



Centre for Contemporary Photography
Annual Report 2007

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Mission

Centre for Contemporary Photography (CCP) engages Victorians and visitors to Victoria in contemporary photography via an accessible environment that promotes appreciation and understanding of contemporary photo-based arts, particularly emerging and innovative practice. CCP supports artists and enables audiences to explore photography via exhibitions, lectures, workshops, publications and public debate.

CCP Profile

CCP is the pre-eminent Victorian organisation—with purpose-designed galleries—for the exhibition of contemporary photo-based arts.

____ The CCP provides a context for the enjoyment, education, understanding and appraisal of contemporary practice. CCP works from a tradition of photography and explores the various dimensions of the post-photographic through exhibition and allied activities. A not-for-profit membership organisation, CCP was established by the photographic community in 1986.

____ Core CCP activities are exhibitions (touring and gallery); education; public programs and information services; publishing; print sales and advocacy. CCP occupies a unique place within Australian contemporary arts organisations; a place where emerging photo-based artists can gain a formative experience in the development and staging of exhibitions; where practicing photographers can find new audiences; and established artists can experiment with new directions. Entry to the CCP galleries is always free, encouraging visits from broad sections of the community.

Centre for Contemporary Photography acknowledges the Wurundjeri community as the first owners of this country. Today, they are still the custodians of the cultural heritage of this land.

Exhibition Advisory Committee

Naomi Cass
Director
Rebecca Chew
Deputy Director
Karra Rees
Curator
Maree Clarke
Curator,
Koorie Heritage Trust
Sue Ford
Artist
Marco Fusinato
Artist
Paul Knight
Artist
Kyla McFarlane
Assistant Curator
Exhibitions
Monash University
Museum of Art
Fabio Ongarato
Director
Fabio Ongarato Design
Daniel Palmer (Chair)
Lecturer
Theory Department
Faculty of Art and Design
Monash University
& CCP Board Member
Ben Speth
Filmmaker
Clare Williamson
Exhibitions Curator
State Library of Victoria
& CCP Board Member

Staff

Naomi Cass
Director
Rebecca Chew
Deputy Director
Karra Rees
Curator
Darren Sylvester (0.4)
Designer
Jaana Sahling (0.8) until April
Shay Minster (0.8) from May
Gallery Assistant
Sidonie Haass (0.2) until April
Communications Coordinator
Liesl Pfeffer (0.6) from June
Administrative Assistant
Michael Nichols (0.4) from Nov
Education Officer

Volunteers & Interns

CCP would like to thank its many valuable volunteers and interns that assisted the Centre in 2007.

____ We estimate that volunteer staff provided at least 3,476 hours of work for which CCP gratefully acknowledges. CCP would not have been able to operate without the generous support of the following people:
Benjamin Ashe, Atlanta Bell, Devika Bilimoria, Xavier Connelly, Katie Cornell, Jeremy Drape, Ari Dyball, Andrew Evans, India Farmer, Rachel Feery, Elena Galimberti, Carley Garner, Christian Ghezzi, Roni Gomez, Linsey Gosper, Aron Hemingway, Leah Holscher, Kotoe Ishii, Veronica Hodgkinson, Kirsty Hulm, Anita Lynch, Sonia Mangiapane, Stevie Maree, Nicole Marie, Bree Morison, Sue Neal, Georgina Nebe, Natasha Newman, Caroline Pankert, Oliver Parzer, Vicky Rodewyk, Alisia Romanin, Catherine Scobie, Christina Tester, Louise Thompson, Sian Thomson and interns Jacki Bloustein and Megan Byrd.

Board of Management

Chair

Ross Millen

Ross is a commercial partner with national law firm Deacons. His major clients include the Victorian Government and various organisations involved in the arts and media sectors. Ross is a member of several charitable and community boards and committees and enjoys the contemporary arts. *Attended 7/8 2007 meetings*

Deputy Chair (Vacant)

Treasurer

Warwick Dick

Accountant & MYOB Consultant
Attended 2/8 2007 meetings

Secretary (until March)

Priscilla Mellado

Priscilla is a tertiary qualified marketing executive with over 12 years experience in developing and implementing successful marketing programs across consumer goods, marketing services, fast food, grocery, telecommunications, retailing and commercial and residential real estate. She is currently Marketing Manager with Melbourne Ventures Pty Ltd, the technology commercialisation company of the University of Melbourne.
Attended 1/8 2007 meetings

Gerry Costigan

Gerry has managed communication campaigns in government, corporate, finance, arts and major event sectors and is currently Communications Advisor for Industry Fund Services. Since 1995 he has contributed to the development and implementation of public awareness campaigns for leading public relations agencies; the Melbourne Festival; Department of Premier and Cabinet during Victoria's celebrations of the Centenary of Federation; CPA Australia; and Industry Super Funds. Prior to 1995, Gerry was employed as a Chartered Accountant and Financial Advisor for Price Waterhouse. He holds a Bachelor of Economics from the Australian National University and certificates in Public Relations and Copywriting from RMIT University.
Attended 5/8 2007 meetings

Stephen Nossal

Division Director, Macquarie Capital, Macquarie Group Limited
Stephen is a senior member of the Macquarie Capital team at Macquarie Group. He has acted as an advisor to corporate, State and Commonwealth Government clients for over 13 years. Currently his main focus is on raising capital for listed Australian companies. Prior to working in the finance industry, Stephen spent five years as a management consultant at Accenture (then Andersen Consulting).
Attended 5/8 2007 meetings

Daniel Palmer

Daniel holds a Bachelor of Arts (Hons) from the University of Western Australia and a PhD from the University of Melbourne, and is currently a Lecturer in the Theory Department of the Faculty of Art & Design at Monash University. He was previously Curator of Projects at CCP, and has also taught at the University of Melbourne (in Art History, Cultural Studies and Media & Communications) and at the Victorian College of the Arts. Daniel is well known for his writings on contemporary Australian art, with a special interest in photography and media art. He is a regular contributor to Australian and international visual arts journals such as *Art & Australia*, *Real Time*, *Broadsheet*,

Photofile and Frieze.

Daniel is also a Board member of the Melbourne International Arts Festival.

Attended 7/8 2007 meetings

Margaret Riddle

Margaret holds a Bachelor of Arts (Hons) from the University of Melbourne and is a former Senior Lecturer and Chair of the Department of Fine Arts, University of Melbourne. She is currently the Managing Editor and Director of Telling Words Co Pty Ltd, publishers of newspapers for niche markets.
Attended 6/8 2007 meetings

Matthew Sleeth

(co-opted July 2007)

Matthew is a Melbourne-based artist and has exhibited widely in Australia, the USA, Japan and Europe and as part of international events including the Berlin Photography Festival, Odense Photo Biennale (Denmark), Noorderlicht Photofestival (The Netherlands) and the Venice Architecture Biennale. A touring exhibition of his work will commence at Aperture Gallery, New York in 2008. Matthew was recently named one of Australia's 50 most collectable artists by *Australian Art Collector* magazine. Matthew's work is held in major public collections in Australia and Denmark and numerous private collections. His books include *Ten Series/106 Photographs* (2007), *Opikon* (2004), *Survey* (2004), *home + away* (2003), *Tour Of Duty* (2002), *The Bank Book* (2001) and *Roaring Days* (1998). Matthew is represented by Josef Lebovic Gallery, Sydney, Sophie Gannon Gallery, Melbourne, Jan Manton Art, Brisbane, Galerie Lichtblick, Cologne, Galleri Hornbaek, Denmark and Nichido Contemporary Art, Tokyo.

Attended 4/8 2007 meetings

Claudia Terstappen

Claudia studied German Literature and Philosophy at the Heinrich Heine University and Sculpture and Photography at the Art Academy in Dusseldorf, Germany and is now a practicing artist of more than 20 years with an impressive string of international exhibitions, awards and publications to her name. She has lived and worked in Germany, Great Britain, Spain and the USA. Her artistic work focuses on the interrelationship between religion, superstition and science in relation to place, culture and time. Claudia has been a lecturer at many internationally recognised universities, including The Slade School of Fine Art, Goldsmith College, Chelsea School of Art and The Royal College in London as well as Maryland University, Massachusetts College of Art and the State University New York. For 10 years she directed Southampton University's postgraduate program in Barcelona. In 2002 her artistic work brought her to Australia and in 2004 she was appointed Professor of Fine Arts in the Faculty of Art & Design at Monash University.
Attended 1/8 2007 meetings

Clare Williamson

Clare is currently the Exhibitions Curator at the State Library of Victoria. She has worked previously as Associate Curator of Photography at the Queensland Art Gallery and as Curator at the Australian Centre for Contemporary Art. During this time she has undertaken professional residencies at the Museum of Modern Art, New York (1990) and Ikon Gallery, Birmingham, UK (1996). She has also visited the People's Republic of China (1992) and Japan (1995) as a curatorial team member for the First and Second Asia-Pacific Triennials, Queensland Art Gallery. Clare has served on numerous other voluntary boards and committees in support of the arts including the City of Maribyrnong's Public Art Advisory Panel (as Chair 2003–2006).
Attended 7/8 2007 meetings

It gives me great pleasure to report to you as the Chair of CCP that 2007 was an outstanding year for the Centre.

In 2007 CCP commenced what will become a biennial program of midcareer surveys with the outstanding exhibition *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*. For the first time in our new premises, CCP galleries were devoted to one artist drawing upon works from public and private collections. This was the first major survey undertaken by the Centre. Through support from the Australia Council, private donors and other organisations, this exhibition, catalogue and subsequent Australia-wide tour offered a focussed and in-depth journey through the work of one of Australia's most well-known and successful photo-based artists. Visitation from the general public, schools and tertiary institutions greatly increased during this exhibition.

CCP is engaging with a wide variety of stakeholders and participating in a broad range of artistic, educational and community activities. Through support from the Macquarie Group Foundation, for the first time in 22 years, CCP commenced a formal education program in 2007 building upon the excellent work already undertaken by the Centre. CCP is widely known for its longstanding lecture and workshop program, floor talks, on-line education kits, publications and community events. 2007 was the final year in our Strategic Business Planning cycle 2005–2007. During this period CCP has moved to new premises and expanded all activities including exhibition spaces, the number of exhibiting artists and staff. The Centre liaises closely with relevant government bodies and complies with all necessary requirements for support and assistance. Board members provide considerable time and support on a voluntary basis to enable the Centre to deliver a variety of programs and services. CCP's wonderful results are indicative of a healthy, diverse and functioning Board and staff.

In closing I would like to take this opportunity to thank all members of the Board, the outstanding Director, Naomi Cass, Deputy Director, Rebecca Chew and CCP staff, dedicated volunteers, generous donors and wonderful supporters and members.

Ross Millen
CCP Chair

Director's Report

Against the plethora of images in public and private life, Centre for Contemporary Photography strengthened its purpose by presenting work that challenges and explores the ubiquitous and diverse nature of photography. Over 21 years CCP has developed as a site for participation at many levels of experience, complexity and engagement. Visitors are invited not only to view exhibitions, but to enrol in workshops, attend floor talks and lectures, submit proposals for exhibition, write for CCP's *Flash* newsletter, upload images onto CCP's website or submit work for the *Kodak Salon*, Australia's largest open-entry, photography award.

Exhibited

In 2007 CCP upheld an astonishing range of approaches to photomedia. Over the space of this year, successive artists reinvented the physical space of CCP and its relationship to the viewer.

— *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* curated by Karra Rees, for the first time presented one exhibition throughout CCP's nautilus shaped gallery and was the first mid-career survey curated by CCP. *Hall of Mirrors* drew work from public and private collections presenting a non-linear thematic journey through a single, dynamic thread in the work of Sydney-based artist Anne Zahalka. Accompanied by a significant publication, *Hall of Mirrors* broke all gallery and education attendance records for CCP, and will continue to do so as it journeys across Australia on a national tour supported by Visions of Australia and managed by National Exhibitions Touring Support, Victoria.

