Mission Statement

The objects of the Foundation are to assist the University of Sydney, through the Power Institute, to realise the aims of the Bequest of Dr J. J. W. Power. The Foundation aims to support research and scholarship in the Power Institute, particularly in the Department of Art History and Film Studies, and any other initiative of the Power Institute; to support the development of the Schaeffer Fine Arts Library (incorporating the Power Research Library of Contemporary Art), Power Publications, and the Power Public Education Program; to promote the Power Institute within the wider community and good international relations for Australia in the Fine Arts; and to seek financial and other assistance for the activities of the Institute.

Foundation Officers

Honorary Life Members
Mr Peter Burrows AO
Mr John Schaeffer AO
Emeritus Professor Bernard Smith
Professor Terry Smith

Council Members
Mrs Lynn Fern, President
Mr Tony Bond OAM
Mr Frank McDonald
Ms Samantha Meers

Ex Officio
Professor John Clark
Professor Stephen Garton
Professor Geraldine Barnes
Professor Virginia Spate
Dr Keith Broadfoot

Director
Professor Roger Benjamin (Resigned July, 2007)
Dr Catriona Moore (Acting, Semester 2, 2007)

Secretary
Ms Helena Poropat
President’s Report

This last year has brought a number of changes to the Power Institute. First amongst them was the resignation of the Director, Professor Roger Benjamin. His contribution during his four years with the Institute has been significant. During this period his leading of the faculty in research, his driving forward of Power Publications, his tendering and winning of Getty Foundation support for the *Australian Studies in Art and Art Theory* series and his work with University accounting managers (in particular Mr Jay Chandra, Finance Manager of English, Art History, Film and Media) to restore the Foundation to a sound financial position all bespoke the energy and dedication he brought to his triple role of Power Professor, Institute Director and Departmental Chair. We salute him and we shall miss him in all these capacities. We are fortunate that we are still able to benefit from his presence and from his input - as an ex-officio member of Council, from his part time teaching within the department, and through his contribution in his new capacity as advisor to Sydney University’s Museum and Gallery Project.

We are also fortunate in our Acting Director, Dr Catriona Moore, whose calm presence and warmth have made the taking on of this role seem much simpler and more straightforward than is actually the case. It is a pleasure to watch Dr Moore embrace the challenges and move forward. She gives generous recognition to the advice provided by the Council – notably from Professors John Clark, Virginia Spate and Terry Smith – and for the support of colleagues in the department – particularly from Dr Keith Broadfoot in the chair.

Dr Moore’s recognition of the important contribution to the Department of Schaeffer Librarian John Spencer, Image Librarian Tony Green, the Alumni Committee, Power Publications Managing Editor Victoria Dawson and, during the second half of 2007, General Editor Mary Roberts is shared and endorsed by Council.

The contribution of Executive Assistant Helena Poropat to the smooth running of the Council cannot be over-estimated. Helena, we thank you.

We welcomed to the Council this year Samantha Meers, Executive Director of the Nelson Meers Foundation. Ms Meers and her family are generous supporters of Australian art scholarship and we look forward to her thoughtful input to Council direction.

Mr Bruce Liu retired from the Council this year due to pressure of work and we thank him for his contribution particularly in the area of legal issues.

The Council was also sorry to farewell Dr Julian Pefanis and we applaud his role in the establishing of Power Publications.

The Institute remains committed to scholarship as its core value and the awarding of an Australian Research Council Senior Fellowship to Professor John Clark in recognition of his contribution to Asian art studies continued this tradition. The arrival of Dr Anita Callaway as the inaugural Nelson Meers Foundation Lecturer in Australian Art added another important element to this tradition, as did the research carried out by post-graduates and post-doctoral fellows. It is exciting to note the expansion of film studies within the Institute.

As we focus on the future of the Institute and of the Foundation, a significant research project involving departmental participation points the way. Research and scholarship may consider the past but they do so from the present. It is apposite here to recognise the major contributions of Dr Catriona Moore, Professor Roger Benjamin and Dr Anita Callaway to the Dictionary of Australian
Art Online, a wonderful project that continues the tradition of art history scholarship – examining the past by using the research techniques and facilities of the twenty first century. It is a pleasure to see that even in times of transition we are moving forward.

Lynn Fern

**Director’s Report**

I have been Acting Director of the Institute from July 2007, when Professor Roger Benjamin left Power to work on related University ventures. Resounding thanks are due to Roger for his steady Directorship of the Power Institute for the past four years, particularly in his promotion of important Power research infrastructure projects (such as the Power Research Centre) in an era of drastic University belt-tightening. Roger also helped to expand book production and distribution networks of Power Publications through successful tendering for competitive international grants, gaining Getty Foundation support for the series *Australian Studies in Art and Art Theory*. As Power Professor, Institute Director and Departmental Chair, Roger provided his colleagues with ongoing research leadership and inspired community promotion of Power ventures. Special thanks are also given, in particular by our Faculty financial officers, for Roger’s clever management of Power resources - he is enshrined in our minds as *He Who Balanced the Power Budget*!

