



THE UNIVERSITY OF
SYDNEY

POWER INSTITUTE

Foundation For Art & Visual Culture



Annual Report 2017

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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CONTENTS

President's Report	3.
Director's Report	4.
Deputy Director's Report	6.
Update 2: A new report on our progress against our strategic plan in 2015-20	8.
2017 Symposia and Seminars	10.
2017 Public Talks	11.
2017 Power Publications book launches	13.
Publications and Communication	14.
Schaeffer Library	16.
Financial statements 2017	17.
Foundation governance statement	29.

President's report

Lynn Fern



IT is an abiding pleasure as President of The Power Institute Foundation to watch the burgeoning of the Institute. It is a complex body made up of remarkable scholars, researchers, writers, world authorities, students, librarians, support staff and its own Foundation Council. I would like to thank each and every one of you for your contributions over the past year. I would particularly like to thank our Director, Professor Mark Ledbury, for his imaginative and enlivening leadership, for leading the Institute to master present challenges and discover new ones, and for the unflagging energy he shows as he steers us so capably towards our goals.

Scholarship and Ideas remain at the core of the Institute. Each year initiative and drive lead to the expression of those ideas in a variety of forms – some of which have been tested and used many times, and some of which are innovative, reaching out beyond what may formerly have been considered the domain of studies in art and visual culture.

Research is fundamental to this process and is demonstrated clearly (but not solely) by the books published and launched by Power Publications in 2017. These ranged across topics from Religion and Art to the relations between humans, land and animals (Thomas Crow's *No Idols: The Missing Theology of Art* to Barbara Creed's *Stray: Human-Animal Ethics in The Anthropocene*). Debate on these and many other ideas was animated throughout last year through formal discussions and conversations about the works at many of the book launches.

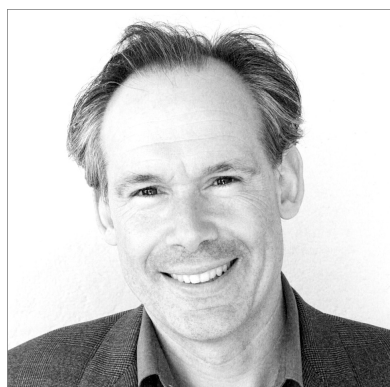
Significant also in this body of scholarship have been the seminars and symposia where audiences were able to engage with a variety of speakers from Sydney, Australia and the world — it's a key aim of the Power Institute to bring exciting and diverse voices to the discussion of Australian Art.

Symposia covered topics as diverse as the importance of Versailles and court culture to the ground-breaking consideration of gender in the histories of Southeast Asian Art. And these symposia also demonstrated the talent for happy collaboration across subjects, schools, faculties and cultures that is a hallmark of the present Power Institute. In extending the role of scholarly enquiry through such exploration the Institute brings new range to the multi-faceted subject that is art and visual culture.

The Institute has had an exemplary year. We look forward to the year ahead.

Director's report

Mark Ledbury



Director's report for AGM 2017

2017 brought new projects, energies and staff to Power, and saw the beginning of the next wave of initiatives and activities funded by our generous new “Art in Action” grant. We also hosted some of the brightest of international thinking on the visual arts, published and commissioned exciting new books, collaborated across continents on workshops and symposia, and reached the modest but significant milestone of 1000 likes on our Facebook site – a sign of the increasing importance of our early ventures into social media (and watch this space for more in 2018!)

Among many highlights, it's invidious to pick individual moments, but I was delighted with the success of our “Versailles” conference at the NGA because it demonstrated how well and effectively Power collaborates across not only Universities but the GLAM sector; it was also exciting to host a book launch at the Kitchen of Thomas Crow's *Power Polemic, No Idols*, which is receiving great critical acclaim. I also loved listening to Julia Bryan Wilson, one of our Keir Foundation speakers, discussing craft, art and protest. We were delighted, too, to secure new funding for a second Getty Foundation *Connecting Art Histories* project in Southeast Asia, this time a complex, multi-site collaboration called *Site and Space in Southeast Asia* and headed up by the new Deputy Director of the Power Institute, Stephen Whiteman. I hope you will enjoy reading his report below not only on this initiative but also on the first running of the thinking the role of art and visual culture inside larger scientific and cultural contexts.

We were also delighted in 2017 to secure new funding for further scholarships to enable our students to participate in Fieldwork activities – and indeed, I was privileged to teach the first “Fieldwork” unit in Paris in 2017 – an experience I thoroughly enjoyed, and one from which our students seemed to draw enormous benefit. This is an example of how Power really does make an impact on the lives of students and the University of Sydney community.

Of course, we continue to think of the Power Institute as part of the wider ecology of the University of Sydney, and of course, we were sorry to lose the marvelous Meredith Hall, who had headed up Sydney Ideas, the University's public engagement vehicle, for so many years – but we will continue to collaborate with Sydney Ideas into 2018 and beyond and look forward to sustaining the university's vital aims to reach out beyond academia to the community and the world.

Our *Art in Action* grant has enabled new initiatives, and I'm much looking forward to two events we've been planning and which are coming to fruition in the coming months. Firstly, our “Synaesthesia” night, in conjunction with Sydney's medical school, and researchers at Macquarie University – will pioneer new collaborations and formats. And then in August, “Mining Value” will bring a multidisciplinary discussion of art, ecology and economics to Sydney. These are examples of the continuing relevance and importance of thinking the role of art and visual culture

We're also gearing up to publish two major books this year: *What is Performance Art?* and *Ambitious Alignments* – and hosting numerous symposia and talks, as ever.

Of course, as ground is broken on the Chau Chak Wing Museum on Campus, we're also getting ready for the opportunities and the excitement that this new project, (to be open in 2020) will generate for students, staff and for our mission here at Power, and we continue to work closely with the Museum service on the design and the program for the museum. But we must also not forget the other great opportunity for the visual arts over the coming years – the move that will bring Sydney College of the Arts to campus from 2019. This is such an exciting opportunity for us all here and I will be actively planning with colleagues here and at SCA to make sure we can fully grasp all the opportunities for collaboration that this will enable.

As we gear up for an exciting few years ahead, I want to thank Vicki Mallett for all the service and dedication she gave in her role as Events coordinator from 2012 until the end of 2017, and to welcome our new Events and Programs coordinator, Isabelle Hore-Thorburn, who joined us in February.

I would also like to thank Lynn Fern for her continued dedication and enthusiasm as Chairman of the Foundation Council, and all the members of council for their commitment and their ideas. We were also very grateful to Professor Vanessa Smith, acting Head of School for SLAM, for her support and interest in the Power's activities, and it is a continued pleasure to work with the inspiring Dean of FASS, Professor Annamarie Jagose. I'd also like to thank all those who support the Power – whether as donors, audience members or online followers. Power's mission is to make art vital, vibrant and relevant to today's Australia, and we can't do it without you.