— *Composite Realities Amid Time and Space: Recent Art and Photography* curated by Melbourne-based artist David Thomas (Vic) presented work by 11 artists from Australia, New Zealand, France, Germany and Korea, and challenged spatial and existential expectations of CCP. In *New Work: Expanded and Compressed* curator Danny Lacy (Vic) also invited seven participating artists to play with space and interpretation of photomedia. In a gentle reorientation of floor as exhibition space, Dacchi Dang (NSW) exhibited hand coloured photographs on the concrete floor in Gallery Two, while the monumental installation *Rhapsodia*, by Melbourne-based artist Kit Wise, crept from wall to ceiling and floor transforming the experience of Gallery Four.

The solo exhibition remains an important domain across the landscape of Australian art and one where CCP makes significant contribution. In 2007 CCP exhibited established artists Louise Hubbard (Vic), New Zealand artist Ann Shelton, Immo Klink (UK), Hayden Fowler (NSW) and Daniel Crooks (Vic). Emerging artists continue to find voice at CCP with exhibitions by Andrew Merry (NSW), Thuy Vy (Vic), Samantha Small (ACT), Antuong Nguyen (Vic), and Sapna Chandu (Vic), who was winner of the 2007 Colour Factory Award, judged by Rupert Myer, Polixeni Papapetrou and Phill Virgo. A highlight in artists exhibiting early in their career was Silvana Mangano and Gabriella Mangano (Vic).

CCP's Projection Window presented a broad range of approaches to exhibiting images on the skin of the building, including animated still images from the 1980s by William Anderson (Vic), video by Mark Rodda (Vic) and animation by Kouichi Tabata (Japan).

In 2007 CCP participated in the Melbourne International Arts Festival with a broad selection of internationally regarded artists in the *Merce Cunningham Dance Company Photography Portfolio I & II*. For the first time, CCP presented a survey of recent award-winning photojournalism in the *Nikon-Walkley Press Photographer of the Year 2002–2006*.

The *Leica/CCP Documentary Photography Award* and national tour has provided a regular and unique platform for the exhibition and debate surrounding documentary photography in Australia since 1997. The *Sixth Leica/CCP Documentary Photography Award*, judged by Kelly Gellatly, Christopher Köller and Kyla McFarlane was won by Stephen Dupont with special mention for the series by Laki Sideris.

Echo: Sounding Out Contemporary Photography was an off-site exhibition drawing upon work by 11 artists, some of whom had previously exhibited at CCP, and designed to expand audiences for the artists and CCP. *Echo* was curated by Naomi Cass and Rebecca Chew for professional services firm Deloitte, Melbourne.

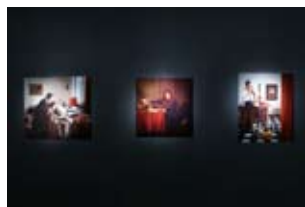
Spoken

CCP's longstanding, annual lecture series brought a range of scholars and artists speaking about current research and practice, commencing with Helen Ennis, Scott McQuire and Charles Green and Lyndell Brown. A forum was presented in conjunction with the Melbourne International Arts Festival on Dance, Performance and Photography with Trevor Carlson, Anne Marsh, David Rosetzky and Ben Speth, chaired by Daniel Palmer.

Public and specialist education has always been an active part of CCP. Renowned educator Les Walking extended his program with two new courses, and enrolments increased in 2007. With substantial support generated through Rotary, the third Rotary Youth Arts Program (RYAP) for youth at risk in the City of Yarra, was presented in conjunction with Dancehouse and Westside Circus. Workshops were led by Tatjana Plitt, culminating in *Through the Looking Glass*, an exhibition presented in Visy Education Space. With support from the City of Yarra, RYAP participant Wu Shang was commissioned to create a monumental billboard in Bridge Road, Richmond.

Artist floortalks continue as a highlight of CCP's program, supported by Jasper Coffee and presented every Saturday after openings.

Towards the close of 2007, CCP achieved funding from the Macquarie Group Foundation to compliment and expand existing education programs to include schools and public programs. Gallery educator, Michael Nichols joined CCP and developed a wide range of programs for implementation in 2008. During this period Michael began a series of consultations with experts and service providers in the City of Yarra and beyond to inform his planning process, including establishing a reference group for schools and youth education.



Installation views
Hall of Mirrors:
Anne Zahalka Portraits 1987–2007
Photos Leah Holscher 2007

Written

An established practice, CCP invitations provide an effective snapshot with an artist statement and image for each gallery, which overtime provide a useful document. Catalogues are however the longstanding and substantial contribution to Australian art and in 2007 funds were achieved through government and private donors to publish either solely by CCP, or in conjunction with artists, catalogues for the following exhibitions: *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*, *Composite Realities Amid Time and Space: Recent Art and Photography*, *Sixth Leica/CCP Documentary Photography Award*, *Rhapsodia, Some things uncanny* and *Echo: Sounding Out Contemporary Photography*. On-line education kits were published for the touring exhibitions *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* and the *Sixth Leica/CCP Documentary Photography Award*.

CCP's *Flash* newsletter commissioned articles from a range of emerging and established writers, published short interviews with exhibiting artists and a member's response page, providing a small, well illustrated and well regarded context for a broader discussion on photography.

Listen

CCP undertook a range of surveys to better understand our relationship with the many communities that make up our diverse physical, on-line, education, artistic and general audience. Exhibiting artists were also surveyed in order that we better understand what they are looking for in exhibiting with CCP. Where we can, CCP has responded to findings of these surveys. For example, in 2008 artist fees have been doubled. Conversely, while artists indicated that they would most prefer an illustrated CCP catalogue to accompany their exhibition this is not possible for every exhibition at present. The results of the artist, visitor and members' surveys are summarised in the Performance Review, p. 23 ff.

Business Planning

2007 is the closing year in CCP's first three-year business planning cycle, written while CCP was between previous premises in Johnston Street and the new galleries in George Street Fitzroy. In 2007 CCP developed the Strategic Business Plan 2008–2010 with two years solid experience at 404 George Street.

Our Fabric

In 2007 CCP improved our street presence with an illuminated sign designed by Sean Godsell Architects aligned with their overall concept. In keeping with the streetscape, blue council signs have been erected on Smith and Johnston Streets and bike racks in Kerr Street. The Pratt Foundation provided support to improve the air-conditioning in the Visy Education Space. With support from Nikon, CCP's Imagebank page of our website was greatly improved with enhanced functionality and services.

Our Members

Members for CCP continue to be a valued part of our community. Members engage with CCP, undertake programs, respond to and attend a broad range of activities. Membership continues to be an important revenue stream while members are advocates for photography and CCP in the broader community.

In-kind

The exchange between CCP and in-kind donors involves services, goods, advice and support. In-kind donors are critical to the services that CCP offers in turn to the community. I would like to thank in particular the gracious and generous work of Tint Design in supplying CCP's quality vinyl signage; the glorious accommodation provided for interstate and international guests by Sofitel; the enthusiastic sponsors of the *Kodak Salon* and Nikon for the judging and prize provided for the Nikon Imagebank Award. Qnix have for many years now graciously hosted our website. From time-to-time, Prodigious Concepts support CCP through ingenious audio-visual services and solutions and Jasper Coffee generously supply fair trade coffee for the artist floor talks.

Speaking of kindness, I would like to thank CCP volunteers, in which I include the Board of Management (members listed page 4), the Exhibition Advisory Committee (members listed page 3) and the regular volunteers (listed page 3). From the breadth of their skills and experience, volunteers undertake activities as simple as stuffing envelopes through to complex tasks such as developing the *Leica/CCP Documentary Photography Award* exhibition tour and undertaking research. From the attentive servicing of an enquiry from the public through to the high order professional support provided by the Board of Management, CCP thrives on the goodwill and generosity of many people.

On 27 December 2007 Sandra Bardas OAM passed away; a generous and enthusiastic supporter of Indigenous self-determination and education as well as the arts. Sandra was a CCP Board Member from 2001–2006 and is remembered with respect and missed by all who had the pleasure of working with her.

While artists receive a small fee for their exhibition, it is fair to say that artists subsidise the sector. I thank exhibiting artists for their splendid work and time given to realising their exhibitions at CCP.

An exciting and challenging year, CCP staff have once again performed beyond the call of duty to work with utmost professionalism and intelligence with artists, the community, sponsors, donors and funding bodies. I acknowledge the expansive contributions of Rebecca Chew, Deputy Director; Karra Rees, Curator; Jaana Sahling, Gallery Assistant (until April); Darren Sylvester, Designer; Tony Dutton, Bookkeeper; Sidonie Haass, Communications Coordinator (until April); and I welcome new members of staff, Shay Minster, Gallery Assistant; Liesl Pfeffer to the new position of Administration Assistant including her work on CCP communications, and Michael Nichols, Education Officer.

Funding

In 2007 I received generous support from the Australia Council, Arts Victoria and CCP to attend exhibitions across Europe. Rebecca Chew received an Australia Business Arts Foundation, Margaret Lawrence Bequest Scholarship to undertake study at the Melbourne Business School in 2008.

Additional support was achieved in 2007 in the form of a triennial grant from the Macquarie Group Foundation for CCP education programs.

CCP is a recipient of triennial support from the Victorian Government through Arts Victoria and the Commonwealth Government through the Australia Council. In addition to this funding, CCP received support in 2007 for the final year in our three-year tripartite agreement between both funding bodies and CCP, through the inspired program, the Visual Arts and Crafts Strategy (VACS). VACS has provided critical support enabling CCP to perform effectively in our new premises, earning 52% of its operating income and achieving a 24% increase in visitors from 2006.

Naomi Cass
CCP Director

deutsche
und
reichliche
Malerei
Hrsg. L. Lorenz



Exhibition Program

Tuesday 19 December 2006 — Wednesday 24 January 2007

Summer Projection Window

Immo Klink

Pret-a-Porter—Infrastructure Spectaculaire

Gretel Hennerup, 'Pret-a-Porter—Infrastructure Spectaculaire',
Fashion Trend Australia: Arts & Culture, 2006/07,
Fall/Winter, No. 6: 110.

Tim Richards, 'See', *The Age: Summer Age*,
Wednesday 24 January 2007: 2.

'Victoria', *Art Gallery Guide Calendar*,
January/February 2007.

Andrew Merry
Edgewood # 1 2006
pigment print 38 x 56 cm
Courtesy the artist

Dacchi Dang
Liminal 2005
photomontage, gum bichromate,
water colour drawing on paper,
Perspex 3 x 79 cm (detail)
Courtesy the artist

Justin Andrews
*Study for an Abstract
Construction* 2006-07
acrylic and ink on panel, digital film
dimensions variable (detail)
from the exhibition, *New Work:
Expanded and Compressed*
Courtesy the artist



Previous
Anne Zahalka
The Writer
(Dr Michael Haerdter/director
Kunstlerhaus Bethanien) 1987
cibachrome photograph 80 x 80 cm
(detail)
Courtesy the artist
Arc One Gallery Melbourne and
Roslyn Oxley9 Gallery Sydney

Friday 26 January — Saturday 10 March

Gallery 1

Andrew Merry

Edgewood: Aerial Photography of New Suburbia

Megan Backhouse, 'Around the galleries',
The Age: A2 Culture and Life, 3 February 2007: 22.

Robert Nelson, 'Shadow play is a circular affair',
The Age: Metro, 31 January 2007: 16, (illus.).

'Events', *Landscape Architecture Australia*, May 2007,
No. 114: 14, (illus.).

'February Salon', *Trouble*, February 2007: 23.

