



THE UNIVERSITY OF
SYDNEY

POWER INSTITUTE

Foundation For Art & Visual Culture



Annual Report 2018

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.

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President's report

Lynn Fern



IN the conclusion to my report last year I wrote that after an impressive year in 2017 I looked forward to the year ahead. It gives me much pleasure to say that I did so with good reason — the achievements of 2018 have surpassed even those of 2017. I shall refer to only a few of these achievements as our Director Professor Mark Ledbury covers these in greater detail in his report. Over the last year the work of the Power Institute has ranged far and wide — the subjects of its scholarly enquiry extending from sixth century France (exploring the marvels of the *Dame a La Licorne* tapestries while they resided at the AGNSW) to contemporary Singapore where the *Connecting Art Histories* initiative funded by the Getty continues to explore relationships in art practice throughout the region.

Noteworthy amongst the considerable list of achievements this year was the symposium held on the *Aboriginal Memorial* held at the NGA with colleagues from Melbourne, Canberra & the Northern Territory; the wonderful workshop on teaching with objects led by Mimi Hellman from Skidmore College and the exciting interdisciplinary *Synaesthesia* Symposium held off campus and making use of scientific and artistic input and exchange. *The book Ambitious Alignments* which was the product of the Getty Initiative *Connecting Art Histories* in Singapore has gone into a second printing — provides an example of one of a number of impressive projects for Power Publications.

It is with great pleasure that we congratulate Professor Virginia Spate on the award of Companion of the Order of Australia. Those of us who have known her as a teacher and a colleague are most glad on her behalf. The last part of her citation recognised her as a role model for young art historians and as she was J W Power Professor and Director of the Power Institute of Fine Arts at the University of Sydney from 1978 until 1994 one can wonder, too, whether Dr John Power might have foreseen what careers and distinctions could result from his bequest.

The Foundation Council has grown this year and it is a pleasure to work with new members and those who have been with us a little longer. I would like to express my thanks to all of them. I would also like to join Mark Ledbury in expressing appreciation of the Dean of the Faculty of Arts and Sciences Professor Annamarie Jagose and our newly arrived Head of the School of Literature Art and Media Professor Umberto Unsaldo for their crucial roles in providing wisdom and support for all that the Power sets out to do.

There are already provisions in place for an exciting year ahead — including engagement with the Chau Chak Wing Museum and with the Sydney College of the Arts as they relocate to Campus and an impressive program for another exciting year of visiting speakers and continuing contributions from the tireless scholars in the department whose teaching and research are integral to the wonderful scholarship of the Power Institute.

The aims and ambitions of the Power are contingent on inspiring and resolute leadership and we are fortunate to have as our Director, Professor Mark Ledbury, whose energy imagination and vision mean that each year our goals both expand and are fine-honed.

With his leadership we look forward to another remarkable year for the Power.

Director's report

Mark Ledbury



2018 has perhaps been the very busiest year for Power since I arrived in Sydney, and we've had many busy ones! Our flagship lecture series, the *Keir Lectures on Art* and the *Sydney Asian Art Series* brought brilliant and diverse minds to campus, sharing not only public talks but workshops, seminars, object study and much else with students and colleagues across Sydney. We have used our generous support from foundations in other ways too, expanding one of our briefs known as "Art Works: Interdisciplinary Innovation Hub" in an event off campus exploring Synaesthesia with expert scientific and artistic voices. Many of you might have heard the podcasts of the *All in the Mind* programmes that Lynne Malcolm, a guest that night, subsequently made with our colleagues and participants. If not you can catch them on the ABC site.

We also participated in events celebrating the sheer beauty, and mystery, of the *Dame a La Licorne* tapestries on the occasion of their remarkable sojourn at the Art Gallery of New South Wales, we programmed an expert workshop on teaching with objects, brilliantly led by Mimi Hellman from Skidmore College, we convened our first plenary *Site and Space in Southeast Asia* workshop for our Getty Foundation Connecting Art Histories initiative in Singapore, which was also the occasion to launch the product of the previous, highly successful Getty initiative, a book, *Ambitious Alignments* which has now already gone to a

second printing due to high demand. More can be heard from our Publications Manager, Marni Williams, in this Annual Report.

Internationally, from CAA Los Angeles, to Yangon, Singapore, Hue, Williamstown and Penang we have certainly taken our "Art in the World: International Collaborations" brief seriously and seen the fruits of vital international collaborations. We've also addressed burning political and social questions with colleagues in Melbourne, Canberra and the Northern Territory in a moving, thought-provoking symposium on the *Aboriginal Memorial* at the National Gallery of Australia. We've been delighted to partner with the Australian Institute for Art History and our colleagues at the Art Gallery of NSW on a symposium on artists archives, entitled "Heat and Dust" and we have celebrated the great honour accorded to Virginia Spate AC, and 50 years of teaching in the Department of Art History, which, along with the Power Institute, was the great gift and brainchild of John Power. And just this week we're announcing the news of our *Power Publications Award for Indigenous Art Writing* which we're delighted to have awarded to Cara Pinchbeck.

However gratifying it is to look back at the many successes of this year, and to recognize how many of them directly result from new and renewed support from foundations and individuals who continue to play a vital role in helping us grow and thrive, I must also use

my introduction to express my deepest thanks to the many colleagues who have helped make this standout year possible. We are privileged to benefit from the ongoing and wise counsel and support of the inspired Dean of the Faculty of Arts and Social Sciences, Professor Annamarie Jagose, and the newly arrived Head of the School of Literature Art and Media, Professor Umberto Unsaldo, who ensure that Power works within thriving organizational frames and remind us that Power is part of a wider University enterprise; The Power Foundation Council, which has grown again this year, is a crucial resource for support and fundraising, advice and suggestions. I am so grateful to all the volunteers from beyond the University who constitute the council, and particularly to our ever supportive and wise Chair, Lynn Fern.

But I must here give a special thank you to the Power team, with whom I'm privileged to work day-to-day. I would be lost without the wisdom and good humour of Susan Thomas; we've all benefited enormously from the ideas, commitment and perspectives, as well as expert foodie knowledge, of Kate Ukleja, whom we welcomed as our Events and Programmes coordinator after the departure of Isabelle Hore-Thorburn for Berlin; Toby Fitch has been a brilliant and diligent assistant editor in Publications. However, I must especially thank our exceptional Publications Manager, Marni Williams, who has transformed and grown Power Publications, and whose year has been both remarkably busy and very successful – the AAANZ book award for *No Idols* has capped a truly splendid 12 months; and it finally pains me to have to say that we will be deprived of the inspiration, energy and commitment of Stephen Whiteman as deputy director of Power, as Stephen will be leaving the University to take up a highly prestigious post at the Courtauld Institute in London. I cannot find words adequately to thank Stephen for everything he's done for Power, and for his humour, collegiality and commitment to the field. We do look forward to continuing to work with Stephen on *Site and Space* but also to developing potential new collaborations with the Courtauld Institute.