Deputy Director's report

Stephen Whiteman



Deputy Director's report for AGM 2017

2017 was a very fruitful year for the expansion of Power's engagement with the contemporary and historic arts of Asia.

This was the first year of the Sydney Asian Art Series, a public programming initiative jointly funded by Power, VisAsia and the University of Sydney's China Studies Centre that aims to bring leading voices in Asian art from around the world to Sydney. The first season, entitled "Beyond the Studio: Contexts of Asian Art," explored factors beyond the artist's hand and imagination that shape artistic production. Speakers included Julie Nelson Davis, Professor of Art History at the University of Pennsylvania and a specialist in Japanese print culture; Joan Kee, Associate Professor at the University of Michigan, who spoke on the intersection of contemporary art and law in China; Saloni Mathur, Professor of South Asian Art at UCLA, who discussed the formation of "modern art history" in India; and David Roxburgh, Professor of Islamic Art at Harvard University, whose recent work has focused on the introduction of photography to Persian visual culture in the nineteenth century. The series continues in 2018 on the theme of "Uncertain Objects: Trajectories of Asian Art;" confirmed speakers include Winnie Wong of the Department of Rhetoric at the University of California, Berkeley, Ajay Sinha, Chair of Art History at Mount Holyoke College, and Nancy Um, Professor of Art History at the University of Binghamton.

Our other major initiative in this area is our ongoing work in Southeast Asia funded by the

Getty Foundation's Connecting Art Histories initiative. Our first major project, *Ambitious Alignments: New Histories of Southeast Asian Art*, concluded in early 2016 with a closing workshop and public conference at National Gallery Singapore. Participants were then invited to submit full versions of their papers for publication; a collection of ten passed peer review with flying colors in early 2017 and are now in press with Power Publications and National Gallery Singapore for publication this winter. Launches for *Ambitious Alignments* will be held in Singapore in mid-June and Sydney in early July.

Building on this success, we approached the Getty Foundation about funding a second Connecting Art Histories project. We conceived of a project that continued the cutting-edge research and support of emerging regional scholars that were the centrepieces of *Ambitious Alignments*, but that shifted the centre of gravity for the project more into the region and the hands of those researchers. *Site and Space in Southeast Asia* is the result: an interdisciplinary, collaborative research project focused on spatial histories of art and architecture in Yangon, Myanmar, Penang, Malaysia, and Hue, Vietnam submitted an application for this project. 2017 was spent applying for (and receiving) the grant and getting the project underway, with the selection of team leaders, scouting of locations, and laying the practical groundwork for the project. A call for participants released in November, 2017, yielded a remarkable pool – 135 applications for 12

spots, fully twice the response we received for *Ambitious Alignments* only three years ago. As I write, we are preparing to announce the project team, which includes junior scholars from across Southeast Asia and the world. *Site and Space in Southeast Asia* will officially launch with an opening workshop in Singapore in June of this year.

Power's support and engagement with research and partners in Asia is key to enabling the Foundation's and Department's vision for a more global, inclusive field of art history. We look forward to the development of these projects, as well as to welcoming a new colleague in Islamic art, a position currently in recruitment. The coming period promises to be an exciting one of new horizons for Power in this area.

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

The following strategic priorities were expressed in the new Power strategic plan approved at last year's meeting

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 2018 – update

1. National and International Leadership

We have continued to plan and carry out collaborations with major museums and institutions including ANU, NGA, AGNSW, AIAH (Melbourne) and these contribute to the sense of an 'expanding field'. It's encouraging to see the field of Art History expand through new posts at Melbourne, ANU, and UQ, and this promises much for the future. We are now planning new projects with the Clark Art Institute, the Terra Foundation and the French National Art History organization, INHA.

2. The University 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. Stephen Whiteman is acting as curator of Asian Art and planning projects; Mark Ledbury and colleagues are discussing teaching rooms and new courses based around museum collections. We are also hoping to launch a series of talks called "The Collection Revealed" to highlight gems of the art collection.

3. Embracing the Digital Sphere

We are involved in several digital initiatives, re-publishing backlist through our Meers Foundation initiatives, becoming involved in Facebook Live streaming of events (Versailles was a trial run) and beginning to plan a brand new podcast series. We remain alert to the ever-changing field of possibilities of the digital sphere in teaching, research and engagement.

4. Access to Excellence

In 2017 we became much more systematic in gathering data on our events — who comes, who doesn't? We're thinking about how new formats and new ideas might fuel greater outreach — how do we get our events "off campus" and beyond the museum — and our Synaesthesia evening at a cellar door (Cake Wines) is one example of this. But we're also going to be experimenting with similar events in a series to be coordinated by our board member Lesa-Belle Furhagen. We're also hoping to use key occasions in film and moving image festivals to try to promote our ideas and events. 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.

2017 Symposia and Seminars

Symposium – Enchanted Isles, fatal shores: Living Versailles

17-18 March 2017: 200 registrations

Co-convened by Power Institute, live streamed from the Australian National University School of Art and Design. This symposium coincided with the Versailles exhibition at NGA. The conference explored the history of art, design and architecture and the enduring influence and resonance of Versailles. Gathering a generation of scholars whose work shifted perceptions of the art, culture and life of the ancien régime, Versailles and its reception.

Symposium – Global Empires

10-11 August 2017: 25 registrations (closed workshop)

A collaboration between Power Institute, Museum of Applied Arts Sydney (MAAS) and Jackie Strecker. Convened by: Professor Mary Roberts, Dr Robert Wellington and Professor Mark Ledbury. Funded by John Schaeffer. The two-day symposium focused on enabling bridges between the early modern and modern global art studies. The workshop focused on looking at objects in ways to conceive an art history that does not necessarily stick rigidly to the old fashion divide between pre modern and modern.

Symposium – Gender in Southeast Asian Art Series

11-13 October, 2017: 60 registrations

Supported by the Power Institute, Asian Studies Association of Australia, the Sydney Southeast Asia Centre, and the School of Literature Art and Media at the University of Sydney. Convened by: Dr Yvonne Low, Dr Clare Veal, Dr Roger Nelson and Dr Stephen Whiteman.

The first symposium of its kind, Gender in Southeast Asian Art Histories aims were to establish the parameters of current research, and to develop inter-disciplinary and transnational frameworks for future studies in the field. The symposium opened with a keynote address from Professor Ashley Thompson, the Hiram W. Woodward Chair in Southeast Asian Art at SOAS, University of London.

Seminar – Julia Bryan-Wilson

Doing the Work: Fabrication in Contemporary Art.

