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 Roger Benjamin
Professor Geraldine Barnes
Dr Keith Broadfoot
Professor John Clark
Professor Stephen Garton
Emeritus Professor Virginia Spate

Acting Director
Dr Catriona Moore

Secretary
Ms Helena Poropat
President’s Report

At the core of the achievements of 2008 has been the celebration of the Power Institute’s 40th Anniversary. Dr John Power’s generous bequest of four decades ago has resulted not only in a flourishing Fine Arts Department at the University of Sydney (the foremost wish in his bequest) but in the core wealth that is the creation of that body – the Institute’s essential capital -its intellectual property. In an interlude when the returns from financial capital diminish and seem unlikely to improve in the short term focusing on the Institute’s intellectual strength provides a way forward.

As yet, we are still to find a new Director but everyone involved in the search has shown energy and resolve in moving forward after the disappointment of the chosen candidate having declined the offer at the eleventh hour. I would especially like to thank the Dean, Professor Stephen Garton, for his continued and unstinting efforts to help us find a new Director.

Our Acting Director, Dr Catriona Moore, returned to the task in hand with an energy and enthusiasm both practical and positive. She has been supported in this by the seasoned lucidity of Departmental Head, Dr Keith Broadfoot and by the unflagging industry of the staff in dealing with both increased teaching loads and additional administration. The staff are to be congratulated on the number of grant applications research posts and publications in this pressured environment. Dr Moore has detailed a number of very impressive achievements of staff members in her report.

Departmental Scholarship continues to flourish and it is pleasing to note that following in the footsteps of two former Directors, Professor Terry Smith and Professor Roger Benjamin and current Power Institute Foundation Council members, another member of staff, Assoc Professor Mary Roberts visited Santa Monica as a Getty Scholar during the year.

In the area of specialist Asian Art Professor John Clark and new staff member Dr Thomas Berghuis brought their knowledge and expertise to a wide public through guest lectures and seminars organized by the Australian Centre for Asian Art and Archaeology. The Power Institute has played a significant part in the development of the Dictionary of Australian Art Online and is to host the DAAO with Professor Benjamin and Dr Moore on the Advisory Board and Dr Anita Callaway is to be Editor-in-Chief in 2009.

The contribution of past Foundation Vice President Dr Gene Sherman (whose assiduous and open-handed generosity, both financial and of her personal time) was recognised through the award of an Honorary Doctorate in November 2008. All of us at the Institute would like to thank her for all she has done for the Institute over the years.

I would also like to thank the Nelson Meers Foundation for its generosity in assisting in so many areas of need – the Lectureship in Australian Art, assistance for Power Publications to publish the four book series Australian studies in art and art theory and co-funding with the Arts Faculty the salary of part-time assistant editor for the next three years.

It is through the philanthropy of such individuals that the Foundation has been able to move forward in difficult times and it is important for us as a Foundation to maintain a climate in which such generosity continues to flourish. The hard work and creative management of ongoing Foundation costs by Dr Moore and her team play an essential part in this task.

The smooth running of the department depends also on the unflagging contribution of Helena Poropat in operational management, our wonderful librarian, John Spencer, Image Librarian, Tony
Green, Power Publications Manager, Victoria Dawson, General Editor Dr Anita Calloway and Ms Sue Hunt for her excellent work with the Alumni Committee.

I would like to conclude by giving recognition to my fellow members of the Power Institute Foundation – Samantha Meers, Tony Bond, Frank MacDonald who, together with the ex-officio members Professor Roger Benjamin, Professor Geraldine Barnes, Dr Keith Broadfoot, Professor John Clark, Professor Stephen Garton, and Emeritus Professor Virginia Spate. It has been a pleasure working with them during the year and I feel buoyed by their positive and imaginative input for the more challenging times ahead.

Lynn Fern

Acting Director’s Report

The search for a new Director of the Power Institute gained momentum through 2008, however it is disappointing to report that the Directorship remained unresolved at the close of the year. Notwithstanding the tremendous effort to resolve the appointment that was made on our behalf by the Dean, Professor Stephen Garton, the chosen applicant eventually declined the offer late in the year. The search procedure is continuing afresh through 2009, steered by the Dean and the Selection Committee.

