

CYCLE OF LIFE
How a Queen's Olympian
conquered her demons

THE HON. ANITA ANAND
From Artsci'89 to
President of the Treasury Board

BRUCE BAILEY'S SALON
Step inside and behold
a masterstroke in art

QUEEN'S ALUMNI REVIEW

THE MAGAZINE OF QUEEN'S UNIVERSITY SINCE 1927



SEEING IS
BELIEVING
Dr. Kelsey
Jacobson
pulls back
the curtain
on reality

SUMMER 2023



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2023 Times Higher Education
Impact Rankings

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everybody's cup of tea."
– Bruce Bailey, Artsci'76.

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ABOUT THE COVER

Dr. Kelsey Jacobson, photographed by Jen Bernard at the Grand Theatre, Kingston, on June 23, 2023.



This image of Dr. Jacobson was taken upstairs in the Baby Grand Theatre, a black-box space upstairs at the Grand. To the sounds of classic rock, hair and makeup artist Corrie Elle and photographer Jen Bernard went to work to create the iconic look. "Kelsey's work deals with perceptions of reality. Knowing that the designer would be applying an illustrated overlay on the image, I wanted the photograph itself to be hyper-real, with an edge to the contrast that heightened the blacks and whites and let the light illuminate her face," says Ms. Bernard.

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— DR. SARINDAR DHALIHAL
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MAKING A DIFFERENCE IN THE WORLD

Convening in person for the first time since the pandemic, the recent Queen's University Alumni Association (QUAA) Awards Gala celebrated the impact of our community in an extraordinarily wide range of fields and activities. Four recipients of the Agnes Benidickson Tricolour Award were honoured for their contributions not just to Queen's, but to society at large, in areas of urgent concern from good government to inclusive education, social change, and Black youth in science, technology, engineering and mathematics (STEM). A profound concern with equity and social justice linked these soon-to-be alumni with recipients of the various QUAA awards, who spoke compellingly about their time at Queen's and about the formative role played by the university in preparing them to have impact in the broader world.

Coming less than a month since Times Higher Education in London accorded Queen's third place globally and first place in North America in its Impact Rankings, this event provided graphic illustration of why our institution has managed to place in the top 10 every year since we began participating. First on display was the sheer spirit of Queen's people, impatient with the

ordinary and aspiring to be exceptional. Then there was the sense of heightened purpose, of needing to address the great challenges faced by people and the planet, locally as well as globally. And finally there was, everywhere to be seen, belief in the strength of community and collaborative effort.

The leaven to all of this, and what made the occasion especially moving, was testimony from several speakers that their pride in the institution had been deepened by its ability to change, to acknowledge historical difficulties and reimagine the future accordingly. The end of all our work in Indigenization – Equity, Diversity, Inclusion, Anti-Racism and Accessibility is a new understanding of community, the elements of which were very much on display at the Awards Gala. As that understanding gains breadth and depth, our impact as a university can only increase.

Also this June, the United Nations Association in Canada presented the 2022 Pearson Peace Medal to Professor John McGarry, Canada Research Chair in Nationalism and Democracy, a world authority on, and practitioner in, conflict resolution. Asked about the situation in Ukraine, Dr. McGarry commented that he would be “honoured” to be able to play a role in the reconstruction of Ukraine “when the time comes.” That is the real honour conferred by membership in the Queen's community: the platform, resources, and networks we all have to serve others and to make a difference in the world.

PRINCIPAL PATRICK DEANE

HIGH HONOURS



“Between its extremely high-quality design and engaging features, *Queen’s Alumni Review* could fit perfectly alongside any major newsstand magazine. You don’t have to be alumni to enjoy it.”

Judges, *National Magazine Awards: B2B*

The *Queen’s Alumni Review* has been declared the best magazine in the country by the National Magazine B2B awards. The magazine swept the competition at an awards ceremony in June, taking home top honours in several categories, including the most prestigious prize in the competition – Best Magazine.

The competition is the premier awards program for trade and professional magazines in Canada. The magazine, which launched its redesign in the spring of 2021, picked up accolades for writing, photography, design, podcast, and as a total package, bringing home five gold awards and two silvers – more than any other magazine in the country.

Heading into the competition the *Review* led all finalists with 17 nominations across categories.

The *Review* also received five nominations in the National Magazine Awards, in which it competes against newsstand magazines such as *Maclean’s*, *Toronto Life*, and *Chatelaine*. The *Review* bested all other alumni magazines with nods for photography, art direction, and its Fall 2022 cover (featuring a rare archival image of The Tragically Hip), which took home an Honourable Mention in the Cover Grand Prix category. The magazine took Gold for Best Photograph for Wade Hudson’s portrait of alumnus Elamin Abdelmahmoud and Silver for Art Direction for a Single Article for “Hall of Presidents,” a feature

**NMA
B2B
Awards**



Gold
Best
Magazine

Gold
Best Column
or Regularly
Featured
Department
“IF THESE
WALLS COULD
TALK”

Gold
Best Art
Direction:
Single or
Opening
Spread
“THE SOUND
OF QUEEN’S”

Gold
Best B2B
Podcast
CAUSE &
EFFECT

Gold
Best Art
Direction of
a Complete
Issue
SPRING 2022

Silver
Best Issue
FALL 2022

Silver
Best
Photograph
FUNERAL
LAKES

story about the Alma Mater Society that was designed by Wendy Treverton. The magazine also received Honourable Mentions for Art Direction of a Single Article for “Lake Effects,” a story of alumni involved in efforts to promote and protect the Great Lakes, and “Rewilding of the Castle,” which told the story of Bader College’s efforts to restore the Castle grounds to their natural state. Both layouts were also designed by Wendy Treverton.

The Council for Advancement and Support of Education (CASE) also announced the winners of its annual Circle of Excellence Awards in June. The *Review* picked up a Silver in the Magazines category for alumni/general interest. The judges offered generous praise for the magazine’s look and feel: “Engaging, clean design. Beautiful features, editorial sits nicely next to the advertising, nice visuals. The attention to detail in the magazine was extraordinary. Nice differential on how they highlighted directly on campus and off campus. Nice infographic presentation.”

The magazine, which has been on a roll since it redesigned two years ago, also took home a Silver for its Summer 2022 cover illustration by freelance illustrator Tim Zeltner. Judges said the illustration of Queen’s researchers in the field was “an excellent example of an illustration that captures the essence of its subject matter while also showcasing the illustrator’s creativity and skill,” noting they were “impressed with the use of inspiration from 19th-century landscape painters and how it added depth and dimension to the piece.”

CASE is the global non-profit association “dedicated to educational advancement professionals – in alumni relations, communications, development, marketing, and advancement services – who share the goal of championing education to transform lives and society.”

YOU WROTE



When I saw the photo on page 44 of the *Queen's Alumni Review* Winter 2022 edition, I knew I was looking at the picture of two Queen's football heroes. My dad, Dr. Gordon W. Mylks Jr., Meds'29,

had that picture in his office, and the two men shown, Frank 'Pep' Leadley and Harry Batstone, were his very close friends. When the Grey Cup games came to television, Dad hosted an annual Grey Cup party, and Frank Leadley and Harry Batstone were special guests at this gathering for years. As for me, as a youngster, my favourite part of this party was Mrs. Leadley's blueberry tarts! As I grew up, I got to know these two football heroes better as well. This gave me an abiding love for football at all levels.

GORD MYLKS, LAW'67

CONTRIBUTORS



Jessie Boulard is an illustrator of the Anishinaabeg First Nation. She received her Honours Bachelor of Applied Arts in Illustration from Sheridan College and is known for her strong line work and love of texture. She works in both physical and digital formats and her portfolio includes work for Crave TV, *The Walrus*, and *Canadian Geographic*. See "Work in Progress," on page 14.



Jen Bernard is an Ottawa-based photographer who is known for moody, high-contrast images that play with light and colour to allow the subjects' faces to tell their stories. With a Bachelor of Social Work from Carleton University and many years as a social worker, she is a skilled communicator who creates images imbued with emotion and personality. See cover and "All the World's a Stage," on page 16.



Dave Chan is an Ottawa-based photojournalist who specializes in portraiture – he has photographed prime ministers, premiers, Supreme Court justices, and political leaders from all parties. His editorial photographs have appeared in every major daily Canadian newspaper and numerous international publications, including *The New York Times*, *Der Spiegel*, and *Paris Match*. See "For the Record," on page 40.

QUEEN'S ALUMNI REVIEW

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Queen's University is situated on traditional Anishinaabe and Haudenosaunee Territory



WRITE TO US

The *Queen's Alumni Review* welcomes comments at review@queensu.ca. All comments may be edited for clarity, civility, and length.



@queensureview



IMAGE: Malaya Akulukjuk, *Untitled (Bird)*, around 1978, wool. Gift of Guardian Capital Group Limited, 2020. Photo by Bernard Clark

EMERGENCE: A RECENT GIFT OF INDIGENOUS ART

1 July–12 November 2023

Emergence highlights important early and mid-career works of art by contemporary Indigenous artists from across Turtle Island, North and South. On public view at Agnes for the first time, don't miss your chance to see these works up close!

FEATURED ARTISTS

Pauloosie Akitiq, Malaya Akulukjuk, Elizabeth Angrnaqquaq, Kenojuak Ashevak, Irene Avaalaaqiaq, Benjamin Chee Chee, Sarah Elijassiapik, Robert Houle, Elisapee Ishulutaq, Alex Janvier, Eugenie Tautoonie Kablutook, Helen Kalvak, R. Gary Miller, Norval Morrisseau, Agnes Nanogak, Peter Nauja, Celina Tuajuk Ningark, William Noah, Jessie Oonark, Parr, Peter Pitseolak, Lypa Pitsiulak, Kananginak Pootoogook, Lukta Qiatsuk, Abraham Anghik Ruben, Joe Talirunili and Judas Ullulaaq

Emergence is drawn from the generous gift of Indigenous art by Guardian Capital Group Limited and by Hunter and Valerie Thompson in 2020. Funded by Guardian Capital Indigenous Art Fund.

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ON CAMPUS



There's a new structure on campus – the university's latest Indigenous gathering space. An important place for ceremonies, learning, and community, its form is inspired by traditional Anishinaabe wigwams.

What: A new Indigenous gathering space **Where:** Near the south end of Tindall Field **When:** Opening Fall 2023



The Rankings

It's a three-peat for Queen's in the Impact Rankings

For the third straight year, Queen's has ranked among the top 10 in the Times Higher Education (THE) Impact Rankings – earning third place worldwide and first place in North America out of more than 1,700 universities.

The rankings are a global measurement for assessing universities' performance in advancing the United Nations' 17 Sustainable Development Goals (SDGs), which were established in 2015 to guide global action to end poverty, protect the planet, and ensure shared peace and prosperity for everyone by 2030.

Queen's submitted evidence for

all 17 SDGs and placed first in the world for its contributions to SDG 2 (Zero Hunger), second in the world for SDG 16 (Peace, Justice, and Strong Institutions), and seventh for SDG 11 (Sustainable Cities and Communities).

The Homecoming

Register now for Homecoming

Online registration for Queen's Homecoming 2023 is open. Join your former classmates and return to campus Oct. 20–22.

This is a milestone reunion year with special programming for graduating class years ending in three or eight, as well as members of the Tricolour Guard (alumni

▼
Cha Gheill!
Get ready for
Homecoming
2023.

who graduated 50 years ago or more). However, all alumni are welcome back to campus to celebrate.

