

CENTRE FOR
CONTEMPORARY
PHOTOGRAPHY

Artwork Guide

2024 Fundraiser

Silent Auction

28 June - 13 July

404 George St, Fitzroy, Vic, 3036
info@ccp.org.au | www.ccp.org.au
03) 9417 1549

A message from the Director

Each year CCP undertakes a range of fundraising activities to enable us to deliver on our mission - to support, enable, promote, and celebrate the best in Australian and international photography. Since 1986 we have been at the forefront of contemporary image-making through our exhibitions, education and workshops, events, and public programs.

Our 2024 Fundraising Exhibition, which opens June 28th 6pm, features 18 of the world's leading photographers, each offering a single, framed photograph at an affordable price. These works have been donated to CCP to raise funds to support exhibitions, commissions, artists fees and production costs for the coming 12 months. We thank all the artists for their generosity and kindness in working with us on this event.

Below you will find a preview of all the works on offer, inc. dimensions, details of the starting bid amount, brief info on the work, and information about the artist. All works are being sold via 'silent auction', and bidding will go 'live' via the website from 11am June 28th.

This PDF is provided to you in advance of the works going live on the CCP website next week, please feel free to share with colleagues and friends. If you have any questions or would like to discuss any of the works please contact me at CCP or via email - 03 9417 1549 / director@ccp.org.au

Daniel Boetker-Smith, Director

Artists

Hoda Afshar

Ying Ang

Narelle Autio

Jo Duck

Odette England

Kyle Archie Knight

Katrin Koenning

Nikki Lam

Pixy Liao

Georgia Metaxas

Hayley Millar Baker

Patrick Pound

Ruth Maddison

Trent Parke

Lisa Sorgini

Tace Stevens

James Tylor

Anne Zahalka



Hoda Afshar

From the series In Turn, 2023

66.5 x 54.5 cm, AP, Framed

'In Turn' was made in response to the feminist uprising that began in Iran in September 2022, following the death of 22-year-old Jina Amini who had been arrested by Iran's morality police for not wearing her hijab properly. Afshar's monumental photographs are a tribute and testament to collective action and collective grief. The women in the photographs are, like Afshar, Iranian Australians who have watched the protests unfold from afar. Dressed in black, they cluster together and braid each other's hair. This is a direct allusion to the images on social media of women in Iran defiantly disregarding the veil, and to a practice common among Kurdish female fighters who plait each other's hair before going into battle against the Islamic State. With their faces mostly hidden from view and their backs turned, Afshar's subjects are surrogates for their brave sisters in Iran. The doves anchor the analogy: when protesters are killed in Iran, family and friends release birds into the sky.

Afshar's work has been widely exhibited. In 2023, her first major survey exhibition opened at the Art Gallery of NSW in Sydney accompanied by a publication. In 2021, her first monograph 'Speak the Wind' was published by MACK in London. Her work is part of numerous private and public collections including the Victoria & Albert Museum in London, KADIST in Paris, National Gallery of Victoria, Art Gallery of South Australia, National Portrait Gallery in Canberra, and the Art Gallery of NSW. Throughout her career, Afshar has been shortlisted for many prestigious art awards. In 2015, she won Australia's National Photographic Portrait Prize, in 2018, she was awarded the Bowness Photography Prize, and in 2021, she won the people's choice award of the Ramsay Art Prize, Art Gallery of South Australia.

Afshar is represented by Milani Gallery, Brisbane.

