



POWER INSTITUTE

ALUMNI AND FRIENDS ASSOCIATION

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

Celebrating its 40th anniversary this year, 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 fourth 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. We also pay tribute to the late Dr Robyn Cooper, art historian and longstanding member of the Department who died this year after a long illness.

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. 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, Ionë Conquistador, Deborah Edwards, Annette Larkin, Pamela Bell, Marah Braye, Jeremy Smith.

Power Institute Alumni Prize

The winner of the 2007 Power Institute Alumni Prize in Australian Art is Jerome Entwisle. The \$300 prize recognises outstanding achievement in Australian Art in the Department of Art History & Film Studies at the University of Sydney, and will be awarded at a School prizes ceremony in May.

Vale Robyn Cooper

Excerpted statement to Faculty in commemoration of the contribution of the late Dr Robyn Cooper (1942–2008) by Catriona Moore.

Power Alumni will remember the late Dr Robyn Cooper as one of the funniest, most intellectually rigorous and courageous member of the Department. Alas, I did not have the pleasure of working with Robyn before the diagnosis of a brain tumour;

however as her reputation always preceded her, I can attest to her fabulous and formidable character both before and after this life-changing event.

Robyn commenced her post-graduate life in the Faculty through virtue of a highly sought-after Commonwealth post-graduate research award in the years when, like today, education was a privilege to pay for, and not a right to enjoy. This award was supplemented by tutoring in modern history, earning a glorious one pound for each hour-long tutorial.

In 1967 she gained the University medal for her MA dissertation, 'The Image of Italy in English Writing 1815–1915', graduating Master of Arts in History in 1968.

But she was no straightforward, 'sixties swat'. I recall a tale of impressive overnight hiking through the Tasmanian High Country in high-heel sling-backs, matching the brisk pace set by her Paddy Pallin-equipped then-boyfriend. Robyn was an art historian with both grit and glamour. Her stories of life as an (often conflicted) bluestocking in pre-feminist Sydney had a Hogarthian element; however her critical and always amusing eye was turned as much upon herself as upon the manners and morals of her world.

After a few years' freelance researching for a publishing house, Robyn was appointed to a temporary lecturership in Fine Arts in 1973, not long after the Power Institute and Department was established. She was a course coordinator, and taught and supervised countless undergraduate, honours and postgraduate students through the decades, largely in European Art of the 18th and 19th centuries, with particular emphasis on Victorian England.

Her 1976 doctorate, from the University of Sussex, was supervised by the internationally eminent Professor Quentin Bell. Titled, 'English Attitudes towards the Italian Primitives 1815–1865, with special reference to 19th century fashion', Robyn's doctorate set the tone of her abiding scholarly passions – the Pre-Raphaelites, Victorian art, architecture, Italian art and its influence in English culture, and the imagery of, and attitudes towards women in Victorian culture.

Robyn always tried to push the academic envelope. She was amongst the pioneers shaping feminist scholarship in this country. From 1974–78 she lectured on images of women in art and the media for a pioneering inter-disciplinary course on the 'Political Economy of Women' in the breakaway, radical wing of the Economics Faculty – the forerunner of Gender Studies across this campus.

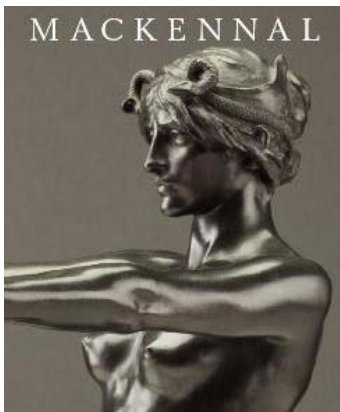
Promoted to Senior Lecturer in 1981, Robyn helped to bring feminist analyses to our Department, in her popular Victorian Art and Society courses, in her pioneering Women and Art History unit and in her contribution to inter-disciplinary Honours year Victorian Studies.

Through this period she was writing both scholarly and popular articles in journals as wide-ranging as the *Journal of the Warburg and Courtauld Institute*, *Art History*, and reviews for the *Sydney Morning Herald*. All this whilst in terrible health; talk about grace under pressure.

After retiring from University teaching on medical grounds in 1996, Robyn (amazingly) re-created herself as (amongst other things) a 'lady sketcher' of the accomplished kind she had so often written about, and as a writer of witty essays on topics such as 'The Tumouresque' in Australia's popular-literary press.

Trained as a historian of the Italian renaissance, she followed her interest in the history of ideas to art history and inter-disciplinary scholarship; she was a pioneer and a model of bringing disciplinary rigour to her cross-campus connections.

