

HISTORY

CURRENT

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REVIEW

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A Message from the Chair



There has been a message on the door that leads to my office since March 16, 2020: Returning March 18. March 16 was both the first day classes moved online and the last day the staff of the History Department spent in the office together. Over the course of the day, it became clearer and clearer that we'd all be shifting to online work, so we made sure that everyone had a computer to use. But it still wasn't entirely clear, so when my executive assistant left for the day, she put up what would be a normal note for someone who had a pre-scheduled day off coming, a note of when she'd be back. Of course, we've blown past not only March 18, 2020 but also its one-year anniversary, and are now five months past that.

Over these last seventeen months, almost every Friday I've written messages to faculty and grad students in the department trying to make sure everyone stays updated on what's going on within the University. It's an interesting (perhaps) archive of the way that our institution and our faculty has adapted to the pandemic, and also, in part because I have been at times perhaps a bit too open about my own feelings about things, a bit of an archive of the pandemic experience more generally. I've felt anxiety, I've felt hope. And I've felt the curious ways that this year has warped one's sense of time. At month seven I wrote that the months that had just passed "seem simultaneously like a decade and like just a couple of weeks have passed. I think back to things that feel like they just happened and realize it was actually three or four months ago. Maybe it's appropriate that a year that feels epochal in multiple ways, that seems sure to be written about more than any other single year in history, is being experienced in this kind of way that feels slightly outside the normal passage of time."

It's been seventeen months of disruption and uncertainty and anxiety, but also seventeen months with moments of hope and grace and accomplishment within our department, many of which you can read about in the pages that follow. I feel privileged to be Chair of such a remarkable, dynamic department, with faculty and students working on topics of such importance, perhaps particularly in a time like the one we're in now. I hope that you feel some of that same hope when you read of the things we've done even during this most challenging year.

 Alison K. Smith, Professor & Chair, Department of History

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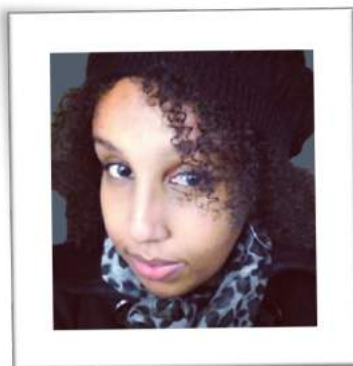
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This issue of the *History Current* was edited and designed by Amy Ratelle, Research Grants & Communications Officer, with many thanks to our contributors. Submit your news and stories to: history.research@utoronto.ca.

WELCOME, NEW COLLEAGUES!



Safia Aidid will take up an Assistant Professorship in the history of the Horn of Africa in 2022. She is an interdisciplinary historian of modern Africa and presently an Arts and Science Postdoctoral Fellow in the Department of History. She holds a PhD and MA in History from Harvard University and a BA in History, African Studies, and Women and Gender Studies from the University of Toronto. Her research addresses anticolonial nationalism, territorial imaginations, borders, and state formation in the Horn of Africa, with a particular focus on modern Somalia and Ethiopia. Her current book manuscript, titled *Pan-Somali Dreams: Ethiopia, Greater Somalia, and the Somali Nationalist Imagination*, traces the history of Pan-Somali nationalism and its desire for a state form, a Greater Somalia, commensurate to the geography of Somali identity. Her research and writing has been supported by the Social Sciences and Humanities Research Council of Canada, the Faculty of Arts and Science at UofT, the Weatherhead Center for International Affairs and Department of History at Harvard.



Funké Aladejebi is a scholar of the twentieth century with a specialization in Black Canadian history. Her recently published book, *Schooling the System: A History of Black Women Teachers*, explores the intersections of race, gender and access in Canadian educational institutions. She is also currently co-editing a collection entitled, *Unsettling the Great White North: Black Canadian History*. Her work explores the importance of Black Canadian women in sustaining their communities and preserving a distinct Black identity within restrictive gender and racial barriers. Dr. Aladejebi has been involved in a variety of community engagement and social justice initiatives in Toronto and her research interests are in oral history, the history of education in Canada, Black feminist thought and transnationalism.

University College Fellow



Hannah Anderson is a scholar of early America, with a speciality in the history of science, gender, and environment. Her book manuscript, *Lived Botany: Settlers and the Making of Natural History in the British Atlantic*, examines how, while engaged in their own logics and practices of plant identification, description, and analysis, colonial settlers generated problems of classification and typology that shaped the development of the science of natural history. Her work has been supported by many institutions, including the McNeil Center for Early American Studies at the University of Pennsylvania, the American Philosophical Society, the Consortium for the History of Science, Technology and Medicine, the Social Sciences and Humanities Research Council of Canada, the John Carter Brown Library, the Wolf Humanities Center at Penn, the Library Company of Philadelphia, the American Antiquarian Society, and the New England Regional Fellowship Consortium.

Postdoctoral Fellows



Andrea Chiampan joins the Department as a Marie Skłodowska Curie Postdoctoral Fellow. He holds a PhD in International History from The Graduate Institute of Geneva. Prior to joining the University of Toronto, Andrea was a Swiss National Science Foundation Fellow (SNSF) and Stanton Nuclear Security Fellow at the Massachusetts Institute of Technology (MIT). His research focuses on interactions of politics, diplomacy, and technology in the Cold War. His current research project analyzes the history of GPS as a byproduct of the Cold War.



Andrey Gornostaev received his PhD in history from Georgetown University in 2020. Before joining the University of Toronto, he spent a year as a postdoctoral fellow at the Center for Imperial History, Higher School of Economics, Russia. Dr. Gornostaev's interests lie in the fields of Russian social and transnational histories, and he is particularly fascinated with stories of ordinary people's (peasants and townsfolk) interactions with the imperial state in different settings, both in the center and the periphery. Currently, he is working on turning into a book his doctoral dissertation "Peasants 'on the Run': State Control, Fugitives, Social and Geographic Mobility in Imperial Russia, 1649-1796," in which he examines the state's policies against unauthorized peasant migration, peasants' strategies of living on the run, and the influence of peasant flight on the relationships among different social categories of eighteenth-century Russia.



Elizabeth Koester currently holds a SSHRC Postdoctoral Fellowship in the Department of History at the University of Toronto. After practising law for many years, she undertook graduate studies in the history of medicine at the Institute for the History and Philosophy of Science and Technology at the University of Toronto and was awarded a PhD in 2018. A book based on her dissertation, *In the Public Good: Eugenics and Law in Ontario*, will be released by McGill-Queen's University Press in September 2021.



Christopher Lawson joined the History Department in September 2020 as a Faculty of Arts & Science Postdoctoral Fellow. He previously was an undergraduate student in the department from 2009 to 2013, before continuing on to an MA at McGill and PhD at UC Berkeley, so he was thrilled to have the opportunity to return to this incredible department to pursue postdoctoral research. His work focuses on the intersection of decolonisation, deindustrialisation, urban transformations, and the rise of 'neo-liberalism' in the mid-to-late 20th century. He is particularly interested in tracing how the structural economic changes of the past 75 years have interacted with pre-existing inequalities of class, race and gender in Western societies to produce new forms of segregation, exclusion and exploitation. His current book project is a comprehensive study of deindustrialisation's impact on diverse communities and its role in the social and cultural transformations of contemporary Britain.