Recognising this unavoidable delay in appointing a new Director, Power Institute activity switched from interim ‘holding pattern’ to renewed activity in 2008. This was made possible through the energy and commitment of the Council and our President Lynn Fern, who brings sense and sensibility to Power, helping to steer the Institute through recent years of financial belt-tightening and transitional leadership. Lynn is wonderfully supported through the practical ideas and decisive action of Samantha Meers, Executive Director of the Nelson Meers Foundation. The deep industry knowledge of Tony Bond from the Art Gallery of New South Wales, and the combined ‘corporate memory’ of Frank McDonald and ex-officio councillors Roger Benjamin, Virginia Spate, John Clark and Stephen Garton and Geraldine Barnes have also helped to bridge the leadership hiatus. The yearly visit of Honorary Life Member Prof Terry Smith is also welcomed for a fresh, ‘why not try this?’ international perspective. Power Institute activities continued to develop through 2008 thanks to the operational management of Helena Poropat, Departmental Chair Dr Keith Broadfoot, Schaeffer Librarian John Spencer, Image Librarian Tony Green, Power Publications Managing Editor Victoria Dawson, General Editor Dr Anita Callaway, and Ms Sue Hunt and the ever-lively Alumni Committee. Thanks are also due to the talented accounting and patience of Jay Chandra, the School’s Financial Manager, under whose eagle eye and creative work with numbers the Institute restructured its finances and steamed ahead through choppy financial waters. I join the Council in thanking Jay for his years of support, and welcome Jimmy Fong and the Faculty Financial Management team who have taken on the responsibility for guiding Institute finances through the tough times ahead.

Our 40th anniversary year for the Department was marked by records: in the first instance, what felt like unprecedented student numbers taught by a temporarily diminished full-time teaching staff! The year’s success in teaching and learning can be at least partially attributed to Keith Broadfoot’s calm, no-nonsense approach to Departmental matters, and to the staff’s ‘sleeves-rolled-up’ intensive teaching effort, in addition to augmented administrative responsibilities, regular research and a record number of grant applications prepared for 2009. Departmental staff on leave from teaching were extremely productive during their research time. Associate Professor Jennifer Milam, on maternity leave through 2008 was awarded an ARC Discovery Grant to research the impact of the
international art market and corporate collecting on the production and reception of art. Dr Louise Marshall spent a fruitful research semester, presenting new material and analysis of the medieval and renaissance plague saints for Australian, American and Italian audiences. Associate Professor Mary Roberts reported back regularly on her successful time in Santa Monica as a Getty Research Institute Scholar.

Departmental scholarship was augmented through the research of our post-graduates, Honoraries and Post-Doctoral Fellows. Post-Doctoral Fellow Dr Kitty Hauser took on PhD supervision on top of her photography history and theory research, her regular reviews for *The Australian*, and her writing grant from the Literature Board of the Australia Council. Kitty’s book, *Bloody old Britain*, was successfully launched in the Schaeffer Library in July, subsequently earning ‘book of the year’ listing by *The Guardian*, *Time Out*, and *The New Statesman*. Mr William Wright AM worked to complete his profiles of contemporary Australian artists as the Sherman Foundation Fellow in Contemporary Art. Bill’s Fellowship maintains the close relationship enjoyed by the Power Institute with the Sherman family, which will continue through varied research and publishing projects. The University recognised the immense and long-term contribution made by Gene Sherman through the award of an Honorary Doctorate in November 2008.

2008 welcomed Dr Thomas Berghuis to the Department. Thomas’ teaching and scholarship will help to secure the Department’s profile as a centre of specialist Asian Art studies in Australia. Thomas’ areas of expertise include the modern and contemporary arts of China and South-East Asia. His close connections with Chinese and Indonesian artists and curators will help the Institute forge new international connections. Thomas and Prof John Clark, assisted by Gabby Ewington, are building close ties between the Power Institute and our sister organization, the Australian Centre for Asian Art and Archaeology, which was launched in 2006. The year saw a terrific combination of carefully thought-through Power Lectures and presentations by ACAAA guests. The combined public lecture programs offer Sydney audiences an ever-broader introduction to advanced international scholarship on art and film.

Research and academic benefits brought by the Nelson Meers Foundation Lecturer in Australian Art Dr Anita Callaway continue to bear fruit, and the Power Institute enjoys the reputation as a premier location for Australian art scholarship. To complement our large numbers of Australian art postgraduates, the Power Institute has played an important role through 2008 in developing the *Dictionary of Australian Art Online*, launched at Sydney University by the Governor Prof Marie Bashir in 2007. The Power Institute mounted a successful bid in late 2008 to host the DAAO. Prof Benjamin and myself are on the Advisory Board, along with our UNSW colleagues, and Dr Callaway is to be Editor-in-Chief in 2009.

