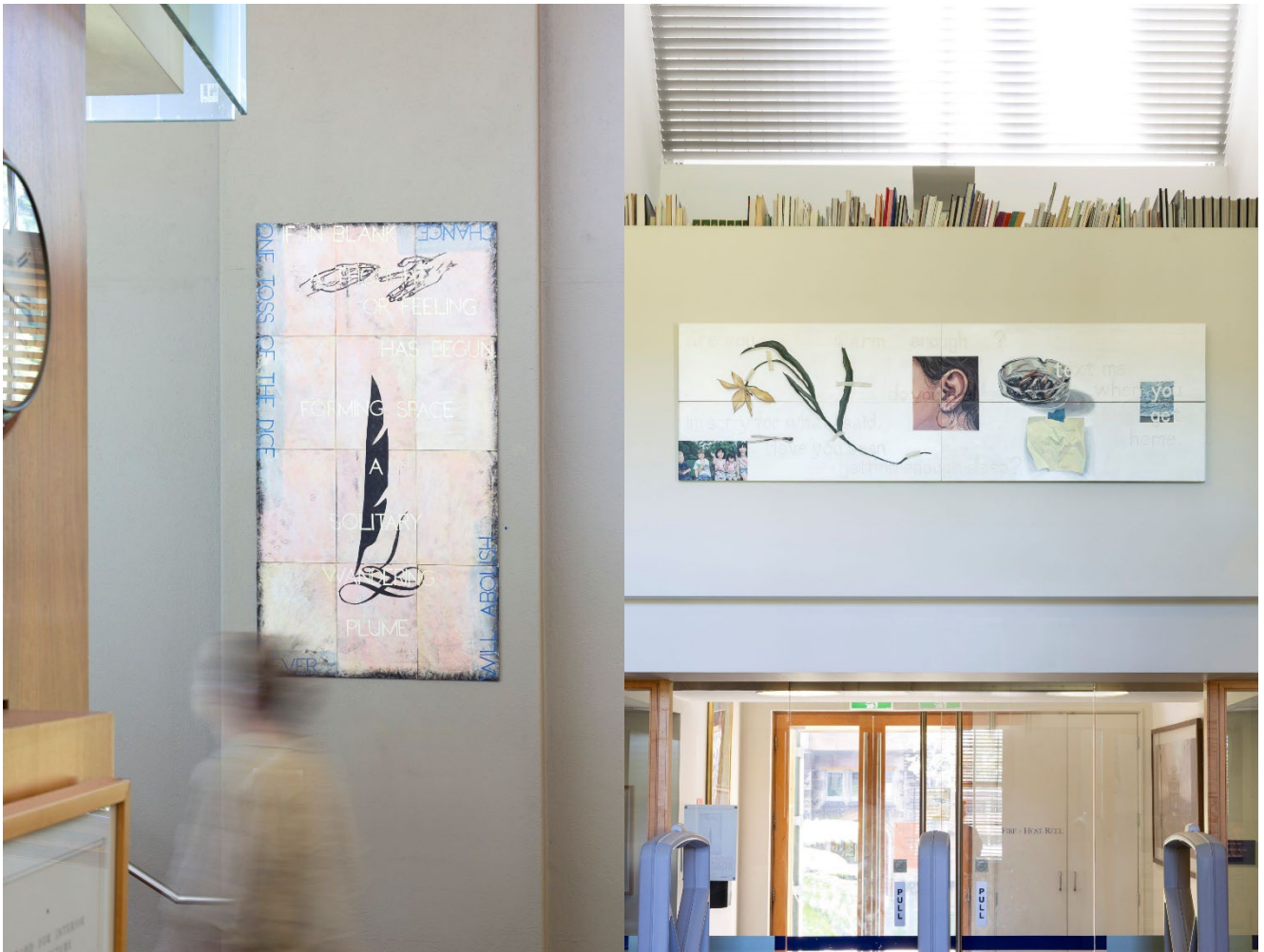




THE UNIVERSITY OF
SYDNEY

POWER INSTITUTE

Foundation For Art & Visual Culture



2022 ANNUAL REPORT

Power Institute Foundation for Art & Visual Culture

Mission

The object of the Power institute Foundation for Art & Visual Culture is to assist the University of Sydney, through the Power Institute, to realise the aims of the Bequest of Dr J.W. Power.

The Foundation aims to:

- bring ideas and scholarship in the visual arts to the Australian people;
- support research and scholarship, particularly in the Department of Art History & Film Studies, and any other initiative of the Power Institute;
- support the development of the Schaeffer Fine Arts Library (incorporating the Power Research Library of Contemporary Art), Power Publications and the Power Public Education Program;
- enhance the reputation and effectiveness of the Institute and Department within national and international networks; and
- seek financial and other assistance for the power institute's activities.

Power Foundation Council Members

Susan Acret, Chair
Professor Lisa Adkins (Dean, FASS)
Simon Chan
Marie Chretien
Nicholas Curtis, AM
Lesla-Belle Furhagen
Dr Stephen Gilchrist
Bridget Ikin
Professor Mark Ledbury
Professor Alan McKee
Associate Professor Ian Maxwell
Naomi Parry
Imants Tillers
Marni Williams

Life Members/Governors of the Foundation

Peter Burrows, AO
Gene Sherman
Professor Terry Smith

Director

Professor Mark Ledbury

Secretary

Susan Thomas

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POWER INSTITUTE FOUNDATION FOR ART & VISUAL CULTURE Power Foundation Staff



Nicholas Croggon
Power Events & Programmes



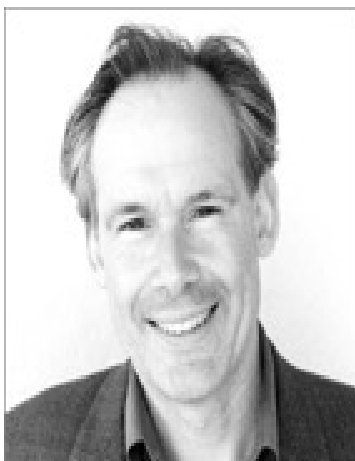
Stephen Gilchrist
Deputy Director, Power Institute



Anthony Green
Schaeffer Librarian



Nicholas Keyzer
Schaeffer Librarian



Mark Ledbury
Director, Power Institute



Tom Melick
Power Publications Assistant



Naomi Riddle
Power Publications Assistant



Susan Thomas
Power Administration & Records



Marni Williams
Power Publications Manager

Chair's Report

Susan Acret



Hello and welcome to the 2022 Power Institute Annual Report. 2022 was a year of recovery and consolidation for the Power Institute. It was great to see students back on campus mid-year and much of our programming resumed in-person while we also continued our digital offerings, acknowledging the accessibility and audience-reach of online material.

Director Mark Ledbury and the team at Power produced an outstanding number of engaging and thoughtful conversations, lectures and events throughout the year. For Power's three talk strands, Sydney Asian Art Series, Image Complex and Ways of Being, leading figures in the international and local contemporary art and culture spheres presented on subjects as diverse as photography in Asian art, the aesthetics of the contemporary queer rave scene in New York, and Indigenous systems of knowledge. Other events included the book launch of *Light and Darkness*, with several companion events held at Chau Chak Wing Museum.

