

Alfred Boddy

Queen's University

Queen's - Stewardship Report

2010

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STEWARDSHIP REPORT PRESENTED TO

*Alfred and Isabel Bader
September 2010*

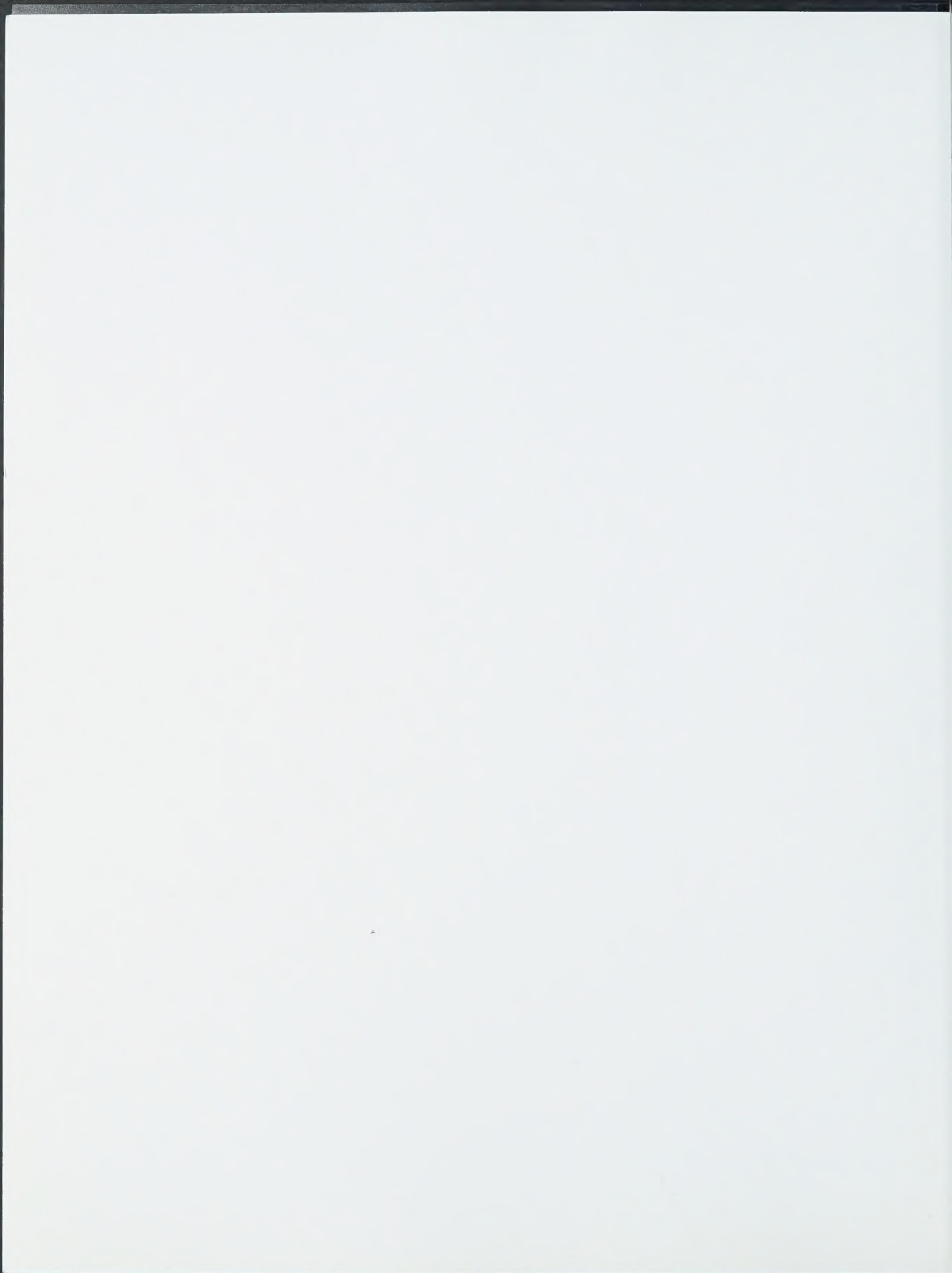
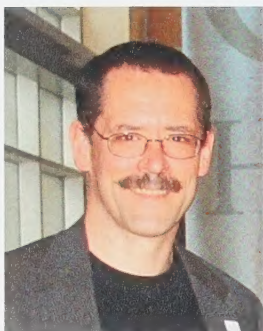


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DEPARTMENT OF CHEMISTRY

Submitted by: Robert Lemieux, Department Head



Robert Lemieux
Head, Department of
Chemistry

Another busy and eventful year has gone by and I'm pleased to report on the state of the Chemistry Department and acknowledge our success stories. In January, Principal Woolf issued his vision statement "*Where Next?*" as the starting point of a year-long academic planning exercise that will culminate in the formulation of a new university academic plan in December. The Chemistry Department is well positioned to contribute to this plan in a constructive and innovative fashion. For example, an online version of the 2nd year organic chemistry course for Life Science students, CHEM 281/282, was launched for the first time in early May. The response to this first offering has been very encouraging, and the plan is for Queen's Continuing and Distance Studies to aggressively market this course across Canada and eventually offer it several times a year, thus creating a significant new revenue stream that will leverage the Queen's brand in the online education market.

Last September, *the Mass Spectrometry and Proteomics Services Unit (MSPSU)* was officially granted Unit status by the Senate Advisory Research Committee. The MSPSU is a partnership between the Chemistry Department and the Protein Function Discovery group in the Faculty of Health Sciences to create a sustainable mass spectrometry facility in Chernoff Hall with state-of-the-art instrumentation and technical expertise.

Another Chemistry-based entity that gained Unit status at Queen's is *Snieckus Innovations (SI)*, a new research and development initiative led by Victor Snieckus, which focuses on developing synthetic process solutions for the pharmaceutical industry while continuing to pursue fundamental research in synthetic methodology. Thanks to your generous financial support, SI is now up and running, and is attracting new business from pharmaceutical companies. SI is temporarily housed in Chernoff Hall and will move permanently to Innovation Park at Queen's in January 2011.

GreenCentre Canada is celebrating its first year anniversary and the rapid growth of this new Centre of Excellence for Commercialization and Research has exceeded expectations. The GCC business model enables the commercialization of academic research by evaluating invention disclosures in green chemistry and technology from universities across the country and taking the most promising ones through the commercialization pipeline in partnership with several industrial members. *Pathogen Detection Systems, Inc.*, the spin-off company founded in 2003 to commercialize the novel fibre-optic sensor technology developed by Stephen Brown for monitoring the quality of municipal water systems, was recently acquired by the multinational *Veolia Water Solutions and Technologies (VWS)*. Now known as *ENDETEC*, the global sensor platform of VWS, the company has recently received a \$2.5 million grant from the Ontario Ministry of Research and Innovation to expand its portfolio and develop a broad range of microbiological and chemical sensing technologies.

