

*Agnes Fisher*

Queens University

*Agnes*

1907-2010

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	<u>5169</u>
BOX	<u>21</u>
FILE	<u>2</u>







*Keeps building up.*

*100 100 numbers*

DONATIONS OF PAINTINGS, SCULPTURE AND DRAWINGS TO THE AGNES ETHERINGTON ART CENTRE BY DR. ALFRED BADER, MILWAUKEE (THROUGH THE FRIENDS' OF QUEEN'S UNIVERSITY, INC.)

<u>Accession #</u>	<u>Artist or School</u>	<u>Title, medium</u>	<u>Year of Gift</u>	<u>Value at Time of Gift</u>
10-11	<u>Unidentified</u> - 16th century Italian	Salvator Mundi oil on canvas	1967	\$ 10,000
12-62	<u>William Etty</u> (1787-1849) British	Study for Three Graces oil on canvas	1969	800
12-63	<u>Unidentified</u> - Dutch or Flemish - 16-17th century	Miniature Portrait of a Man. on copper	1969	350
13-30	<u>William Etty</u> (1787-1849) British	Study of a Male Nude oil on canvas	1970	200
13-111	<u>Pietro Rotari</u> (1707-62) Italian	Portrait of a Girl oil on canvas	1970	2,000
14-6	<u>Unidentified</u> Italian 17th century	The Blind Belisarius oil on canvas	1971	9,000
14-7	<u>Bassano, School of</u> Italian, 16-17th century	Department for Canaan oil on canvas	1971	3,500
14-34	<u>Joachim Beuckelaer</u> Flemish 17th century	The Poultry Vendors	1971	4,400
14-33	<u>Baburen, Dirck van</u> (attrib.) Flemish 17th century	Jesus Debating with the Elders	1971	4,900
15-29	<u>Unidentified</u> N. Italian 17th century	Prometheus and the Eagle oil on canvas	1972	750
16-31	<u>Ciro Ferri</u> , 1634-1689 Italian	Joseph and the Wife of Potiphar	1973	2,500
16-32	French or Spanish 14th century	St. Catherine Stone 41" high	1973	5,500
17-25	<u>Staveren, Jan A. Van</u> (attrib.) c.1625-1668 Dutch	Hermit with Large Book	1974	4,000
17-34	<u>Alessandro Turchi</u> Italian 1582-1650	Lot and His Daughters	1974	4,800

....2





DONATIONS OF PAINTINGS, SCULPTURE AND DRAWINGS TO THE AGNES ETHERINGTON ART CENTRE BY DR. ALFRED BADER, MILWAUKEE (THROUGH THE FRIENDS' OF QUEEN'S UNIVERSITY, INC.)

<u>Accession #</u>	<u>Artist or School</u>	<u>Title, medium</u>	<u>Year of Gift</u>	<u>Value at Time of Gift</u>
18-114	<u>Govaert Flinck, Dutch</u> 1616-1660	The Sacrifice of Manoah	1975	\$ 15,000
18-125	<u>Unidentified</u>	The Last Supper watercolour	1975	400
18-126	<u>Jan Lievens</u> Dutch, 1607-1674	Mary of Egypt	1975	6,500
19-26	<u>Juan de Arellano</u> Spanish 1614-76	Still Life of Flowers oil on canvas	1976	3,000
19-27	<u>Unidentified</u> Venetian ca. 1700	The Sacrifice of Manoah	1976	5,000
19-28	<u>Carel van der Pluym</u> (attrib.) Dutch 1625-1672	The Dismissal of Hagar	1976	15,000
19-38	<u>Unidentified</u> Florentine 16th cent.	Adoration of the Shepherds oil on panel	1976	10,000
19-39 to 19-42	<u>Four drawings</u> Italian <u>Unidentified</u>	Various subjects Various media	1976	1,200
19-77	<u>Jan Coelenbier</u> Dutch 17th century	River Scene oil on canvas	1976	9,000
19-78	<u>Ludovico Cigoli</u> 1559-1613 Italian	St. Francis	1976	8,000
19-79	<u>Unidentified</u> Italian 17th century	Samson and Delilah	1976	7,000 ✓
20-90	<u>Etienne Allegrain</u> French 1644-1736	Paysage au Lac oil on canvas	1977	10,000 ✓
20-91	<u>Rombout van Troyen</u> Dutch 1605-1650	In a Grotto	1977	6,000 ✓
21-72	<u>Giovanni Antonio Pellegrini</u> (attrib.) Italian 1675-1741	Cyclops and Ulysses oil on canvas	1978	3,000
	<u>Hendrik Munniks</u> Dutch	Portrait of a Man oil on canvas	1978	} } } 7,000
	<u>Florentine</u> <u>Unidentified</u> ca. 1530	Crucifixion with St. Francis and Tobias oil on cradled panel	1978	







DONATIONS OF PAINTINGS, SCULPTURE AND DRAWINGS TO THE AGNES ETHERINGTON ART  
CENTRE BY DR. ALFRED BADER, MILWAUKEE (THROUGH THE FRIENDS' OF QUEEN'S  
UNIVERSITY, INC.)

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In addition to the works of art listed, Dr. Bader has given to Friends' of Queen's  
Inc., in 1978, Sigma-Aldrich stock as follows:

May 11, 1978      1,000 shares    (ca. \$ 24,000 at that time)

August 9, 1978    1,000 shares    (ca. \$ 32,000 on that date)

Frances K. Smith (Mrs.)  
Curator

August 28, 1978

lh



THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY

REPORT OF THE COMMITTEE ON THE  
PROGRESS OF THE DEPARTMENT

FOR THE YEAR 1954-1955

CHICAGO, ILLINOIS

1955



Hi David,  
Here is a  
Countersigned Dead  
of Gift for Dr. Erdős  
records. Thanks for  
taking this with you  
on your trip.  
Jenn.







**Agnes Etherington Art Centre  
Queen's University, Kingston, Ontario**

**DEED OF GIFT**

Donor: Dr. Alfred Bader  
Address: 2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211  
Telephone: 414-962-5169 Fax: \_\_\_\_\_ E-mail: baderfa@execpc.com

\_\_\_\_\_ warrants that the donor is the owner of and has  
(Please print donor name)

clear title to the work described below:

Artist: 35 artworks - see attached "Schedule A" for list of works  
Title: \_\_\_\_\_  
Date: \_\_\_\_\_ Size: \_\_\_\_\_  
Medium: \_\_\_\_\_  
Provenance: \_\_\_\_\_

Date the donor acquired the work of art: \_\_\_\_\_

AND, subject to acceptance by the Acquisitions Committee of the Agnes Etherington Art Centre, unconditionally and irrevocably gifts, disposes irrevocably to and transfers full title and all privileges of ownership in the work to the Agnes Etherington Art Centre, Queen's University. This includes copyright and exhibition right, if these are held by the donor.

The following credit line is to be shown upon exhibition and reproduction of the gift:

**Gift of Alfred and Isabel Bader, 2013**

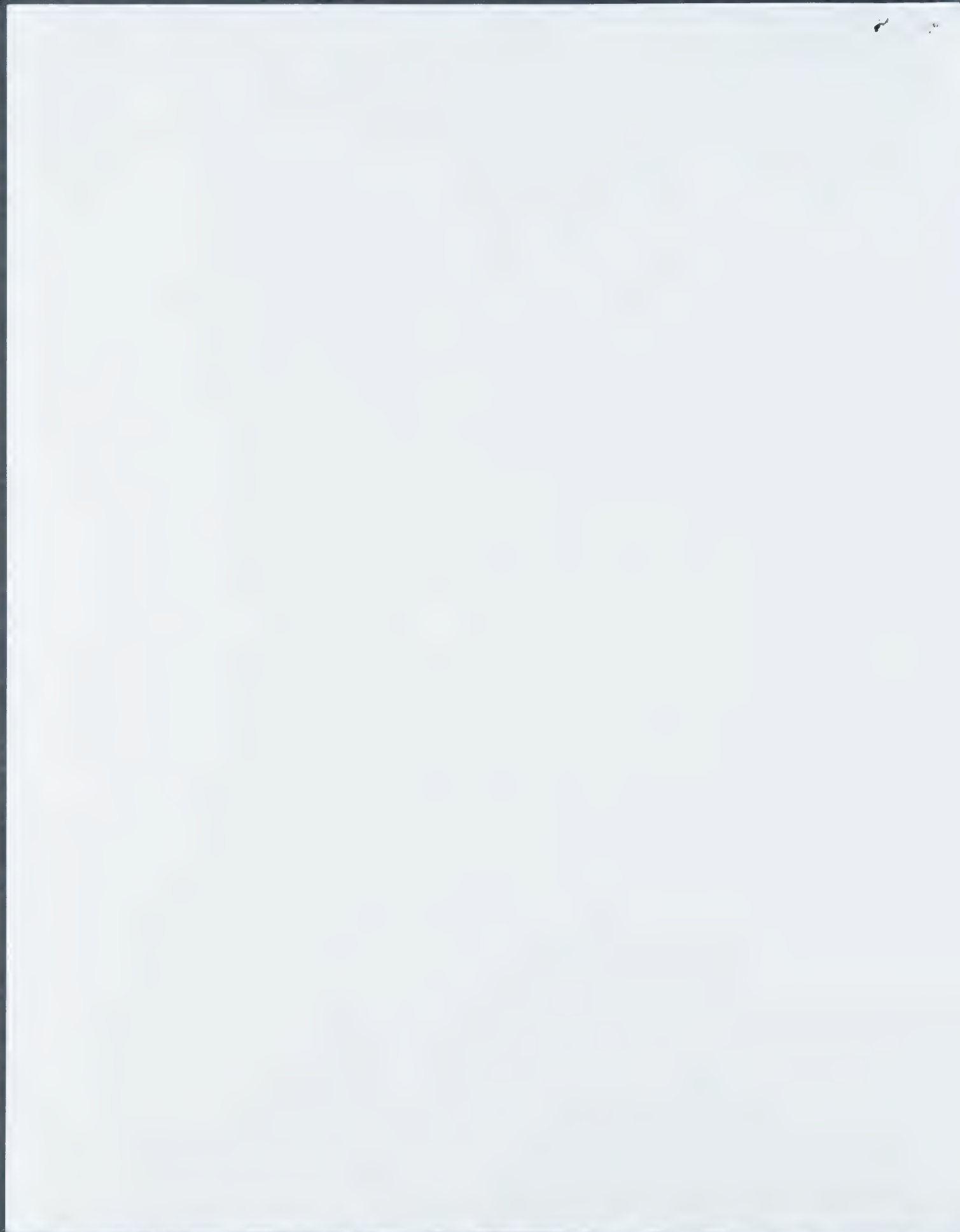
Signature: Alfred Bader Date: April 25 13

Accepted by the AEAC Acquisitions Committee at their meeting of (date)

30 September 2013

AEAC Authorized Signature: [Signature]



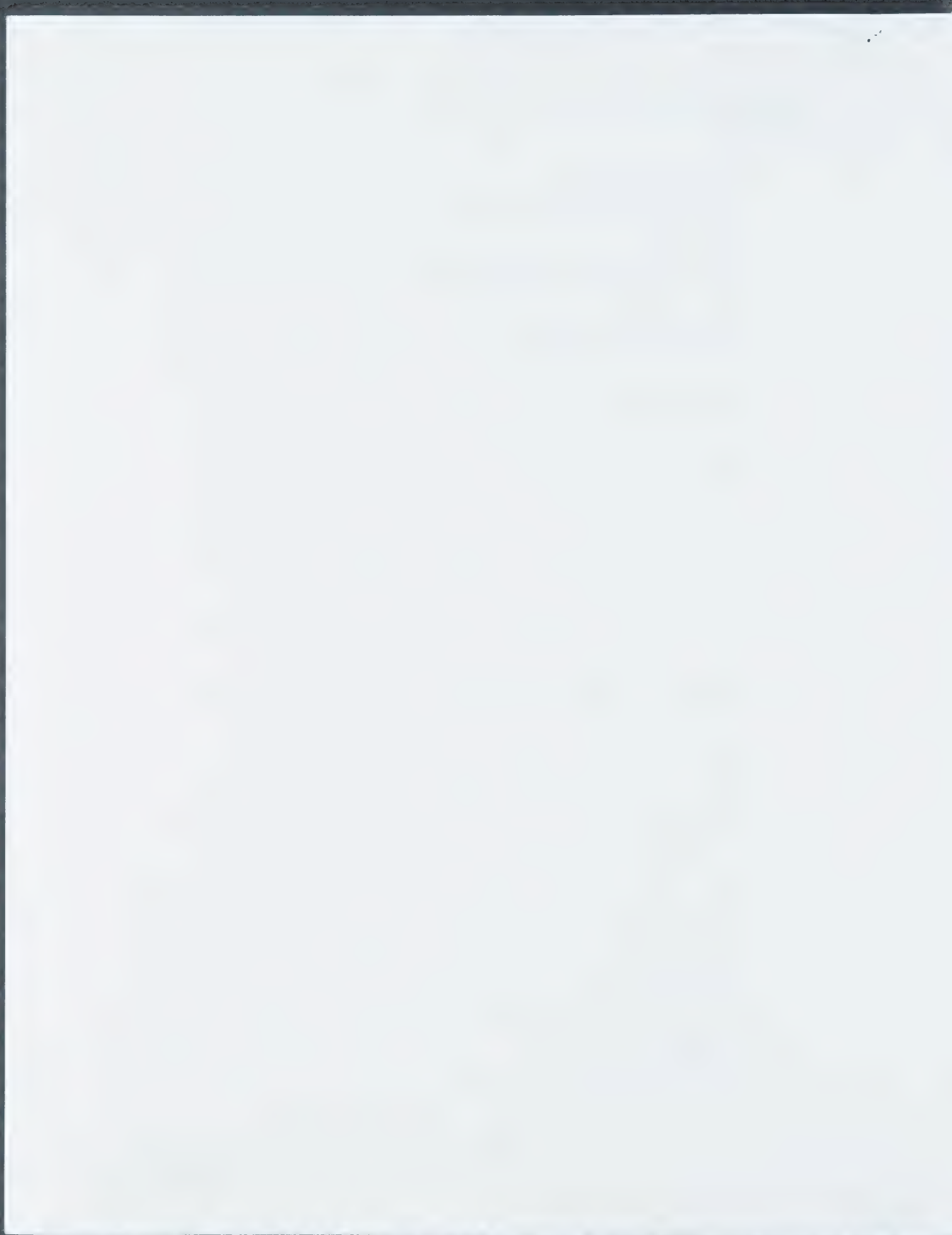




**Gift of Alfred and Isabel Bader, 2013**  
**Schedule A**

1. Blommendael, Reyer  
*The Baptism of the Eunuch*  
around 1665, oil on canvas, 104.1 x 118.1 cm
2. Bramer, Leonard  
*2 ovals: Abraham and his Family Departing for Canaan; Joseph Cast Into the Pit*  
around 1635, oil on panel, 20.3 x 30.2 cm each
3. Bramer, Leonard  
*The Presentation in the Temple*  
early 1640s, oil on panel, 68.5 x 34.5 cm
4. Bray, Salomon de  
*Head of an Old Man*  
around 1635, oil on panel, Ø 17.25 cm
5. Campen, Jacob van (1596-1657)  
*Old Woman with a Book*  
around 1625-30, oil on canvas, 71.5 x 57 cm
6. Cordua, Johan de  
*Vanitas Still Life with Rembrandt Print, on the Death of Ferdinand III*  
1657, oil on canvas, 56.5 x 45.7
7. Cuyp, Benjamin Gerritsz.  
*The Circumcision*  
around 1630, oil on panel, 46 x 64 cm
8. Cuyp, Benjamin Gerritsz.  
*The Appearance of Jesus to the Disciples at Emmaus*  
around 1640, oil on panel, 45.7 x 34.9 cm
9. Cuyp, Benjamin Gerritsz.  
*Elijah and the Widow of Zarephath*  
around 1640, oil on panel, 25.4 x 33.7 cm
10. Dijck, Abraham van  
*Portrait of a Woman*  
1655, oil on panel, 75 x 62 cm
11. Dijck, Abraham van  
*Profile of a Boy*  
around 1655, oil on canvas, 40 x 37.5 cm
12. Doomer, Lambert  
*A Billy Goat and a Ram*  
around 1660, oil on canvas, 68 x 85.5 cm
13. Drost, Willem  
*St. John the Evangelist*  
around 1655, oil on canvas, 81 x 71.5 cm

Donor	AEAC
WB	JH





**Gift of Alfred and Isabel Bader, 2013**  
**Schedule A**

14. Eeckhout, Gerbrand van den  
*The Fall of Man*  
1646, oil on panel, 41 x 29.9 cm
15. Eeckhout, Gerbrand van den  
*Solomon's Idolatry*  
around 1665, oil on canvas, 54.6 x 53.5 cm
16. Gelder, Aert de  
*Elisha and the Widow of the Prophet Pouring the Flasks of Oil*  
1690s, oil on canvas, 87 x 66 cm
17. Gelder, Aert de  
*Hannah Presenting Samuel to Eli*  
around 1710, oil on canvas, 79.7 x 97.8 cm
18. Gyselaer, Philip  
*Vashti before Ahasuerus?*  
around 1643, oil on panel, 47 x 62.9 cm
19. Harings, Matthijs  
*Portrait of a Woman with Long Hair*  
1645, oil on panel, 66 x 55.2 cm
20. Hondius, Abraham  
*Manoah's Sacrifice*  
around 1671, oil on panel, 89 x 69 cm
21. Jode, Hans de  
*Mountain Landscape with Bridge*  
1659, oil on canvas, 74.9 x 94.6 cm
22. Koninck, Salomon  
*Old Man Wearing a Beret*  
around 1648-9, oil on canvas, 52.1 x 41.9 cm
23. Leveck, Jacobus  
*Portrait of a Man in a Hat*  
around 1654, oil on panel, 53.3 x 38.1 cm
24. Nason, Pieter  
*Portrait of René Descartes*  
1647, oil on canvas, 75 x 62.5 cm
25. Oost, Jacob van, The Elder  
*An Old Man and a Boy: Allegory of the Ages of Man*  
around 1645, oil on canvas, 61 x 50 cm
26. Poorter, Willem de  
*Adoration of the Shepherds*  
1644, oil on panel, 33.4 x 28.4 cm

Donor	AEAC
w/b	-7A

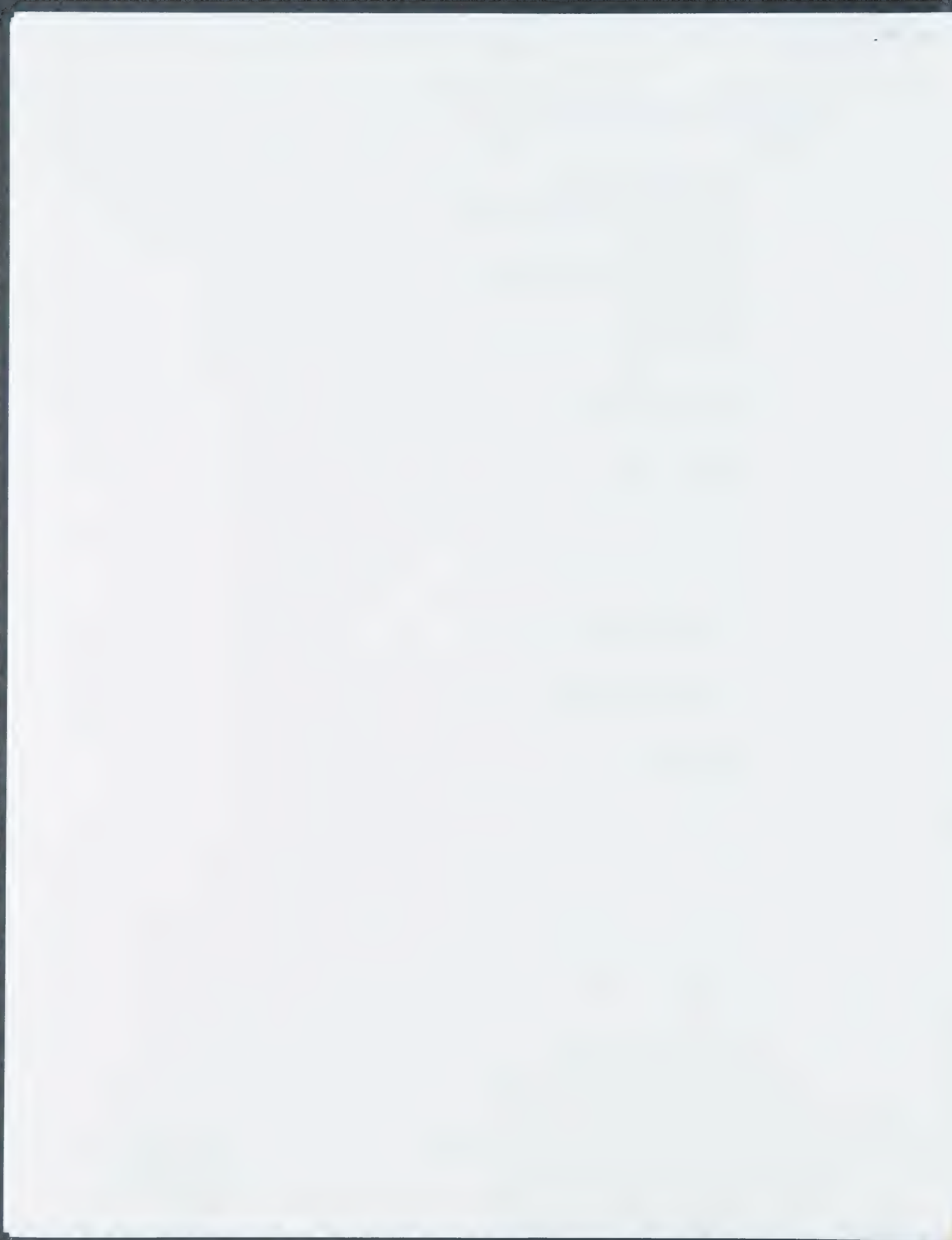




**Gift of Alfred and Isabel Bader, 2013**  
**Schedule A**

27. Poorter, Willem de  
*David and the Crown of Saul*  
around 1645, oil on panel, 58.4 x 46.9 cm
28. Pynacker, Adam  
*An Ox and a Donkey in the Shade*  
around 1655-60, oil on panel, 34 x 39.5 cm
29. Vaillant, Wallerand  
*Self-Portrait*  
around 1658-60, oil on canvas, 48.3 x 39.4 cm
30. Weenix, Jan Baptist  
*Portrait of a Man with a Letter*  
around 1648-9, oil on copper, 33.5 x 24
31. Westerbaen, Jacob  
*Portrait of a Woman*  
1645, oil on panel, 69.3 x 57.3 cm
32. Wijck, Thomas  
*Alchemist and Death*  
17th century, oil on panel, 55 x 49 cm
33. Wtenbrouck, Moyses van  
*Jacob Wrestling with the Angel*  
1623, oil on panel, 51.4 x 88.9 cm
34. Oost, Jacob van, The Elder  
*A Young Man in a Gorget and a Fur Hat*  
oil on canvas, 57.5 x 48.5 cm
35. Keil, Bernhard  
*An Old Man Holding a Stick*  
oil on panel, 35.7 x 35.9 cm

Donor	AEAC
AB	JA







Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 547-6551

RECEIVED

FEB 8 1980

ALDRICH CHEMICAL CO., INC.

January 31st, 1980

Dr. Alfred Bader  
President  
Aldrich Chemical Company Limited  
940 West St. Paul Avenue  
Milwaukee, Wisconsin 53233  
U.S.A.

Dear Dr. Bader:

This is just a brief note to introduce myself to you as the new curator of the Agnes Etherington Art Centre. Although I am feeling my way through basic administration as yet, I am enthusiastic about the challenges of the job and am settling in quickly.

Naturally, I look forward to working with you as the Bader Collection grows at Queen's, and I trust that we shall become friends. The Art Centre is fortunate to have in yourself a concerned and informed benefactor.

The paintings and sculpture you have given to Queen's form a cohesive and wonderful body of work. I am anxious to develop documentation and research material to complement the artworks, and thus enhance further their value to the University.

I hope that we will have an opportunity to meet on your next visit to Queen's.

Best wishes.

Sincerely yours,

Dorothy Farr  
Curator

/ww







Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 547-6551

April 21, 1983

Dr. Alfred Bader,  
Chairman and Chief Executive Officer,  
Sigma-Aldrich Corporation,  
940 West St. Paul Avenue,  
Milwaukee, Wisconsin 53233  
U.S.A.

RECEIVED

MAY 1 1983

Aldrich Chemical Co., Inc.

Dear Dr. Bader:

Some time ago, I submitted an application to the Canadian Conservation Institute for the restoration of your gift to the Art Centre, Virgin and Two Angels (the so-called "Parmigianino"). I am pleased to report that the painting has been accepted for treatment and will be sent to the Institute labs very shortly. As yet, I don't know how long treatment will take, but presume that we can look forward to having the restored painting on our walls in the not-too-distant future.

This letter provides me the opportunity to express my delight at your acquisition of the Pynas in London. It has been a long negotiation, but its successful conclusion brings us, through your generosity, what will be one of the finest pictures of its kind in Canada. The professors in the Art Department are very excited at the prospect of this painting coming to Queen's and we at the Art Centre couldn't be more pleased.

Many thanks.

Best wishes,

Dorothy Farr,  
Curator

lh





Private Viewing of the  
Dr. Alfred Bader Collection

"THE AGE OF REMBRANDT"

A Fundraising Event for Members  
Friday, October 12, 1984

Candlelight Dinner in Honour of Dr. Bader  
with String Quartet  
"Quartessence"

7:30 p.m.  
Agnes Etherington Art Centre  
Kingston, Ontario

Cost: \$40.00 per person  
(Includes tax deductible  
gift to the Art Centre)

Please Mail Cheques to:

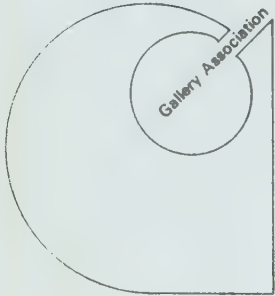
Mrs. Jean Dyszuk  
1072 Johnson Street  
Kingston, Ontario K7L 2N5  
548-8307

No. of Tickets at \$40.00 each: \_\_\_\_\_

Would like to dine with: \_\_\_\_\_

Tickets available until October 4, 1984 (Limited to 80).





Gallery Association

Agnes Etherington  
Art Centre

Kingston, Canada  
K7L 3N6

We're putting this newsletter together in the 30 degree heat of an August day when it is hard to imagine that it will ever be cooler or possible to move at more than a snail's pace. While you are reading it, however, we hope you will be looking back on a lovely summer but feel yourself on the threshold of an interesting new season.

Thank you from us all go to Doug and Betty Clark for guiding another successful Association trip to Stratford, Ontario; and to Marg Smith and Marie Shales, each of whom are newcomers to Kingston, who have undertaken to chair the work of the Hospitality Committee.

The Gallery Association has been planning a series of events designed to add to and enrich your enjoyment of The Art Centre. Membership in the Association is open to everyone - bring your friends to share the fun and pleasure of a contact with the visual arts.

MEMBERSHIP RECEPTION, PREVIEW OF NEW RENTAL GALLERY WORKS

Wednesday, September 26 7:30 - 9:00 p.m.

See all the new Rental Gallery acquisitions hung together in a big gallery - all available for sale or rent. It's a perfect time to introduce a non-member to the Art Centre and the Gallery Association. To help with refreshments or general planning, call:

Muriel Rush, Rental Gallery Chairperson 544-4855  
JoAnn McArthur, Membership Chairperson 549-6608

CANDLELIGHT DINNER - A VERY SPECIAL EVENING FOR MEMBERS

Friday, October 12

A memorable evening in The Art Centre will mark the opening of an exhibition of Dutch 17th century paintings from the personal collection of Dr. Alfred Bader. There will be a candlelight dinner and time to appreciate the work of Rembrandt, Jacob van Ruisdael, Pieter Claesz and other masters. Tickets are \$40.00 a person and include a \$20.00 tax receipt.

For ticket information, call Jean Dyszuk at 548-8307.

For general information or help with this notable event (decorations, food, beverages, tickets, etc.) please call: Marie Shales at 353-6740.

FALL ART TRIP TO CHICAGO

Friday, October 26 - Sunday, October 28

You have until Sept. 7 to book a seat on another outstanding Gallery Association Trip - this time by air to Chicago. You'll enjoy the big city on Lake Michigan with its exciting waterfront and a special exhibit of Impressionist work at The Art Institute. For information, call Jean Dyszuk at 548-8307 (don't delay).

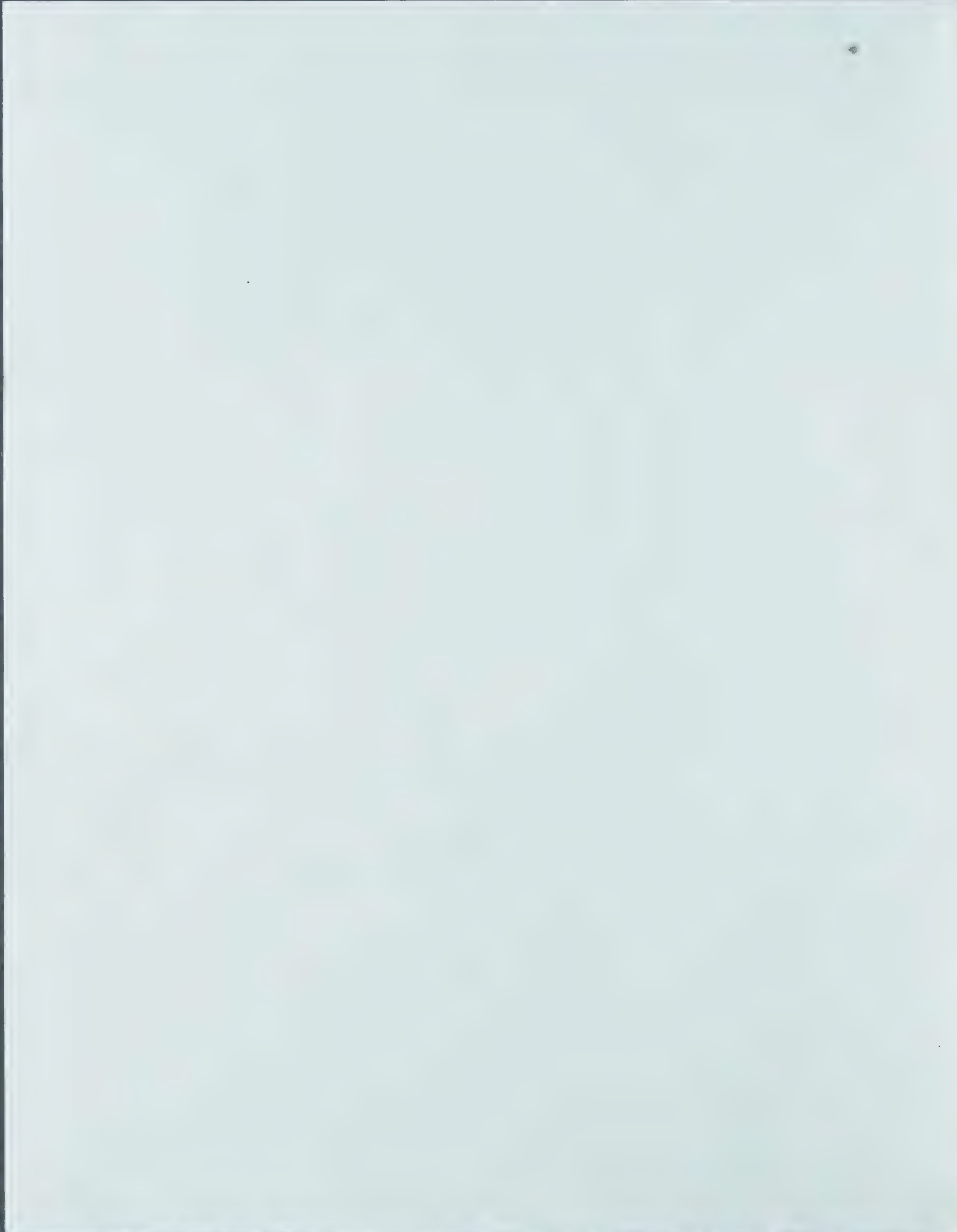
CHRISTMAS PARTY

Sunday afternoon, December 9

A traditional family Christmas party is being planned. To help with decorations or goodies, call: Marie Shales at 353-6740.

ALSO IN THE PLANNING - for late fall and to be undertaken by the men of the Association - an Art Swap/Valuation Day. We'd like some feedback on this idea and names of interested volunteers. Please call David Bain (1st Vice-President) at 542-5502.





Dr. Alfred R. Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211

Dear Robert

Thank you for your hospitality to the team  
and to the [unclear] [unclear]

You will have realized that I am very  
frustrated and discouraged by our discussion about the  
funding of the exhibition next year. You had said  
that you would have no difficulty obtaining the  
funding, if I were to assure you that all of the  
paintings exhibited would be true copies of the  
originals. I do not want to give you of course  
I hope that some of my paintings will be shown,  
but my two best love paintings and should be shown  
and power might fit better into the [unclear] collection.  
Also, do consider this and you will understand  
the situation.

Large portions of my collection have been shown  
in various museums. I am Mount [unclear] [unclear]  
Klein, [unclear] [unclear] and some are suggested for  
a condition for the exhibition as my gift of the  
collection.

Since I established the [unclear] of my [unclear]  
at [unclear] - 1940 I have your [unclear] [unclear] [unclear]

nothing to discuss and there is no other way at  
the present of time. It is a very good question for  
the AIT Centre. I have with you in the fact that  
nothing at present has been asked in the institution.

The present question is not such an answer  
is rather but an exhibition would benefit the  
or which you consider it worthy in getting to  
see it. If the center should please you first  
to know how I have given a number of  
of pleasure for having good work to do,  
and I really don't want anything to be done  
and if I could in my life that for you in a way.



James Mulraine  
40 Craven Road, London W2 3QA.

18<sup>th</sup> March 2004.

Janet M. Brooke, Director,  
The Agnes Etherington Art Centre,  
Queen's University,  
University Avenue at Queen's Crescent,  
Kingston, ON K7L 3N6,  
CANADA

INVOICE

For successful research conducted into the provenance of *The Siege of Gibraltar* by Joseph Wright of Derby ARA (1734 – 1797) as instructed by Dr Alfred Bader.....£1,000  
(one thousand pounds sterling)

Total.....£1,000

Please remit payment no later than <sup>31st Apr</sup> ~~30 March 2004~~ to:  
**JRA Mulraine account,**  
**Barclays Bank plc.**  
**Account number 80320684**  
**Sort code 20:48:08**

James Mulraine  
+44 7976 207 525  
jramulraine@yahoo.co.uk



## Agnes Etherington Art Centre

QUEEN'S UNIVERSITY - KINGSTON - ONTARIO - CANADA - K7L 3N6

19 March 2004

Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211  
USA

Dear Alfred,

Thank you for your letter of 15 March, hand-delivered by David de Witt, and for its enclosed cheque in support of the position of the Art Centre's Bader Curator of European Art for the 2003/4 year.

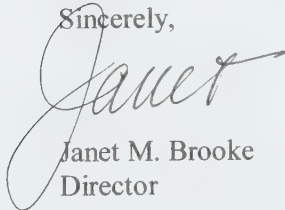
As I proposed during our meeting last Sunday in Chicago, I have today finalized with David a workplan for writing the Bader Collection catalogue entries, to help him maintain an expeditious timetable for the completion of this important project.

On a different matter, I today received by fax a letter and invoice from James Mulraine in London, advising me that he has located the 1921 sales catalogue of the Lady Wantage collection (Overstone Park), listing an unattributed nocturnal naval battle picture corresponding quite closely in dimension to the Wright of Derby listed in the 1877 Overstone Collection catalogue. He is sending a copy of same in the mail. I see that he has sent the same material to you. This is indeed excellent news.

I have today authorized his invoice for payment here, as we agreed.

I hope that you and Isabel enjoyed a fruitful trip to England, and I look forward to seeing you both here in May.

Sincerely,



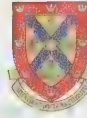
Janet M. Brooke  
Director

c.c.: Dr. David de Witt, Bader Curator of European Art









Queen's  
UNIVERSITY

DEPARTMENT OF ART

Queens University  
Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-6166  
Fax 613 533-6891

1 September 2004

Dr. Alfred Bader,  
2691 North Shepard Avenue,  
Milwaukee, WI  
U.S.A. 53211

Dear Alfred,

I am very pleased to acknowledge receipt of your letter of August 27th, with the enclosed cheque to cover Sebastian Schütze's research needs in Rome over the coming year. I shall convey this to Judith Brown for processing.

You have indicated that this is the third of five installments, and I must confess to some uncertainty about that. This will be Sebastian's second year as holder of the Bader Chair in Southern Baroque Art History, and thus logic suggests it may be the second installment, not the third. However, as I do not process these payments, nor do I receive reports of Sebastian's research accounts, I have no way of knowing. Thus, I hope you won't mind if I ask Judith to investigate this matter and report to you.

I am very sorry to have to report that Sebastian's wife, Petra, is ill, and this has delayed their return from Europe to Kingston. My understanding is that she will have surgery in Germany early next week. Sebastian has requested that the start of his classes be delayed for one week, and naturally I have agreed. I share your confidence in his significant abilities, and thus I am doing all that I can both to welcome him to North America and to make him feel that Queen's should be his home for many years to come.

I am also pleased to report that we have hired Dr. Anat Gilboa (Ph.D. Nijmegen) to teach part-time for one year. She will offer upper-level undergraduate lecture courses in the history of Dutch and Flemish art.

As soon as the academic year is up and running, the Department of Art Appointments Committee will meet to develop a strategy for the vacant Bader Chair in Northern Baroque. Over the summer, various names have been suggested as possibilities, and, if the Committee approves, I shall contact these people directly and encourage them to apply.

I am very pleased to acknowledge receipt of your letter of August 27th, with the enclosed cheque in favor of Sebastian Schuler's research needs in Rome over the coming year. I shall forward this to Judith Brown for processing.

John Gilman

I am very sorry to have to report that Sebastian's wife, Petra, is ill, and this has delayed this money from Europe to Kingston. My understanding is that she will have surgery in the next few days. Sebastian has requested that the start of his classes be delayed for one week, and naturally I have agreed. I share your confidence in his significant abilities, and thus I am doing all that I can both to welcome him to North America and to make him feel that Queen's should be his home for many years to come.

I am also pleased to report that we have hired Dr. Anat Gilboa (Ph.D. Nijmegen) to give a one-year appointment for one year. She will offer upper-level undergraduate lecture courses in the history of Dutch and Flemish art.

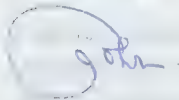
As soon as the academic year is up and running, the Department of Art Appointments Committee will meet to develop a strategy for the vacant Under Chair in Northern Europe. Over the summer, various names have been suggested as possibilities, and the Committee approved. I shall contact these people directly and encourage them to apply.



And finally, I would like to thank you most sincerely for our phone conversation yesterday, and your generous offer of financial support for the art history conference which Matthew Reeve and I are organizing at Herstmonceux next April. Over the past year I have been working with David Bevan to expand the Dept. of Art course offerings at Herstmonceux, but I think it is also important that we involve British and other international scholars in this enterprise, and small focused conferences are an excellent way to do this. Through your gift of the Castle, you have given Queen's a unique opportunity shared by no other North American institution, and I plan not only to take full advantage of that, but also to encourage my colleagues to do so as well. I shall of course keep you fully apprised as plans for the conference develop. Should your plans include some time in England next April, perhaps you might be interested in attending some or all of this event? You would be very welcome. Do please let me know.

With very best wishes,

Sincerely,

A handwritten signature in blue ink, appearing to read "John", enclosed within a simple circular scribble.

John Osborne  
Professor and Head

I would like to thank you most sincerely for our phone conversation yesterday, and your generous offer of financial support for the art history conference which Matthew Kleeve and I are organizing at Hermonoway next April. Over the past year I have been working with David Brown to expand the Dept. of Art course offerings at Hermonoway, but I think it is also important that we involve British and other international scholars in the enterprise, and small focused conferences are an excellent way to do this. Through your gift of the Castle, you have given Queen's a unique opportunity to do so. I plan not only to take the advantage of that but also to encourage my colleagues to do so as well. I shall of course keep you fully apprised as plans for the conference develop. Should your plans include some time in England next April, perhaps you might be interested in attending some or all of this event? You would be very welcome. Do please let me know.

Yours very truly,

Matthew Kleeve

David Brown  
Professor and Head

Appendix 1: Bader Curator position: salary and benefits

PROJECTION - Bader Curator of European Art Aug-04

ACTUALS in Cdn \$ (fiscal year = July 1st - June 30th)

Year	Wages	Benefits **	Total	start - July, 2001
1	\$ 44,973.35	\$ 7,847.83	\$52,821.18	2001-02
2	\$ 48,835.92	\$ 7,933.09	\$56,769.01	2002-03
3	\$ 51,271.06	\$ 8,475.37	\$59,746.43	2003-04
4	\$ 53,826.96	\$10,765.39	\$64,592.35	2004-05
5	\$ 56,236.68 *	\$11,247.34	\$67,484.02	2005-06

\*Assumed a 2% pay increase, in addition to Queen's normal "step" increase in 2005-06

\*\*Benefits = 20% of wages.