2008 also saw the genesis and passage of an important new Masters in Curatorship degree, shepherded by Dr Louise Marshall, Dr Keith Broadfoot and teaching staff. Student demand for the new degree, and for the growing undergraduate and postgraduate film studies programmes have brought new challenges to our Visual Resources Library and Schaeffer Library resources. In anticipation of increased postgraduate and film studies student numbers, we re-furbished the Visual Resources Library for small-group film viewing with wide screen monitor and comfortable round-table seating.

Particular thanks goes to the Nelson Meers Foundation in 2008 for assisting Power Publications to publish the four-book series *Australian studies in art and art theory*, a series initiated through a competitive grant from the Getty Foundation. The Meers Foundation grant will help to meet the shortfall in publishing costs, and, importantly, co-fund, with the Arts Faculty, the salary of a part-time assistant editor for the next three years. Thanks are also due to the School and the Faculty for
their ongoing support for the Getty publications. Power Publications has been operating for 23 of the 40 years of Institute activity. In this time we have published well over forty books, most of which are still in print and in demand ten, even twenty years on. These titles in themselves constitute a short history of critical international art history and theory.

Our alumni membership database continues to break new records, and our Alumni events attract audiences of all ages, including current undergraduates and postgraduates. This is simply because alumni talks are popular, informative and entertaining. Sotheby’s David Cook gave an informative and occasionally alarming talk on Fakes and forgeries and filled the Mills Theatrette with laughter and spirited discussion in equal measure. The Power Institute’s 40th anniversary was celebrated by a lively reunion of alumni from the class of 1968, and personal reminiscences from founding alumni Joanna Mendelssohn on the ABC’s Unleashed! column, which prompted a long online ‘string’ of commentary from past and present Power Institute supporters. Our anniversary highlighted the recognition that Power lecturers, alumni and friends have populated not just the Sydney art world, but have actively developed and shaped cultural debate, research and teaching in this country for nearly half a century. Forty years of individual and collaborative cultural energy: happy birthday and thank you, Dr John Power.

Catriona Moore

Schaeffer Fine Arts Library

The Schaeffer Library continues to maintain a high level of service for students, academics and the general public. Users from institutions other than the University of Sydney and from such diverse disciplines as English, Architecture and International Studies regularly visit Schaeffer. Our library is seen by many students as a haven: “As a library in which silence is strictly enforced, it is extremely popular amongst students doing private study” (Email 10/06/08).

Schaeffer has over the years, built up arguably one of Australia’s best collections of books and journals on contemporary art and culture. Expansion of the collection however, will be increasingly governed by space / shelving restrictions. In addition, funding constraints now and in the future will dictate that Schaeffer Library becomes more reliant on databases and electronic resources.

John Spencer

Booklaunches and Special Events in the Schaeffer Fine Arts Library

Visual Resources Library

2008 was a year of consolidation which saw significant enhancement of the library’s services and facilities.

The online digital image database was expanded by over 8,000 images, including a large number of images of contemporary works added by our partner library at Sydney College of the Arts. The project to retrospectively digitize the 35mm slide collection is now a third of the way to completion and we have received very favourable comments regarding the database. A new camera and lighting system for copy-stand photography was acquired early in the year, and new more powerful computer equipment has decreased the time taken to process digital images.

In March we received a sizable donation of high quality slides from the Sherman Galleries, most being unique images of contemporary works. These will be digitized and made available online to students and researchers during the coming year.

The film collection was greatly expanded by the acquisition of 150 DVD recordings to support the growing number of film studies courses offered by the Department of Art History & Film Studies. We anticipate that similar acquisitions in 2009 will increase our catalogue to over 1,000 recordings.

Film studies have been further supported by improved facilities for film viewing in the library. In addition to the personal film study facilities installed last year, a dedicated group study room is now available for use by students and researchers for private study and seminars.

Anthony Green

Power Public Education – Public Lecture Programme 2008

18 March
Helen Grace (Chinese University College, Hong Kong) & Frazer Ward (Smith College, USA): The use(r)s of art: Authority and anaesthesia in the information economy
Co-hosted with the Dept. Performance Studies.