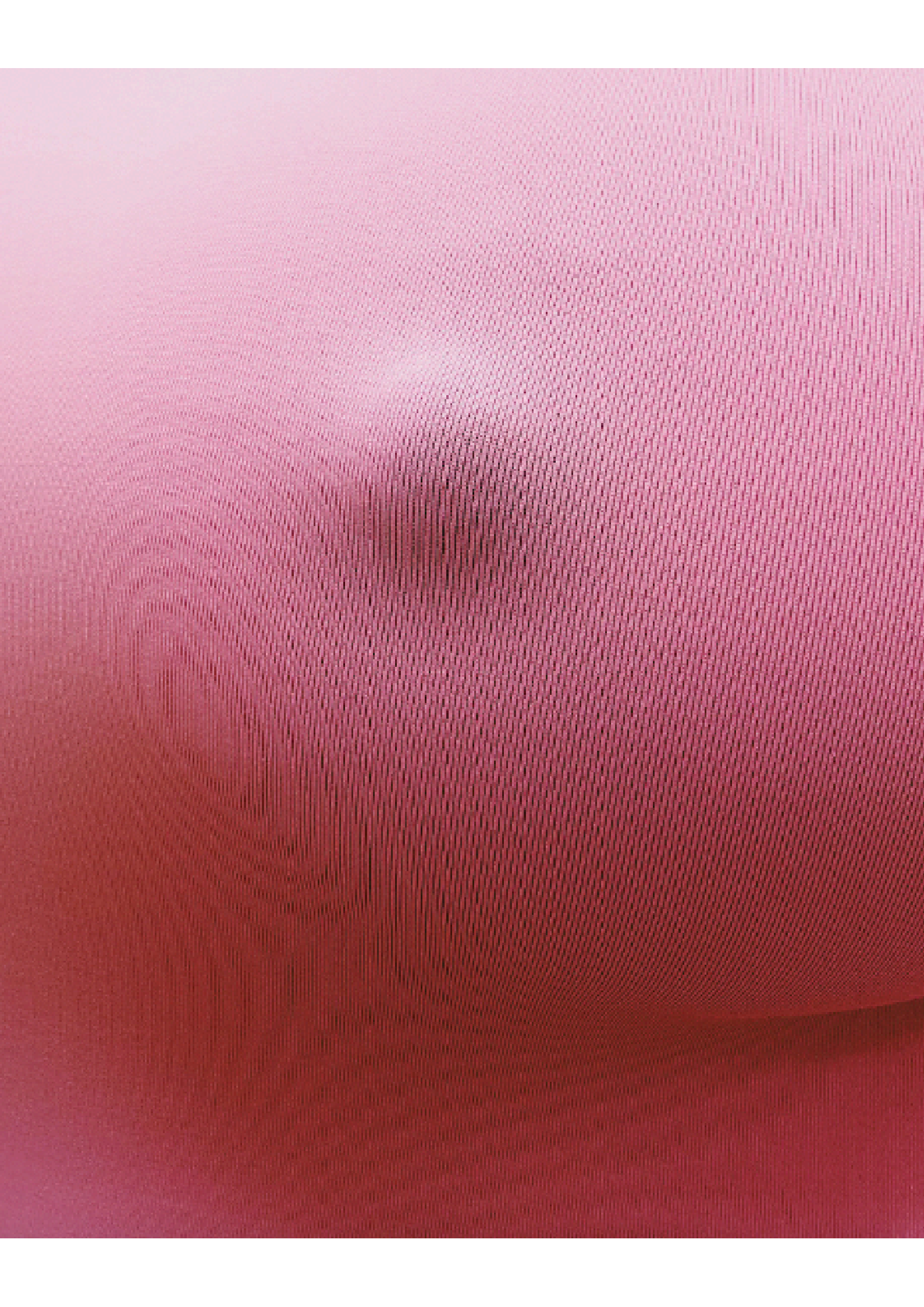
Instagram - @hodaafshar | www.hodaafshar.com

Silent Auction

Starting Bid - \$4,700

Scan the QR code to bid





Ying Ang

Un-tit-led, 2023

63.5 x 51 cm, Edition of 5, Framed

Ying Ang is an acclaimed photographer and author with a focus on documentary work ranging from deeply personal narratives to multi-disciplinary abstract and conceptual media. Her recent work has explored themes around the lived experiences of women.

Ang's work has been acquired by the Victorian State and Australian National Libraries, MoMA and Albert Museum London, and she recently exhibited at Rencontres d'Arles in France and Melbourne Now in 2023. Her first artist book, 'Gold Coast', won the New York Photo Festival and Encontros Da Imagem book prize for 2014 and acquired for the Rare Books Collection at the Victorian State Library and MoMA. 'Gold Coast' was also listed by Lensculture, Voices of Photography, Asia Pacific Photobook Archive and Self Publish Be Happy in their top photobooks of 2014 and honoured with a nomination for the prestigious Prix Pictet award. Ang's recent publication, 'The Quickening', was a winner of the Belfast Photo Festival 2021, runner up for the Australian Photobook of the Year, finalist for the Singapore International Photography Festival Book Prize and awarded with the silver award for the 2020 BIFA Documentary Photo Book Prize, bronze medal for the Documentary Book Prize at the 2021 Moscow International Foto Awards and Honorable Mention at the PX3 Paris Photo Awards and the Tokyo International Foto Awards. 'The Quickening' was exhibited in a solo show during Rencontres d'Arles in France in 2019, at the Manuel Rivera-Ortiz Foundation and at CCP in 2023. Ang lectures at the International Center of Photography in New York, and is the director of Le Space Gallery, Melbourne.

Instagram - [@yingang](#) | www.yingangphoto.com

Silent Auction

Starting Bid - \$800

Scan the QR code to bid





Narelle Autio

Drover, Channel Country, from the series *Into the Distance*, 2024

46.5 x 65.5 cm, Edition of 20, Framed

Narelle Autio's photographs are best known for their saturated colour and intense light, which capture Australia's relationship with the environment and represent a great homage to the beauty of Australian life. This photograph is from the series 'Into the Distance', featuring previously unreleased photographs Autio captured during a road trip across Australia in 2003-2004.

Autio is a multi award winning photographer whose artistic career spans over 30 years. In 2002, she became the first Australian to have won the venerable international Leica Oskar Barnack Award for her visceral photo series 'The Coastal Dwellers'. She has won two World Press awards, an American Picture of the Year award and two Walkley awards, as well as twice being a finalist in the Basil Sellers Art Prize, and a finalist in both the Fleurieu Art Prize and the Olive Cotton Award. Her work has featured in national and international exhibitions, including solo presentations of 'The Summer of Us' at the Australia Embassy in Paris (2014-2016) and the Bibliotheque Departementale des Bouches-du-Rhone, France (2014). Autio's work is held in the collections of the Art Gallery of New South Wales, National Gallery of Australia, Art Gallery of South Australia, Parliament House Collection, Artbank, National Gallery of Victoria, Samstag Museum of Art, Australian National Maritime Museum, as well as many private and corporate collections.

