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## POWER INSTITUTE FOR ART & VISUAL CULTURE

### CONTACT US

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### MISSION STATEMENT

The object of the Power Foundation for Art & Visual Culture is 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, particularly in the Department of Art History & Film Studies, and any other initiative of the Power Institute.  
- 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.  
- promote the Power Institute within the wider community and good international relations for Australia in the fine arts, and  
- seek financial and other assistance for the Power Institute’s activities.

### 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 Duncan Ivison (Dean of Faculty of Arts)  
Professor Roger Benjamin  
Professor Virginia Spate  
Dr Keith Broadfoot  
Associate Professor Tim Fitzpatrick (Head of School)

**Director**  
Dr Catriona Moore (acting, 2009)
It is my great pleasure to announce the glad news that the Power Institute has a new director. Mark Ledbury, currently at the Sterling and Francine Clarke Institute in Massachusetts, will take up this post in 2011. We look forward very much to welcoming him. Through a series of complications and through no fault at all of the numerous people assisting in the search, the interregnum has been a prolonged one and it will be good to once again have a permanent hand on the helm.

At this point special thanks should be given to our Acting Director, Catriona Moore, who has undertaken this role with energy and grace. She has given unstintingly of her time and has ensured that the Institute has carried on with its work and moved forward during the period of time in which it has been involved in the process of seeking and engaging a new director.

This has not been without its challenges. The more recent part of Catriona Moore’s Acting Directorship occurred during the period of world-wide financial crisis which meant that in this period the Power Bequest suffered a serious reduction in income. Dr Moore dealt with this difficulty in a way that was both practical and creative. It is to her credit that she was able to initiate a most effective cost cutting of the budget by halving operations costs in all areas of Institute activity.

Fortunately, Power Publications was not thus constrained and was able to continue its work on the Getty book series due to a much appreciated grant from the Nelson Meers Foundation. I am grateful for the experience and support during this time of my fellow councillors Samantha Meers, Frank McDonald and Tony Bond and for the wisdom of ex-officio councillors, Virginia Spate, Roger Benjamin, John Clark and Terry Smith.

Helena Poropat, in her role as executive assistant to the director had seemed a permanent fixture in the department, providing access and support across the board for requirements from the director’s office over the last eleven years. Her welcoming presence and excellent work ethic will be much missed.

The staff of the Power Institute continued its long tradition of scholarly excellence. Associate Professor Mary Roberts, having successfully completed a residency at the Getty Research Institute, returned to the USA on a Clark Research Fellowship. Professor John Clark continued his work in research, writing and lecturing in Asian modern and contemporary art both here and overseas. Associate Professor Jennifer Milam gained a Thompson Fellowship.

The Schaeffer Library has seen another increase in usage due to the significant increase in enrolments in the Masters of Art in Curating and promising enrolments in Masters of Film Studies. The Alumni Committee in 2009 developed the alumni membership and created events to attract members who enjoy the discovery of specialised knowledge.

Congratulations are due to Catriona Moore and all members of the department for continuing the Power tradition of active scholarship. The new director will have an energetic and efficient team well placed to rise to any challenge.

PRESIDENT’S REPORT
LYNN FERN
2009 saw the Institute successfully complete our search for a new Director. Mark Ledbury, from the Sterling and Francine Clark Art Institute will take up the Power Directorship at the start of 2011. Thanks to those who put in those extra miles to keep the search and appointment momentum going. A great deal of hard work has brought us a happy outcome.

As always, the Institute is a collective effort, and this has helped to bridge the hiatus in Power’s Directorship far more successfully than we had envisaged. We maintained an active role in visual arts and film studies due in large part to the supportive energy and guidance of the Power Council, steered by our President Lynn Fern, and Samantha Meers, Executive Director of the Nelson Meers Foundation. The global financial crisis presented challenging decisions, slowed fund-raising and necessitated some belt-tightening. By March it was clear that the University was in strained circumstances, and the Power bequest had experienced a dramatic loss of market value.

To make up the shortfall in income, we effectively halved our operation costs in all areas of Institute activity, excluding Power Publications, which maintained its work on the Getty book series through the timely help of a 2008 grant from the Nelson Meers Foundation. In this difficult financial period, community Councillors Tony Bond from the Art Gallery of New South Wales and long-time art dealer and collector Frank McDonald provided much-needed industry experience. The Institute’s ex-officio councillors Roger Benjamin, Virginia Spate, John Clark (and when in the country, Terry Smith) also provided helpful ‘corporate memory’ and useful suggestions in planning activities over the year. Acting Dean Ann Dunn and the Acting Head of School Tim Fitzpatrick were solid financial backers for key Institute initiatives, and advised on staffing and budget re-structuring to keep the Institute on a firm financial footing. Thanks also to Jimmy Fong and the Faculty Financial Management team for guiding the Institute’s budgets with a steady hand in tough times. Thankfully, by the close of the year, the market value of the Bequest was once more moving steadily if slowly upwards.

