



Centre for
Contemporary
Photography

2011 ANNUAL REPORT

ccp.

centre for
contemporary
photography

Centre for Contemporary Photography

404 George Street, Fitzroy, Victoria, 3065, Australia

t +613 9417 1549 **e** info@ccp.org.au **w** www.ccp.org.au

f www.facebook.com.au/centreforcontemporaryphotography

Table of Contents

4	Mission
5	CCP Profile
6	Staff
6	Volunteers & Interns
6	Exhibition Advisory Committee
8	Board
12	Chair's Report
14	Director's Report
18	In celebration: CCP 25 years
20	Exhibition Program
45	Performance Review
60	Financial Statements
70	Partners & Donors

COVER
[plate 18]
Kohei Yoshiyuki
Untitled, 1971
From the series *The Park*
Gelatin Silver Print
© Kohei Yoshiyuki, Courtesy Yossi Milo Gallery,
New York

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
In camera and in public
Photo Ben Colson, 2011
Exhibition Documentation
Intern, supported by Leica



Staff

Volunteers & Interns

Exhibition Advisory Committee

Staff

Director
Naomi Cass

General Manager
Rebecca Chew

Front of House Manager
Christina Apostolidis

Managing Curator
Karra Rees (0.6)

Associate Curator
Dr. Kyla McFarlane (0.6)

**Design & Communications
Coordinator**
Tracey Hubert

Education Officer
Melissa Bedford (0.4) until May

Bookkeeper
Tony Dutton (0.2)

Gallery Assistant — Sundays
Helen Berkemeir (until June 2011)
Hilary Sadek (from June 2011)
Patrice Sharkey

Volunteers & Interns

CCP would like to thank its many valuable volunteers and interns that assisted the Centre in 2011. We estimate that volunteer staff provided at least 1,800 hours of work, which the CCP gratefully acknowledges.

The CCP would not have been able to operate without the generous support of the following people: Rochelle Adam, Ben Ashe, Eloise Barbagallo, Jesi Beaton, Devika Bilimora, Andrew Burford, Lux Cabatingan, Kylie Chan, Louise Cooper, Laura Couttie, Ashlee Dawson, Isabelle de Braux, Madrim Djody, Lauren Dunn, Sally-Anne English, Catherine Evans, Emma Fitzgerald, Sophie Gigas, Daisy Gilyasme, Veronica Hodgkinson, Ariele Hoffman, Joanna Kawecki, Shivanjani Lal, Charlotte Lamont, Nalini Mackie, Melissa Matveyeff, Claire Mazzone, Camille McCawley, Pippa Milne, Sue Neal, Sophie Nicholas, Jon Mark Oldmeadow, Claudia Phares, Hilary Sadek, Marissa Santikarn, Katherine Stanbury, Laureen Villegas, Gary Ward and Tim Zabel.

Exhibition Advisory Committee

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

Naomi Cass
Director

Rebecca Chew
General Manager

Karra Rees
Managing Curator

Kyla McFarlane
Associate Curator

Maggie Finch
Assistant Curator,
Photography,
National Gallery of Victoria

Patrick Pound
Artist



Board

Chair

Leonard Vary

Elected August 2011

Leonard is the CEO of The Myer Foundation and Sidney Myer Fund. Both the Foundation and Fund continue the philanthropic legacy of Sidney Myer and the succeeding generations of the Myer family.

Leonard is a director of the Malthouse Theatre, a past Vice President of the Melbourne International Arts Festival and a Fellow of the Australian Institute of Company Directors. Prior to his appointment to The Myer Foundation and Sidney Myer Fund, Leonard was an Executive Director of the Fox Private Group, a Director of Fox Group Holdings and of Linfox Airports Group Pty Ltd. In addition, Leonard oversaw the Fox family's philanthropic activities through the Fox Family Foundation. Prior to joining Linfox Leonard was in private practice at Clayton Utz, a leading Australian law firm.

Leonard holds Bachelor of Laws, Bachelor of Commerce and Master of Laws degrees from the University of Melbourne. Leonard also holds a Graduate Diploma of Applied Finance and Investment, and in 2006 he undertook the Advanced Management Program at Harvard Business School.

Chair

Alexandra Richards QC

Resigned August 2011

Alexandra Richards is a Barrister practising at the Victorian Bar in the areas of commercial, taxation, administrative and human rights law. Alexandra was appointed Queen's Counsel in 1998. She was awarded the Law Institute of Victoria President's Access to Justice Award in 2005 and the Women Lawyers Achievement Award in 2007.

Chair Emeritus

William Lasica LL.M., B.Com

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

Deputy Chair

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.

Elected May 2011

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.

Resigned February 2011

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.

Felicity Allen

Deputy Managing Partner, Australia/
New Zealand, 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.

Board

Board

Stephen Nossal

Senior VP, Corporate & Markets
Ivanhoe Australia Limited

Stephen Nossal is part of the senior management team at Ivanhoe Australia, a mid-tier Australian mining company. Prior to joining Ivanhoe Australia, he worked in the financial sector, including four years at Macquarie Group and ten years at JBWere (now Goldman Sachs), where he was 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).

Resigned May 2011

Daniel Palmer

Senior Lecturer, Art Theory Program,
Faculty of Art Design & Architecture,
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 Art Theory Program of the Faculty of Art, Design & Architecture 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 Photo Artists* (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.

Darren Sylvester

Artist

Sylvester is an Artist with a multidisciplinary practice involving photography, sculpture, video, music production and performance. Last year he was named as one of Melbourne's Top 100 by (Melbourne) magazine. He won the 2011 *Josephine Ulrick and Win Schubert Photography Award*. He conducted his first United States music tour and recently published his first book, *Compass Point* through M33. Sylvester lectures at VCA and RMIT Universities. He has exhibited extensively within Australia and internationally with work held in many public collections including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales and Art Gallery of Western Australia. He is currently a studio artist at Gertrude Contemporary, Melbourne and is represented by Sullivan+Strumpf, Sydney.

Elected May 2011

Meetings of Directors

During the year 8 meetings were held. Attendance by each director was as follows:

Board Member	Number eligible to attend	Number Attended
Leonard Vary	8	6
Alexandra Richards QC	5	2
Barbara Hyman	8	6
Fiona McGauchie	1	1
Kerri Turner	8	6
Felicity Allen	8	6
Stephen Nossal	3	2
Daniel Palmer	8	6
Darren Sylvester	8	6



Installation view
Without Words
 Photo Ben Colson, 2011
 Exhibition Documentation
 Intern, supported by Leica

Chair's Report

The Centre for Contemporary Photography Board has overseen a bold and successful program of exhibitions and public programs for our 25th anniversary. CCP exhibited some of the most exciting photomedia of 2011. In addition, it held public seminars, conversations with exhibiting artists, formal lectures by visiting scholars and award exhibitions.

Actively engaged in the organisation, CCP is supported by a highly effective Board which provides considerable pro bono counsel enabling CCP to deliver programs and services, and to achieve its ambitious program. In 2011 the CCP board was, in particular, focused on working with CCP staff in developing the Strategic Business Plan, CCP's 2011 Limited Edition Print and our inaugural and successful Patrons' Program.

I would like to acknowledge and thank Alexandra Richards QC for her spirited and generous contribution to CCP as Chair (2008 – 2011). Alexandra oversaw the development of a robust approach to fundraising and expansion of CCP hours and services to the community. Longstanding members Stephen Nossal (2004 – 2011) and Fiona McGauchie (2008 – 2011) are acknowledged, most particularly for their development of CCP's strategic thinking and planning and for the strong commercial perspective they brought to the board. On behalf of

CCP I thank all three for their fabulous contributions. I am pleased to welcome Darren Sylvester, the most recent member to join our outstanding team, consisting of Barbara Hyman, Deputy Chair; Kerri Turner, Treasurer; Felicity Allen and Daniel Palmer. I thank the board for contributing their collective skill and expertise.

2011 is distinguished through the presentation of two substantial exhibitions curated by CCP, *Without Words*, curated by Kyla McFarlane and *In camera and in public*, curated by Naomi Cass, as well as the 2011 *CCP Documentary Photography Award*. Beyond the gallery CCP curated a series of monumental billboards on the corner of Smith and Otter Streets in Collingwood, with the support of the City of Yarra and 7-Eleven.

Renowned Australian artist Patricia Piccinini graciously provided the 2011 CCP Limited Edition Print with support from her representative, Jan Minchin, Director, Tolarno Galleries, another long standing and much valued supporter of CCP. In a generous and novel approach to our fundraiser, Piccinini created a new suite of photographs; I thank Patricia, the supporting sponsors (page 70) and the astute collectors who 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 (page 70) provide significant financial and pro bono support, key to making its numerous programs possible.

CCP volunteers bring a tangible benefit and I recognise and thank the committed participants listed on page six, for their steady dedication and good work.

The CCP Board and I are grateful to the small CCP team (page six) for their enlightened and effective contributions to this anniversary year. I acknowledge General Manager, Rebecca Chew for her work on the Strategic Business Plan and I pay particular and special tribute to CCP's talented and indefatigable Director Naomi Cass, who is the driving force of the organisation and with whom it is a pleasure for the Board to work.

We look forward to 2012, to implementing our Strategic Business Plan and to the presentation of another fabulous year of contemporary photomedia, public programs and effective fundraising.

Leonard Vary
Chair
Centre for Contemporary Photography

Chair's Report

Director's Report

The camera was busy in 2011. With the Arab spring, the Occupy movement, demonstrations, natural and unnatural disasters—the camera continued to bear witness to momentous events, as well as the minutiae of lives through social networking.

Centre for Contemporary Photography has in turn been witness to and contributed to the changing fortunes of photomedia for over 2 decades and in 2011 celebrated its 25th anniversary. From the spirited origins of the then Victorian Centre for Photography in the mid 1980's when Bernie O'Regan (21 June 1938—9 November 1996) canvassed the formative question: 'Does Victoria need a centre for contemporary photography?' (see report page 18), CCP has cemented its reputation as a leading Australian contemporary art space dedicated to photomedia. I acknowledge and thank past Directors, Deborah Ely, Stuart Koop, Susan Fereday, Charlotte Day and Tessa Dwyer; as well as past Chairs, Val Foreman, Bill Lasica, Trevor Fuller, Ross Millen and Alexandra Richards QC.

At the core: exhibitions

In 2011 CCP generated four significant curatorial projects, presenting local, national and international artists in addition to our program of solo exhibitions, both onsite and touring nationally. Overall CCP received record attendance and media coverage, (see Performance Review, page 45).