'Melbourne', *Art Almanac*, March 2007: 64.

'Victoria', *Art Gallery Guide*,
January/February 2007: 50, (illus.).

Gallery 2

Dacchi Dang

Liminal

'Melbourne', *Art Almanac*, March 2007: 64.

'Victoria', *Art Gallery Guide*,
January/February 2007: 50, (illus.).

'Victoria', *Art Gallery Guide Calendar*,
January/February 2007.

Gallery 3

New Work: Expanded and Compressed

Justin Andrews, Guy Benfield, Lane Cormick, Kate Fulton,
Kyle Jenkins, Natasha Johns-Messenger, Oscar Yanez.

Curated by Danny Lacy

'Melbourne', *Art Almanac*, March 2007: 64.

'Victoria', *Art Gallery Guide*,
January/February 2007: 50, (illus.).

Gallery 4

Silvana Mangano & Gabriella Mangano

if ... so ... then

Robert Nelson, 'Shadow play is a circular affair',
The Age: Metro, 31 January 2007: 16, (illus.).

Penny Webb, 'Visual Arts', *The Sunday Age: M*,
4 February 2007: 35, (illus.).

'Melbourne', *Art Almanac*, March 2007: 64.

'Victoria', *Art Gallery Guide*,
January/February 2007: 50, (illus.).

Projection Window

William Anderson

Australia

'Melbourne', *Art Almanac*, March 2007: 64.

'Victoria', *Art Gallery Guide*,
January/February 2007: 50, (illus.).

Friday 23 March — Saturday 12 May

Galleries 1, 2, 3, 4 & Projection Window
Anne Zahalka Hall of Mirrors:
Anne Zahalka Portraits 1987–2007
Curated by Karra Rees

Suzie Attiwill, 'Hall of Mirrors', *Artichoke*, 2007, No. 19: 74-79, (illus.).
Brigitte Barta, 'Upfront: View', *The Age: Good Weekend*, 21 April 2007: 19, (illus.).
Lucy Elliot, 'Art Matters', *MCV*, 12 April 2007: 14.
Stewart Hawkins, 'In with the old, in with the new,' *The Weekend Australian Financial Review*, 17-18 February 2007: 34.
David Levell, 'Diary: The best of what's on in Australia, state by state', *Qantas: The Australian Way*, March 2007, No. 165: 172, (illus.).
Robert Nelson, 'Theatrical but not always poetic', *The Age*, 18 April 2007: 18.
Olivia Poloni, 'Hall of Mirrors: Anne Zahalka Portraits 1987–2007 in Melbourne', *Art Monthly Australia*, July 2007, No. 201: 3-6, (illus.).
Tanya Petersen, 'Working backwards', *Broadsheet*, June 2007, Vol. 36, No. 2: 129-131, (illus.).
Annika Priest, 'Desire, discover, do', *Melbourne Leader*, 18 April 2007: 21.
Jacqui Taffel, 'Click and myth approach', *The Sydney Morning Herald: Spectrum*, 14-15 April 2007: 4-5, (illus.).
Darren Tofts, 'Reviews', *Photofile*, Spring 2007, No. 81: 65, (illus.).
Penny Webb, 'Preview: Visual Arts', *The Sunday Age: More About You*, 8 April 2007: 27.
Karra Rees interview with Lisa Dempster, 'Karra Rees, Curator, Centre for Contemporary Photography', *Art-Search*: <http://www.art-serach.com.html> (accessed November 2006).
'Burjini au go-go', *The Age*, 30 March 2007: 17, (illus.).
'CCP show', *Monster Children*, 2007, No. 14: 24, (illus.).
'Editor's choice: March, April, May', *The Australian Art Market Report*, Autumn 2007, No. 23: 38, (illus.).
'Eight days', *The Sunday Age: M*, 15 April 2007: 7, (illus.).
'Events - Hall of Mirrors: Anne Zahalka Portraits 1987–2007', *Australia Council*: <http://www.ozco.gov.au/events.aspx>
'Exhibitions', *Oyster*, No. 68: 178, (illus.).
'Film clips', *Better Photography*, 30 March 2007: 110, (illus.).
'Fitzroy', *Trouble*, March 2007: 20.
'Fitzroy', *Trouble*, April 2007: 18.
'Fitzroy', *Trouble*, May 2007: 18.
'From Netherlands to pub land', *The Quarterly Newsletter of the Australia Council for the Arts*, Winter 2007, No. 4: 7, (illus.).
'Hall of Mirrors', *Australian Photography*, March 2007: 16, (illus.).
'Happenings in the world of portraiture', *National Portrait Gallery*: http://www.portrait.gov.au/static/World_of_Portraiture.php
'Major survey of Zahalka portraiture', *Fifty-Plus News*, April 2007: 25, (illus.).
'Melbourne', *Art Almanac*, March 2007: 64.
'Melbourne', *Art Almanac*, April 2007: 64, (cover illus.).
'News: diary', *Artichoke*, 2007, No. 18: 38, (illus.).
'Reviews', *Arkrush*, 3 May 2007, No. 57, (illus.).
'Victoria', *Art Gallery Guide*, March/April 2007: 47, (illus.).
'The Weekend starts here', *The Age: EG Entertainment Guide*, 30 March 2007: 3, (illus.).
'What's on Melbourne', *The Australian Financial Review: Life & Leisure*, 11-13 May 2007: 4, (illus.).
'What's on Vic', *Limelight*, March 2007: 102, (illus.).
The Age: Metro, 21 March 2007: 16, (advertisement).
Arena Magazine, April-May 2007, No. 88: inside front cover, (advertisement).
Gallery: National Gallery of Victoria, March/April 2007: 53, (advertisement).

Catalogue

Hall of Mirrors: Anne Zahalka Portraits 1987–2007, text by Naomi Cass, Daniel Palmer, Julie Rose and Karra Rees, 20 x 20 cm catalogue, colour reproductions, 49 pp.

Friday 25 May — Saturday 7 July

Gallery 1

Ann Shelton

A Library to Scale

Brigitte Barta, 'Things to do: see', *The Age: Good Weekend*, 23 June 2007: 13, (illus.).

Richard Watts, 'Stories of place', *MCV*, 21 June 2007: 14, (illus.).

Penny Webb, 'Visual Arts', *The Sunday Age: M*, 10 June 2007: 35.

'Fitzroy', *Trouble*, May 2007: 18.

'Fitzroy', *Trouble*, June 2007: 18.

'Fitzroy', *Trouble*, July 2007: 19.

'Melbourne', *Art Almanac*, July 2007: 62.

Galleries 2 & 3

2007 Kodak Salon

Lyndal Cairns, 'Photo fears crop shots for history', *Melbourne Leader*, 30 May 2007: 7, (illus.).

Richard Watts, 'Smartarts', *Radio 3RRR*, Wednesday 18 April 2007, 10am: 102.7FM.

'Call for entries: Centre for Contemporary Photography's 2007 Kodak Salon', *Photography Week*, 30 April 2007.

'City of Yarra Committees, Invitations for new members', *Melbourne Yarra Leader*, 24 January 2007: 7.

'Fitzroy', *Trouble*, May 2007: 18.

'Fitzroy', *Trouble*, June 2007: 18.

'Fitzroy', *Trouble*, July 2007: 19.

'Melbourne', *Art Almanac*, March 2007: 64.

'Melbourne', *Art Almanac*, April 2007: 64.

'Melbourne', *Art Almanac*, July 2007: 62.

'Winner's circle: 2007 Kodak Salon winners', *Trouble*, July 2007: 34-35, (illus.).

Arena Magazine, June-July 2007, No. 89:

inside front cover, (advertisement).

Art Almanac, April 2007: 82, (advertisement).

Catalogue

2007 Kodak Salon, 20 x 20 cm catalogue, black and white reproductions, 8 pp.

Gallery 4

Samantha Small

Wait Not Want

'Fitzroy', *Trouble*, May 2007: 18.

'Fitzroy', *Trouble*, June 2007: 18.

'Fitzroy', *Trouble*, July 2007: 19.

'Melbourne', *Art Almanac*, July 2007: 62.

Projection Window

Mark Rodda

Under A Tungsten Star

'Fitzroy', *Trouble*, May 2007: 18.

'Fitzroy', *Trouble*, June 2007: 18.

'Fitzroy', *Trouble*, July 2007: 19.

'Melbourne', *Art Almanac*, July 2007: 62.



Anne Zahalka
Graham Budgett and Jane Mulfinger, London 1988
type C photograph 50 x 50 cm
Courtesy the artist
Arc One Gallery Melbourne
and Roslyn Oxley9 Gallery Sydney

Friday 20 July — Saturday 1 September

Galleries 1, 2 & 3

Composite Realities Amid Time and Space: Recent Art and Photography

Lisa Benson, Christoph Dahlhausen, Marie Jeanne Hoffner,
Seong Kyoo Jeon, John Nixon, Rose Nolan,
Regis Parray, Monique Redmond, David Thomas,
Tilman, Jong Gu Yoon.
Curated by David Thomas

Brigitte Barta, 'Things to do: see', *The Age: Good Weekend*, 25 August 2007: 19, (illus.).
Ingrid Periz, 'David Thomas: works for this century', *Australian Art Collector*, April-June 2007, No. 40: 115-123, (illus.).
Penny Webb, 'Visual arts', *The Sunday Age: M*, 5 August 2007: 39, (illus.).
'Fitzroy', *Trouble*, July 2007: 19.
'Fitzroy', *Trouble*, August 2007: 18.
'Melbourne', *Art Almanac*, July 2007: 62.
'Melbourne', *Art Almanac*, August 2007: 68.

Catalogue

Composite Realities Amid Time and Space: Recent Art and Photography, text by Naomi Cass, David Thomas and Zara Stanhope, 15 x 21 cm catalogue, colour reproductions, 28 pp.

Gallery 4

Louise Hubbard

Hack Work

Megan Backhouse, 'Art around the galleries', *The Age: A2 Culture and Life*, 4 August 2007: 10, (illus.).
Penny Webb, 'Visual arts', *The Sunday Age: M*, 5 August 2007: 39, (illus.).
'Fitzroy', *Trouble*, July 2007: 19.
'Fitzroy', *Trouble*, August 2007: 18.
'Melbourne', *Art Almanac*, July 2007: 62.
'Melbourne', *Art Almanac*, August 2007: 68.

Projection Window

Daniel Crooks

Pan No.2 (one step forwards, one frame backwards)

'Fitzroy', *Trouble*, July 2007: 19.
'Fitzroy', *Trouble*, August 2007: 18.
'Melbourne', *Art Almanac*, July 2007: 62.
'Melbourne', *Art Almanac*, August 2007: 68.

