



Centre for
Contemporary
Photography

2009 ANNUAL REPORT

ccp.

centre for
contemporary
photography

**Centre for
Contemporary
Photography**

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COVER
Simryn Gill
A small town at the turn of the century #5
1999–2000 (detail)
91.5 × 91.5 cm
courtesy the artist
and BREENSPACE, Sydney

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.

CCP Profile

Installation view
Simryn Gill
Dalam 2001 (detail)
Photo Oliver Parzer 2009



Staff

Interns & Volunteers

Exhibition Committee

Staff

Director

Naomi Cass

Deputy Director

Rebecca Chew

Curator

Karra Rees until September
Mark Feary from September

Front of House Manager

Shay Minster

Design & Communications Coordinator

Tracey Hubert from April

Development Manager

Sarah Fransella (0.6) from October

Education Officer

Michael Nichols (0.4)

Bookkeeper

Tony Dutton (0.2)

Gallery Assistants — Sundays

Linsey Gosper
Theresa Harrison

Administrative Assistant

Liesl Pfeffer (0.6) until June

Designer

Francisco Fisher (0.2) until April

Interns & Volunteers

CCP would like to thank its many valuable volunteers and interns that assisted the Centre in 2009. We estimate that volunteer staff provided at least 2,200 hours of work for which the CCP gratefully acknowledges.

The CCP would not have been able to operate without the generous support of the following people: Christina Apostolidis, Ben Ashe, Cecile Bastide, Jesi Beaton, Devika Bilimora, Paula Birch, Jessica Black, Sian Bradfield, Tess Bukowsky, Catherine Evans, Mary Fang, Christian Ghezzi, Linsey Gosper, Lillian Graystone, Theresa Harrison, Veronica Hodgkinson, Joanna Kawecki, Shivanjani Lal, Anita Lynch, Nalini Mackie, Gina Maher, Sonia Mangiapane, Sue Neal, Nicole Oliver, Drew Pettifer, Claudia Phares, Jon Reithmuller, Hilary Sadek, Nina Sers, Romina Sgro, Patrice Sharkey, Marsha Siminov, Madeleine Stewart, Tess Stewart-Moore, Laureen Villegas, Isabelle Woodley and intern Roland Dempster.

Selection Committee

Chair

Daniel Palmer

Senior Lecturer in the Theory Department at Monash Art & Design and CCP Board Member

Naomi Cass

Director

Rebecca Chew

Deputy Director

Karra Rees

Curator

Justin Clemens

Senior Lecturer, School of Culture and Communication, University of Melbourne

Chantal Faust

Artist and Lecturer at the Victorian College of the Arts, University of Melbourne

Maggie Finch

Assistant Curator, Photography, National Gallery of Victoria

Marco Fusinato

Artist

Louise Hubbard

Artist and Lecturer at the Victorian College of the Arts, University of Melbourne

Elizabeth Liddle

Senior Arts Officer, Indigenous Art, Arts Victoria

Kyla McFarlane

Assistant Curator/Exhibitions, Monash University Museum of Art



Board of Management

Chair

Alexandra Richards QC

Alexandra Richards is a barrister practising at the Victorian Bar in the areas of commercial, taxation, administrative and human rights law including international and criminal human rights law. Alexandra was appointed Queen's Counsel in 1998. She is Chair of the Victorian Bar's Pro Bono Committee, a Board member of the Human Rights Law Resource Centre and a member of the Commonwealth Attorney-General's International Pro Bono Advisory Group. Alexandra was awarded the Law Institute of Victoria President's Access to Justice Award 2005 and the Women Lawyers Achievement Award 2007.

Attended 7/8 2009 meetings, co-opted in 2008, elected May 2009

Deputy Chair

Leonard Vary

Executive Director, President — HR, General Counsel & Company Secretary, Linfox Logistics

Leonard Vary is an Executive Director, the President – HR, General Counsel and Company Secretary of Linfox Logistics. He is also a director of the Linfox Airports Group. Leonard holds undergraduate and postgraduate qualifications in law and commerce/finance and, in 2006, undertook the Advanced Management Program at Harvard Business School. Leonard is the immediate past Vice President of the Melbourne International Arts Festival, a member of the Strategic Advisory Board to the University of Melbourne's Law School's Graduate Program and a Fellow of the Australian Institute of Company Directors.

Attended 7/8 2009 meetings

Treasurer

Kerri Turner

Executive Director, Ernst & Young Transaction Advisory Services

Kerri Turner is an Executive Director in the Transaction Advisory Services division of Ernst & Young. Kerri has a Masters of Business Administration from the Melbourne Business School and is an Associate of the Institute of Chartered Accountants in Australia. Kerri has significant experience in working on large transactions and supports the provision of charitable activities through Ernst & Young's Foundation. She has a keen interest in contemporary art and various forms of music.

Attended 6/8 2009 meetings, co-opted in 2008, elected May 2009

Felicity Allen

**Deputy Managing Partner, Australia,
Kreab Gavin Anderson**

Felicity Allen is the Deputy Managing Partner, Australia of Kreab Gavin Anderson, a global agency that provides strategic advice in financial and corporate communication and public affairs. Felicity has significant merger and acquisition, government relations, stakeholder engagement and issues and crisis management experience gained over more than 20 years as a communications professional. She studied English, Psychology and Drama at the University of New South Wales and has postgraduate qualifications in Finance.

Attended 5/8 2009 meetings, co-opted
June 2009

Fiona McGauchie

**Consultant,
Egon Zehnder International**

Fiona McGauchie is a consultant with Egon Zehnder International. Previously she practiced law with Corrs Chambers Westgarth where she advised on major projects, commercial contracting and governance. Fiona holds undergraduate qualifications in law and commerce from the University of Melbourne and in 2006 she completed a Masters of Business Administration at the Melbourne Business School. Fiona is currently the Chair of Linden-Centre for Contemporary Arts in St Kilda and has a strong interest in contemporary art, corporate governance and fundraising for not-for-profit organisations.

Attended 7/8 2009 meetings, co-opted in
2008, elected May 2009

Stephen Nossal

**Director,
Austock Corporate Finance**

Stephen Nossal is an experienced executive in the financial sector in Australia. Prior to joining Austock in 2009, he spent four years at Macquarie Group and 10 years with Goldman Sachs JBWere. He has acted as an advisor to corporate, State and Commonwealth Government clients for over 15 years. Before working in the finance industry, Stephen spent five years as a management consultant at Accenture (then Andersen Consulting).

Attended 6/8 2009 meetings

Board of Management

Board of Management

Daniel Palmer

Senior Lecturer,
Theory Department of the Faculty of
Art & Design, Monash University

Daniel Palmer holds a BA (Hons) from the University of Western Australia and a PhD from the University of Melbourne, and is currently a Senior Lecturer in the Theory Department of the Faculty of Art & Design at Monash University. He was previously the Curator of Projects at Centre for Contemporary Photography in Melbourne, 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*, *Art World*, *Real Time*, *Broadsheet*, *Photofile* and *Frieze*. His publications include the books *Twelve Australian Photoartists* (2009), co-authored with Blair French; *Participatory Media: Visual Culture in Real Time* (2008); and *Photogenic: Essays/Photography/CCP 2000–2004* (2005), as well as writings in scholarly journals such as *Reading Room* and *Transformations*. His current research is focused around the Australian Research Council (ARC) funded project 'Genealogies of Digital Light', and the question of art criticism in the post-medium condition.

Attended 7/8 2009 meetings

Margaret Riddle

Managing Editor,
Telling Words

Margaret Riddle holds a Bachelor of Arts (Hons) from the University of Melbourne and is a former Senior Lecturer and Chair of 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 2/8 2009 meetings, retired May 2009

Matthew Sleeth

Artist

Matthew Sleeth lives and works between Melbourne and New York. His practice is conceptually driven across a range of media, primarily engaging with photography in addition to video, sculpture and print-making. His work has been widely collected and exhibited throughout Australia and internationally including; New York, Chicago, Los Angeles, Tokyo, Cologne, Berlin and Venice. Matthew has exhibited as part of a number of international events including the Odense Triennial (Denmark), Berlin Photography Festival, Noorderlicht PhotoFestival (The Netherlands), the Venice Architecture Biennale, Art Chicago and the Melbourne International Arts Festival. In 2005/6 Matthew lived in Tokyo as part of the Australia Council's studio residency program and was named one of Australia's 50 most collectable artists by *Art Collector* magazine in 2006 and 2008. His book *Tour of Duty* was included in *The Photobook: A History* volume 2 (Phaidon, London, 2006) by Martin Parr and Gerry Badger. Matthew's work has been supported by grants from Arts Victoria and the Australia Council. He is currently a PhD candidate in the department of Media Arts at RMIT University. Matthew is represented in Australia by Sophie Gannon Gallery, Melbourne and internationally by Claire Oliver Gallery, New York.

Attended 4/8 2009 meetings



The Centre for Contemporary Photography Board of Management has overseen an exciting and engaging program of exhibitions, education programs and events in 2009.

Margaret Riddle (2006–2009) retired from the CCP Board of Management. I would like to thank her for her generosity in giving substantial time, skill and support to CCP. I welcome new member Felicity Allen, joining fellow members Leonard Vary, Deputy Chair; Kerri Turner, Treasurer; Fiona McGauchie; Stephen Nossal, Daniel Palmer; and Matthew Sleeth.

CCP Board Members have been actively engaged in the organisation, most particularly in governance, finance, strategic direction, infrastructure, business development, relationship building and artistic programming. Board members provide considerable pro bono counsel and support to enable CCP to deliver programs and services and achieve its ambitions.

Deputy Chair Leonard Vary and Fiona McGauchie bring business and legal expertise across a number of areas of the organisation, providing, among other things, valuable advice for business development, relationship building and strategic direction. Stephen Nossal provides financial and business expertise advising on financial, audit and risk management of the Centre. New Board Member Felicity Allen brings expertise in communication and public affairs for both corporate and government liaison.

Treasurer, Kerri Turner undertakes rigorous and critical oversight of CCP's finances. In 2009 Kerri improved the financial reports provided to the Board, enhancing current and forecast

information and analysis. Kerri has also provided valuable guidance to CCP's Deputy Director Rebecca Chew.

Artist Matthew Sleeth brings a combination of both artistic advice and business development opportunities. Daniel Palmer lends photomedia expertise as the CCP exhibition subcommittee Chair. With the Director Naomi Cass, the committee continually assesses the scope and direction of the artistic program.

It has been a demanding yet rewarding year at CCP. In October 2009, CCP presented its second mid-career survey, *Simryn Gill: Inland*, curated by Naomi Cass, with support from the Australia Council. Working closely with Simryn, Naomi developed an exhibition centred on Simryn's photomedia work, presenting other possibilities for considering her practice. In the same month, the first Indigenous Photographers' Forum was held with principal support from Arts Victoria. The Forum was fully subscribed and an important initiative for Indigenous photomedia practitioners; we look forward to presenting this program again in 2011. The CCP photomedia journal *Flash* was upgraded in 2009, into a new online format. Three issues have been published so far, providing critical reviews, commentaries and interviews and allowing reader feedback.

Eminent Australian artist Bill Henson, generously provided the second CCP Limited Edition Print 2009 with support from Roslyn Oxley9 Gallery, Sydney and Tolarno Galleries, Melbourne. The Edition provides a rare opportunity to purchase the work of leading photomedia artists in a special edition available only in support of CCP. We thank the artist and their

representatives, supporting sponsors and the astute collectors who purchased work.

CCP enjoys an effective and productive relationship with its principal funding bodies, the Australia Council and Arts Victoria. CCP continues to raise well over 50% of its income through a range of activities, demonstrating a diversity of resources and business acumen within a challenging fundraising environment. In addition CCP's sponsors and partners listed on pages 70 to 71 provide significant financial and pro bono support to the Centre, key to making the various and numerous programs possible.

I would like to recognise the committed team of regular volunteers who work at the CCP. Our volunteers are listed on page 6; they provide a variety of skills in support of CCP and their contributions are gratefully acknowledged.

I thank and acknowledge all CCP staff, led by the dedicated and committed Director, Naomi Cass. I look forward to a challenging and successful forthcoming year for the Centre.

Alexandra Richards QC
Chair

Chair's Report

Director's Report

Photography is ever-present—from public worlds through to private spaces—we are increasingly dependent on images. Against this avalanche of largely digital imagery, Centre for Contemporary Photography presents still and moving photomedia, blessedly independent of the marketplace and free to visit. CCP is a place for engaging with the work of individual artists as well as groups; mostly but not always professional artists, but always with something valuable to offer. To this end, CCP supports artists through solo and curated exhibitions, publishing and commissioning and CCP supports audiences through exhibitions, publishing, public education and touring programs across Australia. In 2009 CCP continued its leading role in the development of, and public engagement with, photomedia.

In the First Instance: Exhibitions

In the landscape of exhibiting contemporary photography, CCP serves a critical role in supporting artists early in their career, through engaging exhibitions by Simon Zoric, Santina Amato, and Laith McGregor, through to making a space for established artists to develop their practice. For example exhibitions arising through strong bodies of research, by Larissa Hjorth and Sanja Pahoki. CCP provided an opportunity for the highly regarded photographer Anne Ferran to develop and present her first moving image work. A strong research focus also characterised explorations by New Zealand artist Hamish Tocher and Canberra based Peter Fitzpatrick.

CCP presented fine examples of traditional photography in exhibitions by Louis Porter, Mac Nichols and Jonathan Nichols, each artist finding new ways to address traditional forms. Boundary

testing object-based installations by Bianca Hester, Emil Toonen and Alan Constable expanded how artists use CCP galleries, bringing new forms of engagement for audiences and new ways of considering this media specific organisation.

2009 began with a flourish, with artist Anne Wilson's curated exhibition, drawing from an exciting and unexpected range of local and international photomedia in the work of Catherine Bell, Semâ Bekirovic (The Netherlands), Olga Chernysheva (Russia), Domenico De Clario, Miranda July (USA), Sarah Lewis, Jan Nelson and Kate Swinson. CCP presented important existing work in exhibitions by Tracey Moffatt, Arlo Mountford and German artist Boris Eldagsen.

The Night Projection Window brought moving and still imagery to the local night-time streetscape including engaging exhibitions by Laith McGregor and Eamonn Verberne.

CCP's five exhibition spaces expanded in 2009 with work now being exhibited in the CCP Shop Space, from installation based exhibitions such as Alan Constable's ceramic cameras through to video work by Catherine Connolly.

CCP's seventh biennial *CCP Documentary Photography Award* and exhibition, continued to find meaning and relevance for this traditional and popular form. Selected and judged by Louise Adler AM, CEO and Publisher-in-Chief, Melbourne University Publishing; renowned photographer and previous winner, Stephen Dupont; and myself, the exhibition will subsequently travel across Australia. The *Colour Factory Award* provides significant opportunity for an

emerging artist and this year's winner judged by Milton Harris, collector; David Rosetzky, artist; and Phill Virgo, Director, Colour Factory, proved to be a popular choice with Clare Rae's exhibition in Gallery Two. The long-standing annual *Kodak Salon* also expands opportunities and audiences for photomedia as the largest open entry photographic exhibition and award in Australia.

