



Centre for
Contemporary
Photography
2010 ANNUAL REPORT

ccp.

centre for
contemporary
photography

Centre for Contemporary Photography

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Mission

Centre for Contemporary Photography engages audiences in contemporary photography via an accessible environment that promotes appreciation and understanding of contemporary photo-based arts. CCP supports artists and enables audiences to explore photography through exhibitions, publications and education and public programs.

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
Taryn Simon
*An American Index of the
Hidden and Unfamiliar*
Photo Tracey Hubert 2010



Staff

Volunteers & Interns

Exhibition Advisory Committee

Staff

Director

Naomi Cass

General Manager

Rebecca Chew

Front of House Manager

Shay Minster until August
Christina Apostolidis from September

Curator

Mark Feary until August

Managing Curator

Karra Rees (o.6) from September

Associate Curator

Kyla McFarlane (o.6) from November

Design & Communications

Coordinator

Tracey Hubert

Education Officer

Melissa Bedford (o.4) from April

Development Manager

Sarah Fransella (o.6) until November

Bookkeeper

Tony Dutton (o.2)

Gallery Assistant — Sundays

Theresa Harrison

Volunteers & Interns

CCP would like to thank its many valuable volunteers and interns that assisted the Centre in 2010. We estimate that volunteer staff provided at least 1,800 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, Paulina Aranda-Mena, Ben Ashe, Eloise Barbagallo, Jesi Beaton, Devika Bilimora, Paula Birch, Jessica Black, Sian Bradfield, Toha de Brandt, Andrew Burford, Lux Cabatingan, Laura Couttie, Ashlee Dawson, Toni-Anne Dowd, Lauren Dunn, Catherine Evans, Theresa Harrison, Grace Herbert, Veronica Hodgkinson, Joanna Kaweck, Lauren Saide, Shivanjani Lal, Anita Lynch, Nalini Mackie, Gina Maher, Melissa Matveyeff, Claire Mazzone, Sue Neal, Nicole Oliver, Drew Pettifer, Claudia Phares, Anna Reid, Jon Reithmuller, Hilary Sadek, Sarah Sandragne, Romina Sgro, Patrice Sharkey, Pouline Toepfer, Tess Stewart-Moore, Laureen Villegas, Amy Williams, Frances Wright.

Exhibition Advisory Committee

Chair

Daniel Palmer

Senior Lecturer, Theory Program,
Faculty of Art & Design, Monash
University and CCP Board Member

Naomi Cass

Director

Rebecca Chew

General Manager

Mark Feary

Curator (May meeting)

Karra Rees

Managing Curator (October meeting)

Maggie Finch

Assistant Curator,
Photography,
National Gallery of Victoria

Patrick Pound

Artist



Board

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 6/8 2010 meetings

Chair Emeritus

William Lasica LL.M., BCom

Bill Lasica was CCP's first Chairperson contributing an astonishing 15 years to the Board. Following his retirement from the Board in 2003, Bill was appointed Emeritus Chair.

Deputy Chair

Leonard Vary

**President — HR & General Counsel,
Linfox Logistics**

Leonard Vary is the President—HR and General Counsel Linfox Logistics. He is also a director of the Linfox Airports Group and the Fox Family Foundation. Leonard holds undergraduate and postgraduate qualifications in law and commerce/finance. Leonard is a director of the Malthouse Theatre, a Fellow of the Australian Institute of Company Directors and was the Vice President of the Melbourne International Arts Festival from 2001 to 2007.

Attended 6/8 2010 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 5/8 2010 meetings

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 twenty 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 7/8 2010 meetings,
elected May 2010

Barbara Hyman

**HR Head, Boston Consulting Group,
Australia & New Zealand**

Barbara Hyman is Head of HR for the Boston Consulting Group in Australia and New Zealand. Barbara holds undergraduate degrees in Arts and Law (with Honours) and was the recipient of the Rupert Murdoch Scholarship from the Melbourne Business School where she undertook her MBA in 1995/6. Barbara was formerly Head of Marketing and Sponsorship for the Museum of Contemporary Art in Sydney.

Attended 4/8 2010 meetings,
co-opted June 2010

Fiona McGauchie

**Consultant,
Egon Zehnder International**

Fiona McGauchie is a consultant with Egon Zehnder International. Previously she practiced law with Corrs Chambers Westgarth. 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 a former 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 5/8 2010 meetings

Board

Board

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 ten years with JBWere (now Goldman Sachs). He has acted as an advisor to corporate, State and Commonwealth Government clients for over 16 years. Before working in the finance industry, Stephen spent five years as a management consultant at Accenture (then Andersen Consulting).

Attended 4/8 2010 meetings

Daniel Palmer

**Senior Lecturer, Theory Program,
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 Program of the Faculty of Art & Design at Monash University. He was previously the Curator of Projects at the 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. His current research is focused around the Australian Research Council (ARC) funded project 'Genealogies of Digital Light', for which he is writing a book on digital photography.

Attended 6/8 2010 meetings

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, Venice. Matthew has exhibited as part of a number of international events including the Odense Triennial (Denmark), Berlin Photography Festival, Noorderlicht PhotoFestival (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 for the Arts. 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 6/8 2010 meetings



Installation view
Print Resolution
CCP project space at the
2010 Melbourne Art Fair
Photo courtesy Melbourne
Art Foundation

The Centre for Contemporary Photography Board has overseen an exciting and broad range of exhibitions, education programs and events in 2010.

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. In 2010 particular focus has been on developing an effective fundraising strategy.

I would like to acknowledge and thank Matthew Sleeth who retired from the Board, for his substantial and generous contribution to CCP. Matthew's presence at Board meetings and support to CCP staff will be greatly missed. I welcome Barbara Hyman who joined the Board in 2010, bringing with her a wealth of arts and business experience. I thank Leonard Vary, Deputy Chair; Kerri Turner, Treasurer; Felicity Allen, Fiona McGauchie; Stephen Nossal and Daniel Palmer for contributing their collective skills and commitment to CCP.

It has been a demanding yet rewarding year at CCP, with highlights being the exhibition *An American Index of the Hidden and Unfamiliar* by US artist, Taryn Simon, curated exhibitions by Mark Feary and CCP's Project Room at the Melbourne Art Fair.

Eminent Australian artist Simryn Gill, generously provided the third CCP Limited Edition Print with support from her representative, Sally Breen, Director, BREENSPACE, Sydney. The Edition provides a rare opportunity to purchase the work of leading photo-media artists in a special edition available only in support of CCP. We thank Simryn, the supporting sponsors and the astute collections that purchased work.

CCP enjoys an effective and productive relationship with funding bodies, Arts Victoria and the Australia Council, and I thank the respective agencies for their support. CCP continues to raise well over 50% of its income through a broad range of activities, including membership and workshops. In addition CCP's sponsors and partners listed on pages 64 and 65, 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 wide range of skills in support of CCP and their contributions are gratefully acknowledged.

CCP Board and I share gratitude to CCP staff for their committed and effective work throughout 2010, led by Naomi Cass, Director, and Rebecca Chew, General Manager. We look forward to the challenges and achievements of 2010.

Alexandra Richards QC
Chair
Centre for Contemporary Photography

Chair's Report

In 2010 CCP exhibitions were engaging, at times unpredictable, challenging and often strikingly beautiful. In 2010 CCP continued its leading role in the development of, and public engagement with, photo-media. CCP presented a breathtaking range of approaches to the still and moving image, through exhibitions and lectures at the gallery and off-site, and in doing so welcomed an increased number of visitors to contemporary photography. From the irrepressible *Kodak Salon*, to Mark Feary's two inspired curated exhibitions, *Autumn Masterpieces* and *Event Horizon*, through to the highly acclaimed exhibition by American artist Taryn Simon, exhibitions wove between established and emerging artists, solo and curated exhibitions. While the global financial crisis was felt more keenly in this year at CCP, activities were adjusted, giving primacy to supporting artists and delivering a dynamic program.

Exhibitions

Presenting Taryn Simon, *An American Index of the Hidden and Unfamiliar* throughout CCP galleries represented a major project for CCP and we are grateful to the Institute for Modern Art, Brisbane and the Melbourne International Arts Festival for support. In a year that ended with Simon's extraordinary take on traditional documentary, it is important to reflect on other highlights, including solo exhibitions by Trish Morrissey, Justine Khamara and Robin Fox, where expectations of photo-media were greatly expanded. Emerging artist Hanna Tai and those exhibiting in the Night Projection Window (NPW), Angelica Mesiti and Andrew Liversidge also presented memorable exhibitions. Curated exhibitions by Mark Feary, adventurous in conception and execution pushed

the boundaries of this photo-specific gallery, as did the artist-curated exhibition *Photocopier*, demonstrating the pivotal role of photography in contemporary painting. Exhibitions by Helen Johnson, Valerie Sparks, Emidio Puglielli, Alison Bennett and Penelope Cain brought contemplative, engaging exhibitions of still, moving, collage, digital and unconventional printing methods; while *Greatest Hits* and Richard Grigg contested and reflected upon photo-media. Traditional approaches to landscape and portrait photography were developed in fine exhibitions by Shane Hulbert and David van Royen. Kiron Robinson, Matthew Griffin and Kynan Hughes made novel and intriguing exhibitions for the NPW, as did Meg Oakley for the CCP Shop Space.

CCP's Project Room at the Melbourne Art Fair remains a vital opportunity for CCP in reaching new audiences. In 2010 Mark Feary curated a restrained, engaging and popular exhibition presenting photographs of astonishing and enigmatic beauty in Christian Capurro's conceptual based procedures—to the striking and amusing monumental book sculpture and screen-print by Tony Garifalakis—through to Arlo Mountford's whimsical and layered animation based on a tumultuous sixteenth-century painting. CCP's exhibition cut a swathe through what we might expect from lens-based art, expanding public engagement with photography for the Melbourne Art Fair. Touring exhibitions, the seventh *CCP Documentary Photography Award* and those touring with National Exhibitions Touring Support (NETS) Victoria, *Hall of Mirrors: Anne Zahalka Portraits 1987–2007* and *Simryn Gill: Inland* also expanded CCP's presence across Australia.

