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POWER INSTITUTE FOR ART & VISUAL CULTURE

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, 2009-2010)
Professor Roger Benjamin (acting 2010)
Incoming Director
Professor Mark Ledbury (January 2011)
For overseeing the ongoing work of the Power Institute and the Power Institute Foundation over a much extended period thanks are due to Catriona Moore. We are very grateful to her for the time she has committed. Having gracefully extended herself in taking on the Acting Directorship yet again, Catriona continued to enable the smooth running of both the Institute and the Foundation. Thanks are due, too, to Roger Benjamin, who stepped forward to take on this position in the second half of the year when Catriona took SSP leave and thanks are due to the entire department for the continuing vitality and enthusiasm of their work.

This excellent team work is founded on the commitment of each member of the Department to the intellectual excellence that is at the core of the Power Institute. The impact of this commitment is shown in the record numbers of enrolments across all levels in the department. It is shown, too, in the research and publications of the department. Of the multitude of exciting work produced by the department I will refer here to just two examples. Of note during the course of the year were the Institute’s co-hosting of the Biennale Symposium and the launch of the important online publishing venture Design and Art of Australia Online – a work in which the Institute has been closely involved from its inception.

I would also like to express my thanks to the whole Board for their continued support during the period when the Foundation operated essentially in a holding pattern. I would particularly like to thank Samantha Meers, Executive Director of the Meers Foundation, for the part she played – she energised all of us. Sam’s vigour and enthusiasm made her an invaluable board member and I would like to applaud her impassioned pursuit of donors for the Cité project. Sam’s wonderful contributions to the work of the Institute include finding us financial assistance for the completion of the Getty Publications through the Meers Foundation. We are sorry that her other obligations have taken up her time so that she can no longer be with us. Thank you Sam, we shall miss you.

It is with great pleasure that we welcome Professor Mark Ledbury as Power Professor of Art History and Director of the Power Institute. Already evident are his vision for the future, his energetic enthusiasm for the task in hand and his capacity to consider and command the broad vistas of the road before us and the insistent details of the daily round. We are fortunate that he brings to the task ahead wonderful experience and scholarship and exceptional drive and enthusiasm.

For the Foundation this will be a time of change with the implementation of new Board Structures following on from new University Policies. With the input of Professor Ledbury I know these changes will result in a positive new dynamic - for the Institute and for the Foundation.

This is an exciting time for the Foundation – a time of opportunity evolving from the rich history and scholarship that form the basis of the far-reaching reputation of the Power Institute – a reputation which, under the guidance of Professor Mark Ledbury will continue to grow.
Anticipating the arrival of incoming Power Director, Prof. Mark Ledbury, the Power Institute’s 2010 focus was on augmenting but not altering the Institute’s varied public programmes, publications, library resources and departmental activities. The Institute is a collective effort, and this helped to maintain our strong presence in the art and academic community in this (thankfully last) year without an appointed Director at the helm. As in previously, team effort made the job easier than expected, thanks in no small 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. Part-time Executive Assistant Andrew Yip’s enthusiasm and ideas were also crucial in effective running the Power office and activities in 2010. Andrew’s input was all the more valuable for his part-time status, as the global financial crisis still presented challenging decisions, slowed fund-raising and necessitated some further belt-tightening through 2010. Thankfully, the straightened circumstances of 2009 (which saw the Power Budget reduced by one third) were showing first signs of easing by 2010, although the Power bequest was still experiencing the fallout from a dramatic loss of market value.

The Institute’s public programmes enjoyed a flurry of activity in the first half of 2010, kicking off with co-hosting the prestigious Biennale of Sydney Symposium during Opening Week. The 17th Biennale of Sydney, titled THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age, was held from 12 May – 1 August 2010. Under the Artistic Direction of international curator David Elliott, 444 works by 167 artists and collaborators were selected from 36 countries, making it the largest exhibition staged in the organisation’s 37-year history, with record attendances. The Power Institute coordinated the University’s partnership of the two-day Symposium, which was held at the Art Gallery of New South Wales. Its guiding themes were a consideration of comparative aesthetics within the broader field of art and power. The event drew speakers from around the world, and from many different disciplines, as suggested by Lawrence Weschler’s keynote lecture, ‘A Natural History of Wonder’. We also took advantage of international Biennale visitors, with a wonderful lecture and premiere film screening on African art by U.S. curator and academic Prof. Susan Vogel, and later Stateside visitors Professors Terry Smith (ex-Power Director) and Tom Mitchell.

Following the successful late 2009 launch of A Singular Voice: Essays on Australian Art and Architecture, the Power publications team (Emma White and Dr Anita Callaway) worked like demons in bringing Erica Esau’s Images of the Pacific Rim: The Aesthetic Connections Between Australia and the American West, 1850-1930 to completion, alongside the other two remaining texts in the Getty Publications series Australian Studies in Art and Art Theory. Power also hosted the launch of a related publishing venture for The Dictionary of Australian Art Online (now called Design and Art of Australia Online), an online database of scholarly research and discovery into Australian art and design history. The Storylines project, by Prof. Vivian Johnson and Power alumni Tess Allen of UNSW, provides pioneering research into Australian Indigenous art below the so-called ‘Rowley line’ (i.e., Indigenous art produced outside the remote areas of northern Australia). As primary host of the DAAO through 2009 and early 2010, the Institute was proud to launch this groundbreaking research venture.

Early 2010 also saw intensive Departmental teaching and learning, with record numbers again seen across all levels, particularly in the new Masters in Curatorship, which is proving a popular and growing area for graduate students and industry professionals, many of whom come from overseas. A by-product of record student numbers was increased use of the Schaeffer Library, which continued to provide a haven for reading and writing (voted ‘best university library’ by grateful undergraduates). The Image Library DVD collection also continued to grow in 2010 as a complement to the magisterial MDID image database (the first port of call for any art history powerpoint presentation). Staff and students also regularly used the fledgling small-group film screening and discussion room.

Due to a semester’s SSP leave in July 2010, I handed over the job of Acting Director to the experienced hands of ex-Power Director Prof. Roger Benjamin, until Prof. Ledbury’s long-awaited arrival in January 2011. It’s been a long journey, with a fantastic outcome. Thanks to the Power Council members, staff and students who have made the Institute an increasingly vibrant space of research, teaching and learning through this extended hiatus in leadership.
The series of Power Lectures continued unabated, with distinguished Chicago academic Tom Mitchell (introduced by his friend Terry Smith) talking about popular mural art in contemporary Palestine. Amongst other talks, the Berkeley architectural historian Greg Castillo spoke on the way the Cold War was symbolised by design aesthetics in a lecture commented by Prof Romy Golan of CUNY. In October we were able to welcome back Dr Luke Gartlan, the Australian specialist on Orientalist photography who holds a post at the University of St. Andrews. The staff-student seminar was kicked off in style by Chair of department Keith Broadfoot.