2009 closed with the second in CCP's major mid-career surveys (following Anne Zahalka in 2007) with the survey of contemporary artist Simryn Gill, which I curated. *Simryn Gill: Inland* included a major new commission and was presented in conjunction with the Melbourne International Arts Festival. This series of surveys enables CCP to step forward and curate a sustained examination of the work of an established, Australian artist. Sweeping throughout the entire CCP galleries, from the intimate new series *Inland* (2009), and the jewel-like *Distance* (2003), through to the vast mosaic of richly coloured interiors in *Dalam* (2001), Gill's exhibition cast both a light on her practice as well as presenting alternative ways to consider photography as document. *Simryn Gill: Inland* will tour with NETS Victoria until 2011.

In reaching across Australia in 2009, CCP toured *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* (with NETS Victoria); the sixth *Leica/CCP Documentary Photography Award* and *Scanned and Drawn* (first exhibited in the CCP Project Room at the 2008 Melbourne Art Fair).

Expanding Practice: Forum and Flash

In 2009 CCP presented two major new projects: the first ever National Indigenous Photographers' Forum, presented at the Melbourne Town Hall and National Gallery

Director's Report

of Victoria (NGV) and launch of the online journal *Flash*.

The Forum presented renowned Indigenous artists and curators as well as key photographic industry specialists and educators to present seminars and lectures for emerging and established Indigenous photographers and photomedia artists from across Australia. Organised by Indigenous photographer and arts administrator, Anna Liebreich and working with Elizabeth Liddle, Senior Arts Officer, Indigenous Art, Arts Victoria; Dr Les Walkling, educator; Stephen Gilchrist, Curator, Indigenous Art (NGV); and myself, the program enabled Indigenous practitioners and students to further develop industry and technical knowledge, establish contacts and network with Indigenous artists and curators. A resounding success, CCP subsequently commissioned Glenn Pilkington, Curator of Indigenous Objects and Photography at the Art Gallery of Western Australia, who attended the Forum to reflect on the issues raised, resulting in his important essay *Branded: The Indigenous Aesthetic* published in *Flash*. CCP hopes to present an expanded Forum in 2011.

CCP's *Flash* newsletter was expanded and developed as an online journal edited by Dr Kyla McFarlane. The first online photomedia journal in Australia, *Flash* brought reviews, interviews and comment to light, making a significant contribution to discourse and public engagement with local, national and international writers and readers. Readers are encouraged to engage with the opportunity for comments throughout the journal.

In Print

Information rich, CCP's website is an important mode of communication for CCP and exhibiting artists. In a period where many galleries are moving to email invitations, CCP continues to produce hard copy invitations as an effective record of both image and voice of the artist, which become, over time, useful documents. Where possible and for most artists however, it is the catalogue that is of lasting benefit. In 2009 catalogues, either on-line or printed were produced for six exhibitions including those by Peter Fitzpatrick, Mac Nichols and Jonathan Nichols, Larissa Hjorth, the *CCP Documentary Photography Award* and Simryn Gill.

Expanding Knowledge: Workshops, Lectures and Classes

Against the backdrop of economic uncertainty, attendance at CCP public programs increased in 2009. Artist floor talks remain a highlight of our program and workshops by renowned educator Les Walkling and visiting artist Boris Eldagsen were presented to capacity attendance. CCP schools education programs including the Rotary Youth Arts Program (RYAP) for youth at risk and Careers in Photography seminars, catered for a broad range of young people within the City of Yarra and beyond. Valuable networking opportunities for CCP Members and friends were presented through Members' evenings with guest speakers, Matthew Sleeth, Les Walkling and Stephen Dupont.

In conjunction with Cultures of Photography, a research hub within the School of Media and Communications at RMIT University, CCP presented the lecture series Documentary Positions, featuring photography experts from

Britain, Queensland and beyond the discipline of photography. Two further programs were presented, Editioning: Photography and Video, and as part of the Monash University Museum of Art exhibition *Photographer Unknown*, the documentary film, *Other People's Pictures* (2004) was screened at CCP, followed by a panel discussion. From 2009 lectures are available as MP3 files to be downloaded from the CCP website.

Developing CCP

CCP's Limited Edition Print 2009 was generously provided by eminent Australian artist Bill Henson. This follows the highly successful 2008 Limited Edition Print by Anne Zahalka. An edition of 12, Henson's *Untitled 1985/86/2009* sold out, raising considerable income for CCP exhibitions and public programs. I thank Bill Henson who has extended his already generous support for arts organisations and other non-art related charitable causes across Australia, to include CCP. We gratefully acknowledge Bill and his representatives. Appointment of a part-time Development Manager, Sarah Fransella was made possible through ArtSupport Australia's Philanthropy Mentorship Program of the Australia Council. Sarah commenced in late 2009 and is working with the CCP Board and myself in securing private sector support for CCP programs.

Funding and Partners

Critical funding for CCP comes from State and Federal Governments, through Arts Victoria and the Australia Council. I thank businesses that supported projects such as the Limited Edition Print (listed on page 38); the national Indigenous Photographers' Forum (listed on page 50); Member's evenings (listed on page 50); RYAP (listed on page 46). I thank exhibition

Director's Report

supporters, the Australia Council; Kodak Professional; the Melbourne International Arts Festival; Colour Factory; Copyright Agency Limited; NETS Victoria; Tint Design; Sofitel Melbourne On Collins; and Jasper Coffee. Macquarie Group Foundation generously supported the CCP education program; valuable advice was kindly provided by supporters Corrs, Chambers, Westgarth; and expert audit services were provided by Deloitte. We are most grateful to Joyce Evans for her generous support of *Flash*.

In Recognition

I gratefully acknowledge and thank the CCP Board, skillfully chaired by Alexandra Richards QC (listed on pages 8–10). Active and engaged, the CCP Board provides services and advice and is a valuable fora for development of CCP's strategic direction. I wish to acknowledge the extraordinary contribution of retiring Board member Margaret Riddle (2006–2009). Committed in her interest and gracious in her personal and financial support of CCP, Margaret will be greatly missed. I thank the outgoing Exhibition Advisory Committee (listed on page 6) for their marathon sittings and engagement with CCP exhibitions.

In 2009 volunteers made genuine contributions towards this successful year. Listed on page 6, volunteers commit regularly and extensively to the organisation, undertaking tasks with good will and generosity.

Intelligent and informed, CCP staff engage with our broad range of communities and stakeholders with equal care and respect. I acknowledge the judicious contributions of Rebecca Chew, Deputy Director; Karra Rees, (until September) and Mark Feary

(from September) Curators; Shay Minster, Front of House Manager; Liesl Pfeffer, Administrative Assistant (until June) and Tracey Hubert, Design and Communications Coordinator (from April); Michael Nichols, Education Officer; Tony Dutton, Bookkeeper; and Sarah Fransella, Development Manager. In 2009 Karra Rees took maternity leave and we welcomed Mark Feary in the curatorial position for the duration of her leave.

Remembering

With great respect we remember the robust and insightful work of Sue Ford 1943–2009. We mourn her passing, remembering her warm and lively presence. A member of CCP's Exhibition Committee in 2006 and 2007, Sue's contribution to a broad range of communities is greatly missed. In a beautiful essay published in *Flash*, Isobel Crombie discusses Sue's life and work, at <http://www.ccp.org.au/flash/2009/11/sue-ford/>

Naomi Cass
Director

SUMMER NIGHT PROJECTION WINDOW

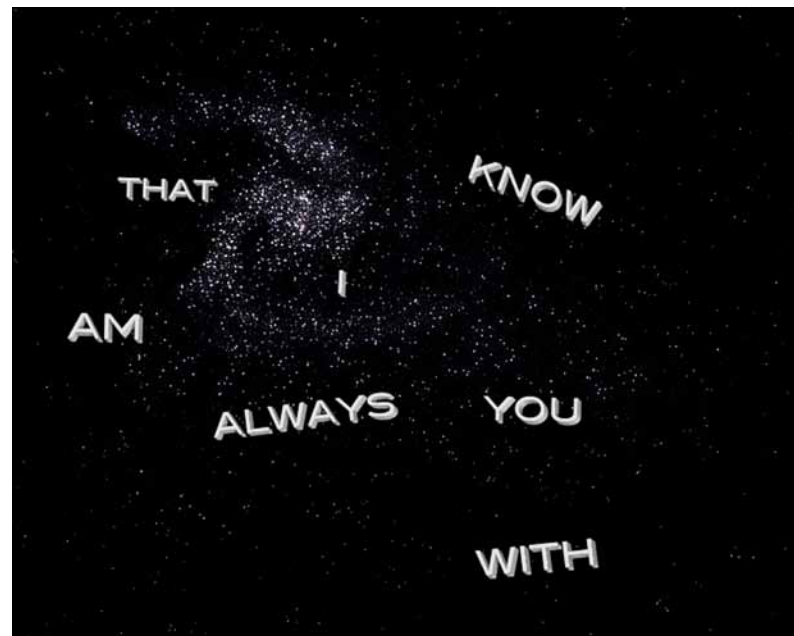
Grant Stevens*Really Really*

In *Really Really*, a series of words float through animated star constellations. While apparently drifting aimlessly, the words can be rearranged in numerous ways to recount roughly the same sappy avowal of long-distance love. The many combinations of words, and their predictable associations, call attention to the thresholds of verbal expression. When some sincere words are needed it seems as if they've all been said before. And so, this declaration of love is both enabled and haunted by the tension between

sentiment and formula. *Really Really* continues Grant Stevens' interest in how meaning is constructed and circulated, and in particular, how common models of communication continue to frame and yet fall short of our personal experiences.

15 December 2008 –
21 January 2009

Grant Stevens
Really Really 2007 (still)
digital video
3 min 27 sec
courtesy the artist and Barry
Keldoulis Gallery, Sydney



Peter Fitzpatrick



Installation views
Peter Fitzpatrick
Je toto lokální, nebo národní zvyk?
Photos Oliver Parzer 2009

Sanja Pahoki



Installation views
Sanja Pahoki
Cub separated from spooked polar bear
Photos Oliver Parzer 2009

On the Line Curated by Anne Wilson



Installation views
from the exhibition *On the line*
Photos Oliver Parzer 2009

On the Line
Curated by Anne Wilson



Installation views
from the exhibition *On the line*
Photos Oliver Parzer 2009

Alan Constable



Installation views
Alan Constable
Clay Cameras
Photos Oliver Parzer 2009

Boris Eldagsen



TOP
Boris Eldagsen
The Promise 2008 (still)
single channel digital video
8 min 18 sec, looped

BOTTOM
Installation view
Boris Eldagsen
The Promise
Photo Oliver Parzer 2009

23 January – 21 March

GALLERY ONE

Peter Fitzpatrick

Je toto lokální, nebo národní zvyk?

This series *Je toto lokální, nebo národní zvyk?* was produced during a five month artist-in-residence program at the Meet Factory in Prague, Czech Republic from November 2007 to April 2008. Peter Fitzpatrick was living in the outer suburb of Prague known as Smíchov, a once thriving industrial area that now consists of abandoned factory buildings, crumbling flats and a major transport hub. The transitory people that inhabit this part of Prague are the protagonists in this body of work.

Due to the language barrier that exists outside the tourist area of central Prague, Fitzpatrick was relegated to a muted observer wading through the streets of Smíchov. Instead of using a camera to document what he observed, he packed a trusty Tesco A6 Note Book and a pencil. On his return to the studio, in the early hours of the morning, his memory and basic lead scratchings came together to reconstruct a faithful depiction of his subject. As with the nature of photography there are some glitches rendered in the final images. Like double exposures his memory and the characters' concerns overlap, diffuse and merge — a photographic truth built on a misinterpretation.

CATALOGUE

Peter Fitzpatrick: Je toto lokální, nebo národní zvyk?, text by Dr Jo-Anne Duggan, 20 × 14 cm catalogue, colour reproductions, 6 pp.

ISBN 978-0-9804454-5-9

PUBLIC PROGRAM

Artist talk, Saturday 24 January

GALLERY TWO

Sanja Pahoki

Cub separated from spooked polar bear

Cub separated from spooked polar bear was Sanja Pahoki's latest investigation into mother-child relationships, mental illness and language. The exhibition was based on media reportage of two polar bear cubs that were hand-reared by German zookeepers after being rejected by their mothers. One of the mothers became disturbed when a photographer entered her enclosure. The zoo feared that the fate of the polar bear cub, named Flocke would follow that of two other cubs that had been eaten by their mother, Vilma. Flocke has been compared to Berlin Zoo's celebrity polar bear, Knut, who was also rejected by his mother Tosca, an ex-East European, circus performer. Like Elvis Presley, Knut had a twin brother that died shortly after birth. At the height of Knut's fame he was photographed by Annie Leibovitz and featured on the cover of *Vanity Fair* magazine with Leonardo DiCaprio. The decision to hand-rear polar bears has been controversial with some animal activists claiming that the zoos should have let 'nature take its course' by leaving the cubs to die. As vindication of this belief there has been speculation about Knut's mental health, zookeepers have claimed that Knut is a 'psychopath' who is addicted to human adulation.

PUBLIC PROGRAM

Artist talk, Saturday 24 January

GALLERY THREE & FOUR

Olga Chernysheva (RUS), Jan Nelson, Sema Bekirovic (NL), Miranda July (USA), Sarah Lewis, Catherine Bell, Domenico De Clario, Kate Swinson and Anne Wilson

On the Line

Curated by Anne Wilson

Curated by Anne Wilson, *On the line* brought together national and international artists whose process involves risk or who use their immediate environment to explore universal themes. Initially these environments are seen relative to the artists' methodology, yet over time a shift occurs in the viewing experience transporting viewers into a poetically inscribed reflection on the human condition. Produced through a variety of mediums, these works are heartfelt, and the underlying curatorial cohesion comes out of a resonance that continues long after first viewing.

Films by Russian artist Olga Chernysheva, American artist Miranda July (early short films) and Australian filmmaker Sarah Lewis were screening in Gallery Four. Chernysheva's films are derived from guerrilla-style filmmaking narrating an ardent response to social and political conditions in the streets and parks of contemporary Moscow. Her videos highlight the political through to the personal, by way of carefully selected and edited scenes. July's early films straddle the boundary between naivety and knowledge; control and loss of innocence. *Nest of Tens* (2000) presents 'four alternating stories about mundane, personal methods of control. Children and a developmentally disabled adult operate control panels made out of paper, lists, monsters and their own bodies.'¹ Lewis'

film *The Staring Girl* (2006) explores themes of female sexuality at the coming of age—a young girl tries to express herself sexually albeit inappropriately amidst dysfunctional family dynamics.

Gallery Three contained works of a performative nature—Domenico de Clario's *A Tertiary World* (2007), Jan Nelson's *Vertical Composition / Vertical Collapse* (1998) and Catherine Bell's *Snow Baby* (2003). Each of these works have involved documenting, in video and photography, risky acts that are sincere responses to the transitory nature of memory, the notion of failure and transcendence within art making, and loss. Also in Gallery Three, Kate Swinson used photography and video to construct subjects for her drawings within which hand-made paper masking devices are used to explore the interior/exterior relationships of her family and friends. Dutch artist Semâ Bekirovic also uses her immediate environment in photography and video setting up relationships between nature and consumerism. Anne Wilson's work investigates how representation of the body often fails to express an inner life.