There have been many individual and collective success stories in the Department, including the 2010 CIC Catalysis Award to Stan Brown, a Killam Fellowship to Philip Jessop, and an NSERC Collaborative Research and Training Experience (CREATE) grant of \$1.59 million over six years to a group of ten faculty led by Cathleen Crudden. Queen's Chemistry was also ranked in the top 100 chemistry departments worldwide by Academic Rankings of World Universities in 2009, one of only five Canadian chemistry departments in the top 100.

So, in closing, I continue to be optimistic that Queen's Chemistry is strongly positioned to play an important role in Queen's new academic planning. The anticipated appointment of the next Bader Chair in 2011 will further strengthen our position and I look forward to announce the successful candidate in the near future. As always, we will continue to *Make Chemistry Matter* at Queen's!

Excellence in Research and Teaching

Queen's faculty were once again recognized at various levels for their excellence in research and teaching.



Stan Brown

Stan Brown received the *Catalysis Award of the Chemical Institute of Canada*, which is presented biennially to an individual who has made a distinguished contribution to the field of catalysis. Stan was also elected as Fellow of the Royal Society of Canada in recognition of his outstanding research achievements in physical organic, bio-organic and bio-inorganic chemistry.



Philip Jessop

Philip Jessop received a *Killam Research Fellowship*, one of eight awarded nationwide in 2010 to support scholars engaged in research projects of outstanding merit in the humanities, social sciences, natural sciences, health sciences, and engineering. Killam Fellowships are among Canada's most distinguished research awards, and it is the third time in the past ten years that a Killam Fellowship has been awarded to a Queen's Chemistry faculty; the other two previous recipients are Victor Snieckus (2000) and Stan Brown (2007).



Nick Mosey

Nick Mosey received the *John C. Polanyi Prize in Chemistry* during a ceremony at the University of Toronto's Massey College last fall. The Polanyi Prize was established by the Government of Ontario to recognize outstanding researchers in the early stages of their career at an Ontario university. Nick also received an *Early Researcher Award* from the Ontario Ministry of Research and Innovation, which recognizes the best and brightest young research talent in Ontario.



Bill Newstead

Finally, **Bill Newstead** received the *Frank Knox Award*, which is presented annually by the Alma Mater Society to two instructors who have demonstrated an outstanding commitment to the education of students at Queen's through their teaching excellence. The Frank Knox Award is the highest honour given to instructors by students at Queen's, and this is the second time Bill has received the award, a distinction only one other Queen's faculty has achieved over the past 20 years. Bill also received the *Applied Science Teaching and Learning Award*, which recognizes individuals teaching first year Applied Science courses who contribute most to establishing a good teaching and learning environment in the classroom. This is the fifth time Bill has received this award!

Departmental Highlights

July 2009

Cathleen Crudden is promoted to the rank of Professor.

August 2009

Nick Mosey receives an Ontario Early Researcher Award from the Ontario Ministry of Research and Innovation.

Victor Snieckus is honoured at the 22nd International Congress on Heterocyclic Chemistry held in St. John's, Newfoundland.

September 2009

Stan Brown is elected as a Fellow of the Royal Society of Canada.

PARTEQ Innovations is awarded \$13.6 million from the Ontario Government in support of GreenCentre Canada.

The Queen's Chemistry Innovation Council annual meeting is held on September 25. The QCIC Welcoming Dinner featured Principal Daniel Woolf as the guest speaker.

October 2009

Richard Oleschuk is one of five Queen's faculty nominated for TV Ontario's 2010 Big Ideas Best Lecturer competition for their excellence in teaching and ability to engage students.

November 2009

Nick Mosey receives the John C. Polanyi Prize in Chemistry at the University of Toronto's Massey College.

Pathogen Detection Systems, Inc., a start-up company co-founded by Stephen Brown, is acquired by the multinational company Veolia Water Solutions & Technologies and receives \$2.4 million in federal funding towards the development of its next generation of water monitoring systems.

December 2009

Annette Keyes receives a Queen's Special Recognition for Staff Award at the Principal's Annual Holiday reception in Grant Hall.

January 2010

Queen's Chemistry is ranked in the top 100 chemistry departments worldwide by Academic Rankings of World Universities for 2009.

February 2010

Gregory Jerkiewicz becomes a member of the newly formed Ertl Centre for Electrochemistry and Catalysis.

Gregory Jerkiewicz and Diane Beauchemin along with three other researchers from Simon Fraser University are awarded a NSERC Strategic Grant of \$574,140.

March 2010

Philip Jessop receives a Killam Research Fellowship from the Canada Council for the Arts

A group of ten Queen's faculty are awarded an NSERC Collaborative Research and Training Experience (CREATE) grant of \$1.59 million over six years. The group is led by Cathleen Crudden, and includes Bob Lemieux, Peter Loock, Hugh Horton, Natalie Cann, Richard Oleschuk, Nick Mosey, and Jean-Michel Nunzi from Chemistry, Mike Cunningham from Chemical Engineering, and Kevin Robbie from Physics.

Andrew Fraser (Baird group) receives the McAdie Doctoral Student Award.

March 2010

The Chemistry Banquet is held on March 19. Suning Wang receives the 2010 Chemistry Graduating Class Award for Excellence in Teaching.

Bill Newstead receives the 2009-2010 Frank Knox Award for Excellence in Teaching and the Applied Science Teaching and Learning Award.

Philip Jessop's research on switchable solvents is featured in the March 22 issue of *Chemical & Engineering News*.

April 2010

The 4th year project presentations, the Smith Prize and Sullivan Prize competitions, and the QCIC Careers Luncheon are held on April 12.

Eric Keske (Crudden group) receives the Christopher Knapper Excellence in Teaching Assistance award from the Alma Mater Society. The award recognizes teaching assistants who have demonstrated an outstanding commitment to the education of students of Queen's University.

The following students win national NSERC awards for 2010-2011: Jeff Crouse (CGSM), Paul Ricketts (CGSM), Jessica Sonnenberg (CGSM), Christina Sun (CGSM), Ben Glasspoole (PGSD2), Jonathan Byer (PGSD3), Veronique Laberge (PGSD3), and Sean Mercer (PGSD3).

Ontario Graduate Scholarship recipients for 2010-2011 are: Candace Fowler, Kaitlynn King, Gillian Mackey, Catherine O'Neill, and John Saunders.

Veronique Laberge (Crudden group) receives a Japanese Coe fellowship to spend three months in Japan doing research.

May 2010

The following students graduated from honours Chemistry with distinction in 2010: Ginger Chen, Stephanie Hofley, Laura Hull, Lisa Kozycz, Jonathon Moir, Paul Ricketts, Chen Sun, Matthew Wong, Emily Labine, Stephen Murphy, Jessica Sonnenberg.

Stan Brown receives the 2010 Catalysis Award from the Canadian Institute for Chemistry for his distinguished contributions to the field of catalysis.