Daniel Crooks
*Pan No.2 (one step forwards,
one frame backwards)* 2007
DV/DVD 4:50 minutes 16:9 (still)
Courtesy the artist and
Sherman Galleries Sydney

Louise Hubbard
Hack Work 2006
DVD 6:29 minutes 1:1.85 (still)
Courtesy the artist

John Nixon
EPW:O (Photosheets) 1999-2002
photographs on manilla folders
35.5 x 47 cm each (detail)
from the exhibition
*Composite Realities Amid Time and
Space: Recent Art and Photography*
Courtesy the artist and
Anna Schwartz Gallery Melbourne



Gallery 1

Merce Cunningham Dance Company
Photography Portfolio I & II

Gregory Crewdson, Chuck Close, William Eggleston, Olafur Eliasson, Peter Fischli/David Weiss, Candida Hofer, Vera Lutter, Cindy Sherman, Darren Almond, Robert Gober, Richard Hamilton, Christian Marclay, Bruce Nauman, Ernesto Neto, Gabriel Orozco, Terry Winters

Michael Desmond, 'Awe and Contemplation', *Broadsheet*, December 2007, Vol. 36, No. 4: 239.
Robert Nelson, 'Art connections going beyond a cringe', *The Age*, 26 December 2007: <http://www.theage.com.au/articles/2007/12/25/1198345005528.html> (accessed 9 January 2008).
Annika Priest, 'Desire, discover, do', *Melbourne Leader*, 3 October 2007: 19.
Jason Smith, 'Reviews', *ArtsZine: e-newsletter of the Melbourne International Arts Festival*, 11 October 2007, No. 16, (illus.).
'Fitzroy', *Trouble*, October 2007: 18.
'If it's Tuesday, this must be Milan...', *The Age: Melbourne Magazine*, October 2007, No. 36: 20.
'Melbourne arts festival salutes master of dance', *Fifty-Plus News*, October 2007: 23, (illus.).
'Photography Portfolio I & II', *Melbourne International Arts Festival Program*, October 2007: 47, (illus.).
'Photography Portfolio I & II', *Melbourne International Arts Festival: Connections, Instances, Happenings and Conversations*, October 2007: unpaginated.

Galleries 2 & 3

Sixth Leica/CCP Documentary Photography Award

Michael Amendolia, Cara Bowerman, James Brickwood, Anthony Dawton, Stephen Dupont (2), Sean Hobbs, Jesse Marlow, Natalie McComas, Matthew Newton, Laki Sideris, Steven Siewert, Doug Spowart+Victoria Cooper, Emma Thomson, Tamara Voninski, Tom Williams, Lisa Wiltse

Naomi Cass interview with Melissa Bennett, 'Smartarts', *Radio 3RRR*, Thursday 6 September 2007, 10.30am: 102.7FM.
Melissa Hart, 'Winners are grinner', *Art Monthly Australia*, October 2007, No. 204: 58.
Carole Tilney, 'And the winner is...', *Capture*, November-December 2007: 17-23, (illus.).
Sofia Todorova, 'Axe Me Biggie!', *The Big Issue*, 20 November-3 December 2007, No. 292: 2-3, 24-27, (illus.).
'Awards', *Capture*, November-December 2007: 41.
'Desire, discover, do', *Melbourne Leader*, 5 September 2007: 21.
'Fitzroy', *Trouble*, September 2007: 18.
'Fitzroy', *Trouble*, October 2007: 18.
'Keep your eye on the prize and you might spot a winner', *MX*, 25 September 2007: 2, (illus.).
'Leica/CCP Documentary Photography Award', *Australian Photography*, September 2007: 17, (illus.).
'Leica/CCP Documentary Photography Award', *Australian Photography*, January 2008: 17, (illus.).
'Life in pictures, imprints in time', *The Sydney Morning Herald*, 28 June 2007: 2, (illus.).
'Photo essay: Matthew Newton', *Arena Magazine*, October-November 2007: 1, 14, 20, 32, 51, (illus.).
'September salon', *Trouble*, September 2007: 28-29, (illus.).
'What's on', *Australian Financial Review*, 5-7 October 2007: L4, (illus.).
Art Almanac, April 2007: 82, (advertisement).

Catalogue

Sixth Leica/CCP Documentary Photography Award, text by Carl Jones and Naomi Cass, 21 x 10 cm catalogue, colour reproductions, 24 pp.

Gallery 4

Antuong Nguyen
Love Lucy

Megan Backhouse, 'Art around the galleries', *The Age: A2*, 22 September 2007: 20.
'About town', *Australian Financial Review: Arts*, 27 September 2007: 25.
'Exhibitions', *enews, the newsletter of venues.com.au*, October 2007, Available; www.venues.com.au (accessed 25 October 2007).
'Fitzroy', *Trouble*, September 2007: 18.
'Fitzroy', *Trouble*, October 2007: 18.

Projection Window

Thuy Vy
Ancestors

'About town', *Australian Financial Review: Arts*, 27 September 2007: 25.
'Fitzroy', *Trouble*, September 2007: 18.
Trouble, October 2007: cover (illus.) and 18.



Cindy Sherman
Untitled 2003
digital C-print 71 x 47 cm
from the exhibition
*Merce Cunningham Dance Company
Photography Portfolio I & II*
Courtesy the artist

Thuy Vy
Ancestors #1 2007
sepia photograph 4:00 minutes
(still)
Courtesy the artist



Gregory Crewdson
Untitled Documentary Shot 2004
digital C-print 53 x 71 cm
from the exhibition
*Merce Cunningham Dance Company
Photography Portfolio I & II*
Courtesy the artist and
Luhring Augustine Gallery New York

Friday 2 November — Saturday 15 December

Gallery 1
Hayden Fowler
Call of the Wild

Megan Backhouse, 'Art Around the Galleries', *The Age: A2*, 17 November 2007: 10, (illus.).
Melissa Hart, 'Artnotes: Victoria', *Art Monthly Australia*, November 2007, No. 205: 51, (illus.).
Daniela Velickovic, 'Arts Diary', *Radio 3RRR*, Monday 12 November and Tuesday 13 November 2007, 7pm: 102.7FM.
Richard Watts, 'Get wild', *MCV*, 22 November 2007: 16, (illus.).
'Fitzroy', *Trouble*, November 2007: 20.
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Melbourne', *Art Almanac*, November 2007: 76.
Arena Magazine, October-November 2007: inside cover, (advertisement).

Gallery 2
2007 CCP/Colour Factory Award
Sapna Chandu
Some things uncanny

Annika Priest, 'Desire, discover, do', *The Melbourne Leader*, 14 November 2007: 19.
'And the winner is', *TPI: The Printed Image Newsletter*, October 2007, Ed. 36: 1.
'Awards', *Capture*, November-December 2007: 41.
'CCP/Colour Factory Award', *Australian Photography*, December 2007: 17, (illus.).
'Exhibitions and Competitions', *Australian Commercial Media Photographers website*, Available: www.acmp.com.au (Accessed 20 September 2007).
'Fitzroy', *Trouble*, August 2007: 18.
'Fitzroy', *Trouble*, November 2007: 20.
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Melbourne', *Art Almanac*, August 2007: 68.
'Melbourne', *Art Almanac*, November 2007: 76.
'Victoria', *Art Gallery Guide*, November 2007: 53, (illus.).
Arena Magazine, October-November 2007: inside cover, (advertisement).

Catalogue
Some things uncanny, text by Olivia Poloni,
15 x 15 cm catalogue, colour reproductions, 6 pp.

Gallery 3
Nikon—Walkley Press Photographer of the Year
2002–2006
'Fitzroy', *Trouble*, November 2007: 20.
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Melbourne', *Art Almanac*, November 2007: 76.
Arena Magazine, October-November 2007: inside cover, (advertisement).
Capture, November-December 2007, back cover, (advertisement).
Walkley Magazine, September 2007, (advertisement).
Pro-Photo Magazine, September 2007, (advertisement).

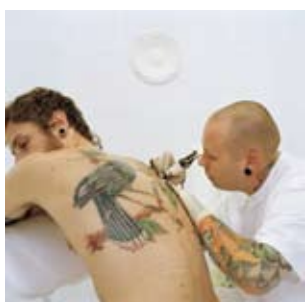
Gallery 4
Kit Wise
Rhapsodia
Megan Backhouse, 'Kit Wise', *The Age: Melbourne Magazine*, November 2007: 112, (illus.).
Robert Nelson, 'An exercise in incongruity, and an allegorical killing', *The Age*, 7 November 2007: 18, (illus.).
Robert Nelson, 'Art connections going beyond a cringe', *The Age*, 26 December 2007:
<http://www.theage.com.au/articles/2007/12/25/1198345005528.html> (accessed 9 January 2008).
'Fitzroy', *Trouble*, November 2007: 20.
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Melbourne', *Art Almanac*, November 2007: 76.
'Smartarts', *Radio 3RRR*, Thursday 15 November 2007, 10am: 102.7FM.
Arena Magazine, October-November 2007: inside cover, (advertisement).

Catalogue
Rhapsodia, text by Dr Rhiannon Evans and Lisa Byrne,
14.5 x 21 cm catalogue, colour reproductions, 8 pp.

Projection Window
Kouichi Tabata
Selected Works
Brigitte Barta, 'Upfront: things to do', *The Age: Good Weekend*, 8 December 2007: 13, (illus.).
Lily Bragge, '48 hours', *The Age: A2*, 8 December 2007: 4, (illus.).
Daniela Velickovic, 'Arts Diary', *Radio 3RRR*, Monday 19 November and Tuesday 20 November 2007, 7pm: 102.7FM.
'Fitzroy', *Trouble*, November 2007: 20.
'Fitzroy', *Trouble*, Dec 2007/Jan 2008: 21.
'Melbourne', *Art Almanac*, November 2007: 76.
'Profiles', *Art Almanac*, December 2007-January 2008: 221, (illus.).
Arena Magazine, Oct-Nov 2007: inside cover, (advertisement).



Kit Wise
Rhapsodia 2007
digital print on acrylic
dimensions variable (detail)
Courtesy the artist



Sapna Chandu
Defending Love (collaboration with
Nathan & Talica Rosenbaum) 2007
type C print 80 x 80 cm
Winner of the 2007
CCP/Colour Factory Award
Courtesy the artist

Hayden Fowler
Call of the Wild I 2007
digital photograph
dimensions variable (detail)
Photo Sarah Smuts-Kennedy
Courtesy the artist
and Gallery Barry Keldoulis Sydney



Competitions & Awards

2007 Kodak Salon

The *2007 Kodak Salon* included works from over 300 artists from around the country. In its fifteenth year, the annual open-entry exhibition and competition presented work from CCP members and the broader community, demonstrating an astonishing range of engagement with photography, including secondary and tertiary students, art students, camera club members, commercial photographers, artists and aligned professions (graphic design, architecture) and hobbyists.

_____ The *Kodak Salon* is an effective exhibition for developing literate audiences for CCP's broader exhibition program. Popular with school groups and the community, the *Kodak Salon* presents visitors to CCP with a massive snapshot of 'where the camera is currently being pointed' and what technologies are currently being used. The exhibition is also an important step for many emerging artists, providing professional development, exposure and sales opportunities. Many artists participate in other CCP exhibitions and programs after first exhibiting in the *Kodak Salon*. The exhibition continued to attract high attendances and secondary school visits with over 2,600 visitors attending over the six weeks. Over \$7,000 worth of prizes were awarded in 14 categories from leaders in the photographic industry.

_____ The major prize from Kodak Professional for Excellence in Photomedia was awarded to Andrea Meadows.

_____ Other prize winners include Paul Ferman, for the Patrick Corrigan AM Acquisitive Prize; Atlanta Bell for Kayell Australia Best Inkjet Print; Ang Connor for Manfrotto Best Portrait; Heather Winter for Bond Imaging Best Work on an Environmental Theme; Katherine Wilkinson for the Polaroid People's Choice Award; Deanne Kampe for Aussie Commercial Video Rentals Best DVD/Video Work; Irena Megaloconomos for Photographic Imaging College Excellence in the Use of Colour; Amy Marjoram for Australian National University Best Use of Print Technology; Tony Reddrop for Baltronics Excellence in the Use of Lighting; Tim Gresham for Omnis Framing Best Black and White Work; Peta Carlin for Lomo Australia Most Innovative Use of Photomedia; Krystal Seigerman for Lomo Best Animal Image; Jason McQuoid for Excellence in Polaroid Work; Marcel Lee for *Australian Photography* Best Landscape Work; Patrick Rodriguez for *Digital Photography + Design* Excellence in Digital Printing; Frank Golotta for *Capture* Best Travel Photograph; Jeremy The for Australian Centre for Photography Most Emotionally Intense Image; and Irene Finkelde for Melbourne International Arts Festival Excellence in the Use of Narrative.

