



# **POWER INSTITUTE**

## **Foundation For Art & Visual Culture**



**Annual Report 2019**

# Power Institute Foundation For Art & Visual Culture

## Mission

The object of the Power institute 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.W. Power.

The Foundation aims to:

- bring ideas and scholarship in the visual arts to the Australian people;
- 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;
- enhance the reputation and effectiveness of the Institute and Department within national and international networks; and
- seek financial and other assistance for the power institute's activities.

## Power Foundation Council Members

Mrs Lynn Fern, President  
Professor Mark Ledbury  
Professor Annamarie Jagose  
Professor Umberto Ansaldo  
Ms Melissa Bonevska  
Ms Julie Ewington  
Ms Anna Waldmann  
Ms Marie Chretien  
Ms Lesa-Belle Furhagen  
Ms Susan Acret  
Mr Simon Chan  
Mr Imants Tillers  
Ms Jennifer Stafford

## Life Members/Governors of the Foundation

Emeritus Professor Bernard Smith, Life Governor  
Mr John Schaeffer (AO)  
Mr Peter Burrows (AO)  
Dr Gene Sherman  
Professor Terry Smith

## Director

Professor Mark Ledbury

## Secretary

Ms Susan Thomas

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## President's report

Lynn Fern



2019 has been another year of exciting achievement for the Power Institute. Under the leadership of our Director, Professor Mark Ledbury, the work of the Institute has continued apace. The reach of its work can be seen in the range of its activities. It has maintained its ongoing commitment to collaboration on the international stage with scholars and scholarship at the forefront of the visual arts. The Sydney Asian Art series flourishes and grows both here and in Asia, with Vis Asia, The Art Gallery of NSW, The China Studies Centre and Sydney Ideas committed to a further three years partnership with the Power Institute.

The Power Institute's reach and breadth can be seen, too, in the ways in which symposia, lecture and workshop formats have been developed and enhanced. Sponsorship of new initiatives is an important part of the Institute's work. A case in point is the exciting and far-reaching "Sedition" Festival (the initiative of Power Council member Lesa-Belle Fuhagen and of Toby Cresswell). In sponsoring this work the Power Institute addressed new audiences and took visual excitement and education to new venues.

Power Publications continues to thrive and grow. Of note in showing its growth and reach was the fine co-published book *Bauhaus Diaspora and Beyond* which was launched not only at the splendid Seidler Offices in North Sydney but also in Brisbane and Melbourne.

With this meeting I conclude my formal connection with the Power Institute Foundation. There are so many people I would like to thank for their contribution to the Institute during my tenure that if I included them all this report would become simply a list of names. I have therefore restricted myself to thanking here our current Dean, Professor Annamarie Jagose for whose support of the Institute I am profoundly grateful. I would like also to recognise those people who have been Directors since I joined the Council of the Power Institute.

Before reconnecting with them on this Council I had been a student of Power Institute Foundation Directors, Professor Virginia Spate (now AC) and Professor Terry Smith. It has been a privilege to know them in both capacities. Their visions for the Institute (different in each case) were uplifting, profoundly rooted in a passion for the visual arts and set the Institute on its course. Professor Roger Benjamin as Director for four years and Acting Director in the second half of 2010 shared that vision and was committed to seeing the Institute grow. During my tenure on the board Emeritus Professor John Clark, Dr Julian Pefanis and Dr Catriona Moore all took up appointments as Acting Directors. Many of them took on this position in addition to full departmental workloads, editing Power Publications and chairing the department.

Their contribution in times of uncertainty, change and growth was resolute and unstinting. I would like to thank them all.

With the appointment of Professor Mark Ledbury in 2011 the uncertainty that had existed as we waited for a permanent appointment disappeared. When Mark became Director, he brought to the position unflagging energy, imagination and vision. He is able to convey the excitement of studying the visual arts in every arena. He may be addressing the Board, arranging a lecture and symposium with an illustrious scholar or ensuring that object-based teaching holds an important place in the teaching of art history: in each case his commitment is tireless. His passion for the visual arts and ability to convey the excitement involved in engaging with them has meant that the Power Institute's breadth of scholarship has widened and deepened during his tenure. It has been a great pleasure working with him and I look forward to watching the Power Institute evolve under his inspirational and steadfast stewardship.

## Director's report

### Mark Ledbury



2019 was an exciting if occasionally exhausting year for the Power Institute, and the list of symposia, lectures, workshops and launches in the pages that follow is a testament to this hectic schedule — recording the very many events we staged, with many partners, across Sydney, Australia and the Asia-Pacific region. Without the commitment, energy, skill and dedication of the small team here at the Power Institute, this level of activity simply would not be possible, and I first want to thank Marni Williams, Susan Thomas, Kate Ukleja, and Toby Fitch here in the Power offices, and Anthony Green and Nicholas Keyzer in the Schaeffer Library, for all their hard work. What a pleasure it is to work with them all.

I'm also deeply grateful for the support of the wider University community, especially our Head of School, Umberto Ansaldo, our Dean, Annamarie Jagose, for their continuing support of our mission here, which this year had the very concrete result of the funding of renovations to our *Paris Cité des Arts* studio, for which we and all the future residents, will be very thankful. I also wish to thank Guy Houghton and all his team in the University's Alumni and Development division for their fundamental support of the Power Foundation's mission to support the Institute's work through fundraising initiatives. Equally important to that mission and to the general direction of the Foundation are the members of the Foundation Council, and I'm deeply grateful to all of them for their engagement and enthusiasm, which was amply demonstrated recently at our Foundation

Council retreat.

We've had lots of reasons to be cheerful this year despite the vicissitudes of the climate. Under the umbrella of our "Art in Action" initiative, that emphasises the need for energized, engaged discussions of art and international collaborations with key voices in the visual arts, we've developed and enhanced our lecture and workshop formats: The Sydney Asian Art Series has gone from strength to strength and we're delighted to have renewed our partnership with Visasia, the Art Gallery of New South Wales, the China Studies Centre and Sydney Ideas for another 3 years. We've also given the stage to diverse and brilliant curatorial and scholarly voices through the Keir Lectures on Art and partnered with many key arts organizations to enhance and develop our programs. It was a particular pleasure to work with dynamic colleagues at The National Art School on an engaging and original symposium, "The Australian Object".

However, we've also taken significant steps towards new models and new engagements with communities via another initiative under the "Art in Action" umbrella: our sponsorship of the highly successful "Sedition" festival which occupied various venues from the NAS gallery to cabarets, cinemas, and the State Library of New South Wales during the course of September. This festival was the brainchild of Power Council member, Lesa-Belle Furhagen, together with Toby Cresswell, and their innovations give us a model for further festival and community events in the future. I

can't thank Lesa-Belle enough for the energy and commitment that drove the project and demonstrated new approaches to engagement and outreach.

