

Alfred Baden

Queen's University

Queen's - Stewardship Report

2015

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	28
FILE	18



THE ALFRED AND ISABEL BADER
Stewardship Report
NOVEMBER 2015

The Bader Collection Gift

This exhibition celebrates a major gift of sixty-eight paintings from Alfred and Isabel Bader. The Baders have been donating paintings to the London Art Centre since 1967, over one hundred thirty in total. Alfred's fascination with Dutch and Flemish painting, and Isabel's interest in British, Italian, French and German painting, has created a collection of European scope, supporting the aim of teaching and learning about art.

The recent donation is special, as it includes works from the Bader collection, assembled over sixty years, and reflects their knowledge of Rembrandt and his circle of artists in the artist's late period.



Dr. David de Witt introduces *The Bader Collection Gift* exhibit in spring 2014.

Front cover: Attributed to Wallerant Valliant, *A Man Rising from His Desk*, around 1667, oil on canvas, Gift of Alfred and Isabel Bader, 2014 (57-001.28)

The Agnes Etherington Art Centre

JAN ALLEN, DIRECTOR

This was a year of change, loss, consolidation and new beginnings in our work with The Bader Collection. We began with a beautiful exhibition of selections from the sixty-eight paintings donated to the gallery by Dr. Alfred and Dr. Isabel Bader in 2013 and 2014. *The Bader Collection Gift* exhibition in spring 2014 announced and celebrated this generous and transformative gift to Queen's University. Visitors flocked to see the new arrivals, which were hung in the R. Fraser Elliot Gallery adjacent to the exhibition *Rembrandt's Circle: Making History* in the Bader Gallery. The exhibition also served to launch the publication of *The Adoration of the Shepherds by El Greco*, featuring important research by Dr. David McTavish about the rare El Greco panel painting acquired through the Baders' generosity in 1991. This small exhibition also brought timely attention to the release of Dr. David de Witt's *The Bader Collection: European Paintings*, a gorgeous volume marking the completion of a cycle of research documenting The Bader Collection to date.

In the summer of 2014, Dr. David de Witt announced that he had accepted a job at the Rembrandt House Museum in Amsterdam. The loss of our inaugural Bader Curator of European Art was a blow, but, nonetheless, gallery staff and his friends at Queen's celebrated David's success and bid him a fond farewell, after accepting his assurances of continued friendly collaboration. David's departure inevitably limited the amount we could achieve this year in support of The Bader Collection, but staff remained active in offering tours, promoting enjoyment and access to the collection, and supporting loans. Dr. Stephanie Dickey was enormously helpful in responding to questions and offering program ideas that sustained interest and activity as we began our search for a new Bader Curator.

In the fall of 2014, we were distressed by the illness and swift decline of Dr. David McTavish, former Director, leading scholar and long-time friend of the Agnes and of the Baders. His untimely passing has left a big gap. Shortly before he passed away, with the generous support of Dr. Alfred and Dr. Isabel Bader, and with the encouragement of Stephanie Dickey, I reached out to the McTavishes with a proposal to create the David McTavish Art Study Room at the Agnes as an accessible space for use of the collection for teaching and learning. To my great pleasure, the concept was embraced. Classes have begun to use this room to good effect; and improved lighting and audio-visual equipment have now been installed. In consultation with David's family, we are planning a celebration to dedicate the space in David's honour. In addition, an endowed fund, to be created soon, will support future care and use of the Room.

A truly transformative gift by the Baders to support the work of the Agnes Etherington Art Centre was made in the fall of 2014 with the creation of the Bader Legacy Fund. This new Fund will support the Bader Curator and the work of the gallery with The Bader Collection, a crucial step for the future care and profile of this superb collection.



Dr. Jacquelyn Coutré joined the Agnes Etherington Art Centre as Bader Curator of European Art in April 2015

Thus strengthened, our search for a successor to David de Witt identified a talented scholar who was eager to join us as the new Bader Curator of European Art in the late fall. By April 2015, we had secured a work permit and were able to welcome Dr. Jacquelyn Coutré to the gallery to lead our work with The Bader Collection. Jacquelyn's research achievements and focus on the art of Jan Lievens, along with her art museum experience and vision of the potential here, make her a great fit. I am happy to report that she has settled in swiftly and proven to be gracious, productive and knowledgeable, in other words, a joy to work with. She has contributed notes to this report on our activities in 2014-2015.



Treatment documentation of Ferdinand Bol, *Man in a Fancy Robe and Tall Cap Strung with Pearls*, around 1643, oil on canvas. Purchase, Bader Acquisition Fund, 2014 (57-004), with upper varnish half removed.
Photo: David Legris

CONSERVATION

The primary conservation project of 2014-2015 was the treatment of Ferdinand Bol's *Man in a Fancy Robe and Tall Cap Strung with Pearls* (57-004), which suffered from discolored varnish and small losses throughout the composition. Conservator David Legris removed old overpaint, retouched the abraded areas, and consolidated areas of cracking. He also cleaned the entire painting, removing the surface grime and the yellowed natural resin varnish. It was discovered during this process that the figure's hat had been completely overpainted: the original was uncovered to reveal a softer, more pillow-like form that resembles those seen in Rembrandt's tronies. With this treatment, the painting now displays its fresh luminous character.



Lambert Jacobsz, *Elisha and Gehazi*, around 1629, oil on canvas. Purchase, Bader Acquisition Fund, 2014 (57-013)

ACQUISITIONS

In June 2014, the Agnes was delighted to acquire Lambert Jacobsz's *Elisha and Gehazi* (around 1629) through the Baders' generosity. This compelling image of moral rectitude demonstrates the artist's likely contact with Jan Lievens and Rembrandt in the 1620s. The painting, which was loaned to the Frans Hals Museum immediately after its purchase, is now at Queen's and will be displayed as a new acquisition at the fall 2015 season launch, where it will have a captivating presence.

NEW EXHIBITION: ARTISTS IN AMSTERDAM

The exhibition *Artists in Amsterdam* (10 January-6 December 2015) presents a sweeping view of artists working in Holland's cultural capital. Incorporating all genres of painting—from landscape to portraiture to history painting—and presenting twenty-three artists active between 1550 and 1675, the exhibition reveals the city's surprisingly diverse production. It demonstrates that Amsterdam was a major confluence of international artistic influences and that there was a lively series of responses to Rembrandt's powerful artistic personality. Curated by Dr. de Witt prior to his departure, the show highlights seven Bader gifts from 2014. The first show outside the Netherlands to concentrate upon this theme, it is an innovative exhibition that showcases The Bader Collection at its finest.

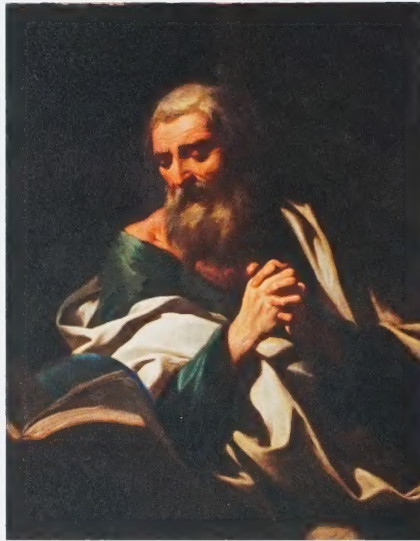


Dr. Stephanie Dickey introduces the *Artists in Amsterdam* exhibition at the January 2015 season launch event

PUBLIC PROGRAMS AND ACADEMIC ENGAGEMENT

The Bader Collection was the inspiration for several exciting programs in 2014-2015. In October, Professor Stephanie Dickey organized a panel titled "Rembrandt and Religion: Jews, Christians, and the Bible in the Art of Rembrandt and his Circle," which brought together three renowned Rembrandt scholars to discuss religion in the artist's oeuvre. This event was open to the public and complemented the exhibition *Rembrandt's Circle: Making History* (1 February-7 December 2014).

One of the most enduring forms of academic engagement was the development of the collection web pages, a special initiative of the winter term that launched in the spring. Making the collections available online means that more students can explore The Bader Collection before visiting, and that researchers can enhance their scholarship by incorporating The Bader Collection into their study. A vital tool in today's digital world, these collection pages heighten the profile of the Agnes's collection of European painting on a global scale.