Listening and Making

A fulsome year of conversations took place with international and local speakers, including voices from a broad range of disciplines presenting individual lectures, lecture series and a book launch. Presentations at CCP are now available as MP3 files to be downloaded from the CCP website, with excellent take up of this offering in 2010 contributing to the general increase of attendance at CCP public programs. Artist floor-talks remain a popular and essential conduit between artists and audiences. Other highlights included programs presented in conjunction with Monash University: *Is Photography Global* panel discussion; and *Video Void: Australian Video Art* presenting video art and analysis of work from 1970–1990. *Performing Colonial Photography*, developed with The Australian Centre, University of Melbourne, presented researchers and artists who explore how photography has historically 'performed' the politics and racialised power relations of European colonialism. The panel discussion Taryn Simon: Hidden and in plain view: considering Taryn Simon's *Index* brought experts from law, criminology and documentary photography to discuss this extraordinary exhibition at CCP.

Programs were presented throughout the year for schools and youth at risk listed on page 49, including an online education kit produced for the Taryn Simon exhibition and the new program, a fieldtrip for teachers to inner-city art spaces. Renowned educator, Les Walkling presented a bumper year of workshops to full houses, while Boris Eldagsen and Matthew Stanton also presented popular practical workshops.

Director's Report

Director's Report

Reading and Responding

We know from CCP research that for exhibiting artists, provision of an exhibition catalogue is a highly valued outcome and one that is unfortunately, often not possible for the artist or CCP to fund. Catalogues bring exhibitions to life long after the closing and placed in libraries across Australia and internationally, they assist in promoting the artist's work beyond the gallery walls. With generous support from the Besen Family Foundation, exhibition catalogues were produced for Robin Fox, Hanna Tai and *Event Horizon*. Catalogues were also self-funded by artists Richard Grigg and Shane Hulbert.

CCP's longstanding 'drop down' invitations also provided a tangible insight into exhibitions through images and extended texts, available both as hard copy and online. The CCP website improved in functionality and offerings, and coupled with other social networking initiatives, greatly expanded CCP's ability to connect with local, national and international audiences.

CCP Members

Two special events were enjoyed by CCP Members in 2010: a fabulous tour

by curator Natalie King of her exhibition *Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang* at Heide Museum of Modern Art; and Arlo Mountford who spoke about his work featured in CCP's Project Room at the Melbourne Art Fair, prior to an exclusive tour of photography throughout the Fair by Mark Feary and Naomi Cass.

Financials

While income from overall fundraising activities was down, CCP managed to reduce operational expenses to minimise the end of year deficit, whilst exceeding program delivery. Effective fiscal management in previous years has enabled accumulated cash profit to cover the resulting deficit. CCP strengthens its resolve to mitigate deficits and diversify income in future. 2010 saw substantial work undertaken to replace the front door, greatly improving amenity and security of CCP.

Major Funding, Supporters and Partnerships

CCP receives major funding from the State of Victoria through Arts Victoria and the Commonwealth Government through the Australia Council, its arts funding and advisory council. CCP is also grateful for

support through the Visual Arts and Crafts Strategy, an initiative of the Australian and State and Territory Governments. CCP is also pleased to acknowledge financial and mentoring support from ArtSupport, Australia's Philanthropy Mentorship Program of the Australia Council.

I thank businesses that supported projects such as the Limited Edition Print listed on page 38; the CCP Project Room at the Melbourne Art Fair listed on page 45; and Rotary Youth Arts Project listed on page 49. I thank exhibition supporters, Kodak Professional; the Melbourne International Arts Festival; Copyright Agency Limited; NETS Victoria; Tint Design; Sofitel Melbourne on Collins; and Jasper Coffee. Macquarie Group Foundation generously supported the CCP education program; pro bono services were kindly provided by Corrs, Chambers, Westgarth; and expert audit services are provided by Deloitte. I acknowledge and thank Milton and Penny Harris for hosting a brilliant evening of photography and conversation, *At Home with Photography*.

CCP has continued to develop strategic partnerships with local and national arts and non-arts organisations, including: Monash University; University of Melbourne; Institute of Modern Art,

Brisbane; Melbourne Art Fair; Melbourne International Arts Festival; Besen Family Foundation; and National Exhibitions Touring Support (NETS) Victoria.

Developing CCP

CCP's Limited Edition Print 2010 (LEP), was provided by renowned artist, Simryn Gill. Following her survey, *Simryn Gill: Inland*, which exhibited at CCP in 2009 and is currently touring Victoria until 2012, Simryn Gill generously offered a print from her seminal series *A small town at the turn of the century* 1999–2000. The fundraiser was launched by Lucy Turnbull, former Lord Mayor of Sydney, businesswoman and art collector, in a gracious and engaging presentation. CCP is grateful to Simryn and her representative, Sally Breen for their remarkable support.

In 2010 CCP commenced its first private giving program and I thank those generous supporters of contemporary photography who donated to CCP, listed on page 65. Encouraged by your greatly appreciated support, and with an increasing need to supplement our modest operational funding, CCP will continue this as an annual giving program. Diversifying and consolidating sources of income will be an increasing issue across

the arts sector and CCP is well positioned to be effective in this arena.

In Recognition

Artists enable CCP to exist, while many supporters enable CCP to thrive, and I acknowledge volunteers listed on page 6; CCP Board listed on page 8; the Exhibition Advisory Committee listed on page 6; CCP Members; donors listed on page 65; and sponsors listed on page 64. The CCP Board is chaired by Alexandra Richards, QC and I thank her for her generous, steady and insightful support. I acknowledge and thank all those who gave of their valuable time, expertise and financial support towards CCP in 2010.

During this period CCP restructured and Rebecca Chew was appointed General Manager. 2010 was also a year of comings and goings, commencing with Mark Feary, who made a magnificent contribution to CCP's exhibition program. The position of CCP Curator is now ably undertaken through two part-time positions: Karra Rees, Managing Curator, who returned from maternity leave, and Kyla McFarlane who we are pleased to welcome as Associate Curator. We thank Sarah Fransella, Development Manager who departed in November to begin a family and I am also delighted to

welcome Christina Apostolidis, Front of House Manager, replacing Shay Minster who, after a wonderful period at CCP left to work at Manningham Gallery and embark upon her own business. In April Melissa Bedford joined CCP to develop and present innovative and highly regarded programs for schools at CCP and off-site. Maintaining the inner workings of CCP, I acknowledge and thank Tracey Hubert, Design and Communications Coordinator; Tony Dutton, CCP Bookkeeper; and Rebecca Chew, who keeps the entire concert in tune and well managed.

In 2011, CCP looks towards its 25th anniversary, one in which the position and role of this longstanding and effective photo-media organisation will be celebrated, consolidated and developed. It will be a great year for contemporary photography.

Naomi Cass
Director

Director's Report

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.

**14 December 2009 –
20 January 2010**

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



Shane Hulbert



TOP
Shane Hulbert
Broken Hill Speedway 2009
pigment print
135 × 105 cm

BOTTOM
Installation view
Shane Hulbert
Expedition
Photo Oliver Parzer 2010

Emidio Puglielli



TOP
Emidio Puglielli
Snap Shot Disruption 2 2009
silver gelatin print and map pins
106 × 107 cm

BOTTOM
Installation view
Emidio Puglielli
Disruption
Photo Oliver Parzer 2010

Trish Morrissey (Ireland)



TOP
Trish Morrissey
January 25th 1979 (2003)
type C photograph
101.6 × 80 cm

BOTTOM
Installation view
Trish Morrissey
Photography & Videos
Photo Oliver Parzer 2010

Hanna Tai



TOP
Hanna Tai
Untitled 2009
from the *Botany Ostranenie* series
Pegasus print
9.2 x 9.2 cm

BOTTOM
Installation view
Hanna Tai
Trees In Space: The Reorder of Things
Photo Oliver Parzer 2010

Meg Oakley



TOP
Meg Oakley
Vacillation Plate 2009 (still)
digital video with sound
1 min 15 sec

BOTTOM
Installation view
Meg Oakley
Vacillation Plate
Photo Oliver Parzer 2010

Kynan Hughes



TOP
Kynan Hughes
Seeing System 2005–2010 (screen shot)
website projection

BOTTOM
Installation view
Kynan Hughes
Seeing System
Photo Oliver Parzer 2010

22 January – 14 March

GALLERY ONE

Shane Hulbert

Expedition

Expedition considers the significance of our ongoing relationship with the land and the identity of our nation. The exhibition is an investigation into the formation of our cultural psyche resulting from the 'Aussie adventurer' determination to discover and lay claim to sites, locations and territories. It is not based on any singular historical expedition, nor is it a cartographic exercise, but rather a reflection on the internal and constructed environments within the country, and how these act as historical and contemporary markers for defining aspects of our national identity. Of particular interest are areas within Australia which emphasise aspects of our western heritage, our origin, and the way this relates to our relationship with the land.

CATALOGUE

Shane Hulbert: Expedition, 21 × 14.7 cm catalogue, colour reproductions, 4pp.

PUBLIC PROGRAM

Artist talk, Saturday 23 January

GALLERY TWO

Emidio Puglielli

Disruption

Disruption demonstrates an interest in the relationship we have with photographs, and in particular, between images and the material onto which they are printed. The major exchange with a photograph is mostly a symbolic one; we do not often contemplate the object in front of us. Emidio Puglielli's work disrupts the pull of the image by engaging with the materiality of the photograph, highlighting the inherent surface qualities. Through a process of sanding and the use of map pins the usual order of viewing the photograph as an image is altered. By presenting multiples of the same image, with each treated slightly differently, the uniqueness of each object emerges in contrast to the multiplicity associated with photographic reproduction. *Disruption* questions our expectations of the photograph as it raises questions in relation to context, connoisseurship, space and temporality. Puglielli's work is about photography rather than the photographic, questioning what photographs are and what they do to, and for us.

PUBLIC PROGRAM

Artist talk, Saturday 23 January

GALLERY THREE

Trish Morrissey

Photography & Videos

In the four works that comprise this exhibition Trish Morrissey employs self-portraiture, performance and wit as tools to investigate the boundaries of photographic meaning through still and moving images. The humour often evaporates, leaving a slow-burning psychologically tense afterglow. Weaving fact and fiction, she plunges into the heart of such issues as family experiences and national identities, Irish middle-class values, feminine and masculine roles, and relationships between strangers.

