

Alfred Bader

Queen's University

Queen's Stewardship Report

2013

QUEEN'S UNIVERSITY ARCHIVES

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THE ALFRED AND ISABEL BADER
Stewardship
Report AUGUST 2013





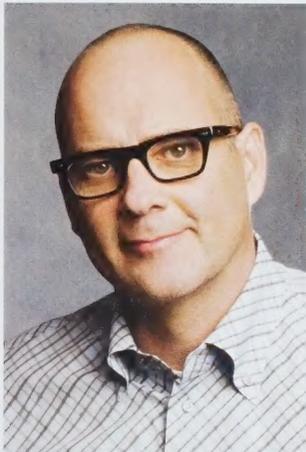
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The Isabel Bader Centre for the Performing Arts



Jerry Doiron, Director of the Isabel Bader Centre for the Performing Arts

I am pleased to be providing this, my first, report on the developments at the Isabel Bader Centre for the Performing Arts (IBCPA). I was appointed as Director of the Centre in March, 2013 and assumed duties three months later.

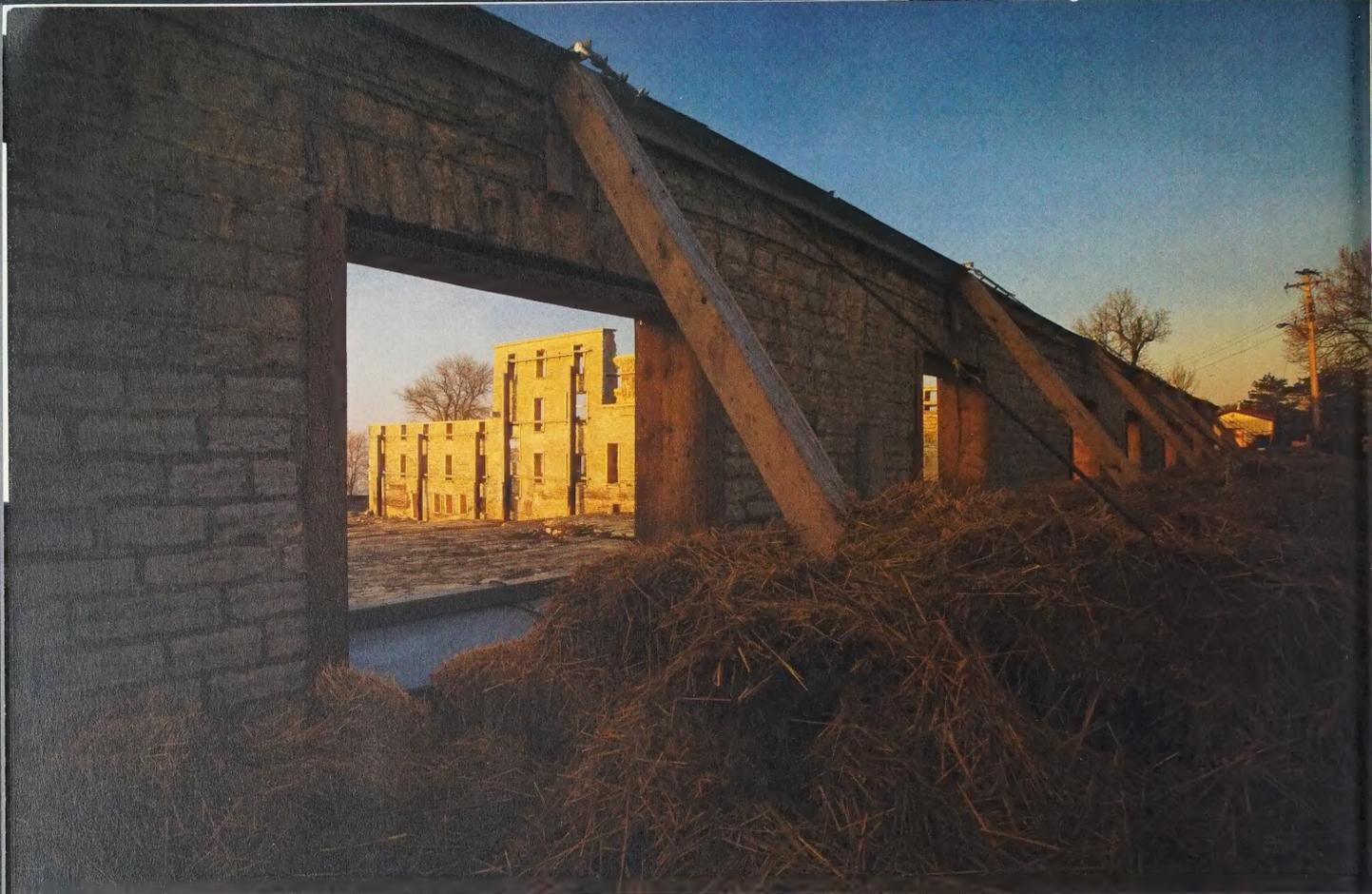
Since Dr. Gordon Smith filed his report last year, the IBCPA has literally risen from the ground. Almost the entire building is now enclosed and interior work is underway. The objective is for the building contractor, Ellis-Don, to hand over the keys to Queen's in January of 2014. Then begins the exciting task of readying the building for the first students who will arrive in the fall of 2014.

The IBCPA will be an enormous jewel in Queen's already dazzling crown. Designed by the internationally acclaimed architects Snøhetta, the IBCPA will provide 80,000 square feet of space to be used first and foremost to provide world class facilities for students enrolled in the Film and Media, Music and Drama programs.

The IBCPA will also provide Queen's with the opportunity to invite great artists, both national and international to perform in the Centre, not only adding lustre to Kingston's impressive cultural landscape but also to inspire and in some cases teach our own students.

And lastly, the IBCPA will provide Queen's with the opportunity to reach out to other local arts and community groups and offer them the opportunity to display their work in this fine new facility.

In thinking about the programming of the various spaces in the IBCPA I have been guided by three important tenets of life at Queen's – a respect for tradition; a respect for learning and experimentation; and a respect for the diversity of the faculty, staff and the student body. It is my hope that when



we announce our first season of programming in the spring of 2014, this respect will be obvious.

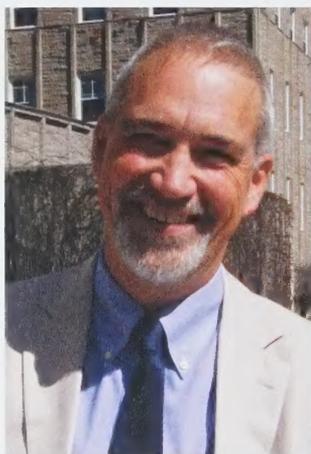
I am also conscious that with this shared facility we have an opportunity to explore new ways of presenting art – combining art forms or bringing disciplines together to jointly make an artistic statement. I am very much looking forward to working with the three departments that will have a permanent presence in the IBCPA, but also with Fine Art, the Agnes Etherington Art Gallery, the Union Gallery and others to create experiences that will be reflective of our complex times.

While I feel that I am on the brink of something new and exciting, I am also aware that much of the 'heavy lifting' has already been done by others. I would like to acknowledge the work of the IBCPA Operations and Planning Committee whose input and indeed, whose vision, has made this dream a reality. I would especially like to acknowledge the support of Dr. Gordon Smith, who has been a tremendous resource since my arrival.

We are grateful to the City of Kingston, Province of Ontario and Government of Canada for making this project possible. But really, we all are acutely aware that the Isabel Bader Centre for the Performing Arts exists because of the generosity of Drs. Isabel and Alfred Bader.

I had the honour of meeting you in your home in Milwaukee. At that meeting I asked Isabel what her hopes were for the facility. Her reply was simple, "that it be used". To me, that is as good a guiding light as any, and as director of this wonderful new addition to Queen's, I will work towards finding a path that merges both the world class aspirations of the university with your hope that it will simply be a useful resource. In fact, this would be the best of both worlds.

Bader International Study Centre



Bruce Stanley, Executive Director, Bader International Study Centre

As I write this report, three summer school students are giving presentations on their research to academics assembled at the Castle for the first-ever International Conference on Deaf Geographies. A nascent subfield of Geography, the study of deaf communities, their spaces and their struggles has been the subject of our first Field School in Deaf Geographies held in the summer of 2013 at the BISC, and the conference marks the conclusion of the Field School.

One student is from Queen's; one from Ohio State, and one is a refugee from Somalia studying at the Rochester Institute of Technology. All three have spent the summer learning how to do research and working in the archives to study the lives of deaf people in the 19th century in southern England. The Conference brought together deaf researchers, researchers on deaf communities, and deaf students, along with interpreters from the UK and the USA, to listen to current research, discuss the future of Deaf Geographies, and to suggest how the BISC may support this emerging area of international research. The proceedings have been streamed live to "virtual attendees" in Australia, the USA and Europe and made available for review across the web.

This exciting new project represents the direction the BISC has been moving this year as we seek to fulfil the vision of Alfred and Isabel Bader. We are taking seriously our mission as an International Study Centre, and opening up further opportunities in teaching, research and collaboration for Queen's. Let me outline some of these developments under these three headings:

Teaching

Across this year, we have expanded the diversity and creativity of our teaching offerings at the Castle. There are now more international relations



and global politics offerings for upper year students (i.e. modules on Comparative Genocides and International Political Economy), an expanded set of offerings in business (Current Issues in Global Finance), more media and film offerings (Journalism in the 21st Century; Asian Cinema); and a greater range of Medieval Studies options. We are offering fewer traditional philosophy and English literature modules than in the past, and are shifting our literature focus to represent more current global interests (Global Detective Fiction; Homer's Iliad in Current Fiction and Film; the Art of Travel Writing).

For our first-year students, we have rethought the pedagogical impact of our program, and have, as a result, redesigned the package to make it more powerful and transformational as a First-Year Experience. Students still have a choice of courses (Politics, Literature, Psychology, Film/Media, and Drama, for example) but we are adding a series of interventions, experiences, speakers and opportunities for all the first-year students in such a way that they will emerge from their time at the Castle with an even stronger and richer set of academic and global leadership skills. With the support and encouragement of key departments at Queen's such as History, Sociology, Geography, Drama, Film/Media, and Gender Studies, we are crafting what we hope will be a unique first-year experience that will be a flagship for Queen's and representative of what Queen's global vision for undergraduate education is all about.