Giacinto Brandi, *The Weeping Heraclitus*, around 1690, oil on canvas, Gift of Alfred and Isabel Bader, 1991 (34-020.18)

LOANS

Several works from The Bader Collection traveled to other institutions for exhibition.

El Greco, *The Adoration of the Shepherds*, around 1567, oil and tempera on panel, Gift of Alfred and Isabel Bader, 1991 (34-011) was loaned to the exhibition *El Greco Between Venice and Rome* (1 June-25 October 2014, Historical Museum of Crete, Herakleion; and 20 November 2014-1 March 2015, Benaki Museum, Athens)

Lambert Jacobsz., *Elisha and Gehazi*, around 1629, oil on canvas, Purchase, Bader Acquisition Fund, 2014 (57-013) was loaned to the exhibition *Emotions – Painted Feelings in the Golden Age* (11 October 2014-15 February 2015, Frans Hals Museum, Haarlem)

Ciro Ferri, *Joseph Turning Away from Potiphar's Wife*, around 1675, oil on canvas, Gift of Dr. and Mrs. Alfred Bader, 1973 (16-031); Giacinto Brandi, *The Weeping Heraclitus*, around 1690, oil on canvas, Gift of Alfred and Isabel Bader, 1991 (34-020.18); and Andrea Lanzani, *The Blind Belisarius*, around 1695, oil on canvas, Gift of Dr. and Mrs. Alfred Bader, 1971 (14-006) were loaned to the exhibition *Illuminations: Italian Baroque Masterpieces in Canadian Collections* (28 February-31 May 2015, Art Gallery of Hamilton; and 27 June-4 October 2015, Art Gallery of Alberta, Edmonton)

Nicolaes Maes, *Abraham's Sacrifice*, around 1653-1654, oil on canvas, Purchase, Bader Acquisition Fund, 2014 (57-002) was loaned to the exhibition *Rembrandt's Late Pupils* (12 February-17 May 2015, Museum het Rembrandthuis, Amsterdam)



First-year Art History students examine paintings in the Bader Gallery, winter 2015.

LOOKING AHEAD: CURRENT RESEARCH

Research is ongoing for several upcoming exhibitions. *Singular Figures in Northern Baroque Painting* (9 January-4 December 2016) explores the growing interest in depictions of the human face in the Low Countries in the context of portraits, self-portraits, and tronies drawn heavily from The Bader Collection. A show planned for winter 2017 that considers the processes employed by art historians in determining the authorship of European historical works on paper will complement a borrowed exhibition that explores the scientific examination of paintings. Other potential projects being researched for 2017 include: an exhibition focusing on the relationship between Northern Baroque and 20th-century Canadian landscape in celebration of the Confederation's 150th anniversary; a show focusing on edifying morals in European painting, with the newly purchased Jan Victors as a highlight; and an exhibition concentrating upon the artist's studio, featuring the recently gifted De Gelder.



Isabel Bader Intern Emma Neale and Fellow Elaine MacKay examine a piece in the Collection of Canadian Dress in the Agnes vault. Photo: Tim Forbes

ISABEL BADER FELLOWSHIP IN TEXTILE CONSERVATION AND RESEARCH

Winter 2015 featured a new iteration of the textile conservation initiative supported by Dr. Isabel Bader and run in cooperation with the Master of Art Conservation (MAC) program at Queen's. The 2015 Fellow, Elaine MacKay, and Intern, Emma Neale, were energetic and collaborated beautifully to achieve valuable work with the Queen's University Collection of Historical Dress, and in their teaching workshops for graduate students, a vital component of the MAC program, in addition to a seminar for a third-year Gender Studies class. They concentrated on research and restoration of selected ensembles. Costume specialist and historian Elaine McKay inventively mounted these pieces and was able to create replicas of missing elements to support future presentation of rare items.

IN CLOSING

The Agnes Etherington Art Centre has been tremendously strengthened by the continuing generous support of the Baders for our work with The Bader Collection at Queen's. I, and all the gallery staff, deeply appreciate their steadfast interest and enthusiasm for the development of the collection and their support for acquisition of inspiring works of great art. Despite the changes and challenges of the past year, we are poised to fully explore, interpret and share these wonderful paintings with present and future generations at Queen's University.

Department of Art

JOAN M. SCHWARTZ, DEPARTMENT HEAD

The Department of Art (Art History and Art Conservation) had a busy and exciting year and is about to undergo a changing of the guard. Dr. Janice Helland stepped down as Head after four very successful years, which saw the consolidation of department aims and activities. She is replaced by Dr. Joan M. Schwartz, who has been a member of the department since 2003 and brings to the post long experience in archival research and a particular interest in conservation issues. Dr. Una D'Elia is taking over as Graduate Chair and Dr. Stephanie Dickey, our Bader Chair in Northern Baroque, is stepping in as Undergraduate Chair.

With Rosaleen Hill (Director), Alison Murray, and Amandina Anastassiades at the helm, Art Conservation underwent some changes in direction and celebrated the Fortieth Anniversary of the Master of Art Conservation programme with a very successful and well-attended day-long event. The event saw a thriving community of conservators and former students come from far and wide to take tours, hear the Principal's remarks, keep networks vibrant, and celebrate the importance of conservation within the world of art.

Art Conservation also benefited tremendously from the residency of Elaine MacKay as the 2015 Isabel Bader Fellow in Textile Conservation and Research. During her time at Queen's, McKay used the Queen's University Collection of Canadian Dress at the Agnes Etherington Art Centre to undertake qualitative and physical analysis of sartorial ensembles as they would have been worn in nineteenth-century Canada. Her detailed observations at the fabric and microscopic levels carried analysis well beyond the fabric, cut and silhouette of traditional studies to glean information about the geographic source of the items and whether the garment was imported or locally made, ultimately contributing to reference material on Canadian dress, of which there is, as she puts it, "shockingly little."

Much of her research took place in the Master of Art Conservation Program textile lab, where she was able to interact with Master of Art Conservation students and where she also conducted workshops and delivered lectures about her work.

Professor Ron Spronk continued building Q-MoLTAH, the Queen's mobile laboratory for Technical Art History, with a grant from the Canada Foundation for Innovation. Some of Q-MoLTAH's equipment will also be used by the Art Conservation program. Professor Spronk is still highly involved in the conservation and restoration of the famous

Ghent Altarpiece (1432) by Jan and Hubert van Eyck, for which he oversees the technical documentation and the creation of on-line components (2010-2020). Also, together with his BRCP team members, he is now finalizing a major research project on the work of Jheronimus Bosch, which will result in a new, two-volume monograph and major exhibitions in 's-Hertogenbosch and Madrid in 2016. In addition, he just commenced a major new exhibition and research project (2014-2019) on the work of Pieter Bruegel the Elder for the Kunsthistorisches Museum in Vienna. Both the Art History and the Art Conservation students at Queen's benefit directly from these projects.



Fellow Casey Lee in Utrecht

The department was also fortunate to welcome Dr. Norman Vorano, previously a curator at the Canadian Museum of Civilization (now the Canadian Museum of History) as Assistant Professor and Queen's National Scholar in Indigenous Art, with links to the Agnes Etherington Art Centre.

The annual Context and Meaning conference organized by the graduate students in the department attracted an impressive array of young scholars, who were treated to some of the highlights in the Bader collection in the exhibition, Artists in Amsterdam. As well, our own graduate students received a record number of doctoral awards from the Social Sciences and Humanities Research Council of Canada.

On the Faculty side, both Dr. Stephanie Dickey, Bader Chair in Northern Baroque Art, and Dr. Schwartz received promotions to the rank of Professor this year and Dr. Allison Morehead was granted tenure and promotion to Associate Professor.

BADER FELLOWS

Every year, the opportunities afforded Art History graduate students through the generous assistance of a Bader Fellowship are exceptionally valuable ones, combining as they do documentary, archival, archaeological and more traditional "art historical" approaches. This year was no exception as the comments from two of the graduate amply demonstrate.

During her Bader year, Alyssa Abraham spent time in Modena, Italy, where she networked with Italian colleagues, perfected her Italian, "made quite a few exciting discoveries in the archives," and wrote an article that will be published here in the fall, in *Atti e Memorie per la storia patria*. Alyssa wrote, "I cannot express enough how much I appreciate every moment I have been able to remain here. The time allowed by the incredible generosity of the Bader fellowship has allowed me to fully immerse myself in my research."