Thursday, 10 May, 2017: 35 registrations

An informal discussion in relation to the production and fabrication in contemporary art, in response to concepts explored in her co-authored book with Glenn Adamson, *Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing.*

Seminar – Joan Kee

Agreement as Artistic Practice: On Certificates, Contracts and Negotiations

Tuesday, 23 May 2017: 35 registrations

A lunchtime seminar and informal discussion on the concept of how artists engage with the law. From instruction-based artworks using language similar to that found in contracts to staging confrontations with courts and police, artists interacted with various facets of the law as an integral part of their creative process. The proliferation of new artistic forms and the dramatic expansion of the art market after 1970 moreover compelled the law to question its own assumptions about images, objects, and ideas.

Seminar – Sebastian Smee

Art Writing

Tuesday, 6 June 2017: 35 registrations

A seminar and informal discussion on the topic of Art Writing by Power alumnus and Pulitzer Prize winner, Sebastian Smee. Many students, alumni and colleagues (both past and present) attended the seminar.

Seminar – Saloni Mathur

Thursday, 7 September, 2017: 35 registrations

This seminar invited participants to engage with the idea of 'inheritance,' as a mechanism of transmission and reception across generations, in relation to twentieth and twenty-first century histories of art.

Seminar – James Elkins

The Image in the Text of Art History

Wednesday, 25 October, 2017: 53 registrations

Elkins' seminar invited participants to reflect on and discuss the following three points: how art history uses images as reminders of originals; how we tend to use images as examples of our arguments rather than forms of argument; and how neighboring humanities and arts treat images.

2017 Power public talks

Power Lecture at the Art Gallery of NSW

The nude: art, beauty and nakedness

Wendy Steiner, Professor University of Pennsylvania and **Ruth Barcan**, Associate Professor University of Sydney

Saturday, 28 January, 2017: 230 registrations
Coincided with AGNSW summer exhibition *Nude: Art From The Tate Collection*. Co-presented with AGNSW a double lecture addressing the nude in art and culture. Professor Wendy Steiner discussed the nude in relation to theories beauty, and Associate Professor Ruth Barcan considered nudity as a cultural phenomenon.

Sydney Asian Art Series: *Marketing Pleasure for Profit: "The Mirror of Yoshiwara Beauties, Compared"*

Julie Nelson Davis, Professor of the History of Art at the University of Pennsylvania and Senior Research Fellow at the Freer and Sackler Galleries, Smithsonian Institution

Thursday, 9 March 2017: 120 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 our Sydney Asian Art Series

Who was Dziga Vertov?

John Mackay, Professor of Slavic Languages and Literatures and Film and Media Studies at Yale University.

Monday, 13 March 2017: 119 registrations
The Power Institute with the Macquarie University's Faculty of Arts co-hosted a lecture by Professor John MacKay on the work of pioneer Soviet filmmaker and theorist Dziga Vertov.

Stray: Adrift in the Anthropocene

Barbara Creed, Redmond Barry Distinguished Professor at the University of Melbourne and Honorary Professorial Fellow

Tuesday, 14 March, 2017: 49 registrations
Co-presented with Sydney Ideas, a Power lecture by Barbara Creed, exploring the concept of the stray from earliest times to the present with particular reference to the visual arts, literature and film. Followed by the launch of Creed's new book, *Stray: Human – Animal Ethics in the Anthropocene*.

Power Polemics Discussion – *What has Religion to do with Art? : A panel on Art and the Order of Existence*

Thomas Crow, Hannah Williams and Dr Florian Knothe in conversation with Mark Ledbury

Wednesday, 15 March 2017: 70 registrations
Co-presented with Sydney Ideas
A panel discussion on the role that religion plays in the making and understanding of art. Followed by the launch of Thomas Crow's new book, *No Idols:*

The Missing Theology of Art.

Land Lords: Art, Property and Law in Post-Nineties China

Joan Kee, Associate Professor of the History of Art at the University of Michigan in Ann Arbor.

Saturday, 20 May 2017: 134 registrations
Co-presented with University of Sydney's China Studies Centre, VisAsia, AGNSW and Sydney Ideas. 2nd of Sydney Asian Art Series. This lecture addressed the intersection of various conceptions of property with several important artworks produced in 1990s and new millennium China, including those by Wang Jin, Ai Weiwei, Lin Yilin, Zhu Fadong, Li Jinghu, and Zhang Liaoyuan.

The Art of Mark Bradford

Sebastian Smees

Tuesday, 6 June 2017: 107 registrations
Australian Pulitzer Prize-winning art critic and Power Alumnus, Sebastian Smees discussed African American artist Mark Bradford's career, exploring the question of whether abstract art is capable of carrying political content. Mark Bradford was the representative of the US at the 2017 Venice Biennale.

What Does it Take to be 'Modern', in Art, in Iran?

Sussan Babaie, Andrew W. Mellon Reader in the Arts of Iran and Islam at The Courtauld Institute of Art, University of London

Thursday, 10 August 2017: 43 registrations
Lecture & panel discussion: Chaired by Professor Mary Roberts, Art History and Nineteenth-Century Studies, University of Sydney, and the Power Institute. The lecture was followed by a panel discussion. Coincided with the Global Empires symposium.

Concrete abstractions: notes on Form

Sven Lütticken, studied art history at the Vrije Universiteit Amsterdam and the Freie Universität Berlin. He teaches art history at the Vrije Universiteit and theory at DAL.

Thursday, 31 August 2017: 107 registrations
Lütticken's lecture addressed various accounts of form, both as an abstract idea and in material shape, in the context of art history.

Sydney Asian Art Series: A Fragile inheritance: Stakes in Contemporary Indian Art

Saloni Mathur, Professor of Art History at the University of California, Los Angeles

Wednesday, 6 September 2017: 75 registrations
Co-presented with 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. This was the third of our Sydney Asian Art Series talks, with a lecture by Professor Saloni Mathur. The lecture constructed an account of radical art practice in India through two seminal figures: Vivan Sundaram, the

contemporary Delhi-based artist, and Geeta Kapur, the pre-eminent theorist, critic, and curator.

The Art of Louise Nevelson

Julia Bryan-Wilson, Associate Professor of Modern and Contemporary Art, University of California, Berkeley

Tuesday, 9 May 2017: 89 registrations
2nd talk in the Keir Lectures on Art series. The lecture will specifically investigate Nevelson's *Dream House* series from 1972-73, proposing that these house-like sculptures raise questions about the artist's relationship to feminism, domesticity, and women's work.

Figuring the Buddha

Ashley Thompson, Professor Hiram W. Woodward Chair in Southeast Asian Art at SOAS, University of London

11 October 2017: 75 registrations
Introduced by Dr Roger Nelson
Q & A moderated by Dr Stephen Whiteman, Lecturer, Department of Art History & Film Studies, University of Sydney. Keynote lecture for Gender in Southeast Asian Art Histories symposium. Ashley Thompson examined the historical unfolding of the Buddha's story in a range of Cambodian contexts.