And finally, I would like to thank you most sincerely for our phone conversation  
yesterday, and your generous offer of financial support for the art history conference  
which Matthew Jones and I are organizing at Hermonston next April. Over the past  
year I have been working with David Hevan to expand the Dept. of Art course offerings  
at Hermonston, but I think it is also important that we involve British and other  
international scholars in this enterprise, and small focused conferences are an excellent  
way to do this. Through your gift of the Castle, you have given Queen's a unique  
opportunity to do so, and I plan not only to take  
full advantage of that, but also to encourage my colleagues to do so as well. I shall of  
course have your fully approved as plans for the conference develop. Should your plans  
change over time in England next April, perhaps you might be interested in attending  
some of it in the future? You would be very welcome. Do please let me know

With very best wishes,

Sincerely,

John O'Sullivan  
Professor and Head

## Appendix 1: Bader Curator position: salary and benefits

## PROJECTION - Bader Curator of European Art

Aug-04

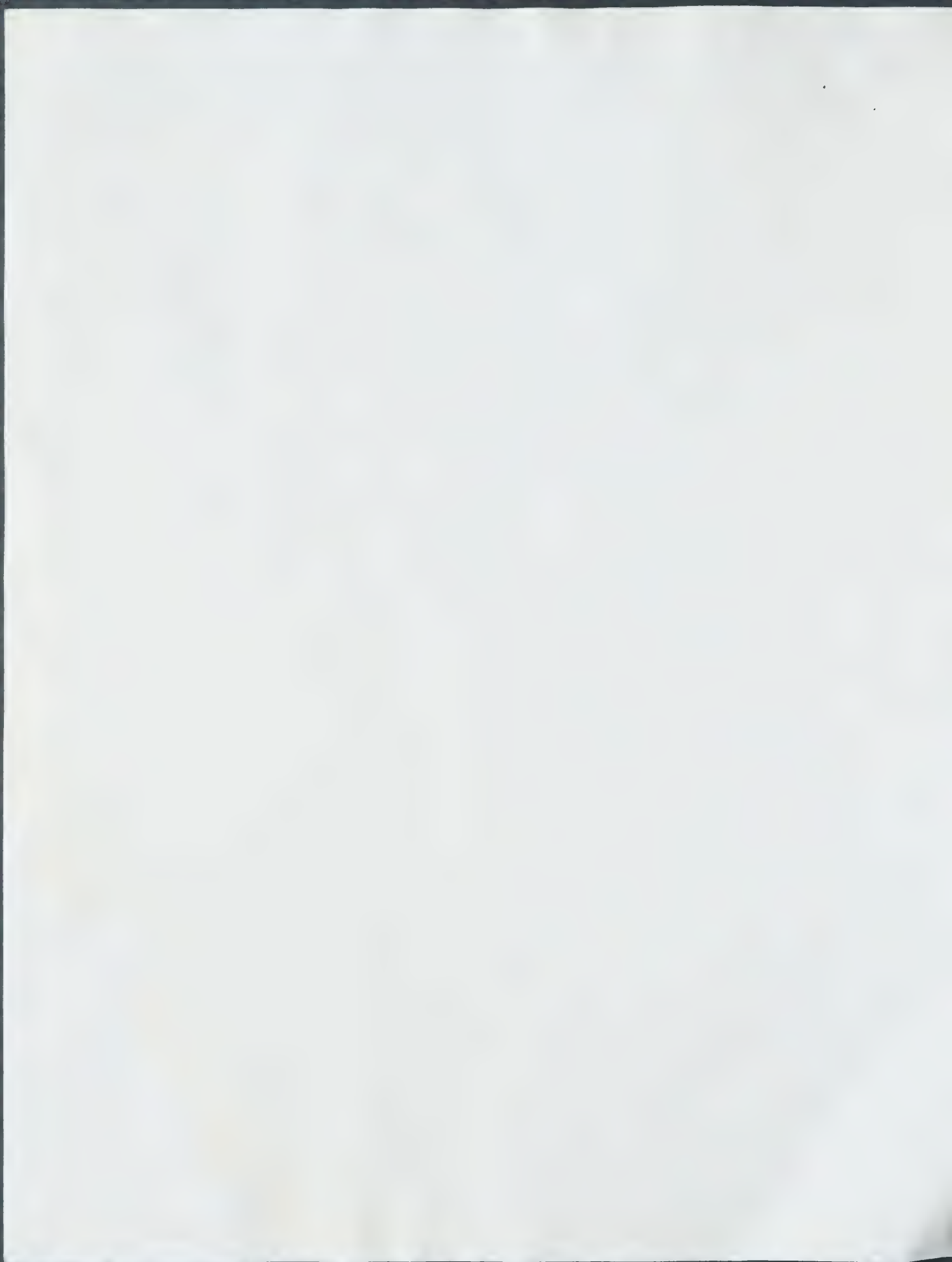
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*\*Assumed a 2% pay increase, in addition to Queen's normal "step" increase in 2005-06*

*\*\*Benefits = 20% of wages.*





Two

Appendix 2 : Cost estimates and projections : Bader Catalogue

**BADER COLLECTION CATALOGUE**  
**Agnes Etherington Art Centre**

Structure and Cost outline (16 September 2004)  
Janet M. Brooke  
David de Witt

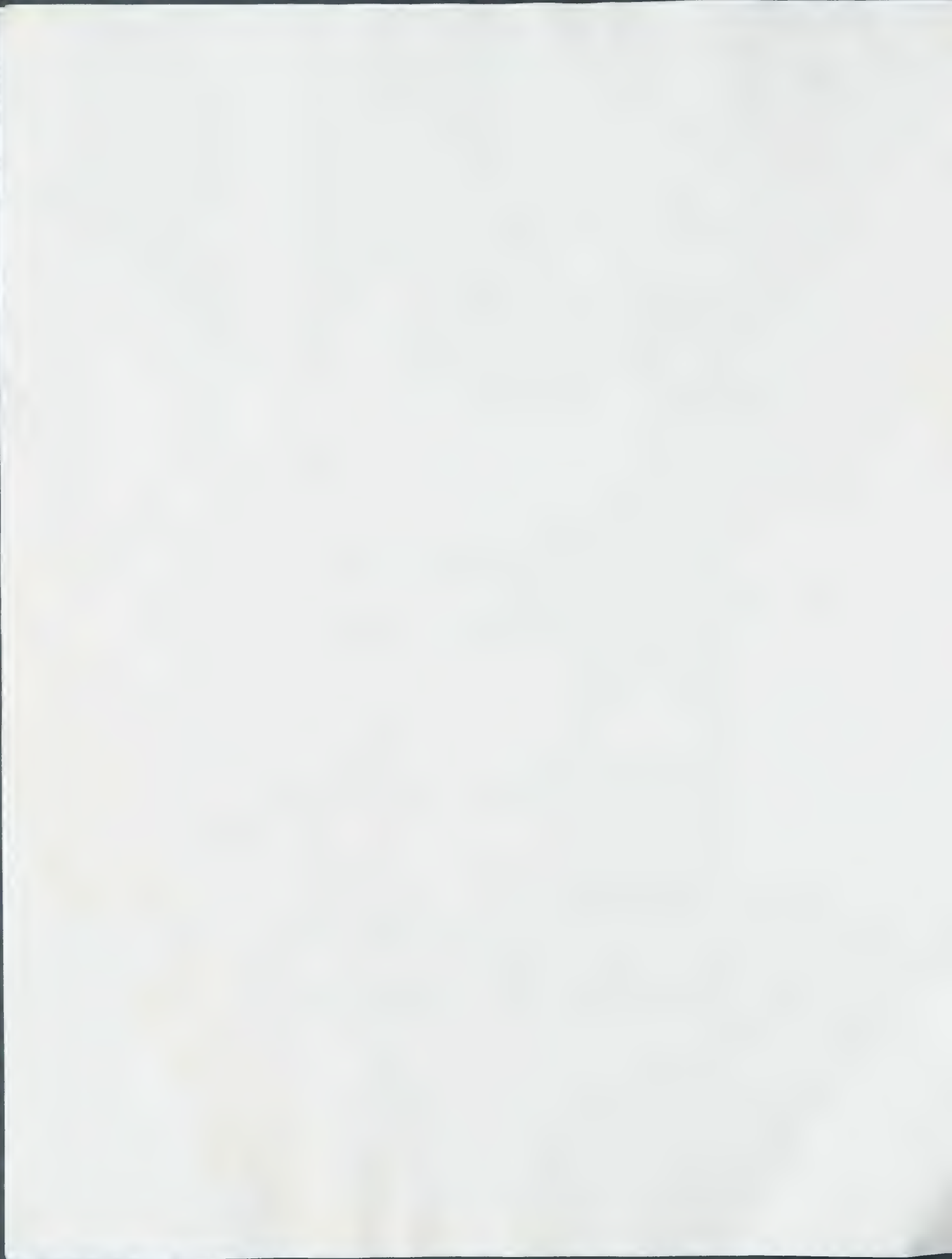
Structure:

WORD COUNT:

Number of catalogue entries: <i>(assumes the addition of several new acquisitions)</i>	210
Word length per catalogue entry: <i>(based on average for entries produced to date)</i>	1000 words
Introductory essay:	10,000 words
Index:	3000 words
Supplementary apparatus: <i>(table of contents, preface, bibliography, acknowledgements)</i>	2000 words
<b>TOTAL:</b>	<b>225,000 words</b>

ILLUSTRATIONS:

Number of colour illustrations: <i>(each painting to be illustrated in colour, full/half-page)</i>	210
Number of black-and-white figure illustrations: <i>(average of 1.5 figure comparisons per entry; based on</i>	315



*averages for entries produced to date)*

**TOTAL:** 465 illustrations

PAGE COUNT:

Number of pages per entry: 2

Number of pages for introduction: 10

Number of pages for index and supplementary pages: 10

**TOTAL:** 440 pages

Cost estimate:

PRE-PRODUCTION:

Photography:

Collection ektachromes

Of the 210 works in the collection, approximately 150 require ektachrome production. *Note: many of the Art Centre works have been photographed for this purpose over the past two years, with accrued costs.*

$150 \times 100 = \$15,000.$

Black+white figure illustrations (with reproduction rights)

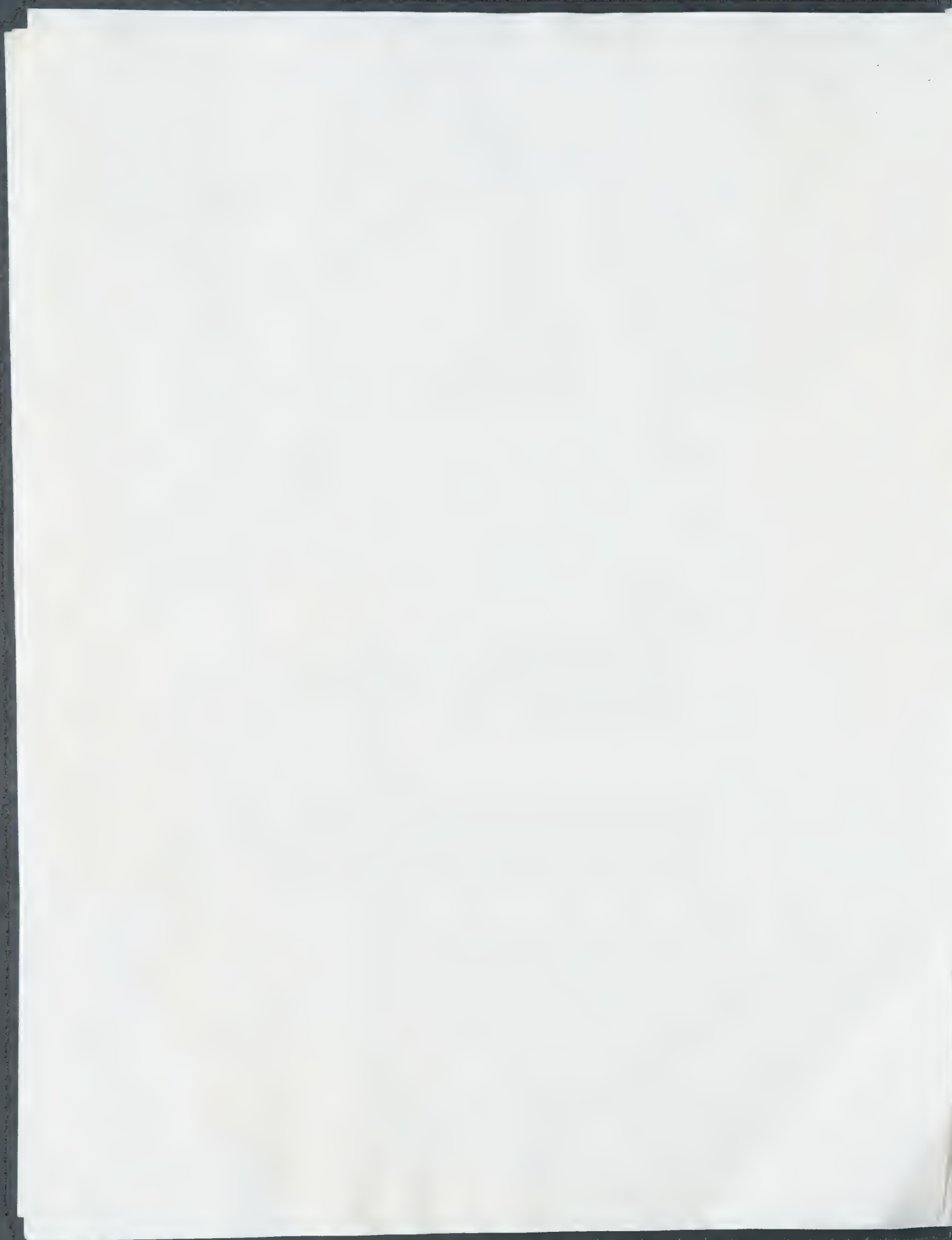
*based on recent invoices, the average cost to purchase b+w photos+one-time reproduction rights is about \$100/per image. In some instances (such as between museums), reproduction fees may be waived or reduced. Every effort will be made to hve fees waived or discounted where possible.*

$420 \times 100 = \$42,000 \text{ ---}$

Editing: 2000 words/day @ \$ 300/day

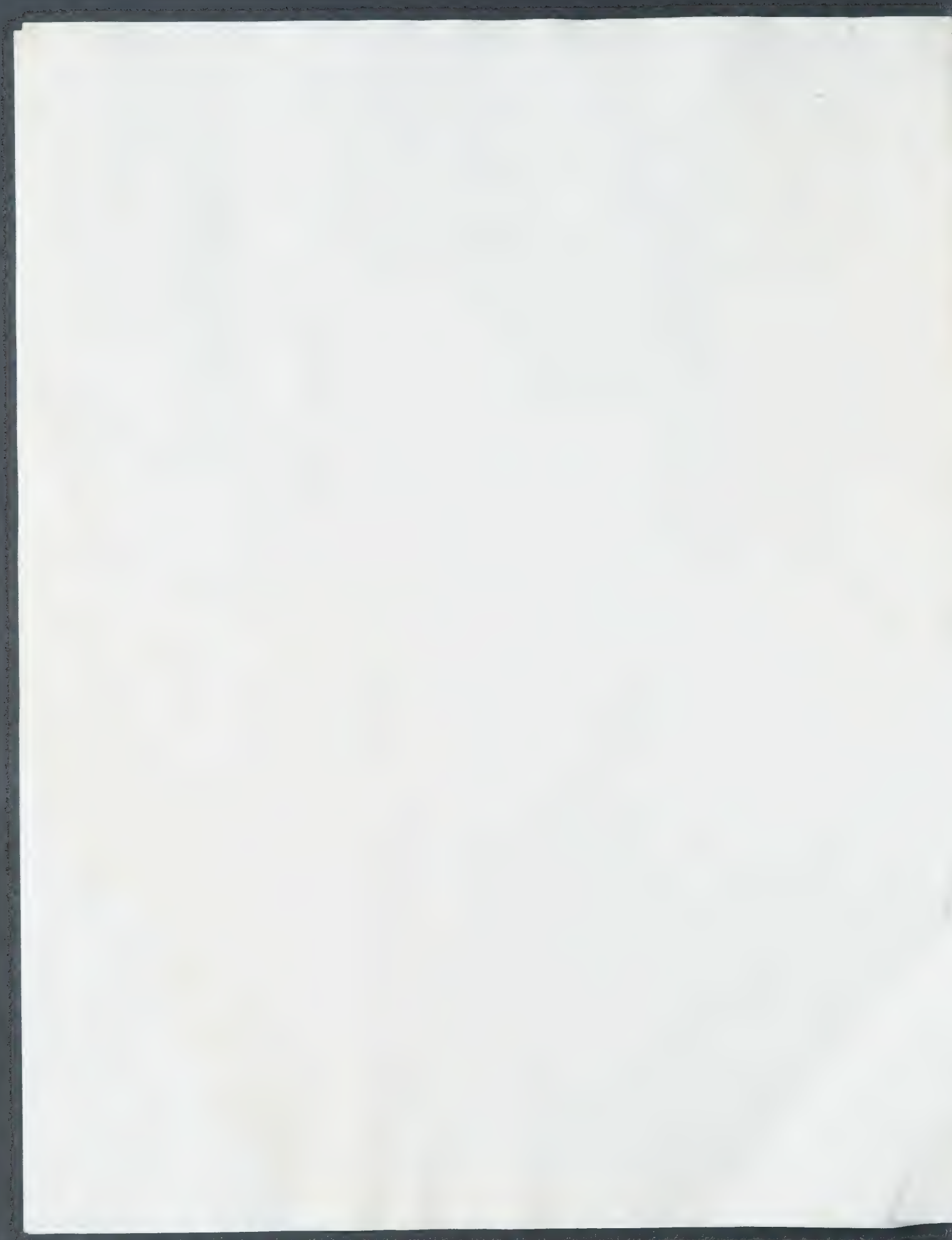
$\$ 33,750 \text{ ---}$





PRODUCTION:

Graphic design	\$10,000
Typesetting: 440 pages@ \$ 20/page	\$ 8800
Revisions: 50 hours@ \$ 40/hour	\$ 2000
Scans: 465 @ \$ 30/ea	\$ 13,950
Printing and binding	\$ 85,000
<b>TOTAL:</b>	<b><u>\$ 210,500</u></b>







OFFICE OF ADVANCEMENT  
DEPARTMENT OF DEVELOPMENT  
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Queen's University  
Kingston, Ontario, Canada K7L 3N6  
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1 800 267-7837  
Fax: 613 533-6599  
<http://www.queensu.ca>  
Charitable Registration #10786 8765 RR0001

BY FAX : (414) 277-0709

Dr Alfred Bader  
924 East Juneau Ave  
Astor Hotel, Suite 622  
Milwaukee, WI 53202  
United States

September 26, 2004

Dear Alfred,

In preparation for your visit next weekend, I am sending you some information that Janet Brooke has been compiling. I am also emailing these to you and to Daniel.

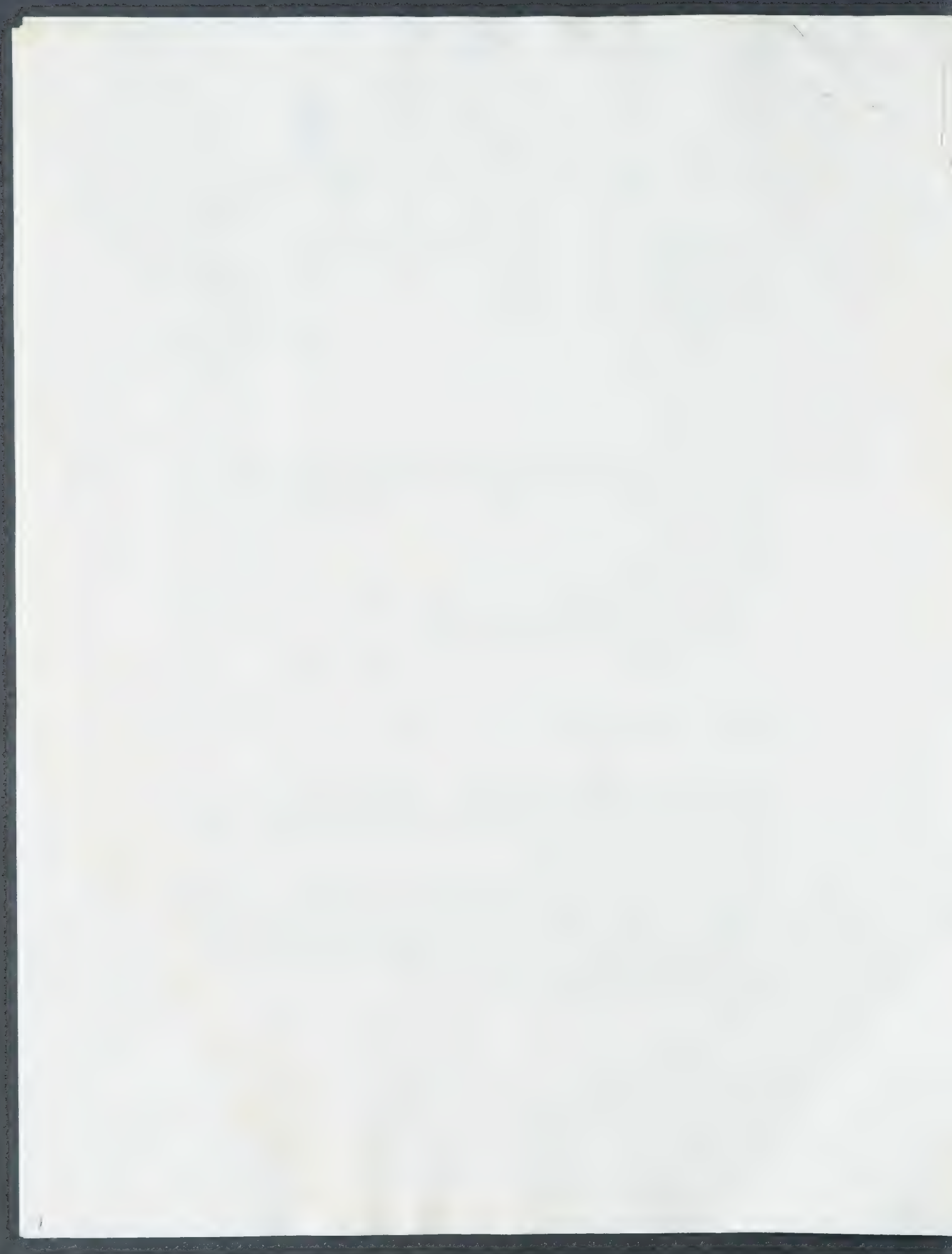
The information relates to two matters:

- follow up to a question you asked during your visit last May with respect to funding for the Bader Curator position
- anticipated expenses associated with the Bader Catalogue.

Janet and I thought it would be helpful for you to have these in advance of your visit.

Re: the Bader Curator position: With David's permission – since salary information is confidential – Appendix 1 is a chart that Janet has prepared for you to illustrate the increases in salary and benefits since David began his work in 2001-02. Travel is not included.

My understanding of the situation is that an annual sum of \$50k US is not going to be able to cover the costs associated with David de Witt's Level 9 salary, benefits, and travel costs. Two factors are contributing to this: the salary and benefits increases on Queen's side, and the less favourable exchange rates between the US and Canadian dollars.



Agnes Etherington ART CENTRE

Queen's University



30 July 2007

Dr Isabel Bader  
2961 North Shepard Avenue  
Milwaukee WI 53211  
USA


Dear Isabel,

Our exhibition *Beyond the Silhouette: Fashion and the Women of Historic Kingston* opened last week, and I'm proud to say it looks spectacular: flowing, elegant, and full of lovely surprises. I'm equally pleased with the catalogue, three copies of which are enclosed (I thought you might like to have extras for friends). We took special care with the photography, and thanks to the wonders of modern technology, have been able to get details that show every stitch!

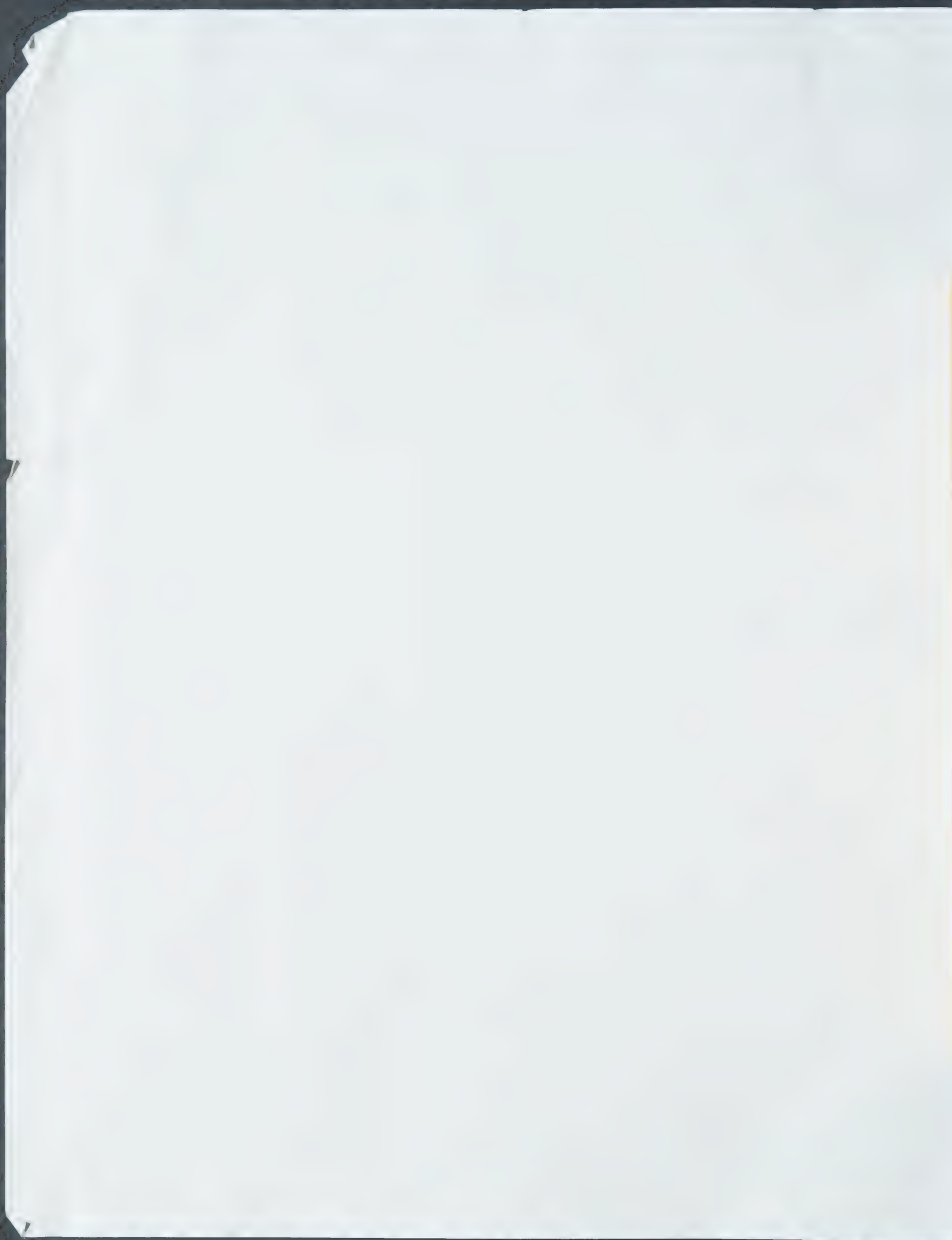
None of this, of course, would have been possible without your generous support of the Queen's Collection of Canadian Dress over these past several years, from re-housing to conserving to researching to exhibiting. Dorothy Farr joins me in thanking you most sincerely for your commitment and for your confidence in us. I hope you will feel that we merited both.

The exhibition will be on view until early April 2008, and I am very much looking forward to the opportunity to show it to you when you and Alfred visit in late September. In the meantime, I hope you will enjoy perusing the catalogue.

With warm wishes,

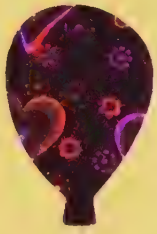
  
Janet M. Brooke  
Director

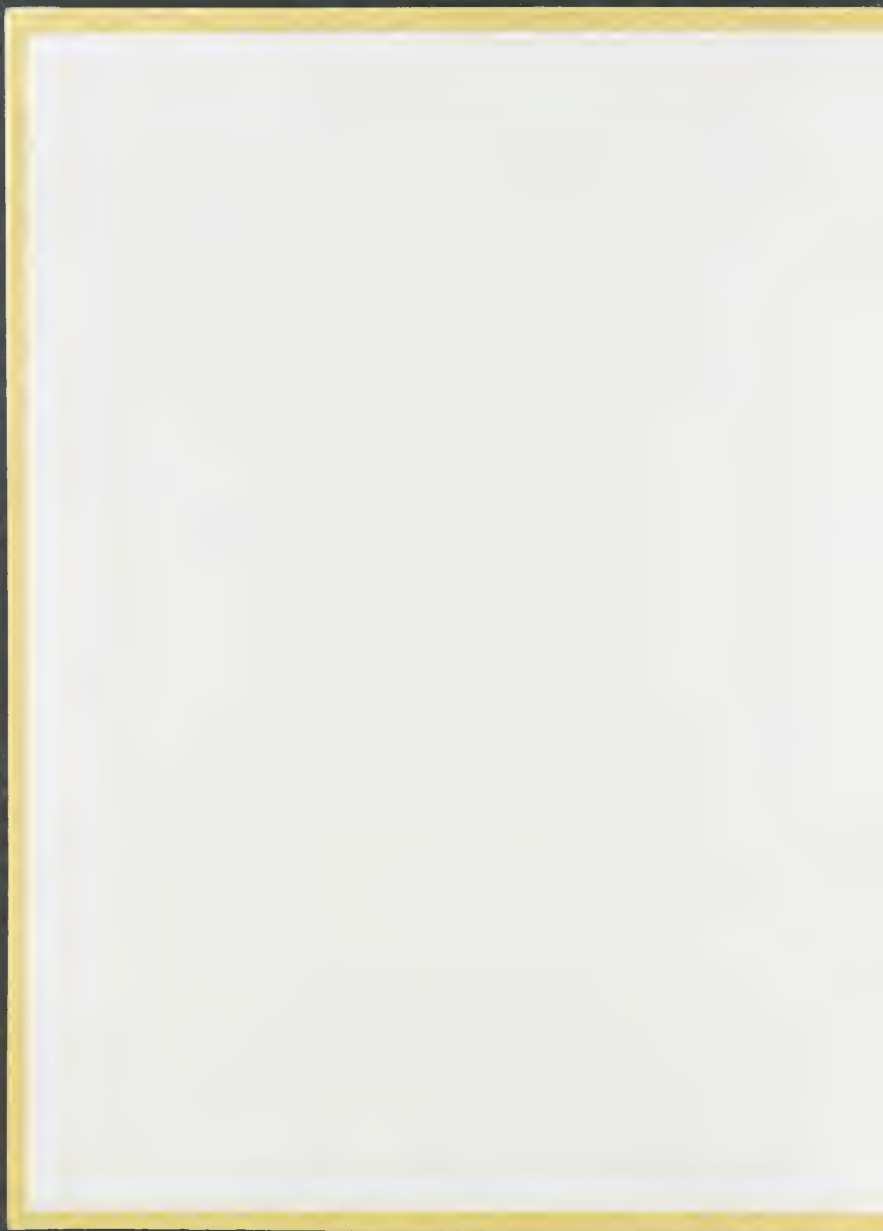
Encl.





Happy Birthday Happy Birthday Happy Birthday Happy Birthday





Celebrate all day!

Happy Birthday

Warmest wishes for a splendid  
birthday, Wabel,

Lionel Allen

PAPYRUS 



# TERMS OF ENGAGEMENT: AVERNS, FELDMAN-KISS, STIMSON

26 April–10 August 2014  
 Opening reception:  
 Saturday, 26 April, 5–7 pm

Contemporary Feature, Davies Foundation and Samuel J. Zacks Galleries

The Canadian Forces Artists Program (CFAP) was launched in 2001 to embed artists alongside Canadian troops. *Terms of Engagement: Averno, feldman-kiss, Stimson* presents work by three artists who have recently been deployed to conflict zones as CFAP participants: Dick Averno, nichola feldman-kiss and Adrian Stimson. Through photography, video, sculpture and installation, the works in the exhibition reflect CFAP's integrated, yet arm's-length relationship with the military. Compelled by narratives of genocide, the traumatic legacy of colonialism, and the War on Terror, the works by Averno, feldman-kiss and Stimson offer close encounters and critical engagement with Canada's international role as a nation of warriors and peacekeepers.

This exhibition is curated by Christine Conley and organized by the Agnes Etherington Art Centre in partnership with MSVU Art Gallery, Mount Saint Vincent University, Halifax, and the Esker Foundation, Calgary. A forthcoming publication with essays by the curator and Kirsty Robertson accompanies the exhibition.

Christine Conley



Dick Averno, *MFO Canadian Contingent (Corporal Jeremy Duff)*, 2009, colour digital print

## ARTFUL DRESSING

### The Fashion of Agnes Etherington

R. Fraser Elliott Gallery  
 21 June–9 November 2014

Agnes Etherington is best remembered at Queen's University for her passionate love and patronage of art. Her contributions to the burgeoning art program at Queen's from the 1920s to 1950s are numerous, including the gift of the Constantine Collection of northern Indigenous art, initiation of the first art course for degree credit in 1936 and bequest of her own house as an art centre for the university and Kingston community. With this exhibition, we commemorate a gift she did not anticipate: fashions from her personal wardrobe. During her lifetime, Etherington's affinity for elegant attire was well-known. This exhibition highlights her garments and ensembles spanning from the early 1910s to the late 1930s. They range from very formal to casual and loungewear, including her exquisite fur-trimmed wedding gown and the green dress immortalized in her 1950 portrait by Kingston artist Grant Macdonald. The diversity of the pieces reveals aspects of the most productive period of Etherington's life. Together they paint a portrait of a vibrant and creative woman.

This exhibition is made possible by the fund for the Queen's University Collection of Canadian Dress.

Carolyn Dowdell, Guest Curator

Wedding Dress, around 1920, silk chiffon, fur and lace. Gift of Kathleen Richardson, 1991 (C91-733.08)

## Where the Line Is Drawn Queen's BFA '14

21–26 April, Ontario Hall, 67 University Avenue  
 Reception: Saturday, 26 April, 7–10 pm

The graduating Queen's University Fine Art Class of 2014 presents *Where the Line Is Drawn* throughout Ontario Hall. Comprised of work by thirty-one artists, the exhibition explores the connections and relationships among the artists, commemorating their time in the BFA program. This always fascinating annual show case stages the ideas, impulses and forms of expression that drive the emerging generation of artists.

## FOLLOW US

The gallery's hard-copy newsletter cycle is changing to three issues per year to better align with the rhythm of our exhibition program. We broadcast announcements weekly email updates and a social media stream sign up for electronic notices and follow us online via Facebook and Twitter for timely information about

programs and events. Keep up to date with all that you can do at the Agnes, peek behind the scenes, see event photos and learn more about artists and their works. Sign up for our email newsletter at: [ethart@rogers.com](mailto:ethart@rogers.com). Like us on Facebook: [www.facebook.com/ethart](http://www.facebook.com/ethart). Follow us on Twitter: <http://twitter.com/ethartart>.

### Media Sponsor:



### FUNDING

The Agnes receives funding from Queen's University, the Canada Council for the Arts, the Ontario Arts Council, the City of Kingston Arts Fund, the Gallery Association, the George Taylor Richardson Memorial Fund, the Chancellor Richardson Memorial Fund, the Ontario Arts Foundation, the Iva Speers Fund for Art Education, foundations, and corporate and private donors.

### STAFF

Director  
 Curator of Canadian Historical Art  
 Bader Curator of European Art  
 Curator of Contemporary Art  
 Public Programs Manager  
 Collections Manager/  
 Exhibition Coordinator  
 Preparator  
 Administrative Coordinator  
 Financial Coordinator  
 Receptionist

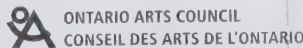
Jan Allen  
 Alicia Boutilier  
 David de Witt  
 Sarah E. K. Smith  
 Pat Sullivan

Jennifer Nicoll  
 Nigel Barnett  
 Chantal Rousseau  
 Barry Fagan  
 Victoria Hurrell

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 Liz Schell  
 Alan Wilkinson





future endeavours the past decade, and wish him every success in his extended our thanks to him for his excellent work over the past decade, and wish him every success in his future endeavours. In January Scott Wallis rare small-run art catalogues. In January Scott Wallis rare small-run art catalogues. In January Scott Wallis rare small-run art catalogues. In January Scott Wallis rare small-run art catalogues.

Two recent changes deserve special mention. Visitors will notice that the Gallery Shop adjacent to the Atrium has been transformed into a publications lounge where they can browse recent releases and publications. Two recent changes deserve special mention. Visitors will notice that the Gallery Shop adjacent to the Atrium has been transformed into a publications lounge where they can browse recent releases and publications.

With my appointment as Director of the beginning of 2014, I'm thrilled and honoured to lead this amazing gallery and its talented staff, and look forward to working with you and your staff to exercise its full potential. As our loyal members will be aware, the Agnes is in a period of change, and of recharging relationships with the communities that are our lifeblood. And we are actively reaching out to new ones. In the coming months, we'll build on the extensive consultations of our recent External Review to strengthen and clarify our Mandate, and craft a Strategic Plan to guide our work through the next five years.

I am happy to announce an extraordinary new gift of sixty-eight Baroque-era paintings donated to the Agnes Etherington Art Centre by Drs Alfred and Isabel Bader. A dozen of the recent arrivals are already on view as part of the Rembrandt Circle exhibition. A short-run feature show, *The Bader Collection Gift*, shows cases selected works. Join us to celebrate the remarkable quality of this collection at our spring reception on 26 April. The gift confirms the Agnes as a leading resource and research focus for the School of Rembrandt.

ur program offerings through Kingston's finest months are rich, as ever, featuring cutting edge contemporary art that addresses issues of the day, treasures of Canadian art history and art that expresses the particular character of this region. The Agnes offers high quality art experiences that intrigue, engage and inspire.



**AKRAM ZAATARI IN KINGSTON**  
The Agnes welcomed internationally acclaimed Lebanese artist Akram Zaatari to Kingston in February to give the Chancellor Dunning Trust Lecture. He discussed several projects focusing on the letter-form, and spoke about how his work contributes to understanding Lebanon's complex and disputed history. The lecture ended with a screening of Zaatari's latest work *Letter to a Refusing Pilot*, which was created for the 2013 Venice Biennale. While in Kingston, Zaatari also screened *This Day* (2003) at The Screening Room as part of the Unibrow Art House Film Series.



Bernard Clark

- 7, 14, 21, 28 Free Thursday Tour, "Agnes Etherington's Style," 12:15 pm
- 21-25 Summer SmARts, Art Day Camp for 8-12 year-olds
- 14-18 Summer SmARts, Art Day Camp for 8-12 year-olds
- 7-11 Summer SmARts, Art Course for 13-16 year-olds
- 3, 10, 17, 24, 31 Free Thursday Tour, "Agnes Etherington's Style," 12:15 pm
- 26 Free Thursday Tour, "Agnes Etherington's Style," 12:15 pm
- 21 Doors Open Kingston, 10 am-5 pm
- 29 Art Matters: *Terms of Engagement*, 12:15 pm
- 15 Free Thursday Tour, 12:15 pm
- 14 Heritage Trail: Tour and Tea, 2 pm
- 4 ArtDocs: *Under My Shell*, 2 pm
- 26 Reception for Queen's University BFA '14, 7-10 pm
- 26 Spring Launch of New Exhibitions, 5-7 pm
- 17 Free Thursday Tour, 12:15 pm
- 12 Caring for Your Treasures: Celebratory Objects, 2 pm

# calendar

# directors' MESSAGE

## on VIEW

**ARCTIC I: SOVEREIGNTY IN PINK**  
Samuel J. Zacks Gallery  
to 6 April 2014

**A CANADIAN COLLECTION: THE SOLOWAY GIFT**  
Historical Feature and R. Fraser Elliott Galleries  
to 20 April 2014

**INTIMATE VIEWS:**  
**THE WATERCOLOURS OF NAN YEOMANS**  
Frances K. Smith Gallery  
to 10 August 2014

**REMBRANDT'S CIRCLE: MAKING HISTORY**  
Bader Gallery  
to 7 December 2014

**PROTECTION AND SOCIAL HARMONY IN THE ART OF WEST AND CENTRAL AFRICA**  
African Gallery  
to 6 December 2015

**TERMS OF ENGAGEMENT:**  
**AVERNS, FELDMAN-KISS, STIMSON**  
Contemporary Feature, Davies Foundation and Samuel J. Zacks Galleries  
26 April-10 August 2014

**THE BADER COLLECTION GIFT**  
R. Fraser Elliott Gallery  
26 April-1 June 2014

**MIND, HEART AND SPIRIT:**  
**THE QUEEN'S UNIVERSITY ART FOUNDATION**  
Historical Feature Gallery  
10 May-9 November 2014

**ARTFUL DRESSING:**  
**THE FASHION OF AGNES ETHERINGTON**  
R. Fraser Elliott Gallery  
21 June-9 November 2014

**TOURING EXHIBITION**  
**A VITAL FORCE: THE CANADIAN GROUP OF PAINTERS**  
Owens Art Gallery, Sackville, New Brunswick  
March 28-1 June 2014

## AGNES ETHERINGTON ART CENTRE

36 University Avenue, Queen's University, Kingston, ON K7L 3N6  
Telephone: 613.533.2190 www.aeac.ca  
Fax: 613.533.6765 aeac@queensu.ca  
www.facebook.com/aeartcentre  
https://twitter.com/aeartcentre

**ART CENTRE HOURS**  
Tuesday-Friday, 10 am-4:30 pm  
Thursday, to 9 pm (September-April)  
Saturday-Sunday, 1-5 pm  
Holiday Mondays (May-September), 1-5 pm

**ADMISSION**  
Free admission for Queen's University students, staff and faculty; children and youth (18 and under); and for members  
**FREE for all on Thursdays**  
Adults \$5 | Students & Seniors \$3

**ART RENTAL & SALES**  
Tuesday-Friday, 12-4 pm  
Sunday, 1-5 pm  
Manager, Primrose Craig  
613.533.2184  
artgall@queensu.ca  
www.agnesartsales.com

**PARKING**  
Underground parking at University Avenue and Stuart Street; enter off Stuart Street. Free above-ground parking on Queen's campus on weekends and after 5 pm weekdays.

The Agnes is located on Kingston Transit bus routes 2, 6, 18 and 19



Make art matter at  
[www.givetoqueens.ca/AEAC](http://www.givetoqueens.ca/AEAC)

Design: Associés Libres

Cover: nichola feldman-kiss, detail still, after Africa \ "So Long, Farewell" (sunset), 2011-2012, video, part 1 of multi-channel HD video/audio projection

SPRING | SUMMER 2014

# AT AGNES

AGNES ETHERINGTON ART CENTRE

QUEEN'S UNIVERSITY  
[WWW.AEAC.CA](http://WWW.AEAC.CA)  
VOLUME 30 NUMBER 2 2014  
ISSN 2097-0917



## public PROGRAMS

### Caring for Your Treasures: Celebratory Objects

**Saturday, 12 April, 2-5 pm**

This workshop offers tips and insights into conservation techniques for preserving family heirlooms by Kingston collections specialists, with a focus on the objects used in family celebrations, such as silver table services, linens and christening gowns. Kathy Karkut of the Museum of Health Care, Sarah Forsyth of the City of Kingston and Jennifer Nicoll of the Agnes will present a talk and work-station demonstrations on artifact care. Participants are encouraged to bring photographs of their treasured objects for discussion. Spaces are limited; to register call 613.533.2190.