Roger retains close connections with the Institute as an ex-Officio Council member, through his ongoing part-time teaching within the department, and through his new appointment as Research Professor in the History of Art and Advisor to Sydney University’s Museum and Gallery Project. This major University undertaking heralds a new era for the Power Institute. It combines exhibition and storage spaces for the University, Union and Power Collections of Modern Art, along with the other specialist collections of the Macleay and Nicholson museums. All three internationally impressive holdings will be showcased in a commanding new building project near the Main Quad, on Parramatta Road. The Power art collection, currently in storage in the Museum of Contemporary Art’s Leichhardt facility, will be returned to the University on completion of the Museum and Gallery. The Power Institute will have a significant research and teaching presence in the new Museum complex. We all wish Roger the best of luck, and hope that, in his role of Project Advisor, he will be able to realise long-standing aspirations for a Power Research Centre within the new Museum.

They say that transitional periods within an organization can be difficult. That is not true. I have found my brief stint as Acting Director of the Power Institute to be stimulating and positive – due in large part to the support of the Power Council, under the passionate commitment and sure guidance of Council Chair Lynn Fern. In 2007 the Council also welcomed on board Samantha Meers, Executive Director of the Nelson Meers Foundation, following the departure of Mr Bruce Liu. Sam’s smart ideas and generous support of Australian art scholarship have already been felt through the Institute, and we value this important relationship with the Meers family. All Council members feel the need for more community input, and the incoming Institute Director will hopefully be guided and supported by an active and expanded Council. Professors John Clark, Virginia Spate, Terry Smith and Roger Benjamin have helped to minimalise the directorship hiatus through providing useful information, assistance and support. Department colleagues have been a solid presence at all Power events during this transitional phase, and have provided generous advice and material help through our Chair Dr Keith Broadfoot. Power Institute activities continue to develop and challenge under Schaeffer Librarian John Spencer, Image Librarian Tony Green, the Alumni Committee (brilliantly chaired by Susan Hunt), Power Publications Managing Editor Victoria Dawson and (between July-December 2007) General Editor Mary Roberts. Countless additional
developments and challenges are steered by Executive Assistant Helena Poropat, whose administrative and organisational nous is enshrined in the minds of everyone associated with the Institute.

The period before a new Director comes on board offers valuable opportunity for reflection on our relative strengths. I have sought the informal opinions of Power Institute colleagues on what we do best, with an eye to future development, and incorporate the spirit of this collective reflection in my comments here – an exercise also prompted in part by a keen awareness of the Institute’s approaching middle age. Indeed, the history of the Institute is itself a major strength that we often take for granted. Departmental teaching and research commenced with the 1967 arrival from Melbourne of Professor Bernard Smith, and with the 1968 Inaugural Power Lecture (for the record, Clement Greenberg on ‘Avant-Garde Attitudes’) and the opening of the renowned Power Research Library of Contemporary Art. A moment’s reflection on our 40th anniversary brings recognition that Power alumni and friends have lead cultural debate, research and teaching in this country through a momentous period of art practice and art writing. This historical legacy of focussed energy will be renewed with an incoming new Director.

The strength of Departmental scholarship and teaching is widely recognised. We sadly farewelled our Departmental Chair Dr Julian Pefanis half-way through 2007. Julian has variously, and often concurrently, held positions of Acting Power Director, consulting editor of Power Publications, Chair of the Department and all-round Institute humourist. Along with Mick Carter, Julian put much time and energy into establishing Power Publications as an internationally significant publisher of quality academic texts on critical theory, film studies and art history. Many of these texts, including historically significant translations, have been re-printed and continue to sell world-wide. Colleagues, students and friends overflowed the Schaeffer Library to help Departmental Chair Keith Broadfoot wish Julian, Carmen and Alice all the best for their future adventures on the Croatian coast, and to remind them that we look forward to the family’s summer visits!

A highpoint of Institute scholarship in 2007 was the awarding of a prestigious Australian Research Council Senior Fellowship to Professor John Clark, in recognition of his contribution to Asian Art studies. As ARC Senior Fellow, John will spend this next five years completing a series of books on Modern and Contemporary Asian art, and developing the Australian Centre for Asian Art and Archaeology, which was launched in late 2006.