We have also used the publication of significant new Power Publications as the platform for public engagements, and we've taken book launches of our splendid co-published book, *Bauhaus Diaspora and Beyond* not only to the splendid space of the Seidler Offices in North Sydney but also to Melbourne and Brisbane. The ever-growing reputation of Power Publications means that we will increasingly build our public programmes around our rich list of publications, and we are going to make funding for new and enhanced publications a major area of focus over the coming years.

We've also been engaged with exciting research and experimental research models in our *Site and Space in Southeast Asia* project, and I want to thank Stephen Whiteman, especially, who though sadly no longer our direct colleague here in Sydney is very much the presiding genius of this particular project.

This year marks the final year of our partnership with the Copyright Agency Limited which has seen us celebrate research and writing on indigenous art and by Indigenous writers and scholars. We're very much hoping to continue to support, mentor and publish great new writing by Indigenous scholars, critics and artists over the coming year, and we look forward to our collaboration with QAGOMA in Brisbane to publish the writings of Gordon Bennett. We also secured funding from the Terra Foundation for a new Visiting Professorship in First Nations art and the first of our Visiting Professors will take up their new role in 2021. This commitment to First Nations' art is part of our continuing and firm belief in the need to expand the horizons of art history and embrace new approaches that reflect the complexity and depth of art worldwide.

As I write this report, we are at the beginning of an exciting new chapter for the visual arts on campus, with the first classes at the newly constituted Campus headquarters of the Sydney College of the Arts, and the opening in August this year of the Chau Chak Wing Museum. Both these highly positive changes will have enormous impact on Power and on the place and the Community.

I look forward to this exciting year and to Power playing its part in embedding both great institutions into the life of the campus and the community.

When I look around, in my tenth year here, at the new Museum, the revived SCA, and the extraordinary range of activities curated by the Power Institute, I am amazed at how much we've managed to achieve, but also grateful to all those who helped make such change possible. I want in my final paragraph to give special thanks to our outgoing Chair of the Foundation Council, Lynette Fern. Lynn has been unfailingly supportive to me since my arrival, has always believed firmly in the mission of the Power Institute, and has given generously in all respects to the success of the Power Institute. As Lynn moves to a new role on the Advisory council of the Chau Chak Wing Museum, I want to thank her very sincerely for all her kindness, wisdom and support, shown not just to me but to previous Directors of the Power Institute, and I very much hope that our continued and mutual interests in art, in all its challenging, deeply beneficial complexity here on Campus and in the wider world, will ensure that we remain in close contact.

## UPDATE ON OUR ACHIEVEMENTS RELATIVE TO STRATEGIC PRIORITIES 2015-2020 (March 2020)

The following strategic priorities were expressed in the Power Institute strategic plan.

### **1. Shaping the future of Art History; National and International Leadership in the Promotion of Art History and related disciplines and their transformation.**

- We can say that through various initiatives including our editorship of AAANZ journal, our successful and active membership of RIHA, our partnership with Museums, Galleries and other institutions we have maintained and enhanced our public and institutional presence and leadership role
- Through successful initiatives such as Art in Action, the Getty “Connecting Art Histories” projects and the Terra Visiting Professorship project we have helped shape and diversify the nature of Art History and its teaching and scholarship, helping to advocate for a more globally-oriented and ECR-focused view of the future of the discipline.

### **2. Creating the Showcase for Art and Ideas: The University Museum and Cultural Precinct Project.**

- Power has had a very active role in shaping both the project (which of course, became the “Chau Chak Wing Museum”) and in seeing the actual museum to successful fruition, and it is one of the most significant and positive changes on Campus for the visual arts in the last fifty years since the Power Institute was founded.
- We are actively engaged in discussions with CCW museum about continuing partnerships between Power and the University Museums in teaching, research and curatorial endeavours.

### **3. Embracing the Digital Sphere – enhancing research, teaching, engagement and publications**

- We have thoroughly embraced social media via our own website, our social media sites, and other initiatives. We have begun to republish our backlist, though work on this is less advanced than we would like. We are now thinking

actively about more ‘born digital’ projects and Digital Art History more broadly.

### **4. Access to Excellence: bringing great ideas closer to a wider and more varied public**

- Our social media and other publicity channels have increased numbers for lectures, etc. Our “Sedition” festival proved that “Festivalization” is a possibility; Art in Action initiatives such as the “Synesthesia” night with its podcast spin-offs showed that public appetite for ideas around art was surprisingly high. However we have not yet devised a truly community-oriented strategy.

### **5. Sustainability and Growth of the Power Foundation Council**

- In the time period of our strategic plan we have exceeded our targets for numbers of new Foundation Council Members, and we have begun to build a more active strategy for Council member participation in Fundraising and other activities.



## 2019 Workshops and Symposia

### **Workshop | Site and Space Field Schools Site and Space in South East Asia | Cambodia 8-19 July 2019**

This 2-year project (commencing in 2018) explores the intersections of urban space, art and culture in three cities—Yangon, Myanmar, Penang, Malaysia, and Huế, Vietnam. With major funding from the Getty Foundation's Connecting Art Histories Initiative and partners, including: National Gallery Singapore, Nanyang Technological University, Power Institute and Dumbarton Oaks Research Library and Collection. *Site and Space in Southeast Asia*, continues to support innovative research in the art and architectural histories of the region. In July 2019 the cohort met in Phnom Pehn, Cambodia.

#### Project leaders:

Caroline Herbelin (Toulouse), Field Director, Huế; Mark Ledbury (Sydney), Chief Investigator; Simon Soon (Malaysia), Field Director, Penang; Adrian Vickers (Sydney), Chief Investigator; Stephen Whiteman (Sydney), Chief Investigator, Projector Director

### **Workshop | The Possibilities of Comparative Art History with Reiko Tomii Friday, 1 November 2019:**

18 registrations

How can art historians write a more rigorous and inclusive art history, amid the persistent privilege given to narratives of Euro-American influence? Reiko Tomii presented the concept of 'resonance' as a way to understand contemporaneous global art practices. Tomii's presentation concentrated on the work of three artists active in the 'wilderness' in 1960s Japan - providing a provocative point of departure for responses from a diverse panel of art historians working in Australia.