### Spring Launch of New Exhibitions

**Saturday, 26 April**

**Three new shows at the Agnes, 5-7 pm, and Where the Line Is Drawn, Queen's University BFA '14, at Ontario Hall, 67 University Avenue, 7-10 pm**

Join us for a seasonal launch celebrating our new shows. Christine Conley, curator of *Terms of Engagement: Averno, feldman-kiss, Stimson*, will give a walk-through tour of this immersive contemporary art exhibition, and David de Witt, Bader Curator of European Art, will introduce *The Bader Collection Gift* featuring transformative recent arrivals. This launch also celebrates the exhibition *Intimate Views: The Watercolours of Nan Yeomans* featuring rare early works depicting Kingston sites in the early 1950s. For a full evening of art, cross University Avenue after the Agnes launch to enjoy closing festivities for the Bachelor of Fine Art show *Where the Line Is Drawn* in Ontario Hall.

### Heritage Trail: Tour and Tea

**Wednesday, 14 May, 2-4 pm**

We are pleased to partner again with the Seniors Association of Kingston and Region Heritage Trail program offering seniors a tailor-made exploration of local museums. Our event features a tour of *Mind, Heart and Spirit: The Queen's University Art Foundation*, followed by tea in Etherington House. The fee is \$8 per person. Please register through the Seniors Centre at 613.548.7810.

### ArtDocs

**Sunday, 4 May, 2-3 pm**

In conjunction with *Intimate Views: The Watercolours of Nan Yeomans*, we're screening *Under My Shell*, a 30-minute documentary about this beloved Kingston artist. The film was made in 2004 by Kingston filmmaker Valerie Westgate. Alicia Boutilier, Curator of Canadian Historical Art, will introduce the film and give a short tour of the exhibition, which features recent acquisitions, after the screening.

### Gallery Association NEWS

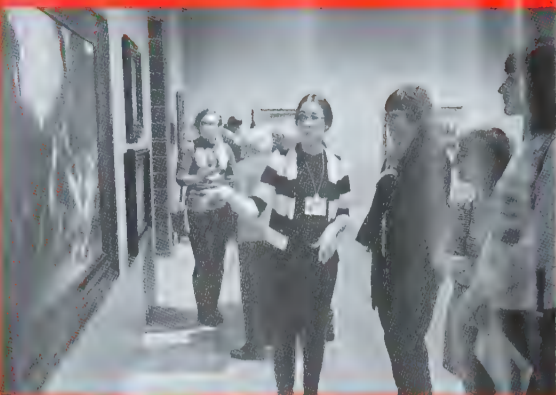
The Gallery Association is reviewing the Agnes's External Review Report to determine how it can help the Agnes Etherington Art Centre achieve an expanded vision within the university and community.

In December, Justin Connidis turned the Presidency of the GA over to Vice President Alan Grant. Warm thanks are extended to Justin for his energetic support of the gallery. Alan is working closely with the newly appointed Director of the Agnes and the Deputy Provost of Queen's to ensure that the GA is sympathetically and effectively aligned with the gallery's new directions and initiatives.

The Gallery Shop has closed with hopes that a new use for the space will encourage greater student and community involvement. Primrose Craig continues as the Manager of GA Art Rental and Sales.

The GA is excited by its role within a dynamic Agnes paradigm.

## Recent Events



Visitors speak with students at the opening of the exhibition *Bernheimer's Circle: Making History in the Bader Gallery*.



A capacity crowd of fans of visual art and theatre gathered for a cross-disciplinary dialogue about the play *Red* in a collaborative program with Theatre Kingston featuring Queen's Professor Allison Morehead and director Charlotte Gowdy.

### Art Matters

**Thursday, 29 May, 12:15-1 pm**

Add a little art to your lunch hour: this popular series introduces exhibitions in an informal walk-through format. Sarah Smith, Curator of Contemporary Art, talks in *Terms of Engagement: Averno, feldman-kiss, Stimson*. This exhibition focusing on Canada's military includes additional contextual information on tablets: Sarah's tour will feature some of that material.

### Thursday Tours of New Exhibitions

These 45-minute tours cover our new exhibitions. Tours begin at 12:15 pm on 17 April and 15 May. Tours are free and admission is free for all on Thursdays. Group tours at other times can be arranged by calling Public Programs at 613.533.6000 x 77053.

### Summer SmARTs

Summer SmARTs enters its fourth year of offering engaging experiences with art to Kingston's youth. Interactive discussion in our exhibitions inspires fun projects in painting, printmaking and other media. The André Biéler Studio is home base for a one-week course for 13-16 year-olds, and two one-week art day camps for 8-12 year-olds. Led by Kingston artists who are experienced teachers, Summer SmARTs is enriching and rewarding. We are grateful for the continuing support of the Lloyd Carr-Harris Foundation for these programs.

**Art Course for 13-16 year-olds**  
Monday-Friday, 10 am-3:30 pm,  
7-11 July. Instructor: Ben Darrah.

**Art Day Camp for 8-12 year-olds**  
Monday-Friday, 9 am-4 pm,  
14-18 July or 21-25 July. Instructor:  
Phoebe Cohoe.

**Registration starts 7 April.** Please go to [www.aec.ca/programs/SummerSmARTs.html](http://www.aec.ca/programs/SummerSmARTs.html) for more information and registration form.



Hands-on learning in the beautiful André Biéler Studio.

**Fee:** \$200 per child per week. Members \$180. Limited bursaries available: apply with registration. Before-Camp care 8:30-9 am and After-Camp care 4-5 pm available for a small extra cost.

## This Summer, Learn All About Agnes Etherington



**Doors Open Kingston**  
**Saturday, 21 June, 10 am-5 pm**

As part of Kingston's annual Doors Open event, we have extended hours and admission is free. Community Docents are on hand to offer informal talks in all exhibitions and in Etherington House. For younger visitors and accompanying adults, we offer an all-ages artmaking project in the André Biéler Studio.



**Free Summer Tours**  
**Thursdays, 12:15-1 pm**

Throughout the summer we offer free weekly tours on "Agnes Etherington's Style" as seen in the exhibition *Artful Dressing: The Fashion of Agnes Etherington* and in the tasteful furnishings of her home, Etherington House. New interpretive panels highlighting key objects in four rooms of this elegant historic house offer visitors an enriched experience of this much-admired setting. Tours run from 26 June to 28 August.



# THE BADER COLLECTION GIFT

R. Fraser Elliott Gallery  
26 April–1 June 2014

Opening reception:  
Saturday, 26 April, 5–7 pm



Willem Drost, *Self-Portrait as St. John the Evangelist*, around 1655, oil on canvas. Gift of Alfred and Isabel Bader, 2013 (56-003.13)

Long-time friends of and donors to the Agnes, Alfred and Isabel Bader recently presented an astonishing gift of sixty-eight paintings from their private collection. The Baders began collecting more than sixty years ago, and donated their first painting to Queen's in 1967. This special exhibition introduces their newest gift with a selection of highlights. From the core of the Bader Collection, which consists of paintings by the great Dutch Baroque painter Rembrandt and his circle, come a gorgeous self-portrait by Willem Drost, an engaging Biblical scene by Aert de Gelder, an introspective portrait by Jacobus Leveck, and a vibrant early work by Rembrandt's friend Jan Lievens. A haunting and unusual rendering of the Virgin Mary by the renowned Utrecht master Hendrick ter Brugghen and a fascinating alchemical scene by Thomas Wijck further reveal the achievements of the Dutch Baroque era. Altogether, these works offer a compelling view into the passion for paintings and the love of Rembrandt's work shared by these remarkable and generous collectors.

David de Witt

## NEW PUBLICATIONS

### *The Bader Collection: European Paintings*

David de Witt

Following the 2008 publication of *The Bader Collection: Dutch and Flemish Paintings*, this richly illustrated catalogue covers other European Schools in the Bader Collection, and new Dutch and Flemish acquisitions. Highlights include paintings by El Greco, Luca Giordano, Dosso Dossi, Georg Pencz, Adriaen van Ostade, Nicolaes Maes and Willem Kalf. This beautiful book is available at the Agnes, and through [ABCartbookscanada.com](http://ABCartbookscanada.com).

ISBN 978-1-55339-401-3

### *The Adoration of the Shepherds by El Greco: New Findings on His Early Work*

David McTavish

Since the Art Centre's 1991 acquisition of an enigmatic, small painting—*Adoration of the Shepherds* by the great Cretan-Italian painter El Greco—Queen's scholar David McTavish has been steadily assembling and analysing the evidence concerning its place in the artist's early oeuvre. He presents his findings in this illustrated booklet, which is available at the Agnes.

ISBN 978-1-55339-404-4

## MIND, HEART AND SPIRIT: THE QUEEN'S UNIVERSITY ART FOUNDATION

Historical Feature Gallery

10 May–9 November 2014

... ministrations of art are for the mind, heart and the spirit. They contribute to a unified life

When Principal Robert C. Wallace wrote these words in 1944, he was referring to Queen's University's rich but promising art collection and the dedicated people that made it happen. Five years earlier, several artists and friends had banded together as the Queen's University Art Foundation, united by the shared belief that art was fundamental to education. Through donations and purchases, the Foundation presented paintings, prints and drawings to the university, with a particular focus on Canadian art. The hope was that Queen's and Kingston would one day have a gallery. Though opinions sometimes differed on what should be collected, the Foundation managed to acquire, in its brief period of existence, significant works by such artists as George T. Berthon, Tom Thomson, J. E. H. MacDonald

J. W. Beatty and Mary Bell Eastlake. This exhibition features a selection of Queen's first works of art, which eventually formed the nucleus of the Agnes Eberington Art Centre collection.

Valuable assistance in the research and development of this exhibition was provided by Art History graduate student Katharine Vingoe-Kram, as part of her Art Centre practicum course. This exhibition is organized with the support of the Janet Braide Memorial Fund and the Celebrate Agnes Fund. Special events for *Mind, Heart and Spirit* and *Artful Dressing* will take place in the fall. Dates will be announced in the next *At Agnes*.

Alicia Boutlier



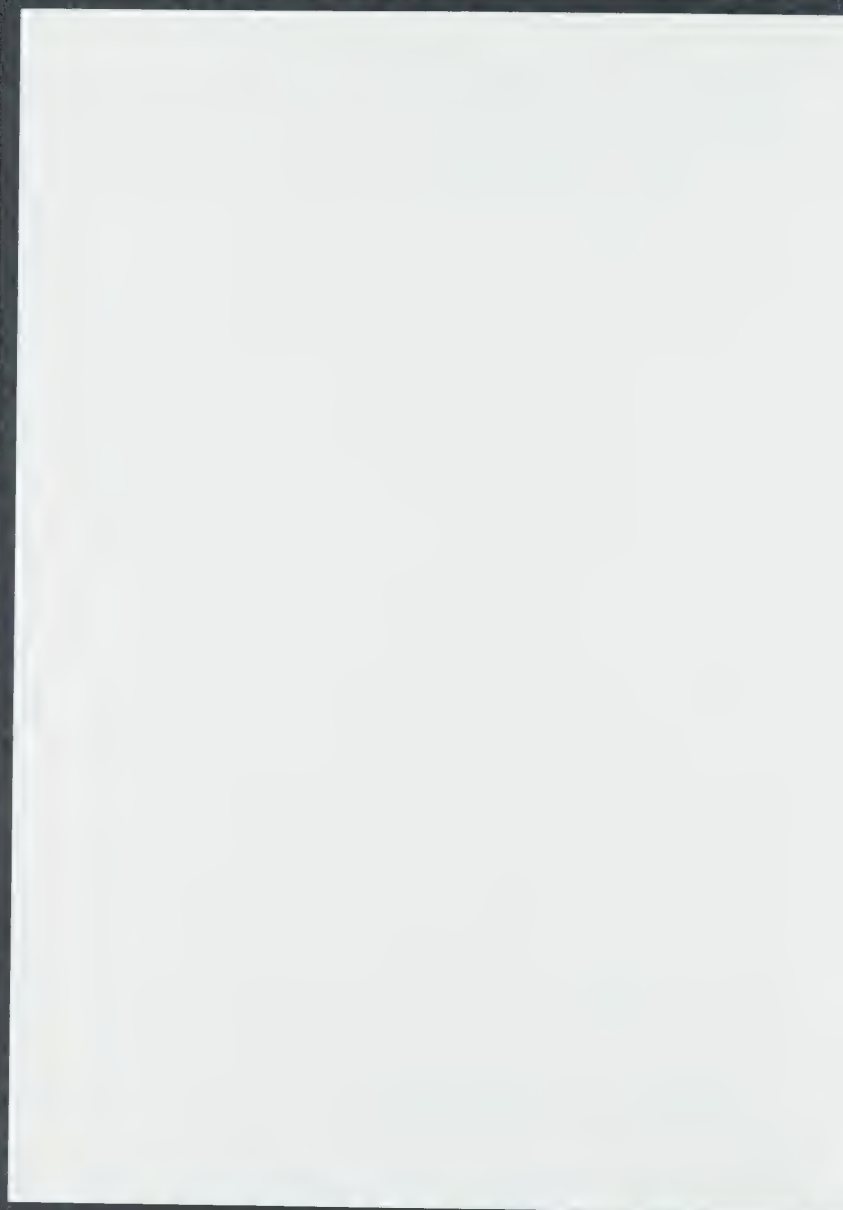
Tom Thomson, *Spring, Algonquin Park (detail)*, 1917, oil on wood. Presented by the Queen's Art Foundation, 1941 (00-126)



Bernard Clark







Dear Alfred and Isabel,

I'm thrilled to learn that  
 your amazing and steadfast  
 generosity to Queens has been  
 recognized with the Alumni  
 Achievement Award - Congratulations!  
 You've truly made a difference in  
 the life and work of the University,  
 especially in ensuring a strong  
 presence for the art programs.  
 With my very best regards,

Jan Allen  
 and all staff at the Agnes C. Meyer Art Centre.



Blank Inside

burning bright



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Photo © Becky Stares

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19 January 2012

Dr Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave.  
Apt. 2201  
Milwaukee WI 53211  
USA

Dear Isabel,

Thanks so much for taking the time to chat with me this morning about our hopes for future costume collection projects here at the Agnes Etherington Art Centre. I know these are challenging times for you, and I appreciate all the more that you remain interested in considering supporting our Fellowship and exhibition plans.

When you were at Queen's in October, you asked me to give you precise amounts related to a second Isabel Bader Research Fellowship in Textile Conservation, as well as for an exhibition drawing on our Queen's Collection of Canadian Dress. I relayed these figures to you this morning, and at your request I repeat them here:

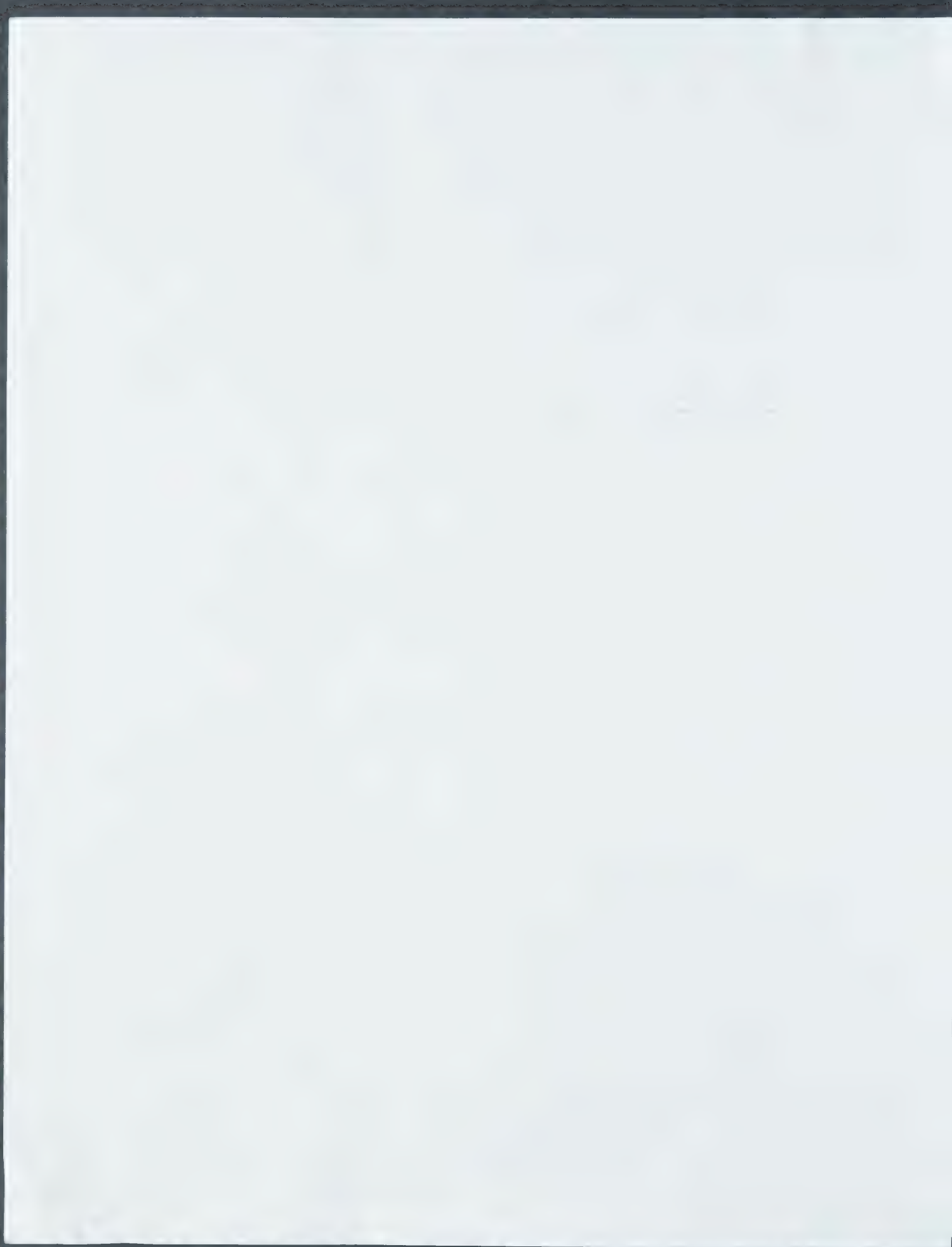
**Isabel Bader Research Fellowship in Textile Conservation:     \$24,566.00**

This is the precise amount spent for the first Fellowship last year, and includes the honorariums for the Isabel Bader Fellow and the Isabel Bader Graduate Intern supporting the Fellow's work; conservation supplies; modest research travel; technical support; and promotional costs (poster, ad placements in professional journals). I anticipate a second iteration of the Fellowship would cost about the same amount.

As I hope you know, our inaugural Isabel Bader Research Fellow, Caterina Fiorio and her Intern, Emily Higginson, were a great success: as planned, several important works from our collection were conserved; Master of Art Conservation students received high-level training and teaching from the Fellow (not to mention hands-on access to our collection), and a public lecture was held to help broadcast their work more broadly. Caterina, in addition, was invited to give a paper on her work here at Colonial Williamsburg, in Virginia. Our capacity to offer this Fellowship again, with your support, would be structured in a similar way, as both the Master of Art Conservation Program and the Art Centre have been extremely pleased with the results of our first Fellowship.

**Exhibition: *Founding Fashion: Discovering Agnes Etherington's Style*:     \$33,000.00**

Our hope is to stage an important exhibition in 2013-2014, drawn from garments in the collection once worn by the remarkably sartorial Agnes Etherington, who





travelled annually to London and Paris to refresh her wardrobe. Our collection includes a number of important works, several of which have been donated recently following the death of her niece, Agnes Benidickson. Her taste was very up-to-date, and she must have cut a rather surprising figure in conservative Kingston in the 1910s and 1920s. The day and evening dresses and coats are extraordinary; our selection will include her wedding dress, conserved by our Isabel Bader Research Fellow last year. We plan a brochure style publication, as well as gallery talks and a curator's tour during the run of the show. The guest curator for the project will be Carolyn Dowdell, who is completing her PhD thesis here at Queen's on the subject of Agnes Etherington's style; last year she worked as a Practicum Student for our Curator of Canadian Historical Art, Alicia Boutilier, re-cataloguing a large number of bodices in the collection and we were extremely pleased with the quality of her work.

Thank you again, Isabel, for agreeing to consider this proposal. As I answered to your question during our phone conversation this morning, our exhibition and programming costs are all offset from external sources (i.e. not from Queen's), principally the Canada Council (contemporary art) and the Ontario Arts Council (historical art), as well as several small endowments we hold here. As with our past exhibition *Beyond the Silhouette: Fashion and the Women of Historic Kingston*, your support of this new project would help us bring key works from our outstanding collection into the public and scholarly realms.

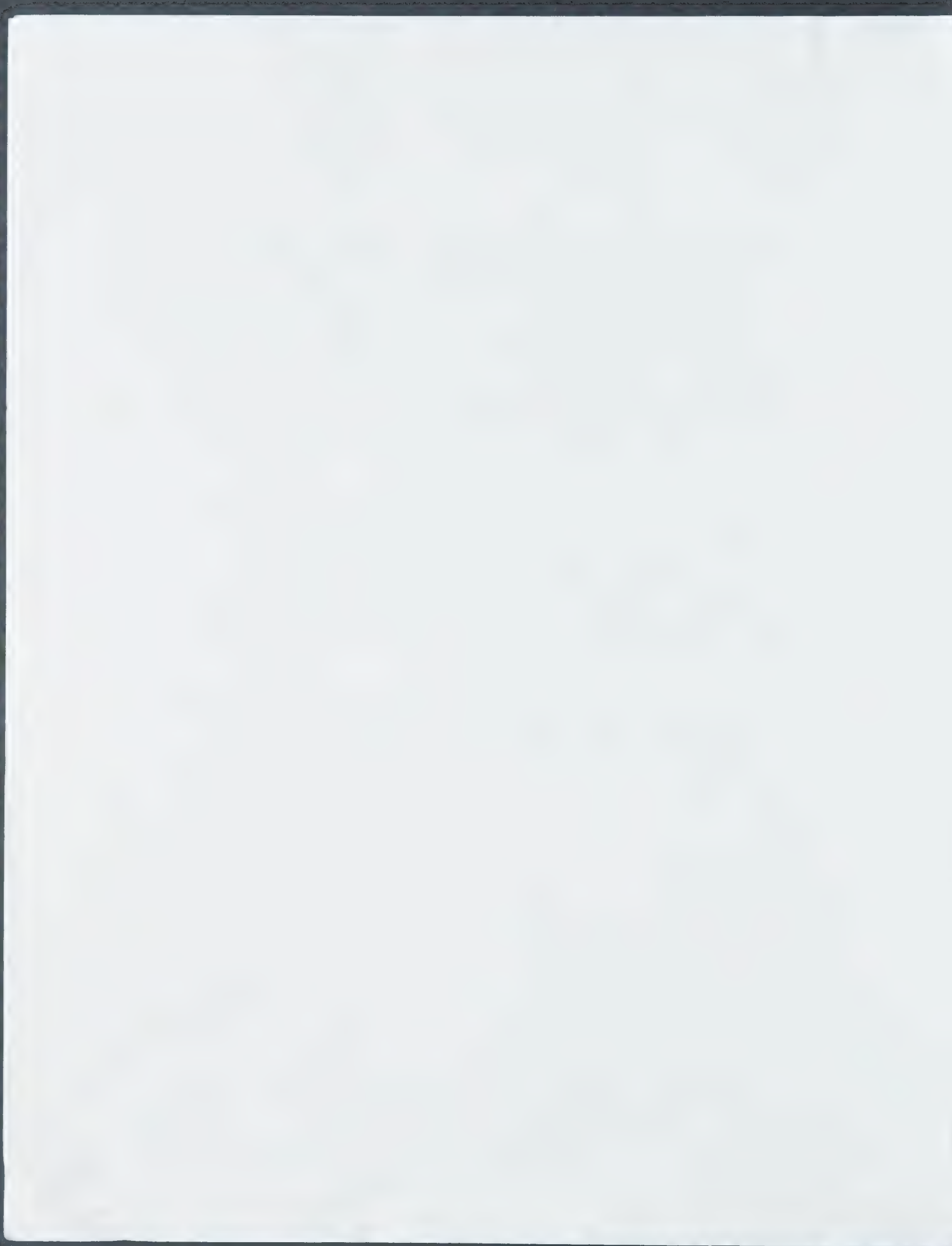
Please feel free to call me with any further questions you might have. I will be thrilled if you can help, but understand completely that your time and focus are greatly demanded elsewhere, and I would be unhappy to think that my request is burdensome to you.

Warm wishes,



Janet M. Brooke

/ Director



**AGNES**  
ETHERINGTON  
ART CENTRE

1 September 2014

Dr Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave., Apt. 2201  
Milwaukee WI 53211-4263  
USA

Dear Dr Isabel Bader,

I thought you might enjoy the enclosed folder, which accompanies our current exhibition of dresses from the Queen's University Collection of Canadian Dress, *Artful Dressing: the Fashion of Agnes Etherington*. The research and restoration work that led to the exhibition was in part made possible by the Isabel Bader Research Fellowship in Textile Conservation. Caterina Florio and Patricia Ewer, in different ways, made the show possible through their hands-on work with this collection. If time permits during your upcoming visit to Queen's, I hope you will visit this exhibition at the Agnes Etherington Art Centre.

The show has been a popular one with all ages. It opened this summer and runs into November. The 2013 Fellow, Patricia Ewer, will visit Queen's on 2 October to speak about the care of historic clothing, in an event with Carolyn Dowdell, the PhD student who curated the exhibition. Patricia is a fantastic ambassador for textile conservation and her presence will draw lively interest across the University and Kingston communities.

I am also sending for your interest a description of the research project to be undertaken by Elaine McKay, the 2015 Isabel Bader Fellow of Textile Conservation and Research, which was prepared by Alicia Boutilier, our Curator of Canadian Historical Art. This includes information about Elaine McKay's training and career to



date: she is a notable figure in the Canadian context and her presence here is bound to be inspiring for students.

I am looking forward to seeing you later this month at the much-anticipated opening of the Isabel Bader Centre, and to welcoming you and Alfred to the Agnes. Please do let me know if there is anything particular you would like to see while you are here.

Thank you, as ever, for your wonderful support of our work.

With sincere best wishes,

Jan Allen

A handwritten signature in cursive script, appearing to read "Jan Allen". The signature is written in dark ink and is positioned to the right of the typed name "Jan Allen".

encl

## AGNES ETHERINGTON ART CENTRE, QUEEN'S UNIVERSITY

1 September 2014

The Agnes Etherington Art Centre and Master of Art Conservation Program, Queen's University, are pleased to announce M. Elaine McKay as the recipient of the 2015 Isabel Bader Fellowship in Textile Conservation and Research. She will be in residence at Queen's through the winter 2015 semester.

Elaine McKay's fellowship project will use the Queen's University Collection of Canadian Dress to examine sartorial ensembles as they would have been worn in nineteenth-century Canada. Analysing historical clothing through fabric, cut and silhouette has been the most common method of study since 1977. McKay aims to expand that analysis through deep reading of the various elements of the ensemble, including accessories, such as shawls, collars, shoes and jewellery. Through qualitative and physical analysis, which will involve detailed observations at the fabric and microscopic levels, McKay hopes to glean information about the geographic source of the items and whether the garment was imported or locally made. Ultimately, her project aims to cast a light on the multifaceted sartorial needs of nineteenth-century society women and to understand the messages inherent in their chosen ensembles. McKay's work as the 2015 Bader Fellow will contribute to reference material on Canadian dress, of which there is, as she puts it, "shockingly little." Specialists' perceptions of Canadian historical clothing tend to be based on knowledge of well-documented British and American dress.

With the assistance of a conservation graduate intern, McKay will research ensembles from the Collection of Canadian Dress that specifically represent individuals from Kingston's past. This research will involve locating and assembling select ensembles; analysing fibres at microscopic level; and creating mounts and preparing garments for mounting, which may also involve the repair and cleaning of fabric and other materials. These activities will also result in detailed conservation reporting, safe re-housing and updated record keeping, for the benefit of the Queen's University Collection of Canadian Dress at the Agnes. Many of these activities will take place in the Master of Art Conservation Program textile lab, for the observation of and interaction with conservation students, for whom McKay will also conduct workshops and/or lectures about her work and drawing upon her expertise. Through this research, McKay aims to dispel commonly held beliefs about Canadian historical clothing and to prove that women living in early Kingston followed every fashionable transition as closely as women in New York and London. The most important outcome of this scholarly

investigation will be in-depth historical analyses and conservation reports of up to five garments and accessories, which will advance the knowledge of specific pieces in the Queen's University Collection of Canadian Dress and, by extension, add to the collective knowledge of Canadian dress history.

Elaine McKay brings to the fellowship extensive knowledge of Canadian historical garment design and construction, as well as experience in its care and handling. She holds a Master of Arts in Fashion from Ryerson University and an Advanced Diploma in Costume Studies with Museum Emphasis from Dalhousie University, Halifax. She has held internships in the textile and dress departments of the Royal Ontario Museum, Toronto, and the Victoria and Albert Museum, London UK, and has served as a consultant on special costume development projects for the Red Bay Basque Whaling Station UNESCO World Heritage Site in Labrador, and the Fortress of Louisbourg National Historic Site in Cape Breton. For almost ten years, she was also Costume Designer at the historic Black Creek Pioneer Village, where she researched mid-nineteenth-century clothing and accessories, construction techniques, and clothing-related etiquette. McKay has taught numerous classes in historical dress construction at Dalhousie University and the Nova Scotia College of Art and Design, Halifax, and at Fanshawe College, London, Ontario. She also has a connection to Queen's, having been commissioned by the Agnes in 2007 to provide expertise as a Costume Specialist, which involved working closely with a conservator in preparing and researching costumes for exhibition. McKay has published, presented and exhibited on topics of historical fashion, including *Beyond the Silhouette: Fashion and the Women of Historic Kingston* (2007).

For more information, please contact Alicia Boutilier, Curator of Canadian Historical Art at [alicia.boutilier@queensu.ca](mailto:alicia.boutilier@queensu.ca) or (613) 533.6000 x 7705.





ARTFUL  
DRESSING

*The Fashion of  
Agnes Etherington*

21 June–9 November 2014

AGNES ETHERINGTON ART CENTRE, QUEEN'S UNIVERSITY, KINGSTON



Unknown maker, *Wedding Dress*, 1921, silk, fur and cotton. Agnes Etherington Art Centre, Queen's University. Gift of Kathleen M. Richardson, 1991 (C91-733.08)

Image: Richard Clark





Agnes Etherington with her wedding party, 1921. Photo: Agnes Etherington Art Centre

AGNES ETHERINGTON (1880–1954) is best remembered at Queen's University for her passionate patronage of the arts. Her contributions to the developing art program at Queen's in the 1920s to 1950s are numerous, including the gift of the Constantine Collection of Northern Indigenous art in 1929 and a collection of art books in 1930, the initiation of the first art course for university credit in 1936 under artist and teacher André Biéler, the creation of a music room in Douglas Library in 1937, and extending even to the bequest of her own house as an art centre for the university after her death in 1954. With this exhibition we commemorate a gift she did not anticipate: fashions from her personal wardrobe. During her lifetime, Etherington's affinity for elegant dressing was well known. Her niece Agnes Benidickson, Queen's University Chancellor (1980–1996), noted "her love of fine clothes" in an address commemorating the 100<sup>th</sup> anniversary of Etherington's birth in 1980.<sup>1</sup> This love of fashion is evident today through the striking pieces featured in this exhibition.

Agnes McCausland Richardson was the eldest of four children; the house her parents built in 1879 (which now forms part of the Art Centre) was her life-long primary residence. Encouraged early on by her parents to pursue her artistic

interests, she spent a year studying art abroad in Italy as a young woman. Although social strictures of the time resulted in her parents bringing her home after one year instead of the intended three, her passion for art never subsided.<sup>2</sup> Setting aside her own artistic ambitions, she channeled her considerable energies toward championing the arts in Kingston, particularly at Queen's University.

Etherington's patronage found its beginnings in a bequest from her brother, George Taylor Richardson, a captain in the Second Battalion, First Brigade of the First Canadian Expeditionary Force during the First World War, in which he died in 1916. Etherington carefully invested the inheritance and built it up over subsequent years, allowing her to develop the foundation of an art program at Queen's. In the short term, her brother's death inspired Etherington to convert the family's summer residence on Indian Lake, Fettercairn, into a convalescent hospital for war veterans from 1916 to the end of the war in 1918. A series of surviving photographs from this time at Fettercairn captures various facets of the care and activities offered, demonstrating her enthusiasm for this project. Etherington is featured in some of the images, her "love of fine clothes" clearly evident in several scenes, particularly those depicting picnics or other outdoor social occasions.





Picnic at Fettercairn hosted by Agnes Etherington, around 1917  
Photo: Private Collection

This exhibition highlights eight individual garments and ensembles that belonged to Etherington, made between the early 1900s and the late 1930s. Their styles range from very formal to casual to loungewear. Most of the garments are dresses, but there is also an evening coat, a hat and a kimono. Two dresses belonging to family members, Etherington's sister Kathleen Margaret Richardson and her sister-in-law Muriel Sprague Richardson, are also included to expand the social context of Etherington's own tastes. The diversity of the pieces reveals the various aspects and contexts of Etherington's life over her most productive periods. Together, they paint a portrait of a vibrant and creative woman, who knew how to dress her ample stature to advantage.

#### HER WEDDING DRESS

One of the main showpieces among the collection of Etherington's clothes is her intricate wedding gown of 1921.<sup>3</sup> In May of that year, at the age of forty, Agnes married Frederick Etherington, a graduate of Queen's medical program in 1902 and Dean of Medicine from 1929 until his retirement in 1943. The *Daily British Whig* society column reported on the Richardson-Etherington wedding in great detail, including events both leading up to and following the wedding itself. On the actual wedding day the column described the new Mrs. Etherington as "a stately figure in her beautiful wedding gown of ivory georgette, the

long train edged with ermine, a panel of rose point [lace], fringed with pearls, falling to her feet."<sup>4</sup> Although the gown is sumptuously luxurious with its multiple layers of silks, lace and fur trimming, the style is more evocative of the early 1910s, particularly its floor-length columnar silhouette. The fashion of 1920 dictated a shorter hemline, drop-waist bodice and fuller skirt. Additionally, the artfully asymmetric arrangement of the neckline, the lace panels, and multiple layers of the train are more in keeping with the late Edwardian type of exoticism than the emerging Art Deco aesthetic of the 1920s.

Interestingly, the original, long sleeves of the wedding dress have been replaced with short ones of a harmoniously patterned lace. While the precise reason for this remains unknown, it suggests that the dress was worn on occasions after the wedding. During the early twentieth century, the Victorian society tradition of a bride wearing her wedding dress to social events during the first year of her marriage was still observed. While we have no specific documentation of Etherington observing this tradition, as an active member of Kingston society, it is a strong possibility. Fortunately, the original sleeves were preserved and kept with the wedding dress—perhaps in keeping with the "waste not, want not" attitude of the era—and are displayed alongside it in the exhibition.





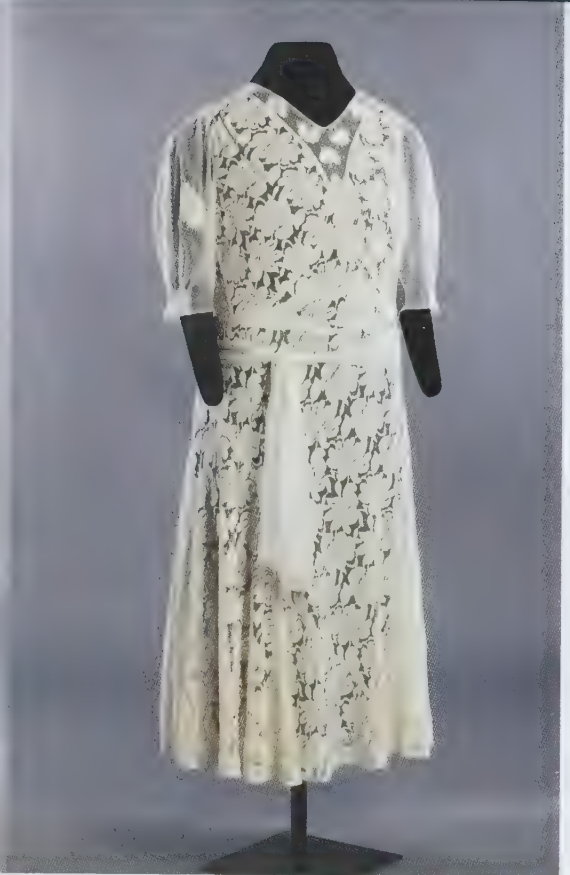
**THE GREEN DRESS BY RAOUL-JEAN FOUÉ**

This exhibition features one example of Etherington's partiality for the work of esteemed Montreal designer Raoul-Jean Fouré. Originally from Brittany, Fouré immigrated to Canada in 1927 and established a couture showroom on Montreal's University Street at the age of twenty-three. His use of fine fabrics and avant-garde design soon earned him a loyal clientele among social elites from Quebec and Ontario. In 1954, Fouré co-founded and became the first president of the Association of Canadian Couturiers. His work is here represented by the green crepe dress and

brown velvet hat that Etherington wore to sit for a portrait by renowned society portraitist and Kingston native, Walter Macdonald, in 1950. While the dress would not have been considered particularly "avant-garde" at the time of its making, its attractive design with clever details and high-quality craftsmanship mark it as a stylish piece for collectors of discerning taste. Stylistically it dates to the late 1930s or early 1940s rather than 1950. If the dress was made later than its style, this would imply that Fouré was willing to cater to the wishes of his clients, even if they ran contrary to what was currently in vogue.



Unknown maker, *Evening Dress*, 1912–1914, silk, metal and glass. Agnes Etherington Art Centre, Queen's University. Gift of Kathleen M. Richardson. 1988 (C91 719 19) Photo: Bernard Clark



Unknown maker, *Afternoon Dress*, 1929–1939, cotton and silk. Agnes Etherington Art Centre, Queen's University. Gift of the Estate of Agnes Benidickson, Chancellor Emeritus, 2011 (C11-004a-b) Photo: Bernard Clark

#### OTHER NOTABLE OUTFITS

Only one of the pieces in this exhibition has been previously displayed. The black-and-gold trained evening gown from 1912–1914 was featured in the exhibition *Beyond the Silhouette* in 2007–2008, curated by costume historian M. Elaine MacKay. Along with the wedding gown, this dress demonstrates Etherington's penchant for luxurious styles. The rich textiles and dramatic colour schemes, along with the ingeniously intricate design and details, were the height of fashionable dress when it was made. These elements originated from pioneering fashion designers of the time such as Paul Poiret who was, in turn, influenced by the costumes of the Ballet Russe—the Paris-based ballet company of Russian dancers and artistry—and Eastern exoticism. MacKay stated that “much of the charm of this dress emanates from its theatricality and striking contrasts. The fabrics are bold. Black silk charmeuse partners with gold lamé. Delicate black lace with a linear floral pattern layers with a coarse gold bobbin lace. Feminine accents of coral and amethyst flowers stand out against the strong linear statements of the draperies.”<sup>5</sup>

The delicate ivory lace afternoon dress from the 1930s is an example of semi-formal daywear. Such dresses were worn for special daytime social events, including church functions,

garden parties, teas, and luncheons at the homes of friends and social connections. That Etherington owned such a garment is evidence of her participation in multiple aspects of Kingston society throughout the early twentieth century. This dress is a prime example of how Etherington made fashions of the time suit her frame. It is made straight through the body, as is customary with her clothing, but with the lower portion of the skirt flared as a nod to the slightly curvier and fuller styles popular during much of the 1930s. A single layer of lace, the dress is sheer and would have been worn over a slip or slip dress in either a matching or contrasting colour.

The cocoon coat, dating from the 1920s, is one of the most lavish items in the exhibition. This highly fashionable garment is made from richly textured luxury textiles including fur and various types of silk. Barrel-shaped and ample, cocoon coats wrapped their wearers in opulence and style for formal evenings out, replacing the opera cloaks and coats of the late Victorian and Edwardian periods. While cocoon coats were initially developed in the 1910s, they were most popular during the 1920s. This example is entirely hand sewn and, along with the 1910s evening gown, beautifully epitomizes Etherington's tastes in formal-wear early in the twentieth century.





Unknown maker, *Cocoon Coat*, 1922–1930, silk, fur and metal. Agnes Etherington Art Centre, Queen's University. Gift of the Estate of Agnes Benidickson, Chancellor Emeritus, 2009 (C10-005.06) Photo: Bernard Clark

## CONCLUSION

This exhibition draws upon a larger collection of garment items attributed to Etherington's wardrobe, in the Queen's University Collection of Canadian Dress at the Agnes Etherington Art Centre. Although Etherington never directly bequeathed any of her clothing to the Art Centre, items from her wardrobe accrued between 1980 and 2011. These were primarily donations sent in several batches over time by her nieces Kathleen Richardson and Agnes Benidickson and the Richardson family. While the clothes primarily date from the early twentieth century, there is a child's ensemble from the 1880s, believed to have been Etherington's when she was a young girl. Additionally, the collection possesses one or two items believed to have belonged to her mother, and a suit credited to her father. As with the exhibition, the majority of clothing belonging to Etherington in the Art Centre's collection consists of dresses, but there are also skirts, jackets, coats and sleepwear. Every piece bears the hallmarks of superb craftsmanship and attention to detail. Brought together in this exhibition, selections from Etherington's wardrobe give us a personal, even intimate, glimpse of a passionate and dedicated woman vital to her community.

Carolyn Dowdell, Guest Curator

## NOTES

1. Agnes Benidickson, transcript of a talk delivered 27 September at the Art Centre for the 100<sup>th</sup> anniversary of Etherington's birth (1980), n.p. [3 Agnes Etherington Art Centre, Queen's University]
2. *Ibid*
3. When Kathleen Richardson donated the wedding dress to the Art Centre it was neither labelled nor identified as such. During a cataloguing exercise in autumn of 2010, it was earmarked as worthy of further study and conservation. Detailed examination and proper mounting of the gown, along with study of surviving photographs of Etherington by conservator Caterina Florio, revealed that it was, in fact, Etherington's wedding dress
4. *Daily British Whig*, 17 May 1921.
5. M. Elaine MacKay, *Beyond the Silhouette: Fashion and the Women of Historic Kingston* (Kingston: Agnes Etherington Art Centre, Queen's University, 2007), 71.



Editor: Shannon Anderson  
Design: Associés libres  
Printing: J. B. Deschamps Inc.

This exhibition is supported by The Collection of Canadian Dress Fund, Queen's University. Conservation treatment and research of selected garments were undertaken by Isabel Bader Research Fellows in Textile Conservation, Caterina Florio and Patricia Ewer, and Graduate Interns Emily Higginson and Brenna Cook.