And it is to the future that I turn, in the last few sentences of this report. The plans for the Chau Chak Wing Museum are now taking

exciting and concrete shape on campus and we're actively planning how Power will work with the Museums team and the Department to benefit teaching, engagement and research on collections and exhibitions. The Sydney College of the Arts will transition to Campus, too and that will bring a wonderful new set of opportunities to share knowledge and partnerships with the talented artists who make the heart of any great art school. And of course, we are looking forward to hosting a full complement of speakers and events, to hosting our first Terra Foundation Visiting Professor of First Nations Art to welcoming new colleagues to the Department, including Peyvand Ferouzeh, expert in Islamic Art and Architecture, and to much else, including the launch of new books including our ambitious co-publication on the *Bauhaus in Australia*, and to the many other events that will enliven our field and enrich our community in 2019.

In this context of many exciting developments and positive changes, we also face challenges as a non-profit foundation within the context of a world-leading research university. We are delighted to be so generously supported in many areas of our activity by generous and committed philanthropic foundations. However, any responsible long-term plan for the growth and flourishing of the Power Institute involves further and deeper engagement with alumni, friends and supporters, and as the University's *Inspired* campaign reaches a major milestone, we'll be setting ambitious goals, too, over the coming 12 months, to support and build on Power Publications success; to help maintain and develop our unique Schaeffer Library resources, to fund and secure our Power Cité des Arts studio in Paris; and to further our commitments to a truly global, engaged history of art in culture. This will require generosity and effort on all our parts, and of course, will be built on our passion and seriousness as a Foundation and on raising our profile still further with an arts and humanities sector that has at times felt beleaguered in the past year. We will also need to think big, in collaboration with other Universities, museums and organizations across the country and internationally, if we are to grow and prosper and achieve the ambitious aims John Power set out for this Foundation.

Deputy Director's report

Stephen Whiteman



2018 was an exciting and rich year for Power's initiatives in Asian art. From the Sydney Asian Art Series to the launch of *Site and Space in Southeast Asia*, our projects have taken us around the world and brought the world to Sydney, inviting us to rethink seemingly familiar ground and explore new territory.

In its second year, the Sydney Asian Art Series took up the theme of *Uncertain Objects: Trajectories of Asian Art*. Art history has, traditionally, been organised around national, or failing that, clearly defined civilizational lines. Yet as the global turn has come to our field, alongside new ways of thinking about artistic production, reception, and the "social lives" of objects, our eyes are being opened not only to the connectedness of the premodern and modern world across national lines, but to the transnational construction and expression of culture. Four speakers explored these concerns in widely different contexts this year, including Winnie Wong (Berkeley) on 18thc. Canton painting and the circulation of images between China and Europe; Ajay Sinha (Mt Holyoke College) on the photographic encounter between the Indian dancer Ram Gopal and photographer Carl van Vechten in 1930s New York; Timon Screech (SOAS, University of London) on the English East India Company in Japan; and Nancy Um (Binghamton University) on the commissioning of Japanese

also presented on a second occasion, ranging from participation in the Art Gallery of New South Wales' public film series (Sinha) to seminars for University of Art History undergraduates, Masters students, and the interested public.

For 2019, the Sydney Asian Art Series will turn to architecture, urban environments, and the spatial dimensions of art history, a reflection of a shared interest in these questions among our three presenting partners, the Power Institute, the University of Sydney China Studies Centre, and the VisAsia Council, and our two supporting organisations, the Art Gallery of New South Wales and the University of Sydney, through Sydney Ideas. Scheduled speakers include Sussan Babaie (Courtauld Institute of Art), a specialist in the early modern Islamic world, Malini Guha (Carleton University), a specialist in South Asian Film, Yasufumi Nakamori (Tate Modern), whose research in photography and new media focuses particularly on Japanese cities, and Cole Roskam (University of Hong Kong), presenting new work on architecture and urbanism in 1970s and '80s China. We thank all our supporters, institutional and individual, for another wonderful year and look forward to presenting another engaging series in the year to come.

Our second major initiative this year lies entirely outside Sydney, focusing on site-based research in Myanmar, Malaysia, and Vietnam. *Site and Space in Southeast Asia*, porcelain as diplomatic gifts across the early modern Indian Ocean world. Each speaker funded through the Getty Foundation's Connecting Art Histories initiative, seeks to build professional networks and research capacity among early career art and architectural historians working in, and on, Southeast Asia, through a collaborative research project. Building on our first Connecting Art Histories program, *Ambitious Alignments: New Histories of Southeast Asian Art*, which concluded in 2016, *Site and Space* involves fifteen researchers working in three teams. Each team is focused on a different city—Huê, Penang, and Yangon—and will produce collaborative and individual research over the coming two years. This year's activities included our opening workshop, hosted by our partner National Gallery Singapore, and field schools in each of the three cities. The project emphasises developing local partnerships with individuals and institutions in our focus communities and across Southeast Asia, and we look forward to the growth of these relationships over the next two years. On behalf of my fellow Chief Investigators, Mark Ledbury and Adrian Vickers, our team leaders, Caroline Herbelin of the University of Toulouse, Tom Patton of the City University of Hong Kong, and Simon Soon of the University of Malaya, and all our participants, we want to extend our appreciation to the Getty Foundation, National Gallery Singapore, Nanyang Technological University Libraries, Dumbarton Oaks, and all our other partners in this exciting venture.

In early 2019, my family and I relocated to London, where I will take up a newly established post at the Courtauld Institute of Art teaching the Arts of China. When I first visited Sydney in 2013, job offer in hand but not yet on staff, Mark Ledbury spoke to me of his desire for Power to broaden its reach beyond a traditional focus on European, Australian, and American art, to model a more "global" art history, and to lead in its development in our department and in Australia more broadly. He invited me to consider supporting this when I felt I was ready, and to come to him if I had any

ideas; little did he know how much he would see of me in the coming years!

With the Mark's support, and that of many, many others at Power, in RC Mills, and across the University and Sydney community, I am immensely proud of the strides we have made towards a more global, diverse, and inclusive art history through our programming and research support. Power is, more than ever, recognised as a force for good in our field, not only in Australia, but across the region and, increasingly, around the world.

We are focused on creating access and opportunities for early career researchers of incredible promise and are being richly rewarded for that faith and initiative—that the edited volume emerging from *Ambitious Alignments*, published jointly by Power and NGS early this year, is already on its second printing and has been very well reviewed is but the most apparent example. I am very sorry that I will miss other great evidence of this drive—the welcoming of Australia's first continuing lecturer in arts of the Islamic world to the department in 2019, as well as our first of three Terra Visiting Professors in the Arts of First Nations America later in the year—but I am so grateful for the small part I have been able to play in these developments. I hope and trust that they will continue long after I have left Sydney—that Power, and this Department, will continue to model the just, equitable, and inclusive society we wish to see around us through our teaching, research, and advocacy—and I will not only be cheering from London, but hope to continue to be involved in any way that I can.