During 2007 the Department also reaped the research and academic benefits brought by Dr Anita Callaway’s arrival as the inaugural Nelson Meers Foundation Lecturer in Australian Art. Anita’s teaching, research and supervision of scholarship on Australian colonial visual culture has renovated this key area of Institute activity, and the Power Institute is once again the premier location of Australian art scholarship in this country. The Arts Faculty recognises the important support of the Nelson Meers Foundation in establishing this lectureship, and will fully fund this position from 2009.

Departmental scholarship is augmented through the research of our post-graduates and post-doctoral Fellows. Power needs to build our research culture through developing more support for top-level research. Dr Kitty Hauser, the Power Institute’s current Post-Doctoral Fellow (a three-year full-time post funded by the University) is working on the history and theory of photography. Her book Bloody Old Britain, O.G.S. Crawford and the Archaeology of Modern Life, will be launched in the Schaeffer Library in July 2008. Mr William Wright AM continues to work on in-depth interviews with contemporary Australian artists as the Sherman Foundation Fellow in Contemporary Art. This maintains the close relationship enjoyed by the Power Institute with the Sherman family, in particular recognising the immense and long-term contribution made by Gene Sherman.
Another strength has been the expansion of film studies within the Institute, a presence increasingly felt at each and every coalface. Student demands are starting to stretch our Image Library and Schaeffer Library resources, and the possibility of re-furbishing the Image Library for film viewing facilities looms on the horizon. Opportunities have also been opened up by Departmental staff for closer links with Sydney College of the Arts, the Australian Film and Television School and with other film industry bodies.

Following informal discussion within the Institute, Power Public Programmes are increasingly tailored to prioritised department, alumni and industry events, in order to maximise audiences and to make the most of local and visiting scholars. We also feel that the Institute’s community profile is best consolidated through industry partnerships. The Institute’s ongoing commitment to the *Dictionary of Australian Art Online* is a good instance of this. Roger Benjamin, Anita Callaway and I continue to serve on the Advisory and Editorial Boards of the DAAO, and the platform’s official launch by Her Excellency Professor Marie Bashir AC CVO, Chancellor of the University of Sydney in the Schaeffer Library in November was a major event. The Library was brimming with DAAO contributors and supporters, including Prof John Coats, Deputy Vice Chancellor, Community, of Sydney University, UNSW University Librarian Andrew Wells, Elizabeth Ellis from the State Library of NSW, Dr Jim Kerr and Dr Tamsin Kerr, and other colleagues from our DAAO partners and fellow institutions, such as the National Trust, the Museum of Contemporary Art, the Australia Council, friends from regional and Sydney galleries and auction houses, and other cultural organizations - all central to the DAAO. The DAAO is, of course, an important slice of Institute history, and the event honoured more than three decades of foot slogging research, from when Emeritus Prof Bernard Smith first envisaged a Dictionary project back in the early 1970s, and importantly, from 1981, when Associate Professor Joan Kerr and her indefatigable research teams shaped this magisterial venture in collective, late-night intellectual shift-work. Professor Marie Bashir’s superbly polished address added another important facet of the DAAO – that of its growing client base, when she noted her surprise to find that her own, small-town Central-Western NSW roots were shared with the Australian modern artist Adrian Feint – a little-noted biographical detail Professor Bashir discovered while browsing through the DAAO.

Many people comment on the importance of the Power Alumni as a litmus-test of general Institute health. Under Susan Hunt’s energetic direction, the Power Alumni committee are working hard and our membership database is expanding at a great rate, and additional assistance is being sought from the University Alumni Office. Our membership strategy is to target current graduates and postgraduates, as well as to locate ‘lost’ generations, in order to represent all of the Institute’s ages and stages. Alumni events are increasingly popular, informative and entertaining. Visiting GOMA curator and Power Alumni Julie Ewington’s *Double Whammy December 2006: The 5th Asia-Pacific Triennial & the New Gallery of Modern Art, Brisbane* set the tone for subsequent Alumni events on the conviviality index and level of informed, spirited discussion. Notwithstanding the Institute’s fluctuating leadership and Departmental leave-takings, 2007 has been a happy and productive year, thanks to all.

Catriona Moore
Schaeffer Fine Arts Library

The Schaeffer Library provides both a quiet welcoming environment and an up-to-date collection for serious researchers. In 2007 it was featured in the August issue of the Sydney Magazine (Sydney Morning Herald) as one of the best libraries in Sydney. ‘Schaeffer is a legend in the art world. No borrowing – but who wants to leave?’

Library usage, in fact, continues to increase with seating close to capacity during busy semester periods. This, coupled with the expanding collection will necessitate, in the short term, additional seating and shelving in the existing library space. In the long term the further expansion of the library into the Mills Building roof space will need to be examined. The alternative is regular weeding of the collection.

Photocopy proceeds enabled the library to upgrade computer and photocopy equipment with four new computers and a new photocopier purchased during the year.