Several publications accompanied the exhibition—a hard cover book by Bekirovic entitled *Koet*, and *A Tertiary World* by de Clario.

¹ <http://mirandajuly.com/movies/nest-of-tens>

PUBLIC PROGRAM

Artist talk, Saturday 24 January

CCP SHOP SPACE

Alan Constable

Clay Cameras

As a child, Alan Constable constructed intricate models of cameras from scraps of cardboard and glue. His work for the exhibition re-visited and re-invented the camera using images from 1960s and more recent *National Geographic* magazines.

These internally structured cameras were made from glazed ceramic. This suggests a sense of weight and tactility which is consistent with Constable's working methods, which primarily involve touch. "Alan's imagination allows him to explore what he knows exists but cannot see, often re-inventing where necessary various hidden chambers for film and spools." ¹

Constable's finger marks clearly remain within the work as traces of humanity, enabling them to be seen as lyrical interpretations of what are very technical instruments. In this way, an Alan Constable camera can be viewed as an extension of the human body, rather than a direct replica.

Katie Jacobs, Arts Project Australia

¹ Simone Ewenson 2007

NIGHT PROJECTION WINDOW

Boris Eldagsen

The Promise

The Promise questions what we think we know about expectation and salvation.

A woman is standing, waiting, her right hand held up, expecting something to come from above. She shows signs of exhaustion, her eyes water and her hand slightly shakes. On her left shoulder sits a mysterious bird. When her hand reaches towards the bird, it flies away. She goes back into her waiting position, hoping for something to arrive. Nothing happens. Her hand reaches back a second time, touching her empty shoulder. When she returns to wait, the bird appears out of the blue, sitting on her left shoulder as if it had never disappeared.

This silent video work was a one-woman-show for renowned German actress Sandra Hüller who won numerous awards at international film festivals for her role as a possessed girl in the movie *Requiem*.

The door to happiness opens inwards. Anyone who tries to push this door open thereby causes it to close still more.
— Sören Kierkegaard

PUBLIC PROGRAM

Artist talk, Saturday 24 January

23 January – 21 March

Mac Nichols
Curated by Jonathan Nichols



TOP
Mac Nichols
William in the dark 2004 (detail)
monochrome digital print
16.6 × 12.2 cm

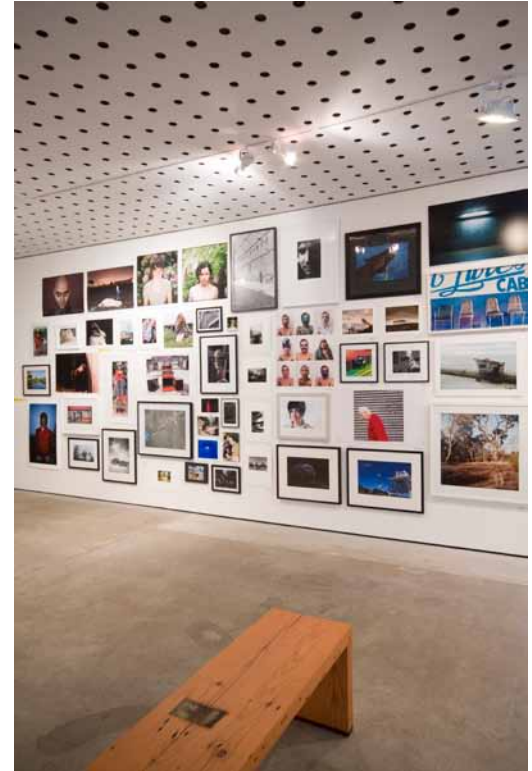
BOTTOM
Installation view
Mac Nichols
Mac
Photo Oliver Parzer 2009

Kodak Salon



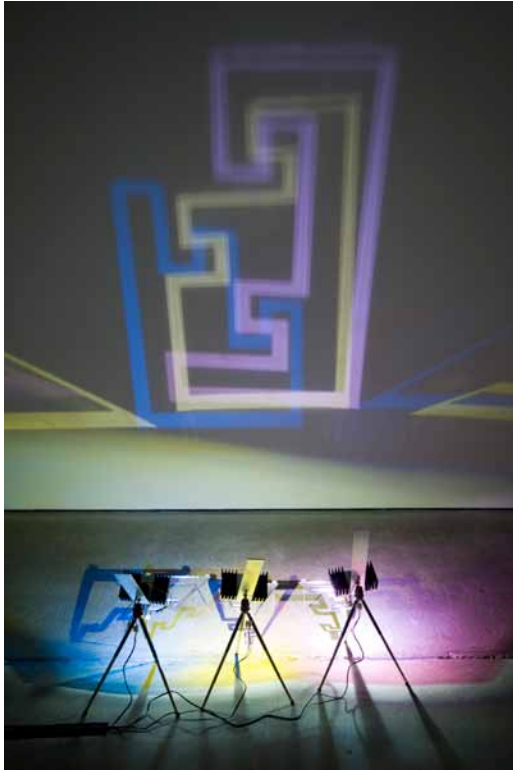
Installation views
2009 Kodak Salon
Photos Oliver Parzer 2009

Kodak Salon



Installation view
2009 Kodak Salon
Photo Oliver Parzer 2009

Hamish Tocher



Installation view
Hamish Tocher
Overhead Project (Galla Placidia)
Photo Oliver Parzer 2009

Hamish Tocher



TOP
Hamish Tocher
Illuminated Books [no title] 1-10 2008 (still)
Ten Lambda prints transferred to colour single
channel digital video, silent
36 x 41.5 cm each, 1 min 40 sec
Courtesy the artist and McNamara Gallery,
Wanganui, NZ

BOTTOM
Installation view
Hamish Tocher
Illuminated Books
Photo Oliver Parzer 2009

Santina Amato



Installation view
Santina Amato
I Want to Swing on an Invisible Swing
Photo Oliver Parzer 2009

3 April – 23 May

GALLERY ONE

Mac Nichols

Mac

Curated by Jonathan Nichols

Mac presented photography and photographic records as things we inhabit, as implicitly mental spaces like memory.

At its simplest level the exhibition formed part of a private family archive. As well as photographing parents, siblings, children and extended family for more than forty years, Mac Nichols has actively pursued, collected, adopted, rephotographed and reorientated original photographs inherited across generations.

Each photograph depicts a single figure or group of figures and is almost invariably framed with a particular subject in unambiguous view. Nonetheless, it is not the simple affects of family intimacy or biographical referents that was the exhibition's narrative. *Mac*, rather, was formed around the abstract intensities that attach to photography; material intensities that refigure and re-emerge independently of the methodologies that surround it. Nichols pursues the sense that travels across individual images and photographic sources and understands photography as a process of learning and knowing.

The exhibition was Mac Nichols' first public exhibition, curated by his brother, Jonathan Nichols.

CATALOGUE

Mac, text by Jonathan Nichols, 21 × 14.7 cm catalogue, colour reproductions, 16 pp. ISBN 978-0-9804454-6-6

PUBLIC PROGRAM

Artist talk, Saturday 4 April

GALLERY TWO & THREE

Kodak Salon

Australia's largest open-entry, photo-based exhibition and competition, the *Kodak Salon* is an annual event celebrating the latest developments in photomedia practice around the country. Supported by leaders in the photographic industry, the Salon provides an excellent opportunity to exhibit work in a professional, high-profile context, with \$12,300 worth of prizes awarded. The 2009 *Kodak Salon* presented an exciting and diverse snapshot of contemporary, Australian photomedia practice. Visitors were also invited to vote for their favourite image in the Crumpler People's Choice Award.

Judging Panel: Virginia Trioli, Presenter ABC2 Breakfast News; Patrick Pound, Artist; Naomi Cass, CCP Director.

The *Kodak Salon* prizes were announced on opening night by Peter Cocklin, Group Business Development Manager, Professional, Kodak (Australia and New Zealand).

CATALOGUE

2009 *Kodak Salon*, list of artists' works, PDF version, colour reproductions, available at http://www.ccp.org.au/docs/catalogues/kodak_saloon_2009.pdf

GALLERY FOUR

Hamish Tocher (NZ)

Overhead Project (Galla Placidia)

In the on-going series *Overhead Project*, Hamish Tocher creates illusory spaces. These works derive from the tradition of decorative ceilings that use perspectival techniques to achieve architectural effects. Entering those spaces, you are surrounded by the combined effects of the real architecture and its illusory embellishments.

The pattern of the perforations in the ceiling at CCP suggest the starred vaults that are a common feature of early Christian chapels like the Mausoleum of Galla Placidia. The labyrinth pattern used in *Overhead Project* (Galla Placidia) was from the vaulting of this chapel. The pattern can be repeated infinitely; in theory the lines have no end. In this work, the pattern emerged for a short distance through the ceiling in CCP's Gallery Four.

Previous works in this series have been figurative and expansive; *Overhead Project* (Galla Placidia) is more reserved and contemplative. With the dark space and the mirrored surfaces, the work was less like a grand chamber, more like a small camera.

PUBLIC PROGRAM

Artist talk, Saturday 4 April

3 April – 23 May

CCP SHOP SPACE

Hamish Tocher (NZ)*Illuminated Books*

The images in *Illuminated Books* are re-photographed pages of a book titled *Roman Portraits* depicting black and white photographs of Roman portrait busts. Onto each portrait Hamish Tocher has projected another portrait, overlaying one face with another to create a superimposed image. He was searching for similarities, matches, discontinuity and unlikely connections.

Many of the white marble statues that we are familiar with were most likely covered in coloured paint when they were first made. Thinking about them as coloured objects suggests a different reading of the sculptures, one that makes them more human and less divine. *Illuminated Books* tries to re-enliven or re-animate the portrait busts, as well as re-colour them.

PUBLIC PROGRAM

Artist talk, Saturday 4 April

NIGHT PROJECTION WINDOW

Santina Amato*I Want To Swing On An Invisible Swing*

Santina Amato's work explores the child within, the playfulness of the everyday and our impulses to do silly things. *I Want To Swing On An Invisible Swing* takes place in a very adult setting: an office. Wearing a pair of size 16, cross-dresser, red-patent leather shoes, Amato's legs are captured dangling from an oversized office chair, recreating the childhood sensation of swinging one's legs from a normal sized chair.

PUBLIC PROGRAM

Artist talk, Saturday 4 April

Bianca Hester



Installation view
Bianca Hester
fashioning discontinuities
Photo Oliver Parzer 2009

Louis Porter



TOP
Louis Porter
Café wall — Tennessee 2007
Chromogenic print
76.2 × 101.7 cm

BOTTOM
Installation view
Louis Porter
Cheap Flights
Photo Oliver Parzer 2009

Arlo Mountford



TOP
Arlo Mountford
The Folly 2009 (production still, detail)
Digital animation, four-channel sound
9 minutes
Courtesy the artist and
GRANTPIRRIE, Sydney

BOTTOM
Installation view
Arlo Mountford
The Folly
Photo Oliver Parzer 2009

Simon Zoric



Installation views
Simon Zoric
I know You Despise Me For Not Being Stronger
Photos Oliver Parzer 2009

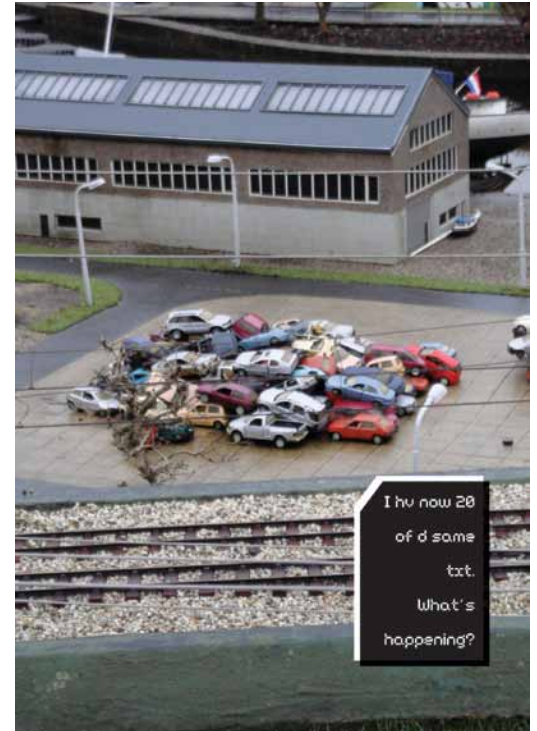
Catherine Connolly



TOP
Catherine Connolly
I'd never seen or heard anything so clearly made for me 2008 (video still)
Single channel digital video, stereo sound
1 minute

BOTTOM
Installation view
Catherine Connolly
'I'd never seen or heard anything so clearly made for me'
Photo Oliver Parzer 2009

Larissa Hjorth



Larissa Hjorth
CU 2009 (production still)
Single channel digital video, silent
30 minutes

05 June – 02 August

GALLERY ONE

Bianca Hester

fashioning discontinuities

Assembling the forces of brick, air and image, *fashioning discontinuities* staged a sequence of architectural appropriations that engaged with materiality in relation to movement, space and embodiment.

GALLERY TWO

Louis Porter

Cheap Flights

The photographs in *Cheap Flights* would not make it into many holiday albums, but they are still travel photographs. Taken on various trips between 2005–2008 they examined the more disappointing aspects of travel.

If someone were asked to imagine themselves in Paris, there is a pretty good chance their immediate mental picture would exclude fast food outlets, conspicuous tourists, litter and all the other letdowns that any holiday destination has these days.

Travel is about expectation. We expect to have an enjoyable holiday; it says so in the brochure. The majority of travel photographs aim to reaffirm the idea that fun was indeed had; the sunsets beautiful and the locals charming. These mementos serve as homemade propaganda, along with images of weddings and other family events. *Cheap Flights* embraced the anti-climactic and relished the fact that there is a little bit of home in every place you go.

PUBLIC PROGRAM

Artist talk, Saturday 6 June

GALLERY THREE

Arlo Mountford

The Folly

I was travelling somewhere, in the back of a cart, straw in my mouth and I realized the country passing me by was far more amazing than the developments in my head and that I could not quantify or explain or ever provoke the simplicity which I saw before me. So I chewed on that straw and rode those hard bumps and felt... nothing, not because I was numb, not because of some confused sense of purpose but because I did not have an answer. — Anon.

Comprising of a three-channel, digital animation and a four-channel, sound mix, *The Folly* is the re-interpretation of three paintings by sixteenth-century Flemish painter Pieter Bruegel the Elder. Projected alongside one another, the paintings *Hunters in the Snow*, *The Corn Harvest* and *The Fall of Icarus* were redrawn and animated, turning the static works into moving images.

CATALOGUE

Arlo Mountford: The Folly, text by Zara Stanhope, 10 × 14.8 cm catalogue, colour reproductions, 12 pp.

