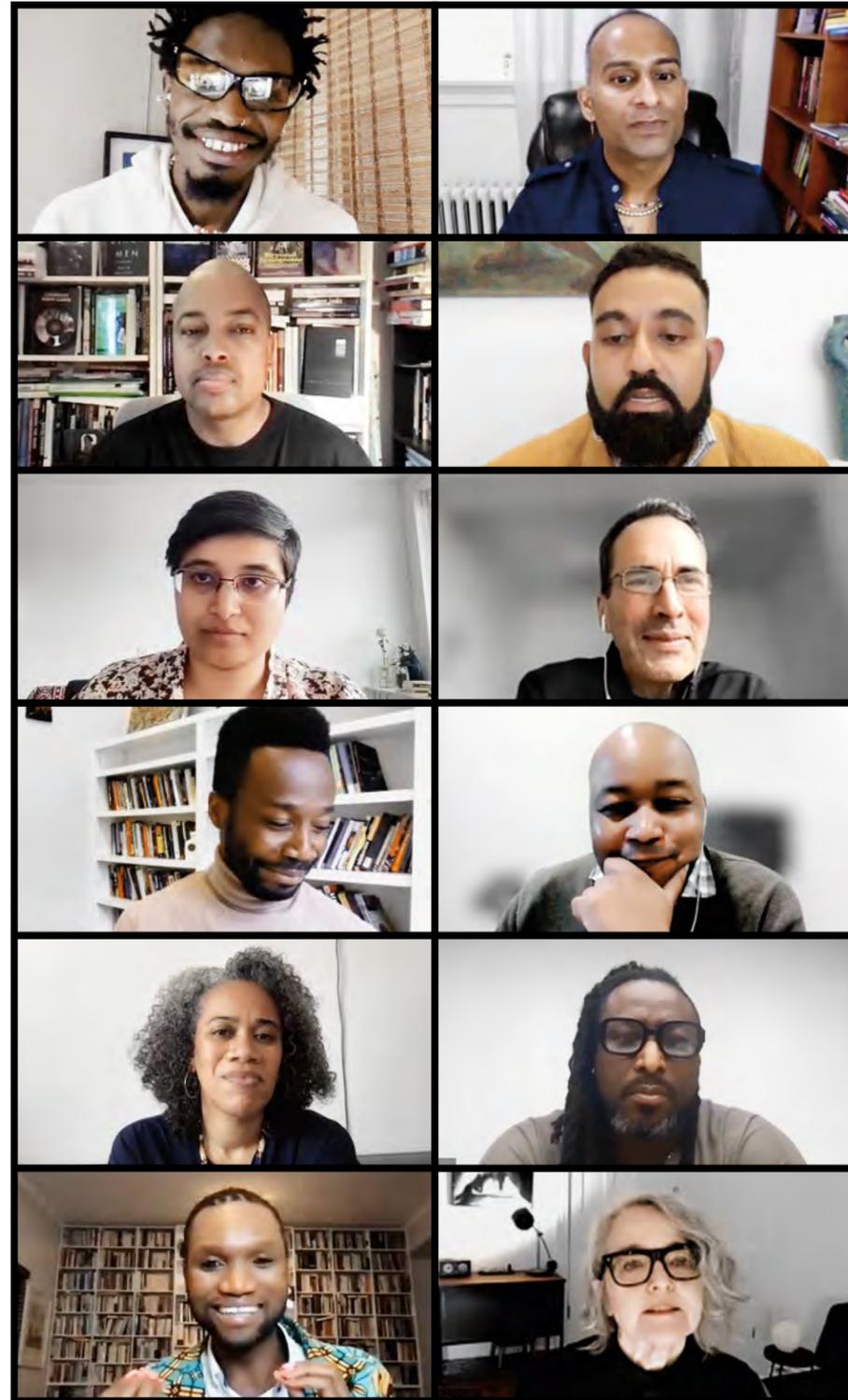
Robert Diaz
Women & Gender Studies

KEYNOTE ADDRESS

"Aesthetic Temporality:
Intimacy Coordinators
and the Erasure of
Black Queer, Feminist,
Transaesthetics"

La Monda Horton-Stallings
Georgetown University

CONTINUED FROM PAGE 23



ABOVE: Visualizing Pleasure selected participants: Screenshots by Kass Banning (left to right, top to bottom): Desire Marea, Jordache Ellapen, Abdi Osman, Githan Coopoo, Naveen Minai, John Greyson, Kwame Otu, Bongani Ndodana-Breen, Nobunye Levin, Rinaldo Walcott, Lwando Scott, Kass Banning.