A REPORT ON OUR PROGRESS AGAINST OUR STRATEGIC PRIORITIES IN 2015-2020

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.

Power needs to be in the front line of the advocacy of the vitality and importance of Art History as a viable and robust subject in the twenty-first century, in the context of new and tougher enrolment environments and pressures from funding agencies. To show leadership in this sphere is to promote excellence within the Department, continue to link Sydney with existing centres of research and engagement excellence, and curate a program which proves the vitality of the discipline and its relevance to contemporary Australia.

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

The University is now committed to the most exciting transformational project in a generation for the visual arts at Sydney – and Power needs to play a full part in articulating and supporting the vision and raising funds for its completion. The impact of the project on Power and on teaching, research and public engagement in the visual arts is potentially enormous, and the next five years will be decisive in shaping the project. It is appropriate that the Power place its fundraising and programmatic energies at the disposal of this wider University project at a crucial phase of its development.

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

We have worked hard to build new modes of diffusion and dissemination in the past five years but only now are ready to take major steps towards an embrace of new outlets, platforms and modes of diffusion and an expanded understanding of publication informed by the on-line sphere. It is in some senses a risk to leap into the digital unknown but the risks of stasis are greater and the potential rewards of successful moves into

the digital sphere are enormous for a small-scale but resonant operation like Power.

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

John Power believed that art could have meaning and relevance to a large and diverse audience in Australia. Over the next five years, expanding access — not only to Power's programs and events but also to the discipline of Art History itself, should be a constant aim. Thus, true engagement — framing and explaining, digesting and publicizing our events and speakers, promoting the resources of the Schaeffer, publishing books for larger publics, using media and publicity in more effective ways, ensuring we reach diverse audiences and reflect the diversity of thought, invention and ideas in visual art, and communicating into new constituencies (age/demographic, geographic, etc.) will be another guiding principle of the next phase of Power's existence

Progress against these Priorities as of March 2019 – update

1. National and International Leadership

The “Site and Space in Southeast Asia” project, created by Power in partnership with the Getty Foundation is an example of the kind of leadership we have shown in shaping a new and truly global and engaged vision of Art History. We have continued to plan and carry out collaborations with major museums and institutions including ANU, NGA, AGNSW, AIAH, and are now speaking directly to Melbourne University colleagues and those in other places across Australia, about deepening a commitment to a truly national network for our field, unburdened by the inter-state rivalries and politics of the past epoch. We continue to plan for new collaborations with world-leading research centres in our field, including the Courtauld Institute (where our former Deputy Director, Stephen Whiteman, now works) and INHA in Paris.

Progress Summary: Excellent so far but I am looking for a major funded initiative to cement an Australia-wide leadership role.

2. The University Museum

This year has been a very exciting one for our colleagues in the Museum service and for all those of us with a keen interest in the success of the new Chau Chak Wing museum. We continue to plan actively with the new Chau-Chak Wing Museum staff on plans for exhibitions, publications and projects from 2020 when the Museum opens; Mark Ledbury and Chiara O'Reilly have a proposed exhibition; Mark Ledbury, Donna Brett and others are implementing new courses based around museum collections and "problem based" methodologies. We are also hoping to launch a series of talks called "The Collection Revealed" to highlight gems of the art collection over the course of 2019-20. We have proposed a funded series of talks to take place at the CCW from its opening.

Progress summary: Good so far, but we will only see the fruits of this strategy in 2020.

3. Embracing the Digital Sphere

We have perhaps moved more slowly towards this goal than we had hoped. Our Power Publications website (funded through the Meers Foundation digital initiatives grant) has made a difference to our ability to sell e-books and diffuse our podcasts, etc. We are involved in several digital initiatives, re-publishing backlist becoming involved in Facebook Live streaming of events (Versailles was a trial run). However we have not so far implemented our plans for a podcast series or rolled out as much of our backlist as we might have hoped. In some ways the 'recovery' of the book (and the decline in e-book sales) has been an unexpected setback to this part of our plans though it benefits our book publishing in general. Marni Williams won a research exchange grant to visit the Frick collection library in New York and learn more about a platform called Quire which would allow us to present and digitally publish a variety of material. This is a very hopeful development.

Progress Summary: More attention is needed to this strategic aim in the next couple of years and we need to find further funding to bring in the necessary expertise and technology.

4. Access to Excellence

In 2017-18 this strategic initiative informed our events such as the "Synaesthesia" night as well as our funding of the "Propaganda" festival planned for September 2019. These events linked us and will link us to new audiences. We also sense that our publications launches and the books themselves have allowed us some access to new audiences. We must now work on further moves and initiatives to diffuse our ideas and knowledge – through podcasting, through increased (but we hope subtle and appropriate) social media presence, and by continuing to encourage partnership with student-focused organizations. We're continuing to invest in Indigenous art communities and practices and hope to develop further partnerships in this space in 2019. We're also going to dedicate specific funds and time to ensuring that a wide student audience is attracted to our events and becomes involved with them.

Progress Summary: On track, but the breakthroughs are still to come in many areas.

2018 Workshops, Conferences and Symposia

Workshop | Objects and Problems: The Museum and the Curriculum

Friday 25 May 2018: 35 registrations
Workshop held in the Woolley Building, University of Sydney brought together experts on Problem-Based, Enquiry-Based and Object-Based learning with academic staff and the University Museum staff to discuss the many ways in which the curriculum, in art history and beyond, can be enriched by close study of objects. The Chau Chak Wing museum project will give vital new opportunities for staff and students to directly engage with objects of all kinds - investigating them not only in their material being but as portals to disciplinary and interdisciplinary enquiry. Objects might be problems to be solved, triggers to innovation, time machines, or sites of historical, ethical, philosophical and cultural dispute. How could our curricula and our students' experiences be enriched by close and sustained engagement with the extraordinarily diverse range of objects in Museums at the University and beyond?

Speakers:

Professor Mimi Hellman, Skidmore College, Massachusetts
Professor Les Kirkup, University of Technology, Sydney and University of Sydney
Dr Tanya Rose, Macquarie University
Dr Ted Robinson, University of Sydney

Workshop | Writing Global Histories of Art

June 26-27, 2018

Clark Art Institute, Williamstown, MA.

The Clark Workshop was supported by John Schaeffer, The Power Institute Foundation for Art and Visual Culture and the Andrew W. Mellon Foundation.