Autio is represented by [Michael Reid Gallery](#), Sydney and [Hugo Michell Gallery](#), Adelaide
Instagram - [@chillioctopus](#)

Silent Auction

Starting Bid - \$3,300

Scan the QR code to bid





Jo Duck

Koalaclava, 2023

78.5 x 63.5 cm, Edition of 5, Framed

Jo Duck is inspired by cinematography, weirdness, colour combinations and strangers. Driven by an appreciation for all things camp, joyful, and absurd, Duck's work centres on crafting unique characters who live by their own rules and her works are simultaneously strange and heartwarming. The humour of Duck's work is coupled with an intense approach to pre-production, seeing the creation of unique and atmospheric narratives. She researches ideas and develops concepts to inform an overarching story, that becomes the structure from which her images hang. Duck wants her viewer to create their own story from her pictures, and not be driven by her ideas.

Duck is a fine art and advertising photographer. Her work has been featured in *Vogue* and *Harpers Bazaar*, among others. Duck has exhibited work at the Centre for Contemporary Photography, Melbourne, Stedelijk Museum, Amsterdam and Design Museum Holon, Israel. Her clients include *Harper's Bazaar*, *Monocle Magazine*, *GQ*, *Zip Pay*, *Oyster*, *10 Magazine*, *iD*, *Bonds*, *MYOB*, Melbourne Fashion Festival and Peter Alexander. She collaborates on many creative projects worldwide, creating dancing jelly GIFs and splashing cakes with *Bompass + Parr*, and shooting *Marawa the Amazing* worldwide. Duck was shortlisted for the *Bowness Photography Prize* in 2019 and 2021.

Duck is represented by [artboxblack](#), Sydney

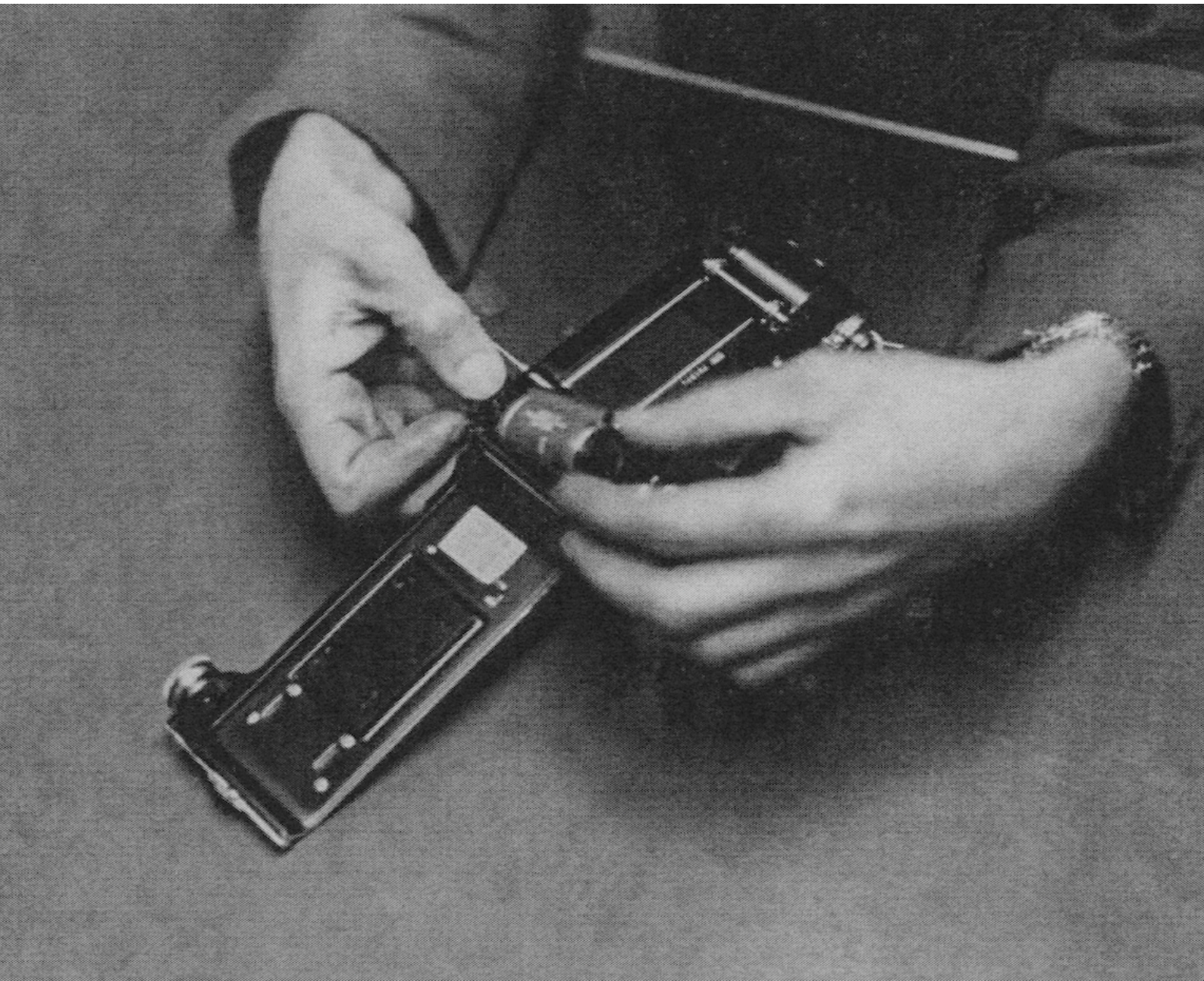
Instagram - [@jo_duck](#) | www.joduck.com