PLENARY LECTURE

Isaac Julien
artist and film maker,
UC-Santa Cruz

ARTIST ROUNDTABLE

Fela Gucci
South African
performance artist

Desire Marea
South African singer

Jordache A. Ellapen
University of Toronto

ARTIST ROUNDTABLE

Githan Coopoo
South African designer

Abdi Osman
Somali-Canadian
multidisciplinary artist

Naveen Minai
University of Toronto

SCHOLARS PANEL

**“Global Blackness and
the Aesthetics of Pleasure”**

Nzingha Kendall
Pace University

Kwame Out
University of Virginia

Lwando Scott
University of the
Western Cape

Rinaldo Walcott
University of Toronto

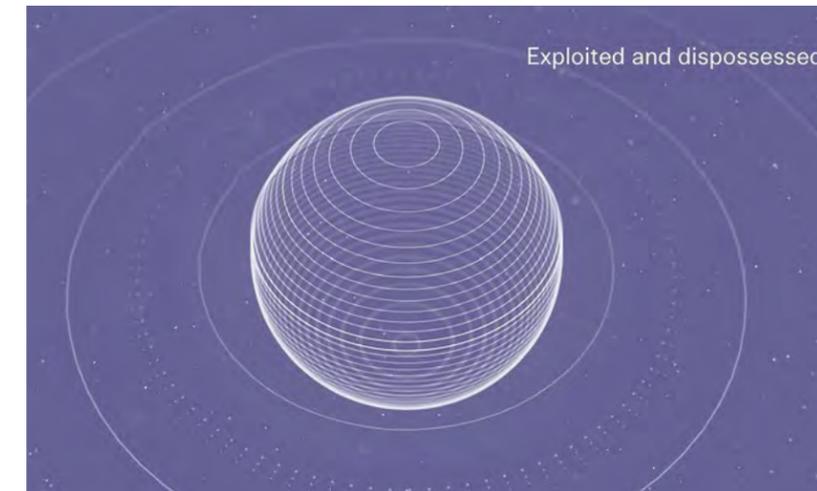
ARTIST ROUNDTABLE

John Greyson
video/film artist,
York University

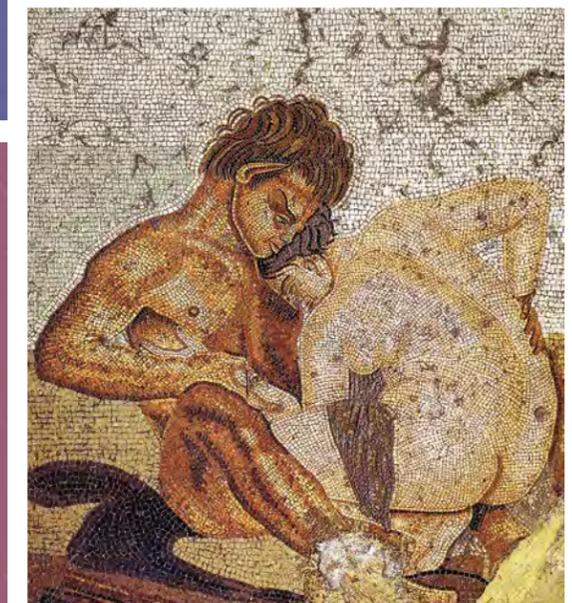
Bongani Ndodana-Breen
South African composer,
Yale University

Warren Crichlow
York University

Program for the Arts 2021-2022



LEFT: (Stills) An excerpt of the Outro Message to Artists-In-Presidents: Transmissions to Power. Courtesy of Blackwood Gallery. BELOW: Satyr and Nymph. Roman mosaic from the cubiculum in the Casa del Fauno in Pompeii. Photograph by Wilfgang Reiger, 2009. Public domain.