Solo exhibitions present a significant opportunity for artists to refine and articulate an extended statement about their practice, as well as taking the pulse on emerging and established photomedia for audiences. For example we are

honored that Patricia Piccinini created her first photographic suite since 2005, *The Fitzroy Series* 2011, for the CCP Limited Edition Print (LEP).

CCP sought to expand the way photomedia is experienced in two significant curated, thematic exhibitions, both of which successfully drew art photography into conversations beyond art, whilst exhibiting compelling and beautiful work. *Without Words* presented photography and video from art and documentary disciplines which engaged with emotional affect, such as sincerity and empathy. Curated by Kyla McFarlane, CCP's Associate Curator, it featured work by six artists from Australia and New Zealand and considered the question of how art photography might convey sorrow, humiliation, love or grief. *In camera and in public* examined the abandonment of the contract between photographer and subject, through the lens of local and international street photographers, artists, the voyeur and the state. Presented as part of the Melbourne Festival, as curator I am most grateful to the Honourable Justice Betty King for opening the exhibition.

CCP was delighted to partner with the City of Yarra and 7-Eleven to curate a pair of monumental billboards at the prominent corner of Otter and Smith Streets in Collingwood (see report page 43). In 2011 Laki Sideris, Jesse Marlow and Sharon West exhibited large works for the project, each over an extended period of 4 months.

With support from the Copyright Agency Limited, CCP presented the eighth *CCP Documentary Photography Award* exhibition. I thank the judges Dr Isobel Crombie, Senior Curator, Photography, National Gallery of Victoria and artist Bill

Henson for selecting the exhibition and the winning series by Thomas Breakwell.

Taking a stand

Once again, photography was called to account in the public sphere in 2011 and CCP made a submission to the Law Reform Commission on photographing children, and a joint submission with Monash University to the Minister for Privacy and Freedom of Information on invasion of privacy. As part of a major Australian Research Council project, CCP and Monash University published *Taking Photographs 'in Public': What's Lawful and What's Not?* on CCP's website, and presented a day long seminar, *Photography as Crime* in association with the exhibition *In camera and in public*, the proceedings of which will be published in 2012.

Listening and making

As Stuart Koop mentioned in his 25th anniversary toast to CCP (see report page 18), the Centre has a long tradition of hosting debate, and 2011 was not an exception. A fulsome year of conversations took place with international luminaries, Victor Burgin, theorist and artist and Alison Nordström, Curator of George Eastman House (see reports page 52). Collaborations with universities resulted in seminars associated with CCP curated exhibitions—*Without Words* with the Law School at Melbourne University and *In camera and in public* with academics and artists from Monash University and the Australian National University (speakers are listed on page 52). Selected presentations are now available as MP3 files to be downloaded from the CCP website, with excellent take up of this offering in 2011 contributing to the general increase of attendance at

Director's Report

Director's Report

CCP public programs (see report page 55). Artist floor-talks remain a highlight of CCP programming.

In 2011 triennial funding for a dedicated Education Officer through the Macquarie Group Foundation concluded and CCP is grateful for this rare opportunity. In the year ahead we hope to achieve funding for a dedicated schools education program, considered a priority by leading contemporary art spaces. CCP staff presented programs throughout the year for schools as well as our longstanding youth at risk program (see page 53). CCP produced an online education kit for the *Eighth CCP Documentary Photography Award* (touring from 2012) and presented CCP's popular seminar, *Kodak Careers in Photography*.

Distinguished educator and artist Dr Les Walkling presented a bumper year of workshops, while Liesl Pfeffer presented a new and equally popular program for photographic artists in building an online presence for their work.

Reading and responding

In response to environmental concerns and financial pressures, in 2011 CCP ceased its renowned drop-down invitations to present the majority of its communications electronically. Maintaining high design values, CCP is now effectively communicating with a vastly increased local, national and international community. Indeed, for a small arts organisation with very few resources, the reach of CCP

through social media is astonishing (see report on page 55). Our research shows that published catalogues are high on an artist's desired list of exhibiting outcomes (see page 55), enabling their work to spread across time and place, bringing their work to local, national and international audiences. CCP and individual artists produced catalogues for 11 exhibitions and we thank the Besen Family Foundation for supporting Kyla McFarlane's splendid *Without Words* catalogue.

Financials

CCP has successfully crafted a diversification of income which, coupled with close management of expenditure, resulted in a reduction of the deficit this year by 75% and reversed 2010's cash deficit to a surplus in 2011. This is an achievement in a year that also saw CCP deliver an exceptional program. These strategies will continue to be pursued in 2012.

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 acknowledges mentoring by ArtSupport,

the Australia Council's Philanthropy Mentorship Program.

CCP continues to develop strategic partnerships with local and national arts and non-arts organisations, including: Besen Family Foundation; Colour Factory; Copyright Agency Limited; Corrs, Chambers, Westgarth; Institute of Modern Art, Brisbane; Monash University and the University of Melbourne; Melbourne Festival; National Exhibitions Touring Support (NETS) Victoria; Rotary and Dancehouse, for which we are grateful. I also thank longstanding exhibition supporters, Kodak Professional; Tint Design; Sofitel Melbourne on Collins and Jasper Coffee.

CCP's program partners (listed on page 70) provide invaluable support in enabling CCP to offer resources and opportunities for artists to present their work in the best possible light. For example, CCP's Night Projection Window received substantial improvement in 2011 with application of 3M's Vikuiti rear projection film, ensuring this as one of the key Australian evening projection galleries making a substantial contribution to art in the public domain.

Particularly germane to presenting a great program, I acknowledge tremendous new support from Dulux and IAS Fine Arts Logistics and an inspired partnership between photographer Ben Colson and Leica, which enables invaluable documentation of CCP exhibitions and events.

CCP Members

While CCP membership reduced in 2011 our survey indicates that the majority of members are satisfied with their membership. The foremost benefit for members, apart from supporting CCP, is discounted enrolment in CCP workshops and award exhibitions—namely, opportunity to create and be exhibited. However, we also understand that members seek networking opportunities, which we will endeavor to provide in 2012. Perhaps unusual for a contemporary art space in 2011, membership is nevertheless important for CCP and we will implement a number of improvements to booking services (see report page 56).

Development

Renowned Australian artist, longstanding exhibitor and supporter of the Centre, Patricia Piccinini, created CCP's major fundraiser, the LEP exhibition, launched by Corbett Lyon, architect and art collector. I am particularly grateful to Patricia for her exceptional contribution, as well as that of her outstanding representative, Jan Minchin. I also thank those who ensured that the event was such a success, Calendar Cheese Company, Ben Colson, Cope-Williams Wines, Ed Dixon Food Design, Dulux, Paul the Painter, and Split Rock.

CCP's 25th Anniversary was also distinguished by the success of our inaugural CCP Patrons' program, I am delighted to welcome and acknowledge ten patrons. This is a great achievement

for a small arts organisation in this economic environment. We enjoyed the company of Patrons at a number of events and we are confident our Patrons will form a significant source of financial and moral support in years to come (see report page 54).

The second year of our annual Appeal was focused around CCP's anniversary and achieved critical support from photomedia enthusiasts (listed on page 71). In 2011 CCP was also grateful recipient of a substantial donation from the Nelson Alexander Foundation (see report page 54).

In recognition

CCP has a remarkable board, ably lead by Alexandra Richards QC until August 2011, when the equally stellar Leonard Vary was appointed Chair. CCP board (listed on page), bring a generosity of spirit, valuable connections and expertise in business, finance, the arts, the law, management, marketing and academia. It is therefore with sadness that I acknowledge departing members Matthew Sleeth 2007 – 2010; Steve Nossal 2004 – 2011; Fiona McGaughie 2008 – 2011 and Alexandra Richards QC 2008 – 2011. We are delighted to welcome Darren Sylvester to the board. In 2011 the board oversaw development of CCP's Strategic Business Plan 2012 – 2014, submitted to both the Australia Council and Arts Victoria.

As it is not apparent from our programs that CCP is financially constrained and has so few staff, CCP board

and I acknowledge the staff for their gargantuan effort and enduring contributions: Christina Apostolidis, Front of House Manager; Karra Rees, Managing Curator (.6); Kyla McFarlane, Associate Curator (.6); Tracey Hubert Design and Communications Coordinator; Tony Dutton, Bookkeeper (.2); Melissa Bedford, Education Officer (.4, retired in May) and weekend staff, Helen Berkemeir (until June 2011), Hilary Sadek (from June 2011) and Patrice Sharkey. We also respectfully acknowledge volunteers (listed on page 6). Our team is ably orchestrated by Rebecca Chew, CCP General Manager, who also deftly contributes across the breadth of CCP activities. At the time of writing this report, Rebecca Chew and Tracey Hubert are on maternity leave and the task of collating and designing this publication has been ably undertaken by Pollyanna Whitman, CCP General Manager and Joseph Johnson, Design and Communications Coordinator.

25 years is an achievement built through a community of engagement which includes artists, curators, museum professionals, educators, students, writers, boards, volunteers, donors and audiences who, with some support from government and business have, with limited resources, created something miraculous – a space for the spirited, pleasurable and often challenging contemplation of the world, through photomedia. CCP looks forward to bringing you what this community creates in 2012.

Director's Report

In celebration: CCP 25 years

Patricia Piccinini's CCP Limited Edition Print exhibition provided the perfect context for celebration of CCP's 25th anniversary. Addressing the gathering on Friday 12 August 2011, Dr Les Walkling spoke about the origins of CCP and Stuart Koop, made an extended toast to the organisation before Piccinini's children Roxy and Hector blew out the candles on CCP's anniversary cake.

Exhibiting Artist, Educator and Consultant, Les Walkling was a Founding Member and Board Member of the then Victorian Centre for Photography (VCP). In his opening remarks Walkling reflected on the role of photography in contemporary art and discourse. He spoke of CCP's embrace of the broadest concept of photomedia, concluding that "I find it hard to imagine a world of contemporary photography without the CCP. This is in part the privilege of having been around for a quarter of a century, but also a testament to CCP's foundations and contribution to the world of contemporary Australian art."

Walkling articulated the founding question for the VCP: Does Victoria need a centre for contemporary photography? With funding from Arts Victoria and an administrative as well as artistic background, in 1986 one of Walkling's undergraduate students the late Bernie

O'Regan (21 June 1938—9 November 1996) set about "interviewing just about anyone he could find in the state of Victoria who had an opinion on this and other photographic matters."

