

WHAT'S INSIDE:
CELEBRATING
ARTS AND CULTURE
AT QUEEN'S AND
IN KINGSTON

Isabel Bader Centre
for the Performing Arts

Artist in Community
Education

Writer in Residence Program



A MESSAGE FROM

LORINDA PETERSON, ASSOCIATE DIRECTOR,
UNIVERSITY COMMUNICATIONS

Thanks to everyone who has sent us comments about the first four issues of *onQ*. We are now mid-way through our first year of publication and we appreciate knowing what you think.

There's been unanimous praise for the look and feel of the magazine. Marketing and Communications designer Rhonda Monette has created a visual style that is contemporary and professional. Working with editor Anita Jansman, Rhonda's designs for each issue reflect the Queen's brand and spirit.

We have received some questions about the environmental impact of the new publication. I'm pleased to assure the Queen's community that *onQ* is printed on 100 per cent post-consumer waste paper and is processed chlorine-free, using bio-energy. Also, the new smaller page-size and fewer printed pages mean we are using much less paper than we did for the *Queen's Gazette*. Some readers prefer to read *onQ* online; an e-version is currently available and a link to each new issue is distributed in the e-Queen's bulletin.

A few people have asked about the costs related to publishing *onQ*. Since 2006, we've been reducing the amount of money spent producing internal communications publications. Between 2006 and 2009, there was a 38 per cent reduction in the production, design and distribution costs for the *Gazette*. The costs for *onQ* are down a further 33 percent. In addition, our advertising coordinator, Peter Gillespie reports that *onQ* has generated 45 per cent more ad revenue per issue than the *Gazette* did in its final year. This is significant considering that ad space in *onQ* is 53 per cent less than it was in the *Gazette*. In addition, 94.9 per cent of *onQ* ad revenue comes from sources outside the university compared to only 54.4 per cent for the final year of the *Gazette*.

onQ delivery has also been streamlined. Students are hired each issue to label the magazine which is then delivered to employees at no cost by Queen's Postal Service.

New web-based opportunities for campus advertisers will open up in the coming months as well as an expanded employee discount program. Watch for details in upcoming issues. We are also planning a short faculty and staff readership survey for mid-February and I hope you will participate. Your feedback is key in helping ensure *onQ* effectively keeps you informed with stories about Queen's employees, initiatives and programs.

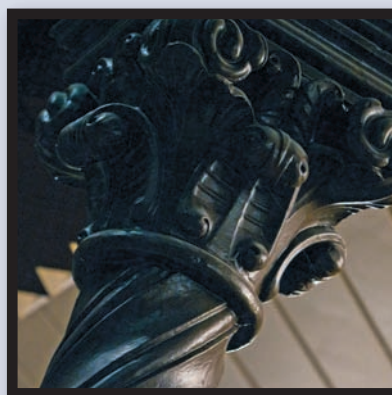
We welcome your comments about *onQ* and invite you to contact Anita Jansman at anita.jansman@queensu.ca.

Lorinda Peterson, Associate Director, University Communications

HIDDEN GEMS

Do you recognize this
architecture on campus?

Turn to p. 15 for the answer.



February 2011

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EDITORIAL POLICY

Commentary and expert opinions that address issues related to higher education and are consistent with the mandate of *onQ* are welcome to *Viewpoint*. The editor reserves the right to edit or decline submissions based on style, length, appropriateness, relevance, and legal considerations. Maximum 300 words.

Letters are welcome and should address issues directly related to stories that appear in *onQ*. The editor reserves the right to edit or decline submissions based on style, length, appropriateness, relevance, and legal considerations. Maximum 200 words.

All submissions must be original and addressed to the editor, and include your name, affiliation and phone number. Send submissions to anita.jansman@queensu.ca by the 15th of each month to be considered for publication in the next issue.

ON THE COVER: "Meltdown" a world premiere work written by John Lazarus and presented in 2005 by the Department of Drama.

PHOTO: TIM FORT

HAS THE WAY WE TEACH DRAMA CHANGED OVER THE YEARS?

Have attitudes toward drama changed? How important are modern facilities to the effective teaching of drama? Drama professor **Judith Fisher** shares her thoughts.

Thinking about what has changed in the two decades since I began working in the drama department at Queen's, I realized that it's what hasn't changed that makes the study of drama constantly and continually relevant: plays and performances always reflect the world we live in and who we are. Moreover, every member of the department here – faculty, staff, and students, past and present – remains passionate about learning, even those of us who've been in the “business” a long time – it's nearly 50 years for me!