The task of managing Power finances in a time of serious constraint was undertaken with the advice of Mr Jimmy Fong, the Faculty finance officer responsible for foundations. In Council we benefited, sadly for the last time, from the advice of Samantha Meers, who has retired after completing her three years as a council-member (and as Power’s major benefactor, through the Nelson Meers Foundation). Power PA Andrew Yip, a model of efficiency and technical savvy, left in November to take up a post in public programmes at the AGNSW. Jenny Tapp manned the office, and in January 2011 we welcomed incoming director Mark Ledbury, with whom I spent many pleasant hours ‘going over the ropes’. Mark is already off to a terrific start as the new Power Director. Everyone in the department and beyond wishes him, his wife Helen and their young family well in this new transcontinental endeavour.

The second half of 2010 was business as usual at the Power Institute, keeping the ship running while waiting for the arrival of Professor Ledbury in early January 2011. As Acting Director I liaised with the outgoing Head of School, Tim Fitzpatrick, who retired at the end of the year. Tim has been a good friend and wise counsellor. Professor Annamarie Jagose from the University of Auckland, a literary scholar who began her career in Melbourne, is Tim’s excellent replacement.

It was a pleasant duty to chair the selection committee for the Cité des Arts studio in Paris, along with A/Prof Mary Roberts and Dr. Anne Ferran from SCA. In October, on a trip to lecture in Brussels and Tunis, I passed through Paris in order to renew ties at the Cité des Arts, on the Left Bank near the Marais. I met with the new director M. Jean Langlois, and visited our doctoral student Rachelle Johnston, the then holder of the Cité studio. In September I attended the gala opening of the new Indigenous Art wing at the National Gallery in Canberra. This remarkable display – Australia’s biggest — will surely be of relevance to our longstanding teaching programme in Aboriginal art.

Power Publications had the satisfaction of launching two out of the four books in the Australian Studies in Art and Theory, those by John Clark and Erika Esau (who flew in from Los Angeles). Both are sumptuous volumes with full scholarly documentation, a fact which Prof Clark noted in his remarks is becoming increasingly rare. The series was initiated by Victoria Dawson and myself in 2004-05 with generous funding from the Getty and Meers Foundations.
INCOMING DIRECTOR’S REPORT
MARK LEDBURY

I’m both honored and delighted to be in post as Power Professor of Art History and Director of the Power Institute, following in the distinguished footsteps of colleagues who have helped to shape the Power as Australia’s premier research institute for Art History. I am very much looking forward to the challenge of maintaining and developing the Power Institute’s mission to ‘make available to the people of Australia the latest ideas and theories in plastic arts’. As I plan for the years ahead, I am already struck by, and extremely grateful for, the skills, support and enthusiasm of my Departmental and Faculty colleagues and the professionalism of the Power’s staff and supporters, from the Librarians to Susan Hunt and her dedicated team at the Alumni Association. I look forward to working with this dynamic team to maintain and enhance the work and reputation of the Institute.

I have set myself three main goals as I take up the task:

First I will ensure that the Power Institute continues its support of the research, publications and intellectual life of the Department of Art History and Film Studies. Recent publications such as John Clark’s *Asian Modernities*, are testament to this strength in depth. Such publications help support teaching at all levels, and create the basis for the intellectual formation of new generations of art historians. It is with pride and pleasure that I am currently planning launch events for both our latest Power Publications volume, *How Aboriginals Invented the Idea of Contemporary Art* and Mary Roberts’ edited volume *The Politics and Poetics of Place* in the coming months.

Secondly, the Power Institute will continue to ensure that ideas in art are brought to the wider Sydney and Australian public through an active program of public lectures, conferences and other events. The Power must be a space of genuine and vibrant intellectual encounter with art and ideas for a public well beyond the University. Towards this end, we are already in 2011 planning to host T.J. Clark, Jessica Morgan, and W.J.T Mitchell among others.

Thirdly, I hope to increase the international profile and impact of the Power, by cementing the links and networks that bind the Power to the many global centers of art history and art ideas – museums, universities, institutes and spaces of art creation. Art historians increasingly take a trans-national view of art (a good example is another recent Power Publication, Erika Esau’s *Images of the Pacific Rim: Australia and California, 1850-1935*) and as an institute we too must act globally, in new and exciting partnerships.

The year ahead will be an exciting and challenging one as we renew our Board structures and membership in the light of new University policies, and begin to campaign actively for our medium and long term objectives. We are for the first time part of the Faculty of Arts and Social Sciences’ Tax Campaign, as we seek support to restore the vital stipends which enhance our Cité des Arts prize. We will also be seeking support from foundations nationwide and internationally as we pursue our ambitious agendas for the coming years.

In summary, and above all, I am committed to the Power as a space of exploration of the importance and excitement of art – the aesthetic impulses it taps, the rich engagement with society, politics and culture which it so often creates, and the vital role it plays and must continue to play in human life.
8 June: Susan Vogel, Film premiere of Fold Crumple Crush – The Art of El Anatsui

27 July: W.J.T. Mitchell, Art x Environment, or Poussin Comes to Gaza

5 August: William Rothman, Scottie’s Dream, Susan’s Plan, Madeleine’s Revenge

17 August: Greg Castillo, Cold War by Design

27 August: Website launch: Design and Art of Australia Online Storyline Project

31 August: Luke Gartlan, A Photograph of the Venerable Shadow: Censorship and the Imperial Photographic Portrait in Early Meiji Japan

7 September: Richard Woodfield, What is the use of Art Historiography (Winckelmann, Riegl, Warburg and Gombrich et al) in Today’s Inter-Disciplinary Artworld?

POSTGRADUATE RESEARCH SEMINARS 2010

25 March: John Clark discussed his two new books, Modernities of Chinese Art (2010) and his forthcoming book on Thai and Chinese contemporary art.

15 April: Roger Benjamin, Accidental Orientalists: Kandinsky and Munter in Túnis, 1905

29 April: Walter McIntosh (PhD candidate), The Poetic Voice In Autobiographical Documentaries

13 May: Donna Brett (PhD candidate), Trümmerfotografie: the disorienting ruin in German photography 1945-49

27 May: Daniel Fairfax and Paul Macovaz (PhD candidates), Peleshian and Godard: Montages of Cinema

10 June: Katharine Mair (PhD candidate), Sacred or Profane? Dwarfs in Scenes of the Birth of Christ


16 September: Keith Broadfoot, Banishing the Thing: Abstraction and Australian Sculpture

14 October: Andrew Yip, A Familiar Enemy: appropriation and cultural contest at the 1918 Vienna Exhibition of Ottoman-Turkish painting

28 October: Lindsay Tuggle, Encrypting Katrina: Traumatic Inscription and the Architecture of Amnesia

28 October: Georgina Macneil, Giovannino Battista in Quattrocento Florence
2010 was a productive year for Power Publications with the publication of the second and third books in the series Australian Studies in Art and Art Theory. Publication of the fourth and final volume is expected in the second quarter of 2011.