Walkling characterised the context for CCP's establishment, noting that "this was the mid 1980s when appropriation and postmodern critiques were redefining relationships, and photography was 'front and centre' in many of these critiques about knowledge and theory of knowledge... So the CCP was born out of the agenda of contemporary art, out of an intellectual idea, an understanding that it was needed before there were any bricks and mortar to give it a physical, habitable form or purpose. CCP has been simultaneously at the centre of so much contemporary art, but also functioning behind the scenes as an umbrella organisation bringing together that stuff from which great ideas can grow." Walkling spoke of CCP's success in bringing together divergent ideologies, theories and practice.

Writer and Curator Stuart Koop was a board member of VCP, Assistant Director and then Director of VCP and CCP from 1992—1999. In his toast Koop spoke of CCP as a local chapter in a much larger, longer story about photography, "from burgeoning community interest, to the

Centre's foundation in 1986, to its first shopfront in Rathdowne Street and then larger ex-warehouse premises in Johnston Street, to its current snappy Sean Godsell fit out. The Centre has consolidated into an indispensable Melbourne institution, rising in the estimation of Government, artists and community", he said. Koop also spoke of the shifting emphasis between traditional photography and contemporary art practice over this period, "signalled by a profound name change in 1992 when the Victorian Centre for Photography became the Centre for Contemporary Photography, or CCP."

Under Koop's direction, CCP lead the debate in Australia about contemporary art and photography through lectures and publishing. "Instead of technique, film speed or paper stock" Koop reflected, "we talked about the construction of identity, simulation, and the hegemony of appearances. Staged photography, rephotography and appropriation were key words in that zeitgeist discourse... and you may recall CCP exhibitions included blurry photos, bad photos, UFO photos, accidental photos, kids photos, forensic photos—sometimes no photos at all." he said.

During this time, CCP also initiated broad-based programs such as a documentary award as well as the hugely popular

summer salon exhibition, student shows and the Access Gallery. "Veer as we tried from some original charter, Koop said, "it seemed there was always a balance in place to keep everyone engaged." Koop invited those gathered to consider how "digital technologies have supercharged the production and dissemination of images [that] ubiquity and saturation are real, not theoretical consequence of photography, and these have been among the interests of CCP in recent years" he said.

In winding up, Naomi Cass, CCP Director, spoke about Patricia Piccinini's Limited Edition Print exhibition, *The Fitzroy Series* and thanked supporters, members, staff and board for their contributions to CCP over 25 years, "This evening will weave between acknowledging Piccinini's exhibition and acknowledging CCP, and this is as it should be, because the life of CCP is intricately entwined with that of the artists who exhibit, those who visit, submit proposals, undertake courses, those who work at CCP and who support CCP through fundraising—those who love and those who rail against CCP—we are in a delicate ecology together, which now celebrates 25 robust, energetic and brilliant years." Cass then handed over to Roxy, Hector and the anniversary candles.



Installation view
Patricia Piccinini
CCP 25th Anniversary Limited Edition Print 2011
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

In celebration: CCP 25 years

Exhibition Program

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.

**13 December 2010 –
2 February 2011**

Andrew Liversidge
Clearing the Mists 2010
Photo Jake Wotherspoon



Sarah Ryan



TOP
Sarah Ryan
untitled 2008-09
digital lenticular photograph

BOTTOM
Installation view
Sarah Ryan
The Fourth Dimension
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Lyndal Walker



TOP
Lyndal Walker
Reflection of Celeste McLeod and me 2010
archival pigment print

BOTTOM
Installation view
Lyndal Walker
La Toilette d'une Femme
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

David Griggs & Poklong Anading



TOP
David Griggs
New York London Paris Rome
Manila City Jail 2009
digital colour photograph

BOTTOM
Installation view
Poklong Anading
Anonymity
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Meredith Turnbull



TOP
Meredith Turnbull
Living shadows 2010–2011 (video still)
single channel digital video

BOTTOM
Installation view
Meredith Turnbull
Target Practice
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Sharon Billinge



TOP
Sharon Billinge
Installed in the midst of the visible 2011
paper collage

BOTTOM
Installation view
Sharon Billinge
Installed in the midst of the visible
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Yiwen Yao



TOP
Yiwen Yao
On the Road 2010 (video still)
single channel digital video

BOTTOM
Installation view
Yiwen Yao
On the Road
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

4 February – 3 April

GALLERY ONE

Sarah Ryan

The Fourth Dimension

The possibility of spaces with dimensions higher than three was first studied by mathematicians in the nineteenth century. In mathematics the fourth dimension is an abstract concept derived by generalising the rules of three-dimensional space. The fourth dimension in this space was often misinterpreted as 'time'. In the last century however, 'space-time' was developed, which unifies space and time with a different metric so the time dimension is treated differently from the three spatial dimensions.

I don't think I am alone in my fascination with transitions from one kind of reality to another—doorways, paths and ingresses. Within my practice I explore themes of confusion, indefiniteness and the boundaries of instability and displacement. I am interested in slowing down the process of looking—of looking at what's there—and dwelling at length on detail. Accordingly, the works are instilled with an intangible quality that invites endless examination. These visual concerns also correspond with the fluid and elusive qualities of the lenticular medium. The actual blurring, the rendering slightly out-of-focus that the lenticular process achieves, serves to imbue the images with an uncanny unreadability.

PUBLIC PROGRAM

Artist talk, Saturday 5 February

GALLERY TWO

Lyndal Walker

La Toilette d'une Femme

La Toilette d'une Femme is inspired by historical paintings of women dressing. While the women who appeared in these paintings were mainly anonymous objects of male desire, Walker's images are portraits of women for whom dressing is an important ritual, creative process and a statement of their identity.

In some images the photographer appears in the reflection of a mirror, acknowledging the presence of the photographer and the construction of the image. It is also a reminder of the influence of photographs when we construct our self-image in the mirror.

The women in the photographs have distinctive personal styles and through these images Walker celebrates female expression as defined by women who enjoy clothing, rather than the dictates of the fashion industry or raunch culture.

The exhibition was included in the 2011 L'Oréal Melbourne Fashion Festival Cultural Program.

CATALOGUE

Lyndal Walker: La Toilette d'une Femme, text by Charlotte Day, 21 × 14.8 cm catalogue, colour reproductions, 8pp. ISBN 978-0-9806922-4-2

PUBLIC PROGRAM

Artist talk, Saturday 5 February

GALLERY THREE

David Griggs and Poklong Anading

The Sta. Mesa Diaries

The Sta. Mesa Diaries is comprised of two bodies of work photographed in Santa Mesa, a slum region that snakes along the tracks of the metro Manila train line in the Philippines.

David Griggs' series *New York London Paris Rome Manila City Jail* was shot over a two-month period when Griggs was allowed entrance into Manila City Jail to work with gangs to photograph and research their gang tattoos. This suite of images depicts members of Bahala-na Gang, Sigi-Sigi-Sputnik Gang, Commando Gang and Batang City Jail Gang. The photographs acknowledge the unofficial fraternities of convicts serving their sentences for various crimes. Inside the cramped prison compound, these coat-of-arms tattoos serve to mark territories and are also a source of pride and dignity.

Poklong Anading enlisted the participation of friends, acquaintances, and strangers for his series *Anonymity*. Individuals posed holding a circular mirror in front of their faces, reflecting the blinding glare of the sun directly into the camera lens. The heads of these subjects explode in a corona of light so that their locale, clothes, and the objects that surround them become the only legible signs of identity. Anading directs the viewer's attention to the background or 'field of forces' that configure the encountered 'other' and transforms the face from a place of recognition into a vanishing point.

GALLERY FOUR

Meredith Turnbull

Target Practice

For a long time I tried to make myself believe that life was no more than dealing with a series of targets. Targets of opportunity... I have a recurring dream. I'm walking, alone, unarmed. The streets are crowded with living shadows. I know they're all around me but I can't seem to catch them. I feel afraid. Perhaps the real fear is that one night I will catch them.

The Equalizer Michael Sloan and Richard Lindheim, 1985.

Target Practice explores the territories between disciplines of photography, video and spatial practice. It combines projected video of found and recorded footage with sculptural forms, referencing shadow-play and the photogram. The project also draws from research into fibre arts, interior design and craft-making including my own jewellery practice. *Target Practice* examines a 1980s fictional narrative through contemporary perspectives. The exhibition is part of an ongoing project that creates intersections between geometric abstraction, structure, scale and space.

PUBLIC PROGRAM

Artist talk, Saturday 5 February

CCP SHOP SPACE

Sharon Billinge

Installed in the midst of the visible

Paul Virillio maintains that modern society has made us, and everything around us into reproductions and that 'reproducibility eliminates any aura of the original or a sense of uniqueness.'

Negotiating a world filled with images of ourselves is a sticky business. Like wearing a velcro suit, the way others look at our image clings to us and adds to our view of ourselves as we navigate social and public space. How do we recognise ourselves within the multiple constructed views that are reflected back at us? *Installed in the midst of the visible* takes Virillio's CCTV and internet based technological replication as a starting point to explore how this proliferation of images is affecting the way we perceive ourselves.

PUBLIC PROGRAM

Artist talk, Saturday 5 February

NIGHT PROJECTION WINDOW

Yiwen Yao

On the Road

On the Road was shot from the rear window of my car as I travelled around Australia over the past two years. The raw footage from a single, constant camera angle exposes every bump and pothole in the road as the car ambles on with dirt and dust flying up from under the tyres.

This isolated landscape offered the opportunity to re-engage with the natural world. This is a record of my experience as a Chinese artist driving through the vast and diverse Australian terrain. *On the Road* provides a platform for the landscape to tell its own stories.