Jonathan Luedee (he/him) is a Faculty of Arts & Science Postdoctoral Fellow. He completed his PhD in Geography at the University of British Columbia. He is an Arctic environmental historian, and his research focuses on the intersecting geographies of migratory animals, scientific knowledge production, and resource extraction. Jonathan's postdoctoral research considers the privatization of Arctic environmental knowledge and focuses on the role that oil and gas companies played in the establishment of ecological baselines in the Arctic during the second half of the twentieth century. His work has appeared in the *Journal of the History of Biology* and in edited collections published by Acadiensis and McGill-Queen's University Press. His doctoral dissertation received the Canadian Association of Geographers' Starkey-Robinson Award. Jonathan is a co-convenor of the [Northern Borders Project](#),

a collaborative environmental humanities initiative that examines the dynamic socio-environmental contexts that have shaped the making of borders and boundaries throughout the circumpolar world from the 19th century to the present.



Paul-Etienne Rainville completed his doctoral thesis in 2018 on the history of the struggle for human rights in Quebec from the post-war period to the Quiet Revolution (1945-1960). His research interests include the history of citizenship, the State, interethnic relations, colonialism and identity, social movements, and human rights. His work has been published in several journals (*Canadian Historical Review*, *Histoire Social/Social History*, *Droits et libertés*). Paul-Étienne is the recipient of prestigious prizes, including the Prize for the Best Article (French) from the Groupe d'histoire politique de la Société historique du Canada (2019) and the Political Book Prize from the Assemblée nationale du Québec (2019). He is currently editing a volume on the history of Montreal identities for the induction of the Centre des mémoires montréalaises (MEM). He studies the debates surrounding the adoption of the first anti-discrimination laws in Quebec in the early 1960s.



Matthieu Vallières earned his PhD in History in 2020 from the University of Toronto. By way of background, his work draws on the “emotional turn” in historical analysis to foreground some of the emotional impulses and psychological dynamics that influenced Richard Nixon’s decision-making in the Vietnam War from 1969 to 1973. It sheds light on how these factors shaped what is often considered a “realist” moment in the history of U.S. foreign relations. Dr. Vallières is currently working on a book manuscript called *Emotional Mismanagement: Richard Nixon and U.S. Withdrawal from Vietnam*.



Anna Veprinska began her SSHRC Postdoctoral Fellowship at U of T in September 2020. Her book *Empathy in Contemporary Poetry after Crisis*, which was published with Palgrave Macmillan in January 2020, is currently shortlisted for the MSA First Book Award. Her poetry chapbook *Spirit-clenched* was published with Gap Riot Press in December 2020.



Cary Aileen García Yero is Postdoctoral Fellow in the Department of History at the University of Toronto. She is also Affiliate of the Research Cluster on Comparative Inequality and Inclusion in the Weatherhead Center for International Affairs at Harvard University. Her work is supported by the Social Sciences and Humanities Research Council of Canada. She received a Ph.D. degree in History from Harvard University in 2020. Her research interests include Afro-Latin American art, race relations in the Americas, Cuban history, Cold War history, and cultural theory. Her book project, *Colors of Dissent: Race, Nation and the Arts in Cuba, 1938-1963* studies the power and limitations of the arts to oppose racism in Latin American societies shaped by ideologies of racial harmony. She has been Managing Editor of the journal *Cuban Studies*, published by the University of Pittsburgh Press. She has taught history courses at Simon Fraser University and the University of the Fraser Valley. Her work has been published in *Studies in Latin America Popular Culture* and *Cuban Studies*.

WEST GERMANY & THE IRON CURTAIN: Professor Astrid Eckert



As one of the last visitors to the History Department before the Covid-19 pandemic descended, Professor **Astrid M. Eckert**, of Emory University in Atlanta, was our second annual **Helen E. Graham Visiting Fellow** in February – March 2020.

Professor Eckert gave a public lecture on February 26, on the topic of her recent book, *West Germany and the Iron Curtain: Environment, Economy, and Culture in the Borderlands* (Oxford, 2019). The talk offered a spatial perspective on society, politics, the environment, and popular culture in the volatile inter-German borderlands after 1945. As Eckert explained to her large audience of listeners in the Natalie Zemon Davis History Conference Room, West Germans living near the border had to confront not only their East German neighbour but also economic deficiencies, border tourism, environmental pollution, and protests over a new nuclear facility. Eckert's book has gone on to win Best Book of the Year prizes from the German Studies Association and the Central European History Society, and recently became available in paperback.

Two days later Eckert offered a Master Class for History graduate students. A pre-circulated chapter of her book, on transboundary pollution, evoked lively discussion on the environmental interdependency that forced both German states to the negotiating table and provided the world with early hints of the environmental disasters in East Germany that came to light after 1989.

Having brought a suitcase of books to work through during her stay in Toronto, Professor Eckert found time for one-on-one discussions with History doctoral candidates, dinners with groups of faculty and a visit to Professor Doris Bergen's graduate seminar on Holocaust history. She also took in some of Toronto's fine museums.

For self-evident reasons the Fellowship lapsed in 2021, but we look forward to welcoming another Visiting Fellow in Spring 2022. The Fellowship is for early- to mid-career faculty working in nineteenth- and/or twentieth-century European history (broadly defined). It covers the expense of travel and accommodation for a stay of ten to twenty days in Toronto and includes an honorarium.

✍ James Retallack, University Professor, Department of History

(photo: Astrid M. Eckert, left; Helen E. Graham, right)

RELIGION & VIOLENCE: Professor Gerhard Weinberg Talks to HIS 196

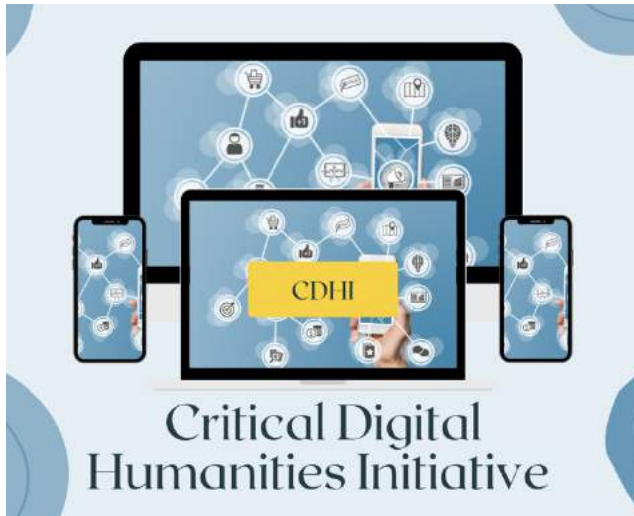


Thanks to the generous support of the History Department's Intellectual Community Committee, in March 2021 **Dr. Gerhard Weinberg**, Professor Emeritus of History at The University of North Carolina at Chapel Hill, was a guest speaker to Dr. Doris Bergen's first-year seminar on "Religion and Violence."

In his talk, Prof. Weinberg discussed the role of Pope Pius XII and World War II and shared his experiences growing up in Nazi Germany, emigrating to England, and his life since.

✍ Christina Matzen, PhD student, Department of History & Centre for Jewish Studies

INVESTIGATING POWER & EQUALITY: Critical Digital Humanities Initiative



Professor **Elspeth Brown** is pleased to announce the launch of the **Critical Digital Humanities Initiative (CDHI)** in January 2021. The CDHI is a tri-campus research initiative funded by the University of Toronto's Institutional Strategic Initiatives program for 3 years (Jan 2021-April 30, 2024). With additional financial support from UTM, UTSC, the Faculty of Information, the tri-campus Department of History and FAS, the CDHI has a budget of over \$2 million to support collaborative digital humanities research and training.

Building on the Digital Humanities Network (DHN), founded at the University of Toronto in 2016, the CDHI positions the University of Toronto as a global leader in bringing questions of power and inequality to digital humanities research. The CDHI funding supports the following activities: (1) building a network; (2) amplifying research and translation impact; (3)

innovating training strategies; and (4) establishing a sustainability Plan. Elspeth Brown, Department of Historical Studies, UTM and the tri-campus graduate department in History, is the faculty lead for the CDHI, which builds on the wonderful work of Prof. Alex Gillespie (Vice President, University of Toronto, and Principal, University of Toronto Mississauga), who served on as the DHN's inaugural director (2016-2019). The CDHI hosted successful Lightning Lunch events in early 2021 and will begin offering research funding opportunities in summer 2021 for faculty, graduate students, and undergraduate students.