PODCAST SERIES

6 August–17 December 2021
**Artists-in-Presidents:
Transmissions to Power**

Artists-In-Presidents was a polyvocal art project with 21 episodes released weekly in 2021. Through transmissions from a diverse international group of artists, it composed a rousing collection of imaginative proposals for the leadership we need in this moment of global crisis and possibility. Inspired by Franklin Delano Roosevelt’s Depression-era radio broadcasts called the “Fireside Chats” as a framework for speaking frankly and directly to the people, Artists-In-Presidents replaced the one-man hero story that plagues our histories and

governing bodies around the globe, and complicates calls for unity by asking, “What messages do we need to broadcast to our nation(s) and relations now?” Twenty-one artists, public intellectuals, performers, and writers created audio addresses to expand and reimagine vernaculars and aesthetics of power with the bodies and voices of brilliant thinkers, artists, writers, performers, and musicians—calling on them to assume authority over our collective future. This project brought together artists from across Turtle Island, England, Bahrain, Brazil, France, Germany, Mexico, Indonesia, India, Afghanistan, and Lebanon. Visit: blackwoodgallery.ca/program/artists-in-presidents-transmissions-to-power

NEWLY COMMISSIONED OPERA AND SYMPOSIUM

29–30 October 2021
The Art of Love

This project was a new opera in “naïve style” by Norbert Palej, with a libretto based on the poetry by Ovidius Naso. It was presented online in a hybrid of animation and pre-recorded singing in Classical Latin. In tandem with the performance, a symposium brought together classicists and composers to discuss Ovid and the compositional process.

Recording of symposium:
youtube.com/watch?v=Uf4c0AXO_z8&t=5s

ONLINE SYMPOSIUM

18 February 2022
Problematic Pleasures in Digital Games and Play

Games, of all the popular arts, are perhaps most inextricably bound up in notions of pleasure, but in spite of its primacy, the concept is rarely interrogated in game studies. However, in recent years a number of game scholars have applied intersectional lenses to understand pleasure in all its complexity, challenging both canonical theories of play and celebratory marketing rhetoric. This event brought four prominent international game scholars into dialogue with University of Toronto faculty and students to critically unpack the diverse and not always harmless ways that pleasure moves us in and through play.

Recording of symposium
youtube.com/watch?v=IQiSYKV3b84



American Robin, Dakota Lynch, CC BY-SA 3.0, via Wikimedia Commons.

COLLECTION OF BIRDSONGS AND ONLINE PERFORMANCE OF NEW COMPOSITION

8 April 2022
The Pleasure of the Dawn Chorus: Preserving the Pandemic Soundscape

We began with the fascination around hearing birdsong again in our urban environment in the context of the pandemic lockdowns as human created noise abated. It was as if people had rediscovered the nature which had always already been there. Generating an environmental consciousness, based not on eco-anxiety alone, but in eco-appreciation, is an essential part of addressing our environmental crisis. The project collected recordings of the urban dawn chorus, taken from parks and backyards across Toronto, in collaboration with faculty and students in music, wildlife biology, and ecology and religion. These recordings were musically analyzed and transcribed, inspiring a new composition that reflects upon the pleasure of hearing birdsong. Musically, the themes of COVID-19 and nature rediscovered—displeasure

and disconnection, pleasure and reconnection—are explored and contrasted in the composition. The resulting composition expresses the joy of reconnecting with nature’s music, and the hope that this renewed connection can be maintained and strengthened as we emerge from the pandemic. The project culminated in a lecture recital and music and educational videos, involving faculty and students from across the disciplines, sharing their work on bioacoustics, musical composition, conservation, eco-spirituality and vocal performance.

Visit: ajbhampton.com/dawnchorus

DEVELOPMENT AND READING OF NEW PLAY

15 May 2022
The Love Booth

This research project is centred on a new play by Tara Goldstein about a little-known moment of queer activism at the

American Psychological Association (APA) conference in 1972 where queer activists organized an academic panel called “Psychiatry: Friend or Foe to Homosexuals”. The panel featured Dr. H. Anonymous, a closeted gay psychiatrist who participated in disguise, wearing an oversized tuxedo, a wig, and a mask. Using a voice-distorting microphone, Dr. H. Anonymous gave a blistering speech about the destructive effects of homosexuality being labelled a sickness by the field of psychiatry. This moment of queer activism resulted in the APA taking homosexuality off the list of mental disorders in its *Diagnostic and Statistical Manual*, changing the lives of countless people who no longer felt they needed to be cured of the feelings they had for the people they loved. The 50th anniversary of the APA’s 1973 removal of homosexuality from the DSM is in 2023, and the performance project will be staged as part of the Toronto Pride Festival in June 2023.