23 May
Kathleen Nicholson (University of Oregon)
The fashionable portrait in late 17th century France
William E. Ray (Reed College, Oregon)
The concept of fashion in early modern France

2 September
Hollis Clayson (Northwestern University, USA)
Threshold space: Parisian modernism betwixt and between

23 September
Andrew Schulz, University of Oregon
Antigüedades Árabes de España: Representing Spain’s Islamic past in the age of enlightenment
Tableaux vivants: Not painting by numbers, but painting with figures

From fish to software: Action and the dreams of intellect

Outsider art

Thinking about the origin of clothes

Power Publications

In 2008 Power Publications published one new title: *Mutant media: Essays on cinema, video art and new media* by John Conomos, co-published with Artspace, and continued work on the four books in the series *Australian studies in art and art theory* funded by a Getty Publication grant and the book *Australian artists in the museum* by Jennifer Barrett and Jacqueline Millner.

Power Publications was successful in obtaining grants from the Nelson Meers Foundation and the Visual Arts Board of the Australia Council in 2008. The Nelson Meers Foundation granted $103,670 over three years to cover half the salary of a part-time publications officer and additional funds to cover a budget shortfall with the series, *Australian studies in art and art theory*. A grant of $25,000 was received from the Visual Arts Board of the Australia Council to cover the cost of illustrations in the book *Australian artists in the museum*.

*Mutant media* was launched at Gleebooks in April 2008 with entertaining speeches by author John Conomos and launcher George Alexander. John Conomos is a media artist, critic and writer, and Senior Lecturer in film and new media studies at Sydney College of the Arts, University of Sydney. *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.


There were changes in personnel at Power Publications in 2008. Dr Anita Callaway provided valuable input as acting general editor in 2008, replacing Dr Mary Roberts who was on leave. Ms Anne Howell resigned as assistant editor in May 2008. The position of assistant editor had been
funded from the Getty grant but these funds were now expended and the position was unfilled for the remainder of the year.

In June 2008 it became apparent that there was a budget shortfall with the books in the series, *Australian studies in art and art theory*, due to increases in production costs and planned co-publications not eventuating. It was also clear that Power Publications would be unable to meet the publication schedule, due to having only one part-time staff member, managing editor Ms Victoria Dawson.

Dr Catriona Moore, acting director of the Power Institute, Dr Callaway, Professor Roger Benjamin, former director of the Power Institute, and managing editor Ms Dawson met to discuss these issues and they were addressed in the following ways:

1. Power Publications approached the Getty Foundation and requested an extension of six months to complete the series, allowing us to complete the publication of the books by the end of November 2009.

2. Professor Benjamin approached the Nelson Meers Foundation on behalf of Power Publications with a request for funding for the salary for an assistant editor for three years and additional funds to assist with the production of the series. The Meers Foundation agreed to this request and will pay half of the salary of the assistant editor. The Faculty of Arts at the University of Sydney will pay the remaining half of this salary. It was decided to change the title of the new position from assistant editor to publications officer to reflect the fact that the duties of the position were more administrative than editorial. We are currently in the process of hiring the publications officer who we expect will start work in April 2009.

3. Power Publications also decided at this time that we would use $30,000 raised within the university earlier in the year to fund the salary of another staff member at Power Publications towards the funding shortfall with the Getty books.

4. Power Publications offered books three and four in the series for co-publication to three university presses in 2008 but were unsuccessful in obtaining co-publication agreements. We then decided to focus our energy on publishing these books on our own rather than continuing to pursue other co-publishers. This decision was assisted by Power Publications having the funds to complete the books without co-publishers due to the success of our fund-raising activities described above. Despite not obtaining co-publishers, all of the books in the series *Australian studies in art and art theory* will be distributed in North America by the University of Illinois Press.

The four books in the series *Australian studies in art and art theory* will be published in 2009:

**Book 1: A singular voice: Essays on Australian art and architecture**

**By Joan Kerr**

**Editors: Candice Bruce, Dinah Dysart and Jo Holder**

(134,000 words, 54 duotone + 11 colour illustrations)

**Publication date: May 2009**

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.

**Book 2: How Aborigines stole the idea of contemporary art: 1980-2006**  
Edited by Ian McLean  
(140,000 words, 20 black and white + 50 colour illustrations, co-publication with Institute of Modern Art, Brisbane, Australia)  
**Publication date: May 2009**  
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.”