Activities this year include the family-friendly Fall Harvest Alumni Gathering, the Alumni Parade to Richardson Stadium, and a football game against the University of Ottawa Gee-Gees.

Visit the Queen's Homecoming website to register and see a list of planned events.

The Plan

Queen's strategy to enhance global engagement

Queen's has launched its new Global Engagement Strategic Plan 2023–2028, a guiding document for enhancing the university's ability to generate global impact.

Designed in alignment with the Queen's Strategy, the plan sets out six objectives for embedding global engagement across the university's mission and for creating a thriving global community that welcomes diverse ways of knowing and being from around the world.

Its development involved consultation with more than 400 students, faculty members, post-doctoral fellows, alumni, and staff, as well as local and global partners.

Some of the key commitments within the plan include expanding global learning and study abroad opportunities, financial and administrative supports for global research, and the Principal's Global Scholars and Fellows program. The United Nations' Sustainable Development Goals (SDGs) are a critical component of Queen's definition of global impact as well, and the plan includes actions for advancing them across the university's mission.



PHOTOGRAPHY BY SCOTT ADAMSON

OCT.



20-22

HOMECOMING

QUEEN'S UNIVERSITY



Register now queensu.ca/homecoming



◀ Dr. John Smol receives the Vega Medal from King Carl XVI Gustaf of Sweden.

The Library

Library resources available online for alumni

Alumni worldwide now have access to new electronic resources from Queen's University Library.

The library has officially expanded off-campus access for all alumni. All that's required for access is a Queen's NetID and password. (Alumni who don't currently have a NetID can create one by signing up for a Queen's email address.)

The Award

Dr. Smol awarded prestigious Vega Medal

Queen's biology professor John Smol, PhD'82, is now a member of an elite group of explorers, oceanographers, geographers, and anthropologists after receiving the Vega Medal in April.

Sometimes referred to as equivalent to a "Nobel Prize in Geography," the Vega Medal is awarded by the Swedish Society of Anthropology and Geography (SSAG) every two to three years to an outstanding geographer or anthropologist with international renown.

Dr. Smol collected his prize from King Carl XVI Gustaf of Sweden, the society's chief patron.

Dr. Smol is recognized as one of the foremost experts in the study of long-term global environmental changes to lakes and rivers. He has contributed to our understanding of the impacts of pressing environmental issues, such as climate change.

The Appointments

Meet four recently appointed Queen's leaders

Matthew Evans is Queen's new provost and vice-principal (academic) and began a five-year term on Aug. 1. Dr. Evans has held academic and senior administrator roles at

five universities, in various educational systems – Scotland, England, Hong Kong, and most recently he was the provost at United Arab Emirates University.

Stephanie Simpson, Artsci'95, Ed'97, MEd'11, LLM'18, started a new role as vice-principal (culture, equity, and inclusion) on June 1. The role delivers on the Queen's mission, vision, and values, particularly the institution's commitment to Indigenization – Equity, Diversity, Inclusion, Anti-Racism, and Accessibility (I-EDIAA). Ms. Simpson has been an integral part of the Queen's Human Rights and Equity Office since 1996.

Colleen M. Flood is the new dean of the Queen's Faculty of Law. She's previously served as the director of the Centre for Health Law, Policy, and Ethics at the University of Ottawa, and was a professor and Canada Research Chair in the University of Toronto's Faculty of Law for 14 years (2000–2014).

Dr. Sarah Funnell has been named the inaugural associate dean, Indigenous Health, and chair, Indigenous Health, for a five-year term, effective Sept. 1, 2023. Dr. Funnell will strategically guide Queen's Health Sciences in its actions to achieve reconciliation.

The Club

University Club drops membership fees

Looking to open its doors further to the Queen's community, the University Club has eliminated membership fees for all alumni, as well as faculty, staff, and retirees.

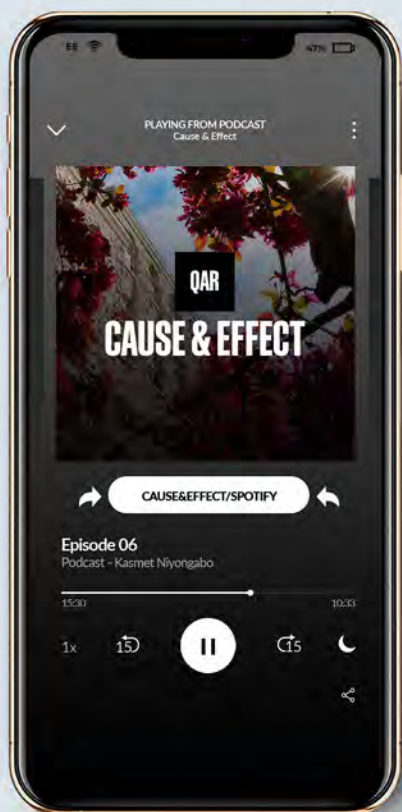
The University Club is required by statute to keep a list of members, so any new members are required to fill out an application form, which can be obtained on the club website or by visiting the club, located at 168 Stuart St.

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A living textbook of trees

The Snodgrass Arboretum tells stories from a century ago

BY JORDAN WHITEHOUSE

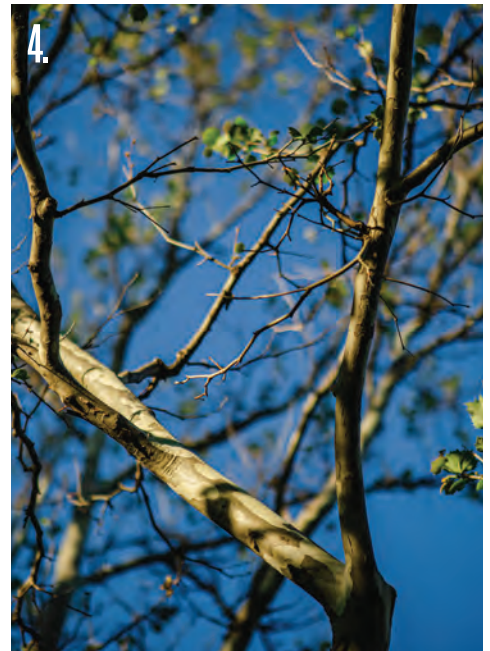
One of Queen's best-kept secrets is right out in the open – and it's been growing there for more than 100 years. Maybe you've strolled past, sat under, or peered up at the gnarled giants in front of Summerhill and Theological Hall, but did you know they are part of an actual arboretum? That's right. These aren't just random plantings, but a purposeful collection of more than 50 trees from around the world.

Named the Snodgrass Arboretum in honour of Queen's principal and first Summerhill resident William Snodgrass, the grove was formally established in 1999. But its roots go back much further. In 1861, the slope in front of Summerhill was the site of Canada's first botanical garden. In 1881, 27 maples were planted along the road that curves up from Stuart Street to Theological Hall, a.k.a. "Founders' Row," as a nod to Queen's 26 founding trustees and Queen's supporter Sir John A. Macdonald.

Most of those original maples have fallen, but dozens of other worldly trees have been planted nearby. There's the ginkgo, for instance, native to China. There's also the Austrian pine, the Norway spruce, the European beech, and many more. Some specimens, such as the white fir, are native to Canada but aren't typically found here, which suggests the arboretum has its own unique microclimate.

"It's a multifaceted place," says Philip Wright, Queen's manager of grounds operations. "It's a park where you can just hang out, but it's also a living textbook. You can walk there throughout the year and touch and look at these trees as they fruit and flower; their leaves change colour and then drop in the winter. It's fascinating, and it's so nice to have it all there within a little five-minute walk." 🍷





1. KENTUCKY COFFEE

The seeds of this rare Canadian tree may look like coffee beans, but they aren't. Early settlers roasted the seeds as a coffee substitute but soon stopped because the taste was so bitter.

2. GLOSSY BUCKTHORN

Considered to be a small tree or shrub, the glossy buckthorn is unique to other buckthorns by the lack of teeth on the edge of the leaves and the 5 to 8 veins on each side of the central leaf vein.

3. GINKGO

At 133 years old, this ginkgo is one of the oldest trees in the arboretum. Chances are it will be standing for many more decades as this species is known for tolerance of urban conditions.

4. LONDON PLANE-TREE

Known for its uniquely patchy bark, the London plane is a hybrid of the American sycamore and the oriental plane. It is often planted in city parks as it tolerates pollution well.

The dark side of diamonds

Dr. Rebecca Hall's research explores the impact of mines on Indigenous communities

BY JANET HUNTER

Resource extraction is a prime driver of Canada's economy, but the conditions under which precious metals, minerals, oil, and gas are extracted create a serious downside: In communities where they're extracted, both in Canada and around the world, a community's traditional patterns are disrupted, and women face a greater risk of violence.

Dr. Rebecca Hall saw this first-hand in the late 2000s when she was a front-line worker with the Victim Services unit of the Native Women's Association of the Northwest Territories (NWA NWT) in Yellowknife. She also heard many stories of the major ways in which resource extraction, and the structure of diamond mining in particular, had altered household and community relationships, especially for Indigenous families.

"The communities are still coming to terms with the diamond industry," she says. "The introduction was explosive, and really changed people's lives in a very short time."

Diamonds were discovered in the territory in 1991 and the first mine opened in 1998. The jobs were "fly-in-fly-out," which saw the men, usually, away for weeks on end, leaving women with a greater burden of care, for kin, community, and the land itself. In providing a relatively high income to male workers, diamond mining jobs also shifted the traditional balance of power in the

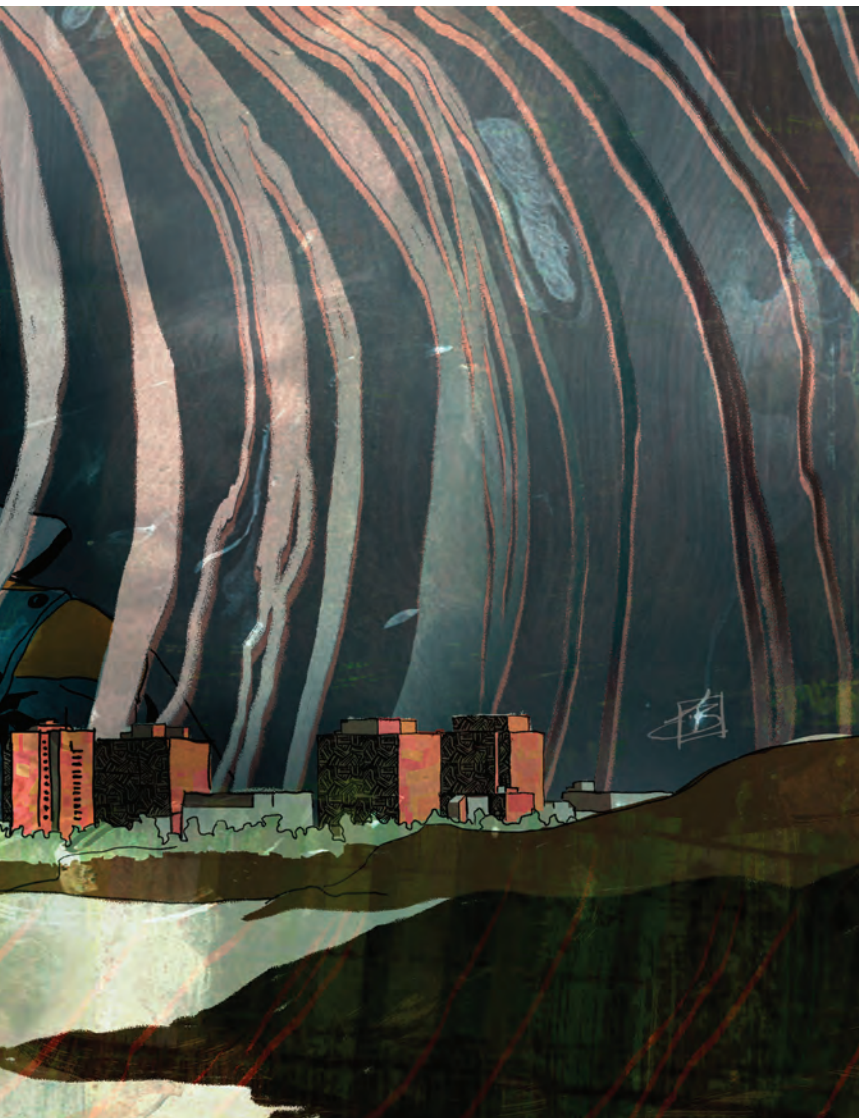
"The communities are still coming to terms with the diamond industry. The introduction was explosive, and really changed people's lives in a very short time."

family. Meanwhile, the men missed out on day-to-day family life and their ability to participate in important land-based activities like the community hunt was limited.