Reviews of the first book in the series, *A Singular Voice: Essays on Australian Art and Architecture* (a collection of essays by the late Joan Kerr, edited by Candice Bruce, Dinah Dysart, and Jo Holder) which had been published in November 2009, appeared in early 2010. There was the expected praise for Kerr’s scholarship and her significant contribution to Australian cultural history, and also praise for the design and “handsome production” of the book itself.

The contract of Managing Editor Victoria Dawson, who had nurtured the Australian Studies in Art and Art Theory series from its inception, ended in February 2010. Emma White, who as Publications Officer was now the sole member of staff, kept production of the series on course throughout the year, with assistance from General Editor Anita Callaway (until August). Ms White’s commitment to the project enabled the second and third books of the series to be published and launched as planned. John Clark’s *Asian Modernities: Chinese and Thai Art compared, 1980 to 1999* was released in October, and Erika Esau’s *Images of the Pacific Rim: Australia and California 1850-1935* in November 2010. Both were launched at functions held in the Schaeffer Library.

John Clark’s *Asian Modernities* was launched by Charles Green, Reader in Contemporary International and Australian Art at the University of Melbourne. New distribution arrangements within Thailand and Singapore have increased the international profile of this book, which will be the subject of a round table discussion at the Thai Archives in Bangkok in 2011. In a marriage of traditional and electronic publishing (a portent of things to come?), an extra 400 pages of appendices to *Asian Modernities* have been published on the internet, as a scholarly adjunct to the printed volume. At the time of writing this report (March 2011), reviews of Asian Modernities have already appeared in *Art & Australia* and in *Contemporary Visual Art + Culture Broadsheet*.

Erika Esau’s *Images of the Pacific Rim: Australia and California 1850-1935* was launched by Robert Dixon, Professor of Australian Literature at the University of Sydney. Early responses to this book range from its selection as “pick of the week” by the Melbourne Age (20 November 2010), to the publication of Dixon’s launch remarks in *Art Monthly*.
Esau travelled from her home in California to be present at the book’s Sydney launch in November 2010, and was interviewed on ABC Radio National’s program By Design. She had previously undertaken a national lecture tour of universities, public galleries, and architectural and design professional associations within Australia earlier in 2010, building audiences for the book in advance of its publication.

Both *Asian Modernities* and *Images of the Pacific Rim* were printed in Singapore. The decision to shift the printing process offshore proved worthwhile not only for its cost-effectiveness, but also for the resulting high production values of these volumes.

Production of what has become the final book in the series, *How Aborigines Invented the Idea of Contemporary Art: Writings on Contemporary Aboriginal Art* (edited by Ian McLean and co-published with the Institute of Modern Art, continued throughout 2010. This book had been delayed by the extended process of sourcing the elusive final images and by a heavy publications workload at the IMA, which is managing the design phase. The publication process gathered momentum late in 2010 as Power Publications made final changes to the proofs, and this highly anticipated anthology is expected to be launched in the second quarter of 2011. Each of the three books published in the series so far has been available for sale throughout Europe soon after publication, through Power Publications’ UK distributors. In 2010 Power Publications negotiated an agreement with the University of Washington Press (UWP) to distribute all of the Australian Studies in Art and Art Theory titles, along with Power’s backlist, in North America from 1 January 2011. UWP’s focus on the Asia Pacific region is likely to provide a very good fit for the series. The initial quantity of books ordered by UWP indicates high confidence in the North American audience for our titles. The negotiation of this arrangement was in no small part assisted by the high quality of Power Publications’ current list.

The Australian Studies in Art and Art Theory series came into being with a substantial grant from the Getty Foundation, and has continued with the Foundation’s generous support. That the series is now close to completion is due to the generosity of the Nelson Meers Foundation, in particular its financial support of the Publication Officer’s position. Power Publications is grateful to these foundations for making publication of these books possible.

*Anita Callaway*  
*Emma White*
BOOK LAUNCHES

John Clark, Asian Modernities: Chinese and Thai art compared, 1980 to 1999:
Power Publications – published with the assistance of the Getty Foundation and the Nelson Meers Foundation, 2010 (8 October 2010, at The University of Sydney by Charles Green, artist, art critic, art historian and Associate Professor at the School of Culture and Communication, University of Melbourne).
Erika Esau, Images of the Pacific Rim: Australia and California, 1850-1935:

POWER INSTITUTE/AAANZ BOOK PRIZE

Best Large Catalogue:
2 catalogues were awarded the prize:

Best Small Catalogue:

Best Book:

Best Edited Book:

THE DESIGN AND ART OF AUSTRALIA ONLINE

2010 was a period of much activity at the DAAO as it received its third ARC Linkage Infrastructure Equipment and Facilities (LIEF) grant as well as a smaller UNSW internal infrastructure grant. 2010 also saw a change of leadership. After five years at the helm, Prof. Vivien Johnson stepped down from her role as Editor in Chief and Lead CI with her departure from the University of NSW in July. Johnson continues to support the DAAO as a LIEF investigator and member of the Editorial Board.

Prof. Ross Harley, Head of Media Arts, College of Fine Arts, University of NSW, now leads the LIEF project. The $588,000 grant brought new organisational collaborations while maintaining existing relationships with major galleries, libraries and tertiary institutions. The aim of the project is to enlarge the scope of DAAO’s database to accommodate more detailed research into Australian art, and to extend the range of its content into design. In line with these changes, DAAO will be renamed Design and Art Australia Online.

Dr Gillian Fuller (previously of Faculty of Arts and Social Sciences, University of NSW) was appointed DAAO Research Director in June 2010 and charged with the task of directing the transformation of the DAAO. Together with Lead CI Harley and a team of specialists in e-Research, digital cultures and domain specialists in Australian art and design research, Fuller began work on upgrading the DAAO to become an open source, creative commons, freely accessible scholarly and collaborative e-Research tool. The new DAAO will interoperate with complementary datasets provided by Australia’s leading research and collections institutions. It will also syndicate data nationally and internationally, providing new cohorts of researchers with access to authoritative data pertaining to Australian creative cultural heritage. The upgraded site will launch in July 2011.

Dr Anita Callaway, Faculty of Arts and Social Sciences, University of Sydney, and A/Prof Joanna Mendelssohn, College of Fine Arts, University of NSW, stepped in as Editorial Advisors in Johnson’s stead. The pair work closely with the DAAO Editor and offer editorial guidance to the DAAO team during project development. (In early 2011 Callaway and Mendelssohn were nominated joint DAAO Editors in Chief.) This small editorial team was also joined by two part-time Project Editors, Molly Duggins, a PhD candidate in the Department of Art History and Film Studies at the University of Sydney, and Dr Katharine Buljan, who completed her PhD at the University of Sydney.