PUBLIC PROGRAM

Artist talk, Saturday 23 January

22 January – 14 March

GALLERY FOUR

Hanna Tai

Trees In Space: The Reorder of Things

Trees in Space: The Reorder of Things examines trees as manipulated energy structures in space. Trees create their own kind of order by connecting the geological with the cosmological, extending complex structures between soil strata and the distant sun — structures which house entire ecosystems and affect the systems around them. Where trees coexist with humans, humans intervene in this order. Plant life then responds to our intervention in ways that are both humorous and absurd.

Trees in Space: The Reorder of Things uses photography to reveal the strangeness of the everyday. Hanna Tai documents botanic gardens and other places where we surround ourselves with other life and modify it to accommodate our desires.

CATALOGUE

Hanna Tai: Trees in Space: The Reorder of Things, text by Maggie Finch, 21 × 14.7 cm, colour reproductions, 8pp.

ISBN 978-0-9804454-9-7

PUBLIC PROGRAM

Artist talk, Saturday 23 January

CCP SHOP SPACE

Meg Oakley

Vacillation Plate

Force has its own will. It pushes with great pressure, like the steaming weight of rollers outside my house.

Deleuze has stated that art 'is not a matter of reproducing or inventing forms, but of capturing forces.' Taking this as a starting point for entry into the work, *Vacillation Plate* addresses the body as flesh — displacing notions of bodily function and sensation through abstraction and movement.

PUBLIC PROGRAM

Artist talk, Saturday 23 January

NIGHT PROJECTION WINDOW

Kynan Hughes

Seeing System

It's a question of paying more attention to the space that exists around us. In doing so, we develop a sense of confidence, confidence that space exists in front of our eyes and that it is not demanding anything. It's a free world. Obviously in handling our life, questions and hesitations come up constantly. They are like the blank sheet of paper, the canvas. Out of those hesitations, we begin to make a move. We may begin to create a painting or a picture out of that. We are constantly creating and recreating; each moment we are shifting from the previously created picture to creating the next picture. That has something to do with confidence. You have to be extremely sensitive and awake. The closest word I can think of: awake. Some kind of deliberateness is also necessary. But deliberateness does not mean trying to insert your personal ego; it is purely experiential and inspirational.

Chögyam Trungpa in *Dharma Art*, 1996

PUBLIC PROGRAM

Artist talk, Saturday 23 January

**Autumn Masterpieces: Highlights from
the Permanent Collection**



Installation views
*Autumn Masterpieces: Highlights from the
Permanent Collection*
Photos Oliver Parzer 2010

David van Royen



TOP
David van Royen
Creek 2010
type C photograph
100 x 100 cm

BOTTOM
Installation view
David van Royen
Not Moving
Photo Oliver Parzer 2010

Justine Khamara



Installation views
Justine Khamara
Erysichthon's Ball
Photos Oliver Parzer 2010

Helen Johnson



TOP
Helen Johnson
Untitled 2010
Pegasus print
48 × 33 cm

BOTTOM
Installation view
Helen Johnson
An effort of memory
Photo Oliver Parzer 2010

Penelope Cain



TOP
Installation view
Penelope Cain
Parklife

BOTTOM
Installation view
Penelope Cain
Parklife
Photo Oliver Parzer 2010

Matthew Griffin



Matthew Griffin
Oh No Momento 2008 (still)
BETA transferred to DVD
4 min 01 sec

19 March – 18 May

GALLERY ONE

Autumn Masterpieces: Highlights from the Permanent Collection

Curated by Mark Feary

Featuring *Museum Highlights: A Gallery Talk* by Andrea Fraser (USA) as well as works from the collections of Hany Armanious, Liv Barrett, Polly Borland (UK), Steve Carr (NZ), Lane Cormick, Chantal Faust, Marco Fusinato, Tony Garifalakis, Matthew Griffin, Irene Hanenbergh, Christopher Hanrahan, Hotham Street Ladies, the Kingpins, Paul Knight, Andrew Liversidge, Rob McLeish, Callum Morton, Nat & Ali, Geoff Newton, Martin Parr (UK), Stuart Ringholt, David Rosetzky, Darren Sylvester, Christian Thompson, Lyndal Walker and Caroline Williams.

CATALOGUE

Autumn Masterpieces: Highlights from the Permanent Collection, texts by Mark Feary and Caroline Williams, 21 × 9.9 cm, 6pp.
ISBN 978-0-9806922-1-1

PUBLIC PROGRAM

Curator talk, Saturday 20 March

GALLERY TWO

David van Royen

Not Moving

Not Moving is an exploration of self-portraiture within photography to display no movement and to create a still frame. This photographic series examines the process of becoming older by exploring that one's 'persona' or 'inner picture' somehow remains the same within one's mind throughout the course of one's life.

We have a specific self-portrait inside our minds that does not shift like a photograph. It is this image that we attempt to maintain in spite of its possible discordance with the reality of our physical appearance. Like many artist self-portraits that examine mortality, this series concentrates on the environment around the subject, as well as my own state within the particular place displayed.

These photographic images display ideas that permeate my life without relying on the traditional 'returned stare' that dominates the genre of self-portraiture. Through this the window to my soul/ persona becomes the photographic frame rather than my eyes. Within these images the release cable from the camera represents the physical action of taking the photograph, symbolising my attempt to 'refresh' the internal photograph of myself.

PUBLIC PROGRAM

Artist talk, Saturday 20 March

GALLERY THREE

Justine Khamara

Erysichthon's Ball

The photographer takes in her subject through her camera's mouth, digitally digests until—following a frenzy of bulimic expulsion—a mass of images begin to coagulate into a giant new form.

Erysichthon's Ball continues an ongoing exploration of the photographic object and its relationship to human subjects, engaging notions of self-representation in an era of instant and endlessly generative (re)production technologies. This new work offers a psychological response to contemporary notions of 'being' by bringing together optical illusionism and perfect form to contain and tame a visceral mass of over ten thousand photographic elements.

PUBLIC PROGRAM

Artist talk, Saturday 20 March

19 March – 18 May

GALLERY FOUR

Helen Johnson

An effort of memory

An effort of memory comprises a series of still images taken from a short film of the same name which attempts, through the reconfiguration and synthesis of personal and historical imagery and narrative, to apprehend an idea of history, specifically Australian history, that starts from a presumption of subjectivity. If the historical narratives we are presented with are subjective and driven beyond the quest for truth, then the possibility is present for a multitude of histories, discarding presumption, embracing the individual take for what one hopes is an absence of agenda and sharing out the personal.

An effort of memory discards conventionally temporal modes of history making in favour of new connections between events and outlooks, between quotidian observation and chronicled construct.

PUBLIC PROGRAM

Artist talk, Saturday 20 March

CCP SHOP SPACE

Penelope Cain

Parklife

In this work, urban park designs, grid-based patterns of cities, plans of urban pedestrian movement and medieval church floor paving informs a wall pattern reflecting on the essence of an inner-city park.

Parklife is the outcome of obsessively photographing, cutting out and ordering images of people and streets in and around the inner-city suburbs. The result is a pattern that stretches across the gallery walls, as pedestrians and joggers repetitively weave in and out around dog owners, shoppers, mothers with prams, cyclists, retirees and those just stopping and watching.

This work is part of an ongoing interest in the influence of the urban environment on people that inhabit its spaces. *Parklife* documents the passage of humanity on local street spaces, reflecting on the rhythm of both the individual and the city

PUBLIC PROGRAM

Artist talk, Saturday 20 March

NIGHT PROJECTION WINDOW

Matthew Griffin

Oh No Memento

From: Matthew Griffin
To: tonebjordam@*****.com
Subject: friend of steinar/artist from australia
Date: Wed, 3 Feb 2010 10:26:17 +0000

Tone,

I am an artist from Australia, which is where I met Steinar (he slept on my couch, great guy), he just sent me a group email and I saw your name on it. I am in the middle of writing some lame description of one of my works for the catalogue of a show I'm in. The work is a video recording of a handmade version of that DVD symbol that comes on when you have left your DVD player on for too long. I was going to write this whole big thing about how some person invented those screen savers to stop image burn into monitors and how image burn was a good description of how a camera worked, so my work was a sort of anti-camera homage. But I have been working construction all day and I can't be bothered explaining it. Your name caught my eye as it is similar to the name I write under — Bjorn Delueze. Your name is funny here as phonetically it could mean 'the exact sound of boredom'. My video could be understood as a sort of visualisation of boredom. Anyway I thought that this letter could be the writing for the show. Feel free to respond and I hope that life is well for you.

PUBLIC PROGRAM

Artist talk, Saturday 20 March

Greatest Hits



Installation view
Greatest Hits
Faux Thrills
Photo Oliver Parzer 2010

Photocopier



Installation views
Photocopier
Photo Oliver Parzer 2010

Event Horizon



TOP
Pierre Huyghe
One Million Kingdoms 2001 (still)
Animated video and audio track
7 min

BOTTOM
Installation view
Event Horizon
Photo Oliver Parzer 2010

Event Horizon



TOP
 Marco Fusinato
Photographs #04 (sun series)—05.05.02 2002
 type C print
 126 x 176 cm

BOTTOM
 Installation view
Event Horizon
 Photo Oliver Parzer 2010

Event Horizon



TOP
 Anouk de Clercq
Oops wrong planet 2009 (still)
 Animated video and audio track
 8 min

BOTTOM
 Installation view
Event Horizon
 Photo Oliver Parzer 2010

Alison Bennett



Miss Carmichael's View 2008 (still)
 high definition stop motion animation
 2 min 45 sec

21 May – 18 July

GALLERY ONE

Greatest Hits

Faux Thrills

Me to Mark Feary:

Okay.

You know the musical *Cats*?

Okay, imagine that, but in a gallery, only they are *REAL* cats.

eh?

Mark Feary to me:

When I was in Zurich in 1992, as a young man, or an old boy, I was taken to a performance of *Cats*. I was taken back stage to meet members of the cast. They spoke to me with British accents, which surprised me. At this point I knew they were not real cats, but actors convincingly disguised as cats.

