

We are poised to emerge
as an influential champion
of museological change
as we advance our capacity
to foster and relay intersectional
connections across disciplines
and communities that converge
when a public, university-
affiliated museum is both
civically minded and
pedagogically driven.

Emelie Chhangur, Director

AGNES Reimagined

Agnes Reimagined: A new paradigm for the 21st century art museum

Mobilizing the transformative power of art to create
more equitable, inclusive, and sustainable worlds.

AGNES
ETHERINGTON
ART CENTRE





Agnes Etherington's home (with carriage house in the background) prior to becoming an art gallery, 1930s–1940s

Left: Archival photo of Agnes Etherington



Agnes Reimagined returns the art centre back to its origins while defining the future of museological practice in Canada

Agnes Etherington, longstanding patron of the arts and member of the suffragette movement, planted the seeds for Agnes Etherington Art Centre when she created a summer school for artists at Queen's University. But it was with her invitation to artist André Biéler to come to Kingston as an artist-in-residence that her plans grew. Upon her death in 1954, she bequeathed her house to Queen's to **"further the cause of art in community..."**

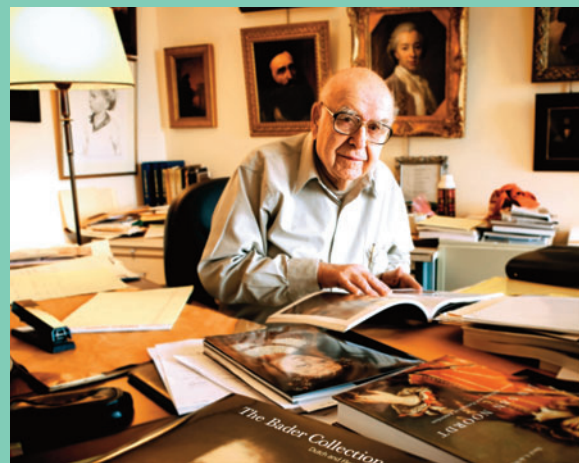
Agnes Etherington Art Centre opened to the public in the Etherington home in 1957, and has since grown into a gallery of national and international importance with 17,000+ works with strengths in Canadian contemporary and historical art, Indigenous art, European paintings/works on paper from 16th to 20th century, historical African art, and Canadian decorative arts, quilts, and historical dress.

In 2020, with a \$54-Million lead gift from Bader Philanthropies, Inc., and the appointment of Director/Curator Emelie Chhangur, Agnes entered an intensive planning phase for the long-envisioned facility expansion and a renewed commitment "to further the cause of art in community," coming full circle and reinvesting in the origins of the art centre as a home by committing to hospitality as a guiding institutional ethos.

Agnes will emerge as the largest public university-affiliated gallery in the country and a champion of museological change.

Welcome to Agnes Reimagined.

The Baders' remarkable
and ongoing philanthropic
commitment to Queen's means
Agnes will emerge as the largest
public, university-affiliated
museum in Canada.



Agnes Reimagined – The Vision

In honour of Drs Alfred and Isabel Bader's philanthropic legacy and love of Queen's, Bader Philanthropies, Inc.'s transformative, future-oriented \$54-million lead gift presents us with the rare opportunity to rebuild—quite literally from the ground up—museumological practice for the 21st century. The synergistic co-location of Queen's Department of Art History and Art Conservation inside a museum is also unprecedented.

Agnes Reimagined will impact generations to come, influence art institutional practices nationally and garner international attention for sector-defining curatorial and pedagogical innovation.

The museum of the 21st century can no longer simply be a container of history, as if history has no bearing on our changing contemporary world. Agnes Reimagined will be a dynamic culture-making hub and an active civic and social force—**mobilizing the transformative power of art to create more equitable, inclusive, and sustainable worlds.**

In Agnes Reimagined, the museum is a catalyst that brings artists, students, scholars, community groups, and different disciplinary thinking together into new social, cultural, and pedagogical effect with real and simultaneous consequence: on artists' practices, on trans-disciplinary innovation, on students' professional and academic development and on community well-being.

Integrated, collaborative, creative, and forward-thinking, Agnes Reimagined will:

- **Centre the social impact and civic role of art**
- **Work across multiple temporalities and diverse world views**
- **Create deeper, more intimate and empowering relationships to art and material culture**
- **Enliven participation in visual culture through research and material studies, exhibition, curatorial practice, art conservation and experiential learning.**

Left: Portrait of Alfred Bader. Provided by David Bader.