An important element in the Institute’s active presence through 2009 was due to the operational expertise of Helena Poropat, who we sadly farewelled at the end of the year. For 11 years Helena has been the welcoming face of the Power Institute in our office and at Institute public events, which she handled with efficiency and flair.

2009 was also marked by intensive Departmental teaching and learning. As in previous years, student numbers continued to grow in all areas, and demand for the Masters in Art Curating has almost doubled. Positive student feedback from this degree, and from the fledgling Masters in Film Studies, suggest that both programmes will continue to grow through the next few years. A by-product of record teaching and learning was increased use of the Schaeffer Library, which remained extremely busy throughout the year, while the new small-group film screening and discussion room in the Visual Resources Library was also regularly used by staff and students.

Departmental staff on leave from teaching in 2009 have been highly productive, and Departmental scholarship was augmented through the research of our post-graduates, Honorarys and post-doctoral Fellows. Our regular post-graduate/staff seminars have helped build a lively postgraduate research culture, and 2009 saw a record number of our postgraduates giving papers at international conferences and at the annual Art Association of Australia and New Zealand conference. Mr William Wright AM, the Sherman Foundation Fellow in Contemporary Art, completed his profiles of contemporary Australian artists, and this research will be lodged in part at the Schaeffer Library. Our long-standing partnership with the Sherman Foundation...
also bore fruit with the April publication and launch of Nicholas Jose (ed.), *Contemporary Art + Philanthropy: Private Foundations: Asia-Pacific Focus*, Sydney: Sherman Contemporary Art Foundation and Power Publications. No doubt this connection with the Sherman Foundation will continue to develop through research and publishing projects.

The Power Institute also enjoys the reputation as a premier location for Australian art scholarship through co-hosting the Dictionary of Australian Art Online (recently re-branded The Design and Art of Australia Online), managed by Olivia Bolton. Dr Callaway was Editor-in-Chief of the DAAO through 2009, and Prof. Benjamin and myself, along with UNSW colleagues, formed the Advisory Board. The DAAO will remain at Sydney University in the new year to expand and re-frame the system, with the help of an 2009 ARC Linkage Infrastructure Equipment and Facilities Grant.

In November Kate Clark, director of the NSW Historic Houses Trust, launched Joan Kerr’s *A Singular Voice: essays on Australian art and architecture* – the first of the Getty series Australian Studies in Art and Art Theory. *A Singular Voice* has been universally well received, and will be a benchmark for high-quality design for future Power publications. This series was initiated through a competitive grant from the Getty Foundation, and has been realized through a generous Nelson Meers Foundation grant to co-fund the salary of Emma White, our part-time assistant editor, and to help support publishing costs. Thanks are also due to the School and the Faculty for their ongoing support for the Getty publications. We also say thanks to Victoria Dawson, who has been the hardworking Managing Editor at Power Publications for six years, and who is now turning her hand to documentary film-making. Power Publications has been operating for 24 of the 41 years of Institute activity. In this time we have published well over forty books, most of which are still in print and are in demand ten, even twenty years on. These titles in themselves constitute a short history of critical international art history and theory.

Helena Poropat and the Alumni committee spent much of 2009 growing our alumni membership and database. Our lively Alumni events open doors, delve into basement collections, and go behind the scenes to offer informative and entertaining ‘insider’ information usually not available to the wider public. Not surprisingly, these popular events attract audiences of all ages, and we are actively targeting current undergraduates and postgraduates. Concurrently, a successful year of public lectures was highlighted by packed audiences laughing uproariously (with Pat Simons on Renaissance masculine sexuality) posing tricky questions (to David Elliott on his 2010 Biennale themes) and reflecting on the politics of contemporary picturing (with Lucy Lippard and Terry Smith), amongst other well-attended presentations.