Greatest Hits comprises Melbourne-based artists Gavin Bell, Jarrah de Kuijer & Simon McGlinn.

PUBLIC PROGRAM

Artist talk, Saturday 22 May

GALLERY TWO

Colleen Ahern, Nadine Christensen, David Jolly, Jessica Lucas, James Lynch, Amanda Marburg, Rob McHaffie and Kristina Tsoulis-Reay

Photocopier

Photocopier features the work of eight Melbourne-based painters who use photographic images as subject matter. These painters draw from a wide range of sources, from record covers to women's magazines, family photo-albums to tourist snapshots. In some instances the artists basically 'copy' the photograph, transforming the image into a painting. However, for the most part, the photograph functions as a component of a specialised personal art practice.

The exhibition explores the diverse and innovative processes by which these painters digest and re-interpret the photographic source. From David Jolly's process of painting photographs back-to-front on panes of glass (which are then flipped to reveal the image) to Amanda Marburg's fantastical plasticine worlds, which are photographed and used as the basis for painting—*Photocopier* demonstrates photography is fundamental to the production of contemporary painting.

PUBLIC PROGRAM

Artist talk, Saturday 22 May

GALLERIES THREE, FOUR & NIGHT PROJECTION WINDOW

Damiano Bertoli, Mathieu Briand (FR), Anouk De Clercq (BEL), Marco Fusinato, Pierre Huyghe (FR), Mabel Juli, NASA, Nick Mangan and Matthew Shannon

Event Horizon

Curated by Mark Feary

Event Horizon engages the horizon as a means to establish a physical locality with relation to the Earth's surface and more broadly to the universe of which it is a miniscule component. The project presents historical images courtesy of NASA to foreground works by a selection of Aboriginal, Australian, Belgian and French artists exploring ideas beyond terraqueous limitations.

Event Horizon expands out of events in 1969, during which humankind landed on the Moon, and examines how this immediately shifted ideas of philosophical and physical parameters. At a point of radical reconsideration of existing societal and cultural structures this event reinforced a sense of expandable possibilities. With the scepticism of hindsight, the works within *Event Horizon* unpack aspects of the utopia of this moment while maintaining a degree of fascination and hope for the unfathomable. The project interweaves ideas of scientific truth, fantasy, idealism, fabrication and error as the works grapple with the unknown to ask what the limits actually are and question how we might advance beyond them.

CATALOGUE

Event Horizon, texts by Mark Feary, Amelia Douglas, Stephen Hawking and Naomi Cass, 29.7 × 40.5 cm catalogue, colour reproductions, 8pp.
ISBN 978-0-9806922-2-8

PUBLIC PROGRAMS

Curator talk, Saturday 22 May

Lecture with Professor Jeremy Mould, Astrophysicist, University of Melbourne and David Malin, Scientific Photographer, Wednesday 7 July

CCP SHOP SPACE

Alison Bennett

Miss Carmichael's View

Miss Carmichael's View traces the subtle movements of the ocean and sunlight in the mouth of Miss Carmichael's Cave over the course of a ten-hour period. Although Eva Carmichael spent only one night in the cave, her dramatic story as one of only two survivors from the wreck of the Loch Ard in 1878 remains attached to this spectacular place. This work is part of a larger series — *Cavity* — that explores the sensory and psychological resonance of caves in Western Victoria layered with colonial occupation: what they feel like and how they feed the imagination, the need to feel grounded and to feel at home. The work embraces the paradoxical ambivalence of this need and the complex process of negotiating our presence in the land.

PUBLIC PROGRAM

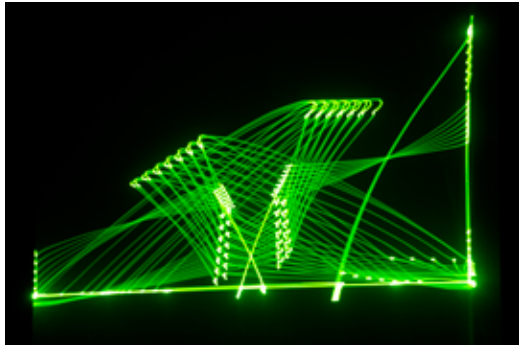
Artist talk, Saturday 22 May

21 May – 18 July

Robin Fox

Kodak Salon

Kodak Salon



TOP
Robin Fox
Proof of Concept #14 2010
type C print
118 × 166 cm

BOTTOM
Installation view
Robin Fox
Proof of Concept
Photo Lauren Saide 2010

Installation views
Kodak Salon
Photos Lauren Saide 2010

Installation views
Kodak Salon
Photos Lauren Saide 2010

Valerie Sparks



TOP
Robin Fox
Proof of Concept #14 2010
type C print
118 × 166 cm

BOTTOM
Installation view
Robin Fox
Proof of Concept
Photo Lauren Saide 2010

Richard Grigg



TOP
Installation view
Richard Grigg
They stand outside looking at their house which looks at them in turn as future ghosts
Photo Ben Ashe 2010

BOTTOM
Installation view
Richard Grigg
They stand outside looking at their house which looks at them in turn as future ghosts
Photo Lauren Saide 2010

Kiron Robinson



TOP
Kiron Robinson
Still Counting (Don't Forget Me Again) 2010
DVD
2 min 20 sec

BOTTOM
Installation view
Kiron Robinson
Still Counting (Don't Forget Me Again)
Photo Ben Ashe 2010

30 July – 25 September

GALLERY ONE

Robin Fox

Proof of Concept

The *Proof of Concept* series emerges out of Robin Fox's practice spanning seven years as an audio-visual performance artist exploring the area of synaesthesia via electrical signal equivalence. These explorations focus on the conversion of sounding electricity into visual electricity using oscilloscopes and laser projectors to facilitate the visualisations. The use of both mediums requires that a single light source move with enough speed to create persistence of vision, allowing for the emergence of solid two- and three-dimensional correlates to the sound algorithms. In this series of photographs, sounding algorithms are visualised using laser light and captured using long exposure to allow for the light to trace across the recording medium. The result is a time-distilled snapshot of the sampling space. The photographs represent after-images, slices of time that contain these algorithms, which have their genesis in sound. Displayed in a linear sequence, the photographs are a silent witness to this process.

CATALOGUE

Robin Fox: Proof of Concept, text by Francis Plagne, 21 × 14.7 cm catalogue, colour reproductions, 8pp.
ISBN 978-0-09806922-3-5

PUBLIC PROGRAM

Artist talk, Saturday 31 July

GALLERIES TWO & THREE

Kodak Salon

Australia's largest open-entry, photo-based exhibition and competition, the 2010 *Kodak Salon* is an annual event celebrating the latest developments in photo-media practice around the country. Supported by leaders in the photographic industry, the *Kodak Salon* provides an excellent opportunity to exhibit work in a professional, high-profile context, with over \$16,000 worth of prizes awarded. The 2010 *Kodak Salon* presented an exciting and diverse snapshot of contemporary, Australian photo-media practice. Visitors were also invited to vote for their favourite image in the Crumpler People's Choice Award.

Judging Panel: Sanja Pahoki, Artist and Lecturer, Victorian College of the Arts and Music; Richard Watts, Arts Presenter, 3RRR and Arts Editor, Arts Hub; Naomi Cass, Director CCP; and Mark Feary Curator CCP.

The *Kodak Salon* prizes were announced on opening night by Alexia Wurz, Kodak Australia.

CATALOGUE

2010 Kodak Salon, list of artists' works, PDF version, colour reproductions, available at http://www.ccp.org.au/docs/catalogues/kodak_salon_2010.pdf

GALLERY FOUR

Valerie Sparks

this weather

This project is the second installment within the wider *this weather* series. Valerie Sparks is interested in the potential of digital photography to bring together multiple locations and times, and how this new technology can be used to defy and contravene rules of perspective and visual logic. Digital technologies enable the creation of visual fields that include details existing on multiple planes beyond our natural vision, sampling and combining different seasons, times of the day and habitats to create seamless yet impossible environments. These images are not available to us in the physical spaces in which we live, but perhaps reflect our lived experience of the complex interconnections within global systems. *this weather* focuses specifically on the growing anxiety surrounding environmental change and erratic weather patterns — to which we are vulnerable — as well as the beauty, seductiveness and sense of danger of the sea.

PUBLIC PROGRAM

Artist talk, Saturday 31 July

30 July – 25 September

CCP SHOP SPACE

Richard Grigg

They stand outside looking at their house which looks at them in turn as future ghosts

This project presents the 'shocking reality' of Giotto's employment of the third dimension through reinterpreting one of his painted structures as a sculptural 1:1 scale model. The casing of the work is also a subtle reference to the profile of a dissected camera. The main room of the camera depicts a single captured moment — dense and heavily involved with craft and the reality of the time spent creating it. In the lens is another arrangement that will soon replace the former. Through reconstructing Giotto's structure and enclosing a camera's single frame within it, the artist considers the position — within the multitude of images — of an individual's craft or reality.

CATALOGUE

Richard Grigg: They stand outside looking at their house which looks at them in turn as future ghosts, text by Helen Hughes, 21 × 14.7 cm catalogue, colour reproductions, 6pp.

PUBLIC PROGRAM

Artist talk, Saturday 31 July

NIGHT PROJECTION WINDOW

Kiron Robinson

Still Counting (Don't Forget Me Again)

I hold on, I want to hold on, I want to be held on to, I want to be held too, I want to hold on to.

Looking beyond 'The End' while not actually being there is tricky business. So to pretend that 'The End' is not there, I go about the business of securing my ever present. This is slightly less tricky although to do so without considering 'The End' is problematic.