Technological development certainly offers a wider range of teaching tools and production equipment, but the fundamental process of creating theatre remains unchanged. Theatre is by its very nature live. It demands research and experiment and quality is dependent more on the skill and imagination of its participants than on state-of-the-art facilities, although these are never spurned. The sprung floors in three of our spaces, for example, were a



welcome safety feature for actors' movement. From my point of view (acting and theatre history), I can see that there are more styles of playing than a century ago, but the techniques required for performing are not very different, and sometimes the simplest production values are the best.

Is there now a greater external awareness of theatre's importance and the skill and hard work it demands? Unfortunately, I have to say not really. The arts, which are

the lifeblood of any society, are always the first to suffer when financial cuts are made. However, our ever-increasing enrollment suggests that more young people are realizing that the study of drama is beneficial for life in general, and that's a healthy sign. **Q**

Judith W. Fisher (stage name Judy Cooke)
Associate Professor, Department of Drama

NOTES ON **Q**

■ **Union updates.** Several sets of negotiations and discussions are underway between the university and employee union groups. Watch for updates on queensu.ca/news and in the e-Queen's bulletin sent by email on Tuesday and Friday mornings.

■ **A valentine with a difference!** Heartfelt from you and heartening for her. Let a special woman know that you appreciate her with a tribute and a donation to the Ban Righ Centre where mature women going back to university get the support they need to realize their dreams. banrighcentre.queensu.ca/whoisshe.asp

■ **Raise your research profile.** News and Media Services can help increase your research profile in the national media. Add your name to our online experts list that is consulted every day by journalists for stories they're working on. queensu.ca/news/faculty-staff-resources/update-your-expert-profile

Contact Michael Onesi, michael.onesi@queensu.ca or Christina Archibald, christina.archibald@queensu.ca to discuss a national press release and facilitated media interviews when your research findings are accepted for publication in a journal or when you are presenting them at a conference.

Need some training on media interviews or need a refresher on how the media works? Contact Michael or Christina to arrange individual or small group media training.


www.queensu.ca/news

onQ welcomes commentary and expert opinions that address issues related to higher education to *Viewpoint*. Email anita.jansman@queensu.ca or submit via www.queensu.ca/news/onq. Maximum 300 words.

FIANCÉE
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An overhead, circular-cropped photograph of two young men in dark suits sitting on black chairs on a wooden floor. They are both playing trombones. The student on the left is seen from the back, holding his trombone vertically. The student on the right is seen from the side, also holding his trombone vertically. The floor is made of light-colored wood planks. The lighting is warm and focused on the students.

"IF WE HARNESS THEIR CREATIVE
ENERGY AND ENTHUSIASM, THIS
GENERATION OF STUDENTS WILL
SUPPORT THE ARTS IN THE NEXT
10 TO 20 YEARS."

Queen's wind ensemble
conducted by Gordon Craig

Lighting up arts and culture

Something bright is about to ignite on campus and in Kingston. Art in its many forms including dance, music, visual, film, and theatre will illuminate an otherwise cold and lacklustre February. Now in its second year, Artignite combines the collaborative efforts of Queen's students, faculty and staff with Kingston groups to form a festival of arts and culture.

artignite

was an idea whose time had come, according to the associate dean of student affairs and co-director of Artignite Roxy Denniston-Stewart.

"About three years ago we sought to address a number of issues: to increase the profile of arts on campus, particularly from the students' perspective, to improve and reinforce relationships with the Kingston community in a public and positive way, and to plan ahead for the Isabel Bader Centre for the Performing Arts, which we saw on the horizon," says Ms Denniston-Stewart.

Queen's creative arts departments and stakeholders from Kingston arts groups all agreed that while many cultural events take place in Kingston, they are all operating individually and are targeted to specific audiences. "Both Kingston and Queen's offer many festivals, music, film, art exhibitions, and theatre. They are all out there struggling on their own," says Ms Denniston-Stewart. An idea arose for a new type of festival that would take a global approach allowing artists to showcase the work of students and community members and promote their events under one banner. The idea became a reality when Artignite was launched in 2009.

"We chose February because it's far enough into the academic year to give students time to develop their art," she says. "Once we decided on the timing, we found that a tremendous number of events were already taking place in February. It's also a good cultural counterpoint to Feb Fest, Kingston's winter festival."

Artignite operates under a steering committee with representatives from Queen's and Kingston, including the Agnes Etherington Art Centre and the Union Gallery, Downtown Kingston!, the Kingston Arts Council, Reelout Arts Project, and the City of Kingston.

As cultural director for the City of Kingston, Brian McCurdy believes collaboration with Queen's offers a great opportunity for arts groups in Kingston and for Queen's students. "An initiative like Artignite raises the profile of arts in our community and it also aligns with the fourth pillar – culture – of our sustainability plan," says Mr. McCurdy.

Jocelyn Purdie, director of the Union Gallery and co-director of Artignite, echoes Mr. McCurdy's sentiment.