**Speakers:** Dr Emily Brink, University of Western Australia

Dr Peyvand Firouzeh, University of Sydney  
Professor Charles Green, University of Melbourne  
Professor Mary Roberts, University of Sydney

### **Symposium | The Australian Object: material culture in context**

**Thursday 3 & Friday 4 October 2019:**

93 registrations

Two-day symposium, 'The Australian Object: material culture in context', was presented in partnership with the National Art School. This symposium showcased new scholarly research on the material culture of Australia. It addressed the rich diversity of objects and the processes, knowledge, and meanings embedded therein.

**Speakers:** Alisa Bunbury, Dr Anita Callaway, Dr Mark de Vitis, Dr Molly Duggins, Fiona Foley, Shannon Foster, Dr Stephen Gilchrist, Dr Michael Hill, Associate Professor Alison Inglis, Associate Professor Martyn Jolly and Dr Elisa deCourcy, Jonathan Jones, Lorraine Kypiotis, Greg Lehman, Dr Maria Nugent, Holly Schulte and Priya Vaughan.

### **Symposium | Gender in Southeast Asian Art Histories II: Art, Digituality and Canon- making?**

**Friday, 18 & Saturday 19 October 2019:**

98 registrations

The Power Institute, together with the School of Literature, Arts and Media and the Faculty of Arts and Social Sciences at the University of Sydney, presented this symposium (as the second part of the Gender in Southeast Asian Art Histories project). Its aim to extend conversations initiated in Bangkok around women's exhibitions, archives and canon-making, including an exhibition of *Womanifesto Archives* at *The Cross Art Projects*.

The two-day event presented workshops and panel discussions on using digital methods to rethink practices of canonisation in conventional modes of knowledge production, (namely women-centred texts and exhibitions) culminating in a roundtable bringing together leading feminist scholars to consider the current and future states of feminist art research. The end goal to develop an online research platform to facilitate a larger Southeast Asian Art and Gender Network.

The Symposium was convened by:

Dr Roger Nelson, Dr Clare Veal, Dr Yvonne Low and Dr Catriona Moore, Department of Art History, University of Sydney

## 2019 Power Lectures

### **Power Lecture | Gallery 1759: Marcel Duchamp, *Étant donné*, and the Philadelphia Museum of Art**

**Matthew Affron**, Curator at the Philadelphia Museum of Art.

**Wednesday, 6 March 2019:** 306 registrations

Affron presented a Power Lecture on Duchamp's ideas about the institution of the art museum through the room-sized tableau-construction *Étant donné*, the artist's last major work.

### **Sydney Asian Art Series | *Seeing Taste: Art, Cuisine and Urbanity in Safavid Persia/Iran***

**Sussan Babaie**, Reader in the history of Iranian and Islamic art and architecture at The Courtauld Institute of Art, University of London

**Thursday, 28 March 2019:** 154 registrations

In the context of the Safavid dynasty's capital city of Isfahan, Sussan Babaie examined the intersection of visual and gustatory experience as a self-aware obsession with 'taste'.

Co-presenters: The University of Sydney's China Studies Centre, The Power Institute and VisAsia, with support from the Art Gallery of New South Wales and Sydney Ideas.

### **Power Lecture | *J.W. Power and Otto Freundlich: A Forgotten Friendship***

**Tuesday, 9 April:** 42 registrations

**David Pestorius**, art historian, curator and the director of Australian Fine Arts in Brisbane.

Pestorius's lecture was hosted by the Yuill/Crowley gallery and held in co-operation with the Power Institute at the University of Sydney. The lecture was presented in an installation conceived for the occasion by the Viennese artist Heimo Zobernig and introduced by Professor Mark Ledbury, Director of the Power Institute.

### **Sydney Asian Art Series | *Kolkata "Rising": The Politics of Place in Recent Bengali Cinema***

**Tuesday, 21 May 2019:** 35 registrations

**Malini Guha**, Associate Professor of Film Studies at Carleton University

Guha considered how location shooting in recent films set in the city of Kolkata went

beyond documentation to reveal aspirations, desires and anxieties concerning the city's global future. A film screening was shown the following day.

### **Film screening | *"Interview"***

**Wednesday, 22 May 2019:** 125 registrations

Tribute screening of the film *"Interview"* (1970) by Mrinal Sen at the AGNSW.

Introduced by Malini Guha.

Co-presenters: The University of Sydney's China Studies Centre, the Power Institute and VisAsia, with support from the Art Gallery of New South Wales and Sydney Ideas.

### **Keir Lecture on Art | *Anni Albers: Lineage and Legacy***

**Lynne Cooke**, Senior Curator, Special Projects, National Gallery of Art, Washington DC

**Wednesday, 7 August 2019:** 177 registrations

Lynne Cooke examined the work of little studied artist Anni Albers – a student of the Bauhaus and prolific weaver, printmaker and writer. The *Keir Lectures on Art* series is a Power Institute initiative supported by the **Keir Foundation** and presented in partnership with The University of Melbourne.

### **Power Lecture: *Moving-Image Art and the 'End of Cinema': Zidane: A 21st Century Portrait***

**Thursday 22 August:** 20 registrations

**Hilary Radner**, Emeritus Professor of Film and Media Studies at the University of Otago in the Department of History and Art History For over twenty years, filmmakers such as Jean-Luc Godard, critics and theorists have discussed the so-called 'death of cinema'. This issue in particular has been placed under a spotlight by film theorist Raymond Bellour. Radner considered the installation *'Zidane: A 21st Century Portrait'* (Douglas Gordon, Philippe Parreno, created 2005-2006) to understand what Bellour meant and how his ideas might inform our relations to these works as viewers.

### **Sydney Asian Art Series | *A History of Japanese Photography: Images of the City after Disaster***

**Yasufumi Nakamori**, Senior Curator of International Art Photography at Tate Modern

**Saturday, 24 August:** 85 registrations

Yasufumi Nakamori introduced some little-known critical aspects of the history of Japanese photography, namely, photographic images and visual culture surrounding selected large-scale earthquakes, From the Nohbi Earthquake in 1891 to the 2011 Tohoku Earthquake. Paying attention to issues such as technologies, circulation, and the impact of the images, Nakamori examined their relationship to collective memory and imaginary projections of a city.

**Sydney Asian Art Series | *Displaying Reform: Exhibitionary Architecture and the Early Reform Era in the People's Republic of China***

**Cole Roskam**, Associate Professor of Architectural History in the Department of Architecture at The University of Hong Kong  
**Wednesday, 18 September:** 78

registrations

This lecture explored how a history of exhibitionary architecture that started in the 1970s in China and abroad contributed to the Chinese Communist Party's efforts to reposition itself relative to the world at large.