PUBLIC PROGRAM

Artist talk, Saturday 6 June

GALLERY FOUR

Simon Zoric

I Know You Despise Me For Not Being Stronger

Relationships are difficult. When they end, they often end badly. Sometimes people do horrible things to those they care about the most. In Simon Zoric's video *I Know You Despise Me For Not Being Stronger*, hands massage and caress a central figure until, seemingly without provocation, things turn nasty. Simon Zoric's work explores the messiness of relationships and the dichotomies inherent in power, passivity and blame.

PUBLIC PROGRAM

Artist talk, Saturday 6 June

CCP SHOP SPACE

Catherine Connolly

'I'd never seen or heard anything so clearly made for me'*

In this short, looped video crowd footage has been selected from an early 80s concert by The Jam and slowed down to a rhythmic pace focussing on the pulsating motion of the amorous crowd juxtaposed with the intent, almost shocking stillness of a photographer amongst them. The crowd thrusts together in wave-like unity, all intent on an unseen spectacle before them while the photographer remains still, camera poised and almost predatory. As the crowd continues in this manner there are moments in the film when it is unclear whether it is adulation or protest manifest in their actions. Throughout their hectic motion, slow enough that the drive and energy is readable but emphasising the gesture as a collective one, the photographer remains static. There is a desire and a need in his pose to document and possess the occasion, as much to verify the performers' presence, as his own. There is a contrast felt between the private meaning of such an interaction and the public nature in which it is played out. The video continues Catherine Connolly's investigations into the relationships people have with forms of popular culture.

* Peter York on Roxy Music's first album, *Frieze Magazine*, Issue 113, March 2008

PUBLIC PROGRAM

Artist talk, Saturday 6 June

NIGHT PROJECTION WINDOW

Larissa Hjorth

CU

In an age of Web 2.0, affective technologies and social media, some older technologies are continuing to persist as meaningful parts of everyday life. In particular, SMS (Short Messaging Service) continues to be deployed in both developed and developing contexts — playing a significant role in maintaining intimate co-presence. While much of the attention SMS has gained is via media confluences of 'youth' and 'new' media as subversive, another (unspoken) history of SMS is the role it has played in the deaf community.

Amongst the multiple histories, SMS etiquette has always involved the ephemeral, compressed and abbreviated. New applications such as Twitter can be read as an extension of the emerging temporal grammars of SMS, just as SMS can be mapped onto traditions around intimate co-presence such as the postcard and letter writing. *CU* attempts to snapshot some of the transitory emotional vernaculars surrounding SMS.

For the project *CU*, SMS messages were collected from users worldwide along with a description about how the user felt about their message. Hjorth made an image to correspond with these emotional states and feelings. The SMSs and images were presented together — fleeting moments of sadness, love and friendship.

CATALOGUE

CU: The presents of co-presence, texts by Rebecca Chew, Daniel Miller, Cathy Davidson, Giles Lane, Heather Horst, Darren Tofts, Christian Licoppe, Fee Plumley, Mami Kataoka, Amparo Lasen, Larissa Hjorth, 21 x 14.7 cm catalogue, colour reproductions, 51 pp.
ISBN 978-0-9804454-7-3

PUBLIC PROGRAM

Artist talk, Saturday 6 June

05 June – 02 August

Tracey Moffatt



TOP
Installation view
Tracey Moffatt
First Jobs
Photo Oliver Parzer 2009
Courtesy the artist and
Roslyn Oxleyg Gallery, Sydney

BOTTOM
Tracey Moffatt
First Jobs, Canteen 1984 2008
Archival pigments on rice paper with gel medium
71 × 91.5cm

Clare Rae CCP/Colour Factory Award



TOP
Installation view
Clare Rae
Climbing the Walls and Other Actions
CCP/Colour Factory Award
Photo Oliver Parzer 2009

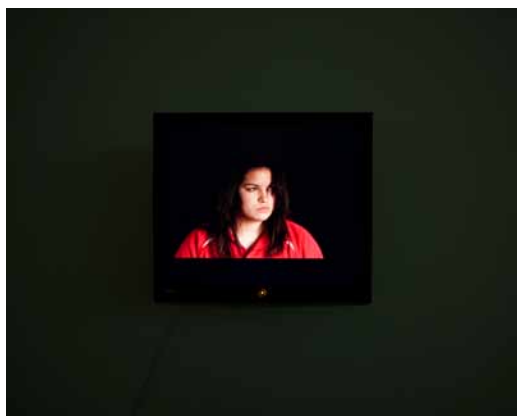
BOTTOM
Clare Rae
Untitled #2 (from the series Climbing the Walls and Other Actions) 2009
type C photograph
50 × 50 cm

CCP Documentary Photography Award



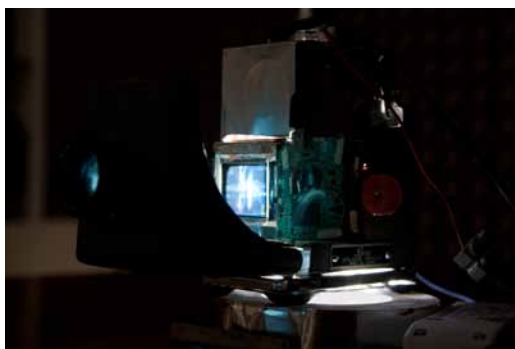
Installation views
CCP Documentary Photography Award
Photos Oliver Parzer 2009

Anne Ferran



Installation views
Anne Ferran
CANAL
Photos Oliver Parzer 2009

Emil Toonen



Installation views
Emil Toonen
Side-effected Industries
Photos Oliver Parzer 2009

Laith McGregor



TOP
Installation view
Laith McGregor
Maturing
Photo Oliver Parzer 2009

BOTTOM
Laith McGregor
Maturing 2007 (still)
single channel digital video, silent
32 minutes

07 August – 27 September

GALLERY ONE

Tracey Moffatt

First Jobs

Tracey Moffatt's series *First Jobs* is a nostalgic portrayal of the jobs she worked as a teenager and student to obtain the kind of freedom that could only be achieved through a regular salary. 'The thing about making a bit of your own cash was that you could buy your own clothes and not have to wear the clothes that your mother picked out.'¹

Mind-numbing and back-breaking labour, working in factories, peeling pineapples, packing meat and washing hair in a salon resulted in Moffatt's ticket to Europe in the late 70s. Hours of scrubbing floors or washing dishes allowed time for the imagination to run wild, and made 'knock-off time' all the more rewarding. Working hard at these tedious jobs however, was character building, and in Moffatt's case, eventually led her to the life she now enjoys as a full-time artist, a job she explains that has no 'knock-off time'.

¹ Tracey Moffatt, from the artist statement for *First Jobs*, Roslyn Oxleyg Gallery, 2008

GALLERY TWO

Clare Rae

Climbing the Walls and Other Actions CCP/Colour Factory Award

Climbing the Walls and Other Actions is primarily concerned with visually representing Clare Rae's experience of femininity, whilst also exploring aspects of representation that relate to feminism. The project considers the relationship between the body and space by including formal elements within each frame such as windows and corners. Through a sequence of precarious poses Rae explores her relationship with femininity, an approach born of frustration. She uses the body to promote ideas of discomfort and awkwardness, resisting the passivity inherent in traditional representations of femininity. The images attempt to destabilise the figure, drawing tension from the potential dangers the body faces in these positions. Whilst the actions taking place are not in themselves particularly dangerous, the work demonstrates a gentle testing of physical boundaries and limitations via a child-like exploration of the physical environment.

Climbing the Walls and Other Actions was opened by Phill Virgo, Director, Colour Factory

PUBLIC PROGRAM

Artist talk, Saturday 8 August

GALLERY THREE

CCP Documentary Photography Award **Matthew Abbott, Paul Batt, James Brickwood, Darren Clayton, Georgia Metaxas, Simon O'Dwyer, Andrew Quilty, Leah Robertson, Dean Sewell, Laki Sideris, Tom Williams, Krystle Wright**

The *CCP Documentary Photography Award* is a biennial showcase of contemporary Australian documentary photography. Since the inaugural exhibition in 1997, this event has grown in profile and significance. It represents a unique, national initiative in support of documentary photography, providing a rare opportunity to assess the themes, styles and ideas that characterise this fascinating genre. The 2009 exhibition demonstrated the breadth of contemporary approaches to documentary practice from traditional black and white narratives through to vibrant colour recordings all of which have been achieved without digital manipulation. Themes range from Victoria's Black Saturday bushfires through to ocean swim racing and portraits of people having their haircut.

Judging Panel: Louise Adler AM CEO and Publisher-in-Chief, Melbourne University Publishing; Naomi Cass, CCP Director; Stephen Dupont, Photographer.

The \$5,000 Copyright Agency Limited (CAL) prize was announced on opening night by Sandy Grant, CAL Board Member and Chief Executive of Hardie Grant Publishing.

CATALOGUE

CCP Documentary Photography Award, foreword by Naomi Cass, artist statements and biographies, list of works, PDF version, colour reproductions, available at http://www.ccp.org.au/docs/catalogues/2009_CCP_Documentary_Award.pdf

PUBLIC PROGRAM

Artist talk, Saturday 8 August

GALLERY FOUR

Anne Ferran

CANAL

CANAL depicts the Bowback Rivers in East London, an urban industrial area, which was already on the verge of disappearance when Anne Ferran was recording it. It is the site of the 2012 London Olympics, preparation for which requires destruction and rebuilding on a massive scale. Ferran was there in early 2007 when the closing off and razing was just beginning. She was struck by how quickly that recent past had receded and how startlingly unfamiliar, almost dreamlike, the place had become.

CANAL is part of a projected cycle of three video works planned for completion by 2012.

PUBLIC PROGRAM

Artist talk, Saturday 8 August

CCP SHOP SPACE

Emil Toonen

Side-effected Industries

The CCP Shop Space presented *Side-effected Industries*, Emil Toonen's latest range of optical technologies—a series of deranged devices exploiting consumer electronics. Alongside emergent cultures of hardware hacking, DIY and case modding the works utilised mass-produced products beyond their intended purpose or marketing hype. Toonen's optical alterations operate to reveal themselves and perform their various 'functions'.

PUBLIC PROGRAM

Artist talk, Saturday 8 August

NIGHT PROJECTION WINDOW

Laith McGregor

Maturing

This video attempts to locate the absurdity of masculinity. By absurdity, Laith McGregor meant the way the notion of the male is perceived in society and how illogical the idea of manliness can appear. He began by demystifying the male stereotype and evoking the absurd within male dominated subcultures through the depiction of hair, which acted as a signifier for male authenticity. McGregor explored the identification of the masculine and the use of the guise as a masquerade through simple repetitive actions. He set out to reveal the dramatisation of the role model, through identities such as sportsmen, movie stars and family role models. *Maturing* is intended to be a satire, an in-your-face mockery of the male (a mockery that resulted in a rash that persisted for three days after the work was completed). The characters he plays in *Maturing* could relate to anyone. McGregor aimed to project this elusive state and locate it within a coherent context that relates to masculinity, its absurdity and himself.

PUBLIC PROGRAM

Artist talk, Saturday 8 August

07 August – 27 September

CCP Limited Edition Print



Bill Henson
Untitled 1985/86/2009
 digital print
 107 × 87.5 cm (image size)
 Courtesy the artist and
 Roslyn Oxleyg Gallery, Sydney



Installation views
 Bill Henson
CCP Limited Edition Print 2009
 Photos Oliver Parzer 2009



TOP
 Installation view
 Bill Henson
CCP Limited Edition Print 2009
 Photo Oliver Parzer 2009

BOTTOM
 Bill Henson & Daniel Palmer,
 CCP Board Member
 Photo Oliver Parzer 2009

Simryn Gill: Inland
Curated by Naomi Cass



Installation views
Simryn Gill
Simryn Gill: Inland
Photos Oliver Parzer 2009

02 – 03 October**CCP LIMITED EDITION PRINT 2009****Bill Henson *Untitled 1985/86/2009***

In support of CCP, the 2009 *CCP Limited Edition Print* was generously provided by eminent Australian artist, Bill Henson. This followed the highly successful *CCP Limited Edition Print 2008*, Anne Zahalka's *The Bathers* 1989.

Untitled 1985/86/2009, was a limited edition of 12. In this series Henson shifted decisively to colour photography. These images depict the highly improbable juxtaposition of Australian suburbia with ancient Egyptian ruins, punctuated by enigmatic portraits of teenagers and moody cloudscares. Henson is a generous and frequent supporter of not-for-profit arts organisations and other non-art related charitable causes across Australia. He has donated work to CCP fundraising appeals on many occasions. CCP was most grateful for his support in 2009.

ALL GALLERIES & NIGHT PROJECTION WINDOW

Simryn Gill: Inland**Curated by Naomi Cass**

Simryn Gill: Inland was a survey of photography that took place in a photography gallery. It was important to declare at the outset, that while photography forms a significant and wondrous part of her practice, Simryn Gill does not consider herself a photographer; 'For me, the taking of photographs is another tool in my bag of strategies, in that awkward pursuit of coherence we sometimes call art'.¹ *Simryn Gill: Inland* embraced this conundrum as an entry point for considering Gill's photography, and how photography might function more broadly as a way of engaging with the world.

Seven major series wound almost chronologically through the gallery—in this first survey of Gill's photography—following a path, quite literally, from outside to inside, from found in nature to found in culture and back. Commencing with three series located outdoors, *Forest* (1996–1998), *Rampant* (1999) and *Vegetation* (1999), the survey moved to Gill's sweeping interior series *Dalam* (2001). On the cusp of outside and inside was *Power station* (2004), which makes a curious and visceral analogy between the interior of her childhood home in Port Dickson, Malaysia and the interior of an adjacent power station. Like a medieval Book of Hours, the hand-sized concertina work *Distance* (2003–2009) is an attempt by Gill to convey the interior of her home in Marrickville, Sydney to someone residing outside Australia.

Gill's most recent work *Inland* (2009), commissioned for the survey and photographed during a road trip from northern New South Wales to South Australia and across the bight to Western Australia, was at the heart of the exhibition. Gill's only moving image work, *Vessel* (2004), commissioned for SBS Television, closed the exhibition's journey with the almost imperceptible passage of a small fishing vessel across the horizon. To ground the exhibition, or perhaps to oversee our journey, one image was selected from Gill's highly regarded series, *A small town at the turn of the century* (1999–2000).

Seeking an understanding of the politics of place informs her recent series. *Inland* confounds what is normally expected from photographs of Australia's interior and eschews decorous landscapes, vast horizons or smiling rugged people, for modest interiors of homes. Indeed there are no people present, only the houses they have inhabited as evidence of their subjectivity.

Inland consists in piles of small, jewel-like Cibachrome and black and white prints sitting on a table for viewers to peruse, heightening the provisional nature of its description, leaving open-ended the question of what can be known through photographic representation.

¹ Simryn Gill "May 2006", *Off the Edge, Merdeka 50 years*, issue no. 33, September 2007, p. 83.