The Shahnameh and the Persian Miniature Tradition

David J Roxburgh and Khadim Ali in conversation with Michael Brand

Wednesday, 18 October 2017: 90 registrations
Co-hosted with University of Sydney's China Studies Centre, VisAsia, AGNSW and Sydney Ideas. Part of the Sydney Asian Art Series, a special co-presented event with David J. Roxburgh and Khadim Ali, in conversation with Michael Brand, discussing miniature illustrations of the 10th-century Persian epic poem *Shahnameh* (Book of Kings).

Painting after the Mass-produced Image: Art in nineteenth-century Iran

David J Roxburgh, David J. Roxburgh is Department Chair and Prince Alwaleed Bin Talal Professor of Islamic Art History, Harvard University.

Thursday, 19 October 2017: 85 registrations
Co-hosted with University of Sydney's China Studies Centre, VisAsia, AGNSW and Sydney Ideas. This lecture examined the processes by which Qajar artists – whether working at the royal court or in the bazaar – embraced new technologies of the image and examines the nature of their resulting intermedial artworks. What were the implications for the art of painting after the advent of photography and lithography?

The Limits of Globalization in Art History

James Elkins, Professor Art History, Theory and Criticism, and Visual and Critical Studies at the School of the Art Institute of Chicago

Tuesday, 24 October 2017: 130 registrations
Final talk in the Keir Art Lecture Series, held in the Great Hall. Elkins challenged the assumption that there are traditions of art-historical scholarship different from those that are widely acknowledged, suggesting instead that scholarly practices exist, but not as art history as it is currently known; rather, they may appear in other forms, such as art criticism or as source documents.

Power Floor talk: Eugene Delacroix, "Angelica and the Wounded Medoro"

Margaret MacNamidhe, Adjunct Assistant Professor, Department of Art History, Theory, and Criticism in the School of the Art Institute of Chicago.

Thursday, 26 October 2017: 45 registrations
Co-presented with AGNSW, MacNamidhe discussed Eugene Delacroix's painting *Angelica and the Wounded Medoro*, held in the Art Gallery of New South Wales collection and representational of the artist's later painterly technique.

2017 other events

A free talk by filmmaker, artist and USYD graduate, Emily Dean

Monday, 11 September 2017: 40 registrations
Q&A moderated by Dr Bruce Isaacs
Alumni Relations, The Department of Art History & Film Studies and The Power Institute presented a free talk by creator, filmmaker, artist and USYD graduate Emily Limyun Dean. An alumna of the University of Sydney; California Institute of the Arts and Pixar Animation Studios, Emily has worked as a Story Artist on mainstream animated features (*The Lego Batman Movie*, Warner Bros) as well as independent films (*Hotel Artemis* starring Jodie Foster). Emily now writes, directs and produces content for film and television under Year 8 Productions.

Power Cité Des Arts Fellowships Celebration

Wednesday, 29 November 2017: 35 registrations
Announcement of the winners of the 2018 Terrence and Lynette Fern Cité Internationale des Arts Residency Fellowship was held in the Schaeffer Library.

2017 Power Publications book launches

Menzies Talk: Bernard Smith Life and Legacy
Kings College, London

Wednesday, 17 May 2017

Panel: Khadija von Zinnenburg Carroll, Anthony Gardener, Natasha Eaton, Mark Ledbury
The Menzies Centre for Australian Studies at King's College London hosted a panel discussion exploring the life and legacy of Bernard Smith — '**Beyond European Vision: Art History's Global Encounters**' — as well as the UK book launch for *Hegel's Owl: The Life of Bernard Smith*, and *The Legacies of Bernard Smith Essays on Australian Art, History and Cultural Politics*.

London Book launch – Wednesday, 17 May 2017

Hegel's Owl: The Life of Bernard Smith
Sheridan Palmer

In 2008 Smith invited writer and art historian Dr Sheridan Palmer to write his biography. *Hegel's Owl* is a rich exploration of the life of Australia's foremost art historian and founding director of the Power Institute.

The Legacies of Bernard Smith Essays on Australian Art, History and Cultural Politics

Edited by: Jaynie Anderson, Christopher R Marshall & Andrew Yip

The Legacies of Bernard Smith arises from a collaborative international conference convened in 2012 between the Universities of Melbourne and Sydney, and the AGNSW. It is the most significant work on Smith's impact to date, with over twenty contributing authors, and examines his legacies in Australian art history, museology, Pacific art studies, Australian studies and Indigenous art.

Power Polemics

Stray: Human-Animal Ethics in the Anthropocene
Barbara Creed

- Sydney Book Launch: Tuesday, 14 March 2017
Room 209, RC Mills Building and Schaeffer Library, University of Sydney

Power lecture by Barbara Creed on the concept of the stray through visual arts, film and literature. Professor Annamarie Jagose officially launched the book, *Stray* after the talk.

- Melbourne Book Launch: Friday, 26 May 2017
The Ian Potter Museum of Art, Melbourne:

Free public lecture, Barbara Creed and Dr Lynn Mowson, Vice Chair of the Australasian Animal Studies Association in discussion on the concept of the stray, exploring the contradictions it embodies. Following the talk, *Stray* was officially launched by Victoria Lynn, Director, TarraWarra Museum of Art.

No Idols: The Missing Theology of Art
Thomas Crow

- New York Book Launch: Wednesday, 15 February

The Kitchen, New York

The Power Institute's first book launch of Thomas Crow's Polemic: *No Idols: The Missing Theology of Art*. Thomas Crow's *No Idols* was held in New York. This Polemic tackles a disabling blind spot in today's art-historical inquiry: the failure to take religion seriously.

- Melbourne Book Launch: Friday, 10 March 2017

The Ian Potter Museum of Art, Melbourne

Thomas Crow, Rosalie Solow, Professor of Modern Art, and Associate Provost for the Arts, New York University in conversation with The University of Melbourne's Anne Dunlop, Herald Chair in Fine Arts and Charles Green, Professor of Contemporary Art, for the launch of *No Idols: The Missing Theology of Art*.

- Sydney Book Launch: Wednesday, 15 March 2017

University of Sydney Law Building Foyer 101

A panel discussion with: Thomas Crow, Hannah Williams, and Dr. Florian Knothe in conversation with Mark Ledbury followed by the official launch of the book.

- Auckland Book Launch: Thursday, 16 March 2017

Auckland Art Gallery, Toi o Tāmaki

At the New Zealand book launch, Thomas Crow presented a talk on: *The Missing Theologies of Colin McCahon and Sister Mary Corita Kent*.

2017 Other launches

- Sydney Journal Launch,
Southeast of Now: Directions in Contemporary and Modern Art in Asia, Vol. 1, No. 2

(National University of Singapore Press)
Launched by Prof Emeritus John Clark and Dr Yvonne Low (introduced by Dr Stephen Whiteman). Part of the Gender in Southeast Asian Art Series Symposium.

