

hUManities

University of Manitoba Institute for the Humanities

ANNUAL REPORT 2018-19



DIRECTOR'S MESSAGE

All these years in academia, and I still get butterflies in my stomach on the first day of class. What new people will I meet? What kind of chemistry will we have? What new things will I learn from them? What will we achieve together? And then there is the last day of class, full of butterflies of a different kind. What did we accomplish together this term? Did I help my students acquire skills that will help them understand their lives better as they move forward? Did we grow together as a group?

My first year as director of the UMIH has also been a year of perpetual butterflies, from beginning to end.

Thanks to the wonderful structure set up by the outgoing director and his assistant, I was able to slide seamlessly into the everyday logistics of the Institute. Our ongoing *Arts of Conversation* series showcased the diverse research of our colleagues in the humanities. This year, we heard insightful papers from researchers working across the humanities, including presentations by our very own affiliates. The presentations reflected our current era, as topics included cultural representations in the Trump era, feminist resistance, global warming, the rise of disability studies, contemporary obsessions with psychopaths, and celebrity suicides. Lectures spanned historically and geographically, from medieval Iceland, to the British Romantic era, to contemporary Africa. As well, researchers thoughtfully presented on the trials and tribulations of hands-on teaching and pedagogy as part and parcel of their research agendas.

At the risk of sounding like a super nerd, one of the best parts about being director is attending all of the talks. It is a true privilege in my eyes, as faculty are stretched for time with the ever-growing demands of teaching, service, and administrative duties.

Visiting lecturer Dr. Dorothy Kim (Brandeis University, USA) was generous enough to give two talks while she was here. A medieval studies scholar, Dr. Kim has been public and vocal in her critiques about the problematic yet growing trend of whitewashing the middle ages, as can be seen in popular TV shows, video games, supported by the rising “alt-left,” otherwise known as white supremacists. Her first talk was aimed at faculty

and advanced students working in race, medieval studies, and digital humanities. Drawing from a vast global archive that included examples of Incan khipu knotting, Dr. Kim argued for the importance of rethinking what constitutes archives in non- and pre-Eurocentric contexts. Her second talk exposed undergraduate students to the multiracial history of the middle ages, and what is at stake for those who insist on reimaging it as a white history.

Our two research clusters held many diverse events throughout the year, including a public panel at AceArt Gallery on art and archives, a performance by Grammy-nominated spoken word artist Queen Sheeba at Xcues (Citing, Collecting, Curating cluster), and several on-campus talks by prominent guest lecturers on medical humanities (Medical Humanities cluster). This balance, of traditional academic lectures and more public-engaged programming that drew in artists and curators, exemplified what I envision the UMIH to be.

For our *Future of the Humanities* series, we welcomed back Drs. Maren Wood and Jennifer Polk for their insight into and knowledge of how to prepare PhDs for jobs outside of academia. They ran hands-on workshops for translating academic skills and experiences for a broader audience. As well, outgoing assistant Dr. Paul Jenkins organized a day-long panel on cooperative education, an initiative the Faculty of Arts has begun to roll out. Entitled *Working your Degree*, the day began with a keynote by the esteemed Julie Walchi (UBC) and was followed by panels that engaged administrators and faculty from numerous disciplines across campus interested in co-op opportunities.

One of my biggest visions for the UMIH is an outward-facing, public humanities. To this end, we hosted several events this year that attempted to bring the humanities to the greater community in which we live. In the fall, we helped to host the Winnipeg debut of *Tipi Confessions*, an all-Indigenous woman produced live performance celebrating indigenous sexuality. In the spring, we produced the Winnipeg debut of *The Local Sky Tonight*, a one-woman performance by local feminist and queer icons Shawna Dempsey and Lorri Millan. I am especially committed to endeavors that support an anti-racist and socially just world that cen-

Arts Communication Coordinator who helped organize promotional logistics for many of our events this term.

This year has been a year of firsts for me. Working with local organizations like Winnipeg Public Library and QPOC Winnipeg, as well as with the University of Winnipeg, has been educational, energizing, and inspirational. There are so many people locally who are doing good work, and it is a true pleasure to be able to collaborate with them and learn from them. They further fortify my commitment to programming centered on social and racial justice initiatives.

I look forward to another year of butterflies.

DIRECTOR'S RESEARCH 2018-2019

In terms of conventional research, this academic year saw the publication of two articles. One, entitled, "Racial Impossibility and Critical Failure in W. E. B. Du Bois's *Darkwater*," was published in *Science Fiction Studies*. In this article, I explored Du Bois's lesser-known speculative fiction pieces, including "The Comet," "Jesus Christ in Texas," and "The Princess of the Hither Isles." I argue that the failure of his fictional works in imagining more racially just worlds are the precise site of his utopian politics that he elaborates upon in his non-fictional writing.

The other, originally entitled "Race, Disaster, and the Waiting Room of History" was published in *Environment and Planning D: Society and Space*. It traces the racial politics of ecological disaster film and fiction, starting from an interrogation of the multicultural futurism that is an integral part of Hollywood disaster films (*The Day After Tomorrow*, 2012), moving on to how even when people of color are the protagonists of survival, race complicates notions of disaster (*Beasts of the Southern Wild*), and finally ending on the possibilities and limits of fiction to narrate climate change when it displacing humans altogether in favor of centering inanimate objects (*Through the Arc of the Rain Forest*).

To note, this article is in the process of being retitled "We Are the World (but only at the End of the World):



Tipi Confessions: "Sex at the End of the World"

Race in Disaster Fiction and Film." The generous people at the journal have allowed me to retitle and edit my article, in light of the current era of academic #metoo. I was made aware of public information regarding the sexual misconduct of an academic whose work I originally drew from. In light of this new information, I asked the journal to pull my original piece. I am currently in the process of revising the article to exclude this person's work from it.