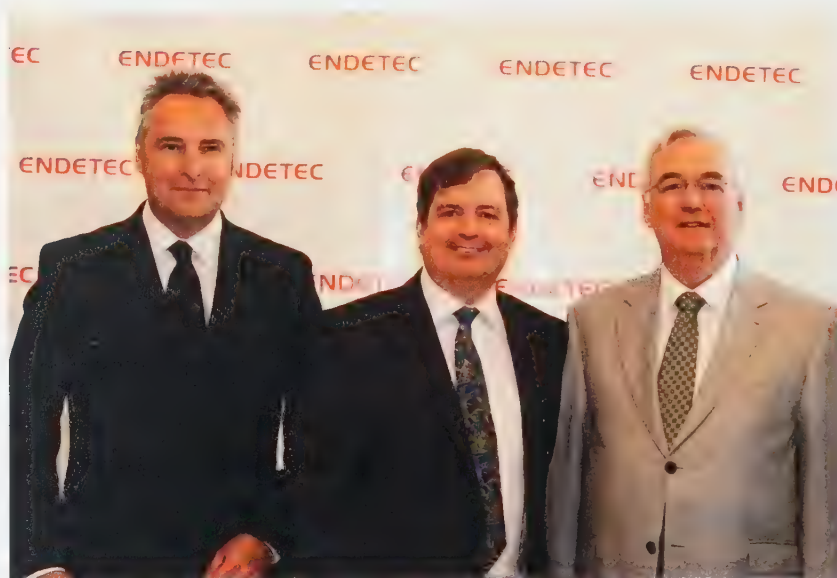
Hugh Horton is appointed Associate Dean (Studies) in the Faculty of Arts & Science for a six-year term effective July 1

Natalie Cann is appointed Associate Head for a three-year term effective July 1.

Gregory Jerkiewicz is awarded a grant of \$50,000 from the Nissan Motor Company.

On May 26, ENDETEC receives a \$2.5 million grant from the Ontario Ministry of Research and Innovation to expand its portfolio and develop a broad range of microbiological and chemical sensing technologies.

The department holds a reception on May 31 at the 2010 Canadian Society for Chemistry Conference in Toronto, Ontario.



Announcement on May 26 of a \$2.5 million grant from the Ontario Ministry of Research and Innovation to ENDETEC: (l to r) David Dolphin, President of ENDETEC, Stephen Brown, Queen's Chemistry, and John Gerretsen, Ontario Minister of the Environment and MPP, Kingston and the Islands.

THE AGNES ETHERINGTON ART CENTRE

Submitted by: Janet M. Brooke, Director



Janet M. Brooke, Director
Agnes Etherington Art
Centre

A number of important activities and events have marked the Agnes Etherington Art Centre's activities with Drs Alfred and Isabel Bader in 2009-2010, giving further shape to the breadth of the relationship we have the privilege to enjoy with them. Some of these activities are chapters in longer-term, multi-year projects, while others are particular events that have enriched the on-going projects that we pursue with their support.

As in past years, Alfred and Isabel have been generous in their donation of works of art to the Art Centre's collection, gifting the spectacular Jan Lievens *Portrait of Jacob Junius* to us. This compelling portrait joins five other paintings by this artist already in the collection, making the Art Centre the prime holder of works by this important colleague of Rembrandt in North America. The portrait, and several other of our paintings by Lievens, were exhibited in a major exhibition of the artist's works, *Jan Lievens: A Dutch Master Rediscovered*, travelling to the National Gallery of Art, Washington DC, to the Milwaukee Museum and the Rembrandthuis, Amsterdam from October 2008 to August 2009. In support of this exceptional collecting strength, the Art Centre was pleased to purchase another major etching by the artist for the collection, adding to a growing holding of works on paper that help articulate the stylistic and iconographical strengths of the Bader Collection.



Jan Lievens, *Portrait of Jacob Junius*, around 1658, oil on canvas.
Agnes Etherington Art Centre, Gift of Alfred and Isabel Bader,
2009 (52-009)

The Art Centre's capacity for stewardship and conservation of the Bader Collection has been significantly enhanced by the release, reported last year, of funds from the Bader Conservation-Restoration Fund. With this support in hand, we have begun developing a conservation campaign, and have already undertaken significant treatments of two paintings in the collection: Jan van der Venne's *Martyrdom of St. Philip* and Claes Moeyaert's *Joseph Selling Corn in Egypt*.

Just as importantly, Alfred and Isabel have recently made a significant gift towards the establishment of the new Bader Purchase Fund for acquisitions of paintings. The Art Centre made its first purchase through the Fund in the Spring, a charming panel by Pieter de Grebber, from an auction house in Strasbourg.



Pieter de Grebber, *A Boy in a Plumed Beret*, around 1635, oil on panel.
Purchase, Bader Purchase Fund, 2010 (T10-005)

Bader Curator of European Art Dr. David de Witt continues to conduct research on the Bader Collection, towards the publication of the second volume of the Bader Collection, on non-Dutch and Flemish paintings. David undertook several research trips to Europe in support of this work and supervises Practicum graduate students from the Department of Art to assist him in building the research files on this sector of the Collection. Recently, with his colleague Dr. Stephanie Dickey, he made a presentation at a Historians of Netherlandish Art conference in Amsterdam, and attended the Codart conference in Rotterdam. A beautiful new installation in the Bader Gallery – *Discord and Harmony: Themes of the Baroque Era* – has just opened, and will be on view through May 2011.

Our exhibition *Lost and Found: Wright of Derby's View of Gibraltar* is scheduled for presentation 6 February – 12 June 2011, and will feature this important painting and a suite of landscapes by Wright of Derby, all acquired with the support of the Baders. This exhibition brings to public fruition a long-term research project, involving international scholars, extensive conservation research and treatment, that has confirmed the attribution of *View of Gibraltar* to Wright. Subject to funding, a publication is also planned, and happily the Art Centre received a small grant from the prestigious Paul Mellon Foundation for Studies in British Art that gives a good start to our fundraising efforts. The manuscript is currently in development, with essays by John Bonehill (University of Glasgow), David de Witt, Barbara Klempan, and Janet Brooke. During the exhibition, we plan to host a round table public discussion, with presentations by the authors and by Professor Dickey (who is currently researching a Wright of Derby patron and collector of Rembrandt prints). We hope to be able to schedule this event during the Spring visit of the Baders to Queen's.

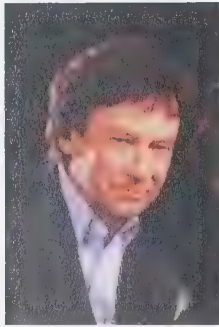
As reported last year, Isabel Bader has generously supported the Art Centre's work in costume research and conservation, helping us deploy the Queen's Collection of Canadian Dress as a source of research for art history and conservation students, and for public exhibition. Thanks to her help we enacted our first year of the Isabel Bader Research Fellowship in Textile Conservation project, putting out an international call to applicants and selecting the first Fellow: Caterina Florio will come to Queen's in January 2011 for a period of three months to conduct research on selected areas of the collection, present lectures and seminars to students in the Master of Art Conservation Program, and supervise the Isabel Bader Intern in Textile Conservation, also supported by this program.