Simryn Gill: Inland was presented in association with the Melbourne International Arts Festival. Selections from *Simryn Gill: Inland* will tour to five regional Victorian venues in 2010 and 2011 with NETS Victoria and support from the Melbourne International Arts Festival

CATALOGUE

Simryn Gill: Inland, text by Naomi Cass, artist biography and list of works, 21 × 14.7 cm catalogue, colour reproductions, 10 pp. ISBN 978-0-9804454-8-0

PUBLIC PROGRAMS

Simryn Gill in conversation with Naomi Cass, Saturday 10 October

Walk through the exhibition:

with Rebecca Chew, CCP Deputy Director, Saturday 31 October

with Naomi Cass, Saturday 14 November

with Dr Daniel Palmer, Senior Lecturer Department of Theory, Faculty of Art & Design, Monash University, Saturday 5 December

09 October – 13 December

14 December 2009 –
20 January 2010

SUMMER NIGHT PROJECTION WINDOW

Eamonn Verberne

MOVE

MOVE was Eamonn Verberne's latest investigation into the particularities of what tourists do when they go on holiday. Developing previous explorations of the phenomena of vacations, *MOVE* questioned the need to validate a holiday by capturing it within an image, recording events like experience in a résumé, almost as confirmation.

Yet these images are often tarnished by the plenitude of people who gravitate toward capturing them, seemingly unaware of one another. Holiday snaps of favourite scenes, and indeed memories, are frequently marked by the inclusion of tourists standing in the frame, buses parked in the way or aeroplane vapour trails in the sky.

MOVE examined the vista of the careless tourist and their pursuit of the quintessential image, questioning the very notion of the perfect holiday and our desire to believe in its possibility — despite what the picture indicates.

LEFT
Eamonn Verberne
*Untitled (from the series
Move)* 2009

RIGHT
Installation view
Eamonn Verberne
Move 2009
Photo Oliver Parzer 2009



centre for contemporary photography



Off-Site & Touring Programs



TOP
Gabriella Mangano and
Silvana Mangano
if...so...then 2006 (still)
DVD
7 minutes 47 seconds

BOTTOM
Stephen Dupont
"Axe Me Biggie"—or Mr Take My Picture! 2006
silver gelatin photograph
50.8 × 40.8 cm
Courtesy the artist and
Byron McMahon Gallery Sydney

Scanned and Drawn

Chantal Faust, Gabriella and Silvana Mangano, Dorota Mytych, Kouichi Tabata (Japan) and Jong-Gu Yoon (South Korea).

23 May – 19 July

Scanned and Drawn toured to Gippsland Art Gallery in Sale after its first presentation at the CCP Project Space at the 2008 Melbourne Art Fair. *Scanned and Drawn* focussed on performative aspects of photomedia practice including moving image, animated drawing and still image. The exhibition was well attended and included a catalogue with an essay by Naomi Cass. On 28 May, CCP Education Officer, Michael Nichols, presented a discussion-based tour of the exhibition with visiting secondary and tertiary students and interested visitors.

CATALOGUE

Scanned and Drawn, text by Naomi Cass, artist statements and biographies, 21 x 14.7 cm colour reproductions, 8pp.

ISBN 978-0-9806306-1-9

Sixth Leica/CCP Documentary Photography Award

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

January to November

The sixth *Leica/CCP Documentary Photography Award* represented 17 contemporary Australian practitioners whose work ranges from photojournalism and portraiture to conceptual documentary. In 2009 the sixth tour continued at Muswellbrook Regional Arts Centre; Goulburn Regional Art Gallery; Toowoomba Regional Art Gallery; Hervey Bay Regional Art Gallery, Pialba; and finally in New England Regional Art Museum, Armidale, before returning to CCP. The tour included online education materials and a catalogue.

CATALOGUE

Sixth Leica/CCP Documentary Photography Award, texts by Carl Jones and Naomi Cass, 21 x 10 cm catalogue, colour reproductions, 24 pp, 2007.

Seventh CCP Documentary Photography Award

Matthew Abbott, Paul Batt, James Brickwood, Darren Clayton, Georgia Metaxas, Simon O'Dwyer, Andrew Quilty, Leah Robertson, Dean Sewell, Laki Sideris, Tom Williams, Krystle Wright.

November to December

The seventh *CCP Documentary Photography Award* represents 12 contemporary Australian practitioners whose work presents subjects such as the Black Saturday bushfires, underprivileged communities and territorial dispute in varying documentary styles such as photojournalism and portraiture. In 2009 the seventh tour commenced at Benalla Art Gallery and will tour nationally until October 2011. The tour includes online education materials and a catalogue.

CATALOGUE

CCP Documentary Photography Award, foreword by Naomi Cass, artist statements and biographies, list of works, PDF version, colour reproductions, available at http://www.ccp.org.au/docs/catalogues/2009_CCP_Documentary_Award.pdf

Hall of Mirrors: Anne Zahalka Portraits 1987–2007

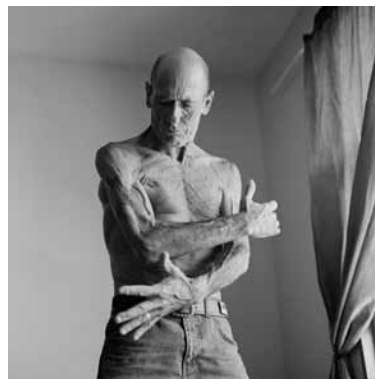
Anne Zahalka

January to December

Hall of Mirrors: Anne Zahalka Portraits 1987–2007 curated by Karra Rees, focuses on the portrait work of established Australian photographer, Anne Zahalka. In 2009 the national tour by National Exhibitions Touring Support, Victoria, (NETS Vic) continued at Hazelhurst Regional Gallery & Arts Centre, Gympie, New South Wales; Artspace, Mackay and Perc Tucker Regional Gallery, Townsville, Queensland; Riddoch Art Gallery, Mount Gambier, South Australia; Wangarratta Exhibitions Gallery, Victoria; and Queen Victoria Museum and Art Gallery, Launceston, Tasmania. The tour includes online education materials and a blog. The exhibition will finish its tour in February 2010.

CATALOGUE

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



Off-Site & Touring Programs

TOP

Tom Williams

Tony 'Fingers' Randall, Vietnam war veteran and security guard 2007

inkjet print

39 x 39 cm

BOTTOM

Anne Zahalka

The Photographer (self portrait) 1989

type C photograph

50 x 50 cm

Courtesy the artist, Roslyn Oxley9 Gallery, Sydney and Arc One Gallery, Melbourne

Competitions & Awards

2009 Kodak Salon

The *Kodak Salon* included 483 works from over 296 artists from around the country. In its seventeenth year in 2009, the annual open-entry exhibition and competition presents 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. The exhibition continued to attract high attendances and secondary school visits with over 3,380 visitors attending over the seven weeks. Over \$12,300 worth of prizes were awarded in 13 categories from leaders in the photographic industry. The major prize from Kodak Professional for Excellence in Photomedia was awarded to Thilo Pulch. Other prize winners include Barbara Oehring, for the Adobe Best Use of Digital Media prize; Sam Shmith, for the Patrick Corrigan AM Acquisitive Prize; Lizzie Hollins for the Epson Excellence in the Use of Colour prize; Andrey Walking for the Manfrotto Best Portrait prize

Rafaela Pandolfini for the Kayell Best Inkjet Print prize; Tess Stewart-Moore for the Bond Imaging Best Work on an Environmental Theme prize; Lizzie Hollins for the Chapman & Bailey Framing Services Best Landscape Work prize; Rebecca Landy for the Photographic Imaging College Best Documentary Photograph prize; Simon O'Carrihan for the Lomography Most Innovative Use of Photomedia prize; Leigh Backhouse for the Lomography Best Animal Image prize; Dominique Dunstan for the Australian Centre for Photography Most Emotionally Intense Image prize; David Harkin for the Crumpler People's Choice Award; and lucky Crumpler People's Choice Award voter Heather Achcow. The 2009 judges were Patrick Pound, artist; Virginia Trioli, Presenter of ABC2 Breakfast News; and Naomi Cass, CCP Director.



Installation view, 2009 *Kodak Salon*
Photo Oliver Parzer 2009



Lizzie Hollins, *Untitled #1* 2009



Installation view, 2009 *Kodak Salon*
Photo Oliver Parzer 2009



Barbara Oehring,
Untitled 2009

CCP Documentary Photography Award

The seventh *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 2009 the event was supported by the Copyright Agency Limited, through their Cultural Fund grant, providing a \$5,000 prize to the Award winner, Tom Williams for his series *Neighbourhood : The Redfern-Waterloo Public Housing Estate (2007–2008)*. Twelve artists out of 197 entries were selected for the exhibition at the CCP, with finalists including; Matthew Abbott, Paul Batt, James Brickwood, Darren Clayton, Georgia Metaxas, Simon O'Dwyer, Andrew Quilty, Leah Robertson, Dean Sewell, Laki Sideris, Tom Williams, Krystle Wright. Themes range from Victoria's Black Saturday bushfires through to ocean swim

ming and portraits of people having their haircut. Judges for the seventh Award were Louise Adler AM, CEO and Publisher-in-Chief, Melbourne University Publishing; Naomi Cass, Director, CCP; and Stephen Dupont, Photographer. Over 3,270 visitors came to the exhibition at CCP and the exhibition will tour nationally until 2011.

2009 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 fifth *CCP/Colour Factory Award* in 2009; a national award for emerging photographers sponsored by Colour Factory, a leader in photographic printing. Awarded to an artist in the first eight years of their practice, the winning artist was provided with type C exhibition prints and consultation by Colour Factory, valued at \$5,000, and a solo exhibition in Gallery Two as part of CCP's annual exhibition program. Clare Rae from Victoria received the Award out of 100 entrants for her series *Climbing the Walls and Other Actions*. Judges for the 2009 Award were Milton Harris, collector, contemporary art; David Rosetzky, Artist; and Phill Virgo, Director, Colour Factory.

Competitions & Awards



Tom Williams, *Kristal and Derek, James Cook Building, Waterloo 2007*



Installation view, *CCP Documentary Photography Award*
Photo Oliver Parzer 2009



Georgia Metaxas, *Untitled #2 2007*

Clare Rae, *Untitled #4 2009*, from the series
Climbing the Walls and Other Actions

Education & Public Programs

CCP Education program

The second year of the CCP Education Program was presented in 2009 with support from the Macquarie Group Foundation. The program focuses on secondary school audiences with discussion-based tours developed around the Victorian Essential Learning Standards (VELS) and Victorian Certificate of Education (VCE) curriculum, presented by the Education Officer, Michael Nichols. An education kit was also developed for the seventh *CCP Documentary Photography Award*, available online for teachers to access easily during the national tour.

The Education Officer continued to develop links with the education sector, in particular art teachers in schools and community education centres. The Education Officer also met with arts education officers in the gallery and museum sector to share ideas. In addition to school tours other programs presented as part of the program were:

Make The Most of Your Digital Camera for Teachers

1 and 8 May

Secondary school teachers participated in a two-day workshop designed to improve their digital camera skills, enhance file management and introduce Photoshop. Presented by photographer and educator, Michael Warnock, Bachelor of Media Arts, RMIT University, the course aimed to enable participants to use their digital camera more effectively and to teach those skills to other photomedia students.

Careers in Photography

24 July and 27 November

In 2009 CCP presented two Careers in Photography seminars that introduced issues of professional practice including photojournalism, commercial and art photography. Chaired by CCP Education Officer Michael Nichols, presenters included Luis Enrique Ascui, photojournalist; Warwick Baker, artist and commercial photographer; Ulanda Blair, Artistic Program Manager, Next Wave Festival; Chantal Faust, artist and lecturer in Critical and Theoretical Studies, Victorian College of the Arts, University of Melbourne; Paul Gurney, Operations Manager, Next Wave Festival; Siri Hayes, artist; Andrew Kopp, commercial photographer; Bronek Kozka, commercial photographer; Meredith O'Shea, freelance photojournalist. The second seminar received additional support from Kodak and included an introduction by Peter Cocklin, Kodak, Group Business Development Manager Professional. The seminars covered topics such as professional training, support networks, industry knowledge, studio spaces, employment and grant opportunities, galleries and exhibition opportunities and marketing.

School Holiday program

23–25 September

In 2009 CCP presented a new School Holiday program, Getting started: Photography Studies. The three-day course was aimed at developing photographic skills to set a strong foundation for the professional and creative use of digital cameras for students 14 to 18 years-old. Presented by Michael Warnock, the program aimed to teach and clarify, through theory and practice, the imperative skills, knowledge and resources related to photography.

Rotary Youth Arts Project

29 April–9 September

The Rotary Youth Arts Project is a cooperative project between arts organisations within the City of Yarra, including Dancehouse, CCP and Rotary. Young people living, studying or attending services in the City of Yarra were invited to participate in a photography workshop at the CCP.

The 20-week course, presented by Michael Warnock, covered a wide range of photography subjects, including documentary photography, the urban environment, identity, fashion and consumerism, abstraction and surrealism. Professional practice was also addressed. Participants were given Kodak digital cameras for the duration of the course and their images projected for class feedback.

Students gained an understanding of the history of photography through discussions of the work of key contemporary photographers. Classes also addressed how to present and articulate artwork, exhibition presentation, camera skills, terminology, photographic themes

and strategies artists utilise. Participants gained an awareness of photographic history and practice, in support of making their own work. They adapted strategies and themes to suit their own lives and approaches, in an exploration of self identity. Participants also used exhibitions at CCP as starting points for discussions, particularly useful was the *CCP Documentary Photography Award* and *The Folly* by Arlo Mountford.

With the collective goal of an exhibition at the CCP on 9 September, participants also worked as a group, giving advice, support and communicating their opinions, to achieve a final group exhibition. Participating students were Mohammed Ali, Isabel Blight, Geoff Croughan, Margaret 'BJ' Dixon, Evette Finlay, Mark 'Token' Gonzales, Rebecca Johnson, Loron Lockwood, Nathan Merrigan, Dylan Owen-Buoy, Mamadou S. Sow, Freya Standing, Jessye Towson-White.

Students were ably supported by Kate Le Plastrier, RYAP youth worker and Dominique Miller, RYAP Project Coordinator. CCP intern, Roland Dempster also assisted with computer sessions, which were held at the Fitzroy Learning Network. Supporters of the program included Crumpler, Colour Factory, Fitzroy Learning Network, Kodak, Rotary Club of Collingwood, Rotary Club of Richmond, Motto, Artshub and City of Yarra.

Photography Courses

Photography Courses with Les Walkling

February–November

2009 was the sixteenth year Les Walkling presented his popular weekend photography courses with CCP. Presented over two semesters courses included Introduction to Digital Photography; The Digital Negative; Beyond Basic Photoshop; The Fine Print; Advanced Camera Craft; Colour Management; and Advancing Photoshop. The workshops were attended by artists, photographers, designers, teachers and curators from all levels of experience; from beginners 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.

Folio Critique

14 and 19 June

CCP presented folio critique sessions for practicing artists, professional photographers and post-graduate students. This program was created to provide participants with informed and supportive critical feedback that is difficult to acquire outside an academic environment. Private appointments were scheduled with Naomi Cass, CCP Director and Les Walkling, Senior Research Fellow, RMIT University.