Critical Digital Humanities is an emerging, intersectional field that emphasizes questions of power, social justice, and critical theory in making and analyzing digital technologies. As critical DH scholars, our grand challenge is to understand how digital technologies are reshaping the production and circulation of knowledge while at the same time using these technologies and our training in analyzing issues of ethics, power, and inequality to create a more equitable world. Our vision is to create a new mix of research workshop and design atelier to equip 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. We welcome engagement from all DH researchers at the University of Toronto.

The **CDHI Executive Committee** is composed of Elspeth Brown; Dr. Elisa Tersigni, JHI-DHN Postdoctoral Fellow; Dr. Caleb Wellum, Program Officer; Dr. Elizabeth Parke, Senior Research Associate, UTM; and Andy Huynh, undergrad RA, UTM. The Committee would like to thank the History Department and Department Chair Alison Smith for supporting the initiative. Several History faculty members played important roles in helping to establish the CDHI, including but not limited to Michelle Murphy, Laurie Bertram, Heidi Bohaker, Nick Terpstra, and Natalie Rothman, among others. We are currently getting the CDHI up and running by establishing a Steering Committee, hiring staff, relaunching our website, and other preparatory activities.

Our challenge is to understand how digital technologies are reshaping the production and circulation of knowledge while at the same time using these technologies and our training in analyzing issues of ethics, power, and inequality to create a more equitable world.

 Elspeth Brown, Professor, Department of Historical Studies, UTM

To learn more about the CDHI, please contact Elspeth at Elspeth.brown@utoronto.ca.

To reach the behind-the-scenes organizing team, please write: dhm.admin@utoronto.ca.

To subscribe to the DHN's biweekly newsletter, please follow [this link](#) and complete our sign-up form.

To join our list-serv, please write: dhm.admin@utoronto.ca.

Follow us on Twitter at [@UofTDHN](#).

Explore our soon-to-be-replaced website at: <https://dhm.utoronto.ca/>

TELLING BLACK CANADIAN STORIES: A Conversation with Clement Virgo



On February 4, 2021, undergraduate students from HIS 389: Black Canadian Experiences, hosted one of Canada's foremost film directors, **Clement Virgo**, to discuss his role as a Black film director in Canada. The event titled, "Telling Black Canadian Stories" sought to explore the place of media representations and its influence on Black Canadian communities. Clement Virgo is one of Canada's foremost film directors most notable for his work on the six-part miniseries adaptation of Lawrence Hill's *The Book of Negroes* which debuted to record-breaking numbers on the CBC in Canada and on BET in the U.S. and won 12 Canadian Screen Awards. Mr. Virgo spoke about the complexities of writing and directing stories about Black experiences in Canada and answered a diverse range of questions from the undergraduate student moderators and participants in attendance. The session was open to members of the department of History and facilitated by students in the course. Students in HIS 389 curated questions based on important themes and concepts reviewed in the course. HIS 389 is a year-long course exploring the historical and contemporary experiences of

Black Canadians beginning in the seventeenth century through to the twenty-first century. Throughout the course, undergraduate students explored themes of nationhood, belonging and Black resilience in Canada drawing on historical and contemporary examples of Black life. As a result, students directed their questions to consider the ways in which persons of African descent are represented in media, not only in Canada but more globally. Students asked Mr. Virgo a wide range of questions including his decision-making process and choices around Black representation in *The Book of Negroes*. They also asked Mr. Virgo how he navigated representing Black communities authentically alongside broader racial stereotypes in Canadian media. The questions and comments were critical and led to thoughtful engagement from the online audience. The event allowed students to consider the implications of course themes on contemporary life and was attended by over 30 people.

Virgo's critical feedback also asked us to consider *how* we tell historical stories to public audiences.

While the session discussed contributions of Black Canadians from a historical standpoint, Mr. Virgo's critical feedback also asked us to consider *how* we tell historical stories to public audiences. The amalgamation of artistic/cultural production with historical analyses provided important intersections with contemporary life as increasing conversations around anti-Black racism remain at the forefront of public discussion over the past year. As such, undergraduate students considered the role of film and media representations in exploring the place and histories of persons of African descent in Canada.

✍ Funké Aladejebi, Assistant Professor, Department of History

CREIGHTON LECTURE: Harvey Amani Whitfield and Maya Jasanoff



The Department of History was joined by two distinguished speakers delivering the annual Creighton Lecture for 2020 and 2021.

Harvey Amani Whitfield, Professor of United States and Canadian History at the University of Vermont, was one of our final guests on campus before the pandemic closure, speaking on "Biographical Sketches, Black Atlantic Slavery, and the Maritimes" in March 2020. His engaging lecture explored the use of biographical sketches to tell the story of enslaved black people in the Maritime Colonies and their connections to slavery throughout the Atlantic World.

Maya Jasanoff, the XD and Nancy Yang Professor of Arts and Sciences and Coolidge Professor of History at Harvard University, joined us via Zoom in April 2021, to discuss "Ancestors: Where do we come from and why do we care?" questioning how ancestry came to play such a critical role in defining status. Drawing on insights from anthropology, genetics, and history, Professor Jasanoff mediated on the human preoccupation with lineage from ancient times to the DNA tests of today.

The Donald Creighton Lecture is the department's flagship annual lecture, and honours the contributions of Donald Creighton, Professor of Canadian History from 1928-1971.

✍ Amy Ratelle, Department of History

TRIPLE CONSCIOUSNESS: The Films of Akosua Adoma Owusu



“Do they discriminate among American citizens, denying entrance to those of Negro descent or to full-blooded Negroes and what is their definition of ‘Negro’?” W.E.B. Du Bois’ question to Brazilian authorities in 1927 lingers over a rhythmic montage of colourful flags, soaring architecture, and not-so-hidden spaces of Blackness in Pelourinho. Outside the bustling hair salons of Kumasi, Ghana, a young girl lovingly styles and tends to the hair of “me broni ba,” her white baby doll. Tiles cracked and paint peeling, an abandoned swimming pool on the coast of Accra fills with the sounds and spirits of Africans thrown overboard from slave ships. Dr. Kwame Edwards Otu pensively lathers, his body transforming into a canvas in brilliant black and white tones, as his interior monologue reaches across the Atlantic to a mother, and a culture, he fears cannot understand his “reluctant” queerness.

The collision of worlds and identities experienced by African immigrants in the United States is at the heart of filmmaker, producer, and visual artist **Akosua Adoma Owusu**’s aesthetic and narrative preoccupations. A Ghanaian-American filmmaker, Owusu traverses avant-garde cinema, fine art, and African storytelling traditions, incorporating everything from archival footage and staged embodiments to animated textiles and remixed soundscapes. Her visual meditations on “triple consciousness”, an elaboration of DuBois’ “double consciousness,” proposes a third cinematic space for explorations of Blackness, migration, feminist subjectivities, and queer aesthetics. That might sound like a lot, especially given some the films can be as short as three minutes. But it is this urgency, immediacy, and multiplicity that makes Owusu’s work so singularly compelling.



The multi-event collaboration that brought Owusu to Toronto in October 2019 evolved out of our long curatorial relationship. I have admired Owusu’s work for many years. I programmed her afrofuturist classic *Drexciya* (2009) and the West African folktale-inspired *Kivaku Ananse* (2013) as part of my “New Wave in Africa in Cinema” program, for which she flew from Accra to Vancouver to participate; from there, an ongoing exchange developed over the nature of Black and African cinema, the intersections of scholarship and artistic practice, and the struggles of producing art that defies easy categories.

