Welcome to the eighth issue of the Power Institute Alumni and Friends Association e-newsletter.

The Power Institute is a dynamic faculty producing a long list of art and film based professionals working in Australia and internationally. The objectives of the Alumni are to encourage the continued interest of Fine Arts Alumni and Friends in the study of fine arts and art historical scholarship as well as to promote knowledge of the visual arts by means of lectures, seminars discussions and tours.

In this edition we keep you in touch with the most recent activities and with the books, catalogues and major articles recently published by Alumni. We hear from Christine Dixon, Senior Curator at the National Gallery of Australia about the curation of the record breaking *Masterpieces from Paris* as well as the adventures of Jaime Tsai on a recent research trip to Glasgow.

In January 2010 Helena Poropat, Executive Assistant of The Power Institute Foundation for Art & Visual Culture resigned to take up a new position at the State Library of NSW. As Chair of this group I wish to acknowledge Helena's significant contribution to the work of the Committee - particularly her role as the Committee's secretary, as well as assisting with the preparation of events and the compilation of this e-newsletter. This edition welcomes Andrew Yip to the role of Power Institute Co-ordinator.

An invitation is extended to all Alumni to send us your news for future editions of our newsletter by emailing Andrew Yip (Power Institute Co-ordinator at powerinstitute@sydney.edu.au). You might also like to email this address to other Alumni who may not already be aware of the Alumni Association.

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**Masterpieces from Paris**  
In conversation with Christine Dixon on the record-breaking exhibition *Masterpieces from Paris: Van Gogh, Gaugin, Cezanne & beyond*

The success of the National Gallery of Australia’s recent exhibition *Masterpieces from Paris: Van Gogh, Gaugin, Cezanne & beyond* is a testament to the enduring popularity of Post-Impressionist painting in contemporary cultural imagination.
It is surprising then that in conversation with Christine Dixon, Senior Curator of International Painting and Sculpture at the National Gallery of Australia and Masterpieces curator, she admits that the scale of the public response to the Modernist exhibition was somewhat unexpected. “Many of the most popular shows of the last two decades have been Impressionism or antiquities”, she explains, “so it was a bit of a gamble for us to get the Post-Impressionists word out”.

As the record-breaking attendance figures attest – by my count an already staggering 476 000 that Christine revises upward to 482 000 – it was a gamble that paid off. Masterpieces captured the public imagination in a manner that echoes the spiritual fascination that Australian crowds showed for Holman Hunt’s Light of the World in 1906 or Longstaff’s Menin Gate at Midnight in 1928.

Part of the popularity of Masterpieces stemmed from the rare opportunity to view these iconic images. As Prime Minister Kevin Rudd suggested, it was a chance for visitors to “move beyond the images they have grown up with… and explore for themselves the artists’ choice of brushstrokes, the quality of colour, and the meaningful choices of character and form”.

However, Masterpieces was more than a convenient cultural tour. According to Christine, one of the main concerns in organising Masterpieces was bringing the works to Australia in a meaningful way that would add value to the experience. In curating the collection, though respect was given to the original hang, there was a desire to inspire new thematic ways of considering the D’Orsay collection. “I planned the display and showed the Orsay curators”, Christine explains, “and I kept the groupings that they had created… but what we wanted to do were things that were thematic and chronological at the same time”.

In their original environment in the Musée D’Orsay, the curators faced the challenge of hanging the works in a space lit by both natural and artificial light, a combination Christine describes as “impossible”. Repositioning the paintings under the expensive white lights of the NGA allowed them to be seen by fresh eyes in a new light, a sensation that highlights the fact that bringing the D’Orsay permanent collection to Australia as an exhibition was more than an act of mere transportation – it was an opportunity for transformation and reconsideration.

The placement of the works of Vincent van Gogh and Paul Cézanne in the same room highlights this intent to inspire new ways of seeing. The interplay between Cézanne’s cerebral constructions that experiment with form and perspective, and van Gogh’s painterly and emotional canvases, revealed the breadth of the social and artistic conventions being challenged by Post-Impressionist artists.

Unsurprisingly, Christine notes, the Cézannes were favoured by artists, while the paintings of van Gogh proved the most popular with the general public. I ask Christine why she believed van Gogh was able to capture the public imagination. She attributes the phenomenon to our knowledge of the artist’s “lust for life” and his sensibility. “Van Gogh is a very emotive artist, very direct, so that people can see the effect of the artworks”, she remarks, “any viewer can have a direct experience in front of a van Gogh. He possessed the gift of communication”.