Research

The BISC has not traditionally been known as a centre or incubator for research, but we believe that this is part of what the initial vision of the Castle contained. We have now implemented a number of new policies and activities to increase the research profile of the BISC, and to link it more closely into Queen's continued push for global

recognition. The Scholar-in-Residence program continues to attract one global scholar to the Castle each term to join the community and to share their engagement with their topic with students and faculty. Faculty research is now been more actively supported financially with conference support and time-in-lieu of teaching so that they can publish more readily. Castle in the Community talks give BISC faculty the opportunity to share their research with the local community via regularly scheduled talks in Herstmonceux village.

We have made providing undergraduate research opportunities one of the key missions of the BISC. As a result, all courses are required to contain a primary source assignment, to encourage students to produce primary research, and through the annual Undergraduate Research Conference, to share their work with faculty and students. In collaboration with the V.P. for Research in



2013 Field School in Gender Dialogues – staff and students

Kingston, we now have two undergraduate research scholars at the Castle each summer, and we are launching our own Castle Fellows summer research program for the summer of 2014.

Currently, faculty at the BISC are being supported to develop further expertise in the following areas of their research: British archaeology; digital humanities; Asian cinema; deaf geographies; Medieval studies; Islam and education; the aesthetics of architecture; sports in Victorian literature, animal behaviour; contemporary British music; "recycling" drama, and contemporary art. Three books have been published by faculty members this year, numerous chapters in edited volumes accepted, and over six conference papers presented.



Field School in Gender Dialogues

Collaboration

One exciting new area of work has been reaching out more aggressively to expand the networks of collaboration with Queen's departments and schools, our global university partners, with the local community, and with Castle alumni. New projects are being developed with the School of Engineering to bring more School of Engineering students to the Castle to study Global Project Management. The first Interdisciplinary Program in Global Health and Disability in association with the School of Health Studies and the Community Rehabilitation Program was a great success in 2013. We are offering a greater set of courses for students from the School of Business. The History Department is developing two new Field Schools at the BISC; one in Indigenous Studies, and the other in the Medieval Mediterranean. We are now offering new Gender Studies courses at the BISC, and will offer a new Field School in Gender Dialogues (Muslim, Christian and Jewish women) for summer 2014. We are looking for ways to support the MSc in Applied Sustainability by using the Herstmonceux estate as a research laboratory for sustainability technologies. Our collaboration with the School of Law continues with the Global Law Program. Finally, we are beginning to work with the Mathematics Department on providing opportunities for training of postgraduate students in applied mathematics.

With our global partners, we are expanding our collaboration as well. We jointly offered with Koç University in Istanbul a new Field School in Conflict Resolution, bringing Queen's and Koç students together at the Castle and then moving to Istanbul to examine conflict resolution activities. We are cooperating with Fudan University on hosting a teacher of Chinese language at the Castle. We are working to organize a Middle East Security Workshop at the BISC in conjunction with



Ben Gurion University, Birzeit University, Shanghai Jiao Tong University, and Queen's. We have held conversations with the Dialogue Institute of Temple University about cooperation on Gender Dialogues and, with University of Western Australia, about a joint program in Indigenous Studies. In addition, we are looking to support Queen's in its ties with the Matariki Network of Universities so as to serve as a site for postgraduate research.

The Castle is working to expand our collaboration with the local Friends of Herstmonceux and the villages and public officials in our neighbourhood. We are offering members of the Friends the chance to audit courses at the BISC, mixing them in with students in a few of our courses. We have agreed with the St. Nicolas Church in Pevensey to supply the archaeology investigation over the next three years so that they can expand their burial ground. We are expanding our volunteering program so that our students can better serve the local community with service opportunities at local NGOs and charities. We have deepened our ties to the East Sussex Council and our MP in Parliament, and we are cooperating with the local Parish Council in long-range planning of the Parish.

One area of exciting work this year has been with Castle alumni. Over 7,000 students have now benefited from the Bader gift of the BISC, and we are now working actively to cooperate with this alumni network for support, new ideas and networking that will benefit them as well as our current students. We are hosting the 20th anniversary reunion at the Castle in July 2013, and expect around 30 alumni to return to Herstmonceux for the weekend.

In Summary

2012/2013 was a good year for recruitment. We had over 150 students in each of the Fall and Winter terms, and a similar number for the Summer 2013

term. Diversity and international representation was good, but needs further attention. Recruitment for 2013/2014 promises another year of modest growth in student numbers. We are expanding our global partners, with students coming to the Castle for the first time from Turkey, and greater representation from partners across the Caribbean, Australia and the US.

The Castle grounds are lovely this year, reflecting the ongoing hard work of the Estate team to implement strategic development of the garden and grounds. We installed a new 50KW



Shakespeare Garden

solar PVC array on the Castle grounds in April, representing the first step in our Green Castle Initiative to reduce the carbon footprint of the BISC; we are investigating the possibilities of other technologies such as water-source heat pumps, biomass, biogas and wind power to bring down our long-term energy costs.

We are expanding our faculty office space by $\frac{1}{3}$ this year through a conversion project in the basement of the Castle, and are now looking at how to best gain new student social space, a learning commons and conference accommodation at Bader Hall through a long-term Capital Campaign. We need the conference accommodation as soon as possible in order to serve Queen's new International Strategy, and the central place the BISC plays in that new strategy, in innovative and supportive ways.

We do mark the passing of an era with the retirement of Sandy Montgomery as of the end of August 2013. Sandy and his wife Shirley have supported the BISC for 20 years, being there from the beginning of the project. We will miss him and his sage guidance; we all thank him for his service to Queen's and to the students over the years.

In sum, 2012/2013 has been a crucial transition year, with the BISC actively moving to better meet the original vision of the Bader gift. Over 400 students have directly benefited from the BISC this year; if we include the broader indirect outcomes of research, support for Queen's departments, engagement with the local community, and the opportunities we offer for our global partners, the Castle continues to represent the best of Queen's and what global education can do to craft a better world. We once again thank the Baders for the generosity of their gift, and the supporting vision that continues to inspire us at the BISC.

The Agnes Etherington Art Centre



Jan Allen, Acting Director,
Agnes Etherington Art Centre

When I joined the Agnes Etherington Art Centre staff in 1992, it was a time of great anticipation as we worked toward the substantial expansion and renewal of our spaces, much enabled by Alfred and Isabel Bader's generosity and inspired by their vision of a worthy home for the Bader collection of art at Queen's University. The ensuing years have seen many exciting developments and, in 2012–2013, these are fulfilling their promise through the creation of a truly outstanding collection of European art with a concentration in 17th-century Dutch and Flemish painting, supported by the research depth of a dedicated curator, Bader Curator of European Art Dr. David de Witt, and by the teaching and research of our colleagues in the Department of Art History and Art Conservation. As Acting Director, it is my pleasure to report on accomplishments this past year. We have presented beautiful and sensitively wrought public exhibitions; advanced collections research, conservation, interpretation and development; and successfully engaged with students at Queen's University and with the wider public. The Funds established by Alfred and Isabel Bader, and their ongoing gifts, have truly transformed our work and our capacity to enrich the lives and learning experience of students and the broader community at Queen's.

Two major exhibitions were presented in the Bader Gallery during the year, both curated by David de Witt. *Diamonds in the Rough: Discoveries in the Bader Collection* (to 12 August 2012) highlighted the investigative inspiration, and research and restoration processes through which these artistic treasures were uncovered and brought together. The exhibition *Tobit: Miracles and Morals* (1 September 2012 to 21 April 2013) provided a wonderful platform for featuring the depth of our holdings

of artistic interpretations of the apocryphal Book of Tobit, including several works donated by the Baders this year, and an extraordinary suite of prints on the theme purchased through the Bader Acquisition Fund. The narrative richness of the paintings was the focus of our education program for elementary school students this year, and inspired writers in the fully subscribed Drawn to Words programs led by Governor General's Award-winning author Diane Schoemperlen. The *Tobit* exhibition was also enjoyed by Queen's students in class tours and as an undergraduate assignment topic, and was featured in a well-attended noon-hour presentation by Dr. de Witt, and during our fall season launch. During this time, David de Witt



Andrea Lanzani, Milan 1641–Milan 1712, *The Blind Belisarius*, Around 1695, Oil on canvas, 132 × 170.1 cm, Collection of Agnes Etherington Art Centre, Queen's University; Gift of Dr. and Mrs. Alfred Bader, 1971, 14-006

also developed a new exhibition which was installed this spring. *Masters of Time* (11 May to 24 November 2014) presents an inventive contemplation of temporality in Baroque European art through examination of artistic methods and representational strategies in major works from the Bader Gift.

Our collections have continued to grow in exciting ways. Alfred and Isabel Bader donated five important paintings featured in the *Tobit* exhibition – greatly enhancing the scope of works in that show. Through the Bader Acquisition Fund, we were able to purchase an oil on panel painting, Isack de Jouderville's *Bust of a Young Man in a Beret and a Silk Scarf*, (around 1630), which beautifully



One of many beautiful paintings in the incoming gift from the Collection of Alfred and Isabel Bader: Aert de Gelder (Dordrecht 1645–Dordrecht 1727), *Hannah Presenting Samuel to Eli*, Around 1710, Oil on canvas, 79.7 × 97.8 cm.

complements our two fine portraits by Rembrandt. The artist was a student in Rembrandt's studio when this work is believed to have been painted, in the same year as the master's *Head of an Old Man in a Cap*.