Dr. Hall, now an assistant professor in the Department of Global Development Studies, wanted to understand the shift and help the community, so she headed to graduate school. She partnered with the NWA NWT, her former employer, to examine the long-standing, complex relationship between Indigenous communities in the North and settler development through the diamond industry. Dr. Hall reworked her PhD thesis into a book published last year. *Refracted Economies: Diamond Mining and Social Reproduction in the North* focuses on the impact of the diamond industry on women in Yellowknife. Dr. Hall's



Illustration by Jessie Boulard



BY THE NUMBERS

- ▶ 20 per cent of NWT GDP came from diamond mining in 2020
- ▶ In 2020, diamond mining contributed \$814.1 million to the NWT GDP
- ▶ Since 1999, diamond mining has contributed \$23 billion to the NWT GDP
- ▶ 80.7 per cent growth of NWT economy since 1999 (diamond mining began in NWT in 1998)
- ▶ 48 per cent of diamond mining employees are local to NWT
- ▶ 24 per cent of NWT diamond mine employees are Indigenous

brings university and community researchers together to discuss questions that matter to the Tłıchǫ community.

She is also joining her research to that of Queen's colleagues Allison Goebel and Marc Epprecht, who explore communities affected by coal mining in South Africa. Similar research, activities, and conversations on Indigenous-led closures and transitions are also happening in New Zealand and Australia.

"There's a tendency to replace extraction with extraction," she says. "And workers face pressure to go elsewhere – Alberta, for example. But this would be a new rupture."

Dr. Hall says there's no shortage of ideas about post-mine work and development that would serve the community's interests, with many centred around tourism. Her work for and with affected communities will contribute to the conversation, and help the community navigate toward a future imagined by those who will live in it. 🍷

- ▶ \$8.6 million in mining royalties were shared with NWT Indigenous groups in 2021

- ▶ 1,600 NWT residents work directly at mines

▶ Dr. Rebecca Hall's book, *Refracted Economies: Diamond Mining and Social Reproduction in the North*, came out last year.



research is rooted in history and the knowledge of the Métis, Inuit, and Dene, the traditional inhabitants of the land. She conducted many hours of interviews, talking circles, and focus groups with women. Her work shows how resource extraction activities, and the fly-in-fly-out model especially, establish men as breadwinners and women as prime carers, contributing to "an intensification of settler patriarchal gender relations" and the weakening of cultural transmission. She hopes her research will be used by communities affected by resource extraction to advocate for themselves and by mining companies to

apply the learnings in practical ways, such as by creating research-informed anti-Indigenous racism training.

With all existing mines in NWT slated to close by 2031, Dr. Hall has turned her attention to a key question for the affected communities and mining companies: What happens when mines close?

Her focus is on how women's experiences and their work can inform the transition to a post-mine economy. It is informed and co-created by the community and other researchers, including a locally led network housed within the Tłıchǫ Dene government that



WORLD'S ALL THE A STAGE



BY PETER SIMPSON

In the era of fake news, Dr. Kelsey Jacobson puts
theatre audiences under a microscope to determine
how we perceive what is real – and what is not.

PHOTOGRAPHY BY JEN BERNARD



ONCE UPON A TIME,

a theatre company in New Brunswick was performing David Mamet's polarizing two-person play *Oleanna*.

During the final scene – where a female student who has publicly accused her male professor of sexual harassment says to him, “Don’t call your wife ‘baby’” – a male spectator leapt from his seat and yelled a sentiment that could be sanitized and translated to “Go away, you bad woman.”

The play was fictional, and in that sense not real, so why lash out with such anger?

The issues raised in Mamet's play are real, and divisive, so could the male spectator's reaction testify to the then-current state of the debate over gender and power – and to the man's perhaps inchoate awareness that his side, so to speak, was losing the argument? If that was the “real” that mattered that night, what else could theatre teach us about how people, in society at large, perceive what is “real”?

Kelsey Jacobson, Assistant Professor in the DAN School of Drama and Music and co-founding director of the Centre for Spectatorship and Audience Research at Queen's, is studying such questions, and now she's published a book, *Real-ish: Audiences, Feeling, and the Production of Realness in Contemporary Performance*.

Dr. Jacobson wasn't in New Brunswick that night, but she's seen “many people have really strong responses to shows in anger and outrage, and in absolute adoration and bliss. I've watched people get up and leave theatre spaces, and I've watched people who want to linger and talk to me for 45 minutes after the show, because they loved it so much.”

She believes such visceral reactions, and theatre's place as an ancient and universal art, make the stage a unique source of insights about the world at large.

“It's this potent, powerful art form that continues to exist and persist, because it does do something, it does have impact. It does potentially change things,” she says. “It's thousands of years old. It's this global practice where we put ourselves on stage to see ourselves, to

reflect, to think about what we're doing as a society. We have to think about how it's not just what's on stage, it's also audiences – how we perceive the audience, audience rules, audience etiquette, audience expectations. That's also a reflection of where we are, and who we are.”

In the age of “post-truth” and fake news, she writes, “the central question of this book seems critically important: What feels real to contemporary audiences? The tenuousness of the perceptual border between what is real and what is fake has been laid bare,” and “what is perceived to be real is an increasingly contentious, dangerous, and difficult determination.”

Alongside these trends has been a rise in “theatre of the real,” she says, with more documentary, more words of real people, more stages set in sites specific to real events, and more “real” stories.

“If theatre is conventionally about this fictive performance, then inserting these elements of reality seems provocative,” she says. “So, then I started to think, what does this mean? How are audiences receiving this? ... We're provoking a kind of religiousness, this feeling of real, that I think maps onto some things in broader society pretty provocatively.”

Dr. Jacobson is not alone in seeing this broader revelatory value in theatre.

“We're living in an age when our value systems are increasingly fracturing along lines of competing truths, and in which our communities are growing ever more divided around very different core beliefs,” says Kirsty Sedgman, a lecturer at the University of Bristol in the United Kingdom, who researches theatre audiences and cultural experience. “How, then, can we collectively figure out what's really true or truly real? *Real-ish* uses theatre audiences as a kind of laboratory for interrogating this question.”

Dr. Jacobson is compelled by questions such as who is heard, and in what contexts? What are the limits of “pure democracy” when “we think everyone has a voice, but some voices are going to be weighted more heavily than others?”

Theatre could speak to how people decide what to believe in the real, wider world, especially positions “that maybe seem totally nonsensical” to others.

“How do we go to the theatre and have this real response to this clearly fake thing? I think there's something in that that can help us understand how a sense of realness is produced – or if not realness, then real-ish.”



Dr. Jacobson was born in Calgary. She took part in theatre in high school, including a role in Agatha Christie's *The Witness for the Prosecution*. She earned her BA at Queen's in drama, an MA in theatre and performance at Queen Mary University of London, England, and her PhD at the University of Toronto, where her research "considered audience perception and location of realness onstage in contemporary Canadian performance."

"It's not just what's on stage, it's also audiences," says Dr. Jacobson. "How we perceive the audience, audience rules, audience etiquette, audience expectations. That's also a reflection of where we are, and who we are."

"IT CAME DOWN SO MUCH TO THE FEELING OF REAL."

While in London, she had an internship at Shakespeare's Globe, the recreation of the "real" theatre, where one of her tasks was interviewing audience members about their experiences.

"I was really interested in psychology, and also interested in drama and English, so I'd be taking a neurophysiology course and a puppetry course at the same time. I started to realize there was a really interesting overlap, specifically in audiences and spectatorship."

In *Real-ish*, she recounts her experiences as an audience member of participatory theatre, where she has "confessed my secrets late at night over the phone, slow-danced with a stranger, painted a huge canvas, sung an improvised song, been held, fed, caressed, cuddled, handcuffed, and even once undressed, let myself be blindfolded more times than feels appropriate, walked – and walked, and walked – through entire neighbourhoods, historic trails, huge warehouses, and tiny corridors."

She adds, "I have a nearly endless list of things I have done for theatre."

Her research included 70 interviews with theatre audience members. Her questions included, "What did you find real about this performance, and is realness important to you as an audience member?"

She says she was naive at the outset. "I felt intuitively that realness was somehow definable. In the early stages of my research, I asked audience members to attempt to communicate to me a definition of realness, though I myself struggled to pin a description to it," she writes.

She adds later in an interview, "It came down so much to the feeling of real. There was a sense of realness being produced in the space and time of performance through this kind of immediate, intimate, local experience that

audiences kept bringing up as real. It isn't exactly truthful or accurate or factual, it was the experience or the feeling. It couldn't be pinned down to one thing, and audience members had very different ideas about what was real."

She mentions the play *TomorrowLoveTM*, a show that is shaped each time by audience choices, as an example of the difficulties of even classifying what is real.

"I do not think it's a stretch to say that *TomorrowLoveTM* generates a real effect, and that that real effect is itself a political and social outcome," she says.

"It's not just, 'We can't just say this is real and this is fake.' There are circulations of feelings of realness that move amongst and through us as a society, and we need to do a better job at investigating not just 'is this real?' or 'is this not real?' Why is it perceived as real? How did this become real? Why is it real for these people, and to what end?"

Dr. Jacobson's questions are a worthy inquest into what's pulling at the seams of civil society, say others familiar with her research.

"Her trust in theatre to teach us about the real world goes far beyond debates of what may or may not be real," says Professor Kathleen Gallagher, director of the Centre for Drama, Theatre, and Performance Studies at the University of Toronto. "Her account of theatre's ways invites us to step back from the prevailing questions and preoccupations to ask deeper, better questions of our troubled and divided world." ♀



REAL V. REPRESENTATIONAL

For *Real-ish*, Kelsey Jacobson studied audiences at plays that “blur any neat division between the real and the representational: they present real-world issues, times, spaces, affects, and sensations within, amongst, or alongside the fictional.”

Title: *Good Fences*

Creator: Downstage Creation Ensemble

Location: Downstage Theatre Company, Calgary, Alta.

Jacobson: “Audiences hear a discussion about Alberta’s real-world reliance on oil staged on a highly theatrical, representational set.”