After acknowledging the universality of van Gogh’s emotive visual language, I wonder whether other aspects of his story contribute to his persistent popularity: the self-inflicted gunshot wound from which he died, the famous missing ear, drinking, smoking, psychosis. Van Gogh does, after all, embody our notions of the troubled artistic genius. Christine agrees, though her phrasing is, naturally, more eloquent. “I think there’s an immediate tragic story”, she offers, drawing back from the more gruesome details of his life, “a lack of success in his lifetime, but great
success after he’s dead… a traumatic fight with mental illness”.

Further conversation reveals a plethora of fascinating details about the logistics of the exhibition that read like the plot of a Le Carré novel: negotiations took place in secret in multiple languages; some of the works were so large that they had to first go by road to Belgium before flying to Sydney in bespoke crates tailored to the purpose; the collection was too valuable to travel as one consignment so multiple loads were sent (here one glibly imagines decoy Magrittes in identical bowler hats).

Not that any of this would be apparent to the visitor, however. One of Christine’s main aims was to keep this immense effort behind the curtain. “I don’t want people to consider these things”, she remarks, “It’s like a miracle when they bloom on the wall”. Revisiting Claude Monet’s 1886 painting *Study of a figure outdoors: woman with a sunshade turned to the right* in the collection catalogue as I do, it is easy to see how these masterpieces transcend their time and place (or in this case the banality of their title). Here Monet’s palette moves beyond mere prosaic description – the subtle purple hues of the blooming wildflowers are reflected in the fabric of the woman’s dress, her arms and her face, and reappear in the shades of the clouds above. Viewing the painting, I’m unaware of the thousands of hours’ preparation and negotiation that brought it to Australia. Like the rest of the collection, it is a painting that is allowed to speak for itself.

Christine Dixon is Senior Curator of International Painting and Sculpture at the National Gallery of Australia. Words: Andrew Yip

Exhibition Review

*Van Gogh, Gauguin, Cézanne and Beyond: Masterpieces from Paris*

4 December 2009 – 18 April 2010
National Gallery of Australia, Canberra.

Sunday 18 April brought an end to the most successful exhibition yet to be held in Australia. The stellar Masterpieces from Paris, which brought 112 paintings from the Musée d’Orsay to Canberra’s National Gallery of Art, commanded an unprecedented number of visitors who queued to see some of the jewels of late 19th century French art. Some 476,000 people were reported to have attended the event, injecting a generous $94 million into the Canberra economy and eclipsing the old record held by a similar French show at Melbourne’s NGV International in 2004.

This time the exhibition was the result of renovations to the Musée d’Orsay under the guidance of its current director, Guy Cogeval. The decision was made to send a large collection of the gallery’s holdings off in two concurrent travelling exhibitions – the other exhibition titled *Birth of Impressionism* contains some 100 paintings – for undisclosed loan fees.

Conducted by experts from Paris under curators Stéphane Guéган and Sylvie Patry, and the NGA under Christine Dixon, Lucinda Ward and assistant Simeran Maxwell, this careful orchestration was certainly an exercise in cross-cultural relations, organisation and curatorial practice. Guégan spoke of the angst of travelling to Canberra with such unique pieces (estimated at over $2 billion in total), circumspectly admitting that ‘everything can happen on the road’.
That anxiety and anticipation was certainly very real as visitors queued, sometimes for hours, through the long passages of the gallery out beyond the forecourt. Eventually the lines entered into the temporary exhibition spaces, divided into six rooms that moved chromatically from the year of the final Impressionist Exhibition (1886) through to the hallucinatory Neo-Impressionists, to a polyphony of styles, artists and movements that gained critical mass towards the fin-de-siècle. The room devoted to Cézanne and van Gogh, geniuses who left indelible marks on modernist aesthetics, was the undeniable highlight of the show; periodically the lustre of van Gogh’s *Starry night over the Rhone* (1888) glistened from between heads jostling for prime viewing positions.