John Spencer

Booklaunches and Special Events in the Schaeffer Fine Arts Library


20 November Dictionary of Australian Artists Online launched by Her Excellency Professor Marie Bashir AC CVO, Chancellor of the University of Sydney. A special launch to celebrate the contribution to the project of scholars from the University of Sydney.

Visual Resources Library

During 2007 the Visual Resources Library continued to develop its online image database. A further 5,000 high resolution images were added together with full cataloguing data, and the database is developing as an important and essential resource for students and academics.

The University of Sydney withdrew slide projection facilities from nearly all teaching areas during 2007, a reform with potentially serious consequences for teaching and research in the visual arts. The impact of the transition was, however, offset in our case thanks to the decision taken in 2005 that this library would focus on creating only digital images in preference to slides.

The Visual Resource Library’s film viewing facility, introduced during 2006, has proved to be very popular with students. It offers greater flexibility and more appropriate conditions for film study and review than elsewhere on campus. VRL staff have also provided frequent technical support for film presentations in teaching areas. It is anticipated that digitization of the physical slide collection will eventually release more space in the library for provision of film viewing facilities.
The co-operative digitization project begun in 2006 between the Visual Resources Library and Sydney College of the Arts Image Library has been very successful. SCA has obtained funding for a two year continuation of the project and to date approximately 2,000 images of contemporary works have been created. The projection is for an eventual database of 10,000 images including the visual documentation of senior student works.

Anthony Green

**Power Public Education – Public Lecture Programme 2007**

20 April  Colin Rhodes (Sydney College of the Arts, University of Sydney)  
*Outsider Art*

29 March  John Gregory (Monash University)  
*Suburban/Urban Messages: The Art of Howard Arkley (1951-99)*  
(Held in association with the Art Gallery NSW)

23 May  Denise Baxter (University of North Texas)  
*Fashion and the Roots of Modernism in Jean-Francois de Troy’s Tableaux de Mode*

8 August  Barry K Grant (Brock University)  
*Masculinity in Crisis? Masculinity in American Genre Movies*

15 August  Claire Farago (University of Colorado at Boulder)  
*Seeing Otherwise: Leonardo da Vinci and the Ethics of Style*

16 August  Donald Preziosi (Oxford, UCLA)  
*Enchanted Credulities: Art, Religion and Amnesia*

12 September  Christopher Marshall (University of Melbourne)  
*Re-imagining Meaning in the Contemporary Museum: From Things That Go Beep in the Case to the Artist Ex-Machina*

**Department Art History & Film Studies**  
**Research Seminar Programme 2007**

15 March  Chiaki Ajioka (Art History & Film Studies)  
*Tezuka’s Manga: Japan’s Postwar Narrative Picture Tradition*  
(Tezuka: The Marvel of Manga Exhibition at AGNSW 23 Feb-29 Apr)

22 March  Domingo Cordoba (PhD, Art History & Film Studies)  

29 March  Catriona Moore (Art History & Film Studies)  
*Margaret Preston, Modern Folk and the Interwar Rug Craze*
19 April  Dianne Ottley (MPhil, Art History & Film Studies)
Grace Crowley’s Contribution to Australian Modernism and Geometric Abstraction

26 April  Alan Cholodenko (Art History & Film Studies)
The Animation of Cinema

3 May  Jethro Lyne (PhD, Art History & Film Studies)
The Significance of Figurative Archivolts in the Analysis of Early Gothic Portals

10 May  Carolyn Burke (University California, Santa Cruz)
Photographic Chemistry: Richard Avedon and Jacques-Henri Lartigue

17 May  Susan Thomas (MPhil, Art History & Film Studies)
She Made Herself a Still Life: The Subject of Still Life and the Art Object as Commodity in the Work of Adrian Feint, Hera Roberts, Roy de Maistre, Kate O’Connor, Thea Proctor, Margaret Preston and Max Dupain in 20th Century Australian Modern Art, 1916-1936.

24 May  Kate Davidson (PhD, Art History & Film Studies)
Strange Semblances: Nineteenth-Century Portraiture and the Natural History Motif

Emma Colton (PhD, Art History & Film Studies)
Passages Through the Orient: Arthur Streeton in the Bazaars of Cairo

31 May  Alex Gawronski (PhD, SCA)
Paris; from Atget to Debord (Roundabout)

7 June  Louise Tegart (Senior Curator, University Art Gallery)

Power Publications

The year 2007 was very busy for Power Publications. We published one new title: The Illusion of Life 2: More Essays on Animation edited by Alan Cholodenko; reprinted Reflections on Japanese Taste - The Structure of Iki by Kuki Shuzo, edited by Sakuko Matsui and translated by John Clark; commenced production on the first three books in the series Australian Studies in Art and Art Theory funded by a Getty Publication grant and worked on two other books: Mutant Media: Essays on Cinema, Video Art and New Media by John Conomos and Australian Artists in the Museum by Jennifer Barrett and Jacqueline Millner.