The 2007 judges were

Kristy Edmunds
Artistic Director
Melbourne International Arts Festival
Ulanda Blair
Special Projects Coordinator
Next Wave Festival
Naomi Cass
Director
CCP



Previous Page
Anne Zahalka
The Geographer 1994
ilfachrome photograph 96 x 73 cm
(detail)
Courtesy the artist
Arc One Gallery Melbourne and
Roslyn Oxley9 Gallery Sydney

Andrea Meadows
Icon (in white) from
The Subtleties of Silence series 2007
Lambda print 80 x 80 cm
Winner of the 2007 Kodak Salon
Excellence in Photomedia prize
Courtesy the artist

Sixth Leica/CCP Documentary Photography Award

The *Sixth Leica/CCP Documentary Photography Award* is a biennial showcase of contemporary Australian documentary photography. Since the inaugural exhibition in 1997, this biennial event has become an anticipated and important showcase of contemporary documentary practice. In 2007, 17 series out of 266 entries were selected for the exhibition at CCP; Michael Amendolia, Cara Bowerman, James Brickwood, Anthony Dawton, Stephen Dupont (2), Sean Hobbs, Jesse Marlow, Natalie McComas, Matthew Newton, Laki Sideris, Steven Siewert, Doug Spowart+Victoria Cooper, Emma Thomson, Tamara Voninski, Tom Williams, Lisa Wiltse. Themes ranged from shocking war imagery through to environmental activism, the 'Aussie schoolies' tradition and everyday life. The winner of the Award was Stephen Dupont for his portraits of Kabul locals, "*Axe Me Biggie*" or *Mr Take My Picture!* and for the first time an Honourable Mention was awarded to Laki Sideris for his poetic series *Beijing Bicycle*. Over 2,600 visitors came to the exhibition and voted Sean Hobbs the winner of the People's Choice Award for his shocking and disturbing series *The Horror of War*. The exhibition will tour nationally from 2008.

The 2007 judges were
Kelly Gellatly
Curator Contemporary Art
National Gallery of Victoria
Christopher Koller
Head of Photography Studio
School of Art VCA
The University of Melbourne
Kyla McFarlane
Writer and Assistant Curator Exhibitions
Monash University Museum of Art

2007 CCP/Colour Factory Award

An integral part of CCP's program is to provide opportunities for emerging photo-based artists through education, professional development and exhibition. As part of this commitment CCP presented the third Colour Factory Award in 2007; a national award for emerging photographers sponsored by Colour Factory, a leader in photographic printing. Awarded to an artist in the first five years of their practice, the winning artist is provided with type C exhibition prints (up to 1000mm x 760mm), consultation by Colour Factory and a solo exhibition in Gallery Two as part of CCP's annual exhibition program. Sapna Chandu from Victoria received the Award out of 47 entrants for her series *Some things uncanny*.

The 2007 judges were
Rupert Myer AM
Chairman
National Gallery of Australia
& Art Collector
Polixeni Papapetrou
Artist
Phill Virgo
Director
Colour Factory



Stephen Dupont
"Axe Me Biggie" – or Mr Take My Picture!
2006, silver gelatin photograph
50.8 x 40.8 cm
Winner
Sixth Leica/CCP
Documentary Photography Award
Courtesy the artist and
Byron McMahon Gallery Sydney

Echo: Sounding out contemporary photography

Echo: Sounding out contemporary photography, curated by Naomi Cass and Rebecca Chew, was exhibited off-site at professional services firm Deloitte in their Melbourne office from 27 August to 14 December 2007. The third in Deloitte's series of exhibitions, *Echo* included artists Chantal Faust, Janina Green, Tim Gresham, Michelle Hamer, Roger Hanley, Siri Hayes, Christopher Köller, Andrew Merry, Susan Purdy, David Redhill, Juha Tolonen. To provide staff and clients with an outlook beyond their daily corporate environment, Deloitte commission annual exhibitions for their offices. The exhibition also provides an opportunity for contemporary artists and art spaces to develop new audiences.

Catalogue

Echo: Sounding out contemporary photography, text by Frank Ford, Naomi Cass and Rebecca Chew, 21 x 15 cm catalogue, colour reproductions, 10pp.

Media

'Echoes resonate at Deloitte with their latest exhibition', *Deloitte*, 28 August 2007: www.deloitte.com (Accessed: 18/1/08).

Hall of Mirrors: Anne Zahalka Portraits 1987–2007

Hall of Mirrors: Anne Zahalka Portraits 1987–2007 curated by Karra Rees, focuses on the portrait work of established Australian photo-based artist, Anne Zahalka. In 2007 the national tour commenced with National Exhibitions Touring Support, Victoria, (NETS Vic) at Warrnambool Art Gallery, followed by the National Portrait Gallery in Canberra. The exhibition is scheduled to tour nationally until February 2010.

Catalogue

Hall of Mirrors: Anne Zahalka Portraits 1987–2007, text by Naomi Cass, Daniel Palmer, Julie Rose and Karra Rees, 20 x 20 cm catalogue, colour reproductions, 49 pp.

Media

Naomi Cass, 'Hall of Mirrors', *Portrait*, Summer 2007, No. 26: 36-39, (illus.).
Lynne Minion, 'A clue to the setting', *The Canberra Times: Panorama*, 22 December 2007, front page & 4-5, (illus.).
'Diary', *Qantas Magazine*, December 2007: unpaginated, (illus.).
'In development', *NETS Victoria Annual Report*, 2006/2007: 30 & 33, (illus.).
'On Show', *Portrait*, Summer 2007, No. 26: 41, (illus.).
Trouble, October 2007: 35, (illus.).



Installation view featuring Janina Green
Echo: Sounding out contemporary photography at Deloitte
Level 14 / 180 Lonsdale Street
Melbourne
27 August–14 December 2007
Photo Leah Holscher 2007

Anne Zahalka
artist #2 (Rosemary Laing) 1998
duraflex photograph 72.5 x 72.5 cm
Courtesy the artist
Arc One Gallery Melbourne and
Roslyn Oxley9 Gallery Sydney



Steven Siewert
Pigeon Loft from the series
The flight of the fanciers 2006
digital photograph 35 x 50 cm
Finalist
Sixth Leica/CCP
Documentary Photography Award
Courtesy the artist and Oculi

2005 Leica/CCP Documentary Photography
Exhibition and Award
January to December

The fifth biennial *Leica/CCP Documentary Photography Exhibition and Award* represented 17 contemporary Australian practitioners featuring a range of documentary work from intimate portraits to reportage. In 2007 the tour continued at the National Archives in Canberra; Logan City Gallery, Noosa Regional Gallery and Toowoomba Regional Art Gallery in Queensland; Coffs Harbour Regional Gallery in New South Wales; and Horsham Regional Gallery and Ararat Gallery in Victoria. The tour will complete its itinerary in 2008.

Catalogue

2005 Leica/CCP Documentary Photography Award, text by Naomi Cass and Kyla McFarlane, 21 x 10 cm catalogue, colour reproductions, 23pp.

Media

General

Kim Machan, 'Snap', *Art Monthly Australia*, April 2007, No. 198: 51.
'2005 LEICA/CCP Documentary Photography Award', *ART_A_BASE*, January–June 2007: 3.

Canberra

Megan Doherty, 'Today', *Canberra Times*, 6 November 2006: 12.
Matthew Eggans and Jen Batchelor from National Archives Australia interview with Nick Rheinberger, 'Afternoon', *ABC Canberra*, 13 November 2006, 3:12pm: 666AM.
Charly Ogilvie, 'Documenting life', *Canberra Times*, 11 January 2007: 5, (illus.).
'Archives display', *Queanbeyan Age*, 10 November 2006: 18.
'Australian insight', *Canberra Times: Panorama Magazine*, 2 December 2006: 3, (illus.).
'Mixed media', *Capture*, 1 February 2007: 54.
'Real' documentary photography', *Capital Magazine*, October 2006: 48, (illus.).
'What's going on', *Canberra Times*, 26 January 2007: 8.
Canberra Times: Panorama Magazine, January/February 2007, (advertisement).

Gippsland

Art Almanac, March 2006.
Art Monthly, March 2006, No. 187: 31, (advertisement).
Craft Arts International, No. 66: (advertisement).
Times-Spectator, 14 February 2006: 18, (advertisement).
Times-Spectator, 21 February 2006: 14, (advertisement).

Horsham

Merle Hathaway, 'Making an engaging decision', *The Advertiser*, 8 November 2007.
'2005 Leica/CCP Documentary Photography Award', *Gallery News*, October/November 2007, Vol. 18, Iss. 6: 1, (illus.).
'Horsham Regional Art Gallery', *Newsbrief: Victorian Association of Photographic Societies*, October 2007, Vol. 34, No. 9: 1.
'In the picture: for the love of art', *Wimmera Mail-Times*, 23 November 2007.
'Photo exhibition', *Wimmera Mail-Times*, 5 December 2007.
'Photography pupils' pep talk', *The Mail Times*, 5 November 2007.
'Profiles', *Art Almanac*, November 2007: 230, (illus.).
'Suiting varied tastes', *Tourist News*, Spring 2007: 4.
'What's On', *Wimmera Mail-Times*, 23 November 2007: 24.
'What's on in December 2007', *Natimuk and District Progress Association Press*, December 2007.
'What's on in October 2007', *Natimuk and District Progress Association Press*, October 2007, (illus.).
'Young photographers on show', *Wimmera Mail-Times*, 19 November 2007.

Logan

Belinda Young, 'Entertain Logan', *The Reporter*, 28 February 2007: 33.
'Gallery in photo tour', *Albert and Logan News*, 14 February 2007: 34, (illus.).
'Living pictures', *Image Magazine*, March 2007: 25, (illus.).
'Logan', *Brisbane and South East Queensland Visual & Performing Arts Guide*, December 2006 – February 2007: 31, (advertisement).
'Time runs out on gallery displays', *Albert and Logan News*, 14 March 2007: 47, (illus.).
Eyeline, No. 62: 15, (advertisement).

Noosa

'What's On', *Noosa Weekender*, 20 April 2007, No. 217, (illus.).

Orange

Brenda Gray, 'At the gallery', *The Central Western Daily*, date unknown.
Alan Sisley, 'Contemporary views of real situations', *The Central Western Daily*, 14 October 2006.
Alan Sisley, 'Currently showing in Orange', *The Central Western Daily*, 7 October 2006, (illus.).
'Gallery news', *This Month in Central NSW*, October 2006: 23, (illus.).
'Six pack: Six things to do over the next week', *The Central Western Daily: Friday Focus Magazine*, 22 September 2006.
'Six pack: Six things to do over the next week', *The Central Western Daily: Friday Focus Magazine*, 6 October 2006.
The Central Western Daily, 21 September 2006: 36, (advertisement).
The Central Western Daily, 5 October 2006, (advertisement).

Toowoomba

Sandy Pottinger, 'Imagery captures sensitivity', *The Chronicle: This Weekend*, 12 May 2007: 9, (illus.).
The Chronicle: This Weekend, 12 May 2007: 9, (advertisement).
The Chronicle: This Weekend, 26 May 2007: 7, (advertisement).



Michael Amendolia
North Korea Blindness 5 2005
colour pure pigment print on 100%
cotton art paper 33.1 x 45 cm
Finalist
*Sixth Leica/CCP
Documentary Photography Award*
Courtesy the artist

Workshops

Weekend Workshops with Les Walking

March–December

2007 was the fourteenth year Les Walking presented his popular Weekend Workshop program with CCP. Presented over two semesters workshops included Introduction to Digital Photography; The Digital Negative; Beyond Basic Photoshop; The Digital Print; Colour Management; The Digital Black and White Fine Print; and Advanced Photoshop. The workshops are attended by artists, photographers, designers and teachers from all levels of experience; from beginner's to advanced and established practitioners seeking to update their skills. The workshops were presented in CCP's Visy Education Space through a series of studio-based demonstrations, analytical investigations and practical applications on Saturdays and Sundays throughout the year.