A Bader Fellowship allowed Meaghan Whitehead to spend an extended period between mid-September 2014 to mid-April 2015 at the National Archives, Kew, UK, conducting doctoral research on thirteenth-century wall paintings in the royal residences of Henry III of England (r: 1216-1272). During her time in the UK, she explored thirteenth-century Liberate and Close Rolls, found previously unexamined evidence, improved her paleography skills, attended a number of conferences, where she met with leading scholars in the field and forged relationships with fellow graduate students. Meaghan also traveled extensively around southern England and western France searching for extant wall paintings and documentary evidence for commissions.



Bader Fellow Heather Merla examining *The Fight between the Lapiths and the Centaurs* by Piero di Cosimo in the National Gallery, London, UK.



Anna-Maria Moubayed spent her Bader year studying monumental medieval sculpture in England and France. Here she looks at sculptures on the facade of Chartres Cathedral, France.

With the financial assistance of the Bader Fellowship, Anna-Maria Moubayed conducted extensive field research, from September 2014 to April 2015 in France, where she was able to obtain direct access to monumental sculptures of Eve, Luxury, and Mermaids, as well as to documents essential to the completion of her doctoral thesis. She writes, "The nature of my research led me to drive to a variety of churches situated in remote areas, to study the objects in their original contexts, both spatial and regional". Moubayed credits the Bader support for contributing substantially to her personal growth by enhancing her organizational skills, and by developing new strategies while facing various challenges connected to the unpredictable and complex nature of art historical field research.

With more than one student on a Bader Fellowship at the same time and in the same part of the world, synergies are inevitable. For example, Meaghan Whitehead and Anna-Maria Moubayed toured around Poitou, where they visited Angers Cathedral and climbed scaffolding to examine thirteenth-century wall paintings uncovered only thirty years ago, squeezed into a 1-metre wide space between the back of the choir stall and the painted wall. Here the individual field experience was enlarged through collegial research travel and discussion. As Meaghan has said, "It is a memory I will cherish for the rest of my life."

A Bader Fellowship also allowed Heather Merla to conduct research in London, UK, where she read English travel accounts of Italy at the British Library, and Florence, Italy where she consulted archival documents and early printed books and studied the paintings, sculptures, small objects, and gardens relevant to her research on the use and representation of nature at the court of Grand Duke Francesco de' Medici.



While a Bader Fellow conducting archival research in London, Meaghan Whitehead had an opportunity to study the Wilton Diptych in the National Gallery, London, UK.

Heather reports that one highlight of her time in Florence was a road trip to Genoa with a number of fellow graduate students and post-doctoral fellows from the United States, France, and Germany. She also had the opportunity to attend the Renaissance Society of America's annual conference in Berlin. Heather notes that without the generosity of Alfred and Isabel Bader, these experiences and the vital research she completed would not have been possible.

BADER POSTDOCTORAL FELLOWSHIP IN THE HUMANITIES

The Department was very fortunate to receive approval for a Bader Postdoctoral Fellowship in the Humanities. The Fellowship was awarded to Dr. Jen Kennedy, whose research and teaching emphasize visual literacy and the contextual relevance of the discipline of art history within culture and history. Dr. Kennedy received her PhD from Binghamton University, has taught at the University of Ottawa, and has been a Fellow at the Whitney Museum of Art.

Bader Chair in Southern Baroque Art

GAUVIN BAILEY

Gauvin Bailey had an especially productive year in 2014-2015. A half-sabbatical leave gave him time to carry out archival research and research travel for his seventh book project, *Art and Architecture in the French Atlantic World, 1604-1830: Ideology and Reality in the Other Latin America*, under contract with Ashgate Publishing. Thanks to the generosity of his Bader research fund he was able to travel to the French West Indies, French Guiana and Suriname, and make extended research trips to France. Consequently, he completed most of the documentary phase of the book and was able to start writing. Particular highlights included finding magnificent but little-known French Baroque churches in Martinique and Guadeloupe that were modelled after those of sixteenth-century Rome; discovering in the Cayenne archives that the Catholic church in that city was rebuilt in 1694 using funds from a treasure chest seized from the Protestant Dutch pirate “Henry the Filibuster”; and finding links between Dutch and French Baroque architecture in the Guianas.



Former Jesuit church of Notre-Dame-de-l'Assomption-et-Saint-Joseph, Case-Pilote, Martinique, 17th-18th century



The Tzedek ve-Shalom Synagogue, Paramaribo, 1736, the oldest surviving building of worship in Suriname.



Bailey's new book *The Spiritual Rococo* (2014).

In August 2014 Ashgate published Bailey's sixth book, *The Spiritual Rococo: Décor and Divinity from the Salons of Paris to the Missions of Patagonia*. The book benefited greatly from his Bader research funds for research travel undertaken during the final phase of writing and for subventions for the numerous illustrations. In the first review to appear, Graham Howes in *Art and Christianity* 82 (Summer 2015) called it a "wide-ranging and formidably well-researched...brilliant, potentially game-changing book." In summer 2014 Bailey was honoured to be elected correspondent *étranger* of the Académie des

Inscriptions et Belles-Lettres of the Institut de France, the nation's oldest and most prestigious learned society.

Bailey has been very active internationally as a public speaker this year, delivering an invited keynote lecture on Caravaggio's *Taking of Christ* at the National Gallery of Ireland to mark the opening of the exhibition "Passion & Persuasion: Images of Baroque Saints"; the prestigious Murray Seminar on Medieval and Renaissance Art at the University of London; and invited conference talks on Latin American Baroque art and culture, one at the Biblioteca Nacional del Perú in Lima and the other at the Universidad Adolfo Ibañez in Santiago. Bader research funds allowed him to participate in three of these conferences, since the institutions could not afford to cover the full costs of travel and lodging. These same funds also made possible a short trip in August 2014 to study rare Rococo altarpieces in coastal Peru, including the remarkable retablo at the church of Santiago de Surco, the subject of an article which will appear in *The Burlington Magazine* in November 2015.



The Paris headquarters of the Institut de France.

In August 2015 the exhibition "Made in the Americas: The New World Discovers Asia" will open at the Museum of Fine Arts, Boston. Bailey was a member of the planning committee and authored a chapter in the accompanying catalogue. Over the past three years he has been able to undertake extra research travel with his Bader research funds to work on this project.



Caravaggio's *The Taking of Christ* at the National Gallery of Ireland, ca. 1602.

Bailey was grateful to be able to use his Bader library funds to purchase rare illustrated books on French Baroque architecture and garden design, including Bernard Forest de Bélidor, *La science des ingénieurs* (Paris, 1729); Bardet de Villeneuve's *De L'architecture civile a l'usage des ingénieurs* (Hague, 1711); Louis Liger, *La nouvelle maison rustique*

(Paris, 1798); Chevalier de Prefontaine, *Maison rustique, à l'usage des habitans de la partie de la France équinoxiale* (Paris, 1763); as well as Louis-Antoine de Bougainville, *Voyage autour du monde, par la Frégate du roi* (Paris, 1771), an account of the first French voyage around the world and a critical text in the history of the French Empire in the eighteenth century. This year he will continue to add to the collection with additional books on French Baroque garden design.



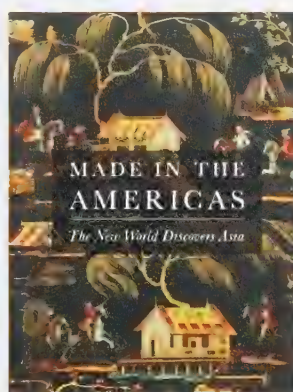
Speaking at a conference on Jesuits and Baroque culture in Lima, August 2014.



With Juan Manuel Martínez, Director of the Museo Histórico Nacional de Chile at a symposium on Latin American Baroque in Santiago, December 2014.



Calvary Altar, here attributed to Johann Rehr and Santiago Rosales. Before 1762. Polychrome wood. (Church of Santiago, Surco).



Cover of the exhibition catalogue "Made in the Americas: The New World Discovers Asia" at the Museum of Fine Arts, Boston.