4 February – 3 April

Pat Foster & Jen Berean



TOP
Pat Foster and Jen Berean
Spencer is Drunk
found image

BOTTOM
Installation view
Pat Foster and Jen Berean
Double Negatives
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Kodak Salon



Installation views
2011 *Kodak Salon*
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Kodak Salon



Installation views
2011 *Kodak Salon*
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Ian Haig



TOP
 Ian Haig
Chronicles of the New Human Organism 2010
 (video still)
 single channel digital video

BOTTOM
 Installation view
 Ian Haig
Chronicles of the New Human Organism
 Photo Ben Colson, 2011 Exhibition Documentation
 Intern, supported by Leica

4evamore



TOP
 4evamore
New Fragrance 2011 (video still)
 single channel digital video

BOTTOM
 Installation view
 4evamore
New Fragrance
 Photo Ben Colson, 2011 Exhibition Documentation
 Intern, supported by Leica

Karen Trist



TOP
 Karen Trist
Three Steps Removed 2010 (video still)

BOTTOM
 Installation view
 Karen Trist
Three Steps Removed
 Photo Ben Colson, 2011 Exhibition Documentation
 Intern, supported by Leica

15 April – 4 June

GALLERY ONE

Pat Foster & Jen Berean

Double Negatives

Double Negatives continues Pat Foster and Jen Berean's interest in how contemporary society engages with the notion of progress and, by extension, how this shapes our physical and psychological surroundings. The exhibition was presented with a concurrent exhibition at Gertrude Contemporary.

The CCP exhibition featured a series of framed, empty whiteboards. Foster and Berean have intentionally focused upon the moment before a scheme is presented—the clean whiteboards would be ready to receive a bout of 'ideas' were they not framed beneath glass, rendering them unusable. They exist now only in terms of unrealised potential, impotent in their ability to assist with any progression of ideas.

Progress is also suspended in a silkscreen print of a collapsed figure accompanying the whiteboards. Apparently inebriated within a public space, the subject is caught in an endless circle of futility.

PUBLIC PROGRAM

Artist talk, Saturday 16 April

GALLERIES TWO & THREE

2011 Kodak Salon

Australia's largest open-entry, photomedia exhibition and competition, the *Kodak Salon* is an annual event celebrating the latest developments in photomedia practice around the country. Supported by leaders in the photographic industry, the *Kodak Salon* provides an excellent opportunity to exhibit work in a professional, high-profile context, with over \$16,000 worth of prizes awarded. The 2011 *Kodak Salon* presented an exciting and diverse snapshot of contemporary, Australian photomedia practice. Visitors were also invited to vote for their favourite image in the Crumpler People's Choice Award.

Judging Panel: Barrie Barton, Creative Director, Right Angle Studio; Bindi Cole, Artist; Naomi Cass, Director, CCP.

The *Kodak Salon* prizes were announced by Peter Cocklin, Group Business Development Manager—Professional & Event Imaging Solutions, Kodak Australasia

CATALOGUE

2011 *Kodak Salon*, list of artists' works, PDF version, colour reproductions, available at http://www.ccp.org.au/docs/catalogues/kodak_salon_2011.pdf

PUBLIC PROGRAM

Lecture with Dr Alison Nordström, Curator of Photographs at George Eastman House, New York, Wednesday 25 May

GALLERY FOUR

Ian Haig

Chronicles of the New Human Organism

An uncanny and unsettling hybrid of future consciousness and mutant flesh, and therefore true to the real transformation of our times.

Erik Davis, *TechGnosis*

Imagine putting a video camera into the hands of a Death Valley outsider artist convinced that the mothership is about to land at any minute, and that when it does a new phase of human evolution will begin. *Chronicles of the New Human Organism* is such a film.

Taking the form of the nature documentary exploring the strangeness of the world around us as a starting point, *Chronicles of the New Human Organism* takes the viewer on a journey through a range of ideas, knowledge systems and questions relating to the origins of the human species, the significance of the reptilian mind, new forms of human sexuality, parasites, communication with the dead and alien evolutionary technology.

The work references and cannibalises ideas derived from AI Fry, JG Ballard, Rudolf Steiner, Wilhelm Reich, The Heaven's Gate cult, Carl Sagan and Oscar Kiss Maerth. Delivered with a portentous, yet strangely soothing voiceover, *Chronicles of the New Human Organism* re-interprets the history of visionary thinking about the human species through the po-faced filter of Erich Von Daniken's 1968 bestseller *Chariots of the Gods* and the shockumentary style of *Mondo Cane* 1962.

One of the aims of *Chronicles of the New Human Organism* has been to make a work that defies categorisation, or is another way of looking at the categorisation of the human. It is a perverse and compelling hybrid of educational video, new age recruitment campaign and cult manifesto: the Mondo movie genre with a good dose of pseudo science.

The sound and music for the video was composed by PH2 (Philip Brophy and Philip Samartzis). Like the visuals, it draws on a range of references in its production from Jerry Goldsmith sci-fi scores such as *Logan's Run* to pulsating electronic noise from *Forbidden Planet*, along with textural field recordings of some of the weirdest places on the planet.

PUBLIC PROGRAM

Artist talk, Saturday 16 April

CCP SHOP SPACE

4evamore

New Fragrance

After a short hiatus 4evamore are coming back to their favourite city in the world, Melbourne! Yes, they have chosen hometown Melbourne to launch their new eau de cologne, available 14 April in all good department stores.

The boys are refreshed and smelling better than ever, bringing with them hearts of gold and boyish charm, all in the purity of an essence.

Ladies beware! This scent is intoxicating.

Your favourite fellas are excited about this aroma; they spent time in the perfume laboratory with scientists perfecting a fragrance that expresses what it is to be a boy on the cusp of manhood in 2011.

So make sure you don't miss out on this treat for the senses.

Enticing on the nose and lets face it these guys are easy on the eye.

HOW magazine February 2011

PUBLIC PROGRAM

Artist talk, Saturday 16 April

NIGHT PROJECTION WINDOW

Karen Trist

Three Steps Removed

In WG Sebald's novel *Austerlitz*, the protagonist watches a slow motion copy of a Nazi propaganda film repeatedly, desperate to find even a glimpse of his lost mother that tallies with his fading memories.

For this series I sifted, frame by frame, through my family's limited archive of movies and transparencies from the 1950s for traces of a past I did not live, but which provided me with a screen onto which I could project my desire to know my lost parents. The fragments of home movies, altered through three generations of transfer, become talismans against familial oblivion. The heavily damaged colour transparencies, made almost indecipherable by age and the consequent destruction of the film surface, have been digitally unveiled, though the figures remain an enigma. Are the masked people my parents, or their friends? Perhaps, like Austerlitz, I shall never know. There is no one left to ask.

PUBLIC PROGRAM

Artist talk, Saturday 16 April

15 April – 4 June

Max Creasy



TOP
Max Creasy
Constructed Form (yoghurt container) 2011
type C photograph

BOTTOM
Installation view
Max Creasy
Reflections
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Brendan Lee



TOP
Brendan Lee
Australia Days #1 2011
type C photograph

BOTTOM
Installation view
Brendan Lee
Australia Days
Photo Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Without Words



Installation views
Without Words
Photos Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

Without Words



Installation views
Without Words
 Photos Ben Colson, 2011 Exhibition
 Documentation Intern, supported by Leica

Georgia Metaxas



TOP
 Georgia Metaxas
Untitled #1 2010–2011
 archival pigment print

BOTTOM
 Installation view
 Georgia Metaxas
The Mourners
 Photo Ben Colson, 2011 Exhibition
 Documentation Intern, supported by Leica

Anne Wilson



TOP
 Anne Wilson
When I look outside the window my shoes creak
 2010 (video still)
 single channel digital video

BOTTOM
 Installation view
 Anne Wilson
When I look outside the window my shoes creak
 Photo Ben Colson, 2011 Exhibition
 Documentation Intern, supported by Leica

17 June – 7 August

GALLERY ONE

Max Creasy

Reflections

Max Creasy's carefully constructed photographs question our interpretation of photographic reality. The play between illusion and representation, between the facsimile and the real, invites doubt about the process of photography and the viewer's relationship to it.

The artist draws on different modes of representation including sculpture and painting, to question the authority of photography. His domestic still lifes are cast from plaster, hand painted—complete with shadows and highlights—before being photographed. This process interrupts our understanding of the role and effects of light in the photographic process.

These simulated objects—a rock, a highlighter, a yoghurt container—present themselves as a mixture of references to the artistic process, duplication, and illusion. Reinterpreted, they take on abstract qualities and become compelling arrangements of light and form.

CATALOGUE

Max Creasy: Reflections, text by John Wardle, 42 × 29.7 cm poster, colour reproduction, 2pp.

PUBLIC PROGRAM

Artist talk, Saturday 18 June

GALLERY TWO

Brendan Lee

Australia Days

Australia Days looks at the cyclic interpretations of Australian male culture.

The installation follows a similar template to the Queensland Pavilion from Expo '88 in Brisbane and looks at present day male culture through a series of video montages representing generalisations and observations of archetypal Australian attitudes.

The original display introduced visitors to a collection of stereotypical Aussie blokes, whereby mannequin, bush narrators—with talking television heads—humorously shared anecdotes about Australian life. The figures were both disturbing and satirical representations of Australian identity and were intended to contrast how the nation saw itself in the contemporary context of 1988.

The new installation, takes a stab at Australia's sense of nostalgia for bogan culture only to have it replaced by the moral panic regarding the hoon. *Australia Days* highlights the slippery premise of categorisation and shifts in cultural attitudes over the decades.

CATALOGUE

Brendan Lee: Australia Days, text by Dr Callum Scott, 21 × 14.8 cm catalogue, colour reproductions, 6pp.
ISBN 978-0-9806922-5-9

PUBLIC PROGRAM

Artist talk, Saturday 18 June

GALLERY THREE

Cate Consandine, Paul Knight, Ricky Maynard, Tom Nicholson, Mike Parr and Campbell Patterson

Without Words

Curated by Kyla McFarlane

Heightened emotion and empathy are responses often associated with documentary practice, through its historical connection to 'lived reality' and 'event'. Still and moving images have documented protest, war, perpetrators and victims of crime and are often co-opted for political effect. Using this as a starting point, *Without Words* brings together photographic and video works from both art and documentary realms that engage with emotional affect, sincerity, passion and empathy. When art photography has abandoned its indexical relation to the real, how might it convey sorrow, humiliation, love or grief? Equally, can austerity be a powerful force in the historical record?

CATALOGUE

Without Words, texts by Naomi Cass, Kyla McFarlane and Gerry Simpson, 21 × 14.8 cm catalogue, colour reproductions, 24pp.
ISBN 978-0-9806922-6-6

PUBLIC PROGRAM

Curator talk, Saturday 18 June

CCP hosted the closing panel of Melbourne Law School's IILAH and APCML symposium, *Affective States of International Criminal Justice* on Friday 22 July, with presentations by Kyla McFarlane and Tom Nicholson, chaired by Professor Gerry Simpson, Asia Pacific Centre for Military Law.