**Roundtable discussion | Sydney Asian Art Series | *Museums and Cultural Districts in Asia and Australia***

**Saturday 21 September 2019:** 85  
registrations

This roundtable discussion was held at the Art Gallery of NSW with panelists Cole Roskam, Duanfang Lu, Olivier Krischer and Anna Lawrenson. Supported by: The University of Sydney's China Studies Centre, The Power Institute and VisAsia, Art Gallery of New South Wales, and the Power Institute. A discussion as part of the *Sydney Asian Art Series*.

**Power Lecture | *The Wind in the Trees: From Tradisexion to Womanifesto***

**Flaudette Datuin**, Professor, Department of Art Studies, College of Arts and Letters at the University of the Philippines.

**Friday, 18 October:** 98 registrations  
Datuin's keynote lecture 'The Wind in the Trees: From Tradisexion to Womanifesto' was part of the Gender in Southeast Asian Art Histories II Symposium: Art, Digitality and Canon-making?

Presented by the Power Institute, together with the School of Literature, Arts and

Media and the Faculty of Arts and Social Sciences at the University of Sydney.

**Power Lecture | Karen Quinlan, Director of the National Portrait Gallery**

Convened by Dr Chiara O'Reilly and Dr Anna Lawrenson, as part of the Power Department Initiative Fund.

**Wednesday, 9 October:** 24 registrations  
Quinlan reflected on her pioneering work at Bendigo Art Gallery as a foundation for her new role as Director at the National Portrait Gallery Australia. Presented with Museum and Heritage Studies, at the University of Sydney.

**Power Lecture | *Images of Technology, Technologies of Imaging Digital Art History at the Getty Research Institute***

**Emily Pugh**, Principal Research Specialist and head of the Digital Art History department at the Getty Research Institute.

**Friday, October 25:** 70 registrations

Presented by Power and the Sydney Digital Humanities Research Group. Pugh provided an overview of the ways the GRI's DAH team explores the relationships between imaging technologies and art historical research and scholarship as part of two DAH projects in particular: PhotoTech, which uses emerging technologies such as computer vision and machine learning to discover new research possibilities within the GRI's Photo Archive, and Ed Ruscha Streets of Los Angeles, an effort to digitize and make accessible 130,000 images of LA streets from an archive Ruscha began compiling in 1965.

**Keir Lectures on Art | *From Body in Action to Information in Time: Performance Art and Its "Second Life" in 1960s***

**Reiko Tomii** is an independent art historian and curator, who investigates post-1945 Japanese art which constitutes a vital part in world art history of modernisms.

**Wednesday, 30 October:** 123 registrations  
In this lecture, Reiko Tomii brought to light the fundamental difference of performative practices in 1960s Japan from Euro-American counterparts. Through an examination of artwork documentation, which she terms the "second life" of a performance work, Tomii tracked major shifts in artistic practice during this time.

## 2019 Seminars

### **Seminar | Meet the Curator: Matthew Affron** **Monday, 29 April:** 25 registrations

**Matthew Affron**, Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art

Matthew Affron presented a lunchtime student seminar followed by Q&A on his curatorial experience working at a major art gallery. It was a unique opportunity for students and interested parties to speak with an expert in the arts industry and ask questions about curating, museums and galleries, conservation, working with significant historical works of art, and much more.

### **Seminar | Worldmaking in Aquatint**

**Thursday, 20 June:** 20 registrations

**Douglas Fordham**, Associate Professor of Art History at the University of Virginia. Invented in the late 18th century, the aquatint process enabled artists to produce intaglio prints with rich tonal gradations and careful hand colouring. British artists embraced the medium for the representation of travel, and they used it to represent Indian cave temples, Chinese waterways, African villages, and more.

### **Seminar | Art under Duress: Prison, Exile and Painting during the French Revolution**

**Friday, 11 October 2019:** 15 registrations

**Gerrit Walczak**, Associate Professor of Art History at the Technical University of Berlin  
**Sophie Matthiesson** Curator of International Art at the National Gallery of Victoria

This seminar '*Art under Duress: Prison, Exile and Painting during the French Revolution*' included talks by Gerrit Walczak entitled: *The Business of Exile: French Migrant Painters in London during the Revolution* and *Re-evaluating Hubert Robert's prison plates* by Sophie Matthiesson.

## Other Events

### **Masterclass | Karen Quinlan, Director of the National Portrait Gallery**

Convened by Dr Chiara O'Reilly and Dr Anna Lawrenson, as part of the Power Department Initiative Fund.

**Wednesday, 9 October:** 24 registrations

A student Masterclass was held by art curator Karen Quinlan from 1pm – 3pm

in the Woolley Seminar room. An evening Power lecture followed (see Power Lectures).

### **Private art viewing | Lynne Cooke, Senior Curator, Special Projects, National Gallery of Art, Washington DC**

**Thursday, 8th August 2020:** 20 registrations

A private viewing and discussion over drinks with special guest Lynne Cooke. Held in Room 218 of the Fisher Library. This exclusive artwork viewing showcased rarely seen works of art from the University Art Collection, with talks by Lynne Cooke, Ann Stephen, Senior Curator, University Art Collection and Mark Ledbury, Director of the Power Institute.

### **Sedition 2019 | Arts festival | various Sydney venues**

**31st August – 12 October 2019:**

588 registrations: Paper Tiger Exhibition, NAS  
3,431 registrations (in total attendance)  
31 sessions/events/programs | 75 artists, creative and cultural workers contributed to the running and implementation of the project  
431 events, stories, publications and case studies brought to light the history of the city and its villages | 27,570 people accessed the project's historical content

**Sedition 2019** was an exciting art event and festival celebrating public art and protest arising from underground in Sydney during the 1970s. The creation of Lesa-Belle Furhagen and Toby Cresswell. **Sedition** created exciting partnerships between the Power Institute Foundation of Art and Visual Culture, City of Sydney Council, the State Library of NSW, the Oxford Arts Factory, the National Art School and Brand X Productions. This multi-venue festival included: Paper Tigers, an art exhibition at the National Art School featuring almost 200 works: *Sedition: 'The Art of Agitation'* an art exhibition at the State Library of New South Wales; music events at the Oxford Arts Factory and the National Art School, a film season and a series of round table conversations that recast the cultural history of Sydney. Discussions were held at the State Library of New South Wales, Verve Gallery, (USyd) and the National Art School.