Convened by: Professor Mary Roberts and Dr Robert Wellington

Chaired by: Keith Moxey, Mary Roberts, Holly Edwards, Lauren Cannady, Robert Wellington

This was the final of three workshops on Global Histories of Art, the first two of which were held at the University of Sydney. The first workshop explored how

questions of global modernity and Empire "look" from which were held at the University of Sydney. The first workshop explored how questions of global modernity and Empire "look" from distinct and/or multiple geographic vantage points. The second workshop shifted diachronically, by traversing the modern and early modern eras in order to debate the pertinent concepts for writing *longue durée* histories of world art. This third workshop examined modes of writing and visualizing such art histories. Invited participants were invited to reflect upon which objects escape or exceed our modes of analysis, and in doing so to engage speculatively, imaginatively, and even playfully with these questions.

Speakers:

Lisa Saltzman, Starr Director, Research and Academic Program, Spyros Papapetros, Princeton, Nikolas Drosos, University of Toronto, Avinoam Shalem, Columbia, Mary Roberts, University of Sydney, Ahmet Ersoy, Bosphorus University, Kailani Polzak, Williams, Kailani Polzak, Williams College Special Collections, Ian McLean, University of Melbourne, Robert Wellington, Australian National University, Tim Barringer, Yale, Henry F. Skeritt, UVA, Adam Jasienski, SMU, Stephen H. Whiteman, University of Sydney, Adam Jasienski, SMU, Meadows School of the Arts

Conference | Mining Value

Art and the Extraction of Resources

Thursday 9 & Friday 10 August 2018

71 registrations

The Power Institute together with the Terra Foundation and the Sydney Environment Institute presented a two-day conference "Mining Value: Art and the Extraction of Resources". The event was held at the University of Sydney's Womens College with visits to the Australian Museum and Mitchell Library.

The Conference was convened by: Professor Mark Ledbury, Director of the Power Institute, in conjunction with Maggie Cao (University of North Carolina), Alex J Taylor (University of Pittsburgh) and Sophie Cras (University of Paris 1).

Speakers:

Anne Dunlop, University of Melbourne,

Amy Ogata, University of Southern California, Anna Arabindian-Kesson, Princeton University; Matthew Hunter, McGill University, Iain McCalman, University of Sydney, Ann Elias (University of Sydney), Ian McLean, University of Melbourne and Maggie Cao. Respondents include Jennifer Ferng, University of Sydney, Ute Eickelcamp, University of Sydney, Sophie Cras and Alex J Taylor.

**Symposium | Memorial 30th Anniversary at the National Gallery of Australia
Friday 12 & Saturday 13 October 2018**

150 registrations

Two-day symposium examined the ongoing significance of *The Aboriginal Memorial* (1987–1988) and its context within contemporary art, Yolngu culture and creative practices, as well as relation to recent memorials from across Australia and internationally. This nationally significant work of art and was curated by Djon Mundine, OAM in 1988 and represented a forest of souls commemorating all the Indigenous people who, since 1788, have lost their lives defending their land.

The symposium was convened by: Djon Mundine OAM, independent curator and conceptual producer of *The Aboriginal Memorial* (1987–1988), Franchesca Cubillo, Senior Curator, Aboriginal and Torres Strait Islander Art, National Gallery of Australia, Professor Ian McLean, Hugh Ramsay Chair in Australian Art History, University of Melbourne, Professor Mark Ledbury, Power Professor of Art History and Visual Culture, Director of the Power Institute, The University of Sydney.

**Symposium | Heat & Dust: Artists, Archives, Art History
Friday 23 & Saturday 24 November 2018**

85 registrations

The Art Gallery of New South Wales together with the Power Institute and the AIAH (Australian Institute of Art History) presented a two-day symposium *Heat & Dust: artists, archives, art history*. The event was held at the Art Gallery of New South Wales and the University of Sydney. *Heat & Dust* investigated various applications of and concepts within archival practices with the intent to inspire further and deeper questioning of the histories, contexts and futures of the archive.

The symposium was convened by: Steven Miller, Manager National Art Archive, and Capon Research Library at the Art Gallery of NSW, Professor Mark Ledbury, Director of the Power Institute and Alison Inglis, Associate Professor in Art History, University of Melbourne.

Speakers:

Nyurpaya Kaika Burton, Senior Anangu artist from Amata, Skye O'Meara, APY Art Centre collective manager, Dr Susan Lowish, University of Melbourne Lisa Catt, Assistant Curator international art, AGNSW, Emeritus Professor John Clark, Dr Paula Dredge, Senior paintings conservator, AGNSW, Professor Harriet Edquist, Director, RMIT Design Australia, Claire Eggleston, Archivist, AGNSW, Hannah Fink, Writer, Dr Catriona Moore, University of Sydney, Asti Sherring, Time-based art conservator, AGNSW, Dr Ann Stephen, Senior Curator, University Art Collections, University of Sydney, Dr Anthony White, Senior lecturer, School of Culture and Communication, University of Melbourne.

Site and Space Field Schools

Site and Space in South East Asia | Yangon, Penang, Huế

Over the course of a two-year research period commencing in June 2018, this project explores the intersections of urban space, art and culture in three cities—Yangon, Myanmar, Penang, Malaysia, and Huế, Vietnam—through collaborative, site-based research. 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, foster professional networks among early career scholars, and expand engagement with an ever more global field.

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

2018 Seminars

Seminar | Professor Ewa Lajer-Burcharth *The Painter's Touch: Materiality and Meaning* Wednesday 7 March 2018:

31 registrations

Ewa Lajer-Burcharth, Professor of Fine Arts in the Department of History of Art and Architecture at Harvard and author of "*The Painter's Touch*." What can be gained from considering a painting not only as an image but also a material object? The lunchtime seminar focused on this question of the relation between materiality and meaning in the context of the Enlightenment.

Seminar | *Curating the Queer Archive: Curating Queer Performance*

Amelia Jones, Robert A. Day Professor at the Roski School of Art and Design at University of Southern California.

Monday 19 March 2018: 36 registrations

In this lunchtime seminar, Amelia Jones invited students to consider the complexities of curatorial practice in relation to coalitionally driven art movements and the archives that document queer and feminist (and other coalitional) communities. Participants were invited to submit their own questions and ideas for discussion for Jones to respond to, as they relate to identity politics, archival practices, and how to historicize art and activism.

Seminar | *Tales, Fables, and Anecdotes: Narrating Anonymity in Chinese Art*

Associate Professor Winnie Wong

Tuesday 24 April 2018: 30 registrations

The seminar drew from Associate Professor Winnie Wong's essay '*Lover of the Strange, Sympathizer of the Rude, Barbarianologist of the Farthest Peripheries*' as a point of departure for considering the study of Chinese Art in a Eurocentric art historical paradigm. Winnie Wong is an Associate Professor of Rhetoric and History of Art at the University of California, Berkeley.