The Illusion of Life 2 was launched at well-attended events in Sydney at Gleebooks in May and Melbourne at the Animated Dialogues conference at Monash University in June. The sixteen essays composing the collection engage with post-World War II film animation in Japan and the United States, as well as with the ‘expanded’ field of animation, including: the relation of live action and animation; video and computer games, the electronic, digitally animated mediascape, the city, flight simulation, the military and war; and animation in the entertainment industry. In addition, it contains essays of a more general theoretical nature on animation, as well as a substantial introduction

*The Illusion of Life* 2 was reviewed favorably in the online journals *Scan* (http://scan.net.au/scan/magazine/display.php?journal_id=58) and *Screening the Past* (http://www.latrobe.edu.au/screeningthepast/22/illusion-life-2.html) and Adrian Martin’s launch speech was published in *Real Time* (No. 80 August – September 2007). The book is selling well in Australia, the United Kingdom and in the USA.

*Reflections on Japanese Taste - The Structure of Iki*, reprinted in 2007, was the first English translation of a remarkable book on modern aesthetics that clarifies a distinctively plebeian Japanese sensibility based on a unique category of taste, *iki*. The work anticipates directions in postwar thought, structuralism in particular, through its opposition of high and low culture. The only version of Kuki's text - including those in Japanese - to provide full interpretive notes (many based on Kuki's own sources and manuscripts), this book is essential reading for studies in Japanese culture.

During 2007 the processes of peer-reviewing, copyediting, obtaining copyright permissions for text and images and obtaining high-resolution images for the first three books in the *Australian Studies in Art and Art Theory* series commenced. Marian Kyte, an experienced book designer, was engaged to produce an overall design for the four books in the series, as well as the cover and internal pages of the first book in the series, *A Singular Voice* by Joan Kerr.

There were changes in personnel at Power Publications in 2007. Professor Roger Benjamin resigned as director of the Power Institute and as executive editor of Power Publications from July 2007. Dr Julian Pefanis, who was the consulting editor of Power Publications, retired from the University in July 2007. Dr Pefanis’ role was replaced by a new position of general editor, occupied in 2007 by Associate Professor Mary Roberts. Ms Kirsten Krauth worked as assistant editor until September 2007, when Ms Anne Howell replaced her. Mr Luke Millar was employed as a casual administrative assistant from July 2007 until the end of January 2008.

The four books in the series *Australian Studies in Art and Art Theory* will be published in 2008 and 2009:

- **A Singular Voice: Essays on Australian Art and Architecture** by Joan Kerr, edited by Candice Bruce, Dinah Dysart and Jo Holder. The Joan Kerr story is as much a history of changing attitudes to Australian art and architecture as it is a record of the remarkable academic career of a woman distinguished by her open mind, her infectious enthusiasm for everything from colonial architecture to contemporary Aboriginal art, and her generosity to her peers.

  From the ancient remains of a dinosaur in an outback museum display to the importance of art in our everyday lives, Joan Kerr always had an interesting and different point of view. Whether she wrote about nineteenth century Tasmanian painting, the architecture of imprisonment or the forgotten and marginalised of Australian art, Joan’s writing crackles with energy. Her voice was unlike any other — a singular voice.

- **How Aborigines Invented the Idea of Contemporary Art: An Anthology of Writing on Aboriginal Art from 1980 – 2006** edited by Ian McLean, co-publication with the Institute of Modern Art, Brisbane. A reviewer wrote about this book: “This is a timely and comprehensive volume directed at becoming a resource for those wishing to research critical reactions to Aboriginal art in the
period 1980-2007. The focus is upon the discipline of art history although the text is 
intelligently textured and includes anthropological analysis in tandem with art historical 
response. The book is likely to be taken up as a kind of text book resource for art history 
students in tertiary study and it will suit this purpose very well."

• *Modernities Compared: Chinese and Thai Art in the 1980s and 1990s* 
  by John Clark.
A reviewer wrote about this book: “Clark is simply one of the most innovative, ambitious 
and expert world authorities in the area that this book covers, and I would expect this book, 
which clearly embodies important new scholarship, will have a significant impact on the 
field.”

• *Images of the Pacific Rim: Australia and the American West, 1850-1935* 
  by Erika Esau.
The aesthetic connections between Australia and the American West are particularly 
pronounced within the period of the 1850s, when gold rushes occurred in both places, 
through the 1920s, a time when artistic iconographies accompanied the development of 
distinct cultural identities in these Pacific Rim regions, particularly in California. While 
some comparative work has been done in history, very little work has considered the 
aesthetic interaction between photographers and artists of the two places. This book was still 
being written in 2007.

