I am pleased to present here the 2019 Annual Report for the Humanities Research Institute. This will be my final report as Director of the HRI and I would like to thank you all for your support over the past three years. During that time, I have learned a lot about our engaged Faculty. The HRI is a fantastic organization and we are fortunate to have it to support our research and creative activities. It provides competitive funding grants for our projects, funding for our conferences and symposia, and funding to help our graduate student associates attend academic conferences. This report highlights just some of the work being done by our colleagues and lists some of the ways in which the HRI has helped. It is certainly not an exhaustive list, of course, and much is happening in the Faculty of Humanities that is not mentioned here.

The two HRI Symposia, though they come in the busy months of December and April, always provide fantastic occasions for interaction and mutual support of our various research and creative agenda. You will find here the programmes from the two symposia as a reminder of the interesting work being done. I hope that these can continue as events to bring us together, but to succeed they require us to continue to participate, either by presenting a paper or attending to listen to and converse with our colleagues.

We are busy and this is evident every week in HRI Monday Morning Bulletin. I thank everyone for their efforts in keeping me informed. It is also vital for us to share what we do with our broader community, and Brock Talks has evolved as an important way in which we can do this. Please support our colleagues when they present papers as part of Brock Talks and consider offering a talk yourself. It is a most worthwhile experience. I thank Diana Smith at the St. Catharines Public Library for being such a gracious host.

I thank our HRI Board Members for their service: Alex Christie (CDH), Jessica Clark (History), Keri Cronin (Visual Arts), Nigel Lezama (MLLC), Elizabeth Neswald (History), and Andrew Pendakis (English, editor of the Brock Review). They have all been most helpful to me. In particular, I would like to acknowledge Nigel’s and Elizabeth’s contributions as they step away from the Board. I welcome Keri Cronin, as our new Associate Dean (Research and Graduate Studies) and Director of the HRI. We will be in good hands.

Finally, I would especially like to thank Michèle Black, the executive assistant to the dean, for all of her help with the HRI over the year, and our dean herself, Carol Merriam, for all of her patient guidance, for me and for our Faculty. Gratias maximas vobis omnibus ago!
ELIZABETH VLOSSAK, ACTING DIRECTOR OF THE MIWSFPA

The Marilyn I. Walker School of Fine and Performing Arts (MIWSFPA) marked its fourth year with another rich and varied program of over sixty public events.

This year’s Department of Dramatic Arts (DART) Mainstage productions were Antigone, adapted and directed by Mike Griffin, and King Ubu, directed by David Fancy. Both had sold-out performances, and roundtable discussions exploring the broader themes of the plays featured Brock faculty from across the Humanities and Social Sciences, undergraduate and graduate students, and members of the public including St. Catharines city councillor Karrie Porter. Renowned Canadian vocalist Fides Krucker assisted Danielle Wilson and Gyllian Raby on Stolen Theatre Collective’s production of Sabina's Splendid Brain, performed in the Marilyn I. Walker Theatre. Krucker also presented her innovative techniques as part of the Walker Cultural Leader Series (WCL). DART’s other WCL was French-Mexican director and producer David Psalmon, founder of Teatro sin Paredes (Theatre Without Walls). Graduating theatre students presented A History of Everything and Sunday on the Rocks.

The Department of Music presented the University Wind Ensemble, the University String Orchestra, and the RBC Foundation Music@Noon Series, featuring two performances by Dr. Karin di Bella. As part of the Encore! Professional Concert Series and the WCL, Juno-award nominee and University of Ottawa professor David Jalbert performed solo piano works in the FirstOntario Performing Arts Centre’s Partridge Hall, and led a masterclass at the MIWSFPA. Brock’s new Women’s Choir, under the direction of Dr. Rachel Rensink-Hoff, performed with the Avanti Chamber Singers and the Walker String Quartet as part of the department’s Viva Voce Choral Series. We look forward to next year’s new student and community jazz ensemble and the Hugh and Marie Logan Jazz Series, both funded through a generous donation by the Bassett family in honour of the late Hugh Logan.