"This kind of collaboration is extremely important for both town and gown as it focuses on the positive relationships that can be created when both communities work together. The arts are an excellent vehicle to accomplish this since the amount and diversity of programming offered appeals to a broad audience," says Ms Purdie.

Students have responded enthusiastically to Artignite. Participation among the creative arts students as well as from other disciplines continues to grow. Student attendance at scheduled events is expected to grow as well, demonstrating students' inclination to be part of the greater Kingston community.

Lara Therrien Boulos is campus activities commissioner with the Alma Mater Society and sits on the Artignite steering committee. She readily acknowledges the key role students play in the initiative.

"The opportunities available to student arts groups through Artignite are unique. Students have the chance to interact with and become part of the greater Kingston arts community," says Ms Boulos. "I think Artignite has the potential to really improve the relationships between Queen's students and Kingstonians. Students can often feel isolated or excluded from Kingston community events and initiatives like Artignite can bridge that gap and integrate both communities in a healthy way."

Ms Denniston-Stewart believes that student involvement will set Artignite apart from other festivals. "If we harness their creative energy and enthusiasm, this generation of students will support the arts in the next 10 to 20 years. We want to cultivate and encourage that and build those community bridges," she says.

This year, Artignite will run the cultural gamut, from January 28 to February 13, with stage performances by such groups as Theatre Kingston and Vogt Studio, exhibits at the Agnes Etherington Art Centre and the Modern Fuel Gallery, films presented by Reelout Arts Project, and a host of musical performances including Brasswerks, Jesse Cook, Kingston Symphony and Queen's School of Music. Check the schedule for all events at: www.queensu.ca/artignite 

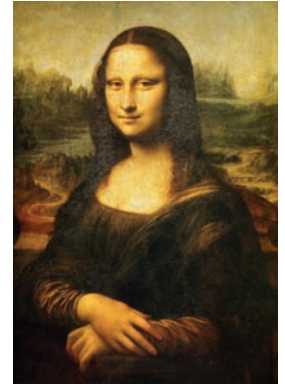
MASTERING THE ART OF CONSERVATION



Each year, about a dozen students begin the two-year master's degree program in art conservation at Queen's. The program is the only one of its kind in Canada and one of seven graduate programs in art conservation in North America. Students attend lectures in the mornings and complete 16 hours of lab work per week, helping to preserve a vast array of artwork and objects. Art conservation is a multidisciplinary field involving the examination, interpretation, analysis and conservation of cultural, historic and artistic objects. Graduates often end up working as conservators in museums, galleries, conservation labs, and other institutions. "You need to be very patient and careful," says associate professor Krysia Spirydowicz, the director of the program. "The aim of conservation is not to leave your personal stamp on the objects. We aim to preserve the piece in more or less its original state." **Q**

PROFESSOR DISCOVERS HIDDEN LITERARY REFERENCES IN MONA LISA

Classics professor emeritus Ross Kilpatrick believes the Leonardo da Vinci masterpiece *Mona Lisa* incorporates images inspired by the Roman poet Horace and Florentine poet Petrarch. The technique of taking a passage from literature and incorporating it into a work of art is known as 'invention' and was used by many Renaissance artists. "The composition of *Mona Lisa* is striking. Why does Leonardo have an attractive woman sitting on a balcony, while in the background there is an entirely different world that is vast and barren?" says Dr. Kilpatrick. "What is the artist trying to say?" Dr. Kilpatrick believes Leonardo is alluding to Horace's Ode 1. 22 (*Integer vitae*) and two sonnets by Petrarch (*Canzoniere CXLV, CLIX*). Like *Mona Lisa*, those three poems celebrate a devotion to a smiling young woman, with vows to love and follow the woman anywhere in the world, from damp mountains to arid deserts. Dr. Kilpatrick's findings were recently published in the Italian journal *MEDICEA*. **Q**



PROFILE

CONSERVING A MASTERPIECE BY KRISTYN WALLACE

When a group of art conservation experts was needed to assess the physical condition of one of the world's greatest artistic masterpieces, Ron Spronk was an obvious choice; the Queen's art history professor is a leading authority in the technical examination of paintings.

The work to be studied was the Ghent Altarpiece, a large and complex ensemble of panel paintings that is housed at St. Bavo's Cathedral in Ghent, Belgium. The altarpiece was begun by Hubert van Eyck, who died while the project was underway, and completed by his younger brother Jan van Eyck in 1432.

"The altarpiece is absolutely unique in scale, iconography, and quality of execution. It represents the beginning of the Renaissance in the North," says Dr. Spronk.

"Its impact and historical importance are only comparable with works such as Michelangelo's Sistine ceiling."