A co-written article with a prior MA student (Katie Thorsteinson) entitled "Coming out, Camping out: Ecoethical Approaches to Gender in Transparent" has been accepted for inclusion in an edited collection entitled *Transecology: Transgender Perspectives on the Environment* (under review at Routledge).

I am currently working with MAWA (Mentoring Artists for Women's Art), a local artist-run center, to submit a SSHRC Partnership Engage grant in the summer. The UMIH would collaborate with MAWA to co-host a summer art institute next year on the topics of anti-racist futurisms, utopia and dystopia, and queer ecologies.

GRADUATE FELLOW'S RESEARCH 2018-2019

Our doctoral fellow, Krista Barclay, used her time with the Institute to travel to Winnipeg and engage in meaningful archival work and in important relationship-building with scholars here at the University of Manitoba. Moreover, she was able to take the time away from teaching to complete her dissertation proj-

ect, which is an exploration of migration and settlement patterns of mixed-heritage Hudson's Bay Company families. She uses the experience of Indigenous mothers and their children as widows on the racial, gendered, and imperial tensions that underlay Nineteenth Century society in Britain and its North American colonies.

Her interdisciplinary work draws on literature from a variety of fields (museum studies, cultural studies, and gender studies), to bridge historiographical gaps in knowledge about women in the context of early colonial encounters in Canada. As part of her research process, Krista has moved beyond traditional archival sources, and explored heirlooms, museums, artwork, and local myths and stories to redress the historical and ongoing marginalization of Indigenous women in colonial archives over time.



Krista Barclay

RESEARCH AFFILIATES

The UMIH supported four Research Affiliates in the 2018-19 academic year: Celiese Lypka, Dr. Shoshannah Bryn Jones Square, Dr. Matthew Neufeld, and Dr. Jason Brown. Research Affiliates are non-stipendiary positions; each affiliate is provided with a private office on campus, a computer, library privileges, and a limited subsidy for research expenses while they work on the project outlined in their application to the Institute.

These continue to be difficult times in academia, and over the last few years the UMIH's Board of Management has consciously used the Institute's Affiliate program to support promising late-stage PhD students and postdoctoral researchers, as they represent the (vulnerable) future of humanities research. This year's cohort represents a cross-section of just such positions, and we are pleased to be able to support a vibrant and talented group of emerging scholars.

Celiese Lypka As an UMIH Research Affiliate over the 2018-2019 academic year, Celiese has been able to complete two dissertation chapters, submitted two articles for publication (an article on Jean Rhys under review at *Women: A Cultural Review* with the title "I look Straight into His Eyes . . . For the Last Time": Rereading Intimacy and Indifference in Jean Rhys's, which she will also present at ACCUTE at this year's Congress meeting in Vancouver, and an article on Virginia Woolf under review at *Feminist Modernist Studies*, entitled "Affective Womanhood: Expression, Femininity, and Anxiety in Virginia Woolf's *To the Lighthouse*"). In addition to this work, Celiese attended the NeMLA conference in Washington, D.C. where she presented, with Dr. David Sigler, "Time/frame: Reframing the Mirror Stage in Lacan's Anxiety Seminar," which has also been submitted as an article to *English Studies in Canada*. Finally, she started a new position as assistant editor at *Virginia Woolf Miscellany*.

Dr. Shoshannah Bryn Jones Square: Dr. Jones Square's Affiliateship with UMIH has enabled her to pursue her dynamic, interdisciplinary research. During her tenure with UMIH, she has submitted two articles for publication, including "The 'victim of too much loving': Perdita Verney's Self-Destructive Sympathy" for *Studies in the Literary Imagination*, and "[A] mad excess of love': Hyper-Sympathy, Fidelity, and Suicidality in Mary Shelley's *Falkner*" for *Essays in Romanticism*. She also presented a paper entitled "Vanishing Bodies: Disappearing Women in Mary Shelley's Fiction" at the International Conference on Romanticism in October in Greenville, South Carolina. Finally, she presented a paper entitled — "Embodying and Dissembling Emotion: Hyper-Empathy, Psychopathy and Our Encounters with Others" as part of our *Arts of Conversation* series. She is currently working on a book proposal entitled "Books, Brains, and Benevolence: Liter-



Celiese Lypka reading at Frankenreads

RESEARCH CLUSTERS

Research Clusters are research groups composed of faculty members and graduate students from a variety of departments and disciplines. Cluster members share common research interests, and focus on interdisciplinary research, and typically follow a theme or a topic across several disciplines. Many North American humanities centres or institutes support Research Clusters; the University of Manitoba Institute for the Humanities has supported at least two Research Clusters each year since 2005.

The two Research Clusters supported by UMIH this year were: Collecting, Citing, Curating and Health Humanities.

Along with administrative support, photocopying, printing, and office supplies, the clusters were awarded financial support for their programming: the Collecting, Citing, Curating cluster was awarded \$3,000, while the Health Humanities was awarded \$1,400.

COLLECTING, CITING, CURATING

This year marks the second year of the CCC cluster, and we have moved into a direction more fitting of a collective. We consists of a group of practicing artists, curators, and academics of color, all women. In the Fall, we met to discuss our plans for the year both together and separately as it related to our cluster's themes of citing, curating, and collecting and informed by notions of race, gender, and place. Together, we read and discussed the innovative book *M Archive: After the End of the World* by Alexis Pauline Gumbs, an independent academic and artist engaged in radical Black feminism as it critiques humanism and its multiple flailing endeavors to define and categorize. Informed by this creative/academic endeavor and our discussions that followed, the Winter marked a series of events specific to CCC as a cluster, as well as a host of individual events rooted in our own specific positions that related to the cluster's core concerns.