The Cité Internationale des Arts in Paris residencies recommenced after a break due to the pandemic and thanks to generous funding over the next 5 years by Nicholas Curtis AM and Angela Curtis, with three-month residencies on offer for artists/craftspeople; art critics, art writers, art curators, art historians or art administrators; and staff of the university and research students of the Department of Art History & Film Studies, Chau Chak Wing Museum and University Galleries and Sydney College of the Arts.

The inaugural Schaeffer Library Residency took place during September to November, pairing Sydney College of the Arts student Jennifer van Ratingen with the highly respected and experienced artist Imants Tillers. Power intends to offer this mentorship and residency opportunity each year, culminating in the production of new work to be shown at Schaeffer Fine Arts Library, and activating the library for a range of talks and events.

Power's Director Mark Ledbury's multidisciplinary Visual Understanding Initiative continues to be a funding and programming priority. Power and the Department of Art History and Film Studies are uniquely placed to offer learning opportunities and insights in this area; equipping individuals with the tools for visual understanding in increasingly complicated and conflicting visual landscapes. As visual representation increases and technology such as AI further blurs the lines between real and unreal; truth and fiction, 'reading' images is becoming a priority for navigating our world.

As we move into 2023, I'd like to thank everyone at Power Institute and Power Council for their continued and varied contributions and their dedication and belief in the value of the visual arts.

Susan Acret
Chair, Power Foundation Council

Director's Report

Mark Ledbury



I'm delighted to report on another successful year for the Power Institute Foundation under what were often tough and uncertain conditions in the course of 2022-3.

The condition of the world in 2022 continued to present challenges to everyone across the University and cultural sectors, and of course we at Power were at the mercy of the complex global health emergency and its aftermath for yet another year. We also had to situate ourselves in an evolving University and Faculty landscape, in which, for example, Departments became "Disciplines" – a move that had particular effects on us in Art History as our Film Studies colleagues moved out of the Department and the Mills Building. Such complex and constant change will of course be a fact of University and cultural life in 2023 and beyond, but Power exists to bring art and ideas to communities throughout Australia and beyond, and has an important place in the ambitions of the University and the Faculty to reach beyond traditional academic silos and audiences to engage with the urgent problems and dilemmas of contemporary society and culture.

One thing about a silo, it's supposed to be dry and stable – but our beloved Mills Building home also suffered during 2022, and I hope that the scaffolding that currently wraps us will result in more stable, weather-proof home for colleagues' offices, and especially the precious resource of the Schaeffer Library. I would like to 'shout out' here to the heroic efforts of Nick and Tony in the Library, and Charlie Tapper our Discipline Administrator, who worked tirelessly to try to remediate and restore the fabric of the Mills

Building as rain and mould attacked us, and to our Head of School, Alan McKee who found the means and the will to address in a thoroughgoing manner the long-standing problems of leaks and holes and crumbling infrastructure. I'm deeply grateful to all and hope the special character of the Schaeffer Library will be preserved for many years to come.

While the majority of our public programmes were online in 2022, we did return to live events by the end of the year, and were delighted to present new kinds of programme, including the Schaeffer Library Residency and the ["Art in Place"](#) student workshops, as well as to return to in-person talks at both the MCA and AGNSW as well as at the Chau Chak Wing Museum.

The success of our three "online" series, *Image Complex*, *Sydney Asian Art Series*, and *Ways of Being* has been heartening and showed that with the careful and inspired curation of their conveners, Nick Croggon, Olivier Krischer and Stephen Gilchrist, online talks and discussions can be lively, original and reach new and diverse audiences. As we go into 2023, we'll be looking to see what the ideal mix might be between online events and exciting and "different" kinds of gatherings in real space and time.

After two years entirely interrupted by Covid, we were so pleased to be able to run a new competition for residencies at our studio in Paris and we thank once again Nicholas and Angela Curtis for their support of these fellowships and we were delighted to host them, the winners and some former winners at a reception in November. We're thrilled that we can once again offer students, artists and curators such a transformational international opportunity.

It was also the year in which our ambitious multi-disciplinary initiative focused on how we understand and make sense of the visual world, our "Centre for Visual Understanding", generously supported by Penelope Seidler, made its first public steps into the light-through panels and events organized to coincide with the marvelous Power Collection-based exhibition, [Light and Darkness](#) at the Chau Chak Wing

Museum. These events have brought together scientists, health professionals, art historians and artists to discuss perception and illusion and the stakes of visual understanding. We look forward to many more events related to this initiative in 2023, and it is a priority for the Foundation to both achieve further funding for the initiative and make it as exciting and helpful as possible to the work of colleagues in the Discipline, School and Faculty.

We were of course, deeply saddened in 2022 to lose Virginia Spate, AC, one of our most brilliant and beloved art historians and colleagues, and a friend and mentor to many here at the University and throughout the world. Her death was a time to look back on her extraordinary career and legacy- and a reminder to me that we should all aspire to her level of excellence and engagement with the world, both of and beyond art history. Virginia was convinced of the central role that the Power Institute could and should play in teaching, research and engagement in art and visual culture, and of the vital role of art in culture and society, and we remain committed to this vision, which of course, was also John Power's. We were delighted to work with Donna Brett and all our colleagues in the Discipline to celebrate Virginia's life and legacy with an event in November 2022 at which friends, students and colleagues spoke, and I was delighted to see many alumni and former colleagues in the Maclaurin Hall for what was a proper celebration!

We also had to say a more temporary goodbye to Stephen Gilchrist, who is taking leave to return to Western Australia for family and professional reasons- I want to thank Stephen for everything he's done as Deputy Director of Power, to wish him the best of luck for all his projects and look forward to his return to Sydney in a couple of years.

I want to say a huge thank you to all my wonderful colleagues at Power - Susan Thomas, Marni Williams, Nicholas Croggon, Stephen Gilchrist, Naomi Riddle, Thomas Melick and our Schaeffer Librarians, Anthony Green and Nicholas Keyzer, for their skill, energy, enthusiasm and commitment to everything we do. I would also like to thank Susan Acret for her positive, proactive work as Chair of the Foundation Council, and in particular for her energy and acuity in getting the Schaeffer Library Residency so wonderfully off the ground in 2022. Many thanks too to all our generous, committed members of the Foundation Council, whose work in supporting our fundraising and our sustainability is so vital – and will be crucial as our ambitions ramp up for the next phase of the Visual Understanding Initiative.

Annual Reports are pretty dry documents, as a rule, but I hope you'll find evidence here of the vitality and vision of the Power Institute as we go with confidence into the new year and the Post-covid era with the Discipline, School, Faculty and the University.

Mark Ledbury, Director, Power Institute
foundation for Art and Visual Culture

UPDATE ON OUR ACHIEVEMENTS RELATIVE TO STRATEGIC PRIORITIES 2020-2025

1. Financial Sustainability

1.1 Long term financial forecast and planning

In concert with School and Faculty we will convene a long-term financial planning meeting to explore strengths and vulnerabilities and thus identify areas that need particular fundraising attention (see 1.2 and below). We will review staffing needs and possibilities for over the long term with the aim of reaching a sustainable staffing model for our increased activities and providing certainty to casual and contracted personnel.