Sydney Book Launch: 5 December, 2017,
Schaeffer Library

Being Prepared: Aspects of Dress and Dressing
by Michael Carter (Punchmann and Wattman)
Launched by Dr Prudence Black (University of Sydney) and Dr Karen de Perthuis and Dr Alison Gill (Western Sydney University).

Publications & communication

Power Publications forged ahead in 2017 with new releases, a growing profile and an expanded frontlist. Two Power Polemics titles, *No Idols: The Missing Theology of Art* by Thomas Crow and *Stray: Human–Animal Ethics in the Anthropocene* by Barbara Creed, were published in the first half of the year. These and other recent titles were supported by seven Power Publications talks and launch events held across Sydney, Melbourne, Auckland, New York, and London. One of our important, but long out-of-print backlist titles, *The Illusion of Life: Essays on Animation*, edited by Alan Cholodenko, was released as an eBook with the support of the Meers Foundation, and the imprint continued its editorial management of the *Australian & New Zealand Journal of Art*. These activities, as well as the preparation of two substantial anthologies, *What is Performance Art?* and *Ambitious Alignments: New Histories of Southeast Asian Art, 1945–1990*, meant that more than a hundred active contributors were managed by the press in 2017, with fifty pieces prepared for publication.

Power Publications is enjoying further recognition as it engages with broader audiences. *The Legacies of Bernard Smith* was awarded the Best Anthology prize by the Art Association of Australia and New Zealand and reviews of our publications appeared in *Artforum*, the *Journal of Art Historiography*, and the *Journal of Pacific Studies*. Panel discussions and lectures around our titles involved more than a dozen scholars and were hosted by a range of institutions such as the Ian Potter Museum in Melbourne, Auckland Art Gallery and the Menzies Centre for Australian Studies at Kings' College, London. The imprint has begun to see an increase in manuscript submissions and enquiries from eminent scholars working in Australia and beyond. We were also pleased to be able to recognise our publishing peers this year with the inaugural Power Publications Award for Indigenous Art Writing, which was presented to Djon Mundine for his reflections on the *Aboriginal Memorial, 1988*, in *Art Monthly*. We will be announcing recipients of the Dissertation Prize for Indigenous Art Research in 2018 and are grateful to the Copyright Agency Cultural Fund for the opportunity to foster an area of scholarship that we hope to publish more of in coming years.

With the appointment of Marni Williams as Publications Manager in the second half of 2017, the imprint turned to planning and budgeting for future titles and now has a substantial frontlist commissioned through to 2021. Some worthy submissions were unable to be accepted due to limited resources, so there is still work to be done in seeking grants and private funding to enable further commissions over the next five years and ensure that we are able to respond to the high quality submissions that we are beginning to receive. While finding ways to increase funding remains a priority, we have been successful in establishing new co-publishing partnerships in order to share expertise and labour, and to split costs. Our newest co-publishing partners include: National Gallery Singapore; National Gallery of Australia; Latvian National Gallery; Melbourne University Press; Formist Editions; and AMU Press, the publishing house of the Academy of Performing Arts in Prague. With limited private and government support available for publications of our kind, pursuing a wide range of local and international partnerships remains essential if Power is to continue to publish ambitious titles to new audiences while working according to the lean financial and human resources of a small not-for-profit press.

Funding

After more than doubling our revenue from 2015 to 2016, takings for 2017 dropped back to 2015 levels. A few factors appear to be behind this reduction: we launched four books in 2016, compared to two books and an eBook in 2017; we had two steady-selling backlist titles unavailable due to ongoing rights issues; our US distributor was delayed in their ordering, meaning only 60 per cent of their sales for 2017 are reflected in processed revenue for the year; and Copyright Agency educational copying revenue receipts reduced from \$4,955.35 to \$200. There is also a total of \$2,568 in outstanding 2017 sales revenue that will appear in 2018.

With three new and substantial books set to be published by mid-year (two alongside co-publishers with foreign markets), an external book to be distributed, discussions underway

regarding US distribution improvements, and the resolution of legacy rights issues in our backlist, we anticipate that bookshop revenue will recover in 2018.

Despite low revenue from bookshop sales, we did see our direct sales revenue double from 2016 to 2017. Strong direct sales can be attributed to the new audiences we reached by co-hosting events, our participation in the Art Book Fair at Artspace, and also a growing number of online sales. We are continuing to seek out avenues for direct sales and in the will so far be hosting events at the Museum of Contemporary Art, Victorian College of the Arts, National Gallery Singapore, and on campus to coincide with the Asian Studies Association conference in 2018.

Co-publication deals initiated in 2017 will also see \$15,000 received directly towards production costs of one title and \$30,000 in production costs covered by our partners for two more titles next year. Another \$8,075 has also just been received towards our final year of management of the ANZJA. While the press works to increase its audience and revenue wherever possible, covering costs prior to publication—whether by co-publishing arrangements, grants, or private support—remains the most effective strategy for funding the ongoing activities of our growing press and will remain a priority going forward.

Upcoming titles

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 (in proofing; co-publisher: 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-publisher: 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 (in layout)

- *Australian & New Zealand Journal of Art*, July issue editors: Deborah Ascher Barnstone and Donna West Brett; December issue editors: Ann Elias and Stephen H. Whiteman

2019:

- *Apparitions: Photography and its Dissemination*, a monograph by Geoffrey Batchen (in editing; co-publisher: AMU Press)
- *Outside In: Ten Essays on UnAustralian Art*, a co-authored anthology by Rex Butler and ADS Donaldson (currently in post-review revisions)
- *Bauhaus Diaspora: Transforming Education in Art, Architecture and Design*, an anthology edited by Philip Goad, Andrew McNamara and Ann Stephen, with nine contributors (manuscript due in March 2018; co-publisher: MUP)
- *Eugenia Raskopoulos*, an artist monograph with contributions from Huang Du, Anneke Jaspers, Victoria Lynn, Anne Marsh, Daniel Mudie-Cunningham, Nikos Papastergiadis, and Nicholas Tsoutas (manuscript due in April 2018; co-publisher: Formist Editions)

2020:

- *Aboriginal Memorial*, edited by Djon Mundine and Ian McLean (co-publisher: National Gallery of Australia; full proposal pending)
- *Ian Burn: Documents* (co-publication agreement pending)
- *Power Polemics* (commission pending)

2021:

- *Light and Darkness: Revealing the Power Collection, 1967–1989* (co-publisher: University Art Museum; proposal approved; funding pending)
- *Power Polemics* (commission pending)

Marni Williams
Publications Manager

Schaeffer Library

Throughout 2017 library staff undertook development and maintenance of the collection as a priority task and significant progress was made with processing backlog materials accumulated over the last 4 decades. In tandem with retrospective processing over 400 new monographs and films were also acquired for the collection. The library works closely with Department of Art History academic staff to ensure that all acquisitions are of utility for research and teaching.