**Donations received
in 2012–2013**

Bartholomeus Breenbergh, *Tobias and the Fish*, around 1624, oil on panel. Gift of Alfred and Isabel Bader, 2012 (55-013.01)

Maerten de Cock, *Coastal Landscape with Tobias and the Angel*, 1620s, oil on copper. Gift of Alfred and Isabel Bader, 2012 (55-013.01)

Gerbrand van den Eeckhout, *Tobit Accusing Anna of Stealing the Kid*, 1652, oil on canvas. Gift of Alfred and Isabel Bader, 2012 (55-013-03)



Curator David de Witt leads an Art Matters tour in the exhibition *Tobit: Miracles and Morals* in the Bader Gallery, 31 January 2013

Gilli Neyts, *Tobias and the Angel, with Antwerp in the Background*, 1660s, oil on copper. Gift of Alfred and Isabel Bader, 2012 (55-013.4)

Barent Fabritius, *Tobit and Anna and the Kid*, 1667, oil on canvas. Gift of Alfred and Isabel Bader, 2012 (55-013.05)

Works purchased with the support of the Bader Acquisition Fund in 2012–2013

Isack de Jouderville, *Bust of a Young Man in a Beret and a Silk Scarf*, around 1630, oil on panel. Purchase, Bader Acquisition Fund, 2013 (56-002)

This year Alfred and Isabel Bader decided that the time had come to gift a major portion of their collection to the Agnes Etherington Art Centre: through the latter part of 2012-2013, we made arrangements for the safe transport of 68 works



Diane Schoemperlen, an acclaimed author, led the *Drawn to Words* workshop with Pat Sullivan, Public Programs Officer in the Bader gallery.

from Milwaukee to Queen's. The quality and range of this dramatic addition to our holdings, for donation in 2013 and 2014, are spectacular. They bring our presentation, research and teaching capacity to a new level of excellence. As this becomes a reality, we have begun to shape plans to exhibit selected paintings from this gift in 2014, and will develop new ways of sharing these works with audiences near and far in the future.

In support of the presence and profile of the Bader Collection donations at Queen's University, I must mention an important initiative underway at the Agnes Etherington Art Centre. In late 2013, recognizing the need for more effective marketing and communication, we began initial work to re-develop the Agnes's web site, in tandem with a reconceived approach to overall communication (through various media) of our research, collections and activities. These changes will help us reach audiences across new generations and around the globe. The first phase of this project will be launched in the fall of 2013.

Each year, we support the loan of significant works from the Bader donation to high profile exhibitions. This year, we were pleased to make three of these works available for a major exhibition at the Winnipeg Art Gallery, a survey of selected master works from Canadian public gallery collections. This heavily promoted anniversary exhibition is accompanied by a substantial hardcover publication.

Loans

Winnipeg Art Gallery for the exhibition, *100 Masters: Only in Canada* (exhibition dates: 11 May - 18 August 2013)

Philips Koninck, *Panoramic River Landscape with Hunters*, around 1664, oil on canvas. Gift of Alfred and Isabel Bader, 2012 (55-005)

Michiel Sweerts, *Self-Portrait with Skull*, around 1661, oil on canvas. Gift of Alfred and Isabel Bader, 1983 (26-002)

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

We are presently assessing a loan request from the Benaki Museum in Athens and the Historical Museum of Crete in Heraklion to borrow El Greco's *Adoration of the Shepherds* (1567) for inclusion in a major exhibition context, one well suited to bringing wider awareness and appreciation to this lovely panel painting.

As part of our Academic Engagement initiative in 2012–2013, we invited Bader Chair of Northern Baroque Art Dr. Stephanie Dickey, working in concert with David de Witt, to develop seminar courses in which senior undergraduate and graduate student undertake directed research on works in our European collection in support of an exhibition. Her proposed theme of "Rembrandt and His Circle" plays to immediate strengths in the collection, and brings thrilling, career-building hands-on experience to students in the ARTH846 seminar course (Studies in Northern European Art of the 17th Century). The resulting exhibition is slated for presentation in the Bader Gallery, January through June 2014. This arrangement offers a tremendously satisfying realization of the value of the collection as a tool for learning.

In addition to this new/revived program, Dr. de Witt works regularly with student interns, practicum students and volunteers. In 2012–2013, he mentored volunteer curatorial assistant Helen Dubinsky. And, this year, we have formulated plans for outreach to other departments at Queen's to

extend the impact of our programs beyond our already warm working relationships in Art History and Art Conservation.

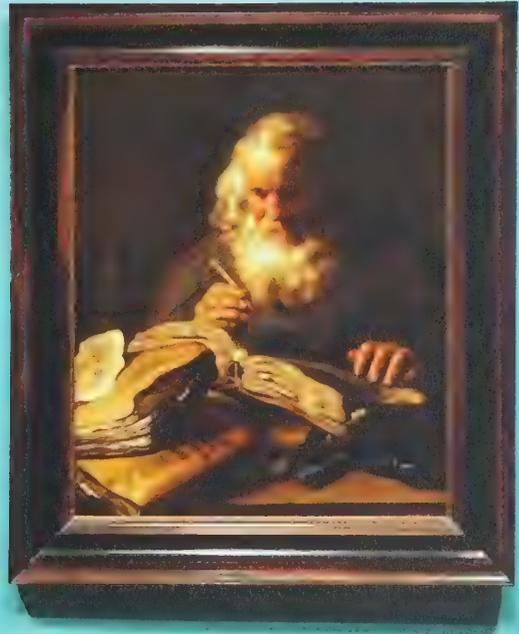
Dr. de Witt has continued to devote a great deal of his time to completion of catalogue entries for the second scholarly volume documenting the Bader Collection. His work has entered an intensive editing phase with completion of major research in the spring of 2013. Design, proofing and production oversight will be major tasks in the coming year. This volume, devoted to the French, German, Italian and other non-Netherlandish paintings in the collection, is planned for release in spring 2014. Highlights of Dr. de Witt's other activities, including use of the Conservation Fund, are captured below.

Intensive collection research and examination of paintings using advanced technical tools have brought to light important attribution information about works from the Bader collection. David's recent research findings reveal the extent of his "detective work," which has resulted in discoveries that deepen our understanding of the history and significance of these works of art. These include: the identity of the artist of *Blind Belisarius*, Andrea Lanzani; the artist of the figures in *Hagar and the Angel: Francesco Cozza*; the artist of the stunning *Ecce Homo* of 1538, Georg Pencz; the artist of the *Portrait of Martin Louis Michel*, Michael Antonie Coxie, and the sitter's identity as a doctor in Mechelen and Louvain; the correct artist for *Man with a Book* is Jacques Andre Joseph Aved; the artist of the Venetian *Samson and Delilah* is Antonio Carneio; and the artist of *Still Life with Flowers* is not Arellano but Felice Fortunato Biggi. We are finding new ways to share with young scholars and members of the public the process and pleasures of these discoveries, with plans for curatorial talks, academic outreach, and accessible online reports in the coming year.

Installation view of a new exhibition
Masters of Time
presented in the Bader Gallery
11 May–15 December 2013

Masters of Time

Exhibition of the Master of Time, 1660-1700



The following lists outline Dr. de Witt's key research activities in 2012-2013.

Research travel

Milwaukee, 13–15 June 2012, to pack and courier Tobit paintings

New York, 1–2 October 2012, to examine Isack de Jouderville painting

Milwaukee: 19–20 November 2012, to transport possible Rembrandt (Bader catalogue no. 165) to Kingston for technical research

Germany and Italy, 3–17 April 2013: to study at photo libraries and examine works of art in museums, in Hamburg, Venice, Florence and Rome

Conservation and examination

Repaired frame of Aert de Gelder, *Judah and Tamar*, by Sacha Levay Infrared study of Bader Collection paintings: Georg Pencz, *Ecce Homo*; Unknown French (not Flemish) Artist, *Portrait of a Young Woman*, with Ron Spronk

Pigment and paint sample analysis of the painting: Attributed to Rembrandt, *Head of a Bearded Man*, Bader cat. no. 165, with the Canadian Conservation Institute and Karen Groen of the Rembrandt Research Project

Wood sample analysis of: Georg Pencz, *Ecce Homo*, with the Canadian Conservation Institute

Professional activities

"A Genre Drawing from Rembrandt's Circle," in: *Festschrift for David McTavish*, Una d'Elia, ed., Kingston and Montreal: McGill-Queen's University Press, forthcoming in 2014



In addition to the Baders' support for, and generous enhancement of, our collection of European art, Isabel Bader has nurtured the conservation and interpretation of another aspect of our holdings: the Queen's University Collection of Canadian Dress. In the winter semester of 2013, the Agnes Etherington Art Centre hosted the second Isabel Bader Research Fellow in Textile Conservation and associated Research Intern, with oversight by Alicia Boutilier, Curator of Canadian Historical Art. Fellow Patricia Ewer led Masters of Conservation students in undertaking research and treatment of dresses that once belonged to our founder, Agnes Etherington. In addition, her research project documented and assessed storage

conditions of the Collection of Canadian Dress. The Report summarizing her findings has impacted our practices, and recommends further improvements. At the same time, Patricia Ewer's work with Brenna Cook prepared garments for an exhibition being developed by Art History PhD candidate Carolyn Dowdell for presentation in 2014. Isabel Bader's generous interest in our distinctive costume collection has made a tremendous difference, enlivening our ability to showcase objects of material culture that capture the imagination of our audiences, and serve the teaching needs of the Master of Art Conservation Program, while initiating research that is unparalleled among Canadian universities.

Department of Art



Janice Helland, Head
Art Department
(Art History and Art
Conservation)

While our faculty are all engaged and prolific researchers and excellent teachers, we are sad to face next year without the elegant presence of Professor David McTavish who retired at the end of June. David received his BA (Honours) and MA from the University of Toronto; he completed a PhD at the University of London (Courtauld Institute of Art) in 1978. He has been at Queen's since 1973 and is widely recognised, nationally and internationally, as a scholar of the Italian Renaissance with a special interest in the role of drawings. David organised the first Canadian exhibition of Dutch paintings from the collection of Alfred and Isabel Bader for the Agnes Etherington Art Centre (in 1984). He was assisted by David Franklin, then an undergraduate at Queen's and now director of the Cleveland Museum of Art. He also supervised the first MA in art history at Queen's (on a Canadian topic). He was Head of the Department from 1989 to 1997 during which time the PhD programme in art history was inaugurated, the Bader Fellowships for PhD students were put in place and the first of two endowed Bader chairs was established. Although retired, Professor McTavish continues to engage with a range of professorial duties from graduate supervision to research and publication with commitment and dedication.

The Department was extremely fortunate to have had Patricia Ewer and Brenna Cook with us during the winter term. Patricia was the recipient of the Isabel Bader Research Fellowship in Textile Conservation and was here researching new ways to evaluate the condition of textiles in museums and galleries. Previously, she was a senior conservator for the Midwest Art Conservation Center in Minnesota and treatment conservation manager at Historic Royal Palaces in England. Brenna, who obtained her degree from the University of



Patricia Ewer, Isabel Bader Research Fellowship in Textile Conservation, at work in the conservation lab.