Bader Chair in Northern Baroque Art

STEPHANIE DICKEY

This was a productive year for me, and I am delighted to be able to share some of the highlights with you. I was promoted to full Professor in July 2015. I feel rewarded by this recognition of my achievements, but I am not going to change my business cards -- they already list the title that I am most honored to claim: Bader Chair in Northern Baroque Art. In the Department of Art, I have also taken on the responsibility of being Undergraduate Chair of the art history program, and am looking forward to serving as a mentor and advisor to our excellent undergraduates. Beyond the university, I continue to be active in the scholarly society Historians of Netherlandish Art. I have also joined the editorial board of John Benjamins Publishers as a consultant for the *Oculi* series of scholarly monographs on Dutch art, and have been invited to serve as an External Advisor to the Acquisitions Committee of the National Gallery of Canada. In that role, I am filling a place once occupied by David McTavish. His are very large shoes to fill, but I am very pleased to be able to continue the connection between Queen's art history and Canada's national museum.

Last fall term, I was able to teach my favorite course, ARTH 354 *The Age of Rembrandt*. Students were enthusiastic about visiting the Bader Collection and writing papers based on what they saw. It was especially exciting last year since so many new paintings from the recent Bader Gift were on display. For budding art historians, there is no substitute for first-hand engagement with works of art, and it is truly a privilege to make this remarkable resource available to our students.

Two important highlights of this year worked together very well. As mentioned in my last report, I served as guest curator for the exhibition that was on view in The Bader Collection through December 2014. *Rembrandt's Circle: Making History* brought together a brilliant group of Dutch paintings in which artists function as visual storytellers, bringing to life dramatic narratives from theater, ancient mythology, and especially the Bible. Students participated in all phases of this project, from helping with research and writing wall labels to giving guided tours to visitors. It was a great pleasure to walk through the show with you both when you were here for the opening of the Isabel Bader Centre. The show continued to attract great interest from students and the public right through the fall term.



Dr. Dickey at the "Rembrandt's Circle" exhibition

The *The Rembrandt's Circle* exhibition provided an opportunity for me to organize an interdisciplinary symposium together with colleagues from Religious Studies (Richard Ascough and Bill Morrow) and Jewish Studies (Howard Adelman). The conference topic, *Rembrandt, Judaism and the Bible*, was inspired by the strong focus on Old Testament themes in the work of artists in Rembrandt's circle, many examples of which were represented in the exhibition. We were able to bring to campus three distinguished speakers who share my fascination (and yours) with Rembrandt and his approach to Old Testament subject matter: Larry Silver (Farqhar Professor of Art History, University of Pennsylvania), Michael Zell (Boston University) and Shelley Perlove (Professor Emerita, University of Michigan). The symposium took place on October 29, 2014, and filled Grant Hall, with over four hundred people in attendance! This included groups from Beth Israel Synagogue and other faith-based communities in Kingston as well as students from diverse programs on campus. All were invited to see the exhibition in the Bader Gallery after the talks, and the museum was humming well into the evening.

In April, I was invited once again to give lectures on the alumni travel program, "The Waterways of Holland and Belgium". This year I was able to arrange special access for the Queen's group to the Rijksmuseum and the stellar exhibition, *Rembrandt's Late Work*. Among other projects, I published an article presenting a new interpretation of an etching by Rembrandt, and several publications are in press. This summer, I was working diligently on organizing a fourth conference at the Bader International Study Centre at Herstmonceux. *Govert Flinck and Ferdinand Bol: Rising Stars in Rembrandt's Amsterdam*, it took place July 16-19 and brought together sixty scholars from Canada, the United States, the Netherlands, and Germany. Since our first conference in 2009, we have been trying to move the direction of Rembrandt scholarship toward more serious study of the talented artists who worked as his students and associates. This conference is an important step in that process, since it focuses closely on two of those artists, Govert Flinck and Ferdinand Bol (both of whom are now represented in The Bader Collection thanks to our two paintings by Flinck and the recent acquisition of our *Man in a Fancy Robe* by Bol). The conference was conceived to lay the groundwork for several exhibitions in Amsterdam and elsewhere that will highlight the achievements of these artists (planned for 2017/18). In addition to our distinguished roster of guests, five graduate students in the Queen's art history program participated. This conference, like our earlier series on Rembrandt and his circle, could not have happened without your generous support. Part of your donation will go toward the publication of a book of essays on Flinck and Bol based on papers presented at Herstmonceux. I hope to be able to report on both the conference and the book in these pages next year.

My graduate students at Queen's are a continuing source of challenge and delight. Kirsten Christopherson completed her master's research paper on the Flemish seascape painter Bonaventura Peeters after studying his works in the Rijksmuseum in Amsterdam and several collections in Belgium. She returned this summer to her native Alberta, where she has already landed a curatorial position in Calgary. After successfully completing her Bader Fellowship in Amsterdam, Laura Thiel has been busy this year writing her dissertation on *Gentlemen-Scholars at Home: Domesticity, Masculinity, and Civility in Dutch Seventeenth-Century Genre Painting*. Casey Lee spent 2014-15 in Amsterdam, where she made some exciting archival discoveries for her PhD thesis on *Dutch Artists as Art Collectors in the Seventeenth Century*. Nina Schroeder left in September to spend the coming year working on her PhD thesis, *Picturing*

Anabaptism: Mennonite Visual Culture in the Dutch Golden Age. The University of Amsterdam has welcomed each of my PhD students with guest researcher status, which has enabled them to benefit from library resources and to join an active network of scholars concerned with Dutch art and cultural history. It is thanks to Bader support that these outstanding students are able to take advantage of this opportunity and to conduct the field work and first-hand analysis of works of art that is essential to their research.

In closing, I would like to add that it has been a true pleasure to welcome to campus the new Bader Curator at the Agnes, Jacquelyn Coutré. I have known Jacquelyn for several years and have long considered her one of the brightest young scholars in our field. Like me, Jacquelyn studied with Egbert Haverkamp-Begemann at New York University and thus received a thorough training in the interpretation and connoisseurship of Dutch art. We are already working on a new exhibition together for the Agnes, and I look forward to many fruitful collaborations.

Bader Chair in Organic Chemistry

P. ANDREW EVANS

I am very pleased to report that my research continues to gain momentum at Queen's, which may be attributed to the quality of my research group and the excellent facilities. Hence, the last twelve months has been very productive as the *Alfred R. Bader Chair in Organic Chemistry*. Additionally, I am particularly indebted to the financial support provided by Drs Alfred and Isabel Bader, who have supported many of the stellar research accomplishments of the research group.

Research Group: In the context of the research group, I have now graduated my last Ph.D. student at the University of Liverpool. With regard to the research group at Queen's, Dr. Rebecca Grange continues to provide invaluable assistance with supervising new students and the management of the laboratory. In addition, we have also recruited a number of new people to the group, namely, Jie Zheng (Ph.D., Tianjin), Jing Zhou (Ph.D., National University of Singapore) and Timothy Wright (B.Sc., University of Western Ontario). Furthermore, we have two new undergraduates, Sihan Guo and Leah Egan, working in the group. I also continue to co-supervise Jenn Cosman with Professor Victor Snieckus on a hybrid project that combines directed lithiation with metal-catalyzed p-allyl chemistry. Michael Dalziel has just submitted his thesis and will start a new position at Gilead in Process Chemistry very soon. We have some very interesting results from the collaborative projects, which we will be submitting for publication and we will of course forward to you once they are accepted. In addition, I hope you enjoyed reading the paper that I sent documenting our work with allenes in higher-order cycloaddition chemistry. Dr. Aleksandr Grisin successfully completed his postdoctoral studies this year and recently returned to the United Kingdom to work. We have also recruited Jadab Majhi from the Indian Institute of Technology Bombay.

Research: Last year I noted that we had successfully transitioned into the Canadian funding system and secured additional funding through a CHRP grant (\$400K) to provide an opportunity to collaborate with the Department of Biomedical and Molecular Sciences. This project focuses on the design and synthesis of new agents that suppress tumour metastasis, providing a very exciting new approach for chemotherapy. In the context of specific research accomplishments, 2014-2015 was a very productive year. We published 7 papers in high-impact journals, namely *Journal of the American Chemical Society*, *Angewandte Chemie* and *Chemical Science*. Additionally, we have several more papers that are



Andrew Evans with research group students

accepted for publication. In addition, we anticipate completing a review on "Asymmetric Allylic Amination Reactions," for *Angewandte Chemie* later this year, which we expect to be an important resource for the community. Finally, we have secured an agreement with Aspira Scientific to sell (-)-a-kainic acid, which is used for Alzheimer's research.