In total, in-house cataloguing and processing of assets, which commenced in 2016, resulted in the accessioning of 5,000 items into the collection during 2017 – a considerable achievement. Exhibition catalogues and guides comprised approximately 40% of these items, with many unique materials added to the Australian artist box files. Several thousand such items remain in the cataloguing backlog and it is anticipated that processing of these will be completed by early/mid 2019. This phase of retrospective cataloguing will be followed by digitization of materials donated to the library by the Sherman Gallery in 2010, which will further enhance this research resource.

Progress was also made with regard to library storage, with the installation of new shelving in the on-site storage room (Mills 211) and the recovery of space in that room formerly used by honorary associates. Other areas of the library are still similarly allocated however by the end of February 2018 most of the mezzanine-level storage area will have been recovered, and by the end of 2018, Room 328, on the mezzanine level will be returned to library use. Digitization of archived Honours essays is ongoing and is also slowly recovering shelf space. Taken together these changes will provide approximately 60 metres of much needed storage by the end of 2018.

Use of the library increased markedly during 2017, with study areas filled to capacity throughout most of both semesters. It was noted that more students are making use of the facilities earlier in the mornings, and later into the evenings. Also, the amount of materials requiring reshelving has dramatically increased over the last 2 years indicating a much greater use of the library by Art History students.

Many enquiries were received concerning weekend opening but this is currently not possible. Some complaints were received regarding the quality and extent of wi-fi access in the library however this is largely out of our hands. Work is currently being undertaken by CIT to address this matter throughout the Mills Building, and is expected to be complete before the end of semester 1.

A series of small linked projects to upgrade facilities were undertaken throughout the year with negligible impact on library clients. The conversion of library lighting to LEDs is now almost complete and the air-conditioning system has been stabilized and is working effectively. The next major refurbishments/improvements to be considered should be: replacement or repair of the carpeting, installation of blinds in the Fern Room, repainting throughout the public areas, upholstery cleaning, upgrade of the public access computers and upgrade of the photocopying/scanning facilities.

A program to induct casual library assistants was begun in February 2017, necessitated by the absence of the assistant librarian for jury duty for 3 months. This proved to be very successful and the library will in future retain a small group of 4 - 6 Honours and higher degree students as casual employees.

Anthony Green
Senior Schaeffer Librarian

FINANCIAL STATEMENTS



Power Institute, Foundation for Arts & Visual Culture and Parent Endowment Fund Consolidated Income & Expenditure Statement for the Year ended 31 December 2017

	2017 \$	2016 \$
INCOME		
Investment Income - realised gain/loss	142,158	118,031
Investment Income - unrealised gain/loss	595,074	539,577
Interest Income	13,014	16,675
Internal Investment Administration Fee	(29,777)	(29,096)
Internal Income	408	2,584
Donations	352,707	85,875
Research Grant Overseas	316,122	-
Sale of Publications	14,955	30,580
Royalties & Copyright	200	4,955
Other Income	15,000	67
Funded Position -Dr D J Bequest	(246,563)	(252,393)
Funded Position - Foundation Administration	246,563	252,393
Faculty contribution - UEM (Service Attribution & professional FTE & space)	211,279	246,646
Total Income	1,631,139	1,015,894
EXPENDITURE		
Contribution - Salary Costs	449,420	402,997
Consultant/Contractor payments	5,151	11,113
Printing & Photography	2,190	22,703
Reference Materials	9,934	12,650
Equipment, Repairs & Maintenance & software license, lease charges	11,420	5,980
Publication & News Writing	58,861	56,171
Royalty, Patent & Copyright Expenses	12,508	-
Graphic Design	597	5,193
Communication Expenses (incl. Postage & Freights)	12,160	7,608
Student Costs (including Scholarships)	8,300	1,817
Stationery & Office Supplies	2,039	1,859
Promotional & Advertising Expenses	5,072	1,912
Rent Charges	-	8,994
Travel & Accommodation	103,062	82,120
Catering & Entertainment	22,425	24,929
Staff Training & Development	1,357	1,082
General Expenses	5,813	1,560
Conference & Function	25,678	5,979
UEM Service (Attribution & professional FTE & space charge)	218,560	246,646
Total Expenditure	954,548	901,314
Surplus/(Deficit)	676,591	114,580
Accumulated Funds as at 1 January 2017	8,647,240	8,532,660
Accumulated Funds as at 31 December 2017	9,323,831	8,647,240

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.

Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

**Power Institute, Foundation for Arts & Visual Culture
(Foundation Only)**

Consolidated Income & Expenditure Statement for the Year ended 31 December 2017

	2017	2016
	\$	\$
INCOME		
CPT Allocation (from Power Bequest)	334,988	327,333
Donations	352,707	85,875
Royalties & Copyrights	200	4,955
Sale of Publications	11,895	30,580
Internal Income	408	2,584
Other Income	18,060	67
Interest Income	13,014	16,675
Faculty contribution - UEM (Service Attribution & professional FTE & space)	211,279	246,646
Research Grants Overseas	316,122	-
Total Income	1,258,673	714,715
EXPENDITURE		
Contribution - Salary Costs (Positions funded by Power Bequest)	449,420	402,997
Consultant/Contractor payments	5,151	11,113
Reference Materials	9,934	12,650
Printing & Photography	2,190	22,703
Communication Expenses (incl Postage & Freights)	12,160	7,608
Equipment, Repairs & Maintenance & software license, lease charges	11,420	5,980
Catering & Entertainment	22,425	24,929
Travel & Accommodation	103,062	82,120
Graphic Design	597	5,193
Publication & News Writing	58,861	56,171
Stationery & Office Supplies	2,039	1,859
Promotional & Advertising Expenses	5,072	1,912
Student Costs (including Scholarships)	8,300	1,817
Staff training & Development	1,357	1,082
Royalty, Patent & Copyright Expenses	12,508	-
Rent Charges	-	8,994
Conference & Function	25,678	5,979
General Expenses	5,813	1,560
UEM Service (Attribution & professional FTE & space charge)	218,560	246,646
Total Expenditure	954,548	901,314
Surplus/(Deficit)	304,125	(186,598)
Accumulated Funds as at 1 January	515,219	701,817
Roll back to CPT Parent for Investment	-	-
Accumulated Funds as at 31 December 2017	819,344	515,219

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

Power Institute, Foundation for Arts & Visual Culture

Consolidated Income & Expenditure Statement for the Year ended 31 December 2017

(University Account Codes: D7011, D7021, D7023, D7024, D7025, D7027 All Projects)