To the credit of the curators, more obscure characters such as Maurice Denis, Paul Sérusier and Emile Bernard were offered as variations on the exhibition’s titular artists, though they in their own right formed a very important substrate for the development of the Symbolist tendency. The strange harmonies of Bernard’s *Portrait of my sister* (1888) were echoed in the asceticism of Pierre Puvis de Chavannes’ *The Poor Fisherman* (1881), in the minute but beautiful offerings of Odilon Redon and Vilhelm Hammershøi, eventually reaching an almost dissonant climax with Henri Rousseau’s large decorative panel *War* (1894). Perhaps that was one of the feats of this blockbuster show: its ability to satisfy the Australian public’s demand for the popular and spectacular manifestations of French Post-Impressionism, yet to leave room still for those more syncopated, delicate and proleptic visions which arose from this pivotal stage of French artistic evolution.

Yi Long Li

Yi Long is a PhD candidate at the Department of Art History & Film Studies at the University of Sydney.

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**What’s in a name? Duchamp in Glasgow and Eyjafjallajökull across Europe**

Research Adventures with Jaime Tsai

A recent research trip to Glasgow by Jaime Tsai (BA Hons 2005, PhD Candidate) brought more than the young researcher bargained for, thanks to the chaos caused to European airspace by the eruption of Icelandic volcano Eyjafjallajökull.

Jaime was in Glasgow to present a paper titled “The Violence of Interpretation in the Matricide of Duchamp’s Fresh Widow”, as part of the session Untitled: What’s in a Name?, at the 36th Annual Association of Art Historians Conference, held at the University of Glasgow between the 15th-17th April.

More than 300 forty-minute papers were given in 33 sessions at the conference, with plenary presentations delivered by Prof. Joseph Koerner and Jan Vervoort. The Conference coincided with the Glasgow International Festival of Visual Art, which featured symposia, installations, exhibitions, performances and even a revival of Provo’s White Bike Plan – an activity Jaime described as an opportunity for attendees to “emancipate their inner anarchist” by cycling between venues at their leisure.
The Glasgow conference provided Jaime the opportunity to collaborate with leading researchers in her field. “It was amazing to be able to meet David Hopkins, whose writing on Duchamp has influenced my work”, recalled Jaime. “Being able to discuss his current research on the significance of dust in Duchamp’s work was invaluable to the development of my chapter on Duchamp’s squalid studio spaces”.

However, it was another form of dust that had a greater immediate impact on Jaime’s plans. The lingering ash cloud from the Icelandic volcano Eyjafjallajökull (in this case appropriately unpronounceable) meant that she was stranded in Glasgow for a further nine days. It was not, however, an imposition without its charms. After the initial shock at having no control over the "act of God", and at the thought of another week surviving on fish and chips, Jaime passed the time exploring the Glasgow festival. “A highlight would have to be the evenings spent at a local bar called Le Drapeau Noir (the black flag)”, she recalled, “where we saw everything from poetry recitals to an unsuspecting man being liberated of his internal organs, which included such objects as pink stuffed toys and flags, and a copious amount of blood that smelt suspiciously like laundry detergent”.

For Jaime, working on a research topic of international significance brings its own challenges apart from negotiating Scandinavian volcanism and the Glaswegian avant-garde. Few Australian conferences are organised in the field of French Modernism and, as a result, sharing research with international academics is difficult. In the UK however, conferences on Surrealism and Dada are held annually, and a conference on Marcel Duchamp and the Forestay Waterfall will be held this year in Switzerland. Last year also featured a successful conference organised by the Philadelphia Museum of Art on Étant donnés.

Jaime would of course have loved to attend the Philadelphia conference, but had been concerned over reports that Poseidon had been spotted lingering off the American East Coast.

Jaime is currently completing her PhD on Marcel Duchamp’s spatial practice, and the paper she gave in Glasgow will form part of an introduction to the themes of perspective, liminality, transparency and the ‘open and closed’ in Duchamp’s work. Words: Andrew Yip

A Young Curator in Canberra
Emma Colton at the National Gallery of Australia

As Assistant Curator of Australian Prints and Drawings at the National Gallery of Australia, Emma Colton (BA Hons 2005, PhD Candidate) works with some of the most beautiful and fragile works in the gallery’s collection, dating from the late eighteenth century to the present. These objects range from early books illustrating the fledgling Sydney colony, to experimental rust-prints and political posters.