Concern about the altarpiece arose two years ago when staff members at the cathedral noticed paint flaking off one of the wooden panels. An international team led by Dr. Spronk and Anne van Grevenstein-Kruse (University of Amsterdam) was assembled to complete what some say is the most detailed documentation of a painting ever undertaken.

The \$230,000 project, funded by the Getty Foundation, includes assessing the physical condition of the altarpiece, a full documentation in high resolution, and recommending a site and a design for its future display. The first phase of the work is nearly completed. Dr. Spronk, who from

April to October last year spent most of his time in Ghent, is currently processing thousands of pictures that will be used to assess how the work can be restored and preserved.

"There is a growing consensus that the altarpiece needs to be treated again," says Dr. Spronk. "As we have found in some cleaning tests, the removal of the many layers of strongly yellowed varnishes will restore its unparalleled lustre. Such a treatment would take around five years, at the cost of approximately \$2 million."

The group's work has been featured in several prominent international publications including the *New York Times*, the *New Yorker* and the *Art Newspaper*. **Q**



ISABEL BADER CENTRE FOR THE PERFORMING ARTS

BECOMES A REALITY

BY NANCY DORRANCE

The sun rises over the Kingston waterfront on a picture-perfect September day. In a scene reminiscent of a European village, local artisans arrive at their studios and workspaces in the city's renovated Tett Centre beside Queen's Isabel Bader Centre for the Performing Arts (IBCPA).


By late morning the area is humming with the sounds of musical instruments, animated conversations, and a flurry of students heading to class. When evening bathes the stunning new complex in twilight colours, a sense of keen anticipation fills the air, as music lovers from across the region arrive to hear a world-class performance in the centre's acoustically superior concert hall.



SNOHETTA

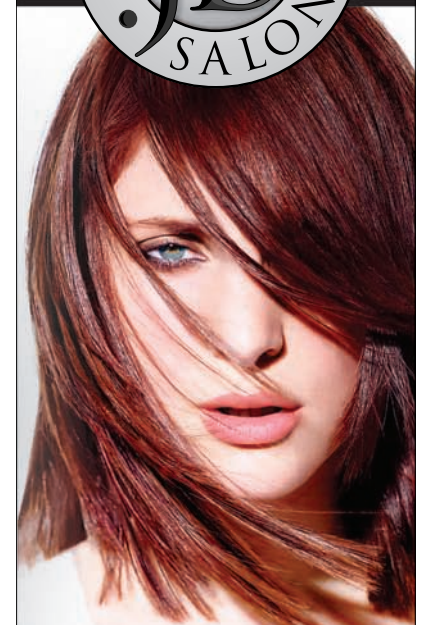
This scenario is now on its way to becoming reality, reports music professor Gordon Smith, chair of the centre's operations and planning committee, and associate dean of Arts and Science. Construction of the IBCPA is slated to begin this spring, with the opening of the facility scheduled for Fall 2013.

"It's exciting to be part of this collaborative project, working with the arts communities at Queen's and the city who share a vision of Kingston as a regional cultural hub," says Dr. Smith. "The centre's exceptional design and iconic setting will create a world-class venue to attract, nurture and inspire creativity, initiative and brilliance. It will showcase and enhance creative arts programs, shaping the lives and experience of our students and faculty, and enriching cultural life in the Kingston community."

The IBCPA committee includes representatives from each of the university's creative arts departments, Art, Drama, Film and Media and Music, the Performing Arts Office, Operations and Finance, Advancement, and the City of Kingston. "We're currently engaging a consulting firm to help us with planning and strategy, and will keep the community informed of our progress in the coming months," says Dr. Smith. 

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TEACHER CANDIDATES GIVE TOP MARKS TO ACE PROGRAM BY MARK KERR

Amie Bello knew immediately that the Artist in Community Education (ACE) program was right for her.

“The program allowed me to combine my experience as a professional artist with my desire to be a professional educator,” says Ms Bello, who took the Faculty of Education program last year.

Teacher candidates in the ACE program follow the same course of study as other intermediate-senior or primary-junior candidates. However, they take special arts concentration courses to help them develop as professional artist educators.

“There is no other program like it in North America,” says associate professor Aynne Johnston, who coordinates the program with the dean of education, Steve Elliott. “The program trains people to become enriched arts-education leaders.”

Musician Trevor Strong, a member of the Arrogant Worms, is currently enrolled

in the program. He believes the ACE program will help enhance the educational workshops he conducts.

“This program is unique because I am in a group with 20 other artists. We bond and learn from each other,” he says.

Ms Bello, who holds a theatre performance degree, was energized by the experience of earning her education degree alongside other artists.

“The ACE program helped me find my artistic heart and soul again after drifting for a few years,” she says.