Glasgow, was the Isabel Bader Graduate Intern in Textile Conservation. Together, they also treated a number of dresses that will be highlighted in an exhibition that will feature the Agnes Etherington Art Centre's collection of fashionable dress that belonged to Agnes Etherington. The exhibition will open in June 2014 and will be curated by Carolyn Dowdell, an Art History PhD student (supervised by Professor Janice Helland) who recently spent a year in Britain on a Bader Fellowship researching eighteenth-century dress and its

representation.

Our first Bader Postdoctoral Fellow in Southern Baroque Art, Karen Lloyd, has been a wonderful asset to the Department while, at the same time, she developed her research. She was an invited participant in the Metropolitan Museum of Art Scholars' Day Workshop for the exhibition *Bernini: Sculpting in Clay*; her review of the exhibition appeared in the winter 2013 Newsletter of the Italian Art Society. At the Annual Conference of

the American Association for Italian Studies, held at the University of Oregon in April 2013, Karen presented a paper on "The Art of Nepotism." Finally, Karen accepted the tenure-track position of Assistant Professor at Chapman University, in Orange CA to begin in January 2014. Karen will teach Renaissance and Baroque Art History, and lead a summer abroad program for Chapman students in Rome, Italy. At Queen's University, Karen gave a lecture on "The Italian Problem" in Professor Gauvin Bailey's graduate seminar on Rococo art and décor, and another on "Bernini: Patrons and Processes" in Professor Stephanie Dickey's 100-level introduction to art history. Along with SSHRC Postdoctoral Fellow, Allison Sherman, Karen led a professional development session for Art History & Art Conservation graduate students about postdoctoral fellowships in the current academic climate. As part of the Context & Meaning conference, Karen and Asst. Professor Allison Morehead led a discussion on 'Developing Academic Identity', while in the winter term Karen led an Italian-language reading group for graduate students.

In 2012-13, Professor Ron Spronk continued work on four interdisciplinary and international projects: 1) the restoration of the Ghent Altarpiece (2012-2017); 2) the Bosch Research and Conservation Project (2010-2016); 3) the Bosch Drawings Documentation Project (2012-14); and 4) a research cum exhibition project on scientific ways to examine paintings for the McMaster Museum of Art (2011-14). The latter project is being co-coordinated by Dr. Spronk's PhD student, Nenagh Hathaway. Stephanie Dickey (Art History) and Alison Murray (Art Conservation) are also collaborating, and the resulting exhibition might travel to the Agnes Etherington Art Centre. The project focuses on the technical examination of paintings by Jan Gossaert, Tintoretto, Adriaen

Brouwer, Aert van der Neer, and Vincent van Gogh, among others.

Looking ahead, the Department is very pleased to announce that Professor Spronk's application for "Creating QU-MOLTAH: Queen's University's MOBILE Laboratory for Technical Art History" has been successful. The project has been awarded in full by the Leaders Opportunity Fund of the Canada Foundation for Innovation. This highly prestigious grant will enable Professor Spronk to perform technical art history in museum collections across Ontario and beyond. The infrastructure will be housed in a dedicated van as well as in a laboratory space in Ontario Hall where students will be able to engage with the project. With QU-MOLTAH, original works of art, without being transported, will be examined with state-of-the-art equipment for XRF, IRR, X-radiography, and high resolution macrophotography in visible and IR light. This is a major accomplishment and will benefit our graduate students and the Department as a whole.



Professor Gauvin Bailey, Bader Chair in Southern Baroque Art, had a productive year teaching, researching, and participating in conferences and research groups. He delivered keynote presentations or invited papers at conferences in Brazil, Chile, Ireland and the US and joined a group of Chilean art historians and conservators on a four-day visit to remote villages in Chile and Bolivia which are being restored with funds from the Chilean Government. He has finished the manuscript of his sixth book *The Spiritual Rococo: Decor and Divinity from the Salons of Paris to the Missions of Paraguay* and is now beginning work on his seventh book on the arts and architecture of the French Atlantic empire (1600-1800) with a two-week research trip to the Archives Nationales d'Outre-Mer in Aix-en-Provence. He has also published articles in *The Burlington Magazine* and the *Latin American Research Review*. He has begun advising a PhD student, Melissa Laporte, continues to advise MA student Tierney Sloan, and has participated in the graduate-run symposium *Context and Meaning* and the graduate student professional and academic development program.

Professor Stephanie Dickey, Bader Chair in Northern Baroque Art, had a productive sabbatical during the autumn of 2012. She travelled to Australia to conduct research on the 19th-century connoisseur Thomas Wilson, owner of an important collection of Rembrandt's prints, for her SSHRC-funded project, *Rembrandt's Etchings: A History of Reception and Response* and she participated in an international workshop on the history of emotions at the University of Western Australia in Perth. Upon her return she participated in several events in The Netherlands and she continues to work on her SSHRC-funded research project, *Rembrandt's Etchings: A History of Reception and Response*. Stephanie is also supervising graduate students and continuing to



Rosaleen Hill, Assistant Professor, newly appointed to the Art Conservation programme.

be a very successful undergraduate teacher. This past she conducted a seminar that focused on paintings in the Bader Collection at the Agnes Etherington Art Centre; this is exactly the kind of course the Department is seeking to encourage as we work toward developing and enhancing our relationship with the Agnes Etherington Art Centre.

In this era of ever-decreasing funding, the Department was pleased to receive a three-year non-renewable appointment in Art Conservation to replace our recently-retired paper conservator, John O'Neill who will be missed by faculty and students alike. Rosaleen Hill began her term at Queen's on 1 July 2013 and we look forward to the contributions she will make to the Department. She is an energetic, forward-looking conservator who comes to us from the University of British Columbia where she was Adjunct Professor at the university's iSchool – School of Library, Archival and Information Studies. Rosaleen has published on preservation of photographs and paper, given numbers of conference papers, and conducted workshops. She has, for example, developed a range of conservation courses for mid-career professionals in the museum gallery, archival and library fields. These online and 'in person' courses have been designed for both conservators and allied professionals, and delivered across Canada, the United States and internationally. She has also undertaken global preservation, master planning and assessments for archives, art galleries, libraries and museums; developed and implemented emergency/disaster plans; and, she develops policies and undertakes collection surveys.

Department of Chemistry



Natlie Cann
Department Head

The past year has been event filled in the Department of Chemistry. Once again, Queen's chemistry faculty and students were recognized for their many accomplishments; recent news and awards are provided in these pages. Without a doubt, the high point of the year is the arrival of Prof. Andrew Evans in August 2012. Dr. Evans is the new Bader Chair in Organic Chemistry and a Tier 1 Canada Research Chair in Organic and Organometallic Chemistry. His arrival has energized our synthetic organic chemistry group and provided several new collaborative opportunities with members of the Department and with the greater University community. With careful coordination and planning, his laboratory and group were up and running at Queen's by the early fall.

The past year has been busy for Dr. Cathleen Crudden. Since June 2012, Dr. Crudden has served as President of the Canadian Society for Chemistry. The job has been demanding as Dr. Crudden has tirelessly represented chemists across the country. At the same time, Dr. Crudden is a principal investigator for a new World Premier Institute, led by Professor Kenichiro Itami from Nagoya University. The institute will bring together chemists and biologists to develop a chemical approach to important problems in plant and animal biology. The Crudden group has already started working on the synthesis of synthetic thyroid hormones, in collaboration with animal biologist Takashi Yoshimura, to look at chemical approaches to controlling seasonal breeding in birds and animals.

Dr. Bob Lemieux cut his sabbatical short to return to administrative duties as Associate Dean (Research) in the Faculty of Arts and Science. Bob tirelessly champions research within the Arts and Science faculty, and his own work on liquid

crystals has been recognized by a Samsung Mid-Career Award from the International Liquid Crystal Society.

Two of our faculty have been recognized for their contributions to society. Dr. Gregory Jerkiewicz received the Order of Polonia Restituta in 2012. The award was conferred by the President of Poland, Mr. Komorowski, in recognition of Dr. Jerkiewicz's active involvement in the Polish Solidarity Movement during the 1980s. Emeritus Professor Dr. Robert Gordon is the recipient of the 2013 First Capital Distinguished Citizen award, for his many years of volunteering in the local community.

First year chemistry will be changing this year. Continuing our efforts to stay at the forefront of chemical education, we are developing a blended first year course as part of the faculty-wide initiative to develop blended and online courses. Changing such a large course is challenging but Drs. Hugh Horton, David Zechel, Nick Mosey, and Michael Mombourquette have been hard at work,



Cathy Crudden is chosen as a Principal Investigator for a new World Premier Institute that is funded by one of Japan's largest funding agencies (JSPS).

with support from the Faculty of Arts & Science. The new course combines lectures, weekly tutorials, weekly labs, assigned readings, online resources, and online homework in a structured learning plan. Students will benefit from more frequent tutorials and labs, and a professionally designed Moodle site that guides them through the course.

Our graduate course offerings this year will include a new course, CHEM 864, aimed at developing business skills relevant for chemists working in industry. The Queen's Chemistry Innovation Council is actively involved in all aspects of the course which is part of the professional skills component of the CREATE Chiral Materials: An International Research & Education Program centered in Queen's chemistry, physics, and chemical engineering.

A number of personnel changes are under way in the department. Dr. Stan Brown will be retiring in August but he plans to continue his research program. As you know, Stan served as head of



Prof. Andrew Evans, Bader Chair in Organic Chemistry

department from 1995 to 2002, a period in which the department moved to Chernoff Hall and many new faculty were recruited to Queen's. We are currently searching for an instrumentation manager for our X-ray and surface analysis facilities and a number of outstanding candidates have been interviewed. We are also advertising a Lab Coordinator position in preparation for the retirement of Dr. Henryka Tilk next summer. For many years now, Dr. Tilk has ensured that our students exit second year with outstanding lab skills and a solid knowledge of synthetic chemistry. Our new lab coordinator will be "learning the ropes" with Henryka over the next year.

In closing, it has been an exciting year. As always, we continue to *Make Chemistry Matter* at Queen's.

Faculty News

June 2012

Dr. Cathy Crudden has taken over as President of the Canadian Society of Chemistry

July 2012

Natalie Cann has been appointed Head of the Department of Chemistry for the period July 1, 2012 to June 30, 2018.