PUBLIC PROGRAM

Artist talk, Saturday 31 July

CCP Limited Edition Print



Simryn Gill
A small town at the turn of the century #5 1999–2000/2010
 type C photograph
 76.2 × 76.2 cm
 Courtesy the artist and BREENSPACE, Sydney



TOP
 Installation view
 Simryn Gill
CCP Limited Edition Print 2010
 Photo Ben Ashe 2010

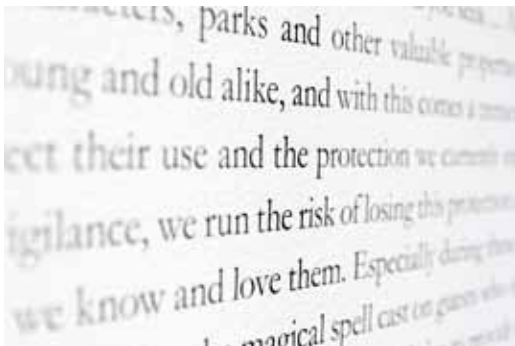
BOTTOM
 Simryn Gill
CCP Limited Edition Print 2010
 Launch by Lucy Turnbull
 Photo Ben Ashe 2010



TOP
 Simryn Gill
CCP Limited Edition Print 2010
 Leonard Vary, CCP Board Member, Gordon
 Cope-Williams and Malcolm Turnbull
 Photo Ben Ashe 2010

BOTTOM
 Simryn Gill
CCP Limited Edition Print 2010
 Sally Breen, Greg Wood and Karra Rees, CCP
 Managing Curator
 Photo Ben Ashe 2010

Taryn Simon



Installation views
Taryn Simon
*An American Index of the
Hidden and Unfamiliar*
Photos Tracey Hubert 2010

Angelica Mesiti



TOP
Angelica Mesiti
Rapture (silent anthem) 2009
high definition video transferred to DVD, silent
10 min 10 sec

BOTTOM
Installation view
Angelica Mesiti
Rapture (silent anthem)
Photo Tracey Hubert 2010

01 – 02 October**CCP LIMITED EDITION PRINT 2010****Simryn Gill *A small town at the turn of the century* #5 1999–2000/2010**

In support of CCP, the 2010 *CCP Limited Edition Print* was generously provided by eminent Australian artist, Simryn Gill. This followed the highly successful CCP Limited Edition Prints: Bill Henson's *Untitled* 1985/86/2009 and Anne Zahalka's *The Bathers* 1989/2008.

In her now iconic series, *A small town at the turn of the century* 1999–2000, Simryn Gill invites friends to wear masks of monumental tropical fruit, whilst going about their daily lives in Port Dickson, Malaysia. CCP is most grateful to Simryn Gill for her support.

GALLERIES ONE, TWO, THREE & FOUR

Taryn Simon

An American Index of the Hidden and Unfamiliar

Inspired by rumours of WMDs and secret sites in Iraq, Taryn Simon decided to address secret sites in her own country, photographing hidden places and things within America's borders. Ranging across the realms of science, government, medicine, entertainment, nature, security and religion, her subjects include glowing radioactive capsules, a braille edition of Playboy, a death-row prisoners' exercise yard, an inbred tiger, a teenage corpse rotting in a forensic research facility, and a Scientology screening room. *An American Index of the Hidden and Unfamiliar* explores a dialectic of security and paranoia that is distinctly American. Offering a heart-of-darkness tour of Bush-period America, it also reflects on photography's role in revealing and concealing.

In his foreword,¹ Salman Rushdie writes *'In a historical period in which so many people are making such great efforts to conceal the truth from the mass of the people, an artist like Taryn Simon is an invaluable counter-force. Democracy needs visibility, accountability, light. It is in the unseen darkness that unsavoury things huddle and grow. Somehow, Simon has persuaded a good few denizens of hidden worlds not to scurry for shelter when the light is switched on, as cockroaches do, and vampires, but to pose proudly for her invading lens, brandishing their tattoos and Confederate flags.'*

Simon's is not the customary aesthetic of reportage — the shaky hand-held camera, the grainy monochrome film stock of the 'real'. Her subjects...are suffused with light, captured with a bright, hyper-realist, high-definition clarity that gives a kind of star status to these hidden worlds, whose occupants might be thought to be the opposite of stars. In her vision of them, they are dark stars brought into the light. What is not known, rarely seen, possesses a form of occult glamour, and it is that black beauty which she so brightly, and brilliantly, reveals.'

¹ Salman Rushdie, 'Foreword' in *Taryn Simon, An American Index of the Hidden and Unfamiliar*, Steidl Gottingen, Germany, 2007, p. 7.

An Institute of Modern Art touring exhibition presented by Melbourne International Arts Festival and Centre for Contemporary Photography

PUBLIC PROGRAMS

Walk through the exhibition with Naomi Cass, CCP Director, Saturday 16 October

Lecture with Dr Kyla McFarlane, CCP Associate Curator; Associate Professor Sundhya Pahuja, Melbourne Law School, Director, Law and Development Research Programme, Institute for International Law and the Humanities, University of Melbourne; Professor Alison Young, Criminology Discipline, School of Social and Political Sciences, University of Melbourne; chaired by Naomi Cass, CCP Director, Thursday 25 November

NIGHT PROJECTION WINDOW

Angelica Mesiti

Rapture (silent anthem)

The silent soundtrack accompanying *Rapture (silent anthem)*, a slow motion video of teenagers in the front row at a rock festival, serves only to further intensify its already high definition visual content and the senses of those watching it. Shot from a concealed location beneath the stage, Angelica Mesiti's closely cropped and semi-suspended frame delivery rate exposes a mighty emotional fervour building and releasing through the crowd. As afternoon sun glides down the audience's limbs, water thrown into the air mixes with sweat to shower the atmosphere with millions of tiny crystalline particles. Hands wave and clap, and fingers gesticulate to signal their owners' connection to this collective state of ecstasy. Lost in the worship of the rock gods performing just out of reach, *Rapture (silent anthem)* captures a cast revelling in complex states of longing, belonging and personal spirituality.

15 October – 12 December

**13 December 2010 –
02 February 2011**

SUMMER NIGHT PROJECTION WINDOW

Andrew Liversidge

Clearing the Mists

The janitor finds a shabby book, sodden and swollen in the hull of the hire boat and reads the following passage: 'Monstrous mountains surrounded me, abysses lay before me and swollen becks plunged down, rivers streamed below me and forest and mountain rang. And I saw them toiling and working in each other in the depths of the earth, all the forces unfathomable.' Uninspired by the so-called infinite nature of the surrounding landscape the janitor stands in the boat and raises the nozzle of his vacuum cleaner towards the sky. As a complex series of fans and discs begin to rotate within the machine, the atmospheric pressure drops within the canister on his back. He has been told that the vacuum cleaner is not so much sucking air as the outside air is being pushed into the vacuum by the ambient air pressure. This, he thinks as the mists descend towards him, is unfathomable.



Andrew Liversidge
Clearing the Mists 2010
Photo Jake Wotherspoon

371 artists exhibited with CCP

29 exhibitions were created and presented

611 people are paid-up CCP Members

1,800 volunteer hours were donated

23 practical photography workshops
were presented

1 community youth arts project and
exhibition was presented

19 free artist talks were presented

11 free illustrated lectures were presented

5 exhibition catalogues were produced

39 schools education talks and seminars
were presented

103,163 people visited CCP's website

3,487 people are fans of CCP's
Facebook page

Performance Review

Attendance

In 2010, total attendance increased by 9% on the previous year, noting that the Melbourne Art Fair attendance figures account for some of the increase. On-site gallery attendances recorded at 150,712, with the Taryn Simon exhibition recording the highest attendances, just ahead of the *Kodak Salon*.

On-site exhibitions	150,712
Touring & off-site exhibitions	66,423
Other events	134
Total Exhibitions & Events	217,269
Courses & workshops	821
Lectures & seminars	614
Public programs	173
Youth program	310
Artist floor talks	172
Secondary and tertiary visits	1,767
Total Education & Public Programs	3,857
Total Attendance	221,126

Exhibitions

In 2010, CCP presented 29 exhibitions in total. Of these, 25 were presented on-site including seven public art presentations in the Night Projection Window. Three touring exhibitions were presented at six interstate venues and five Victorian venues, and CCP also presented an exhibition as part of the Melbourne Art Fair 2010.

Twenty-one of CCP's total exhibitions constituted solo projects, six were curated exhibitions and two were group exhibitions. Fourteen exhibitions were initiated or curated by CCP. Four exhibitions presented the work of international artists and eight exhibitions presented the work of interstate artists. In total, 371 artists participated in the exhibition program and 41% of the exhibition program was presented in partnership with other organisations or sponsors.

At CCP

CCP presented two curated exhibitions on-site in 2010; *Autumn Masterpieces: Highlights from the Permanent Collection* and *Event Horizon*, both curated by CCP Curator, Mark Feary. Part satire of an annual Melbourne cultural event and critique of the museum, *Autumn Masterpieces* brought together a collection of photographs from the personal archives of 27 local, interstate and international artists. The exhibition positioned living, contemporary artists and a lo-fi museum aesthetic vis-a-vis the hyped, over-budgeted blockbuster model of exhibition making. The exhibition included the seminal video work *Museum*

Highlights: A Gallery Talk (1989) by New York-based artist Andrea Fraser. The exhibition included a catalogue and was supported by Tint Design, Raleigh Paper and Pizzini Wines.

Event Horizon engaged with the idea of the horizon and the frontier of space exploration, bringing together historical images by NASA and eight Australian and international artists whose works address issues such as the limitations of scientific knowledge, fantasy and error. A talk by French artist, Mathieu Briand was presented in advance of the exhibition with another two lectures presented during the exhibition; one by Professor Jeremy Mould, an astrophysicist from the University of Melbourne and another by David Malin, a scientific photographer. A catalogue was produced with support from the Besen Family Foundation and the exhibition was supported by the Melbourne Planetarium, Sofitel Melbourne on Collins, Tint Design, International Art Services and Cultures France.

As part of the Melbourne International Arts Festival, CCP presented the Taryn Simon (US) exhibition *An American Index of the Hidden and Unfamiliar*. This major exhibition attracted the highest attendance for the year, offering audiences insight into unseen aspects of the United States from government and corporate spheres to scientific research and cultural practices. In November CCP presented a panel discussion entitled *Hidden and in plain view: considering Taryn Simon's Index*. The panel discussed Simon's work from legal and documentary perspectives. It was chaired by Naomi

Cass and included law and criminology academics Sundhya Pahuja and Alison Young as well as CCP's Associate Curator, Kyla McFarlane. The exhibition was an Institute of Modern Art, touring exhibition, and received additional support from Dulux, Sofitel Melbourne on Collins and Tint Design.