Media

Annika Priest, 'Stay In Focus',
Melbourne Yarra Leader, 24 January 2007: 16.
Carole Tilney and Rita Godlevskis, 'Food for thought',
Capture, November-December 2007: 36, (illus.).
'Closer to home', *Melbourne Leader*, 8 August 2007: 18.
'Eight days', *The Sunday Age: M*, 5 August 2007: 5.

Craft of Photographic Documentation

Saturday 4 and Sunday 5 August

Members of Craft Victoria were invited to participate in a weekend workshop designed to assist craft people to improve their camera skills in documenting their own work. The course was designed for participants to better understand the process of photographing craft, enabling them to be more effective in their own documentation as well as more aware when commissioning professional photographers to photograph their work for publication.

Media

'Events, talks, workshops',
Craft: Craft Victoria Winter Program, June-August 2007: 2.



CCP Visy Education Space
Photo Paul Knight 2005

Lecture Series

Helen Ennis

Private Thoughts, Public Spaces,
Reflections on the Project *Reveries*
Photography & Mortality

Saturday 29 September

How might one deal with intensely felt, private and often intimate experience in the taking and making of photographs?

The photographers represented in *Reveries* have already considered this complex question but their work prompts another challenging question. How might one deal with such experiences publicly?

— Helen Ennis discussed some of the ethical, moral and emotional issues involved in bringing *Reveries* to completion, both as an exhibition (National Portrait Gallery, 2007) and a book. She also considered some of the responses to the project that have occurred.

— Helen Ennis, won the non-fiction prize in the Victorian Premier's Literary Awards, 2006 for her biography, *Margaret Michaelis: Love, loss and photography*. She curated *Reveries: Photography & Mortality* for the National Portrait Gallery in 2007. Helen Ennis is a Senior Lecturer at the Australia National University School of Art.

Scott McQuire

The Territory of Images
Wednesday 10 October

In May 2007 global media giant Google launched 'Street Views' enabling users to explore street level photographs in selected city locations. The growing convergence of digital images, GPS technology and internet distribution represents a significant new threshold in the modern conception of the city as a territory of images. Beginning with Charles Marville's pioneering city photography during the 'modernisation' of Paris from 1856–1871, Scott McQuire traced the way the camera initiates new systems of 'mapping' appropriate to the modern city. McQuire argued that Marville's work helps to prepare the ground for the emergence of modern 'statistical society'. While 'Street Views' builds on this history, it also embodies a critical shift in which the representation of urban space gives way to techniques of control based on risk management.

— Scott McQuire lectures in the School of Culture and Communication at the University of Melbourne. His recent research has focused on the relation between media and urban space, and his new book *The Media City* will be published by Sage in February 2008.

Media

'Events and News', *Australian Creative*, October 2007, Available: <http://australiancreative.com.au> (accessed 10 October 2007).

'Centre for Contemporary Photography Lecture Series', *TPI: The Printed Image Newsletter*, October 2007, ed. 36: 2.

Dance, Performance and Photography:
Documentary or Collaboration

Saturday 20 October

Trevor Carlson
Executive Director
Merce Cunningham Dance Company USA
Anne Marsh
Associate Professor of Theory
Faculty of Art & Design
Monash University
David Rosetzky
Artist
Ben Speth
Artist
Daniel Palmer
Chair
Lecturer
Department of Theory
Faculty of Art & Design
Monash University

This panel of distinguished artists and academics addressed relationships between dance, performance and photography from the broad range of their experience and research.

Presented as part of the 2007 CCP Lecture Series in conjunction with the Melbourne International Art Festival and the *Merce Cunningham Dance Company Photography Portfolio I & II*.

Media

'Centre for Contemporary Photography Lecture Series', *TPI: The Printed Image Newsletter*, October 2007, Ed. 36: 2.

'Free ancillary events', *Melbourne International Arts Festival: Free Events*, October 2007: 12.

Lyndell Brown and Charles Green
Both Sides of the Wire

Wednesday 7 November

In a wartime essay written shortly before she died, the French writer Simone Weil wrote: "Herein lies the last secret of war, a secret revealed by the *Iliad* in its similes, which liken the warriors either to fire, flood, wind, wild beasts, or God knows what blind cause of disaster, or else to frightened animals, trees, water, sand, to anything in nature that is set into motion by the violence of external forces." Lyndell Brown and Charles Green were recently Australia's Official War Artists, deployed for five weeks in Iraq and Afghanistan. They presented a snapshot of their experience, reflecting upon the contemporary meaning of Weil's proposition.

Charles Green is Associate Professor of Contemporary Art at the University of Melbourne. Since 1989, he has worked in collaboration with Lyndell Brown. In early 2007 they were Australian Official War Artists, working on location for the Australian War Memorial with the Australian Defence Forces in Iraq, Afghanistan and the Gulf.

Media

Megan Backhouse, 'Mixed media', *The Age*, 7 November 2007: 18, (illus.).

Gabriella Coslovich, 'New additions to a rich tradition of art and war', *The Age: Insight*, 3 November 2007: 2, (illus.).
'Fitzroy', *Trouble*, November 2007: 20.



Lyndell Brown and Charles Green
Ziggurat of Ur, Iraq 2007
digital photograph on rag paper
dimensions unknown
Courtesy the artists

In addition to the 65 school groups that attended CCP for either self-guided tours or presentations by CCP staff, CCP also presented a program aimed at youth within the City of Yarra. Whether taking photographs on a mobile phone, a disposable camera or a more elaborate device, photography is a lingua franca for young people. Photography is accessible, both to engage with and more importantly to create, but only if the resources are available, if the environment is safe and encouraging and only if the pathway has been laid. Through this program CCP hopes to lay the path for participants to increase their skills, expression and a sense of purpose.

____ Now in its third year, Rotary Youth Arts Project (RYAP) presented *Through the Looking Glass*, an exhibition of photographs by Lola Benito, Arianne Dale, Rose Kinsella, Connie Mah, Michelle Mah, Jasmine Schroeder, Wu Shang and Larissa Woods, in CCP's Visy Education Space from 5–15 December 2007. RYAP is a cooperative project between arts organisations within City of Yarra; Dancehouse, Westside Circus and CCP. Young people living, studying or attending youth service programs in the City were invited to participate in a photography workshop at CCP. The workshops, held over a 20 week period, were presented by artist and educator Tatjana Plitt. Students learnt camera, capturing and Photoshop skills, and covered a wide range of topics including documentary photography, the urban environment, identity, fashion and consumerism, abstraction, surrealism and professional practice. The RYAP group also visited other galleries to discuss contemporary art and exhibition presentation and professional photographers presented their work to the group at CCP. One of the participants, Wu Shang, had his artwork featured on a billboard promoting the project in the City of Yarra, near the corner of Bridge Road and Church Street in Richmond.

____ The workshops were supported by Collingwood Rotary, Richmond Rotary, Mollo, Realestate.com and the City of Yarra. Assistance was also provided by Colour Factory, Crumpler, Fitzroy Learning Network, Joel Harris Office Supplies and Kodak Professional.

Media

Bianca Hall, 'Teen turns lens on Beijing's hidden life', *The Melbourne Times*, 7 November 2007:18, (illus.).



Wu Shang
Silhouette 2007
digital photograph
dimensions unknown
Courtesy the artist

Website

Regularly updated, the CCP website had 129,516 visits and over 2.2 million hits in 2007, an increase of 19% on the previous year. Visitors to the website can download exhibition proposal forms, competition and award application forms, *Flash* newsletter, enrol in courses, join CCP and purchase books. CCP is gradually building the archive of past exhibitions and the public can view photographs uploaded by members at CCP Imagebank. The third Nikon Imagebank Award was presented to Leah Holscher, for *Fascination* (2006), from over 130 entries from CCP members. CCP Imagebank is an online gallery of members' images, enabling access to their work by a broad, new audience. In 2007 CCP Imagebank received 481,922 hits and was greatly improved enabling CCP members to promote their own photography and professional services from the site. With the generous support of Nikon, the Imagebank Award winner received a Nikon D80 Digital SLR camera with AF-S DX 18-135mm Lens. The 2007 judges were Craig Gillespie, Nikon Australia Marketing Manager; and Naomi Cass, CCP Director.

Media

'2007 CCP Nikon Imagebank Award Announced', *Newsbrief: Victorian Association of Photographic Societies*, December 2007, Vol. 34, No. 11: 4 (illus.).
'2007 CCP Nikon Imagebank Award', *Newsbrief: Victorian Association of Photographic Societies*, October 2007, Vol. 34, No. 9: 4.
'Quicksnaps', *Australian Photography*, March 2008: 16 (illus.).



Leah Holscher
Fascination 2006
type C photograph 50 x 32cm
Winner of the 2007 Imagebank Award

Installation view
2007 Kodak Salon
25 May–7 July 2007
Photo Leah Holscher 2007

CCP Gallery Three
Photo Paul Knight 2005

Following
Anne Zahalka
The Mathematician 1994
ifachrome photograph 96 x 73cm
(detail)
Courtesy the artist
Arc One Gallery Melbourne and
Roslyn Oxley9 Gallery Sydney



Exhibitions

In 2007, CCP presented 27 exhibitions in total. Of these, 24 were presented on-site including eight public art presentations in the Projection Window. An off-site project was presented at the Deloitte Melbourne office and two touring projects were presented at six interstate venues and three Victorian venues.

Seventeen of CCP's total exhibitions constituted solo projects, six were curated exhibitions and six were group exhibitions. Twelve exhibitions were initiated or curated by CCP. Four exhibitions presented the work of international artists and 13 exhibitions presented the work of interstate artists. In total 385 artists participated in the exhibition program and 41% of the exhibition program was presented in partnership with other organisations or sponsors.

Of the 27 exhibitions, CCP curated two exhibitions; one on-site and one off-site. *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* curated by Karra Rees, focussed on the portrait work of established Australian photo-based artist, Anne Zahalka. The exhibition was presented across CCP's five exhibition spaces—a first for the George Street building—and was financially supported by the Australia Council. *Hall of Mirrors* included a full colour, 48 page catalogue including an interview with Zahalka by Rees and essays by Daniel Palmer and Julie Rose. Sixteen floortalks were presented to secondary and tertiary student groups and four public floortalks were also presented by CCP staff, board and the artist. The exhibition attracted the highest attendances for 2007 with the interior exhibition and Projection Window seen by over 21,900 people in March–May. A fundraiser was also held with CCP sponsors Sofitel, with support from Kodak Professional. In September 2007, the exhibition commenced a national tour through support from Visions of Australia of 11 regional and capital venues with National Exhibitions Touring Support, Victoria, (NETS Vic), scheduled to tour until February 2010.

Echo: Sounding out contemporary photography was an off-site exhibition curated by Naomi Cass and Rebecca Chew for professional services firm Deloitte at their Melbourne office. The exhibition included 11 Victorian and interstate artists and aimed to develop new audiences for CCP and present an accessible and interesting exhibition for Deloitte. *Echo* was the third annual exhibition commissioned by Deloitte to provide staff and clients with an outlook beyond their daily corporate environment. Naomi Cass presented two floortalks to Deloitte staff and clients and a number of works were purchased by private collectors. The exhibition included a full colour, 10 page catalogue and was seen by an estimated 39,500 people during its four month presentation.