ONLINE SYMPOSIUM

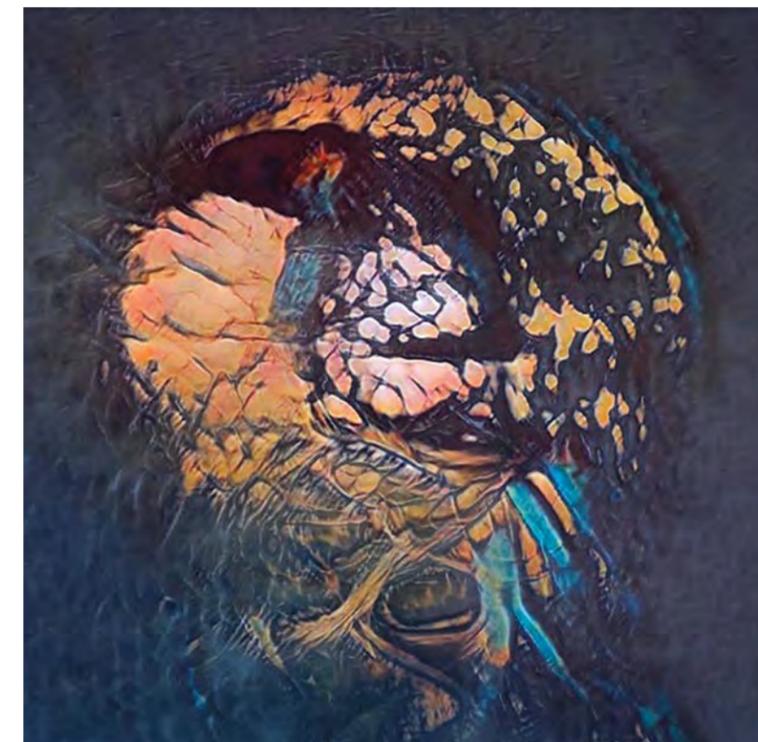
17 or 24 June 2022
Disability and Theatrical Pleasure

This symposium comprised a curation and a three-part creative experiment. Prior to the event, each artist and scholar curated one exemplary object to focus their investigation of disability and theatrical pleasure. The object of curation could range from a performance clip of a single scene, an excerpt from a new play in development, a salient selection of theatre criticism, or a directive for a performance experience, for example. Participants were then invited to engage each curation prior to the conversation. Scholars and artists offered short presentations on their chosen object and insights about disability aesthetics in the theatre. Each presenter then responded to one other curation, followed by collective discussion with the audience.

EXHIBITION

Fall 2022
Speculative AI: Octavia Butler and Other Possible Worlds

This project supported the design of a Butler Speculative AI that models other possible worlds in reorienting the normative framework of AI design. It is based on a critique of the application of the default normative training data for most AI systems that replicate and predictively reinstate historical bias along the lines of race, cisgender, and other modalities of stabilizing data norms as an output of historical bias and injustice. This design orients itself around precepts, aesthetics, and politics of Afrofuturism in the design of a ML visualization system which will expand toward a world system of behaviors (sonic, language, environmental, etc.) in a virtual exhibition. This project received



Speculative AI: Octavia Butler and Other Possible Worlds Project-generated image provided by Beth Coleman, PI.

further funding from the Canada Council for the Arts, which permitted it to expand in terms of scope and technological possibility. The AI underwent further refinement, and we learned along with our AI as we produced images of increasing size and complexity. An in-person exhibition, accompanied by a printed catalogue, is planned in Fall 2022.

EVENT SERIES

Fall 2022
Patching Seas of War: Convivial Culture and the Joy of Defiance

This is an interdisciplinary, participatory, art-based research project that patches stories of conflict and war across the Mediterranean and Arabian Seas. Through cultural production, curation, discussion and analysis, the project aims to document, memorialize, and address the destructive effects of displacement, dispossession, and violence in the lives of women and gender nonconforming people from conflict zones of the Middle East and North Africa (MENA). It also explores the pleasure, the joy of defiance, in women and gender nonconforming people’s stories. We have had four meetings with all the collaborators and international artists. In those meetings we developed the ideas for the exhibit that we will put together in the fall of 2022.