The Isabel Rose, flourishing happily in the garden of the Agnes Etherington Art Centre.

THE SCHOOL OF MUSIC

Submitted by: Ireneus Zuk, Acting Director



Ireneus Zuk
Acting Director,
School of Music

As outgoing Acting Director, I am pleased to present to you this report about activities in the School of Music. The Faculty recently named Margaret Walker as the new Director of the School of Music. Doctor Walker is an ethnomusicologist specializing in the music and dance of India. I will assist her as Associate Director.

PianoFest

As has come to be expected, the 2010 edition of the Queen's University piano festival – PianoFest, opus 7 – presented four outstanding pianists in a series of recitals, lectures and master classes.

One of the most established and in-demand pianists both in Canada and abroad, Jane Coop, opened the festival followed soon after by one of Canada's young rising stars, the award-winning Angela Park.

International visitors in the current year were Roy Howat from the UK, internationally renowned both as a pianist and a scholar, and Diane Andersen, who belongs to the great Austro-Hungarian piano school, and has been dubbed, "the Grand Dame of the Belgian Piano School."

Concerto/Concert Aria Competition

On January 23 and 24, the School of Music held its annual Concerto Aria Competition and we are pleased to announce Molly Luhta as the 2010 competition winner. Molly will have the opportunity to perform with the Kingston Symphony later this year. The runner-up award was shared by Saki Uchida and Caitlin Barton. Congratulations to all the finalists on their very fine performances.



Left to right: Saki Uchida, Molly Luhta & Caitlin Barton. *Photo credit: Dr. Ireneus Zuk.*

Faculty Artist Series

This has been a banner year for the Faculty Artist Series with three widely differing recitals featuring faculty members and guests:

In November: Majestic Music for Brass and Piano with Chantal Brunette, (trombone), Neil Spaulding (French horn), Dan Tremblay (trumpet) and Tom Davidson (piano).

In January: Bach and Beyond with Donelda Gartshore (flute), Dina Namer (piano and harpsichord), and cellist Joan Harrington.

In March: Sensational Saxophones with Peter Freeman (alto saxophone), Kim Dooley- Freeman (Baritone saxophone) and Tom Davidson (piano).

In an additional "bonus" performance, maestro Nurhan Arman conducted Sinfonia Toronto in a program featuring compositions by Juno winners and School of Music faculty members, John Burge and Marjan Mozetich.



Marjan Mozetich, our most recent Juno Award winner.

A Trio of Junos

There is certainly something extraordinary in the composition department of the School of Music. For the third time in the last few years a Queen's University composer has been awarded the prestigious Juno award for "Best Classical Composition."

Following the win by Professor Emeritus Istvan Anhalt in 2005, and last year's win by former School of Music Director John Burge, Marjan Mozetich was nominated for two of his compositions this year. He was awarded the Juno for "Lament in a Trampled Garden" - a work for string quartet.

The School of Music is justifiably proud of its "star" composers.

Cantabile Choir Wins National Award

The Association of Canadian Choral Communities recognized the Cantabile Choir and its Artistic Director, Mark Sirett, Queen's B.Mus.'76. The Association named the opening concert of the choir's 2009-10 season, *Brown Eagle, Black Raven* "Outstanding Choral Event" of the season. Dr. Sirett, who founded the organization a number of years ago, truly revolutionized choral singing in Kingston and has brought it to a very high level.

In Memoriam – F.R.C. Clarke

Last year we reported on a long-delayed convocation ceremony honouring one of the most prominent and influential musicians in Kingston, F.R.C. Clarke. We are saddened by his passing in November (2009). Fred, as he was commonly known, was a brilliant organist, composer and conductor. During his distinguished career he served over 40 years as organist at Sydenham Street United Church, and a further ten as organist emeritus.

At Queen's he was Professor Emeritus following many years of teaching and 10 years as Head (Director) of the Department (School) of Music. F.R.C. Clarke wrote a definitive biography of his teacher, Healey Willan, and also completed and orchestrated a number of works by this influential composer. Fred's numerous compositions in the English traditions show a sound grasp of harmony and form and are imbued with melody as he preferred music "which has a tune." He wrote much choral music and also orchestral and keyboard works. He was chair of the music subcommittee for *The Hymn Book* of the Anglican and United Churches, to which he also contributed a number of original tunes and many arrangements.

Queen's Conservatory of Music

The Queen's Conservatory of Music is a thriving organization for community music activity in Harrison-LeCaine Hall. Now in its third year of operation, course offerings have expanded to include a new 25-member Cello Orchestra. The emergence of this large ensemble has been an exciting addition to our offerings, and their first performance took place in June.

The Conservatory is pleased to announce the launch of the *Queen's Conservatory of Music Awards for Youth* for Fall 2010. This scholarship fund, established by a very generous donor from the QCM community, will assist young students in furthering their music education. We look forward to expanding this fund in the years to come.

"A Night In Vienna"

On the weekend of February 12th and 13th, 2010, students, faculty and alumni presented "A Night In Vienna" in Grant Hall. Produced by Bruce Kelly with the Symphony Orchestra, directed by Gordon Craig and members of Choral Ensemble directed by Karen Frederickson, this years' performances offered something unique. In addition to talented student performers, tenor Tim Stiff (B.Mus. '85) and voice instructor Elizabeth McDonald performed both evenings. We are very proud of everyone who donated their talent, their time and their heart to such a wonderful fundraiser.

This year was a first for use of technology, as Matt Rogalsky streamed the Kingston performance for alumni to watch on their computers. While many watched in North America we had reports that it was possible to view the performance also in Europe.

We were honoured to have Daniel Woolf, Principal and Vice-Chancellor and his wife Julie attend on that evening as well as a number of senior administrators who had been preparing by taking Viennese waltz lessons through the fall.

There was a real surprise when Bruce Kelly approached one of the tables - celebrated baritone Matthew Zadow, another Queen's alumnus, jumped up and burst into song. Matthew who was on tour at the time, was delighted to perform alongside Bruce Kelly, his mentor and former teacher.

For music students, this type of event is a tremendous performance opportunity - it is only through participating in a large-scale performance like "Night in Vienna" that one learns through experiencing the timing, logistics and dealing with the unexpected, which is unique to any production.

The Isabel Bader Centre for the Performing Arts

For over forty years, since the establishment of the music program at Queen's, students, faculty and staff have imagined, planned, lobbied, even begged for a dedicated performance venue, but never dreamed of a Performing Arts Centre on the shoreline of Lake Ontario, on one of Kingston and Ontario's oldest heritage sites.

Now we are looking forward to a centre where music students will be able to perform ensemble concerts and recitals, as well as examinations in a hall built for that purpose. There will also be the potential for interacting more closely with film, art and drama students and with groups from the Kingston community.