We miss her as a fine historian, art historian, feminist scholar, supportive colleague, mentor to junior staff and engaging and enthusiastic lecturer for our students.



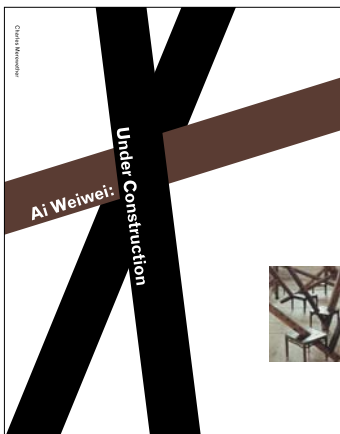
Recent Alumni Publications

Bertram Mackennal: The Fifth Balnaves Foundation Sculpture Project

Deborah Edwards, Sydney: Art Gallery of New South Wales, 2007.

RRP \$80.00

This is the only book currently available on Bertram Mackennal. Lavishly illustrated at 216 pages the monograph addresses the life and art of Mackennal and includes essays by eminent scholars in Britain, America, Australia and New Zealand. The catalogue raisonne on CD-Rom is included with the monograph and provides a comprehensive resource on Mackennal and his art.



Ai Weiwei: Under Construction

Charles Merewether, Sydney, UNSW Press in association with Sherman Contemporary Art Foundation and Campbelltown Arts Centre, April 2008.

RRP \$45.00

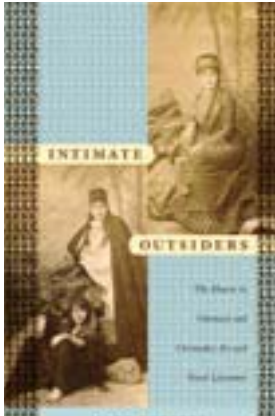
Edited by Laura Murray Cree, with a preface by Dr Gene Sherman and introduction by Lisa Havilah. This full colour illustrated catalogue explores the questions of cultural violence and history in the work of controversial Chinese artist Ai Weiwei. His work is seen within the context of a country where future possibilities are shaped by the opposing forces of ruin and production, patrimony and erasure – the logic of 'ruins in reverse'. Published to coincide with two exhibitions: Sherman Contemporary Art Foundation, 1 May – 26 July, 2008; Campbelltown Arts Centre, 2 May – 29 June, 2008.



Fragonard's Playful Paintings: Visual Games in Rococo Art

Jennifer Milam, (Critical Perspectives in Art History series) Manchester University Press, 2007. RRP \$128.99

The art of Jean-Honoré Fragonard embodies the pervasive culture of play in eighteenth-century France. His interactive paintings and drawings invite beholders to engage in a visual game of interpretation through subject, form and theme. This book not only examines Fragonard's art through close analyses of individual works, but also considers the role of the viewer within a variety of contexts related to social behaviour, philosophy, literature and aesthetics. More than any other artist from the period, Fragonard produced images of play that evidence the ludic impulses of ancien-régime thought and expose the underlying significance of eighteenth-century frivolity. Jennifer Milam teaches in the Dept Art History & Film Studies, University of Sydney.



Intimate Outsiders. The Harem in Ottoman and Orientalist Art and Travel Literature

Mary Roberts, Duke University Press, 2008. RRP \$41.00

The notion of a cross-cultural dialogue has not figured in the analysis of harem paintings, largely because the western fantasy of the harem has been seen as the archetype for western appropriation of the Orient. This work reveals a body of harem imagery that was created through a dynamic process of cultural exchange. Mary Roberts teaches in the Dept Art History & Film Studies, University of Sydney.

Exhibition Catalogues

Handle with Care – Adelaide Biennial, 1 March – 4 May 2008

Felicity Fenner, Adelaide, Art Gallery of South Australia, 2008. RRP \$34.95

Anxiety over nature and the environment, cultural traditions and beliefs being eroded, our psychological and spiritual health under threat... The 2008 Adelaide Biennial of Australian Art: *Handle with Care* explores artists' responses to aspects of contemporary life that have the potential to generate disquiet, to divide communities and incite debate.