The critics said: “[U]nderneath the tension of the relationship between oil and gas and agriculture, or pipelines and environmentalists – or urban theatre companies trying to tell the story of rural Albertans – there are people, who are all complex and have contradictory impulses that make them hard to pigeonhole.” - *Calgary Herald*

Title: *An Enemy of the People*

Creator: Henrik Ibsen

Location: Tarragon Theatre, Toronto

Jacobson: “Audience members participate in a staged debate that [includes] both real-world political discussion and fictional storyline.”

The critics said: “This drama about a principled man who insists on telling an inconvenient truth – possibly at the expense of his town’s economy and his own livelihood – speaks directly to audiences regardless of its historical trappings.” - *torontoist.com*

Title: *The Trinity Pageant*

Creator: Donna Butt and Rick Boland

Location: Rising Tide Theatre, Trinity, Nfld.

Jacobson: “Audiences learn about Newfoundland’s real historic buildings through imagined tales.”

The critics said: “The plays present original works that, by design, give the audience insight into critical events in the history of Newfoundland, both past and within living memory, that greatly inform the residents’ lives and their culture.” - A TripAdvisor user

Title: *TomorrowLoveTM*

Creator: Rosamund Small

Location: Outside the March Theatre, Toronto

Jacobson: “Audiences engage with very real emotions and relationship building while they watch entirely fictional, futuristic stories.”

The critics said: “Mix-and-match is the order of the day in terms of gender and who’s playing which roles, determined as the show moves on.” - *nowtoronto.com*

THE RABBLE ROUSER

As one of the country's most influential art patrons, collectors, and artist advocates, Bruce Bailey loves to shake up the Canadian art scene. Just don't call him Canada's Gatsby.

BY
PHOTOGRAPHS

PETER
BY

ARSENY

SIMPSON
JABIEV





"People either love me or hate me," Bruce Bailey says. Photographed at the Morgan Library and Museum, N.Y.

here's a fleeting scene in a 2020 Nowness documentary about Bruce Bailey where he echoes the pose from Jacques-Louis David's iconic painting *The Death of Marat* – in a bathtub, head slumped, his right arm hung loosely over the rim.

The documentary, *The Last Salonnier*, is a testament to the rise of Mr. Bailey (Artsci'76) since his time at Queen's. He's not a household name in Canada, nor does he wish to be, though he's internationally regarded as an investment banker, art collector, patron, and philanthropist who has donated and raised millions of dollars. He is one of the most influential people in the Canadian art scene today – or, as he says, "a connector, a collector, a curator."



The Montreal Museum of Fine Arts (MMFA) is so grateful for his support that it recently named an interior gathering room the “Espace Bruce Bailey.” In 2020, the MMFA held an exhibition of art from his personal collection, built on works that deal with “good, evil, beauty, sadness, neglect, and ugliness in humanity,” the museum said. “The dichotomies of life/death, black/white, good/bad, and love/hate reflect all facets of the human condition.”

The themes allude to his mortal pose in the tub, for its message, not explained in the documentary, is a profound insight into the man who has packed a lot into one biography.

“I see life as a very transitory thing,” Mr. Bailey says. “I’ve had a lot of death in my family.”

He speaks of his sister, Linda, “my closest friend,” who died of cancer at 43, her husband, John Gilchrist, who died in a car crash, and a brother, John, who died in an accident. Their mother, Jessie, committed suicide in 1973. His father, William, died in 2004.

“I’m the last person in that primary family unit. Fortunately, I have a son and a niece, and I just decided to really try and live life every day. So, I think that message was meant to be kind of that we’re having a great time, but death and disaster are never too far away in my psyche.”

Struggle has crossed generations in his Presbyterian family. Though he “wouldn’t change a thing” about his childhood, there was an alcoholic parent, “which is not a great thing to have happen to you.” He speaks admiringly of his widowed grandmother, Helen Forbes Bailey, and how she raised three children during the Depression, yet managed to run a soup kitchen and feed “long lineups of jobless men.”

As an adult, he’s had trials that could destroy a person: in the mid-1980s he came out, losing both his marriage and his job at a Toronto investment firm. With support from a friend, he launched his own firm, headquartered in Toronto with branches in Palo Alto, Calif., and Geneva, Switzerland, and prospered. He later married Spanish philosopher Alfredo Ferran Calle.

Mr. Bailey has become an influential figure who is so memorably sociable and simultaneously elusive to media exposure that he’s been called “Canada’s Gatsby,” after F. Scott Fitzgerald’s enigmatic, doomed character.

“I’m not Gatsby,” he says, laughing. “Gatsby didn’t have any friends. I have a lot of very loyal friends of all ages, and my life is not going to end the Jay Gatsby way. I think superficial people use the Gatsby thing because I throw a good party, and the reason I throw a good party is that during my childhood and adolescence I never had a party. I never had a birthday party, I never had a Christmas party, we never had any presents, we didn’t have any celebrations.”

He did have a rare family trip to Paris, where he had a fortuitous encounter with the power of art while looking, perhaps coincidentally, at another French masterpiece of watery death.

“That child who was transformed was me looking at [Théodore] Géricault’s *Raft of the Medusa* in the Louvre. That was my revelation of, ‘Oh my God, this is so incredible.’ I didn’t want to leave, and it was closing time, and I was kind of transfixed. That was the watershed moment when I realized I did want to have art in my life, and that it was something that really excited me.”

Decades later, his faith in art seems unshakable. To a statement about rationalizing whether to spend money on a piece of art that one doesn’t need, per se, he responds, “You probably need it more than anything else.”

That brief answer is another insight into his culture, philosophy, and even his political perspective, all of which seem to revolve around art.

“The thing that most Canadians are missing in their lives is art, music, and culture, because our education system in a resource-based economy is completely inadequate,” says Mr. Bailey, who also studied international human rights law at Columbia

“ I HAVE THE FREEDOM TO BE NONCONFORMIST. THE UPSIDE TO THAT IS THAT YOU CAN ACTUALLY TALK ABOUT REAL ISSUES. THE DOWNSIDE IS MAYBE I’VE BEEN A LITTLE TOO PEDANTIC. SOME PEOPLE SEE SOMEONE WHO HAS THAT KIND OF FREEDOM AS A THREAT TO THE ESTABLISHED ORDER.”

University in New York, where he obtained his LL.M., after he’d earned his LL.B. at Dalhousie University in Halifax. “Canada devalues culture, and it’s been detrimental to everybody, to people’s health, education, and enjoyment of life. You have to fill in the gaps yourself and do continuing education with opera, symphony, and art.”

Art, he says, “opens up new channels of communication in the brain, gets you thinking in new dimensions, helps you compete more effectively as a businessperson, or just in the quality of your own life, to, as Glenn Gould said, ‘create a psyche that can enjoy all the things life has to offer.’”

Nathalie Bondil, the former director of the MMFA and now the museum and exhibitions director at the Institut du Monde Arabe in Paris, has written that Mr. Bailey “has such a strong vision with a high ambition for culture. It’s really a question of sharing a heritage and also enhancing togetherness throughout the country. It’s not a question of collecting contemporary art but

truly what could you do with art? What could you give to make our society even better?”

Mr. Bailey gives his own money so young people have avenues to art they might otherwise not have. He supports programs to give students free admission to museums, for example, or supports young people at The Royal Conservatory of Music.

Young people also attended a post-pandemic fundraiser for the Montreal Museum of Fine Arts and the Canadian Opera Company at his farm north of Toronto where, in typical Bruce Bailey fashion, he required his “rich friends” to buy tickets for \$1,000 or, even better, a table for 10 for \$15,000, then sat them at tables with musicians, other performers, local farmers, and young people who were sponsored to attend the event for free.

He is “trying to broaden or open up the tent,” primarily to help democratize art and share its power.

“I think it’s necessary in democracy to not only support everybody, but to give everybody opportunities,” he says, adding that the seating arrangements also “made for a much more interesting party, because the paradigm for these parties in Toronto is a bunch of bankers in a chandeliered hotel room, and they’re all tired of seeing each other because ... the same people get invited to the same arts benefits.”

Another event held at his farm in 2022 – calling it a “pastoral art salon” hints at his fondness for earlier times – netted more than \$1 million for the Montreal Museum of Fine Arts. A friend, Scottish artist Peter Doig, also donated a painting valued at \$4.1 million to the museum.

Quebec, Mr. Bailey says, takes its culture more seriously than does the rest of Canada, and after he spent time in Montreal years ago, he vowed to support the Montreal museum if he ever had the means to do so. The first outdoor salon at his farm to benefit the museum raised \$433,000.

His conversation is inexhaustible – unless he has a plane to catch, as he does on this day – and it’s festooned with sentiments of struggle by famous people, from soprano Maria Callas (“adversity is good”), to the Roman emperor and philosopher Marcus Aurelius (“love everything that happens to you, even the bad things, as you learn from them and they make you stronger”).

What wasn’t a struggle was adapting to life in Kingston and on Queen’s campus. He still has friends he met in Kingston 50 years ago – he mentions the family of Amanda and Dr. John Milliken, the latter a professor in Health



Sciences, and the family of Professor Christopher Crowder, a “father figure to me” – who welcomed Mr. Bailey into their home.

“I had a happy experience in Kingston. I think it’s because of the small size of the university, that kind of family feeling. It was perfect as a launching pad for me to transition from there to a bigger city life.”

He also cites art and architecture Professor Pierre Du Prey, a “kind of eccentric art historian who had quite an influence on me in terms of looking at art in architecture.”

As a student, Mr. Bailey was “an exceedingly bright young man,” Professor du Prey says. “In those early days, I was a bit of a hard-nosed kid professor, and I didn’t give out good marks frequently, but Bruce sure got them. He had a very perceptive eye and mind, and a good vocabulary. He could easily have been a professor in art and architectural history.”

In classes, Mr. Bailey “didn’t hesitate to speak up,” the now-retired professor recalls. “He made up for the silence of those that didn’t contribute.”

The outspokenness of a precocious student has matured into a determination to speak even more loudly on behalf of those who do not, or cannot.

“I have the freedom to be nonconformist,” Mr. Bailey says. “The upside to that is that you can actually talk about real issues. The downside is maybe I’ve been a little too pedantic. Some people see someone who has that kind of freedom as a threat to the established order. I’m trying to break that mould, to bring people together, but certainly, I’m probably not everybody’s cup of tea. I’m seen as a bit of a rabble rouser, frankly ... people either love me or hate me.”

However he’s seen, he seems not the least bit bothered by antipathy from some corners. As for the Gatsby thing, it’s hardly worth a sigh.

“I’m a pretty private person,” he says, citing a quote attributed to the great proponent of individualism, Ralph Waldo Emerson: “The fate of the well-known is to be misunderstood.” 🍷

Bruce Bailey, photographed at New York’s Metropolitan Museum of Art.



OLYMPIC CYCLIST
HALEY SMITH FOUND
BALANCE CLIMBING
HER TOUGHEST HILL

BY BLAIR CRAWFORD

PEACE ON TWO



“Chaotic, fast, and terrifying right from the start.”

If that doesn't sound like fun to you, then don't try to keep up with Queen's graduate student and Olympic cyclist Haley Smith.

That's how Ms. Smith described her ride in last October's 161-kilometre Big Sugar Gravel bike race in Bentonville, Ark. It was the final event in the prestigious and punishing six-race season that made up the 2022 Life Time Grand Prix.

Ms. Smith didn't win at Big Sugar. She didn't need to. With one win and two more top-three finishes, she was named the overall female champion in the series, which combines traditional mountain biking – her specialty – with racing on dirt and gravel back-country roads.