The two other books on Power Publications list will also be published in 2008 and 2009:

• *Mutant Media: Essays on Cinema, Video Art and New Media* by John Conomos, co-
  publication with Artspace.
*Mutant Media* gathers together a selection of John Conomos’ essays across the years, 
tracking the trajectory of his cinephilia since the 1960s, his ongoing interests in film 
criticism and theory, as well as his deep involvement in video art and new media since the 
1980s. On one hand a major contribution to the realm of moving image and new media 
theory, *Mutant Media* is also a kind of autobiography of someone whose eclectic life as an 
artist, writer and educator centres around cinema’s grand, unpredictable adventure spanning 
three centuries.

• *Australian Artists in the Museum* by Jennifer Barrett and Jacqueline Millner.
This book examines the relationship between contemporary Australian artists and the 
museum—the impact of artists on the museum, the museum as a site for artistic intervention 
and new ways that artists interpret collections for the public. This has been a growing area of 
engagement in recent years, marking a distinct turn in contemporary art practice, and a new 
direction for museums to engage their audiences. Yet, there has been no detailed study of the 
impact of Australian contemporary artists’ contributions to making museums and their 
various functions accessible to the public.

Victoria Dawson
Power Institute Alumni and Friends Association

Susan Hunt (Acting Director, The Mint/Historic Houses Trust of NSW, and Curator) continued as Chair of the Alumni Organising Committee during 2007. The Committee members were: Dinah Dysart, Christine France, Pamela Bell, Annette Larkin, Deborah Edwards, Ioné Conquistador, Marah Braye and Jeremy Smith.

The Power Institute Alumni Prize in Australian Art was established in 2005, funded by the proceeds of Alumni events. Each year the prize of $300 is awarded to the best student of Australian art in the Department of Art History and Film Studies. In 2007 the prize was awarded to Jerome Entwisle.

The third issue of the Power Institute Alumni e-Newsletter was distributed in May 2007. Distributed primarily via email, it is envisaged that that it will be an important way of reaching out to our alumni members. [http://www.arts.usyd.edu.au/centres/power/?page=newletter](http://www.arts.usyd.edu.au/centres/power/?page=newletter)

A primary focus of the Alumni Committee this year was tracing as many alumni as possible and building our database.

The Alumni Committee hosted two events in the “Distinguished Curator and Collector” series (listed below). The events are preceded by informal cocktails and serve as a means to keep alumni, students and members of the public in touch with one another, and informed about current events of the art world.

Susan Hunt

12 June **Julie Ewington**  
*Double Whammy December 2006: The 5th Asia-Pacific Triennial & the New Gallery of Modern Art, Brisbane*

9 October **An Evening at the University Museums**  
Tour of the University Art Gallery, Macleay Museum and Nicholson Museum with talks at each venue by curators.

Power Institute/Art Association of Australia & New Zealand Book Prize

An annual prize awarded for the best art book ($500), and best journal article in *The Australian and New Zealand Journal of Art* ($500). The prizes, funded by the Power Institute and judged by a panel of three prominent art historians, were announced at the 2007 annual AAANZ conference held at the University of Melbourne in January 2008.


**Best Journal Article:** Was not awarded in 2007.
Cité Internationale des Arts

The Power Studio at the Cité Internationale des Arts, on the right bank of the Seine in Paris, offers free accommodation (with views of the Ile St Louis) to prize winners. They live in a cosmopolitan community of three hundred, administered by the City of Paris. Over some four decades, the Power Studio has assisted many Australian artists and art writers to enrich their knowledge of European culture and cement bonds between France and Australia.

The Power Institute administers this competitive grant, which is advertised nationally. Twenty-five applications were received for the 2008 residencies, and were judged by a panel chaired by Dr Catriona Moore. The awards were decided as follows:

Category A (Artist, 3 months)
Michelle Nikou (b.1967) is an Adelaide-based artist and an MA graduate of the School of Art, University of South Australia. She has built a reputation here and overseas exhibiting her sculptural and object based work and is represented in the collections of the National Gallery of Australia, South Australian Art Gallery and private collections in Australia and overseas. Ms Nikou’s sculpture has been fundamentally influenced by Surrealism and more recently the classic qualities of traditional sculpture and bronze. Whilst in Paris Ms Nikou will visit public and private collections of Surrealist art, particularly the collection of Madame and Monsieur Fleiss which also includes the estate of André Breton. She will also undertake professional sculpture classes at the Paul Flury workshops to further develop her craft.