Teacher candidates also enjoy the alternate practicum option offered by the ACE program in addition to the regular in-school practice teaching placements. Ms Bello worked with the Toronto arts festival Luminato, conducting creative writing and music journalism workshops in high-needs Toronto schools.

“I loved bringing art and education

together and making communities feel they were part of their city’s arts festival,” she says.

On average, half the ACE graduates teach in schools, while many others work in galleries, theatre companies and other outreach programs at home and abroad. Guests and artists-in-residence advise pro-

gram participants on ways to blend an arts and education career.

This year’s annual ACE Extravaganza takes place February 2 and features an interactive experience with drama, creative writing, music and an art show. www.educ.queensu.ca/ace.html



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BRINGING THE SOUND OF MUSIC TO THE COMMUNITY

Since 2007, Queen’s Conservatory of Music (QCM) has become a home where people from the Queen’s and greater Kingston communities gather to share their passion for music and grow through learning opportunities.

QCM director Karma Tomm explains that through musical training, “children discover music’s building blocks, teens develop the tools necessary to seek careers in music, and adults enrich their personal lives through active musical learning.”

Located at Queen’s School of Music, QCM draws instructors from the music faculty and highly qualified professionals from around the region. All courses offered are non-university credit although private lessons can be structured to prepare students for nationally recognized Royal Conservatory of Music or Conservatory Canada exams. These exams provide essential credentials for students seeking entrance to

Bachelor of Music programs at Queen’s and other universities across the country.

QCM has already made great strides in fulfilling its mission of community outreach. For example, recent collaboration with Don Dawson from the Limestone Education Through the Arts Program at Calvin Park Public School has resulted in the new Stringtown Orchestra, which includes advanced high school and university aged string players. Discussions are underway with other local teachers to build advanced-level small ensemble programs for other instrumentalists.

“While QCM is still young, there are many connections that can be developed both on and off campus to reflect the outreach mission of Queen’s Conservatory of Music, Queen’s School of Music and Queen’s University, and to ultimately build a stronger music community in the greater Kingston area,” says Ms Tomm.

For further information contact Amie Bello or Karma Tomm at music.conservatory@queensu.ca or ext. 2934. www.queensu.ca/qcm



Cello student, Madeleine Ross practices at Queen’s Conservatory of Music

A COURSE FOR ALL ARTS DISCIPLINES

Imagine showing up for a class to be greeted by not one, but four creative arts professors. Then imagine these same professors explaining that there will be no readings, no essays, and no exam for the course. Instead regular student performances are expected that must include elements from four disciplines: film, music, visual art and drama.

That's the way it is for upper-year students who enroll in the interdisciplinary course called Contemporary Cultural Performance in Practice (IDIS 410). Combining the knowledge and experience of Clarke Mackey (Film and Media), Kim Renders (Drama), Matthew Rogalsky (Music), and Kathleen Sellars (Art), the course grew out of a larger plan for the Isabel Bader Centre for the Performing Arts.

"The Isabel Bader Centre for Performing Arts has been specifically designed for

interdisciplinary collaboration, and this approach better reflects the professional world. Students get a taste of the kind of varied creative arts they will likely be involved in after graduation. They will most certainly cross over into other disciplines," says Professor Mackey.

"What's unique about this course is that all four professors attend all classes, rather than each teaching a segment on his or her own discipline," says Professor Mackey. "We really want to break down the boundaries."

Students spend their class time collaborating, developing scripts, creating visuals and writing music for regular group performances, with the final performance involving the entire class and taking place in a larger, public venue such as Grant Hall. Last term, the class held its final performance at The Mansion on Princess Street.

Contemporary Cultural Performance in Practice is evolving each year, based on feedback from students. "We're definitely going to continue to offer it and the four departments have agreed to share the cost and teaching responsibilities," says Professor

Mackey. The course has been so successful it has highlighted the fact that more collaborative efforts like this would benefit the creative arts both academically and economically. **Q**

www.film.queensu.ca/IDIS410



Students present their final performance, *Manor of Speaking*, at the Mansion on Princess Street in November 2010. From left to right are Megan Svarich-Knights, Deborah Gurofsky, Shazya Ladak, Cameron Lapp

TIM FORT

THE GRAND THEATRE

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INSPIRING PROGRAM FOR ASPIRING WRITERS

BY MICHAEL ONESI

The Writer in Residence program gives amateur writers more than just editing advice – it provides inspiration.

“The program is a fantastic thing. It’s inspiring and jumpstarts your learning. There are a lot of things you are clueless about in writing, and a mentor can save you time and effort,” says freelance communication consultant Kirsteen MacLeod.

She recently worked with author Stuart Ross, last semester’s writer in residence, to improve her poetry and non-fiction writing. “His inspiration and advice is going to keep me going for a long time.”