Our official public CCC events this year included the support of two art installations at window, co-curated by CCC member Mariana Muñoz Gomez. A public installation site accessible to all, window is Winnipeg's only 24-hour artist-run center. Francesca Carella Arfinengo's "Banner for a Party" and Luther Konadu's A CLEARANCE FOR VISUALIZING AN UNKILLABLE JOY opened in January and February, respectively. The artists were then invited to discuss their work and their art practice on a public panel at aceart-inc., featuring CCC members Mariana Muñoz Gomez and Gurpreet Sehra who asked questions regarding language, identity, text, and displacement. CCC member Mariana Muñoz Gomez also opened a solo show at Platform Gallery this year, informed by CCC discussions over the last two years on memory, archives, and embodiment.



Drop the Mic

CCC also collaborated with local collective QPOC (Queer and Trans People of Color Winnipeg) to help host and curate a spoken word showcase of qpo-identified talent. CCC helped to sponsor the visit of Grammy-nominated spoken word artist Queen Sheeba who blew the audience away with her performance. A follow-up group roundtable discussion was held with the local performers, QPOC organizers, and Queen Sheeba, on the relationship between artistic practice and race politics facilitated by CCC member Serenity Joo.

Currently, CCC member Franchesca Herbert-Spence is submitting an application for an installation during Nuit Blanche (October 2019), drawing from photographs from the Hudson Bay Archives.

As can be seen from our list of activities this year, CCC is committed to understanding research in the broadest sense possible, to include creative endeavors and public curating, and to also constantly question what the distinctions are between the realms of academic research, artistic creation, and curatorial practice. As well, our collaborations with local organizations has led to more possibilities in the future directions of the collective. We are growing as a collective and look forward to more local collaborations, exhibits, and presentations.



Dr. Ellen Amster talk

Some of our collective and individual endeavors this past year:

Herbert-Spence, Franchesca et al. (co-curator). *Another Landscape Show*. Art Gallery of Alberta, opened 16 Feb 2019.

Herbert-Spence, Franchesca (curator). *StretchMark: A New Chapter Acquisition Project*. Art Gallery of Alberta, opened 1 Dec 2018.

Sehra, Gurpreet. “Appropriation in Art.” First Friday lecture at MAWA (Mentoring Artists for Women’s Art), January 2019.

Sehra, Gurpreet. “The Diaspora: Conceptions of Race, Gender and Self in Art.” Universities Art Association of Canada (UAAC/AAUC), University of Waterloo, October 2018.

Muñoz Gomez, Mariana. *Recorrer, to wander (solo exhibit)*. Platform Gallery, opened 1 March 2019.

Muñoz Gomez, Mariana and Gurpreet Sehra (panelists). “Imaginative Spaces: A Public Discussion” with artists Francesca Carella Arfinengo and Luther Konadu. *aceartinc. gallery*, Winnipeg, 21 February 2019.

Boyer, Katherine. *Water Meets Body (solo exhibit)*. Gallery 1C03, Winnipeg, opened 28 February 2019.

Chen, Tina (curator). Tong Lam (artist). *Moving Images, Moving People*. Scotiabank CONTACT Photography Festival, Toronto, opened 10 May 2019.

Chen, Tina. “Delayed Promises: Female Film Projectionists On and Off Screen in the People’s Republic of China.” Asian Studies Association, May 2019.

Chen, Tina. Roundtable on “From Socialist Mobile Cinema to Global Media Now” with Yi Gu (U of Toronto), Tong Lam (U of Toronto), Yurou Zhang (U of Toronto), Asian Studies Association, May 2019.

CCC in collaboration with QPOC (co-organizer). *Drop the Mic* featuring guest artist Queen Sheeba. Xcues, February 2019.

MEDICAL HUMANITIES

In Fall 2018, the cluster co-hosted Anita Guerrini from Oregon State University with the Faculty of Science for the Connor Lecture series. She gave two talks about her research on the early modern history of anatomy. They also hosted Ellen Amster, Hannah Chair from McMaster. She directs the Medical Humanities program there. She gave a talk about her ongoing research on healing traditions in North Africa and a workshop discussion on health humanities.

In Winter 2019, the cluster arranged a meeting to discuss readings from Rita Charron’s work *Narrative Medicine*. They also were pleased to be able to meet with Allen Peterkin from University of Toronto for a lunchtime discussion of his work in Health Humanities at the medical school there.

THE MAKING OF THOMAS HOCCLEVE CONFERENCE

(By Dr. David Watt)

UMIH was a key sponsor of the first international conference to focus on Thomas Hoccleve (1367-1426) and his work since a conference that took place in London in 1994. Thomas Hoccleve was a Privy Seal clerk and poet living and working in Westminster in the late fourteenth and early fifteenth centuries. He was a friend of Geoffrey Chaucer's and a crucial figure in the development of English poetry. He has become increasingly prominent over the past twenty-five years, yet this conference provided a rare opportunity for internationally-recognized scholars and outstanding graduate students to gather over an extended period to focus their attention on Hoccleve.

"The Making of Thomas Hoccleve" took place from July 6th to 8th, 2018. It was co-organized by Jenni Nuttall (Oxford) and myself. Winnipeg's people and weather impressed all of our conference participants, which included both internationally-recognized scholars and graduate students. The conference was highlighted by two keynote speakers: Amy Appleford (Boston) and Stephanie Trigg (Melbourne), who spoke about how Hoccleve fits in broader disciplinary conversations.