	2017	2016
	\$	\$
INCOME		
Allocation from Power Bequest	334,988	327,333
Interest Income	8,398	6,418
Donations	352,707	75,875
Other Income	15,000	-
Internal Income	(25,000)	(26,557)
Faculty contribution - UEM (Service Attribution & professional FTE & space)	211,279	246,646
Research Grants Overseas	316,122	-
Total Income	1,213,495	629,716
EXPENDITURE		
Administration		
Salaries and Associated Costs	309,145	262,770
Promotional & Advertising Expenses	963	-
Contractors/Consultants	4,151	4,667
Equipment, Repairs & Maintenance & software license, lease charges	83	511
Catering & Entertainment	10,738	9,118
Travel & Accommodation	43,147	31,322
Printing & Photography & Graphic Design	6,027	964
Staff training & Development	742	876
Stationery & Office Supplies	363	904
Conference and Function	2,555	3,671
Communication Expenses (incl. Postage & Freights)	708	301
Student related Expenses	8,000	1,517
General Expenses	1,617	1,500
UEM Service (Attribution & professional FTE & space charge)	218,560	246,646
	606,799	564,766
Cite International		
Travel & Accommodation	9,361	9,739
Catering & Entertainment	1,245	574
Communication Expenses (incl. Postage & Freights)	1,059	16
Promotional & Advertising	-	990
Rent charge	-	8,994
	11,665	20,313
Public Education		
Catering & Entertainment	9,115	6,239
Travel & Accommodation	39,051	32,488
Conference and Function	14,360	1,954
Communication Expenses (incl. Postage & Freights)	102	-
Marketing & Advertising	1,548	177
Stationery & Office Supplies	-	159
Reference Materials	-	713
Staff training & Development	555	206
General Expenses	200	60
Contractors	1,000	-
	65,931	41,995
Alumni & Development		
Catering & Entertainment	25	191
Conference and Function	1,187	-

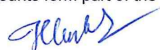
Power Institute, Foundation for Arts & Visual Culture

Consolidated Income & Expenditure Statement for the Year ended 31 December 2017

(University Account Codes: D7011, D7021, D7023, D7024, D7025, D7027 All Projects)

	2017	2016
	<u>\$</u>	<u>\$</u>
Communication Expenses (incl. Postage & Freights)	48	62
Travel & Accommodation	588	-
Student Costs	300	300
Staff training & Development	60	-
	<u>2,208</u>	<u>553</u>
Total Expenditure	<u>686,603</u>	<u>627,628</u>
Surplus/(Deficit)	526,891	1,088
Accumulated Funds as at 1 January	<u>133,267</u>	<u>132,179</u>
Accumulated Funds as at 31 December 2017	<u><u>660,158</u></u>	<u><u>133,267</u></u>

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

**Power Institute, Foundation for Arts & Visual Culture
Donation Fund**

Statement of Income & Expenditure for the Year ended 31 December 2017

(University Account Code: Power Foundation D7010 All D Projects)

	2017	2016
	\$	\$
INCOME		
Cash Pool Interest	8,596	9,313
Donation and Bequest (Fern Cite \$20k, Keir \$40k, Art in Action 162K,Lb Furhagen 10K,Judith Neilson 120K)	357,205	85,875
Internal Transfer Income	-	(5,742)
Total Income	365,801	89,446
EXPENDITURE		
Salaries and Associated Costs	109,090	106,336
Conference & Functions	7,809	1,501
Travel	60,731	29,646
Advertising	392	1,068
Communication Expenses (incl. Postage & Freight)	1,443	136
Catering & Entertainment	6,837	2,837
Contractors/Consultants	2,500	1,000
Rents	-	8,994
Publication & News Writing	37,914	21,073
General Expenses	-	60
Student Bursaries	5,000	-
Total Expenses	231,716	172,651
Surplus/(Deficit)	134,085	(83,205)
Accumulated Funds as at 1 January	409,958	493,163
Accumulated Funds as at 31 December 2017	544,043	409,958

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

**Power Institute, Foundation for Arts & Visual Culture
Publications**

Statement of Income & Expenditure for the Year ended 31 December 2017

(University Account Codes: D7026 22222, D7026 D0773, D7026 D2006 & D7026 D3087)

	<u>2017</u>	<u>2016</u>
	\$	\$
INCOME		
Allocation from Power Bequest		
Donations	-	10,000
Sale of Publications	11,895	30,580
Royalties & Copyrights	200	4,955
Other Income	3,060	67
Internal Income	408	8,624
Internal Investment return	4,436	10,005
Total Income	<u>19,998</u>	<u>64,231</u>
EXPENDITURE		
Salaries and Associated Costs	129,018	137,506
Printing & Photography	(3,240)	21,739
Communication Expenses (incl. Postage & Freights)	10,198	7,197
Promotional & Advertising Expenses	2,512	745
Graphic Design	-	5,193
Publication & News Writing	53,585	56,171
Patent & Copyrights	12,508	-
Consultant/Contractor payments	-	5,446
Catering & Entertainment	5,479	8,808
Reference Materials	2,500	2,126
Equipment, Repairs & Maintenance & software license, lease charges	1,500	2,762
Conference & Function	7,576	355
Stationery & Office Supplies	359	31
Travel & Accommodation	10,933	8,419
Total Expenses	<u>232,930</u>	<u>256,498</u>
Surplus/(Deficit)	<u>(212,932)</u>	<u>(192,267)</u>
Accumulated Funds as at 1 January	376,336	568,603
Accumulated Funds as at 31 December 2017	<u><u>163,404</u></u>	<u><u>376,336</u></u>

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

Power Institute, Foundation for Arts & Visual Culture

Getty Foundation

Statement of Income & Expenditure for the Year ended 31 December 2017

(University Account Code: D7021 RP140)

	2017	2016
	\$	\$
INCOME		
Internal Income		(1,040)
Total Income	-	(1,040)
EXPENDITURE		
Salary and Associated Expenses	11,618	11,887
Travel, Accommodation and Conference	17,630	29,481
Catering & Entertainment	-	311
Communication Expenses (incl. Postage & Freights)	79	150
Consultants and Contractors	-	4,667
General Expenses	-	27
Student Expenses	-	17
Total Expenses	29,327	46,540
Surplus/(Deficit)	(29,327)	(47,580)
Accumulated Funds as at 1 January	28,891	76,471
Adjustment to Carry Forward of Prior Year	(436)	-
Accumulated Funds as at 31 December 2017	0	28,891

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018



**Power Institute, Foundation for Arts & Visual Culture
Schaeffer Library**

Statement of Income & Expenditure for the Year ended 31 December 2017
(University Account Codes: D7022 22222, D7022 56201, D7022 D3031 & D7022 T0437)

	2017	2016
	\$	\$
INCOME		
Allocation from Power Bequest	25,000	20,517
Investment Income	180	253
Total Income	25,180	20,770
EXPENDITURE		
Salaries and Associated Costs	11,257	2,721
Reference Materials	7,416	9,811
Equipment, Repairs & Maintenance & software license, lease charges	9,837	2,707
Travel & Accommodation	-	152
Printing & Photography & Publication & News Writing	5,276	-
Stationery & Office Supplies	1,136	765
Communication Expenses (incl. Postage & Freight)	93	33
Total Expenses	35,015	16,189
Surplus/(Deficit)	(9,835)	4,581
Elimination and Extraordinary (Transfer to Parents)		
Accumulated Funds as at 1 January	5,615	1,034
Adjustment on Carry Forward Balance		
Accumulated Funds as at 31 December 2017	(4,220)	5,615

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.

Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

**John Power Bequest
(Capital Account Only)**

Statement of Income & Expenditure for the Year ended 31 December 2017

(University Account Codes: 24261 T0437 & 24261 T0438)

	<u>2017</u>	<u>2016</u>
	\$	\$
INCOME		
Internal Capital Realised Gain/Loss	142,157	118,031
Internal Capital Unrealised Gain/Loss	595,073	539,577
Total Income	<u>737,230</u>	<u>657,608</u>
EXPENDITURE		
Internal Investment Administration Fee	29,777	29,097
Spending Rule Allocation	334,988	327,333
Total Expenses	<u>364,765</u>	<u>356,430</u>
Surplus/(Deficit)	<u>372,465</u>	<u>301,178</u>
Accumulated Funds as at 1 January	8,132,022	7,830,844
Elimination and Extraordinary (Transfer to Parent)	-	-
Accumulated Funds as at 31 December 2017	<u><u>8,504,487</u></u>	<u><u>8,132,022</u></u>

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

**Power Institute, Foundation for Arts & Visual Culture
(Foundation Only)**

Balance Sheet as at 31 December 2017

(University Account Codes: D7021 - D7027 22222/ T0437, D7023 T0438, D7011 D0748, D7021/B1094, D0630, D0888, D0999, RP095, RP140, RP312, S1174 & D7023 D0968, D7025/ D0630, D3098 & D7026 D0773, D3087, D2006 & D7027/D0630, D0817)

	<u>2017</u>	<u>2016</u>
	\$	\$
CURRENT ASSETS		
Funds Participating in University Pool Interest	819,345	515,218
Petty Cash	(1)	-
Total Current Assets	<u>819,344</u>	<u>515,218</u>
Total Assets	<u>819,344</u>	<u>515,218</u>
CURRENT LIABILITIES		
Corporate card recoup	0	(1)
Total Current Liabilities	<u>0</u>	<u>(1)</u>
NET ASSETS	<u>819,344</u>	<u>515,219</u>
EQUITY		
Accumulated Funds - Foundation Accounts	819,344	515,219
TOTAL EQUITY	<u>819,344</u>	<u>515,219</u>

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018



**JJ W Power Bequest
(Capital Account Only)**

Balance Sheet as at 31 December 2017

(University Account Codes: D7021 - D7027 22222/ T0437, D7023 T0438, D7011 22222 and D7011 D0135)

(University Account Codes: 24260 T0437 / T0438)

	<u>2017</u>	<u>2016</u>
	<u>\$</u>	<u>\$</u>
NON CURRENT ASSETS		
Investments - Power Bequest	8,504,488	7,990,777
Total Non Current Assets	<u>8,504,488</u>	<u>7,990,777</u>
Total Assets	<u>8,504,488</u>	<u>7,990,777</u>
NET ASSETS	<u>8,504,488</u>	<u>7,990,777</u>
EQUITY		
Accumulated Funds	(3,043,800)	(3,557,511)
Preserved Capital	11,548,288	11,548,288
TOTAL EQUITY	<u>8,504,488</u>	<u>7,990,777</u>

Note: The fair value of the investments from John Power Bequest amounted to \$8,504,488 at 31 December 2017

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.

Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

Power Institute, Foundation for Arts & Visual Culture and Parent Endowment Fund
Balance Sheet as at 31 December 2017

	2017	2016
	\$	\$
CURRENT ASSETS		
Short Term Funds	819,344	515,218
Total Current Assets	<u>819,344</u>	<u>515,218</u>
NON CURRENT ASSETS		
Medium/Long Term Investments	8,504,488	7,990,777
Total Non Current Assets	<u>8,504,488</u>	<u>7,990,777</u>
Total Assets	<u>9,323,832</u>	<u>8,505,995</u>
CURRENT LIABILITIES		
Corporate Card Recoup	0	(1)
Total Current Liabilities	0	(1)
NET ASSETS	<u>9,323,832</u>	<u>8,505,996</u>
EQUITY		
Accumulated Funds - Power Foundation	819,344	515,219
Preserved Capital - Power Bequest	11,548,288	11,548,288
Accumulated Funds - Power Bequest	<u>(3,043,800)</u>	<u>(3,557,511)</u>
TOTAL EQUITY	<u>9,323,832</u>	<u>8,505,996</u>

Note: The fair value of the investments from John Power Bequest amounted to \$9,323,832 as at 31 December 2017

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.



Lindy Vu
Acting Finance Director
Faculty of Arts and Social Sciences, Sydney Law School, Sydney Conservatorium of Music
23/02/2018

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 Director of Development up to \$100K, the Provost and DVC from \$100k to \$1m and the Vice Chancellor over \$1m. The Foundation's activities are not-for-profit and covered by the DGR status of the University of Sydney. The University is exempted from the requirement to hold an Authority to Fundraise and obligations upon holders of such an authority but is still required to comply with the balance of provisions of the Charitable Fundraising Act

Roles of Council and Management

The Foundation operates under the authority of the Senate of the University of Sydney, as approved on 1 October 2006 and has no powers of delegation. The Foundation conducts its affairs pursuant to the Foundation Rules and the relevant policies of the University. The Foundation is to be reviewed every three years from the date of its approval. The Board structure of the Foundation was reviewed actively in 2016 and 2017 and reoriented towards an externally focused, fundraising role.

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 31/03/2018
Number of meetings attended: 4
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 31/03/2018
Number of meetings attended: 4
eligible to attend: 4

Name: **Professor Annamarie Jagose**

Qualifications and experience: Head of School, School of Letters Art and Media
Current Term of Appointment: 4/05/2011 to 31/03/2018
Number of meetings attended: 2
eligible to attend: 4

Name: **Professor Vanessa Smith**

Qualifications and experience: Acting Head of School, SLAM
Current Term of Appointment: 31/03/2017 to 29/11/2017
Number of meetings attended: 2
eligible to attend 4

Name: **Ms Melissa Bonevska**

Qualifications and experience: Development Manager, University Foundations, Division of Alumni and Development
Current Term of Appointment: 24/05/2016 to 31/03/2018
Numbers of meetings attended: 1
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 31/03/2018
Number of meetings attended: 2
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 31/03/2018
Number of meetings attended: 4
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 31/03/2018

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 31/03/2018

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, 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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Cover Image: Phaptawan Suwannakudt, *Wat Tha Suthawat Anghong* (detail), 1994. Photograph by: Aroon Permpoonsophon