The Department of Visual Arts’ (VISA) Murray Kropf exhibited a collection of abstract paintings in Three to Eight. All proceeds from the sale of Kropf’s work went toward student scholarships. VISA’s Walker Cultural Leaders were Mexican artist Alejandro Cartagena (‘Visualizing space and some ideas of homeownership, 2006-2018’) and British-Mexican artist and anthropologist Alinka Echeverria (‘An anthropological gaze in contemporary photographic practice’). In addition to giving thought-provoking public lectures, each artist exhibited work in the VISA Gallery and Student Exhibition Space, with Echeverria’s award-winning The Road to Tepeyac making its Canadian debut at the MIWSFPA. The graduating Honours VISA Studio students presented two impressive capstone exhibitions at Rodman Hall Art Centre: At the Bottom of Everything and oh, that’s nice.

The Centre for Studies in Arts and Culture (STAC) engaged in interdisciplinary collaborations with the Departments of Visual Arts and Modern Languages, Literatures and Cultures, Brock Radio, and Rodman Hall Art Centre, including ‘African Voices / Voix africaines / Sauti za Afrika’, co-sponsored by Sofifran. STAC’s Walker Cultural Leaders included multimedia artist Christine Cucciniello, who led a zine-making workshop that she reprised as part of the MIWSFPA Wellness Series, and Dr. Adam Dickinson from Brock’s Department of English Language and Literature. Dickinson’s work also features alongside art by Lorène Bourgeois in The Quarry, one of two books published this year by STAC through the Small Walker Press (SWP), which launched in May. SWP also published Inland, featuring work by Shawn Serfas, creative writing by Atlanta-based New York Times journalist Richard Fausset and an essay by Derek Knight.
I am a historian of visual culture which means that I draw upon my background and training in the field of art history to help me explore and analyse a wide range of visual images. Traditionally, art historians have been concerned with images classified as “Art” -- drawings, paintings, sculptures, etc. As a historian of visual culture I am interested in widening the framework to also include such things as illustrated postcards, advertisements, activist leaflets, photographs in newspapers, and many other fascinating places where images are found!

My research looks at the ways in which visual representations of the nonhuman world can shape and challenge dominant attitudes about the species that humans share the planet with. As the impact of interconnected environmental crises become increasingly apparent it is more urgent than ever to rethink the ways in which our lives intersect with plants, animals, natural resources, and ecosystems. For instance, when we consider such cultural decisions as which animals are typically kept as “pets,” which are considered “pests,” and which are classified as “livestock” to be killed for food, we need to think about how representational strategies have helped to normalize these types of divisions. Do they still make sense in our current times? Likewise, we often hold very specific ideas about what “nature” should look like (“unspoiled,” “pristine,” etc.) and these notions, once again, are shaped, in large part, by cultural representations. What are the ecological implications of continuing to think about nature in this way?

In my book Manufacturing National Park Nature (UBC Press, 2011) I used this lens to consider the ways in which the visual representations of Jasper National Park in the Canadian Rocky Mountains has been directly linked to environmental issues in that region. I recently published Art for Animals (Penn State, 2018), a book which looked at how those working in animal advocacy (animal welfare, animal rights, humane education, and anti-vivisection activism) during the late 19th and early 20th centuries used visual culture in their campaigns. The use of images in this instance attempted to disrupt deeply entrenched ideas about the ways in which human lives should intersect with the lives of nonhuman animals.

In recent years I have become increasingly interested in the Open Access movement, so in addition to publishing my work in scholarly monographs, journal articles, and edited collections I am also thinking about how to share my research with a broader, more diverse audience. For instance, I am co-founder (with Jo-Anne McArthur of We Animals) of The Unbound Project, a multimedia platform that uses things like video, photography, interviews, and social media to tell the stories of women who are working to change the world for animals. All of our work in this project is freely available on our website: https://unboundproject.org/

I am honoured to be a Fellow of the Oxford Centre for Animal Ethics, an organization that brings together a diverse group of international, interdisciplinary scholars who share a concern for the ways in which our academic work can help to make the world a better place for nonhuman animals. I look forward to presenting some of my work at their 2019 annual conference which focuses on the theme of “Humane Education.” I am also looking forward to sharing my work as an “invited guest” at the Austro-Canadian Ethics Workshop which will be held at the Canadian Studies Centre of the University of Innsbruck this coming December.