Traversing so many different forms and subjects, Owusu widely acclaimed short films often play separately as part of particular, “specialized” programs. For me, though, there was something quite different to be gained by completely immersing in the dizzying collage created by her body of work. I long aspired to bring these films together, in one space, to see what kinds of new meanings emerged. This opportunity came in 2019, when casual conversations turned into a full collaboration, in partnership with Toronto International Film Festival. The retrospective hosted at TIFF took audiences on a nonlinear visual journey through Owusu’s experimental short films, open to students, scholars, and the general public. We also collaborated on a film workshop with *Black Women Film*, a collective and leadership initiative for Black female identified filmmakers and media artists. Backlit by the evening sky over downtown Toronto in a private lounge at TIFF bell lightbox, Adoma met and shared with a group of Black female creatives about the art of film adaptation in her two fictional short films, *Kivawu Ananse* (2013) and *On Monday of Last Week* (2018), adapted from Chimamanda Ngozi Adiche’s short story of the same name.

Beyond these events, Owusu spent her time in Toronto engaging with fellow scholars and students across UofT campuses. She provoked students in classroom discussions of race, gender, colonialism, and migration. She shared intimate conversations with students and scholars as part of UTM’s WGS Feminist Lunch. In each setting, scholarly practice met creative practice on the same plane.

Capping off the series, scholars from History, Women and Gender Studies, and Cinema Studies gathered to meditate on and interrogate the aesthetics of “triple consciousness”. This roundtable took a dynamic form: each presenter screened a film chosen from Owusu’s body of work before presenting their reactions and reflections, followed by a response by Owusu and open discussion among presenters, the audience, and Owusu herself.

Professor Lauren Cramer from Cinema Studies led us in a provocative discussion of the sensory and textured exploration of material culture and commodity fetishization in Owusu's *Intermittent Delight* (2007), a fitting title for the experience of cinema itself, as Cramer noted. Cramer elucidated the boundary-crossing tangents that make up a "theory of things", objecthood, and bodies (those who produce and those who consume) from batik fabrics to 1950s American household items, focusing on the repetitive gestures – weaving, spooling, tightening of sewing machines – that entangle Black female labour in the fulfillment of "happy housewives" in white domestic bliss.



Professor Jordache Ellapen, professor in Historical Studies (UTM) and WGSJ, offered a deeply personal reading of *Reluctantly Queer* (2016) and the film's imbrication of artist, scholar, and viewer. Through Owusu's collaboration with Dr. Kwame Edwards Otu as he writes a letter revealing his sexual desires to his mother in Ghana, Ellapen explored the irreconcilable intimacies of exile, loss, race, sexuality, kinship, and love as Otu seeks sexual freedom across the Atlantic but is rendered "object and abject" in his new home: a fractured self, a suspended self. With the current attacks on members of the LGBTQ community in Ghana, this film could not feel more urgent or more solemn.

For my part, I offered thoughts on Owusu's most recent film *White Afro* (2019), a six-minute film that, since the moment Owusu showed it to me in my apartment months before its original release, lived in me as a ghostly other, interrupting my days in fragments. The film playfully chops, layers, and remixes multiple archives – audio, literary, archival footage, Owusu's mother's own oral history spoken in Twi – to challenge notions of racial appropriation; Black cultural production, styles, and politics; and cross-cultural deconstructions of the self, as searing now as in the hair salons of the 1970s. Set to an instructional salon video from the time, Owusu's mother tells of her experience teaching white barber's how to create an "Afro" for the white clientele of Virginia, for whom the "Afro" has transformed from militant political expression to commodified, disco-era fashion. Through disorienting, shifting temporalities, the white female client is "worked" upon to create this look, interspersed with the words of Toni Morrison, the voice of Bill Cosby musing on race relations through the metaphor of sugar and coffee, and the instructional video warning of the damage, pain, and burning caused by the processing of hair. In this third instalment of Owusu's hair trilogy, Owusu highlights the absurdity, humour, fragmentation, and historical dissonance; as the woman stares directly into the mirror/camera at her completed "white Afro", the (Fanonian) narrator exclaims: "Look, a Negro!".



✍ Julie MacArthur, Associate Professor, UTM Department of Historical Studies

THE ARQUIVES: Canada's LGBTQ2+ Archive



In December of 2020, **The LGBTQ Oral History Digital Collaboratory** (Elspeth Brown, PI) was proud to announce the completion of a 5-year project: the **Trans Collections Guide**, prepared for The ArQuives: Canada's LGBTQ2+ Archive. As the first collections guide generated for the ArQuives, this 70-page published guide is designed to assist researchers and community members interested in exploring trans primary source materials in The ArQuives' collections. It provides a general overview of relevant materials in The ArQuives' holdings, such as the collections of Canadian artists, activists, and intellectuals such as Mirha-Soleil Ross, Rupert Raj, and Monica Forrester. The guide also includes detailed listings across formats, including Personal and Organizational Records, Audio, Video, and Oral Histories; Newsletters and Periodicals; Vertical Files and Keywords, and the holdings of the James Fraser Library. The Trans Collections Guide opens with detailed information about how to request and access these materials and identifies common challenges that researchers face when exploring trans histories both at The ArQuives and more generally in collections predominately focused on gay and lesbian histories.

We celebrated the completion of the Trans Collections Guide in December of 2020 with a virtual launch and roundtable discussion on the histories and futures of trans archival practices. With activists and scholars Morgan M. Page, Syrus Marcus Ware, and Susan Stryker, we discussed further the challenges of contemporary trans historical and archival practice, especially in historically gay and lesbian-centred collections. That conversation [is available on Youtube](#).

Central to the creation of this guide was the awareness that the trans holdings of the ArQuives needed to be made more accessible, navigable, and able to be widely shared. We hope that this publication can offer a jumping-off point for conversations and approaches to trans archival practice that enable public access and respectful, fulsome representation. The Trans Collections Guide was created by Nick Matte, Elspeth Brown, Haley O'Shaughnessy, Al Stanton-Hagan, K.J. Rawson, and Eli Holliday (For the Collaboratory) and Raegan Swanson, Rebecka Sheffield, Alan Miller, Harold Averill, and Lucie Handley-Girard (for the ArQuives). The guide is available both in print [and as a PDF](#).

✍ Caleb Wellum & Eli Holliday, ArQuives project

CONVERGENCES: York + U of T Graduate History Conference



This past fall, the graduate history associations of York University and the University of Toronto teamed up to plan the first ever **Convergences Conference**, a [joint graduate history conference](#) that replaced each department's respective symposia. Following a precedent set by other inter-university graduate history conference collaborations (such as McGill-Queen's, Tri-University, and Qualicum), we formed a committee and started imagining what a Toronto-based conference should look like.

The planning committee was composed of five members from the University of Toronto, and five from York. Hannah Roth Cooley, Siddarth Sridhar, Heather

MacIntyre, Nico Mara-McKay, and Kate Bauer form the U of T contingent; York is represented by Angela Zhang, Ash Desai, Esha Bhardwaj, Evania Pietrangelo-Porco, and Richard Robertson.

The theme for the inaugural iteration of the joint conference was **Confronting Crisis: Writing History in Uncertain Times**. We asked applicants to consider the concept of crisis in both history and in historical practice. How do historians write history during moments of turmoil and upheaval? What is the aftermath of crises? How can crises be properly represented in history? Following the myriad crises in Canada and the world during the last year (foremost among them the COVID-19 pandemic with which we are all now so familiar, as well as the ongoing crisis of anti-Black racism), our conference seeks to unpack and expand upon the idea of crisis as a single event. Our panels tackled this question from innovative angles: considering the material and immaterial traces of crises in memory, literature, and archives; thinking

How do historians write history during moments of turmoil and upheaval?

about different scales of crises, from the human body to the planet as a whole; exploring crises in identity, belonging, and the discipline of history itself. We hosted presenters from all over the world – a unique circumstance made possible by the pandemic.