I offer my thanks to the combined efforts of the Power Council, guardian angels from Faculty and hardworking Institute staff. Together we have kept the Power ship on course through a turbulent financial year with no loss of life or limb. On the contrary, we managed to host a full programme of activities on all fronts, and look forward to renewed growth in the new year.
26 March  David Elliot, *In Praise of Impurity: Universal Values Versus Geo-Aesthetics in Contemporary Art*

8 April  Roger Benjamin, *Painting Grounds: Rethinking Early Papunya Boards in ‘Icons of the Desert’*

21 April  Lucy Lippard, *Three Escape Attempts*

29 July  Tim Fitzpatrick, *Sketching the Globe: Reconstructing Shakespeare’s Second Playhouse*

2 July  Pam McClusky, *Repatriation of Aboriginal Secret/Sacred Objects*

4 August  Kirk Ambrose, *Imagining Savage Piety in Romanesque Sculpture*

25 August  Pat Simons, *Sex in the Kitchen: The Social Iconography of Male Bodies During the Renaissance*

7 September  John Clark, *Modern and Contemporary Chinese Art: Three Issues*

10 September  Matthew Potter, (Re)collecting ‘home’: acquisitions and imperial identities in Australian art galleries

10 September  John Kaldor/Tony Bond, *40 Years of the Kaldor Public Art Projects*

21 September  Andrew Benjamin, *Art Matters: Colour in Painting*

23 November  Terry Smith, *Contemporary Art: Transitions and Translations*

10 December  Joe Hardwick, *The mobile urban female in contemporary French cinema: flânerie and seduction in Claire Denis’ ‘Vendredi soir (Friday night)’*

POSTGRADUATE RESEARCH SEMINARS 2009

6 April  Donna Brett, *The Uncanny Return: photographing place in post-war Germany*

11 May  Molly Duggins, *Arranging the Antipodes: Collection, Collage, and Colonisation*

22 June  Danny Fairfax, *The Invisible Films of Jean-Luc Godard*

24 August  Mark Dyson, *Photography and the Museum: the collection of a technical image*

14 September  Jessica Priebe, *Artist as Collector: François Boucher and the cult of Conchylomaniia*

19 October  Josephine Touma, *Momus and Thalia: painting and theatre in early 18th century France*

23 November  Donna Brett, *The Liminal View: memory and history in contemporary German landscape photography*

23 November  Grahame Kime, *Death in Arcadia: no need to panic*

23 November  Katherine Mair, *The Fragility of Power: reflections on Velázquez’s portrait of Prince Baltasar Carlos with a dwarf*

23 November  Kate Robertson, John Longstaff and George Lambert’s Portraits of King Edward VII

23 November  Robert Wellington, *Mapping the King’s Victory: a printed image of Louis XIV’s conquest of Lille*
This has been an important year for Power Publications, not least because of the publication of *A Singular Voice: Essays on Australian Art and Architecture*. This collection of Joan Kerr’s essays has special significance for the Power Institute and for the Department of Art History & Film Studies, where Joan taught for many years. The legacy of her teaching and her vigorous championing of colonial, marginal and feminist art work continues via the editors of this collection, Candice Bruce, Dinah Dysart and Jo Holder. *A Singular Voice* was launched at Gleebooks on 11 November 2009, with a most entertaining speech by Kate Clark (Director of the Historic Houses Trust of NSW). As well as Joan’s colleagues and former students, the launch was attended by her husband Dr Jim Kerr, and their daughter Dr Tamsin Kerr. *A Singular Voice* has since been positively reviewed by Laura Murray Cree (*Art & Australia*, vol. 47, no.3, Autumn 2010, 510), Tim Roberts (*M/C Reviews*, at http://reviews.media-culture.org.au, posted 4 February 2010), and Susan Steggall (*Australian Book Review*, March 2010, 40-41).

*A Singular Voice* is the first volume in our series of Australian Studies in Art and Art Theory, a series that was enabled initially through the generosity of a substantial Getty publication grant. That the projected series is now close to fruition, despite rising production costs and the failure of anticipated co-publication agreements, is due to the continuing support of the Getty Foundation over several years and the injection of new funding from the Nelson Meers Foundation for Australian Art. The publication of *A Singular Voice* was also supported by the Gordon Darling Foundation.

At the time of writing, the remaining volumes in the Australian Studies in Art and Art Theory series are at the following stages: the corrected proofs of Erika Esau’s *Images of the Pacific Rim: Australia and California 1850-1935* will be ready for the printers at the end of July, and those of John Clark’s *Asian Modernities: Chinese and Thai Art Compared 1980 to 1999* will be ready for the printers in early June. We expect the former book to be launched in November, and the latter in October. The third book in production, Ian McLean’s edited anthology *How Aborigines Invented the Idea of Contemporary Art*, is a co-publication with the Institute of Modern Art, Brisbane, and is currently being designed by IMA.

At the beginning of 2009, Dr Gene Sherman of the Sherman Contemporary Art Foundation offered Power Publications the opportunity to publish the second volume in SCAF’s *Contemporary Art + Philanthropy* series. *Contemporary Art
Philanthropy: Private Foundations — Asia-Pacific Focus, edited by Nicholas Jose, was launched by Andrew Cameron on 11 August.