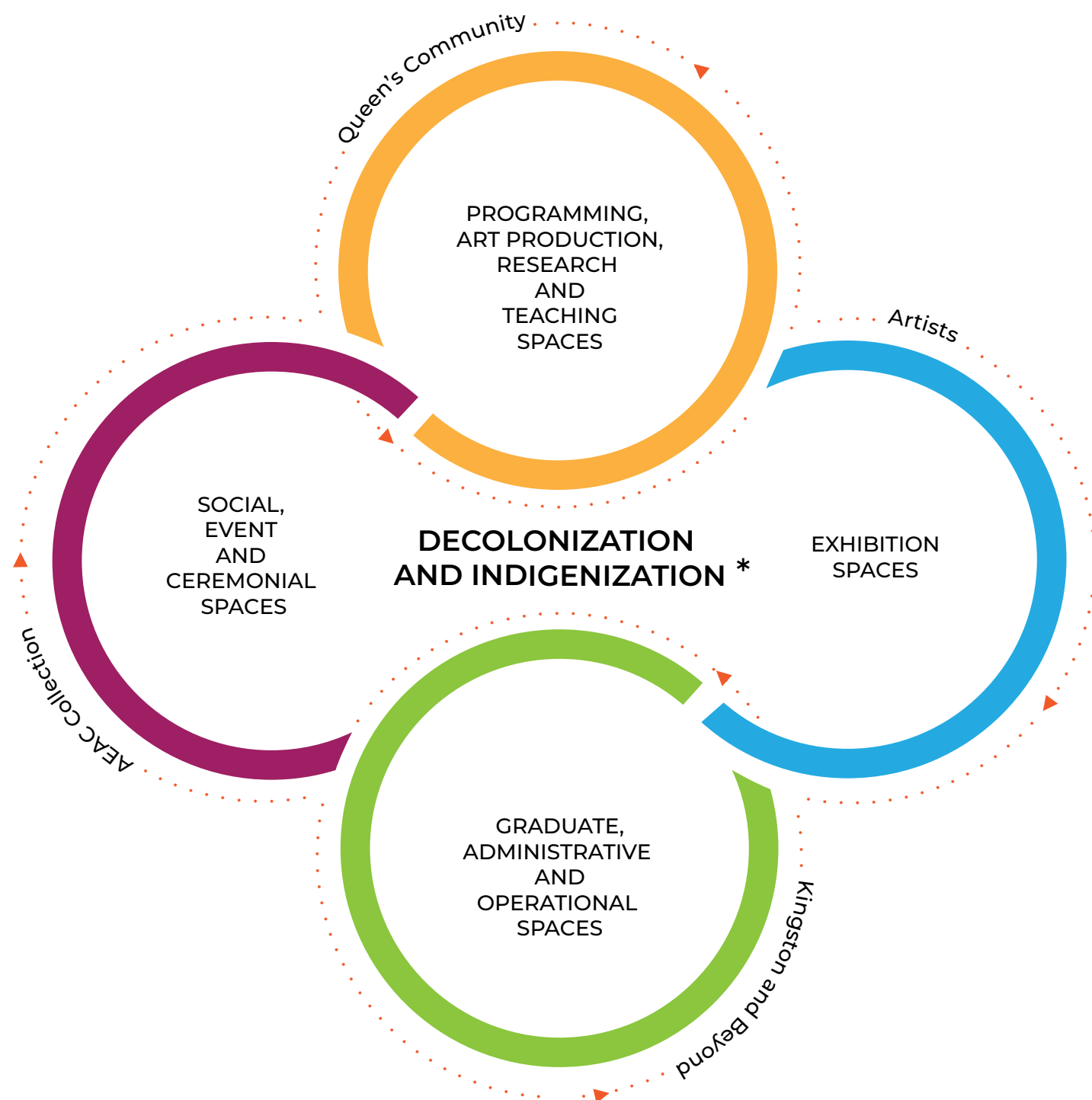


Diagram: Emelie Chhangur and
Lisa Kiss, Vision Ecosystem 2020.
Based on community consultation
undertaken by Lord Cultural
Resources and Moriyama & Teshima
Architects (July – October 2020)

The vision for Agnes Reimagined is encapsulated in a conceptual vision ecosystem (opposite page). As an ecosystem—rather than a diagram—the elements that comprise the facility are inter-related, and their relationships are dynamic.

This vision ecosystem encourages opportunities to reconsider space and how those spaces will serve new, collaborative modes of operation, ensuring activities undertaken in the facility are entangled. **Agnes Reimagined is a permeable and welcoming culture-making hub set within a non-hierarchical framework.**

Guided by principles of decolonization and Indigenization, Agnes Reimagined includes:

Social, Event, and Ceremonial Spaces

- Return Etherington House to its roots as a home by creating a live-in artist residency upstairs and a community-facing hub downstairs.
- Innovative spaces for artistic production, experimental programming, social events and socially-engaged practices.
- Dedicated spaces for the appropriate access and care by Indigenous communities of Historicized Ancestors currently living at Agnes.

Exhibition Spaces

- Expanded and state-of-the art exhibition spaces allow for curatorial experimentation and new approaches to exhibition-making that facilitate connections across collections, time periods, and cultures and support advanced practices in contemporary art.
- The elevated status of the galleries build on Agnes's reputation for national and international collaboration and large-scale touring exhibitions.
- Doubling of exhibition square footage ensures increased opportunities to exhibit Agnes's magnificent collections.

