



POWER INSTITUTE

ALUMNI AND FRIENDS ASSOCIATION

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

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

In this third edition we keep you in touch with the most recent activities and with books, catalogues and major articles recently published by Alumni and bring you closer to the Institute where you began your professional life.

An invitation is extended to all Alumni to send us your news for future editions of our newsletter by emailing Helena Poropat (Power institute co-ordinator at power.institute@arts.usyd.edu.au telephone 9351 4211. You might also like to email this address to other Alumni who may not already be aware of the Alumni Association.

Chair Susan Hunt

Power Institute Alumni and Friends Association

Board Members Dinah Dysart, Christine France, Ione Conquistador, Deborah Edwards, Annette Larkin, Pamela Bell, Marah Braye, Jeremy Smith

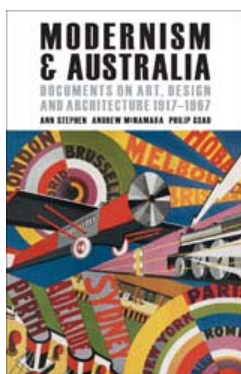
Power Institute Alumni Prize

The winner of the Power Institute Alumni Prize in Australian Art for 2006 is Peter Johnson. The \$300 prize recognising outstanding achievement in the subject area of Contemporary Indigenous Australian Art at the University of Sydney was awarded at a School prizes ceremony on 3rd May.

Recent Alumni Publications

Modernism and Australia: Documents on Art, Design and Architecture 1917–1967
Ann Stephen, Andrew McNamara, Philip Goad. Miegunyah Press, Melbourne, 2007.
RRP \$49.95

This first anthology of modernist art, design and architecture in Australia reveals the raw nerves that modernism exposed and highlights the role of migrants, expatriates, travel and mass reproduction in the reception of modernism in Australia. In more than two hundred documents – talks, letters, fiery debates, public manifestoes and private diaries – the main players of the time (1917–67) convey in their own words



the tensions, aspirations and paradoxes behind the reception of modernism. Each document is put in context and accompanied by expert commentaries from the editors. The collection overturns many key assumptions about Australian culture, revealing not a 'time-lag' in reception, but an up-to-date engagement with the latest overseas trends and developments. It shows a surprising acceptance of modernism in the commercial realms (design, fashion, interior decoration), yet chronicles the dogged institutional resistance that greeted modernism, particularly in the fine arts.

Performance Art in China, Thomas Berghuis. Timezone8, Beijing (www.timezone8.com), 2006.

Performance Art in China takes as its subject one of the most dynamic and controversial areas of experimental art practice in China. In his comprehensive study, author Thomas J. Berghuis, introduces and investigates the idea of the role of the mediated subject of the acting body in art, a notion grounded in the realization that the body is always present in art practices, as well as their subsequent, secondary representations. \$40.00. Copies can be ordered online at: www.timezone8.com



Margaret Preston, Deborah Edwards. Art Gallery NSW, Sydney, 2006. RRP \$50.00 pb, \$80.00 hb.

This richly illustrated monograph, complete with CD-ROM catalogue raisonne of paintings, monotypes and ceramics is unrivalled in its scope. It is the first publication to look in detail at the life and art of this extraordinary artist from the mid 1890s in Adelaide to her death in Sydney in 1963.

Guan Wei

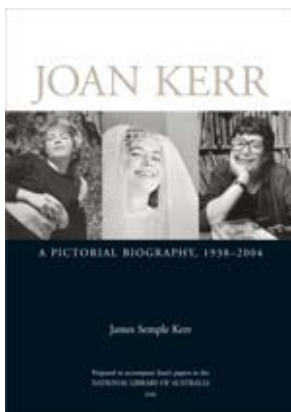
Essays by Asian art specialists Dinah Dysart, Natalie King and Hou Hanru. Craftsman House/Thames & Hudson Australia, Melbourne, 2006. RRP \$65.00

Re-Framing Art, Michael Carter and Adam Geczy. UNSW Press, Sydney, 2006. RRP \$39.95.

Re-Framing Art is an introduction to the concepts relating to art history and theory. Written in a clear and accessible style, it traverses the various value systems within art, including commodification and concepts of display. It also offers what is perhaps the first concise definition of installation and new media.