UPDATE : We continue to work with the new Dean, FASS (Lisa Adkins) and others to ensure sustainability. We are aware that staff expansion at Power, and all major change still heavily relies on our finding new funding sources so that we can continue to grow the capital of the Foundation. In the light of changes in the Discipline and of staffing issues and pressures in Art History, and of the increased ambition of our plans, we remain concerned about the sustainability of the Power Director's role being essentially 'paid for' by a workload allocation.

1.2 Grant Applications and engagement with Foundations

The aim is to make one major foundation grant application per annum, and several smaller grant applications to fund key needs per annum (Library, publications, research support). We will construct a detailed and realistic Foundation Support plan for the years 2020–24 that will direct and increase our approaches to private philanthropists. In our grant applications and requests for private support we will place emphasis on funding core and continuing costs rather than focus on new projects, except where these are core to our mission.

UPDATE: With Funding secure for the *Cité des Arts* fellowships we have now submitted a major Foundation grant (1.5 Million over five years) for the Visual Understanding Initiative. We continue to develop new grants and funding projects but our focus will be on funding the vision of the VUI.

1.3 Activating Foundation Council talent and networks

Having enlarged the council, we will more actively seek to explore the talents, networks and resources that Council members can bring and involve them more closely in fundraising and grant drafting. We will also explore with Council members the idea of a framework of targets for annual or three-year income from Council-led initiatives.

UPDATE: Our council is now working closely with us on drawing up lists of potential active donors and supporters for Power. We have made several interesting new connections over the past year and revived connections with several other donors.

2. Cooperation and Collaboration

2.1 We will seek to develop and fund at least two major projects with multidisciplinary centres at the University of Sydney over the time period of the plan.

2.2 We will plan one substantial programme with the Chau Chak Wing Museum and one with Sydney College of the Arts, and help to fund and manage such programmes.

2.3 We will seek meaningful partnerships with Institutions across Australia – we hope to achieve three specific projects across five years

UPDATE: We continue to engage closely with CCW on programmes and events – and we look forward to conversations with the incoming Director of CCW. Our Schaeffer Library Residency Programme ran successfully in 2022. We continue to explore joint programmes with the AIAH (Australian Institute of Art History) in Melbourne, and participate actively in initiatives of RIHA, (Research Institutes in the History of Art).

3. Widening Impact

3.1 We will more systematically survey, track and otherwise follow up audiences and participants to gain richer and more significant data on the effectiveness and impact of our events. To do this we will develop and enhance existing methods and work with the University's impact and engagement teams and tools where possible.

3.2 We will develop a more systematic and robust marketing and media strategy and seek advice from experts within the University on how to advance this.

3.3 We will trial a podcast series in collaboration with colleagues in Media and Film Studies.

3.4 We will review our current distribution arrangements for Power Publications and seek strengthened relations with partners or new partners.

3.5 We will broaden the reach of our publications by considering open access publishing for fully funded titles in the First Nations Series, seeking out partners for international translations and editions, and experimenting with digital publishing projects and supplementary materials.

UPDATE: We are redeveloping our website and its capabilities - both to give us more effective marketing and to allow new digital projects to be developed and housed within its structures. We continue to pursue funding for new and open-access publishing initiatives and have partnered with Systemik on several new and exciting initiatives in multi-modal digital publishing. We are currently discussing the future of our Distribution agreement with University of Washington Press.

4. Bricks and Mortar

4.1 We will develop and seek to fund a Schaeffer Library initiative which will address both physical and digital enhancements to the Schaeffer Library's current offerings and put its finances on a more stable footing.

4.2 We will work with SLAM and Faculty partners to further enhance this long-term future sustainability of the Schaeffer library and consider the possibilities offered by the SCA collections coming to campus.

4.3 We will seek funding partners to expand the physical and technical resources available to Power Publications, including storage, distribution, and office space.

4.4 We will seek to secure a renewal of funding which adequately answers the physical and structural needs of our Cité studio as well as the programmatic needs of the fellowship.

UPDATE: We have new funding commitments to sustain the Cité Internationale des Arts Fellowships for five years from 2023, and we now exploring ways that the plans for the Visual Understanding Initiative/Centre might significantly enhance the Schaeffer Library and its facilities.

5. Shared Commitment

5.1 We will enhance our current support of Departmental research and engagement initiatives on a competitive basis, drawing on grant support to do so.

5.2 We will seek to work with Chau Chak Wing Museum colleagues on at least one major research grant (cat.1 or 2) which will bring us into closer collaboration with colleagues there.

5.3 We will maintain and enhance our Sydney Asian Art Series commitment which will bring us into close collaboration with the China Studies Centre as well as other partners.

5.4 We will support one major and multi-year initiative connecting us more meaningfully with Indigenous art and culture across the University and beyond.

5.5 We will continue to engage art history, film studies and museum studies students with student-focused programming, extending our reach to include SCA students and students at other local institutions.

5.6 We will review Power's role in the University ecosystem as an organisation specialising in engagement and impact and seek new sources of funding and support for the communication and wider application of University research.

5.7 We will re-energize a campaign for at least one new endowed Chair in the field of Art and visual Culture, consulting with Departmental colleagues to discuss long term needs and developments and solicit donor support for the Chair.

UPDATE: We have continued to support student success through the "Eloquence Art Prize" though we are ironing out some issues relative to our own participation and its logistics. Nick Croggon's excellent "Art in Place" idea was a real success in 2022, led by Nick and Stephen Gilchrist and involving students in workshops that led to publication in Honi Soit. Donna Brett has proved an energetic and effective Head of Discipline who is working with us and with donors to further enhance the Student experience through additional funds for fieldwork, through the "GLAMatSydney" website, and various other initiatives. The first running of the Schaeffer Residency clearly benefited SCA and its students and we hope to expand and improve the model and deepen our collaborations with SCA. We continue to seek ambitious funding for major initiatives including the Visual Understanding Initiative that will attract funding for Library, Teaching and Research opportunities for the Discipline. We are discussing a major exhibition and grant initiative involving John Power with Ann Stephen and colleagues at the CCW and in the Discipline of French Studies.

Marni and I are also in discussions with the School and Faculty about how expertise in open-access multi-modal publishing might be shared with Faculty and School.

2022 POWER EVENTS

Nick Croggon



This year the Power Institute offered another rich suite of public programs, bringing the work of thinkers about art and visual culture from across the world to a wide audience from across Australia and the world.

Our schedule boasted 27 different events, ranging from public lectures and conversations, to book launches, specialist seminars and student workshops. As Australia and the world emerged from the shadow of lockdowns and travel restrictions, we continued to conduct some events online while also re-introducing in-person events. We also made a point of recording almost all of our events, allowing audience to access past events via our website.

Headlining our schedule this year were three event “Series”, each with its own expert convenor and research focus. The series were: the Sydney Asian Art Series, Image Complex and Ways of Being.

SYDNEY ASIAN ART SERIES 2022: TROUBLING IMAGES

Founded in 2017, the Sydney Asian Art Series gathers leading international voices on critical issues in early, modern and contemporary Asian art. It is co-presented by the University of Sydney’s China Studies Centre, The Power Institute and VisAsia, with support from the Art Gallery of New South Wales.