Artists who had exhibited at CCP in solo or curated exhibitions in 2010 were asked to complete an online survey to gain information and feedback on CCP's exhibition program. They 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. Half of the artists responded and of the five suggested outcomes from an exhibition at CCP, the majority thought that the most important outcome was to generate a subsequent exhibition or commercial representation. Other feedback indicated that artists were pleased with staff and volunteer assistance in developing and presenting their exhibitions; that the opportunity to speak at the artist talks program was valuable, albeit daunting for some; and that catalogues are also an important and desirable component of an exhibition. Suggestions included providing a set of questions to assist with the preparation of artists' talks and improving assistance during exhibition de-installation. Feedback from the survey will inform improvements for exhibiting artists.

Touring & Off-site

Three CCP exhibitions toured in 2010; *Hall of Mirrors: Anne Zahalka Portraits 1987–2007*, first exhibited at CCP in 2007; the

seventh *CCP Documentary Photography Exhibition and Award*, first exhibited at CCP in 2009; and *Simryn Gill: Inland*, first exhibited at CCP in 2009.

Hall of Mirrors: Anne Zahalka Portraits 1987–2007 curated by Karra Rees, focused on the portrait work of established Australian photographer, Anne Zahalka. In 2010 the national tour by National Exhibitions Touring Support, Victoria, (NETS Vic) completed the itinerary with Gippsland Art Gallery, Sale. Attendance in 2010 was over 1,200. The tour included online education materials and a blog.

The seventh *CCP Documentary Photography Exhibition and 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. Tom Williams' series was awarded the prize in 2009 and the other finalists included Matthew Abbott, Paul Batt, James Brickwood, Darren Clayton, Georgia Metaxas, Simon O'Dwyer, Andrew Quilty, Leah Robertson, Dean Sewell, Laki Sideris and Krystle Wright. In 2010 the seventh tour continued to Museum of the Riverina, Wagga Wagga, New South Wales; Logan Art Gallery, Queensland; Grafton Regional Gallery and Maitland Regional Art Gallery, New South Wales; Waneroo Council Library and Cultural Centre, Western Australia; and Manning Regional Art Gallery, Taree, New South Wales. Attendance in 2010

was over 30,600. The tour will continue until October 2011 and includes online education materials and a catalogue.

Simryn Gill: Inland curated by Naomi Cass, focused on the role of photography in the work of Malaysian/Australian artist Simryn Gill. In 2010 the Victorian tour by NETS Vic commenced at Mildura Arts Centre and continued on to Latrobe Regional Gallery, Morwell; Horsham Regional Gallery; and Shepparton Art Gallery. Cass attended the exhibition venues for public programs and opening events. Attendance in 2010 was over 6,800. The tour will conclude in 2011 and includes an online education kit.

CCP was selected for an exhibition in a Project Room at the Melbourne Art Fair in 2010 at the Royal Exhibition Building in Carlton Gardens. Entitled *Print Resolution*, the exhibition explored the use of books within artistic and photographic practice as a source of research, tribute, posterity and dissemination of ideas. Artists Christian Capurro, Tony Garifalakis and Arlo Mountford exhibited photography, sculpture and video. Eighteen people attended an exhibition floor-talk by Naomi Cass, Mark Feary and Arlo Mountford, followed by a tour of the Fair. The Melbourne Art Fair estimates 30,000 visitors attend the five-day event, enabling CCP to reach new audiences as well as gaining profile at a top industry event. The exhibition was supported by the Melbourne Art Foundation, International Art Services, Sony and Tint Design.

Performance Review

Performance Review

Competitions & Awards

The 2010 *Kodak Salon* included 451 works from over 289 artists from around the country. In its eighteenth year, 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 with over 3,440 visitors attending over the eight weeks. Gallery staff presented 17 education floor talks to a total of 574 students. \$16,000 worth of prizes were awarded in 15 categories from leaders in the photographic industry.

The major prize from Kodak Professional for Excellence in Photomedia was awarded to **Sara Oscar**. The 2010 judges were Sanja Pahoki, artist; Richard Watts, Arts Presenter of 3RRR and Arts Editor, Arts Hub; Naomi Cass; and Mark Feary.

Other prize winners include:

Patrick O'Neil

Adobe Best Use of Digital Media

Kane Alexander

the Patrick Corrigan AM Acquisitive prize

Patrick Rodriguez

Kata Most Adventurous Work

Lyndal May Stewart

Manfrotto Best Portrait

Simon Hewson

Epson Excellence in the Use of Colour

Barbara Oehring

Lexar Most Dramatic Image

Danielle Hobbs

Kayell Best Inkjet Print

Marissa Jane Horton

Bond Imaging Best Work on an Environmental Theme

Michelle Tyrrell

Australian Institute of Professional Photographers Best Use of Light

Emily Schinzig

Lomography Best Animal Image

Melanie Tanusetiawan

Lomography Most Innovative Use of Photomedia

Nick Stephenson

Chapman & Bailey Framing Services Best Landscape Work

Ross Calia

Photographic Imaging College Best Documentary Photograph

Peter Ryan

Australian Centre for Photography Most Powerful Transformative Experience

Hiroshi Yoshino

Crumpler People's Choice Award

Lucky Crumpler People's Choice Award voter, **Chantelle Summer**



TOP
Sara Oscar
*A small volcanic mountain at the end
of a street at Tenerife, 1864* 2009
digital print
43 × 38 cm

BOTTOM
Ross Calia
Office 2009
type C print
50 × 40 cm



TOP
Lyndal May Stewart
Nan/Nanette 2010
type C print
78 × 76 cm

BOTTOM
Patrick Rodriguez
Bonnie's Fire 2009
archival inkjet print
56 × 43 cm



TOP
Kane Alexander
Walking in the shadow of a cloud #2 2009
pigment ink on archival rag
69 × 93 cm

BOTTOM
Danielle Hobbs
Scarlette Sunday 2009

Performance Review

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.

Photography Courses

Weekend Photography Courses with Les Walkling

In 2010, a total of 18 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 seventeen years, develops a unique experience in each course by adapting to participants' needs. Record attendances in 2009 meant that enrolments were slightly down and there was one less class, however there were two extra presentations of the popular Introduction to Digital Photography course. Feedback was positive with over 49% of participants enrolling in more than one workshop.

No-budget Staged Photography

No-budget Staged Photography was presented twice in August 2010 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 full with a total of 25 students and the second workshop was presented due to popular demand.

Lighting Workshops

Sixty people attended the three Lighting Workshops, introducing portrait lighting presented by artist and educator, Matthew Stanton in May, June and November 2010. The workshops looked at a range of

approaches to lighting and contemporary photographic portraiture through studio practice to image capture.

Lectures

Liz Wells

Academic and curator, Liz Wells gave a lecture at CCP in March entitled Topographic Narratives—on Landscape and Geography. The lecture explored topographic narratives in relation to photography with reference to artists such as Jem Southam and Olafur Eliasson. Fifty-five people attended the lecture that was presented in association with the Faculty of Art & Design at Monash University.

Lecture series: Performing Colonial Photography

In August to September the annual lecture series was presented with The Australian Centre at the University of Melbourne. The series included talks by researchers and artists exploring the ways that photography has historically 'performed' the politics and racialised power relations of European colonialism. Speakers included writer and curator Jirra Lulla-Harvey on the legacy of the minstrel; US artist, Wendy Red Star, on cultural and ethnic hybridity; writer and academic Tony Birch on his explorations of the colonial archive and his collaboration with artist, Tom Nicholson; artist Dianne Jones on challenging stereotypes with academic Anne Maxwell on photography's role in the eugenics movement; and a panel session addressing Indigenous sovereignty and rights through colonial photography and performances with academics Penny Edmonds and Jane Lydon, chaired by Kate Darian-Smith. The five lectures were attended by 200 people in total.

Video Void: Australian Video Art 1970s, 1980s & 1990s

Over three nights in November at CCP, Monash University, Art & Design presented Video Void; screenings of Australian video art from the 1970s, 80s and 90s from the Australian Video Art Archive. Each session included five to eight works followed by a talk including artist and video archivist Matthew Perkins on the 70s; artist Ian Haig on the 80s; and academic Darren Tofts on the 90s. A total of 75 people attended the program.

Panel discussions

In December CCP hosted a panel discussion with the topic, Is Photography Global? The panel was organised by Monash University, Art & Design and included the Director of the Globalism Institute at RMIT University, Paul James; curator Natalie King; and artist Matthew Sleeth. The session was lead by artist and academic David Bate and Monash University senior lecturer, Daniel Palmer. The discussion was preceded by a seminar that explored global thinking in photography—in practice, theory and technological advances.

Public Programs

Artist talks

A highlight in the program calendar, CCP's artist floor-talks presented every Saturday following an exhibition opening continued to be well-attended with approximately 35 people attending each session. In 2010, five sessions with a total of 19 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. Over 200 people attended the 2010 talks.

Schools Education

The third year of the CCP schools education program, supported by Macquarie Group Foundation, attracted 36 discussion-based tours to CCP for secondary and tertiary education groups with a total of 74 group visits in 2010. Two off-site, out-reach education programs were presented at Sydenham Regional Catholic College and the YWCA ArtReach Group at Northland. An education kit was also produced for the Taryn Simon exhibition *An American Index of the Hidden and Unfamiliar*. CCP's schools education program was attended mainly by schools from metropolitan Melbourne (60%) with the balance including regional and interstate groups plus an international group. 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, Melissa Bedford. Two other programs were also presented in 2010:

Kodak Careers in Photography

Two Kodak Careers in Photography seminars were offered in September and November, supported by Kodak Professional. The seminars were chaired by Bedford, with presenters including Chris Budgeon, commercial photographer; Siri Hayes, artist; Meredith O'Shea, freelance photojournalist; Valerie Sparks, artist; Darren Sylvester, artist and lecturer; and included an introduction by Peter Cocklin, Kodak, Group Business Development Manager Professional. The seminars were well attended with

45 people in total including school students, under-graduates and emerging photographers.