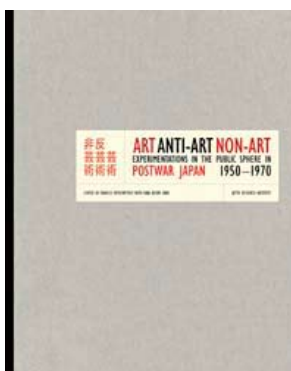
Out of Time: Essays Between Photography and Art, Blair French. Contemporary Art Centre of South Australia, 2007. RRP \$25.

Out of Time: Essays Between Photography and Art presents fifteen essays articulating and teasing out broader tendencies, issues and concerns relating to the recent history of contemporary photographic practice within Australian art, as well as wider contexts of cultural representation both regionally and globally. Written between 1998 and 2006 these essays locate the overwhelming presence of photography across all spheres of life and cultural activity, responding to and questioning the photography's dominant role with mass visual culture.



Joan Kerr, A Pictorial Biography, 1938–2004, James Semple Kerr, Cremorne, NSW: J.S. Kerr, 2006. RRP \$55, available for purchase through the Historic Houses Trust.

This book is a personal portrait of art and architectural historian, teacher, writer, spouse, mother, warrior and possum stirrer, Joan Kerr. With a background in English literature, acting and journalism and trained as an art and architectural historian, her interests ranged widely over art, craft and society. It was for her rewriting of Australian art history, both cross-culturally and unexpectedly, and for her support of Australian women artists, that she was awarded a posthumous AM. Joan Kerr was a Trustee of the Historic Houses Trust from 1 January 1993 to 31 December 1999. The Historic Houses Trust is proud to be the official bookseller of *Joan Kerr: A Pictorial Biography*.



Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950–1970. (Ed.) Charles Merewether with Rika Iezumi Hiro. Los Angeles: The Getty Research Institute, The Getty Center, 2007. RRP \$80.

Collaborative, ephemeral, self-reflective, multidisciplinary—the work generated by the rapid series of experimental artistic movements that energized the public sphere in postwar Japan was anything but private, static, or expected, despite the enduring engagement of Japanese artists with Western modernism. For two decades, a small but progressive group of visual artists, musicians, dancers, theater performers, and writers variously confronted the fraught legacy of World War II in Japan, which included occupation by a foreign power, growing economic inequality, and the clash between repressive social mores and an increasingly industrialized, urban, and consumer-oriented culture. *Art, Anti-Art, Non-Art* offers an introduction to this highly charged and innovative era in Japanese artistic practice.

Recent Power Publications

Technologies of Magic: A Cultural Study of Ghosts, Machines and the Uncanny, Edited by John Potts and Edward Scheer. Power Publications, Sydney, 2006. RRP \$39.95.

Technologies of Magic charts curious territory – a place occupied by both machines and magic. This collection of essays investigates the co-existence of very old forms of thought – belief in ghosts, magic, spirits – and contemporary culture. Refracted through highly technologised societies, magic manifests itself in surprising ways and through a diverse range of practices. Contributors: Chris Chesher, Anne Cranny-Francis, Annette Hamilton, Scott McQuire, Rachel Moore, Stephen Muecke, Andrew Murphie, John Potts, Patricia Pringle, and Edward Scheer.

The Illusion Of Life II: More Essays on Animation, Edited by Alan Cholodenko. Power Publications, Sydney, 2007. From Power Publications RRP \$59.95.

Sixteen essays engage with post-World War II film animation in Japan and the United States, as well as with the 'expanded' field of animation. Contributors: Kosei Ono,

Pauline Moore, Jane Goodall, William D. Rountt, Philip Brophy, Richard Thompson, Edward Colless, Freida Riggs, Fred Patten, Rex Butler, David Ellison, Patrick Crogan, Ben Crawford, Annemarie Jonson, William Schaffer and Alan Cholodenko.

Illusion of Life II to be launched 15 May, 6.00pm at Gleebooks.

What I've Been Doing...