In 2022, convenor Dr Olivier Krischer gathered together a spectrum of innovative new research on the experience of photography in Asian art. As Dr Krischer noted: “Given the ubiquity of

photographic images, the history of photography – from its nineteenth century origins through to its emergence as one of the defining media of the twentieth century – seems familiar and somehow universal. Yet recent scholarship has been rethinking this familiar history, interrogating photography’s central role in shaping the Asian region, and at the same time revealing how Asian photo histories contribute to a richer understanding of photography and the role of ‘mechanical images’ today.”

Lecture (Online)

Roberta Wue

Photographic Chinoiserie: John Thomson and the Chinese Export Image

14 April

106 live attendees / 163 recording views

In this lecture, Roberta Wue asked: Can China and the Chinese be encapsulated in an image? She proposed that the photographer John Thomson (1837-1921) appears to answer this question with the first photographic book on China, his monumental *Illustrations of China and Its People* (1873-74). Relying on intertwined texts and images, Thomson’s book represents China through his authority as traveler, guide, and expert, and by employing quasi-scientific systems of information such as ethnography and geography. However, understanding Thomson’s work as vehicles of information alone, omits its relationship with longstanding visual discourses around ideas of China. It is generally accepted that Chinese export art served as an important predecessor to early China photography yet how do chinoiserie fantasies make their way into Thomson’s photography and his “documentary” ways?

Wue’s talk addressed the Scottish photographer’s engagement with Chinese trade art and its producers, and his own desires to imitate, reproduce, and enter this fictive world.

Seminar (Online)

Roberta Wue

China Through Two Photographic Books

20 April

21 live attendees / not recorded

In this seminar hosted by Roberta Wue, scholars, students and curators of Asian art and

photography examined two photographically illustrated books on China: John Thomson's *Illustrations of China and Its People* (1873-74), and Lang Jingshan's (or Long Chin-san) catalogue, *Exhibition of Pictorial Photography* (1939).

Though both books are apart in time and purpose, they are similar in using photography and text to depict China as a culture and concept at different geopolitical moments. Thomson's book appears at a moment shortly after the Opium Wars and colonisation of Hong Kong and seeks to examine a newly visible China through its people, culture, sights, and institutions. Over sixty years later, Lang Jingshan's catalogue depicts China during the Sino-Japanese conflict to an international audience, and uses the subjects of Chinese landscape, women, and culture to frame an aestheticized vision of the nation-state.

By comparing the two books, participants considered how each conceptualized China: in narrative and sequencing, persistent motifs and symbols, and through visual systems and strategies.

Lecture (Online)

Thy Phu

Warring Visions: Vietnam Pictorial and the Colours of Socialist Futurity

50 live attendees / 65 recording views

~20 live attendees / not recorded

For this in-person event, aimed at VisAsia members and supporters, Matt Cox, curator of Asian art, Art Gallery of NSW and Olivier Krischer, convenor of the Sydney Asian Art Series, conducted a conversation with Gael Newton AM, former senior curator for photography at the National Gallery of Australia.

Speaking from their respective experiences as curators, researchers and collectors, they focused on a series of photographic works recently gifted by Newton, revealing the craft of photography that produced these now rare, highly refined artefacts. They discussed the significance of the photographic image as a creative space of cultural performance, revealing the complexities of cosmopolitan and colonial modernities, as well as the ways in which Asian photographers and studios actively

In this lecture, Thy Phu explored the construction of socialist ways of seeing in Vietnam, focusing on the communist illustrated magazine, *Vietnam Pictorial*, which deployed color images as a means to project visions of socialist futurity, conjuring forth revolutionary renovations at a moment when victory had yet to be assured.

Conversation (Online)

Thy, Gu Yi and Deepali Dewan

A Roundtable with the Editors of *Trans Asia Photography*

37 live attendees / 45 recording views

In this round conversation, the current editorial team of *Trans Asia Photography* reflected on the past, present and future of this important publication, and its role in mediating the unstable concepts of 'Asia' and 'photography'.

Trans Asia Photography is an international refereed open access journal based at the University of Toronto. It provides a venue for the interdisciplinary exploration of photography and Asia. The journal examines all aspects of photographic history, theory and practice by centering images in or of Asia, conceived here as a territory, network, and cultural imaginary.

Conversation (In-person at the AGNSW)

Olivier Krischer, Matt Cox and Gael Newton
Troubling Images

1 August

fashioned the market for images of Asia as they responded to local and international demands.

Lecture (Online)

Christopher Pinney

Citizens of Photography: Demotic Visual Practices in South Asia

29 September

52 live attendees / 57 recording views

In this lecture, Christopher Pinney reported on recent ethnographic field research in India, Nepal and Bangladesh. Exploring Ariella Azoulay's provocation in *The Civil Contract of Photography* (2008) that the camera offers a form of citizenship in advance of conventional rights, Pinney asked whether demotic (aka 'vernacular') practices open a subjunctive "as if", or even the proleptic. Contra Bourdieu, Pinney argued that demotic practices point not so much to the past as to a future "beyond".

Seminar (Online)

Christopher Pinney

Photo Demos: A Seminar with Christopher Pinney

13 October

19 live attendees / not recorded

In this seminar, Christopher Pinney his September 29 lecture to consider his broader Photo Demos project, and the associated pamphlet series.

Lecture (Online)

Miryam Sas

Realism and Media: Reconsidering Japanese Women Photographers

10 November 2022

62 live attendees / 40 recording views

Extending out of the work on women photographers and artists in her recent book, in this lecture Miryam Sas discussed the work of photographer Tokiwa Toyoko in the 1950s-60s, who photographed the “akasen chitai” (red light districts) of Yokohama, and how her work complicates our understanding of ‘realism’ and gender in “snapshot photography.”

Seminar (Online)

Miryam Sas

Feeling Media

17 November

15 live attendees / not recorded

In this seminar Miryam introduced attendees to her new book, *Feeling Media: Potentiality and the Aftermath of Art* (Duke University, 2022).

**IMAGE COMPLEX:
ART, VISUALITY AND POWER**

This series, convened by the Power Institute’s Events and Programs Officer Nick Croggon, presented some of the new ideas and thinkers changing the way we thinking about visual culture.

The series proposes that images and artworks exist not simply as objects to be admired or interpreted, but as part of a vast visual infrastructure that governs our lives, shaping what we see, who we are, and what we can do. This infrastructure is what Meg McLagan and Yates McKee call the “image complex”.

Lecture (Online)

McKenzie Wark

Refuge in the Unseen: On Queer Raves

23 March

107 live attendees / 1,100 recording views

In this lecture McKenzie Wark introduced her new theorization of the aesthetics of the contemporary queer rave scene in New York.

Lecture (Online)

Zeynep Çelik Alexander

Sectional Thinking Circa 1850

54 live attendees / 237 recording views

Zeynep Çelik Alexander’s lecture considered the history of “sectional thinking” in nineteenth century geology – a part of her new body of research architectures of bureaucracy from the Kew Herbarium to the Larkin Administration Building.

Lecture (Online)

Lisa Nakamura

The New Metaverse and Women of Colour

4 August

39 live attendees / 113 recording views

In this lecture, Lisa Nakamura addressed the structures of race, gender and sexuality that underpin and are circulated by Facebook’s framework of “The Metaverse”.