Silent Auction

Starting Bid - \$1,000

Scan the QR code to bid





Odette England

Reload from the series *Woman Wearing Ring Shields*
Face from Flash, 2023

51.5 x 63 cm, Edition of 3, Framed

In 'Woman Wearing Ring Shields Face from Flash,' Odette England uses photographs (found and her own) to investigate relationships between guns, cameras, human hands, and gendered violence against women. Since 2019, England has collected snapshots and other photographs showing men taking pictures of women without permission, women rejecting the camera by placing their hands over their faces, men posing with guns, and hands. These images suggest a complex relationship between guns, cameras, and violence against women. Both Susan Sontag and Teju Cole have written about the shared vocabulary between guns and cameras that load, aim, and shoot. In making these connections, England hopes to surface the problematic visual habits that are embedded in our culture and to work towards an alternative way of using the camera to share our voices rather than normalise violence. This book was shortlisted for the 2023 Images Vevey Photobook Award and will be published in late 2023 by Skinnerboox, Italy.

England is a writer, visual artist, and scholar. She is a 2022 Guggenheim Foundation Fellow and has received grants and awards from the Robert Rauschenberg Foundation, Puffin Foundation, and Anonymous Was a Woman, among many others, and has been nominated for the Foam Paul Huf Award (twice) and the Prix Pictet. She has published four award-winning books and has two books coming out this year. England graduated from the Rhode Island School of Design and received her Ph.D. in 2018.

England is represented by [Klompching Gallery](#), New York
Instagram - [@odetteengland](#) | Website - www.odetteengland.com

Silent Auction

Starting Bid - \$1,200

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Enjoy

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Kyle Archie Knight

Untitled (Coca Cola) from the series *Cruising for Bruising*, 2022

45 x 45 cm, Edition of 5, Framed

Cruising for a Bruising is a camp love letter to the Australian Suburbs. Growing up queer in outer-metropolitan Naarm (Melbourne), Kyle Archie Knight found himself drawn to explore the streets of his family neighbourhood. His search for moments that capture the essence of suburbia results in a celebration of the surreal and the mundane, the humorous and the humdrum.

Knight is a Wiradjuri queer photographic artist based in Naarm/Melbourne. With his long-form project, 'Cruising for a Bruising', he was a finalist (with High Commendation) in the Ballarat International Foto Biennale (BIFB) 2022 GradFoto exhibition. He has since been included in the 10th Ballarat International Foto Biennale (2023) as a core program artist. As part of the festival, Knight launched his debut photobook 'Cruising for a Bruising', published by M.33 Melbourne. Most recently, Knight was part of PHOTO 2024 in the 'New Photographers' exhibition held at Daine Singer Gallery.

Instagram - [@kylearchieknight](https://www.instagram.com/kylearchieknight) | www.kylearchieknight.com

Silent Auction

Starting Bid - \$500

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Katrin Koenning

magnolia from the series *between the skin and sea*,
2022

56.5 x 71.5 cm, Edition of 5, Framed

Katrin Koenning's work travels across still and moving images and text, at times including found materials, painting and collage. Her work pursues intimacy and interconnection, with stories evolving over a period of years. In her extended image-dialogues, Koenning uses fragments and slippages to suggest narrative spaces, communities and lived experiences that are allied and fluid.

Koenning is a visual artist from Bochum-Langendreer (in the German Ruhrgebiet), and now lives and works in Naarm. She has been the recipient of multiple awards, such as the Bowness Photography Prize. Her work is regularly exhibited in Australian and international solo and group exhibitions including presentations at Ishara Art Foundation, Dubai, Chobi Mela, Dhaka, Paris Photo, Hamburg Triennial of Photography, Museum of Australian Photography, Centre for Contemporary Photography, Australian Centre for Photography and the National Gallery of Victoria. Koenning's images have been published in The New Yorker, Vogue.com, Zeit Magazine, The Guardian, New York Times, Esquire Italy, Der Spiegel, Yucca Magazine, California Sunday and many other places. Her work is held in numerous institutional and private collections, both in Australia and abroad. Most recently, her large-scale installation 'while the mountains had feet' (2020 — 2022) was acquired in whole by the National Gallery of Victoria.

Instagram - [@k_koenning](https://www.instagram.com/k_koenning) | www.katrinkoenning.com

Silent Auction

Starting Bid - \$1,500

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Nikki Lam

The Unshakable Destiny: Reprise, 2023

37 x 62.5 cm, Edition of 10, Framed

Nikki Lam is interested in the complexity and multiplicity of migratory expressions: its tensions, fragmentation, poetic threads of personal and collective histories. This work is drawn from the second chapter in 'The Unshakable Destiny', a modular trilogy about grief and memory, and the position of the artist during socio-political transitions. Lam asks, 'As Hong Kong transforms its resistance from political to personal, how do our image shift over time?' The trilogy is the artist's contemplation on time, protest and cinema and an attempt to speculate a different future through subjective and collective memories.