Seminar | *Art History's Racial Unconscious* Wednesday 15 Aug 2018:

26 registrations

Steven Nelson, Professor of African and African American Art and Director of the UCLA African Studies Center
This seminar invited participants to explore the intersections of race and art history. From acts of creation to reception, we will investigate how positioning race as

critical part of the art historical endeavour enables us to reconsider not only our objects of study but also our roles as writers, curators, and critics.

Seminar | *Criticism in Moving Images: The Video Essay in Theory and Practice*

Wednesday 5 September: 105 registrations

Dr Shane Denson, Assistant Professor of Film and Media Studies in the Department of Art & Art History at Stanford University

Conor Bateman, Digital and Social Content Creator, ABC,4:3

Video essay practitioners Dr Shane Denson and Conor Bateman presented their recent work and discussed from scholarly and critical perspectives, the theory and practice of the video essay form. How does digital video enable the presentation of research, argumentation, and critical analysis of film and other moving-image media? A Q&A was conducted at the end of the seminar chaired by Dr Susan Potter, Lecturer of Film Studies, Department of Art History, University of Sydney.

Seminar | *Tracing the Global Desire for Asian Ceramics from Shipwrecks to the Gallery*

18 October 2018: 28 registrations

Nancy Um, Professor, Binghamton University Art Gallery of New South Wales, part of the Master of Art Curating degree course, Curating Asian Art.

This seminar explored the shifting global desire for Asian ceramics, through pieces held in the collection of the Art Gallery of New South Wales. These objects will be linked to those that have been excavated from shipwrecks and pictured in European paintings, thus providing a multi-dimensional view of Asian ceramics and their appeal through the ages.

2018 Power public talks

Keir Lectures on Art: Rethinking Drawing: Fragonard in Tivoli

Ewa Lajer-Burcharth, Professor of Fine Arts in the Department of History of Art and Architecture at Harvard University.

Tuesday 6 March: 150 registrations

The first of the Keir Lectures, Professor Lajer-Burcharth examined Jean-Honoré Fragonard's extraordinary series of views from the Villa d'Este in Tivoli, described as "one of the most beautiful red chalk drawings ever made."

Sydney Asian Art Series: Until You See the Original Again: Lam Qua, Chinese Export Artist

Winnie Wong, Associate Professor of Rhetoric and History of Art at the University of California, Berkeley.

Saturday, 28 April 2018: 390 registrations

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 presented the first of Sydney Asian Art Series at the AGNSW.

The first of the SAAS talks, Associate Professor Wong's lecture examined the Chinese painter known to Europeans as "Lam Qua" and one of the most well-documented artisans working in the port of Guangzhou in the early 19th century. While very little historical Chinese records have been found to clarify Lam Qua's biography, he left a fascinating corpus of paintings, including both originals and copies to examine. Winnie Wong challenged whether "he was an early exemplar of modern art in China, or a mere copyist of European pictures?"

Power Lecture: A Plan, A Testimony, and A Digital Map: Analyzing the Architecture of the Holocaust

Paul Jaskot, Professor of Art, Art History & Visual Studies, Duke University.

Thursday 10 May 2018: 92 registrations

Taking an architectural plan and a specific survivor testimony as examples, Jaskot's talk explored how recent methods in the Digital Humanities—particularly digital mapping—can be used to investigate plans and testimonies to raise new questions about the spatial and historical significance of the Holocaust. Jaskot addressed how perpetrators thought of their building projects and, conversely, how victims experienced these oppressive spaces.

Sydney Asian Art Series: Transcultural Attractions: Photographs of an Indian Dancer

Ajay Sinha, Professor of Art History, Asian Studies, and Film Studies programs at Mount Holyoke College, U.S.A

Tuesday 29 May 2018: 177 registrations

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 presented the second of Sydney Asian Art Series at the AGNSW.

In the Spring of 1938, an Indian dancer, Ram Gopal, posed in a variety of fantastical costumes for the American photographer, Carl Van Vechten, in New York City. Professor Ajay Sinha's lecture discussed the resulting series of 100 remarkable, large-size photographs, to build an illustrated story of mutual fascination and transcultural exchanges triggered by the camera placed between the dancer and the photographer during the photoshoot.

Power Lecture: Imagining an Altogether

Ann Reynolds, Associate Professor, Art History (Modern and Contemporary Art and Visual Culture), University of Texas

Tuesday 5 June: 62 registrations

Using a group of literary and cinematic descriptions of cocktail parties from this decade, Reynolds' lecture considered how collectivity was experienced, even if fleetingly, and how she, and hopefully others, lacking other types of archival evidence, might use these descriptions of social collectives to imagine history differently.

Keir Lectures on Art: Post-Soul

Gesamtkunstwerk: Julie Mehretu's Abstract Spectacle

Steven Nelson, Professor of African and African American Art and Director of the UCLA African Studies Center at UCLA.

Tuesday 14 August 2018

114 registrations

This was the second talk in the Keir Lectures on Art. Ethiopian-born, New York-based artist Julie Mehretu's work brings together painting, drawing and architectural painting, drawing and architectural rendering to create massive works to enact confrontations between different syntaxes of meaning. This discussion explores the intersection of these mediums with the tools of the geographer as a means to understand how her work details and

critiques our globalized, seemingly placeless present.

Sydney Asian Art Series: *The Shogun's Silver Telescope: Art in the First English Encounters with Japan, 1611-1616*

Timon Screech; Professor of the History of Art at the School of Oriental and African Studies (SOAS), University of London.

23 August 2018: 252 registrations

The University of Sydney's China Studies Centre, The Power Institute and VisAsia, with support from the Art Gallery of New South Wales, presented the third Sydney Asian Art Series talk for 2018.

In 1611, the East India Company in London planned a voyage to Japan. An appropriate gift was selected for the Japanese ruler, and when one of the ships arrived in 1613, Tokugawa Ieyasu was presented with a large, silver-gilt telescope, in the name of King James. It was the first telescope ever to leave Europe and the first built as a presentation object. Before news of this success was reported home, the English sent another ship, this time loaded with oil paintings and prints. Screech's talk investigated the reasons for the East India Company's interest in Japan, for the selection of these unexpected items, and for their impact in Japan.

Sydney Asian Art Series: *Boxes Fit for Kings: Aromatic Gifts around the Late-Seventeenth- and Early-Eighteenth-Century Indian Ocean*

Nancy Um, Professor and Department Chair of Art History at Binghamton University.

Wednesday 17 October: 127 registrations
The University of Sydney's China Studies Centre, The Power Institute and VisAsia, with support from the Art Gallery of New South Wales, are proud to present the fourth and final of our Sydney Asian Art Series talks for 2018, with a lecture by Professor Nancy Um.