There were changes in personnel at Power Publications during 2009. The Managing Editor, Ms Victoria Dawson, had been the sole member of staff from May 2008. In April 2009, Ms Emma White was appointed Publications Officer, from funds provided by the Nelson Meers Foundation. Ms Dawson’s contract ended at the end of 2009; however, she remained on staff until February 2010, when Dr Anita Callaway took on the position of General Editor. Power Publications acknowledges Ms Dawson’s dedication over six years, especially her nurturing of the Australian Studies in Art and Art Theory series.

The series Australian Studies in Art and Art Theory marks a change in direction. Power Publications has traditionally published for a specialised niche market, establishing an international reputation for academic, theoretical books. The new series — more glamorous in design, equally scholarly but with broader appeal — suggests that we can extend our readership. With this in mind, we are approaching new potential distributors for this suite of books in the USA. Power Publications hopes to retain its recognized place as a scholarly publisher of quality books, while recognizing the potential of electronic publishing for some future projects.

Anita Callaway
BOOK LAUNCHES


POWER INSTITUTE/AAANZ BOOK PRIZE


THE DESIGN AND ART OF AUSTRALIA ONLINE

In 2009 DAAO staff and the Editorial Board continued to support the growth of biographical content. The board invited historians and academics to submit specific entries, students at the University of Sydney and the University of NSW submitted entries as part of organised coursework, and DAAO continued to attract unsolicited input.

The Power Institute sponsored Researcher in Residence contributed 10 peer-reviewed biographies of inter-war artists. From January to December 2009, content grew from 7371 to 7884 entries. Membership grew from 536 to 768 registered authors and peer reviewers.

The DAAO Management Committee focussed on securing technical development funding, resulting in the success of two major 2010 grants. The ARC Linkage Infrastructure Equipment and Facilities grant of $400,000 will focus on the expansion of the data structure beyond the purely biographical, interoperable data models, the creation of flexible search and analysis functionality, and bulk data ingestion. This grant established a number of new institutional partners including The University of South Australia, Flinders University, The University of Tasmania, Queensland University of Technology, The University of Western Australia and the National Portrait Gallery.

A smaller UNSW internal Major Research Equipment Infrastructure Initiative grant will address technical developments that fall outside the LIEF guidelines such as an upgrade to the peer review workflow and the research findings indexing section.

Olivia Bolton
The effect of the Global Financial Crisis on the Schaeffer Library’s acquisition budget in 2009 necessitated a more selective approach to the purchase of books and catalogues. Donations from Deborah Edwards and Yoko Fukado helped to cushion the impact of reduced funding. Likewise a significant donation from the S.T. Lee Asian Art and Archaeology Library Fund, which shored up subscriptions to Asian Art journals, lessened the overall cuts to the library’s journal subscriptions. During the past twelve months proceeds from the library’s photocopyers also enabled the upgrading of one photocopyer and two computers.

In spite of the financial constraints library usage was at all-time highs during peak periods last year; users being attracted by the well-balanced collection, helpful staff and the quiet ambience of the library. Schaeffer Library with its “airy, modernist space” was one of five libraries recommended in the (sydney) magazine last year in an article on libraries, librarians and library users.

John Spencer

During 2009 the Visual Resources Library film collection was greatly expanded by the acquisition of 400 new titles to support courses offered by the Department of Art History & Film Studies. Nearly 1,000 digital images of film stills, production photographs and posters associated with these films were also added to the collection. The core collection of digital images available online has now expanded to almost 20,000 and, including collections contributed by researchers and our partner project at Sydney College of the Arts, over 32,000 images can now be accessed through our database gateway. We anticipate that by the end of 2010 the collection will have increased to approximately 40,000 images.

Use of the film collection by students has continued to grow, and the film study room is a very popular facility for individual viewing. When not booked for individual study, this area is frequently used for seminar and tutorial sessions, and it has proved to be a valuable extra teaching space for the department.

In the coming year we will be installing a new release of the library’s online MDID database software which will allow us to provide audio and video clips online to students for the first time, as well as hosting private film clip archives for researchers.

In April this year the assistant librarian’s employment contract ended, however we were very pleased that the university was able to offer Nicholas Keyser another contract that will see him employed here until 2012.

Anthony Green

The objectives of the Power Institute Alumni & Friends Association are to encourage the continued interest of Fine Arts alumni and friends in the study of art history and film studies and to promote knowledge of the visual arts through lectures, tours and discussion. During this year the Power Institute Alumni e-Newsletter twice to more than 500 people. Distributed primarily via email, it is an important way of reaching out to our alumni members.