Patching Seas of War: Convivial Culture and the Joy of Defiance Photo by Kurdishstruggle, Creative Commons.

Working Groups



Kaeten Bonli
Reclining Burnout 2
2018
18 x 24 inches

Working Groups 2021-2022



Wellcome Collection. Western Manuscripts: WMS 626 M. Platearius, Circa instans, seu de medica mentis simplicibus...Burgundy, (c.1480-1500), possibly associated with the abbey of Cluny. fol. 7r, man mining for Alum. Creative Commons attribution only licence.

Bridging Disciplines in Manuscript Studies

The study of manuscript material connects researchers from a wide range of academic disciplines; yet opportunities for professional exchange are often missed due to institutional divides. Since 2018, the “Bridging Disciplines in Manuscript Studies” group has addressed

this need by creating interdisciplinary dialogue and a platform for collaborative research to further raise scholarly awareness of manuscript collections in the Greater Toronto Area and provide opportunities for practical training in manuscript studies.

ORGANIZERS: **Florian Mueller**, Ph.D. cand., German; **Adam Cohen**, Art History

Jesuit History Research Group

This group serves as a hub for Jesuit Studies at the University of Toronto. Thanks to Zoom, it also draws its membership and guest speakers from other Canadian and international institutions of higher learning as well as the worldwide network of Jesuit scholars. Our virtual roundtables, workshops, lectures, and discussion groups cut across several disciplines: history and historiography, history of science and medicine, Indigenous studies, theology, religious studies, and literature, thereby fulfilling a need for the interdisciplinary integrations and collaboration. We feature the work of graduate students and emerging scholars, provide a forum for workshoping new projects, and promote Canadian scholarship whenever possible.

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

Manufacture of Consensus: A Critical Examination of Government Approaches to COVID-19 Recommendations

This working group examined the extent to which the scientific consensus that is implicit in orders and recommendations from Health Canada during the COVID-19 pandemic satisfied the knowledge-based model of consensus and, indeed, how this consensus should be characterized. We also critically examined other non-cognitive explanations for this consensus, drawing on studies of social scientists, and considered various explanations why consensus may fall short of the conditions for knowledge-based consensus. There were lessons to be learned from climate change modelling, which has a well-developed global institutional framework that regulates the publication of information.

ORGANIZER: **Brian Baigrie**, History & Philosophy of Science & Technology

The Politics of Labour: An Interdisciplinary Approach

Labour issues have risen to the forefront of both academic and popular discourse.

Ongoing workers’ strikes among meat-plant workers, Amazon employees, graduate students, and teachers, alongside the often immensely anti-union efforts on the part of universities and corporations, have demonstrated a revived interest in labour issues and their radical suppression and denial. Essentially interdisciplinary, concerns with labour coalesce issues of political science and political economy,

literature, technology, history, environment, and philosophy, to name a few. Addressing these issues demands that scholars think collaboratively through critical discourse on labour both within its historic and present contexts. This group provides a forum in which to do so. ORGANIZERS: **Emily Halliwell-MacDonald**, Ph.D. cand., English; **Emily Nacol**, Political Science

Practicing Dialogue

Voices across the cultural spectrum call attention to the increasing divisiveness and the risk of tribalization that threaten our democracies. Social scientists work at identifying the various triggers or causes, such as parenting strategies, the polarization of information, isolation exacerbated by digital media consumption, and the fall of reason. Of all the

BELOW: Leonardus Lessius, SJ., Rijksmuseum, Print by Boëtius Adamsz, 1623. Public domain.