## 2019 Power Publications book launches

**Eugenia Raskopolous | *Vestiges of the Tongue: Art, Language and the Body Politic*.**

**Book launch & panel discussion | Tuesday 16 April:** 153 registrations  
Carriageworks, 245 Wilson Street, Everleigh, NSW 2015

This event brought together a dynamic panel to discuss: *How does art navigate the nuances between images and text?* The panel discussion was followed by a book launch celebrating Eugenia Raskopolous' work in *The National* and her new monograph, *Vestiges of the Tongue*.

**Panelists:** Eugenia Raskopolous, Isobel Parker Philip, Daniel Mudie Cunningham, Elliott Bryce Foulkes.

Presented by: Carriageworks, Formist Editions and Power Publications.

***Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture*** (MUP/Power Publications)

**Edited by:** Professor Philip Goad, Dr Ann Stephen, Professor Andrew McNamara, Professor Harriet Edquist, Professor Isabel Wünsche

**Melbourne Book Launch & Exhibition | *The Bauhaus Now!***

**Thursday 25 July 2020:** 800 registrations  
Buxton Contemporary, Dodds St & Southbank Blvd, Southbank, VIC

***Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture*** (MUP/Power Publications)

**Edited by:** Professor Philip Goad, Dr Ann Stephen, Professor Andrew McNamara, Professor Harriet Edquist, Professor Isabel Wünsche

**Sydney book launch & roundtable panel discussion | University of Technology Sydney**

**Thursday 30 July 2020:** 70 registrations  
The launch followed a panel discussion on Bauhaus.

**Speakers:** Thea Brejzek, Professor for Spatial Theory, UTS  
Dr Donna West Brett, Lecturer in Art History and Curating, USYD  
Éva Forgács, Adjunct Professor of Art History in the Art Center College of Design, Pasadena/California

Professor Philip Goad, Chair of Architecture, Urban and Cultural Heritage at the University of Melbourne

***Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture*** (MUP/Power Publications)

**Sydney book launch and reception | Seidler Penthouse, North Sydney**

**Friday 31 July 2019:** 102 registrations  
This private event was held at the Seidler Penthouse hosted by Penelope Seidler. It was attended by Power donors, supporters, alumni, academic scholars, colleagues and VIP guests. *Bauhaus Diaspora and Beyond* was launched by Éva Forgács, Adjunct Professor of Art History in the Art Center College of Design, Pasadena/California.

***Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture*** (MUP/Power Publications)

**Brisbane Book launch and roundtable discussion | Museum of Brisbane**

**Monday, 1 August 2019:** 80 registrations  
**Roundtable Discussion: 'The Legacy of the Bauhaus in its Centenary'**

This roundtable discussed why the Bauhaus continues to provoke so much interest today. The forum also explained its legacy, both in Australia and throughout the world.

**Speakers:** Éva Forgács, Philip Goad, Andrew McNamara and Isabel Wünsche

**Moderator:** Professor Susan Best, Queensland College of Art, Griffith University

***Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture*** (MUP/Power Publications)

**Brisbane lecture | Museum of Brisbane**

**Monday, 1 August 2019:** 80 registrations  
**Lecture by Éva Forgács 'Everyone is talented. Bauhaus Pedagogy'**

**Panelists:** Professor Andrew McNamara, Queensland University of Technology  
Catriona Quinn, author, PhD candidate, UNSW

Dr Ann Stephen, Senior Curator, University of Art Gallery and Art Collection, USYD  
Isabell Wünsche, Professor of Art and Art History at Jacobs University Bremen, Germany

***Apparitions: Photography and Dissemination,***  
**by Geoffrey Batchen** (co-pub: NAMU Press)  
**Art Gallery of New South Wales**  
**Wednesday, 9 October 2019:**

70 registrations

This book launch was followed with a lecture by author and photo historian Geoffrey Batchen, entitled: ***Light and dark: a little history of the negative.*** One of the distinctive characteristics of photography is the fact that most analogue photographs are positive prints made from a negative. However, the negative is often regarded as a secondary entity by critics and scholars. This talk offered a condensed history of the negative, looking at work by a range of practitioners, including William Henry Fox Talbot, Man Ray, Dorothea Lange, Richard Avedon and Andreas Gursky.

## Power Publications & communication Annual Report 2019

Power Publications continued to build on its recent momentum with three new titles in 2019 featuring more than twenty contributors, all of which were produced in partnership with local and international presses. Publications included the scholarly monograph *Eugenia Raskopoulos: Vestiges of the Tongue*, produced with Formist, the multidisciplinary anthology *Bauhaus Diaspora: Transforming Education through Art, Design and Architecture* with Melbourne University Publishing and *Appartitions: Photography and Dissemination* by Geoffrey Batchen, produced in partnership with NAMU Press in Prague.

### Events

We celebrated the new titles with four Sydney launch events as well as launch occasions in Melbourne and Brisbane. Panel discussions and papers were delivered by 15 local and international experts at these events to students, scholars and the general public. We continued our approach of partnering with larger institutions to expand our audiences, with events at Carriageworks, Art Gallery of New South Wales, University of Technology Sydney, Museum of Brisbane and Buxton Contemporary in Melbourne allowing publications-related events to reach a combined total of more than 1,300 people.

### Indigenous Art Writing and Research

The Power Publications Award for Indigenous Art Writing celebrated the essay 'I Can Still Hear Them Calling: Echoes Of My Ancestors' by Kimberley Moulton, a Yorta Yorta woman, curator and writer and Senior Curator South Eastern Aboriginal Collections at Museums Victoria. A dissertation by Wiradjuri and Kamilaroi artist, curator and researcher Jonathan Jones titled 'Murruwaygu: Following in the Footsteps of our Ancestors' was selected as the Dissertation Prize winner for Indigenous Art Research. This was the final round of these prizes, which were made possible only with the generous support of the Copyright Agency Cultural Fund. Power hopes to turn its attention to mentorships and publishing opportunities for Indigenous art writers and scholars with a new program drafted in partnership with *Art Monthly Australasia*.

Power will be seeking support for this program in 2020.

### AAANZ Recognition

Our books continue to be recognised by peers with awards and reviews. We were pleased to see *Ambitious Alignments: New Histories in Southeast Asian Art, 1945–1990*, edited by Stephen Whiteman, Sarena Abdullah, Yvonne Low and Phoebe Scott and co-published with the National Gallery Singapore, chosen as runner up in the Best Anthology category at the Art Association of Australia and New Zealand conference.