Lam is an artist-curator and filmmaker based in Narm (Melbourne, Australia). Lam's work has been shown widely across Australia and internationally, including as part of 'Primavera: Australian Young Artists 2023' at the Museum of Contemporary Art Australia in Sydney, Melbourne Now (2023) at National Gallery of Victoria, 'Only the future revisits the past' (2024) at Centre for Contemporary Photography, the Art Gallery of New South Wales, Australian Centre for Moving Image (ACMI), TarraWarra Museum of Art, Arts House Melbourne, Rising Festival, Itoshima Art Farm International Arts Festival in Japan and Pier 2 Art Center in Taiwan. Her recent work 'the unshakable destiny_2101' has been shortlisted for multiple art prizes across Australia and is awarded Best Audio Visual Project at Jakarta Independent Film Festival. In 2023, she was awarded the ACME Residency London by Australia Council for the Arts. In addition, Lam is co-director of Hyphenated Biennial and Hyphenated Projects, which had been awarded the Asia Pacific Arts Awards for Innovation in 2024, and she co-runs Slow Burn Books, a tiny bookshop that circulates independent art publications across Asia-Pacific.

Instagram - [@curiousother](https://www.instagram.com/curiousother) | www.nikkilam.info

Silent Auction

Starting Bid - \$800

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Pixy Liao

Intertwined, from the series *Experimental Relationship*,
2023

40.5 x 53 cm, Edition of 5, Framed

Pixy Liao's long-standing project 'Experimental Relationship' (2007-) explores gender, relationship and cultural dynamics through a series of staged photographs, often featuring herself and her Japanese partner Moro. Of the work, Liao has said: 'As a woman brought up in China, I used to think I could only love someone who is older and more mature than me, who can be my protector and mentor. Then I met my current boyfriend, Moro. Since he is 5 years younger than me, I felt that the whole concept of relationships changed, all the way around. I became a person who has more authority and power. I started to seriously think about the significance of this relationship, and start experiments with photographs. My photos explore the alternative possibilities of heterosexual relationships. Moro made me realize that heterosexual relationship doesn't need to be standardized. Even if the relationship is not the type we are familiar with, it still exists and has its own benefits. The purpose of this experiment is to break the inherent relationship model and reach a new equilibrium.'

Liao is among the most exciting contemporary artists practicing photography today. Born in China, she now resides in New York. She has exhibited her work internationally, including at Fotografiska, Rencontres d'Arles, Asia Society, and the National Gallery of Australia.

Liao is represented by Chambers Fine Art, New York; L21 Gallery, Spain; Blindspot Gallery, Hong Kong); Capsule Shanghai, Shanghai and Venice; Stieglitz 19, Belgium and Galleri Vasli Souza, Norway

Instagram - [@bloodypixy](https://www.instagram.com/bloodypixy) | Website - www.pixyliao.com

Silent Auction

Starting Bid - \$2,000

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Ruth Maddison

From the series *There is a time*, 2008

45.5 x 65.5 cm, Edition of 8, Framed

This photograph was taken by Ruth Maddison on the Monaro plain – the road that links Eden/Yuin country, where she lives, to Canberra/Ngunnawal country.

Maddison began taking photographs in the mid-1970s and exhibited her 'Christmas Holiday with Bob's Family' – a series of hand-coloured, snapshot-style images mimicking scenes from a family photo album – at Ewing Gallery in Melbourne in 1979. Since then, she has held many solo exhibitions at venues such as the Australian Centre for Photography, Sydney; the Victorian Centre for Photography; the Tin Sheds Gallery, Sydney; and the National Gallery of Victoria; and has been included in numerous group shows at national, state and regional galleries, including *Reveries: photography and mortality* at the National Portrait Gallery in 2007. Maddison has been commissioned to produce work for media, government and community organisations, and has won a number of grants and awards such as the Hobart City Art Prize (2007) and the Josephine Ulrick National Photography Prize for Portraiture (2002). Maddison's work is represented in major public collections including the National Gallery of Australia, National Gallery of Victoria, the Museum of Contemporary Art, the National Library and the State Libraries of Victoria and New South Wales, as well as university, corporate and private collections.

Instagram - [@ruthmaddison](https://www.instagram.com/ruthmaddison)

Silent Auction

Starting Bid - \$1,500

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Georgia Metaxas

Palairos Grove (Voula), from the series *Mnemosyne Grove*, 2020

63.5 x 51 cm, Edition of 7, Framed

Georgia Metaxas' work sits within a documentary framework, aspects acknowledging her interest in documentary photography and the tension found between 'artistic' intent and documentary purpose. Portraiture is at the core of her work and is examined predominantly through universal rituals and gestures.

Metaxas series 'Mnemosyne Grove' uses the olive tree as its central motif to explore family lineage and tragedy through connections between land, family archives, and storytelling, reflecting on the photograph's ability to provide a nexus for multiple personal histories – in particular, those of migration, displacement, loss, and return. Of this work, Metaxas has said 'Memory is inherently porous and complex, as is memoriam. Our dealings with recollection and loss are personal, familial, and communal in their ambit. They shift and reshape with every conversation, image, and experience of place.'