Fieldtrip to Inner-city Contemporary Art Spaces

In October, the Fieldtrip to Inner-city Contemporary Art Spaces was a popular new program presented for teachers' professional development. Supported by Deans Art, seven teachers were taken on an all-day tour of Fitzroy art spaces including CCP, Gertrude Contemporary, Seventh Gallery and Sutton Gallery, plus a visit to Deans Art and a networking opportunity over lunch. Talks were provided at each organisation that included artist run initiatives, a commercial gallery, contemporary art spaces and artists' studios.

Rotary Youth Arts Project

As part of the Rotary Youth Arts Project (RYAP), CCP presented its sixth annual photography workshop for youth in the City of Yarra. Ten participants met over a 18-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 *Do you see what I see* in CCP's Visy Education Space. Participating students included Meng Yuan Guo, Sarah Keeble, Andrew Leuanxay, Zoe O'Callaghan, Paden O'Neil, Amber Louise Peni and Nathaniel Tanter. The exhibition included an opening night presentation and performance by Dancehouse participants. The workshops were presented by artist and educator, Salote Tawale, supported by Dominique Miller, RYAP Project Coordinator, artist,

Alison Bennett and Angela Barnett, RYAP Youth Worker. The project was supported by the Rotary Club of Carlton, Rotary Club of Richmond, Crumpler, Colour Factory, Fitzroy Learning Network, Kodak, Motto, Artshub and City of Yarra.

Other Events

The CCP hosted a number of other events during the year, including a private function for CCP donors at a Melbourne couple's home who collect contemporary photography and have donated to CCP; a Copyright Agency Limited event on resale royalties for their members; a visit by the former Advisor to the Victorian Minister of the Arts, Ree Izett; a book launch for Anne Marsh's publication *Look: Contemporary Australian Photography* published by Macmillan; and a private viewing of Taryn Simon's exhibition *An American Index of the Hidden and Unfamiliar*, for CCP pro bono supporters Corrs Chambers Westgarth.

Fundraising

The third CCP Limited Edition Print was generously provided by internationally renowned Australian artist, Simryn Gill, in 2010. This followed the highly successful CCP Limited Edition Prints 2008, Anne Zahalka's *The Bathers* 1989; and 2009, Bill Henson's *Untitled* 1985/86/2009. Gill's work, *A small town at the turn of the century* #5 1999–2000/2010 was exhibited in the gallery over two days and launched on Saturday 2 October by businesswoman and art collector, Lucy Turnbull. Eighty percent of the money from art works sold provide essential financial support to CCP programs and operations; 20 percent of sales go to the donating artist. The CCP Limited Edition Print is CCP's key

Performance Review

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fundraising event and other supporters included BREENSPACE, Adams Print, Calendar Cheese, Chapman and Bailey, Cope-Williams Wines, International Art Services, Paul the Painter, Sanpellegrino, Sofitel Melbourne on Collins, Tint Design and White Pepper Catering.

Publishing

Seven catalogues were produced to accompany exhibitions for the 2010 program. These catalogues ranged in style from accessible, online PDF versions to full colour, hard-copy publications. Three catalogues were designed by CCP's graphic designer, Tracey Hubert with funding from the Besen Family Foundation. They included Hanna Tai *Trees in Space: The Reorder of Things* with an essay and interview of the artist by Maggie Finch; Robin Fox *Proof of Concept* with an essay by Francis Plagne; and the newspaper format *Event Horizon* catalogue. *Event Horizon* included an essay by curator Mark Feary, an essay by Amelia Douglas, a transcript of a lecture given by Stephen Hawking and an afterword by Naomi Cass. Other CCP catalogues included *Autumn Masterpieces: Highlights from the Permanent Collection* with essays by Mark Feary and Caroline Williams; and the 2010 *Kodak Salon*. 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 included an image and text from each exhibition.

Marketing & Communications

Website

The CCP website had 103,163 visits and over 2.6 million individual page views in 2010, according to Google Analytics. In 2010 CCP recorded 19 lectures and panel discussions that are available for download from CCP's website. The 2010 podcasts were downloaded almost 14,000 times, greatly expanding CCP's audience for artistic and education content.

A survey was conducted for the CCP website, with 102 responses from CCP Members and interested public. The survey indicated that users were generally happy with the current iteration of the website with a small percentage asking for a more personalised experience and more in-depth information on the artists exhibiting at the gallery. Other notable data included:

- 95% of users primarily visit the website to view information on exhibitions currently on view at CCP, followed by 36% for opportunities for photographic artists and 33% to enter a competition;
- 97% of respondents generally found what they were looking for; and
- 88% found the level of information provided to be just right.

Whilst the CCP website is a great source of information on current and past exhibitions and CCP activities, the survey forms the basis of a CCP website redevelopment plan and brief to be completed in 2011. Forecast improvements include a calendar of events and workshops; additional information about CCP exhibiting artists; and improving the online merchant facility and booking functionality.

Social media and subscribers

CCP's social media users grew exponentially from 1,000 fans in 2009 to 3,487 fans by the end of 2010. Twitter followers numbered 618 in 2010 and CCP email subscribers number approximately 3,000. The web survey also revealed that respondents use websites, email updates and Facebook to find out about exhibitions and cultural programs and noted they prefer to receive only one email every two weeks from CCP. The redevelopment of the CCP website will enhance relationship marketing channels which will be a key component of CCP's communications in the future.

Media coverage

70% of all CCP exhibitions received media coverage in 2010 in excess of line listings. The quality of media coverage was very good, comprising reviews, features and commentaries. The exhibitions *Photography and Video* by Trish Morrissey (IR), *Trees in Space: The Reorder of Things* by Hanna Tai, *Autumn Masterpieces: Highlights from the Permanent Collection* and *Event Horizon*, both curated by Mark Feary, *Kodak Salon, An American Index of the Hidden and Unfamiliar* by Taryn Simon (US) and *CCP Documentary Photography Award* received excellent media attention including a number of reviews. Seven advertisements were featured in magazines plus media partnerships in 2010 included JC Decaux and Yarra Trams. 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 2010 one visitor survey was conducted to learn more about CCP visitors and to receive feedback on CCP programs and services. Feedback is also sought from CCP workshop and education participants. The following information was gained from the visitor survey:

- 60% of visitors had not been to CCP before and 40% had been at least twice before in the last 12 months;
- The majority of visitors came specifically to see the exhibitions, with 14% visiting as 'passing traffic';
- The majority of visitors find out about exhibitions by word-of-mouth, followed by the CCP website;
- 80% of visitors rated their visit as 'Good' or 'Very Good';
- In accordance with other CCP 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.

Performance Review



Screen shots
www.ccp.org.au
twitter.com/CCP_Australia
facebook.com/centreforcontemporaryphotography



Performance Review

Membership

Memberships increased by 25% in 2010 to 611. 45% of current members are concession, 53% are full and 2% are lifetime. A membership survey was not conducted in 2010; instead a broader survey to members and others was conducted for the CCP website (see above). Popular workshops such as Les Walkling's photography courses, No-budget Staged Photography and Kodak Careers in Photography were offered in 2010 at a discounted price for members. In addition, 35 people attended a CCP members' tour of *Up Close*, in September at Heide Museum of Modern Art. The exhibition focussed on the work of Carol Jerrems with Larry Clark, Nan Goldin and William Yang. Exhibition curator Natalie King conducted the tour of the exhibition that explored intimacy and diaristic photography.

Volunteers

In 2010 CCP staff supervised approximately 1,800 volunteer hours; equivalent to an extra full-time staff member. CCP's volunteer staff provide visitor services, administrative duties, support to artists during installation, hospitality services during exhibition openings and events and assist with the production of exhibition and education projects. They provide CCP with essential support and make a valuable contribution to the Centre. In December volunteers attended a drinks and feedback session with staff about the 2010 program. The volunteers are listed on page 6 of this report.

CCP Staff

Community engagement

CCP staff provided advice and expertise to a number of other organisations in 2010. Director Naomi Cass attended a Women in Philanthropy Event at Raheen; an event for Women in Business hosted by Corrs Chambers Westgarth; an event for women in the law and community hosted by Boston Consulting Group; an event hosted by the State Government in association with Winter Masterpieces; an event hosted by Public Affairs for the US Consulate General; and a media call for the Melbourne Art Fair. Cass opened exhibitions at La Trobe University Museum of Art, Glen Eira Gallery, the Ian Potter Museum of Art at the University of Melbourne and three commercial galleries. She also launched the photography publication *Hijacked* at the Australian Centre for the Moving Image. Cass chaired a session at the LimmudOz Conference at Monash University; participated in a panel session for a seminar at the Mornington Peninsula Regional Gallery; and chaired a panel session entitled Critical Failure: the Visual Arts at the Wheeler Centre.

Curator Mark Feary opened an exhibition for artists Natalie Ryan and Anne Zahalka at Gippsland Art Gallery in Sale in February. He wrote two 'Undiscovered' pieces on Jeremy Bakker and artist group, Greatest Hits for *Australian Art Collector*, Issue 52; a profile on Arlo Mountford for *Australian Art Collector*, Issue 53; and a catalogue essay for *Belle Bassin: Disruptive Peach* at GrantPirie Gallery in Sydney. Feary lectured at RMIT University in semester one for the subject Curating Contemporary Art in the School of Fine Art and was a guest lecturer for the Professional Practice subject.

Melissa Bedford co-presented a paper entitled Colouring the Future of Catholic Education with Jane Strickland, National Gallery of Victoria and Simon Lindsay, Catholic Education Office at The Australian National Curriculum Conference in August.

CCP also provided in-kind support to a number of other arts exhibitions and events through the provision of CCP memberships and publications.

Professional Development

Despite limited resources, CCP staff undertook a number of free or low cost professional development activities in 2010. Director Naomi Cass was accepted into the Asialink Leaders Program for 2011.

General Manager Rebecca Chew received pro bono consultation on depreciation from Meaghan Evans, Ernst and Young; and attended a Financial Reports workshop with Matrix on Board.