I would like to thank the HRI for supporting many of my research projects over the years. I would also like to thank my colleagues for nominating me for this award. We have so many incredible researchers in the Faculty of Humanities at Brock – this award could have gone to any number of my colleagues this year.
Amy Friend joins the Department of Visual Arts at the Marilyn I. Walker School of Fine and Performing Arts as Assistant Professor, after serving Sessional and Limited Term positions since 2008. During this time Friend has been an active member of her department and was recognized for her teaching abilities with the Clark Thompson Award for Excellence in Sessional Teaching, 2017. She has continued to build on her pedagogical strategies through experiential education initiatives and new course development. Since Friend’s arrival at Brock she has developed three photography courses: Advanced Photographic Processes, Intermediate Darkroom Photography and Introduction to Photography for Non-Majors.

This year Friend’s schedule was comprised of a roster of seven international exhibitions spanning across North America, Europe and Asia. Highlights include a feature exhibition, *Elles X*, showcasing the work of 100 women photographers from the beginning of photography to today; sponsored by the French Ministry of Culture and presented at ParisPhoto, the world’s largest international art fair dedicated to the photographic medium. Friend’s *Multi-verse* series was included in *Sightlines*, an exhibition travelling through the Ukraine and premiering at the Odessa Museum of Western and Eastern Art, while her *Dare alla Luce* series is on exhibition at the Seoul Museum of Art in South Korea.

Friend has also been occupied with a new project; in 2018, she was awarded an Explore and Create Grant from the Canada Council of the Arts for creative research and production aligned with a new body of work related to migration, archives and personal history. Despite being “newly minted”, Friend exhibited photographs from this series during the Alghero Photography Festival in Sardinia, Italy this spring.

Friend’s future projects include contribution to the publication, *Keeper of the Hearth: Picturing Roland Barthes’ Unseen Photograph*, (Schilt Publishing, 2020). In the publication 200 artists, writers, critics, curators, and scholars have been invited to contribute a photograph and accompanying text that reflects on Barthes’ unpublished snapshot of his mother for the project. Finally, Friend is preparing a solo exhibition this Fall in Amsterdam.

Colin Rose began teaching at Brock as a Contract LTA in September 2016, and took up his tenure line in July of 2018. Before that, he completed his PhD at the University of Toronto, defending his dissertation in April 2016. At Brock he is Assistant Professor of European and Digital History, and teaches courses on the history of warfare in Europe and the World, history of communications, the social and cultural history of pre-modern Europe, the history of crime and violence in the west, and collaborative digital history research. His 2nd-year Digital History students recently produced a WebGIS of St. Catharines tax rolls from 1900, at www.niagaralives.ca.

Since joining Brock, Colin has published articles in *Renaissance Quarterly*, the *Sixteenth Century Journal* and *Documenta*, and contributed a chapter to *Violence and Justice in Bologna, 1250-1700*, ed. Sarah Blanshei. His forthcoming monograph, *A Renaissance of Violence: Homicide in Early Modern Italy*, will be published with Cambridge University Press in early Fall 2019. He has presented work affiliated with these projects at the American Historical Association (Washington DC, 2018) and the Renaissance Society of America (Toronto, 2019), among other major conferences. He co-organized and hosted a conference at Brock, *Refusing to Fight: Reimagining War in Global Perspective* in October 2018.

As a Digital Historian, Colin is involved in collaborative interdisciplinary projects dealing with early modern Italy. He is the co-Principal Director of the *Digitally Encoded Census Information and Mapping Archive* (DECIMA), a web-GIS that geolocates census data for the city of Florence, Italy in the 16th and seventeenth centuries. DECIMA collaborates with projects such as *Immersive Renaissance, Hidden Florence* and *Florentia Illustrata*.

Colin’s future projects include an interactive web archive of early modern Italian violence statistics and a book-length project on the history of exile, banditry and extradition in early modern Italy.
Danielle Wilson is an Assistant Professor in the Department of Dramatic Arts at the Marilyn I. Walker School of Fine and Performing Arts.

Wilson teaches Voice, Shakespeare and Performance, and is a regular director of the Dramatic Arts’ Mainstage season. In 2018, she directed the all-female cast of Top Girls by Caryl Churchill, which explored issues surrounding gender and leadership in Margaret Thatcher’s England. In addition, she enjoyed a significant interdisciplinary collaboration with the Departments of Philosophy and Music, performing the title role in Sabina’s Splendid Brain by Carol Sinclair.

The play explored the life of Russian psychoanalyst Sabina Spielrein who was a patient and eventual lover of Carl Jung. The play was performed at the Luce Irigaray Circle and re-mounted in September 2018 at the Marilyn I. Walker Theatre.