In 2007 artists who had exhibited at CCP between 2005 and 2007 were asked to complete a survey to gain information and feedback on CCP's exhibition program. Artists were asked to respond to a number of questions about the outcomes of their exhibitions at CCP and proposed benefits that could assist future exhibiting artists. Thirty-three artists responded and of the five suggested outcomes from an exhibition at CCP the majority thought that the most important outcome of an exhibition was to produce an exhibition catalogue or brochure as a remaining document of the exhibition. They also chose, from a number of suggested improvements, that an increase in the art loan fee would be of most benefit. Other feedback indicated that artists were pleased with staff assistance in developing and presenting their exhibitions, that exhibiting at CCP provided good exposure and that there was a lack of media attention to CCP exhibitions. All feedback from the survey will inform exhibition policy and budgets for 2008 and beyond.



Gabriella Mangano and
Silvana Mangano
if...so...then 2006
DVD 7:47 minutes (installation view)
Courtesy the artists

Mark Rodda
Under a Tungsten Star 2007
DVD 8:24 minutes (still)
Courtesy the artist



Kouichi Tabata
bee 2006
DVD 0:26 minutes (still)
Courtesy the artist and
Gallery Koyanagi Tokyo

CCP aims to present a unique education program that mixes practical instruction and theoretical debate.

In 2007, a total of 15 weekend workshops were offered by distinguished lecturer and artist Les Walkling over a two semester program, with the new Digital Negative and Digital Black and White Fine Print workshops added to the curriculum. Enrolments increased by 20% on 2006. Feedback was positive with over 19% of participants enrolling in more than one workshop.

CCP commissioned two education kits; one for the *Sixth Leica/CCP Documentary Photography Award* exhibition and tour and for the *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* touring exhibition. The kits are available online for teachers to download and to prepare notes and student activities for their visit.

CCP collaborated with Craft Victoria to present The Craft of Photographic Documentation, taught by artist and educator Tatjana Plitt. The weekend workshop was designed to assist craft people to improve their camera skills in documenting their own work. Eleven students enrolled in the program and valuable feedback was received on how to improve the course structure and facilities.

Coordinated by Naomi Cass, the annual lecture series included a lecture by Helen Ennis about her exhibition and publication *Reveries: Photography & Mortality*; a lecture on mapping and representation of the urban environment, *The Territory of Images*, by Scott McQuire; a forum on Dance, Performance and Photography with Trevor Carlson, Anne Marsh, David Rosetzky and Ben Speth, chaired by Daniel Palmer as part of the Melbourne International Arts Festival; and an artists' lecture entitled *Both Sides of the Wire* by Charles Green and Lyndell Brown on their appointment as Australia's Official War Artists to Iraq.

As part of the Rotary Youth Arts Project (RYAP), CCP presented its third annual photography workshop for youth in the City of Yarra. Eight participants met over a twenty-week period, covering topics from camera and image capturing skills to conceptual styles. The RYAP group also visited other galleries and attended presentations by professional photographers. At the end of the program the students held an exhibition of their work entitled *Through the Looking Glass*, in Visy Education Space. The workshops were presented by Tatjana Plitt who was supported by Jurnan Ayerst, RYAP youth worker and Bec Reid, RYAP Project Coordinator.

A highlight in the program calendar, CCP continued to present regular artist floortalks every Saturday following an exhibition opening. In 2007, 26 talks were presented with morning coffee provided for visitors by Jasper Coffee. The talks generated lively discussions between the artists and the audience. They also provided a networking opportunity for the exhibiting artists, enabling them to respond to each others work. Gallery staff presented 37 floortalks to secondary and tertiary education groups with a total of 65 group visits in 2007, a notable 53% increase on 2006 visits.

In 2007 CCP hosted two university interns from the University of South Australia and RMIT University. CCP staff supervised 192 intern hours in addition to regular volunteer hours. These interns assisted with a number of projects including the *Sixth Leica/CCP Documentary Photography Award* tour and the day-to-day running of the organisation. CCP aims to provide students with tangible benefits including industry and project experience, networking opportunities and general work experience, making a valuable contribution to arts industry education and training.



Rotary Youth Arts Project students with educator Tatjana Plitt in CCP's Visy Education Space
Photo Tatjana Plitt 2007

Publishing

In 2007, CCP produced two, full-colour issues of *Flash* newsletter containing feature articles, reports, reviews and interviews. Contributing writers included members Jennifer Phipps and Rebecca Forgasz with a personal response to a photographic image; Anne Zahalka in interview with Karra Rees; Melissa Miles' review of *Perfect for Every Occasion: Photography Today* at Heide Museum of Modern Art; Ulanda Blair reporting on the *Fifth Asia-Pacific Triennial of Contemporary Art* at Queensland Art Gallery and Gallery of Modern Art, Brisbane; Isobel Crombie's obituary for Wolfgang Sievers OAM; Lisa Richardson's report on the *Merce Cunningham Dance Company Photography Portfolio I & II* at CCP; a review of three exhibitions in New York concerning gender by Anonda Bell; and a review of Helen Ennis' exhibition *Reveries: Photography and Mortality* at the National Portrait Gallery, Canberra by Karra Rees.

Seven catalogues were produced to accompany exhibitions for the 2007 program. These catalogues ranged in style from black and white to full colour publications and included a major catalogue produced for the exhibition *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*, as discussed previously, available at CCP, tour venues and distributed by Thames and Hudson Australia. CCP also produced seven full-colour exhibition invitations, promoting 26 exhibitions. CCP invitations include an image and text from each exhibition.

Other Events

The CCP hosted a number of other events during the year including a fundraiser for CCP with Sofitel, supported by Kodak Professional, as part of the exhibition *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* and an Arts Access training seminar with the Public Galleries Association of Victoria. CCP also hosted three book launches: *Ray Cook photographs: Diary of a fortunate man* in association with the Queensland Centre for Photography and Monash Gallery of Art; *Black River* by Justin Clemens and Helen Johnson with publisher, re.press; and *Ten Series/106 Photographs* by Matthew Sleeth with publisher Aperture. The gallery was also hired out as a venue for corporate events including a staff training session and product launch for L'Oreal and for the Christmas parties of the Design Institute of Australia and Aesop.

Community Engagement

CCP staff provided advice and expertise to a number of other organisations including sourcing artists' images for publication in *Arena Magazine* and providing sponsorship for graduate art exhibitions for Photography Studies College, Northern Metropolitan Institute of TAFE (NMIT) and RMIT University.

Memberships

Memberships in 2007 remained steady at around 630. 36% of current members are concession, 62% are full, 1% are institutional and 1% are lifetime.

In 2007 a members' survey was conducted to gain feedback on CCP programs and services. The overall response was positive and members offered many and varied suggestions for CCP ranging from the exhibition and education programs to the website and marketing activities. Although CCP does not currently have resources to produce and present many of the programs suggested a few have been selected for consideration such as folio critiques, new member discounts and new public program/education ideas.

CCP Shop

CCP Shop opened in 2005 as part of the new CCP and generated 5% of CCP's earned income in 2007. The CCP Shop aims to expand the visitor experience at CCP and to generate additional income for CCP programs and participating artists. CCP Shop offers a range of second-hand photomedia books supplied by Sainsbury's Books; selected new photomedia and artists' books from publishers such as Thames and Hudson and Phaidon; CCP publications; Lomo cameras; gifts; artists' cards; and limited edition prints by contemporary Australian artists. In 2007 artists Donna Bailey (Vic), Paul Ferman (NSW), Denise Ferris (ACT), Janina Green (Vic) and Juha Tolonen (WA) were showcased in the print drawers. A number of marketing activities were also undertaken to increase awareness of the CCP Shop with both the general public and CCP members. These activities included a festive season discount voucher and a CCP Shop bookmark.



Back Cover
Anne Zahalka
The Gentleman 1994
ilfachrome photograph 96 x 73cm
(detail)
Courtesy the artist
Arc One Gallery Melbourne and
Roslyn Oxley9 Gallery Sydney



CCP Front Desk
featuring *2005 Kodak Salon*
Photo Paul Knight 2005

CCP Shop
featuring Print Drawers
Photo Paul Knight 2005

Media & Marketing Report Media Coverage

56% of all CCP exhibitions received media coverage in 2007 in excess of line listings. The quality of media coverage was good, comprising reviews, features and commentaries. The exhibition *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* received excellent media attention including a number of reviews. Twenty-four advertisements were featured in magazines and newspapers. Overall CCP received 100 reviews/features, four interviews, and over 136 listings. Of these, 68 appeared in newspapers, 79 in magazines and art journals, 57 in local/street press, 18 in organisational newsletters, 14 in electronic media and six on radio.

General Press

Arts Victoria, 'New ideas', *Art-Look: a report on the state of the arts in Victoria*, March 2007: 29 (illus.).
Megan Backhouse, '...curators heeding', *The Age: Arts and Culture*, 14 February 2007: 17.
Alan Cruickshank, 'An unlevel playing field', *Broadsheet*, September 2007, Vol. 36, No. 3: 148.
Kate Davidson, 'Time capsules', *Art Monthly*, June 2007, No. 200: 28-31, (illus.).
Carrie Hutchinson, 'Architecture down under', *The New York Times: Travel Magazine*, 23 September 2007, Available: <http://travel.nytimes.com/2007/09/23/travel/tmagazine/10place-bar...html> (accessed 24 September 2007).
Kay Mack, 'Visiting galleries', *Australian Photography*, April 2007: 62.
Steve Moynihan, 'Inner 'burb as art form', *The Age: Domain*, 2 June 2007: 8, (illus.).
Melinda Oliver, 'New galleries hang together', *The Melbourne Times*, 20 December 2006: 8–9.
Viviane Stappmanns and Ewan McEoin (eds), 'Art like never before: Melbourne's art institutions', *The Melbourne Design Guide*, 2006: 96, (illus.).
'Arts', *Macquarie Group Foundation Annual Review*, 2007: 27, (illus.).
'Arts and About', *Fifty-Plus News*, October 2007: 25.
'Arts and Events Digest', *Fifty-Plus News*, November 2007: 32.
'Education and Public Programs Officer', *Arts Hub* website, September 2007, Available: <http://www.artshub.com.au> (accessed 19 September 2007).
'Fitzroy', *Trouble*, November 2007: 20.
'Offers', *enews, the newsletter of venues.com.au*, September 2007, Available: <http://www.venues.com.au> (accessed 9 September 2007).
'Postgraduate studies: Chantal Faust', *VCA News*, Issue 1, 2007: 9, (illus.).
'Third degree', *Photofile*, Spring 2007, No. 81: 8, (illus.).
'Walls of light: Immaterial architectures', *University of Melbourne ePrints Repository*, Available: <http://eprints.infodiv.unimelb.edu.au/archive/00003245/> (accessed 6 August 2007).
'Welcome', *enews, the newsletter of venues.com.au*, January 2007, Available: <http://www.venues.com.au> (accessed 30 January 2007).
The Map: Artist Run Initiatives in Victoria, April 2007, third edition.

Visitor Survey

In 2007 a visitor survey was conducted to learn more about CCP visitors and to receive feedback on CCP programs and services.

The following information was gained from the survey:

- 75% of those surveyed were regular visitors, 31% attend CCP at least 5 times per year and 26% of visitors were first time visitors;
- The majority of those surveyed described themselves as artists, followed by 'arts interested general public';
- The majority of visitors were female, aged between 26 and 35 years old, working full-time and living in the inner city, mainly in the north east;
- An overwhelming 53% of people surveyed knew about the CCP through word of mouth mainly via university and tertiary networks;
- 17% of those surveyed were CCP members;
- 57% of visitors are members of other arts and professional organisations such as Arts Hub, the National Gallery of Victoria and radio station 3RRR;
- and 7% of visitors were from interstate, 8% were from overseas and 4% were from regional Victoria.