Cass and Chew attended the Adelaide Biennial; a Museums Australia leadership masterclass at the Lyceum Club; pro bono consultation on Performance Management from Fabienne Bethley, Linfox; and an Arts Victoria workshop on entrepreneurial thinking.

Front of House Manager Shay Minster with Chew, received Fire Warden Training with the Melbourne Metropolitan Fire Brigade. Design and Communications Coordinator Tracey Hubert, Development Manager Sarah Fransella and Chew received pro bono consultation on social networking with Feyi Akindoyeni, Kreab Gavin Anderson.

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Curator Mark Feary attended contemporary art exhibitions and events including the Adelaide Biennial, the Sydney Biennale and the Auckland Triennial.

Education Officer Melissa Bedford attended: Art, ideas and people—Creating Platforms for Dialogue about Cultural Diversity at Arts Victoria; an Australian Art Industry Networks seminar on Artists, Agents, Markets and Museums at the University of Melbourne; Views, Values, Visions, InSEA Congress/Art Education Victoria event at the National Gallery of Victoria; a Museums Victoria art teachers' forum at Melbourne Museum; a meeting for the Department of Education and Early Childhood Development regarding their Strategic Partnerships Program at the Melbourne Zoo; and the National Gallery of Victoria's Festival of Photography.

Rebecca Chew
General Manager



**Special purpose financial statements
for the financial year ended 31 December 2010**

**Independent Auditor's Report to the members
of Centre for Contemporary Photography Inc**

We have audited the accompanying financial report, being a special purpose financial report, of Centre for Contemporary Photography Inc, which comprises the statement of financial position as at 31 December 2010, the statement of comprehensive income, the statement of cash flows and the statement of changes in equity for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Committees' declaration as set out on pages 56 to 63.

The Committees' Responsibility for the Financial Report

The committee is responsible for the preparation and fair presentation of the financial report and have determined that the basis of preparation described in Note 3, is appropriate to meet the financial reporting requirements of the *Association Incorporation Act 1981 (Vic)* and is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those 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.

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

Opinion

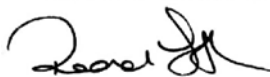
In our opinion, the financial report gives a true and fair view of the financial position of Centre for Contemporary Photography Inc as at 31 December 2010 and its financial performance for the year then ended in accordance with the financial reporting requirements of the *Association Incorporation Act 1981 (Vic)* as described in Note 3.

Basis of Accounting and Restriction on Distribution

Without modifying our opinion, we draw attention to Note 3 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Centre for Contemporary Photography Inc to meet the financial reporting requirements of the *Association Incorporation Act 1981 (Vic)*. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the members and should not be distributed to or used by parties other than the members.



DELOITTE TOUCHE TOHMATSU



Rachel Smith
Partner
Chartered Accountants
Melbourne, 5 May 2011

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 3 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 statements who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, these special purpose financial statements have been prepared to satisfy the Committees' reporting requirements under the Associations Incorporation Act 1981 (Vic).

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, 3 May 2011

**Statement of comprehensive income
for the year ended 31 December 2010**

	Note	2010 \$	2009 \$
Continuing operations			
Revenue		198,966	231,192
Sponsorship and Fundraising income		98,706	147,990
Arts Victoria Grant income		110,590	143,943
Australia Council Grant income		55,472	79,332
VAC Strategy Grant income		117,692	116,236
Other income		52,514	45,749
Occupancy expenses		(88,916)	(92,731)
Employee benefit expenses		(377,922)	(386,266)
Administration expenses		(85,340)	(83,425)
Program expenses		(149,731)	(181,318)
(Loss)/profit before tax	4	(67,969)	20,702
Income tax expense	3(a)	-	-
(Loss)/profit for the year		(67,969)	20,702
Other comprehensive income		-	-
Total comprehensive (loss)/income for the year		(67,969)	20,702

Notes to the financial statements are included on pages 59 to 63.

**Statement of financial position
at 31 December 2010**

	Note	2010 \$	2009 \$
Current assets			
Cash and cash equivalents	11(a)	417,592	457,039
Trade and other receivables	5	138,909	187,701
Inventories	6	1,718	2,149
Other assets	8	13,131	8,158
Total current assets		571,350	655,047
Non-current assets			
Plant and equipment	7	221,693	257,891
Total non-current assets		221,693	257,891
Total assets		793,043	912,938
Current liabilities			
Trade and other payables	9	215,894	269,006
Provisions	10	38,550	22,848
Total current liabilities		254,444	291,854
Non-current liabilities			
Provisions	10	-	14,516
Total non-current liabilities		-	14,516
Total liabilities		254,444	306,370
Net assets		538,599	606,568
Members' funds			
Retained funds		538,599	606,568
Total members' funds		538,599	606,568

Notes to the financial statements are included on pages 59 to 63.

**Statement of changes in equity
for the year ended 31 December 2010**

	Retained funds \$	Total \$
Balance at 1 January 2009	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 2010	606,568	606,568
Loss for the year	(67,969)	(67,969)
Total comprehensive loss for the year	(67,969)	(67,969)
Balance at 31 December 2010	538,599	538,599

Notes to the financial statements are included on pages 59 to 63.

**Statement of cash flows
for the year ended 31 December 2010**

	Note	2010 \$	2009 \$
Cash flows from operating activities			
Receipts from members and customers		686,183	775,341
Payments to suppliers and employees		(725,931)	(752,262)
Interest received		14,103	14,464
Net cash (used in)/generated by operating activities	11(b)	(25,645)	37,543
Cash flows from investing activities			
Payments for plant and equipment		(13,802)	(13,665)
Net cash used in investing activities		(13,802)	(13,665)
Net (decrease)/increase in cash and cash equivalents		(39,447)	23,878
Cash equivalents at the beginning of the year		457,039	433,161
Cash equivalents at the end of the year	11(a)	417,592	457,039

Notes to the financial statements are included on pages 59 to 63.

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. Adoption of new and revised Accounting Standards

Standards and Interpretations adopted with no effect on financial statements

The following new and revised Standards and Interpretations have been adopted in these financial statements. Their adoption has not had any significant impact on the amounts reported in these financial statements but may affect the accounting for future transactions or arrangements.

AASB 2008-5 Amendments to Australian Accounting Standards arising from the Annual Improvements Project and AASB 2008-6 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project

The amendments have led to a number of changes in the detail of the Associations accounting policies – some of which are changes in terminology only, and some of which are substantive but have had no material effect on amounts reported.

AASB 2009-4 Amendments to Australian Accounting Standards arising from the Annual Improvements Project and AASB 2009-5 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project

The amendments have led to a number of changes in the detail of the Associations accounting policies – some of which are changes in terminology only, and some of which are substantive but have had no material effect on amounts reported.

Standards and Interpretations in issue not yet adopted

Standard/Interpretation	Effective for annual reporting periods beginning on or after	Expected to be initially applied in the financial year ending
▪ AASB 2010-3 <i>Amendments to Australian Accounting Standards arising from the Annual Improvements Project</i>	1 July 2010	31 December 2011
▪ AASB 2010-4 <i>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project</i>	1 January 2011	31 December 2011
▪ AASB 2010-5 <i>Amendments to Australian Accounting Standards</i>	1 January 2011	31 December 2011
▪ AASB 2010-7 <i>Amendments to Australian Accounting Standards arising from AASB 9 (December 2010)</i>	1 January 2013	31 December 2013

3. 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 statements who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, these special purpose financial statements have been prepared to satisfy the Committees' reporting requirements under the Associations Incorporation Act 1981 (Vic).

Statement of compliance

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

Basis of preparation

The financial statements have been prepared on the basis of historical cost, except for the revaluation of certain non-current assets and financial instruments. 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, as described below, the committee are required to make judgements, estimates and assumptions about carrying amounts 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.

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

(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 uncollectible 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) Fundraising for future projects and capital works

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

(e) 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

(f) 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.

(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.

Defined contribution plans

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

(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) Comparative amounts

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation in the current financial year.

	2010 \$	2009 \$
4. (Loss)/profit for the year		
Profit/(loss) for the year has been arrived at after crediting/(charging) the following items of income and expense:		
Interest received	19,304	14,464
Remuneration of auditor	-	-
Depreciation of non-current assets	(50,000)	(50,000)
5. Trade and other receivables		
Trade receivables	133,178	181,542
GST Receivable	530	5,404
Other receivable	5,201	755
	138,909	187,701
6. Inventories		
Finished goods - at cost	1,718	2,149
7. Plant and equipment		
Plant and equipment at cost	91,002	87,906
Less accumulated depreciation	(53,213)	(49,653)
	37,789	38,253
Leasehold improvements at cost	476,042	465,336
Less accumulated depreciation	(292,138)	(245,698)
	183,904	219,638
Total plant and equipment	221,693	257,891

	2010 \$	2009 \$
8. Other assets		
Prepayments	12,951	7,978
Bond	180	180
	13,131	8,158
9. Trade and other payables		
Trade payables	1,511	1,279
Income in advance	197,997	242,823
Other payables	16,386	24,904
	215,894	269,006
10. Provisions		
<u>Current</u>		
Employee benefits	38,550	22,848
<u>Non-current</u>		
Employee benefits	-	14,516

11. 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 can be reconciled to the related items in the statement of financial position as follows:

	2010 \$	2009 \$
Cash and cash equivalents	417,592	457,039

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

(Loss)/profit for the year	(67,969)	20,702
Depreciation	50,000	50,000

Changes in net assets and liabilities:

(Increase)/decrease in assets:

Trade and other receivables	48,792	(19,525)
Inventories	431	1,338
Other assets	(4,973)	(7,828)

Increase/(decrease) in liabilities:

Trade and other payables	(8,286)	(5,169)
Income in advance	(44,826)	(15,311)
Provisions	1,186	13,336
Net cash (used in)/generated by operating activities	(25,645)	37,543

12. Commitments for expenditure*Operating lease commitments*

	2010 \$	2009 \$
Not longer than 1 year	70,040	66,208
Longer than 1 year but not longer than 5 years	91,230	161,270
	161,270	227,478

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.

13. 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.

14. Economic dependency

The continuing activities of the incorporated association are dependent upon the continued support of Arts Victoria and the Australia Council for the Arts.

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