Professional Service: I remain heavily involved in the *ACS Division of Organic Chemistry*. In this context, I have now completed my three-year term as a Councillor. I have previously served as a Member-at-Large, National Organic Symposium Executive Officer, Chair-Elect, Chair and Past Chair for this organization. Another aspect of my service to the DOC comes in the form of a conference that Professor Gary Molander (UPenn) and I initiated 6 years ago. As I mentioned last year, the *DOC Graduate Research Symposium* provides an opportunity for graduate students in organic chemistry to interact with leaders from academia, industry, funding agencies and publishers at a single venue. This year's meeting will provide an opportunity for nearly 60 graduate students to participate in the meeting at St. Edward's University in Austin, Texas. Finally, I continue in my role as an Associate Editor for *Synthesis*, which provides an excellent forum for developments in methodology and I have recently accepted a new position as an Editor for *Organic Reactions*.

Seminars: I am now travelling extensively with a number of important invitations to talk at prestigious venues across the globe. For instance, I presented our work at the RACI meeting in Adelaide, Australia, the H. C. Brown Award Symposium at the Denver ACS meeting and at the 2015 Canadian Chemistry Conference in Ottawa. In addition, I continue to support my students to attend and present at various meetings. For example, Daniela Negru, Andrew Burnie, Jenn Cosman and Molly Dushnicky attended and presented at major national and international meetings. Furthermore, Dr. Rebecca Grange and Ben Turnbull will be presenting their work at the upcoming ACS meeting in Boston in August.

Overall, last year was very productive and I am delighted with the progress we continue to make now we have fully transitioned to Queen's University.

Department of Chemistry

RICHARD OLESCHUK, ACTING DEPARTMENT HEAD

Greetings! It was my first time at the helm of the department in the Acting Head Role. What a busy year indeed. I have included some of the noteworthy achievements of our faculty, staff, researchers and students.

Dr. Whitney a.k.a. the "Orgomeister" is hanging up his test tubes this year after a distinguished teaching and research career. Dr. Whitney has had several of his patents pertaining to polymer chemistry licensed to Canadian and international chemical companies. Those who were fortunate to have had him as an instructor will no doubt fondly remember his dry wit and storytelling ability.

On the faculty renewal front Dr. Avena Ross joined the department in January 2015. The chemistry department was also granted permission to advertise an assistant professor position in October which, following a lot of hard work from our appointments committee resulted in the hiring of Dr. Kevin Stamplecoskie (currently at the University of Notre Dame). Kevin will be joining us as an Assistant Professor in January 2016 to begin building a new materials chemistry research laboratory.

Dr. Cathleen Crudden and six others were awarded a \$9 million Canadian Foundation for Innovation Grant that will bring the following state of the art instrumentation to the department: 700 MHz NMR spectrometer, X-ray crystallography, surface analysis and mass spectrometry equipment. This equipment will continue to propel the department and solidify its spot among the top chemistry departments in the country.

In April the Kingston Nanofabrication Laboratory opened its doors to researchers at Queen's University. This was the culmination of almost five years of work but has resulted in a state of the art clean room facility that boasts electron beam lithography, laser micromachining, the ability to "print" a variety of chemical reagents and both standard and "maskless" photolithography. The lab will enhance the design, make and test cycle for micro and nanoscale materials and devices.

The first year chemistry 2015-16 class of CHEM 112 will most likely be the largest ever. The university now has two brand new residences, one immediately adjacent to the south end of Chernoff Hall, and the other immediately across from it on Lower Albert St. The enhanced first year intake will have us bursting at the seams with the CHEM 112 class having in excess of 1300 students!

Building on our previous success in developing endowed lectureships we have had seed donations to establish the Walter Szarek Distinguished Lectureship series. To acknowledge Walter's many contributions over his career at Queen's, the department is pleased to host a reception during Homecoming.

In October 2014 we welcomed the Queen's Innovation Council for its annual meeting. The event began with a career development afternoon session. This was followed by a welcoming dinner at the Kingston Yacht Club with chemistry's own band-in-house "The Band Gaps" who provided entertainment and Dr. Ian Mcwalter talked about "innovation". The Innovation Council dinner this year will be held on October 22, 2015 and Dr. Mario Pinto (President of the Natural Science and Engineering Research Council and Queen's chemistry alumnus) will be our guest speaker.

In closing, these are just a sampling of some of the developments within chemistry over the last year. We will continue to strive to enhance the research and teaching facilities at Queen's.

School of Drama and Music

CRAIG WALKER, HEAD

The most exciting news I have to report is implicit in the heading of this section: on July 1st, 2015, the Queen's School of Music and Department of Drama merged to become the Queen's School of Drama and Music, so this is our first report from within the new, amalgamated unit. We are truly entering a new era, with perhaps a little trepidation but with much more eagerness.

Often when one hears of academic units merging, the impetus is the cost savings that must be found because of enforced austerity. But that was not the case for us. We were motivated not by desperation but by aspiration. Indeed, one of the main catalysts of our merger and the visible symbol of our hopes was the Isabel Bader Centre for the Performing Arts. Practically speaking, the rich potential for collaboration inherent in this beautiful building was an inspiration for us in Drama and Music to pursue our creative affinities because it seems so much easier and more natural than it did before. But a less tangible consideration is just as important: we aspire to create an academic unit that will be proportionate to the prestige offered by our new shared quarters.

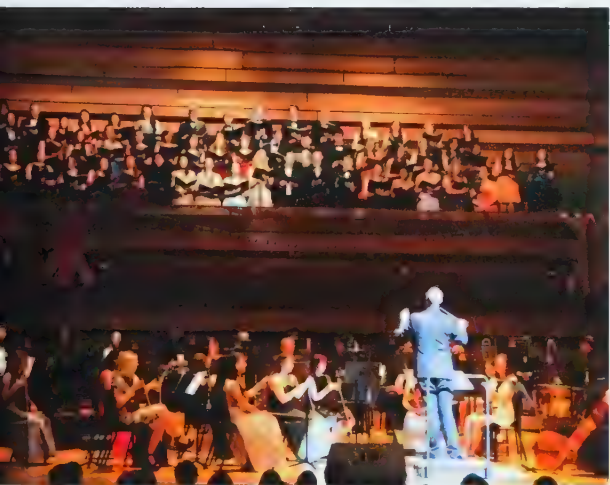
We anticipate enjoying many advantages as a result of our merger. These include: increased opportunities for shared initiatives, such as possible graduate diplomas and degrees, a range of joint curriculum innovations, such as a new Music Theatre degree, and exciting new performance opportunities; increased enrollments and more effective recruitment for



both units; improved ability to respond to the emerging practices and careers in arts and education professions outside the university; and perhaps least glamorously but nonetheless happily, a streamlining of certain administrative functions and eliminating of redundant activities.

Before I move on to describe some of our public activities of the last year, I want to mention a quieter matter – so that it doesn't get lost amidst all the thunder and spectacle! I mean the continuing digitization of the costume collection at Queen's. I hope you've had the chance to watch that very short video I sent along. While it wouldn't mean much to most people, I expect that you, Isabel, will appreciate the glee that this project is creating for many of us. Progress is being made slowly but surely, with two dedicated, seemingly indefatigable and cheerful students (Jess and Jessica!) worked through the summer in an attempt to finish the main part of the job. Having a clear rational system for controlling the costume collection will hugely increase our efficiency and should expedite the creativity of designers in many respects. So thank you, once again, for making that possible.

Now, on the more spectacular part of the report: the combined performance activities of Drama and Music at Queen's. Frankly, when I look at the list as a whole, I find it a little overwhelming, so I will try to pick out some highlights. First, in the Studio Theatre at the Isabel, we produced both major productions. We opened our Fall Major Production a little early last year, in time for Homecoming, because we assumed that



many alumni would appreciate the chance to see the Isabel up close. The production was the world premiere of *Orbit*, a play by Jennifer Wise about the relationship between the great scientist Galileo and his two daughters, who spent most of their lives in a convent. I had the privilege of directing this, our first show in the new Studio theatre, and it offered me and everyone else involved a thrilling experience. Just think of it: although plays have been produced at Queen's since 1843, the Studio in the Isabel Bader is our first purpose-built theatre! And the difference it made was stunning. Not only were we able to create a beautiful set and extraordinary lighting within an intimate thrust configuration of the audience, the control of sound offered by the Studio allowed the development of a delicate soundscape in which the artificial sounds of the external "weather" gave way to beautiful excerpts from Palestrina that were sung live by the cast, under the training of a recent Music graduate from Queen's.