Janet Dawson Survey 1953 – 2006

Christine France, Bathurst Regional Art Gallery, NSW. RRP \$29.95

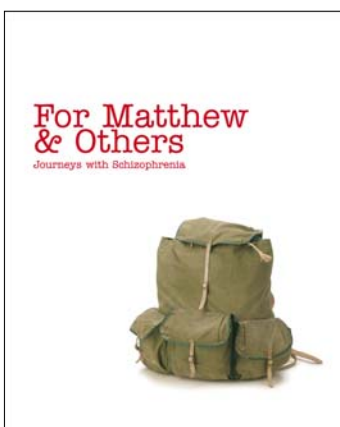
Curated by Christine France, this touring exhibition surveys the work of Janet Dawson, one of Australia's most important painters who pioneered the international avant-garde style. The exhibition includes over 70 works from the 1950s to the present day looking at all facets of Dawson's career including her time in London, Rome, Melbourne, Hobart, Sydney and Binalong. The direct observation of the landscape while living in the country at Binalong has had an enormous impact on her work. Her most recent works of evening skies, clouds and rising moons present a staggering fragile beauty.

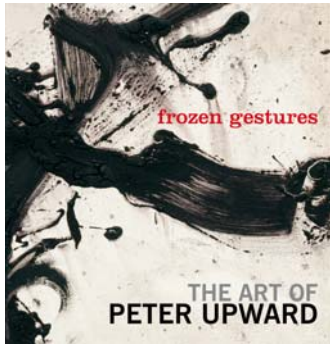


For Matthew & Others: Journeys With Schizophrenia

Project Team: Simon Champ, Dinah Dysart, Felicity Fenner, Lisa Havilah, John Kirkman, Anne Loxley, Geraldine Quinn, Nick Waterlow. Campbelltown Arts Centre, Joan Sutherland Performing Arts Centre, Penrith, Ivan Dougherty Gallery, Sydney, and travelling to Melbourne. University of New South Wales, Sydney, 2006. RRP \$30

For Matthew & Others: Journeys with Schizophrenia is an extraordinary project that examines the multiple impacts of schizophrenia. It comprised an exhibition, performances, a conference and an education program, all with the aim of raising public awareness of one of the most stigmatised illnesses in contemporary society; schizophrenia. The project is inspired by the death of a young man called Matthew who struggled with schizophrenia for fifteen years, finally taking his own life in 1999.

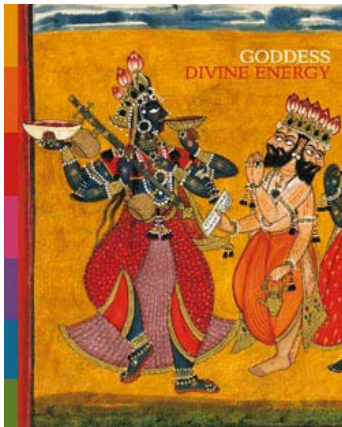




Frozen Gestures: The Art of Peter Upward

Christopher Dean, Penrith Regional Gallery & The Lewers Bequest, Emu Plains, NSW
2007. RRP \$20.00

Frozen Gestures is the first retrospective of this important yet largely forgotten artist. Peter Upward (1932–1983) was often described as the purest of Australia's abstractionists and this exhibition celebrates him as a great artist. The exhibition features more than fifty works including paintings, screen prints and posters from the late 1950s through to the early 1980s.



Goddess Divine Energy

Edited by Jackie Menzies, Art Gallery New South Wales, 2006. RRP \$50

The winner of the 2007 AANZ Melbourne University Prize for the best large catalogue is *Goddess Divine Energy*. This magnificent catalogue is the product of an international collaboration spanning several years and involving scholars over many continents. Supported by the Australian Research Council and the Gordon Darling Foundation, this catalogue, and the exhibition that accompanied it are outstanding examples of global scholarly endeavor of the highest international standard. There are many exhibitions and catalogues involving collaboration on this scale but relatively few are the result of initiative originating in Australia.

What I've Been Doing...

THOMAS J. BERGHUIS is Senior Research Curator with the Casula Powerhouse International Centre for Cultural Diversity and the Centre for Contemporary Art and Politics, College of Fine Arts/ UNSW in Sydney; working on an ARC Linkage Project on 'Construction, Connection and Community: Measuring Asian Art's Contribution to Contemporary Culture'. This project examines the relations between art, politics, and the built environment in Asia, and explores new models of exchange in art, visual culture, and curatorial strategies across Asia, the Asian Diaspora, and in relation to Australia.

After nearly 10 years of research experiences in China, which led to the completion of his PhD dissertation (USyd) on experimental art in China, Thomas has more recently been active in research and curatorial projects on modern and contemporary art in Southeast Asia, with a focus on art from Indonesia, Malaysia, and Singapore. His writings have been published in various magazines and art publications, including *Art Review UK*, *Art Asia Pacific*, *Artlink*, *Broadsheet*, *Art China*, *C-Arts*, *Ctrl+P*, *Mesh*, *NYArts*, *positions*, *RealTime*, and the *TAASA Review*. He has further contributed to a number of catalogues, including most recently for the exhibition of Chinese New Realism and Avant-Garde in the Eighties and Nineties, *Writing on the Wall*, at the Groninger Museum in the Netherlands (2008). His first book, *Performance Art in China*, was published in 2006 with Timezone 8, Hong Kong.