DAAO’s annual maintenance funding for 2010 was met by a collaboration between the University of Sydney and the University of NSW. Representatives from both institutions form the DAAO Management Committee, which oversees the general operation of the DAAO.

Olivia Bolton
The Schaeffer Library continues to provide a responsive, courteous and user-friendly reference and information/library service for staff and students, both internally and externally. The 'Counter Course Handbook 2010' describes Schaeffer Library as "the ultimate perk of Art History...It is beautiful, quiet, and uncrowded – the aesthetics of it are seriously worth checking out. As an Art History student Schaeffer becomes your second home, and you get to look disapprovingly at all those lowly "regular Arts" students who are desperately trying to escape Fisher Library. Also the books there are "delightfully illustrated and often expensive" so you could easily spend all day there browsing (and we recommend that you do)."

The only thing that we would disagree with above is that Schaeffer, especially during peak periods, is well patronised. This entry however, recognises not only the ambience of Schaeffer, but at a time when libraries are increasingly de-accessioning books, the importance to research of serendipitous pathways which a well-rounded physical collection can furnish. At the same time Schaeffer Library also provides computers allowing internet and library catalogue usage, e-journal and database searching, plus wireless access. Library Photocopier income again allowed for the upgrading of several computers and the purchase of a new copier in 2010.

Working with a limited budget Schaeffer Library is more reliant on donations. Professor John Clark’s generous donation of a significant number of Asian Art books and catalogues is now being catalogued and titles are gradually being incorporated into the library’s collection. However, continued expansion of the library collection, coupled with increasing usage, does have space implications.

Anyone who has visited Schaeffer recently will have noticed a select number of paintings by Dr John Joseph Wardell Power now gracing the walls of the Fern Reading Room. A work by Emily Kngwarreye was also housed in Schaeffer in 2010. Power's works add colour and a sense of history to a library deeply indebted to him for its establishment. We sincerely thank Dr Ann Stephen, Senior Curator and Hannah Kothe, Curatorial Assistant, University Art Gallery and Art Collections, for organising the placement of these paintings in our library.

John Spencer

SCHAEFFER FINE ARTS LIBRARY

VISUAL RESOURCES LIBRARY

During the year significant gains were made with digitizing the old slide collection, and by the end of second semester the online database held almost 40,000 images.

The library also acquired several DVD editing and authoring software packages, and staff have been trained in their use. This enables us to further support film teaching by the creation of compilation disks of film clips and stills. 50 new titles were added to the film collection, and numerous transcriptions from broadcast programs were created at the request of academics. The film collection now comprises over 1,200 titles.

Use of the film viewing area expanded significantly during 2010, with a 40% increase in bookings by students. The film studies annex to the library was used as a tutorial and seminar room by 4 courses this year, and was also frequently booked for meetings, interviews and other purposes. The space has become a very useful multi-function area for the library and the department.

Divestment of some areas of the collection began this year, and it is anticipated that a large number of slides that are in poor condition or are no longer of value to the library will be removed during 2001. The area that is currently required for storage of these materials will then be available for expanding the film studies area.

Anthony Green
During this year the Power Institute Alumni and Friends Association produced two Power Institute Alumni e-Newsletters to over 500 people on our database. This is an important way of reaching out to our alumni to keep them in touch with books, catalogues and major articles recently published by alumni and canvassing wider cultural debates.

Strong links with the University Alumni Office have continued this year enhancing University wide profile raising activities and providing access to a suite of services comprising promotional and customer based benefits.

The Power Institute Alumni and Friends Association assists teaching and learning 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 of Art History and Film Studies. This year the prize was awarded to Chloe Watson.

During 2010 the Alumni Association held three events:

2 June: the Association hosted a postgraduate meet and greet night at the University of Sydney Art Gallery in conjunction with the opening of the Kent State Exhibition. Director of the gallery, Ann Stephen, spoke about the curatorial philosophy surrounding the exhibition. The event was attended by 45 postgraduate students, members of staff and alumni. 35 new alumni signed up for the Association and links between the University Collection and the Alumni group were fostered.

10 July: the Association offered an exclusive tour to 32 alumni of the Cockatoo Island venue of the Sydney Biennale: *THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age*, given by CEO Marah Brayne. A major venue of the Biennale of Sydney since 2008, Cockatoo Island is the largest island in Sydney Harbour and Australia’s most unusual urban park. A former prison and shipyard, it retains many remnants from its past. This year it featured 56 Biennale artists.

22 October: the Association hosted a private viewing of the recently built off site collections store of the Art Gallery of NSW. An exclusive guided tour of this state of the art facility located in Lilyfield was provided by Deputy Director of the AGNSW, Ann Flanagan and Senior Collection Registrar Emma Smith. This proved a very popular tour and reinforced the value of behind the scenes events.

Sue Hunt

The Power Institute Alumni & Friends Association website: sydney.edu.au/arts/power/alumni/
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 île St.-Louis) to prize winners. They live in a cosmopolitan community of three hundred, administered by the City of Paris. Over 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. 23 applications were received for the 2010 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:

Susan Norrie (b.1953) Ms Norrie is an internationally renowned artist whose practice in the last decade has attempted to consider the cultures that have been marginalised and exploited by colonialism and multi-national greed, through the filter of Algiers and the Treaty of Versailles. Continuing her ongoing relationship with France, Ms Norrie plans to make an experimental documentary video on the predominantly Muslim girl gangs in the projects surrounding Paris. She is interested in the debates and realities of Muslim women living in disenfranchised conditions.

CATEGORY B: 3 MONTH RESIDENCY FOR ART CRITICS, ART WRITERS, ART CURATORS:

John Conomos (b.1947) is a distinguished media artist and Senior Lecturer in Film and New Media Studies at Sydney College of the Arts, University of Sydney. Drawing on his specialist knowledge of surrealist painting, cinema and literature Mr Conomos’ project in Paris is to carry out research for a book on Surrealist documentary film, which will be the first of its kind written in English. He plans to see key and rare surrealist documentary films at the Paris Cinematheque, the Lumière Institute at Lyon, and film and media archives in Paris.

CATEGORY C: 3 MONTH RESIDENCY FOR STAFF OF THE UNIVERSITY OF SYDNEY OR MCA; OR POSTGRADUATE RESEARCH STUDENTS OF THE UNIVERSITY OF SYDNEY:

Daniel Fairfax (b.1982) is currently undertaking his doctorate at the Department of Art History and Film Studies, University of Sydney. Titled The Relationship Between Politics and Aesthetics in the Work of Jean Luc Godard, his thesis will focus on the films of Jean Luc Godard made between 1967 and 1976. He is researching a neglected area of Godard’s work and is one of the first researchers in this country to examine the primary critical and artistic material in French. Whilst in Paris Mr Fairfax will undertake archival research of Godard’s more obscure work archived in the major libraries such as the Bibliothèque du Film, the Bibliothèque national, and the Bibliothèque d’information de Paris.