ABOVE: HFCM Communicatie, CC BY-SA 4.0. LEFT: Automatic packaging machine working upon pile of cardboard boxes. Photo by SeventyFour/iStock

Working Groups 2021-2022

causes that have been pinpointed we focus on one: our diminished capacity to engage in true dialogue: our failure to simultaneously dissent and respect boundaries. As members of a multilingual and multiethnic society, we are aware of the impact of divisiveness, and the ambiguous nature of calls for the greater good, which can degrade into a call-out culture which silences valid stances in the name of other greater goods. We tend to retreat into our small groups, where we can reinforce our beliefs with information that targets and fuels our own biases. Our goal is to develop strategies for training ourselves on an alternative path: the developing of a capacity for dialogue, which involves recognizing and meeting people whose backgrounds and viewpoints differ along all possible dimensions in a space created by the force of respectful listening and a desire for mutual learning.

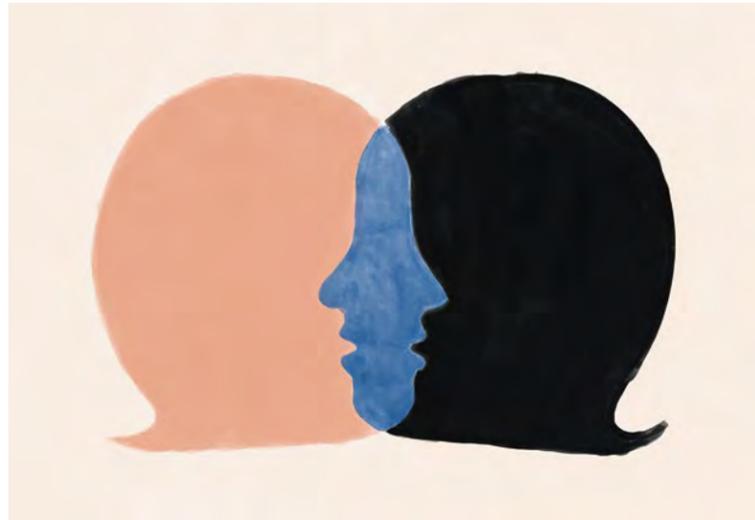
ORGANIZERS: **Laura Colantoni**, Spanish & Portuguese; **Ana-Teresa Pérez Leroux**, Linguistics and Spanish & Portuguese

Public Writing in the Humanities

This working group was designed to build a supportive and critical interdisciplinary space for humanities scholars at various stages of their careers to write, read, and learn together about public writing. While originally conceived as a series of workshops on the “business” of public writing for academics (pitching, working with editors, etc.), we found that our group was interested in getting back to the basics of our shared craft. We organized a series of workshops breaking down the essential elements of the writing process. Collectively, these workshops explored topics like structure, editing, creative non-fiction, and the translation of academic research into public writing.

ORGANIZER: **Christy Anderson**, Art History

TOP: Illustration by The Office of Gilbert Li.
MIDDLE: Photo by Ilgar Sagjudev, 2004.
Creative Commons Attribution Share Alike 4.0 licence. BOTTOM: Photo by JUN2/iStock.



Rethinking Policing, Penalty, and Pandemic

This working group brings together established, junior and emerging scholars across disciplines to examine and discuss policing and penalty in relation to racialized, poor and street-involved populations in Toronto. We are a diverse, multilingual group of faculty and students whose combined areas of research include Afro-Latin American Studies, anticolonial studies, Black Studies, criminology, critical geography, critical race feminisms, disability studies, emancipatory pedagogies, equity and solidarity, and public health. As social

justice researchers, we share a sense of accountability to communities in and around our universities, and particularly a responsibility for the well-being of those populations who are marginalized and excluded through inequitable social relations and structures and who are targeted by state violence. These obligations are all the more pressing in the context of the COVID pandemic, which has foregrounded how policing in its many forms disproportionately endangers the lives of Black, Indigenous, migrant, queer, racialized, trans, and other marginalized folks.