Hugh Horton is promoted to rank of Professor.

Prof. Andrew Evans, Bader Chair in Organic Chemistry joins the Department.

August 2012

The President of Poland conferred the Order of Polonia Restituta on Gregory Jerkiewicz.

October 2012

Bob Lemieux is the recipient of the Samsung Mid-Career Award from the International Liquid Society.

November 2012

Andy Evans has been awarded at Tier 1 Canada Research Chair in Organic and Organometallic Chemistry and a CFI Leaders Opportunity Fund on "New Metal-Catalyzed Allylic Substitution and Higher-Order Carbocyclization Reactions"

Cathy Crudden is chosen as a PI for a new World Premier Institute that is funded by one of Japan's largest funding agencies (JSPS).

December 2012

Robert Lemieux has been appointed Associate Dean of the Faculty of Arts and Science for the period January 1, 2013 to June 30, 2015.

Peter Loock's photonic guitar is highlighted in the show "Guitar Picks" on the HiFi HD channel.

Philip Jessop is the recipient of the Technology With the Potential For the Most Profound Impact Award through Parteq.

January 2013

Victor Snieckus was honoured in a symposium hosted by Tallinn University of Technology.

March 2013

Victor Snieckus receives the 2012 Global Lithuanian Award from the President of the Republic of Lithuania.

May 2013

In a partnership with CNRS Institut des Matériaux Microélectronique et Nanosciences de Provence at University Aix-Marseille / Toulon, Jean-Michel Nunzi has been awarded a two years grant from the France-Canada Research Fund for the development of a new generation of self-assembled high efficiency plasmonic solar cells using a bottom-up molecular engineering approach.

Philip Jessop is the recipient of the 2013 Eni Award for New Frontiers of Hydrocarbons.

Undergraduate and Graduate News

June 2012

Sean Mercer (Jessop group) awarded the ACS Kenneth G. Hancock Memorial Award.

Thomas Kraft (Nunzi group) is awarded a scholarship by the Embassy of France in Ottawa for is research on Carbon Nanotube Solar Cells.



Teaching Assistant Award Winners

September 2012

Teaching Assistant Awards:

Department of Chemistry Award: Mark Raycroft

Agilent Technologies Award: Kevin Fowler

Fisher Scientific Teaching Assistant Award: Julia van Drunen

Din Lal Teaching Assistant Award: Fern McSorley

David Thomas Teaching Assistant Award: Vanessa Little

William Patrick Doolan Prize in Chemistry: Parisa Akhshi

November 2012

Ashley McMath and Julia van Drunen (Jerkiewicz group) win the Best Poster Award at the International Symposium on Electrocatalysis.

December 2012

Sean Mercer (Jessop group) receives the ACS Kenneth G. Hancock Memorial Award.

January 2013

Rebecca Holmberg's (Jerkiewicz group) research is featured on the cover of the December 2012 issue of ACS Applied Materials and Interfaces.



Zac Hudson recipient of the Governor General's Gold Metal

Zac Hudson (Wang group) is the recipient of the Governor General's Gold Metal and has been named the CSC 2013 CCUCC Chemistry Doctoral Award winner.

April 2013

On April 18th, forty-nine students in Engineering Chemistry (Applied Science) and Honors Chemistry (Arts and Science) presented the results of their research during a day-long mini-symposium. The Smith Prize and Sullivan Prize competitions recognize excellence in undergraduate research and, this year, the nominees' research presentations were judged by Innovation Council Members, Steve Leach (Ridout & Maybee LLB) and Ken Stevens (E.I. DuPont Canada). Four students were recognized for their outstanding work: Chien-Hsun Lee (sup. Victor Snieckus), Verena Goldbach (sup. Suning Wang), and Ramona Neferu (sup. Brian Amsden) and Jeffrey MacSween (sup. Gary vanLoon) in Engineering Chemistry.

The following students win national NSERC awards for 2013-2014: Ningsi Mei (CGSM Oleschuk group), Jesse Vanderveen (CGSM Jessop Group), Mark Raycroft (PGSD3 Stan Brown group), John Saunders (CGSD2 Loock group).

Ontario Graduate Scholarship recipients for 2013-2014 are: Tamara DeWinter (Jessop group), Thomas Kraft (Nunzi group), Michael MacLean (Crudden group), Lisa Saunders (Crudden group), Matthew Thompson (Lemieux group).

May 2013

This year, 29 students graduated with chemistry B.Sc. degrees and 18 students graduated with degrees in engineering chemistry. Of these, 5 students graduated with distinction:

Daphne Cheung, Nolan Horner, Jeffrey McCarthy, Michelle Todd, and Natalie Gibson. Thirteen doctoral students and ten Masters student also graduated this year.

The Departmental Medal recipient, given to the graduating student with the highest GPA, went to Michelle Todd and this year's Society of Chemical Industry Merit Award was awarded to Nolan Horner.

Special Events

April 2013

The Undergraduate DSC banquet is March 22, Richard Oleschuk receives the Faculty of the Year award, Andy Fraser (Macartney group) receives the TA of the Year award, and Michelle Boutilier receives the Staff of the Year award.

May 2013

The department held a careers workshop on May 10th for Graduate students, Post Doctoral Fellows and summer Undergraduate students.

Presentations were given by Queen's Career Services and Wayne Schnarr, Chair of QCIC.

Science Rendezvous 2013 was held at K-Rock Centre May 18th with 2500 members of the public attending. Chemistry tables and Magic Show were presented by Prashant Agrawal, Nicholas Andrews, Marie Barnes, Kyle Boniface, Tamara deWinter, Katie Groom, Michael Jessop, David Jessop, Lili Mats, Ashley McMath, Brandon Moore, Nausheen Sadiq, John Saunders, Christine Smith, Samantha Voth, and Philip Jessop.

Jewish Studies Program

For 2012-2013 Prof. Howard Adelman was on sabbatical leave and Prof. James Carson, Chair of the Department of History, assumed the acting directorship of the program in Jewish Studies. During the course of the year Prof. Carson undertook steps to combine the Jewish Studies office with the Department of History office to provide greater administrative support for the program and to save on certain costs.

The year's highlight was the annual Rosen Lecture given by Dr. Jacalyn Duffin, the Hannah Chair in the History of Medicine at Queen's. Her topic was "The Queen's Jews: Religion, Race and Change in Twentieth Century Kingston." She actually gave the lecture twice to accommodate popular demand. Next winter our speaker will be Daphne Barak-Erez, a member of the Israeli Supreme Court.

Irving Rosen's passing was another significant event that touched on the program. His and Gini's support of the lecture series and many of our other efforts has been hugely significant and it is gratifying to know that Gini Rosen remains involved and committed to the program.

This upcoming year the Jewish-Muslim Dialogue Project at Queen's will continue. Dr. Adelman will co-teach several courses with Muhammad Abu Samra, chair of Arabic at David Yellin College in Jerusalem and adjunct at Beit Berl College as well as Palestinian colleges in Jericho and Ramallah.

We look forward to the experience. The last time such courses were offered we had a wide array of students, including many more Muslims in Jewish studies courses. The interactions during class and after were great.

In addition to these courses, in the coming year we will also offer the following courses: the Holocaust, which now includes an advanced seminar component; Jews in Film (Gordon Dueck, History); Judaism in the Modern Age; Sages,

Scholars, and Rabbis (Herbert Basser, Religion); and three levels of Hebrew (N. Halkai, Languages, Literature, and Culture). First year Hebrew continues to be oversubscribed, and second and third year Hebrew are filling up nicely.

We are grateful that the Alfred Bader Adjunct Fund was able to support such courses.



Bader Endowed Positions

Back Row: (l-r) Andrew Evans, Gauvin Bailey

Front Row: Victor Snieckus (Bader Chair Emeritus), David de Witt, Stephanie Dickey

Department of Music



Dr. Margaret Walker, Director
School of Music

As I turn from the bustle of student summer registration to write about the past year, I find it a welcome moment to reflect on our activities, successes, challenges, and generous friends. Although these austere times can bring many trials, they also bring opportunities for creative thinking and moreover grateful realization for our many supporters and friends. Most of all, the emergence of the Isabel Bader Centre for the Performing Arts from the limestone into an almost completed building has raised our spirits and shown us how a dream can become reality. We have all been watching construction and photos posted on our Facebook Site have drawn enthusiastic responses.

Our active concert season began as usual with "Showcase" last October, a popular concert that involves all our major ensembles. Other student events included masterclasses from National Arts Centre Orchestra musicians and Scottish pianist Murray McLaughlin, end of term concerts for the orchestra, wind ensemble, choir, and jazz ensemble, four "Mosaic" concerts featuring student compositions, and selected performances from students in our chamber music program. The Queen's Conservatory held yet more recitals and workshops for its growing number of enthusiastic students, and our Faculty Artist Series continued to offer the best performances of our talented teachers. Concerts in 2012-13 included a solo piano performance by Cynthia Szabo-Tormann, the Piano Trio of Karma Tomm, Wolf Tormann and Adrienne Shannon, and a violin and piano recital by Gisèle Dalbec-Szczesniak and Michel Szczesniak.

The first concert in the Faculty Artist Series, however, was touching as well as artistic. Faculty, students, alumni, and admirers joined together

in September for an afternoon and evening dedicated to celebrating the life of Canadian Composer and founding Head of the Department of Music at Queen's, Istvan Anhalt. Speeches and music-making followed by a reception in the afternoon then led to a moving performance by the Seilor Trio of several of Anhalt's works.

Another touching farewell was more exuberant! Current and former students joined together in March to wish music education professor Dr. Karen Frederickson the best for her upcoming retirement.



Departmental Student Council members and dedicated future music educators Maddy Crawford, Nick Denis, and Sarah Bunting organized a lovely event with food, drinks, speeches and songs. Donning some of their teacher's well-known aprons, a group of students formed a small choir to regale Dr. Frederickson with a few of her favourite numbers. Karen conducted the choral ensemble for several years and also taught many songs to her numerous music education students. Her legacy will continue in the classrooms of her protégés.