CHRISTOPHER CHAPMAN (BA Hons Syd, PhD ANU) At the start of this year I began work as Curator at the National Portrait Gallery in Canberra. We're currently working on the opening exhibitions for the launch of our new museum building. It's an

exciting challenge to engage the histories of art, society and culture and the NPG will present a surprising display and progressive attitude to the public when it opens in December. Recently my long essay on the work of contemporary Australian artist Dale Frank was published in the sumptuous book *So Far: The Art of Dale Frank 2005–1980* (Melbourne: Schwartz Publishing 2007) and I have received an Australia Council grant to research and write on Australian contemporary art of the early 1990s associated with the stylistic label of 'grunge'.

BENJAMIN CRAWFORD (BA Hons Syd 1986) After launching *Australian Art Collector* magazine in 1997 with Editor-in-Chief, Susan Borham, I joined the sports industry, first as Executive Producer of the official website of the Sydney Olympics, then as Managing Director of Sport Business Group in London. In 2004, I joined LTB Holding, Louise MacBain's investment fund dedicated to acquiring art media properties in the US and Europe. I moved to New York later that year to take on the additional role of President of LTB Media, the company we created by consolidating and re-launching nine publishing businesses. These included *Art+Auction*; the Peter Fuller-founded *Modern Painters*; *Gallery Guide*, which we launched in Europe; various companies that produced 100 exhibition catalogues and art price guides per year; and we launched artinfo.com. For the past year I have been with MutualArt.com where I am Chief Marketing Officer and co-owner. MutualArt.com is an unprecedented online resource for art enthusiasts, collectors and professionals, including 500,000 art-related articles licensed from 200 publications, and content from our 1300 partner museums and galleries, ranging from the Rijksmuseum to the Guggenheim to the MCA Sydney.

I am delighted to announce the public launch of MutualArt.com – the largest online research resource and events guide for the international art community. I have arranged complimentary access for the staff, alumni and friends of the Power Institute to use MutualArt.com.

There are two methods obtain this complimentary access to MutualArt.com. Please use either of these to register yourself:

- 1) go to the MutualArt.com home page and enter the access code: benc
- 2) go to this direct link: <http://www.mutualart.com/MutualArt/Register/registerContent.aspx?redeemInvitation=1&promo=benc>

CHRISTINE DIXON is the co-curator (with Lucina Ward and Ron Radford) of the major exhibition *Turner to Monet: The Triumph of Landscape*, on display at the National Gallery of Australia, Canberra, from 14 March to 9 June 2008. She contributed an essay and entries to the catalogue, and is presenting many talks on the show.

ROBERT LINDSAY After the Power Institute, I worked at the Art Gallery of New South Wales, then on to Melbourne and the National Gallery of Victoria where I became the Senior Curator of Contemporary Art (both Australian and International – post 1860s to the present) and Organising Curator of Australian Art, before leaving in 1990 to set up my own commercial gallery – the Robert Lindsay Gallery in Flinders Lane, Melbourne. Over the next decade, I also worked as an art consultant to numerous corporations and private collectors, before taking a position at McClelland Gallery+Sculpture Park, where I am Director.

VIRGINIA MITCHELL Having graduated with an MA in Museum Studies following on from a BA in Fine Arts and a Dip Ed in Art Education, I have moved on from working in the public gallery and museum sphere to experience the commercial world. Working as a Senior Art Specialist with Bonhams and Goodman, an offshoot of Bonhams of London, one of the world's oldest auction houses established in 1793, I am currently managing 'middle tier' seasonal art auctions from our rooms in Waterloo, Sydney.

JANE RAFFAN graduated with an honours degree in Fine Arts in 1989, which was followed by employment at the Art Gallery of NSW for six years. Her personal interest and expertise in Aboriginal art was formed during this time, when she documented and researched the collection prior to the appointment of a permanent curator. Jane is now the Head of Department, Aboriginal Art, at Shapiro Gallery and Auctioneers, Woollahra.

JEREMY SMITH (BA, MA Syd) has recently joined the Historic Houses Trust of New South Wales as Assistant Manager, Vacluse House and Elizabeth Bay House. He joins the HHT following four years at Sherman Galleries, most recently in the role of Manager, Sherman Galleries and Sherman Visual Arts Residency. He has previously worked in various positions at the Australian National Maritime Museum and the Museum of Contemporary Art, Sydney while studying at the Art History and Theory Department, University of Sydney as a mature student. Prior to commencing university, he had a successful career performing in musicals, physical theatre, film and television and large-scale events across Europe, the Americas and Asia.