Metaxas is an Australian photographer based in London. Her work is held in private collections in Australia and the United Kingdom as well as in public collections and institutions including Artbank, City of Melbourne Arts and Heritage Collection, City of Yarra Arts and Heritage Collection, La Trobe Picture Collection, State Library of Victoria, Museum of Australian Photography, National Gallery of Victoria and the Supreme Court of Victoria.

Instagram - [@georgia_metaxas](https://www.instagram.com/georgia_metaxas) | www.georgiametaxas.com

Silent Auction

Starting Bid - \$1,800

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Hayley Millar Baker

Untitled (Taming) from the series *The Trees Have No Tongues*, 2019

95 x 73.5 Edition of 5, Framed

In her practice, Hayley Millar Baker employs oblique storytelling methods, encouraging audiences to embrace her ever-unfolding narratives as non-linear or fixed – with their meanings and interpretations unravelling and evolving over time. Baker has described 'The Trees Have No Tongues' as 'a portal to the in-between. It tells of the thousands of years of cultural practices that were dismantled as a result of the introduction of Christianity and the irreparable trauma that ensued.'

Baker is a lens-based artist living and working in Melbourne, Australia. She is Aboriginal Gunditjmarra/Djabwurrung/Nira-Bulok Taungurung with mixed Anglo-Indian and Portuguese-Brazilian heritage. Baker's work centres on Indigenous feminine narratives of being, spirituality, and the psyche - drawing from her personal experiences and cultural identity. Capturing the inner worlds of Indigenous women, Baker focuses on the psychological intricacies they navigate. She portrays the culturally-induced ways of seeing and being that honour the indomitable spirit and profound spirituality innate to Indigenous women. Baker's works have been extensively exhibited in major group and solo exhibitions. She has been commissioned to create significant works for esteemed institutions such as Buxton Contemporary, Rising Festival, ACCA, the National Gallery of Australia, PHOTO2021, the Museum of Contemporary Art Australia, and the International Ballarat Foto Biennale.

Millar Baker is represented by [Vivien Anderson Gallery](#), Melbourne and [Cassandra Bird](#), Sydney

Instagram - [@hayleymillarbaker](#) | www.hayleymillarbaker.com

Silent Auction

Starting Bid - \$2,500

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Trent Parke

Mount Pandemonium, 1998

54.5 x 64.5 cm, Edition of 5, Framed

Trent Parke's work captures an emotional and psychological portrait of a raw Australia. He is known for his poetic, often darkly humorous photography that offers an emotional and psychological portrait of his home country of Australia – from the southern outback to its busy beaches. Though rooted in documentary, his works sit between fiction and reality, exploring themes of identity, place, and family life. This work was taken in Bathurst, NSW at a makeshift race track. Works from this shoot featured in Parke's celebrated series 'Minutes to Midnight', described as 'a document of a changing nation, uneasy with its identity and its place in the world, and a work of fiction which when combined suggests the build-up, aftermath and rebirth of an apocalyptic world.'

Parke is one of Australia's most renowned photographers and his long-standing career has received international critical acclaim. In 2007, Parke became the first, and only, Australian to be admitted as a member of the appraised Magnum Photo Agency. His work has been exhibited widely and is held in major institutional collections, including the National Gallery of Australia, Museum of Contemporary Art, National Gallery of Victoria, Art Gallery of New South Wales, Art Gallery of South Australia, Artbank, Magnum London and Magnum Paris. Parke has published eight books, and been the subject of four ABC TV documentaries: 'The Spirit of Cricket' (2020), 'The Art of The Game' (2018), 'The Black Rose' (2015), and 'Dream Lives' (2002).

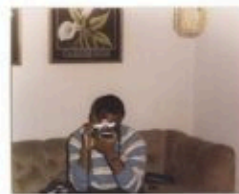
Parke is represented by [Michael Reid Gallery](#), Sydney and [Hugo Michell Gallery](#), Adelaide
Instagram - [@chillioctopus](#)

Silent Auction

Starting Bid - \$3,300

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Patrick Pound

The Camera Club, 2022

113 x 93 cm, Edition of 5, Framed

Patrick Pound is an Australian artist who works with collections as if on a dare. Pound's creative practice rethinks collection and display models and unpacks how things might be found to hold and express ideas differently in gallery and museum contexts. He positions the collection as a medium. He also investigates new methods of interconnecting collection works using internet search methods as an organizing system for finding, ordering and displaying collections as artworks. The technique of the intersecting matrix hang, and the performative search engine generating internet artworks is a new development in curatorial methodology and thinking, which asks questions of our understandings of sorting and storing and searching information in the internet age, pressing us to rethink museum models of collection and display.

Pound's 2017 survey exhibition 'Patrick Pound: The Great Exhibition' was held at the National Gallery of Victoria. A major monograph was published to accompany that survey of Pound's collection-based artworks. In 2019 Pound was shortlisted to represent Australia at the Venice Biennale. He has held over 50 solo exhibitions and been in over 80 curated exhibitions in New Zealand, Australia, USA, France, England, Korea, Italy, Hong Kong, Indonesia, Malaysia, etc. Pound's work is held in many public galleries including the National Gallery, Canberra, the Art Gallery of New South Wales, the National Gallery of Victoria, the Art Gallery of South Australia, Te Papa Tongarewa, Wellington, Auckland Art Gallery and Christchurch Art Gallery.