Wilson is the Co-Artistic Director of Stolen Theatre Collective, which produces new and existing plays in intimate theatre settings. She is currently collaborating on an original project entitled A Glass of Wine with Noam Chomsky, which theatrically explores the inequities of our current political and economic system, and will be performed at In the Soil Arts Festival in June 2019.

Wilson has presented at the ATHE (Association for Theatre in Higher Education) and VASTA (Voice and Speech Trainers Association) on ‘Conscious Spontaneity’ through her investigation of techniques to cultivate spontaneous impulse in the rehearsal process. In addition, she presented her research on ‘Presence and the Actor’ at the Canadian Theatre Educators’ Conference in Toronto in July 2018.

This academic year, she will be co-directing an adaptation of Shakespeare’s The Winter’s Tale as part of the Dramatic Arts’ Mainstage season.
BROCK UNIVERSITY ARCHAEOLOGICAL SOCIETY (BUAS) SCHOLARLY SYMPOSIUM
“SAILING THE HIGH SEAS: SEAFARING IN THE ANCIENT MEDITERRANEAN”

ALLISON GLAZEBROOK

Congratulations BUAS! Under the leadership of President Jennae Rhines and the Vice-president Emilie Philips, the Brock University Archaeological Society (BUAS) organized its 30th annual scholarly symposium. This event brings together Brock students, community members, and scholars from across the province and beyond. The fact that students in the Department of Classics have kept this tradition up and running for thirty years is a significant achievement that attests to their organization skills and the success of peer mentorship from year to year in BUAS. The March 8th event, Sailing the High Seas: Seafaring in the Ancient Mediterranean, featured speakers from across Ontario, and discussed sacred space aboard ancient ships, Mediterranean trade in saltfish and olive oil, the Athenian navy, displaying finds and telling the story of shipwrecks, as well as the Shickluna Shipyard in St. Catharines. Dean Merriam opened the event and a banquet at George’s Greek Village was a festive end to a stimulating day of talks.

The full list of invited speakers included:

Dr. Carrie Fulton (Toronto), “Religious Ritual and Sacred Space on Board the Greco-Roman Ship”

Dr. Jonathan Reeves (McMaster), “(S)wiping with both hands: Sticky-fingered Trierarch’s in Democratic Athens”

Dr. Ephraim Lytle (Toronto), “Classical Athens and the Saltfish Trade”

Dr. Catharine Pratt (Western), “Of Amphoras and Oil: How Maritime Connections Shaped the Early Economy of Athens”

Dr. Elizabeth Greene (Brock), “An Exceptionally Usual Shipwreck: Connectivity Across Millennia at Marzamemi, Sicily”

Dr. Kimberly Monk (Brock), “Reengaging St. Catharines Maritime Past: Archaeological Investigations of the Shickluna Shipyard”

It was a pleasure to work with BUAS on this year’s symposium, but all credit for the success of the event goes to the student organizers (Jennae Rhines, Emilie Philips, Sabrina Taylor, Stacey Woods, Carly Propper, Emily Jackson, Serenity Poirier, and Caroline Jovetic), Barb Chatwin, Administrative Assistant for Classics, the speakers, the students, and community members who attended. Thank you to HRI for its generous support. Without such funding, the event would not be possible.

MODERN HORIZONS
“SENSES OF ARCHITECTURE”

Nicholas Hauck

As architecture joins form and inhabitation, its practice involves ideas of style, personal presence, and cultural participation. Probably the most complete tangible art, architecture encompasses the astonishingly simple and the formidably complex or grand, and joins the sensible and intelligible aspects of prosaic life in a single form. The basic movement of architectural work is to gather and open space, giving form to our places of living together meaningfully. In this sense, it affects the ways we dwell personally and in common. Although architecture helps to define the time in which we live, the gifts of its forms differ from those of literature or cinematography, for instance: while these open up new realms of tonality and rhythm, architecture uniquely addresses the texture of form.

Thanks in part to the funding support from HRI, Modern Horizons journal held its 8th annual conference October 27th, 2018 at Victoria College on the University of Toronto’s downtown campus. The theme for the 2018 conference was “Senses of Architecture.” Eight speakers were invited from across Canada and the US. Throughout the day, the presenters and the approximately 30 people who attended the talks considered not only built architectural spaces but cultural representations of architecture, the architectures of culture, and the ways in which the crafted spaces of film, music, literature, theatre, and dance can become dwellings in their own right. The conference was concluded by a round-table discussion with scholars and members of the community discussing the impact and importance of architecture(s) across time, its current forms, and how these multiple forms continue to affect our daily lives.