Lecture (In-person at the AGNSW)

Tina Campt

The Afterlives of Images: A Correspondence

2 December

~40 live attendees / recording not yet published

In this lecture, Tina Campt reflected on the fugitive registers of images created by artists who give photographs a second life as part of an active practice of correspondence. Enacting a triangulated set of correspondences between herself, black feminist theory, and a series of artworks that connect different time-spaces, Campt considered the afterlives which come into view when images are re-activated in ways that imagine black life, black bodies, and black spaces in a correspondence that straddles the present and past.

WAYS OF BEING

This series comprised a set of conversations that sought to amplify the rich Indigenous systems of knowledge that persist in Country. The series sought to move beyond the homogenising binary of Indigenous / Western, and instead highlight the plurality of Indigenous episte-

mologies in Australia, as well as the points of commonality between them. This series was convened by Stephen Gilchrist, Deputy Director of the Power Institute, and lecturer in Indigenous Art at the University of Sydney.

Conversation (Online)

Nyungar Ways of Being

Roma Yibiyung Winmar, Ken Hayward, Clint Bracknell & Jarni McGuire

6 April

113 live attendees / 152 recording views

Conversation (Online)

Gurindji Ways of Being

Josie Crawshaw, Brenda L Croft, Leah Leaman & Felicity Meakins

3 August

65 live attendees / 87 recording views

Conversation (Online)

Barkindji Ways of Being

Zena Cumpston, Nici Cumpston, David Doyle, Raymond Zada

25 August

100 live attendees / 54 recording views

ART IN PLACE

“Art in Place” was a collaboration between The Power Institute and *Honi Soit*. It brought student attention to the important artworks by Indigenous artists on campus, to reflect on their mediation of place, and to provide a platform for students to write and publish their reflections.

Honi Soit is the weekly print and digital student newspaper of the University of Sydney. Established in 1929, *Honi* is made both by and for students, covering news, culture, analysis and more.

Student Workshop (In-person at University of Sydney)

Art in Place #1: D Harding’s Spine

Ann Stephen, Stephen Gilchrist, Marika Duczynski and Nick Croggon

18 – 19 August

7 students

Student Workshop (In-person at University of Sydney)

Art in Place #2: Judy Watson’s *jugama*
Katrina Liberiou, Judy Watson and Nick Croggon

20 – 21 October

7 students

BOOK LAUNCHES

Conversation (In-person at Chau Chak Wing Museum)

Light and Darkness: Late Modernism and the JW Power Collection

Suzanne Cotter, Mark Ledbury, Ann Stephen and Katrina Liberiou

26 recording views

This event celebrated our recent publication of *Light & Darkness: Late Modernism & the JW Power Collection*, edited by Ann Stephen.

The occasion was marked with a speech by Suzanne Cotter (the MCA’s new Director), followed by a discussion between Mark Ledbury (Director, Power Institute) and the two curators of the *Light & Darkness* exhibition, Ann Stephen and Katrina Liberiou.

Conversation (In-person at the Museum of Contemporary Art)

Mrs Cook’s Waistcoat and Other Hybrid Objects

Anneke Jaspers, Margie Burns, Ruha Fifita, Matt Poll and Kayla Mancktelow

24 September

This conversation, co-presented by the Power Institute with the MCA, celebrated the publication of *Vivienne Binns: On and Through the Surface*, edited by Hannah Matthews and Anneke Jaspers. The conversation considered the hybrid objects that trace the Pacific region’s colonial history, and the ways Australian artists have responded to them.

COMMUNITY BUILDING

Stall (In-person at University of Sydney)

Welcome Week

with Josie Crawshaw, Brenda L Croft, Leah Leaman & Felicity Meakins

16 – 18 February

Over three days, the Power Institute hosted a stall at the University of Sydney’s “Welcome Week”, where we talked to students about what we do, and encouraged them to engage with our books and events.

Exhibition Opening (In-person at the University of Sydney)

Schaeffer Library Residency Launch

5 October

This event marked the launch of the inaugural “Schaeffer Library Residency”, which saw the esteemed artist Imants Tillers mentor the emerging SCA artist, Jessica van Ratingen.

**Memorial (In-person at the University of Sydney)
Celebrating Virginia Spate
10 November**

This memorial celebrated the life Virginia Spate, and her significant contribution to art history at the University of Sydney and beyond.

OTHER EVENTS

Conversation (In-person at Chau Chak Wing Museum)

Psychedelic Promises

Vince Polito, Robert Gordon, Dilara Bahceci, Joshua Berger and Andrew McNamara

11 August

~50 live attendees / 76 recording views

This event was one of two events convened by Power Director Mark Ledbury as part of “The Light and Darkness Panels”, a series of events at the Chau Chak Wing Museum to mark the important exhibition of works from the JW Power Collection, curated by Ann Stephen and Katrina Liberiou.

In this conversation, artists, curators and scientists discussed how the utopian visions and legal difficulties of psychedelic drugs impacted art and science in the 1960s and now. The panellists considered: Who was afraid of the psychedelic experience? Who was/is excited by it? And why was scientific research on psychedelic drugs discouraged for so long? What new understandings of these drugs are now emerging and how might they help tackle contemporary societal issues, such as trauma, anxiety and depression?

Conversation (In-person at the Chau Chak Wing Museum)

Art and Perception

Bart Anderson, Rebecca Beardmore, Nick Croggon and Irina Harris

15 September

~50 live attendees / not recorded

This conversation, convened by Mark Ledbury as part of “The Light and Darkness Panels”, considered how artists and scientists have explored visual perception from the 1960s to the present. A group of artists, art historians and scientists responded to the questions: Why would modern artists want to challenge our understanding of how we see, perceive and sense the world? And what new insights in recent years have changed our understanding

of human and non-human perception?

Conversation (Online)

A Report from Hué: Fieldwork, Collaboration & Digital Humanities

Do Tuong Linh, Caroline Herbelin, William Ma, Phi Nguyen and Ylan Vo

9 September

20 live attendees / recording not made public

In June 2018, a small team based in Hue, Vietnam, began to conduct significant new field and archival research on the city’s physical and cultural history. This research was part of [“Site & Space in Southeast Asia”](#), a Getty Foundation funded project designed to support new and innovative art and architectural histories of the Southeast Asian region.

In this conversation, members of the Hue research team reflected on their individual and collective experiences over the past several years and speculated about the implications for future work in the region.

Lecture (In-person at the MCA)

Kimberley Moulton

23 November

~50 live attendees / 34 recording views

Objects occupy a space in the slipstream of time. They can act as a mnemonic portal into our past, both light and dark and their story can be rewritten for new futures to emerge. In a museum they wait, with embodied energies of wisdom, trauma and country. But behind glass and walls, and in the absence of human connection, what continues to remain untold?

In renewing the spirit of cultural material, the colonial powers that collected them can be decentred, and the voiceless heard and brought back into being. In this lecture Kimberley will share her practice: an evolving curatorial methodology that is centred on the transformative power of First Peoples contemporary artists engaging with museum collections. Her practice is guided by a developing framework that centres on themes of regeneration, disruption and restoration.