The conference included several workshops, including one where participants contributed to the Hoccleve Archive. It also coincided with a public exhibit at the Archives & Special Collections in the Elizabeth Dafoe Library. This exhibit, co-curated by Cameron Burt, Jason Brown, and David Watt, shared the U of M's collection of medieval and early modern books with participants and the wider community. A volume of essays based on the conference presentations is currently being co-edited by Jenni Nuttall and David Watt. The collection is provisionally titled *Hoccleve: New Directions, and Caroline Palmer*.

"The Making of Thomas Hoccleve" is the result of several years of work undertaken by the International Hoccleve Society since its formation at the Internation-

al Congress on Medieval Studies at Kalamazoo in 2011. It was made possible by generous support from the Social Sciences and Humanities Research Council, Research Manitoba, The University of Manitoba Conference Sponsorship Program, The Faculty of Arts, The Archives & Special Collections, The Department of English, Theatre, Film & Media, *Mosaic: an Interdisciplinary Critical Journal*, The Department of History, and the Department of Religion.

It was also made possible thanks to the work of a number of individuals at the U of M. Dr. Shelley Sweeney and Linda Eddy welcomed us to the Archives & Special Collections. Alex Snukal hosted us in the media lab. Ife Adenyi recorded and interviewed us. Paul Jenkins made all of the arrangements at the Institute and really helped us to imagine that the UMIH could host an event of this scale. Finally, Serenity Joo allowed us to make this the first major event of her directorship; that is very much appreciated.



The Making of Thomas Hoccleve

Friday, July 6, 2018

PRESENTED PAPERS:

"Hoccleve and the Logic of Incompleteness"
R. D. Perry, New Chaucer Society Postdoctoral Fellow

"The Influence of John Walton's de Consolatione on Hoccleve's Metrical Style"
Nicholas Myklebust, Regis University

"Hoccleve and Suso, Revisited"
Steven Rozenski University of Rochester

"Hoccleve and Speght: Chaucer Scholars 'wrytynge playne'"
Cameron Burt, University of Manitoba

"Holy Hoccleve"
Sebastian Langdell, Baylor University

"'And to that ende, here is a remembrance': Registers of Petition in 'The Monk and Our Lady's Sleeves'"
Laurie Atkinson, Durham University

KEYNOTE:

"'Ransakid' by Death: Body, Soul and Image in Hoccleve's 'Lerne to Die.'"
Stephanie Trigg, University of Melbourne

WORKSHOP:

"Digital Tools for the Study of Hoccleve"
Robin Wharton, Georgia State University
Elon Lang, University of Texas at Austin

Saturday, July 7

PRESENTED PAPERS:

"Curatorial Hoccleve: Bookishness and Saintliness in the Regiment of Princes"
Ruen-Chuan Ma, Utah Valley University

"Anti-establishment Hoccleve and Resistance in the Archives"
Elon Lang, University of Texas at Austin
Robin Wharton, Georgia State University

"Hoccleve and the Force of Language"
Taylor Cowdery, University of North Carolina, Chapel Hill

"Speech Acts and Conversation in the Series"

A. Arwen Taylor, Arkansas Tech University

"Restless Hoccleve: A Study of Language and Consciousness in The Regiment of Princes"
Bradley J. Peppers, Georgia State University

KEYNOTE:

"Extraordinary Bodies"
Amy Appleford, Boston University

WORKSHOP:

"Making Poetry"
Aditi Nafde, Newcastle University
Jenni Nuttall, St Edmund Hall, University of Oxford
David Watt, University of Manitoba

Sunday, July 8

PAPER PRESENTATIONS:

"Homosocial Hoccleve"
Michelle Ripplinger, U of California at Berkeley

"Retracing Hoccleve's Footsteps"
Helen Hickey, University of Melbourne

"Hoccleve, Swelling and Bursting"
Spencer Strub, University of California at Berkeley

WORKSHOP:

"Hoccleve: Telling Stories"
Nicholas Perkins, St Hugh's College, University of Oxford
With contributions from A. Arwen Taylor, Arkansas Tech University, Ruen-Chuan Ma, Utah Valley University, and Taylor Cowdery, University of North Carolina, Chapel Hill

RESPONSE:

Nicholas Watson, Harvard University



UMIH PROGRAMMING

In addition to Research Cluster programming, many of the Institute's on-campus events for the 2018-2019 academic year were directly sponsored and organized by UMIH. The Institute maintains two on-going series: *The Arts of Conversation*, with its allied podcast, and *Futures in the Humanities*. We have also embarked on Public Humanities programming, which aims to connect to connect our work with communities outside of academia.

THE ARTS OF CONVERSATION

Drawing inspiration from the Slow Movement, which advocates a cultural shift that, among other things, "urges us to immerse ourselves in local cultures," (Berg and Seeber, *The Slow Professor*) this series aims to cultivate, pleasure, knowledge, and community. Striving for a tone that balances edification and entertainment, the series engage with new, important, and topical works in the humanities and social sciences through conversations with writers and researchers. Open-ended and interactive, the conversations are intended to facilitate exchange between varied academic communities on campus, as well as between the university and wider public. To augment the success of the Arts of Conversation series, and to expand the series' reach, UMIH continues to record the *Arts of Conversation* Podcast, which we hope will be available on our website (umhumanities.com) very soon.