No-budget Staged Photography

21 March and 6 June

CCP presented a new workshop for artists in 2009 for producing staged photography with limited resources. Presented by Berlin-based artist and lecturer, Boris Eldagsen, the workshop aimed to enhance creative imagination and develop strategies to work without expensive equipment. Participants based their narratives on the readily made and abundant resource of spam email, to create work in a team.

Education & Public Programs

Education & Public Programs

Public Programs

Artist Floor Talks

In 2009 CCP presented five sessions of artist and curator floor talks as part of its regular program presented every Saturday following an exhibition opening. The floor talks enable artists and curators to discuss their work in an informal forum and offer a valuable opportunity for audiences, staff and other exhibiting artists to hear and discuss ideas with exhibiting practitioners. Speakers included Peter Fitzpatrick, Sanja Pahoki, Boris Eldagsen, Sarah Lewis, Catherine Bell, Domenico de Clario, Kate Swinson, Anne Wilson, Sim Luttin and Katie Jacobs from Arts Project Australia, Jonathan Nichols, Mac Nichols, Hamish Tocher, Santina Amato, Bianca Hester, Louis Porter, Arlo Mountford, Simon Zoric, Catherine Connolly, Larissa Hjorth, Clare Rae, Georgia Metaxas, Simon O'Dwyer, Andrew Quilty, Laki Sideris, Leah Robertson, Anne Ferran, Emil Toonen, Simryn Gill and Naomi Cass. CCP also presented an extra three Saturday floor talks for the exhibition *Simryn Gill: Inland* presented by Rebecca Chew, CCP Deputy Director; Daniel Palmer, Senior Lecturer in the Department of Theory, Faculty of Art and Design, Monash University; and Naomi Cass, CCP Director and exhibition curator.

Lecture Series

In association with Cultures of Photography—a research hub within the School of Media and Communications at RMIT University—CCP's 2009 lecture series focused on documentary photography practice and included a diverse range of speakers, listed below.

Jacqui Vicario

Reportage: A Celebration of Photojournalism

19 August

Reportage Festival Director Jacqui Vicario presented a screening of *Reportage 2008*, followed by a discussion. Established in 1999, *Reportage* is Australia's premiere showcase of national and international documentary photography in an 'images on screen' format. It has grown to show cutting-edge photo documentaries from around the world incorporating projections on screen, exhibitions, talks and seminars. In 2008 it launched a \$10,000 grant for the creation of new photographic documentaries.

Stephen Dupont was the guest curator of this screening of *Reportage* that presented the work of 21 selected photographers including Pulitzer Prize-winning photojournalist John Moore who photographed the assassination of Benazir Bhutto, along with Seamus Murphy's poetic photo essay of America and James Whitlow Delano's extraordinary portrait of Japan.

David Lloyd and Kelly Hussey-Smith Picturing Human Rights

16 September

David Lloyd and Kelly Hussey-Smith discussed the latest edition of *The Australian PhotoJournalist: Picturing Human Rights*. Compiled in response to the 60th anniversary of the Universal Declaration of Human Rights, the editorial board sought to evaluate the success of the declaration and to expose the stories of those who have fallen through the cracks of this most noble vision.

The *Australian PhotoJournalist* (APJ) is a crusading journal provoking debate, challenging entrenched orthodoxies and seeking to position journalism and documentary practice within its more noble traditions. Importantly the APJ seeks to give voice to those marginalised, forgotten or ignored.

David Lloyd is the Deputy Director of the Queensland College of Art, Griffith University. He is Executive Editor of *The Australian PhotoJournalist* and a documentary practitioner. Kelly Hussey-Smith was the Issue Editor of *Picturing Human Rights*, and is a recent graduate of the Queensland College of Art, Griffith University, majoring in Photojournalism and Documentary Photography.

Education & Public Programs

Christopher Stewart**From Periphery to Centre: The Struggle Between Concept and Content in Documentary Photography**

23 September

Christopher Stewart discussed how the tensions between content and concept and the transition in relation to dissemination and destination for documentary photography have continued to play out in recent photographic culture. Stewart included examples from his own practice.

Christopher Stewart was Associate Professor in Photography at RMIT University, and the Director of the Cultures of Photography research hub in the School of Media and Communication at RMIT University. He is represented by Gimpel Fils in London, where he exhibited *Super Border*, a solo exhibition, in 2009. His work is included in the Thames and Hudson publication *The Photograph as Contemporary Art* and he was recently included in the group exhibition *Darkside* at the Fotomuseum Winterthur in Switzerland.

Mark Power**Artist talk**

14 October

Mark Power discussed his work and shared his experience of being a member of the world's most renowned photographic agency—Magnum Photos. As a photographer who produces both high-level commissioned and independently produced projects, he gave an insight into the art and commerce of contemporary photography.

Mark Power is Vice President of Magnum Photos, London Office (UK and Commonwealth). He joined Magnum Photos in 2002 and became a full member in 2007. He has published five major projects in monograph form, including *The Shipping Forecast* and *26 Different Endings* and has exhibited his work globally in numerous solo and group exhibitions. In 2002 he was commissioned by Airbus to cover every step of the construction of the A380 super jumbo and continues to undertake photographic commissions through Magnum Photos.

Gerry Simpson**Just Images: The Iconography of War Crimes**

28 October

Susan Sontag remarked that "war and photography are inseparable". So too now—and at least since 1945—are war and law. In his presentation, Simpson considered some of the iconic photography of war crimes trials from images of 21 stupefied Nazis at Nuremberg through the office functionary, Adolf Eichmann in his glass booth to Slobodan Milosevic and Saddam Hussein in their almost nostalgic gestures of defiance in the face of law and camera.

Gerry Simpson is a Visiting Professor of Public International Law at the London School of Economics and holds a Chair of Law at the University of Melbourne Law School where he is Director of the Global Justice Studio. His latest book is *Law, War and Crime* (2007) and he is currently writing on the idea of international law as a literary enterprise.

Education & Public Programs

Forums

Editing: Photography and Video 18 March

CCP hosted a panel discussion on the methods and practice of editing photography and video artworks. Principles, practices and problems within the arenas of analogue and digital media, were considered, drawing upon local and international experience. The panel of experts from the commercial, education and public gallery sectors included Elena Galimberti, PhD candidate and research assistant in the Theory Department of the Faculty of Art and Design, Monash University; Paul McNamara, Director, McNamara Gallery, New Zealand; and Susan van Wyk, Curator, Photography, National Gallery of Victoria.

Other People's Pictures 4 November

In association with Monash University Museum of Art, CCP screened the documentary film *Other People's Pictures* (2004), followed by a panel discussion that focused on anonymous and found photography. The presentation was also a public program for the Museum's exhibition *Photographer Unknown*, curated by Kyla McFarlane, Assistant Curator—Exhibitions, Monash University Museum of Art. The panel featured McFarlane, artist-collector Patrick Pound and Maggie Finch, Assistant Curator, Photography, National Gallery of Victoria. *Other People's Pictures* is about collectors who share an unlikely obsession—snapshots that have been abandoned or lost by their original owners and are now for sale. The film is set at New York City's Chelsea Flea Market where every weekend, dozens of collectors sift doggedly through piles,

boxes, albums and bins of cast-off photos, ready to pay anywhere from a few cents to hundreds of dollars for a single snapshot. McFarlane's exhibition explored the concept and practice of collecting in the work of Susan Fereday, Marco Fusinato, Donna Ong, Fiona Pardington, Patrick Pound, Jacky Redgate, Elvis Richardson and Fiona Tan.

Indigenous Forum 12–14 October

CCP presented the first ever Indigenous Photographers' Forum in 2009. Renowned Indigenous artists and curators joined key photographic industry specialists and educators from across Australia to present the Forum for emerging and established photographers and photomedia artists. Other arts workers and curators also attended. The Forum was held over two and a half days at The Melbourne Town Hall and presented an opportunity for Indigenous artists and photographers to further develop industry and technical knowledge, establish contacts and network with Indigenous artists and curators from across Australia. The Forum included a dinner at Tjanabi at Federation Square and a tour at The Ian Potter Centre, National Gallery of Victoria Australia. Speakers included Indigenous photographers/artists, Destiny Deacon, Fiona Foley, Ricky Maynard and Wayne Quilliam; key photographic industry specialists, Peter Eastway, Chris Shain and Les Walkling; and public and commercial gallery representatives, Djon Mundine, Indigenous Curator, Contemporary Art, Campbelltown Arts Centre; Stephen Gilchrist, Curator, Indigenous Art, National Gallery of Victoria; and Grant Smith, Manager, Gallery Gabrielle Pizzi. The Forum's

principal supporter was Arts Victoria with other supporters including the Australian Institute of Professional Photography, DES, City of Melbourne, National Gallery of Victoria and Sofitel on Collins.

Special Events

Members' Evenings

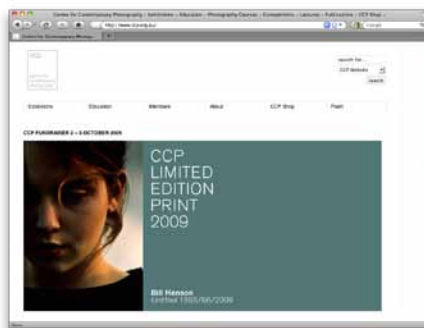
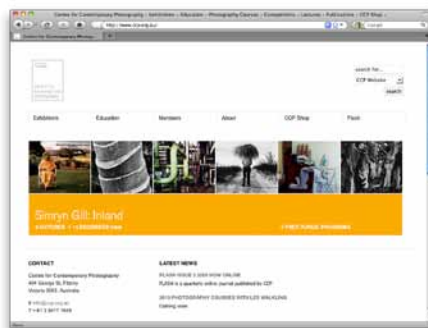
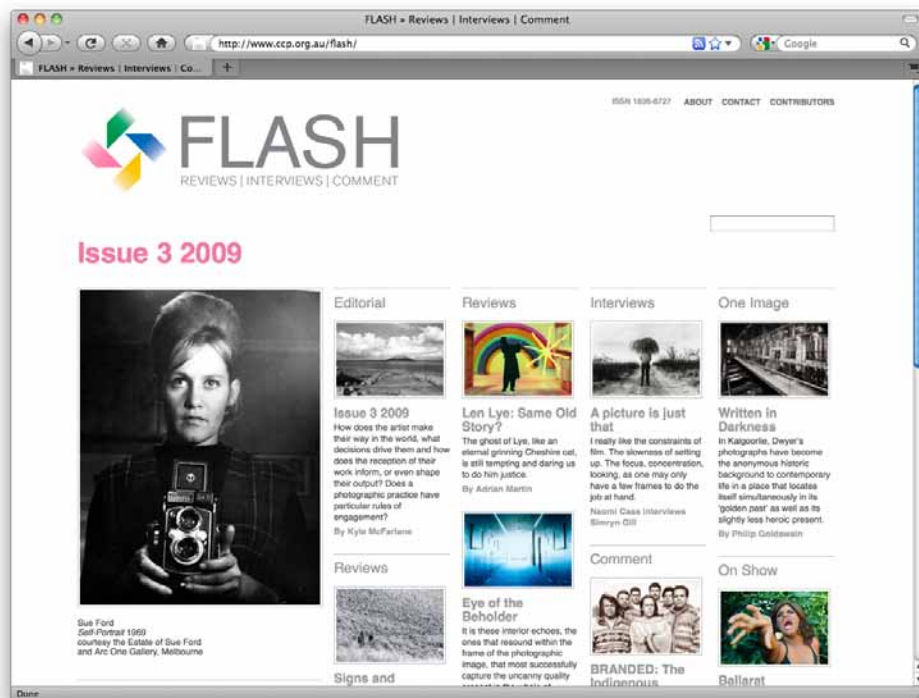
CCP presented the first two Members' Evening events in 2009. These events provided CCP members with the opportunity to meet each other and hear from leading photomedia practitioners.

Matthew Sleeth and Les Walkling 29 April

CCP members and their guests joined with CCP staff for an informal evening of conversation about current issues in photography, with special guests Matthew Sleeth and Les Walkling.

Stephen Dupont 10 June

CCP and Nikon Professional Services members and their guests joined with CCP staff to hear Stephen Dupont discuss his recent project, *Sydney by Festival*. Stephen Dupont's visit was supported by Nikon Professional Services.



TOP
Screen grab of *Flash* online journal

BOTTOM— LEFT TO RIGHT
Screen grabs of CCP website
featuring CCP exhibition *Simryn
Gill: Inland* and the *CCP Limited
Edition Print 2009*

Activities Report

Exhibitions

In 2009, CCP presented 30 exhibitions in total. Of these, 26 were presented on-site including seven public art presentations in the Night Projection Window. Four touring exhibitions were presented at ten interstate venues and four Victorian venues.

Twenty-three of CCP's total exhibitions constituted solo projects, five were curated exhibitions and four were group exhibitions. Eighteen exhibitions were initiated or curated by CCP. Five exhibitions presented the work of international artists and 11 exhibitions presented the work of interstate artists. In total, 376 artists participated in the exhibition program and 36% of the exhibition program was presented in partnership with other organisations or sponsors.

Of the 30 exhibitions, CCP curated three exhibitions; one on-site and two touring. The two curated touring exhibitions were *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*, first exhibited at CCP in 2007; and *Scanned and Drawn*, exhibited in CCP's Project Space at the Melbourne Art Fair in 2008. In October 2009, CCP presented its second mid-career survey, *Simryn Gill: Inland*, curated by CCP Director, Naomi Cass. The exhibition focussed on the role of photography in the work of Malaysian/Australian artist Simryn Gill. The exhibition included work from a number of Gill's photographic series including *Dalam* (2001), *A small town at the turn of the century* (1999–2000) and *Rampant* (1999). Supported by the Australia Council, the exhibition included a work commissioned by CCP entitled *Inland* (2009). *Inland* forms a document

of place, whereby Gill travelled through regional Australia 'collecting' living rooms, landscapes and geological specimens with her camera. The installation of the work allows visitors to sit and sort through the Cibachrome prints themselves, enabling their own inquiry. The exhibition included a full colour, 10-page catalogue with an essay by Naomi Cass and a series of exhibition tours with Cass, Gill, Rebecca Chew, CCP Deputy Director and Daniel Palmer, Senior Lecturer in the Department of Theory, Faculty of Art and Design, Monash University. In addition to grant provided by the Australia Council, *Simryn Gill: Inland* was also supported by the Gordon Darling Foundation, Linfox, Sofitel Melbourne On Collins and Tint Design. It was presented as part of the Melbourne International Arts Festival and will tour to five regional Victorian venues in 2010–2011 with National Exhibition Touring Services Victoria.

Artists who had exhibited at CCP in solo or curated exhibitions in 2009 were asked to complete an online survey to gain information and feedback on CCP's exhibition program. Artists were invited to respond to a number of questions about the outcomes of their exhibitions at CCP and proposed benefits that could assist future exhibiting artists. Approximately half of the 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 generate sales of their work and media coverage. Other feedback indicated that artists were pleased with staff assistance in developing and presenting their exhibitions; that the opportunity to speak at the artist talks program was valuable; that catalogues form an important and desirable component of an exhibition;

the CCP exhibition invitation and web presence are effective promotional tools; and increased financial assistance with installation, de-installation and exhibition equipment would be valuable. Feedback from the survey informs future exhibition policy and budgets.