Chamber Choir Aprons



Broadway Snow

The School of Music and many in the Kingston community look forward each year to our gala fundraising concerts, which have always taken place in February. This year, unfortunately, Mother Nature closed the curtain on us. Our "Broadway Live in Concert!" spectacle was all set; after weeks of rehearsals, special coaching sessions, and work with the Grant Hall sound technician, vocal professor Bruce Kelly, orchestra conductor Gordon Craig, and dozens of eager students were ready to take to the stage. But "the show will go on" turned to "the snow will go on" as an immense blizzard forced me to cancel the show. Undaunted, we are now planning on "Broadway – Take Two!" – and have chosen what we hope is a safer date in March.

The Queen's Conservatory of Music continues to grow and evolve and its director, Karma Tomm, has worked hard this year to expand QCM's musical opportunities. Our Bachelor of Music students also became more involved in the QCM this year as Dr. Adrienne Shannon arranged for her Piano



Spirit Week

Pedagogy students to observe children's lessons and several of Wolf Tormann's cello students joined the Cello Orchestra as mentors for younger musicians. One of the most exciting developments bringing children and university students together has been Karma's initiation of the "Music in Motion" summer camp. For two years in a row, Bachelor of Music students or recent graduates have used their skills, and earned some welcome income, by teaching musical skills and games to 5-7 year-olds for a week in August. It has been one of my dreams that the QCM and the School of Music find increasing ways to share music-making, and I am delighted at how this is evolving.

Our very active Student Council had a wonderful event this year – Anti-Bullying Day. It has been very gratifying to see the attention paid to mental health recently and our students have fully embraced this positive message of inclusion and awareness. They all wore blue, and you can see in the photograph that they created a "Wall of

Compliments” to celebrate the myriad of ways that the members of the campus community support each other.

I was also delighted by two highlights from our faculty’s research and creative work. On Canada Day last summer, *The Auction*, a chamber opera by former School of Music Director Dr. John Burge, saw its premiere. John made sure that the performance featured others from the School of Music as Assistant Professor of Voice Bruce Kelly sang in the leading role and the cast also included alumni Tim



Happy graduates

Stiff and Matthew Zadow in supporting roles. Musicology professor Dr. Kip Pegley had an important year too, as her edited book entitled *Music, Politics and Violence* was published by Wesleyan university press. Along with examinations of how music can unfortunately be used to support violence, the essays additionally look at how music can be used for political reconciliation and healing. Kip's successful year also included a teaching award as the School of Music students chose her as this year's recipient of the "Excellence in Teaching Award."

Our year ended with Convocation in June just as the next year began to take shape with finalizing courses and timetabling. I was honoured to be invited to speak to this year's graduating students from Music, Art, Jewish Studies, History, and Languages, and our annual reception for graduates and parents was a great success. We are all now looking forward to another busy year at the School of Music and preparing for our future with optimism and energy.



Department of Drama



Craig Walker
Department Head

The 2012-13 year was my first as the new Head of the Department of Drama, and as I am sure you can imagine, filling the shoes of such an inspiring and seemingly indefatigable leader as Tim Fort is, has been a somewhat daunting prospect. Nevertheless, the year has been successfully productive and stimulating; morale in the department is very high, and we are maintaining a strong sense of momentum as we look forward to next year, when we can begin to enjoy sharing the facilities in the Isabel Bader Centre for Performing Arts.

One source of this sense of progress is undoubtedly the success of our new curriculum, which saw us offer for the first time this year a programme of four mandatory core courses – DRAM 100, 200, 300 and 400 – which are intended to provide a sturdy spine for each student's academic education in Drama, while the numerous optional courses maintain a high degree of choice, so that students may reach out into the various limbs of theatrical discipline while sharing a common academic base. It seems this balance has created both a strengthened sense of identity and a renewed feeling of vitality. As well as introducing those core academic courses to our program, we have now made a half course introduction to the technical aspects of theatre production mandatory for all students, and this, along with two new quarter-course practicum credits which will be introduced next year, should ensure that students are as ambitious about theatre production as they are about acting, directing and writing for the stage (all of which already have prestige and appeal amongst incoming students).

A major asset in our support of students with an interest in design has, of course, been the longstanding Bader costume award, which, this past year was shared by two truly exceptional students, Karli Feldman and Kyle Holleran. The generosity of

this bursary has ensured not only that we have been able to provide financial support to those gifted students who, like Karli and Kyle, happen to be in financial need, but that we have been able to offer an employment opportunity that is richly educational, and which supplies additional vitality to our production activities. That the wardrobe department always seems to present itself as a busy hive of creative activity is no doubt due in great part to this award. And it is because of the imaginative energy along with the richness of our costume collection (at least, relative to other undergraduate drama departments) that we have embarked on a new project: the digitization of the complete inventory of our costume collection. At its basic level, what this involves is attaching a bar code to every costume item, which will match a computer record in which a photograph and a detailed description of the item are available. Naturally, costume items change from time to time, as they are adapted to new needs, and so we are ensuring that the records can quickly and easily be adjusted. The benefits of this digitization are readily apparent: it will allow our wardrobe staff to better monitor and administer any outside loans (an important part of our wardrobe work, if for no other reason than that these loans tend to be reciprocated when we need them); it will allow designers to plan with a stronger sense of what is already available in the collection; it will provide a much better system than vesting all the essential information in the mind of Anne Redish, our Wardrobe Co-ordinator. Carrying out the initial inventory and documentation is a massive job, and it will be neither quick nor inexpensive to carry out, but we are conscious that it will be an investment in the future of the department and in the general happiness of the staff.

Another exciting development in Design in the Department of Drama is our initiation of a new collaboration – partly in anticipation of the closer

relationship we expect will be fostered by the Isabel Bader Centre for Performing Arts – with the Bachelor of Fine Arts program on a 300-level course in Design that will be open to both Fine Arts and Drama majors. The course will allow students to arrive with training in the different disciplines and yet to share ideas and collaborate on joint projects. Tim Fort will be representing Drama in the course, and we are currently searching for an instructor who will provide the Fine Arts perspective.

Meanwhile, you will be interested to hear that plans are well underway for another new interdisciplinary initiative which will be launched at the Bader International Study Centre in late August 2014. This is a set of two courses that have been modelled in part on the two highly successful 300-level summer courses at the Shaw Festival that I developed and which we have now offered for each of the past ten summers. However, in this new initiative, the topic will be Medieval Theatre, with



Alyssa Leclair in Counter Service

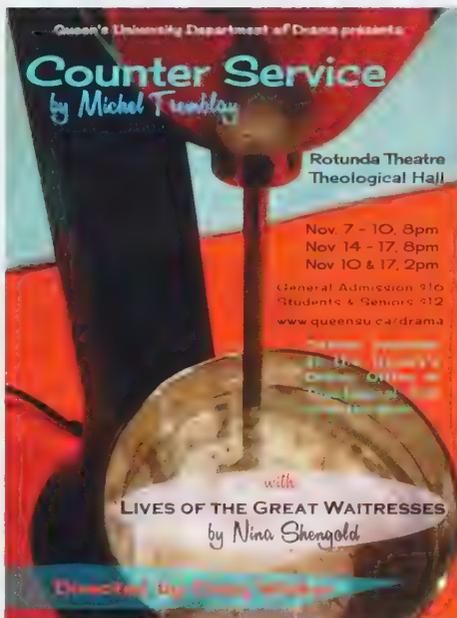
one 200-level course focused on the history of theatre in the Middle Ages, and the other focusing on practice. As you are no doubt aware, Herstmonceux Castle plays host to a Medieval Festival every summer, and the timing of these new courses is designed so that the course will climax with a presentation of a Medieval play during the festival. For at least its inaugural offering, this offering of courses in Medieval theatre will be under the supervision of Professor Jenn Stephenson, our Chair of Undergraduate Studies.

Another new initiative in which we are taking part is the new Minor in Indigenous Studies. To this promising new program, we are contributing a course in First Nations Playwrights in Canada, which will be taught by Professor Daniel David Moses, who is himself one of the country's most acclaimed First Nations playwrights. I am told that the course is already full. Incidentally, we were

delighted to host a visit this past Winter from another such acclaimed First Nations playwright, Tomson Highway.

Turning to our production activities, I'll try to restrain my enthusiasm a little, and mention only a few of the outstanding highlights. Always of interest, of course, is the Vogt Series, in which students are given a great deal of license to experiment and produce original work. One of the key players in the Vogt series this year was the winner of the Herbert and Stella Overton Award, Tia McGregor, a remarkably talented young woman whose work as director, playwright, and (separately) actor, was featured in the series. Another very promising student

and now, recent graduate, is Alyssa LeClair, whose glorious singing voice and comedic talents were well known to the Queen's community through the numerous musicals in which she had appeared; in our fall major production, which I directed, of



Michel Tremblay's *Counter Service* (followed by a one-act comedy, *Lives of the Great Waitresses*), Alyssa had the opportunity to not only show these talents off, but to reveal an incredibly mature gift for rawly emotional dramatic performance. Everyone agreed that Alyssa was a deeply deserving winner of the Edythe Zacks Millman Prize.

Other productions we presented included the winter major, *Blood Relations*, directed by Professor Greg Wanless, and we presented two award-winning touring productions, Theatre Brouhaha's *Help Yourself*, written and directed by Drama alumna, Kat Sandler, who won the Best New Play Award at the Toronto Fringe Festival; and the New Theatre of Ottawa production of *The Player's Advice to Shakespeare*. As it turned out, the latter offered the Queen's community the last ever public performance of actor Greg Kramer, who posthumously won the prize for best male performance at the Prix Rideau Awards. Other guests who visited the department during the 2012-13 year included the star actor- writer-director Paul Gross (*Due South, Passchendaele, Hamlet at Stratford in 2000*), the president of DanCap Productions, Aubrey Dan, and the Tony Award-winning (*Drowsy Chaperone*) writer-performer, Bob Martin.

Meanwhile, as I write, the Barefoot Players, the children's theatre company made up of a group of our undergraduate students under the direction of Professor Kim Renders, is touring the parks of Kingston with a free show, having also performed in the schools and conducted a day camp. The rest of our faculty members are variously occupied with directing, designing, play-writing, conducting workshops in nearby prisons, and busily writing scholarly articles and books. And they can look forward with confidence to the coming year, when I will be away on sabbatical, for the person who has agreed to serve as Acting Head until I return is none other than the former Head, Tim Fort.