JACQUELINE SPEDDING (BA Hons Syd, BVA Syd, Grad Dip Vis Arts Syd, BEd UWS) manages the SCA Images Online project at Sydney College of the Arts, University of Sydney. The project brings together her research interests in contemporary visual arts practice and professional experience in education and publishing. The project began on a small scale in 2006, digitising images from the SCA Art Theory Department's slide collection for learning and teaching. With the success of a large TIES grant in 2006 and again in 2007, the project has developed into a collaborative partnership with the Power Institute Art History & Film Studies Visual Resources Library and the University Library and is actively engaged with digital projects in the broader arts community.

SCA Images Online is a significant collection of over 3,000 images of contemporary Australian and international visual arts practice, with an emphasis on ceramics, glass, jewellery and object design. The collection complements the Power Visual Resources Library's shared collection, with more images coming online each week.

A second collection, the SCA Archive, is also under development, with the aim of providing access to images of the research work of SCA staff and alumni through a University Library managed archive. The archive is in its early stages, and images of recent SCA graduate works can be viewed online using the guest access at: <http://mdid.arts.usyd.edu.au>. For more information about SCA Images Online, go to: http://www.usyd.edu.au/sca/learning_teaching/projects/sca_images_online.shtml

SARAH THOMAS Since leaving the Art Gallery of South Australia, where I was Curator of Australian Art for five years, I have been juggling the demands of being a mother of

two little boys (Emile and Louis, 4 and 2) and working independently as a curator, writer, and adviser based in Melbourne. I write for books and journals, advise art collectors, and manage the Old Master print collection at the University of Melbourne. I have also recently returned to Sydney University to embark on a PhD, on the subject of nineteenth-century European travel artists in the New World. This research has been directed most recently towards Augustus Earle and particularly his years in Brazil, but will move on to figures such as Thomas Baines, Louis Buvelot, Nicholas Chevalier and others. I retain a keen interest in contemporary Australian art, and frequently review exhibitions and contribute to contemporary journals.

Art at the University of Sydney

The University Art Gallery has now assumed a management role of the Union Art Collection which had been left in limbo after the onset of voluntary student unionism meant the closure of the Sir Hermann Black Gallery. Two recent graduates from the Department, Rob Head and Helena McCarthy, who have been care-taking the collection, will continue to work part time with the University Art Curator. The University and Union art collections are fantastic resources on campus for teaching and scholarship. The Museum Studies Department runs a postgraduate internship program which utilises both collections.

Louise Tegart, the Senior Curator of the University Art Gallery, is keen for both the Union Collection and the University Art Collection to be utilised as much as possible by the Art History and Museum Studies Departments. A searchable online database of both collections is planned to be up and running by the end of the year. Until then she is happy for you to come to the office and have a look at the database or to email her with any enquiries. A small space is now available to host small groups of students to view artworks. Enquiries: Louise Tegart, Tel: 9351 4004, ltegart@usyd.edu.au

Currently on view at the University Art Gallery: *Cuts Both Ways*, 23 March – 4 May 2008. This exhibition explores the phenomenon of the worldwide development of woodcuts and linocuts from the 1920s to 1940s. Focusing on the rich collection of Australian and international prints in the University Art Collection, the exhibition reveals the interrelationship of modernism and the rise of the relief print at the time. Artists in the exhibition include: Margaret Preston, Adrian Feint, and Ethel Spowers, along with Japanese masters Kōshirō Onchi, Kawanishi Hide, and an exciting new addition to the collection by Tadashige Ono.

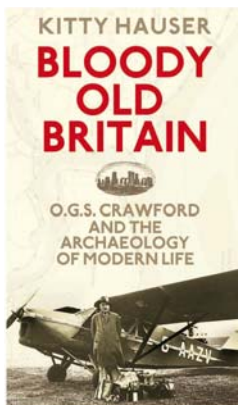


Kawanishi Hide. *Miss Kobe* 1931.
Woodcut on paper. Dr. M. J Morrissey
Bequest Fund in memory of Professor
A. L Sadler, 1984. Purchased 1996.
University of Sydney Art Collection

The Power Institute's First Postdoctoral Research Fellow

Kitty Hauser is the Power Institute's first Postdoctoral Research Fellow. Her DPhil was awarded by Oxford University, and she spent three years as a Research Fellow at Clare Hall, Cambridge University. Her DPhil thesis was published by OUP in 2007 as *Shadow Sites: Photography, Archaeology and the British Landscape, 1927–1955*.