*Closely attentive to the interweaving of discourses of national identity, struggles for political dominance, and the evolving cultural traditions associated with the region, each of the fine essays in this volume pushes the boundaries of existing knowledge about Southeast Asian art and brings a great deal of new material to light. One of the exciting things about this publication is the way in which it exposes relatively little-known art to new audiences and furthers the scholarly development of emerging scholars in an area of great topical and timely interest for the discipline in the twenty-first century.*

—Anthony White, **judge's citation** for runner up commendation in AAANZ Best Anthology category

### Selected Reviews in 2019

Power Publications titles were reviewed in a range of media, with selected excerpts included below. Our books also featured online via the *Age*, *Daily Review*, *Frieze*, and *Goethe Insitut*.

*In 1948, the art historian Bernard Smith wrote a letter to England defending his communism. He pointed out that amongst his friends were devoted Catholics and communists, and that their convictions were 'probably an aspect of their fineness.'<sup>1</sup> The uncertain insight is also a compelling quality of Sheridan Palmer's superb biography, as she shapes Smith's personality by his drive to make his mark on the world, while not entirely explaining him by it.*

—Darren Jorgensen on *Hegel's Owl: The Life of Bernard Smith* in the ***Australian and New Zealand Journal of Art***

*Ambitious Alignments is a major contribution to the field and points the way towards both a fruitful method of collaborative research that brings overlapping histories together and to new areas in which such research can be focussed. It should be an essential text for students and art historians.*

—Caroline Turner on *Ambitious Alignments*, reviewed in [Southeast of Now: Directions in Contemporary and Modern Art in Asia](#)

*One of the most impressive aspects of Ambitious Alignments is its examination of how Southeast Asia frequently navigated, with real agency, the complex Cold War politics shadowing the region's postcolonial development.*

—Gregory Galligan on *Ambitious Alignments*, reviewed in [Art in America](#)

*Diasporas, by definition, tend to be complex, vast and unwieldy – this 279-page compilation of 15 essays and 20 case studies, varying in length and degree of focus, enables us to follow the multilayered approaches, particularly in education, that enabled a Bauhaus sensibility to gain a foothold within the Australian education system and change a country's architecture, design and crafts forever.*

—Caroline Montague on *Bauhaus Diaspora*, reviewed in [Architecture Now](#)

The many threads of *Bauhaus Diaspora and Beyond* make a significant contribution towards Goad, Stephens, and McNamara's ongoing reassessment of Australian modernism, and furthermore, the celebration of the contribution of émigrés and refugees fleeing Europe in the late 1930s is a timely one—both in Australia and elsewhere. The book's extensive original and rare images make it a valuable resource for students and scholars, and include not only 'official documentation' such as paintings, posters, exhibition photographs, and documentary photographs, but also a wealth of supplementary ephemeral material such as letters, newspaper articles, and sketches. Importantly, the book not only documents 'that education was a crucial aspect of émigré practice' (p. 242), but also uncovers the various types of activities that constitute education beyond formal teaching—and, in this respect, could be a valuable contribution to a reassessment of global modernism too. —DJ Huppertz, reviewed in [Journal of Design History](#)

## **Budget and strategy**

Power Publications is now known locally and increasingly internationally as a producer of high-quality scholarly publications and therefore we are approached on a more frequent basis with proposals. This shows great potential for growth, but we are having to turn away almost all new proposals due to our lack of ongoing funding. Furthermore, for a press that is restricted to working with project grants rather than a recurring annual publishing budget, co-publishing has been a necessary though at times limiting solution. While 2019's partnerships have added more than \$100,000 in value alone and allowed books to be created that would otherwise not have found their audiences, the imprint would benefit significantly from the greater flexibility and autonomy of having series funding. Without this in place, Power Publications has no resources with which to drive its frontlist strategy, despite many manuscripts that are ready to be developed from existing Power initiatives, ARC-funded research groups, local conferences and our growing network of galleries, artists and individual scholars who are looking for peer-reviewed outlets for their work.

Gross revenue increased in 2019 in part because of steady direct and distributor sales, but also due to Publications Assistant Toby Fitch pursuing errors in the payments of one distributor from previous years. Some modest grant funds were received for Eugenia Raskopoulos' publication, which had Australia Council project funding, but the vast majority of funds received will be subject to revenue sharing with co-publishers of as much as 50 per cent, and royalty payments to editors and authors. Printing and shipping costs continue to increase, with approximately \$15,000 spent on freight and postage across the year to ensure worldwide reach. Power has continued to publish eBooks from its front and back lists, but will turn its attention to a wider range of online publishing avenues in projects to come.

As reported previously, it is imperative that the press work to fund all its projects and modest personnel requirements as a matter of priority. Two series-focused grant proposals and an organisational funding proposal were drafted in 2019. Both grants have either been unsuccessful or yet to find philanthropic support. In 2020 we will continue to pursue funding for scholarly anthologies and a



First Nations series, and as always we thank Power's Advisory Committee for their efforts and support.

Titles launched in 2019:

- ***Eugenia Raskopoulos: Vestiges of the Tongue***, an artist monograph with contributions from Huang Du, Ann Finnegan, Anneke Jaspers, Victoria Lynn, Anne Marsh, Daniel Mudie Cunningham, Robert Nelson, Nikos Papastergiadis, Isobel Parker Philip, Nicholas Tsoutas (co-pub: Formist)
- ***Bauhaus Diaspora and Beyond: Transforming Education in Art, Architecture and Design***, an anthology edited by Philip Goad, Andrew McNamara, Ann Stephen, Harriet Endquist and Isobel Wünsche (co-pub: MUP)
- ***Apparitions: Photography and Dissemination***, by Geoffrey Batchen (co-pub: NAMU Press)

Titles to be launched in 2020

- ***The Selected Writings of Gordon Bennett***, a co-publication with Griffith University Art Museum
- ***Outside In: Ten Essays on UnAustralian Art***, a co-authored anthology by Rex Butler and ADS Donaldson
- ***The Ends of Painting: Art in the 1960s and 1970s***, an anthology edited by Paris Lettau and David Homewood with contributions by Reiko Tomii, Carel Blotkamp, Claire Gilman, Darby English, Jeremy Gilbert-Rolfe, Sebastian Engehofer, Suzanne Hudson, and Ian McLean

Marni Williams  
Publications Manager

## Schaeffer Library

Student use of library facilities and materials in 2019 was at approximately the same level as in the previous year, with increased use of study spaces in mornings and evenings again noted. It is anticipated that the same usage levels will be recorded in 2020.

The six outdated public-access computers on the mezzanine level were upgraded with the assistance of the Faculty asset managers. This has allowed installation of up-to-date versions of software packages required by students accessing the Canvas facility.