**Book 3: Modernities compared: Chinese and Thai art in the 1980s and 1990s**  
By John Clark  
(117,000 words, 150 black and white + 16 colour illustrations)  
**Publication date: August 2009**  
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.”

**Book 4: Images of the Pacific Rim: The aesthetic connections between Australia and the American West, 1850-1930**  
By Erika Esau  
(160,000 words, 120 duotone +10 colour illustrations)  
**Publication date: October 2009**  
A reviewer wrote about this book: “This is a valuable contribution to the still comparatively new topic of comparative cultural history. The choice of Californian and Australian (especially south-eastern Australian) subjects is an apt one, well justified in the author’s introductory material and convincingly argued throughout the lengthy text. … Much of the material presented here is new--at least, new to me—and well illuminates the issues under consideration, some unique to one country or the other, but many shared by both.”

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 2008. The Committee members were: Dinah Dysart, Christine France, Pamela Bell, Annette Larkin, Deborah Edwards, 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. The 2008 prize was awarded to Chloe Watson for her outstanding work in Contemporary Indigenous Australian Art.

Issues 4 and 5 of the Power Institute Alumni e-Newsletter were distributed in April and October 2008 to approximately 500 people. Distributed primarily via email, it is envisaged that it will be an important way of reaching out to our alumni members.

http://www.arts.usyd.edu.au/centres/power/?page=newsletter

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

The Alumni Committee hosted four events in the ‘Distinguished Curator and Collector’ series (listed below). The events are preceded by informal drinks 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.

Links with the University Alumni Office were strengthened, with the potential benefit of increased institutional support for our activities. We participated for the first time in the University-wide alumni event, Spring Back to Sydney held in November. This was an excellent opportunity to re-acquaint with lost alumni, as well as to maintain a presence amongst the many alumni groups of the University.

On November 29 alumni from the class of 1968 held a lively reunion function at the University Art Gallery to celebrate the 40th anniversary of the formation of the Power Institute. This was an informal event but with important reflections on the formative roles of Department heads and academics, Bernard Smith, Donald Brook and David Saunders and their support of art and scholarship. It was also commented on that a significant group of students from those early days went onto become professional art historians, curators, writers and art dealers.

Susan Hunt

Alumni Events 2008

29 April  David Cook, Sotheby’s Australia
          Fakes & forgeries

1 July   An evening at the Carriageworks
          Tour and introduction from Sue Hunt (Executive Director, Carriageworks)
21 August  Behind the scenes tour of the Biennale of Sydney at Cockatoo Island
Tour led by Marah Braye (CEO, Biennale of Sydney)
(A free event, predominantly attended by postgraduate students)

29 October  Steven Miller
Mining the archives of the Art Gallery of New South Wales

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 annual AAANZ conference held at Griffith University in December 2008.

**Best Book:** Ian North (ed), Visual animals: Crossovers, evolution and new aesthetics, Contemporary Art Centre of South Australia, Adelaide, 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. Eleven applications were received for the 2009 residencies, and were judged by a panel chaired by Dr Catriona Moore. The awards were decided as follows:

**Category A (Artist, 3 months)**

**Michele Zarro** (b.1956) is a Sydney-based artist and PhD candidate at Sydney College of the Arts (University of Sydney). She has exhibited in numerous individual and group shows. Her installation-based work combines treating found objects with paint and other materials and the structure of the wall. It is the connection between the useless and aged objects with the redundant ancient act of painting that lies at the heart of her work. Whilst in Paris Ms Zarro’s project is to combine found objects particular to post-war Paris with traditional and non-traditional art materials, and researching the ‘make-do’ aesthetic that developed in times of scarcity after World War I and II. This will augment her research into post-war abstraction during the 1950s and 1960s.

**Category A (Artist, 3 months)**

**David Palliser** (b.1960) is a Melbourne-based artist. He has exhibited in numerous individual and group shows. His painting explores notions of abstract space, impossible architecture and collapsing pictorial form. Using the sights and sounds of Paris, Mr Palliser plans to produce a series of paintings and drawings that explore the concept of key historical explosions, implosions and...
fragmentation that have rocked Paris since the 1782 Revolution. This will also be interwoven with his interest in modernist music and the atonal resonances of musique concrète that emerged from Paris post 1945.