17 June – 7 August

GALLERY FOUR

Georgia Metaxas*The Mourners*

The Mourners is a series of portraits documenting the ritual of wearing black as a signifier of perpetual mourning. In remembrance of those they have lost, all that sit for a portrait in the series wear black everyday for the rest of their lives.

The controlled environment of a traveling studio replaces existing backdrops of nursing home corridors, living rooms and church halls. Stripped back to the point where only the faintest trace of the sitter's surroundings remain, the portrait brings the viewer to the periphery of an ultimately private space.

Deflecting the unflinching eye of the camera with an averted gaze, the women are absorbed by the void that is black, living mementos—vessels for mourning, fixed by a photograph, which in turn alludes to a double death.

CATALOGUE

Georgia Metaxas: The Mourners, text by Helen Ennis, 21 × 14.8 cm catalogue, colour reproductions, 36pp.
ISBN 978-0-9806922-5-9

PUBLIC PROGRAM

Artist talk, Saturday 18 June

NIGHT PROJECTION WINDOW

Anne Wilson

When I look outside the window my shoes creak

Last year, during an Australia Council residency in Liverpool, UK, I shot this footage of the Matthew Street Festival from the window of my apartment. Originally a celebration of music by The Beatles, the festival now celebrates tribute bands from the UK, it is now so popular there is a huge police presence to control the masses.

Through the lens of my camera I saw individuals blur into a singular mass as the sound of creaking floorboards under my feet caught my attention. In stark contrast to rhythmic bass sounds that filled my senses I suddenly became conscious of myself as an individual amidst the millions. Similarly, I engage with cultural discourse from nerve centres like Berlin and London from a distance. The work reflects this—a process of integrating contemporary influence from afar, in a context of 'home'.

PUBLIC PROGRAM

Artist talk, Saturday 18 June

25th Anniversary Limited Edition Print



Patricia Piccinini
Sitting Room, 2.30pm from *The Fitzroy Series*
CCP 25th Anniversary Limited Edition Print 2011
 type C photograph



Installation views
 Patricia Piccinini
CCP 25th Anniversary Limited Edition Print 2011
 Photos Ben Colson, 2011 Exhibition
 Documentation Intern, supported by Leica



TOP
 Patricia Piccinini
CCP 25th Anniversary Limited Edition Print 2011
 Opening Night
 Photo Ben Colson, 2011 Exhibition
 Documentation Intern, supported by Leica



BOTTOM
 Patricia Piccinini
CCP 25th Anniversary Limited Edition Print 2011
 Corbett Lyon, Patricia Piccinini, Leonard Vary,
 CCP Chair and Naomi Cass, CCP Director
 Photo Ben Colson, 2011 Exhibition
 Documentation Intern, supported by Leica

In camera and in public



Installation views
In camera and in public
Photos Ben Colson, 2011
Exhibition Documentation
Intern, supported by Leica

12 August–4 September

25TH ANNIVERSARY LIMITED EDITION PRINT

Patricia Piccinini *The Fitzroy Series*

In 2011 CCP celebrated 25 years as Melbourne's premier venue for the exhibition of contemporary photomedia art, providing a platform for emerging and established artists.

To mark this anniversary, CCP's Limited Edition Print fundraiser was a special exhibition of new photographic work from internationally acclaimed Australian artist, Patricia Piccinini. Piccinini is a longstanding supporter of CCP, having held solo exhibitions at the gallery in 1994 and 2001. *The Fitzroy Series* was the artist's first photographic work in six years and was accompanied by her video work *The Gathering* (2007) and a display of her source material.

The world I create exists somewhere between the one we know and one that is almost upon us. My interest is in the emotional lives of the new creatures that might emerge, as well as the kinds of relationships that might come to light alongside them. My creatures, while strange and unsettling, are not threatening. Instead, it is their vulnerability that is evident. They plead with us to look beyond their unfamiliarity, and ask us to accept them.

I began my investigations into these kinds of issues using photography. In recent years I have focused more on sculpture, however I have been waiting for an opportunity to return to photography for a number of reasons. The stillness of a photograph is very different from that of a sculpture. A sculpture seems forever frozen, while the captured moment of a photograph implies a continuum of action before and after it. The viewer is left to imagine what might be. I am interested in how the drama of these situations plays out. The situations in these images are simultaneously charged and ordinary—unexpected to us but unremarkable for the participants. I have always felt that the familiar and the local are more relevant to my work than the strange and alien. I am looking for ways to locate these creatures in a world that we know, to remind us of their closeness. However, this also changes how we look at these everyday spaces, adding another layer to them.

So, who are the inhabitants of the particular Fitzroy that these photographs bring to us? Many of them are people and places that are already here but there are a couple of unfamiliar additions. There is a boy, or perhaps more accurately a young male, as this fellow is more primate than human. I imagine him as a representative from some hybrid species, somehow independent, possibly an escapee or an accident, overlooked or perhaps in hiding. The other creature we find in these images I call the Bottom Feeder, its reason for being is more clear. It has been designed to eat rubbish. As such, its role is important but unsightly. It is something we'd rather not see or think about too much.

Both of these figures are creatures that are at home in their particular ecosystem, which is the urban. We don't tend to think of the urban environment as an ecosystem. We usually imagine it as something that has replaced an ecosystem, however it is an increasingly dominant ecosystem on this planet, and one to which not many species are well adapted. I am interested in how these creatures interact with the species that dominate this particular environment: humans.

Patricia Piccinini, 2011

PUBLIC PROGRAM

Artist talk, Saturday 27 August

ALL GALLERIES

Denis Beaubois, Luc Delahaye, Cherine Fahd, Percy Grainger, Bill Henson, Sonia Leber & David Chesworth, Walid Raad, Kohei Yoshiyuki and Asio Surveillance photographs and film selected by Haydn Keenan

In camera and in public

Curated by Naomi Cass

Taking a look at society through the lens of the state, the photographer on the street, the artist and the eye of the voyeur, *In camera and in public* examines the abandonment of the contract between photographer and subject.

Ranging from candid street photography through to surveillance photography, *In camera and in public* explores the camera and its relationship to the subject unaware of being photographed. From images taken in public spaces, including a series of striking faces taken on the Paris metro by Luc Delahaye, the exhibition proceeds to the grainy anxiety of de-classified ASIO photos from 1949 to 1980.

Kohei Yoshiyuki's now infamous documentation of voyeurism, *The Park* (1970–1979), features confronting photographs of public space clandestinely used as private space at night: Japanese parks where, in the absence of privacy, young people perform intimate acts while being watched by onlookers.

At the heart of CCP galleries are Percy Grainger's extraordinary naked self-

portraits from his so-called 'lust branch' collection, hand printed by Grainger between 1933 and 1942. Here the camera is turned on himself, in camera.

Cherine Fahd offers frank photographs of daytime sleeping bodies in a Kings Cross park taken from her 6th floor apartment, while Bill Henson captures hauntingly beautiful crowd scenes during the 1980s. Sonia Leber and David Chesworth secretly film from the dome of St Pauls Cathedral, London and Walid Raad impersonates a fictional operative who failing in his surveillance task, repeatedly films the sunset.

Finally, Denis Beaubois, with a playful and performative video, seeks a kind of revenge of the subject, through his attempts to engage with a number of surveillance cameras, inviting the camera to respond to pleas earnestly delivered on cue cards.

In camera and in public was opened by The Honourable Justice Betty King, Supreme Court of Victoria, who also launched *Artlink's* 'Art & Surveillance' issue guest edited by Natalie King and Virginia Fraser.

Presented by Melbourne International Arts Festival and Centre for Contemporary Photography with support from Monash University. Kohei Yoshiyuki: *The Park* is presented in collaboration with the Institute of Modern Art, Brisbane.

CATALOGUE

In camera and in public, texts by Naomi Cass, Bill Henson, Cherine Fahd, Luc Delahaye, Hadyn Keenen, Sonia Leber & David Chesworth and Denis Beaubois, PDF version, colour reproductions, available at <http://www.ccp.org.au/docs/catalogues/InCameraCatalogue.pdf>

PUBLIC PROGRAM

Curator and artist talks, Saturday 17 October

Symposium; *Photography as Crime*, Saturday 15 October

The symposium was Chaired by Dr Anne Marsh, Professor of Art Theory in the Faculty of Art & Design at Monash University, with presentations by: Dr Melissa Miles, Lecturer, Art Theory Program in the Faculty of Art & Design at Monash University; Dr Jessica Whyte, Post-Doctoral Fellow in the School of English, Communication and Performance Studies, Monash University; Professor Mark Davison, Faculty of Law, Monash University; Dr Daniel Palmer, Senior Lecturer, Art Theory Program in the Faculty of Art & Design at Monash University; and Dr Martyn Jolly, Head of Photography and Media Arts at the Australian National University School of Art.

16 September – 23 October

**CCP Documentary Photography
Award**



Installation views
CCP Documentary Photography Award
Photos Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

**CCP Documentary Photography
Award**



Installation views
CCP Documentary Photography Award
Photos Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

**Ruang Mes56: Contemporary Photography
from Indonesia**



Installation views
Ruang Mes56: Contemporary Photography from Indonesia
Photos Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

**Ruang Mes56: Contemporary Photography
from Indonesia**

Drew Pettifer



TOP
Drew Pettifer
Untitled (Holding Been) 2011 (detail)
Chromogenic print

BOTTOM
Installation view
Drew Pettifer
Hand in Glove
Photo Ben Colson, 2011 Exhibition Documentation
Intern, supported by Leica

Installation views
Ruang Mes56: Contemporary Photography from Indonesia
Photos Ben Colson, 2011 Exhibition
Documentation Intern, supported by Leica

28 October – 11 December

GALLERIES ONE & TWO

Ying Ang, Paul Blackmore, Daniel Boetker-Smith, Thomas Breakwell, Stephen Dupont, Janina Green, Natalie Grono, Glendyn Ivin, Fiona Morris, Christina Simons, CJ Taylor and Lisa Wiltse

CCP Documentary Photography Award

The *CCP Documentary Photography Award* is a biennial showcase of contemporary Australian documentary photography. Since the inaugural exhibition in 1997, this event has grown in profile and significance. It represents a unique, national initiative in support of documentary photography, providing a rare opportunity to assess the themes, styles and ideas that characterise this fascinating genre. This year's exhibition demonstrates the breadth of contemporary approaches to documentary practice from traditional black and white narratives through to vibrant colour recordings all of which have been achieved without digital manipulation. Themes range from the affects of war on US Marines through to dog shows, roller derby and the annual Miss South Sudan Australia pageant.