ISBN 978-1-55339-405-1  
© Agnes Etherington Art Centre, Queen's University, 2014

Grant Macdonald, *Portrait of Agnes Etherington*, 1950, oil on paper. Agnes Etherington Art Centre, Queen's University. Bequest of Agnes Etherington, 1957 (00-031) Photo: Bernard Clark

Cover: Unknown maker, *Cocoon Coat* (detail), 1922-1930, silk, fur and metal. Agnes Etherington Art Centre, Queen's University. Gift of the Estate of Agnes Benidickson, Chancellor Emeritus, 2009 (C10-005.06) Photo: Bernard Clark



Agnes Etherington ART CENTRE

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UNIVERSITY



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KINGSTON

**Alfred Bader Fine Arts**

---

**From:** Jan Allen [ja6@queensu.ca]  
**Sent:** Wednesday, March 11, 2015 11:18 AM  
**To:** Alfred Bader Fine Arts  
**Subject:** Re: Old masters

Dear Ann.

Thanks very much for the appraisal document, which has arrived and I'll sign this afternoon.

Unfortunately, the Bader Curator appointment can not be announced or made public until the curator's work permit (allowing her to work in Canada) is completely approved. I let Dr Bader know, in confidence, that the new curator's name is Jacquelyn Coutr . (In sharing this with you, I count on your discretion, please.) Jacquelyn Coutr  will bring excellent expertise, experience and abilities to this position.

She is due to begin work 6 April, but her work permit can not be confirmed until she crosses the border. It's important to understand that she cannot begin work before the permit is approved. We must not jeopardize this hiring so I ask for Dr Bader's patience in this matter.

my best regards,  
Jan

Jan Allen, Director  
Agnes Etherington Art Centre, Queen's University  
36 University Avenue  
Kingston, Canada K7L 3N6  
(613) 533.6000 x 77052 [www.agnes.queensu.ca](http://www.agnes.queensu.ca)

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**From:** Alfred Bader Fine Arts <[ann@alfredbader.com](mailto:ann@alfredbader.com)>  
**Sent:** March 11, 2015 10:53 AM  
**To:** Jan Allen  
**Subject:** RE: Old masters

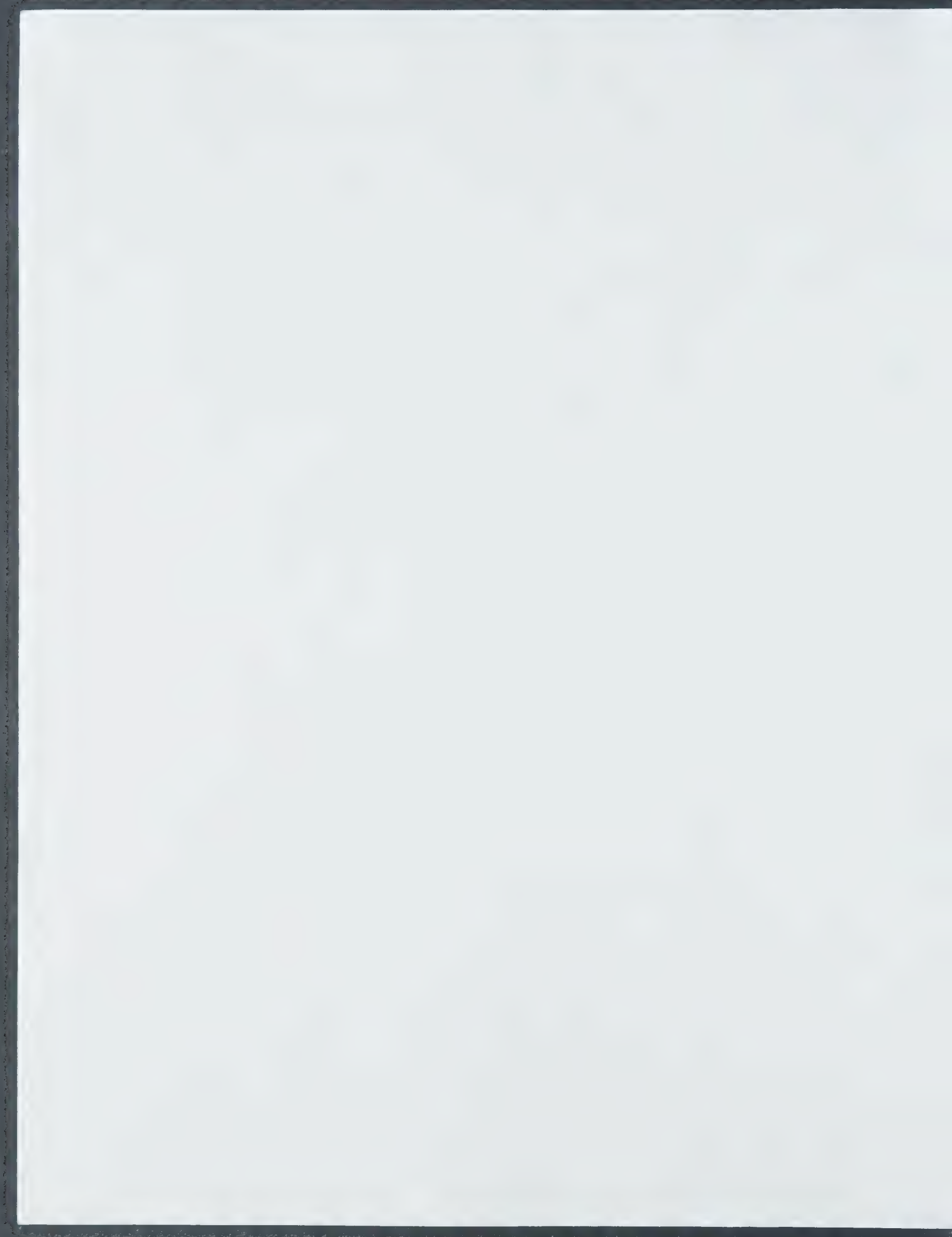
Jan,

What is the name of the new curator? Alfred is interested. Also, did you receive the appraisal donation form which I sent you for signature?

Best regards,  
Ann

**From:** Jan Allen [<mailto:ja6@queensu.ca>]  
**Sent:** Tuesday, March 10, 2015 11:07 AM





**To:** Alfred Bader Fine Arts  
**Subject:** Re: Old masters

Dear Dr Bader,

The planned arrival date for the new Bader Curator is 6 April. I hope that won't be too late to participate in the auction.

The work permit for the new Bader Curator has received "preliminary approval," but it will only be fully approved when the Curator crosses the border. I wish I could offer greater certainty and announce the new Curator now, but we need to comply with this system. It is frustrating!

I am glad to know you are thinking ahead with the approaching Sotheby's auction date: have you identified a work that would be exciting to add to Queen's collection?

with my best regards,  
Jan

Jan Allen, Director  
Agnes Etherington Art Centre, Queen's University  
36 University Avenue  
Kingston, Canada K7L 3N6  
(613) 533.6000 x 77052 [www.agnes.queensu.ca](http://www.agnes.queensu.ca)

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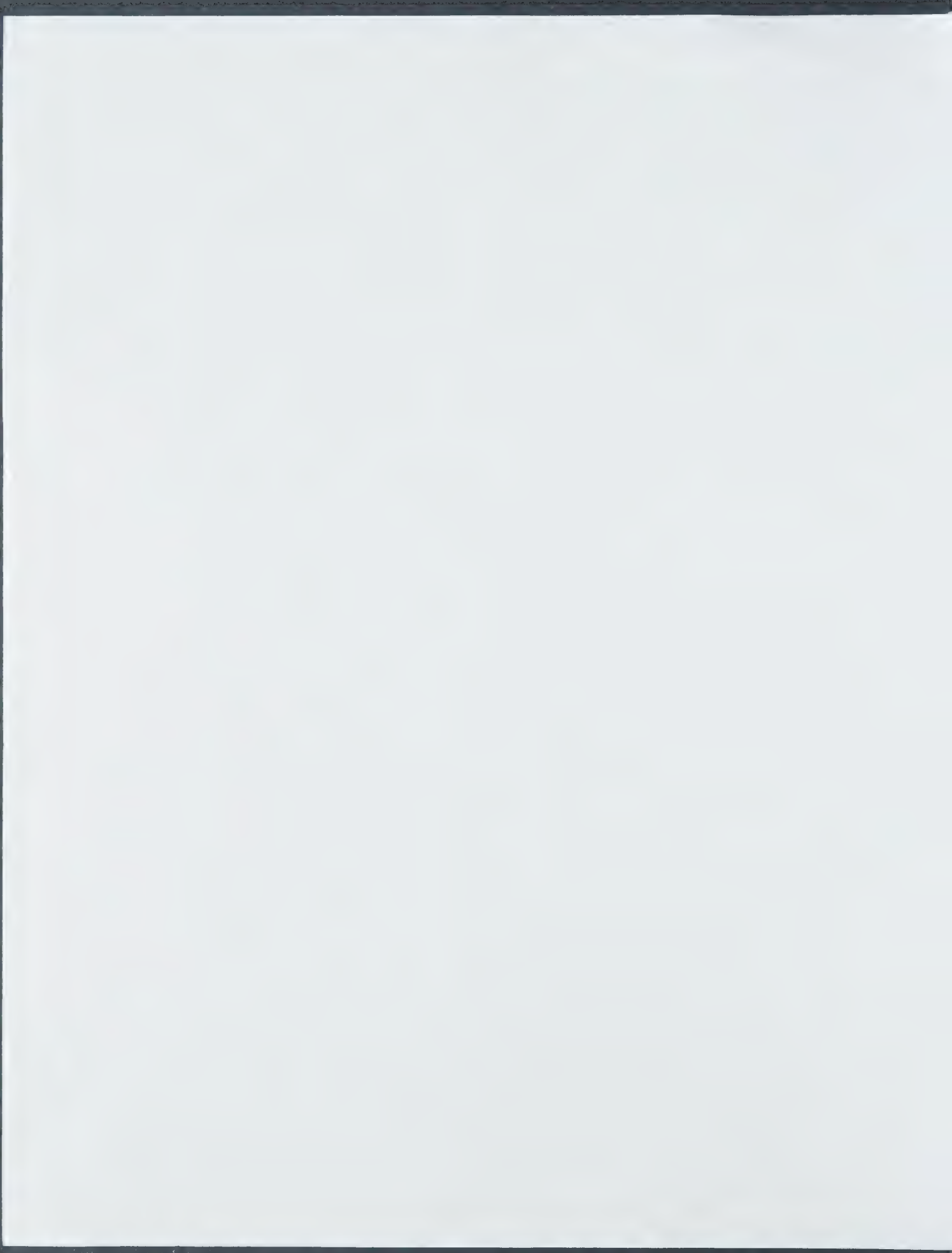
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**From:** Alfred Bader Fine Arts <[ann@alfredbader.com](mailto:ann@alfredbader.com)>  
**Sent:** March 10, 2015 10:34 AM  
**To:** Jan Allen  
**Subject:** Old masters

Dear Ms. Allen,

Sotheby's New York will have a major old masters auction on April 22nd. I hope that by that time you will have introduced me to the new Bader Curator so that I can discuss with him what he will want to buy for Queen's.

Best regards,  
Alfred Bader





**AGNES**  
ETHERINGTON  
ART CENTRE

Dr Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave., Apt. 2201  
Milwaukee WI 53211-4263  
USA

12 February 2015

Dear isabel,

Judith Brown forwarded to me your beautiful beaded purse, in the Marshall Field's box, along with your offer to donate this piece to the Queen's University Collection of Historical Dress. We received this with pleasure; thank you very much for thinking of the gallery as a home for this family heirloom.

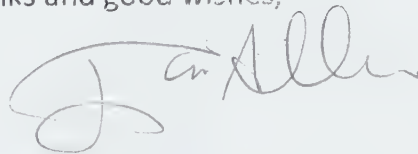
Our Curator of Canadian Historical Art, Alicia Boutlier, will present the purse to our Acquisitions Committee at the spring meeting in April. I am confident that it will be enthusiastically accepted. The fine beadwork is delicate, with some loose beads. But the purse has been examined by Elaine MacKay and Emma Neale—the current Isabel Bader Fellow and Intern in Textile Conservation and Research—and they admired it and have confirmed that conservation work to consolidate the beading is possible. Your purse with the bejeweled frame will join our representation of beaded bags from the mid-nineteenth to early twentieth centuries.

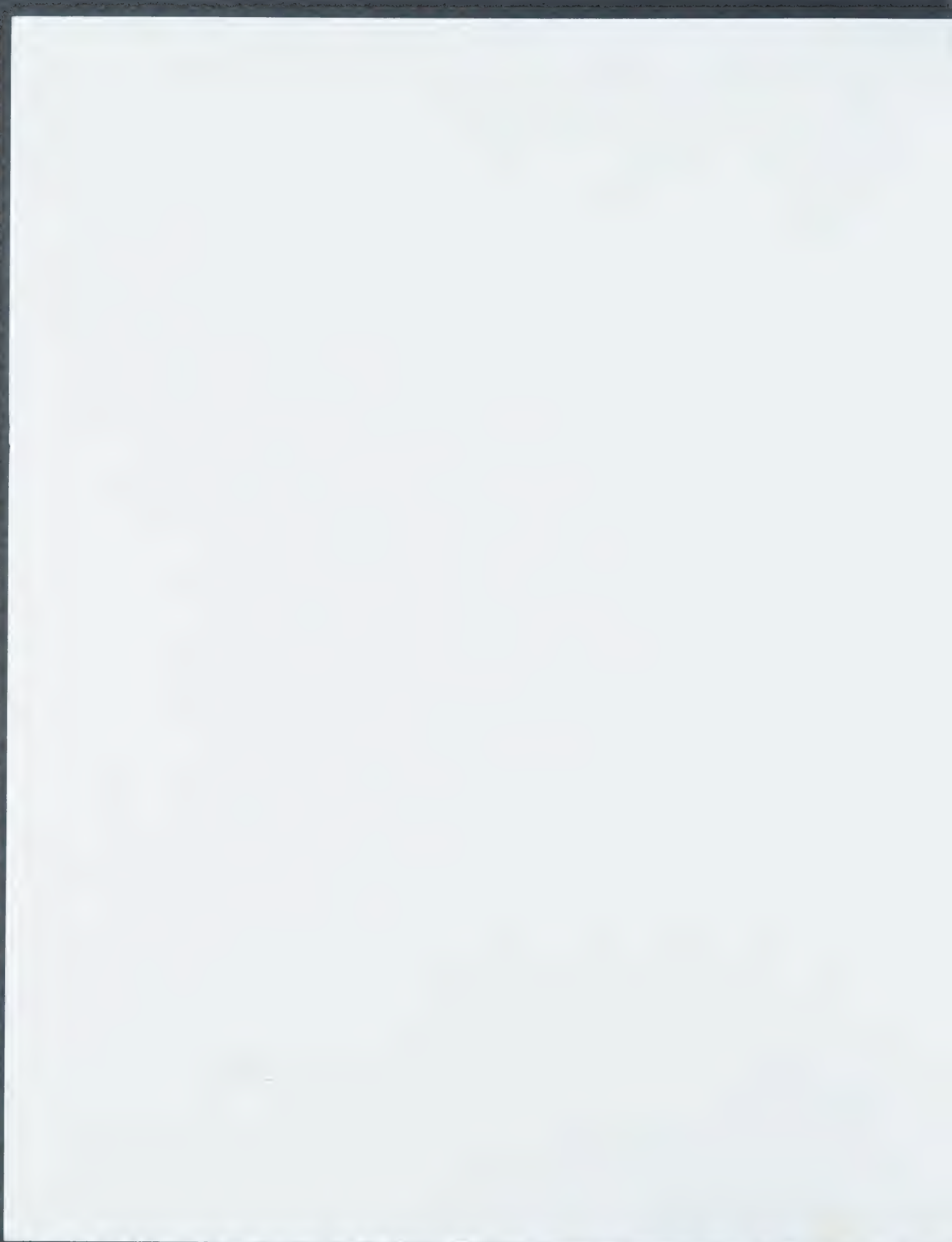
Given your long interest in the Collection of Historical Dress and your ongoing generous support of its storage, care and research, it is wonderfully appropriate to be able to welcome this gift.

I trust this note finds you and Alfred well and in good spirits.

With sincere thanks and good wishes,

Jan Allen  
Director





**AGNES**  
ETHERINGTON  
ART CENTRE

25 February 2016

Alfred and Isabel Bader  
2505 E. Bradford Ave  
Apt 2201  
Milwaukee, WI 53211-4263  
USA

Dear Alfred and Isabel Bader,

The Agnes Etherington Art Centre and the Department of Art History and Art Conservation at Queen's University are presenting a special event in honour of the late Dr David McTavish on the afternoon of Sunday 20 March 2016, 2 to 4:30 pm. You are invited to attend.

This celebration of David's contributions as a scholar, museum director and teacher features the launch of the festschrift, *Rethinking Renaissance Drawings: Essays in Honour of David McTavish*, recently released by McGill-Queen's University Press. In addition, we will dedicate the new David McTavish Art Study Room at the Agnes, a custom space for examination and study of works of art.

The afternoon will include remarks by Jan Allen, Una D'Elia, Sebastian Shütze and Pierre DuPrey, starting at 2:30 pm in the Atrium of the Agnes Etherington Art Centre. Copies of the festschrift will be available, and a small selection of works from the gallery's collection acquired by David during his tenure at the Agnes will be on display in the David McTavish Art Study Room.

We hope you will join us, please, for this occasion. Note that RSVPs are not required, and additional guests are welcome.

Sincerely yours,



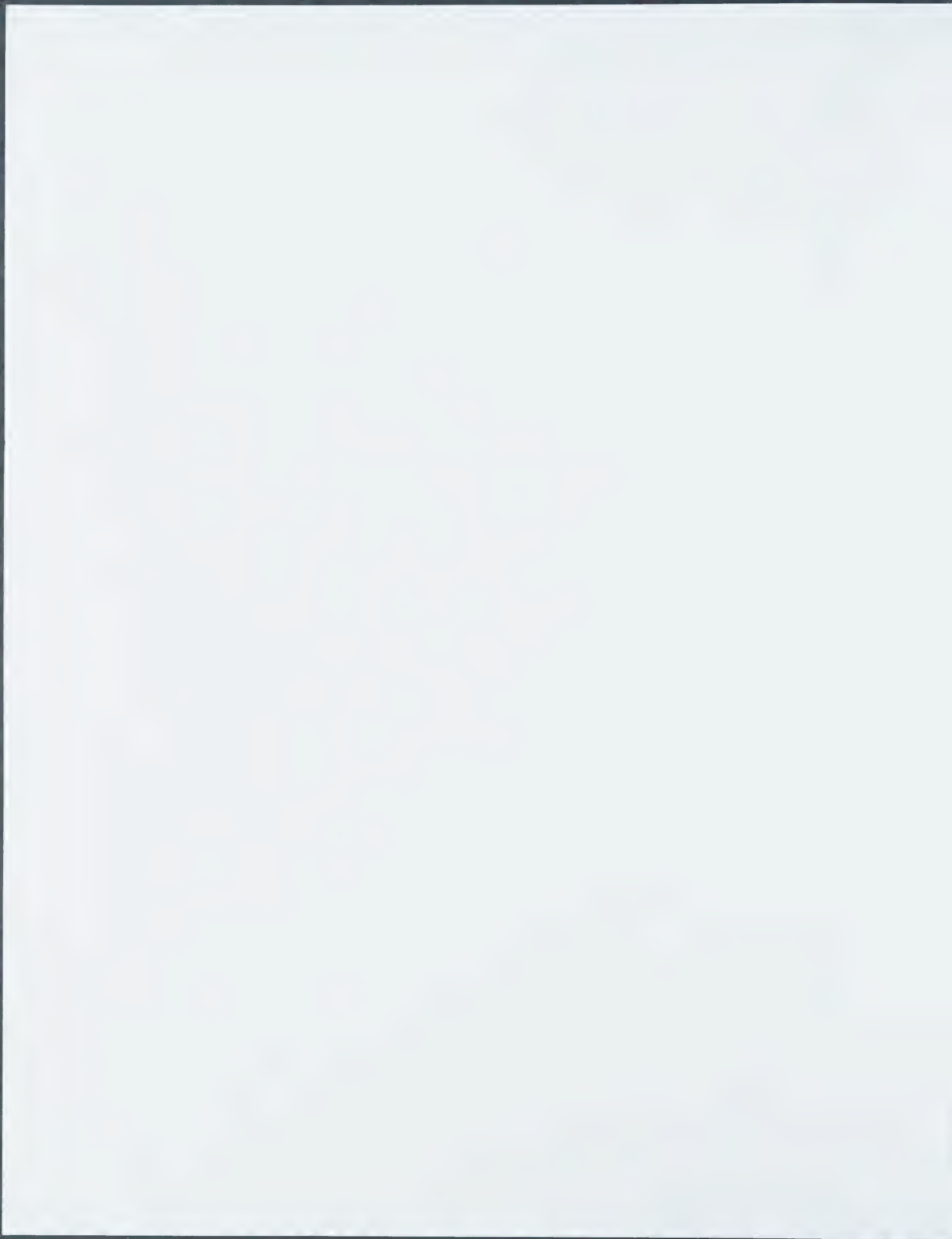
Jan Allen, Director, Agnes Etherington Art Centre  
and

Una D'Elia, Associate Professor and Coordinator of Graduate Studies (Art History), Department of Art History and Art Conservation

You will be in our thoughts!  
Many thanks for your terrific generosity,  
which has made this moment in  
David's honor possible.







**AGNES**  
ETHERINGTON  
ART CENTRE

4 October 2016

Dr Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave., Apt. 2201  
Milwaukee WI 53211-4263  
USA

Dear Isabel,

I hope this letter finds you well.

I want to thank you for your sustaining support of the Isabel Bader Fellowship in Textile Conservation and Research for 2017. As you will know, this will be the fourth iteration of this unique program at Queen's University. We are excited about all that this initiative makes possible. The Fellowship supports the care of the Collection of Canadian Historical Dress and benefits students in the Master of Art Conservation program, furthering the training of a new generation of textile conservators.

With your gift, we are moving quickly to recruit a great Fellow and Intern for this year. We expect that the extension of the program residency to four months will prove attractive to prospective candidates, and will deepen the program's benefits.

Judith Brown has shared with us the happy news that you are making plans to visit Queen's in late October. We look forward to welcoming you and catching up at that time! In the meantime, do not hesitate to ask if you have any questions. And please extend our greetings and good wishes to Alfred.

With sincere best regards,



Jan Allen  
Director, Agnes Etherington Art Centre  
and  
Rosaleen Hill  
Director, Art Conservation Program





SPRING/SUMMER 2016

# AT AGNES



**AGNES** ETHERINGTON ART CENTRE AT QUEEN'S

## DIRECTOR'S NOTES

Jan Allen



Last fall, we announced the arrival of a beautiful late portrait by Rembrandt: *Portrait of a Man with Arms Akimbo* (1658) is a fabulous addition to The Bader Collection at Queen's University. This magnificent gift of Drs Alfred and Isabel Bader will be unveiled at the Season Launch on 29 April. I am tremendously grateful to the Baders for this gift, and for all that their generosity has made possible at the Agnes and Queen's.

Along with the *Singular Figures* exhibition of Northern Baroque painting, four new exhibitions featuring Kingston artists (past and present) and responses to the Lang Collection by the area's African community will

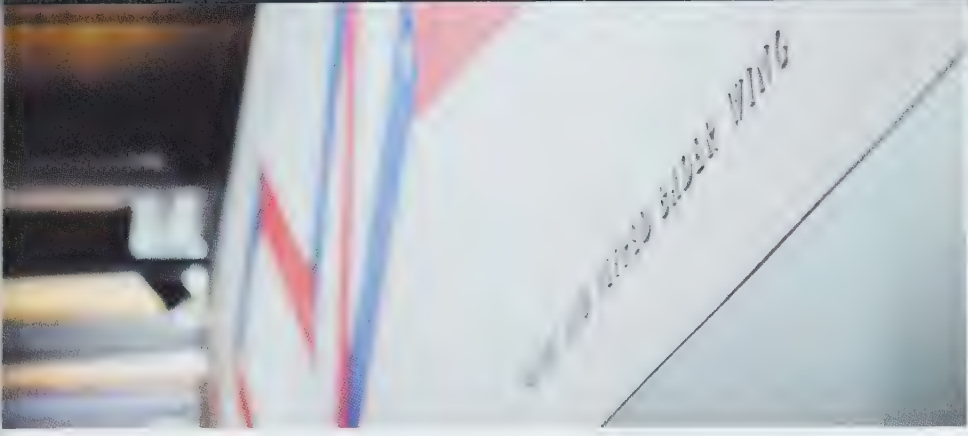
be on view through the spring and summer. Our curators have made fascinating discoveries: be sure to visit and bring your friends to enjoy these revelatory shows.

Studio courses and art camp sessions will keep the Agnes busy this summer. For visitors, we offer welcoming weekly tours. Through these months, staff are busy behind-the-scenes working on special projects in collection digitization and exciting research for upcoming shows and collaborations. In addition, three Agnes exhibitions are touring this season, to Hamilton, London and Quebec City. In a new initiative, The Agnes Society volunteers have created Art in Bloom, which will bring striking floral interpretations of art to three exhibitions for three days in May. You will find program details herein and more updates via our website and e-newsletter "This Week at the Agnes."

Gallery membership and attendance continue to grow. As part of our ongoing outreach to the wider community, and enabled by the generosity of members and donors, I am thrilled to announce free gallery admission to all, effective 29 April. This is a significant measure, one that affirms our mission as a welcoming, accessible hub for excellence in visual art of the past and present.

Cover image: Rembrandt van Rijn, *Portrait of a Man with Arms Akimbo* (detail), 1658, oil on canvas. Gift of Alfred and Isabel Bader, 2015 (58-008). Photo: Bernard Clark

Portrait photo, above: Tim Forbes  
Image opposite: Atrium view. Photo: Tim Forbes



## ANNOUNCING...

### SPRING/SUMMER SEASON LAUNCH 29 APRIL

**Members' Preview: 5 to 6:30 pm**

**Public Reception: 6:30 to 8 pm**

At the Spring/Summer Season Launch reception on 29 April, the community will have the much-anticipated chance to view Rembrandt's *Portrait of a Man with Arms Akimbo* for the first time since its arrival at the Agnes last fall. The painting will be installed alongside our two smaller studies by this master in the exhibition *Singular Figures: Portraits and Character Studies in Northern Baroque Painting*.

At the same time, we will launch four new exhibitions that draw directly on Kingston's artists, histories and communities: *Dig: Chaka Chikodzi, Ben Darrah, Pat McDermott, Joan Scaglione, Su Sheedy, Sharon Thompson*; *Art Scenes Kingston: 1840s / 1940s / 1970s*; *The Inspired "Amateur": Kingston Women Artists 1890s to 1920s*; and *Stories to Tell: Africans and the Diaspora Respond to the Lang Collection*.

We are introducing a new Season Launch feature: a Preview for gallery members from 5 to 6:30 pm. Make sure your membership is up-to-date before 29 April to join gallery supporters, artists and other special guests for the Preview. Arrive at 5 pm to enjoy curators' introductions to the new Rembrandt portrait and two new exhibitions: *Dig* and *Art Scenes Kingston*. Formal remarks will take place at 6:30 pm, at the start of the Public Reception.

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#### NEW ADMISSION POLICY: THE AGNES IS FREE FOR ALL

As of 29 April, gallery admission will be free for everyone. The Agnes is switching to an admission-is-free and donations-are-welcome policy in recognition that even small admission fees can be a barrier to access. While the gallery has long offered free admission on Thursdays, and most events are free, modest entry fees for non-University visitors have been in place since 2000. As our collections and the ambition of our exhibitions grow, the Agnes aims to expand forms of participation in the life of the gallery. Free admission is an important step in this process.

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Image: Rembrandt van Rijn, *Portrait of a Man with Arms Akimbo*, 1658, oil on canvas  
Gift of Alfred and Isabel Bader, 2015 (58-008). Photo: Bernard Clark



Exhibitions, special events and studio sessions throughout the year.

**FREE THURSDAY TOURS**

Thursdays, 12:15-1 pm  
19 May-4 August

**HOURS**

Tuesday-Friday, 10 am-4:30 pm  
Thursday, to 9 pm (September-April)  
Saturday-Sunday, 1-5 pm  
Holiday Mondays, 1-5 pm (May-September)

**ADMISSION**

**NEW:** Admission is free.  
Donations are welcome

**AGNES**  
ETHERINGTON  
ART CENTRE  
AT QUEEN'S

Queen's University  
36 University Avenue  
Kingston ON K7L 3N6  
(613) 533.2190  
[www.agnes.queensu.ca](http://www.agnes.queensu.ca)

# AGNES

## EXHIBITIONS ON VIEW SPRING/SUMMER 2016

### **SINGULAR FIGURES**

PORTRAITS AND CHARACTER STUDIES  
IN NORTHERN BAROQUE PAINTING

Curated by Dr Stephanie S. Dickey and Dr Jacquelyn N. Coutré  
9 January–4 December 2016

### **DIG**

CHAKA CHIKODZI, BEN DARRAH, PAT MCDERMOTT,  
JOAN SCAGLIONE, SU SHEEDY, SHARON THOMPSON

30 April–7 August 2016

### **ART SCENES KINGSTON**

1840s / 1940s / 1970s

30 April–7 August 2016

### **THE INSPIRED "AMATEUR"**

KINGSTON WOMEN ARTISTS 1890s TO 1920s

Curated by Isabel Luce

30 April–7 August 2016

### **STORIES TO TELL**

AFRICANS AND THE DIASPORA  
RESPOND TO THE LANG COLLECTION

Curated by Marc Epprecht and Allison Goebel

30 April–8 April 2018

FOR EVENTS & PROGRAMS, VISIT [agnes.queensu.ca](http://agnes.queensu.ca)

Image: Rembrandt van Rijn, *Portrait of a Man with Arms Akimbo* (detail), 1658  
oil on canvas. Gift of Alfred and Isabel Bader, 2015 (58-008) Photo: Bernard Clark

**THE AGNES THANKS** Queen's University, the Canada Council for the Arts, Ontario Arts Council, City of Kingston Arts Fund through the Kingston Arts Council, Ontario Arts Foundation, Government of Canada and Lloyd Carr-Harris Foundation, along with the Janet Braide Memorial Fund, Celebrate Agnes Fund, George Taylor Richardson Memorial Fund, Justin and Elisabeth Lang Fund, Bader Legacy Fund, David McTavish Art Study Fund, and Iva Speers Fund for Art Education at Queen's University; foundations, our members, and corporate and private donors.





## A SUPERB ACQUISITION

### Rembrandt's *Portrait of a Man with Arms Akimbo*

The newest addition to The Bader Collection, Rembrandt's *Portrait of a Man with Arms Akimbo* of 1658, makes its Agnes debut at the Season Launch on 29 April. A masterful demonstration of the artist's late manner, this stunning portrait embodies Rembrandt's distinguished ability to combine conventionality and daring. In the exhibition *Singular Figures: Portraits and Character Studies in Northern Baroque Painting*, this portrait joins two smaller studies by Rembrandt to offer a moving, elegant account of the artist's interpretation of the human face across his career.

*Portrait of a Man with Arms Akimbo* was donated to Queen's University by philanthropists Alfred and Isabel Bader in late 2015. With this remarkable gift, the Baders have transformed the Agnes's already substantial holdings of European art and have made a treasure of artistic achievement available for public enjoyment and scholarly examination. Jacquelyn N. Coutré has prepared a folder introducing the new portrait, which will be available for visitors.

The  
**BADER  
COLLECTION**

Drawing primarily from The Bader Collection, *Singular Figures* is co-curated by Dr Stephanie S. Dickey, Bader Chair in Northern Baroque Art in the Department of Art History and Art Conservation at Queen's University, and Dr Jacquelyn N. Coutré, Bader Curator/Researcher of European Art.

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## ART MATTERS: A NEW REMBRANDT FOR KINGSTON

**Thursday 5 May, 12:15-1 pm**

Jacquelyn N. Coutré, Bader Curator/Researcher of European Art, offers an in-depth look at *Portrait of a Man with Arms Akimbo*, our third painting by Rembrandt van Rijn.

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## ART SCENES KINGSTON

1840s / 1940s / 1970s

Samuel J. Zacks, Historical Feature, R. Fraser Elliott Galleries

30 April-7 August 2016

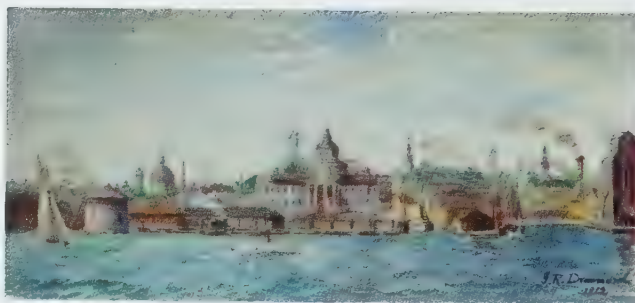
*Art Scenes Kingston* focuses on three decades in Kingston's history that witnessed a vibrant confluence of artists. The first artistic scene happened in the 1840s, when Kingston was the seat of parliament. As the town became a city, itinerant, local and military artists found subjects worthy of paint, print and embroidery thread. The 1940s saw the founding of the Queen's Summer School of Fine Arts, where students were encouraged to find subjects in the surrounding city. And in the 1970s, modes and venues for artmaking exploded, fueled by studio programs at St. Lawrence College and Queen's University. In this fertile decade, public art and performance could be seen alongside new forms of painting, sculpture and printmaking. Among the thirty-seven artists featured are: Tobey C. Anderson, William H. Bartlett, André Biéler, Christopher Broadhurst, Richard E. Buff, Alan Dickson, David Elliott, Dave Gordon, Judy Gouin, Carl Heywood, Kim Ondaatje, Terry Pfliger, Mary Rawlyk, Milly Ristvedt, Bill Roff and Nan Yeomans.

## THE INSPIRED "AMATEUR"

KINGSTON WOMEN ARTISTS 1890s TO 1920s

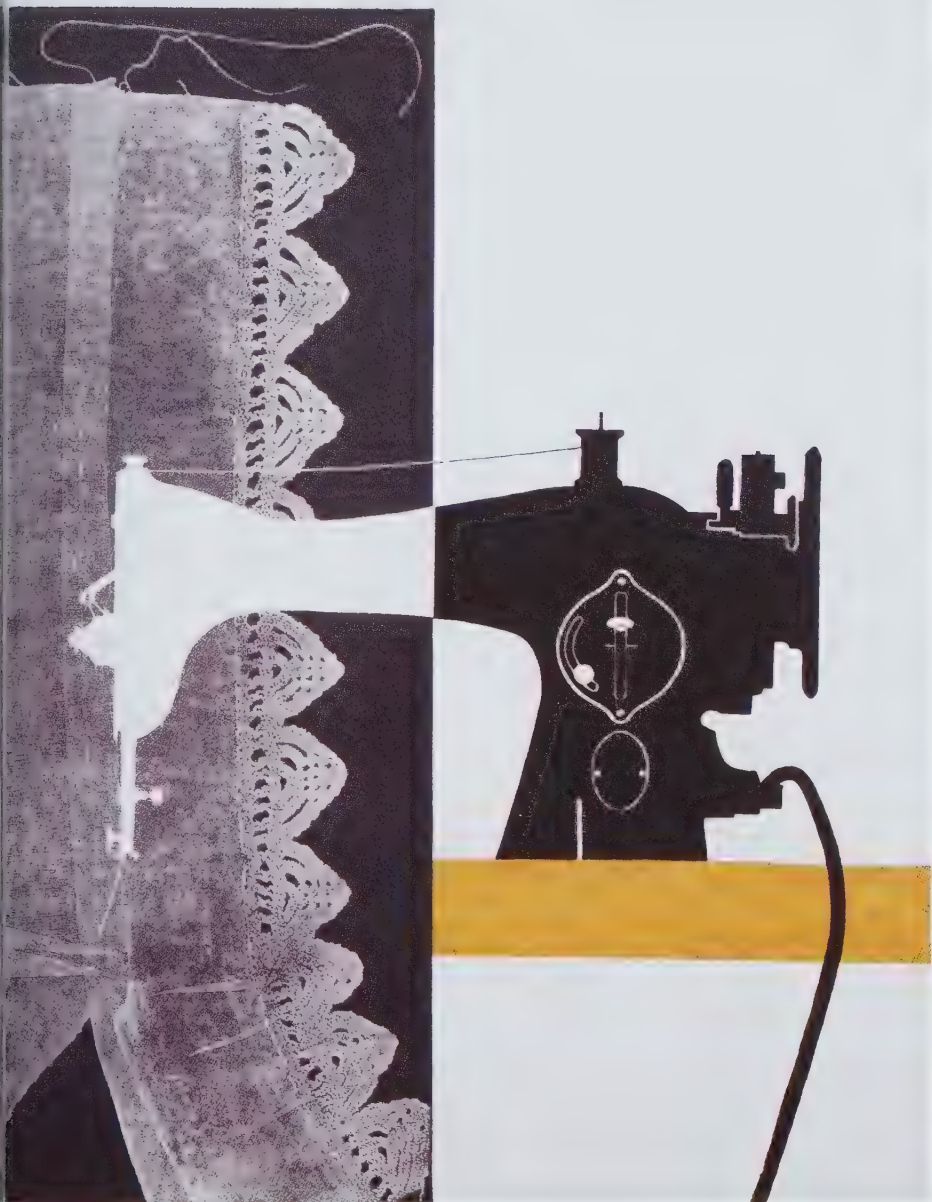
Frances K. Smith Gallery

30 April-7 August 2016



Drawing upon public and private collections, *The Inspired "Amateur"* explores an oft-overlooked side of Kingston's art history. In the late nineteenth to early twentieth centuries, women artists painted watercolour landscapes in and around the city. Often, they chose iconic landmarks: the Martello Towers, Kingston Harbour, City Hall, Royal Military College and Queen's University. Their shared subjects point, not only to places of local lore and historical importance, but also to artistic and collaborative networks. While these works have sometimes been relegated to the realm of the "amateur," they reveal a trained eye and strong commitment to art.

*The Inspired "Amateur"* is curated by Isabel Luce, under the supervision of Alicia Boutilier, as part of a practicum course in the graduate program of the Department of Art History and Art Conservation.



Image, above: Mary Rawlyk, *Sewing*, 1975, etching and serigraph on paper, 1/20. Gift of Mary Rawlyk in memory of Natalie Luckyj, 2002 (45-023.19). Photo: Bernard Clark. Image, opposite: Jane Redpath Drummond, *View of Kingston's City Hall*, 1912, watercolour on paper. Gift of Miss Mary E. Medd, 1981 (24-006). Photo: John McQuarrie





## **DIG**

CHAKA CHIKODZI, BEN DARRAH,  
PAT MCDERMOTT, JOAN SCAGLIONE,  
SU SHEEDY, SHARON THOMPSON

Davies Foundation and Contemporary Feature Galleries  
**30 April-7 August 2016**

A presentation of six inventive contemporary art practices from Kingston, this exhibition draws together works of striking material intensity that break up paths of ordinary sense and action to expose uncommon potential. Featured works include stone sculpture by Chaka Chikodzi, wall assemblages by Ben Darrah, distilled figurations by Pat McDermott, sculptural pilings and swells by Joan Scaglione, Su Sheedy's encaustic colour quarries and Sharon Thompson's shimmering oil and sand paintings. By tracing the sensuous pull between artistic sensibility and wood, wax, stone and paint, these artists make new and surprising contributions to primal artists' activities: building form and cleaving matter to free an unexpected life.



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### MAKING ART IN DIALOGUE WITH NATURE

26 June, 1-4 pm and 27-30 June, 9:30 am-12:30 pm

In this intensive workshop over five days, artist Joan Scaglione invites you to bring the rhythms of nature to drawing, painting and sculptural explorations. The studio sessions involve traditional and experimental approaches in drawing and painting and small three-dimensional constructions. An outdoor session at Lake Ontario Park provides direct inspiration from the natural world.

Based in Kingston, Joan Scaglione received her MFA from the University of Regina and currently works as an installation artist and teacher.

Fee: \$200, Members and students \$175, materials included. This course is open to all levels. Call (613) 533.2190 to register.

Image, opposite: Su Sheedy, *Pond 116*, 2016, encaustic on plywood. Collection of the artist  
Image, above: Joan Scaglione, *Face of the Deep* (detail), 2015, installation with wood and paper

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## STORIES TO TELL

# AFRICANS AND THE DIASPORA RESPOND TO THE LANG COLLECTION

African Gallery

30 April 2016–8 April 2018

Bringing a new perspective to the Justin and Elisabeth Lang Collection of African Art, guest curators Marc Epprecht and Allison Goebel developed a community-based exhibition that challenges the problematic history of colonial-era appropriation, collection and display of African art in Western museums. They invited members of the African and diasporic communities at Queen's, in Kingston and in the region to select a piece or pieces from the collection and respond in a personal way. These fascinating contributions include short essays, poetry, art, and personal reflections, some of which are captured in video form. The resulting exhibition showcases a rich, fresh engagement with and interpretation of the Lang Collection.

Marc Epprecht is a Professor in the Departments of History and Global Development Studies, and Allison Goebel is an Associate Professor in the School of Environmental Studies, at Queen's University.

### THE AFRICAN BEAT

Sunday 29 May, 1:30–4:30 pm

Celebrate African  
culture with great food  
and art-making.

All part of the drop-in program, from  
2 to 3 pm, Julian Gregory leads a  
dumpling workshop open to all  
ages. Bring your own dumplings. Watch  
[www.africanbeat.ca](http://www.africanbeat.ca) for details.

Image: Ogunwuyi, *Figure of a Bowl Carrier for Shango (Arugba Shango)*, around 1928, wood and pigment. Gift of Justin and Elisabeth Lang, 1984 (M84-146). Photo: Synthescape





## THE DAVID MCTAVISH ART STUDY ROOM IN ACTION

As space upgrades were completed this year, the David McTavish Art Study Room saw increasing use for course-related seminars, and by community groups as well. This lovely, flexible room is designed to support custom encounters with works of art from the Agnes collections. The room was dedicated at a special event in honour of the late Dr McTavish on 20 March.

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## OUR TOURING EXHIBITIONS

### THE PARK AND THE FOREST

Curated by Marla Dobson  
Villa Bagatelle, Quebec City  
16 March-12 June 2016

### AKRAM ZAATARI: ALL IS WELL

Curated by Vicky Moufawad-Paul  
Museum London  
14 May-14 September 2016

### THE ARTIST HERSELF: SELF-PORTRAITS BY CANADIAN HISTORICAL WOMEN ARTISTS

Curated by Alicia Boutilier and Tobi Bruce  
Art Gallery of Hamilton  
28 May-11 September 2016

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## GALLERY TOURS

### TOUR AND TEA: NEW MEN AT THE AGNES

Wednesday 25 May, 2:45-4 pm


Explore two exciting new acquisitions in our European and Canadian collections: Rembrandt's *Portrait of a Man with Arms Akimbo* and Sir Edmund Yeamans Walcott Henderson's *The Insolvent Subalterns Paying Morning Visits*. The tour is followed by a delicious tea in Etherington House. Fee: \$9 per person. Call (613) 533.2190 to register.