Another unique circumstance that the pandemic offered our conference was the freedom from the financial constraints of a brick-and-mortar event. Because of this, we were able to have both an opening address and a three-member panel keynote to close the conference. Zoom is bringing together people and ideas in ways that would have been beyond the scope of graduate history conferences past. Our opening keynote address was given by Dr. **Funké Aladejebi** from U of T, and our concluding panel features Dr. **Kate Brown**, Dr. **Monica Green**, and President of the Ontario Black History Society, **Natasha Henry**. We are grateful to receive funding from York University's Anti-Black Racism Initiatives Fund, the UTSGU, and both History Departments at York and U of T.



✍ Kate Bauer, PhD Student, Department of History

RICE, SUGAR & SPICE IN SOUTHEAST ASIA: Student Perspectives on HIS 346



This past 2021 Winter term, the history department offered the course **HIS346: Rice, Sugar, and Spice in Southeast Asia** to all undergraduate students attending the university. The course, taught by the history department's Undergraduate Chair, **Professor Nhung Tuyet Tran**, examines the cultural, economic, and social impacts of Southeast Asian food on the region's history by utilizing the three commodities as an analytical framework. The timeline of the course's content stretches from the pre-modern period to the modern era and explores each of the commodities in relation to ritual, identity, and globalization in the context of the historical setting.

Instruction and Delivery of Course

Due to the COVID-19 pandemic, many schools have moved their classes online since March 2020. This year, HIS346 was delivered asynchronously through lecture recordings, so it granted many students, especially those overseas, the flexibility to plan their schedule and readings and watching of the lectures around any synchronous

appointments they had. Though the lectures were pre-recorded, Professor Tran still found ways for engagement: she would host live drop-in seminars weekly to converse with students about class content, and additionally facilitated discussion boards where students could pose and answer questions on lectures and upcoming assignments. These new methods of dialogue were important for this class because no tutorials were held. The absence of face-to-face discussions between groups of students and their TAs was made up for by the online discussions amongst students themselves and with Professor Tran. It was a necessary adjustment that the students quickly became adept to.

We asked the course students for their thoughts on how their learning was incentivized by the course structure. It was agreed among all those we spoke to that the creativity and flexibility of the assignments were a highlight of the class. The students found that most of their history courses were gruelling in their repetition of "research and regurgitate", but with HIS346, students felt the assignments allowed them to better absorb the material being taught. Third-year undergraduate student R'na Shah told us that the projects Professor Tran assigned benefited those who are creative and diligent, and it is rewarding for those students who choose to immerse themselves into the work. The course was designed for people like R'na who are interested in engaging with class content beyond writing a generic essay. Experiential learning characterizes this history course, and it challenges the traditional methods of teaching that students have grown tired of especially in the midst of the pandemic.



Adapting Online

Students have been affected by the pandemic in every aspect of their lives with no exception to their education. For a course like HIS346, we learned that in this course in the past, Professor Tran would invite some of her students over to her house and cook for them. Centred around food in Southeast Asia, this course is perfect for food lovers, a.k.a. 'foodies', as it facilitates great discussions surrounding meal preparation and its significance. Unfortunately, this up-front and hands-on experience was not able to take place this year. Furthermore, various challenges were faced including accessibility, ability to concentrate due to personal environments, lack of social interaction and lack of personal connection to the content.

For the majority of the university students, in-person environments such as lecture halls, classrooms, study halls and etc. allow them to understand and grasp course content better. Frankly, it's difficult as it's not the same as physically sitting in a room listening to the professor speak and take pauses to ask and answer questions. As a result, connecting and relating to course material is a far greater challenge than expected.

Comparison to Other Classes

When asked how the content of HIS346 contrasted with the other courses that students had taken this semester, the general consensus was that this class had been an outlier in their Winter course selection. HIS346 is divergent from the thematic course stream of war, revolution, and power that the history department offers to undergraduates in abundance. Students of



the course appreciated studying Southeast Asian history through a different lens, one that focused on the mundanity of the region's population rather than the upper class and their status dynamics which tended to be at the centre of historical discussion. In abandoning the traditional top-down approach to teaching history, the course enabled students to value new ways of cultural production and to recognize how civilians collectively evolve society.

Personal Impact

Owing to its intimate subject matter, the course extended beyond strict academic borders and into the lives of its students. As the class teaches, food is characterized by its personal nature - it holds the power to not only influence culture, but individual identity as well, the latter of which Professor Tran embraces in her curated assignments. One of the first tasks of the semester was a meal reflection piece that asked students to compare the memory of a meal they have enjoyed to a more recent one they would typically have. Students were required to discuss the social context of each meal and consider the function food played as either ritual, performance, or community forming. The reflection gave students the opportunity to bring an intimate experience of theirs into conversation with the course content. This approach to learning is not something commonly offered to students in their undergraduate studies, especially in the hyper-academic environment the university has cultivated where the personal is averted in scholarly discussions.

Similarly, the intersection of personal and academic was employed in another course assignment, an experimental project called "Eat like a Southeast Asian X". Students had to take on the role of a Southeast Asian historical figure and mimic their diet for three days to the best of their ability. In her interview, R'na shared her experience taking on the eating practices of a wealthy Muslim in Indonesia observing Ramadan. Her routine consisted of fasting throughout the day and indulging in celebratory dinners come sundown. When asked how the experiment impacted her own perspectives on food, she revealed she had not previously been aware of how much a change in diet could influence your view of the world around you. By immersing herself in this lifestyle of practicing restraint, R'na told us she grew more grateful for what she already had. The experiment left her wanting to give back more in her own life, so while on a walk that week, R'na bought a coffee and bagel for a homeless man in her neighbourhood.



Conclusion

The consensus among the course's students was not only that the class was exciting and enjoyable but immersive and awakening. With every recorded lecture, students always found a new topic of intrigue to drive class discussion and encourage self-reflection. Not to mention, Professor Tran's excitement was felt by students through their screens; her passion for teaching motivated her students to constantly learn and engage in class discussions, regardless of one's setting. What more can a student ask for?



✍ Isabelle Charles & Semhale Tsehaye, undergraduate students

Images: 1) Chicken stir-fry; 2) Fried tofu with chives; 3) Banana leaves soaking in water; 4) Chicken breasts cooking in banana leaves; 5) Dinner plate with tofu and banana leaf cooked chicken



OUTSIDE THE CLOISTER: *The Other Sister* Research Project

A historical conundrum: what do you do when you realize that there were countless women in the medieval and early modern periods who lived religious lives outside of the traditional monastic setting but have been largely ignored by historiography? You dedicate a research group to the topic, of course. This is precisely what **Isabelle Cochelin**, Associate Professor in the Department of History and Centre for Medieval Studies, and **Alison More**, Assistant Professor and holder of the Comper Professorship of Medieval Studies at the University of St. Michael's College (and cross-appointed to the Department of History at the graduate level) did. The group became a larger research project thanks to a SSHRC Insight Development Grant obtained by Isabelle, Alison, and **Isabel Harvey**, a Quebecer who was a postdoc in Berlin and Venice at the time. In addition, they were joined by two collaborators, Angela Carbone, Bari, and Sylvie Duval, Milan. Four U of T PhD students, Emma Gabe, Gustave Ineza, Laura Moncion, and I, are members of the group and research assistants.