Ms MacLeod isn’t a Queen’s employee or a student but that didn’t stop her from taking advantage of the program that brings in established authors to participate in a range of literary events and to mentor


amateur writers from the Kingston community.

It started in 2006 with internationally renowned poet Lillian Allen and continued with poet Billeh Nickerson (2008/09), bestselling author Helen Humphreys (2009/10) and, most recently, Stuart Ross (2010/11).

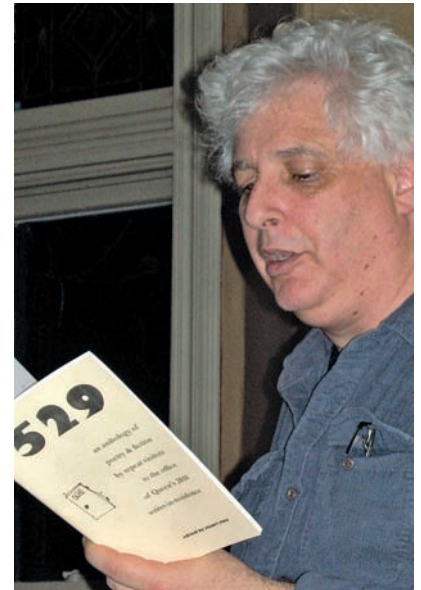
Local writers have English professor and author Carolyn Smart to thank for helping start the program. When former principal Karen Hitchcock learned that Queen’s was one of the few universities without a writer in residence, Ms Hitchcock and Ms Smart, along with successive English department heads Pat Rae and Marta Straznicky, helped establish the program. It is co-funded by the Canada Council for the Arts and the university.

“It’s important for Queen’s to have a writer in residence to promote literature and writing on the campus and in the Kingston community,” says Professor Smart.

Ms MacLeod feels it was a great opportunity to have an author as talented as Stuart Ross read her poems and give constructive criticism that made her a better writer.

“Stuart’s words and advice were golden. The Writer in Residence program is a great example of how Queen’s initiatives can ripple out to benefit the community,” says Ms MacLeod. 

www.queensu.ca/english/writer.html



Writer in residence Stuart Ross reads at one of his workshops held last November.

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“Saxophonist Silverman” grooves his way down to the low notes on the baritone sax. When asked for a list of his top five songs, Provost and Vice-Principal (Academic) Bob Silverman had some trouble choosing from a long list of jazz favourites. “There are lots of good tunes — who is playing them and the improvisations is what makes them great. One of my favorites is “All The Things You Are” played by Keith Jarrett. Two of his recorded versions and a live performance in Montreal last summer are all different. Similarly, “Autumn Leaves” by Miles Davis/Canonball Adderley, Keith Jarrett, Bill Evans, and Oscar Peterson. The four versions are like listening to four different tunes.”

CAMPUS PULSE

USERS GET INTO TESTING NEW HR ADMINISTRATIVE INFORMATION SYSTEM


Human Resources (HR) Department staff and volunteers from the HR Advisory team and faculty offices recently helped verify the accuracy of employee information in advance of initial parallel testing of payroll processing on the existing administrative information system and the new HR PeopleSoft system.

Data from the existing system had been converted and integrated into the new system and was then verified for inconsistencies in taxes, deductions and earnings.

"I found it very helpful to get hands-on experience and to be able to navigate through the new system," says Donna Horner, a senior staffing officer in the Faculty of Engineering and Applied Science. "We worked together in a group and it was useful to share ideas with colleagues and to see the exciting things that are changing in the new PeopleSoft system."

Data validation is an integral piece of the testing process and ensures the correctness and completeness in PeopleSoft of the source data converted from legacy systems.

Additional integration and parallel testing cycles of the new HR PeopleSoft system will continue through the spring and summer. Increased user engagement, including through user acceptance testing, is planned by the project team and HR to provide more opportunities for testing and learning how to use the new system in advance of implementation.

A full update is available at www.queensu.ca/news/articles/new-hr-administrative-information-system-track. 

PEOPLE WHO MAKE A DIFFERENCE ON CAMPUS

As public programs officer at the Agnes Etherington Art Centre (AEAC), **Pat Sullivan** wears many hats. She is a program planner, teacher, guide, and passionate promoter of the arts in the community. In a single year, with the assistance of gallery volunteers and student docents, Ms Sullivan welcomes up to 3,000 elementary school students to the gallery, presents films, and offers courses in art appreciation and instruction. Her reward for providing such varied learning and cultural opportunities to so many people? "I'm learning all the time. It's very satisfying," she says.