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CATEGORY B: 3 MONTH RESIDENCY FOR ART CRITICS, ART WRITERS, ART CURATORS:

John Conomos (b.1947) is a distinguished media artist and Senior Lecturer in Film and New Media Studies at Sydney College of the Arts, University of Sydney. Drawing on his specialist knowledge of surrealist painting, cinema and literature Mr Conomos’ project in Paris is to carry out research for a book on Surrealist documentary film, which will be the first of its kind written in English. He plans to see key and rare surrealist documentary films at the Paris Cinematheque, the Lumière Institute at Lyon, and film and media archives in Paris.

CATEGORY C: 3 MONTH RESIDENCY FOR STAFF OF THE UNIVERSITY OF SYDNEY OR MCA; OR POSTGRADUATE RESEARCH STUDENTS OF THE UNIVERSITY OF SYDNEY:

Daniel Fairfax (b.1982) is currently undertaking his doctorate at the Department of Art History and Film Studies, University of Sydney. Titled The Relationship Between Politics and Aesthetics in the Work of Jean Luc Godard, his thesis will focus on the films of Jean Luc Godard made between 1967 and 1976. He is researching a neglected area of Godard’s work and is one of the first researchers in this country to examine the primary critical and artistic material in French. Whilst in Paris Mr Fairfax will undertake archival research of Godard’s more obscure work archived in the major libraries such as the Bibliothèque du Film, the Bibliothèque national, and the Bibliothèque d’information de Paris.
Roger Benjamin


“Collector’s Dossier: Tim Johnson”, Australian Art Collector, no. 52, April-June 2010, pp. 182-191

Jennifer Bennet (Museum Studies)
Museums and the Public Sphere, Wiley-Blackwell Publications, 2010

Michael Carter

Alan Cholodenko
‘The “ABCs” of B, or: To Be and Not to Be B’, Film-Philosophy, Special Issue on Baudrillard and Film, vol. 14, no. 2.


John Clark


‘Setouchi Art Matters’, Asian Art News,


‘Fiona Tan: Coming Home’, Art & Australia vol.47, no.4, 2010, 685


Bruce Isaacs


LaRei 102

LaRei 102 is a collaborative film analysis project coordinated by Professor Nicholas Rombes of the University of Detroit Mercy. The project began in October 2010 and is currently set to conclude in March of 2011. The project solicited critical and creative engagements with Darren Aronofsky’s Requiem For a Dream, of which I contributed two: ‘Frame 10’ and ‘Frame 36’.

http://lairei102.tumblr.com/search/isaa


“Someone Will Get Robbed At The Oscars”. New Matilda (Jan 2010): http://newmatilda.com/2010/03/05/someone-will-get-robbed-oscars

Laleen Jayamanne


Jennifer Milam


Catriona Moore

‘Artists in Community: Local Internationals or International Locals?’ Edge of Elsewhere, Exhibition Catalogue, Campbelltown Regional Art Gallery February 2010.


Mary Roberts


Terry Smith


“What is Contemporary Art?” Rex Butler and Terry Smith in conversation,” in Reuben Keehan ed., Column 5 (Sydney: Artspace, 2010), 134-144.

Roger Benjamin

“Un Orient d’avant-garde: La Tunisie peinte de Wassily Kandinsky et photographique de Gabriele Münter”, Institut de recherche sur le Maghreb contemporain (IRMC), Tunis, 22 October 2010.

Postgraduate seminar on Papunya Tula art (in French), Institut supérieure des Beaux-Arts de Tunisie, Tunis, 22 October 2010.

“Of Modernist Orientalism”, Royal Belgian Museums of Fine Arts, Brussels, for De Delacroix à Kandinsky:
L’Orientalisme en Europe, 17 October 2010.


Thomas Berghuis
[co-author] Edge of Elsewhere, Sydney: Campbelltown Art Centre, January 2010

Tracing Ghosts: Tony Schwensen and Andre Stitt, Catalogue (Sydney: Campbelltown Arts Centre)

“Art into Action: Performance Art Festivals in Asia” in DIAAlouge Perspectives (October 2010) published online with Asia Art Archive in Hong Kong http://www.aaa.org.hk


Panel Speaker: “18th International Congress of Aesthetics” (ICA) Beijing University, Beijing (9-13 August 2010)

Panel Speaker: “Image of Asia: Moving Across and Between Locations”, Research School of Humanities and the Arts, Australian National University (3-15 April 2010)

Keith Broadfoot


“Banishing the Thing: Abstraction & Australian Sculpture”, University of Sydney 16 September 2010

Anita Callaway


Alan Cholodenko

Presented ‘(The) Death (of) the Animator, or: The Felicity of Felix, Part 3: Death and the Death of Death’, keynote address at the Inaugural Symposium of the Sydney International Animation Festival, 24 September.


Presented ‘(The) Death (of) the Animator, or: The Felicity of Felix, Part 3: Death and the Death of Death’ as a keynote address at Animation Deviation, a symposium at the University of the West of England, Bristol 13 July.


John Clark


Issues in World Art Studies, Videolecture via web to students at University of Hong Kong, 30 July 2010.


Gallery lecture on Art of the Cultural Revolution, University of Sydney, 24 August 2010.

Four lectures in senior course China Art and Empire on ‘Chinese Painting Zhou to Yuan’, 3 & 10 September 2010.

Bruce Isaacs


“High Concept Cinema: A Reflection of Two Images”, Art History and Film Studies, Department Seminar Paper. 14 October, 2010.


Laleen Jayamanne

“To Derail Thought with Cloth and Film”, Gender and Modernity in the Asia Pacific, Symposium, 13 December 2010, University of Sydney.

Louise Marshall

“Disastrous Emotions and Emotions in the Face of Disaster: Responding to Plague in Renaissance Italy”, (Re)Viewing History: The Australian Historical Association Biennial Conference, University of Western Australia, Perth, July 2010.


“Death and Disease in Renaissance Italy”, Art Gallery of South Australia, Adelaide, April 2010.

Jennifer Milam

History and Memory, The 17th George Rudé Seminar in French History and Civilisation, organising committee member, University of Sydney.


“Imagining Marie-Antoinette: Cultural Memory and the Deconstruction of History in Cinema”, History and Memory, The 17th George Rudé Seminar in French History and Civilisation, University of Sydney.

“Troying with Cosmopolitanism: Chinoiserie in Garden Design under Catherine the Great” AAANZ conference, Adelaide.