Chris Crocker speaking at *Arts of Conversation*

Fall 2018

October 4, 2018

Etienne-Marie Lassi (French, Spanish, and Italian)
Environmental/Ecological Issues and the Aesthetics of Detective Novels in Francophone Africa

October 11, 2018

Michael Sampson (Classics)
"He Makes the Sort of Marriage by Which He is at Some Point Upset: Myth and Misdirection in *Prometheus Bound*"

October 25, 2018

David Annandale (DETFM)
"The Darkest Timeline: *Get Out*, *Hereditary*, and the Horror Movie in the Age of Trump"

November 1, 2018

Nancy Kang (Women's and Gender Studies)
Two Latina Feminisms: Rhina Espaillat and Alicia Gaspar de Alba in Contemporary Latina Feminist Contexts

Winter 2019

January 24, 2019

Paul Jenkins (UMIH)
Witchcraft, Scepticism and Trust in Early Enlightenment Scotland: A Critical Reassessment of the Decline of the Early Modern Witch-Hunts



Michelle Faubert speaking at *Arts of Conversation*

January 31, 2019

Sarah Elvins

Lessons from the Food-History Lab: Thoughts on Hands-On Learning in the Humanities

February 14, 2019

Chris Crocker (University of Iceland)

Narrating Disability Before Disability: Embodied Impairment in the Medieval Icelandic Sagas

February 28, 2019

Jason Brown (UMIH)

Teaching Justice in Renaissance Florence: The *Summa* of Archbishop Antonin

March 7, 2019

Michelle Faubert (DETFM)

Famous Suicides and Suicides of the Famous from the Romantic Period to the Present

March 14, 2019

Bryn Jones Square (UMIH)

Embodying and Dissembling Emotion: Hyper-Empathy, Psychopathy, and Our Encounters with Others

March 21, 2019

Matthew Neufeld (UMIH)

Naval Healthcare In England During the Nine Years' War, 1689-1702

March 28, 2019

Celiese Lypka (UMIH)

Self-Indifference: Rejecting Self-Preservation as a Feminist Act



Paul Jenkins speaking at *Arts of Conversation*



Frankenreads

THE ARTS OF CONVERSATION



Our Podcast series is almost ready to launch! Keep an eye out on our website for the following Podcasts, extensions of our Arts of Conversation series:

Michelle Faubert and Bryn Jones Square
“200 Years of Mary Shelley’s *Frankenstein*” (in two parts)

Robert Chernomas and Ian Hudson
“Economists -- Academic Scribblers and Madmen in Authority or Hired Prize Fighters Useful to Capitalism?”

Jennifer Duek
“Cooking Politics: How America has Learned the Middle East in the Kitchen.”

FUTURES IN THE HUMANITIES

Responding to the seemingly an iron law that demands all mention of the humanities these days be made only in relation to their “crisis” and “decline,” UMIH launched a new series entitled, “Futures in the Humanities.” This series is dedicated to exploring a number of the key challenges and opportunities facing the humanities and humanities scholarship today. While some of these challenges and opportunities are unique to the humanities, others are a product of broader developments that confront nearly everyone. We, therefore, felt it was important to recognize both what is distinctive about the humanities as well as what they have in common with other fields of inquiry. Consequently, this series incorporates ideas and perspectives from other disciplines, especially the social sciences. The main aim of this series is to provide an initial forum for tough-minded reflection and balanced, inclusive conversation on a range of complicated issues that, it is hoped, will carry on across campus and beyond the parameters of this series.

This year we held two events as part of the *Futures in the Humanities* Series. The first was a workshop with Maren Wood and Jennifer Polk of Beyond the Professoriate, who thoughtfully shared their expertise to help both graduate students and faculty navigate today’s challenging and shifting professional landscape.

The second was a workshop entitled “Working your Degree: Cooperative Education & Work-Integrated Learning in the 21st Century,” facilitated by people working inside and outside academia. The keynote speaker for this event was Julie Walchli, Executive Director, Work Integrated Education and Career Initiatives, Co-Director of the Canada Japan Co-op Program at UBC, and past-president of CEWIL Canada.



November 6, 2018

PhDs that Work: Finding Success in an Uncertain Job Market

10:00-11:30 - Keynote with M. Wood and J Polk
How to Launch your Career Beyond the Professoriate and Success Stories from PhDs Who Have

12:30-1:30 - Workshop 1, with J Polk
How to Make Good Career Decisions During Your PhD or Postdoc

2:30-4:30 - Workshop 2, with M. Wood
Transferrable Skills: Learn to Talk about What You Do Instead of What You Know

November 22, 2018

Working your Degree: Cooperative Education & Work-Integrated Learning in the 21st Century

9:45-10:00 Welcome

10:00-11:00 am Opening Keynote Address, Julie Walchli

11:00-11:15 am Coffee

11:15 am-12:15 pm Session 1

Creating CEWIL programs and Contending with the Challenges

Panelists: Dan Bailis (Head, Department of Psychology), Greg Sobie (Manager, Student Services, Arts), Geo Anderson (Director, Science Co-op Program), Kelly Mahoney (Director, Career Development Centre & Co-operative Education Program, Asper).

12:15-1:30 pm Lunch

1:30 – 2:30 pm Session 2

CEWIL programs and their Benefits

Panelists: Greg Bak (Co-ordinator, Archival Studies MA program), Nicole Courrier (UM Archives & Special Collections), Coral Baisch (UM Archival Studies student), Gail Langlais (Director, Career Services, UM).

2:30-2:45 Coffee

2:45 – 3:45 pm Session 3

The Future of CEWIL and Higher Education

Panelists: Julie Walchli (Executive Director, Work Integrated Education and Career Initiatives, UBC), FrankDeer (Faculty of Education and past Director of Indigenous Initiatives, UM), Paul Jenkins (UMIH).