The Winter Major Production, directed by Kim Renders, was, coincidentally, another play about two sisters. Erin Shields's *If We Were Birds* is an award-winning Canadian play that retells the Greek myth of Procne and Philomela. While most of the shows for this production also took place within the Studio, there was also one spectacular performance that took place in the Lobby at dawn, taking advantage of the literally awesome view of the frozen lake as the sun rises. You might think that few people would be game to tear themselves out of their beds before dawn on a cold winter day, but in fact the show sold out and left many people gnashing their teeth that they had delayed in buying tickets.

Meanwhile, over in the Performance Hall of the Isabel, as you can guess Music students enjoyed working with the Isabel Front of House staff (with many of our students employed as ushers) and reveled in the luxurious backstage. Then, once the shows began they had the thrill of performing in a venue with better acoustics than they had ever experienced. The student ensembles all rehearsed in the gorgeous Rehearsal Hall and confirmed that the efforts to match the acoustics of the Rehearsal Hall to the Performance Hall were entirely successful. For some smaller recitals, the Rehearsal Hall also served as performance space. Apart from the many ensemble performances, it is worth mentioning the immensely successful "Messiah Sing-a-long" in December and the sold out fundraiser, "A Night at the Proms" in February. Continuing with our traditional practices, Music students are still able to attend all performances at no charge, and are now provided with coloured wristbands right before each performance.



A view of *If We Were Birds*

Other highlights of our first year at the Isabel included the 10th edition of PianoFest, the Queen's piano festival, which this year featured internationally renowned virtuoso, Roman Rudnytsky, who gave master classes for Music students and Yoko Hirota, a professor of piano from Laurentian University and also the Faculty Recital series, which featured amongst others, the piano duo of Ireneus and Luba Zuk, who were the first to use the two beautiful Steinway concert grand pianos that are housed at the Isabel.

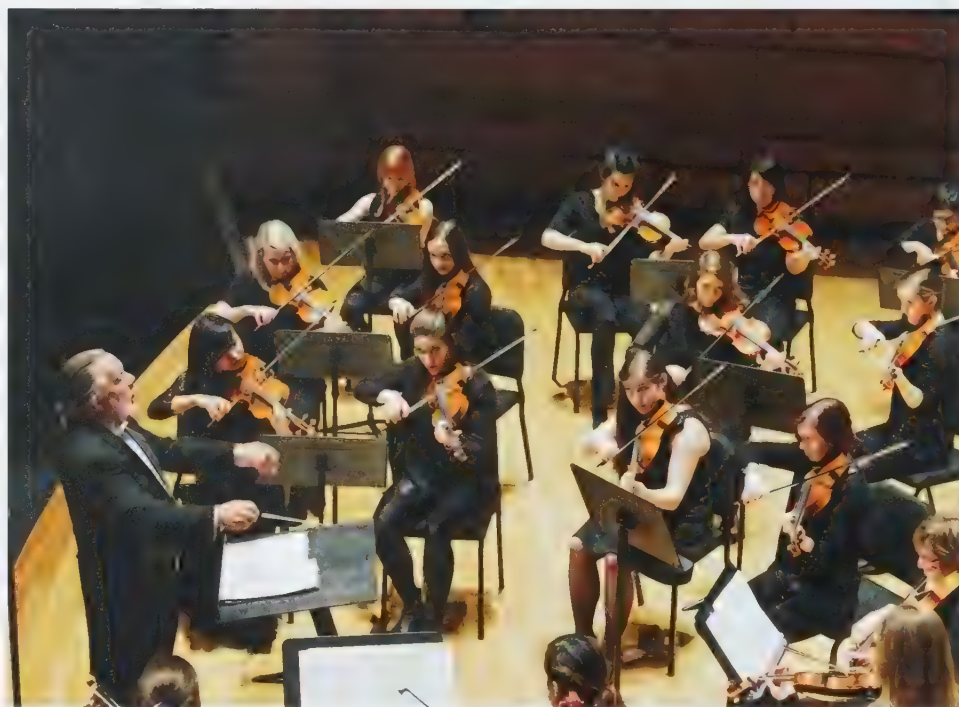
Meanwhile, several students were the direct beneficiaries of your support. Mathew Hunt, a brilliant, incredibly dedicated third-year student, was the recipient of the Herbert and Stella Overton Award, and the recipients of the Isabel Bader Bursary in Costume were Kendra Pierroz, Stephanie Brown and Tara Wink, all of whom did stellar work for us on costumes this year.

Looking forward, the School of Drama and Music will be building our offerings in several areas, most prominently in Music Theatre (in the broadest sense of the term, including opera, cabaret and other sorts of music drama as well as the traditional popular musical). Currently, we are engaged in discussions with a donor who is interested in helping to give us a lift in this area, and we expect to have more to report very soon.

Isabel Bader Centre for the Performing Arts

TRICIA BALDWIN, DIRECTOR

2014/15 was the tremendously successful inaugural season at the Isabel. The spirit of the opening ceremonies, where Alfred and Isabel Bader's generosity brought the vision for a world-class performing arts centre to fruition, has imbued all of our activities since. Over 130 events, as well as the many associated rehearsals, took place at the Isabel from September, 2014 to April, 2015. The Isabel's presentation series included a soloist and ensemble series, *The Isabel Goes Alt* along with other special presentations. Artists such as Pinchas Zukerman, Angela Cheng, Marc André Hamelin and the Les Violons du Roy brought the house down with applause. The audience and media reaction was spectacular. This has enabled us to expand our series in 2015/16, and already we have achieved 75% growth in our subscription goal for the expanded 2015/16 season.



Describing the reaction of the artists defies words. The concert hall is an instrument for the musicians; the Baders have handed these artists a Stradivarius. We have the best in the world play at the Isabel, and these musicians have played in the top concert halls worldwide. They absolutely love the acoustics. Pinchas Zukerman wrote us to say, "The Isabel Bader Centre is a wonderful venue...I loved playing in this hall with warm and clear sound for all the instruments. I hope to play there many times in the future." Kingston Symphony loved the season so much

that they will do their entire 2015/16 Masterworks series at the Isabel. The Ballytobin Foundation provided some support to enable community groups to have more performances here.



For the audience, it is spectacular. We see standing ovation after standing ovation with audiences raving about the hall. We have leaders in the arts coming to Queen's just to visit the Isabel. Each and every time the reaction is one of wonder, joy and astonishment that such a centre could exist. This reaction is from those who thought they'd seen it all in the arts ... until they visited the Isabel! We will be embarking on a large cultural tourism project to create awareness, interest and attendance for the Isabel as a first-tier cultural destination. Already, we have advertised worldwide in the International Arts Manager to link the Isabel with the leading arts centres and their decision-makers internationally.

The performances in such an exquisite hall are those that people will treasure for a lifetime. This gift to Queen's of a world-class hall is a gift that will continue to touch young and established artists and their audiences for years and years to come. I do many tours of the Isabel, and people are so touched by the story of the Baders and how the whole idea for a world-class arts centre at Queen's went from dream to reality. It is a beautiful story about the belief in Queen's and a passion for the arts at their highest level.

LOOKING AHEAD

For the 2015/16 season, artistic excellence is our guide, and we are bringing in the top Canadian and international artists such as Emanuel Ax, Angela Hewitt, Tafelmusik Baroque Orchestra and Albert Schultz from Soulpepper. We will be celebrating the great music of Bach, Beethoven, Chopin and contemporary composers such as James MacMillan with an innovative program by Soundstreams Canada – Canada's new music champions. This coming season, in addition to our new Jazz Series, we are diversifying our presentations to embrace a broader sense of culture with outstanding Aboriginal, Chinese, and South Asian artists and those inspired by Cuban and Brazilian music. This reflects both the Canadian and international experience of our cultural mosaic, our founding peoples, and our world's civilization.