Thomas Breakwell was awarded the \$4,000 Copyright Agency Limited Cultural Fund Prize, announced on the opening night by Zoë Rodriguez, Cultural Fund Manager and Government & Stakeholders Coordinator.

Judging Panel: Dr Isobel Crombie, Senior Curator, Photography, National Gallery of Victoria; Bill Henson, Artist; and Naomi Cass, Director, Centre for Contemporary Photography.

CATALOGUE

CCP Documentary Photography Award, texts by Naomi Cass and Kyla McFarlane, PDF version, colour reproductions, available at http://www.ccp.org.au/docs/catalogues/2011_CCP_Documentary_Award.pdf

PUBLIC PROGRAM

Artist talk, Saturday 29 October

GALLERY THREE & NIGHT PROJECTION WINDOW

Jim Allen Abel, Wimo Ambala Bayang, Akiq AW, Agan Harahap and Angki Purbandono. Curated by Kristi Monfries and Georgie Sedgwick

Ruang Mes56: Contemporary Photography from Indonesia

For the last ten years the artists in the Ruang Mes56 collective have been responding to changes occurring within their rapidly developing nation, Indonesia. Primarily working in photography, their work offers insights into the issues they face as a generation responsible for their own future—a future vision, shaped in part by the images they create.

Curated by Kristi Monfries and Georgie Sedgwick, the exhibition presents works by five artists from the Ruang Mes56 stable: Wimo Ambala Bayang, Akiq AW, Agan Harahap, Angki Purbandono and Jim Allen Abel. Jim Allen Abel's works visually deconstruct authority through the symbol of the uniform, utilising performance art practices, action and awkwardness, whilst Agan Harahap's playful anthropomorphic images question Indonesian cultural attitudes towards the natural world. Angki Purbandono's disturbing and ironic 'fashion book' observes outsider fashion styles of the homeless and forgotten on the streets of Yogyakarta and Jakarta. Wimo Ambala Bayang's photographs critique

28 October – 11 December

contemporary political and cultural realities through the prism of Javanese mythology. Akiq AW's work explores the visual semiotics of space through the ordering of colour and shape, resulting in a highly coded series of images that try to make sense of a landscape that is by nature chaotic.

Ruang Mes56 is at the forefront of the contemporary photography movement in Indonesia, a young scene that is attracting the attention of the local and international community for its fresh take on the medium, as well as the insights they offer into contemporary Indonesian society as it shapes—and is shaped by—our increasingly globalised world.

CATALOGUE

Ruang Mes56: Contemporary Photography from Indonesia, texts by Justin Clemens, Wimo Ambala Bayang and Wok The Rock, 21 × 29.7 cm catalogue, 20pp.

PUBLIC PROGRAM

Artist talk, Saturday 29 October

GALLERY FOUR

Drew Pettifer

Hand in Glove

Hand in Glove continues Drew Pettifer's interest in gestures of vulnerable masculinity. The gesture employed by the artist in these photographs conveys intimacy and vulnerability; it both censors desire and protects the subject from complete exposure. In each scene the artist holds the object of his desire in one hand and his camera's cable release—the instrument of his desiring lens—in the other. This connection only serves to highlight the distance between the artist and his longing.

For the first time, Pettifer performed alongside his photographs at various times throughout the exhibition, forcing the viewer to evaluate the gesture itself, rather than passively viewing images—to watch, rather than look.

CATALOGUE

Drew Pettifer: Hand in Glove, text by Maggie Finch, 21 × 14.8 cm catalogue, colour reproductions, 6pp.

PUBLIC PROGRAM

Artist talk, Saturday 29 October

**12 December 2011 –
8 February 2011**

NIGHT PROJECTION WINDOW

John Howland & Anna-Maria O'Keeffe

Studies in Rising And Falling—Kiribati 2011

As joint recipients of the 2009 Commonwealth Connections International Arts Residency, artists John Howland and Anna-Maria O'Keeffe travelled to the Pacific nation of Kiribati for four months to develop artworks in response to sea levels rising and climate change.

This video features footage from the interiors of fresh water wells (*Te Maneba*) and the setting and retrieval of eel traps (*Te Uu*) in the ocean. The work was produced with the assistance of local eel fishermen and permission of owners of the wells. To capture the well imagery a system of fishing line and scaffold made from local materials was assembled, allowing a waterproof camera to be lowered slowly into the wells. The observational footage shows two aspects of daily life in Kiribati, which has remained largely unchanged in the long history

of subsistence living and continues in accordance with natural rhythms.

In light of dire forecasts about climate change and some sensationalist reportage of a catastrophic future for Kiribati, subtle metaphors emerge. An eel trap bears an uncanny resemblance to a gabled house submerged in the ocean. A lone figure dives into the endless blue depths. A rising and falling perspective traverses the margin between dry land and water. The underwater scenes of the traditional eel traps rising and falling in the blue depths are particularly poignant, uncannily referencing an I-Kiribati family dwelling. Water is encountered in every direction in Kiribati, even just metres below the surface of the narrow atoll landforms. *Rising and Falling—Kiribati* brings the relationship between people, land, home, sustenance and fresh and salt water into consideration through a poetic, observational approach.

John Howland & Anna-Maria O'Keeffe
Studies in Rising and Falling—Kiribati 2010
(video still)
single channel digital video



FEBRUARY - MARCH 2011

Laki Sideris

Beijing Bicycle 2005/06/10

Laki Sideris examines the paradox of private space in a public environment in *Beijing Bicycle*, a series of 30 images taken between 8 and 9pm in Beijing, China. The photographs are close-up portraits of people riding bicycles through the streets of Beijing, with the bicycles cropped out of the frame. In Beijing, cyclists ride at a steady, though determined, slow pace. It is a time to be alone, to have thoughts, to be silent. The portraits are linked by common expressions—concentration, fatigue, even melancholia. These cyclists carry their personal, private space with them. Anyone sitting on a Beijing street corner is free to peer into this continuous and inexhaustible parade, a continually evolving face of China.

Located at this busy Collingwood intersection, *Beijing Bicycle* celebrates the street as a space for both public and private experience, as well as the universal and timeless pleasure of the bicycle.

JUNE - SEPTEMBER 2011

Jesse Marlow

OAO (One And Only) #6 2007-9 and
OAO (One And Only) #9 2007-9

Jesse Marlow first came to photography inspired by the new graffiti that appeared in Australian cities in the 1980s. As a young boy, he took to photographing these signs and became engaged with local styles and artists. Twenty-five years later, Marlow is still fascinated, only now the tags that have caught his eye are those made by teenagers in outback Australia.

These two works, from the series *OAO (One And Only)*, were photographed in the Northern Territory and follow earlier photographs by Marlow that document the importance of Australian Rules football in remote Aboriginal communities, where football is a point of focus and pride, especially for young teenagers and men.

In this series, Marlow photographed graffiti by Aboriginal youth in public spaces, such as beneath bridges and on community murals. With the aid of a macro-lens we can appreciate the texture, colour and stains on aging surfaces as well as layers of scratching, paint and marker pens, built up over decades of tagging. In photographing these walls, Marlow was drawn to the ubiquitous tag 'OAO', and many of the works feature this acronym meaning 'one and only'. These images attest to the changing face of a culture and to a people whose resilience cannot be understated.

ADAPTED FROM AN UNPUBLISHED ESSAY BY
DAMIAN SMITH, 2011.

NOVEMBER 2011 - MARCH 2012

Sharon West

Magpieland 2011 and John Batman and
the Giant Budgie 2011

Sharon West is a visual artist working across various media including photography, painting, assemblage and digital media. She has been a teacher in the Indigenous Arts Unit of the School of Art at RMIT University since 1999. In 2009, she completed her Masters of Art at RMIT, examining the relationship between settler and Indigenous cultures within Australian colonial art history. She has exhibited nationally and internationally and has curated a number of exhibitions.

These works portray mythical indigenous creatures which West imagines inhabiting pre-settlement Melbourne. She constructs narrative-based scenarios that parody the concept of the museum diorama, in particular, scenes featuring models of indigenous fauna and flora and domestic scenes of Koori people. In an attempt to recreate a pseudo-historical situation, West translates these scenes using the two-dimensional medium of photography.

This project acknowledges the Wurundjeri people as the traditional owners of this land. The artist wishes to thank the Wurundjeri Land Council.

CCP/City of Yarra Billboard



TOP
Laki Sediris
Beijing Bicycle 2005/06/10

BOTTOM
Sharon West
John Batman and the Giant Budgie 2011 (detail)

Jesse Marlow
OAO (One And Only) #6 2007-9 (detail)

Performance Review

Performance
Review Snapshot

349 artists exhibited with CCP

27 exhibitions were created and presented

391 people are paid-up CCP Members

2,180 volunteer hours were donated

22 practical photography workshops were
presented

2 community youth arts projects including
exhibitions were presented

27 free artist talks were presented

4 free illustrated lectures were presented

11 exhibition catalogues were produced

27 education talks and seminars were presented
to school groups

118,756 people visited CCP's website

5,430 people were fans of CCP's Facebook page

Performance Review

Attendance

In 2011, total attendance increased by 30% on the previous year, noting that the CCP/ City of Yarra Billboard project attendance figures account for some of the increase. On-site gallery attendances recorded at 138,579 with *Kodak Salon* recording the highest attendances, just ahead of *In camera and in public*.

On-site exhibitions	138,579
Touring & off-site exhibitions	145,930
Other events	677
Total Exhibitions & Events	285,186
Courses & workshops	650
Lectures & seminars	427
Public programs	244
Youth programs	360
Artist floor talks	150
Secondary and tertiary visits	1,506
Total Education & Public Programs	3,337
Total Attendance	287,523

Exhibitions

In 2011, CCP presented 29 exhibitions in total. Of these, 25 were presented on-site including seven public art presentations in the Night Projection Window. Two touring exhibitions were presented at three interstate venues and four Victorian venues.

Twenty-one of CCP's total exhibitions constituted solo projects, five were curated exhibitions and eight were group exhibitions. Eight exhibitions were initiated or curated by CCP. Three exhibitions presented the work of international artists and five exhibitions presented the work of interstate artists. In total, 332 artists participated in the exhibition program and 70% of the exhibition program was presented in partnership with other organisations or sponsors.

At CCP

CCP presented two curated exhibitions on-site in 2011; *Without Words*, curated by Associate Curator, Dr. Kyla McFarlane and *In camera and in public*, curated by Director, Naomi Cass.