PUBLIC HUMANITIES

In the fall, we collaborated with Winnipeg Public Library, University of Winnipeg Library, and QPOC Winnipeg to bring to our city the debut of *Tipi Confessions*. Working with such diverse organizations on meaningful programming has been one of the highlights of this year. *Tipi Confessions* a performance showcase aimed to celebrate Indigenous sexuality and produced by three Indigenous women at the University of Alberta: Drs. Kim TallBear and Tracy Bear, and graduate student Kristen Lindquist. On a Wednesday evening at The Good Will Social Club, audience members were invited to write down, anonymously, their deepest and darkest sex secrets, to be read aloud by the emcees to everyone in attendance. So we obliged. What resulted was a raunchy and intimate night of talking about sex, publicly, an act that the producers insist is a political one when it comes to Indigenous peoples and people of color, as populations that are over-sexualized by the gaze of settler colonialism. On that Wednesday evening in October, however, we were celebrating sex, sometimes reminiscing, sometimes making fun of it, but always embracing our stories as our own. The night also showcased a curated roster of local talent including Rowan El-Bialy, Laticia Dyer, and Hazim Ismail. In conjuncture with this event, Dr. Tracy Bear gave a public lecture at the Winnipeg Public Library on the topic of Indigenous erotica.

In the winter, the institute was proud to help produce the Winnipeg debut of *The Local Sky Tonight* by local feminist performance artist icons, Shawna Dempsey and Lorri Millan. The duo are behind legendary performances such as *Lesbian National Parks and Services* and *We're Talking Vulva*, that continue to be taught in universities across North America. In *The Local Sky Tonight*, a rabbit takes us on a romp through the universe, explaining the stars, the universe, and why sometimes it can be a feminist act to not heed to the hero's call. They performed to a sold-out crowd at the Gas Station Theatre (capacity 232). Their performance was followed by an all-woman panel made up of an astrophysicist, artist, and academic (Vesna Milosevic-Zdjelar, University of Winnipeg, Physics; Helga Jakobson, fine artist; Katrina Dunn, English, Theatre, Film & Media) engaging in their ideas of science, art, and how

and how the two disciplines drifted so far apart. The scale of this event allowed for student training opportunities, with students helping to organize a seamless night. Alexa Watson wrote a stunning guest article for the UMIH blog, and we expect to be able to host more of these sorts of student opportunities into the future. For the reception, we ordered 144 donuts, and it was immediately obvious that one can never order too many donuts. It will be hard to forget the smell of sugar and the bubble of excitement emanating from the audience during the panel.



Panel discussion at The Local Sky Tonight: Serenity Joo, Vesna Milosevic-Zdjelar, Helga Jakobson, Katrina Dunn, Lorri Millan and Shawna Dempsey.

As well, the UMIH helped to support a number of public lectures, panels, and events that showcased a wide range of humanities-related endeavors. In the fall was *Frankenreads* (organized by Drs. Michelle Faubert [ETFM] and Bryn Jones-Square [UMIH]), to celebrate the 100th anniversary of Mary Shelly's classic novel. A part of a global event, Winnipeg's *Frankenreads* took place in University Centre, with high school students throughout the city invited to attend its many events, including a non-stop reading of the novel by a host of volunteer faculty and students, and talks about *Frankenstein's* many cinematic revisions over the years.

Off-campus programming is an important part of a public humanities, particularly when topics appeal to a wider public. Working with the Winnipeg Public Library again, we hosted a public lecture at Millennium Library with visiting archivist Dr. Thiago Barros (Universidade Federal do Pará), on the fires that ravaged the Brazilian National Museum and what was to be learned from them. The event, entitled "Fire's Loss: The Crisis of the Brazilian Heritage Sector," was of particular interest to librarians and archivists. Based off this event, the UMIH helped to sponsor a panel on the

Winnipeg Archives presented by the Association for Manitoba Archives, entitled “The Next 150 Years: A Public Conversation about the Winnipeg Archives” and held at the Old Grace Housing Co-Op.

Some director funds went toward the purchasing of books for the 2SQTBIPOC Library in downtown Winnipeg. A grassroots initiative, 2SQTBIPOC Library is aimed at creating an archives of reading materials that centers and privileges the points of views, histories, and perspectives of this particular community. We have discussed some potential collaborations in the future, including a book club that will culminate in the public lecture of a visiting scholar or writer. The UMIH is respectful of the Library’s desires to remain autonomous and unaffiliated with a university at this point in their new initiative, so as to preserve the integrity of its mission. It takes time and trust to build meaningful relationships with community partners, especially as part of an institution that has not been historically welcoming of 2SQTBIPOC students, staff, and faculty.

The UMIH looks forward to more collaborations with the University of Winnipeg, WPL, AMA, QPOC, 2SQTBIPOC Library, and other local organizations in the years to come.

STUDENT TRAINING

The UMIH continues its commitment to student training across the humanities. We welcomed and centered the voices of students for our public roundtable, “Race and Whiteness,” to present alongside professors. Student union representatives from UMSU and the School of Art gave compelling talks on how they chose to respond to a hate speech incident that occurred on campus in October. The event was well attended by students and faculty and led to a thoughtful discussion afterward on how to make the university a safer space for everyone.

Only a few weeks earlier, Dr. Kim presented one of her lectures to a classroom full of first-year students studying the history of the middle ages. Dr. Kim was generous enough to give a talk targeted specifically at students on her research in the multiracial history of the middle ages and her critiques of contemporary efforts by politically conservative groups to whitewash this history to claim it as their own.

Students asked thoughtful questions regarding white privilege, revisionist histories, and the pedagogical possibilities of LARP (live-action role play) in teaching the history of the middle ages more ethnically and comprehensively.