Strong links with the University Alumni Office have continued this year. I have been invited as a representative of the Arts Faculty on the University of Sydney Alumni Council. I attended the first meeting on February 9, 2010. This will provide good leverage with the broader Alumni infrastructure and provide opportunities for institutional support. As Chair of the Alumni Committee I wish to acknowledge Helena Poropat’s significant contribution to the work of the Committee – particularly her role as the Committee’s secretary – as well as her assistance with the preparation of events and the compilation of the e-newsletter. Helena has also provided an important communication link between the Committee and the Department as a whole.

The Power Institute Alumni & Friends Association supports young scholars within the Department of Art History and Film Studies through the award of The Power Institute Alumni Prize in Australian Art. Established in 2005, it is 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. In 2009 the prize was awarded to Sarah Balstrup.

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Sue Hunt (Executive Director, Foundation State Library of NSW) continued as Chair of the Power Institute Alumni & Friends Association Committee during 2009. The Committee members were: Dinah Dysart, Christine France, Pamela Bell, Annette Larkin, Deborah Edwards, Marah Braye and Jeremy Smith.

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The Alumni Committee hosted three events in the “Distinguished Curator and Collector” series:

5 May Richard Neville, Mitchell Librarian, State Library of NSW
30 June Andrew Sayers, Director, National Portrait Gallery
28 July Felicity Fenner, Curator of the Australian Pavilion, Venice Biennale.

The Richard Neville event was for limited numbers and held at the prestigious venue of the Mitchell Library. It reinforced our links with the viewing of important collections. Andrew Sayers and Felicity Fenner spoke at the University and were preceded by informal cocktails. This serves 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.

Sue Hunt

Power Institute Alumni & Friends Association website: sydney.edu.au/arts/power/alumni/
The Power Studio at the Cité Internationale des Arts, on the right bank of the Seine in Paris, offers free accommodation to prize winners. They live in a cosmopolitan community of three hundred, administered by the City of Paris. Over some three 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, assisted by the University’s research office, administers this competitive grant, which is advertised nationally. Eighteen applications were received for the 2009 round, and were judged by a panel chaired by Dr Catriona Moore. The awards were decided as follows:

### Category A: 3 month residency for artist/craftsperson:

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 was to combine found objects particular to post-war Paris with traditional and non-traditional art materials, and research the ‘make-do’ aesthetic that developed in times of scarcity after World War I and II.

### Category A: 3 month residency for artist/craftsperson:

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 planned 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.

**Category B: 3 month residency for art critics, art writers, art curators:**

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 conducted 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. The results of this research will form the basis of a major exhibition at the National Gallery of Australia to be held in 2011-12.

**Category C: 3 month residency for staff of the University of Sydney or MCA; or postgraduate research students of the University of Sydney:**

Virginia Hilyard (b.1957) is a Sydney-based video artist who has widely exhibited her mixed media, film and video installations. During her stay in Paris Ms Hilyard proposed 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.
**Publications by Members and Honorary Members of the Department of Art History & Film Studies**

Roger Benjamin

Thomas Berghius
- “Performance Art in China” in Ian Wear (ed.), *The China Project*.

Alan Cholodenko

John Clark

Louise Marshall

Terry Smith
• “Contemporaneity,” in One-Day Sculpture, Claire Doherty and David Cross (eds.), Bielefeld: Kerber Verlag, 2009, 53-56.
• “A Questionnaire on ‘The Contemporary’: 32 Responses”, October, no. 130, Fall 2009, 46-54.

Roger Benjamin
• “The Fetish for Papunya Boards”, in Papunya Then and Now, symposium, 14 February 2009, Herbert F. Johnson Museum of Art, Cornell U.

Thomas Berghuis
Anita Callaway

- “Playing at Blackfellow: Being neither One Thing nor the Other”, British Empire & Visual Culture conference, University of Melbourne, 1 October 2009.
- “Not Painting by Numbers, but Painting with Figures”, Art Association of Australia and New Zealand conference, Australian National University, 27 November 2009.

Alan Cholodenko


John Clark

- 8-lecture course on Biennales and Contemporary Asian Art at Freie Universität, Berlin, October, 2009.

Louise Marshall

- “I cicli narrativi di San Rocco nel nord Itali”, Italian Association of St Roch, International Historical Committee, Giornate Internazionali di San Rocco, Convegno storico (Conference of the Italian Association of St Roch, International Committee for Historical Research), Caorso, Italy, 2009.
- “Religion and plague in Renaissance Italy: the role of the plague saints” History of Medicine Symposium, Medical Alumni Association and Sydney Medical School, 2009.
- “Bodies and buboes: The cult of St Roch in Renaissance Italy”, public lecture, Centre for Medieval Studies, University of Sydney, 2009.