JEWISH STUDIES PROGRAM

Submitted by: Howard Adelman, Director



Howard Tzvi Adelman
Director, Jewish Studies

וידבר משה באזני כל קהל . . .

דברים פרק לא

I join with your many friends and admirers on campus in wishing you a speedy recovery

After joining you in synagogue for several years, I have noticed (and confirmed) that Alfred's Hebrew name is Moshe Raphael ben Avner.

After hearing you give several lectures in Kingston – your *Worte on ivri anochi* at the synagogue, your lecture on Rembrandt, and your talk at the dedication of the Isabel Bader Centre for the Performing Arts – I have seen how you exhibit many of the qualities of Moses, a leader, a teacher, a builder, and a prophet - especially at your last talk!

You are really Queen's Moses, leading us to the Promised Land, but for a period of more than forty years. Each year, reporting to you and Isabel, I have an opportunity to assess the past year and to anticipate the next, to explain the direction we are taking, and to make sure that the rationale of the courses is clear. I appreciate your counsel, and the program is flourishing with your support.

All Jewish Studies courses are now offered through the major disciplinary departments, making the program multi-disciplinary, the courses popular, and the enrolments diverse. Indeed, some courses have been oversubscribed and several have over a hundred students. Currently, we have courses in the fundamental areas of Jewish history, literature, thought, and language offered in History, Religion, Gender Studies, Classics, and Philosophy, in addition to the Hebrew Program. We also have courses in the works for Global Development Studies, Spanish and Italian, and German.

For each of the last three years, with your support, we have offered three levels of Hebrew with solid enrolments at each level, while beginning has been oversubscribed each year. This year there is strong interest in intermediate Hebrew as well. The Hebrew program enables students who start Hebrew at Queen's to develop a strong foundation and students who arrive with good backgrounds to enhance their skills. In addition, once rotated with introductory Modern Hebrew, biblical Hebrew also attracts nice enrolments. This year, Na'ama Haklai will be on leave from Hebrew teaching, and she will be replaced by Amira Halabi, who teaches both Hebrew and Arabic in Daliyat Ha-carmel in Israel and who also has some roots in Kingston.

Last year, The Alfred Bader Adjunct Fund sponsored three and a half courses: advanced intermediate Modern Hebrew; Jews on Film; Diaspora and Feminisms in Jewish Contexts, and half of The Levant from the Late Bronze Age to the Coming of Rome. This year, the proceeds of the endowment will support three courses: the two intermediate Modern Hebrew classes and the course on the Holocaust in the History Department.

In addition to these courses, the History Department will offer four other courses in aspects of Jewish history; Religion will run two courses on Bible and rabbinics; Gender Studies will host a course on Jewish women in history; and Hebrew will offer the popular introductory Hebrew course.

Looking ahead to the 2011-2012 academic year, we will have a visiting professor of Islam from Israel who will do courses in Jewish-Muslim dialogue with me, these will include Scripture in Judaism and Islam; One Land: Many narratives; Jews and Arabs in World Civilizations; Comparative Diasporas: Israelis and Palestinians Abroad. In addition, we will have a new course on Jews and Judaism in modern German, Italian, and Spanish (Latin American) literature.



Rembrandt, *Moses Smashing the Tables of the Law*, 1659

This year the Jewish Studies Program was involved with the celebration of Beth Israel's One Hundredth Anniversary, sponsored two seminars on wheels to Toronto to see the Dead Sea Scrolls and the Spadina neighbourhood – where we were able to enjoy having our guest speakers and guides speak to us at the Isabel Bader Theatre - and to Montreal to see the Holocaust museum and the old Jewish neighbourhoods, and arranged the Kingston debut of the film "Mum" about the life of a Holocaust survivor in Kingston. In the fall, our professors Gord Dueck and Gerry Tulchinsky will be contributing to the further historical study of the Kingston Jewish community.

We have co-sponsored, with many other departments, appearances at Queen's by Daniel Theo Goldberg from UCLA, an expert on racism, and Harry Brod of the University of Northern Iowa, a pioneer in the area of gender studies. Kurt Rothschild visited Queen's and gave a fascinating lecture about his experiences as a Kindertransport refugee in England and Canada. The Irving and Regina Rosen Lecture provided an opportunity for Principal Daniel Woolf to show how his researches in historiographic study illuminate aspects of the study of Jewish history, in a talk with the compelling title "The Gnat in Titus' Nose." This year, the Rosen Lecture will be delivered by Warren Bass (Arts '92) who is a US diplomat and historian of Israel.

Although many of the students in our classes are not Jewish, we have learned that Queen's is now one of the most popular destinations for Jewish students. In addition, Queen's students are showing unusually high interest in studying at Israeli universities – and beyond, such as the University of Vilnius' Yiddish Program. This summer, students did internships at the National Yiddish Book Center and the Hadassah-Brandeis Institute for Women's Studies.

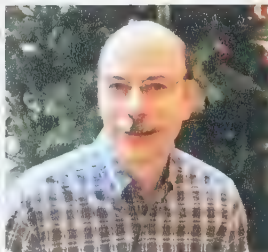
In our new relationships with the disciplinary departments, we have begun working with graduate students and look forward to working with more who choose Queen's because of its distinguished programs and the ability to do advanced work in Jewish Studies.

Alfred and Isabel, on behalf of all those involved in the Jewish Studies Program, I would like to wish you a Happy and Healthy New Year.

וידבר משה אל העם לאמר. . .
במדבר פרק לא

THE DEPARTMENT OF DRAMA

Submitted by: Tim Fort, Department Head



Tim Fort, Head,
Department of Drama

Like our fellow Creative Arts Departments at Queen's, Drama saw its resources shrink last year as a result of the financial strictures brought about by the global market meltdown. However, as theatre folk, we are used to improvising a bit in lean times, and we took last year as an opportunity to re-examine our offerings and to find ways to become more efficient while retaining the high quality in our curriculum. We've long maintained an integrated approach to the study of our field, believing that practice and theory must be inter-related in our teaching program. In the past, in order to ensure that our students received a mixture of traditional academic courses with more conservatory-like studio practice courses, we saw our program offerings as being divided into two streams: Robertson courses (inc. History, Literature, Theory) and Greene courses (inc. Acting, Playwriting, Design, Production, Directing). However, recently we have realized that our overall teaching approach as a department has made this dual streaming idea less pertinent and we have now begun a major curricular overhaul (to be phased in over the next two years) to reflect more accurately the unified approach to theory and practice that has distinguished our department from other Canadian "liberal arts" programs in recent years.

One of our additional goals - to further integrate our teaching with Art, Film, and Music - has also been given a new impetus by (and is particularly beholden to) the new Isabel Bader Centre for the Performing Arts.