Programming, Art Production, Research, and Teaching Spaces

- State-of-the-art facilities for Canada's only art conservation program supports advances in the field, emerging technologies, new research methodologies and evolving pedagogies.
- Expanded space for priority public and academic engagement, including wellness programming.
- Category A status collection care facilities with a 25% increase in state-of-the-art storage space provides opportunities for diversification and growth in acquisitions.



Isabel Bader Fellowship and Graduate Internship in Textile Conservation and Research, 2019 Graduate Intern, Lorna Rowley (middle), and Fellow, Vanessa Nicholas (far right), with Art Conservation students Carina Profr and Hope LaFarge.



Above: Yoga in the Atrium, part of Queen's Thrive Week

Left: Young mothers, serving as Mama-We mentors in their communities, spent two days at Agnes Etherington Art Centre touring the exhibition *Soundings: An Exhibition in Five Parts*, learning about works in the collection and gaining skills in two Studio workshops.



Above: Agnes's Stonecroft Artist-in-Residence (2018), Tau Lewis in a workshop with Roots and Wings, a local Kingston collective of racialized girls.



Queen's first-year medical students take part in the pilot program Art of Observation with Associate Curator, Academic Outreach Heather Parker.



Above (left to right): Curators Alicia Boutilier and Alysha Strongman look at prints in Agnes vaults.



Left: Camille Turner's Afronautic Research Lab, 2017. Part of the *Arts Against Post Racism* exhibition, performance and workshop project at Agnes.



Left: Professor and Bader Chair in Southern Baroque Art, Dr Gauvin Bailey's class Caravaggio & Artemisia, ARTH 451 in the David McTavish Art Study Room at Agnes.



Left: Oglala Lakota poet, writer and artist Layli Long Soldier's public presentation for *Against Hungry Listening* in the Atrium as part of *Soundings: An Exhibition in Five Parts*, at Agnes Etherington Art Centre in winter 2019.





Above: Heidi Senungetuk's Qutaḡuaqtuit: Dripping Music with thirty-three cultural belongings displayed with playful dramatic flare at Agnes Etherington Art Centre as part of *Soundings: An Exhibition in Five Parts*.



Installation view of *In the Present: The Zacks Gift of 1962*.



Above: View of Brendan Fernandes' *Lost Bodies* with Lua Shayenne's dance performance of *In Touch*, choreographed by Brendan Fernandes in response to the Lang Collection of African Art at Agnes, 2016.



Above: Etherington House



Left: Agnes's 2019–20 Stonecroft Artist-in-Residence, Walter Kaheōton Scott introduces his exhibition *The Pathos of Mandy* at Agnes's winter season launch, 2020.



Left: Installation view, *Drift: Art and Dark Matter*, 2021. Agnes Etherington Art Centre



Right: Tania Willard's *Surrounded/Surrounding*, 2018, wood burning fire ring, laser etched cedar wood logs from Secwépemc Territory. Gifted to Four Directions Aboriginal Centre, Kingston, 2019. From international touring exhibition *Soundings: An Exhibition in Five Parts* curated by Candice Hopkins and Dylan Robinson. One of 200 exceptional projects funded by the Canada Council for the Arts New Chapter Grant.



Right: Associate Vice-Principal (Indigenous Initiatives and Reconciliation) Kanohsyonne Janice Hill, with Carl Beam's *Columbus Suite* on display, at the winter Season Launch, 2018.

We are looking forward
to shaping Agnes into
a world-class facility, operating
at the forefront of artistic
practice and research innovation,
while at the same time,
returning the art centre back
to its origins as a home.



A New Home

What does hospitality look like in the 21st century? And what does it mean to further the cause of art and community as a public, pedagogically driven museum? These questions are the future-oriented propositions of Agnes Reimagined.

We look forward to shaping Agnes into a world-class facility, operating at the forefront of artistic practice and research innovation. Returning the art centre back to its origins as a home—by transforming Etherington House into a live-in artists' residency—makes hospitality the guiding institutional ethos of Agnes Reimagined.

This new home welcomes unique opportunities for dialogue between Indigenous Art Collections and The Bader Collection at Agnes. No other university art museum in Canada allows for this reflection on the equality of relations between western and Indigenous visual art culture. Putting historical collections in dialogue with contemporary artists ensures the great artworks of the past play a vital role in shaping the diverse cultural landscapes of tomorrow.

Welcoming students into Agnes's home through our co-location with Art History and Art Conservation means we are bringing up the next generation of arts professionals.

What needs to be done now to ensure Canada's future museums no longer look like those of Canada's colonial past?

Where better to do this than the original capital of Canada?

And who better to do this than Agnes, a transformational space named after a powerful and visionary woman?!

Indeed, **OUR** new home ensures that Canada's art historical futures will be transformed.

Left: André Biéler and art students at the entrance of the new Agnes Etherington Art Centre, 1958



ART CENTRE...**OUR CENTRE**

Join us! We look forward to engaging the community in our plans. Contact us to receive updated information and find out about ways to be involved.

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