NICHOLAS BAUME (Chief Curator, The Institute Of Contemporary Art/Boston)

The past few months are a bit of a blur as after many years of planning the new Institute of Contemporary Art in Boston opened in December 2006. The reception for the building, designed by Diller Scofidio + Renfro has been extraordinary, with extensive national and international newspaper, magazine and television coverage. The momentum continues with record attendance, design awards, and civic embrace of this remarkable new center for contemporary culture in Boston. I curated the opening exhibition, Super Vision, which featured major works by 27 international artists (catalogue published by MIT Press), in addition to the first installation of our brand new permanent collection. The collection is tightly focused, drawn exclusively from artists featured in our exhibition program since 2000. Next for me is a show in our project series, Momentum, with young French-Algerian artist Kader Attia, and an ambitious show for next year with Anish Kapoor. Check out our website (www.icaboston.org) to see what we're up to, and please come and visit!

CATHERINE DE LORENZO (B.A. Hons U. Syd., Ph.D U.Syd.), Senior Lecturer in the Faculty of the Built Environment (FBE) at UNSW, has recently stepped down as Director of Postgraduate Research Students in the Faculty. Her research is on both recent public art and photography -especially the exchange of ideas and images between Australia and Europe both in the late nineteenth century and today. This research has been presented at numerous conferences and published in leading national and international journals. She has also built up a productive working relationship with Dr. Deborah van der Plaats (B.A. Hons ANU, Ph.D. UNSW) on aspects of the photographic research. Currently she is a Chief Investigator on the Dictionary of Australian Artists Online, and serves on its Editorial Working Party. Although she teaches undergraduate and postgraduate courses, including some related to art history and art historiography in the FBE, from time to time she also teaches in interdisciplinary studios. Insights gained from this often feed back into her public art research.

BLAIR FRENCH took up the appointment of Executive Director, Artspace Visual Arts Centre, Sydney in January 2006. In the period since he has been working to refocus the organisation's activities with new initiatives including a significant expansion of the Artspace Studio Residency Program, development of an Artspace journal to be launched in late 2007 and development of new artist-focussed public program activities both on and off-site. Since his appointment Artspace has presented significant new solo projects by Philip Brophy, Gary Carsley, Carla Cescon, Maria Cruz, Merilyn Fairskye, David Griggs, Alex Kershaw and Hiroharu Mori amongst others. Upcoming curatorial initiatives include an eight week international performance/

installation season to be held through July and August this year and the largest solo exhibition to date of the work of Shaun Gladwell, accompanied by a major monograph, to tour nationally in 2008. Blair's book 'Out of Time: Essays Between Photography and Art' was recently launched. A second book, 'Trace: Contemporary Australian Photo-Artists', co-written with Dr Daniel Palmer of Monash University and to be published by Piper Press, Sydney is presently with editors. Blair was recently appointed to the Arts NSW Visual Arts and Craft Committee.

ADAM GECZY

Adam Geczy is lecturer in Sculpture, performance and Installation at Sydney College of the Arts. He returned last year from the Power artist's residency in Paris where he also exhibited in Belgium and Berlin where he will again be exhibiting this year. He has just completed a large solo exhibition at the Contemporary Art Centre of South Australia and has a short residency in Stavanger, Norway, in June. Having completed, with Michael Carter, *Reframing Art* in 2006, his next book, *Art: Histories, Theories, Exceptions* is due to appear through Berg Publishers, Oxford, in 2008.

MARK HUGHES (New York, March 2007)

As Director of New York's Galerie Lelong, my day to day activities involve running the gallery, dealing with the public, with our artists and their needs, and fielding all kinds of requests from possible commissions to museum exhibitions for our artists.

With the art market in a particularly strong state here in America, there is plenty of work to keep all our staff (including full time Registrar and Archivist) especially busy.

Looking back recently I have been to Houston for the retrospective (at the Houston Museum of fine Arts) of the work of Helio Oiticica, whose Estate we represent, and looking forward, to Andy Goldsworthy's retrospective at Yorkshire Sculpture Park, and a little further along to the Venice Biennale (where we have four artists exhibiting: Alfredo Jaar, Angelo Filomeno, Rosemary Laing, Nancy Spero) and the Basel Art Fair.