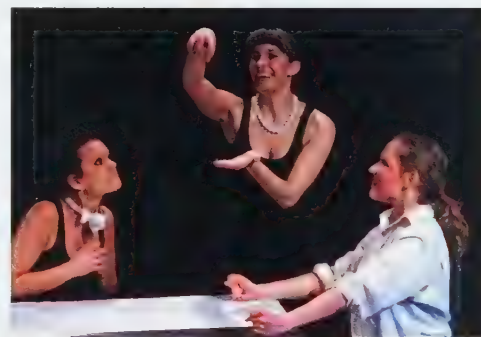
Recently we have worked closely with the other Creative Arts Departments to tailor new curricular offerings that are truly interdisciplinary. In this, we see the new Performing Arts Centre as the key to enabling a natural learning hub for students, faculty, and world-class artists working together. We have begun restructuring our curriculum both individually and with our colleagues to fully take advantage of this extraordinary new resource. We also have been looking for new opportunities for artistic outreach – in particular, international ones. Along these lines, we are pleased to be able to continue to develop (with your generous support) an ongoing relationship with Deborah Pearson and Forest Fringe. In fact, we have hopes that for the first time this August, a current Queen's Drama student will be joining her in Edinburgh for the Fringe Festival.

Beyond this evolving new support to our facilities, the individual support for our students from our departmental Bader Awards particularly reinforces our strengths – and, as always, was greatly appreciated during the recent academic year. The department's long-standing Bader costume award functions as a bursary with the dual purpose of acknowledging the achievements of students with an advanced interest in the area of costuming as well as enabling those Drama students who have recognized financial need to focus more fully on their studies. As in the recent past, the bursary was administered through the Student Awards office and, because of the size of the fund, was shared by several students. This year we were very happy to have four very deserving winners (Jessica Jay, Katie Littlejohn, Bryony Ritchie, and Matt Stewart) who were chosen from Drama students with both design interests and with identified financial need and who therefore received support to enable them to remain in our program through the generosity of the Bader bursary.

Looking next at the recipient of this year's Herbert and Stella Overton Prize (which acknowledges initiative taken in areas beyond our major productions), we were delighted to be able to acknowledge a third-year student who has taken an all encompassing approach -- as actor, director, and designer -- to making great theatre. Alexa Hubley, whose interests lie in working in many areas of theatre production, has for the past few years turned up regularly as a central figure in the work done beyond our main stages. This past year she performed in DRAM422 Scenes, directed (and served other production roles) in our Vogt Studio Theatre series, and is currently appearing all around Eastern Ontario with our Barefoot Players Theatre Company. The Players (who develop a new play for young audiences every year) appear in schools, parks, and libraries throughout the summer bringing very affordable theatre to all audiences as well as workshops about the craft to younger students. Alexa's commitment to this emerging group of theatregoers has been an ongoing inspiration to us all (as she was our unanimous choice for the Overton Prize.)



Alexa performing with
Barefoot Players



Studio Production directed by Alexa

The Department's two Major productions this past year reflected our interest in presenting classics from different eras while also taking into account the new fiscal realities that necessitate keeping our production budgets more modest. Faculty member Judith Fisher, who is a trained costumer as well as a fine classical director, took on the task of both designing and directing Shakespeare's *Twelfth Night* from a 1920's perspective. Since this era is noted for its stylish (although not inexpensive) fashions, Fisher also undertook to apply for (and receive) a \$5,000 professional development grant to allow her to create a stunning series of outfits – which particularly enabled the character Olivia to enter modeling a new frock at almost every turn. As a sort of antidote for this elaborate approach to *Twelfth Night*, Craig Walker, one of our most innovative faculty directors, chose to mount the bare stage classic, *Our Town*, in the Rotunda Theatre using an alley style staging with audience members facing each other across the 50 foot length of the space. In a further experiment to see if a much older actor could still memorize his lines, Tim Fort agreed to take on the very talky "Stage Manager" role in *Our Town* - both to keep in step with the students and to illustrate something about the true cadence of aging New Englanders.



Our Town – Thornton Wilder



Twelfth Night – William Shakespeare

In a year in which costumes were the central element in the storytelling (letting the scenery fade into the background), there were even more demands on our already overworked wardrobe department. As usual, Anne Redish, our head of wardrobe, managed our resources, including our Bader-supported costume collection, with good grace and a more than usual amount of patience. As she notes:

*I am regularly pleased to have our expanded storage area and collection to be able to provide resources to students who are inquiring into costuming from various perspectives. These are often student designers, but also can be students just needing to look at items from the past for theoretical projects related to a specific time in history. Recently I have been approached by a conservator from the **National Gallery of Canada**, Ottawa, who is looking into a specific type of storage problem, that being iron and rust stains, occasionally from hangers. Luckily we have largely prevented this through some conservation support and with the 'new' dryer/ less damp space, but will benefit greatly from this new contact. I hope it will result in some new enhancements to the conservation of some of the older items. This of course will support students in the future, as they too inquire into Costume Studies.*

I was also very interested to look at the book that was recently received by Tim Fort. It reminds me that approaches to Theatre Costuming in the Western world have varied over the decades, and I hope to someday have a student do an inquiry into this. From an initial look, this volume seems to present a valuable look in that direction.

Looking ahead, our drama student population is about to increase again after a year in which we had a somewhat smaller, but still very active, senior class. All of our students continue to take huge initiatives in terms of extra-curricular work, and last year might be most notable for the number of off-campus and non-departmental shows on view to supplement our already unrelentingly busy departmental schedule. We also had a banner year for our teaching staff with every single course we taught in the past term rated above the university average in the student feedback forms. We look forward with great excitement to next year, with our emerging new facility, renewed curricular opportunities, and, at the heart of it, our ongoing student enthusiasm.

More Scenes from the Drama Department Year 2009-2010



Groundbreaking Day



Drama Students Putting on the Ritz



Making Masks in DRAM339



The Class of 2010

THE BADER INTERNATIONAL STUDY CENTRE

Submitted by: David Bevan, Executive Director

In the first year after the re-naming of the International Study Centre as the Bader International Study Centre, and the sixteenth year of operation, it is again a great pleasure to be able to present a positive report on 2009-10 activities at the Castle.

Although the effects of the ongoing world recession remain visible everywhere, our student numbers have not decreased below the levels we have now come to expect: namely between 575-600 student terms per year. Thus the last eight years look as follows:



David Bevan
Executive
Director,
The Bader
International
Study Centre

2002-2003	351
2003-2004	474
2004-2005	510
2005-2006	591
2006-2007	599
2007-2008	575
2008-2009	591
2009-2010	575

In a budget structure substantially dependent on enrolment, these numbers continue to ensure that the BISC remains extremely stable. It is worth noting, however, that the primary obstacle to the 600 student terms per year which must remain the BISC's ongoing objective would seem to be the weakening participation of the non-Queen's CUSAP partners in the First-Year Program.

The withdrawal some years ago of the early signatories, Toronto and McGill, was followed by steady annual numbers from the other partners, despite the UWO contingent being reduced to students only coming from its founding affiliate institution, Huron University College. Unfortunately, over the last two years, the previously very healthy enrolments from UBC have dropped noticeably, and the British Columbia University has now indicated that it will withdraw from the CUSAP consortium with effect from September 2011. In all these cases of withdrawal or enrolment reduction, the rationale would seem to have been a combination of a concern regarding lost revenues by the home university and the desire to homogenise the first-year experience at the home campus.