Catriona Moore

‘Rupert Bunny’s Women’ Art Gallery of New South Wales, February 2010.


‘Comrade Pilots! Steer your course in this space without end’ Russian Revolutionary Abstraction’, Art Gallery of New South Wales, July 2010.


‘Do biennales do it better?’ (with Jo Holder), Contemporary Visual Art+Culture Broadsheet 39.2, July 2010.


Mary Roberts


Network theory in a Cross-cultural context, Oakley Center for the Humanities, Williams College, MA, 10 March 2010.

Embodying Memories of Travel, Session: Texting and Imaging the Oriental Body, CAA, Chicago February 2010.

Terry Smith

“On The Hallucinatory Function Of Architecture: Histories Of Architecture In Walter Benjamin’s Arcades Project 1927-1940,” Keynote lecture, Cultural Studies Workshop, University of Missouri, Manhattan, Kansas. Also a lecture on “Architecture after the Aftermath” and conducted a workshop on writing architectural criticism at the Faculty of Architecture, 9 April 2010.

“Contemporary Art: Remodernism, Transitions, Translation,” keynote lecture to What is Contemporary Art Today? Symposium. Convened by Alexander Alberro, organized by the Jorge Oteiza Chair of the Public University of Navarre, Pamplona, and sponsored by the Fundación Ankaria, Madrid. 4 and 5 May, University of Navarre, Pamplona, 6 May and Caaxia Foundation, Madrid, 7 May, 2010.


Program in Visual Studies, Primorska University, Koper, Slovenia, 13 May 2010.
“Histories of contemporary art: paradoxes, antinomies, contingencies,” Keynote lecture at CONTEMPORANEITY AND ART, two days of public lectures, panel discussions and seminars for the Institute of Art History and the Victorian College of the Arts, University of Melbourne, 22 July 2010.

“On The Hallucinatory Function Of Architecture: Histories Of Architecture In Walter Benjamin’s Arcades Project 1927-1940” Faculty of Architecture, University of Sydney, 12 August, 2010.

“Inside Out and Outside In: Changes in Writing the Histories of Australian Art,” keynote address to the symposium ART HISTORY’S HISTORY IN AUSTRALIA AND NEW ZEALAND, Institute of Art History, The University of Melbourne, 29 August 2010.

Lecture, School of Art, Case Western Reserve University, Cleveland, 28 September 2010.

Lecture, National Academy of Art, Bergen, Norway, 7 October 2010.


Lecture, Department of Fine Arts, VU University, Amsterdam, 11 October 2010.

Lecture, University of Chicago, Department of Art History, and discussion on artist’s books with Buzz Spector, Franke Institute for the Humanities, University of Chicago, 29 October 2010.

Lecture, Department of Art History, Wesleyan University, Conn, 8 November 2010.

Lecture, Department of Art and Art History, McGill University, Montreal, 22/23 November 2010.

Keynote lecture, Traffic: Conceptualism in Canadian Art conference, University of Toronto, 26 November.

John Clark
ARC Research Professorship continuing.

Laleen Jayamanne

Jennifer Milam
University of Sydney, Thompson Fellowship ($80,000)

Catriona Moore
ARC Chief Investigator on LIEF project, The Dictionary of Australian Artists Online, led by UNSW Library and CoFA with USydney (lead partner), 2010: $400,000.

Mary Roberts
2010-2013: Discovery Grant, Australian Research Council ($229,000).

2009-10: The Clark Art Institute/Oakley Center for the Humanities Fellow, (September-June).


Terry Smith
Australia Council Visual Arts Award.

Franklin Jewlett Mather Award for Art Criticism, College Art Association (USA).


Roger Benjamin
ARC Chief Investigator on LIEF project, The Dictionary of Australian Artists Online, led by UNSW Library and CoFA with USydney (lead partner), 2010: $400,000.

Anita Callaway
ARC Chief Investigator on LIEF project, The Dictionary of Australian Artists Online, led by UNSW Library and CoFA with USydney (lead partner), 2010: $400,000.

Thomas Berghuis
Continuing Research Projects in Modern and Contemporary Asian Art, with focus on trans-national and regional exchanges in art, culture, and society across the Asia-Pacific. Three projects currently being developed are focused on ‘Performance, Art, and Activism in Asia’; ‘China and the World of Contemporary Art’; and ‘This Art of Mankind: Modern and Contemporary Art in Indonesia’.

Alan Cholodenko
POSTGRADUATE DEGREES
AWARDED IN 2010

Doctor of Philosophy
Heng Cai
Serena Abdullah
Georgia O’Donnell Cole
Adam Jasper Smith
Brikha H.S. Nasoraia
Andrew Yip
Oliver Watts

Master of Arts with Merit
Pamela Annabel Baxter (Curatorship and Modern Art)
Deanna Lee Brown (Art History and Theory)
Sharon Toffler (Art History and Theory)
Lucy Elizabeth Rees (Art History and Theory)
PASS
Jee Hee Kang (Art History and Theory)

Master of Art Curatorship with Merit
Ekaterina Abramova
Hannah Bruce
Ashleigh Jane Bunter
Melinda Elizabeth Gagen
Adam Porter
Maria Poulos
Erin Adele Stapleton
PASS
Mira Hrnjacki
Wenona Mary Matthews
Rebecca Anne Murray
Natalie Rosalind O’Connor
Christie Fota Stylian
Dominique Armiee Serisier
Kathryn Mary Wheatley

Master of Film Studies with Merit
Amy Cotton
Thomas John Macleay Dakin
Stephanie Dankerl
Anna Maria Ferragina
Jackson Long
PASS
Joshua Blackman
Wei Xi Huang

Graduate Diploma in Art Curatorship
Ju Hsin Ma

Graduate Certificate in Film Studies
Jade Amanda Evans

Graduate Certificate in Art Curatorship
Jasmine Melody Kean
Susan Garratt Pels

UNDERGRADUATE STUDENT
PRIZES 2010

Kathleen Garnham Laurence Prize for Fine Arts: Ryan O’Donnell
Kathryn Carter Prize in Art History and Theory: Isobel Philip
Mary Makinson Prize for Fourth Year Fine Arts: Clare Veal
Power Institute Alumni Prize in Australian Art: Chloe Watson
Francis Stuart Prize in Asian Art: Clare Veal

LIST OF STAFF
Power Institute Foundation for Art & Visual Culture
Dr Catriona Moore, Acting Director
Professor Roger Benjamin, Acting Director
Ms Christine Fairchild, Executive Assistant
Ms Julie Fraser, Executive Assistant

Dr Keith Broadfoot, Acting Director
Professor Roger Benjamin, Acting Director
Ms Christine Fairchild, Executive Assistant
Ms Julie Fraser, Executive Assistant

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

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
Ms Julie Fraser

Senior Lecturers
Dr Keith Broadfoot
Dr Laleen Jayamanne
Dr Louisa Marshall
Assoc Prof Jennifer Milam
Dr Catriona Moore
Assoc Prof Mary Roberts

Lecturers
Dr Thomas Berghuis
Dr Anita Callaway
Dr Richard Smith

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

Jade Amanda Evans

Graduate Certificate in Film Studies
Jade Amanda Evans

Graduate Certificate in Art Curatorship
Jasmine Melody Kean
Susan Garratt Pels
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.