It is a position that she views as a privilege. “Since coming to the gallery I have fallen in love with colonial watercolours”, Emma says, “many with pigments still so unbelievably fresh and lively it is hard to imagine the years that separate us from the artists who painted them”. For Emma, the biggest benefit of her position at the National Gallery has been the opportunity to work with such a comprehensive and diverse collection.

One of Emma’s primary roles is related to the acquisition of prints and drawings
through purchase and donation, in line with the Gallery's acquisition policies to build on the strengths of the national collection. This provides a wonderful opportunity to meet with artists, dealers and collectors. What follows are many hours spent cataloguing, researching and revising collection documentation.

However, the most exciting parts of her job revolve around the travelling and in-house exhibitions and the twice-yearly permanent hang change-overs. These will often coincide with public programs and education events, and the writing of articles for the gallery magazine, *artonview*.

The first exhibition she worked on was the travelling exhibition, *In the Japanese Manner: Australian Prints 1900-1940*. Touring across regional Australia, the exhibition offered a view of hidden treasures from the collection from artists such as Margaret Preston, Thea Proctor, Lionel Lindsay, Murray Griffin and Ethel Spowers.

At the moment Emma is working with Australian art curators selecting works for the permanent hang change-over of the Tasmanian colonial gallery. The re-hang will coincide with the National Gallery's upcoming Robert Dowling exhibition, forming a background to his life in Launceston. A month later she will be hanging the newly built Indigenous galleries, showcasing a number of prints and drawings never exhibited before.

Working at such a large institution provides unique challenges. “Perhaps the most significant challenge is the need to maintain strong, open lines of communication with numerous stakeholders within the gallery”, says Emma. However, this challenge often proves rewarding; “Building relationships with these people is also one of the real benefits. My days are shared with curators whose books and catalogues I pawed over as a student, as well as a host of artists who earn their bread and butter installing exhibitions”.

Working at the National Gallery of Australia is a challenge that Emma relishes, and it is one that offers up surprising pleasures. At the end of each week she tries to take some time to engage closely with the works, learning about pieces in the collection. “It is amazing”, Emma admits, “how happy a little Eugene Carchesio watercolour or Jessie Trail etching can make you!”.

*Emma’s PhD focuses on Arthur Streeton’s work in Cairo. On completion of her PhD Emma hopes to put together a small exhibition of Streeton’s Cairo works, bringing together paintings, watercolours, drawings and photographs from public and private collections in Australia and England. Words: Andrew Yip*
and professional experience. The degree now has an extremely active and extensive internship program which is providing the students with the all important industry connections and experience. An upcoming addition to the program is a unit to be taught largely on site at the Mitchell Library, with students being given special access to the ‘behind the scenes’ workings of the library and its collections. Our thanks to Richard Neville, the Mitchell Librarian (and of course alumnus) for his interest in getting not only this unit up and running but also in establishing other teaching relationships with the department. If other alumni have any suggestions or offers for assistance then we are of course more than happy to hear from you.

You may not be aware that we have also added a new Film Studies Master Coursework degree to our program. This also is well supported by students and we have developed many new units for the degree. This is in addition to an undergraduate Film Studies Major and Honours Film Studies program that we have introduced. The undergraduate Film Studies Major includes units from right across the Faculty but most of the core units come from within our department. As you know film has always been a key part of the department’s teaching and we are hoping to build upon this. Next semester we have a new Film Studies lecturer starting, Dr Bruce Isaacs. Bruce received his PhD from the English department here, and his thesis, *Toward a New Film Aesthetic*, has been published by Continuum Press. Bruce has been teaching for us on a casual basis for many years so it is wonderful that he can be with us now on a permanent basis. We are of course always keen to hear from any alumni working in film or film-related areas, and would appreciate any thoughts or ideas you have for the growth of our film studies activities or ways in which we might connect with you.

Other staff movements: Associate Professor Mary Roberts will be returning next semester from her residency as Visiting Scholar at the Getty Research Institute; Associate Professor Jennifer Milam is on a Thompson Fellowship this year (a fellowship to promote and enhance the careers of academic women). And of course we will soon be welcoming our new Power Director, Professor Mark Ledbury - so more news ahead.

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**The Dictionary of Australian Artists Online**

*Dr Anita Callaway*

*The Dictionary of Australian Artists Online (DAAO)*, an open-access web-based research tool for scholars of Australian art, went online (at www.daao.org.au) in November 2007. Alumni who attended the launch by the Chancellor, Her Excellency Professor Marie Bashir, were encouraged to try out the *DAAO*’s capabilities by keying in names of Australian artists (as varied as Emily Kngwarreye, Tom Roberts, and May Gibbs) on computer terminals specially provided in Schaeffer Library for the occasion.