Happily, other high quality universities are thinking more adventurously and it seems certain that the University of Calgary will join CUSAP that same year, with yet another Canadian partner looking likely the following year. We shall also be prospecting among US universities to explore the possibility of expanding CUSAP south of the border. The first-year numbers from Queen's remain solid.

Despite the above wrinkles, the further, qualitative objective of increasing cultural diversity across the student body continues to move forward, largely on the basis of our continuing partnerships with several long-term supportive universities around the world; with still further sources – Beijing University, Universidad de Las Americas, University of Sydney, University of Western Australia – having provided students for the first time in 2009-10. New Agreements with Aichi University in Japan, Koç and Bogaziçi in Turkey, the National University of Singapore are expected to begin to be productive in 2010-11.

As I reported last year, the Bader scholarships to several universities, the ongoing sponsorship by Alfred and Isabel, recently extended until 2015, of the wonderful Musicians-in-Residence program at the Castle, the quality of the physical space that their support has made possible, all of this continues to set the tone for the unique experience enjoyed every year by students from many different places. Similarly important each year is the continuing generosity of Alfred and Isabel in the time and energy they devote to the students here in their regular visits. Every year, an “Alfred and Isabel” evening, with a presentation on Rembrandt, Aldrich, the Joys of Collecting for Queen’s, or Art and the Law, with accompanying question and answer session, as well as their frequent lunchtime visits to mingle in the Dining Hall, are high points in each term, as the aura of “the Bader” is experienced at first hand by each student.

The end of the 2009-10 year saw the departure of Dr Patrick Deane, Vice-Principal Academic in Kingston, with line responsibility there for the BISC operation. He will be much missed by all at Herstmonceux, as his support, enthusiasm and affection for the Castle have undoubtedly facilitated the development of new financial and administrative structures between the Centre and the parent university in Canada. These are now enshrined in a Memorandum of Understanding which offers a platform of great clarity for the future, with the long-needed establishment, from recent positive annual operating balances, of an ongoing fund for specially identified strategic initiatives. The Baders' original vision is in the evident process of coming of age...



BADER CHAIR IN NORTHERN BAROQUE ART

Submitted by: Stephanie S. Dickey



Stephanie S. Dickey,
Bader Chair in Northern
Baroque Art

It is a pleasure to teach and mentor Queen's students, who consistently surprise me with their dedication and thoughtfulness. In the academic year 2009-10, I taught the introductory survey course (with Dr. Matthew Reeve), a third-year course on the history of printmaking, and a fourth year seminar on critical analysis and writing, based on the literature on Rembrandt and his circle.

Graduate supervision included a seminar on representations of the passions in early modern Europe and an independent study class in which three students gathered weekly for readings and discussion on Dutch portraiture. Postdoctoral Fellow Franziska Gottwald completed the manuscript for her book, *Das Tronie Muster - Studie - Meisterwerk. Die Genese einer Gattung der Malerei vom 15. Jahrhundert bis zu Rembrandt*, to be published by Deutscher Kunstverlag in 2010. PhD candidate Alena Buis completed her oral defence and was awarded a SSHRC supplementary travel grant to conduct research in New York on her thesis topic, 'Homeliness and Worldiness: The Material Culture of Home in 17th-Century Dutch Colonies'. Two MA students, David Mitchell and Stephanie Azran, completed their studies, and several others are working on research papers to be defended in 2010.

In February 2010, I traveled during Reading Week with a group of six graduate students to introduce them to the collections and research resources of New York City. Despite record-breaking snow, we spent a productive five days exploring museums and libraries, and were warmly received at the gallery of Otto Naumann.

In April, I received the good news that I was awarded a SSHRC standard research grant for 2010-13 for my new book project, *Rembrandt's Etchings: A History of Reception and Response*. I am pleased to report that my application was ranked 7 out of 100. The goal of this research is to reveal patterns in the collecting, appreciation, and interpretation of Rembrandt's etchings and to examine how the critical fortunes of his diverse achievements as a printmaker have evolved from the artist's own lifetime to the modern era. The SSHRC grant, together with research funds generously provided by Alfred and Isabel Bader to the Bader Chair in Northern Baroque Art, will support travel for research and the building of a database to track and compare descriptions, prices, and other data, and will also allow me to involve graduate students in the compilation and analysis of primary sources and other elements of the project.

Following up on my research on Jan Lievens for the exhibition that took place last year in Washington, Milwaukee, and Amsterdam, I published an article in the *Kroniek van het Rembrandthuis* outlining evidence for a lifelong relationship between Lievens and his Leiden colleague, Rembrandt. For the local community, I presented a gallery talk in the Lievens exhibition organized by David DeWitt at the Agnes Etherington Art Centre. I continue to research Lievens' prints, and presented new results at the international conference of the Historians of Netherlandish Art held in Amsterdam, NL, in May 2010, where I also had the pleasure to preside over the proceedings as President of HNA.

The winter term brought a variety of opportunities for conference participation. In early February 2010, I attended a conference on Rembrandt's drawings at the Getty Museum in Los Angeles and lectured on Rembrandt at a symposium organized by the Timken Museum in San Diego. At the Renaissance Society of America annual conference in Venice, Italy, in April 2010, I co-chaired a series of five sessions on Northern artists in Italy. In June 2010, I was an invited participant in an international colloquium on Dutch portraiture organized by Ann Adams of the University of California; a published volume of essays will follow.

The most exciting event of 2009-10 was our first international conference on Rembrandt held at the Bader International Study Centre at Herstmonceux. I served as program chair and co-organizer together with my Queen's colleagues Ron Spronk, David DeWitt and Franziska Gottwald. From June 25 to 27, 2009, over fifty distinguished museum curators, academics, conservators and conservation scientists gathered by invitation at the Castle for the symposium *Expanding the Field of Rembrandt Studies*.

Participants came from Germany, Belgium, Israel, the Netherlands, and the UK as well as Canada and the US. The program consisted of panel discussions on topics such as "Rembrandt, His Teachers and His Followers," "Patrons, Dealers, and the Marketplace", "Possibilities and Limitations of Technical Studies," and "Exhibitions as a Driver for Scholarship on Rembrandt and his Circle". Lively discussions continued over meals, drinks in the pub, and strolls in the gardens, facilitated by the kind and efficient cooperation of Sandy Montgomery, Bob Perry, Caroline Cullip, and all the staff at the Castle.

The event concluded in a festive banquet and a recital by Castle musicians-in-residence Diana Gilchrist and Shelley Katz. It was a particular pleasure to see Alfred and Isabel in the front row for every panel. Alfred's thought-provoking contributions to the discussion clearly reflected a lifetime of research and connoisseurship on Rembrandt and artists in his circle. The event was funded by a generous contribution from the Baders, with additional support from the Kress Foundation. Plans are already underway for a follow-up meeting to take place July 22-24, 2011.