POWER PUBLICATIONS

Marni Williams



The Power Publications team of Thomas Melick, Naomi Riddle and myself delivered and progressed more than a dozen print and digital projects in 2022. With Tom and Naomi focused on editorial and print production alongside the imprint's administration and distribution, I was able to concentrate on identifying and devising a series of digital pilot projects through which to gradually design and build out Power's digital publishing infrastructure.

I worked closely over the course of the year with key collaborator and recent USyd PhD recipient Dr Ian McCrabb, as well as his specialist team of Yang Li and Isobel Andrews at Systemik, to scope, design and develop what will become the Power Drupal Content Management System. While Power Publications remains committed to producing high quality illustrated books on art and visual culture, 2022 marked the beginning of a new and experimental phase for the imprint as it combines digital humanities methods, multimedia content and interactive interfaces to produce a 'generative' publishing model.

While the imprint's digital future is being facilitated in part by my PhD research and project funds, there remains an urgent need to fundraise on a significant scale in order for the organisation to not only deliver print and digital publications beyond 2024, but to retain the valuable expertise of our staff, who are employed on a part-time, contract

basis. Fundraising efforts under the Visual Understanding Initiative are intended to enable Power to establish multi-year series funding streams as well as address broader shifts in the communication of research, such as open access and digital outputs.

At every step of the incremental progress made by the team in 2022, Power Publications moved further towards its immediate and mid-term goals: to continue its high standard of scholarly publishing while taking an innovative, inclusive and responsive approach to the traditional barriers in academic publishing for devalued knowledge systems (such as the visual), minoritised knowledge holders (such as those from Indigenous and non-Western backgrounds) and non-traditional research outputs (such as creative works and socially engaged collaborative projects). The changes underway would not be possible without the support of the entire Power Institute team, and in particular the abilities of Thomas Melick and Naomi Riddle, who have adapted to the flexibility and scholarly demands of this small imprint with exceptional intelligence, skill, dedication, and grace.

2022 PROJECT HIGHLIGHTS

GORDON BENNETT: SELECTED WRITINGS
Edited by Angela Goddard and Tim Walsh,
co-publication with Griffith University Art
Museum

Receives 'Best Artist-Led Publication' at the
AAANZ Art Writing and Publishing Awards

From the judges: Gordon Bennett: Selected Writings is impressive for its robust and timely approach to the archive of Australian art. Diligently researched, Selected Writings brings together an array of Bennett's published and unpublished writings, statements and interviews, as well as providing glimpses into his personal notebooks, letters and sketches. Thoughtfully structured in four parts – In his own words; In response; In conversation; and on reflection – the editors, Goddard and Reilly, bring to the fore Bennett's astute analysis of his art, and more broadly Australian art's dialogues with contemporary politics and colonial aftermaths. The editors' own texts/essays helpfully introduce

and frame Bennett's writings via-a-vis Australian art discourse, illuminating their value for a new generation of researchers, artists and curators. *Selected Writings* is an accessible and valuable resource for a wide range of readers invested in understanding the legacies and futures of Bennett's art. The publication is elegantly designed and restrains its use of imagery to effectively emphasise the text, or Bennett's own words. Overall, the publication represents an important methodological approach for Australian art history: engaging with the archive to foreground the voices of significant artists who can help expand the limits of the discipline and forge new vocabularies, epistemologies and frameworks.

DALE HARDING: THROUGH A LENS OF VISITATION

Edited by Hannah Matthews and D. Harding, Powered by Power co-publication with Monash University Museum of Art

Joint winner of 'Best University Art Museum Exhibition Catalogue' at AAANZ Art Writing and Publishing Awards

From the judges: Dale Harding: Through a lens of visitation considers the relationship between the Bidjara, Ghungalu and Garingbal artist, his mother (artist Kate Harding) and the Bidjara and Garingbal/Karingbal peoples from the Carnarvon Gorge area, whilst also responding to the concept of visitation to the Gorge by Modernist artists, notably Margaret Preston and Sidney Nolan. Bidjara and Birri Guba Juru scholar Dr Jackie Huggins' essay from 1993 on her Mother's country at Carnarvon Gorge provides a penetrating questioning of non-Aboriginal visitation to the Gorge, and remains as relevant as ever. Clever design elements identify Huggins' essay from recent writing, including essays by Deborah Edwards, Nancy Underhill and Ann Stephen that astutely interrogate modernist responses to the land. At the nexus of scholarly research and art practice, this publication offers compelling essays that express a desire for more constructive modes of existence to acknowledge the synergies and intersections between previously separated histories.

VIVIENNE BINNS: ON AND THROUGH THE SURFACE

Edited by Hannah Matthews and Anneke Jaspers, Powered by Power co-publication with

Monash University Museum of Art and Museum of Contemporary Art
Launched with a roundtable discussion at the Museum of Contemporary Art in Sydney

LIGHT AND DARKNESS: LATE MODERNISM AND THE JW POWER COLLECTION

Edited by Ann Stephen, co-publication with Chau Chak Wing Museum, University of Sydney

Launched by Suzanne Cotter, MCA Director, as part of the first major collection exhibition at the newly opened Chau Chak Wing Museum at the University of Sydney

UNAUSTRALIAN ART: TEN ESSAYS ON TRANSNATIONAL ART HISTORY

By Rex Butler and ADS Donaldson
Sent to print, to be launched in Melbourne and Sydney in early 2023

This long-awaited volume is a true polemic. Its controversial arguments are squarely aimed at the practices of art museums, art historians and curators. The globalising of art in the current era requires such audacious rewriting of cultural exchanges.

—Ann Stephen, University of Sydney

This book raises an important matter for artists subjected to a myopic nationalism in the arts. By proposing an 'unAustralian art', Butler and Donaldson show what and who is revealed with a hybrid concept of culture.

—Juan Davila

Against 'isolationist' histories of national art, this is a story of connections: between artists, curators, galleries, and museums, between cities and countries. There is a political point at stake here.

—Helen Hughes, Monash University

ENDS OF PAINTING: ART OF THE 1960S AND 1970S

Edited by Paris Lettau and David Homewood
Contributions by Graham Bader, Carel Blotkamp, Rex Butler & ADS Donaldson, Sebastian Egenhofer, Darby English, Jeremy Gilbert-Rolfe, Claire Gilman, Suzanne Hudson, Ian McLean, Sami Siegelbaum and Reiko Tomii.
Sent to print, to be launched in Melbourne and Sydney in early 2023

The case studies in this book explore a plethora of such 'conclusions' in Tokyo, New York, Melbourne, Paris, Papunya, and elsewhere. Testing the medium's protocols or rejecting them outright, artists unsettled epistemological distinctions between painting and not-painting, and between art and not-art. Endings were beginnings. During our own market-driven moment, when painting has resumed its conventional role as cherished commodity, Ends of Painting forces readers to come to terms with a not-too-distant time when artists radically reimagined what painting is, and what it might become.

—James Meyer, author of *The Art of Return: The 1960s and Contemporary Culture* (2019)

PRINT TITLES UNDERWAY

JOHN YOUNG: HISTORY PROJECTS

Revised, peer reviewed, and approved for editing, design, and production in 2023.