The Other Sister project is dedicated to the study of women who pursued forms of religious life outside of the cloister in Western Europe and New France from 1100 to 1800. Although these women were numerous and hailed from many social echelons—unlike the nuns who were often from the higher strata of society—and although they played significant religious and social roles in society, they are marginalized in traditional historiography. The omissions are primarily due to a model that compartmentalizes women's groups and imposes artificial categories on their lived experiences. The main goals of our research project are to enhance the study of this important and global part of Christian history and to challenge the usual boundaries imposed on these non-cloistered religious women.

We have created a blog (<https://othersisters.hypotheses.org/>) where we will be disseminating findings about non-cloistered women through blog posts and interactive maps. In the long term, we plan to include a comprehensive searchable bibliographic database of scholarship concerning these women.

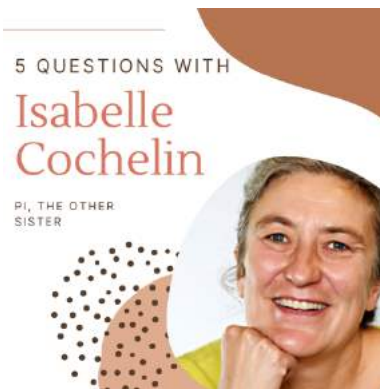
"This is like dying and getting to heaven and the angels are all scholars of late-medieval laywomen."

While the blog is one way in which the group achieves its goal of fostering discussion and collaborative research, its research seminars present another fruitful avenue. By the close of the 2020–21 academic year, the group will have hosted six such seminars via Zoom that have brought scholars from North America, Europe, and Africa together to share ideas and ask questions about several different varieties of non-cloistered women—all in a collaborative, interdisciplinary framework. During these meetings, attendance at which has grown to forty participants, three or four invited speakers present their research related to their pre-circulated papers. The group aims to stand at the vanguard of research on non-cloistered women, as several of the papers read and discussed have not yet been published. After the presentations, a lively discussion follows. We are gratified by the feedback we have received from participants so far. One scholar, for instance, had the following reaction: "This is like dying and getting to heaven and the angels are all scholars of late-medieval laywomen." Another exclaimed, "Oh my! This is like a dream! So many amazing scholars that I have read for so long!" Yet another remarked, "The conversation was lively, the questions stimulating, and the time much too short! All good signs of an invigorating exchange."

We hope that in the future, our project will expand to other regions of the world and that this is only the beginning of a collaborative and international effort to give "the other sister" her proper place in the historical record.

✍ Meghan Lescault, PhD candidate, Department of History & RA, *The Other Sister*

5 QUESTIONS WITH: Isabelle Cochelin (PI, *The Other Sister*)



How did this project begin?

Anyone who works on women living non-traditional expressions of religious life discovers a number of difficulties with the sources. In particular, the [team](#) that came together for *The Other Sister* found multiple instances of sources being contradictory, incomplete, or misinterpreted. At the same time, the model for religious life that dominates traditional historiography privileges monastic and clerical institutions. As a result, female monastics are often marginal, and non-cloistered women religious are invisible. *The Other Sister* aims to correct these discrepancies.

What's the biggest research surprise you've had in the past few months and why?

We were surprised to discover that non-cloistered religious women existed throughout Europe. There were a number of places we had not worked on, and this project gave

us the opportunity to explore. We have also noted the existence of such women outside of Europe and aim to explore this further.

What's the most common myth about your research topic?

The most common myth about non-cloistered religious women is that they were marginal and their numbers small. In reality, they often were much more numerous than nuns. The problem of numbers is evident from the summary of [our thematic meeting on beguines](#).

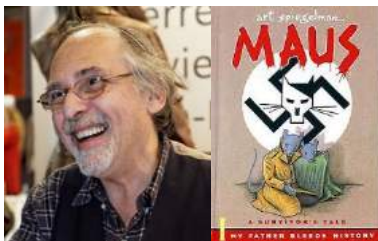
What kinds of ideas keep you up at night?

We constantly re-think the difficult decision to avoid the traditional and established tendency of placing non-cloistered religious women in definite categories with established names. We chose instead to examine them as a single group, including the [extremely wealthy secular canonesses](#) to the [three Daughters of the Holy Spirit in charge of medical care on their patron's estate in Brittany](#). There are still unresolved questions about who should be included. We want to map out the territory held by non-cloistered religious women and must remain open to ambiguities.

What would you like us to know about your project that we didn't ask?

Who is behind the project? We are a group of many women (and some men) and we are having a ball!

THE POLITICS OF GRAPHIC NOVELS: Art Spiegelman Discusses *Maus*



On November 30, 2020, Professor Max Mishler and I had the privilege of interviewing esteemed author, illustrator, and cartoonist **Art Spiegelman** for a Zoom event entitled “*Maus* and the Politics of Graphic Novels: A Conversation with Art Spiegelman.” The event was very well-attended as students and faculty from the History Department, the Anne Tanenbaum Centre for Jewish Studies, and the Centre for the Study of the United States were excited to hear from this formidable creator. Having studied Spiegelman’s work for over 15 years, I was particularly thrilled to have to chance to discuss not only the politics of graphic novels, but their form, construction, and classification. Spiegelman spoke in depth about the Holocaust

and its connection to our contemporary sociopolitical moment, the vicissitudes of memory, and his groundbreaking work in the graphic art world. To me, one of the most salient and moving statements that Spiegelman made during our conversation was about the ongoing need for art and literature to address, explore, grapple with, and augment historical understandings of the Holocaust. Creative arts in general and comics in particular, Spiegelman argued, are “incredibly well-suited” to the task of representing memory and can illuminate aspects of an event or experience that strict facts and figures may not. Spiegelman engaged with student questions and was generous, open, and honest in his answers. As one of the foremost graphic artists alive today, Spiegelman has had an enormous impact on so many of us who were in attendance, and Professor Mishler and I were beyond delighted to have the opportunity to talk with him. One PhD student wrote in the Q&A that this event was the highlight of her entire degree so far, and I believe that many would agree. In a year filled with so much sadness and difficulty, the interview with Spiegelman was a definite bright spot of intellectual vigour, creativity, and inspiration.

✍ Dr. Joanna Krongold, Centre for Jewish Studies



Congratulations to Canada Research Chairs **Michelle Murphy** (Science & Technology Studies and Environmental Data Justice) and **Anver Emon** (Islamic Law and History). The CRC programme is the centrepiece of the federal government's strategy to make Canada a leader in research and development.

Michelle Murphy was elected to join the Royal Society of Canada's [Class of 2020](#) as a Fellow for her outstanding scholarly, scientific and artistic achievement. Recognition by the RSC is the highest honour an individual can achieve in the Arts, Social Sciences and Sciences.

Cutting-edge Funded Research

Elsbeth Brown was awarded a SSHRC Insight Grant for "The LGBTQ+ Oral History Digital Collaboratory: 2.0." We feature her work on the ArQuives and the CDHI in this issue (pages # and #).

Isabelle Cochelin, SSHRC was awarded a SSHRC Insight Development Grant for "The Other Sister: Towards a Re-Conceptualization of Christian Religious Women (1100-1800)." Check out PAGE# for the latest from this amazing project.

Anver Emon received a Connaught Global Challenges award for "Reading Muslims: The Politics of Texts in Islamic Studies," which bring together experts in Islamic studies, philosophy, classical Islamic literature, anthropology, art history, political science and sociology to examine Islamic texts from theological, academic and social perspectives.

Max Mishler received a SSHRC Insight Development Grant for "The Atlantic Origins of Mass Incarceration: Punishment, Abolition, and Racial Inequality."

Tim Sayle received a Connaught New Researcher Award for "Imminence of War," which examines early postwar efforts by the American, British, and Canadian intelligence communities.