As champion, Ms. Smith took home the US\$25,000 grand prize.

It was an impressive accomplishment for the 29-year-old, especially considering the two passengers she carried with her for every gruelling, gravel-covered kilometre.

One was her angel, who whispered encouragement and kept her focused on the prize.

On the other shoulder was the demon, the one who tried to undermine her every action; the one who represented the eating disorder that nearly took her life when she was in Grade 9.

PHOTOGRAPHY BY JOHNNY C.Y. LAM

WHEELS



CANADA

“It’s hard to explain,” says Ms. Smith. “To anyone who hasn’t had an eating disorder, it just seems like insanity. It’s not logical for your brain to try to starve you. That doesn’t make sense.

“It’s like having an angel and a devil on your shoulders, but the devil whispers in a really low, subliminal way. It just feeds you a lot of subtext on everything – every interaction you have with people and food and your environment.”

Not only did Ms. Smith overcome her eating disorder, she represented Canada in mountain biking at the 2018 Commonwealth Games and the 2021 Tokyo Olympics. She’s talked openly about her struggle with mental illness and the role sport played in bringing her back to wellness.

It’s one of the reasons she came back to Queen’s to begin her master’s in the School of Kinesiology and Health Studies after completing her undergraduate degree in 2015. She’s working in the lab of Dr. Jean Côté, studying the relationship between parents and children in sports, especially non-institutional, non-rule-bound sports like cycling.

“The lab is focused on sports psychology in terms of child development, as opposed to only the performance aspect of sport,” she says. “That was really important to me because sport saved my life. It helped me get over these mental-health issues. And that wasn’t because I was trying to be the best bike racer in the world. It was just because good sport provides you with opportunities to develop healthfully.”

Dr. Côté welcomed her to the lab; such was the impression she made as an undergraduate.

“She was a wonderful student. You don’t always remember all undergraduate students because there are so many, but I remember Haley very well,” he says. “With her experience now, she’s bringing so much to the program. It’s wonderful to have her here.”

Ms. Smith grew up in Uxbridge, a small town about an hour northeast of Toronto. Her father and brother both raced mountain bikes and she entered her first race at age 13.

“I just started tagging along and I found I had an aptitude for it. I liked it. I liked how it made me feel,” she says.

But it was soon after that, when she entered high school, that the demon of her eating disorder took control of her life.

“I was always very anxious as a child and it was something very existential for me,” she says. “There’s a developmental pathway where every child becomes aware of their own mortality. There’s a time when you understand death. And I didn’t navigate that

developmental pivot point well.”

She began to have panic attacks and suffer from extreme insomnia, overwhelmed by her fear of people dying. Entering high school was traumatizing.

“Eating disorders develop as a way of exerting control when you feel out of control and they occur in people who have highly controlling personalities,” she says.

She was admitted to the eating disorder clinic and ordered into bed-rest. Gradually, as she regained her strength and control of the disorder, she was allowed to exercise again.

At the time, Ms. Smith was diagnosed with anorexia, but that diagnosis has been changed to one of orthorexia, a disorder characterized by an extreme obsession over the quality and purity of food.

As she recovered, she began to ride again. She was good, and by Grade 12 was racing in national events. On her bike, Ms. Smith found the calmness and peace her mind craved.

“Mountain biking requires a high degree of focus, especially as a beginner on trails because it’s very easy to crash,” she says. “Riding gave me an hour when I couldn’t think about other things.”

“I think her greatest attribute as an athlete is just her mental toughness and her tenacity,” says Dan Proulx, Ms. Smith’s coach for the past decade and now the Canadian National Cycling Team coach.



SHE'S WISE
ENOUGH TO KNOW
THAT CYCLING
SUCCESS ISN'T
A GUARANTEE
THAT WILL KEEP
THE DEMON AT
BAY. MS. SMITH
WRITES ABOUT
HER STRUGGLES
ON HER BLOG,
TALKS TO YOUNG
PEOPLE IN
SCHOOLS, AND
SPEAKS CANDIDLY
IN INTERVIEWS
ABOUT EATING
DISORDERS AND
MENTAL ILLNESS.

"She's one of the toughest riders I've ever seen. It doesn't matter what the event is, mountain biking, gravel, or road. She's able to put in training that other riders just can't match. It makes her one of the most formidable opponents."

In 2018, Ms. Smith won bronze for Canada in mountain biking at the Commonwealth Games in Australia. She competed for Canada again at the 2020 Summer Games held in Tokyo in 2021, but crashed in practice and was disappointed with her performance.

Then she found gravel racing, a form of cycling that is soaring in popularity, even as traditional road-cycling events in North America are in decline. Like marathons and other running races, gravel races are open to all comers. Most feature mass starts with elite athletes like Ms. Smith near the front vying for prize money, followed by a gaggle of recreational riders just there for the experience and hoping to finish races that are sometimes 10 or 11 hours long.

As a recent *New Yorker* article described them, gravel events are the "mullets" of bike racing – all business up front; all party at the back.

That laid-back nature appealed to Ms. Smith.

"In gravel racing, she's found a balance and an enjoyment of the sport that wasn't always there when she was mountain biking," Mr. Proulx says.

But she's wise enough to know that cycling success isn't a guarantee that will keep the demon at bay. Ms. Smith writes about her struggles on her blog (haleyhuntersmith.com), talks to young people in schools, and speaks candidly in interviews about eating disorders and mental illness.

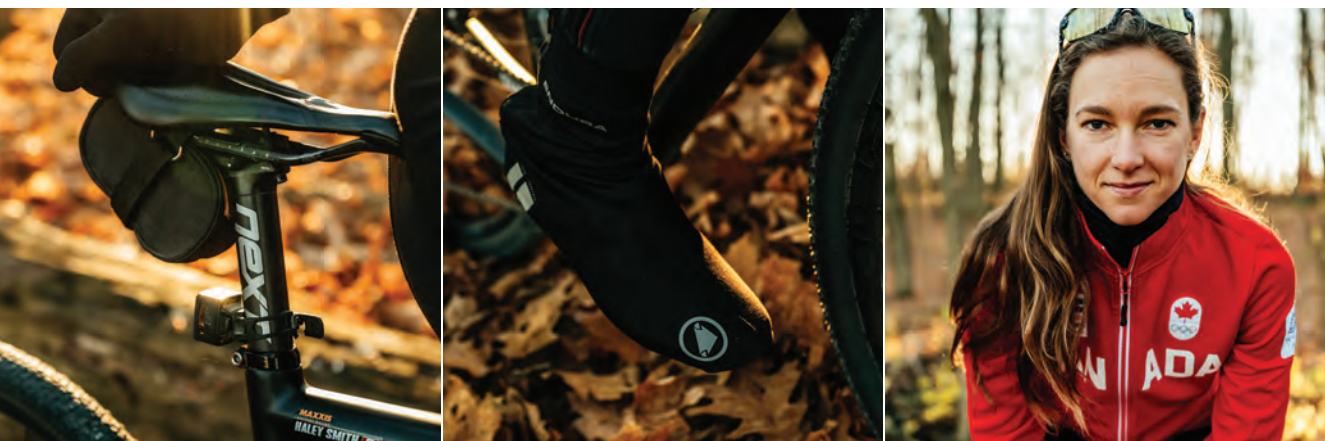
"I'm an open book," says Ms. Smith, who relies on her coach and her husband, Andrew L'Esperance, to tell her when her thoughts and emotions stray back into a danger zone.

She says it's important for her to share her experiences with a younger generation of girls.

"I think that's important because when I was 14 and had to go back to high school after having an eating disorder, I felt so ashamed," she says. "I was so embarrassed that people would know this about me. There's just so much suffering unless you realize that you're not alone, that you're not the only one suffering and you're not crazy."

"I can't prevent other young girls from going through this, but I can make sure that they don't go through it feeling worthless or like they're the only one who's ever experienced it," she says.

"There's a very selfish element to talking about this," she adds. "It's cathartic to talk about your experiences and to have people gift you with their attention. It makes me feel less alone." 🍷





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OFF CAMPUS



First Up

Sarindar Dhaliwal

Sarindar Dhaliwal, PhD'19, is a life-long artist who will have her first solo show at the Art Gallery of Ontario this summer. Sarindar Dhaliwal: When I grow up I want to be a namer of paint colours, will be a survey show of the South Asian Canadian artist's works over the past 40 years. The show will include meticulously rendered drawings and mixed media works from the 1980s to the 2000s, alongside large-scale installations, sculptures, book works, and recent photography. Dr. Dhaliwal's art practice is characterized by intense colour and compelling imagery.

My family moved to Canada from London, England, when I was 15, and 15-year-olds don't like to be moved from "the centre of the world" to RR#2, Ashton, Ont. I wasn't interested in living on a farm so, at 16, I moved to Toronto. Life was quite different then – there was not only a sense of freedom, but a sense you could do whatever you wanted.

My first job was in a very weird restaurant in Yorkville. It was called something like Goo Goo's Health Food Restaurant and Yoga Studio. It was a bit like a cult – we're talking late 1969 and they were a group very much into yoga. They wanted me to do yoga every morning, and I'd say, 'But I'm too young,' because it was quite rigorous. For example, we →

→ had these plastic jugs for milk and they would fill those up with cold water and pour gallons of it over you in the bathtub in the morning. Or they would run up and down the stairs all the time for exercise.

They had this little restaurant – I guess you would call it macrobiotic. It was brown rice and vegetables. The menu was limited and my job was to waitress. There was no pay, but they gave me room and board. I think it was just an introduction to alternative lifestyles. I was only there for three months. I think that's when my spirit of not wanting to do what I was told kicked in.

When I think about a 16-year-old leaving home now, I'd be worried for them, but nothing bad happened to me. I think that spirit of independence has been diluted today. There seems to be more conformity, maybe because of social media. But, at that time, there were so many different paths for teenagers to take. I was looking at the world as it was changing – the 1960s was a decade that was very important and despite that early exit from home, I managed not to have any serious problems. That said, my parents didn't want me to go. I didn't have their blessing, but I always returned home to visit.

Regarding the show at the Art Gallery of Ontario, I know many, many artists for whom it's hard to get shows. I've been very lucky, especially in the last decade. Younger curators have become interested in my work and they appreciate it in a way that it was never really appreciated when it was made. There's a book I had to study in the '70s called *The Story of Art*, talking about art over 2,000 years, and it didn't have one woman in it. That was what it was like in the '70s. Things have changed a little bit. There are a lot of women who've been rediscovered.

With respect to my show, I think the public will be able to enter the work, especially the earlier work, because there's a lot of beauty in it and one of the things I'm interested in seeing is how that work is now looked at.

– As told to Jennifer Campbell

► Author
Erum Hasan,
Artsci'02

THE BACKSTORY



Unpacking a world of hurt

Erum Hasan's novel examines the power dynamics at play when aid workers do more harm than good.

Within a single 24-hour period in October 2017, 12 million people shared their experiences of sexual assault and harassment on social media, sparking an unprecedented display of empathy and solidarity. Erum Hasan, Artsci'02, watched the birth of the #MeToo movement with fascination. After all, she had just finished writing a novel that touched on similar themes.

We Meant Well, now available through ECW Press, tells the story of Maya, an international aid worker who travels to a small developing country to contain a scandal: a male colleague is accused of sexually assaulting a young local woman in an orphanage her agency runs. How does Maya reconcile the victim's experience with what she thought she knew about her colleague? How will the allegations impact the charity they work for? Whose side is she even on?