The invited speakers and the titles of their talks were:

Aaron Eldridge, “Architecture and Its Unbinding: Perspective and the Ruin in Lebanon”


Daria Eldridge, “‘The Icon as Architect’: Techne and the Creation of Place in Nikolai Leskov’s The Sealed Angel”


Michael Bourke, “Form Without Function—the Case of the Grotesque”

Ann Gagné, “Recovering a Ruskinian Tactile Ethics of Architecture”

Fan Wu and Nicholas Hauck, “Imagining Plasmic Spaces. In Dialogue”
The Humanities Research Institute’s Fall Term symposium was held on December 11, 2018 in the Dr. Charles A. Sankey Chamber. The title of the symposium was “A Learned Feast” which was based on the paper proposals received from members of the Faculty of Humanities, including graduate student associates of the HRI.

HRI Fall Term Symposium

Session I:
Chair: Nigel Lezama (Modern Languages, Literatures and Cultures)


Nicholas Hauck (Modern Languages, Literatures and Cultures), “Stéphane Bouquet and Marie-Claire Bancquart’s Poetics of Vulnerability”

Session II:
Chair: Alex Christie (Digital Humanities)

Katharine von Stackelberg (Classics), “How to Eat a Flamingo: Exploring the Ancient Sensorium”

Elizabeth Vlossak (History), “Remembering Hunger: The Rituals and Material Culture of Food Among French Veterans of the Second World War”

Angus Smith (Classics), “The Archaeology of Feasts: Banqueting at the Minoan Site of Gournia on Crete”

The Spring Term symposium was also based on paper proposals received from members of the Faculty of Humanities, including graduate student associates of the HRI. The symposium, held on April 16, 2019 in the Dr. Charles A. Sankey Chamber was entitled “Springs to Mind.”

HRI Spring Term Symposium

Session I:
Chair: Jessica Clark (History)


Miroslav Zovko (PhD student, Interdisciplinary Humanities), “The Stress Test Supplement: Writing the Financial Crisis Narrative”

Camila Mugan (PhD student, Interdisciplinary Humanities), “Orientation and Narrative Perspective: When a Non-Voice Speaks in Literature”

Session II:
Chair: Michael Carter (Associate Dean, Research and Graduate Studies)

Tim Kenyon (Vice-President, Research), “The Epistemology of Corroborative Testimony”

Rajiv Kaushik (Philosophy), “Merleau-Ponty at the Limits of Critical Philosophy”
The move of the Marilyn I. Walker School of Fine and Performing Arts to downtown St. Catharines is a good example of Brock’s desire to engage the local community, but there are other ventures as well that are helping to fulfill the strategic priority in Brock’s institutional strategic plan of “Enhance the life and vitality of our local region and beyond.”

In 2012, the Faculty of Humanities began to take its research downtown. The Brock Talks series of public lectures, held at the St. Catharines Public Library, introduced research by Humanities scholars to the local community. The series, organized by Dr. Michael Carter, Associate Dean, Research and Graduate Studies, Faculty of Humanities, has been a great success. Attendance has often been standing-room only.

The following presentations have been featured in the Brock Talks series in 2018-19:

**September 19, 2018**
Maureen Lux, History:
“Race, Medicine, and the State: ‘Indian Hospitals’ in Canada”

**October 30, 2018**
Felipe Ruan, Modern Languages, Literatures & Cultures:
“Cervantes’s Captivity in Ottoman Algiers”

**November 22, 2018**
Allison Glazebrook, Classics:
“Working Women in Classical Athens”

**January 15, 2019**
Donna Szoke, Visual Arts:
“Invisible Animals”

**February 27, 2019**
Francine McCarthy, Earth Sciences:
“Scientific Insights from Poets, Painters and Philosophers”

**March 12, 2019**
Nadine Brundrett, Classics:
“Spectacular Games in Ancient Pompeii”

For more information regarding the Humanities Research Institute Annual Report 2018-2019, Contact: Michael Carter, mjcarter@brocku.ca, ext. 3796.