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.

Donations directed to the infrastructure project of the Power Research Centre will be especially appreciated (a prospectus is available upon request). All donations to The Power Institute Foundation for Art and Visual Culture are tax deductible.

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, such as the Power Research Centre
- 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 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.

For more information please contact:
Professor Mark Ledbury, Director
The Power Institute Foundation for Art and Visual Culture
The University of Sydney, NSW, 2006
P: (02) 9351 4211 F: (02) 9351 7323
Email: mark.ledbury@sydney.edu.au
## 2010 FINANCIAL STATEMENTS
POWER INSTITUTE FOR ART & VISUAL CULTURE AND JOHN POWER
BEQUEST BALANCE SHEET AS AT 31 DECEMBER 2010

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</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>1,823,128</td>
<td>1,900,017</td>
</tr>
<tr>
<td>Petty Cash</td>
<td>550</td>
<td>550</td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>1,823,678</td>
<td>1,900,567</td>
</tr>
<tr>
<td><strong>NON CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments - Power Bequest</td>
<td>4,628,076</td>
<td>4,576,076</td>
</tr>
<tr>
<td>Total Non Current Assets</td>
<td>4,628,076</td>
<td>4,576,076</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>6,451,754</td>
<td>6,476,643</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>6,451,754</td>
<td>6,476,643</td>
</tr>
<tr>
<td><strong>EQUITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated Funds - Power Foundation</td>
<td>153,496</td>
<td>113,692</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>(5,250,030)</td>
<td>(5,185,337)</td>
</tr>
<tr>
<td><strong>TOTAL EQUITY</strong></td>
<td>6,451,754</td>
<td>6,476,643</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 decline in the global financial markets in 2010 over 2009, the fair value of these investments has depreciated during 2010. However, this depreciation 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>Growth pool funds:</th>
<th>31 December 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book value of investments</td>
<td>4,628,076</td>
</tr>
<tr>
<td>Unrealised gain</td>
<td>(10,955)</td>
</tr>
<tr>
<td>Market value of</td>
<td>4,617,121</td>
</tr>
</tbody>
</table>
## CONSOLIDATED INCOME & EXPENDITURE STATEMENT FOR THE YEAR ENDING 31 DECEMBER 2010

### INCOME

<table>
<thead>
<tr>
<th>Source</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment Income</td>
<td>183,566</td>
<td>121,917</td>
</tr>
<tr>
<td>Interest Income</td>
<td>107,006</td>
<td>108,315</td>
</tr>
<tr>
<td>Grants/Contributions - External Organisations</td>
<td>3,000</td>
<td>76,128</td>
</tr>
<tr>
<td>Internal Income</td>
<td>65,078</td>
<td>27,619</td>
</tr>
<tr>
<td>Donations</td>
<td>26,771</td>
<td>1,500</td>
</tr>
<tr>
<td>Photocopy Income</td>
<td>8,711</td>
<td>10,316</td>
</tr>
<tr>
<td>Sale of Publications</td>
<td>9,349</td>
<td>3,948</td>
</tr>
<tr>
<td>Royalties &amp; Copyright</td>
<td>7,151</td>
<td>7,679</td>
</tr>
<tr>
<td>Special Events Income</td>
<td>-</td>
<td>1,013</td>
</tr>
<tr>
<td>Other Income</td>
<td>227</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td><strong>410,861</strong></td>
<td><strong>358,435</strong></td>
</tr>
</tbody>
</table>

### EXPENDITURE

<table>
<thead>
<tr>
<th>Category</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contribution - Salary Costs</td>
<td>183,606</td>
<td>274,243</td>
</tr>
<tr>
<td>Salaries and Associated Costs</td>
<td>130,972</td>
<td>39,784</td>
</tr>
<tr>
<td>Printing &amp; Photography</td>
<td>43,925</td>
<td>35,445</td>
</tr>
<tr>
<td>Reference Materials</td>
<td>13,260</td>
<td>26,276</td>
</tr>
<tr>
<td>Consultant/Contractor Payments</td>
<td>45,000</td>
<td>35,641</td>
</tr>
<tr>
<td>Equipment, Repairs &amp; Maintenance</td>
<td>5,144</td>
<td>5,824</td>
</tr>
<tr>
<td>Publication &amp; News Writing</td>
<td>322</td>
<td>8,475</td>
</tr>
<tr>
<td>Royalty, Patent &amp; Copyright Expenses</td>
<td>-</td>
<td>7,666</td>
</tr>
<tr>
<td>Graphic Design</td>
<td>5,567</td>
<td>5,182</td>
</tr>
<tr>
<td>Communication Expenses</td>
<td>300</td>
<td>2,536</td>
</tr>
<tr>
<td>Student Costs (including Scholarships)</td>
<td>1,132</td>
<td>2,314</td>
</tr>
<tr>
<td>Stationery &amp; Office Supplies</td>
<td>77</td>
<td>2,100</td>
</tr>
<tr>
<td>Promotional &amp; Advertising Expenses</td>
<td>1,611</td>
<td>1,629</td>
</tr>
<tr>
<td>Rent Charges</td>
<td>1,956</td>
<td>354</td>
</tr>
<tr>
<td>Travel &amp; Accommodation</td>
<td>1,903</td>
<td>1,273</td>
</tr>
<tr>
<td>Catering &amp; Entertainment</td>
<td>975</td>
<td>2,293</td>
</tr>
<tr>
<td>General Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td><strong>435,750</strong></td>
<td><strong>456,272</strong></td>
</tr>
</tbody>
</table>

**Surplus/(Deficit)**: *(24,889)*

Accumulated Funds as at 1 January: 6,476,643

Accumulated Funds as at 31 December 2010: 6,451,754

Mark Molloy BA, CPA
Finance Director
Humanities Cluster
25 March 2011
Foundation Governance Statement

(University Foundations are required to report to Senate. Summarised below is the Governance Statement Section to be reported upon as part of the Annual Report. The Annual Report prepared by a Foundation is to submitted via the Chief Financial Officer to Finance and Audit Committee of the Senate)

The Power Council Foundation recognises the importance and benefit of reviewing its adoption and alignment with governance principles and provides the following report

**Principle 1 – Lay solid foundations for management and oversight**

**Nature of the Entity**

The Power Institute Foundation for Visual Art and Culture is a part of the University of Sydney ABN 15211513464 and not separately incorporated under a State or Commonwealth Act. The Foundation is required to gain prior approval for its fundraising activities from the Director of Development up to $100K, the Provost and DVC from $100k to $1m and the Vice Chancellor over $1m. The Foundation’s activities are not-for-profit and covered by the DGR status of the University of Sydney. The University is exempted from the requirement to hold an Authority to Fundraise and obligations upon holders of such an authority but is still required to comply with the balance of provisions of the Charitable Fundraising Act

**Roles of Council and Management**

The Foundation operates under the authority of the Senate of the University of Sydney, as approved on 1 October 2006 and has no powers of delegation. The Foundation conducts its affairs pursuant to the Foundation Rules and the relevant policies of the University. The Foundation did not have a fundraising plan for 2010. The Foundation is to be reviewed every three years from the date of its approval. No review was undertaken during 2010.