Jo Sharma's initiative "Feeding our City, Pandemic & Beyond: Documenting Food System Experiences, Community Challenges & Local Resilience, Actions toward Sustainable Food Solutions" was awarded rapid response funding from UTSC, which supports research and response activities with strong potential to positively impact individuals, communities and public health systems.

Tamara Walker received a SSHRC Insight Grant for "Color and Overtones: Blackness in Latin-American Visual Culture."

Yvon Wang received a SSHRC Insight Grant for "'Taking Life Too Lightly': A Critical History of Suicide in China, 1736-1978."

Rebecca Woods received a SSHRC Insight Development Grant for "Fossils, Flesh, and Frozen Mammoths: Movement and Method in the History of Natural History."

Publication Awards

Elsbeth Brown's *WORK! A Queer History of Modeling* (Duke University Press 2019) was named a finalist for the Mary Nickliss Prize in U.S. Women's and/or Gender History from the Organization of American Historians (OAH), the main history organization for US historians. This award is given annually for the most original book in U.S. Women's and/or Gender History (including North America and the Caribbean prior to 1776. The OAH defines "the most original book as one that is a path-breaking work or challenges and/or changes widely accepted scholarly interpretations in the field."

Heidi Bohaker's *Doodem and Council Fire: Anishinaabe Governance through Alliance* (University of Toronto Press 2021) by was awarded the Canadian Historical Association (CHA)'s Prize for Best Book in Political History Prize. Her monograph was also shortlisted for both the Wilson Book Prize for best book on Canada and the JW Dafoe Foundation Book Prize for making Canadian scholarship accessible to an international audience.

Laurie Bertram's *The Viking Immigrants: Icelandic North Americans* (University of Toronto Press 2020) received the CHA's Clio Prize for Best Book in Regional History (Prairies). The Clio Prizes are for the "best books in regional history, as well as to individuals or historical societies who have made significant contributions to local and regional history."

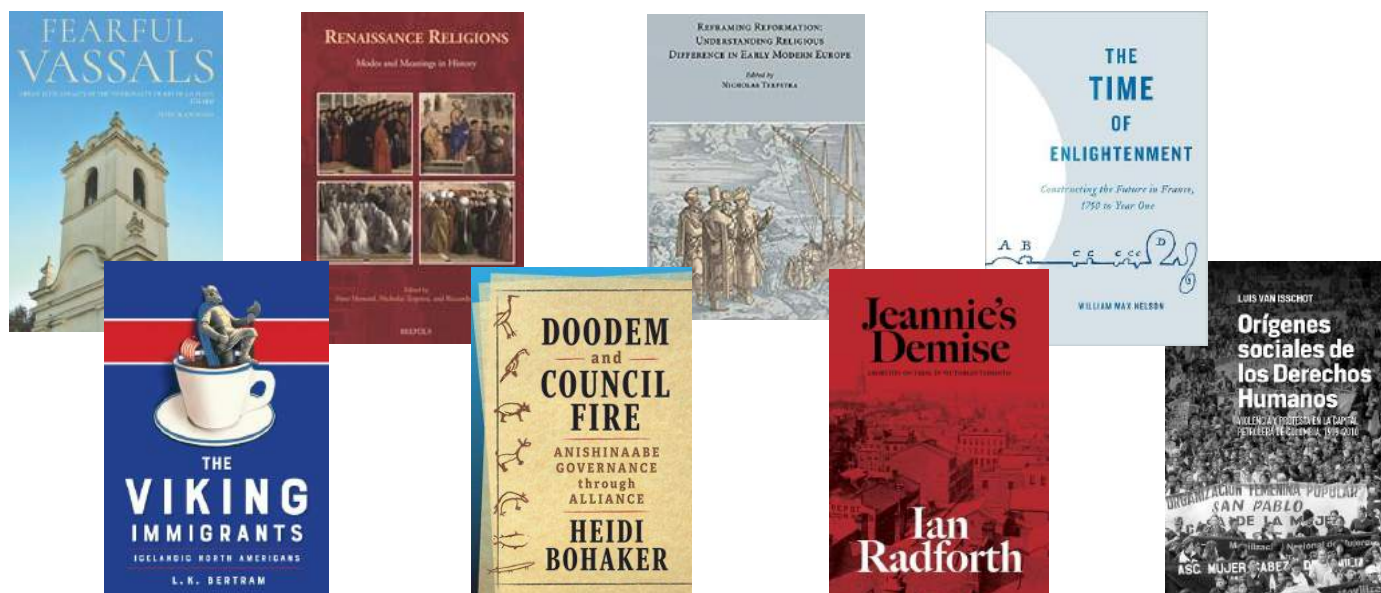
Cindy Ewing was awarded SHAFR's Oxford University Press USA Dissertation Prize in International History for "The Asian Unity Project: Human Rights, Third World Solidarity, and the United Nations, 1945-1955." The prize recognizes the stellar work of junior scholars and highlights works that have not been the focus of area studies and other regional and national approaches.

Susan Hill's monograph, *The Clay We Are Made Of: Haudenosaunee Land Tenure on the Grand River* (University of Manitoba Press 2017) was shortlisted for the François-Xavier Garneau medal. Awarded every five years, the medal is the Canadian Historical Association (CHA)'s most prestigious prize. It honours an outstanding Canadian contribution to historical research.

Margaret MacMillan's *War: How Conflict Shaped Us* was named one of the *New York Times's* 10 Best Books of 2020.

Steve Penfold was awarded the *Canadian Historical Review* Best Article Prize for "Cyril Shelford, Gasoline, and the Politics of Free Enterprise in Postwar British Columbia," (Volume 100 Issue 2, June 2019, pp. 137-159). The award is conferred to the article which "best demonstrates the finest qualities of advanced historical scholarship. As such, Penfold's article is "a timely and sophisticated piece about popular liberalism and the political economy of knowledge production."

Faculty Publications





Dissertations Defended

Alex Benoit: Loyalty, Treason and Legitimacy during the Foreign Occupation of Russia (1608-1617), supervised by Alison Smith

Lauren Catterson: Disreputable Conduct: Misfeasance, Malfeasance, and the US Immigration Service, 1903 to 1940, supervised by Russ Kazal and Franca Iacovetta

Prasanta Dhar: With and Beyond Marx: The Global Circulation of Marxism Through Calcutta, supervised by Ritu Birla

Anwesha Ghosh: Anwesha Municipal Calcutta: Urban Governance in a Colonial City, supervised by Ritu Birla

Sarah Keeshan: Altered Landscapes: The Process of Conquest in the Eleventh-Century Norman Chronicles of the Mezzogiorno and Sicily, supervised by Isabelle Cochelin

Kimberly Main: Rendering Service to the Community: The Spiritual Life of the Ursuline Nuns of Quebec, 1639-1780, supervised by Jan Noel

Jesse Munroe: Mistakes by the Lake: Making and Unmaking Space at the Canadian National Exhibition, supervised by Ian Radforth

Lindsay Sidders: Conquering Creoles: Power, Transculturation, and the Limits of Empire in New Spain, 1521-1625, supervised by Melanie Newton

Simon Vickers: Jobs, Homes, and the Right to Exist: Neighbourhood Activism in Deindustrializing Toronto and Montreal, 1963-1989, supervised by Sean Mills

Spirit-Rose Waite: Material Regimes of Bodily (Re)Formation: Person Shaping and Display in Urban Tuscan Homes for Abandoned Children, ca. 1570-1650, supervised by Nick Terpstra

Awards & News

Thomas Blampied was awarded a scholarship by the Railway & Locomotive Historical Society, for a university student studying aspects of railroad history and operations.

Lauren Catterson's dissertation research received a Graduate Research Grant from CSUS. Her dissertation was awarded the George E. Pozzetta Award from the Immigration and Ethnic History Society.