Without Words brought together photographic and video works from both art and documentary realms that engaged with emotional affect, sincerity, passion and empathy. It featured work by six artists from Australia and New Zealand, it engaged with the question of how art photography might convey sorrow, humiliation, love or grief as well as the possibility of austerity as a powerful force in the historical record. *Without Words* was presented in association with Melbourne Law School's IILAH and APCML symposium, Affective

States of International Criminal Justice, 20–22 July 2011 and supported by the Australian Research Council War Crimes Project. CCP hosted the closing session of the symposium, a panel discussion with presentations by *Without Words* curator Kyla McFarlane and exhibiting artist Tom Nicholson, chaired by Professor Gerry Simpson, Asia Pacific Centre for Military Law. A catalogue was produced with support from the Besen Family Foundation and the exhibition was supported by Dulux, International Art Services, Sofitel Melbourne on Collins and Tint Design.

Part of the Melbourne Festival, *In camera and in public* looked at society through the lens of the state, the photographer on the street, the artist and the eye of the voyeur, examining the abandonment of the contract between photographer and subject. It featured declassified ASIO surveillance photographs and film from 1940s - 1980s along with work by eight Australian and international artists. In camera and in public also featured Percy Grainger's extraordinary naked self-portraits from his so-called 'lust branch' collection, hand printed by Grainger between 1933 and 1942. The exhibition attracted a high level of attendance and was included in *Frieze* magazine's 'Best of 2011' list. In conjunction with the exhibition, Monash University Art and Design and CCP hosted a free symposium on photography, privacy and public space at CCP. *In camera and in public* was accompanied by an online catalogue, and received additional support by Dulux, Grainger Museum - the University of Melbourne, the Ian Potter Museum of Art

- the University of Melbourne, the Institute of Modern Art, Brisbane, International Art Services, Monash University Art and Design, Sofitel Melbourne on Collins and Tint Design.

Artists who had exhibited at CCP in solo or curated exhibitions in 2011 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. Thirty-four percent of the artists responded and of the five suggested outcomes from an exhibition at CCP, the majority (57.1%) thought that the most important outcome was to generate a subsequent exhibition or commercial representation; 26.7% rated a document of the exhibition (for example a fold out catalogue/room brochure with images and 500 word text) the most important; 21.4% rated media coverage the most important; and none rated sales of work as the most important outcome.

Other feedback indicated that artists were very pleased with the outcomes and experience of their exhibition at CCP, as well as staff and volunteer assistance in developing and presenting their exhibitions. Most of the artists felt that the opportunity to speak at the artist talks program was valuable, and the following ratings were given in relation to the effectiveness of CCP services: E-invite—93.3%; social media—85.7%; opening—100%; web presence—93.8%; and support from CCP staff 93.8%.

Suggestions included having a printed catalogue for the *CCP Documentary Photography Award* and also talks and public programs throughout the duration of exhibition.

Feedback from the survey will inform improvements for exhibiting artists.

Touring & Off-site

Two CCP exhibitions toured in 2011; the seventh *CCP Documentary Photography Award*, first exhibited at CCP in 2009; and *Simryn Gill: Inland*, also first exhibited at CCP in 2009.

The seventh *CCP Documentary Photography Award* represents 12 contemporary Australian practitioners whose work presents subjects such as the Black Saturday bushfires, underprivileged communities and territorial dispute in varying documentary styles such as photojournalism and portraiture. Tom Williams' series was awarded the Copyright Agency Limited Cultural Fund prize in 2009; 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 2011 the seventh tour continued to Manning Regional Art Gallery (NSW), Swan Hill Regional Art Gallery (Vic), Maroondah Art Gallery (Vic), Devonport Regional Gallery (Tas), and concluded at the Academy Gallery, University of Tasmania (Tas). Attendance in 2011 was over 7,680. The exhibition 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 2011 the Victorian tour by NETS Vic continued on to McClelland Gallery and concluded at Langwarrin Gallery. Cass attended the exhibition venues for public programs and opening events. Attendance in 2011 was over 2,400. The tour includes an online education kit.

CCP presented three artist's work in 2011 as part of the new OUT THERE Billboard Art Program, a Yarra Council initiative in partnership with 7-Eleven. A suite of portraits by Laki Sideris' entitled *Beijing Bicycle* (2005/06/10) launched the CCP/City of Yarra Billboard space in February and was displayed until May. Jesse Marlow's *OAO (One And Only)* (2007–09) series, documenting graffiti by Aboriginal youth in public spaces, occupied the billboards from June through to September and was an ideal inclusion in this public arena. *Magpieland* and *John Batman and the Giant Budgie* (2011) were created by Sharon West especially for the CCP/City of Yarra Billboard space; these images portraying mythical creatures that West imagines inhabiting pre-settlement Melbourne, exhibited at the site from November 2011 through to April 2012, were very popular with their vivid colours and tongue-in-cheek humour. The two Billboards are located on the corner of Smith and Otter Streets in Collingwood.

Performance Review

Performance Review

Competitions & Awards

2011 Kodak Salon

The *2011 Kodak Salon* included 469 works from over 270 artists from around the country. In its nineteenth 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 3,228 visitors attending over the eight weeks. Gallery staff presented eight education floor talks to a total of 346 students and \$16,000 worth of prizes were

awarded in 16 categories from leaders in the photographic industry.

The major prize from Kodak Professional for Excellence in Photomedia was awarded to Andrew Burford. The 2011 judges were Bindi Cole, artist; Barrie Barton, Creative Director Right Angle Studios; and Naomi Cass Director, CCP. Other prize winners include:

Rowand Taylor

Adobe Best Use of Digital Media

Raisin and Wells

The Patrick Corrigan AM Acquisitive prize

Esther Ling

Kata Most Adventurous Work

Mia Mala McDonald

Manfrotto Best Portrait

Henry Trumble

Lexar Most Dramatic Image

Meredith Squires

Kayell Best Inkjet Print

Emilie Wright

Best Work on an Environmental Theme

Mike Read

Best Use of Light

Devika Bilimoria

Best Animal Image

Jenny Ingram

Most Innovative Use of Photomedia

Dean Newitt

Best Landscape Work

Ross Calia

Best Documentary Photography

Sharon West

Excellence in Conceptual Photography

Rowand Taylor

Crumpler People's Choice Award

Lucky Crumpler People's Choice Award voter, **Lorant Smee**

Douglas E Pope

Kodak Salon People's Choice Award, Online

Lucky Kodak Salon People's Choice Award, Online voter, **Sara Coen**



TOP
Andrew Burford
Taylor 2010
inkjet print

BOTTOM
Rowand Taylor
dumb dawwgs in darn 2011
digital print



TOP
Jenny Ingram
Untitled 1 2010
giclee print,

BOTTOM
Meredith Squires
Mona Lisa Child 2011
pigment ink on cotton rag



TOP
Henry Trumble
Michael Bidstrup 2010
inkjet print

BOTTOM
Dean Newitt
Heart of Stone 2011
giclee print

Performance Review

CCP Documentary Photography Award

The eighth *CCP Documentary Photography Award* is a biennial showcase of contemporary Australian documentary photography. Since the inaugural exhibition in 1997, this biennial event has become an anticipated and important showcase of contemporary documentary practice. In 2011 the event was supported by the Copyright Agency Limited, through their Cultural Fund grant, providing a \$4,000 prize to the Award winner, Thomas Breakwell for his series *Squats* 2010. Twelve artists out of 158 entries were selected for the exhibition at CCP: Ying Ang, Paul Blackmore, Daniel Boetker-Smith, Thomas Breakwell, Stephen Dupont, Janina Green, Natalie Grono, Glendyn Ivin, Fiona Morris, Christina Simons, CJ Taylor and Lisa Wiltse. Themes range from the affects of war on US Marines through to dog shows, roller derby and the annual Miss South Sudan Australia pageant. Judges for the eighth Award were Bill Henson, Aritst; Isobel Crombie, Senior Curator, Photography, National Gallery of Victoria; and Naomi Cass, Director, CCP. Over 3,270 visitors came to the exhibition at CCP and the exhibition will tour nationally in 2012 and 2013.

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 2011 digital photography courses were offered by distinguished lecturer and artist Les Walkling over a three-semester program. Walkling, who has been presenting courses with CCP for eighteen years, develops a unique experience in each course by adapting to participants' needs. Feedback was positive with over 51% of participants enrolling in more than one workshop.

The Art of Self Promotion on the Web

Held for the first time in 2011 by photo-media artist Liesl Pfeffer, *The Art of Self Promotion on the Web* discussed ways in which photographic artists can promote their art practice, make connections and build an online presence. The course was very successful, running twice in 2011 with 26 attendees at each session.

Lectures

Victor Burgin

In March, artist and theorist, Victor Burgin, gave a lecture at CCP entitled, *Face a L'histoire*. In 2008 Burgin was invited to join a group of artists and academics in Cyprus to inaugurate the 'Famagusta Project'. In August 1974 the Varosha suburb of Famagusta was encircled and cordoned off by the then invading Turkish army. The former beach resort, now in the Turkish occupied north of Cyprus, has remained an unoccupied exclusion zone ever since. The organisers of the 'Famagusta Project' defined their aim as that of bringing an 'artistic point of view' (regard artistique) to Varosha in order to explore symbolic dimensions of the situation inaccessible to a 'journalistic or historical' approach. On Burgin's return from Cyprus he posted

a response to the organisers, on a blog dedicated to the project, in which he questioned the idea of an 'artistic regard' that might offer insights into violent historical events that were denied to other points of view. In his lecture at CCP he expanded on this response.

George Eastman House: Past, Present, Future - Kodak Salon Lecture

In May, Curator of Photographs at George Eastman House, Dr Alison Nordström presented an insightful lecture surveying the history of George Eastman House—the oldest museum of its kind in the world—since its opening in 1947. Nordström addressed the formation of Eastman House collections and the influence of those collections on our understanding of photographic history. A highlight of the lecture was Nordström's discussion of the seminal Eastman House exhibition *New Topographics: Photographs of a Man-altered Landscape* (1975).

Without Words

In association with the CCP curated show *Without Words*, the closing session for the Melbourne Law School's IILAH and APCML symposium, *Affective States of International Criminal Justice*, was hosted by CCP in July. The symposium was held at Melbourne University from 20–22 July 2011 and was supported by the Australian Research Council War Crimes Project. The closing session involved a panel discussion. Presenters on the panel were CCP Associate Curator, Dr Kyla McFarlane and exhibiting artist Tom Nicholson, chaired by Professor Gerry Simpson, Asia Pacific Centre for Military Law.