I have also been spending some time wishing I was in Sydney's beautiful late summer weather!

FELICITY FENNER has been appointed Curator of the 2008 Adelaide Biennial of Australian Art. A key component of the Adelaide Festival, the Biennial is Australia's leading national survey exhibition of contemporary art. Next year's exhibition will be called *Handle with Care*, a title that reflects the exhibition's exploration of current Australian art practice concerned with sensitive and sometimes vulnerable socio-political issues.

Felicity is a curator at Ivan Dougherty Gallery and a lecturer in Curatorial Studies at the College of Fine Arts, University of New South Wales. She also writes and curates independently and in 2005 was curator of the Museum of Contemporary Art's annual *Primavera* exhibition of young Australian art.

ANDREW MCNAMARA: In 2002, Ann Stephen, Philip Goad (Uni of Melb) and I were successful in winning an ARC Linkage grant, which was based at QUT in Brisbane. Our goal was to challenge the "time-lag" model of the reception of modernism in

Australia and to reveal the inter-disciplinary scope of this reception. The book, *Modernism & Australia: Documents on Art, Design and Architecture 1917–1967*, is the first outcome of this research project. It was an amazing project. We uncovered so much wonderful material we thought it was a great shame it wasn't publicly available. I remember as a student at Power using these worn photocopies that were held in reserve at the library. I was surprised by the depth and ardent tone of the wartime debates about the role of art in Australia. It was a great privilege, therefore, to work on a project that made so much esoteric and rich material available in one accessible volume. We owe a great debt to all the researchers that preceded us and that now fills Power Library for instance. With so much unique research, it was also a colossal task of art-historical detective work. I recall having to track down Harry de Hartog. We knew Harry was born in 1902 and left Holland for Australia in 1923. But could he still be alive? I checked all the state gallery records and they listed him as (1902-). It was well-known he was involved in the wartime debates in Melbourne, then was vaguely associated with The Push in Sydney and was last heard of in Brisbane. Yet, there were no death records. At one stage, I thought I would have to visit all the nursing homes looking for Harry, until Ann finally tracked down his record. It is just one instance of the detail we had to pursue at times. It was rewarding, but maybe a once in a lifetime project!

JOANNA MENDELSSOHN: In recent years I've been coordinating the Master of Art Administration for the College of Fine Arts, UNSW. One big project is the Dictionary of Australian Artists Online (<http://www.daa.org.au>), which is a national research project completely reconfiguring approaches to Australian art history. I also continue to research a number of Australian artists, including Richard and Pat Larter, and George Gittoes.

In terms of writing I have moved towards other fields. My book, *Which School? Beyond Public vs Private* will be published by Pluto in June. It isn't too far from home in that it is concerned with public administration and policy, but the style is best described as 'new journalism'.

ANNE RYAN is Curator of Australian Prints at the Art Gallery of New South Wales, where she has organised a number of exhibitions and publications on Australian art, most recently on the artists Theo Scharf, Frank Hodgkinson and Carl Plate. An exhibition she curated for the National Trust SH Ervin Gallery, Sydney Prints, 45 years of the Sydney Printmakers, is currently touring NSW. She studied at the Universities of Sydney and New South Wales, and was the Sarah and William Holmes Scholar in the Departments of Prints and Drawings at the British Museum in 2001-02. She is a Chief Investigator for the Dictionary of Australian Artists Online at the UNSW.



St Albani Church, Göttingen

Postcard from Göttingen

by Monte Packham

Since October 2006 I've been working at Steidl, an arts publisher in the medieval town of Göttingen, Germany. The focus of our publishing program is contemporary photography, and we print books for photographers including Robert Frank, Robert Polidori and Roni Horn. Steidl also publishes on art other than photography, including the work of Robert Rauschenberg, Richard Serra, and Ellsworth Kelly. All our books are designed and printed in house, so I've been lucky to witness every stage of the book-making process.

I first learnt of Steidl while still studying art history at the Power Institute in Sydney, where I had bought a few books from the company. Completing my studies in Hamburg in 2005 and then working in Berlin for the art and fashion magazine *Sleek*, allowed me to improve my German and realize that I wanted to spend the next few years in Europe working in arts publishing.