Undergraduate student **Han-Yi (Eliza) Huang** won a major student paper award from the Society of Automotive Historians, an AHA affiliated society, for “Church Pews from Detroit: The Rise of the Drive-In Church in the United States Between the 1940s to the 1950s.

Kassandra Luciuk was awarded the Jean-Marie Fecteau Prize for best article published in a peer-reviewed journal by a PhD or Masters-level student in English or in French for “More Dangerous Than Many a Pamphlet or Propaganda Book: the Ukrainian Canadian Left, Theatre, and Propaganda in the 1920s.” The article appears in *Labour / Le Travail* 83 (Spring 2019), pp. 77-10. The CHA described the essay as a “meticulous reading of RCMP sources.”

Moose River Heritage and Hospitality Association released their first [Storytelling Celebration video](#), which includes the work of two U of T History graduate students (**Sheila Wheesk**, M.A. Student and **Thomas Blampied**, PhD Candidate) on this important community history initiative.

Louis Reed-Wood published “‘Makers of loyalty’: recruiting propaganda in the Civil War North.” *American Nineteenth Century History* 22, no. 1 (Spring 2021): 1-25. <https://doi.org/10.1080/14664658.2021.1893481>.

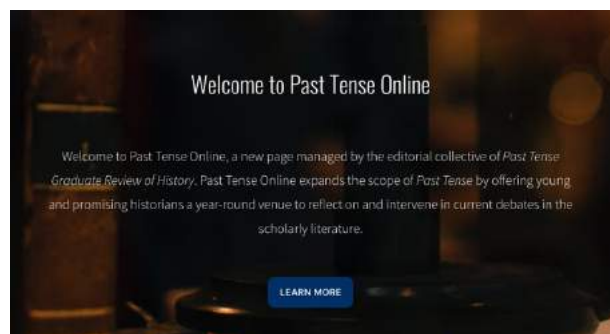
GHS Distinguished Service Award, Graduate Student, 2019/2020: **Eric Pécile**

GHS Distinguished Service Award, Faculty Member, 2019/2020: **Professor Julie MacArthur**

GHS Dana Wessell Lightfoot Long-Term Service Award, 2019/2020: **Ed Dunsworth**

Undergraduate student **Kenneth Wong** was awarded the Michael Bliss Essay Prize in Canadian Political History, for the best essay in Canadian political history written for a Department of History course.

NOW ONLINE: The *Past Tense Graduate Review of History*



[Past Tense Online](#) is a new page managed by the editorial collective of the *Past Tense Graduate Review of History* and expands the scope of the journal by offering young and promising historians a year-round venue to reflect on and intervene in current debates in the scholarly literature.

Over the past year, the COVID-19 pandemic, rapidly escalating climate change, and the explosion of social movements across the world challenging persistent patterns of social, political, and economic oppression, have dramatically changed the academic landscape, forcing many of us to rethink the paradigms of our fields while we're stuck in place and out of the archives.

Past Tense Online is presentist to its core, calling on new historians to contribute their expertise to the myriad social crises that we face. We seek two forms of contributions: commentaries and reviews. Commentaries are essays of 1000-1500 words that intervene in current historiographical debates, place current events in historical perspective, or share quirky historical narratives or unexpected archival finds. We are also interested in digital exhibits and pieces that utilize audio, cinematic, and photographic materials that can be reproduced in an interactive website. Reviews are succinct pieces of 500-1000 words that share the latest works in the humanities and social sciences and assess their impact on relevant historiography and criticism.

We are excited about the future of Past Tense Online and look forward to reading and sharing your work with historians across the world. We also welcome any and all suggestions or recommendations for improvement, as well as proposals for collaboration. Please write to us at pasttensejournal@gmail.com.

Nastasha Sartore and Siddharth Sridhar

✍ Co-Editors, Past Tense Graduate Review of History



Edward Dunsworth (PhD 2019) was awarded the Canadian Historical Association (CHA) Eugene A. Forsey Prize for “The Transnational Making of Ontario Tobacco Labour, 1925-1990.” The Forsey Prize honours the best thesis on labour history.

Bethan Fisk (PhD 2019) received a Leverhulme Trust Early Career Fellowship for her project “Transimperial Blackness: Slavery and Freedom in Jamaica and New Granada, 1655-1810.”

Dustin Galer (PhD, 2014) was awarded the 2019 Book Prize from the Canadian Association for Work & Labour Studies (CAWLS) honouring the best book in Canadian work and labour studies book for *Working Towards Equity: Disability Rights Activism and Employment in Late Twentieth Century Canada* (University of Toronto Press, 2018), which was based on his dissertation research.

Anwesha Ghosh (PhD 2020) begins two-year appointment as an Assistant Professor in History at the National Law School of India in Bangalore in mid-February.

Brendan Kelly (PhD 2016) won the John Wesley Dafoe Book Prize for the best book on Canada, Canadians, and/or Canada’s place in the world published in the previous calendar year. *The Good Fight: Marcel Cadieux and Canadian Diplomacy* (UBC Press) is a development of his thesis.

Stephanie Kennedy (PhD 2015) [was interviewed by](#) the Disability History Association Podcast about her new book on disability and slavery in the Caribbean, based on her doctoral thesis. Supervisor Melanie Newton notes that her work “is an example of the kinds of transformative work that grad students can do when they really understand the potential stakes of their work and commit to scholarship informed by social justice and anti-racism.”

Jonathan McQuarrie (PhD 2016) was interviewed by Tina Adcock of NiCHE (Network in Canadian History & Environment) as part of the “[Rhizomes](#)” series, which highlights the experiences of environmental historians working beyond the professoriate. Jonathan is Manager, Academic Programs Analysis at Higher Education Strategy Associates.

Maris Rowe-McCulloch has started as an Assistant Professor of Modern European History at the University of Regina in Saskatchewan.

Matthew Wiseman (PDF, 2017-19) joined St. Jerome’s University (Waterloo) as a Banting Fellow.



The department is saddened by the loss of two of our colleagues this past year, Professor Emeritus William C. Berman and Professor Emeritus Jacques Kornberg.



Professor Berman passed away on Dec. 7, 2020 at the age of 88. Bill Berman was a long-time member of the Department of History, a popular teacher of a range of courses dealing with U.S. history and politics. A third year course on "Twentieth Century America" and a fourth-year seminar on "Cold War America" often had waiting lists. He was also a highly respected scholar: his first book was "The Politics of Civil Rights in the Truman Administration" with two later studies also being notable: "William Fulbright and the Vietnam War: The Dissent of a Political Realist" and "America's Right Turn: From Nixon to Clinton."

✍ Ron Pruessen, Professor Emeritus, Department of History



Professor Kornberg was a faculty member in the Department of History from 1967 to 1998. In 2006, through the Centre for Jewish Studies, he established the [Kornberg-Jezierski Family Memorial Essay Prize in Holocaust Studies](#) in memory of the family members who perished. The prize has been [awarded annually](#) since 2008. We all had the good fortune and great privilege to work with Jacques as his teaching assistants for the Holocaust history course. For each of us, he became a trusted and beloved mentor. Jacques insisted on intellectual and academic rigour, not only in his own work but in ours. He was a careful reader, a perceptive yet gentle critic, and through it all never lost sight of this tortured history's human dimension. We all spent many hours in his office, working shoulder to shoulder, reading, discussing, and contemplating the mysteries of the human condition. He opened his home to us, nurturing both friendships and careers. We have each gone on to write and teach on the Holocaust, and our work bears his legacy. Our students benefit from his example. We will so dearly miss his gentle, warm, opinionated, humour-filled, dignified, and knowing presence. He was a great scholar, and an even

greater man. May his memory be a blessing.

✍ Hilary Earl, Valerie Hébert, Tomaz Jardim & Rebecca Wittmann