Category A (Artist, 3 months)
Michelle Ussher (b.1975) is a Melbourne-based artist with a BA Hons in Visual Arts from the University of Melbourne. Her work has been included in significant survey exhibitions nationally, as well as internationally. She works across the mediums of drawing, painting, collage and site-specific installation. Ms Ussher’s project in Paris encompasses research on the painted surface in architecture, urbanism and the city, as well as urban motifs of trompe l’oeil, murals, graffiti and advertising in order to consider questions of urban planning and improvisation, as well as ethnographic and poetic research around museology and the constructed environment.

Category B (Art writer or curator, 3 months)
Jacqueline Millner (b.1962, PhD University of Sydney) is a lecturer in Art History & Cinema Studies at the University of Western Sydney. Dr Millner is a significant writer and critic on contemporary art and related cultural practice in Australia considered in terms of new models of community and of beauty. Whilst in Paris Dr Millner will conduct research on contemporary French street art (stencil art or pouchar) as a mechanism for voicing dissent. She will explore the relationship between activism and aesthetics in the context of current political debates and digital circulation of imagery, and make a comparison to contemporary practices in Melbourne.

Category C (Staff member or research student, University of Sydney, 3 months)
Phoebe Scott (b.1981) is Sydney-based and currently undertaking her doctoral thesis “Colonialism, Modernity and pan-Asian Discourses in Vietnamese Art 1887-1954” at the University of Sydney. Whilst in Paris Ms Scott will undertake research of original rare resources from colonial Indochina held in the Bibliothèque nationale de France, and other institutions, focussing particularly on art in Vietnam during the twentieth century colonial period (1925-1945) and during the first Indochina war (1945-1954). She will also make contact with Chinese and Vietnamese artists and curators now resident in Paris.
List of Staff

**Power Institute Foundation for Art & Visual Culture**
Director and J.W. Power Professor of Art History and Visual Culture
Professor Roger Benjamin (resigned July)
Dr Catriona Moore (Acting Director, Sem.2)

Ms Helena Poropat, Executive Assistant

**Power Publications**
Ms Victoria Dawson, Managing Editor
Ms Kirsten Krauth, Assistant Editor
Ms Anne Howell, Assistant Editor

**Schaeffer Fine Arts Library**
Mr John Spencer, Senior Librarian
Mr Peter Wright, Librarian

**Visual Resources Library**
Mr Anthony Green, Librarian
Mr Nicholas Keyzer, Assistant Librarian

**Department of Art History and Film Studies**

**Chair of Department**
Professor Roger Benjamin (Sem.1)
Dr Julian Pefanis (Sem.2)

**Professor of Art History (Personal Chair)**
Professor John Clark

**J.W. Power Professor of Art History and Visual Culture**
Professor Roger Benjamin

**Administrative Assistant**
Ms Deborah Rodrigo

**Senior Lecturers**
Dr Keith Broadfoot
Dr Laleen Jayamanne
Dr Louise Marshall
Assoc Prof Jennifer Milam
Dr Catriona Moore
Dr A Julian Pefanis
Assoc Prof Mary Roberts

**Lecturers**
Dr Anita Callaway
Dr Richard Smith
Honorary Associates
Dr Michael Carter
Dr Alan Cholodenko
Ms Gillian Green
Dr Pamela Gutman
Professor Yan Liu
Dr Charles Merewether
Dr Dougal Phillips
Professor Terry Smith
Professor Virginia Spate

Sherman Fellow in Contemporary Art
William Wright

Post Doctoral Fellow
Dr Kitty Hauser

Museum Studies Program
Dr Jennifer Barrett (Director)

Publications by members of the Department of Art History & Film Studies

Roger Benjamin

Anita Callaway

John Clark
• Co-editor with Peter Macallum and Ian Maxwell, Australian Arts Where the Bloody Hell Are You?: Australian Arts in an International Context, Sydney, University of Sydney Press.

**Kitty Hauser**

**Catriona Moore**

**Jennifer Milam**

**Mary Roberts**

**Honorary Associates**

**Alan Cholodenko**

**Gillian Green**

**Pamela Gutman**

**Terry Smith**

**Selected Papers and Guest Lectures**

**Roger Benjamin**

**Anita Callaway**
• ‘Australia Day 1915: Performance on the Homefront’, Association for the Study of Australian Literature (ASAL conference in honour of Elizabeth Webby), held at University of Sydney, 2 February 2007.
• ‘“Steady, plodding Sydney — the oldest and most renowned of the Australian cities — is fast becoming enchanted”: Sydney in 1868’, Sydney Living series, Sydney Mechanics School of Arts, 19 May 2007.
• ‘To Brush the Cobwebs off the Sky: John Olsen’s Ceilings’, Newcastle Region Art Gallery, 11 December 2007.