**Principle 2 – Structure of the council to add value**

The Council of the Foundation in 2010 consisted of the following members:

Name: Mrs Lynn Fern  
Qualifications and experience: BA, President, Power Institute Foundation for Art and Visual Culture  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 3 eligible to attend 3

Name: Mr Tony Bond,  
Qualifications and experience: OAM, B Ed (Hons)  
Assistant Director Curatorial Services, Head Curator International Art, Art Gallery of NSW  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 3 eligible to attend 3

Name: Mr Frank McDonald  
Qualifications and experience: Honorary Associate, Department of Art History & Film Studies, University of Sydney, Director, Thirty Victoria Street Art Gallery, Clune Galleries, Art Dealer and Researcher specialising in Australian colonial art  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 2 eligible to attend 3

Name: Professor John Clark  
Qualifications and experience: BA, PhD, FAHA, CIHA,  
Professor of Asian Art History, Department of Art History & Film Studies, University of Sydney  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 3 eligible to attend 3

Name: Ms Samantha Meers  
Qualifications and experience: BA, LLB, M Litt  
Managing Director & Trustee, Nelson Meers Foundation, Trustee, Art Gallery of NSW, Sydney, Vice President Philanthropy Australia Council  
Current Term of Appointment: 22/04/2010 to 4/5/2010  
Number of meetings attended: 2 eligible to attend 3
Name: Dr Catriona Moore  
Qualifications and experience: B Ed (Art & Craft), MA, PhD  
Acting Director, The Power Institute, Foundation for Art and Visual Culture (2009 - July 2010), Senior Lecturer, Department of Art History & Film Studies, University of Sydney  
Current Term of Appointment: 22/04/2010 to /22/04/2010  
Number of meetings attended: 1  
eligible to attend: 1

Name: Professor Roger Benjamin  
Qualifications and experience: BA (Hons), MA, PhD  
Acting Director, The Power Institute, Foundation for Art and Visual Culture (July 2010 - Dec 2010), Professor, Department of Art History & Film Studies, University of Sydney  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 3  
eligible to attend: 3

Name: Professor Duncan Ivison  
Qualifications and experience: BA, MSc, PhD  
Dean, Faculty of Arts and Social Sciences, University of Sydney, Professor, Department of Philosophy, University of Sydney  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 3  
eligible to attend: 3

Name: Emeritus Professor Virginia Spate  
Qualifications and experience: BA, MA, PhD, FAHA, CIHA  
Honorary Associate, Department of Art History & Film Studies, Power Professor of Fine Art  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 2  
eligible to attend: 3

Name: Ms Shauna Jarrett  
Qualifications and experience: BA, LLB  
Assistant Group Secretary, Office of General Counsel, University of Sydney  
Current Term of Appointment: 22/04/2010 to /04 /05/2011  
Number of meetings attended: 3  
eligible to attend: 3

Name: Associate Professor Tim Fitzpatrick  
Qualifications and experience: PhD  
Head, School of Letters, Art and Media, University of Sydney, (2009 - 2011) Associate Professor, Department of Performance Studies, University of Sydney  
Current Term of Appointment: 22/04/2010 to /11/11/2010  
Number of meetings attended: 2  
eligible to attend: 3

Council members were elected at the Foundation’s AGM on 22 April 2010. There is not a separate nomination committee of the Council. The full Council resolves on nominations for co-opting of members to fill vacancies outside of the process of election at the AGM. There was no performance evaluation of the Council undertaken in the reporting period.

**Principle 3 – Promote ethical and responsible decision-making**

Council members have been provided with the University of Sydney Foundation Governance Guide, Foundation Rules, Code of Conduct, Conflicts of Interest Policy and the Occupational Health & Safety Policy. The Code of Conduct, Conflict of Interest Policy and the Occupational Health & Safety Policy are also available on the University’s public website as are other relevant University policies regarding gift acceptance, harassment, grievance procedures and other related policies.

**Principle 4 – Safeguard integrity in financial reporting**

The annual accounts of the Foundation are prepared by the financial staff of the University, signed off by Professor Duncan Ivison and included in this Annual Report to the Senate. The Foundation is part of the University and therefore does not have its own audit sub-committee. The University is audited by the Audit Office of NSW.

The Foundation undertook no fundraising appeals during 2010.
Principle 5 – Make timely and balanced disclosure

The Foundation complied with the reporting and disclosure requirements of the Senate. These include an annual budget and this Annual Report.

Members and Council have been made aware of the processes for disclosure pursuant to the Code of Conduct, Conflicts of Interest policy, which include protected disclosure to the ICAC, the Ombudsman or the Auditor General.

Principle 6 - Respect the rights of members, staff, volunteers, clients, & other stakeholders

The Foundation Council and/or membership consists of members of the community, industry bodies and the University whose input is invited via the Annual General Meeting and Council meetings of the Foundation. The following forums/mechanisms have been held during the year to involve stakeholders in election of the Council, activities of the foundation or other stakeholder participation through a number of public lectures, book launches.

Under the Charitable Fundraising Act, the University may be questioned about any appeal on details of the purpose of the appeal such as the appeal target, objectives, distribution of proceeds, etc and the process to provide answers. During the year the Foundation published information on its website/other means and outlines those activities in this annual report. No specific requests for information were made to the Foundation office. Other enquiries may have been made to other parts of the University.

Principle 7 - Recognise and manage risk

The Foundation recognises its activities within University premises or other premises require risks such as health and safety, environmental protection, privacy, trade practices, and compliance with the Charitable Fundraising Act to be considered and managed. The Foundation has managed these risks during the year by complying with University policies and procedures.

Principle 8 – Remunerate fairly and responsibly

No member of a Council is entitled to receive any remuneration for acting in that capacity except reasonable remuneration on a basis which has first been approved in writing by the University Officer (Foundations).

Members of the Foundation Council may be reimbursed for reasonable expenses after written approval of the University Officer (Foundations). Any such instances are recorded in the minutes of the Council.