### SUMMER TOURS

Thursdays, 12:15-1 pm

19 May-4 August

Our friendly community docents offer weekly tours featuring alternating themes this summer. "Art in Kingston" introduces three exhibitions: *Dig*, *Art Scenes Kingston* and *The Inspired "Amateur."* "Rembrandt and Friends" highlights our new painting by Rembrandt, *Portrait of a Man with Arms Akimbo*. For the tour schedule, see [www.agnes.queensu.ca/learn/tours-groups/](http://www.agnes.queensu.ca/learn/tours-groups/).



Image, above: The David McTavish Art Study Room at the Agnes. Photo: Tim Forbes  
Image, below: Sir Edmund Yeamans Walcott Henderson, *The Insolvent Subalterns Paying Morning Visits* (detail), 1843, watercolour on paper. Gift in memory of Gerald Brenner and John L. Russell, 2014 (57-018), from the exhibition *Art Scenes Kingston*. Photo: Paul Litherland





## SUMMER SmARTS

In excellent art programs for children and teens, *Summer SmARTs* offers interactive discussion in the galleries and fun art projects in a range of media. This year, the inviting André Biéler Studio is home base for a one-week course for teens, and three one-week art day camps for 8-12 year-olds. Sign up soon, as space is limited.

### TEEN ART COURSE

**Monday-Friday, 4-8 July, 10 am-3:30 pm**

Instructor: Mallory Bishop Brown

### ART DAY CAMP

**Monday-Friday, 9 am-4 pm on 11-15 July, 18-22 July, or 25-29 July**

Instructor: Phoebe Cohoe

Fees: \$225 per child per week. Members \$200. Limited bursaries are available. Go to [agnes.queensu.ca/learn/summer-camps/](http://agnes.queensu.ca/learn/summer-camps/) for details and registration.

Image: Program in the André Biéler Studio. Photo: Tim Forbes



## THE JUVENIS FESTIVAL CELEBRATES CREATIVE YOUTH

**1-7 May**

The Agnes is part of Kingston's first youth arts festival, Juvenis. Geared to ages 13-30, this new multi-arts festival focuses on participation. We will offer two workshops led by Ben Darrah and a presentation of art by youth. Please see [www.juvenisfestival.ca](http://www.juvenisfestival.ca) for details and registration information.

The ArtZone display during the Juvenis Festival will be on view in the Studio from 3 to 15 May: don't miss this chance to enjoy the work of Kingston teens. The ArtZone after school drop-in program for teens began at the Agnes in the fall of 2015, with the support of the Community Foundation of Kingston and Area. With strong participation, we were encouraged to continue it this past winter. These open artist-led sessions introduce weekly themes and also support those pursuing their own creative direction.

Image: Artist Ben Darrah in the Studio. Photo: Tim Forbes



Image: From the exhibition *Dig*, Pat McDermott, *Toward*, 2016, oil on panel. Collection of the artist



## COMMUNITY CONNECTIONS

### KINGSTON ART SCENES SUMMIT

Sunday 5 June

2-5 pm

In conjunction with *Dig* and *Art Scenes Kingston*, this afternoon program features short talks on Kingston's art scenes from the 1970s to now by artists, scholars and curators. "Time" and "Space" are the broad organizing themes, with each session featuring stories on such topics as the controversy around Kosso Eloul's 1973 *Time* sculpture and the contingencies of studio and exhibition space in the city today. Bring your perspective on Kingston scenes to the conversation. The summit is free; no registration required. Watch for details at [www.agnes.queensu.ca](http://www.agnes.queensu.ca).

### DOORS OPEN

FREE STUDIO ACTIVITIES AND INFORMAL TOURS

Saturday 18 June

10-4 pm

As part of Kingston's annual Doors Open, we will be open extended hours. Community docents will be on hand to offer informal talks in all exhibitions and in Etherington House. For younger visitors and accompanying adults, we offer a family-friendly drop-in art-making project in the André Biéler Studio.

### ART IN BLOOM

GALA RECEPTION

Thursday 12 May, 5-7 pm

On View 13-15 May

A team of twenty-two talented artists, designers and gardeners have been working to create vivid floral interpretations of selected works of art in the spring exhibitions. The results will be on view at the Agnes, adjacent to the artworks that inspired them, for just a few days in May. The big reveal takes place on the evening of 12 May at a Gala Art-in-Bloom Reception; tickets for this event are \$35. Book yours now by calling (613) 533.2190. This special evening will feature refreshments by Epicurious Catering and the interpreters will be on hand to discuss their inspiration.

The floral displays will remain on view 13 to 15 May. Visit and vote for your favourite interpretation. The People's Choice winner will be announced at 3 pm on 15 May in the Atrium.

This fundraising initiative aims to support Agnes outreach programs for Kingston youth and for new arrivals in the city, ArtZone and Agnes Connects respectively. If you are unable to attend the Gala, please consider supporting these initiatives through a gift directed to the Celebrating Agnes Fund at [www.givetoqueens.ca](http://www.givetoqueens.ca).

Agnes Society volunteer Catie Allan has spearheaded this creative program. Big thanks to her and her team for their energy and imagination in bringing this project to life.



## NEWS

### INSIDE AGNES MUSIC AND ART SERIES

Last fall, The Agnes Society of member volunteers launched a new program of monthly music performances in the Etherington House, with conversation and refreshments followed by a focused tour in the galleries. Spearheaded by Alan Grant and supported by Marcia Shannon, Susan Gibbon, Catie Allan and others, six INSIDE AGNES gatherings unfolded. Visitors enjoyed performances by Wassermusik, Canta Arya, Ian Wong, The Holsome Duo, Badass Brahms Chamber Collective and May Ng. Agnes curatorial staff offered presentations on new acquisitions, exhibition design, and the new David McTavish Art Study Room. Shaped for gallery members and open to all, these informal events have been a great success: watch for more in the fall. Big thanks are extended to all who have so willingly pitched in to make these gatherings possible.

### GROWING OUR MEMBERSHIP

Consider joining the Agnes: members are an increasingly vital part of our work. As a university-based art museum that anchors visual art in our community while engaging with international currents in both contemporary and historical art, the Agnes provides a vital meeting point for art lovers. Gallery exhibitions, collections and events feed the dynamism of the region, cultivate learning and plug you into a global circuit. We rely on members to be all that we can be.

### SUPPORT

The Agnes receives funding from Queen's University, the Canada Council for the Arts, Ontario Arts Council, City of Kingston Arts Fund, Ontario Arts Foundation, Government of Canada and Lloyd Carr-Harris Foundation, along with the Janet Braide Memorial Fund, Celebrate Agnes Fund, Justin and Elisabeth Lang Fund, Bader Legacy Fund, George Taylor Richardson Memorial Fund, Chancellor Richardson Memorial Fund, Rita Friendly Kaufman Fund, David McTavish Art Study Fund and Iva Speers Fund for Art Education at Queen's University, among others; and foundations, our members, and corporate and private donors.



Canada Council  
for the Arts

Conseil des arts  
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ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

Canada





**THE AGNES ETHERINGTON ART CENTRE** is a research-intensive art museum and an active social hub and learning resource at Queen's University that also serves as the public gallery for the Kingston region and beyond. Great artistic traditions of the past and the innovations of the present mingle in eight beautiful galleries, historic Etherington House, the studio, meeting and learning spaces, and the Atrium hall.

#### AGNES STAFF

##### DIRECTOR

Jan Allen

##### CURATOR OF CANADIAN HISTORICAL ART

Alicia Boutillier

##### BADER CURATOR/RESEARCHER OF EUROPEAN ART

Jacquelyn N. Coutré

##### CURATOR OF CONTEMPORARY ART

Sunny Kerr

##### CURATOR OF INDIGENOUS ART

Norman Vorano

##### PUBLIC PROGRAMS MANAGER

Pat Sullivan

##### COLLECTIONS MANAGER/EXHIBITION COORDINATOR

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##### PREPARATOR

Scott Wallis

##### ASSISTANT PREPARATOR

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##### FINANCIAL COORDINATOR

Barry Fagan

##### RECEPTIONIST

Emily Kakouris

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Media Sponsor:



Images: Winter 2016 Season Launch

Photos: Tim Forbes





### AGNES ETHERINGTON ART CENTRE

36 University Avenue, Queen's University  
Kingston, Ontario Canada K7L 3N6


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[www.agnes.queensu.ca](http://www.agnes.queensu.ca)

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#### PARKING AND TRANSIT

Underground parking at University Avenue and Stuart Street; enter off Stuart Street. Free above-ground parking on Queen's campus on weekends and after 5 pm weekdays. A reserved accessible parking permit is available through the reception desk. The Agnes is located on Kingston Transit bus routes 1, 2, 17, 18

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#### AT AGNES

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JACQUELYN N. COUTRÉ

# Considering the Man in Rembrandt's *Portrait of a Man with Arms Akimbo*

The extraordinary painting recently donated to the Agnes Etherington Art Centre by Alfred and Isabel Bader has seen a great deal of history over the last three and a half centuries, but much of its own story remains hidden. We know that Rembrandt created this beautiful portrait, but who is the subject? This confident man who gazes back at us has been the subject of much speculation ...

**R**EMBRANDT'S *Portrait of a Man with Arms Akimbo*. The phrase summons to mind a plethora of images: heavily built-up paint, colourful costume, a man's face partially in shadow, a piercing gaze, hands poised on the hips. This evocative title has come to be associated with the portrait in recent years, as the subject remains unknown. In its narrative description, it echoes entries in seventeenth-century Dutch inventories: "head of an old man," "a picture of Samson and Delilah," "a painting of a cat and a haddock." We must wait until the twentieth century to be greeted by such poetic yet less visually forthcoming titles as *Lavender Mist* (Jackson Pollock), *American Gothic* (Grant Wood), and *Vir Heroicus Sublimis* (Barnett Newman). For a portrait, simple nomenclature is practically unavoidable, for the entire purpose of a portrait is to articulate the likeness – be it literally or symbolically – of a specific person.

If the sitter is unknown, a variety of investigatory approaches can be employed in order to advance an identification. The painting's early

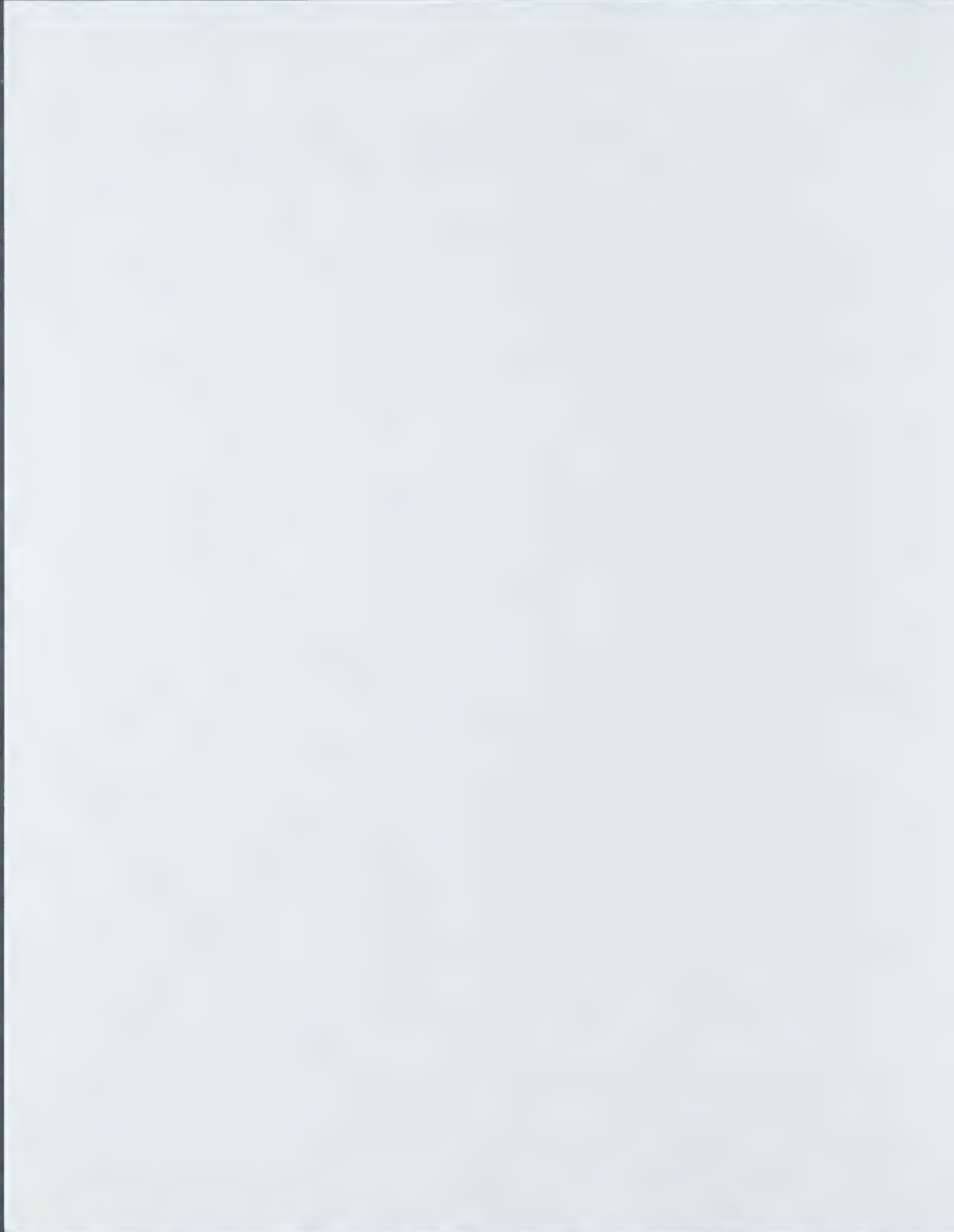






PHOTO: BERNARD CLARK

Rembrandt van Rijn  
*Portrait of a Man with Arms Akimbo*  
1658

oil on canvas  
Agnes Etherington Art Centre  
Gift of Alfred and Isabel Bader, 2015

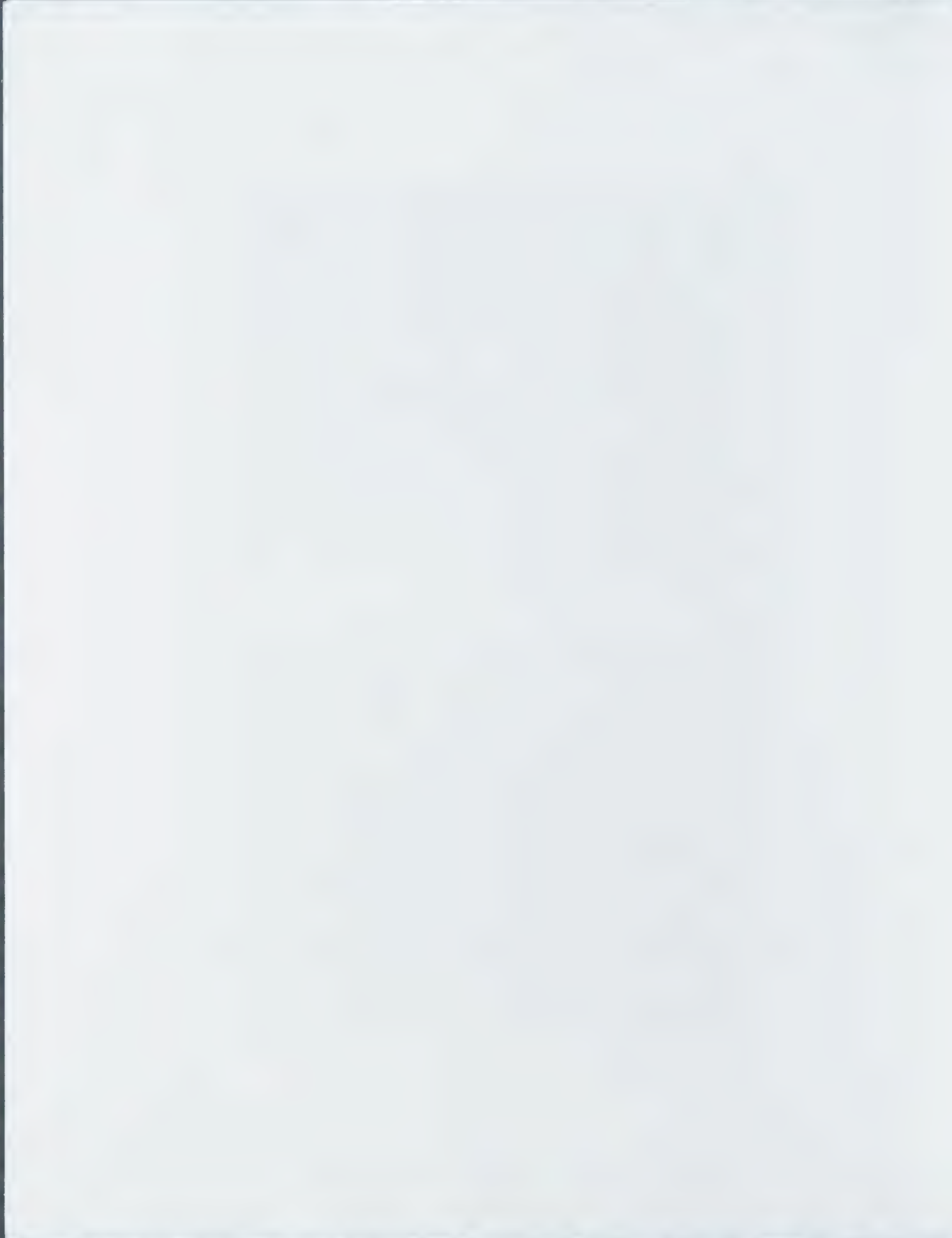


history, including its provenance (history of ownership) and copies after it, can substantiate a name. Rembrandt's *Portrait of Nicolaes Ruts*, for example, was first documented as a portrait of the trader in Russian fur in 1636, but it was sold as *A Portrait of a Man* in 1827 and *A Portrait of a Rabbi* in 1850. It was only through an early drawn copy inscribed with the name of the sitter that the subject of this portrait, now in the Frick Collection, was recognized in 1883; the entry in the inventory of the property belonging to Ruts's daughter Susanna confirmed this identification.<sup>1</sup> Comparison with portraits of the same subject by other artists can also facilitate recognition. For instance, there are no less than five portraits of René Descartes – three paintings, one drawing, and one print – that date to the philosopher's lifetime. The interpretation of the man by Pieter Nason at the Agnes, with its sitter's lengthy locks and prominent nose, has been marshalled in support of an identification of Descartes in a portrait by Frans Hals in Copenhagen.<sup>2</sup> Attributes within the portrait also serve to reinforce identity. In his *Portrait of Johannes Lutma*, for instance, Jacob Adriaensz. Backer relies upon the prominent placement of a partially gilded salt cellar in the silversmith's distinctive auricular style, in addition to his chasing hammer and punches, to communicate the sitter's professional character.

**N**ONE of these methods has succeeded in yielding a name for the sitter in the Agnes's new portrait. The painting is first documented in a sale in 1798 – 140 years after it was created – so the early provenance remains elusive. The sitter's face bears little resemblance to the visages in Rembrandt's individual or group portraits or to the faces in his contemporaries' portraits. And, finally, there are no attributes indicating association with a professional, religious, or national body. Absent such avenues of inquiry, it is useful to review past identifications of Rembrandt's subject as a way of illuminating this puzzling figure. Not only does this provide fascinating insight into how viewers of different eras understood paintings, but it also highlights the delightful ambiguity of our captivating man.

The first endeavour at naming the sitter came in the early nineteenth century, after the painting had been passed through two English collections as a portrait of an unidentified man. When sold from the collection of the English shipper William Earle on April 17, 1839, however, the painting was called *Portrait of a Dutch Admiral*.<sup>3</sup> While this interpretation of the man's identity may reflect Earle's professional relationship with the sea, it is not a completely fanciful construction. Though Rembrandt's subject does not display the customary baton or sword alluding to his rank, and is not framed by a distant view onto ships to reinforce his naval role,







Rembrandt van Rijn  
*Portrait of Nicolaes Ruts*  
1631

oil on panel  
©The Frick Collection, New York

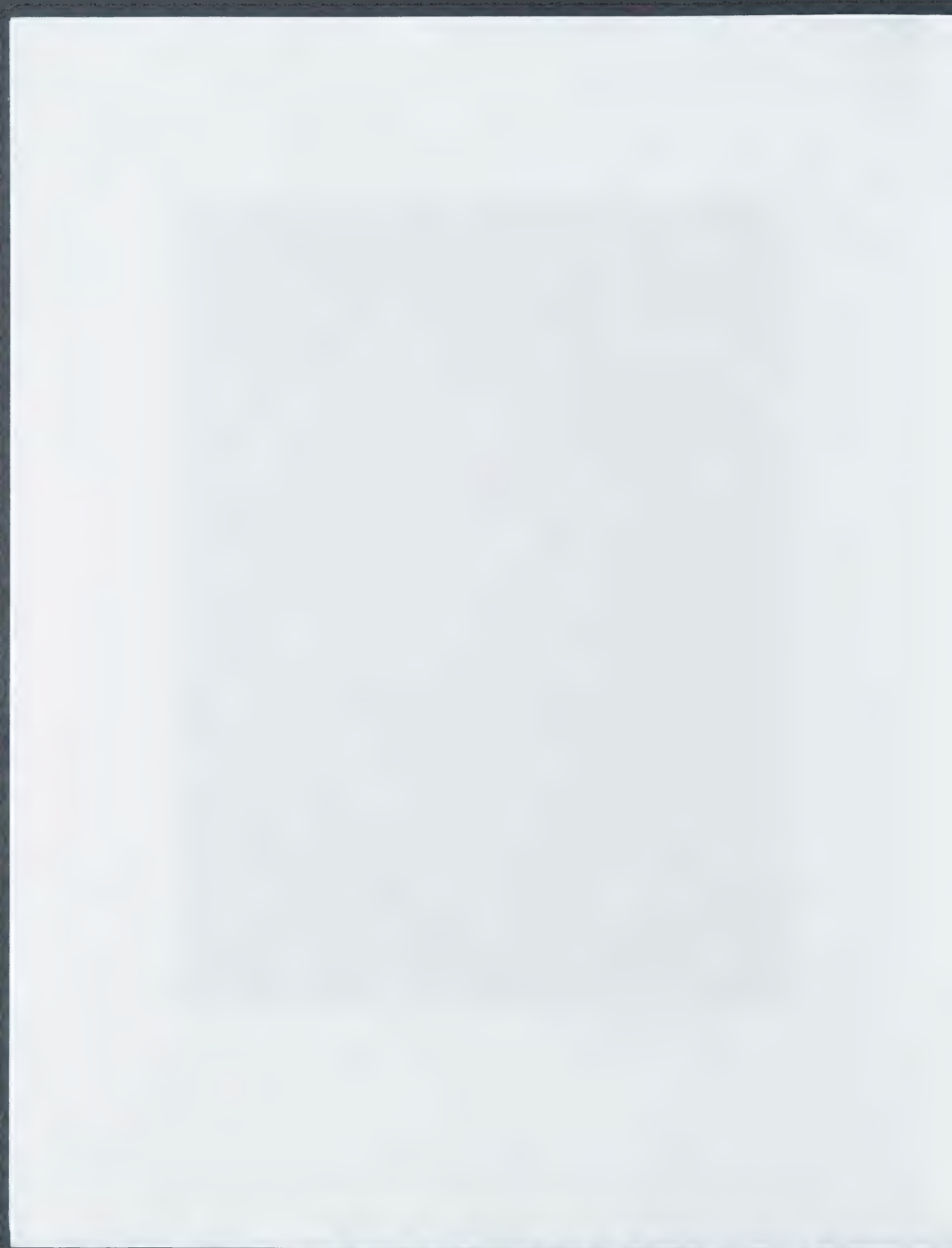






PHOTO: HEINKEE CLARA

Pieter Nason  
*Portrait of René Descartes*  
1647

oil on canvas  
Agnis Eötvösgebäude Art Centre  
Gift of Alfred and Isabel Bader, 2017

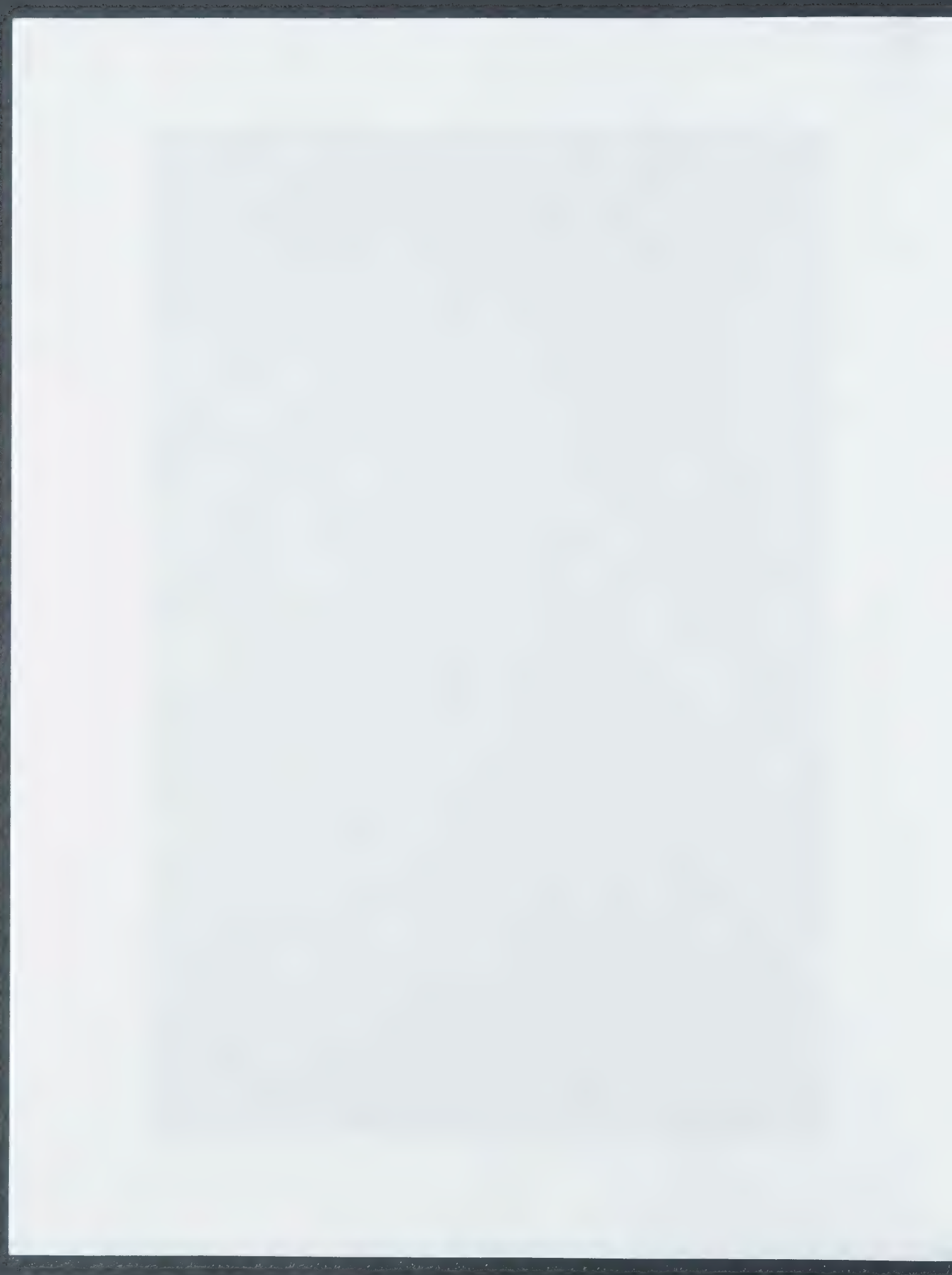




Jacob Adriaensz. Backer  
*Portrait of Johannes Lutma*  
c. 1638-1651

oil on panel  
Rijksmuseum, Amsterdam





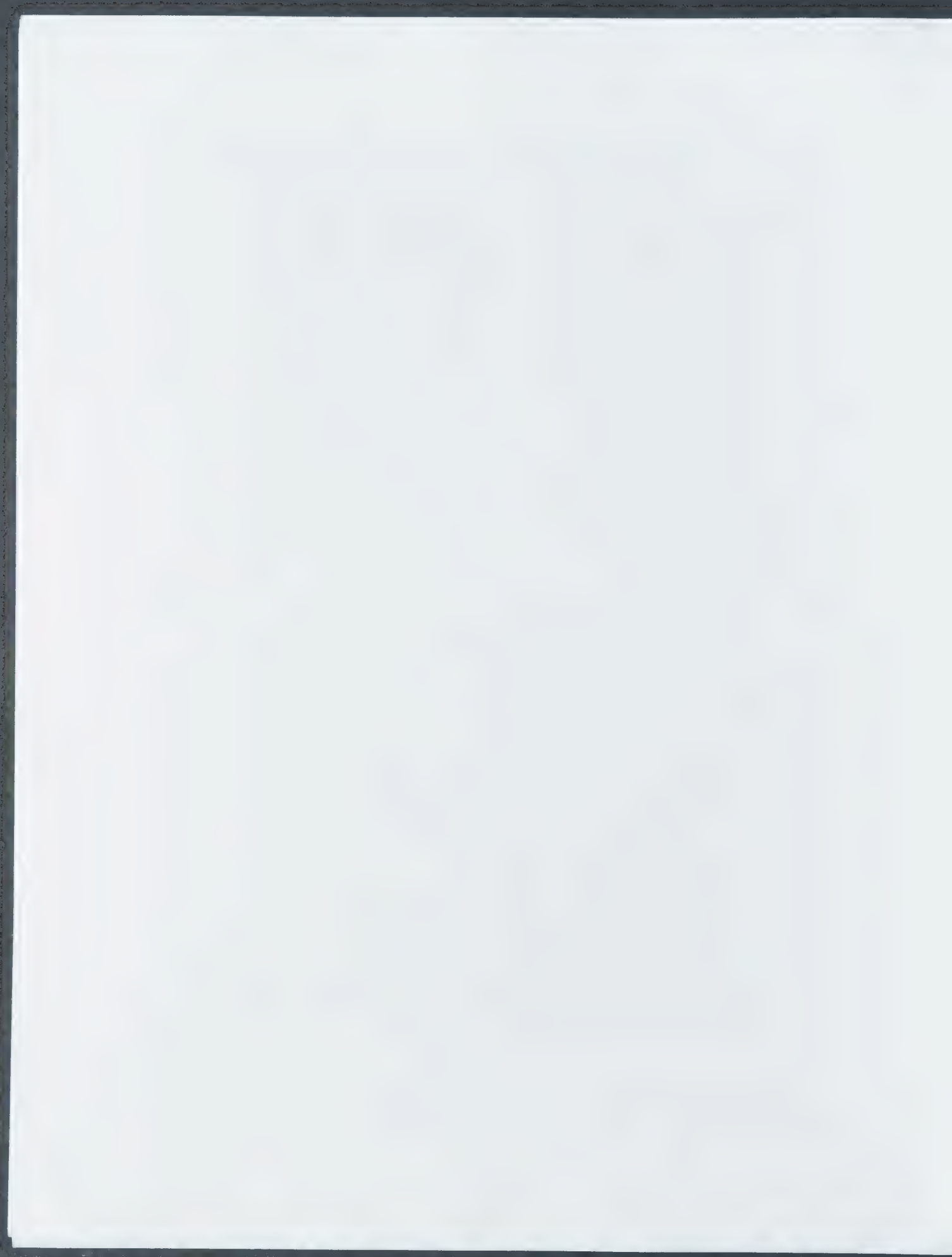
“The noted authority on Dutch painting contextualized the sitter within the circumstances of Rembrandt’s bankruptcy, a process that had begun in 1656 and one that gained new momentum in 1658. At that time, the artist was forced to move out of his grand house on the Sint-Antoniesbreestraat and put it up for auction ...”

his akimbo pose echoes many seventeenth-century Dutch portraits of admirals. This quasi-martial placement of the hands on the hips is likely intended to communicate certain personality characteristics associated with his position: masculine authority, self-possession, and skilful command. The descriptor “Dutch” before “Admiral” unduly presumes a national kinship between artist and sitter. This identification persisted off and on for centuries, lasting as late as 1916, when it was the title used in Cornelis Hofstede de Groot’s masterful *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the*

*Seventeenth Century*.<sup>4</sup> Such an association is lent weight when we realize that there was a lore of Rembrandt’s portraits of admirals in England.<sup>5</sup>

As art history moved in the twentieth century to connect works of art deeply with their historical moment, another identity for the man represented in *Portrait of a Man with Arms Akimbo* was proposed. This theory, put forward by Wilhelm Valentiner, drew inspiration from the portrait’s date of 1658, located in the lower left-hand corner.<sup>6</sup> The noted authority on Dutch painting contextualized the sitter within the circumstances of Rembrandt’s bankruptcy, a process that had begun in 1656 and one that gained new momentum in 1658. At that time, the artist was forced to move out of his grand house on the Sint-Antoniesbreestraat and put it up for auction, sell off his extensive and valuable art collection, and arrange for the logistics of his art business to be put into the names of his common-law wife Hendrickje and his son Titus.<sup>7</sup>

As has been noted, several of Rembrandt’s sitters from the 1650s are associated with his insolvency. They were creditors like the art collector Jan Six, the auctioneer Pieter Haringh, and the apothecary Abraham Francen. These works suggest that Rembrandt used his art to reduce his debts directly or as tokens of thanks for financial assistance. Valentiner, using the circumstantial evidence of the portrait’s date of 1658 and the names of city officials working with Rembrandt in that year, proposed that the gentleman may be Louis Crayers, the lawyer named as Titus’s

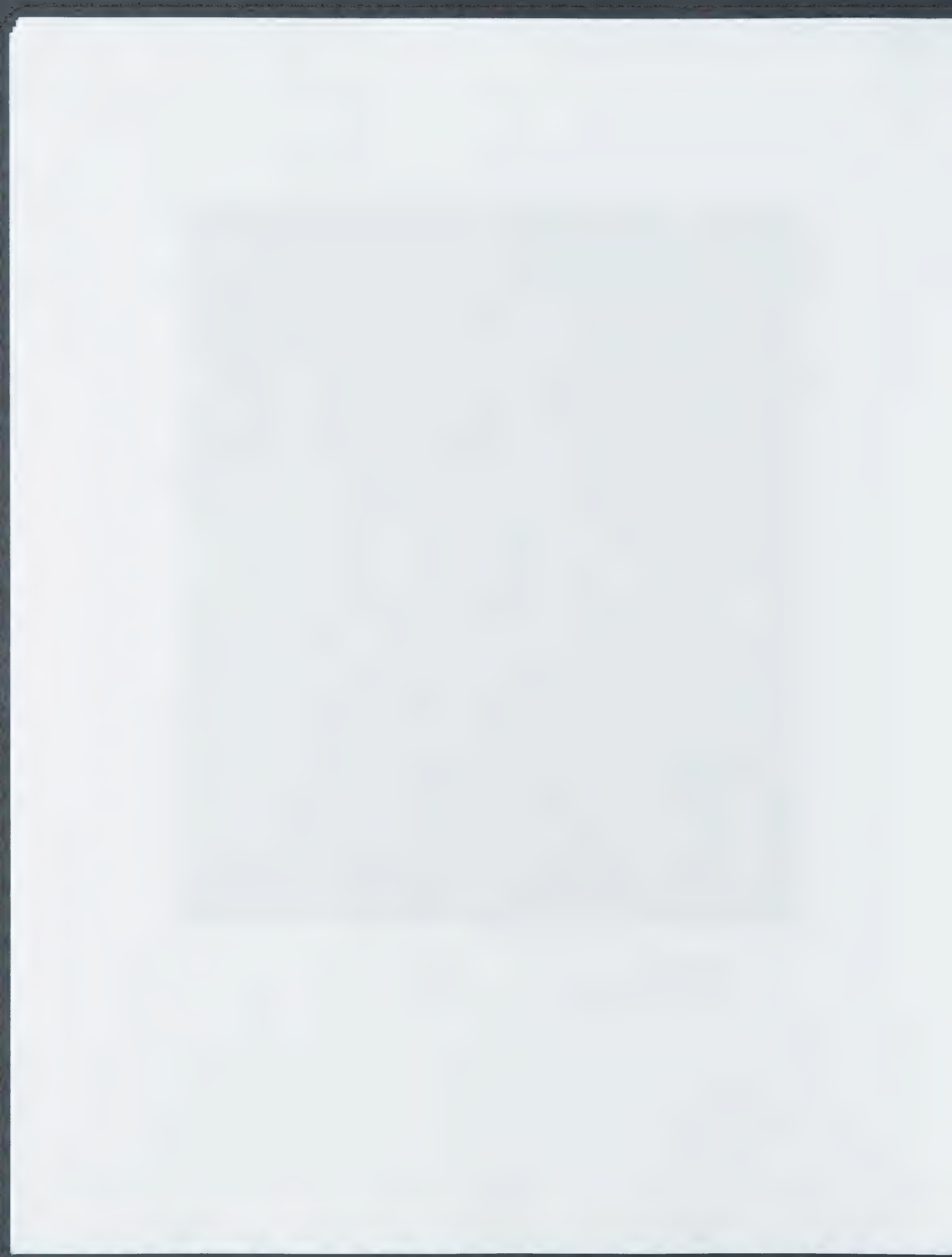






Ferdinand Bol  
*Portrait of Engel de Ruyter*  
1669

oil on canvas  
Mauritshuis, The Hague





Rembrandt van Rijn  
*Man in Oriental Costume*  
(*"The Noble Slav"*), 1632

oil on canvas  
Metropolitan Museum of Art, New York  
Bequest of William K. Vanderbilt, 1920



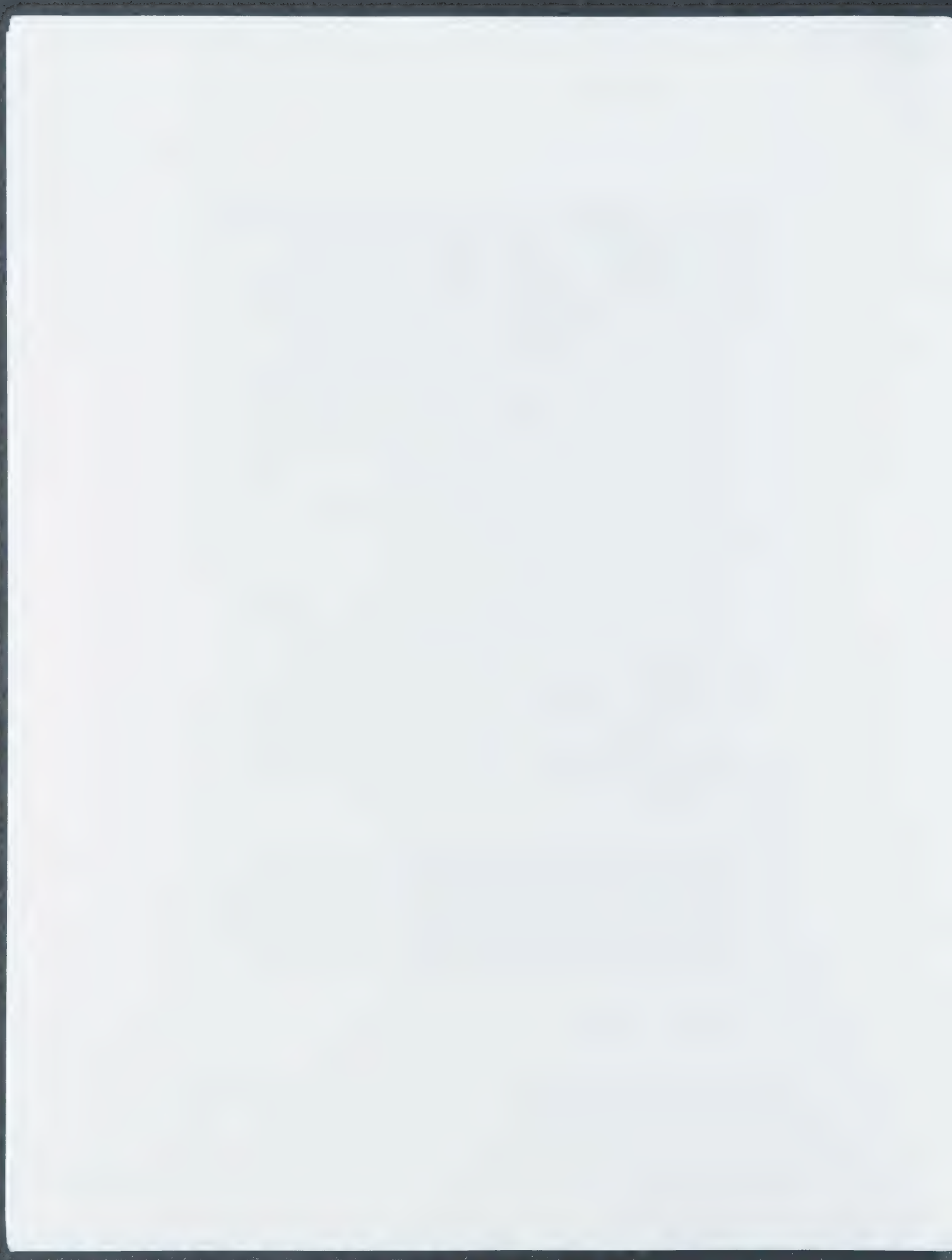


guardian by Amsterdam's city council on April 4, 1658.<sup>8</sup> Out of gratitude and appreciation for his assistance, Valentiner speculates, Rembrandt executed this bold portrait for the lawyer.

After the late 1940s, scholars were content to leave the identification of the sitter open. Recent discoveries in Rembrandt's patronage, however, have elicited a new hypothesis, one put forward by Ernst van de Wetering, the head of the Rembrandt Research Project. In light of the sitter's chestnut-coloured hair, Van de Wetering has suggested that the sitter may be a merchant or other figure from the Mediterranean who came north to the global trading centre of Amsterdam.<sup>9</sup> Documentation of Rembrandt's ties to southern Europe supports this speculation. Not only did Rembrandt execute his *Aristotle with a Bust of Homer* (1653, now at New York's Metropolitan Museum of Art) for the Sicilian collector Don Antonio Ruffo, but Lauro Magnani has uncovered documents from 1666 indicating that the artist executed designs for an altarpiece for a Genoese church.<sup>10</sup> The artist even received a visit in 1667 from the future Archduke Cosimo III of Tuscany,<sup>11</sup> further confirmation of the strength of his international reputation later in his career.