IAN BURN: SELECTED WRITINGS

Edited by Ann Stephen, a co-publication with KW Institut Berlin and Koenig
Revised, peer reviewed, edited, and sent to design

CHINESE TOGGLES: CULTURE IN MINIATURE

Edited by Shuxia Chen, a co-publication with Museum of Applied Arts and Sciences and Chau Chak Wing Museum, University of Sydney

Manuscript received and sent to review

THE TYRANNY OF THE OBJECT: AN INTRODUCTION TO THE BARBARISM OF ART HISTORY

A Power Polemic by Paul Jaskot

Manuscript delivered in late 2022

PENELOPE SEIDLER ARCHITECTURE SERIES

A small book/pamphlet series in partnership with the Architecture department is planned for 2023.

YHONNIE SCARCE

Edited by Clothilde Bullen
Powered by Power co-publication with the Art Gallery of Western Australia
Agreement drafted, to be produced in 2023.

ABORIGINAL MEMORIAL

Edited by Djon Mundine, Stephen Gilchrist and Bruce Johnson-McLean

Djon Mundine contracted with NGA, commissioning Agreement drafted with NGA

DIGITAL PUBLISHING INFRASTRUCTURE AND PILOTS

NODAL/RELATIONAL INTERFACES:

- The collaborative anthology 'The Womanifesto Way' has expanded to become an in-person and digital exhibition in partnership with 4A Australian Centre for Contemporary Asian Art. An Australia Council International Partnerships Grant was successful for \$15,000
- Marni and Yvonne Low received a FASS External Engagement Grant of \$24,000 to develop an interface for the 'Gender Research Tool' and run a pilot with Womanifesto artists

MAPPING INTERFACES:

- A digital publication focused on the multi-year Getty Foundation-funded research project 'Site and Space in Southeast Asia', co-edited by Stephen Whiteman and Marni Williams, has now been developed, including a pinnable and interactive map interface and collaborative storymaps. Content continues to be received, with editing and translating work to take place in 2023
- A database of objects gifted for the purposes of French cultural diplomacy has now been completed and will be integrated with the TLC Map workbench to visualise the flows of objects of value across the early modern world. A phased project is planned for 2023 and beyond that will integrate global, regional, site-specific, and object-specific interfaces.

Two further infrastructure projects were initiated in 2022 with plans to launch pilot projects with a range of pedagogical, publishing, and information management outcomes in 2023.

FUNDRAISING ACTIVITIES AND GOALS

Power Publications' fundraising needs have been integrated into major fundraising pitches under the Visual Understanding Initiative, which is being co-led by Mark Ledbury and Marni

Williams. Opportunities are being developed under the 'Visualising Ideas' pillar, in particular, to help fund expertise and innovative infrastructure for publishing across media. A major priority for Power Publications remains the funding of a First-Nations Led editorial board and editor position, with an 'Indigenous Visualities Series' included in fundraising pitches but remaining unsuccessful to date. Relationships are being developed with the Australian Research Data Commons to assist with digital infrastructure projects and Marni will continue to fundraise via the Australia Council into 2023 for First Nations and International Partnerships-related projects.

Australian Research Data Commons to assist with digital infrastructure projects and Marni will continue to fundraise via the Australia Council into 2023 for First Nations and International Partnerships-related projects.

SCHAEFFER LIBRARY REPORT

Anthony Green



In September 2022 the library hosted an artist-in-residence project in collaboration with Sydney College of the Arts. The successful applicant, Jennifer van Ratingen, was mentored by Imants Tillers and both artists submitted works for exhibition in the Fern Reading Room. Imants subsequently, and very generously, donated his multi-panel work entitled “Plume” from this exhibition to Schaeffer Library where it will be on permanent display. We hope this project will become a regular annual event and planning for the second residency is underway.

In 2021 the library received a large donation of books from Emerita Professor Virginia Spate, which was significantly expanded in 2022 with our acceptance of the remainder of her personal library. These books will be held as a discrete collection within Schaeffer Library to be known as the Virginia Spate Collection. This collection is located in Rooms 325 and 327 on the mezzanine level. In addition, over 400 books donated by Virginia over the last three decades are being relocated from the general collection to the Virginia Spate Collection. Cataloguing is well under way with approximately 70% of the books processed, and we anticipate the entire collection to be available for use by mid-year.

Another large donation of books and journals was received from the Biennale of Sydney with the transfer of its entire library to Schaeffer in July 2022. These books are being integrated

into the library's other collections, and the process is due to be complete by the end of this year. 2022 also saw the completion of cataloguing of the large film collection we received in 2021.

Unfortunately, not all the news from 2022 is positive and the ongoing issue of water leaks in the library, which we had been assured was addressed, grew in severity during this year. Several areas of the library suffered water ingress and subsequent damage, with areas of mildew now apparent on parts of the ceiling and a large leak appeared for the first time in the north corner of the Fern Room. Fortunately, we were able to relocate books from the affected areas quickly with minimal damage to the collection, but several parts of the main library and the on-site book storage room remain shrouded with plastic and water leaks recur with every heavy downpour. On the positive side the university has now taken significant action to repair the roof, skylights and guttering of the RC Mills Building, all of which have been identified as problem areas. The building will be under scaffolding for most of first semester, but we will be open as normal during this time. Please note, however that some areas of the library may be unavailable as refurbishing is undertaken and some parts of the collection may be temporarily relocated.

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 2022

	31 December CY202 1	31 December CY2022
INCOME		
Grants	41,777	20,000
Scholarships, Donations and Bequests	330,400	185,000
Business and Investment Income	24,825	17,770
Realised Gain / (Loss) on Investments	238,399	0 *
Unrealised Gain / (Loss) on Investments	1,903,865	235,827 *
Investment Administration Fee	(35,173)	(36,350)
Internal and Other Income	826,612	780,763
Total Income	3,330,705	1,203,009
EXPENDITURE		
Salaries	445,834	448,780
Consumables	1,861	1,885
Equipment and Repairs/Maintenance	4,031	3,067
Services and Utilities	4,733	29,970
Travel, Conferences, Entertainment	32,012	14,414
Consultants and Contractors	74,948	95,356
Student Costs and Scholarships	30,312	18,978
Other expenses	722,828	830,529
Total Expenditure	1,316,559	1,442,979
Surplus / (Deficit)	2,014,146	(239,969)
Accumulated Funds	10,229,096	12,243,499
Accumulated Funds Adjustments	257	(96,175)
Total Accumulated Funds	12,243,499	11,907,354

Note: * Significant reduction in Investment Income is due to global market's downturn in 2022. The increase of long-term unit price was 2.2% and 0.6% increment in medium term investment fund while the increments were 25% and 5% in 2021.

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.