With a Queen's master of arts degree in Art History, and 11 years as a Queen's employee, Ms Sullivan has been involved in the creation of many programs, but she's most proud of ArtBites, which began in 2006. An art enrichment and instruction series, ArtBites is held each Thursday throughout the year. Another of her favourites is ArtDocs, which presents documentaries on art to the public. "These offer a new and varied approach to engaging people in art. They've been well attended and very successful," she says.



Nancy Lemon has worked as a docent with the AEAC and recently participated in some of the arts programs offered. She appreciates not only art, but the people like Ms Sullivan who are so devoted to bringing art to the community.

"As a result of my participation in the docent program and attendance at various programs such as ArtBites, all directed and

EMPLOYEE SPOTLIGHT on

organized by Pat, the activities at the Art Centre have become an important part of my life, and have given me a strong interest in all aspects of art. I know others who feel the same way, and I give Pat a lot of the credit for this," says Ms Lemon. 

www.aeac.ca



Principal Daniel Woolf got behind the microphone Dec. 14 to co-host the CFRC campus radio show *Under the Radar* alongside broadcaster Melissa Salsbury. Principal Woolf, a jazz aficionado, chose big bands as the theme for his most recent radio segment.

When asked for a list of his top songs, Principal Woolf was reluctant to narrow his list to five, and slipped in a couple extra titles: "So What" by Miles Davis, "Brilliant Corners" by Thelonious Monk, "Empty Bed" by Claire Martin, "Cumbria" and "Jazz Fusion" by Charles "Mingus", "Diminuendo in Blue" and "Crescendo in Blue" by Duke Ellington.



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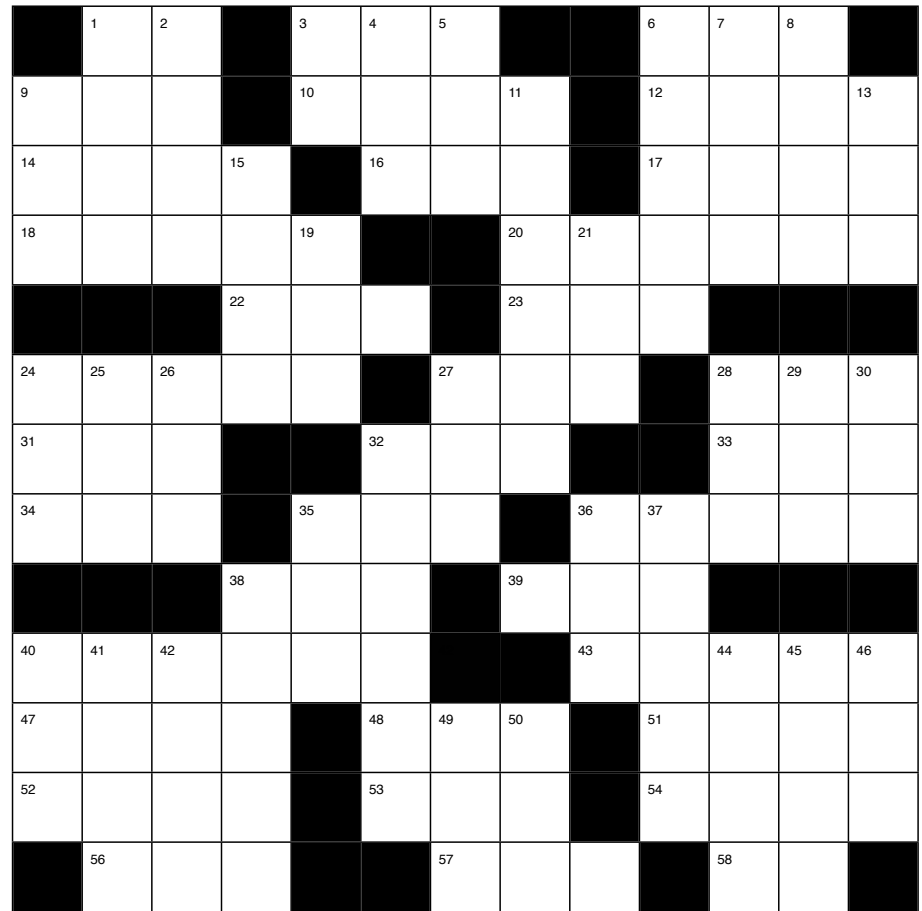
Minotaur**maze**