After suggestions received from the 2006 survey, CCP was able to provide some new services and programs, including bike racks installed on the Kerr Street side of the building and new workshops for those new to digital cameras. The Centre continues to seek extra resources to open the galleries on Sundays. In 2007, comments ranged from 'sometimes find shows to be conservative', to 'good variety of work' to 'prefer less conceptual work'; a few people still find the gallery difficult to find and others continue to enjoy and praise the new space. Suggestions included improvements to the exhibition labels, open more days of the week and more emerging artists' exhibitions.

Attendance

In 2007, total attendance increased by 24% on the previous year, with on-site attendances recorded at 131,274, while touring contributed 11,356 and off-site 39,500 to the overall attendance figure. The increase occurred despite a decrease in the number of exhibitions presented in 2007 due to the inclusion of all CCP galleries for the single exhibition *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*.

CCP curated/initiated exhibitions	71,183
Other exhibitions	65,482
Touring & off-site exhibitions	59,461
Other events	733
Total Exhibitions & Events	196,859

Workshops	639
Lectures	210
Youth program	160
Artist Floortalks	222
Secondary and tertiary visits	1,250
Total Educational Programs	2,481

Total Attendance 199,340

Financial Report

In 2007, both revenue and expenditure increased by 21% with earned income increasing by a significant 37%, due in part to a number of projects for which CCP earned apt fees. CCP generated an increased and impressive 54% of its operating income in 2007. Government funding increased by 25% in 2007 due to a strengthening grant for the small arts sector from Arts Victoria. Indexing was applied to the Australia Council, annual key organisations grant. The 2007 surplus of \$19,322 will be used to off-set a budget deficit in 2008.

Financial Statements

Independent auditor's report to the members of Centre for Contemporary Photography Inc

We have audited the accompanying financial report, being a special purpose financial report, of Centre for Contemporary Photography Inc, which comprises the balance sheet as at 31 December 2007, and the income statement, cash flow statement and statement of changes in equity for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the Committee declaration as set out on pages 28 to 31.

The Responsibility of the Committee for the Financial Report

The Committee of the entity are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 2 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting requirements of the Associations Incorporation Act VIC and are appropriate to meet the needs of the members. The responsibility of the Committee also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 2, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Committee, as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to the members for the purpose of fulfilling the Committees' financial reporting requirements under the Associations Incorporation Act VIC. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Auditor's Independence Declaration

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.

Basis for Qualified Opinion

Donations and other fund-raising income activities are a significant source of revenue for the Centre for Contemporary Photography Inc. The Committee of Centre for Contemporary Photography Inc has determined that it is impractical to establish control over the collection of donations and other fund-raising income activities prior to entry into its financial records. Accordingly, as the evidence available to us regarding revenue from this source was limited, our audit procedures with respect to donations and other fund-raising activities had to be restricted to the amounts recorded in the financial records. We therefore are unable to express an opinion whether donations and other fund-raising income of the Centre for Contemporary Photography Inc obtained are complete.

Qualified Auditor's Opinion

In our opinion, except for the effects of such adjustments, if any, as might have been determined to be necessary had the limitation discussed in the Basis for Qualified Opinion paragraph not existed, the financial report presents fairly, in all material respects, the financial position of Centre for Contemporary Photography Inc as at 31 December 2007 and of its financial performance, its cash flows and its changes in equity for the year ended on that date in accordance with the accounting policies described in Note 2 to the financial statements.

Deloitte Touche Tohmatsu



Gerard Belleville
Partner
Chartered Accountants

Melbourne, 11 June 2008

Centre for Contemporary Photography Inc
committee declaration

As detailed in Note 2 to the financial statements, the Association is not a reporting entity because in the opinion of the Committee there are unlikely to exist users of the financial report who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, this 'special purpose financial report' has been prepared to satisfy the Committees' reporting requirements under the Associations Incorporation Act VIC.

In the opinion of the Committee:

1 There are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable; and

2 The attached financial statements and notes thereto are in accordance with the Associations Incorporation Act VIC, including compliance with accounting standards and giving a true and fair view of the financial position and performance of the Association.

This statement is made in accordance with a resolution of the Committee, and is signed for and on behalf of the Committee by:



Warwick Dick
Treasurer



Stephen Nossal
Acting Chair

Melbourne, 11 June 2008

Income statement
for the financial year ended 31 December 2007

Note	2007 \$	2006 \$
	205,975	131,266
	92,938	100,743
	128,000	108,114
	50,623	27,325
	90,000	90,000
	32,460	33,902
	599,996	491,350
	(79,791)	(67,474)
	(298,298)	(227,018)
	(86,458)	(91,669)
	(116,127)	(85,563)
	19,322	19,626
	-	-
	19,322	19,626

Occupancy expenses	(79,791)	(67,474)
Employee benefit expenses	(298,298)	(227,018)
Administration expenses	(86,458)	(91,669)
Program expenses	(116,127)	(85,563)
Profit before tax	19,322	19,626
Income tax expense	2(a) -	-
Profit for the year	19,322	19,626

Balance sheet
as at 31 December 2007

Note	2007 \$	2006 \$
	333,991	286,299
	8,210	12,153
	1,883	-
	7,307	10,824
	351,391	309,276
	330,002	373,983
	330,002	373,983
	681,393	683,259
	3,214	7,027
	10,210	15,867
	18,781	8,919
	44,349	71,609
	76,554	103,422
	5,680	-
	5,680	-
	82,234	103,422
	599,159	579,837
	599,159	579,837
	599,159	579,837

Statement of changes of equity
for the financial year ended
31 December 2007

	Retained funds \$	Total \$
Balance at 1 January 2006	560,211	560,211
Profit for the year	19,626	19,626
Balance at 31 December 2007	579,837	579,837
Profit for the year	19,322	19,322
Balance at 31 December 2007	599,159	599,159

Cash flow statement
for the financial year ended
31 December 2007

Note	2007 \$	2006 \$
	23,105	20,696
	534,906	488,496
	(521,948)	(426,924)
	19,797	16,088
	55,860	98,356
	(880)	(9,384)
	(7,288)	(18,987)
	(8,168)	(28,371)
	-	-
	-	-
	-	-
	47,692	69,985
	286,299	216,314
	333,991	286,299

1. General information

Centre for Contemporary Photography Inc is an incorporated association, incorporated and domiciled in Australia. Centre for Contemporary Photography Inc's registered office and its principal place of business are as follows:

Registered office	Principal place of business
404 George Street FITZROY VIC 3065	404 George Street FITZROY VIC 3065

2. Significant accounting policies

Financial Reporting Framework

The company is not a reporting entity because in the opinion of the directors there are unlikely to exist users of the financial report who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, this 'special purpose financial report' has been prepared to satisfy the directors' reporting requirements under the Associations Incorporation Act VIC.

Statement of compliance

The financial report has been prepared in accordance with the Corporations Act 2001, and the basis of accounting specified by all Accounting Standards and Interpretations, and the disclosure requirements of the following Accounting Standards:

AASB 1031	Materiality
AASB 108	Accounting Policies, Changes in Accounting Estimates and Errors
AASB 110	Events after the Balance Sheet Date
AASB 117	Leases
AASB 107	Cash Flow Statements
AASB 101	Presentation of Financial Statements
AASB 116	Property, Plant and Equipment

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Basis of preparation

The financial report has been prepared on an accruals basis and is based on historic cost and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous year unless otherwise stated, have been adopted in the preparation and presentation of the financial report:

a. Income tax

The Association is not liable for Income Tax.

b. Plant and Equipment and Leasehold Assets

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation. The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

c. Cash

For the purposes of the Statement of Cash Flows, cash includes cash on hand and at call deposits with banks or financial instruments, investments in money market instruments maturing within less than two months and net of bank overdrafts.

d. Grants

1. Government Grants: Recurring:

Grants are awarded on an annual or triennial basis and accounted for within the periods granted.

2. Government Grants: Project/Philanthropic:

Grants awarded on a project basis and accounted for as project progresses.

3. Auspiced Grants: Project:

Grants auspiced on a project basis are held in balance sheet and accounted for in income or expenditure as project progresses.

e. Fundraising for future projects and capital works

The Association raises funds for the purpose of development, to be accounted for over future periods.

f. Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Balance Sheet are shown inclusive of GST. Cash flows are included in the cash flow statement on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to the Australian Tax Office is classified within operating cash flows.

g. Employee Benefits

A liability is recognised for benefits accruing to employees in respect of wages, annual leave and long service leave when it is probable that settlement will be required and they are capable of being measured reliably. Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months, are measured at their nominal values using the remuneration rate that is expected to apply at the time of settlement. Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the association in respect of services provided by employees up to reporting date.

Defined contribution plans

Contributions to defined benefit contribution superannuation plans are expensed when employees have rendered service entitling them to the contributions.

h. Revenue

Non-grant revenue is measured at the fair value of the consideration received or receivable.

Sale of goods

Revenue from the sale of goods is recognised when all the following conditions are satisfied;

- the association has transferred to the buyer the significant risks and rewards of ownership of the goods
- the association retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold the amount of revenue can be measured reliably.
- it is probable that the economic benefits associated with the transaction will flow to the association and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Rendering of services

Revenue from a contract to provide consulting services is recognised by reference to the stage of completion of the contract. The stage of completion of time and material contracts is recognised at the contractual rates as labour hours are delivered and direct expenses are incurred.

Revenue from workshop fees, exhibition fees and membership fees is recognised upon delivery of the service.

i. Leases

Operating lease payments are recognised as an expense on a straight line basis over the lease term, except where a more systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

3. Notes to the cash flow statements

(a) Reconciliation of cash and cash equivalents

For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and in banks and investments in money market instruments, net of outstanding bank overdrafts.

Cash and cash equivalents at the end of the financial year as shown in the cash flow statement is reconciled to the related items in the balance sheet as follows:

	2007	2006
	\$	\$
Cash and cash equivalents	<u>333,991</u>	<u>286,299</u>

(b) Reconciliation of profit for the period to net cash flows from operating activities

Profit for the year	19,322	19,626
Depreciation	52,149	56,494
Changes in net assets and liabilities:		
(Increase)/decrease in assets:		
Trade and other receivables	6,955	3,009
Inventories	(1,883)	-
Other assets	505	3,339
Increase/(decrease) in liabilities:		
Trade and other payables	(9,470)	(19,122)
Income in advance	(27,260)	42,995
Provisions	<u>15,542</u>	<u>(7,985)</u>
Net cash from operating activities	<u>55,860</u>	<u>98,356</u>

4. Other assets

Prepaid expenses	2,049	2,554
GST receivable	5,108	8,120
Bond money	<u>150</u>	<u>150</u>
	<u>7,307</u>	<u>10,824</u>

5. Property Plant and Equipment

Plant and Equipment		
At cost	60,126	52,839
Accumulated depreciation	<u>(42,528)</u>	<u>(36,815)</u>
	<u>17,598</u>	<u>16,024</u>

Leasehold Improvements

At cost	465,226	(464,346)
Accumulated depreciation	<u>(152,822)</u>	<u>(106,387)</u>
	<u>312,404</u>	<u>357,959</u>

Total Property plant and equipment

	<u>330,002</u>	<u>373,983</u>
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6. Commitments

Operating lease commitments

Operating lease relate to property leased at 404 George Street Fitzroy Victoria 3065 with a lease term of 6 years and an option to renew for two further terms of 6 years and 1 year respectively. The operating lease contains a market review clause that can be conducted on an annual basis.

Not longer than 1 year	60,248	57,930
Longer than 1 year but not longer than 5 years	<u>15,208</u>	<u>75,456</u>
	75,456	133,386

7. Events after balance sheet date

There has not been any matter or circumstance that has arisen since the end of the financial year that has significantly affected, or may significantly affect, the operations of the association, the results of those operations, or the state of affairs of the association in future financial years.

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