For many years Schaeffer has funded its own photocopying machines, which has required a manually administered coin operation system. In 2019 this facility was upgraded with the installation of a multi-function “follow-me” printer. This is maintained by the university and provides a flexible scanning and printing facility with costs managed through the user’s university account. This change has been warmly welcomed by library patrons and staff.

In 2019 library staff completed the refurbishment of Room 322 on the mezzanine level. Formerly used as a photocopy room, this space has been transformed into a secure climate-stable storage area for rare and fragile materials. Six new lockable book cabinets have been installed and the existing rare book materials were cleaned, assessed and transferred to the new space in September and October. This has also released approximately 40 metres of much needed shelving in the Fern Reading Room for ephemera, exhibition catalogues and pamphlets.

2019 also saw the completion of several phases of the long-term collection maintenance project, with all uncatalogued materials assessed as potential high-use items now processed. The library also received donations of several hundred items during 2019 from the former Sydney College of the Arts library and the MCA library. These materials are currently in cataloguing and it is anticipated that processing will be completed by the middle of 2020.

Infrastructure improvements planned for 2020 are the installation of additional shelving and upgraded lighting on the mezzanine level. Study desk surfaces on the mezzanine may also be refurbished, funds allowing.

Anthony Green  
Senior Schaeffer Librarian

# FINANCIAL STATEMENTS



The University of Sydney  
Power Institute Foundation (D7010\_ART\_FND\_POWER)

**Income Statement**  
for the Year Ended 31 December Calendar Year 2019

	31 December CY2019	31 December CY2018
<b>INCOME</b>		
Grants	84,707	-
Scholarships, Donations and Bequests	265,504	218,015
Business and Investment Income	40,806	52,453
Realised Gain / (Loss) on Investments	190,585	167,147
Unrealised Gain / (Loss) on Investments	818,998	521,994
Investment Administration Fee	(32,016)	(30,949)
Internal and Other Income	600,513	318,084
<b>Total Income</b>	<b>1,969,097</b>	<b>1,246,744</b>
<b>EXPENDITURE</b>		
Salaries	404,811	427,794
Consumables	491	2,832
Equipment and Repairs/Maintenance	4,160	7,029
Services and Utilities	44,639	59,731
Travel, Conferences, Entertainment	132,325	203,690
Consultants and Contractors	5,269	5,878
Student Costs and Scholarships	40,223	33,839
Other expenses	691,290	590,632
<b>Total Expenditure</b>	<b>1,323,210</b>	<b>1,331,426</b>
<b>Surplus / (Deficit)</b>	<b>645,887</b>	<b>(84,682)</b>
Accumulated Funds	9,032,261	9,323,831
Accumulated Funds Adjustments	220,894	9,836
<b>Total Accumulated Funds</b>	<b>9,899,042</b>	<b>9,248,985</b>

I certify that the Income Statement and Balance Sheet of the Foundation have been prepared in accordance with the University's accounting practices and procedures. These Foundation accounts form part of The University of Sydney's financial reports.

Dave  
Oosthuizen  
DAVID OOSTHUIZEN

Digitally signed by Dave  
Oosthuizen  
Date: 2020.01.22  
11:02:36 +11'00'

Finance Director  
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music



The University of Sydney  
Power Institute Foundation (D7010\_ART\_FND\_POWER)

Balance Sheet

as at 31 December Calendar Year 2019

	31 December CY2019	31 December CY2018
<b>ASSETS</b>		
CURRENT ASSETS		
Short Term Funds	605,596	434,464
<b>Total Current Assets</b>	<b>605,596</b>	<b>434,464</b>
NON CURRENT ASSETS		
Medium/Long Term Investments	9,431,886	8,814,501
<b>Total Non Current Assets</b>	<b>9,431,886</b>	<b>8,814,501</b>
<b>TOTAL ASSETS</b>	<b>10,037,482</b>	<b>9,248,965</b>
<b>LIABILITIES</b>		
CURRENT LIABILITIES		
Payables	138,440	(20)
<b>Total Current Liabilities</b>	<b>138,440</b>	<b>(20)</b>
NON CURRENT LIABILITIES		
<b>TOTAL LIABILITIES</b>	<b>138,440</b>	<b>(20)</b>
<b>NET ASSETS</b>	<b>9,899,042</b>	<b>9,248,985</b>
<b>EQUITY</b>		
Accumulated Funds	9,899,042	9,248,985
<b>TOTAL EQUITY</b>	<b>9,899,042</b>	<b>9,248,985</b>

I certify that the Income Statement and Balance Sheet of the Foundation have been prepared in accordance with the University's accounting practices and procedures. These Foundation accounts form part of The University of Sydney's financial reports.