**John Clark**
• ‘Hybridity in Modern Asian Art’ at MPhil seminar group on World Art History lead by Kitty Zijlmans, 19 September 2007.
• Co-organized and participated in postgraduate workshop for 13 PhD candidates working on a range of topics of East and SE Asian Art History from across Europe with Dr Oliver Moore and Professor Timon Screech [SOAS, London], 8-9 October 2007.
• The Hulsewé-Wazniewski Annual Lecture in Art and Material Culture of China at the University of Leiden, ‘The role of contemporary Asian art within the Biennale system’, 10th October 2007.
• ‘Hybridity in Modern Asian Art’ at Institut für Kunstgeschichte Ostasiens, Universität Heidelberg, 17th October, 2007.
• Gave small discussion to students at Cobra Museum contemporary Chinese art exhibition, 27th November 2007.

**Laleen Jayamanne**
• ‘Three Female Clowns’ Performance of Divestiture of the Ego: Giulietta Masina, Frances McDormand, and Nicole Kidman’, Dept English seminar, University of Sydney.

**Jennifer Milam**
• ‘Building America: Revolution to Civil War’, Study Day, Continuing Education, University of Sydney, July.

**Catriona Moore**
• ‘Margaret Preston’s Rag Rugs and Inter-war Ethnic Chic’, Art History & Film Studies seminar March 2007.

**Mary Roberts**
• ‘The Photographic Experiments of a Nineteenth-Century Ottoman-Egyptian Princess’, Gender and Cultural Studies seminar, University of Sydney, 4 May, 2007.

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**Research Grants and Awards**

**John Clark**
• Research on Asian Artists in Europe, Nederlandse Organisatie voor Wetenschappelijk Onderzoek, Euros 9,000.
• Asian art within the Biennale System, Hulsewé- Wazniewski Foundation, Euros 2,642.
• SSP support to myself and family, University of Sydney, $12,100.
• ‘The Asian Modern’, University of Sydney Bridging Grant for 2007, $40,000.

**Louise Marshall**
• Samuel H. Kress Foundation Fellowship in Renaissance Art History by the Renaissance Society of America for her project, ‘A New Plague Saint for Renaissance Italy: Narrative and Miracle in Early Cycles of St. Roch’.

**Jennifer Milam**
• ‘Cosmopolitanism and Nationalism in the Eighteenth-Century Garden’, Faculty of Arts Research Support Scheme 2007 grant, $5,000.
• 'Cosmopolitanism and Nationalism in the Eighteenth-Century Garden" University of Sydney, Faculty of Arts Research Support Scheme, 2007, $5,000.
• ‘Slideshow to Podcast: Bringing art history lectures to the student’, University of Sydney Teaching Improvement Fund Award, 2007, $5,000.

Mary Roberts
• Faculty of Arts Research Seed Funding Scheme, University of Sydney, 2007, ‘Imaging the Istanbul Dervishes’.

Doctorates awarded in 2007
Ann Marie Johnson, Digital Life (Supervisor: Dr J Pefanis)

Undergraduate Student Prizes

Kathleen Garnham Laurence Prize (First Year): Elissa Dai Baxter
Kathryn Carter Prize for the most proficient student who has completed at lease two senior level undergraduate units in the calendar year: Alexandra Hodgekiss
Kitty Pefanis Award in Art History for the best thesis in the area of aesthetic theory: Daniel Nicholas Fairfax
Mary Makinson Prize in Art History and Film Studies (Fourth Year): Diane Haskell
Power Institute Alumni Prize in Australian Art: Jerome Entwistle

Department of Art History & Theory courses offered in 2007

Undergraduate courses
ARHT1001 Art & Experience: The European Tradition
ARHT1002 Modern Times: Art and Film
ARHT2601 Recent Approaches to Art and Film
ARHT2610 Art and Society in Trecento Italy
ARHT2617 Art and Society in Victorian England
ARHT2618 French Art, Salon to Post-Impressionism
ARHT2621 European Modernism
ARHT2631 Australian Painting, Colony to Nation
ARHT2632 Modern Australian Art and Cinema
ARHT2633 Postwar Australian Art
ARHT2640 Modern and Contemporary Asian Art
ARHT2652 From Silent to Sound Cinema
ARHT2655 Cinema and Spectatorship
ARHT2657 Contemporary Hollywood

Postgraduate courses
ARHT5904 Cross Cultural Art
ARHT6912 Theories of the Arts in China and Japan
ARHT6925 Feminism and Film Theory
ARHT6932 Matisse & Picasso- Discourse & Exhibition
ARHT5909 Death and Disease in Renaissance Art
ARHT6914 Study of Art Works as Physical Objects
ARHT6927 Recent Approaches to Art and Film
ARHT6930 Film Theory: Art, Industry, Culture

2007 Financial statements
(Attached)