A wonderful aspect of work at Steidl is that the artists with whom we collaborate travel to Göttingen to create their books. I'm currently working as editor for the English-language titles, which facilitates direct interaction with writers and curators, and the chance to see one's work take physical shape in book form. Living in a town of 130,000 people is certainly a change from Sydney life, but being able to work with artists who are the leaders in their field makes the shift well worth it. Although small, Göttingen is well-connected in Europe and 20 minutes drive from Kassel, where I look forward to seeing the next Documenta. Life at Steidl enables me to use my art historical training in a dynamic and practical sphere, participating in the creation of books which hopefully not only reflect but shape visual culture.

The Dictionary of Australian Artists Online

by Leonie Hellmers

Power Alumni will be interested to know that the late Joan Kerr's *The Dictionary of Australian Artists* and *Heritage: The National Women's Art Book* are about to have another life. Professor Kerr envisaged further editions of both publications and that vision is about to be fulfilled in a new online dictionary known as the *Dictionary of Australian Artists Online*.

Building on forty-five years of Australian art historical scholarship, the *Dictionary of Australian Artists Online* (DAAO) will go public in mid 2007. The DAAO enables historians and the community to create and discover new knowledge about those involved in the creation of Australia's artistic and national identity. The DAAO is dedicated to research, scholarship and teaching; free of charge, capable of addition, revision and commentary.

The first public version of the DAAO will contain over 7,000 biographies, the functionality to conduct complex searches and submit biographies online. The DAAO supports collaborative editorial processes and rigorous double-blind peer review of new research output. Those interested are invited to consider contributing new content, to search and reinterpret data.

If you were a contributor to The Dictionary of Australian Artists or Heritage and have not been contacted, please email l.hellmers@unsw.edu.au or phone 02 93852971.

For further information, or to register for updates see www.daa.org.au

Funded by the Australian Research Council, the Dictionary of Australian Artists Online (DAAO) project is led by the University of NSW in collaboration with the University of Sydney, Monash University, Adelaide University, National Library of Australia, National Gallery of Australia, Art Gallery of New South Wales, the State Library of New South Wales and the Queensland Art Gallery.

Leonie Hellmers, Project Director
Dictionary of Australian Artists Online
Telephone +61 2 9385 2971

www.daa.org.au

Supported by the Australian Research Council and led by the University of NSW



CHOR LIN LEE, Director, National Museum of Singapore. An arts writer from Design and Architecture magazine gave the National Museum real kudos when she said 'The National Museum of Singapore re-opened in December 2006 and welcomed us to our latest cultural space, heralding a new epoch in this urban city's life'.

This transformation was the result of 3 years of extensive renovations which saw Singaporean architect Mok Wei Wei tastefully incorporating glass, steel and black pigmented concrete into the 120-year-old old brick and concrete building. Two of the outstanding architectural features of the museum include the Glass Passage and the Glass Rotunda.



The Glass Passage gives visitors a spectacular and close-up view of the elegant Palladian motifs and the fish-scaled tiles on the external façade of the Rotunda Dome. It is one of the world's largest outdoor self-supporting glass structures. While visually simple, the engineering behind the structure is extremely complex – engineers from four different countries took more than a year to design this structure.

Standing at 16 metres high and 24 metres wide, the Glass Rotunda, designed as a modern interpretation of the old Rotunda Dome, consists of a smaller steel mesh drum encapsulated by a larger glass façade drum and serves as the main entry to the Singapore History Gallery.

The National Museum's main permanent gallery is the Singapore History Gallery which explores 700 years of Singapore's history, from the 14th century to the present day, using a combination of multimedia and artefacts. As visitors enter the gallery through the Glass Rotunda, dramatic music sets the atmosphere and accompanies scenes of contemporary Singapore projected on the 360° inner wall of the Rotunda. Unlike traditional history museums, the National Museum has adopted a multi-layered story-telling approach. It juxtaposes popular history and anecdotal history in two paths that visitors can choose to follow. At each step of the way, visitors are guided by a personal audio visual device, The Companion. The Companion, which is specially developed for the History Gallery, contains about eight hours of multimedia content and plays guide and narrator.