ACROSS

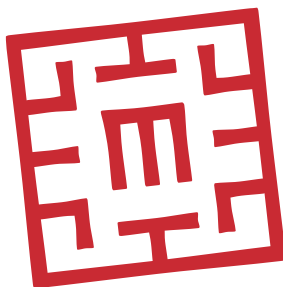
1. Job for grad student
3. First part of festival name, with 11 Down (see pg 5)
6. Co. president
9. Lawyer's exam
10. House attached on one side
12. Orpheus's instrument
14. Purple flower
16. Archaeological spot
17. Modern Persia
18. Performing Arts Centre patron (see pg 7)
20. Books of fiction
22. Big 90s ISP
23. Polar substance
24. Professor and author Carolyn (see pg 10)
27. U.S. phone co.
28. Amusing
31. Domesticated carp
32. Baked dessert
33. Time span
34. Make a sum
35. Storage container
36. Belgian altar (see page 6)
38. High card
39. Guitar master Steve
40. To slip one's mind
43. Eric, Marc, Jordan or Jared of the NHL
47. Feverish illness, once
48. Baseball stat
51. Principal Woolf's radio station (see pg 11)
52. Author of *The Postman*
53. Nepalese herd animal
54. Thug or thief
56. Hear, speak, smell Dr.
57. Still in the box
58. School of Nursing grad

DOWN

1. Scarlett's home
2. Dry land
3. Simile word
4. Film title in 1994 and 2010
5. "Keep it to yourself!" text initials
6. Davis of music production fame
7. Bronte's lively governess
8. Exam spoken aloud
9. Seafood eating essential
11. Second part of festival name, with 3 across (see pg. 5)
13. 14th letter, plural
15. Cooking treatment for tuna or salmon
19. Go off
21. 10th mo.
24. Upbeat music, related to reggae
25. 50s movement out of Britain
26. Help, especially between nations
27. Provençal city on hot springs
28. Cost of doing business
29. Ash receptacle
30. Slave rebellion leader Turner
32. Acrostics and palindromes, for example
35. Before year 1
36. A state of matter
37. Knot for attaching a rope to a fixed object
38. FBI or CIA employee
40. Ringo, Paul, John and George descriptor
41. It lives under a bridge
42. Classical site
44. Get an '___' effort (2 words)
45. *127 Hours* subject Ralston
46. TV type
49. Censor
50. Tina's husband, once



Solutions at www.queensu.ca/news/onq



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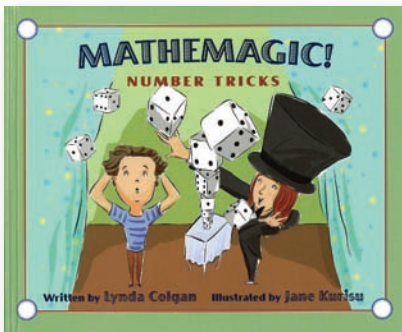
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Lynda Colgan, an associate professor in the Faculty of Education never imagined that her bi-weekly column about math in a Kingston newspaper would lead to a television show and a book based on her ideas. In January, Ms Colgan celebrated the upcoming debut of *The Prime Radicals* and the release of *Mathemagic*. Both the TV show and the book aim to make mathematics fun and accessible to everyone. *The Prime Radicals* debuted on January 15 on TVOntario. *Mathemagic*, published by Kids Can Press, will be available this March.



Alison Migneault, Marketing and Communications, is a marketing coordinator by day and film festival director by night (and weekends). Since 2005, Ms Migneault has led a team of film enthusiasts and festival organizers to bring to life the

Are you involved in projects outside of Queen's? Do you know a colleague who is? Share your stories with *onQ*. Email anita.jansman@queensu.ca

Kingston Canadian Film Festival (KCFF). Founded in 2001, the KCFF offers more than 50 feature-length and short films, workshops, receptions and other special events. Many events take place on Queen's campus, and the festival has numerous Queen's connections.

This year KCFF runs from March 2 – 6. www.kingcanfilmfest.com



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Mary O'Brien, Campus Bookstore, is an artist who works with mixed media on paper and canvas using acrylic paint, collage, pastels, pencils and graphite. Best described as “imaginative landscapes,” the compositions play with a traditional view of nature and structures found within it. Ms O'Brien will be participating in the upcoming exhibition *Synergy*, which features the work of the Organization of Kingston Women Artists. The exhibition will be on view at the Frontenac Public Library, 130 Johnson Street from February 2 – 25, and at Belleville's John Parrott Art Gallery from March 3 – 30. **Q**



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HIDDEN GEMS from page 2



TIM FORT

CONVOCAATION HALL

During most of the past century, this grand room occupying the second and third floors in the northeast wing of Theological Hall has been used mainly as a theatre by the Department of Drama. But between 1878, when the building opened, and the completion of Grant Hall in 1905, Convocation Hall was Queen's main assembly room. It was used for all major ceremonies, including convocations, and also for the university's weekly church services, usually led by Principal George Grant. The hall was originally fitted with stained glass windows, paintings, commemorative plaques, decorative brickwork, and carved wooden beams, most of which have been either removed or covered. Today, art is alive and well in Convocation Hall, with performances offered by drama students throughout the year.

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