The possibility that the painting is not a formal portrait but a *tronie* (character study) should not be overlooked. Such character studies originated as vehicles for the exploration of mood through dramatic light, exotic costume, and facial expression. Many of Rembrandt's surviving studies are smaller than the new Agnes painting, but some of his earliest iterations are of significantly larger scale, such as *Man in Oriental Costume* ("The Noble Slav"). Wearing equally theatrical clothing and even resting one hand on his hip, *The Noble Slav* bears a signature and a date like those on *Portrait of a Man with Arms Akimbo*. The figure in the Agnes's painting, however, does not appear in any of the artist's later works, as many of his studio models for *tronies* did, pointing back to the painting's classification as a portrait.

**T**HE CURRENT TITLE, which articulates only the key features of the sitter's gender and pose, must suffice for now. Behind it, however, lies a deep ambiguity that lends the portrait a distinct air of mystery. The man's unforgettable face, which contains the confidence of a naval hero, the seriousness of a lawyer, and the shrewdness of a merchant, will enchant visitors to the Agnes long after his identity is uncovered.



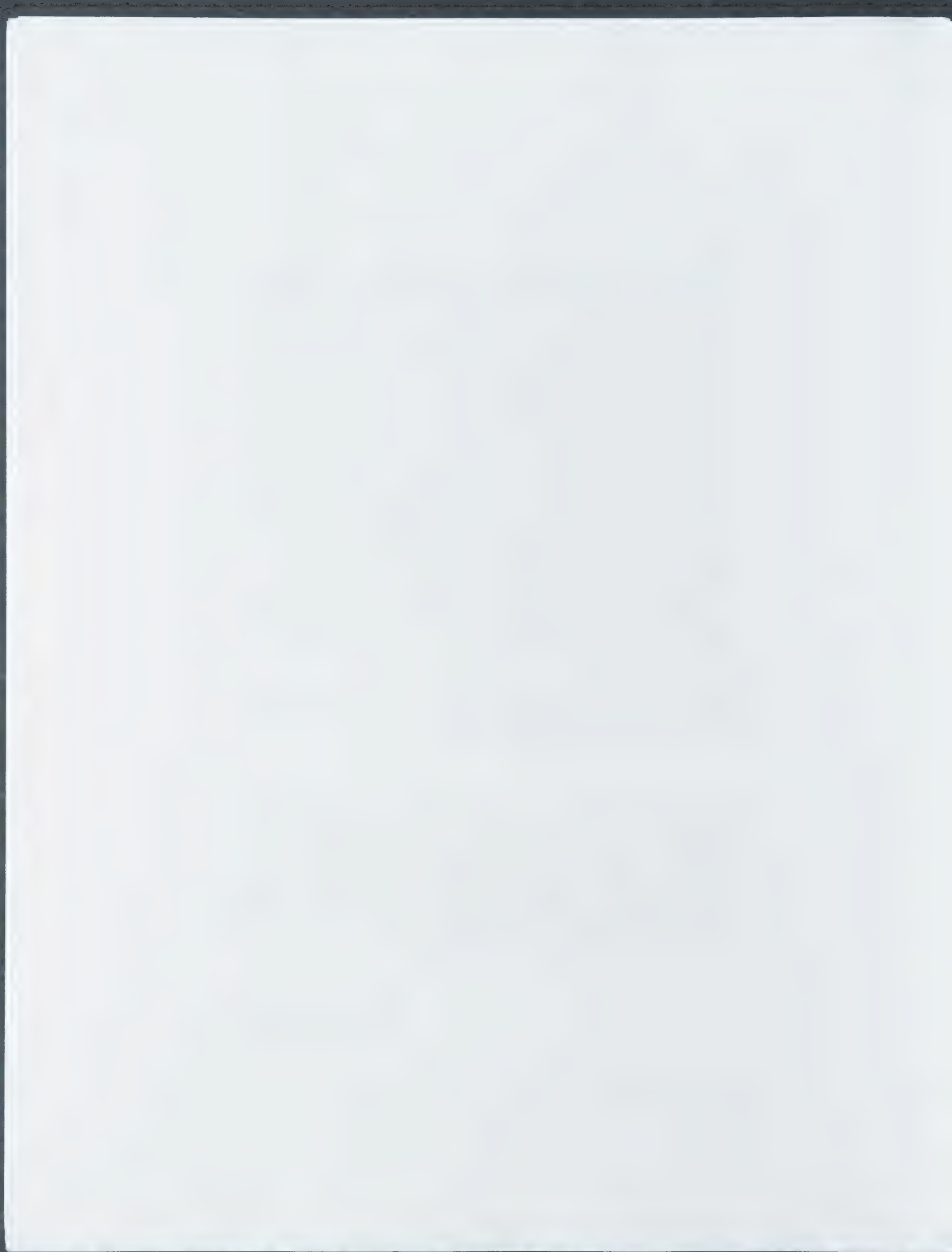


## Notes

- 1 See Louisa Wood Ruby's entry on the painting in Colin Bailey et al., *Rembrandt and his School: Masterworks from the Frick and Lugt Collections* (New York: Frick Collection, 2011), pp. 30–37.
- 2 Steven Nadler, *The Philosopher, the Priest, and the Painter: A Portrait of Descartes* (Princeton, NJ: Princeton University Press, 2013), pp. 174–197.
- 3 Peter C. Sutton, *Rembrandt Harmensz van Rijn: Portrait of a Man with Arms Akimbo* (New York: Otto Naumann Ltd., 2011), p. 11.
- 4 Cornelis Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, Volume 6 (London: Macmillan and Co., 1916), p. 381.
- 5 In 1713, George Vertue wrote: "Rembrant van Rhine was in England, liv'd at Hull in Yorkshire about sixteen, or eighteen months where he painted several Gentlemen and seafaring mens pictures, one of them is in the possession of Mr. Dahl, a sea captain with the name, Rembrandts name and the year 1662/1." As quoted in Paul Crenshaw, "Did Rembrandt Travel to England?" in Amy Golahny, Mía M. Mochizuki, and Lisa Vergara (editors), *In His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias* (Amsterdam: Amsterdam University Press, 2006), p. 125.
- 6 See W.R. Valentiner, *Rembrandt and His Pupils: A Loan Exhibition*, November 16 – December 30, 1956 (Raleigh, NC: North Carolina Museum of Art, 1956), no. 29.
- 7 On Rembrandt's bankruptcy, see Paul Crenshaw, *Rembrandt's Bankruptcy: The Artist, His Patrons, and the Art Market in Seventeenth-Century Netherlands* (New York: Cambridge University Press, 2006).
- 8 Walter L. Strauss and Marjon van der Meulen, *The Rembrandt Documents* (New York: Abaris, 1979), p. 419.
- 9 Sutton, *Rembrandt Harmensz van Rijn*, p. 3.
- 10 Lauro Magnani, "1666. Een onbekende opdracht uit Genua voor Rembrandt," *Kroniek van het Rembrandthuis* (2007), pp. 3–18.
- 11 Strauss and Van der Meulen, *The Rembrandt Documents*, p. 570.

JACQUELYN N. COUTRÉ is the Bader Curator and Researcher of European Art at Queen's University's Agnes Etherington Art Centre. She received her doctorate from the Institute of Fine Arts of New York University with a dissertation on the late work of Jan Lievensz. Her research has been funded by the J. William Fulbright Foundation, the Metropolitan Museum of Art, and the Samuel H. Kress Foundation. She is currently an associate editor of the *Journal of Historians of Netherlandish Art*.

OPPOSITE: DETAIL OF PORTRAIT  
OF A MAN WITH ARMS AKIMBO









Alfred Bader Fine Arts  
FW: Bol  
Mar 27, 2017, 1:30:24 PM  
<isabel@baderfamily.com>

**From:** Jacquelyn Coutre [<mailto:jacquelyn.coutre@queensu.ca>]  
**Sent:** Wednesday, May 04, 2016 9:28 AM  
**To:** 'Alfred Bader Fine Arts'  
**Subject:** Bol

Dear Alfred,

I am delighted to announce that the Bol oil sketch has arrived in Kingston! It remains as beautiful as when I saw it in Amsterdam, and it makes a tremendous addition to the collection. I showed it to Jan Allen, who is also quite taken with it.

Thank you for your generosity -- and patience -- in helping us to acquire this captivating work.

All the best,  
Jacquelyn

Dr. Jacquelyn N. Coutré | Bader Curator and Researcher of European Art

Agnes Etherington Art Centre | Queen's University, 36 University Ave. | Kingston ON | K7L 3N6

T: [613.533.6000](tel:613.533.6000) x 75100 | F: [613.533.6765](tel:613.533.6765) | W: [agnes.queensu.ca](http://agnes.queensu.ca)







**AGNES**  
ETHERINGTON  
ART CENTRE

Drs Alfred and Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave., Apt. 2201  
Milwaukee WI 53211-4263, USA

6 October 2014

Dear Drs Alfred and Isabel Bader,

Thank you very much for your very generous and timely donation of \$3 million to the Agnes Etherington Art Centre. This gift will be a tremendous help in supporting and transforming our work with The Bader Collection. The Fund we are creating with this gift will ensure your legacy of research and collecting thrives and continues to inspire the emerging generation of scholars, particularly in art history, but also across many disciplines at Queen's University.

Our search for the new Bader Curator of European Art continues; I'll be reaching out to Michael Ripps, as you suggested, and am preparing to begin interviews. I have thanked Otto Naumann for his thoughtful assistance in this matter. In the interim, Dr Stephanie Dickey has kindly assisted and advised us in our work with the Collection.

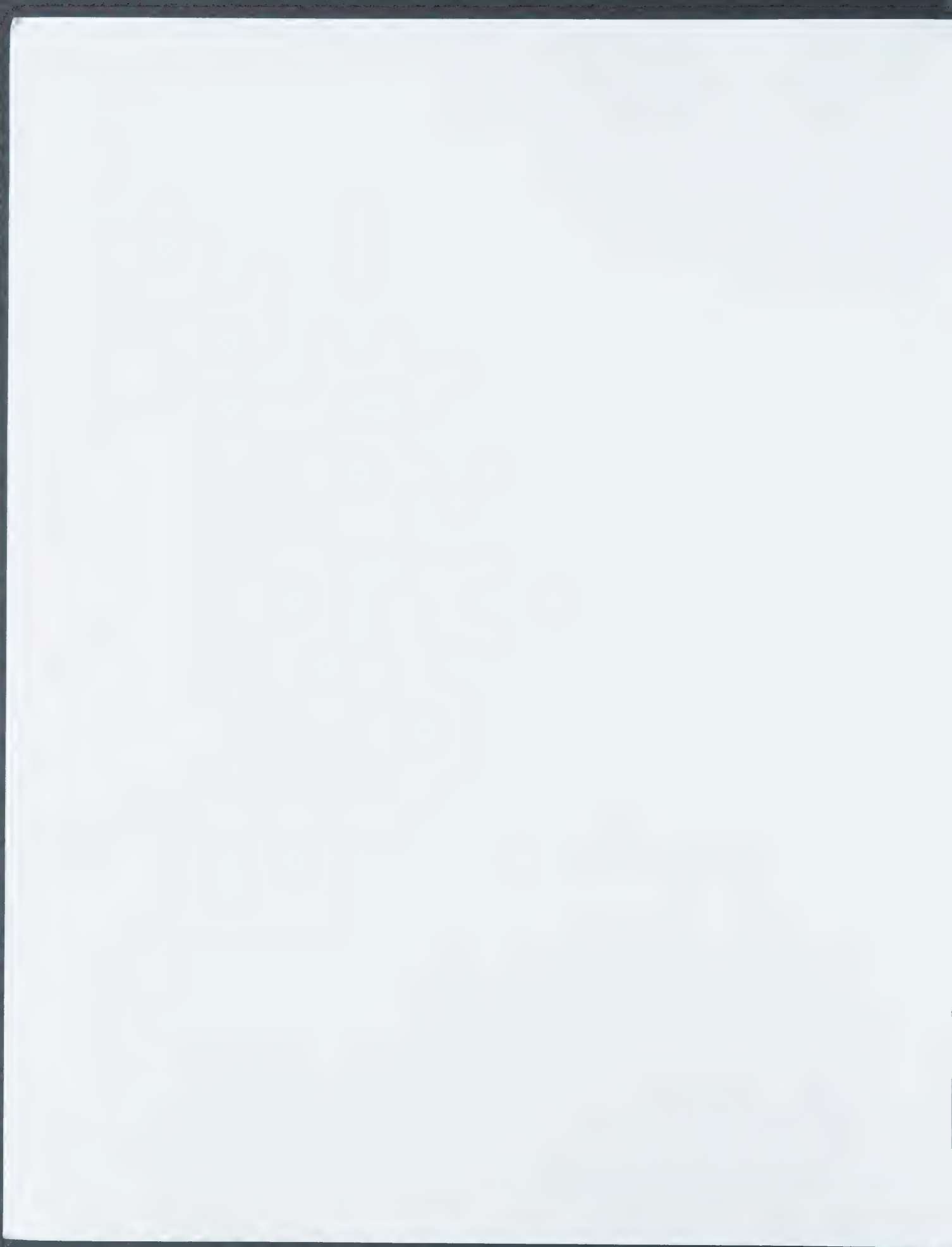
I trust you enjoyed your visit to Queen's and the celebration of the opening of The Isabel. I was glad to see you here together for this special moment. Daniel was in excellent spirits, and I was pleased to meet your son David and enjoyed a pleasant conversation with him. This beautiful new facility has been greeted with equal measures of admiration for its extraordinary quality and of anticipation of the wonderful concerts we will experience in the years to come.

Thank you, once again, for your enormous support for the Agnes Etherington Art Centre and Queen's University, and for so spectacularly creating significant new opportunities for the enjoyment and appreciation of the arts.

Yours sincerely,

*All my best,  
Jan Allen*

Jan Allen, Director





16 January 2014

Dr Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave., Apt. 2201  
Milwaukee WI 53211-4263  
USA

Dear Isabel,

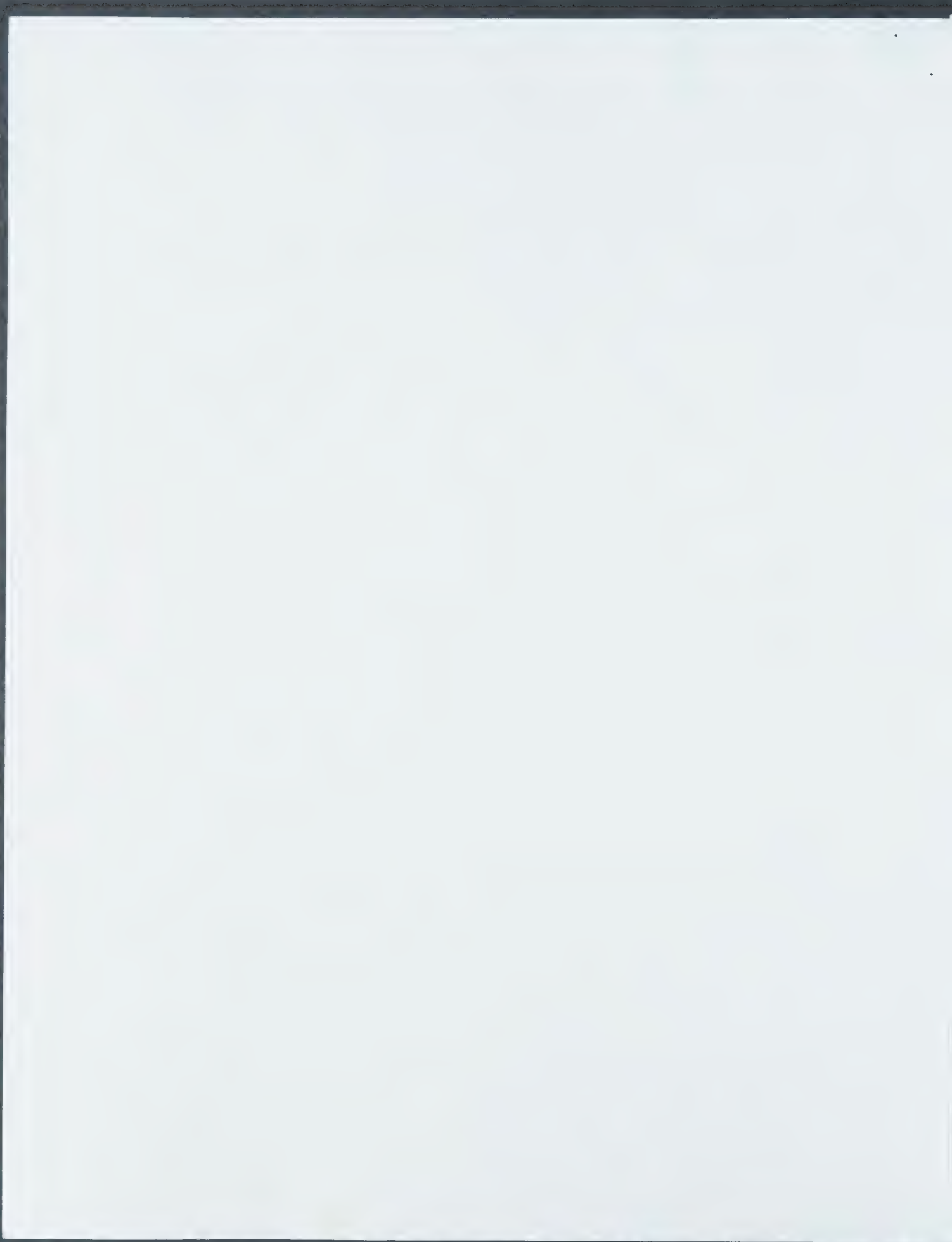
I hope this letter finds you well as the new year commences.

The turning of the calendar reminds us that the time has come to begin preparations for the next iteration of the Isabel Bader Research Fellowship in Textile Conservation. Your support of this program has allowed us to make significant improvements in the care of the Queen's University Collection of Canadian Dress. The residency of the Fellow and Intern at the Agnes Etherington Art Centre has also brought critical expertise to enhance the training of students in the Master of Art Conservation Program. We hope that you will consider renewing your support for a third iteration of the Fellowship in winter 2015.

We met in the late fall to discuss the successes of the program and to lay out a preliminary timeline for the next cycle. A Fellowship in winter semester 2015 best aligns with the teaching needs of the Art Conservation program. If financial means can be confirmed in the coming weeks, we will post the Fellowship position in late winter/early spring, the ideal time to attract top candidates. As a second measure to broaden the spectrum of candidates, we propose a minor amendment of the fellowship title to **Isabel Bader Fellowship in Textile Conservation and Research**. We have been fortunate to have excellent Fellows in the first two iterations of the fellowship, but note that the number of applicants has been relatively low. We expect this small change in the title will attract a larger pool of talented conservators and textile specialists with expertise ranging from treatment to investigation of methodologies, practices and interpretation, thus embracing both the physical and intellectual care of the collection.

The cost of a 2015 iteration amounts to **\$30,000**. This figure includes honoraria for the Isabel Bader Fellow and the Isabel Bader Graduate Intern supporting the Fellow's work; conservation supplies; modest research travel; technical support; promotional costs (poster, ad placements in professional journals); and an engaging





public lecture or forum in which the research process and/or outcomes are presented.

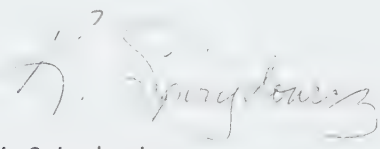
Thank you for your kind consideration of this proposal. Your past support has enabled us to bring key works from our outstanding collection to the attention of scholars and the general public, has ensured their preservation and has furthered the training of a new generation of textile conservators. Please feel free to call either of us should you have any questions.

With sincere best regards,

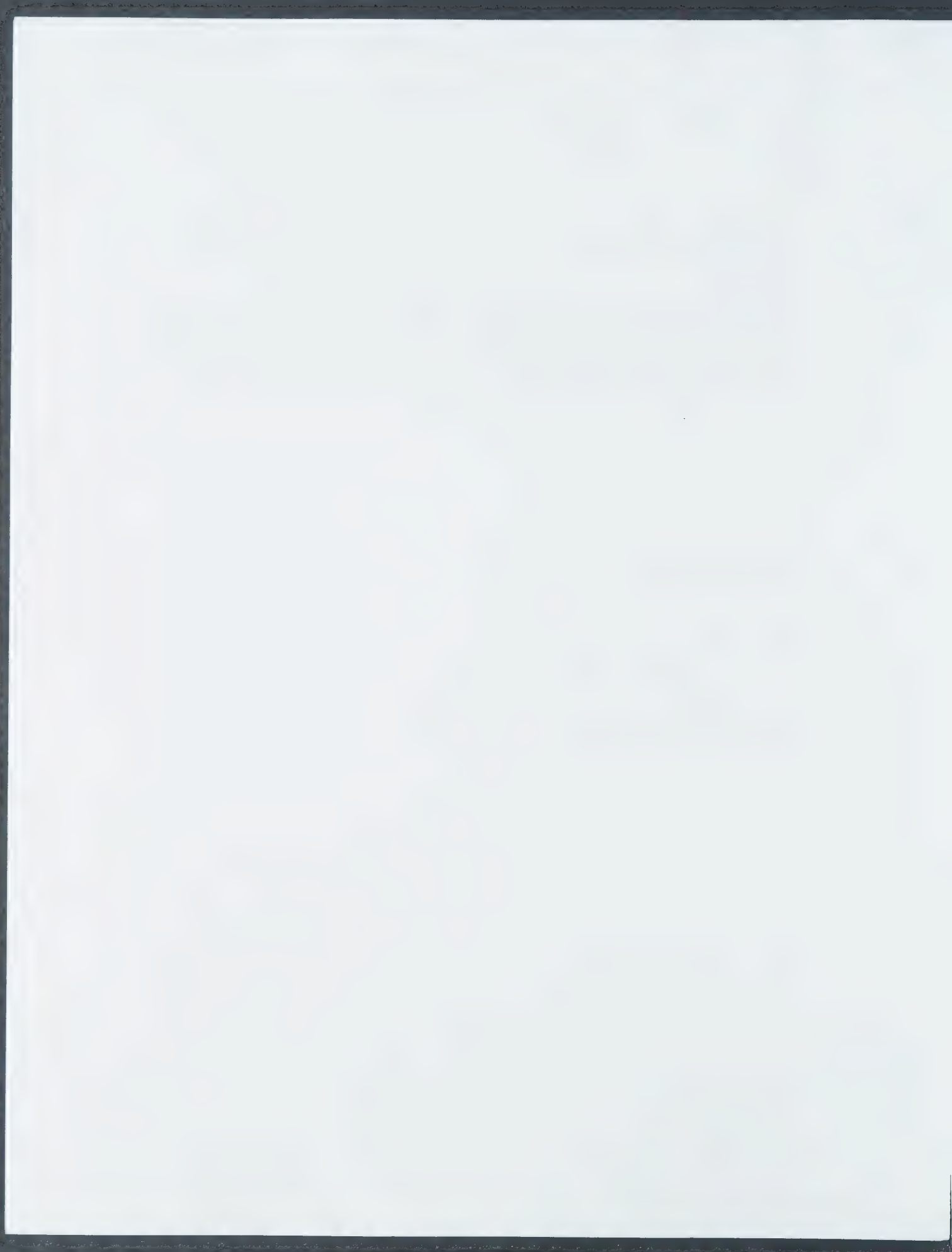


Jan Allen  
Director, Agnes Etherington Art Centre

and



Krysia Spirydowicz  
Director, Art Conservation Program





Agnes Etherington ART CENTRE

Queen's University  
Kingston Ontario  
Canada K7L 3N1

tax 61 523 4 888



9 January 2014

Drs Alfred and Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave., Apt. 2201  
Milwaukee WI 53211-4263  
USA

Dear Drs Alfred and Isabel Bader,

I want to thank you for your recent gifts of funds in support of our work here at the Agnes Etherington Art Centre. Dr David de Witt returned from his most recent visit to Milwaukee bearing two cheques from you that will be directed respectively to support of the publication of Dr David McTavish's important research on the El Greco panel painting in our holdings and to funding the eventual shipment of bequeathed works of art from your collection.

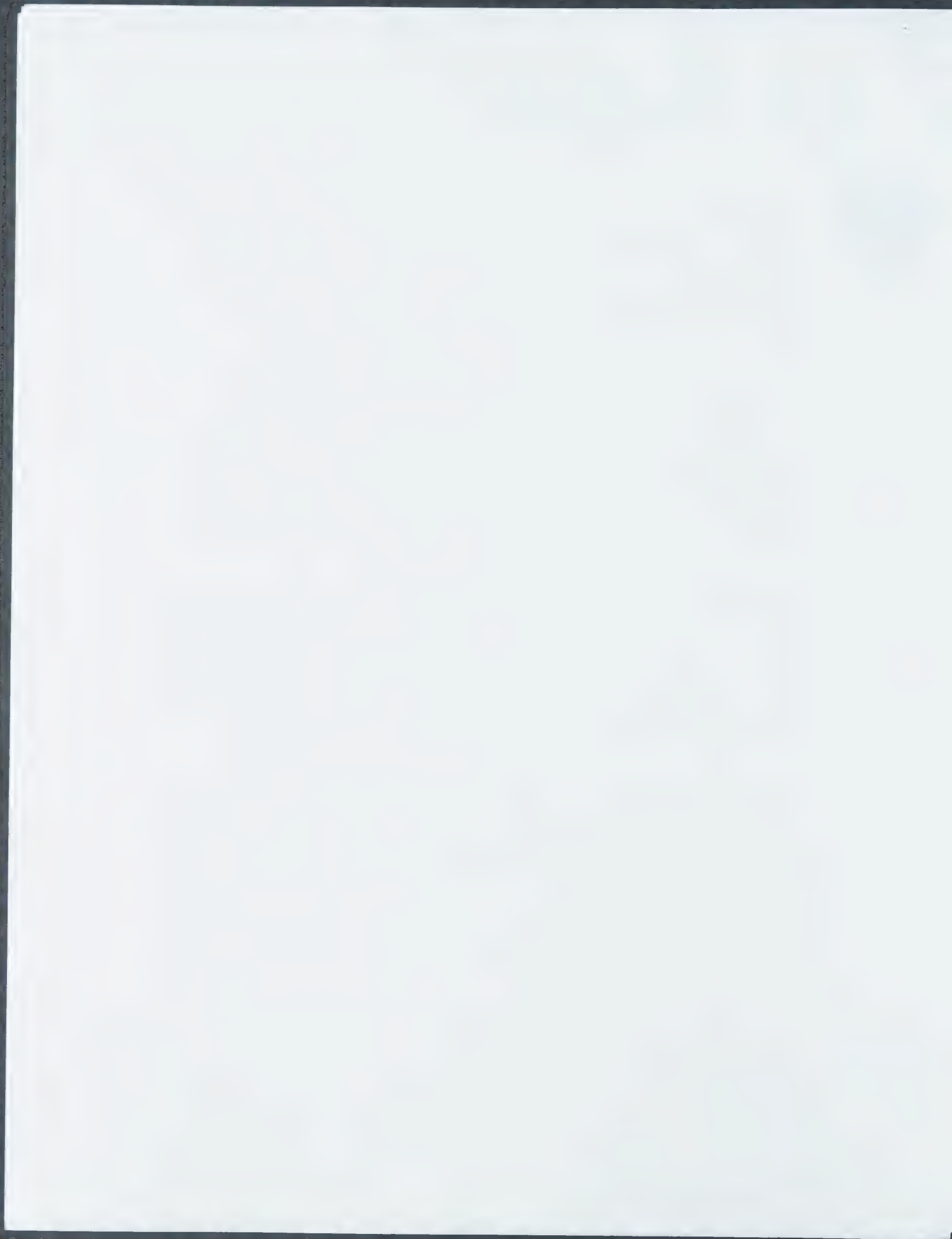
Your generosity and attentiveness in providing these resources for our work are deeply appreciated. Your ongoing gifts have allowed us to achieve truly remarkable things in the care, interpretation and presentation of the rare paintings you have donated to Queen's University. In my new role, as of 1 January, as Director of the Agnes Etherington Art Centre, I am looking forward to intensifying my work with David de Witt and others at Queen's to fully support and develop the impact and profile of the amazing works of art you have entrusted to our care.

In the coming month, we will be installing an exhibition prepared by Bader Chair in Northern Baroque Art Dr Stephanie Dickey and her students. *Rembrandt's Circle: Making History* showcases techniques of story-telling in the Bader Collection paintings, and includes a selection of works from your recent gift of art. The show will be on view from 1 February to 30 November 2014: I very much hope you will have an opportunity to see it.

Please accept my best wishes, and, again, my thanks.

Yours sincerely,

Jan Allen  
Director



ISABEL L. BADER  
2961 N SHEPARD AVE.  
MILWAUKEE, WI 53211-3435


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Date Feb. 11/14

Pay to the order of Queen's University \$ 30,000 <sup>00</sup>/<sub>100</sub>

Thirty Thousand & 00/<sub>100</sub>

 BMO Harris Bank N.A.

Memorandum I.B. Taylor Fellowship Isabel L. Bader

[REDACTED]

Feb 17/14

Dear Jan,

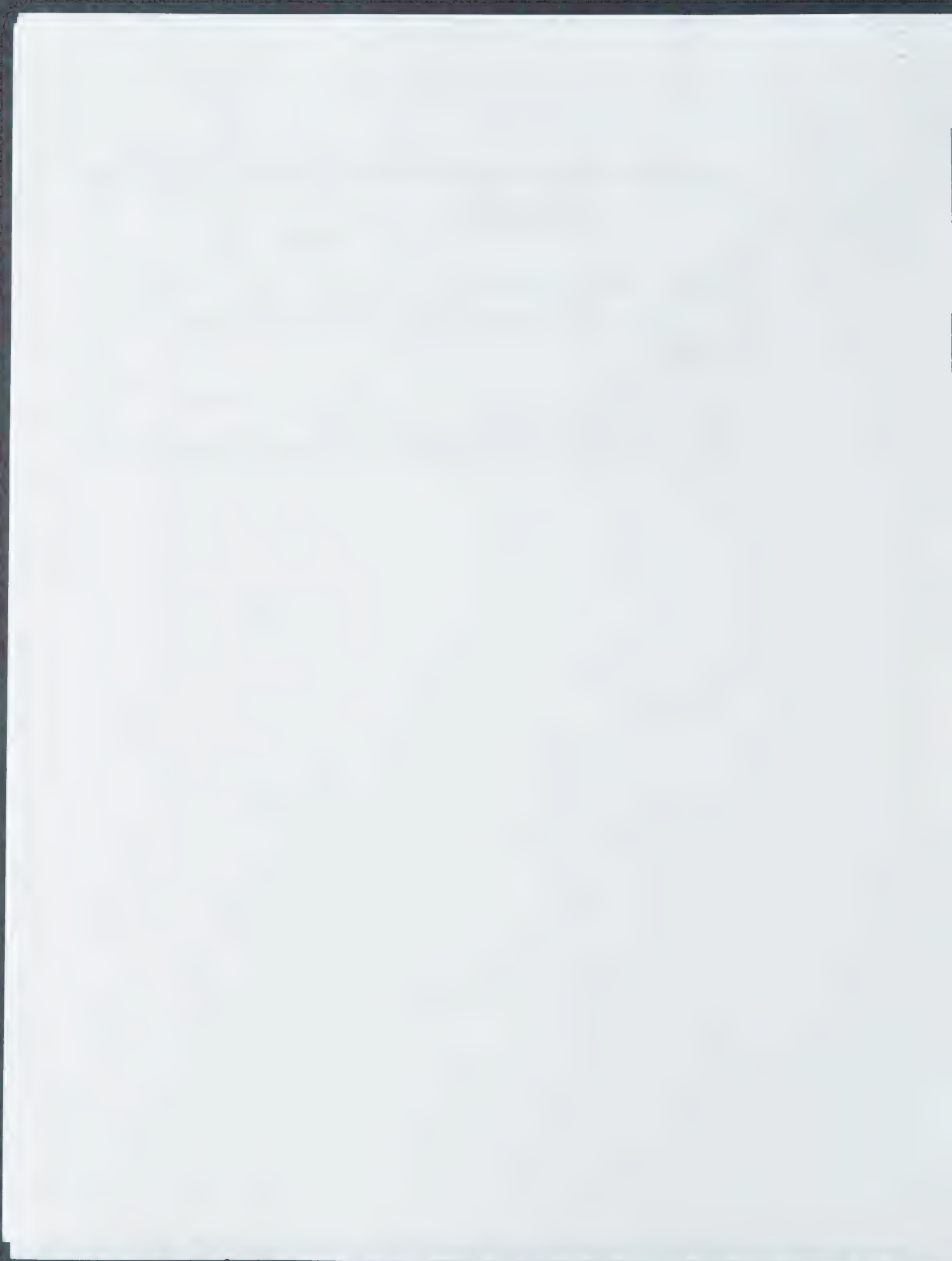
I'm very pleased that we had a chat about the I.B. Fellowship and my cheque is enclosed.

I hope that you will be able to select a really talented conservator who will work well with the Herbarium and the Conservation Department.

We plan to be in Kingston on Wed. 17th and 18th April, and we look forward to seeing you then.

Yours sincerely,  
Isabel





SPRING/SUMMER 2017

# AT AGNES



AGNES SHEPINGTON ART CENTRE AT QUEEN'S

## DIRECTOR'S NOTES

Jan Allen



THE SPRING SEASON LAUNCH ON 28 APRIL PRESENTS FIVE SMASHING new exhibitions: *Les Levine: Transmedia*; *Road Trip: Across Canada with Alan C. Collier*; *Alfred Bader Collects: Celebrating Fifty Years of The Bader Collection*; *Northern Latitudes: Landscape as Identity in European and Canadian Painting*; and *Absence/Presence: Contemporary Works in Dialogue*. The Members' Preview, 5 to 6:30 pm, features a series of brief talks. The Public Reception runs 6:30 to 8 pm. Please join us!

On its 150<sup>th</sup> birthday this summer, Canada is redefining itself in relation to its diverse peoples, and to the international sphere. In this context, the theme of exploration runs through our new shows. From the physical space of vast landscapes to elusive meanings and histories and expanded modes of aesthetic expression, each exhibition captures a moment of growth, deep observation and striving. Together they offer a profound reflection of national character.

Among the many events, tours and courses planned for you this season, we are delighted to present an extraordinary exhibit. *New Eyes on the Universe* documents and celebrates the groundbreaking Nobel Prize-winning research in particle physics undertaken at the Sudbury Neutrino Observatory, founded by Queen's University's Dr Arthur (Art) McDonald. Be sure to enjoy this mind-bending display in the Atrium, on view 27 May through 7 July.



Behind the scenes, we have been busy bringing significant new art into our collections, enlarging the gallery's digital presence, and finding new ways to work with our communities. To make this possible, donors have created new Funds—and enhanced existing ones—that will sustain and develop the gallery: I am tremendously grateful for their generosity.

Finally, Public Programs Manager Pat Sullivan is retiring this spring after many years of inspired service. On behalf of the staff and the wider community, I extend thanks and very best wishes to her

Cover image: Alan C. Collier, *At Topsail, Conception Bay, Newfoundland* (detail), 1969, oil on board. The Ian M. Collier Collection, Gift of Ian Collier, 2016 Gift of Ian Collier, 2016 (59-017.47) Photo: Bernard Clark  
Portrait photo, above: Tim Forbes

Inset photo, above: Richard Ibgby and Marilou Lemmens, *The Golden USB* (detail), 2014-ongoing, installation: multi-channel video with sound and sculpture



Ten Exoplanets That Could Host Alien Life



**ANNOUNCEMENT**

THE STONECROFT FOUNDATION FOR THE ARTS  
ARTIST-IN-RESIDENCE PROGRAM

We are thrilled to announce that a gift by the Stonecroft Foundation for the Arts has created a new artist-in-residence program at the Agnes, to run over the next five years. Director Jan Allen reflects on the impact of this donation: "This timely and substantial commitment by the Stonecroft Foundation enables us to take our work with artists to a new level. Extended creative residencies will deepen access for students, and the Queen's and Kingston communities, and spark enduring relationships with leading artists. I'm tremendously grateful to the Stonecroft Foundation for this generous and visionary gift."

The collaborative duo of Richard Ibghy and Marilou Lemmens is the inaugural Stonecroft Foundation Artist-in-Residence, which will be hosted in collaboration with Queen's Film and Media Studies. Following in the footsteps of NASA's *The Golden Record* (1977), which was created to introduce human civilization to extraterrestrials, Ibghy and Lemmens's *The Golden USB* (2014-ongoing) will incorporate content gleaned from Queen's and Kingston specialists. The artists will be in-residence for research, production and discussion activities beginning in late April, and will return to Kingston in conjunction with their exhibition at the Agnes in the fall. Watch for details about related events.

Image above: Richard Ibghy and Marilou Lemmens, *Ten Exoplanets*, 2015, wood, paper, ink and paint

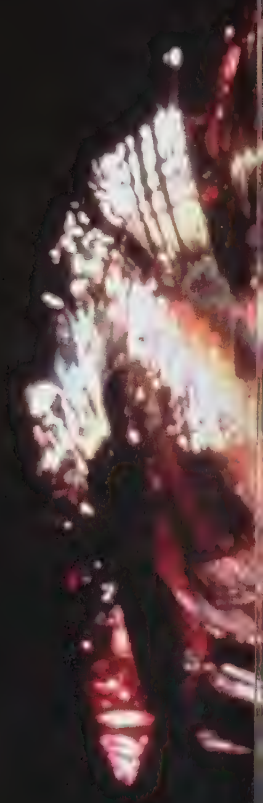
# LES LEVINE TRANSMEDIA

Contemporary Feature and Davies Foundation Galleries  
29 April-6 August 2017



For more than five decades, the work of Irish-Canadian-American artist Les Levine has encompassed a wide range of techniques, media and approaches. Born in Dublin—the son of a Catholic mother and Jewish father—Levine immigrated to Toronto in 1957, where he enjoyed his first acclaim through solo exhibitions at the David Mirvish Gallery, Hart House, the Isaacs Gallery and the Art Gallery of Ontario. After his move to New York City in 1964, Levine's practice proliferated; he became one of the most exhibited artists of his generation.

*Transmedia* brings together a selection of Levine's key works from the mid-1960s to the early 1970s, a period when he was closely connected to the Toronto art scene. Making significant contributions to strategies such as the use of industrial processes for artistic means—including environmental artworks, disposable art, installation-based practices, and software art—Les Levine's practice has been highly influential. He has constantly expanded the parameters of





what can be understood as art, while addressing the conditions and experiences of a rapidly changing media landscape in ways that have proven prescient of contemporary concerns and sensibilities.

*Les Levine: Transmedia* is organized and circulated by Oakville Galleries and curated by Sarah Robayo Sheridan. The project is funded in part by the Government of Canada.

Image opposite: Les Levine with *Slipcover* at the Walker Art Center, 1967  
Collection of the Museum of Mott Art, Inc. © Les Levine

Image above: Les Levine, *Slipcover: A Place* at the Art Gallery of Ontario, 1966  
Collection of the Museum of Mott Art, Inc. © Les Levine





## ROAD TRIP: ACROSS CANA

Historical Feature and R. Fraser Elliott Galleries  
**29 April-6 August 2017**

The road trip is a favourite Canadian pastime. In this exhibition, we travel coast-to-coast-to-coast with artist Alan Caswell Collier (1911-1990) to mark Canada's sesquicentennial.

Beginning in 1956, as the Trans-Canada Highway was under construction, Collier committed himself to painting and photographing Canada's diverse geography on annual summer trips taken by car and travel trailer with his wife Ruth and son Ian. While the romance of rail travel preoccupied previous generations of Canadian artists, Collier embraced the road at a time of unprecedented economic growth, automobile production and highway expansion. He was



## PHILOSOPHER'S CAFE

### Would Alan Collier Drive an Electric Car Today? Road Tripping in 2017

Thursday 11 May, 7 pm

In conjunction with *Road Trip: Across Canada with Alan C. Collier*, and in advance of road-trip season, this event ponders the allure of the road and 21<sup>st</sup>-century modes of travel. Today's environmental consciousness raises concerns about car culture, past and present. Is there a future for cross-country travel, and if so, what does it look like? How do equity and ethics factor into our travel choices? What are the economic, environmental and social implications of these choices, at home and away?

Join our Philosopher's Café to discuss these and other topical issues raised by the show with Steve Lapp, Professor, Energy Systems Engineering Technology, St. Lawrence College, and Patricia Collins, Assistant Professor, Geography and Planning, Queen's University. Our speakers will each give a short presentation, converse about the topic, and then open the dialogue to the audience. Light refreshments will be served.

Image: Alan C. Collier, *Wind Grown, Port au Port Peninsula, Newfoundland* (detail), 1963, oil on board. The Ian M Collier Collection, Gift of Ian Collier, 2016 (59-017.36)  
Photo: Bernard Clark

# DA WITH ALAN C. COLLIER

described as "Canada's most ardent camper." By the end of his career, Collier had depicted every province and territory repeatedly, capturing the nuances of Canada's natural beauty in spare form and layered colour.

Every year, Collier gave his son two works he had painted in the landscape as a record of these trips and his artistic development. Ian Collier generously donated the resulting 86 paintings to the Agnes in 2016. *Road Trip* features selections from the Ian M. Collier Collection, accompanied by Collier's travel photographs and a sampling of the artist's large canvases.



ALFRED  
BADER  
COLLECTS

---

*Celebrating Fifty Years  
of The Bader Collection*

---

The Bader Gallery  
29 April-3 December 2017

The  
**BADER**  
**COLLECTION**

Image: Jan Victors, *Ruth and Naomi* (detail), 1653, oil on canvas.  
Purchase, Bader Acquisition Fund, 2015 (58-002) Photo: Bernard Clark





Since his first gift of a painting to the Agnes in 1967, Dr Alfred Bader has envisioned a grand collection of Old Masters for the education and aesthetic enrichment of the Queen's community. The Bader Collection has since become the strongest collection of Baroque paintings held by any Canadian university, due to the unflagging generosity of Drs Alfred and Isabel Bader. This exhibition—featuring works by Jan Lievens, Jan Victors and Bernardo Bellotto, among others—explores Dr Bader's motivations as a collector and amateur art historian, and his desire "to bring a fine collection of Old Master paintings to the school he loves best." *Alfred Bader Collects* embraces early Bader gifts to Queen's as well as spectacular recent arrivals, which will have their Kingston premiere in this exhibition.

Bader Curator and Researcher of European Art Dr Jacquelyn N. Coutré has published a folder, available for pickup in the gallery, highlighting discoveries made by Dr Bader and his motivations for assembling this superb collection.