Category B (Art writer or curator, 3 months)

Christine Dixon (b.1955) is the Senior Curator of International Painting and Sculpture at the National Gallery of Australia where she has produced many outstanding exhibitions accompanied by scholarly catalogues. Whilst in Paris, Ms Dixon will conduct research at the Max Ernst Archive, as well as other museum archives, into the work of Max Ernst and his interest in collecting art of non-Western cultures. She will explore how this may have influenced his own artistic practice as a distinguished Surrealist painter, sculptor and graphic artist. The results of this research will form the basis of a major exhibition at the National Gallery of Australia to be held in 2011-2012.

Category C (Staff member or research student, University of Sydney, 3 months)

Virginia Hilyard (b.1957) is a Sydney-based video artist who has actively exhibited her mixed media, film and video installations widely. During her stay in Paris Ms Hilyard proposes to study the works of French cinema pioneers in the film collections housed at the Cinémathèque Française and to develop and shoot material for a new multi-screen video installation. Her interest is the framing of time and space in cinema, particularly with regard to the work of Auguste and Louis Lumière, and Georges Franju.

List of Staff

**Power Institute Foundation for Art & Visual Culture**

Dr Catriona Moore, Acting Director  
Ms Helena Poropat, Executive Assistant

**Power Publications**

Ms Victoria Dawson, Managing 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**

Dr Keith Broadfoot

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

Professor John Clark

**Research Professor in the History of Art**

Professor Roger Benjamin
Administrative Assistant
Ms Deborah Rodrigo

Senior Lecturers
Dr Keith Broadfoot
Dr Laleen Jayamarne
Dr Louise Marshall
Assoc Prof Jennifer Milam
Dr Catriona Moore
Assoc Prof Mary Roberts

Lecturers
Dr Thomas Berghuis
Dr Anita Callaway
Dr Richard Smith

Post Doctoral Fellow
Dr Kitty Hauser

Honorary Associates
Prof Katherine Blashki
Dr Michael Carter
Dr Alan Cholodenko
Dr Bruce Doar
Ms Simryn Gill
Ms Gillian Green
Dr Pamela Gutman
Dr Yang Liu
Dr Dougal Phillips
Professor Terry Smith
Emeritus Professor Virginia Spate

Sherman Fellow in Contemporary Art
William Wright

Museum Studies Program
Dr Jennifer Barrett (Director)
Dr Chiara O’Reilly

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

Roger Benjamin

Thomas Berghuis
• ‘(Re-)imaging the city: Shanghai dream-theatre and the new Shanghai surreal’ in CIHA 2008, conference proceedings (forthcoming, December 2008).
• ‘Chinese contemporary art after performance art’ in Action-camera: Beijing performance photography, exhibition catalogue, the University of British Columbia, Vancouver, BC.
• Tracing ghosts: Tony Schwensen and André Stitt, catalogue, Campbelltown Arts Centre, Sydney.

John Clark
• ‘Modernities in art: how are they “other”?’ in World art studies: Exploring concepts and approaches, eds. Wilfried van Damme and Kitty Zijlmans, Valiz, Amsterdam.
• Sections from Modern asian art re-published on Global Art Museum project website as monthly guest author, from ZKM, Karlsruhe. See http://www.globalartmuseum.de/site/guest_author.

Kitty Hauser

Jennifer Milam
• ‘A monk, the writer and his painter: Diderot’s imagining of a Fragonard’ in Word and image in the eighteenth century: An interdisciplinary dialogue, eds. Renata Schellenberg and Christina Ionescu, Cambridge Scholars Press, Newcastle, UK.

Catriona Moore
• Review of Modernism and Australia: Documents on art, design and architecture 1917-1967, EYELINE #65 (Summer 2007-2008).

Louise Marshall
• ‘Il culto di San Rocco in Toscana nel tardo Quattrocento: i quadri di Bartolomeo della Gatta in Arezzo’, Vita Sancti Rochi 2, 2008, 96-109 (The cult of St Roch in Tuscany in the late Quattrocento:
Paintings by Bartolomeo deall Gatta in Arezzo).

Honorary Associates

Katherine Blashki
• With Perera, D., ‘Voice art: Investigating paralinguistic voice as a mode of interaction to create visual art’, HCI 2007: Not as we know it, Great Britain.