Many alumni have far closer connections to *DAAO* than this, however. Some will recall its beginnings in the then Department of Fine Arts in 1975, when Bernard Smith and Eve Buscombe began compiling succinct biographies of Australian artists, using the Thieme-Becker *Kunstlerlexikon* as their model. Even more will remember its shift to a more discursive format when Joan Kerr took over the project in 1981, publishing *The Dictionary of Australian Artists*.
Working Paper in 1984, *The Dictionary of Australian Artists...to 1870* in 1992, and *Heritage: The National Women’s Art Book* in 1995. A large number of alumni can claim connection to one or all of these publications, whether as researchers, contributors, informants or, subsequently, as readers.

These volumes were more than an encyclopaedic accumulation of new information: they signalled instead a rethinking of conventional Australian art historiography. At the onset of her last illness, Joan Kerr agreed that this material be published online so that research might continue. She also proposed that Vivien Johnson’s biographical *Aboriginal Artists of the Western Desert* (1994) be incorporated into the project. In the year of Joan’s death, the Australian Research Council awarded the first of three LIEF grants to institutional partners (including the University of Sydney) for the technical development of the DAAO. A complementary scholarly framework of an editorial board and a cohort of expert reviewers (many of whom were, of course, our alumni) was also devised to vet new contributions.

The advantage of the DAAO over its printed antecedents is that it can be continuously updated and corrected. It offers free access to all readers. It welcomes new contributors; however, contributions undergo a thorough double-blind peer review before they are published. It can also expand and change direction, which it is doing now. In its past and present formats DAAO has always promoted a liberal definition of ‘artist’ that includes those creative practitioners who are usually overlooked in traditional western art history—cartoonists, amateur photographers, scene painters etc.—realizing that their efforts are as significant to our cultural development as those of ‘high-art’ painters. Under the terms of its latest LIEF grant, DAAO will morph into an even more comprehensive resource. It will now cast its biographical net even wider, to include entries for critics and designers, as well as introducing non-biographical thematic essays. To acknowledge this development, the acronym DAAO now stands for *Design and Art of Australia Online*.

DAAO’s ambitious purpose is to record and interpret Australian art history, and to keep it safe. It is equally important that DAAO’s own history be kept alive. Academic staff and alumni of this department are currently represented on the management and editorial boards of DAAO. Other alumni have played similarly significant roles in DAAO’s earlier history. A comprehensive list is not available, so to name some alumni here and not others would be improper. As an alumna, I encourage those alumni who were associated with DAAO in any of its manifestations to contact me, so that your input into the development of this important research project is recorded and remembered.

Dr Anita Callaway is the Nelson Meers Foundation Lecturer in Australian Art at the Department of Art History & Film Studies, The University of Sydney.

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**Art at the University of Sydney**

*Kent State: Four Decades Later*

**Thursday 13 May - Sunday 18 July 2010**

In May 1970 students were shot during anti-war protests at Kent State University, Ohio, USA. In the same month British pop artist Richard Hamilton made a print marking the event. The print captures the moment on May 4, 1970 when the US
National Guard opened fire on unarmed students during the protest, killing four and wounding nine others.

The screen print, an edition of 5000, was based on a photograph Hamilton took from news reports as the tragedy unfolded. "I set up a camera in front of the TV for a week", Hamilton said. "If something interesting happened, I snapped it up. In the middle of the week the shooting of students by National Guardsmen occurred. The tragic event produced the most powerful images that emerged from the camera… there it was in my hand, by chance".

For Kent State: Four Decades Later, Dr Ann Stephen and co-curator Luke Parker invited eight contemporary artists of differing generations to reflect on the 40th anniversary of the Kent State shootings and Hamilton’s work. The artists, who use various media to explore political themes, include Susan Norrie, Raquel Ormella, Tom Nicholson, Michael Callaghan, Marie McMahon, Justin Trendall, Barbara Campbell and Bea Maddock, one of Australia’s best-known printmakers.