Gilded glass bottles blown in India and porcelain flasks produced in Japan circulated around the Indian Ocean, filled with aromatic oils and packaged in custom-made boxes. These fragrant items were doled out as gifts by the Dutch East India Company, distributed to gain commercial leverage with high-profile recipients across

an arena that stretched from the mountains of Ethiopia to the Qing Emperor's court. This lecture traced these intriguing items from their diverse places of manufacture to their points of distribution and demonstrated their strategic power as bestowals.

2018 other events

***The Taste of Purple*
An Evening of Synaesthesia at Cake Wines
Wednesday 14 March 2018:**

100 registrations

The Power Institute with support from The Sydney Medical School and the Synaesthesia Research Group hosted an evening of interdisciplinary collaboration, exploring the mysteries of Synaesthesia. Held in the ambience of the Cellar Door audiences were invited to test themselves, to hear, see and touch the phenomenon of synaesthesia, and take part in hands-on illusions.

Speakers: Mark Ledbury; Power Professor of Art History and Visual Culture at the University of Sydney and Director of the Power Institute; Joshua Berger, a Doctor of Philosophy Candidate from the Sydney Medical School and School of Psychology studying Synaesthesia; and Associate Professor Anina Rich, who heads the Synaesthesia Research group at Macquarie University.

ReCollection: Sèvres

Mimi Hellman, Associate Professor of Art History, Skidmore College, US

Wednesday 24 May 2018: 115 registrations

Mimi Hellman presented a casual lunchtime talk as part of the Art Gallery of New South Wales ReCollection series. Hellman, Associate Professor of Art History, Skidmore College, US, spoke about Tea canister and cover 1759-1760 by Sèvres.

Dame a La Licorne: The Lady and the Unicorn

Art Gallery of New South Wales

Saturday June 2 2018: 90 registrations

The Power Institute participated in events celebrating the sheer beauty, and mystery, of the ***Dame a La Licorne*** tapestries on the occasion of their remarkable sojourn at the Art Gallery of New South Wales. Revered as a French national treasure *The lady and the unicorn* tapestry series, made its exclusive appearance in Sydney at the Art Gallery of NSW through a generous and

exceptional loan from the collection of the Musée de Cluny – Musée national du Moyen Âge in Paris.

Celebration of 50 Years of Teaching at the Power Institute

31 October 2018: 232 registrations
The Power Institute and the Department of Art History celebrated the 50th Anniversary of Teaching over an evening of live music, conversation and drinks. Distinguished alumni and faculty reminisced about memorable moments and reflected on the Power Institute's continuing impact.

2018 Power Publications book launches

Ambitious Alignments: New Histories of Southeast Asian Art, 1945-1990

Edited by: Stephen H. Whiteman, Sarena Abdullah, Yvonne Low, Phoebe Scott
Singapore Book Launch | Wednesday, 23 May 2018: registrations

Co-published by Power Publications and National Gallery Singapore, this new volume explores the art and architecture of Southeast Asia in the postwar period. Ten essays by emerging scholars draw upon unexplored archives and works of art, bearing witness to rich local histories and uncovering complex artistic exchanges across Cambodia, Indonesia, Hong Kong, Myanmar, the Philippines, Singapore, Thailand and beyond.

Sydney Book launch – Monday, 2 July 2018: 71 registrations

Coincided with the Asian Studies Association of Australia Conference, held at the Abercrombie Business School, University of Sydney.

The book was launched by Adrian Vickers, Professor of Southeast Asian Studies.

What is Performance Art? Australian Perspectives

Edited by: Adam Geczy, Mimi Kelly
Sydney Book Launch & Reception |

Wednesday 1 Aug 2018: 156 registrations
Museum of Contemporary Art, 140 George St, The Rocks NSW 2000

The event Brought together a dynamic discussion chaired by Blair French, Director, Curatorial & Digital at the Museum of Contemporary Art Australia, with Blak

Douglas, Bonita Ely, Adam Geczy, Mimi Kelly and Hannah Mathews.

Melbourne Book Launch & Reception

Thursday 16 August 2018; 93 registrations
Buxton Contemporary, Dodds St & Southbank Blvd, Southbank, VIC

The book was launched by Edward Colless Head of Critical and Theoretical Studies, Victorian College of the Arts, University of Melbourne. The event also brought together a dynamic discussion chaired by Dr Edward Colless, with Adam Geczy, Sean Lowry, Mimi Kelly, Hannah Mathews, Jill Orr and Mark Shorter.

Imants Tillers: Journey to Nowhere

Wednesday 21 November: 148 registrations
Premiere Film Screening & Book Launch

Veolia Lecture Theatre, Level 2
Museum of Contemporary Art Australia
Power Publications partnered with the Latvian National Museum of Art to co-publish *Journey to Nowhere*. This book is a substantial monograph on the artist and the first to consider the influence of Tillers' Latvian heritage on his work.

The screening was followed by a short Q&A between Professor Mark Ledbury and Imants Tillers, and a launch reception.

Contributors:

Māra Lāce, Professor Mark Ledbury, Graham Coulter-Smith, Professor Ian McLean, Imants Tillers, Elita Ansone, Jennifer Slatyer and Olivia Sophia

2018 Book Prizes

Winner of the AAANZ Best Book Prize 2018 for *No Idols: The Missing Theology of Art* by Thomas Crow.

Power Publications & communication Annual Report 2018

Power Publications has been making strides in 2018 towards a solid frontlist and setting strategic priorities to launch new series and to make the press more financially sustainable. Intersections between the local and global have been reflected in our publishing activities, which this year have included the bilingual monograph *Imants Tillers: Journey to Nowhere*, the anthology *Ambitious Alignments: New Histories of Southeast Asian Art, 1945–1990*—already in its second print run, with four positive reviews across Southeast Asia so far—and *What is Performance Art? Australian Perspectives*, a compilation that connects an Australian history of performance with many international threads through the voices of forty scholars, curators and artists.

We also published our final issues of the *Australian & New Zealand Journal of Art*, wrapping up five years of production that have reflected an increasingly diverse cast of scholars and subjects. With access to an international readership online, the Journal has now registered almost 30,000 full text downloads and continues to grow its audience. We would like to thank the various editors across the ten issues and acknowledge those for Issue 1, 2018, Donna West Brett—also the Journal's tireless Reviews Editor—and Deborah Ascher Barnstone; and for Issue 2, Ann Elias and Stephen Whiteman. Thanks are due to Power's Assistant Editor, Toby Fitch, for his marshalling and copy editing of the Journal this year, and for his work on all Power's publications.

We were thrilled that *No Idols: The Missing Theology of Art* by Thomas Crow was awarded Best Book at the Art Association of Australia and New Zealand conference and celebrated three new titles with three Sydney launches as well as occasions in Latvia, Melbourne and Singapore. The press continued its high level of productivity with 120 contributors engaged across 2018 and 2019 titles. Panel discussions and in-conversations around our 2018 titles involved nineteen scholars and artists and were hosted by a range of institutions such

as National Gallery Singapore, the Asian Studies Association of Australia, Museum of Contemporary Art and Buxton Contemporary.