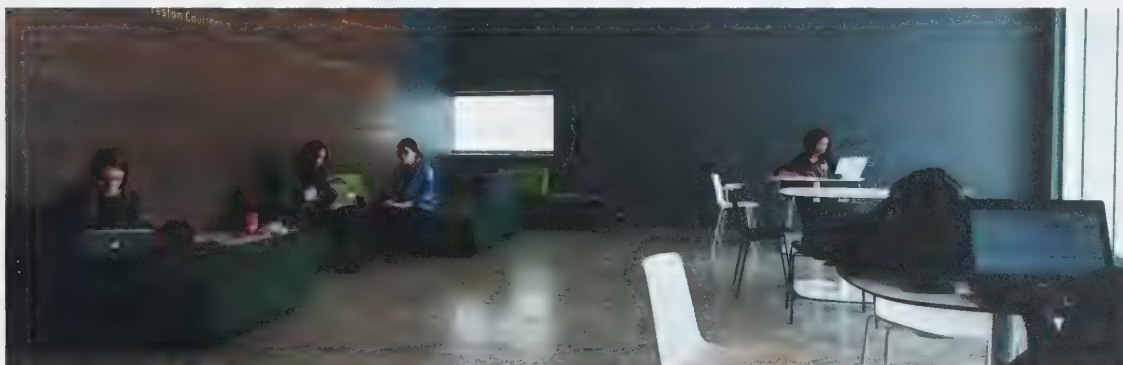
SUPPORTING THE NEXT GENERATION OF ARTISTS

We are passionate about championing the next generation of fabulous artists. The concert hall and studio theatre will be teeming with Queen's student performances, and the Queen's student government will be presenting pop music programs. Queen's radio CFRC, one of oldest radio stations in the world, will be our partner throughout the season.

We now have partnerships with the Banff International String Quartet Competition and the Honens International Piano Competition and are presenting their winners on the Isabel stage. We welcome the Royal Conservatory Orchestra to strut their stuff. We are happy to announce that the Queen's student government, the AMS, will be organizing the *Live @ the Isabel* concerts in collaboration with the Q-Pop Queen's music festival.

A BUSY PERFORMING ARTS CENTRE: PARTNERING WITH OUR COMMUNITY

We look forward to numerous community collaborations, celebrating Kingston's abounding arts scene. We adore being part of Kingston's newest arts hub with the Tett Centre for Creativity and Learning. We are so proud to have the Queen's Faculty Artist Series, Kingston Symphony, Theatre Kingston, and Open Voices perform at the Isabel, to name just a few. This season, we are collaborating with Professor John Burge and the Gryphon Trio in their *Listen Up!* education program with Kingston Schools and the Cantabile Children's Choir. It is also a pleasure to partner with Andy Rush who has brilliantly organized fifteen Kingston choirs for the *Choralpalooza* celebration at the Isabel. We welcome back Orchestra Kingston and Kingston Community Strings for another wonderful performance by these committed community musicians. We are very happy to be partnering with the Kingston WritersFest in the co-presentation of Aboriginal writer and performer Tomson Highway. We will be assisting the new Sistema Kingston with their endeavor to help Kingston's economically challenged kids access top music education and to consider the Isabel their concert home too.



I cannot put into words how grateful we all are. The Baders have changed our lives and those for many artists and audiences for years to come. The Isabel Bader Centre for the Performing Arts is the pride and joy of Queen's, and has catapulted us into the 21st century with this superb state-of-the-art centre where the arts are celebrated and treasured. Thank you.

Department of Jewish Studies

HOWARD ADELMAN, DEPARTMENT HEAD

As usual, much of the activity not only in Jewish Studies itself, but also in our ability to work with other units in the Humanities was due to initiatives supported by you.

The academic year began with the symposium: *Rembrandt, Judaism and the Bible*, organized by Professor Stephanie Dickey, Bader Chair in Northern Baroque Art, the Departments of Art History and Art Conservation, Religion, and the Jewish Studies Program. The symposium was based on the exhibit from the Bader Collection, *Rembrandt's Circle: Making History* at the Agnes Etherington Art Gallery. The panel included the distinguished scholars: Professors Larry Silver (University of Pennsylvania), Shelley Perlove (University of Michigan), and Michael Zell (Boston University). We are pleased that this symposium drew a campus and community audience that filled Grant Hall. The symposium was followed by guided tours of the exhibit at the Agnes and a reception.

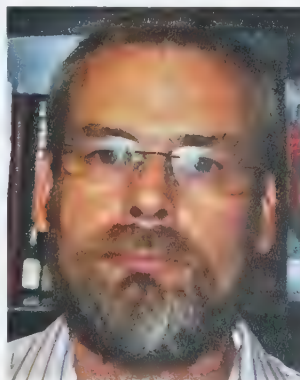
You also supported Queen's commitment to all things biblical, by enabling the University to continue teaching biblical Hebrew, one of the fields of its first principal, The Reverend Thomas Liddell (1841-1846). This year it was taught by Professor William Morrow of the Queen's School of Religion. The course attracted a large enrolment, and as promised, the students went from learning the alef bet to being able to read and translate the Bible with the help of a dictionary.

Professor Morrow, a long-time supporter of Jewish Studies and, like The Reverend Liddell, also a minister, has been elected the Chair of the Irving and Regina Rosen Lecture Committee. The Committee, like all other major endowed lectures at Queen's, is now under the supervision of the Provost's Advisory Committee for the Promotion of the Arts, and it is constituted by campus wide nominations for members and speakers. This past year, the lecture was given by Professor Daniel Boyarin of the University of California at Berkeley, formerly of Bar Ilan University, a major scholar in cultural studies and Talmud, a fascinating combination that integrates Jewish Studies and the humanities. His topic was "Did Jewish Women Have a Diaspora? Rethinking the concept of diaspora and the question of women in Jewish history."

Under its new structure and the efficient leadership of Bill Morrow, the Rosen Lecture Committee has selected the speakers for the next two years. It turns out that they are both Israeli scholars of Middle Eastern background: in 2015, Professor Sami Shalom Chetrit, who is coordinator

of Hebrew and Middle Eastern Studies at Queen's College in New York, and in 2016, Professor Ella Shohat from NYU, where she teaches cultural studies.

The highlight of the year and a major turning point in the Jewish Studies Program was the inauguration of the Alfred and Isabel Bader Postdoctoral Fellowship in Jewish Studies. Formulating the position and conducting the search was energizing for the Jewish Studies Program and our relationship with the History Department where the position will be hosted. As I have written you, the first incumbent will be Dr. Vassili Shedrin. He has a BA and MA from the Russian State University for the Humanities, Historical Archives Institute, and a



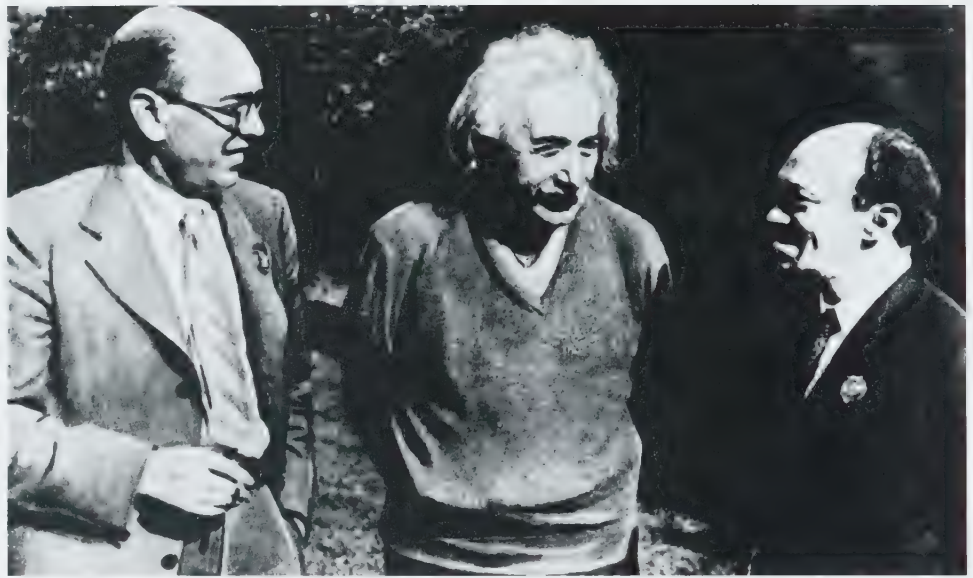
Vassili Schedrin

doctorate in Near Eastern and Judaic Studies from Brandeis University. Vassili is an expert on the history of the Jews of Russia. His areas of specialization include Jewish politics and culture in late imperial Russia, Yiddish theatre, and Jews and communism, and he has extensive experience teaching courses in Jewish history beyond his areas of expertise. He sent the following update on his research:



Mikhoels as Tevye

My current research project examines the life and work of the beloved actor of the Soviet-Yiddish stage, Solomon Mikhoels (1890-1948), best known for his theatrical role as the "Jewish King Lear," and for his political activities in the Soviet Jewish Anti-Fascist Committee during World War II. Limited to these roles by historians and biographers, the towering figure of Mikhoels still awaits further exploration, and his full authoritative biography has not been written yet.