An environmental consultant and a 15-year veteran of the international aid scene, Ms. Hasan has long grappled with the contradictions inherent

New content from faculty and alumni



in her line of work. “I’m really interested in the dynamic of charity,” she says. “There’s somebody who’s giving and there’s somebody who’s receiving, and there’s a power dynamic there that I wanted to unpack.”

Ms. Hasan typically processes her thoughts in writing, a habit dating back to her days at Queen’s. “When an issue jumps out at me, I like to write about it in a fictional manner,” she says. “I did a lot of creative writing at Queen’s.”

She began writing *We Meant Well* in 2015 while on assignment in Haiti. “It was February, and it was cold in Canada,” she says. “I had just arrived in Port-au-Prince and it was warm and beautiful and sunny. I felt so joyful about being there. And then I thought, ‘What if I wasn’t happy to be here? What if I was someone who was coming back to confront something difficult? What if I was burned out and sick of it all?’ And I just started writing.”

As the story came together, Ms. Hasan chose to centre it on a sexual assault. “I chose it because it was a way to show what can happen with peace keepers,” she says, “how we’re supposed to be helping people, but it doesn’t always work out that way.”

The story became more real in October 2017.

“When the #MeToo movement happened, it made me realize how prevalent this is in every facet of life,” she says. It also made her realize how often these incidents are swept to the side, “particularly when we’re dealing with vulnerable women. The way it typically gets addressed, it illustrates all of our societal blind spots.”

Just as she finished her second draft, Ms. Hasan learned of a similar incident that had taken place at the hands of aid workers in Haiti. “I had worked in Haiti a lot,” she says, “so it hit me really hard to see how truly vulnerable these populations are – and even in the midst of that, they get taken advantage of. I remember thinking, ‘I wish my fiction wasn’t so real.’”

— By Deborah Melman-Clement



01

When **Winnie Wong, Com’11**, learned that only two per cent of venture-capital funding goes to female-led start-ups, she decided to do something about it. Ms. Wong, a professor at the SP Jain School of Global Management in Singapore, wrote and published *You Don’t Have to Look the Part: How East Asian Women Thrive as Entrepreneurs* to explore the barriers Asian women face and share tips for overcoming them – from the likes of Canva founder Melanie Perkins and fashion mogul Vera Wang.



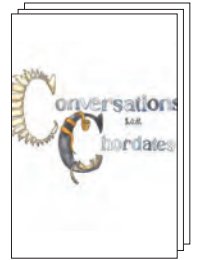
02

What enabled Ukrainian President Volodymyr Zelensky to stand his ground and lead his country so impressively against an invasion at the hands of an aggressive neighbour? **Dr. Olga Onuch, Artsci’05**, and co-author Henry E. Hale tackle that question in *The Zelensky Effect*, published earlier this year by Oxford University Press. They learned that the answer is less about a charismatic leader and more about a shared culture and a strong national identity, hard-won after a tumultuous history.



03

The planners who design our cities and communities often don’t know if their plans will succeed. **Mark Seasons, Artsci’75**, a professor of planning at the University of Waterloo, says understanding which practices have worked in the past – and which ones haven’t – can help take the risk out of urban planning. His 2021 book, *Evaluating Urban and Regional Plans: From Theory to Practice*, shows planners and planning students how to learn from past successes and mistakes to make better decisions in the future.



04

What do extroverts, dinosaurs, snake-infested marshes, and Mongolia all have in common? They’re all featured subjects on *Conversations with Chordates*, a podcast launched last fall by **Anastasia Shavrova, Artsci’13, MSc’17**. While Ms. Shavrova works toward her doctorate in reproductive evolution at the University of New South Wales, she uses the podcast to engage fellow scientists in non-scientific conversations on an eclectic range of topics. You can find it on Spotify, Apple, and SoundCloud.





104
QUEEN'S
CRESCENT

BUILDING
One-and-a-half-storey, brick, built circa 1920s

STYLE
Side-gabled with French Colonial influences and a steep roof flaring over a full-width veranda.

'I could have stayed there forever'

BY TONY ATHERTON

In the 1950s, Mary "May" Macdonnell, BA'10, MA'11, was a retired classics professor maintaining a prim and proper house at 104 Queen's Crescent (now Bader Lane). Research by Kingston architectural historian Jennifer McKendry suggests she bought the graceful one-and-a-half-storey brick house when it was built in the 1920s, shortly after she made history as one of the first two female professors hired by Queen's.

In 1956, Professor Macdonnell agreed, somewhat reluctantly, to let Joyce Milligan, Arts'58, share her home. Normally, Professor Macdonnell took in only one

Queen's student, but was persuaded to accommodate Ms. Milligan, her current roomer's friend, as well. She knew that, even in the '50s, it wasn't always easy for women to find housing near campus.

"She made an exception," says Ms. Milligan. "She offered to let me in. I think she regretted it; she only ever wanted one."

Ms. Milligan had spent her first two years at Queen's in residence at Ban Righ Hall, her second year as a proctor. In a way, she could thank the professor for that lodging as well.

In 1911, Professor Macdonnell had been on the executive of the Queen's Alumnae Association that began the fight to build Ban Righ, the university's first women's residence. The university's board of trustees was lukewarm to the project, but gave in when the Alumnae Association raised \$80,000, half the building's cost, through teas, bake sales, and bridge parties. Ban Righ opened in 1925.

Behind the numbers



How alumni can play a key role in the Global Strategic Engagement Plan

By now, many of you will be aware that Queen's recently launched the Global Strategic Engagement Plan 2023-2028, which called for a new perspective on the university's core mission – to have an impact for the greater good – not only in Canada, but worldwide. As alumni, we are an important part of this opportunity and to highlight this, consider the following three numbers:

The Global Strategic Engagement Plan articulates **six objectives** to support the university in its goal to have global impact – enhancing global partnerships; global learning; research and knowledge mobilization; a global campus; a whole university approach; and communicating impact. These objectives are a blueprint for greater global engagement over the coming years, in order to position the life and work of the university to make a meaningful difference to society at home and abroad. Understandably, alumni are and will continue to be key contributors to this plan.

There are **17 United Nations' Sustainable Development Goals (SDGs)**, which represent an urgent call for action by all countries to address some of the globe's most pressing challenges. The SDGs challenge humanity with goals like no poverty, quality education, gender equality, and climate action, just to name a few. Recognizing that all aspects of society must push to make progress towards these goals, Queen's has linked much of its research, teaching, outreach and stewardship activities to supporting the SDGs. This leadership was recently recognized in the Times Higher Education (THE) Impact Rankings that assess how universities are advancing the SDGs, which ranked Queen's third in the world and first in North America. Let's make sure to share this fantastic news, and support Queen's ability to further advance the SDGs.

By the time you read this column, this number will have likely grown, but there are **170,567 Queen's alumni** located across the globe in 154 countries. When the first classes began at Queen's in 1842, there were 13 students and two professors. The impact then was very local, but now we have an opportunity to make a difference around the world in every field of work, volunteerism, and research imaginable. Our biggest asset toward making a global impact is our students, faculty, employees, and alumni.

The last objective of the Global Strategic Engagement Plan emphasizes the need to “demonstrate our impact by telling Queen's story globally.” As fellow alumni, this is a call to action for you – please continue to share and celebrate your stories about how you are making an impact in Canada and abroad – we are counting on it!

Ms. Milligan's arrangement with Professor Macdonnell was for room, not board. She had a tiny bedroom “with a straw mattress that would crunch when you came in late at night,” but she continued to take her meals at Ban Righ, just down the street. Professor Macdonnell offered one bit of formal hospitality, however: every afternoon “she rang a little bell and ... you would go down for tea in her parlour,” recalls Ms. Milligan. “It was very proper.”

Ms. Milligan remembers Professor Macdonnell as “a very buttoned-up retired Latin teacher.” But, she says, “she was nice; you couldn't help but like her.”

Ms. Milligan's social life was a sore point for her landlady, though Professor Macdonnell's dismay was never voiced aloud. When Ms. Milligan went out on dates with the Royal Military College cadet who would become her husband, Professor Macdonnell “would throw open the [bedroom] window and let the snow blow in,” says Ms. Milligan. “She let me know that we should be studying and not dating.”

Ms. Milligan's father had expected her to attend his alma mater, McGill, but she “just liked the idea of a nice little university on a lake with bagpipes.” She had grown up in Cornwall listening to her uncle's regiment, the Pipes and Drums of the Stormont, Dundas and Glengarry Highlanders. “I needed the pipes,” she says.

Her break with tradition started a new one. Her younger brother studied medicine at Queen's and many of the family's generations since are Queen's alumni.

After leaving the university in 1957, Ms. Milligan found herself back on campus in 1960 when her then-husband joined Queen's first MBA class. She found work in the Douglas Library and fondly remembers colleagues from her six years there, including longtime Chief Librarian Henry Pearson Gundy.

Ms. Milligan hopes to attend her 65th class reunion this fall, but she won't be able to visit her old digs at 104 Queen's Crescent. Professor Macdonnell sold the home to the university in 1966 and it was razed more than 30 years later, likely to make way for the construction of Watts Hall early this century.

Queen's “was a part of my blood; I could have stayed there forever – I loved it,” Ms. Milligan says. “But it was my years [at Ban Righ] and then Queen's Crescent that introduced me to life at Queen's.” 🍷

▲
Tell us about the University District house you lived in and the memories you made: review@queensu.ca

Sincerely,
COLIN MCLEOD,
PRESIDENT, QUAA

The Honourable Anita Anand is the new president of the Treasury Board – and a proud Queen’s alumna with fond memories of her university days.



Anita Anand, Artsci’89, saw the world of Queen’s from both sides, earning her first of several degrees before returning to Kingston as a law professor. After teaching at the University of Toronto, Ms. Anand entered politics and won the seat in the House of Commons for the Ontario riding of Oakville in 2019. She was named Minister of Public Services and Procurement and later became the second woman, and the first racialized woman, to assume the role of Minister of National Defence following her re-election in 2021. On July 26, she became the President of the Treasury Board.

Let’s start with your parents, growing up in the small town of Kentville, N.S., and how that influenced you?

We were one of a few South Asian families in the province. As doctors, my parents set up their medical practices, immersed our family in the life of the Annapolis Valley, and encouraged us to get involved with extracurricular activities. I think maybe they thought, “we’ll embrace this life the best we possibly can,” and in the process of doing so, they opened many doors and taught us that we belonged. Looking back, it was idyllic, and we loved every minute of our life in Nova Scotia.

What influenced your decision to leave Kentville and go to Kingston?

I chose to go to Queen’s as it had, and continues to have, a strong reputation in undergraduate studies. I didn’t know much about Kings-

ton, but once I arrived, I realized it was very much like Kentville. When I decided to go to Queen’s, my parents moved the family to Nanawake, near Kingston. My younger sister then came to Queen’s and we lived together.

Now, there were a bunch of things in between but you ended up back at Queen’s.

Yes! It was strange to come back as a professor to the institution where I had studied, but I was so honoured to do so. While I’ve been a professor in other universities, I felt a special connection with Queen’s. At first, I had a hard time calling professors by their first names and I’d walk the halls of Mackintosh-Corry Hall or Richardson Hall still feeling like a student.

The world of academia is very different from the world of politics. How do you see the two things?