Dorothy Kim’s lecture on the multiracial history of the middle ages

Phd candidate Ifeoluwa Adeniyi continued to share her talents with the UMIH by helping us to record and edit our podcasts. Her training is supported by a community engagement grant from the previous director. We expect to launch the podcast soon on our blog, providing another opportunity for Ife to hone her skills in digital technologies.

Both *Tipi Confessions* and *Drop the Mic* showcased the talents of local emerging voices and artists, some of whom were students. The events provided unique opportunities for students to perform, alongside headlining talent, and in front of packed houses. All participants were given an honorarium for their talents and labor, in alignment with the practices of the producers of both events.

For *The Local Sky Tonight*, four students assistants were recruited to help in the production of the performance. Students with interests in theatre and the arts helped to put on a successful and seamless performance and post-performance panel. The venue did not come with any support, so students aided in all stages of the production, including advertising and distributing promotional materials; ticketing using the Eventbrite app; ushering before, during, and after the performance; aiding in the reception; aiding in the video recording of the performance; and assisting the performers. Students were given complementary

tickets to the show. One of the assistants, Alexa Watson, wrote a review of the performance for our blog. These collaborations with students have led to the idea of student internships to be sponsored by the UMIH, possibly as co-op opportunities, where students will help with programming and logistics at all levels, and they will have opportunities to write essays on UMIH events to share with the larger public.

As well, the ongoing collaboration with 2SQTBIPOC library (noted in the Public Humanities section) will provide meaningful opportunities for the UMIH to engage with students as well, as many of its members are students enrolled at various institutions across the city.

As noted in the Budget section, supporting more student training opportunities for the UMIH is one of our goals for the next year.

COLLABORATIONS & CO-SPONSORSHIPS

In 2018-2019, UMIH supported one SSHRC Connection Grant Proposal for Dr. Andra Charron, Associate Professor of Political Studies to study Canada's use of sanctions. This Insight Grant will provide an opportunity for experts and students alike to gather and workshop Dr. Charron's recent finding regarding Canadian sanctioning policies to two ends: 1) to provide a cadre of experts to test these findings to date (already supported by a Connections Grant), and 2) to assist Global Affairs Canada consider the current strengths and weaknesses of Canada's current sanctions' policy. We feel this work is vital to our geo-political moment, and also makes connections between the University and other extra-academic thinkers and policy makers. In the next budget year, we want to build on our experience providing support to Dr. Charron and do the same for other scholars, whose work is at the cutting edge of the humanities.



FINANCIAL REPORT, 2018-19

At the end of the fiscal year, we had a surplus of about \$6000. \$1500 of this was due back to Arts, as we were granted \$3000 this year to support two SSHRC Connections and Partnership Engage grants and we only granted one for \$1500 (Andrea Charron, Centre for Defense and Security Studies). This is a new granting opportunity introduced by the previous director that we expect to continue and advertise more widely. For numerous reasons, we did not receive our budget this year until October, making it a tight timeline to announce the availability of the few funds and secure applicants. The departure of the prior assistant in March complicated fiscal year-end matters. Without a person proficient in budget software, it was hard to discern how our funds were finalizing toward the end of the fiscal year. Concerned that we would exceed our budget, the director reached out for support from other units across campus for our winter term events. This accounts for \$1700 of the \$6000 surplus. As well, the Health Humanities cluster was very successful at securing funding from other sources for their numerous events this term, resulting in almost all of their budget left unused. With these factors in mind, in reality we have very close to a zero balance this year.

It is to be noted that both the director and the prior assistant applied for and received Arts Endowment funding for two of our programming events this year (Dr. Dorothy Kim's visit and the Work your Degree co-op colloquium). The UMIH will be applying for both internal and external funding this following year to help amplify our programming.



Tracy Bear at the Millennium Library

EXPLANATIONS

Art rental: The School of Art did not invoice us for our art rental this year, and have agreed to let that payment go. We will be choosing new art for our boardroom and office soon. Stay tuned!

Affiliates: Because affiliateships start July 1st and end June 30th, some affiliates choose to spend their funds after the end of the UMIH fiscal year. This is especially the case for when they want to present at conferences that take place in the summer, as they would be attending those in the following year after they have received their affiliateships.

Research clusters: We only had two research clusters this year and one of them did not use all of their funds. Funds were redirected to general UMIH programming that fit within the parameters of the focus of the research clusters.

Student research assistant: Student research assistant funds were covered by a \$3400 grant awarded to the previous director, for help with the recording, editing, and uploading of podcasts to the UMIH blog. For this reason, we have underspent in this category this year.

The Local Sky Tonight: Generated \$1945 (\$1748 via Eventbrite; \$205 at the door) in ticket sales revenue. These funds were given to the performers as part of their artists' fees.

NEW BUDGET ITEMS

In April, it was announced that the Faculty of Arts will be generously providing us with a \$1 million fund from which to grow the institute over the years. These funds are not endowable. The Dean has calculated spending \$40,000 a year (comparable to what it would be if it had been endowed) over the next 25 years to strengthen the institute's programming. At our annual meeting, the board agreed that new funding should go toward enhancing existing programming and contributing to co-operative endeavors so that the UMIH resources (the director and new assistant) are not stretched beyond capacity.

Ongoing programming: At the suggestion of the Board, we will expand the budgets for our most successful programming units (research clusters, research affiliates, and graduate fellowship) to further support their research endeavors.