This book examines ways in which an archaeological vision of the British landscape reassured and enchanted a number of writers, artists, photographers and film-makers in the 1930s and '40s, and how photography as a medium is uniquely equipped to engage with traces of the past.



One chapter looks at the poetics of aerial archaeology, and Kitty's next book is an unorthodox biography of one of the pioneers of the new technique in the 1920s, O. G.S. Crawford. This book, entitled *Bloody Old Britain: O.G.S. Crawford and the Archaeology of Modern Life* is published by Granta, and is due to come out in May this year. An excerpt appeared in *Granta* magazine in October last year. She is also curating an exhibition of Crawford's remarkable photographs, which will open in Crawford's hometown of Southampton at the end of April.

Other research interests include stains, marks and traces of all kinds in visual culture. Kitty is guest-curating a film festival in London in May entitled 'If Looks Could Kill', in which she will present a session on stained clothing in film. This is part of a bigger project which seeks to bring together such diverse issues in visual culture as connoisseurship, forensic science, photography, drawing, and mark-making of all kinds, including the art of the Western Desert.

Alumni Events

29 April, 6.00pm David Cook, Fakes and Forgeries
Schaeffer Fine Arts Library, RC Mills Bldg, Fisher Rd,
University of Sydney
\$20/ \$10 Bookings: Tel: 9351 6908
Email: power.institute@arts.usyd.edu.au

David Cook is Deputy Director and Australian Paintings Specialist at Sotheby's. Drawing on his many years of experience working in the art industry, Cook will discuss the shady world of art forgeries and fakes in the art market. This illustrated presentation will give hints on how to spot a fake, and the dos and don'ts of buying art.

Forthcoming Exhibitions of Note

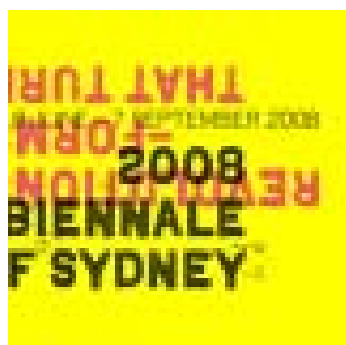
Turner to Monet, The Triumph of Landscape National Gallery of Australia, 14 March to 9 June 2008.

The Medieval Imagination: Illuminated manuscripts from Cambridge, Australia and New Zealand is a free exhibition at the State Library of Victoria from 28 March – 15 June 2008. The conference *Imagination, Books and Community in Medieval Europe* will be held on 29–31 May 2008 in association with the exhibition. Further information: (www.slv.vic.gov.au/goto/medieval)

Biennale of Sydney 18 June – 7 September. Keep up to date with the BOS E-Newsletter: (www.biennaleofsydney.com/2008)

Taisho Chic, Japanese modernity, nostalgia and deco Art Gallery NSW, 22 May – 3 August 2008.

Vivid, Australia's first-ever national photography festival, will be held in Canberra from 11 July to 12 October 2008. It will celebrate the vital role of photography in



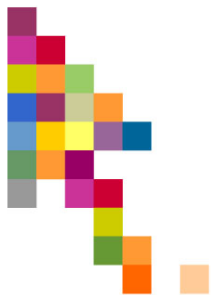
Australian life and history. Over fifty national and ACT-based institutions are collaborating to present exhibitions, conferences and a range of events for photographers, photographic historians and everyone with an interest in photography. (www.nla.gov.au/vivid)

Picasso & His Collection Queensland Art Gallery, 9 June – 14 September 2008. An exhibition of Pablo Picasso's personal art collection will be held for the first time outside of Europe, and exclusively in Brisbane, at Brisbane's Gallery of Modern Art (GoMA) (www.qag.qld.gov.au/picasso)

Body Language: Contemporary Chinese Photography, National Gallery of Victoria, 14 March – 18 May 2008.

291: Photographers in the Circle of Alfred Stieglitz, National Gallery of Victoria, May 2008. (www.ngv.vic.gov.au)

Monet and the Impressionists, Art Gallery NSW, 11 October 2008 – 26 January 2009. The Art Gallery of NSW is the only Australian venue for this superb exhibition from the Museum of Fine Arts Boston, which has one of the world's finest and most famous collections of impressionist paintings. Thirty of the finest paintings by the master of impressionism, Claude Monet, will be accompanied by superlative paintings by his contemporaries including Cézanne, Manet, Degas, Pissarro, Renoir and Sisley. (www.ag.nsw.gov.au)



Dictionary of Australian Artists Online.

The Dictionary of Australian Artists Online needs you!