In politics, you’re making decisions on a very rapid basis and these decisions affect thousands, if not millions, of people. The magnitude of what we do every day is never lost on me.

What did you learn at Queen’s that really stayed with you after you left?

Two things. First, I found my legal background very helpful when I was undertaking COVID-19 vaccine procurement as Minister of Public Services and Procurement Canada. Second, I will never forget how my workplace supported me after my fourth child was born. We were a very tight and close community. I miss the faculty so much.





“I have more road to travel, but the foundation built in my undergrad and then as a professor has been undeniably important in allowing me to carry on.”

Can you talk about your undergraduate years?

I was enthusiastic about the course offerings in political studies, and the complement between political theory and more practical courses.

This education occurred against the backdrop of Glasnost, and it was an incredible time to be a student of political science.

While I was at Queen's, I was the head of the anti-apartheid student group run by the Alma Mater Society, so it was also an interesting time, especially as countries were imposing sanctions against South Africa.

Any final thoughts?

The Queen's community gave me “legs” to keep going. I gained a strong academic foundation as a student and saw incredible potential among my students as a professor.

As I think about this diverse group of students, I reflect on the need for more racialized Canadians and members of other minority groups in politics – our government is better when it looks more like our demographic population! In terms of my own future, I have more road to travel, but the foundation built in my undergrad and then as a professor has been undeniably important in allowing me to carry on.

One's strength is based on our history, our families, and our communities and, in retrospect, I couldn't have asked for more. 🙌

Read an extended version of this interview online at queensu.ca/alumnireview



Jim Westlake, MBA'94

Taking care of it all

GORDON'S HANDLES EVERY DOWNSIZING DETAIL SO THAT FAMILIES CAN FOCUS ON WHAT MATTERS MOST

As seniors begin to look forward to a life free of the burdens of maintaining a home, they and their families must deal with one of the realities of moving to a new, smaller space.

Downsizing is hard.

Where do you begin the process? What are you to do with a lifetime of accumulated belongings, now excess to your needs? When family members are living in locations scattered across the province or the country, who will help? And crucially, who do you trust with all the important decisions regarding moving and estate matters?

Jim Westlake, MBA'94, knew where to turn when his 94-year-old mother decided to downsize and leave her condo in Kingston for a retirement community. The retired banking executive and Queen's University alumnus turned to Gordon's Downsizing & Estate Services, a company that serves families with their real estate and downsizing or estate settlement needs throughout southern Ontario.

Gordon's, which has been in business for more than 60 years, provides integrated real-estate services to individuals and families dealing with downsizing or estate settlement. The company is a proven one-stop shop for people transitioning through a difficult time of life.

"On a visit to my mother, she told me about a friend who had used the company's services and was very happy with the results," says Westlake. "My brother, who is the CEO of a company and lives in Nova Scotia, had also heard about Gordon's, so we contacted them.

"We were impressed right away. They knew the market and every aspect of the services we needed. To have all this available to us with one phone call had a lot of appeal."

Gordon's offers a suite of services that adapt to all manner of downsizing needs. They provide unlimited project management; expertise in real estate sales, move management, downsizing, appraisal, auctioneering and estate settlement; certified executor advisors and more. Some clients require additional services. Does the property require cleaning, painting, or other property repairs? Gordon's can provide all the necessary work prior to the arms-length real-estate listing and sale, if requested. The company guarantees accountability for end-to-end satisfaction backed by the real-estate commission.

"We take pride in offering our clients a seamless package of downsizing and estate services," says Adam Gordon, President of Gordon's Downsizing and Estate Services and a proud graduate of Queen's University. "Our staff are knowledgeable and experienced and provide a predictable experience at a fair cost."

Westlake spent almost two decades at RBC in such roles as head of RBC's Canadian retail, commercial banking, and wealth management businesses. Prior to that, he spent 19 years at MetLife, most recently as Chief Operating Officer, Canada. As someone who expects and recognizes top-quality services, he says Gordon's provided value at every stage of the move and did so with sensitivity and tact.

"It was clear to me that the team really understood our needs, especially my mother's, and how to fulfil them. All the people we dealt with were veterans of the company and knew the process in detail. They assigned a coordinator for the job. They had their own real estate agent. They had people who did the packing, and movers. Instead of having to deal with 10 different organizations to get the job done, we had a single point of contact, which was amazing."

Westlake doesn't hesitate when asked if he would recommend Gordon's to friends preparing to downsize.

"Absolutely, I would recommend them," he says. "It's a great service. For people like us who were living in other cities, staying in contact primarily over the phone with occasional visits on-site, it was great to have them overseeing every detail. They charged a standard real-estate commission. For the rest, it was a fee-for-service business and there were no surprises. We knew the prices in advance, we felt they were fair, and we firmly believe we got value for our money."

The philosopher's song

Jill Barber, Artsci'02, blends logic and emotion to enchant audiences around the world.

BY PATRICK LANGSTON

She couldn't have known it at the time, but those long hours slogging through philosophy texts would prove integral to Jill Barber's musical career.

The Vancouver-based chanteuse – whose repertoire over the past couple of decades has ranged from folk-pop, vocal jazz, and classic chansons to the thoughtful, stripped-down singer/songwriter compositions on her latest album, *Homemaker* – says her honours degree in philosophy at Queen's was a labour of love that also left space for her overriding goal: to be a musician. When not writing essays and weighing the merits of ancient and modern thought, she pursued her “side gig learning to be a musician and a songwriter and getting out and playing all the coffee houses and places I could.”

After graduating in 2002, she planted trees in northern Alberta for the summer, then followed a love interest to Halifax, landing a job as an accounting clerk. The months rolled by, and Ms. Barber started getting work as a musician. Much to her parents' chagrin, she cashed some Canada Savings Bonds her grandmother had given her, packed in her office position – “not only was I not good at the job, I didn't want the job” – and threw herself into music.

“I've been working as a professional musician ever since,” she says. “Music has carried me to far-flung places: Japan, Australia, Mexico. I recently went to the Middle East for the first time. Back and forth across this big, beautiful country... My big takeaway is we're all mostly just about the same.”

►
Juno Award-nominated musician
Jill Barber is a Queen's grad, a philosopher, a songwriter, a mother, and an optimist.





Ms. Barber has released 11 albums – one with her brother and fellow musician, Matthew Barber, Artsci'99 – netting her three Juno Award nominations, an East Coast Music Awards trophy, and other honours. The native of Port Credit, Ont., attributes the diversity of her music on those albums to a “project-oriented” approach to her craft and a natural desire to cleanse her artistic palate.

She also draws a clear line from her long-ago studies in philosophy to her song writing today.

As a student, Ms. Barber says, “I was really into ethics and critical thinking... I think in my music I lead with my heart and my emotions, but I believe my intellect informs my areas of interest in what I write about. To be a great philosopher, you have to be empathetic, imagine what it feels like to be someone other than yourself. And, many times, I’ve attempted to put myself in someone else’s shoes as a songwriter.”

Her new album, released earlier this year, is a particularly fine example of Ms. Barber’s ability to cast an objective eye on her personal experience, calling on a blend of logic and emotion to yield observations about motherhood, marriage, and identity that are at once intimate and universal. Much of the album reflects the turmoil she experienced during the pandemic, when she abruptly found herself at home with two young children and without the audiences that are part of any performer’s connective tissue. She eventually worked her way through the artistic isolation, realizing the extraordinary value of creating a home for others while nurturing oneself.

Looking ahead, Ms. Barber – an optimist despite the yearning that underpins so much of her music – says she’s maybe halfway through her career and, now that she’s performing live again, looking forward to the next half. “If I have faith in anything, it’s the power of live music.” 🎸

CLASS NOTES



WRITE TO US

If you have memories of friends, faculty, and colleagues you would like to share, email us: review@queensu.ca.

All comments may be edited for clarity, civility, and length.



@queensureview



1960s

Sandy (Belsey) Kusugak

Arts'68, Ed'69

Five Queen's grads, seeking respite from the pandemic, came together in Victoria, B.C., in April 2022, to catch up on a combined 275 years of individual histories since meeting as floormates on Addy 1 in 1965. In April, they walked for miles in sunshine by the sea and in historic neighbourhoods, while telling their stories and sharing pictures. Fifty years since their time together at Queen's, they were still experiencing the same free-flowing conversation, laughter, and happiness in one another's company.

▲ The Queen's women's squash champions of 1976-77, coached by Jan Longhurst. It's a legacy of success that continues today under Coach Lisa Coates - read more in "One Last Thing" on page 52.

1970s

Kalli Sperdakos

Arts'72, Ed'73

Kalli Sperdakos (Kalli Dakos, pen name) received an Award for Excellence in Poetry for Children from the National Council of the Teachers of English for her book *They Only See the Outside* in 2022. Her career in education began at Queen's and, since graduating, she has written many books with school-related topics: *If You're Not Here, Please Raise Your Hand*; *Our Principal Promised to Kiss a Pig*; *A Funeral in the Bathroom*; *The Bug in Teacher's Coffee*; and many others. Most of these books are Children's Choice Selections

PHOTOGRAPHY COURTESY OF QUEEN'S UNIVERSITY ARCHIVES



with the International Literacy Association and the Children's Book Council. Her newest book, *Happy Birthday, Belly Button*, was released in March 2023. Kalli has visited schools all over Canada and the U.S. to share her love of the hilarious, tragic, and poignant stories inside classrooms and to encourage students and teachers to write about them. She encourages alumni to reach out to her at kallidakosbooks@gmail.com.

1980s

Ross Dumoulin

Law'80

Ross Dumoulin's second book, *Bubblegum, Bad Food, Bad*

Doctors, was published by Austin Macauley Publishers on April 28, 2023. The book is a collection of "almost completely true short stories" spanning six decades. Humour is the main ingredient, spiced up with a spirit of adventure, action, and high-risk behaviour, often bordering on disaster. The stories delve into the author's childhood experiences, firmly entrenched in 1960s mentality and culture, as well as his family life.



Michel LaBonte

Sc'80

Michel LaBonte was elected as Trustee of Ward 5 (Brockville/Augusta) in the Upper Canada District School Board in the October 2022 provincial election. He will serve in that role until 2026. Michel lives with his wife, Deborah (nee Vaughan) LaBonte, in Brockville.

Jacques Neatby

Artsci'88, EMBA'99

Jacques Neatby co-wrote a book with INSEAD colleague F. Godart, entitled *Leadership Team Alignment: From Conflict to Collaboration*. It is published by Stanford University Press and will be available this summer. Jacques is a partner with MindLab, a Europe-based consultancy, which supports executive teams around the world with strategic alignment

issues. He also teaches executive team best practices at business schools in North America and Europe. He lives in Montreal with his wife, Anne-Marie Migneault, and daughter, Gabrielle, who was born in 2005.

1990s

Paul Shore

Sc'90

Paul Shore launched a kids' graphic novel series, *Steve and Eve Save the Planet*, which is aimed at alleviating childhood climate anxiety. The series can be found at www.SaveThePlanetBook.com.

Laurie Tucker

Law'99

Laurie Tucker is pleased to be starting a one-year term as president of the Ontario Trial Lawyers Association (OTLA) in May 2023. Over the past 22 years, Laurie has built a successful personal injury practice and is

◀ Michel
LaBonte

▼ Laurie
Tucker



a co-founder of the firm Burn Tucker Lachaine. She and her partners represent clients locally in Ottawa and throughout eastern Ontario. Laurie is excited about the opportunity to lead the organization after many years of service on the OTLA board.