Group Picture taken at the Rembrandt Conference at the BISC

Front Row (seated on ground) L-R: Ron Spronk, Eric Jan Sluijter, S.A.C. Dudok van Heel

Second Row (seated) L-R: Isabel Bader, Alfred Bader, Stephanie Dickey, Ronni Baer, Taco Dibbits, Emilie Gordenker, Peter Schatborn, Christopher Brown, Shelley Perlove, H. Perry Chapman, Albert Blankert, Astrid Tumpel

Third Row (standing) L-R: Ernst van de Wetering, Egbert Haverkamp-Begemann, Volker Manuth, David Bomford, Amy Golahny, Michael Zell, Betsy Wieseman, William Robinson, Claudia Laurenze-Landsberg, Paul Crenshaw, Melanie Gifford, Ashok Roy, Margriet Eikema-Hommes, Petria Noble, Erma Hermens, Karin Groen, Thijs Weststeijn, Erik Hinterding

Last Row (standing): David DeWitt, Michiel Roscam Abbing, Pieter Roelofs, Friso Lammertse, Gregor Weber, Edwin Buijsen, Michiel Franken, Marten Jan Bok, Walter Liedtke, Jaco Rutgers, Gary Schwartz, Arie Wallert, Lloyd De Witt, Christian Tumpel, Jeroen Giltaij, Martin Bijl, Janrense Boonstra, Jonathan Bikker, Doron Lurie, Holm Bevers

THE ISABEL BADER CENTRE FOR THE PERFORMING ARTS

On October 1, 2009 we were thrilled to celebrate the groundbreaking for the Isabel Bader Centre for the Performing Arts. On a windy day, on the beautiful shore of Lake Ontario where the Centre will be situated, hundreds of people gathered to recognise the vision and celebrate the generosity of Isabel and Alfred Bader.

Faculty, senior administration, staff and students were all on hand, including Principal Emerita Karen Hitchcock, a key figure in ensuring the success of this venture.



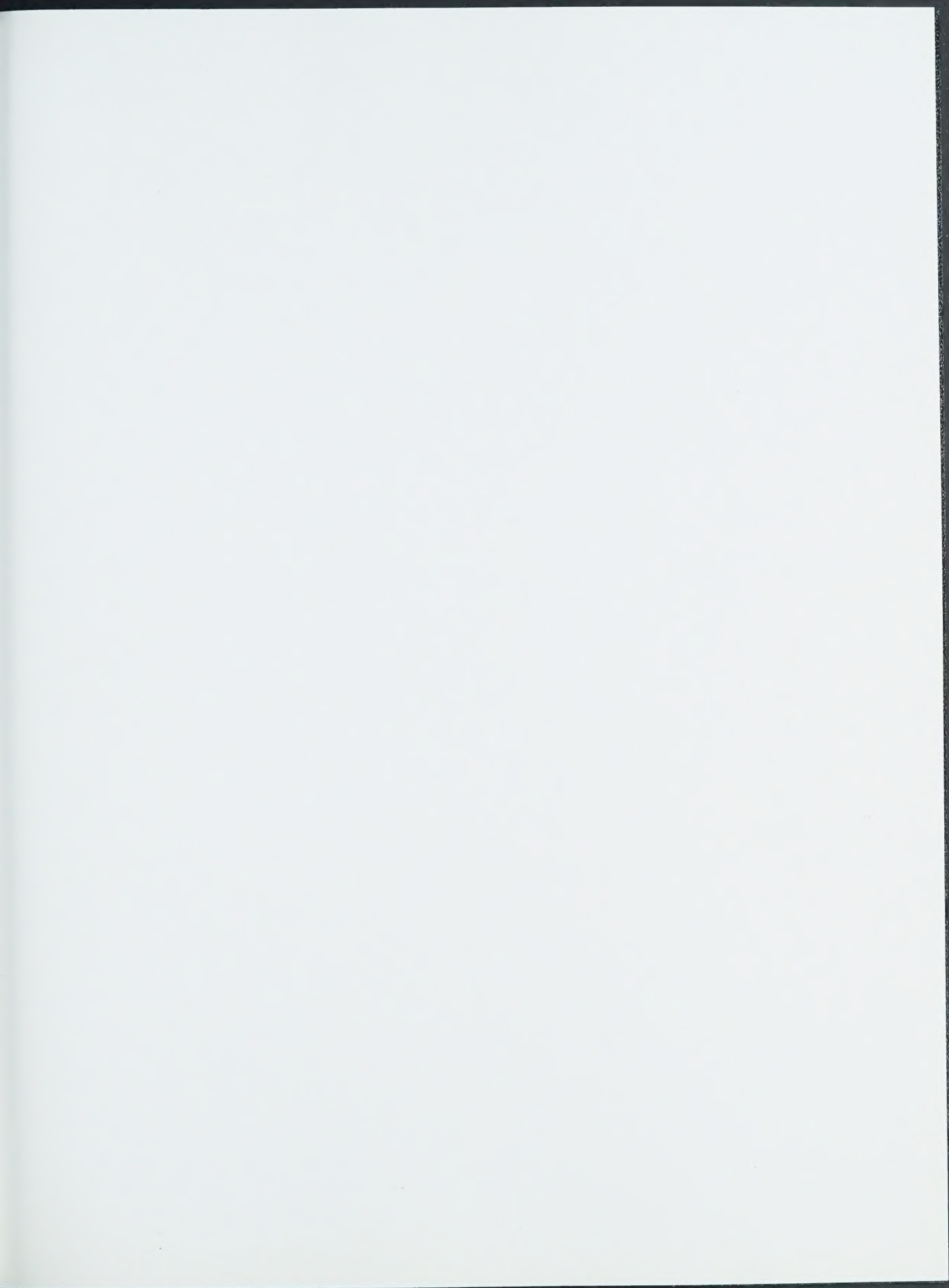
This is a much needed and eagerly awaited facility, and the many speakers attested to the fact that this will become the crown jewel for music, drama, art, film and many other departments at Queen's. It will also have an impact on the broader Kingston community, ensuring that world class performers and shows are able to take advantage of a state of the art centre.



Bill Young (Chair of the Board of Trustees), Daniel Woolf (Principal and Vice-Chancellor), Alistair MacLean (Dean, Faculty of Arts & Science), Michael Ceci (AMS President) all rise in tribute to Isabel and Alfred Bader. The platform was full of dignitaries, from Kingston Mayor Harvey Rosen to MPP John Gerretson and many others – all united in the celebration of the new space.

The over 200 attendees enjoyed hot cider, much needed on a chilly day, and cake while they chatted with students dressed in costumes from the Overton collection, visited with Department Heads and members of senior administration and enjoyed student displays in film, drama and art. Students from across the university will be able to benefit from this space – not only the performers but those who will provide technical expertise, administration support and those who will be a willing audience in the future.







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