Dave  
Oosthuizen

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DAVID OOSTHUIZEN

Finance Director  
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music



**Power Foundation Information**  
For the Year Ended 31 December Calendar Year 2019

The University of Sydney

**Power Foundation Information**  
for the Year Ended 31 December Calendar Year 2019

	Power Institute Foundation D7011		Administration D7021		Schaeffer Library D7022		Cite International D7023		Public Education D7025		Power Publications D7026		Alumni & Development D7027		Parent Account T0437		Parent Account T0438		Power_ D7010	
	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018	CY2019	CY2018
Total Income	391	558	1,239,081	829,271	20,175	19,989	267	20,142	12,448	23,746	69,086	41,201	10,285	1,824	386,448	195,056	228,937	114,957	1,969,097	1,246,744
Total Expenditure	5,700	6,000	1,176,948	1,119,469	11,603	13,732	3,000	12,291	17,778	73,023	102,476	105,245	5,704	1,666	0	0	0	0	1,323,210	1,331,426
Surplus / (Deficit)	(5,309)	(5,442)	62,113	(290,198)	8,571	6,257	(2,733)	7,851	(5,330)	(49,277)	(33,390)	(64,045)	4,581	158	386,448	195,056	228,937	114,957	645,887	(84,682)
Accumulated Funds	27,292	32,214	4,185	502,152	2,130	(4,220)	20,282	14,105	52,205	101,482	99,394	163,404	12,271	10,205	5,545,921	5,350,864	3,268,561	3,153,623	9,032,261	9,323,831
Accumulated Funds Adjustments	0	520	220,814	8,955	0	93	0	(1,674)	0	0	0	35	80	1,909	0	0	0	0	220,894	9,836
<b>Total Accumulated Funds</b>	<b>21,983</b>	<b>27,292</b>	<b>287,112</b>	<b>220,909</b>	<b>10,702</b>	<b>2,130</b>	<b>17,548</b>	<b>20,282</b>	<b>46,875</b>	<b>52,205</b>	<b>66,004</b>	<b>99,394</b>	<b>16,932</b>	<b>12,271</b>	<b>5,934,368</b>	<b>5,545,921</b>	<b>3,497,517</b>	<b>3,268,561</b>	<b>9,899,042</b>	<b>9,248,985</b>
<b>Total Assets</b>	<b>21,983</b>	<b>165,732</b>	<b>425,551</b>	<b>220,909</b>	<b>10,702</b>	<b>2,130</b>	<b>17,548</b>	<b>20,282</b>	<b>46,875</b>	<b>52,205</b>	<b>66,004</b>	<b>99,394</b>	<b>16,932</b>	<b>12,271</b>	<b>5,934,368</b>	<b>5,545,921</b>	<b>3,497,517</b>	<b>3,268,561</b>	<b>10,037,482</b>	<b>9,387,425</b>
<b>Total Liabilities</b>	<b>0</b>	<b>0</b>	<b>138,440</b>	<b>(20)</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>138,440</b>	<b>(20)</b>
<b>Net Assets</b>	<b>21,983</b>	<b>165,732</b>	<b>287,112</b>	<b>220,929</b>	<b>10,702</b>	<b>2,130</b>	<b>17,548</b>	<b>20,282</b>	<b>46,875</b>	<b>52,205</b>	<b>66,004</b>	<b>99,394</b>	<b>16,932</b>	<b>12,271</b>	<b>5,934,368</b>	<b>5,545,921</b>	<b>3,497,517</b>	<b>3,268,561</b>	<b>9,899,042</b>	<b>9,387,445</b>
<b>Total Equity</b>	<b>21,983</b>	<b>165,732</b>	<b>287,112</b>	<b>220,929</b>	<b>10,702</b>	<b>2,130</b>	<b>17,548</b>	<b>20,282</b>	<b>46,875</b>	<b>52,205</b>	<b>66,004</b>	<b>99,394</b>	<b>16,932</b>	<b>12,271</b>	<b>5,934,368</b>	<b>5,545,921</b>	<b>3,497,517</b>	<b>3,268,561</b>	<b>9,899,042</b>	<b>9,387,445</b>

## FOUNDATION GOVERNANCE STATEMENT

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 appropriate University delegate. 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 is to be reviewed every three years from the date of its approval. The Board structure of the Foundation was reviewed actively in 2019, and reoriented towards an externally focused, fundraising role. The Foundation had its annual fundraising plan approved and was able to meet its objectives.

### **Principle 2 — Structure of the council to add value**

The Council of the Foundation in 2019 consisted of the following members:

Name: **Mrs Lynn Fern**

Qualifications and experience: President, Power Institute Foundation for Art and Visual Culture

Current Term of Appointment: 4/05/2011 to 31/03/2020

Number of meetings attended: 1  
eligible to attend: 1

Name: **Professor Mark Ledbury**

Qualifications and experience: Power Professor of Art history and Visual Culture  
Director of the Power Institute

Current Term of Appointment: N/A

Number of meetings attended: 4  
eligible to attend: 4

Name: **Professor Annamarie Jagose**

Qualifications and experience: Dean, Faculty of Arts and Social Sciences, FASS

Current Term of Appointment: Ex-officio

Number of meetings attended: 2  
eligible to attend: 4

Name: **Professor Umberto Ansaldo**

Qualifications and experience:

Head of School, SLAM

Current Term of Appointment: N/A

Number of meetings attended: 2  
eligible to attend 4

Name: **Ms Melissa Bonevski**

Qualifications and experience: Development Manager, University Foundations, Division of Alumni and Development

Current Term of Appointment: Ex-officio

Numbers of meetings attended: 1  
eligible to attend 4

Name: **Ms Julie Ewington**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 27/3/2012 to 31/03/2021

Number of meetings attended: 3  
eligible to attend: 4

Name: **Ms Anna Waldmann**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 27/3/2012 to 31/03/2021

Number of meetings attended: 2  
eligible to attend: 4

Name: **Ms Marie Chretien**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 24/05/2016 to 31/03/2022

Number of meetings attended: 3  
eligible to attend: 4

Name: **Ms Lesa-Belle Furhagen**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 08/11/2016 to 31/03/2022

Number of meetings attended: 4  
eligible to attend: 4

Name: **Ms Susan Acret**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 21/08/2018 to 31/03/2021

Number of meetings attended: 3  
eligible to attend: 4

Name: **Mr Simon Chan**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 21/08/2018 to 31/03/2021

Number of meetings attended: 4  
eligible to attend: 4

Name: **Mr Imants Tillers**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 27/11/2018 to 31/03/2021

Number of meetings attended: 3  
eligible to attend: 4

Name: **Ms Jennifer Stafford**

Qualifications and experience: Power Institute Foundation for Art and Visual Culture, Council Member

Current Term of Appointment: 19/03/2019 to 31/03/2022

Number of meetings attended: 4  
eligible to attend: 4

### **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 Annamarie Jagose 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 Director meets regularly with the Foundation Finance officer of the Faculty to ensure Under the Charitable Fundraising Act, communication, and running audit of current costs.

External funds continued to be pledged to the Power Institute. The Foundation received support and instalments from the Bushell Foundation, Terra Foundation, Getty Foundation, CAL, John Schaeffer, Nelson Meers Foundation, Terrence and Lynnette Fern, Terry Smith, Lesa-Belle Fuhagen, Phillip Keir Foundation and other individual donors. No specific requests for information were made to the Foundation Office. Other enquiries may have been made to other parts of the University.

We continue to explore ideas for major gifts in collaboration with the Faculty's development team. In conducting those appeals, the Foundation took all reasonable steps to ensure that commissions paid or payable to any person, as part of a fundraising appeal, did not exceed one-third of the gross money obtained by that person in the appeal and appropriate particulars of all items of gross income received or receivable. All items of expenditure incurred, including the application or disposition of any income obtained from the appeal, and particulars of those transactions to which they related, were recorded in the minutes of the Foundation.

**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 and book launches.

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.

**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 that 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.



## **Contact**

**Power Institute Foundation For Art & Visual Culture**  
**RC Mills Building, A26**  
**The University of Sydney**  
**NSW, 2006 Australia**  
Telephone: +61 2 9351 4211  
[sydney.edu.au/arts/power/](http://sydney.edu.au/arts/power/)  
[www.powerpublications.com.au](http://www.powerpublications.com.au)

Front cover: Image Fiona Foley, *HORROR HAS A FACE*, 2017, brass and enamel paint, 14x22cm. Courtesy of the artist. © Fiona Foley