2000s

Paige Mamer (nee Snelling)

Sc'07, MEng'09

Paige Mamer, who graduated from Queen's Department of Geological Sciences and Engineering, was recently awarded the prestigious Geoscientists Canada Fellowship for her service to the geoscience profession. Paige was nominated by the Association of Professional Engineers and Geoscientists of Alberta.

Meghan Palmer Sherwin

Artsci'00

Meghan Sherwin was recently



▲ Nicholas Vlachopoulos
▼ Genevieve Scott

promoted from CMO to president at Keilhauer Ltd., a leading global contract furniture manufacturer. Keilhauer is one of Canada's greenest employers and launched the world's first carbon-neutral office chair.

Genevieve Scott

Com'01

Genevieve Scott's second novel, *The Damages*, came out in July. Sharp and propulsive, *The Damages* is an engrossing novel, which is set in motion by the disappearance of a university student during an ice storm. The novel explores themes of memory, trauma, friendship, and identity, and is published by Penguin Random House Canada.

Nicholas Vlachopoulos

PhD'09

The Engineering Institute of Canada bestowed the honour of fellow upon Nicholas Vlachopoulos for his exceptional contributions to engineering in Canada in 2023. This prestigious honour is bestowed on only 20 engineers in Canada annually.

Nicholas is a professor of civil engineering at the Royal Military College of Canada (RMC) and director of the RMC Green Team.

2010s

Sarah Elliott-Le Dreff

Artsci'12

Sarah Elliott-Le Dreff is proud to be involved in the Darlington New Nuclear Project as the senior manager of project controls. After an announcement in October 2022, site preparation began on Canada's first grid-scale small modular reactor (SMR), which could power about 300,000 homes with low-carbon, reliable power. This project will also support Canadian efforts to become a global small modular reactor technology hub in a market estimated to be worth \$150 billion a year by 2040. The Darlington site is the only Canadian location licensed for





new nuclear, with an accepted environmental assessment and a site preparation licence.

Emily Ritson and Jack Shannon
Sc'17, Sc'17

Emily Ritson and Jack Shannon were married in the village of Killarney, Ont., on Oct. 8, 2022. The weather was cool, but the fall colours were at their peak, and it was a beautiful place to be with friends and family. As many guests were alumni, a photo was taken of the Queen's contingent, and Emily and Jack's proud papas, Henry Ritson (Sc'85) and John Shannon (Artsci'85), middle front, managed to sneak in front just in time.

Taylor Smith
PhD'21

After completing his PhD (Computing) in 2021 and celebrating in person at convocation in 2022, Taylor Smith is starting in a tenure-track faculty role in the Department of Computer Science at St. Francis Xavier University, N.S., in July. He credits much of his success to his Queen's supervisor, Kai

Salomaa, "the greatest faculty member" at the university. He adds that "I would not be where I am today without his guidance and support." Previously, he was a limited-term faculty member at St. Francis Xavier from 2021 to 2023.

IN MEMORIAM

Terence Carscadden
BA'61, MD'64

Dorine Chernoff
Wife of Michael Chernoff, Sc'59,
mother of Bruce Chernoff, Sc'87

Anton Chiperzak
BSc'47

J. Robert "Bob" Clark
BSc'56

Norman F. Cohrs
BA'57

Katherine Dinner
BSc'78

▲ Newlyweds
Emily Ritson
and Jack
Shannon and
the Queen's
alumni guest
contingent.



NOTE
Full obituaries
submitted by
family members
and friends can
be found on the
Queen's Alumni
Review website.

Henry B. Dinsdale
MD'55

John Peter Dufton
BSc'64

Bruce Harper Findlay
BA'57

Forrest Harley "Bud" Frappier
BSc'46

John Alexander Wilson Gunn
BA'59

Norma Frances Hargreaves
Donor and wife of Associate
Professor and Coach Doug
Hargreaves, BA'60, LLD'12
Graduate, Kingston General
Hospital School of Nursing, 1955
Member, BNSc'56

Carol Ann "Annie" Hillock
(nee Smith)
BNSc'85

Linda Lee Hoffman
(nee Baker)
BNSc'87

Arthur Charles Gordon Jarvis
BSc'43

Carol Kennedy
BScPT'79

Richard McCutcheon
MD'61

William "Bill" Newton-Smith
BA'66

George W. Priddle
BA'53

Harold (Hal) Pringle
BComH'48

Kenneth Smee
MBA'71

M. Phillis Smith
BA41

Lynne Thompson
(nee Melinda Jean Klein)
LLB'96

LEGACY

1927-2022

Helen Howard (nee Creighton), BA'49

Librarian and philanthropist was passionate about the arts and helping her community.

Margaret Walker, who was director of the Queen's School of Music between 2010 and 2015, remembers meeting with one of the program's donors, Helen Howard, BA'49, and being struck by the joy and energy she brought to her philanthropic activities.

"I was having lunch with Helen after one of the chamber music concerts and she turned to me and said, 'Well, what is your next project for me?'" Dr. Walker recalls. "She was a donor who didn't come with her own agenda. She cared about what the department and students needed."

Dr. Howard, who passed away one day shy of her 95th birthday in September 2022, is remembered by friends, family, and the Queen's community as a distinguished librarian, philanthropist, and lover of the arts.

After graduating from Queen's with an arts degree in 1949, Dr. Howard went on to earn bachelor's and master's degrees in library science from McGill University and a PhD from Rutgers University.

Her career took her to Montreal, where she established libraries for the Newsprint Association of Canada and Montreal Engineering Company before becoming university librarian at Sir George

Williams University (now Concordia). Dr. Howard also taught at the University of Toronto and McGill University.

Rosemary Dobbin, who knew Dr. Howard for more than six decades, remembers when she was a grad student at Sir George Williams and she told her library-loving friend that she had never been to the school's library.

"Helen said I couldn't graduate university without going through the library, so she walked me through the stacks," she recalls.

▲
Dr. Helen Howard grew up in Napanee and graduated from Queen's with an arts degree in 1949.

Dr. Howard grew up in Napanee, Ont., and, after retiring, returned to the area to live in Kingston. This is when her philanthropic relationship with Queen's began.

She established numerous funds, including the Helen Howard Library Enhancement Fund, the Queen's Community Music – Sistema Kingston Fund, and several at what is now the DAN School of Drama and Music, including the Helen A. Howard Bassoon Scholarship and the Helen Howard Music, Education, and Community Fund.



PHOTOGRAPHY COURTESY OF THE HOWARD FAMILY

Dr. Howard, who passed away one day shy of her 95th birthday in September 2022, is remembered by friends, family, and the Queen's community as a distinguished librarian, philanthropist, and lover of the arts.

Sistema Kingston is a program close to Dr. Howard's heart because it uses music to change lives. The free after-school music program builds self-esteem and creativity in children from lower socio-economic backgrounds in Kingston.

"Helen's additional support for Queen's Community Music and Sistema Kingston has allowed students of all ages to experience the joy that music learning and engagement brings. I am particularly grateful for her support of Sistema Kingston, and the access to music that it provides for underserved children in our community," says Karma Tomm, the founding director of the Sistema Kingston program at Queen's.

While Dr. Howard always supported the arts, her generosity extended to the Queen's libraries as well.

Her philanthropy led to the Helen Howard Graduate Students Reading Room, which officially opened in Stauffer Library in 2018 to give graduate students a dedicated space to study and collaborate together.

"Sometimes the graduate experience can be an afterthought. [The Helen Howard Reading Room] shows grad students that they're part of the fabric of Queen's," Tyler Morrison, Law'19, (who was president of the Society of Professional and Graduate Students at the time)

told the *Queen's Journal* when the room officially opened.

Dr. Howard's brother, Don Creighton, Arts'61, feels his sister had a tremendous impact on her community. Her generosity was genuine,

▼
Dr. Howard's friends and family remember her great zest for life and curiosity for knowledge.



and she helped everyone – including both amateur and professional artists and musicians.

"[Philanthropy] is not something she did for the income-tax receipt," says Mr. Creighton. "She served in a kind-hearted way. She cared and was always trying to improve the community."

Mr. Creighton remembers his sister as a woman who had a zest for life and curiosity for knowledge, which played a part in her love of libraries and seeking information.

She was always active and loved swimming – whether it was in the lake at the family cottage or later in life at the pool in her condo.

"She was a remarkable conversationalist. She was plugged in to newspapers and magazines and loved to talk to people and carry on a conversation," Mr. Creighton says. "Right through to the end, she didn't concentrate on her health problems. She remained resilient and curious."

Friend Sona Moffat says Dr. Howard was a humble person. Proof of this was the fact that Ms. Moffat was not aware her friend had a PhD or that she was a major donor who had established multiple philanthropic funds at Queen's.

"Sometimes people brag about themselves, and Helen was the exact opposite," says Ms. Moffat. "We went to concerts and plays together and she never told me about her career or her philanthropy."

A memorial leaflet handed out at Dr. Howard's funeral included a quote from Eleanor Roosevelt: "The purpose of life is to live it, to taste experience to the utmost, to reach out eagerly and without fear for newer and richer experience."

"To me, that exemplifies Helen," says Ms. Moffat. "She wasn't afraid to try things. She was a kind, thoughtful, and gentle person, but she was also strong and had gentle grit." 🍷

– Michael Ones



For the love of the game

Lisa Coates leads women's squash to eighth consecutive championship

BY DOUG RONSON

On home court at the Athletics and Recreation Centre this year, the Queen's women's squash team cruised to a remarkable eighth consecutive Ontario university championship. For every one of those titles, Lisa Coates, Sc'88, Ed'89, has been the volunteer coach, athlete motivator, and den mother to a talented squad of players.

"Lisa is a driven, focused, kind, compassionate, and inspirational leader," says Leslie Dal Cin, former executive director of Athletics and Recreation. "Her enthusi-

asm for the game and her players is infectious and has been a driving force as a builder for the game of squash at Queen's and in the Kingston community."

Her list of accomplishments is extensive. The team has three times won the award for Varsity Club of the Year at Queen's. Ms. Coates has also been named Ontario University Athletics Coach of the Year on three occasions. And she has been honoured by Squash Ontario for promoting women's squash across the province.

Growing up in Hamilton, Ont., she knew little about the game. However, upon arriving at Queen's as a student in 1983, she took it up with gusto. Initially, she played recreationally, but in her fourth year she tried out for, and made, the varsity team.

She enjoyed her engineering classes but quickly realized her passion was teaching and coaching. After completing an education degree, she taught in Kingston-area high schools and coached sports ranging from tennis and volleyball to field hockey.

Tragedy struck in 2004, when her partner, Carol Cuthbertson, died of brain cancer at the age of 43. Coincidentally, a Kingston friend, Howard Jacobson, lost his spouse to the same disease that year. Ms. Coates and Mr. Jacobson turned their grief into action by raising more than \$300,000 for brain cancer research over several years.

In 2014, Ms. Coates approached Queen's to see if the squash team needed any help. At the time, two student-athletes were serving as coaches and they were grateful for any assistance. She implemented formal practices that emphasized

the building of skills and helped shape the players into a spirited and close-knit team.

"My main goal as a coach is that I want them to love the sport for the rest of their life – just like I do."

Now, the squash team is renowned across the province – and beyond. Before coming to Queen's for medical school, three players completed their undergrad degrees and played varsity at Harvard, Columbia, and Brown universities.

"This was our strongest year ever," says Ms. Coates. "I am so proud of all of them." 🏆



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