The Dictionary of Australian Artists Online (DAAO) is calling for submissions from Power alumni.

Dedicated to the promotion of Australian art scholarship, the DAAO publishes new artist biographies each week from its member base of over 400 artists, scholars, commercial galleries and historians. The Power Institute and a number of its alumni have been closely involved with the project and the DAAO is now being written into coursework at the University of Sydney as well as the University of NSW and Monash University.

With up to 6,000 page views per day the system is already proving invaluable to researchers. We are now building data, developing audiences and undergoing minor system improvements, towards building a comprehensive demography of all Australian artists.

The DAAO launched in late 2007 with foundation data made up of approximately 7,000 biographies written by 437 art historians and researchers from across Australia. These include biographies from the late Dr Joan Kerr's *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870* and *Heritage: The National Women's Art Book*, as well as *Aboriginal Artists of the Western Desert: A Biographical Dictionary* by Vivien Johnson.

Like its foundation texts, the DAAO focuses on artists' biographies. However, unlike print publications, the DAAO enables fine-grained searches, discovery of networks of relationships between data, and constant addition and revision. The DAAO also enables dynamic links to the online collections. The system has been built to take

online biographical submissions, commentary and corrections and stringent double-blind peer review.

The aim of the DAAO is to, in time, hold biographies for every Australian artist, reflecting the full panorama of the nation's cultural heritage. Achieving this will take input from our research communities, and we invite Power alumni to engage with the system as both a repository for their research, and as a tool to help uncover new knowledge.

Joining DAAO is free, simply visit www.daa0.org.au

Supported by the Australian Research Council.

Postcard from Paris

Linda Dement, Artist in Residence, Power Studio 8413, Cité des Arts International, Paris April – June, 2007

Une Tartelette Framboise

Raspberries smooth as babies' earlobes sitting on a richer sweeter raspberry mess, neatly offered on a crisp thin shortcrust pastry. Nice. Especially with a cup of tea, sitting in the window overlooking Notre Dame cathedral (<http://notredamedeparis.fr>). The sill is just the right size for me. I can see the Eiffel tower. For someone who never really expected to live past 25 or travel further than Kings Cross this is a thrill. I don't know how it happened but I'm in my forties and I'm in Paris eating cake.

Une Cigare

After hammam at la Grande Mosquee de Paris (<http://www.la-mosquee.com/htmluk/entreeuk.htm>) I was too thirsty to consider the sweet pastries but the idea lodged in my head. Cakes might not only be French. The North Africans, the Middle Eastern people, they have cakes also. I go to pick up the rock star bass player at the Hotel Amour up in the ninth. Her room is completely black. A round window looks from the bathroom to the room to the garden. We have lunch and I help her buy cigarettes and matches with my scraps of French. She's intelligent and fascinating, which I didn't expect, and we hang out until she goes off for sound check. In the evening at Divan du Monde (<http://www.divandumonde.com>) my name is on the door with an AAA pass. The gig is gorgeous (<http://www.joanaspolicewoman.com>) I actually dance. Right up against the stage all night, dancing. I leave before the after-party is quite finished and walk through Pigalle with the other night life dregs. There are middle eastern pastries everywhere. I choose a cigare and it drips on my shoe and trousers as I walk to find the night bus. It's too sweet, probably the junk food cheap version for selling to drunks and tourists.

Des Macarons

The rock star takes me to a dinner organised by her publisher. The apartment is incredible. Three levels of comfortable luxury. We sit on the rooftop terrace for drinks. Everyone smokes except me. These are lovely people. Inside, around the table, we eat an enormous amount very slowly between sips of wine. A famous actress tells stories and does an impression of a Japanese taxi driver that kills me. This food is what the



Photo Linda Wallace

rich people eat. It's related to normal food but it has had all its boring atoms extracted and additional delicate flavour and deep pleasure atoms put in. For dessert there is a cake made by the best chocolatier in Paris (probably a subjective statement, but who cares). It's a work signed by its creator and decorated with gold leaf. I have never eaten anything like this in my life. Perfect. After the cake, macarons of different colours and flavours are offered. I can't eat one. Not half a one. It isn't possible. The publisher insists that I try, as these are the best macarons in Paris, and therefore the world. She takes a green and brown one and wraps it in a napkin for me to take home and eat tomorrow. I do eat it tomorrow and it may even be better than the chocolate cake.