We have continued to recognise our publishing peers through the Power Publications Award for Indigenous Art Writing, which was presented to Cara Pinchbeck, Curator of Indigenous and Torres Strait Islander Art at the Art Gallery of New South Wales for her catalogue essay 'Taking Memories Back' for the exhibition *Art from Milingimbi: Taking Memories Back*. We acknowledged dissertations on Indigenous art by Catherine Massola and Mathieu Gallois and are grateful for the generous support of the Copyright Agency Cultural Fund for these prizes.

Submissions continue to be received on a regular basis, with a still significant proportion unable to be moved forward to peer review and acceptance due to the press' limited resources. Applications were submitted for project and series funding in 2018, however, and more ambitious funding proposals are planned for 2019 in the hope that the press can expand its capacity. The imprint has continued to pursue co-publishing partnerships for increased markets and reduced outlays: 2018 partners included National Gallery Singapore and Latvian National Museum of Art and 2019 introduces partnerships with Melbourne University Press, Formist Editions, and Prague-based academic publisher NAMU Press.

The books released in 2018 were kept to lean budgets. *What is Performance Art?* was printed in mono and other project funds were supplemented through co-publication arrangements, which amounted to savings of approximately \$40,000. Distributor revenue recovered in 2018 alongside steady direct and event sales to a total of \$41,201, but it should be noted that with increased co-publication agreements, the imprint is required to pay out greater proportions of this revenue to co-publishers. Despite publishing more frequently, our specialist press has limited revenue streams and unpredictable copyright licensing payments, so it is imperative that the press work to fund all its projects and personnel through various

forms of external support so as to not only take advantage of increased submissions and assert its strategic plan with series commissions, but also to retain revenue for our increased running costs such as accounts administration, packing and postage, storage and shipping, marketing and website maintenance.

As a not-for-profit academic press of growing ambitions and modest scale, we cannot produce rigorous scholarship and make quality books without working with supporters and partners. Power would like to acknowledge those who have provided much-needed financial support for our publishing programs and related launch events, all the writers who have contributed their expertise and efforts, our esteemed co-publishers who have come on the journey with us, and the advice and collegiality from members of the Journal's Editorial Advisory Board and Power's Advisory Committee.

Titles launched in 2018:

- ***Ambitious Alignments: New Histories of Southeast Asian Art, 1945–1990***, an anthology edited by Stephen H. Whiteman, Phoebe Scott, Yvonne Low and Sarena Abdullah, with ten contributors (co-pub: National Gallery Singapore)
- ***Imants Tillers: Journey to Nowhere***, a monographic exhibition publication with contributions from Elita Ansone, Graham Coulter-Smith, Mark Ledbury and Ian McLean (in editing; co-pub: Latvian National Gallery)
- ***What is Performance Art?*** Writings on Performance from Australian Scholars, Curators and Artists, an anthology edited by Adam Geczy and Mimi Kelly, with 40 Australian contributors
- ***Australian & New Zealand Journal of Art***, July issue, editors: Deborah Ascher Barnstone and Donna West Brett
- ***Australian & New Zealand Journal of Art***, December issue, editors: Ann Elias and Stephen H. Whiteman

Titles in press in 2018:

- ***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)
- ***Outside In: Ten Essays on UnAustralian Art***, a co-authored anthology by Rex Butler and ADS Donaldson (post-review revisions)

Marni Williams
Publications Manager

Schaeffer Library

2018 was the third consecutive year in which significantly increased use of study spaces was noted, together with a greater presence of students and researchers during mornings and evenings. The library Seminar Room is now regularly opened as a general study space to accommodate the expanding number of clients.

Several facility enhancements and maintenance projects were completed during 2018:

- Cedar venetian blinds were installed to the large west-facing windows in the Fern Reading Room. This has enhanced the aesthetic appeal of the room and allows staff to better control light and heat in the area (a notable comfort improvement that has been very well received by clients).
- The wi-fi network was replaced and upgraded to provide considerably expanded coverage and signal strength.
- Two new desktop computers were installed for the use of visiting researchers and post-graduate students. It is anticipated that the 6 public-access computers for undergraduate use will be upgraded in 2019.
- Most lighting throughout the library was converted from fluorescent tubes and high voltage halogen bulbs to LED, with excellent results. In 2019 some remaining lights will be similarly converted, as funds allow.
- The air-conditioning system was balanced and is now working effectively.
- The library was professionally cleaned throughout, including steam-cleaning of all upholstery and carpets, re-polishing and oiling of all woodwork, and repainting in some areas.

In 2019 the aging photocopier in the Fern Room will be replaced with a multi-function printer that will enable full-colour scanning, printing and photocopying for clients.

The other major actions planned for 2019 are the installation of additional shelving in the library mezzanine and the renovation of three of the smaller rooms on this level. The former photocopier room (322) will be re-purposed as a Rare Books storage area, room 328 will receive improved facilities for its use as a Large Format Publication archive, and the Toshiba Room will be expanded with new shelving. The former staff workroom on the northern corner of the mezzanine will be re-purposed for general storage of infrequently used materials. 2018 also saw the library's 5-year collection maintenance project nearing completion, with the achievement of final goals anticipated for the last quarter of 2019. This project has involved the processing of several thousand items held in storage, four donated collections of monographs, and the enhancement of metadata for approximately 800 items already held in the library but formerly with only minimal information in the university catalogue.

Schaeffer Library has been responsible for its own cataloguing since 2016 (rather than this task being outsourced to Fisher Library). It was the transfer of this responsibility back to Schaeffer that directly enabled the increase in processing capacity from a few hundred items annually to over 10,000 items in 3 years. These achievements have been made in addition to the processing of 380 newly purchased items, acquired at the request of academics from the Department of Art History. The mean processing time for new items, from receipt of request to availability on the shelf, is 10 working days.

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 2018

	31 December CY2018 \$	31 December CY2017 \$
	D7010_ART_FND_POWER	D7010_ART_FND_POWER
	All Projects	All Projects
INCOME		
Grants	0	316,122
Scholarships, Donations and Bequests	218,015	352,707
Business and Investment Income	400,631	359,897
Internal and Other Income	318,084	229,947
Total Income	936,731	1,258,673
EXPENDITURE		
Salaries	427,794	449,420
Consumables	2,832	2,039
Equipment and Repairs/Maintenance	7,029	11,420
Services and Utilities	59,731	23,361
Travel, Conferences, Entertainment	203,690	124,569
Contributions to External Organisations	0	10,000
Consultants and Contractors	5,878	5,151
Student Costs and Scholarships	33,839	8,300
Other expenses	336,242	320,287
Total Expenditure	1,077,035	954,548
Surplus / (Deficit)	(140,304)	304,125
Accumulated Funds	819,344	515,219
Accumulated Funds Adjustments	9,836	0
Total Accumulated Funds	688,875	819,344

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.