Education & Public Programs

CCP aims to present a unique education program that mixes practical instruction and theoretical debate, as well as being relevant to contemporary arts practice and schools curriculum.

In 2009, a total of 19 weekend, digital photography courses were offered by distinguished lecturer and artist Les Walkling over a two-semester program. Walkling, who has been presenting courses with CCP for sixteen years, develops a unique experience in each course by adapting to participants' needs. Enrolments increased by 26% in 2009 with four extra presentations of the Introduction to Digital Photography course and one extra presentation of the Beyond Basic Photoshop course. Feedback was positive with over 16% of participants enrolling in more than one workshop.

The new workshop, No-budget Staged Photography, was presented twice in 2009. The workshop was presented by visiting, Berlin-based artist and lecturer, Boris Eldagsen. The aim of the workshop was to develop skills and strategies for staged photography with limited resources. Both workshops were fully subscribed with the second requiring a waiting list. Other workshops continued in 2009 were; Folio Critique with Les Walkling and Naomi Cass providing one-to-one folio feedback and industry knowledge; and Make the Most of your Digital Camera, a professional development course for

Performance Review

Performance Review

teachers to develop camera skills, with photographer and educator, Michael Warnock.

The education program, supported by Macquarie Group Foundation, attracted 45 discussion-based tours to CCP for secondary and tertiary education groups with a total of 95 group visits in 2009. CCP education kits continued to be available for the touring exhibitions; the sixth *Leica/CCP Documentary Photography Award*; the seventh *CCP Documentary Photography Award*; and *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*.

Careers in Photography was presented again in 2009. Two seminars were offered, chaired by CCP Education Officer

Michael Nichols, with presenters including Luis Enrique Ascui, photojournalist; Warwick Baker, artist and commercial photographer; Ulanda Blair, Artistic Program Manager, Next Wave Festival; Chantal Faust, artist and lecturer in Critical and Theoretical Studies, Victorian College of the Arts, University of Melbourne; Paul Gurney, Operations Manager, Next Wave Festival; Siri Hayes, artist; Andrew Kopp, commercial photographer; Bronek Kozka, commercial photographer; Meredith O'Shea, freelance photojournalist. The second seminar received additional support from Kodak and included an introduction by Peter Cocklin, Kodak, Group Business Development Manager

Professional. The seminars were well attended and feedback was positive with participants enjoying the variety of different practitioners who presented and suggestions for future presentations including more information for developing websites.

New education programs presented in 2009 included a School Holiday program in September and the At Your School service, whereby the CCP Education Officer and/or artists presented discussion-based lectures at secondary schools. The School Holiday program, Getting started: Photography Studies, for students 14 to 18 years-old, was presented by Michael Warnock and



Rotary Youth Arts Program 2009



Rotary Youth Arts Program 2009



Careers in Photography

introduced students to digital camera skills, Photoshop, composition, printing and exhibition. The three-day course included a gallery tour, seminars in the Visy Education Space and photographic practise in the local Fitzroy area. There were six presentations of the At Your School program in 2009. Five were presented by the Education Officer at metropolitan Melbourne and regional schools covering contemporary photo-based artists. The other was an artist talk presented by Chantal Faust in Melbourne. In 2009 the program included a number of regional venues, increasing access to contemporary art history and practice to regional students.

As part of the Rotary Youth Arts Project (RYAP), CCP presented its fifth annual photography workshop for youth in the City of Yarra. Twelve participants met over a 20-week period, covering topics from camera and image capturing skills to conceptual styles. The RYAP group also visited other galleries and attended the Fitzroy Learning Centre where they were introduced to Photoshop. At the end of the program the students held an exhibition of their work entitled *Tell me what it looks like* in Visy Education Space. The exhibition included an opening night presentation and performance by Dancehouse participants. The workshops were presented by Michael Warnock,

supported by Dominique Miller, RYAP Project Coordinator and Kate Le Plastrier, RYAP Youth Worker.

A highlight in the program calendar, CCP continued to present regular artist floor talks every Saturday following an exhibition opening. In 2009, 30 talks were presented with morning coffee provided for visitors by Jasper Coffee. The informal talks provide a regular meeting point between exhibiting artists and visitors, as well as enabling artists to respond to each other's work. The exhibition *Simryn Gill: Inland* also included an extra series of three Saturday exhibition tours as mentioned previously.

Performance Review



Indigenous Photographers' Forum 2009

Performance Review

In 2009 the annual lecture series was presented with Cultures of Photography, a research hub within the School of Media and Communications at RMIT University. The series included a screening of the documentary photography showcase, *Reportage: A celebration of photojournalism*, followed by a discussion lead by *Reportage* Festival Director, Jacqui Vicario; a lecture by photojournalists David Lloyd and Kelly Hussey-Smith, editors of *The Australian PhotoJournalist*; a lecture by Christopher Stewart, Associate Professor of Photography at RMIT University, entitled *From Periphery to Centre: The Struggle Between Concept and Content in Documentary Photography*; an artist talk by Mark Power, photographer and Vice President of Magnum Photos, London Office; and a lecture entitled *Just Images: The Iconography of War Crimes*, by Gerry Simpson, Visiting Professor of Public International Law at the London School of Economics and Chair of Law at the University of Melbourne Law School where he is Director of the Global Justice Studio. Simpson's lecture considered some of the iconic images of war crimes trials from Adolf Eichmann to Saddam Hussein.

Two further panel discussions were also presented in 2009. *Editioning: Photography and Video*, considered the issues and principles for artists when editioning paper or screen-based artworks, in reference to commerce and collections. Chaired by Naomi Cass, the panel included Elena Galimberti, PhD candidate and research assistant in the Theory Department of the Faculty of Art and Design, Monash University; Paul McNamara, Director, McNamara Gallery in New Zealand; and Susan van Wyk, Curator of Photography,

National Gallery of Victoria. As part of the Monash University Museum of Art exhibition *Photographer Unknown*, the documentary film, *Other People's Pictures* (2004) was screened at CCP, followed by a panel discussion focusing on found photography featuring Kyla McFarlane, Assistant Curator—Exhibitions, Monash University Museum of Art and Curator of *Photographer Unknown*; Maggie Finch, Assistant Curator of Photography, National Gallery of Victoria; and artist-collector Patrick Pound. Over 530 people attended the lectures and panel discussions in 2009 with three lectures recorded and available to download as MP3 files on the CCP website.

With principal support from Arts Victoria, CCP presented the first ever Indigenous Photographers' Forum in October 2009. The two and a half day forum took place at The Melbourne Town Hall and included a conference dinner at Tjanabi at Federation Square and a tour at The Ian Potter Centre, National Gallery of Victoria Australia. The keynote address was delivered by Dr Brenda L. Croft, Lecturer, Indigenous Art, Culture and Design, University of South Australia. Other sessions were presented by Indigenous photographers/artists: Destiny Deacon, Fiona Foley, Ricky Maynard and Wayne Quilliam; key photographic industry specialists: Peter Eastway, Chris Shain and Les Walkling; public and commercial gallery representatives: Djon Mundine, Indigenous Curator, Contemporary Art, Campbelltown Arts Centre; Stephen Gilchrist, Curator, Indigenous Art, National Gallery of Victoria; and Grant Smith, Manager, Gallery Gabrielle Pizzi. The Forum provided the opportunity for Indigenous photo-media practitioners and arts workers to network and develop

industry and technical knowledge. Attendance was full with 70 delegates from around Australia and suggested feedback for subsequent Forums included workshop-style, technical sessions. The Forum was followed by a review in CCP's *Flash* online journal by delegate Glenn Pilkington and discussions have already commenced for a second Forum in 2011. Other supporters included the Australian Institute of Professional Photography, DES, City of Melbourne, National Gallery of Victoria and Sofitel Melbourne On Collins.

In 2009 CCP hosted one university intern from Deakin University. Staff supervised approximately 200 intern hours in addition to regular volunteer hours. The intern assisted with the Education Program including the development of education kits, administration of the program and support to the Education Officer. CCP aims to provide students with tangible benefits including industry and project experience, networking opportunities and general work experience, making a valuable contribution to the arts industry education and training.

Publishing

CCP launched a new online version of *Flash* edited by Kyla McFarlane, with three issues released in 2009. The quarterly journal includes reviews, interviews and commentaries on photography and video from both established and emerging writers and artists including writers from other disciplines. The journal also includes comments from readers and had a readership of over 5,700 in 2009. Contributing writers included Geoffrey Batchen, Isobel Crombie, Linda Daley, Bec Dean, Tara Gilbee, Philip Goldswain, Alison Inglis, Odette Kelada, Anna

MacDonald, Adrian Martin, Phip Murray, Glenn Pilkington, Patrick Pound, Peter Shand, Damian Skinner, Damian Smith and Christos Tsiolkas and interviews included Naomi Cass with Hamish Tocher, Arlo Mountford and Simryn Gill; and Ulanda Blair with Ross Coulter and Meredith Turnbull. Articles are archived on the CCP website and can also be printed into hard copy.

Eight catalogues were produced to accompany exhibitions for the 2009 program. These catalogues ranged in style from accessible, online PDF versions to full colour, hard-copy publications. Five catalogues included an International Standard Book Number (ISBN); a unique identifier that aids distribution and facilitates the entry of publications into collecting institutions such as the national and state libraries. CCP also produced six full-colour exhibition invitations, promoting on-site exhibitions. CCP invitations include an image and text from each exhibition.

Website

In 2009 *Flash* online debuted on the CCP website with the first issue going live in April. Contributing to a significant increase in website traffic, *Flash* provides an open and interactive platform for opinion, discussion and comment. Also new in 2009 was an online registration and payment facility developed for the 2009 *Kodak Salon*; simplifying the entry process for exhibitors and increasing efficiency for staff. The CCP online community continued to grow with a two-fold increase in fans on the CCP Facebook page and a consistent rise in Twitter followers. The CCP website had 85,926 unique visits in 2009 with peak visitation resulting from the launch of *Flash* online — Issue 1.

Other Events

The second CCP Limited Edition Print was generously provided by eminent Australian artist, Bill Henson, in 2009. This followed the highly successful CCP Limited Edition Print 2008, Anne Zahalka's *The Bathers* 1989. Bill Henson's *Untitled* 1985/86/2009, was a limited edition of 12. The work was exhibited in the gallery over two days with Edition selling out in the week of the fundraising event. Eighty percent of the money from the art works sold provided essential financial support to CCP programs and operations; 20 percent of the sales went to the donating artist. The CCP Limited Edition Print is CCP's key fundraising event and other supporters included Roslyn Oxley9 Gallery, Calendar Cheese, Chapman and Bailey, Cope-Williams Wines, Paul the Painter, Sainsbury's Books, Sanpellegrino, SMXL Catering, Sofitel Melbourne On Collins and Tint Design.

The CCP hosted a number of other events during the year, including a City of Yarra lunch; a book launch for *Villain* by Justin Clemens and Francois Villon; a Museum Australia meeting; a national meeting of the Photographic Imaging Council of Australia; and Duella, a dance performance with photographers choreographed by Shelley Lasica and Deanne Butterworth. Other events included off-site artist talks for the sixth *Leica/CCP Documentary Photography Award* exhibition tour and artist and curator talks for *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*.

Community Engagement

CCP staff provided advice and expertise to a number of other organisations in 2009. Director Naomi Cass opened a number of exhibitions in local and

regional commercial and public galleries, including a Peter Garnick exhibition at Sofitel on Collins; the touring exhibitions *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* at Wangaratta Exhibitions Gallery and *CCP/Leica Documentary Photography Award* at the Bundoora Homestead Art Centre; and *Phase* by Tim Gresham at Gallery 101. Cass presented lectures including a lecture to International Baccalaureate students in Victoria and a seminar for Museums Australia at the Melbourne Museum. Cass judged and nominated for a number of prizes including the Prix Pictet Awards, the Josephine Ulrick & Win Schubert Photography Award at the Gold Coast City Gallery and the Picture This photography award at the Brunswick Street Gallery. She also provided professional advice as part of the photography course advisory committee at RMIT University; the mentoring program of the Fringe Festival; and the folio review program as part of the Ballarat Foto Biennale. Deputy Director Rebecca Chew wrote catalogue essays for Larissa Hjorth's CCP exhibition *CU* and Tim Gresham's exhibition *Phase at Gallery 101*. Curator Karra Rees presented two floortalks for the touring exhibition *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* at Artspace in Mackay; a lecture to students of the Masters of Fine Arts, professional practice program at RMIT University; and wrote a catalogue essay for Philip Brophy's Melbourne International Arts Festival exhibition. Curator Mark Feary wrote a catalogue essay for Steve Carr's exhibition at Uplands Gallery and an exhibition review of Andrew Liversidge published in *Un* magazine in December 2009. Education Officer Michael Nichols opened exhibitions including the end of year Diploma of Visual Arts exhibition at

Performance Review

Performance Review

Swinburne Senior Secondary College and the *Marks 09* exhibition at the Post Office Gallery, University of Ballarat. Nichols also presented a paper on Asian photomedia artists at the Art Education Victoria conference. Front of House Manager Shay Minster was a Sessional Lecturer and Second Year Coordinator at Gippsland Centre for Art and Design, Faculty of Art and Design, Monash University during second semester.

CCP also provided in-kind support to a number of other arts exhibitions and events through the provision of CCP memberships and publications. Organisations supported included Photographic Studies College, the School of Media and Communication at RMIT University, Applied Photography at RMIT TAFE and The Youth Junction Incorporated, part of the Visy Cares Hub.

Professional Development

Despite limited resources, CCP staff attended a number of free or low fee professional development courses and seminars in 2009. Director Naomi Cass received a scholarship from the Margaret Lawrence Bequest, administered by the Australia Business Arts Foundation (AbaF) to attend the intensive Leadership Development Program at Melbourne Business School in March. Cass also received a travel grant from the Gordon Darling Foundation; attended a Marketing Summit presented by the Australia Council; and completed a Responsible Serving of Alcohol course at William Angliss Institute in-line with CCP's liquor license requirements. Deputy Director Rebecca Chew attended an AbaF seminar on partnership development and attended the annual Development and Marketing Forum hosted by the

Sponsorship and Marketing department of the National Gallery of Victoria. Cass and Chew also both attended an event for Women in Business hosted by Corrs Chambers Westgarth and a marketing lecture presented by the Centre for Leisure Management Research at Deakin University by visiting Professor Francois Colbert, Chair in Arts Management, HEC Montreal. Front of House Manager Shay Minster, along with Cass and Chew, received pro bono consultation for the CCP Shop in retail and product development from Abi Crompton, Director, Third Drawer Down. Curator Mark Feary was granted an Asialink Arts Management Residency at the Tokyo Metropolitan Museum of Photography, to be undertaken in 2010 and an Australia Council for the Arts, Skills and Arts Development Grant for curatorial research in China, Japan and Korea for 2010–11. Education Officer Michael Nichols attended an Introduction to Digital Photography course presented by Les Walkling at CCP, to develop a practical understanding of photography; undertook research for the CCP exhibition *Simryn Gill: Inland* at the Museum of Contemporary Art, Sydney; and convened an Education Officer Network in Small Museums and Galleries meeting in March. Development Manager Sarah Fransella attended an Artsupport master class in philanthropy.