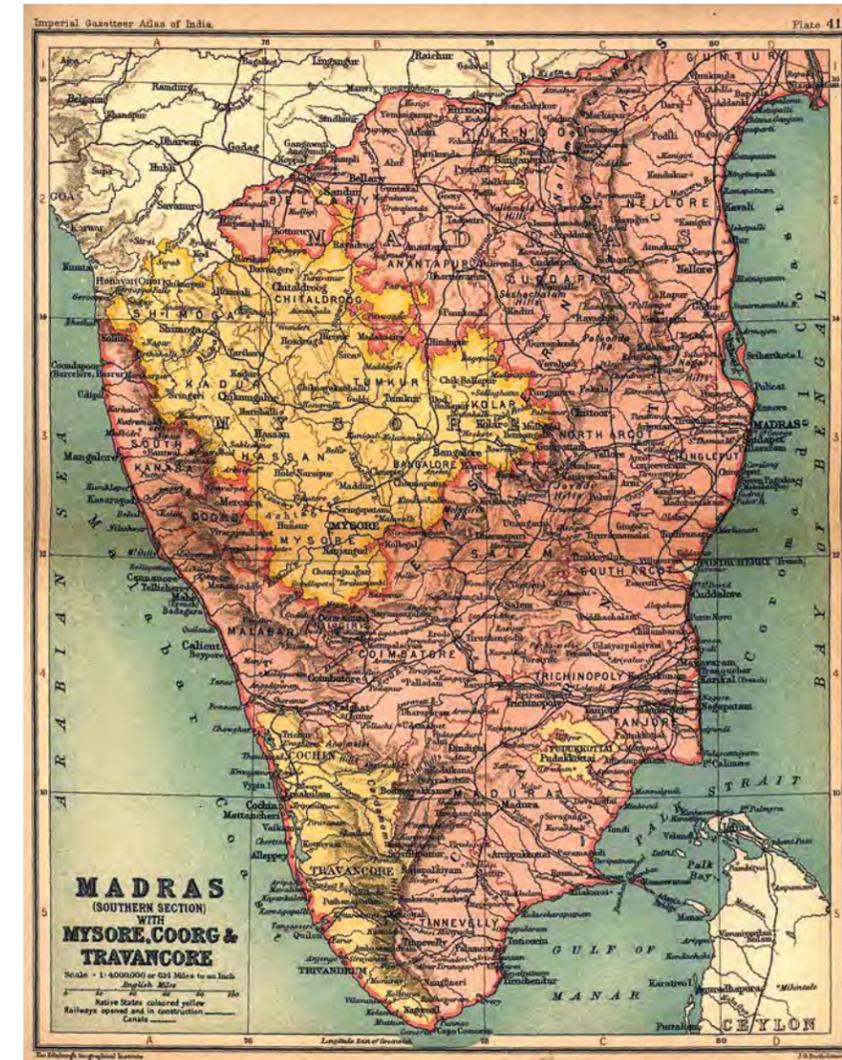
ORGANIZERS: **rosalind hampton**, Social

Justice Education; **Vannina Sztainbok**, Social Justice Education

Tamil Studies: A Discipline in Motion

Tamil is a language, but it is also a social and political identity that has shifted across time and place. Therefore, its study spans the humanities and the social and political sciences, with varied trajectories in South and Southeast Asia, Europe, North America, and the diaspora. The specific institutions, motivations, and intellectual histories that have fostered Tamil studies over the years deserve further reflection. As such, we assemble a diverse group of scholars from the humanities and social sciences, who research ancient as well as modern Tamil sources and phenomena from a number of disciplines, methods, and media, in order to understand more fully the modes by which Tamil has been understood across time and place.

ORGANIZERS: **Mark Balmforth**, postdoctoral fellow, Historical & Cultural Studies; **Stephanie Duclos-King**, Study of Religion; **Jesse Pruitt**, Ph.D. cand., Study of Religion; **Bhavani Raman**, Historical & Cultural Studies; **Srilata Raman**, Study of Religion; **Kristina Rogahn**, Ph.D. student, Study of Religion



LEFT: Map of Mysore and Koorg, *Imperial Gazetteer of India*, Vol. 26. Oxford UP, 1908. Public domain.

Looking Ahead

As the pace of life picks up again after two pandemic years, we are planning for an energetic year of explorations on an extremely relevant theme. We will be hosting Distinguished Visiting Fellow Kathi Weeks (Gender, Sexuality & Feminist Studies, Duke University) in October, and Visiting Public Humanities Fellow Ruby Lal (Middle Eastern & South Asian Studies, Emory University) throughout the Fall term. As well, we look forward to the fellowship of Distinguished Indigenous Faculty Fellow Dale Turner (Political Science, University of Toronto), postponed from 2020–2021. Our cohort of fellows will be researching subjects including slavery in Ancient Rome and Early Modern Britain, vanilla workers and robots, and labour conditions in Pakistan, Egypt, and the Toronto restaurant and comedy scenes, among many others. With the return to in-person work for many, the opportunity to think together about what work means to the human experience comes at the perfect time.