Digitally signed by David
David Oosthuizen Oosthuizen

Date: 2023.02.21 21:17:20 +11'00'

FINANCIAL STATEMENTS

The University of Sydney
Power Institute Foundation (D7010_ART_FND_POWER)

BALANCE SHEET		
as at 31 December Calendar Year 2022		
	31 December CY2021	31 December CY2022
ASSETS		
CURRENT ASSETS		
Short Term Funds	1,388,166	1,261,499
Total Current Assets	1,388,166	1,261,499
NON-CURRENT ASSETS		
Medium/Long Term Investments	10,855,333	10,645,856
Total Non-Current Assets	10,855,333	10,645,856
TOTAL ASSETS	12,243,499	11,907,354
LIABILITIES		
CURRENT LIABILITIES		
Payables	0	0
Total Current Liabilities	0	0
NON-CURRENT LIABILITIES		
TOTAL LIABILITIES	0	0
NET ASSETS	12,243,499	11,907,354
EQUITY		
Accumulated Funds	12,243,499	11,907,354
TOTAL EQUITY	12,243,499	11,907,354

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  Digitally signed by
David Oosthuizen
Date: 2023.02.21 21:17:43 +11'00'

POWER FOUNDATION INFORMATION
for the Year Ended 31 December Calendar Year 2022

	Power Institute Foundation D7011		Administration D7021		Schaeffer Library D7022		Cite International D7023		Public Education D7025		Power Publications D7026		Alumni & Development D7027		Parent Account T0437		Parent Account T0438		Power D7010	
	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021	CY2022	CY2021
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Total Income	236	56	1,266,299	1,526,253	30,583	20,058	30,559	39	416	85	79,025	70,238	5,351	2,585	(131,788)	1,076,776	(77,671)	634,615	1,203,010	3,330,704
Total Expenditure	2,235	2,100	1,373,132	1,257,623	7,807	9,511	8,790	0	2,103	0	49,120	46,055	(209)	1,271	0	0	0	0	1,442,978	1,316,559
Surplus/(Deficit)	(2,000)	(2,044)	(106,833)	268,631	22,776	10,546	21,769	39	(1,687)	85	29,905	24,184	5,560	1,314	(131,788)	1,076,776	(77,671)	634,615	(239,969)	2,014,145
Accumulated	16,968	19,012	1,173,534	904,904	24,281	13,734	14,691	14,652	55,531	55,446	79,890	55,706	23,290	21,719	6,829,964	5,753,188	4,025,351	3,390,736	12,243,499	10,229,097
Adjustments	0	0	(97,145)	0	0	0	0	0	0	0	0	0	971	257	0	0	0	0	(96,174)	257
Total Acc. Funds	14,968	16,968	969,556	1,173,534	47,056	24,281	36,460	14,691	53,844	55,531	109,794	79,890	29,821	23,290	6,698,176	6,829,964	3,947,680	4,025,351	11,907,354	12,243,499
Current Assets	14,968	16,968	969,556	1,173,534	47,056	24,281	36,460	14,691	53,844	55,531	109,794	79,871	29,821	23,290	6,698,176	6,829,964	3,947,680	4,025,351	11,907,354	12,243,499
Non Current Assets	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	12,243,499
Total Assets	14,968	16,968	969,556	1,173,535	47,056	24,281	36,460	14,691	53,844	55,531	109,794	79,871	29,821	23,290	6,698,176	6,829,964	3,947,680	4,025,351	11,907,354	12,243,499
Total Liabilities	0	0	0	0	0	0	0	0	0	0	0	(19)	0	0	0	0	0	0	0	0
Net Assets	14,968	16,968	969,556	1,173,535	47,056	24,281	36,460	14,691	53,844	55,531	109,794	79,890	29,821	23,290	6,698,176	6,829,964	3,947,680	4,025,351	11,907,354	12,243,499
Total Equity	14,968	16,968	969,556	1,173,535	47,056	24,281	36,460	14,691	53,844	55,531	109,794	79,890	29,821	23,290	6,698,176	6,829,964	3,947,680	4,025,351	11,907,354	12,243,499

Power Foundation Parent Accounts T0437 and T0438

	CY2013	CY2014	CY2015	CY2016	CY2017	CY2018	CY2019	CY2020	CY2021	CY2022
Net Investment Income	\$ 1,158,454	\$ 654,219	\$ 511,091	\$ 628,511	\$ 707,453	\$ 658,192	\$ 977,567	\$ 90,161	\$ 2,107,091	\$ 199,477
CPT to Power 's account	\$ -321,468	\$ -294,355	\$ -306,566	\$ -327,333	\$ -334,988	\$ -348,178	\$ -360,183	\$ -378,123	\$ -395,700	\$ -408,936
Net Operating Margin	\$ 836,986	\$ 359,864	\$ 204,525	\$ 301,178	\$ 372,465	\$ 310,014	\$ 617,384	\$ -287,962	\$ 1,711,391	\$ -209,459

Carry Forward (Prior Year)	\$ 6,429,369	\$ 7,266,354	\$ 7,626,220	\$ 7,830,843	\$ 8,132,022	\$ 8,504,487	\$ 8,814,502	\$ 9,431,885	\$ 9,143,92	\$ 10,855,314
									3	

Closing Balance	\$ 7,266,355	\$ 7,626,218	\$ 7,830,745	\$ 8,132,021	\$ 8,504,487	\$ 8,814,501	\$ 9,431,886	\$ 9,143,923	\$ 10,855,314	\$ 10,645,855
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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 2022, and reoriented towards an externally focused, fundraising role.

Principle 2 — Structure of the council to add value

The Council of the Foundation in 2022 consisted of the following members:

Name: **Susan Acret**

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

Current Term of Appointment: 21/08/2018 to 31/03/2027

Number of meetings attended: 3
eligible to attend: 4

Name: **Professor Lisa Adkins**

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

Current Term of Appointment: Ex-officio

Number of meetings attended: 2
eligible to attend: 4

Name: **Simon Chan**

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

Current Term of Appointment: 21/08/2018 to 31/03/2027

Number of meetings attended: 2
eligible to attend: 4

Name: **Marie Chretien**

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

Current Term of Appointment: 24/05/2016 to 31/03/2025

Number of meetings attended: 3
eligible to attend: 4

Name: **Nicholas Curtis**

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

Current Term of Appointment: 10/05/2021 to 31/03/2030

Number of meetings attended: 3 eligible to attend: 4

Name: **Lesla-Belle Furhagen**

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

Current Term of Appointment: 08/11/2016 to 31/03/2025

Number of meetings attended: 3 eligible to attend: 4

Name: **Dr Stephen Gilchrist**

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

Current Term of Appointment: N/A

Number of meetings attended: 3 eligible to attend: 4

Name: **Bridget Ikin**

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

Current Term of Appointment: 24/11/2020 to 31/03/2029

Number of meetings attended: 3 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: N/A

Number of meetings attended: 4

Name: **Associate Professor Ian Maxwell**

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

Current Term of Appointment: N/A

Number of meetings attended: 3 eligible to attend: 4

Name: **Alexia Nicholson**

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

Current Term of Appointment: Ex-officio

Numbers of meetings attended: 1 eligible to attend 4

Name: **Imants Tillers**

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

Current Term of Appointment: 27/11/2018 to 31/03/2027

Number of meetings attended: 2 eligible to attend: 4

Name: **Marni Williams**

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

Current Term of Appointment: N/A

Number of meetings attended: 3 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 Lisa Adkins 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 continue to be pledged to the Power Institute. The Foundation has, in the past decade received support and instalments from the Bushell Foundation, Terra Foundation, Getty Foundation, Copyright Agency Limited, Nicholas and Angela Curtis, John Schaeffer, The Nelson Meers Foundation, Terrence and Lynnette Fern, Terry Smith, Lesa- Belle Furhagen, The Keir Foundation, Penelope Seidler 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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Front cover: Jennifer Van Rattigen, *For my friends and strangers*, 2022
Imants Tillers, *Plume*, 2022
Photos by Jessica Maurer