## NORTHERN LATITUDES LANDSCAPE AS IDENTITY IN EUROPEAN AND CANADIAN PAINTING

Samuel J. Zacks Gallery

**29 April-6 August 2017**

On the occasion of Canada's sesquicentennial, *Northern Latitudes* celebrates the place that landscape occupies in the visual histories of Northern Europe and Canada. Artists in the Low Countries, England and Canada from the 17<sup>th</sup> through the 20<sup>th</sup> centuries sought to shape collective identities by recording the natural and cultural terrain. Featuring such artists as Salomon van Ruysdael, Joseph Wright of Derby and Prudence Heward, the exhibition *Northern Latitudes* explores visual connections between these traditions.

Image, above: Joseph Wright of Derby, *Landscape with Ruined Castle*, around 1790, oil on canvas. Purchase, Alfred and Isabel Bader and the Government of Canada, 1988 (31-009) Photo: Chris Miner

Image, opposite: Mike Bayne, *White Building*, 2007, oil on masonite panel. Purchase, Donald Murray Shepherd Fund, 2012 (55-002) Photo: Bernard Clark

## CONTINUING EXHIBITION





## ABSENCE/PRESENCE CONTEMPORARY WORKS IN DIALOGUE

Frances K. Smith Gallery  
29 April–6 August 2017

Through works from the collection in which something appears to be withheld or missing, *Absence/Presence* explores the roles of the immaterial and unseen in the creation of meaning. This exhibition imagines the gallery as a space of dialogue and asks viewers to reflect on what they bring to the conversation—how they fill in or *feel in* the silences. Works are by Mike Bayne, Rebecca Belmore, Betty Goodwin, April Hickox, Jenny Holzer, Sophie Jodoin, Rachelle Viader Knowles, Barbara Kruger, Micah Lexier, Ed Pien and Michael Snow.

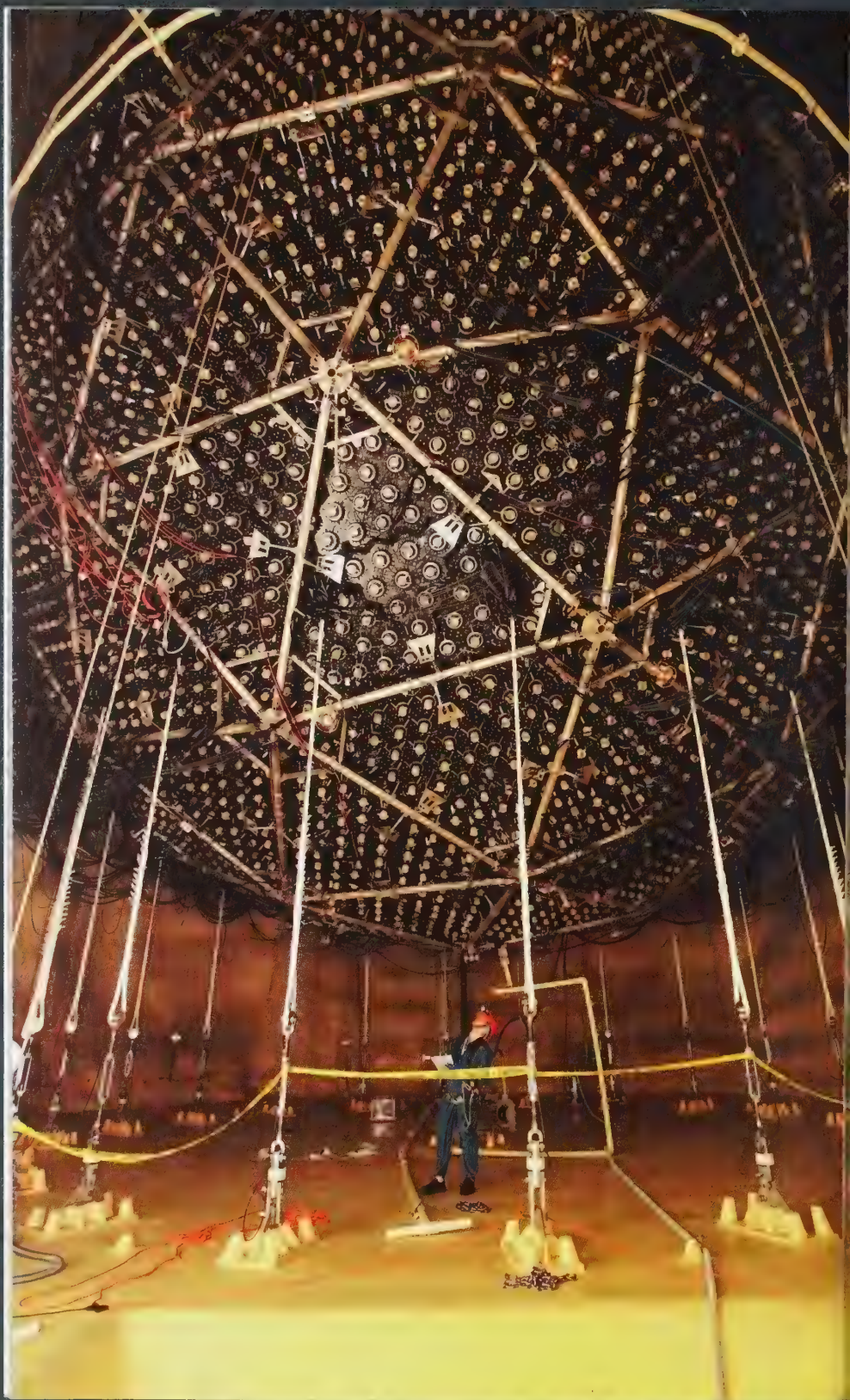
*Absence/Presence* is curated by students in the Department of Art History and Art Conservation: Emma Doedens, Boris Eng, Katie Haas, Elizabeth Handley-Derry, Siobhan Handley-Derry, Eunice Kim, Zoë Richards, Jillian Sanders, Katherine Walker and Rui-Jie Wang, with Professor Jen Kennedy

## STORIES TO TELL AFRICANS AND THE DIASPORA RESPOND TO THE LANG COLLECTION

African Gallery  
to 8 April 2018  
Curated by Dr Marc Epprecht  
and Dr Allison Goebel

Image: Luba peoples, Divination Container (Mboko) with contents, mid-20<sup>th</sup> century, wood. Gift of Justin and Elisabeth Lang, 1984 (M84-381.01). On view in the exhibition *Stories to Tell*. Photo: Synthescape





# NEW EYES ON THE UNIVERSE

Atrium

**27 May-7 July 2017**

See how the basic laws of particle physics were redefined in *New Eyes on the Universe*, a special exhibit featuring the discoveries of the Sudbury Neutrino Observatory (SNO), the recognition of this work with a Nobel Prize in Physics in 2015 for SNO Director, Dr Arthur McDonald, and the facilities and experiments of SNOLAB.

In this display, spectacular images of the history and development of SNO and SNOLAB are presented on some 40 panels. Video kiosks let visitors explore themes and offer a virtual tour of SNOLAB. A life-size "Virtual Art" presents information from Dr Arthur McDonald about the work of SNO and SNOLAB and his perspective on the future.

The awarding of the Nobel Prize to Arthur McDonald and Japanese physicist Takaaki Kajita is featured through images from Nobel Week in Stockholm and a display of the Nobel Medal, citation and artwork. Exhibit artifacts include unique detector components developed especially for SNO, as well as a scale model of the SNO detector. A SNO and SNOLAB people station shares interviews with young scientists who started their scientific careers with SNO.

The *New Eyes on the Universe* exhibit is owned and circulated by SNOLAB. The SNOLAB Institute is operated under a Trust agreement between Queen's University, University of Alberta, Laurentian University, Université de Montréal and Vale, and includes external and international membership from both academic and industrial sectors.

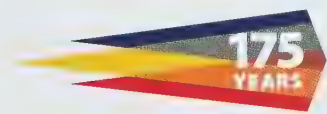


Image: View from below the SNO+ detector underground at SNOLAB  
Photo: Bernard Clark



## SPRING SCHOOL PROGRAM NEWS



In partnership with Kingston 1000 Island Cruises and Trolleys, we are offering a new immersive Kingston experience for elementary school classes this spring. Combine a gallery tour with a true Kingston experience including trolley shuttles with remote pick up! The gallery program, "Coast to Coast" explores the exhibition *Road Trip* and a related art-making project. Interested teachers should contact Michelle Bisson at [events@ktic.ca](mailto:events@ktic.ca).

Through the Beyond Classrooms program, we will welcome Sydenham Public School teacher Sarah McCourt and her Grade 3-4 class. In the week of 29 May to 2 June, these students will enrich their curriculum through memorable hands-on learning at the Agnes.

Image: Program in the André Biéler Studio.  
Photo: Tim Forbes



### TOURS AND TALKS

#### TOURS

**Thursdays, 12:15-1 pm  
18 May-3 August 2017**

Bring your friends for a free walk-through guided tour. Topics alternate weekly among our new exhibitions: see [agnes.queensu.ca/learn/tours-groups/](http://agnes.queensu.ca/learn/tours-groups/).

#### LITERATURE & TALK

**"LES LEVINE: TRANSMEDIA"**

**Thursday 4 May, 7 pm**

Sarah Robayo Sheridan, curator of the Les Levine exhibition, will speak about this multi-faceted artist.

#### ART MATTERS

**Thursday 11 May, 12:15 to 1 pm**

Join two of the student curators of *Absence/Presence*, Siobhan and Elizabeth Handley-Derry, for a talk in the exhibition.

Image, above: Rebecca Belmore, *Mister Luna*, 2001, mixed media. Purchase, Canada Council Acquisition Assistance Fund and Chancellor Richardson Memorial Fund, 2003 (46-005.01). From the exhibition *Absence/Presence*

Image, opposite: Teen creating silkscreen prints in ArtZone, a free drop-in program. Photo: Tim Forbes





## CLASSES, CAMPS AND WORKSHOPS

### SUMMER SmARTS

In engaging art programs for children and teens, Summer SmARTs mixes discussion in the galleries with fun studio projects in various media. The André Biéler Studio is home base for a one-week course for teens, and three one-week art day camps for 8-12 year-olds.

#### TEEN ART COURSE

**Monday-Friday, 3-7 July**

**10 am-3:30 pm**

*Instructor: Aida Sulcs*

#### ART DAY CAMP

**Monday-Friday, 10-14 July, 17-21 July, or 24-28 July**

**9 am-4 pm**

*Instructor: Phoebe Cohoe*

Sign up soon: space is limited! Fee: \$225 per child per week. Members \$200. Limited bursaries are available. Go to [www.agnes.queensu.ca/learn/summer-camps/](http://www.agnes.queensu.ca/learn/summer-camps/) for details and registration.

Supported by the Lloyd Carr-Harris Foundation

### JUVENIS FESTIVAL WORKSHOPS

**Thursday 4 May, 4-7 pm**

**Saturday 6 May, 11 am-2 pm**

Celebrate Kingston's youth arts in the Juvenis Festival from 30 April to 7 May. At the Agnes, Phoebe Cohoe leads workshops in landscape painting and silkscreen printmaking on T-shirts.

These workshops are free; to take part, sign up through the Juvenis site: [www.juvenisfestival.ca](http://www.juvenisfestival.ca)



## COMMUNITY CONNECTIONS

### DOORS OPEN

**Saturday 17 June, 10-4 pm**

For Doors Open 2017, we offer: fascinating exhibitions, Art in Bloom floral interpretations and *New Eyes on the Universe*, celebrating the research of Nobel Laureate Dr Arthur McDonald. Families can create an art project in the Studio between 10 am and 2 pm. Community Docents will give short talks in *Road Trip: Across Canada with Alan C. Collier*, at 11 am, 1 pm and 3 pm. This feast of activities is free.

### CELEBRATE CANADA DAY

**Saturday 1 July, 1-5 pm**

On Canada Day, the Agnes invites you to consider our nation's beauty through the easiest cross-country voyage: stroll from sea to sea to sea in the exhibition *Road Trip: Across Canada with Alan C. Collier*. Community Docents will give short talks in the exhibition at 1:30 pm, 2:30 pm and 3:30 pm. In our studio, throughout the afternoon, create your own Canadian postcard.

### CANADA FILM SCREENING

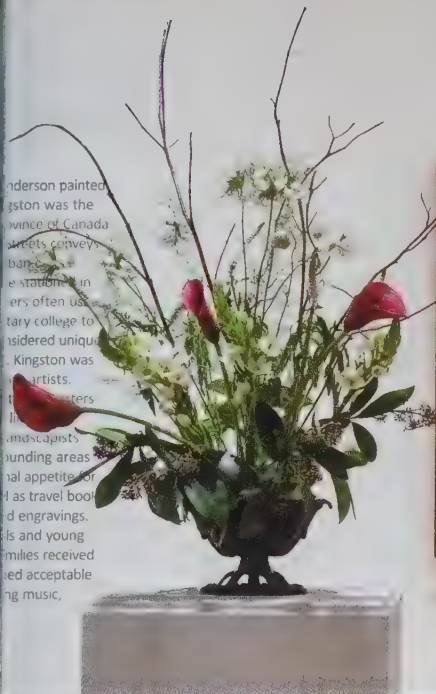
**ROAD TRIPPING WITH THE NFB**

**Sunday 2 July, 7 pm**

At The Screening Room, 120 Princess St, Kingston

With Kingston's rep cinema, The Screening Room, we present short films from Canada's esteemed National Film Board. The theme meshes with our exhibition *Road Trip: Across Canada with Alan C. Collier* and The Screening Room's Cinematica "Summer Vacation" classic film series. Watch for details on the Agnes website. Tickets are available at The Screening Room. Call (613) 542.6080 for information.

Anderson painted  
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## ART IN BLOOM

### GALA RECEPTION

**Thursday 15 June, 6:30-8:30 pm**

On View 16-18 June

Talented artists, designers and gardeners will present floral interpretations of works of art in the galleries 16-18 June. The big reveal takes place on the evening of 15 June at a Gala Art-in-Bloom Reception. Tickets are \$35: book yours now at (613) 533.2190. This special evening will feature desserts and a cash bar, and the interpreters will be on hand to discuss their inspiration. You'll find details about related events at <https://agnes.queensu.ca/events/current/>.

Agnes Society volunteer Catie Allan leads this creative event and fundraiser in support of Agnes programs. Big thanks to her and her team for their energy and imagination in bringing this project to life.

Image: Installation view with Edmund Yeamans Walcott Henderson, *The Insolvent Subalterns Paying Morning Visits*, 1843, watercolour on paper. Gift in memory of Gerald Brenner and John L. Russell, 2014 (57-018). Interpretation by Marcia Shannon, 2016. Photo: Janis Grant

## NEW AND LASTING GIFTS

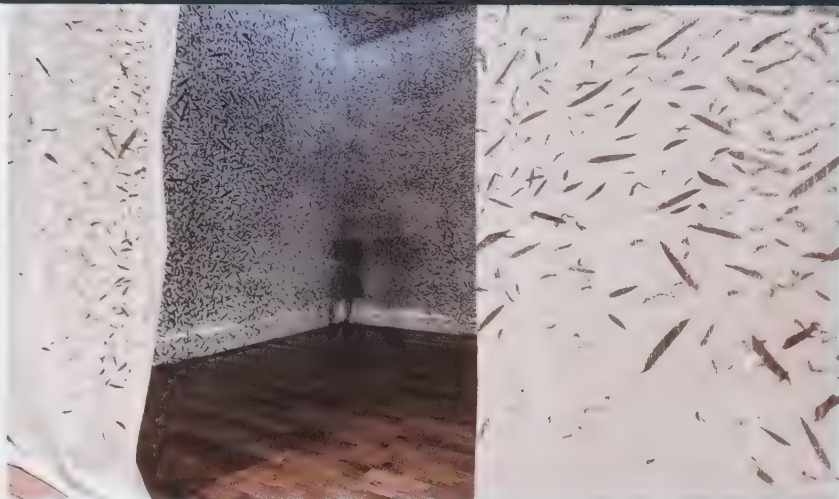
### FUNDS SUPPORT COLLECTIONS AND THEIR CARE

A new fund has been established by the friends of John L Russell and Gerald Brenner to celebrate their contributions to Canadian art. This fund will support the conservation treatment of works of Canadian art in the Agnes's collection.

A special thank you goes out to the Spaidal / Naismith family for their recent gift to the Franks Fund in honour of their dear friends, C E S (Ned) and Daphne Franks. The Frankses are long-standing supporters of the Agnes, who were active and generous volunteers across several decades of the gallery's development. Their passion for works on paper led them to establish the Franks Fund in 2004.

Donations to both funds are welcome.





## NEWS

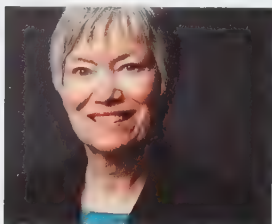
### APPROACHING OUR 60<sup>TH</sup> ANNIVERSARY

The Agnes turns 60 in October! To celebrate this occasion, we are preparing special events and exhibitions for the fall, and research is underway to create an online chronology of the gallery's rich history.

### MEMBERS

Membership is a great way to support the gallery and to stay involved in our work. Check our website, or ask at the gallery reception desk, to find out more about the benefits of belonging.

### FAREWELL TO PAT SULLIVAN



Pat Sullivan, Public Programs Manager, retired at the end of March after 18 years as a key staff member, and a leading innovator in art museum interpretive programs. Throughout her tenure, she expanded the gallery's public and educational outreach with imagination and tenacity, forging new connections across the community and the university. With great gratitude, we wish her much happiness in the next phase of life.

### SUPPORT

The Agnes receives funding from Queen's University, the Canada Council for the Arts, Ontario Arts Council, City of Kingston Arts Fund, Ontario Arts Foundation, Government of Canada and Lloyd Carr-Harris Foundation, along with the Janet Braide Memorial Fund, Celebrate Agnes Fund, Justin and Elisabeth Lang Fund, Bader Legacy Fund, George Taylor Richardson Memorial Fund, Chancellor Richardson Memorial Fund, Rita Friendly Kaufman Fund, David McTavish Art Study Fund and Iva Speers Fund for Art Education at Queen's University, among others; and foundations, our members, and corporate and private donors.



Canada Council  
for the Arts  
Conseil des arts  
du Canada



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency

Canada





**THE AGNES ETHERINGTON ART CENTRE** is a research-intensive art museum and an active social hub and learning resource at Queen's University that also serves as the public gallery for the Kingston region and beyond. Great artistic traditions of the past and the innovations of the present mingle in eight beautiful galleries, historic Etherington House, the studio, meeting and learning spaces, and the Atrium hall.

**DIRECTOR**  
Jan Allen

**CURATOR OF CANADIAN HISTORICAL ART**  
Alicia Boutilier

**CURATOR OF CONTEMPORARY ART**  
Sunny Kerr

**BADER CURATOR/  
RESEARCHER OF EUROPEAN ART**  
Jacquelyn N. Coutré

**CURATOR OF INDIGENOUS ART**  
Norman Vorano

**PROGRAM COORDINATOR**  
*Pending*

**COLLECTIONS MANAGER/  
EXHIBITION COORDINATOR**  
Jennifer Nicoll

**PREPARATOR**  
Scott Wallis

**ASSISTANT PREPARATOR**  
Mark Birksted

**ADMINISTRATIVE COORDINATOR**  
Kate Yüksel

**FINANCIAL COORDINATOR**  
Barry Fagan

**SENIOR DEVELOPMENT OFFICER, ARTS**  
Anna Samulak

**VISITOR SERVICES ASSISTANT**  
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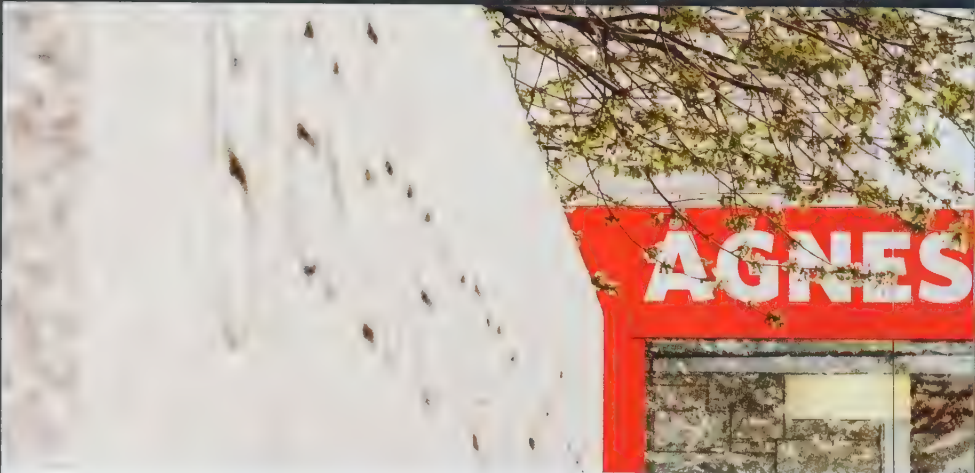
Meredith Dault  
Sarindar Dhaliwal  
Sarah Jane Dumbrielle  
Alan Grant  
Kathleen Macmillan

Kevin Reed  
Dylan Robinson  
David Saunders (Chair)  
Liz Schell  
Teri Shearer

Media Sponsor:






Image, opposite: A new acquisition on themes of migration by Jinny Yu: *Don't They Ever Stop Migrating?*, 2015, mixed-media installation. Purchase, the Canada Council for the Arts Acquisition Grants program and the Donald Murray Shepherd Fund 2016 (59-012) Image, above: Winter 2017 Season Launch. Photo: Tim Forbes



### How to find the Agnes Art Centre

36 University Avenue, Queen's University  
Kingston, Ontario Canada K7L 3N6  
T (613) 533.2190 F (613) 533.6765  
[www.agnes.queensu.ca](http://www.agnes.queensu.ca)  
[aeac@queensu.ca](mailto:aeac@queensu.ca)

-  aeartcentre
-  @aeartcentre
-  @aeartcentre

Tuesday-Friday, 10 am-4:30 pm  
Thursday, to 9 pm (September-April)  
Saturday-Sunday, 1-5 pm  
Holiday Mondays, 1-5 pm (May-September)

Admission is free for all visitors. Donations are welcome.

Underground parking at University Avenue and Stuart Street; enter off Stuart Street. Free above-ground parking on Queen's campus on weekends and after 5 pm weekdays. A reserved accessible parking permit is available through the reception desk. The Agnes is located on Kingston Transit bus routes 1, 2, 17, 18.

Follow Agnes online on Facebook, Twitter and Instagram for timely information about programs and events, and subscribe to our "This Week at the Agnes" e-bulletin to stay abreast of events, news and opportunities at the gallery at [www.agnes.queensu.ca](http://www.agnes.queensu.ca).

Members enjoy and enable the work of the gallery. Go to [www.agnes.queensu.ca](http://www.agnes.queensu.ca) to join today

We rely on the generosity of donors. Consider making a gift to sustain our programs and collections at [www.agnes.queensu.ca/support-join/donate](http://www.agnes.queensu.ca/support-join/donate)

| VOLUME 33 | NUMBER 2 | 2017 | ISSN 2292-6917

Price: Free







1111





Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 545-2190

7 June 1988

Dr. Alfred Bader  
Chairman and Chief Executive Officer  
Sigma-Aldrich Corporation  
940 West St. Paul Avenue  
Milwaukee, Wisconsin 53233  
USA

Dear Alfred:

Tom Thayer has informed me that the Conservation capital fund has arrived (3 June). Development is processing a tax receipt for you. I expect that an account number will be assigned shortly and that semi-annual statements will be available to me in due course.

Many, many thanks once again.

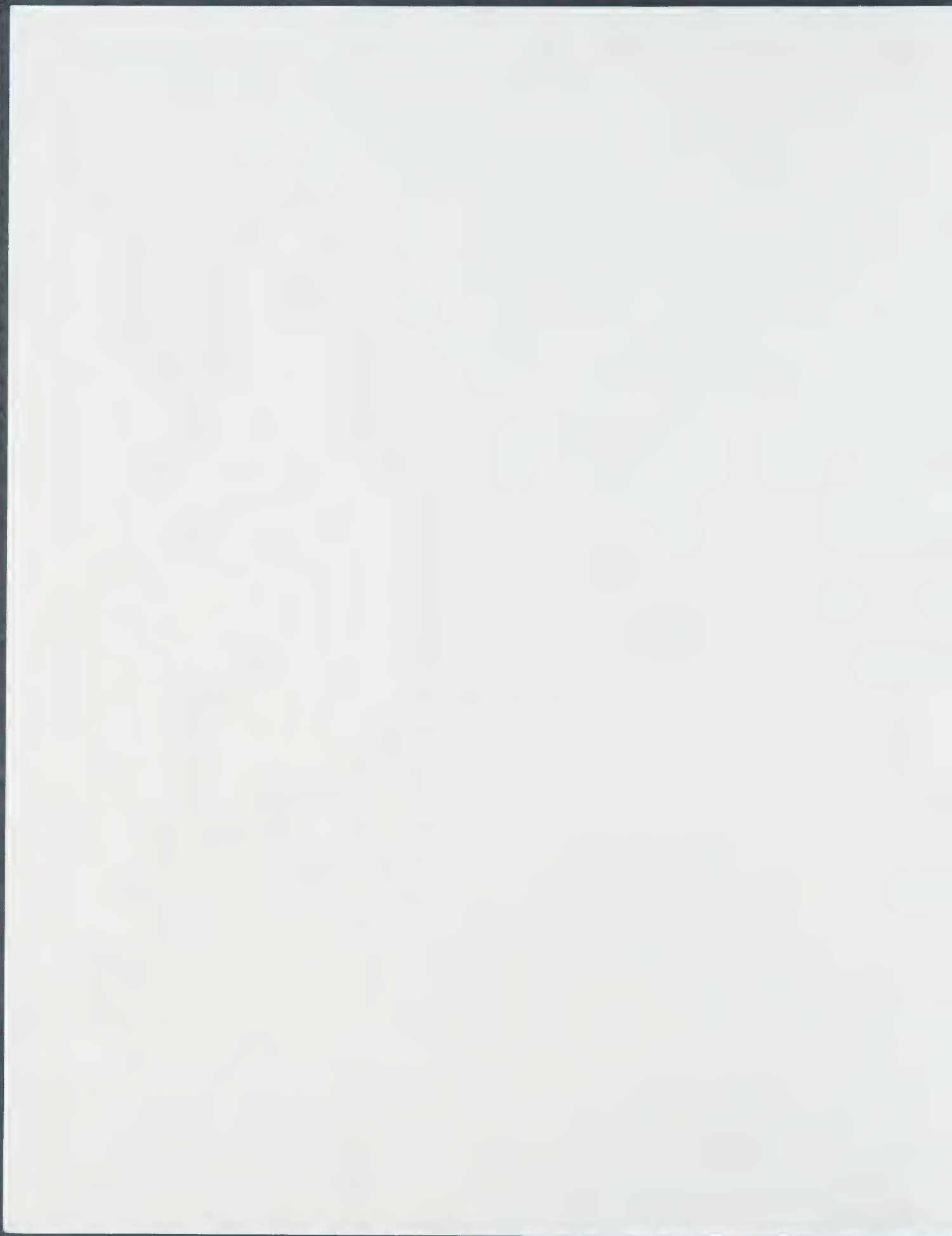
Yours truly,

A handwritten signature in cursive script that reads "Robert".

Robert F. Swain,  
Director

cc: Tom Thayer  
Grace Bastianutti  
Brooke Hetherington







Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 547-6551

November 14, 1984

Dr. and Mrs. Alfred Bader  
c/o Sigma-Aldrich Corporation  
940 West St. Paul Ave.  
Milwaukee, Wisconsin 53233  
U.S.A.

Dear Alfred and Isabel:

Enclosed are some photographs taken during the festivities for the opening of your exhibition. I thought that you might like them for the family album.

The exhibition is a grand popular success and has been extremely well attended by both students and the general public. David McTavish conducted a tour of the exhibition for a large group of senior citizens, which was very kind of him considering his busy schedule.

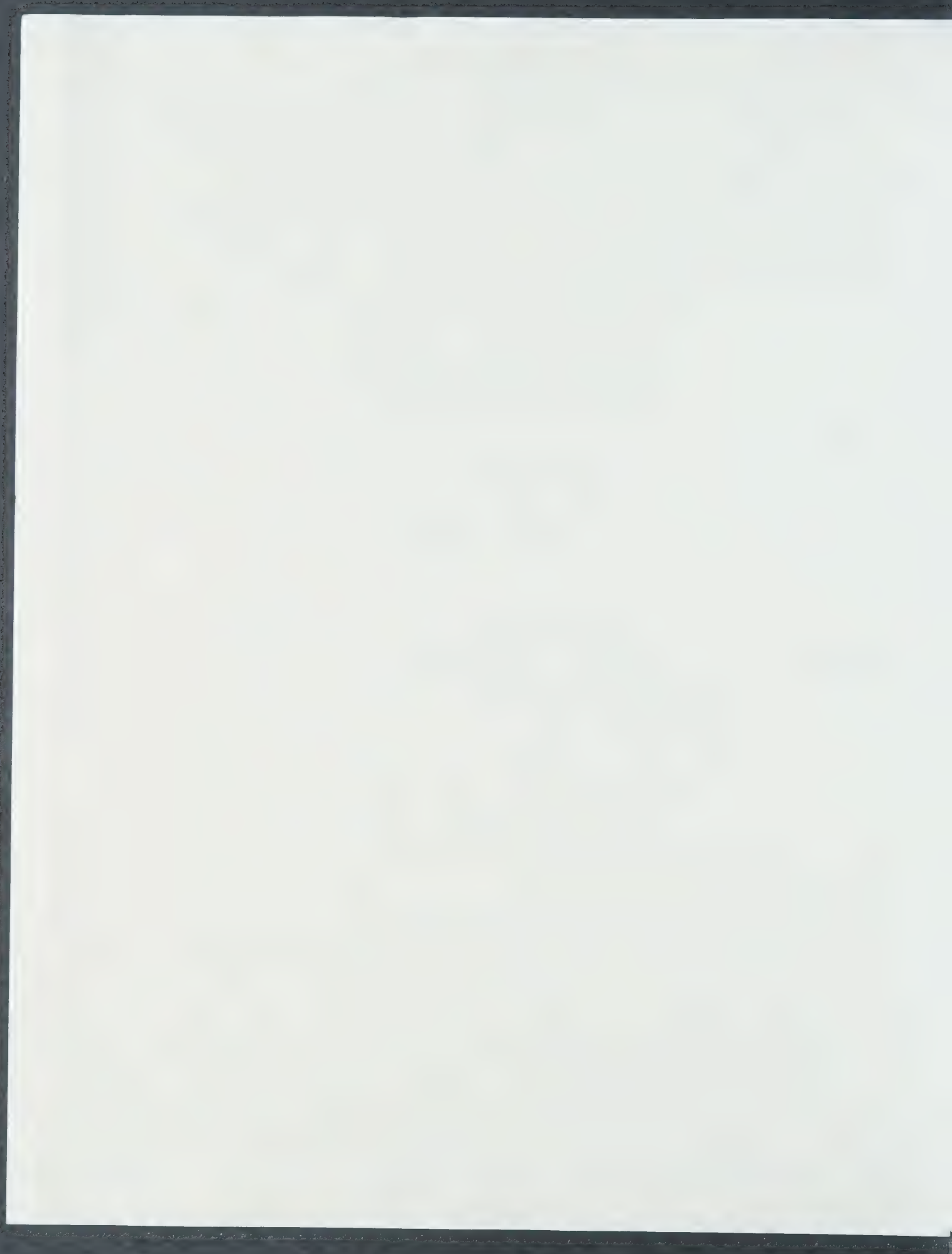
I hope this letter finds you both well.

Best wishes,

Dorothy Farr,  
Curator

Encl.

Th





**AGNES**  
ETHERINGTON  
ART CENTRE

Dr Isabel Bader  
Eastcastle Place  
2505 East Bradford Ave., Apt. 2201  
Milwaukee WI 53211-4263  
USA

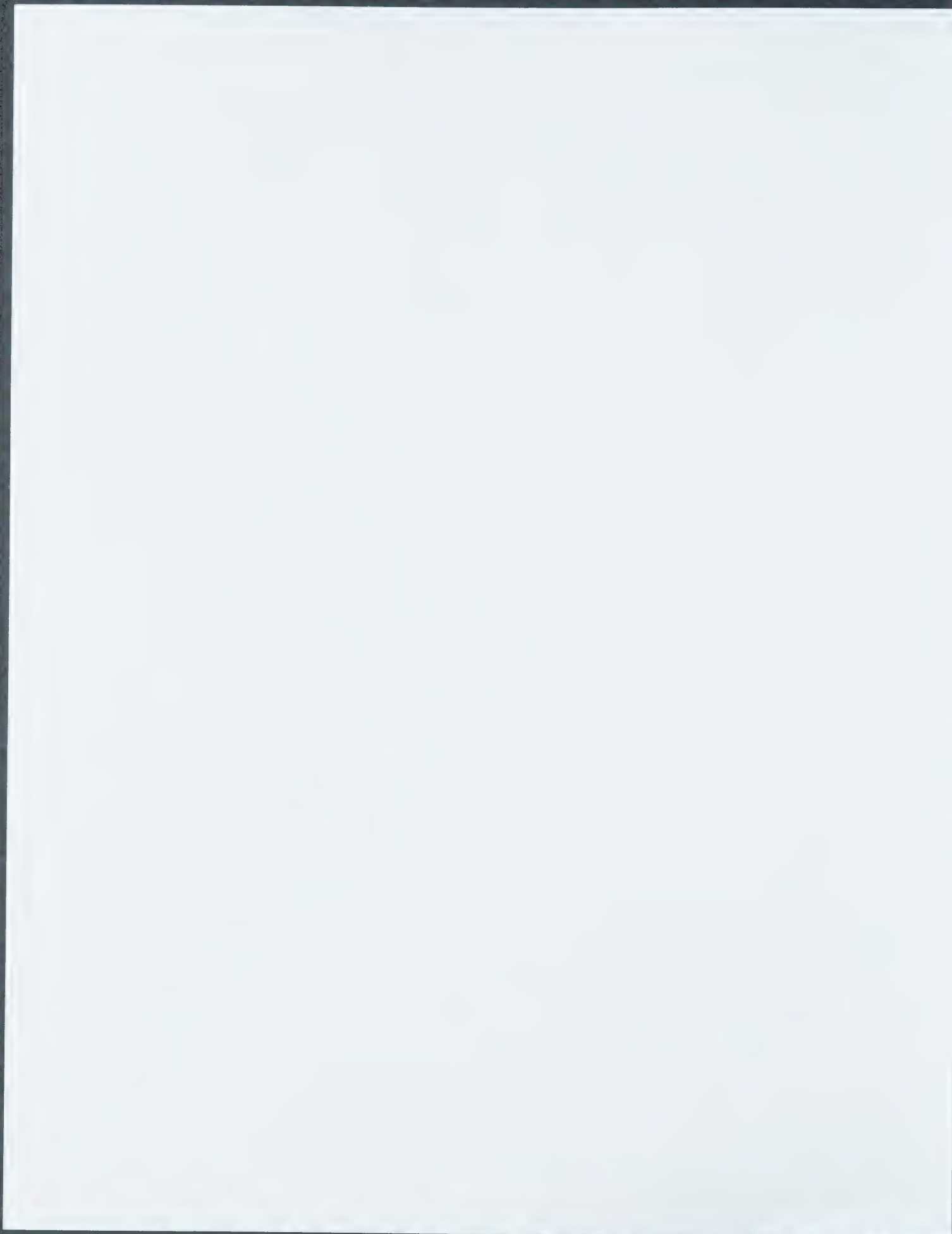
11 May 2016

Dear Dr Isabel Bader,

We hope this note finds you and Alfred in good health and spirits.

With spring finally in full bloom in Kingston, Queen's is celebrating the public presentation of Rembrandt's *Portrait of a Man with Arms Akimbo* at the Agnes Etherington Art Centre. Needless to say, it is drawing many visitors and much positive comment. We are delighted. It is beautifully installed, and we very much hope you and Alfred will have a chance to see it in person before too long.

We want to follow up with you please about another program that you have made possible at Queen's, the Isabel Bader Fellowship in Textile Conservation and Research. Your generosity over the past decade has resulted in substantial improvements in the care and research of the Collection of Canadian Dress at the Agnes Etherington Art Centre. Students, now graduates, from the Master of Art Conservation program have benefitted enormously from workshops made possible by the fellowship, and also from observing and asking questions of the Fellow and assisting Intern as they worked alongside the students in the labs. We hope that you will consider renewing your support for a fourth iteration of the Fellowship in winter 2017, when the Queen's conservation students will once again (as they do every two years) focus on the history, technology and conservation of textiles as part of their training.



# Local news

■ **EDUCATION:** Union urges teachers to not return to volunteer activities, but said it won't sanction them if they do

## Sides remain at odds over extracurriculars

IAN MACALPINE  
The Whig-Standard

The local head of the union representing public elementary school teachers says he believes teachers likely wouldn't restart extracurriculars even if there were some sort of agreement.

"Quite frankly, I think if we told members to go back right now, I'm not sure if they would anyways," said Mike Lumb, president of the Limestone Local of the Elementary Teachers Federation of Ontario, on Friday.

However, the issue isn't a concern at the moment as on Thursday the ETFO announced it would continue to advise members to not volunteer for ex-

tracurricular activities.

The union's president, Sam Hammond, added that the final decision whether to engage in extracurriculars rests with the members and no member will be sanctioned for taking part in extracurriculars.

Lumb said he hadn't heard if any members had been sanctioned for taking part in extracurriculars.

"It's always been extracurriculars are voluntary. The union has just said from a democratic view, this is what we believe and the members have followed."

The union's announcement, however, doesn't sit well with André Labrie, superintendent of human resources at the Lime-

stone District School Board. Labrie said he feels let down by the union's decision.

"I am disappointed that the elementary teachers union is not recommending its members return to extracurricular activities at this time," he said in an email to the Whig-Standard.

"I am, however, hopeful that the union is continuing to meet and engage with the provincial government, and we will see a resolution to this situation soon."

Lumb said the mood between the province and union has improved since last fall when the Liberal government passed Bill 115, which imposed contracts that froze teachers' wages and ended the banking of sick days.

Lumb said the union set a deadline of March 1 to see a change to the contract, but that hasn't happened yet.

The union and government are getting together to discuss their issues, said Lumb, and although the meetings have gone well, nothing has been resolved.

"We're going to continue along with what we're doing right now, and that is (withholding) the extracurriculars, however the tone at the table and the respect at the table has changed into a more positive light," he said.

"There's been nothing tangible that's come out of those discussions, so we need to let those discussions play out a little further and hopefully good things will

come within the next few weeks.

Lumb pointed out you can find teachers volunteering at the local arena, with Girl Guides or at another type of club not related to school activities.

Teachers are still volunteering but just not volunteering in schools because it is something they like to do, he said "but because it's not happening in the schools doesn't mean the teachers are not volunteering."

Lumb said that the teachers' top priority is providing a good education to the students.

"We're still about the student's education and that's really the main part of what we do, is the child's education."

"Yes, we understand and agree

that extracurriculars are important but I don't think they're more important than the student's education."

Lumb is hopeful that issues can be resolved between the union and government to bring back extracurriculars.

"That's what we're striving for, we're trying to remain optimistic. Whether there is a light at the end of the tunnel, I don't know. I don't have that crystal ball, but I think it's important to remain optimistic that we're still talking."

— With a file from QMI Agency  
ian.macalpine@summedia.ca  
twitter.com/ianmacalpine

■ **FASHION HISTORY:** Textile conservation researcher and an intern are making their way through 150 years of clothing and accessories at Agnes Etherington Art Centre

## Conservator marvels at stitches in time

IAN MACALPINE  
The Whig-Standard

Patricia Ewer is exploring the world of high fashion — 1800s style.

Ewer, a research fellow in textile conservation at the Agnes Etherington Art Centre, and intern Brenna Cook are searching through a treasure trove of fashions, mostly dresses and accessories that date from the mid-1800s all the way up to the 1970s.

Ewer and Cook are impressed with the way clothes were made almost two centuries ago.

"I'm in awe at the detailed work," said Ewer. "It's not so much that I would ever envision myself wearing them, but I love to see them."

We just marvel at the quality workmanship that you're not going to see ever again in this day and age unless someone is making their own clothes.

Ewer said the seamstresses of the day worked with pump-operated sewing machines but did a majority of the work by hand. The clothing industry's work became that much easier with the invention of electric sewing machines.

"The stitching, the cut and the fit and how the clothes used to really hug the body and create a very artistic three-dimensional shape, it's unbelievable," she said.

Ewer has served as a senior conservator for the Midwest Art Conservation Centre in her home state of Minnesota. She has also worked as a treatment conservator manager at Historic Royal Palaces in England and at the American Institute of Historic and Artistic Works, and is the owner of Textile Objects Conservation in Minnesota.

Ewer and Cook, who is a graduate of Queen's University and holds a master's degree in textile conservation from the University of Glasgow, the leading university in that field, are searching through more than 500 vintage dresses and assorted accessories, such as hats, purses, vests and shoes, bringing the total amount of items in the collection to about 2,000.

Ewer's work as Isabel Bader research fellow in textile conservation started in January and will wind up in early April.

"We're going to try to figure out what are the strongest pieces in the collection, what needs conservation, what could be used more frequently, so when we take care here they'll have a whole list of things that maybe could be used more often," said Ewer as she stood in the vault of the art centre.

Ewer said some of the clothing dating back more than 150 years is in good condition, that we go back to some some early, early dresses from 1860 to 1890 (and) we find absolutely pristine examples that we get very excited about, and we find something from the 1840s that was worn very hard," she said.

The pair are categorizing all of the textiles on a spreadsheet and illustrating various wear and deterioration on each item, such as soiling, colour fading and damage.

"All materials deteriorate one way or another, all colours fade, it just depends upon the rate by



Portrait by Kingston artist Grant Macdonald of Agnes Etherington. The dress she wore in the portrait will be on display in an exhibition of some of her dresses at the Agnes Etherington Art Centre

what things are made of," she said.

Some of the more elaborate dresses in the collection are made of more than one type of material, said Ewer. She and Cook have found beads, glass, plastic, cork and paper metal among other items on the clothing.

"Everything material you can think of is going to be in things that you're wearing," she said.

The vast majority of items are women's clothes, said Ewer. However, there's very few men's or children's clothes in the collection.

"Men's clothing is really hard to come by, we got a small, earnest collection of things," she said. "Men wear their stuff out."

Queen's collection of the vintage dresses started in the 1930s as costumes from the Queen's Drama Department. The late Margaret Angus, a local historian and wife of the head of the department at the time, supervised the collection of many of the items.

When more historical dresses began arriving, the assortment of items was transferred to the art centre.