Kevin Tanner as Mr Borden and Rebecca Lloyd as Lizzie Borden
in Blood Relations

Chair in Organic Chemistry



Andrew Evans
Alfred R. Bader Chair
in Organic Chemistry

The last twelve months witnessed yet another significant change in my career. I resigned as the *Heath Harrison Chair of Organic Chemistry* at The University of Liverpool in June 2012 and moved to Queen's University as the **Alfred R. Bader Chair in Organic Chemistry** in July 2012. I am very pleased to report that this has been a very successful transition, primarily due to the hard work of the highly professional support staff at Queen's University. Additionally, I am particularly indebted to the financial support provided by Drs. Alfred and Isabel Bader to facilitate this complicated transition; I am truly appreciative of their unwavering support of Queen's University and the Department of Chemistry. The following document summarizes some of the highlights of the previous year.

Group: The single largest headache in any move is dealing with the personnel, since there is often an array of reasons why an individual prefers to live in a specific location. In this context, I dealt with 18 specific cases, wherein they each had a specific preference. In light of these challenges, I initially moved two coworkers to Queen's and supervised a further 9 coworkers in Liverpool to minimize the disruption to the completion of their research studies. The remaining 7 coworkers either secured permanent positions in industry/academia or continued their studies in another research group. Gratifyingly, Dr. Rebecca Grange and Ms. Daniela Negru elected to move to Queen's, which proved invaluable with regard to the supervising of new students and setting up the laboratory. We also recruited a number of new postdoctoral associates and graduate students, namely, Dr. Xiangyu Guo (Ph.D. McGill), Andrew Burnie (M.Chem., Glasgow), Dezhi Chen (M.Sc., Shanghai Normal), Ben Turnbull (M.Chem., Northumbria), Jenn Cosman (B.S., Queen's), Michael Dalziel (B.S.,

Queen's) and Michael Woolman (B.S., Queen's). Interestingly, Jenn Cosman and Michael Dalziel are both co-supervised with Professor Victor Snieckus, working on hybrid projects that combine directed lithiation and C-H activation with metal-catalyzed π -allyl chemistry. Dr. Aleksandra Grisin (Ph.D., Liverpool) joined the group as a Postdoctoral Associate in March having completed his doctoral studies in my group at Liverpool, and more recently Mr. Tim Wright from the University of Western Ontario joined the group for the summer. Hence, we currently have 11 coworkers at Queen's University and 7 at the University of Liverpool.

Research: In any transition to a new system, garnering extramural support is very often one of the greatest challenges. Gratifyingly, I secured a 7-year Tier 1 Canada Research Chair in *Organic and Organometallic Chemistry* (\$1.4M) and a CFI grant to support the acquisition of infrastructure



and equipment (\$1M). For instance, the latter facilitated the acquisition of two new fume cupboards for the instrument room, in addition to an array of instrumentation and equipment for the new laboratory. Modern synthetic chemistry relies on an array of important analytical tools to verify the outcome of a specific process, which makes the acquisition of these items imperative. In addition to the aforementioned support, we also secured an NSERC *Discovery Grant* (500K) and an NSERC-RTI for a

Flow Instrument (100K), which in combination with the Bader Chair provide the necessary support to secure the successful transition to Canada. In the context of specific research accomplishments, 2012-2013 was an exceptionally productive year. We published 8 papers, in which 6 were in high-impact

journals, namely *Journal of the American Chemical Society*, *Nature Chemistry* and *Chemical Sciences*. The work reported in the *Nature Chemistry* article outlines the total synthesis of a new antibiotic, marinomycin A, which is equipotent with vancomycin. This agent provides an important lead given the serious problems with antibiotic resistance, which is part of an ongoing collaboration with colleagues at institutions in the United Kingdom and the United States. **We have compelling evidence to suggest that this agent has a unique mode of action and a low propensity for resistance, which could have a profound effect on human health.** In addition, we have one paper in press and three more submitted for publication. Additionally, we completed a book chapter on "Higher-Order Carbocyclization Reactions" to *Comprehensive Organic Synthesis II*, which was a monumental task. Fortunately, Dr. Phillip Inglesby did much of the heavy lifting and this will hopefully appear in the near future. Another notable accomplishment is the development of a scalable 5-step total synthesis of (-)- α -kainic acid, which provides multi gram-quantities of this important intermediate used for Alzheimer's research. Hence, this was a very productive year despite the disruption created by the move to Canada.

Professional Service: Over the last decade I have been heavily involved in the ACS Division of Organic Chemistry. In this context I have served as a Member-at-Large, National Organic Symposium Executive Officer, Chair-Elect, Chair and Past Chair. I currently serve as a Councilor, which has got me involved with the inner workings of the ACS. For example, I currently serve on the Committee for Chemical Safety. In light of recent events in academia, this is going to be very important and it is good to keep some perspective as we move forward in making academic laboratories much safer. Another aspect of my service to the ACS comes in the form of a conference that Gary

Molander (UPenn) and I initiated 4 years ago. The *DOC Graduate Research Symposium* provides an opportunity for approximately 50 graduate students in organic chemistry to interact with leaders from academia, industry, various funding agencies, and publishers at a single venue. There are a number of invited speakers from industry and academia, and the invited students have the opportunity to either present an oral presentation or a poster. We also provide a workshop forum for round-table discussions to inform the graduate students about opportunities in the field and to garner an important perspective on their post-graduate school careers. Finally, I am also an Associate Editor with *Synthesis*, which provides an excellent forum for developments in methodology.



Seminars: I have curtailed a great deal of travel on the basis that my time is required to focus on the new group laboratory. Nevertheless, I did attend 7th Asia European Symposium on Metal-Mediated Efficient Organic Synthesis at the Institut Català d'Investigació Química, (ICIQ) in Tarragona from July 22-27, 2012. This was a very impressive meeting with an all-star cast from various areas of catalysis. I also had students attend and present their work at the ACS meetings in Philadelphia and New Orleans.

Overall, the first year at Queen's University has been very productive and I have high expectations for our future development in the coming years.

Chair in Northern Baroque Art



Stephanie Dickey, Professor
Bader Chair in Northern
Baroque Art

This was a productive year of travel, research, and teaching for Stephanie Dickey. In April 2012, she studied paintings and prints in museum collections in The Netherlands, Germany, the Czech Republic, Hungary, and Poland and participated in a workshop sponsored by CODART (Curators of Dutch Art) at the National Museum in Prague.

During a sabbatical leave in Fall 2012, Stephanie traveled to Australia to conduct research on the 19th-century connoisseur Thomas Wilson, owner of an important collection of Rembrandt's prints, for her SSHRC-funded project, *Rembrandt's Etchings: A History of Reception and Response*. Building on earlier research into the depiction of emotions in Dutch art, Stephanie also participated in an international workshop on the history of emotions at the University of Western Australia in Perth, where she represented Queen's as part of the Matariki Network of Universities, a consortium that includes seven outstanding research universities in Canada, the US, Germany, New Zealand, Australia, and Sweden. While in Australia, Stephanie attended a conference and exhibition at the National Gallery of Victoria in Melbourne and was invited to lecture at the University of Melbourne and the University of Sydney.

In April 2013, Stephanie participated in several events in The Netherlands. She presented a conference paper at the Frans Hals Museum in Haarlem, attended an opening preview of the newly restored Rijksmuseum in Amsterdam, and served as educational leader for Queen's alumni on a river cruise exploring cultural sites along the waterways of Holland and Belgium.

Stephanie has several publications in press and is busy co-editing two collective volumes. One is a special issue of the electronic journal *JHNA* (Journal of the Historians of Netherlandish Art) honoring the scholarship and teaching of

Egbert Haverkamp Begemann, John Langeloth Loeb Professor Emeritus at the Institute of Fine Arts, New York University, and Stephanie's graduate thesis advisor. The other is a collection of papers based on the highly successful series of conferences on Rembrandt and his Circle held at the Bader International Study Centre at Herstmonceux. Funded by generous donations from Alfred and Isabel Bader, with supplementary contributions from the Kress Foundation, these conferences, of which the third and final meeting will take place in July 2013, have become an



Stephanie participating in a colloquium at the University of Western Australia in Perth (September 2012)

internationally recognized forum for bringing together art historians, museum professionals, and research scientists concerned with the study of works by Rembrandt and related artists.

A highlight of undergraduate teaching this year was a seminar focused on paintings in the Bader Collection at the Agnes Etherington Art Centre. Twelve undergraduate and four graduate students conducted research on Dutch paintings in the collection in preparation for an exhibition that will open at the AEAC in January 2014. The show explores how Dutch artists, especially Rembrandt and his circle, translated narrative scenes from the Bible and other literary sources into pictorial form. Bader Curator David de Witt, who is co-supervising the project, introduced students in the class to the mechanics of exhibition preparation and provided access to works in storage at the AEAC. Informational materials prepared with input from students will include an on-line catalogue.

Stephanie is proud of the accomplishments of her graduate students. PhD candidate Laura Thiel, holder of the prestigious Trillium Scholarship for international students, has passed her comprehensive exams and is making plans to spend next year in The Netherlands conducting research for her dissertation on images of the gentleman-scholar in Dutch art. Laura also presented a paper at this year's Context & Meaning conference at Queen's in February. PhD candidate Casey Lee is studying for her comprehensive exams and pursuing research on the history of print collecting. Casey has just been awarded an OGS scholarship for the coming year. PhD student Alena Buis, co-supervised with Janice Helland, is preparing to defend her thesis on the material culture of New Netherland. Stephanie also served as external advisor to PhD students in Dutch art at the Universities of Pittsburgh and New Brunswick. She looks forward to welcoming several new MA students to Queen's in the fall.