Annual Theme, 2022–2023 Labour

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-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?

JHI EXHIBITION OF ART
THE CENTRE CANNOT HOLD:
LABOURIOUS MEMORIES

EXHIBITION
14 September 2022 to
30 June 2023

CURATED BY
Atif Mikhail Khan,
Sherry Chunqing Liu,
and Erin Storus



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Monica Toffoli Officer Manager	Ira Wells Program Manager	Ann MacDonald Curator, Doris McCarthy Gallery	Barbara Mennell Director, Center for the Humanities and the Public Sphere, University of Florida	William Gough Vice-Principal Academic and Dean, University of Toronto Scarborough	Mohan Matthen Philosophy	Sadie Menicanin Music	Aqil Visram Islamic Studies	Zeynep Kuşdil Near & Middle Eastern Civilizations	Stephanie Proulx French
Kimberley Yates Associate Director		Loryl MacDonald Associate Chief Librarian, Special Collections	John Ralston Saul Award-winning Canadian essayist and novelist	Ellie Hisama Dean, Faculty of Music	Shafique Virani Historical Studies	Anna Paliy Drama	Jackman Junior Fellows Ari Adler Near & Middle Eastern Civilizations	Greg Antono Linguistics	Jared Riggs Philosophy
		Gurpreet Rattan Chair, UTM Philosophy	Alessandro Schiesaro Classics, University of Manchester	Alison Keith Director, Jackman Humanities Institute	6-Month Faculty Research Fellows Daphna Heller Linguistics	Michael Reid English	Greg Antono Linguistics	Shibi Kumaraperumal History	Aisha Salman Cinema Studies
		Kerry Rittich Faculty of Law/ Women & Gender Studies	Ella Shohat Art & Public Policy and Middle Eastern & Islamic Studies, NYU	Normand Labrie Interim Dean, Ontario Institute for Studies in Education	Jennifer Jenkins History		Vanina Araujo Spanish & Portuguese	Natalie LeDuc English	Parnisha Sarkar History
		Anna Shternshis Director, Jewish Studies	Katie Trumpener Comparative Literature and English, Yale University	Rhonda McEwan Vice-Principal Academic and Dean, University of Toronto Mississauga	Sophia Moreau Faculty of Law/Philosophy		Ruochen Bo Cinema Studies	Zixian Liu History	Ujjwala Sharma History
		Alison K. Smith Chair, History		Vince Tropepe Vice-Dean, Research, Faculty of Arts and Science	Dragana Obradović Slavic Languages & Literatures		Braxton Boyer Slavic Languages & Literatures	Alison MacAulay History	Miriam Schwartz Germanic Languages & Literatures
		Stefan Soldovieri Chair, German		Melanie Woodin Dean, Faculty of Arts and Science (Chair)	Walid Saleh Study of Religion/ Near & Middle Eastern Civilizations		Lauren Catterson History	Gaia Malnati Comparative Literature	Matthew Shih Music
		Sali Tagliamonte Chair, Linguistics		Robert Wright Interim Dean, Architecture, Landscape & Design	Ruth Sandwell Curriculum, Teaching & Learning		Ziyu Cheng Italian Studies	Bryon Maxey Study of Religion	Iddan Sonsino Political Science
		Steven Van de Moortele Assoc. Dean Research, Faculty of Music			Cheryl Misak Philosophy		Luca Chiudoni Philosophy	Sadie Menicanin Music	Debleena Tripathi Drama, Theatre & Performance Studies
		Jane Wolff Architecture Landscape & Design					Isidora Cortés-Monroy Gazitúa Spanish & Portuguese	William McGrath Near & Middle Eastern Civilizations	Müge Turan (née Tufenk) Cinema Studies
							Laurence Côté-Pitré Germanic Languages & Literatures	Sim Wee Ong English	Heath Valentine Art History
									Suzanne Van Geuns Study of Religion
									Miko Zeldes-Roth Political Science



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ILLUSTRATIONS
Julien Posture

PRINTING
Warren's Waterless

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Jackman Humanities Institute

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

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

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

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

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