Catriona Moore

- “Walk a Mile in those shoes”, Travelling Modernisms conference.
University of Queensland, June 2009.

Mary Roberts

Jennifer Milam
- “Coolness and Court Culture: Remaking the Eighteenth Century in Film”, Art Association of Australia and New Zealand Conference, Australian National University, 2009.
- Chair, College Art Association International Committee, 2009-2011.

Terry Smith
- PhD submissions keynote address, University of Belfast, Belfast, 2009.
- Contemporaneity Workshop, Clark Art Institute, Williamstown, Mass., 2009.

RESEARCH GRANTS AND AWARDS

Roger Benjamin
- 2009 ARC Chief Investigator on LIEF project, The Dictionary of Australian Artists Online, led by University of New South Wales Library and College of Fine Arts; grant of $400,000 (University of Sydney a lead participant).

Mary Roberts
- 2009/10 The Clark Art Institute/ Oakley Center for the Humanities Fellow.
- 2008/09 Getty Scholar, Getty Research Institute.
- 2009 University of Sydney, Bridging Support Grant ($40,000).

Louise Marshall

Anita Callaway
- 2009 Chief Investigator on Australian Research Council LIEF Grant ($400,000) for the transformation of the Dictionary of Australian Artists Online (www.daao.org.au) to the peer-reviewed Design and Art of Australia Online.
- 2009 SLAM Research Support Scheme research travel grant for research towards the ‘The Enduring Legacy of Ephemeral Art’ project.

Jennifer Milam
- Thompson Fellowship for 2010 for research in eighteenth-century art.
- ARC Discovery Project Grant for research into corporate sponsorship in the visual arts.

Terry Smith
- 2009 Franklin Jewett Mather Award for Art Criticism, College Art Association.

Catriona Moore
- 2009 Chief Investigator on Australian Research Council LIEF Grant ($400,000) for the transformation of the Dictionary of Australian Artists Online (www.daao.org.au) to the peer-reviewed Design and Art of Australia Online.
POSTGRADUATE DEGREES AWARDED IN 2009

Master of Arts
Kathryn Buckingham (Research)
Helen Goodwin Berkemeier
Linna Le Boursicot
Erika Ferreira
Rhiannon Claire Paget (Research)
Laura Victoria Wendy Ryan
Yan Ping Zhang

Master of Film Studies
Haifaa Al Mansour
Oyvind Holen
Kristin King (with Merit)
Stephen Lochner
Dorothy Caroline Lubman
Katherine Leanne Bender
Farrha Shantil Khan

UNDERGRADUATE STUDENT PRIZES 2009

Kathleen Garnham Laurence Prize for Fine Arts: Steven Dodds
Kathryn Carter Prize in Art History and Theory: Catherine Blake
GS Caird Scholarship in Fine Arts: Hannah Kothe
Kitty Pefanis Award in Art History: Martin Silverton
Mary Makinson Prize in Art History and Film Studies: Francesca Loliay
Mary Makinson Prize in Art History and Film Studies: Robert Wellington
Power Institute Alumni Prize in Australian Art: Sarah Balstrup
Francis Stuart Prize in Asian Art: Yi Long Li

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 Emma White, Publications Officer
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 Asian Art History and ARC Professorial Fellow
Professor John Clark
Research Professor in the History of Art
Professor Roger Benjamin
 Administrative Assistant
Ms Christine Fairchild
Senior Lecturers
Dr Laleen Jayamanne
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
Dr Michael Carter
Dr Alan Cholodenko
Professor Terry Smith
Emeritus Professor Virginia Spate
Museum Studies Program
Dr Jennifer Barrett (Director)
Dr Chiara O'Reilly

DEPARTMENT OF ART HISTORY & THEORY COURSES OFFERED IN 2009

UNDERGRADUATE COURSES
ARHT1001 Art & Experience: The European Tradition
ARHT1002 Modern Times: Art and Film
ARHT 2610 Art and Society in Trecento Italy
ARHT 2611 Art and Experience in Renaissance Italy
ARHT 2612 17th Century Art: Royalty and Riches
ARHT 2613 The Art of France
ARHT 2624 Contemporary International Art
ARHT 2632 Modern Australian Art and Cinema
ARHT 2636 Contemporary Indigenous Australian Art
ARHT 2640 Modern and Contemporary Asian Art
ARHT 2641 Art and Archaeology of South East Asia
ARHT 2652 From Silent to Sound Cinema
ARHT 2655 Modern Cinema: Modes of Viewing
ARHT 2656 National and Transnational Cinemas