Memberships

Memberships dropped approximately 16% in 2009 to 500. 32% of current members are concession, 65% are full, 1% are institutional and 2% are lifetime.

The overall response of the 2009 members' survey was positive with the majority of members (89%) satisfied with their membership. Suggestions

included improvements to the membership discount program, new education courses, increasing access to CCP website and more members' events. In 2009 CCP presented two members' evenings; one with guest speakers Matthew Sleeth and Les Walkling, the other with Stephen Dupont, supported by Nikon Professional Services. Members were invited to attend for free and a small fee was charged for non-member guests. Both events were well attended and provided the opportunity for members' to socialise and network and mingle with the guest speakers. While these were interesting and lively evenings, CCP will endeavour to enhance the promotion of these events in 2010, as feedback suggests some members were unaware of these events. Although CCP does not currently have resources to produce and present all of the programs suggested, the members' discount program will be reviewed, CCP aims to foster its online community and new education and public programs will continue to be developed, with 2009 additions including the No-budget Staged Photography Workshop.

CCP Shop

CCP Shop generated approximately 3% of CCP's earned income in 2009. The 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; artists' books; Lomo cameras; gifts; and artists' cards. Limited edition prints by contemporary Australian artists were available until September including Roger

Hanley (NSW), Kotoe Ishii (Vic/Japan), Andrew Merry (NSW), Sanja Pahoki (Vic), Lani Seligman (Vic) and Laki Sideris (Vic). In 2009, pro bono advice was sought from Abi Crompton, Director, Third Drawer Down to improve CCP Shop through stock and merchandise collaboration.

Media & Marketing Report

Media Coverage

77% of all CCP exhibitions received media coverage in 2009 in excess of line listings. The quality of media coverage was very good, comprising reviews, features and commentaries. The exhibitions *Cub separated from spooked polar bear* by Sanja Pahoki, *On the Line* curated by Anne Wilson, *Kodak Salon*, *Cheap Flights* by Louis Porter, *The Folly* by Arlo Mountford, *CU* by Larissa Hjorth, *CCP Documentary Photography Award* and *Simryn Gill: Inland* curated by Naomi Cass received excellent media attention including a number of reviews. Fifteen advertisements were featured in magazines and newspapers. Of the coverage received, 47% were reviews/features, 4% were interviews and 49% were line listings. Coverage appeared in a diverse range of media including local, state and national newspapers, magazines and art journals, local/street press, other organisation newsletters, email communications, online media and radio.

Visitor Survey

In 2009 two visitor surveys were conducted to learn more about CCP visitors and to receive feedback on CCP programs and services. The following information was gained from the surveys:

- 49% of visitors had not been to CCP before and one third had been at least twice before in the last 12 months;

- The majority of visitors came specifically to see the exhibitions, with approximately one third visiting as 'passing traffic';
- The majority of visitors find out about exhibitions by word-of-mouth, therefore CCP endeavours to maintain and improve visitor experiences;
- 83% of visitors rated their visit as 'Good' or 'Very Good'.
- In accordance with other marketing research into arts audience demographics, the majority of CCP's visitors were female, aged between 26 and 35 years old, working full-time, well-educated and living in the inner city.

Attendance

In 2009, total attendance decreased by 15% on the previous year as 2008 figures included high attendances at the Melbourne Art Fair. On-site gallery attendances recorded at 163,832, a 3% increase on 2008 due to new Sunday opening hours, while touring contributed 37,323 to the overall attendance figure.

On-site exhibitions	161,167
Touring & off-site exhibitions	37,323
Other events	919
Total Exhibitions & Events	199,409
Courses & workshops	872
Youth program	313
Artist Floor talks	181
Secondary and tertiary visits	977
Total Education & Public Programs	3,255
Total Attendance	202,664

Financial Report

In 2009, expenditure increased by 13% while income increased by 17%. Fundraising and photography courses were up in 2009, and project funding was secured from the Australia Council to present the exhibition *Simryn Gill: Inland* and from Arts Victoria to present the Indigenous Photographers' Forum. CCP generated an impressive 56% of its operating income in 2009 and ended the year with surplus despite continually increasing occupancy expenses. Indexing was applied to government funding in 2009. The 2009 surplus of \$20,702 will offset the 2010 forecast budget deficit.

Performance Review



**Special purpose financial report
for the financial year ended 31 December 2009**

**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 the Centre for Contemporary Photography Inc, which comprises the statement of financial position as at 31 December 2009, and the statement of comprehensive income, the statement of cash flows and the statement of changes in equity for the year ended on that date, notes comprising a summary of significant accounting policies and other explanatory information, and the Committee declaration as set out on pages 62 to 69.

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) 1981 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) 1981. 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.

Auditor's Opinion

In our opinion, the financial report presents fairly, in all material respects, the financial position of Centre for Contemporary Photography Inc as at 31 December 2009 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


Rachel Smith
Partner
Chartered Accountants
Melbourne, 21 May 2010

Liability limited by a scheme approved under Professional Standards Legislation.
Member of Deloitte Touche Tohmatsu

**Centre for Contemporary Photography Inc
Committees' 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) 1981.

The Committee declares that:

- (a) in the Committees' opinion, 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
- (b) in the Committees' opinion, the attached financial statements and notes thereto are in accordance with the Associations Incorporation Act (Vic) 1981, including compliance with accounting standards and giving a true and fair view of the financial position and performance of the Association.

Signed in accordance with a resolution of the Committee.

On behalf of the Committee



Kerri Turner
Treasurer



Alexandra Richards QC
Chair

Melbourne, 21 May 2010

**Statement of comprehensive income
for the financial year ended 31 December 2009**

	Note	2009 \$	2008 \$
Revenue		231,192	221,429
Sponsorship and Fundraising income		147,990	108,288
Arts Victoria Grant income		143,943	108,450
Australia Council Grant income		79,332	26,896
VAC Strategy Grant income		116,236	115,000
Other income		45,749	51,730
Occupancy expenses		(92,731)	(79,460)
Employee benefit expenses		(386,266)	(325,536)
Administration expenses		(83,425)	(83,999)
Program expenses		(181,318)	(156,091)
Profit/(loss) before tax	3	20,702	(13,293)
Income tax expense	2(a)	-	-
Profit/(loss) for the year		20,702	(13,293)
Other comprehensive income		-	-
Total comprehensive income/(loss) for the year		20,702	(13,293)

Notes to the financial statements are included on pages 65 to 69.

**Statement of financial position
as at 31 December 2009**

	Note	2009 \$	2008 \$
Current assets			
Cash and cash equivalents	10(a)	457,039	433,161
Trade and other receivables	4	187,701	168,176
Inventories	5	2,149	3,487
Other assets	7	8,158	330
Total current assets		655,047	605,154
Non-current assets			
Plant and equipment	6	257,891	294,226
Total non-current assets		257,891	294,226
Total assets		912,938	899,380
Current liabilities			
Trade and other payables	8	269,006	289,486
Provisions	9	22,848	19,014
Total current liabilities		291,854	308,500
Non-current liabilities			
Provisions	9	14,516	5,014
Total non-current liabilities		14,516	5,014
Total liabilities		306,370	313,514
Net assets		606,568	585,866
Members' funds			
Retained funds		606,568	585,866
Total members' funds		606,568	585,866

Notes to the financial statements are included on pages 65 to 69.

**Statement of changes in equity
for the financial year ended 31 December 2009**

	Retained funds \$	Total \$
Balance at 1 January 2008	599,159	599,159
Loss for the year	(13,293)	(13,293)
Total comprehensive loss for the year	(13,293)	(13,293)
Balance at 31 December 2009	585,866	585,866
Balance at 1 January 2008	585,866	585,866
Profit for the year	20,702	20,702
Total comprehensive income for the year	20,702	20,702
Balance at 31 December 2009	606,568	606,568

Notes to the financial statements are included on pages 65 to 69.

**Statement of cash flows
for the financial year ended 31 December 2009**

	Note	2009 \$	2008 \$
Cash flows from operating activities			
Receipts from members and customers		775,341	621,165
Payments to suppliers and employees		(752,262)	(530,950)
Interest received		14,464	23,179
Net cash provided by operating activities	10(b)	37,543	113,394
Cash flows from investing activities			
Payments for plant and equipment		(13,665)	(14,224)
Net cash used in investing activities		(13,665)	(14,224)
Net increase in cash and cash equivalents		23,878	99,170
Cash equivalents at the beginning of the financial year		433,161	333,991
Cash equivalents at the end of the financial year	10(a)	457,039	433,161

Notes to the financial statements are included on pages 65 to 69.

Notes to the financial statements

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 principal place of business are as follows:

404 George Street
FITZROY VIC 3065

2. Significant accounting policies

Financial reporting framework

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) 1981.

Statement of compliance

The financial report has been prepared in accordance with the Associations Incorporation Act (Vic) 1981, the recognition and measurement requirements specified by all Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101 'Presentation of Financial Statements', AASB 107 'Cash Flow Statements' and AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors'.

Basis of preparation

The financial report has been prepared on the basis of historical cost. Cost is based on the fair values of the consideration given in exchange for assets. All amounts are presented in Australian dollars, unless otherwise noted.

Critical accounting judgements and key sources of estimation uncertainty

In the application of the Association's accounting policies, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Adoption of new and revised Accounting Standards

In the current year, the Association has adopted all of the new and revised Standards and Interpretations issued by the Australian Accounting Standards Board (the AASB) that are relevant to its operations and effective for the current annual reporting period. The adoption of these new and revised Standards and Interpretations has not resulted in any changes to the Association's accounting policies, but has resulted in changes to the Association's presentation of, or disclosure in the following areas:

- Presentation of the financial statements - as a consequence of the adoption of AASB 101 *Presentation of Financial Statements* (2007) and its associated amending standards, the Association no longer presents an income statement, cash flow statement and balance sheet but presents in lieu thereof a statement of comprehensive income, statement of cash flows and a statement of financial position.

The following significant accounting policies have been adopted in the preparation and presentation of the financial report:

(a) Income tax

The Association is not liable for Income Tax.

(b) Cash and cash equivalents

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.

(c) Trade and other receivables

Trade receivables are recognised and carried at original invoice amount less a provision for any uncollectable debts. An estimate for doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written-off as incurred.

(d) Plant and equipment

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.

The following estimated useful lives are used in the calculation of depreciation:

Plant and equipment	10 years
Leasehold improvements	13 years

(e) 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 the statement of financial position and accounted for in income or expenditure as project progresses.

(f) Fundraising for future projects and capital works

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

(g) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except:

- i. where the amount of GST incurred is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or
- ii. for receivables and payables which are recognised inclusive of GST.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables.

Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

(h) 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.

(i) Trade and other payables

Liabilities for trade payables are carried at cost, which is the fair value of the consideration to be paid in the future for goods and services received.

(j) 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;

- (a) the Association has transferred to the buyer the significant risks and rewards of ownership of the goods
- (b) 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.
- (d) 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.

Fundraising and sponsorship revenue is recognised when the Association's right to receive payment has been established.

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.

(k) 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.

(l) Standards and Interpretations issued not yet effective

At the date of authorisation of the financial report, the following Standards and Interpretations, relevant to the Association, listed below were in issue but not yet effective.

Initial application of the following Standards and Interpretations is not expected to have any material impact on the financial report of the Association:

Standard/Interpretation	Effective for annual reporting periods beginning on or after	Expected to be initially applied in the financial year ending
<i>New amending standards</i>		
▪ AASB 2008-6 <i>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project</i>	1 July 2009	31 December 2010
▪ AASB 2009-4 <i>Amendments to Australian Accounting Standards arising from the Annual Improvements Project</i>	1 July 2009	31 December 2010
▪ AASB 2009-5 <i>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project</i>	1 January 2010	31 December 2010
▪ AASB 2009-7 <i>Amendments to Australian Accounting Standards</i>	1 July 2009	31 December 2010
▪ AASB 124 <i>Related Party Disclosures</i> (December 2009)	1 January 2011	31 December 2011
▪ AASB 2009-12 <i>Amendments to Australian Accounting Standards</i>	1 January 2011	31 December 2011
▪ AASB 9 <i>Financial Instruments</i>	1 January 2013	31 December 2013

	2009 \$	2008 \$
3. Profit/(loss) for the year		
Profit/(loss) for the year has been arrived at after crediting/(charging) the following items of income and expense:		
Interest received	14,464	23,179
Remuneration of auditor	-	-
Depreciation of non-current assets	(50,000)	(50,000)
The auditor of the entity is Deloitte Touche Tohmatsu.		
4. Trade and other receivables		
Trade receivables	181,542	168,176
GST Receivable	5,404	-
Other receivable	755	-
	187,701	168,176
5. Inventories		
Finished goods - at cost	2,149	3,487
6. Plant and equipment		
Plant and equipment at cost	87,906	74,241
Less accumulated depreciation	(49,653)	(46,093)
	38,253	28,148
Leasehold improvements at cost	465,336	465,336
Less accumulated depreciation	(245,698)	(199,258)
	219,638	266,078
Total plant and equipment	257,891	294,226

	2009 \$	2008 \$
7. Other assets		
Prepayments	7,978	-
Bond	180	330
	8,158	330
8. Trade and other payables		
Trade payables	1,279	2,690
GST payable	-	8,942
Income in advance	242,823	258,134
Other payables	24,904	19,720
	269,006	289,486
9. Provisions		
Current		
Employee benefits	22,848	19,014
Non-current		
Employee benefits	14,516	5,014

10. Notes to the statement of cash flows**(a) Reconciliation of cash and cash equivalents**

For the purposes of the statement of cash flows, 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 statement of cash flows is reconciled to the related items in the statement of financial position as follows:

	2009 \$	2008 \$
Cash and cash equivalents	457,039	433,161

(b) Reconciliation of profit/(loss) for the year to net cash flows from operating activities

Profit/(loss) for the year	20,702	(13,293)
Depreciation	50,000	50,000

Changes in net assets and liabilities:

(Increase)/decrease in assets:

Trade and other receivables	(19,525)	(154,858)
Inventories	1,338	(1,604)
Other assets	(7,828)	1,869

Increase/(decrease) in liabilities:

Trade and other payables	(5,169)	17,928
Income in advance	(15,311)	213,785
Provisions	13,336	(433)
Net cash from operating activities	37,543	113,394

11. Commitments for expenditure*Operating lease commitments*

	2009 \$	2008 \$
Not longer than 1 year	66,208	60,248
Longer than 1 year but not longer than 5 years	161,270	15,208
	227,478	75,456

The operating lease relates to the 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.

12. Subsequent events

There has not been any matter or circumstance occurring subsequent to 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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