Alan Cholodenko
• ‘The Spectre in the Screen’, Animation Studies, vol. 3.
• ‘Deconstruction is the process of the world’, interview with Alan Cholodenko on the work of Jacques Derrida conducted by Alexandr Dyakov, Editor, Khora, vol. 2. Published in Russian as «Деконструкция — это то, что происходит с миром» (Беседа с Аланом Чолоденко), с. 123-132.
• ‘The crypt, the haunted house, of cinema’, Khora, vol. 2. Republished in Russian as Чолоденко А. Крипт, дом с привидениями кино, с. 72-84.
• ‘Why Animation, Alan?’, The Society for Animation Studies Newsletter, vol. 21, no. 1, Spring.
• ‘Still Photography?’, reprinted in the International Journal of Baudrillard Studies, vol. 5, no. 1, January. Cholodenko dedicated it in memory of Jean Baudrillard. It is republished along with the DVD of his presentation of it for ‘Engaging Baudrillard’, the United Kingdom’s first Baudrillard conference, held at Swansea University, Wales, 4-6 September 2006.

Bruce Doar
• Lu Peng, Bruce Doar tr., Artists in Art History: Case Histories of Artists in Art History and Art Criticism, Hunan Fine Arts Publishing House, Changsha, 2008.

Gillian Green
• Pictorial Cambodian textiles, River Books, Bangkok.
Pamela Gutman

Terry Smith
• Antinomies of art and culture: Modernity, postmodernity, contemporaneity, co-editor with Okwui Enwezor, and Nancy Condee, Duke University Press, 2008.
• ‘Spectacle architecture before and after the aftermath: Situating the Sydney experience,’ in Anthony Vidler ed., Architecture between spectacle and use, Yale University Press for the Clark Institute, New Haven, 2008.
• ‘Times taken, given by contemporary art’ in Judith Shachter and Stephen Brockman eds. (Im)permanence: Cultures in/out of time, Center for Arts and Society, Carnegie Mellon University, Pittsburgh, 2008.
• ‘Art against media; the early television works of Peter Weibel,’ in The Un_imaginable, edited by Dennis Del Favero, Hatje Kantz, Ostfildern, 2008.

Selected Papers and Guest Lectures

Roger Benjamin

John Clark
• ‘The Southeast Asian modern’ at Vietnam Fine Arts University, Hanoi.
• ‘Biennales in Asia’, National Gallery, Kuala Lumpur.
• ‘The Asian modern’ at National University of Singapore Museum.
• Welcome speech for launch of book by Patrick Flores at NUS Museum and later spoke in seminar with Patrick Flores and C.J. Wee [NUT].

Kitty Hauser
• Guest curator for the Fashion in Film festival held in London at the ICA, BFI and Tate Modern.
Also gave a paper ‘Five Types of Stain’ at the associated symposium at the ICA in May 2008. The symposium was called ‘Taking stock: Cinema’s reservoir of criminal looks and gestures’. 
• ‘Living with O. G. S. Crawford’, Archaeology Dept of Southampton University in April 2008.

Louise Marshall
• ‘Getting out of jail free, or How to escape from purgatory in late Medieval art’, *Cathedral, Court, City and Cloister: A Symposium*, Fisher Library, University of Sydney, July 2008.
• ‘Black Death in the city: Giovanni di Paolo’s Vienna *Miracle of Saint Nicholas of Tolentino*’, University of Michigan, Ann Arbor, April 2008.
• ‘Shaping the sacred in cycles of St Roch: A new plague saint for Renaissance Italy’, *Crossing Cultures: Conflict, Migration, Convergence*, 32nd Congress of the International Committee of the History of Art, University of Melbourne, January 2008.

Jennifer Milam
• ‘William Chambers: The landscape architect as cosmopolite’, Art Association of Australia and New Zealand Conference, Griffith University, December.
• ‘Cosmopolitanism in the eighteenth-century French garden’, 16th Annual George Rudé Seminar in French History, University of Queensland, July.

Catriona Moore
• ABC Radio National, Darwin - Morning Program (on the role of art in analyzing and publicizing environmental concerns) Jan 2008.