POSTGRADUATE COURSES
ARHT5902 Art Writing
ARHT5904 Cross-Cultural Art and Film
ARHT5908 The Business of Art
ARHT5909 Death and Disease in Renaissance Art
ARHT6914 Art and Curatorship
ARHT6924 Asian Modernities
ARHT6925 Cinematographic Performance
ARHT6930 Film Theory: Art, Industry, Culture
ARHT6932 Matisse and Picasso: Discourse and Exhibition
ARHT6933 Australian Art: a World Upside Down
ARHT6934 The Eighteenth Century: Art, Text, Film
ARHT6935 The Art Museum: Past, Present and Future
ARHT6939 The Documentary Film
The John Power Bequest has been the foundation stone of all the Institute’s achievements during the past 38 years. Future growth depends on the efforts of Institute members and on the generosity of our supporters. A bequest or donation can be directed towards the general purposes of the Foundation or for more specific areas. For example, the study of British and European art has been supported by the John Schaeffer Lectureship, and colonial Australian art by the Nelson Meers lectureship.

**Donations**

Since its inception the Power Institute Foundation for Art and Visual Culture has offered the position of Governor of the Foundation to donors willing to support the Institute to the extent of $5,000 per annum. Previous Governors include Mr James Fairfax, Mr Peter Burrows, Mr Michael Darling and Mr Frank McDonald.

All donations to The Power Institute Foundation for Art and Visual Culture are tax deductible. In the 2010 year donations of funds for the acquisition of new art books are particularly welcome.

**Bequests**

A bequest through your will is a gift. It does not affect your financial situation during your lifetime. You can make a bequest in a number of ways. Your legal advisor or a trustee company can prepare your will to incorporate your bequest.

A bequest in your will can be:
- A cash gift
- Shares or real estate
- A life insurance policy naming the Power Institute Foundation, University of Sydney as beneficiary
- Property in which the benefactor retains a life tenancy or other form of lifetime interest
- The residual of your estate after payments of all legacies and any debts
- The nomination of the Power Institute Foundation as an alternative beneficiary should something happen to both you and your family
- The nomination of the Power Institute Foundation as a beneficiary in an ongoing trust for a specific purpose, such as:
  - Research
  - Teaching and faculty support
  - Scholarships and student aid
  - Buildings and facilities
  - The Schaeffer Fine Arts Library

To enable the Power Institute Foundation to direct funds to our most urgent priorities, we suggest the following clause in your will, or a codicil to your will: “I give (details of the bequest) to the Power Institute Foundation for Art and Visual Culture of the University of Sydney to be used for the general purposes of the Foundation”.

We suggest this clause if you prefer a specific purpose for your bequest: “I give (details of the bequest) to the Power Institute Foundation for Art and Visual Culture of the University of Sydney to be used for (describe the purpose)”.

It would be most encouraging to have an indication of your support to future generations of Australians with a bequest to knowledge through The Power Institute Foundation.
### 2009 Financial Statements

**Power Institute for Art & Visual Culture and John Power Bequest Balance Sheet as at 31 December 2009**

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash Balances Earning University Pool Interest:</td>
<td>$1,900,017</td>
<td>$1,997,854</td>
</tr>
<tr>
<td>Petty Cash</td>
<td>$550</td>
<td>$550</td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>$1,900,567</td>
<td>$1,998,404</td>
</tr>
<tr>
<td><strong>Non Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments - Power Bequest</td>
<td>$4,576,076</td>
<td>$4,576,076</td>
</tr>
<tr>
<td>Total Non Current Assets</td>
<td>$4,576,076</td>
<td>$4,576,076</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$6,476,643</td>
<td>$6,574,480</td>
</tr>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued Expenses</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td>$6,476,643</td>
<td>$6,574,480</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated Funds - Power Foundation</td>
<td>$113,692</td>
<td>$130,741</td>
</tr>
<tr>
<td>Preserve Capital - Power Bequest</td>
<td>$11,548,288</td>
<td>$11,548,288</td>
</tr>
<tr>
<td>Accumulated Funds - Power Bequest</td>
<td>$(5,185,337)</td>
<td>$(5,104,549)</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td>$6,476,643</td>
<td>$6,574,480</td>
</tr>
</tbody>
</table>

Mark Molloy BA, CPA  
Finance Director  
Humanities Cluster  
25 March 2010

**Note: Non Current Assets - Investments**

Growth Fund Investments are recorded in the financial statements of the Foundation at their initial book value (cost). Due to the improvement in the global financial markets in 2009 over 2008, the fair value of these investments has appreciated during 2009. However, this appreciation is not reflected in the Foundation accounts which carry the investments at cost. A reconciliation to the market (fair) value is provided as follows:

<table>
<thead>
<tr>
<th></th>
<th>31 December 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Growth pool funds:</td>
<td></td>
</tr>
<tr>
<td>Book value of investments</td>
<td>$4,576,076</td>
</tr>
<tr>
<td>Unrealised gain</td>
<td>$47,672</td>
</tr>
<tr>
<td>Market value of investments</td>
<td>$4,623,748</td>
</tr>
</tbody>
</table>
CONSORTIUM INCOME & EXPENDITURE STATEMENT FOR THE YEAR ENDING 31 DECEMBER 2009

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME</strong></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Investment Income</td>
<td>121,917</td>
<td>268,604</td>
</tr>
<tr>
<td>Interest Income</td>
<td>108,315</td>
<td>117,523</td>
</tr>
<tr>
<td>Photocopy Income</td>
<td>10,316</td>
<td>9,803</td>
</tr>
<tr>
<td>Grants/Contributions - External Organisations</td>
<td>76,128</td>
<td>4,545</td>
</tr>
<tr>
<td>Donations</td>
<td>1,500</td>
<td>7,733</td>
</tr>
<tr>
<td>Royalties &amp; Copyright</td>
<td>7,679</td>
<td>13,646</td>
</tr>
<tr>
<td>Sale of Publications</td>
<td>3,948</td>
<td>7,359</td>
</tr>
<tr>
<td>Special Events Income</td>
<td>1,013</td>
<td>182</td>
</tr>
<tr>
<td>Internal Income</td>
<td>27,619</td>
<td>37,379</td>
</tr>
<tr>
<td>Other Income</td>
<td>-</td>
<td>1,672</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>358,435</td>
<td>468,246</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPENDITURE</strong></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Contribution - Salary Costs</td>
<td>274,243</td>
<td>306,697</td>
</tr>
<tr>
<td>Salaries and Associated Costs</td>
<td>39,784</td>
<td>41,324</td>
</tr>
<tr>
<td>Printing &amp; Photography</td>
<td>35,445</td>
<td>16,754</td>
</tr>
<tr>
<td>Reference Materials</td>
<td>26,276</td>
<td>42,772</td>
</tr>
<tr>
<td>Consultant/Contractor Payments</td>
<td>35,641</td>
<td>700</td>
</tr>
<tr>
<td>Equipment, Repairs &amp; Maintenance</td>
<td>5,824</td>
<td>5,177</td>
</tr>
<tr>
<td>Publication &amp; News Writing</td>
<td>8,475</td>
<td>6,202</td>
</tr>
<tr>
<td>Patent &amp; Copyright</td>
<td>7,666</td>
<td>724</td>
</tr>
<tr>
<td>Graphic Design</td>
<td>5,237</td>
<td>3,300</td>
</tr>
<tr>
<td>Communication Expenses</td>
<td>5,182</td>
<td>1,356</td>
</tr>
<tr>
<td>Student Costs (including Scholarships)</td>
<td>2,536</td>
<td>800</td>
</tr>
<tr>
<td>Stationery &amp; Office Supplies</td>
<td>2,314</td>
<td>2,173</td>
</tr>
<tr>
<td>Promotional &amp; Advertising Expenses</td>
<td>2,100</td>
<td>285</td>
</tr>
<tr>
<td>Rent Charges</td>
<td>1,629</td>
<td>1,473</td>
</tr>
<tr>
<td>Travel &amp; Accommodation</td>
<td>354</td>
<td>431</td>
</tr>
<tr>
<td>Catering &amp; Cleaning</td>
<td>696</td>
<td>640</td>
</tr>
<tr>
<td>Entertainment</td>
<td>577</td>
<td>791</td>
</tr>
<tr>
<td>Staff Training &amp; Development</td>
<td>-</td>
<td>395</td>
</tr>
<tr>
<td>General Expenses</td>
<td>2,293</td>
<td>1,309</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td>456,272</td>
<td>433,303</td>
</tr>
</tbody>
</table>

**Surplus/(Deficit)**   
(97,837)   
34,943

Accumulated Funds as at 1 January  
6,574,480  
6,539,537

Accumulated Funds as at 31 December 2008  
6,476,643  
6,574,480

Mark Molloy BA, CPA
Finance Director
Humanities Cluster
25 March 2010
Above: Gilbert and George, Friendship, 1982, photo-piece [screenprint on black and white and colour photographs and synthetic polymer paint on metal frames], 63 panels, each 60.5 x 50.4, J W Power Collection, University of Sydney, managed by Museum of Contemporary Art, purchased 1986
sydney.edu.au/arts/power