Student internships: Two undergraduate students will be hired annually from departments throughout the Arts to be trained on numerous levels at the UMIH. Students will be asked to participate in ongoing UMIH-related events, organize social media, and write reviews and reflection pieces to be featured on the UMIH blog. Writing will be edited and feedback given by the director and other members of the UMIH (affiliates, board members, etc.) to help develop students' writing skills. As well, students will also be asked to write reviews for other cultural events they attend or are exposed to in their own lives, so as to enrich their own interests. The UMIH will work closely with students' stellar pieces to publish their work in larger public venues. These internships will be separate from the student research assistant, who is a graduate student committed to assisting with the research needs of the UMIH. These internships are meant to evolve into student co-op opportunities for students in Arts. For 2019-2020, one student will be hired in the fall as a test run. During our Fall Board Meeting, we will discuss exploring it further.

Student Projects: At the suggestion of the board, we will be allocating \$3000 this year to encourage student-led projects. For this first/pilot year, a call will be announced in the fall and there will be a rolling deadline to encourage students on campus to organize panels, workshops, etc. that are of interest to them and/or address contemporary local issues that impact them. Student interns will help organize and execute student projects.



Tipi Confessions

**UNIVERSITY OF MANITOBA INSTITUTE FOR THE HUMANITIES
ASKING BUDGET
2017-2018
SCHEDULE A**

Schedule A	18-19 Asking	18-19 Actual	19-20 Asking	New UMIH Funds
Computers				
Hardware/Software	\$ 830.00	\$ 590.39	\$ 830.00	
Colour printer/scanner				\$ 500.00
Affiliate Computer				\$ 1,099.00
Subtotal	\$ 830.00	\$ 590.39	\$ 830.00	\$ 1,599.00
Telephone	\$ 1,470.00	\$ 1,468.54	\$ 1,470.00	
Other Office Expenditures				
Stationary/Supplies	\$ 500.00	\$ 528.82		
Printing/Photocopying	\$ 300.00	\$ 189.78		
Postage/Courier/Shipping	\$ 60.00	\$ 6.30		
Water Cooler	\$ 100.00	\$ 120.72		
Subtotal	\$ 960.00	\$ 845.62	\$ 960.00	
Art Rental	\$ 960.00	\$ -	\$ 960.00	
Equipment Rental	\$ -	\$ 158.81	\$ -	
Outstanding Expenses	\$ -	\$ -	\$ 520.77	
Total	\$ 4,220.00	\$ 3,063.36	\$ 4,740.77	

**UNIVERSITY OF MANITOBA INSTITUTE FOR THE HUMANITIES
ASKING BUDGET
2018-2019
SCHEDULE B**

Schedule B	18-19 Asking	18-19 Actual	19-20 Asking	New UMIH Funds
Support For Research				
Director	\$ 2,000.00	\$ 1,990.41	\$ 2,000.00	
Affiliates**	\$ 6,000.00	\$ 3,400.01	\$ 6,000.00	\$ 3,000.00
Graduate Fellow				\$ 3,000.00
Subtotal	\$ 8,000.00	\$ 5,390.42	\$ 8,000.00	
Institute Travel & Courses	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	
UMIH Projects				
Conferences/Workshops	\$ 1,000.00	\$ 1,000.00	\$ 1,000.00	\$ 2,000.00
Research Clusters	\$ 7,500.00	\$ 7,500.00	\$ 7,500.00	\$ 1,500.00
UMIH Guest Speakers	\$ 1,200.00	\$ 1,200.00	\$ 1,200.00	
Student Research Assistants*	\$ 2,000.00	\$ 1,475.00	\$ 2,000.00	
Public Programming				\$ 5,000.00
Student Interns				\$ 8,000.00
Student Programming				\$ 3,000.00
Honourariums				\$ 2,000.00
Subtotal	\$ 11,700.00	\$ 11,175.00	\$ 11,700.00	
CHCI Membership	\$ 300.00	\$ 300.00	\$ 300.00	
Co-Sponsorships	\$ 1,000.00	\$ 1,000.00	\$ 1,000.00	\$ 4,000.00
Other Program Expenses				
Advertising/Publicity	\$ 400.00	\$ 187.11	\$ 400.00	
Non-Project Entertainment	\$ 300.00	\$ 106.19	\$ 300.00	
Subtotal	\$ 700.00	\$ 293.30	\$ 700.00	
Outstanding Expenses	\$ 80.00	\$ -	\$ 80.00	
Connections & Partnerships				
Matching Funds	\$ 3,000.00	\$ 1,500.00	\$ 3,000.00	
Office Support	\$ 3,000.00	\$ 2,989.86	\$ 3,000.00	
Subtotal	\$ 6,000.00	\$ 4,489.86	\$ 6,000.00	
Total	\$ 29,780.00	\$ 24,648.58	\$ 29,780.00	\$ 31,500.00
Total Schedule A + B	\$ 34,000.00	\$ 27,711.94	\$ 34,520.77	\$ 34,698.00

** The spouse of a recent hire in Arts has been granted a UMIH Affiliateship as part of their hire. The funds given to this person will come directly from Arts

Call for Collaborators:

UMIH is committed to Public Humanities programming. If you are interested in collaborating with us on a project that engages our larger community outside of the University, please contact us:

umih@umanitoba.ca

The University of Manitoba Institute for the Humanities (UMIH) was established in 1990 to foster research and scholarship in the Humanities at the University of Manitoba, to promote interdisciplinary research in the Humanities, and to help obtain external funding for Humanities research.

The Institute addresses the needs and interests of researchers in a broad range of subjects including literature and languages, philosophy, history and religion, and also the literary, philosophical, theological and historical aspects of the social and physical sciences, mathematics, the arts, and professional studies.

The UMIH is located within the Faculty of Arts, but is intended to serve the entire Humanities constituency in the University and the general community. The Institute is, accordingly, committed to community outreach through programs and lecture series for the general public.



UNIVERSITY
OF MANITOBA

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