Another portion of the collection are clothes worn by Agnes Etherington, for whom the art centre is named.

Many of her clothes were donated to Queen's. They include evening gowns, summer dresses and accessories.

Queen's also has in its collection Etherington's wedding dress from when she married the dean of medicine, Frederick Etherington, and a green gown she wore for her official portrait by Kingston artist Grant Macdonald.

Her clothing is being prepared

for an exhibition at the art centre next year.

Etherington, who died in 1954 at the age of 74, donated her University Avenue home to Queen's. It was eventually turned into the art centre in 1957.

During her life, she played a prominent role in the establishment of a fine arts program at Queen's and had purchased a variety of native and Inuit art, which she donated to the university.

She comes from a prominent Queen's family. One brother, James Richardson, was chancellor from 1929 to 1939, and Richardson Hall is named in his honour. Another brother, George Taylor Richardson who was an outstanding athlete at Queen's, and the Golden Gaels football stadium at Queen's West Campus is named after him. He was killed in action in 1916 during the First World War. Etherington Hall on Stuart Street is named after her husband.

Her niece, Agnes McCausland Bendischnick, was chancellor of the university from 1989 to 1996.

Etherington's red brick home was the centre of the arts and social scene in Kingston.

"She went to the theatre and symphonies all the time," said Ewer. "She's got beautiful opera cloaks that she wore over her garments. She was a very out-and-about, society-cultured lady. Her clothes are so beautiful."

And through her clothing, you gain an understanding of who she was.

"You get a good look at this woman, you see the kind of idea she was having."

It appears Etherington bought her clothing from all over. An-



Patricia Ewer, left, and Brenna Cook show some vintage clothing that is part of a collection in the vault at the Agnes Etherington Art Centre.

According to the labels in some of her dresses, she bought clothes from boutiques in New York, Paris, Montreal and, of all places, Montana.

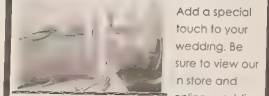
Ewer's greatest joy in her work is handling pieces of history.

"As a conservator, we are so privileged to be able to touch, handle and be with these pieces. The public can't do that, and the curator really can't handle things the way a conservator does."

"We're in awe of our work and we really respect the pieces and just marvel at the fact we can be so intimate with history."

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## forum

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CASINO: The Mayor reflects on an eventful week and what's still to come

## Kingston-based discussion

MARK GERRETSEN

Recently there has been a lot of discussion around a possible gaming facility and a referendum in Kingston. I want to take this opportunity to speak directly to residents about my views and our collective challenges and opportunities.

I want first to apologize for my recent comments on social media around the issue of the referendum and to the councillors who are bringing this motion forward. It was never my intention to offend anyone but rather to flag our competing priorities as a council. Knowing what I know now, I would have handled things differently.

In October, council approved a motion to move forward in the Ontario Lottery and Gaming Corp.'s process to explore the possibility of a gaming facility in Kingston. Around the same time, other communities, like the towns of Gananoque and Leeds and Thousand Islands, also expressed interest.

Expressing interest does not mean a casino is a foregone conclusion in any of our communities. It means we're interested in exploring what the benefits and impacts are.

Now, all else, it means we're interested in keeping the dialogue open and continuing to communicate with residents as we move through the process.

As it stands now, the next stage is whether or not the OLG presents a proposal to Kingston for a gaming facility. If we are selected as a possible site, then we will begin the discussion with the OLG and our residents about the possible location.

## OUR DECISION

The OLG process has been a complicated one - where communities appear to be set up to compete against one another to host these facilities. Kingston is not alone in this discussion. Communities across Ontario are having similar conversations - Toronto, Collingwood and Barrie, to name a few. What concerns me is the tone our discussion is taking.

December the towns of Gananoque and Leeds and Thousand Islands hired a Toronto-based lobby firm to advocate keeping the casino in their municipalities.

The consultant's strategic approach, as outlined in its report brought to Gananoque Council, included "to... facilitate grassroots opposition to a Kingston casino and prevent a respect from being built in Kingston."

I understand and respect Gananoque and Leeds for their passion in having the casino remain where it is, because in large part they see the economic benefits in their communities. But rather than focusing their efforts on connecting with decision-makers like the OLG and provincial government, their consultants have built a strategy around lobbying locally.

As consultants and the towns of Gananoque and Leeds are operating under the assumption a facility is a foregone conclusion for Kingston - when it is not. All we, like they, have said is that we're interested in moving forward in the OLG process.

At the end of the day



Mayor Mark Gerretsen, photographed on Friday at City Hall.

## COMMUNITY ENGAGEMENT

From the start of this process, council has heard from residents on both sides. We've heard from people who have feelings for and against, and we've heard from people willing to continue the discussion to see where it takes us.

It's interesting that the question of a referendum is now in

play after we had significant input from our residents.

The city held a public meeting - an open forum for residents to come and voice their opinions. It was judged with people from across the spectrum on this issue. The city conducted our own surveys, both over the phone and online, which showed the city almost evenly split on the is-

IAN MACALPINE The Whig-Standard

Recognizing the importance of this issue, the city asked the president of the OLG to come and present to council. This is where councillors asked the tough questions on economic, social and health impacts.

We have also had formal presentations to council from residents, community groups and associations speaking for and

Kingston. Additionally, city staff have also done their due diligence in preparing several reports for council on a broad spectrum of issues, from the pros to what the potential environmental, social health and economic impacts could be.

## TOUGH CHOICES

As Mayor, I have to take a holistic view in decision-making, taking into account how this decision impacts our priorities. You elected me to see the bigger picture and to chart the course for our community. I am one of 13 voices on council.

Referendums can be effective tools, but are residents and councillors prepared to devote money to this over another priority? The more appropriate time for referendums is typically around elections, where municipal councils aren't incurring the extra costs.

Do we want to try and keep the municipal tax increase to 2.5%? How are we going to prioritize some of our big-ticket infrastructure priorities such as the John Cooper expansion, the airport expansion and a new water and sewer plant? And let's not forget the Third Crossing.

I council prepared to ask staff to find the funds to hold this referendum over some of our other priorities, like investing in discretionary benefits and affordable housing or contributing to our cultural and transportation master plan?

I am not discounting public input and opinion on this important issue, but as a council we are responsible for making balanced decisions for residents across our city now and into the future. We owe it to our constituents to make the best use of their tax dollars.

As one of 441 municipalities in Ontario we're not immune to what's happening at the local and provincial levels of government. Both of those levels of government are focused on fiscal restraint and reining in their deficits. As a result, municipalities like Kingston are being forced to do more with less.

The province has told us there are limited dollars to go around, so it's up to us as a municipality to do our due diligence and explore options for generating new revenue and investment in our community, and a gaming facility is part of that conversation.

Premier Wynne, in her recent Throne Speech, committed to open dialogue with communities where gaming facilities, quarries, or green energy projects were possibilities. I look forward to where that conversation goes.

As council chair, I am always willing to listen and appreciate the input of our constituents wanting to bring motions to council, and I certainly appreciate the intent of the motions from our councillors and councilors Hutton and Neill are bringing forward to council.

Thank you for your support and interest in this conversation.

Mark Gerretsen is Mayor of Kingston.

## Letters to the editor

## We can't afford Third Crossing

While I do not endorse or disagree with Councilor Bratzer's comments about the desire (or not) for a new crossing across the Cataraqui, my thoughts on the issue are perhaps somewhat different agenda. I do think it important to distinguish the difference between "need," "want," "must have" and "wish to have." We do not "need" a \$1.8 billion or a \$14-million bridge or can we make do with what we have, with perhaps some creative traffic-calming measures?

How much of the bridge agenda discussion is based on our desire for convenience to alleviate that horrendous five, 10 and yes, even some days whopping 15 minute wait time to make the crossing (Ever sit on the 401 or the Don Valley Parkway in Toronto for a fun enjoyable hour or two in the evening while heading home from work)?

Admittedly, a new crossing would speed up the trip for all of us who traverse the river for work, shopping, etc. (which I do daily). Yes, a new crossing might cut down on emergency transportation times and yes, a new bridge would be welcomed by developers so the former Pittsburgh can ultimately take on the same look and feel as Kingston West (malls, auto dealer ships, fast food chains, etc.)

Let us all be aware that there is only one taxpayer, and municipally, provincially and federally we (taxpayers) have more to give. Ignoring Kingston's economic situation whereby taxes keep going up to fund whatever; if you take an

honest look provincially and federally for the added funds to supply the bridge project... we also all know the well is going dry.

Ontario is in troubled economic waters. Our deficit is now around \$15 billion and slower economic growth is in the forecast, along with dwindling revenues are on the horizon. In fact, Moody's Investor Service has recently downgraded the province's debt rating due to our being cash-strapped and our growing debt burden hit Ontario. The province doesn't take the bleak financial situation in hand.

Looking at Canada, our country has now reached a debt milestone in that we have just passed the \$600-billion mark (yes, you read it correctly) and it is primarily due to excessive government spending. Another respected business/economic monthly magazine states that consumer debt is also now at an all-time high and that families owe about \$1.65 for every after tax dollar they bring in.

Kingston does have its own economic problems, as do all municipalities, but calling on the provincial and federal governments to send us grants for projects that are not absolutely necessary is irresponsible. On another note, it would also be nice to think that lump sum grants come as a result of many years of taxpayers' fees and provincial accumulated contributions of tax dollars. The likely is, however, these grants are irregularly borrowed

money from China, Germany or elsewhere.

For the sake of our future generations, governments need to pay down our debts and we have to stop trying to top up our grant money tree for anything other than necessities; the tree is withering and beginning to die.

Carl Holmberg  
Kingston

## One can only wonder

Fridley's *Whig-Standard* highlighted Natural Resources Minister Joe Oliver "pushing Keystone XL across the U.S." and "in 5 minutes" described how the Great Train Robbery was executed. *Quality Graphics* Editor Susan Bastford and *Peri Agency's* Megan Dinner should combine their obvious talents to explain "How the Keystone XL pipeline's Route Could Impact the Ogawalla Aquifer," as was outlined by Lyn Song in her Aug. 10, 2011, Inside Climate News article of the same name.

In doing so they might - us - did - use Google Earth to view the incredibly fragile topography of the Wood Buffalo Sand Hills - across which the Keystone Pipeline is planned to pass. So different from that of the sectioned farmlands of Alberta (and Saskatchewan to the north) One can only wonder at the management of TransCanada.

Editor's note: I have allowed this debate to occur at the first place.

Roger A. P. Fielding  
Kingston

## Free religion vs. free speech

Regarding "Courtng danger by being truthful" (Mar. 1), disregarding the clever obfuscation of Brian Lilley bemoaning decisions made by our courts, I am pleased to see freedom of expression and human rights, is the surreptitiously defending Bill Whitcomb's idea of "truth." Reasonable people can readily ascertain the "truth" Mr. Whitcomb believes, and the intent of his ignominious pamphlets.

However, I must admit confusion regarding Mr. Lilley's definition of "truth" in this particular instance, and his intent behind this ranting column. Regardless, let's hope freedom of religion never gives any so-called religious group protection under the law to proselytize their priotl under the guise of freedom of speech.

Al Dunn  
Glenburnie

## How to submit a letter to the editor

The *Whig-Standard* welcomes your letters. Letters may be emailed to ed.whig@sunmedia.ca.

Letters to the editor must contain the writer's name, address and telephone numbers where you can be reached during the day and during the evening. The *Whig* reserves the right to edit, shorten or reject letters.

You may also make your views known through our website, www.thewhig.com



# forum

EDITORIAL PAGE EDITOR: Derek One, Phone 613-544-5000 ext. 211 Fax: 613-530-4122. Email: ed@whigstandard.ca

**CASINO POLL:** The recent survey of Kingstonsians is flawed because it didn't ask the right questions

## 'The people have spoken?' Not really

I really wish I could take a stand on the casino and referendum issue. I would like to believe that history shows I have always been happy (to the dismay of some, I am sure) to express my opinion. However, in this case I honestly do not know how I feel about a "casino" in Kingston. It isn't that I don't care. Nor does the reason have anything to do with casinos in general, nor the pros and cons of referenda per se. Rather, it is because I have no sense of what the terms "casino" and "referendum" means in this specific context. It is for the same reason that I discount the recent Abacus study, even though I am sure it was conducted in a methodological way with appropriate sam-



**KEN WONG**

pling and the like. The Abacus survey asked an (overly) simplistic question about whether people supported a casino in Kingston. In that regard, everyone was free to define the word "casino" however they wished. But is a casino downtown the same as one, say, one that is north of the 401? Is a casino smaller or larger? Attached to a convention centre or standalone? Do all casinos adversely impact on the commu-

ty's health to the same extent and in the same way? What would need to be spent to offset or control those negatives? How much would the city get and how would that change for different types of venues? There must be some combination of these characteristics that leads to a positive evaluation, or the sponsors of the survey in Gananoque would not have sponsored Abacus' efforts. I do appreciate that there are some who oppose casinos on principle and, for them, the kinds of questions asked above are irrelevant. However, the survey didn't ask about support regardless of location, tax revenues, etc. It asked a vague question. The answers raised therefore have little value re-

gardless of how good the sampling was. If the question had been asked that way and the same result was obtained, then I would accept the result as "the city's people have spoken." It didn't, so I can't. The referendum issue is similarly complex. There is, of course, how much would \$300,000 add to everyone's taxes? Is that amount just to collect votes, or does it include the costs incurred in educating the public about the issue? Then there is the question of what constitutes a "yes" or "no" result: 50% plus one vote? Two-thirds? 50% sure there must be some precedent here, but I wouldn't know if I was responding to the survey. Finally, it isn't hard to imagine the intensity and complexity of

the debate that would ensue about how to phrase the question: consider the issue raised above in defining what a "casino" means in this instance. Here are the opinions I can express about the survey. First, I believe it means that any talk of casinos right now is premature, wastes city resources and distracts council from some more pressing current issues. Until Kingston is chosen and the contractor pitches a concept, we have only some abstract concept to debate. Explain: When the K-Rock Centre was first proposed without mention of location, most people supported it. Once we chose a location there was less support regardless of which location was pitched. Second, the issue is complex

Is it reasonable to expect every voter to study the issue scientifically? Is it reasonable to expect every voter to have enough perspective and information outside of the casino project to balance the health, economic and other factors? A "no" to either of those questions renders a referendum nothing more than a demonstration of NIMBY-like attitudes. Conversely, to me, it would seem that it is reasonable to expect those things of our city councillors... that they are provided that they are willing to take a position and do the work they were hired to do. Ken Wong is a faculty member at Queen's University's School of Business

**RIPOSTE:** Some of the 'external forces' in the casino debate have a lot at stake

## Gan and TLTJ must be part of the discussion

The double standard is too blatant to miss, even if its originator appears oblivious. The mayor of Kingston is crying foul because external forces have commissioned a poll and hired a Toronto lobbyist to intervene in the debate on bringing a casino to his city. Let's rewind the tape, in case you missed that. Kingston Mayor Mark Gerretsen wants the casino question resolved by "a decision made by Kingstonsians" - even though he doesn't see a need for a referendum to learn what decision they might prefer - and he decries outside interference in what he considers a local debate, despite the fact the "external forces" in question happens to be two small municipalities that will lose their casino if Kingston is awarded one. A recent poll by the Thousand Islands Accommodation Partners indicated that 60% of Kingstonsians did not want a casino and 78% wanted a referendum to settle the issue.



**DEREK GORDANIER**

Kingston's mayor neatly deflects his own residents' opinions, however, by pointing instead to the "vested interests" of the group that ordered the survey - a coalition of Gananoque and area business owners - as if that somehow invalidates the local responses to a professionally conducted poll. Though alluding to the business' pecuniary interest in the participation by casting them as, curiously, marginalizes their peripheral to the discussion. On one hand, he concedes the group has "skin in the game"; on the other, he suggests they are secondary to the debate. So which is it? The new gaming zone rules in Ontario mean that a casino in Kingston will only come at the

expense of the one in Gananoque, since the municipalities share a zone that can host only one casino. At stake for the co-hosting municipalities of Gananoque and the Township of Leeds and the Thousand Islands is the loss of a facility that contributes about \$1 million a year each in revenues (that represents about 12% of the budget, in the townships' case) and is the area's largest employer. The town stands to lose something tangible if it has and needs while the city hopes to gain something it wants. Arguably, that gives Gananoque an even greater stake in the debate than Kingston. Implying that Kingston has been wronged by Gananoque's interception into the casino debate is as analogous as a bully complaining he skinned his knuckles while punching his smaller victim in the teeth. Derek Gordanier is Managing Editor of the *Brookville Recorder & Times*. Follow him on Twitter @RTEditorDerek

**THE CASINO DEBATE:** A quick Google search finds no real help from the Bible

## No divine guidance here - we're on our own

Against building a casino in Kingston continue to inspire controversy and as my own suggestion - published in a column in this newspaper on Jan. 28 - that building not one but three casinos would seem to satisfy the greatest number of electors has not been taken seriously, it has occurred to me to investigate whether divine guidance on the issue might be sought. After all, I live across the road from St. Mary's cathedral.



**TONY HOUGHTON**

At any point in the Bible, my thinking, is building a casino either recommended or forbidden, or indeed left for us to decide? Not the Bible, as readers may know or have forgotten, is longer than *Come with the Wind*, and it would take months to wade through all of it in search of any references. But there is one obvious starting point: the Ten Commandments. I recall from school days that killing, stealing, committing adultery, bearing false witness and coveting my neighbour's ass were all off limits, but was there anything about "Thou shalt not build a casino"? It was possible, though I thought it unlikely, that the prohibition would be more specific, as in "Thou shalt not build a casino downtown," or "Thou shalt not build three cas-

inos." Not having a Bible at hand, I Googled the Ten Commandments. I realize that all language is open to misinterpretation, and that God, so far as I know, did not speak English, and that translation can be misleading. However, I believe I can safely say that most of the commandments leave the casino question open. There is no mention of a casino as such. In fairness, casinos may not have existed at the time and if they had they might or might not have been the subject of a commandment. But that is a quibble. All kinds of other things didn't exist at the time, either, such as smoke and martinis, and had they incurred God's displeasure we might have had unspoken commandments, not just the 10 we got away with. The one commandment that might be interpreted as forbidding the building of a casino is the famous one about not coveting my neighbour's wife, nor his servants, nor his ox, nor his ass, nor anything that belongs to

him. As it happens, I am fairly clear on this one, partly because I've never lived next door to a guy with servants or domestic animals, though I will admit to coveting the BMW that a neighbour once bought. However, I didn't steal it, so there is only one strike against me, not two. Which brings us to the last line about coveting "anything that belongs to him." Suppose my neighbour built a casino. If he did, clearly I should not covet it. No question. "Thou shalt not covet thy neighbour's casino." From a Kingston perspective, this might be read as "Thou shalt not covet Gananoque's casino." But it does not specifically forbid Gananoque from having built a casino in the first place, nor does it forbid us building our own - or, indeed, three of them. My conclusion is that in the absence of a commandment, divine guidance is not helpful. Not of the Christian type, anyway. Not having read the Koran, or Qu'ran (I don't see the difference in pronunciation, but then I am not a religious man, and chicken lettuce is the closest I will get to godliness), I have no idea if the Prophet forbids casinos. Maybe a Muslim reader could help. Tony Houghton is a member of the *Whig Standard's* Community Editorial Board

SERGEY LAGUTIN, Fotoblox.com



localnews

CASINO

# Provincial treasurer to make the decision

FROM PAGE 1

With the convention starting on Jan. 25, there was a rush to get to the letters and to the delegates before they headed to Toronto.

All we were doing was signing the letters to the delegates. The only thing I can recall is we were under the gun," he said.

The mayor said that his small community, in league with Gananoque, is simply trying to level the playing field where Liberal party influence is concerned.

He said the decision about who gets a casino, Gananoque or Kingston, will ultimately be decided by the provincial treasurer on the advice of the Ontario Lottery and Gaming Corporation. Right now the treasurer is a Liberal.

Frank Kivellia said having somebody at the cabinet table such as MPP John Gerretsen could make the difference.

Leeds and Grenville is represented by MPP Steve Clark, a

Conservative.

We know it's going to be a political decision made by the treasurer of Ontario. Do we have access to the treasurer of Ontario? I'm suggesting Kingston doesn't have access to the treasurer of Ontario," he said.

Milks said she and her husband didn't think much about the letter when they headed to Toronto two days later.

They went as declared candidates for Kathleen Wynne, who won the leadership that weekend and was soon after sworn in as premier.

while they were at the convention, they mentioned the letter to 10 other delegates, who found it odd that they had been targeted in such a fashion.

"I was just surprised to get this e-mail that had our names, and it was just a few days before the

convention," said Milks. Did the letter persuade them to go for Gananoque and Leeds and the Thousand Islands?

Milks said she and her husband were already supporters of keeping the casino in Gananoque. So that wasn't an issue.

But they didn't make any pitches at the convention. They didn't even get to meet face-to-face with the future premier.

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MILITARY

## Base remains top employer in the city

FROM PAGE 1

Cadden admitted that as a garrison base, CFB Kingston was more vulnerable to funding decisions that favour fighting units.

CFB Kingston is home to more than 30 individual units, each with its own budget that may be affected in different ways, Cadden said.

"We look at it as every dollar cut from a base or an infrastructure area as long as we don't approach a critical point, it's a dollar saved to invest in the troops in Edmonton or Petawawa or Valcarlos."

Even with reduced spending, CFB Kingston will remain the city's top jobs provider, employing 7,000 military and 2,000 civilian personnel.

In a presentation to city council last June, Cadden told councillors the base is worth \$450 million a year, more than \$51,000 per hour to the Kingston economy, including salaries, payments in lieu of taxes, supplies and services from local businesses.

Since April 2012 to next month, \$98 million was spent on construction at the base, and another \$91 million in construction is planned for the next fiscal year.

Elliot Ferguson at summedia.ca  
Twitter.com/Elliotatthewhig

LIBRARY

## French services to be enhanced

A new pillar project will see enhanced French-language library services to the Kingston area.

In a news release, the Kingston Frontenac Public Library said that through the provincial government's Cultural Strategic Investment Fund, the Biblio Francaise project should double the number of French children's books purchased for the library's collections and will allow the library to offer a variety of programs in the French language in 2013.

We are hiring a part-time staff member who will offer story-times, film screenings and other community programs in the French language," Kimberly Sutherland Mills, manager of programming and outreach, was quoted as saying. Beginning in April at our Pittsburgh branch, we will offer a weekly storytime for babies and a bedtime story program for all ages, and in the summer we plan to offer our popular Stores in the Park program in French for the first time.

Watch for a variety of other programs for adults as well as children.

Buzmatara, a children's performer from the Halifax area, will kick off the library's Biblio Francise events with a March lit-truck show on Monday, March 11.

Ideal for younger children, the program features a mix of interactive songs and an action-packed puppet show. For more information about this event, contact your local library branch or visit the library's website at www.kpl.ca.

The Whig-Standard

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local news

COMMUNITY

HEALTH: Chris Simpson, to be elected president of the Ontario Medical Association in summer of 2014

# Swim program a big hit

Medical student Ben Frid said he is the children's reaction that the swim program is launched at Queen's University children with special needs.

It's easy to see there's something special going on when children run up to their instructor with huge smiles, their faces and arms at maximum wingspan to embrace the water. They only met two weeks ago.

The local chapter of the national Making Waves program in fall 2011. There are currently about 40 children who participate in evening at the Fitness and Recreation Centre. The program gives personalized, one-on-one instruction to children with developmental disabilities between the ages of 3 and 15.

Group swimming lessons are often not suitable for children with developmental disabilities because they have shorter attention spans, require more personal direct supervision, and need to be diversely adapted teaching methods to ensure their success. Unfortunately, personal swim lessons can be too expensive for many families who have children with special needs. Making Waves uses volunteer instructors and offers a full session of swim lessons for only \$10.

Some of the children involved in the program used to be afraid to go into the water, but they now look forward to their weekly swim lesson.

For me, it is the huge smiles the euphoric high-fives, and the proud shouts of 'Mom! Mom! Did you see that!' that motivate me to continue Making Waves. Frid said.

The physical activity has other benefits as well. Frid said the children seem to do better in school and their general behaviour improves. It is also an opportunity to make new friends.

Frid launched a Making Waves chapter in Ottawa in 2009 while he was studying at the University of Ottawa.

— The Whig-Standard

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# Kingston doctor to lead national body

PETER HENDRA

A Kingston doctor is being named as the president-elect of the Canadian Medical Association in what was announced today.

Dr. Chris Simpson, 45, head of the cardiology department at Kingston General Hospital, received more votes from the 10,000 members of the Ontario Medical Association than his opponent, Dr. David Black of Ottawa, to be Ontario's president-elect.

The Canadian Medical Association rotates presidents from each of the provinces and territories. Due to the size of its population, Ontario doctor is elected president every five years.

Simpson, who teaches in and heads the cardiology program at Queen's University, will officially become president-elect in August at the CMA's annual meeting.

Simpson — who served as the chair of the Canadian Work Time Alliance, among other accomplishments — will officially take office in term as president in August 2014.

Since being a president-elect and past president each year, with a number of responsibilities, it's more like a three-year term, Simpson said.

The 45-year-old New Brunswick native, who has called Kingston home for the past 20 years, has set some goals he would like to achieve during his term.

One of those goals is to help doctors become leaders more than agitators of government, which they have been in the past.

Part of, I think, our job as a medical association is to say 'You know what? We are not going to be a self-interested group; we are going to be a group that embraces our civic professional-



Dr. Chris Simpson teaches in and heads the cardiology program at Queen's University.

Whig-Standard file photo

ism. We're going to be citizens about this, and we want to be trusted brokers and partners in the health care transformation," Simpson said.

I want governments to come to us and say, 'What do you guys think?' And I want the answer that we give them to be honest and sincere and said for the right reasons. This is within our grasp. That's not to say that it's not there now, it's just that we're in a transition toward more of a trustful relationship than we've had in the past.

He would also like to see a national plan for "health human resources."

You may have heard over the years, at one point they say we have too many doctors, and at

other times we don't have enough doctors. More to the point, we have too many of some kind of doctors and not enough of others," he explained.

"It would shock most people to know that there has never been a national, co-ordinated plan to figure out how many doctors to train and how many specialty physicians to train. Absolutely no plan whatsoever. So it shouldn't surprise us at all that 5,000 Canadians can't find a family doctor, and it shouldn't surprise us at all that there are unemployed cardiac surgeons. It is the inevitable consequence of a lack of planning. So, this is what we need to do."

He also hopes to integrate family doctors and specialists

and offer patients a more integrated approach.

The race to become the president-elect was an interesting one, Simpson said, partly because of the role social media played.

While he did travel and give talks around the province, he found himself with a Facebook page to maintain, a blog to keep up and a Twitter account.

In a province like Ontario, given that we're still practicing medicine full time, it just wasn't possible to visit everywhere. I think the electronic sources helped us reach a much broader audience than what otherwise might have been the case," he said.

One of the more interesting

meet-the-candidates events was a town hall meeting on Twitter, which limits its users to 140 characters per "tweet."

It was a very interesting exercise trying to answer questions comprehensively in 140 characters or less," he chuckled.

When he does assume his presidential duties, he will step away from his administrative duties and simply work one day a week at a clinic.

The rest of the time, he suspects, will be spent travelling around the province.

"The experience was fantastic," said of his election campaign. "I loved every minute of it."

peter.hendra@sunmedia.ca

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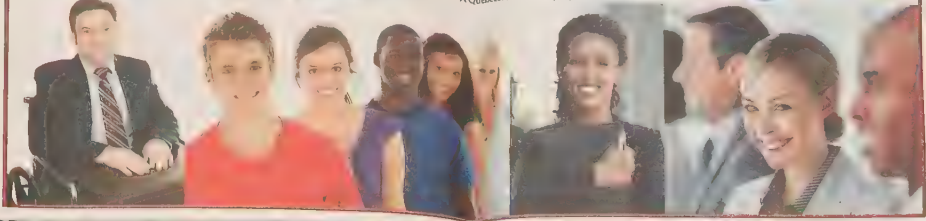
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## localnews

■ GRAND PRIX: Finalists for April 18 awards

## Cheesemakers vying for national prizes

LUKE HENRY  
OMI-Belleville

Three Quinte-area cheese producers are competing to have their work named as Canada's top cheddars.

Maple Dale Cheese of Thurlow ward and Ivanhoe Cheese of Ivanhoe, south of Madoc, each picked up three nominations for the Canadian Cheese Grand Prix.

The third is Prince Edward County's Black River Cheese Company.

These entries comprise seven of the 20 Ontario finalists for the contest's grand champion title but are also finalists in various categories after being selected from 250 entries.

Created in 1998 and held every other year by the Dairy Farmers of Canada, it requires makers to use only Canadian

milk — no modified milk ingredients.

Maple Dale cheesemaker Wayne Lain and owner Keith Henry said their cheeses are routinely in the competition's final round because of consistent quality. The company won best mozzarella in 2002.

"We don't make a vat of cheese and say, 'OK, that's the one we're going to show,'" said Lain.

## Big Cheeses

These local cheese factories are finalists for the Biennial Canadian Cheese Grand Prix.

They are:

• **Mild Cheddar** (aged three months)

• **Medium Cheddar** (aged four to nine months)

• **Old cheddar** (aged more than three years)

• **Five-year aged cheddar** (The Bark River Cheese Company Ltd., Prince Edward Co. only)

• **10-year-old cheddar** with Was Finish, Maple Dale Cheese

3 year)

• **Old Cheddar Cheese**, Ivanhoe Cheese, Ivanhoe

• **One-year-old cheddar**, Maple Dale Cheese, Thurlow

• **Aged cheddar** (more than three years)

• **Five-year aged cheddar** (The Bark River Cheese Company Ltd., Prince Edward Co. only)

• **10-year-old cheddar** with Was Finish, Maple Dale Cheese

Source: Dairy Farmers of Canada

Old cheddar (aged nine months to

"I try to make every vat as if it's a show cheese."

He entered the field 35 years ago as a 13-year-old student and is a fourth-generation cheesemaker.

Maple Dale entered eight cheeses in this year's contest and Lain's medium, one-year-old and 10-year-old cheddars are all finalists. It's only the second time the company has had

three cheeses in the finals.

"I'm banking on the 10-year-old," gowned Lain.

He said it's smooth, creamy, melts in the mouth — and is something of an accident.

"To have to go 10 years is quite an accomplishment," said Lain.

Henry and Lain grade their stock twice a year, removing anything that is at risk of passing

its peak quality. But not all batches age so well.

"This one hasn't peaked yet," said Lain.

"When Wayne made it he did everything right because the cheese is extraordinary," said Henry, a 43-year cheese industry veteran whose family has owned Maple Dale for 25 years.

Maple Dale makes 1.5 million kg of cheese per year. Its two-year-old cheddar is the top seller but this time missed the finals.

"We use 100% Ontario milk," Henry said, noting "the lion's share" comes from local farms.

Ivanhoe, meanwhile, has been specializing in cheddar for more than a century. Gay Lee Foods bought the company in 2008.

Cheesemaker Chris Spencer's mild, medium and old cheddars are finalists. Black River's five-year-old cheddar faces Maple Dale's 10-year-old in the aged category.

Organizers will announce the contest's winners April 18 in Montreal.



LUKE HENRY OMI-Belleville

Maple Dale cheesemaker Wayne Lain, right, and owner Keith Henry hold a round of their 10-year-old cheddar Friday at the business on Highway 37. It's one of the company's three cheeses now in the final round of the Canadian Cheese Grand Prix.

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February 25: Thoracic Surgery, Rheumatology, Infection & Immunology, Neurology  
March 4: Anticoagulation Management Service  
March 11: Pulmonary Function Testing Lab, Respirology, Cystoscopy, Urology

NOTE: Only patient clinics are moving to Hotel Dieu Hospital. Physicians' offices will remain at Kingston General Hospital so physician contact information (e.g., phone, fax, email) will remain the same.

How patients & families can learn more

- You will be notified by mail of any changes to the location of your upcoming clinic appointments.
- For the latest news on the clinic transfers please call the patient information hotline at Kingston General Hospital at 613-549-6666 ext. 7600 or 1-800-567-5722 ext. 7600 before your next clinic visit.
- For more information about Hotel Dieu Hospital—including directions, parking, maps, amenities and contact information—please visit [www.hoteldieu.com](http://www.hoteldieu.com).

local news

■ COURT: County case shows fraud, betrayal of trust by care worker

# Preying on the most vulnerable

BRUCE BELL  
QMI-Belleville

It's a sad story with no winners and certainly no vindication. As Judge Geoff Griffin handed down a guilty verdict in a Picton courtroom on Feb. 20, a spry 88-year-old widow only felt a sense of sadness.

Griffin's verdict confirmed what Marguerite Lyons had known for years — she was being robbed, but for the very people she depended on to care for her in her twilight years.

Last week Griffin found Angela Cutler, 40, guilty of five counts of fraud involving three separate victims. One of her victims was Lyons. Cutler was convicted of forging victims' cheques and will return to court April 24, for sentencing.

Lyons has been depending on personal support workers for close to 15 years. They began visiting the Lyons' Bay, 49 farm to help care for her late husband Burt and continued to visit a couple of times each week after he died in 2005.

After suffering a stroke in 2010 and spending several months in the hospital, Lyons said the provider of the PSW workers changed and that's when the problems began to escalate.

Oh, there was a few problems over the years — a few things missing here and there, but after I came home from the hospital, that's when it really got bad," she said while enjoying a visit with family in her Picton apartment. One thing I do have is a good

memory and when items would go missing, they would tell me I must have misplaced them — I knew that wasn't what was going on.

After leaving the hospital, Lyons spent one final winter on the farm she had called home for 50 years before moving to her Picton apartment. No longer was daughter Lisa Hutton and her family near to watch the parade of PSW workers coming and going. The problems escalated.

"When mom left the hospital and was made to switch providers, there was absolutely no stability. They were sending in new girls all the time and sometimes no one at all would show up," Hutton said. "It wasn't so bad before mom moved because we were right next door and in and out every day anyway, but when she moved to the apartment it was a real problem."

And still the jewellery was disappearing. Lyons says most of her collection has disappeared over the last 15 years.

"Most of the things can never be replaced and I've added it up and I've lost over \$5,000 worth of jewellery over the years," she said. Stillhrood prepared the family for the call from the Ontario Provincial Police in January.

The OPP were investigating Cutler regarding fraud issues involving one of Lyons' neighbours in her Picton apartment building. Cutler had started visiting Lyons prior to the move into town and continued to care for her afterward, but stopped visiting in late 2011.

They called and told me I was a victim of fraud and asked if I had been writing cheques to her. Lyons said, "I told them I had written one cheque to her, but they had a lot more than that. I just couldn't believe it — not until they showed me the cheques and it wasn't my signature. I trusted her and I just couldn't believe it."

Hutton said at the time the family were very pleased with their mother's latest care giver, but were curious about some of her behaviour.

"We were very pleased with, but she did seem to go above and beyond and we did find that a little odd," she said. "But we all really

trusted her and were shocked when this happened."

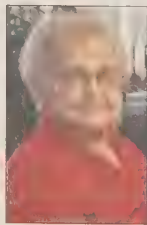
The cheques were all marked for groceries and vitamins and Hutton said at most, the worker occasionally bought some eggs and bread for her, but never vitamins.

"The cheques were all made out for even amounts — for amounts like \$60 or \$80, a lot more than the little amounts she would spend on groceries once in a while. She spelled mom's name wrong when she signed the cheques, so we knew mom hadn't written them."

Hutton said she thinks the convictions are just a glimpse of what is

happening to unsuspecting seniors.

The Community Care Access Centre acts as the umbrella for all these organizations and when I told them what was going on with my mother, they hadn't even been informed, which I think is unbelievable," she said. "Someone can go take a three-month (PSW) course and then go to work. If they get let go from VON or the Red Cross which are under the (Community) Access Centre, what's to stop them from placing an ad in the newspaper and hiring themselves out privately? What about accreditation? I'm a registered nurse and if I mess up, I don't practice anymore."



BRUCE BELL QMI-Belleville  
Marguerite Lyons is a 88-year-old Picton woman whose sense of trust was battered by fraud by a personal support worker



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Back row (L to R): Cheryl, Sandra, Katie

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He has dutifully served the members of our community from his practice in Westwoods (202-817 Bayridge Drive) for over 30-years.

Taking over for his practice is Dr. Matthew S. Feccia. He comes to us from Kitchener, Ontario with his wife and son. Dr. Feccia and family are eager and excited to make Kingston their new home. A dual graduate and past president of the Waterloo Wellington Dental Society, Dr. Proud has no hesitations recommending Dr. Feccia and wishes him and his family all the best in their transition to their new community.

Dr. Proud will be cutting back, but will remain working on a part-time basis. He would like to thank all those who have trusted him over the years with their oral health and appreciates their continued trust and support.

Once again, Congratulations George!

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WEEKEND EDITION

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March 2-3, 2013

CASINO: The current hosts to eastern Ontario's OLG casino are not going to give up without a fight

# THE GAN PLAN TO LOBBY LIBERAL LEADERSHIP

Mayor Mark Gerretsen said this week he was aggravated by the level of influence a Toronto lobby firm is having on the local casino debate.

But the lobby firm is involved because the smaller municipalities vying to keep their casino say they have to be aggressive on the file as Kingston enjoys inside influence, with Liberal MP and attorney general John Gerretsen, the mayor's father, sitting at the cabinet table.

To that end, Gananoque and the Township of Leeds and the Thousand Islands hired Daisy Consulting Group to assist in their fight to retain the Thousand Islands Casino. Daisy is owned by Warren Kinsella, a well-connected Liberal party member and Sun Media columnist who has taken on the Gananoque casino file at cost.



PAUL SCHLIESMANN

Christine Milks and Don Mills each received letters, dated Jan. 23, suggesting that "the support of your candidate would ensure the continuation of a vital part of our community."

The mayor of Leeds and the Thousand Islands, Frank Kinsella, co-signed the letter with Gananoque mayor Erika Demchuk.

Mayor Kinsella, no relation to Warren Kinsella, said all of the Liberal delegates from Leeds and Greenville were targeted the same way "to create awareness among the delegations" when they got to Toronto.

"We wanted them to lobby to say there was a problem with the casino in this area. Unless delegates hear this, how do they know about it?" Mayor Kinsella asked.

The mayor said they had one list of delegates supplied by Daisy and another that he had compiled himself with the help of a local Liberal contact.

see CASINO | Page 7

Point of View: The 'public' in public health. Page 4

THE CORPORATION OF THE TOWN OF GANANOQUE  
Canada's Gateway to the Thousand Islands

January 23, 2013

Dear Christine Milks,

On behalf of the Township of Leeds and the Thousand Islands and the Town of Gananoque, we would like to congratulate you on being a delegate at the Ontario Liberal Party leadership convention.

The Ontario Lottery and Gaming Corporation (OLG) Casino Thousand Islands recently celebrated its 10<sup>th</sup> anniversary of operation, boasting the impressive accomplishment of a decade of above-average performance among North American casinos. However, this

Frank Kinsella  
Mayor, Township of Leeds and the Thousand Islands

Erika Demchuk  
Mayor, Town of Gananoque

## MORE VOICES



WHY WE NEED A KINGSTON-BASED DISCUSSION /P5



THE GAN SURVEY DIDN'T ASK THE RIGHT QUESTIONS/P6



OF COURSE GANANOQUE HAS A RIGHT TO FIGHT BACK/P6



THERE'S NO DIVINE GUIDANCE IN THIS DEBATE/P6

DEREK GORDANIER

TONY HOUGHTON

MILITARY: Federal government's plan to reduce spending on Canadian Forces by 13% was not unexpected

## Budget cuts 'nothing calamitous,' base commander says

ELLIOT FERGUSON  
The Whig-Standard

The impact of defence budget cuts on Canadian Forces Base Kingston will be minimal and have been planned for since last year, said the base's commanding officer.

Col. Stephen Cadden said the

federal government's announcement earlier this week that it would reduce the amount spent on the military by 13% was not unexpected.

"We're really trying to focus on cuts being in the right spot. We've had lots of notice. We've been planning for reductions since last October," Cadden said

Friday afternoon. "It's really a planned process rather than a scramble at this point."

Monday, the federal government announced plans to reduce military spending by \$2.7 billion, 13% less than the previous year.

The cuts are part of an effort to trim 2% off the total federal bud-

get. The total proposed budget for the fiscal year 2013-2014 is \$323 billion.

At CFB Kingston, Cadden said the impact of the funding decline would be felt most among part-time, casual and temporary employees whose contracts will not be renewed.

"That mirrors a trend in the

federal public service as the government tries to reign in spending," Cadden said, adding that barring a major drop in funding for the base, the cuts would be barely noticeable.

"It's really nothing calamitous right now," he said.

"There will be budget cuts and slowdown, but I don't think the

city of Kingston is going to see any major effects from them," Cadden said. The government's budget decisions are aimed at maintaining the Canadian Forces' current troop strength of about 66,000 full-time and reserve personnel.

see MILITARY | Page 7

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### LAST CALL FOR EXHIBITORS!

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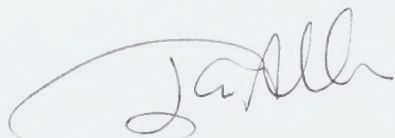


The total cost of the 2017 Isabel Bader Fellowship in Textile Conservation and Research would be **\$33,000**. This figure includes honoraria for the Isabel Bader Fellow and the Isabel Bader Graduate Intern supporting the Fellow's work, conservation supplies, modest research travel, technical support, promotional costs, and a public lecture or forum in which the research outcomes are presented. This year, we would also like to extend the residency period of the Fellowship from three months to four, allowing the Fellow and Intern to remain on-campus until the end of winter term and providing them with more time to complete their research project. We hope you will support this plan, and look forward to hearing your thoughts.

Please find enclosed, for your interest, the final report by Elaine MacKay, our 2015 Fellow. MacKay, a respected dress historian, along with conservation graduate Intern Emma Neale, made significant advances in the research and conservation of select dresses with regional significance in the Agnes collection. Their work garnered positive media attention in the community, as the enclosed articles from local newspapers demonstrate. MacKay and Neale gave a public talk to gallery members at the end of their residency and, in September 2015, MacKay presented a paper on the research that she did during her Bader Fellowship at the International Committee of Museums (ICOM) Costume Committee's annual conference.

Thank you for your kind consideration of this proposal. We hope you will agree that, as the work of our past Fellow attests, the Isabel Bader Fellowship in Textile Conservation and Research continues to be a worthy program, bringing local, national and international attention to the Agnes's textile collection, as well as valuable textile expertise to Art Conservation students. Please don't hesitate to call should you have any questions.

With sincere regards,



Jan Allen  
Director, Agnes Etherington Art Centre



Rosaleen Hill  
Director, Art Conservation Program

Encl.