DAVID OOSTHUIZEN

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 2018

	31 December CY2018 \$	31 December CY2017 \$
	D7010_ART_FND_POWER	D7010_ART_FND_POWER
	All Projects	All Projects
ASSETS		
CURRENT ASSETS		
Cash	0	(1)
Short Term Funds	688,855	819,345
Total Current Assets	688,855	819,344
NON CURRENT ASSETS		
TOTAL ASSETS	688,855	819,344
LIABILITIES		
CURRENT LIABILITIES		
Payables	(20)	0
Total Current Liabilities	(20)	0
NON CURRENT LIABILITIES		
TOTAL LIABILITIES	(20)	0
NET ASSETS	688,875	819,344
EQUITY		
Accumulated Funds	688,875	819,344
TOTAL EQUITY	688,875	819,344

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

The University of Sydney

Grants	-	316,122
Scholarships, Donations and Bequests	218,015	352,707
Business and Investment Income	52,453	24,909
Realised Gain / (Loss) on Investments	167,147	142,157
Unrealised Gain / (Loss) on Investments	521,994	595,074
Investment Administration Fee	(30,949)	(29,777)
Internal and Other Income	318,084	229,947
Total Income	1,246,744	1,631,139
Salaries	427,794	449,420
Consumables	2,832	2,039
Equipment and Repairs/Maintenance	7,029	11,420
Services and Utilities	59,731	23,361
Travel, Conferences, Entertainment	203,690	124,569
Contributions to External Organisations	-	10,000
Consultants and Contractors	5,878	5,151
Student Costs and Scholarships	33,839	8,300
Other expenses	336,242	320,287
Total Expenditure	1,077,035	954,548
Accumulated Funds	169,709	676,591
Accumulated Funds Adjustments	9,323,831	8,647,240
	9,836	-
Total Accumulated Funds	9,503,376	9,323,831



The University of Sydney
Power Institute Foundation (D7010_ART_FND_POWER)

Balance Sheet

as at 31 December Calendar Year 2018

	31 December CY2018	31 December CY2017
ASSETS		
CURRENT ASSETS		
Cash	-	(1)
Short Term Funds	688,855	819,345
Total Current Assets	688,855	819,344
NON CURRENT ASSETS		
Medium/Long Term Investments	8,814,501	8,501,188
Total Non Current Assets	8,814,501	8,504,488
TOTAL ASSETS	9,503,356	9,323,831
LIABILITIES		
CURRENT LIABILITIES		
Payables	(20)	-
Total Current Liabilities	(20)	-
NON CURRENT LIABILITIES		
TOTAL LIABILITIES	(20)	-
NET ASSETS	9,603,376	9,323,831
EQUITY		
Accumulated Funds	9,503,376	9,323,831
TOTAL EQUITY	9,503,376	9,323,831

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.



DAVID OOSTHUIZEN

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



The University of Sydney
 I & E Foundation Summary
 for the Year Ended 31 December Calendar Year 2018

	Power Institute Foundation D7011		Administration D7021		Schaeffer Library D7022		Cite International D7023		Public Education D7025		Power Publications D7026		Alumni & Development D7027		Power_D7010	
	CY2018	CY2017	CY2018	CY2017	CY2018	CY2017	CY2018	CY2017	CY2018	CY2017	CY2018	CY2017	CY2018	CY2017	CY2018	CY2017
Total Income	558	638	0	0	19,989	25,180	20,142	21,705	23,746	71,972	41,201	19,998	1,824	1,051	896,731	1,258,673
Total Expenditure	6,000	5,520	865,078	601,280	13,732	35,015	12,291	11,684	73,023	65,981	105,245	232,930	1,666	2,208	1,077,035	954,548
Surplus / (Deficit)	(5,442)	(4,882)	(856,078)	(601,280)	6,257	(9,835)	7,851	10,041	(49,277)	6,040	(64,045)	(212,932)	158	(1,157)	(140,304)	304,125
Accumulated Funds	32,214	37,096	502,152	(14,697)	(4,220)	5,615	14,105	4,064	101,482	95,442	163,404	376,936	10,205	11,362	819,344	515,219
Accumulated Funds Adjustments	520	0	8,955	0	93	0	(1,674)	0	0	0	35	0	1,908	0	9,836	0
Total Accumulated Funds	27,292	32,214	475,300	502,152	2,130	(4,220)	20,282	14,105	52,205	101,482	99,394	163,404	12,271	10,205	688,875	819,344
TOTAL ASSETS	27,292	32,214	475,280	502,152	2,130	(4,220)	20,282	14,105	52,205	101,482	99,394	163,404	12,271	10,205	688,855	819,344
TOTAL LIABILITIES	0	0	(20)	0	0	0	0	0	0	0	0	0	0	0	(20)	0
NET ASSETS	27,292	32,214	475,300	502,152	2,130	(4,220)	20,282	14,105	52,205	101,482	99,394	163,404	12,271	10,205	688,875	819,344
TOTAL EQUITY	27,292	32,214	475,300	502,152	2,130	(4,220)	20,282	14,105	52,205	101,482	99,394	163,404	12,271	10,205	688,875	819,344

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 2018, and reoriented towards an externally focused, fundraising role. Three council members were co-opted in 2018. 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 2017 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 31/03/2019

Number of meetings attended: 2
eligible to attend: 4

Name: **Professor Mark Ledbury**

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

Current Term of Appointment:

4/05/2011 to 31/03/2019

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:

4/05/2011 to 31/03/2019

Number of meetings attended: 2
eligible to attend: 4

Name: **Professor Gerard Goggin**

Qualifications and experience:

Acting Head of School, SLAM

Current Term of Appointment:

31/03/2018 to 15/05/2018

Number of meetings attended: 1
eligible to attend 2

Name: **Professor Umberto Ansaldo**

Qualifications and experience:

Head of School, SLAM

Current Term of Appointment:

21/08/2017 to 31/03/2019

Number of meetings attended: 2
eligible to attend 4

Name: **Ms Melissa Bonevsk**

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

Current Term of Appointment:

24/05/2016 to 31/03/2019
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 31/03/2019
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 31/03/2019
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 31/03/2019
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 31/03/2019
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: to
21/08/2018 to 31/03/2019
Number of meetings attended: 2
eligible to attend: 2

Name: **Mr Simon Chan**
Qualifications and experience: Power
Institute Foundation for Art and Visual
Culture, Council Member
Current Term of Appointment: to
21/08/2018 to 31/03/2019
Number of meetings attended: 2
eligible to attend: 2

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 31/03/2019
Number of meetings attended: 1
eligible to attend: 1

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 Furhagen, 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

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