Schaeffer Library recent acquisitions

Fiona Foley: forbidden, Sydney : Museum of Contemporary Art, University of Queensland Art Museum, 2009. Schaeffer Rare Bk  709.94 385


What I’m up to
Helen Grace

Helen Grace (PhD, 1993) moved to Hong Kong in 2006, where she set up a successful MA Program in Visual Culture Studies in the Department of Cultural & Religious Studies, Chinese University of Hong Kong. It is the first such program of its kind in Hong Kong. She is also a board member of Microwave New Media Arts Festival and Chair of the External Advisory Committee for the Visual Studies Program at Lingnan University.

Helen is currently doing research on User-created Content and Distributed Creativity, funded by a General Research Fund grant from the Hong Kong Research Grants Council. She is a member of a research team that has just completed a major Manpower Planning Study on the Arts and Cultural Sector for the Central Policy Unit of the Hong Kong Government. In 2009, an exhibition of new work, titled IPO: Emotional Economies was held at John Batten Gallery in Hong Kong and she has fantasies that from now on she will spend more time making her own work.
Postcard from New York
Dr Pamela Bell

If you want a quick refresher course in art history, as well as a look at what’s new, try New York.

But first, drop in to the Art Institute of Chicago to see *Matisse Radical Invention 1913-17*, fifty-four important works that indicate Matisse’s changing approach to art. Although most of these works were shown in the 1993 MOMA retrospective, this show brings out Matisse’s working methods and theories.

In New York my favourite was William Kentridge at MOMA. Kentridge’s animations included the spookily apposite story of the business magnate, the oil well and his wife, (the Gulf of Mexico oil spill is on the front page of every paper), the mad adventures of the Nose, based on Kentridge’s recent production of the opera, his set for *The Magic Flute*, and his political statements on oppression as well as drawings for all the animations. Also worth seeing at MOMA is the extensive show of Henri Cartier-Bresson’s photo-journalism.

Totally compelling is the first one-man show in the USA of the work of Otto Dix at the Neue Galerie which specialises in German art. The exhibition covers Dix’s Dada and Neue Sachlichkeit periods and his later works based on northern old masters. His analysis of the Weimar Republic includes prints based on his drawings done in the horror of WWI trenches and piercing portraits of citizens and prostitutes. This show later goes to Montreal.

The Metropolitan Museum of Art’s Picasso exhibition is based on its own holdings. The cutback of funding for public institutions in the States is bringing out paintings from storage which must be a good idea. Also at the Met is a fun show entitled *American Woman: Fashioning a National Identity*. Glamorously mounted the show begins with the Gibson Girl, continues through the twenties and on to the thirties and forties with backdrops of silent movies. Don’t forget the Cloisters, the Met’s outlying faux medieval town, made of odd bits of European churches and cloisters collected by Rockefeller and filled with a rich collection of objects from the period.

The Frick collection of superb examples of European art is, at the moment, complemented by nine paintings from the Dulwich Picture Gallery, said to be England’s first art gallery. The star is Rembrandt’s *Girl at a Window*. The Frick also has an outstanding collection of bronzes.

The Whitney is showing its Biennale with performance, video and painting, but a few Hoppers and Diebenkron works are also on show. The New Museum housed in a building like a series of balancing boxes also showed avant-garde works including several oversized humanoid models and videos selected from the Dakis Joannou Collection.

My last fav was at the Morgan Library and Museum which was showing its Durer drawings, as well as *Romantic Gardens, Nature, Art and Landscape Design*, outlining the development of the garden as part of nature as opposed to earlier formal geometrical garden designs. Included in the show are manuscripts of Rousseau, works by Caspar David Friedrich, Turner and Ruskin, as well as Humphrey Repton’s famous Red Books, which contain before and after proposals for landscape designs.
The New York Botanic Gardens is showing an exhibition of paintings of endangered plants which included four elegant works by Australian botanical artists, of particular note was a rendering of the prehistoric Wollemi Pine.

Both the Asia Society and the Guggenheim were between exhibitions. The only problem with all these shows is that the catalogues are huge, impossible to carry back to Oz. So they have to be ordered on line. All mentioned museums have superb book shops. Parts of most of these shows can also be caught on line.

Donate

Donations from as little as $20 will help support the Power Institute Alumni Prize in Australian Art awarded annually to a student of Australian Art History in the Department of Art History & Film Studies. Donations to the Power Institute Alumni & Friends Association, University of Sydney are fully tax deductible. For more details contact the Power Institute.

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