Pound is represented by [STATION Gallery, Melbourne](#) and [Melanie Roger Gallery, Auckland](#)

Instagram - [@patrick_pound](#)

Silent Auction

Starting Bid - \$1,000

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Lisa Sorgini

Don't Cry from the series *In Passing*, 2024

62.5 x 42.5 cm, Edition of 5, Framed

'In-Passing' began in 2015, the year Lisa Sorgini became a mother to her first child, and then shortly after suffered the loss of her own mother to illness. At first, the series provided a therapeutic outlet for a new reality that didn't feel like her own, which she described as 'Two new identities, mother and motherless.' These events provide the inception for what has since become a long-running commentary, a visceral account of the chaos and intimacy of the familial space during her children's formative years. With references to mortality and renewal, each image tells of a particular stage in the cycle of her children's development and their relationship, reflecting the complexities, intimacy and emotional landscapes within the mother-child universe.

Sorgini is an Italian-Australian artist, born in Adelaide, Australia. Working across still photography she looks at themes of the human condition; care-giving, motherhood, memory and familial spaces. In 2023, she exhibited work from 'Behind Glass' and 'Mother' at PhEST and Ragusa photo festivals in Italy, and Ballarat Photo Festival in Australia. In 2022 she released her first book, 'Behind Glass', published by Libraryman and was also commissioned to produce work for PHOTO 2022. She has been recognised in multiple awards including the Taylor Wessing Photographic Portrait Prize (UK), National Portrait Prize (AU), The Lucie Portrait Project, Head-On photo awards, Portrait of Humanity and Australian photography awards. Her work has been exhibited and published extensively worldwide, with notable profiles in The New Yorker, TIME Magazine, NY Times and Creative Review.

Instagram - [@lisa.sorgini](https://www.instagram.com/lisa.sorgini) | Website - www.lisasorgini.com

Silent Auction

Starting Bid - \$1,500

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Tace Stevens

They Will Never Erase Us from the series *We Were Just Little Boys*, 2023

45 x 64.5 cm, Edition of 5, Framed

In 2023, Tace Stevens was commissioned by the Magnum Foundation and World Monuments Fund to document the Kinchela Aboriginal Boys Training Home (KBH). During visits with the Uncles, some visiting for the first time since they left, Stevens recorded their stories and reflections, bringing to light the difficult histories which permeate the site. Built on the stolen land of the Dunghutti, KBH was established in Kempsey, New South Wales in 1924. The home was a state-run institution that housed hundreds of young Indigenous boys forcibly removed from their families. The forced removal of Indigenous children from their families was a practice sanctioned by government policies. This was an act of genocide. The KBH existed for over fifty years, closing in 1970.

Stevens is a Noongar and Spinifex visual storyteller from Western Australia. She uses photography and film to explore this world, and to better understand who she is, as an Aboriginal woman. Building strong relationships with those she photographs allows her work to have a sense of authenticity and truth.

Instagram - [@tacestevens](https://www.instagram.com/tacestevens) | www.tacestevens.com

Silent Auction

Starting Bid - \$750

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James Tylor

Aotearoa my Hawaiki #6, 2015

63 x 63 cm, Edition of 5, Framed

This series explores the Polynesian Māori concept of Hawaiki. Hawaiki is the ancestral homeland and/or island where Māori people came from before migrating to Aotearoa (New Zealand). Of this work, James Tylor has said: 'For New Zealand Māori people, the actual physical place of Hawaiki is 'Avaiki Nui (The Cook Islands). As an Australian of Māori descent, I have always had an ideological connection to Aotearoa, because it is the place where my Māori ancestors came from before migrating to Australia. As a Māori Australian, my Hawaiki or ancestral homeland is Aotearoa. Growing up in Australia, I always held a connection to the ideological meaning of Aotearoa: "land of the long white cloud". As a child this meaning made me imagine a place where the mountains touched the clouds. This was a very different place to my home where I grew up in Australia, which is mostly flat with clear blue skies. This series represents my ideological connection to Aotearoa through my New Zealand Māori ancestry. However, it also highlights my disconnection from the physical place or landscape of New Zealand because my Māori family migrated to Australia so many generations ago.'

Tylor is an Australian multi-disciplinary contemporary visual artist. He was born in Mildura, Victoria. His work is held in national and international collections, including the Art Gallery of New South Wales, Art Gallery of South Australia, National Gallery of Australia, National Gallery of Victoria, National Portrait Gallery (UK) and George Eastman Museum (USA).

Tylor is represented by [Vivien Anderson Gallery](#), Melbourne; [N.Smith Gallery](#), Sydney and [GAGPROJECTS](#), Adelaide

Instagram - [@jamesptylor](#) | www.jamestylor.com

Silent Auction

Starting Bid - \$1,800

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Anne Zahalka

Exotic Birds, 2006

53.5 x 53.5 cm, Edition of 12, Framed

In her series 'Wild Life', (2006/2017) Anne Zahalka features actual dioramas from the American Museum of Natural History in New York. Part readymade, and also a site for manipulation and intervention, Zahalka's images of these famous dioramas bring into question the display practices of museums and the position of authority they reinforce with regard to knowledge, classification and collection. The world outside the museum has changed too however, with ready access to information and ease of travel. Zahalka posits 'Why visit a museum when we can research via internet, watch re-enactments of dinosaur stampedes on TV, or pay for a spot on an eco-tour?'