The other permanent galleries, the four Singapore Living Galleries celebrate Singapore's multi-racial and multi-cultural society through the times. These galleries present exhibits based on themes which are close to the hearts of Singaporeans – Fashion, Food, Film and Photography. A conscious effort was made during the development of the galleries to involve young Singaporean talents in the 'telling' and reinterpretation of facts about Singapore's history. The result is a rich content woven together by filmmakers, graphic designers, lighting specialists, sound designers and even aroma technologists!

The National Museum also plays host to numerous changing exhibitions like 'The Art of Cartier', 'Maria Theresia – Mother Empress of Habsburg Austria' and the soon-to-be-opened exhibitions 'Living under the Crescent Moon: Domestic Culture in the Arab World' in collaboration with Vitra Design Museum and 'NAZAR: Images from the Arab World'. It will also be a hive of activities with live performances, film screenings, lectures and workshops taking place all year round.


As the same writer from D+A so aptly puts it, we are 'reconnecting art and culture with the large civic life'!

Alumni Events

- 12 June Julie Ewington, Head of Australian Art, Queensland Art Gallery
The New Gallery of Modern Art, Brisbane
6.00pm, Schaeffer Fine Arts Library, Mills Building, Fisher Road
University of Sydney.
\$20, \$10 concession.
- 9 October The secrets behind the University of Sydney's collections.
Details to be advised.
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Power Institute Forthcoming Events:

- 15 May Booklaunch, *Illusion of Life II*
6.00pm Gleebooks, Glebe Point Road, Glebe.
- 22 May Booklaunch, *Modernism in Australia*
6.00pm Schaeffer Fine Arts Library
- 23 May Denise Baxter (University of North Texas)
Fashion and the Roots of Modernism in Jean-Francois de Troy's tableaux
de mode (18th Century French Art)
6pm, Mills Lecture Theatre, Mills Bldg, Fisher Rd, Uni of Sydney.
- 8–9 August Barry K Grant (Brock Uni)
Film Studies
- 15 August Claire Farrago (U. Colorado)
Leonardo da Vinci
- 16 August Donald Preziosi (UCLA)
Museology



The University Art Gallery is the smallest university gallery in Australia with one of the largest collections. Established in 1851, the collection is one of the most eclectic University art collections in Australia. Built purely through bequest and donation, the collection contains excellent examples of early Sydney modernism, large collections of major Australian artists such as Jeffrey Smart, James Gleeson and Donald Friend, contemporary art, works relating to the University and of course the Power Collection. It also contains a large number of 19th and 20th century Japanese prints and contemporary Chinese prints which have been purchased annually through the M.J Morrissey Bequest.

In 2003 the gallery came under the umbrella of Sydney University Museums, which also includes the Nicholson Museum and Macleay Museum. This has proved to be highly beneficial to the gallery as there is shared staff in the collections, publicity, education and administrative areas.

The gallery space limits the number and size of works that can be displayed, however improvements to the gallery which increased the hanging area were made at the end of last year and further changes will be made later in 2007. This year the number of exhibitions in the annual program has been doubled and the program has been put together to appeal to all members of the University and build diverse audiences from the wider community. Exhibitions include shows that have been put together from the collection, individual artist exhibitions and curated exhibitions from a wide variety of sources. Plans for the exhibition program include: development of cross disciplinary exhibitions that draw upon the collections of the Nicholson and Macleay Museums, utilisation of the Power collection and partnerships with other University galleries.

Changes have also been made in the collection area with increased storage space and a new collection management database. Future directions for the collection are: developing a streamlined acquisition policy to build upon existing strengths, seeking donations to establish an acquisitions budget and digitization of the entire collection.

The potential for the gallery is enormous and generating awareness of the collection is a major priority. It will be fitting to one day have a facility that matches the importance of these cultural riches.

Louise Tegart
Senior Curator, University Art Gallery
University of Sydney

Donations from as little as \$10 will help support the Power Institute Alumni Prize in Australian Art awarded annually to a student of Australian Art History in the Department of Art History and Theory. Donations to the Power Institute Alumni & Friends Association, University of Sydney are fully tax deductible. For more details contact the Power Institute: telephone 02 9351 4211