**Conference Papers
Presented**

"Hals, Rembrandt, Rubens: Portraits in Print,"
symposium *New Light on Frans Hals*, Haarlem, NL,
Frans Hals Museum, April 8, 2013

"Rembrandt, Daulby, and Wilson: The Role of
British Amateurs in the Connoisseurship of Prints,"
in session *The Knowing Gaze*, Association of Art
Historians Annual Conference, Reading, UK, April
13, 2013

Invited Lectures

"Rembrandt's Portraits: Picturing Personality in the
Dutch Golden Age," Power Institute, University of
Sydney (Australia), Sept. 17, 2012

"The Gift of Tears: Gender and Emotion in the Art
of Rembrandt and his Contemporaries," University
of Melbourne (Australia), August 29, 2012

"Passions and Portraits: Thoughts on Rembrandt,
Van Dyck, and the History of Taste," University of
Pittsburgh, March 28, 2013

Reviews

Richard Spear, Philip Sohm, et al., *Painting for Profit*
(New Haven/London 2010), *Sixteenth Century
Journal* 43:1 (2012), pp. 308-309

Chair in Southern Baroque Art



Gauvin Bailey
Professor of Art History and
Bader Chair in Southern
Baroque Art

Gauvin Bailey enjoyed a productive year in teaching, research, and conference participation on southern Baroque topics, with an emphasis on French Rococo and the colonial arts of South America. This year he especially appreciated his Bader research funds, which allowed him to participate in two conferences organized by South American institutions that could not afford to cover overseas scholars' travel costs. In December he delivered a keynote presentation and led a roundtable discussion at "El rococó espiritual," a conference organized by the Universidad Adolfo Ibáñez, Viña del Mar, Chile. In May he was an invited speaker for "VII Encuentro Internacional sobre Barroco: Migraciones y Rutas del Barroco"



Conference group at Universidad Adolfo Ibáñez (Chile)



Bailey examining rococo altarpiece in Sao Paulo with art historian Percival Tirapeli

sponsored by the Fundación Altiplano, Chile and Bolivia. Bailey's participation in both conferences made it possible for him to strengthen intellectual partnerships with scholars in Chile, Bolivia and Argentina, resulting in a co-authored article now in press with *The Burlington Magazine* and a preliminary proposal for an international conference. He was also able to conduct archival research for his book project.

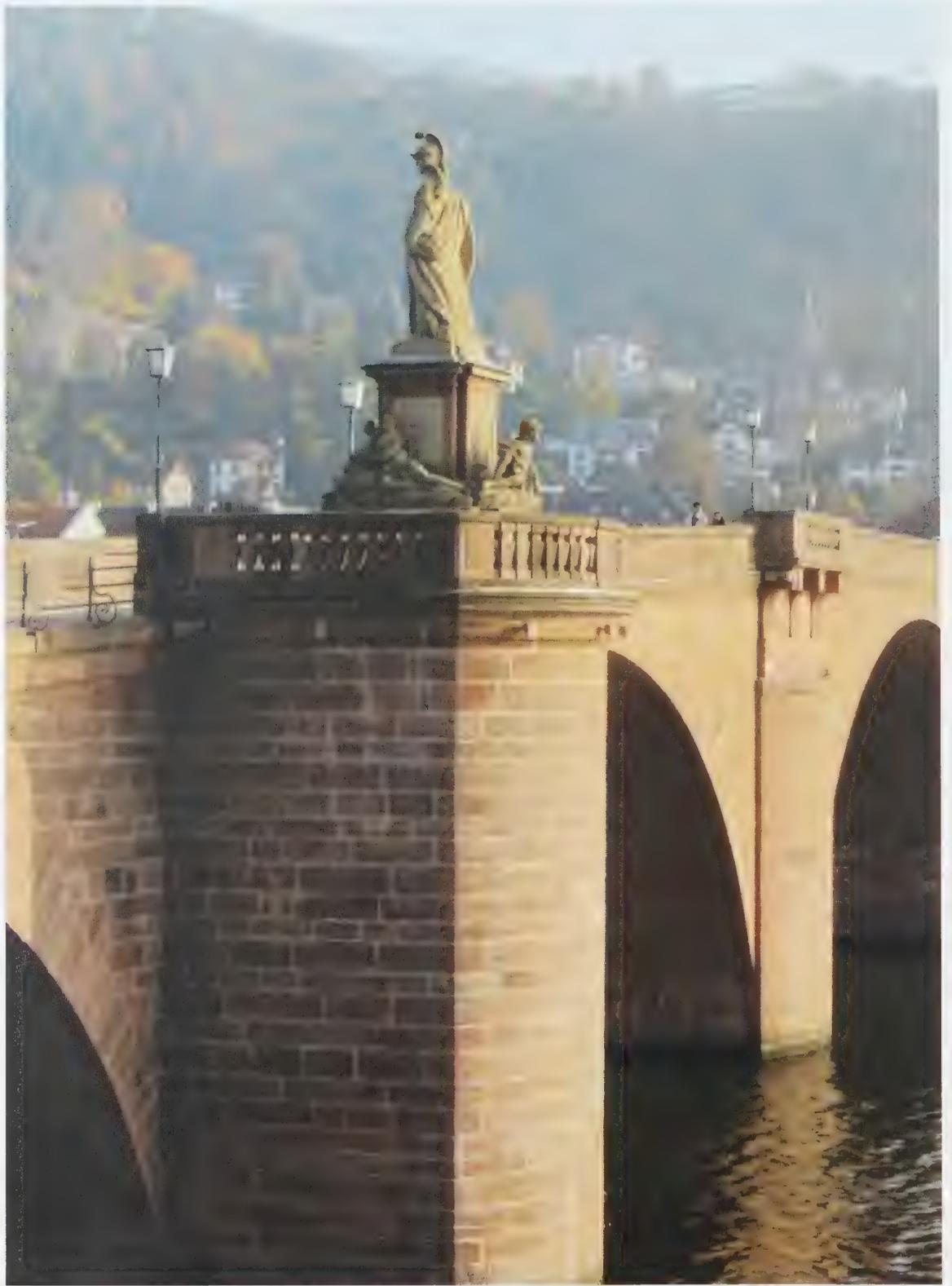
Bailey's Bader research funds also made it possible for him to take part in a four-day research tour with a group of Chilean scholars immediately following the Fundación Altiplano conference. The group visited a number of remote colonial churches in northern Chile and in Bolivia which are being restored with funding by the Chilean Government and private funding agencies under the supervision of Chilean art historians and conservators. Their efforts, which involve establishing workshops in remote villages to train villagers in traditional carving, painting, brickmaking, stuccoing, and thatching techniques, take into account the whole community and emphasize the importance of historically accurate conservation.



Research Group in the town of Copacabana de Andamarca, Bolivia



Church at Parinacota, Chile



View of Heidelberg

In October Bailey gave a keynote address at the University of Heidelberg for the conference "Götterbilder - Götzendiener. Europas Blick auf fremde Religionen in der Frühen Neuzeit." In February he delivered the 2013 Harn Eminent Lecture at the University of Florida Gainesville. In March he traveled to the Universidade de São Paulo, Brazil as an invited speaker for the conference "Architectural Elective Affinities: Correspondences, Transfers, Inter/ multi-disciplinarity." In May he gave an invited paper at "Objects in Motion in the Early Modern World," a conference organized by the Getty Research Institute and the University of Southern California in Los Angeles. In June he gave an invited paper at the National University of Ireland in Galway's conference, "Mission and Frontiers: Perspectives on Early Modern Missionary Catholicism."

Bailey also continues to work with Dennis Carr, curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston, on the forthcoming exhibition "Asia and the New World : Global Exchange and Artistic Influence in the Colonial Americas." He has completed a chapter for the catalogue entitled "Religious Orders and the Transfer of Asian Art and Artists to Colonial Catholic America."

This year Bailey has spent a good deal of effort finishing a final draft of his sixth book, *The Spiritual Rococo: Décor and Divinity from the Salons of Paris to the Missions of Paraguay*, which he will submit to Ashgate this summer. In addition to writing and revision, this has involved research trips to Santiago, Chile to work at archives in Santiago and study and photograph Rococo monuments in the city; Stockholm, Sweden to examine one of the world's most important collections of Rococo painting before the museum closed for four years for renovation; and Paris to visit archives and take interior photographs of the Hôtel de Roquelaure, one of the most important Rococo buildings in

France, which is not open to the public. Bailey arranged to gain entry through official permission of the Ministère de l'Écologie, du Développement durable et de l'Énergie. All of these trips were made possible by his Bader research funds, for which he is most grateful.

Bailey's Bader research funds also allowed him to begin planning and research on his seventh book project, which will focus on the arts and architecture of the French Atlantic empire (1600-1800), with a two-week visit to the Archives



Detail of the High altar retablo, Cathedral of Buenos Aires (1774-84)

Nationales d'Outre-Mer in Aix-en-Provence in June. This extremely important opportunity allowed Bailey to conduct detailed exploratory research before he begins to prepare external grant applications to fund this new book project.

Scholarly articles Bailey published in 2012-13 include "French Rococo Prints and Eighteenth-Century Altarpieces in Buenos Aires," *The Burlington Magazine* 1316, CLIV (November 2012): 780-85; a state-of-the-question article in two parts entitled "Ambivalent Identities: Catholicism, the Arts, and Religious Foundations in Spanish America," *Latin American Research Review* 48.1 (2013): 191-204 (part II will appear in the autumn of 2013); and a book



review of Esther Gordon Dotson, *J. B. Fischer von Erlach* for *The Burlington Magazine*.

In December 2012 *The Spectator* enthusiastically reviewed Bailey's fifth book *Baroque & Rococo* (Phaidon Press, 2012). Italian Renaissance painting scholar David Ekserdjian wrote, "Overviews of periods and styles may look easy to pull off but are not, so...Baroque and Rococo by Gauvin Alexander Bailey...[is] to be commended for [its] artful balancing of the familiar with the less expected... by ranging both west and east, to Central and South America, but also to the Philippines" (1 December 2012).

This past year Bailey taught three new courses: "Caravaggio & Artemisia" (undergraduate seminar), "Rococo Décor, Decorum, and Divinity" (graduate seminar), and "Latin American Art" undergraduate (lecture). His thematic redesign of "Baroque Art" was enthusiastically received by students who took the class. He is pleased to advise a new PhD student whose research focuses on the French Rococo. Bailey chaired a session in the Graduate Visual Culture Association annual conference, "Context and Meaning," and gave a presentation on academic publishing as part of the graduate student professional and academic development program. He enjoyed mentoring many undergraduate students, giving them career advice and writing letters of recommendation on their behalf. He also mentored Bader Postdoctoral fellow Karen Lloyd, meeting regularly to discuss her book project and career prospects, and he appreciated her insightful contributions to his Rococo graduate seminar. Bailey continues to serve on the Agnes Etherington Art Centre Advisory Board.





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