Une Pave au Fromage Blanc Nature

The Pompidou (<http://www.centrepompidou.fr>) is free for residents of the Cité. We can hand over our little cardboard card with the passport photo stapled onto it and they give us a ticket that says Exonere. I love being exonere. I feel that I can make mistakes and am already forgiven, that I have the keys to the city and am allowed everywhere. I want to go through life exonere. Their video collection is vast. I go to watch videos time and again, headphones on, scrolling through the alphabetical listings. Today, A. Abramovic. When my eyes start to water from too much screen I walk the exhibitions. On the way back to the Cité there's Rue des Rosiers with the traditional Jewish men in weird hats and women wearing wigs. The queues for falafel are too daunting. I buy une pave au fromage à emporter. Back in my window sill, it's so rich that after only half I am knocked out and have to lie down. Forget about going out tonight.

Un Morceau de Clafoutis

Given that I gaze at Notre Dame cathedral from my window every day I really have to have a look up close. It's amazing of course. The queue to climb the tower stretches for two blocks so I don't join. I pass many saints. I see many reliquaries. There is a royal penitent's gown with blood stains hundreds of years old. I am impressed by the opulence and beauty of just about everything and the absence of slick marketing. I elbow my way out again.

The Musée du Moyen Age (<http://www.musee-moyenage.fr>) has even more reliquaries and even more beautiful ornate objects but no crowds. I sit for a while in the room that holds the tapestry of the lady with the unicorn. My favourite place here is a cold silent tomb way downstairs, where the noise of the world doesn't penetrate, near the Roman excavations. The grey stone slabs are simpler and heavily graceful. And it's cold. I love the cold. I walk back over Isle St Louis. In the patisserie, as I have been going to French classes twice a week, I confidently ask for une pièce de clafoutis. I discover later that I have asked for a room of clafoutis. The woman doesn't bat an eyelid though, just smiles and wraps it in the rose-printed paper. I find that people here are actually very friendly and helpful. Not arrogant. Not rude. I suspect that it is to do with speaking to them confidently in bad French. Perhaps it entertains them. Perhaps it invokes pity. At night I meet up with friends at La Générale, an artists' squat in Belleville (<http://www.lagenerale.org/expos.html>). There's an exhibition opening, quite conventional work considering the location, but interesting all the same. They give us free drinks and a tour of the studios. Afterwards we have a large noisy dinner on the footpath at Chez Kiki. Best couscous in town and half the price it would be in the Marais.



Photo Linda Dement

Une Tartelette Myrtilles

In this particular patisserie, whatever I ask for, the lady behind the counter corrects my pronunciation loudly and clearly. I really enjoy it. "Bonjour. Une tartelette myrtilles s'il vous plait." I say. "Une tartelette myrtilles." she says. "Une tartelette myrtilles." I repeat. This goes on for a while and then I hand over the 3 euros. Myrtilles apparently are bilberries. What bilberries are I don't know but they're purple-black and taste good. This might be my favourite so far. Well, except for the rich people's chocolate cake and macarons, but that's in a league inaccessible to those of us under a certain income. I don't know what that income is but it's closely related to "If you have to ask you can't afford it." So tartelette myrtilles with the free French pronunciation lesson is the one I am stuck on.

At Pointe Ephémère (<http://www.pointephemere.org>) by the canal in the 19th, I dredge up a few words and pronounce them well enough to get tea in a real cup, not the plastic they are supposed to use, and I understand that I will have to bring the cup back to the counter afterwards. The lady in the patisserie would be proud of me. I drink it at an outside table and wait for my friend. When she arrives, and after I take my cup back, we go through the bookshop, upstairs, past the artist's studios to a presentation about an open source software project some boys have developed to do cool things with 3D shapes and electronic music.

I haven't had good experiences with electronic music and v-jaying in the past. I have never taken X or MDMA so I don't have any chemical affinity for it and there were some nights, some things, that I'll just say were not good. The programmer boys talk about programming. I love geek talk, but it's all in French so I struggle to concentrate for the hour. The building here is wonderful, rough and solid and big. The stools are uncomfortable. When they finally show their work I like it and am surprised that I like it, and I like that I'm surprised that I like it. After a chat by the canal, fending off drunks and keeping clear of the pompiers, we take the metro to Pigalle for dinner, South Western French food, enough to fell an ox. Then we go on to a tiny basement club, Project 101 (<http://www.project-101.com>). Two rooms underground with padded walls for sound-proofing, a DJ in one corner, bar fridge in the other room and no ventilation at all. It's dark. The music is perfect, sparse, cool, low and on a good sound system. We find chairs in a corner and get drinks. I could stay here for a long time if there was less smoke or more air.

By the time we leave it's quite late, or early. There are no taxis at all and we can't find the night bus. We end up walking home. From the 18th to the first only takes about an hour and a half, with a few stops. By 3.30am I'm home and sitting in the window.

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