Mikhoels with Fefer and Einstein

Rather than chronicling Mikhoels's spectacular rise to fame and his tragic end, as previous scholarship did, the focus of my research will be Mikhoels's gradual development as a person, artist, actor, director, and public figure, along with the development of his ideas about art in general and Jewish art in particular. My new biography of Solomon Mikhoels attempts to show the scope, development, intellectual and cultural contribution of these ideas by answering the following questions: how were these ideas shaped by Mikhoels's life and work? How did these ideas shape the art of Mikhoels himself, the art of his theater, GOSET (The State Yiddish Theater in Moscow), and Soviet and world art?

Your support of other courses, especially the large lecture courses in Jewish history, allows the Jewish-Muslim Dialogue Project to continue into its sixth year. The seminar courses we offer provide a link between Muslim and Jewish students and provide other students an opportunity to learn about the



Mikhoels with Chagall

complex issues of Jews and Muslims in world history as well as in the modern Middle East in a safe academic space. This past year, Adnan Husain, a historian of Islam, and I taught a seminar on Jews and Muslims in the Middle Ages. Ariel Salzman, a historian of the Ottoman Empire, and I taught a course on modern Jewish history under Christianity and Islam, that is a comparative study of Ashkenazim and Sephardim. Mehmet Karabala, who taught Islam in the Religion Department, and I taught a lecture course on Jews and Arabs in history, until 1492. Yakub Halabi, a Palestinian who is also on the faculty of the Azrieli Centre for Israel Studies at Concordia University, and I taught a course on Israel/Palestine: One Land, Many Narratives. Next year we will be adding a new course on Jews and Muslims in Modern Europe on the Enlightenment origins of antisemitism and Islamophobia.

I continue to serve on masters and doctoral committees. Queen's regularly sends students for study abroad in Israel, usually at Hebrew University or Tel Aviv University. There are Israelis teaching and visiting at Queen's.

On behalf of all those who derive benefit from your support of Jewish Studies at Queen's, I would like to express our continued appreciation for your support of our program at Queen's and wish you a Happy and Healthy New Year.

Bader Postdoctoral Fellowships in the Humanities

GORDON SMITH, VICE-DEAN, FACULTY OF ARTS AND SCIENCE

Thanks to a generous gift from Alfred and Isabel Bader, Queen's is pleased to announce the Bader Postdoctoral Fellowships in the Humanities effective summer 2015. Each Bader postdoctoral fellow has a departmental affiliation and will teach courses in each of the two years, as well as pursuing a research program building on their doctoral research. The following ten departments in the Faculty of Arts and Science are delighted to announce the appointments of two-year Bader Postdoctoral Fellowships. Research areas are also included.

Art History: Jen Kennedy (PhD, Binghamton University, 2014) – Art, Spectacle and Femininity in Postwar France

Classics: Christian Tolsa (PhD, University of Barcelona, 2013) – Ancient Science and Greek and Roman Philosophy

Drama and Music: Monique Giroux (PhD, York University, 2014) – Music and the Articulation and Representation of Métis Identity

English: Emma Peacocke (PhD, Carleton University, 2013) – Literary Romanticism and the Discourse of University Reform in Britain and Canada

Film and Media: Tracy Zhang (PhD, Simon Fraser University, 2012) – Critical Media Studies and Global Cultural Industries

French Studies: Julien Lefort-Favreau (PhD, Université de Montréal, 2013) – French Autobiography and Politics (1960s to the present)

History: Vanessa Cook (PhD, University of Wisconsin-Madison) – US History and Contemporary Public Protests

Languages, Literatures, and Cultures: Jennifer Hardwick (PhD, Queen's University, 2015) – Literary Voices and Indigenous Youth

**Philosophy: Anthony Fisher (PhD, Syracuse University, 2012) – Metaphysics;
History of Philosophy**

**School of Religion: Sharday Mosurinjohn (PhD, Queen's University, 2011) –
Contemporary Religious**

Movements; Christopher Byrne (PhD, McGill University, 2015) – Chinese Religions

The presence of these emerging, exceptional teachers and scholars at Queen's will enrich the student learning experience, and enliven teaching and research activity across the Humanities. A University event celebrating the Bader Postdoctoral Fellows and their research is planned for the Fall of 2015.

Bader International Study Centre

CHRISTIAN LLOYD, ACADEMIC DIRECTOR

Students from Queen's University and our partner institutions around the world continue to enjoy the opportunity to study at Herstmonceux Castle and the Bader International Study Centre. In line with the original vision of the gift, the BISC provides students with the chance to experience other cultures while focusing on the development of both academic and personal skills. The BISC remains seminal to the university's growing international landscape, and is a distinguishing feature in the education of many student cohorts.

2015 has been marked by the focused improvement of several long-standing academic programs, including the BISC First Year Program, as well as the development of many relatively new specialized programs. This work has been undertaken in collaboration with key partners in Queen's University's offices, faculties, and schools--relationships that serve to further strengthen the place of the BISC within Queen's broader academic environment.

The BISC First Year Program, which has been a hallmark of offerings at the BISC since the 1990's, has undergone a process of academic reinvigoration. The program now includes two term-long, core courses that are exclusively available to students at the BISC, embedded in a robust co-curricular framework. The courses develop academic skills while providing context for a student's time abroad by considering ideas of identity, community, nationality, and the interactions among them. The co-curricular framework provides a way for students to engage with the community while building foundational leadership and life skills.

In September 2015, the First Year Program continued its growth when, for the first time ever, students who have been admitted to, or may be considering switching to, our Bachelor of Science Program will be able to study Chemistry and Biology at the BISC. We are pleased to be able to offer courses in a field where Dr. Bader has contributed significantly, and hope that the BISC can lay the foundation for future chemists and scientists who will follow in his esteemed footsteps. The addition of these courses will give BISC students access to a variety of science plans including Biology, Biochemistry, Chemistry, Geology, and Life Sciences.

The BISC Upper Year Program continues to welcome students from universities around the world including those in the United States, Japan, and Korea, in addition to numerous Canadian universities. We aim to ensure that our upper level offerings provide a robust academic and international experience in addition to the skill development that makes students more employable in both domestic and international contexts.



BISC students at Buckingham Palace Photo credit: Aakriti Kapoor

We have done this by offering specialized packages of courses in defined areas including British Archaeology, Global Health, Engineering Project Management, and Law. We intend to continue developing fresh upper year offerings with the support of our partners on the Kingston campus.

Thousands of students have crossed the castle's bridge in the Centre's twenty one year history, and our commitment

to these students does not end when they leave. We continue to focus on the transition of recent BISC students back to the Kingston campus, and to look for new ways to engage alumni who have since left Queen's. We have opened the castle gates to alumni by hosting a Queen's MiniU and by including the castle on an Alumni travel UK travel itinerary. In an effort to further engage alumni with the BISC's continued development, we are working with Alumni Relations to implement a BISC Alumni Chapter that will connect alumni from around the world.

Beyond our interest in protecting the physical buildings, we take our stewardship of the estate very seriously. We continue to invest in renewable energy generation that reduces our impact on the surrounding area. All renewable sources are installed in a way that is sensitive to the protection of the historic look of the castle. We are proud to be minimizing the BISC's footprint and to be able to reinvest energy savings back into the academic program.

Herstmonceux Castle continues to be a hub of community activity and has seen year-over-year increases in the number of tourists who visit the gardens and grounds, which are so beautiful when in full bloom! Our team continues to look for ways to support community initiatives, and we have hosted the Herstmonceux Village Primary School Spring Ball and a concert featuring Shelley Katz and Diana Gilchrist for the Bexhill Association for the Blind, among others.

The entire team at the BISC, along with our Kingston campus partners, is proud of what we have achieved in 2015 and look forward to the progress that we will continue to make in 2016 and beyond. The original vision for the Castle remains at the foundation of our decision-making and continues to serve the needs of the 21st century student and our global community.



INITIATIVE CAMPAIGN

queensu.ca/initiative



OFFICE OF
Advancement

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

Tel 613.533.2060 ext 74122
800.267.7837

Fax 613.533.6599
Contact: Karen Logan