Mary Roberts
• Session Co-convenor, ‘Self-portraiture and inscriptions of the artist’, 34th AAH Annual Conference, Tate Britain and Tate Modern ‘LOCATION: the Museum, the Academy and the Studio’, 2-4 April 2008.
• At the margins of British Orientalism, ‘Orientalism Revisited’, Symposium held in conjunction with *The Lure of the East. British Orientalist Painting*, Tate Britain, 13 June.
• Invited keynote: *Crossing boundaries, testing limits: Edward Said and nineteenth-century visual culture*, ‘Framing the other: Thirty years after *Orientalism*’, Symposium at the Courtauld Institute of Art (convenors Melanie Vandenbrouck and Aliya de Tiesenhausen), 26 April.
• Transgressive invention: Princess Nazlı in the photographers’ studio, Nineteenth-Century Reading Group, Department of the History of Art, Yale University, 19 February.
• Divided objects of empire, Session, ‘Art and transculturation: Colonial artists, borders and encounters’, Chair: Professor Julie Codell, 96th Annual Conference of the College Art Association, Dallas, 20-23 February.
• Invited speaker for panel discussion at the opening of two exhibitions: *The Lure of the East* and *Pearls to Pyramids*, Yale Center for British Art, 6 February.

**Research Grants and Awards**

**Roger Benjamin**
• January 2008, highly commended, best large catalogue prize awarded by the Art Association of Australia and New Zealand/University of Melbourne for *Juan Davila* (Miegunyah/MCA)

**John Clark**
• 2008-2012 Awarded an ARC Professorial Fellowship of $535,000 over five years

**Kitty Hauser**
• Australian Arts Council ‘New Work’ award

**Louise Marshall**
• Gladys Krieble Delmas Foundation, Grant for Independent Research in Venice and the Veneto, Commonwealth Scholars (2008/09): to carry out research into paintings of St Roch by Tintoretto in Venice

**Jennifer Milam**
• University of Sydney, Bridging Support Grant, 2008

**Mary Roberts**
• Getty Scholar, Getty Research Institute, (September 2008 – June 2009)
• Visiting Fellowship, Yale Center for British Art, New Haven, (February – March 2008)
• Choice Outstanding Academic Titles for 2008: Each year the official publication of the American Association of College and Research Libraries, (Choice Reviews Online) compiles a distinguished list of Outstanding Academic Titles. Mary Roberts’ book *Intimate outsiders. The harem in Ottoman and Orientalist art and travel literature* was recognized for 2008.

**Richard Smith**
• University of Sydney Small TIES Grant (Faculty Grant) for $10,000

**Doctorates awarded in 2008**

Heather Barton, *Video Pervigilium: Deleuze, Odenbach and videographic sensation* (Supervisor: Dr R Smith)
Martin Polkinghorne, *Makers and models: Decorative lintels of Khmer temples, 7th to 11th centuries* (Supervisor: Prof J Clark)
Undergraduate Student Prizes

**Kathleen Garnham Laurence Prize** (First Year): Max Herford

**Kathryn Carter Prize** for the most proficient student who has completed at least two senior level undergraduate units in the calendar year: Claire Goulding

**Kitty Pefanis Award in Art History** for the best thesis in the area of aesthetic theory: Not awarded in 2008

**Mary Makinson Prize in Art History and Film Studies** (Fourth Year): (shared) Kathryn Ross & Alice Williams

**Power Institute Alumni Prize in Australian Art:** Chloe Watson

Department of Art History & Theory courses offered in 2008

**Undergraduate courses**
ARHT1001 Art & Experience: The European Tradition
ARHT1002 Modern Times: Art and Film
ARHT2601 Recent Approaches to Art and Film
ARHT2612 Baroque Courts
ARHT2616 High Renaissance Art
ARHT2624 Contemporary International Art
ARHT2636 Contemporary Indigenous Australian Art
ARHT2637 Australian Visual Culture 1788-1918
ARHT2642 Art in the Age of the Samurai
ARHT2643 Art and Architecture of Modern Japan
ARHT2652 From Silent to Sound Cinema
ARHT2653 Cross-Cultural Perspectives on Cinema
ARHT2655 Cinema and Spectatorship
ARHT2656 National and Transnational Cinemas
ARHT2657 Contemporary Hollywood

**Postgraduate courses**
ARHT5904 Cross Cultural Art
ARHT5907 Studies in Eighteenth Century Art
ARHT6914 Art Writing, Curating and Conservation
ARHT6924 Asian Modernities
ARHT6925 Feminism and Film Theory
ARHT5909 Death and Disease in Renaissance Art
ARHT6930 Film Theory: Art, Industry, Culture
ARHT6933 Australian Art: A World Upside Down
USSC6919 American Film and Hollywood

**2008 Financial statements**
(Attached)