Zahalka is one of Australia's most highly regarded photo-media artists having exhibited extensively in Australia and overseas for over thirty years. She has held over 40 solo exhibitions and her work is included in all major museums in Australia. Zahalka's work has often explored cultural and gendered stereotyping, challenging these with a humorous and critical voice. She deconstructs familiar images and re-presents them to allow other figures and stories to be represented that reflect on diversity and difference. More recently her concerns have shifted to the environment and the ecological disaster that has been unfolding globally and in her country. In 2023, Zahalka had a major survey show ZAHALKAWORLD: An Artists Archive at the Museum of Australian Photography and won the prestigious Bowness Photography Prize for her *Kunstkammer*.

Zahalka is represented by [ARC ONE Gallery](#), Melbourne and [Dominik Mersch Gallery](#), Sydney

Instagram - [@annezac](#) | www.zahalkaworld.com.au

Silent Auction

Starting Bid - \$1,800

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How to bid

Register to bid

In order to bid in the Silent Auction, you will first need to create an account on the Centre for Contemporary Photography (CCP) website. This is through the [Login page](#) on the CCP website. CCP members will already have an account. Please be aware that by registering, you are agreeing that CCP can contact you via email.

When you register for an account, you will receive an email prompting you to change your password. You will need to undertake this step to ensure you have access to your account.

Every time you wish to bid, you will need to make sure you are logged in to the CCP website.

Bid on an artwork

Bidding opens: 11am, 28 June

Bidding closes: 2pm, 13 July

Each artwork can be accessed to bid on via clicking on the hyperlink. Conversely, the full list of artworks can be accessed [here](#).

The first bid is for the starting price listed in this catalogue. After this, the bids will increase by 10% of the current bid value. For instance, if the price is listed as \$1000, the next bid will be \$1100. All prices are in Australian dollars.

To place a bid, simply click the 'BID' button. When you place a bid, you will receive email confirmation of that bid. If you are outbid, you will receive notification via email, in case you wish to make a higher bid.

In the event that you win, you will receive an email notifying you of your success. This will include a request for full payment. Please ensure you make the payment within 48 hours to secure your work. Payment can be made via card on the CCP's website.

If you have any questions, please contact CCP on
+03 9417 1549
or info@ccp.org.au

Online Print Sale

In addition to the Fundraiser Exhibition/Silent Auction, we are pleased to be offering an exclusive Online Print Sale. This sale will feature a range of 8 x 10 inch limited edition prints by among the most noted Australian and international artists practicing in photography today, including:

Abigail Varney	Finn Goldstraw	Nicholas Mahady
Adam Ferguson	Gabrielle Hall-Lomax	Oliver Foster
Adrian Jing Song	Genevieve Ginty	Phường Nguyễn Lê
Ali McCann	Honey Long & Prue Stent	Pia Johnson
Amos Gebhardt	Hootan Heydari	Ponch Hawkes
Anne Moffat	Isabella Capezio	Renato Colangelo
Ayman Kaake	Izabela Pluta	Sara Oscar
Buzz Gardiner	Janina Green	Sean Davey
Cecilia Sordi Campos	Kaede James Takamoto	Shea Kirk
Cherine Fahd	Katrin Koenning	Simon Terrill
Chloe Dewe Mathews	Kelvin Lau	Stephanie Syjuco
Christopher Koller	Kiron Robinson	Teva Cosic
Clare Rae	Kristian Häggblom	The Huxleys
Clare Steele	Liss Fenwick	Tobias Titz
Cyrus Tang	Marta Bogdanska	Wei Weng
Danica Chappell	Martin Parr	Yask Desai
Darren Tanny Tan	Meg De Young	Youqine Lefèvre
EJ Hassan	Minami Ivory	Zoë Croggon
Emmaline Zanelli	Ming Liew	
Erhan Tırlı	Morganna Magee	

All prints are in an edition of 20 and priced at \$250 each. Scan the QR code below to browse available works



Acknowledgements

This exhibition is supported by our Major Partners for 2024: Hahnemühle, Spicers Australia, Final Grade, HC Pro & Colour Factory. All works in this exhibition have been printed on Hahnemühle Fine Art Paper, by Final Grade Printing and framed by Colour Factory. All CCP signage, posters and postcards printed by HCPro and supplied by Spicers Australia.



Hahnemühle



FINAL GRADE

COLOUR *factory*
PHOTOGRAPHIC LAB & PRINT STUDIO



Donate

For over 35 years CCP has supported emerging, early, mid-career, and senior photographers – launching careers, providing professional development and education, building connections, and creating community. CCP's influence continues to reverberate throughout Australia's social, cultural and creative sphere.

To continue to do so we need your help!

As a registered charity, and a small arts organisation, all support matters and all donations have an impact and make a difference. All donations go directly towards delivering our exhibition and public programs, paying artists fees, paying production costs, commissioning new work, and producing publications.

Any donation of \$2 and over is tax-deductible.

CENTRE FOR CONTEMPORARY PHOTOGRAPHY

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