Photography as Crime

In conjunction with the *In camera and in public* exhibition, Monash University, Art and Design and Centre for Contemporary Photography hosted a free symposium on photography, privacy and public space at CCP. Topics discussed included: What are the key legal and philosophical issues relating to photography in public places? What pressures are recent changes in the relationship between publicity and privacy putting on the meaning and significance of 'privacy', the body and the human face? How are photographers and other artists responding to transformations in urban space brought about by increasingly participatory and automated forms of surveillance?

The symposium was Chaired by Dr Anne Marsh, Professor of Art Theory in the Faculty of Art & Design at Monash University, with presentations by: Dr Melissa Miles, Lecturer, Art Theory Program in the Faculty of Art & Design at Monash University; Dr Jessica Whyte, Post-Doctoral Fellow in the School of English, Communication and Performance Studies, Monash University; Professor Mark Davison, Faculty of Law, Monash University; Dr Daniel Palmer, Senior Lecturer, Art Theory Program in the Faculty of Art & Design at Monash University; and Dr Martyn Jolly, Head of Photography and Media Arts at the Australian National University School of Art.

Public Programs

Artist floor 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 2011,

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 280 people attended the 2011 talks.

Artists, Curators and guest speakers who participated in 2011 floor talks were:

6 FEBRUARY

Sarah Ryan, Lyndal Walker, Meredith Turnbull, Sharon Billinge.

17 APRIL

Pat Foster & Jen Berean, Ian Haig, Karen Trist, 4evamore.

19 JUNE

Max Creasy, Brendan Lee, Kyla McFarlane Georgia Metaxas, Anne Wilson.

18 SEPTEMBER

Denis Beaubois, Cherine Fahd, Naomi Cass, Monica Syrette.

30 OCTOBER

Paul Blackmore, Daniel Boetker-Smith, Thomas Breakwell, Janina Green Glendyn Ivin, Christina Simons, CJ Taylor Drew Pettifer, Akiq AW, Angki Purbandonono.

Kodak Careers in Photography

A Kodak Careers in Photography seminar was offered in 2011, supported by Kodak Professional. The seminar was chaired by Rebecca Chew, with presenters including Paul Gurney, Executive Director, Next Wave Festival; Ben Glezer, Commercial Photographer; Meredith O'Shea, Freelance Photojournalist; and Valerie Sparks, Artist and included an introduction by Peter Cocklin, Kodak (Australasia) Pty, Business Development Manager Professional. The seminar was attended

by school students, under-graduates and emerging photographers.

Rotary Youth Arts Project (RYAP)

As part of RYAP, CCP presented its seventh annual photography workshop for youth in the City of Yarra. Ten participants met over an 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 participants held an exhibition of their work entitled *Looking for Place* in CCP's Visy Education Space. Students who participated in the final exhibition were Elliott Ive, Andy Leuanxay, Sammi Purcell and Mariya Renden.

The workshops were presented by artist and educator, Salote Tawale. 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.

Video Diaries

From 30 November - 11 December CCP presented *Video Diaries* in the CCP Visy Education Space. Curated by Sarah Lewis, this exhibition was a series of video diaries by students from the Pavilion School.

In 2010, filmmaker Sarah Lewis began a series of video diaries with students at The Pavilion School. The School is an alternative educational setting for young people who are disengaged from education and training. The classes are run in a safe environment that is conducive to psychosocial rehabilitation and the staff are experienced at working with at-risk youth.

Performance Review

Performance Review

Over a period of one week each student captured footage for a personal and intimate video diary. Technical aspects of the filmmaking process were discussed and the students also learnt about the basic legal and ethical responsibilities in making reality videos. They took responsibility for the camera and were invited to record anything they felt revealed an aspect of their lives or their diverse backgrounds. No topic was rejected as long as it portrayed something of their identity.

The aim of the project was to develop the creative abilities of individual students as well as to provide a platform for them to depict how they interpret their world. Authentic self-expression was encouraged and the confessional nature of the work gave a voice to the students' concerns and hopes. In the final stage, Lewis worked with the students on a narrative to reflect each student's life at that moment in time.

Other Events

CCP's 25th anniversary was celebrated by members and friends as part of Patricia Piccinini's CCP Limited Edition Print exhibition on Friday 12 August 2011. See reports on page 18 and page 19.

The CCP hosted a number of other events during the year, including a private tour by Naomi Cass of the exhibition, *In camera and in public*, for NGV Artbeat members and staff from the Grainger Museum, the University of Melbourne. Drew Pettifer launched his first publication *I Keep Mine Hidden*, published by M.33 at CCP with guest speaker Jason Smith, Director, Heide Museum of Modern Art. To mark

the launch of each CCP/City of Yarra Billboard, a small gathering was held at the site followed by drinks at Cavallero, with the artists and staff from CCP, City of Yarra and Colour Factory.

Kyla McFarlane coordinated a small afternoon tea for the visiting artists from Indonesian collective Ruang Mes56, giving them the opportunity to meet with other Melbourne artists. Thomas Breakwell, artist and winner of the *CCP Documentary Photography Award*, organised a residency with the Ruang Mes56 collective in Indonesia following this event.

Fundraising

CCP is remarkably effective in generating income through a wide range of sources, in 2011 CCP raised over 52% of its annual income. The Centre receives financial and in-kind support from a variety of corporate and benevolent sponsors, listed on page 70, and is active in fundraising through regular events including the CCP Limited Edition Print. See report on page 36. Diversity of income is maintained through paid programs such as workshops, entry exhibitions and external projects.

Donated income received an astonishing boost in 2011 through the generosity of the Nelson Alexander Charitable Foundation. The Fitzroy office of Nelson Alexander nominated CCP for their Foundation Day in August, raising \$18,348. CCP's Annual Appeal raised \$4,925.00 in 2011.

Limited Edition Print

For this 25th anniversary year, CCP was delighted that renowned Australian artist Patricia Piccinini created *The Fitzroy Series* (2011), her first photographic suite

since 2005, as CCP's major fundraising event for 2011 (11 August – 4 September 2011). *The Fitzroy Series* was accompanied by Piccinini's video, *The Gathering* (2007) and a display of her source material in Gallery Two. Architect and art collector, Corbett Lyon, launched the exhibition on Thursday 11 August. Patricia's exhibition attracted extensive media and attendance.

Previous highly successful LEP's are: in 2008, Anne Zahalka's *The Bathers* 1989; in 2009, Bill Henson's *Untitled* 1985/86/2009; in 2010, Simryn Gill's *A small town at the turn of the century* #5 1999–2000/2010. Piccinini's exhibition was supported by Corrs Chambers Westgarth. Other supporters included Tolarno Galleries, Adams Print, Calendar Cheese, Cope-Williams Wines, International Art Services, Paul the Painter, Splitrock, Sofitel Melbourne on Collins and Tint Design. Ed Dixon Food Design created a most splendid event.

Eighty percent of funds raised from the sale of the first 12 artworks were retained by CCP for exhibitions, publications, education and public programs. The artist received the remaining twenty percent of funds raised.

Patrons Program

In recognition of CCP's 25th anniversary, in 2011 CCP developed its first Patrons' Program, in a remarkable achievement for a small arts organisation, CCP welcomes the support of 10 Patrons, listed on page 71. Patrons have provided CCP not only with financial assistance, but also interest, advice and engagement, for which CCP is grateful. Patrons enjoyed exclusive events in 2011, a guided tour of Drome Studios by Patricia Piccinini in August; a floor talk by

Bill Henson and tour of the *In camera and in public* exhibition by CCP Director and exhibition curator, Naomi Cass, in October.

Publishing

Eleven catalogues were produced to accompany exhibitions for the 2011 program. These catalogues ranged in style from online PDF versions to full colour, hard-copy publications. CCP's graphic designer, Tracey Hubert, designed five catalogues. One was produced with funding from the Besen Family Foundation for Kyla McFarlane's curated show *Without Words*. This included forewords by Naomi Cass and Kyla McFarlane and an essay contribution from Gerry Simpson. Other CCP catalogues included *In camera and in public*; *The Mourners* by Georgia Metaxas; *The eighth CCP Documentary Photography Award*, and the 2011 *Kodak Salon*. Four 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 email invitations included an image and text from each exhibition.

Marketing & Communications

Website

The CCP website achieved 118,756 visits and over 319,377 individual page views in 2011, according to Google Analytics.

In 2011 CCP recorded four lectures and panel discussions that are available for download from CCP's website. The

podcasts were downloaded 18,000 times, greatly expanding CCP's audience for artistic and education content.

Social media and subscribers

CCP's Facebook fans grew from 3,487 in 2010 to 4,917 by the end of 2011 with 639,000 interactions. Twitter followers numbered 1,572 in 2011 and CCP email subscribers number approximately 8,000.

In April 2011, CCP moved from producing printed invitations and entry forms to utilising our digital networks to promote exhibitions and events. A new email template was developed which resulted in an increase of email 'opens' to 38%, up from the industry average of 17%.

The 2011 *Kodak Salon* was supported by a standalone Facebook page with 819 Fans and 126,352 interactions. For the first time, *Kodak Salon* entrant images were available to view online and entrants could comment and vote for their favourite image in the *Kodak Salon* People's Choice Award, online.

Media coverage

70% of all CCP exhibitions received media coverage in 2011 in excess of line listings. The quality of media coverage was very good, comprising reviews, features and commentaries. The exhibitions *La Toilette d'une Femme* by Lyndal Walker, *The Sta. Mesa Diaries* by David Griggs and Poklong Anading, *Reflections* by Max Creasy, *Without Words* curated by Kyla McFarlane, *The Mourners* by Georgia Metaxas, *The Fitzroy Series*, *CCP's 25th Anniversary Limited Edition Print*, by Patricia Piccinini and *In camera and in public* curated by Naomi Cass received excellent media attention including a number of reviews.

Media partnerships in 2011 included Yarra Trams, Art Guide Australia and ArtsHub. Coverage appeared in a diverse range of media including local, state and national newspapers, magazines and art journals, local/street press, other organisations' newsletters, email communications, online media and radio.

Visitor survey

In 2011 two visitor surveys were 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:

- 55% of visitors had not been to CCP before and 45% had been at least twice before, in the last 12 months;
- The majority of visitors came specifically to see the exhibitions, with 19% visiting as 'passing traffic';
- The majority of visitors find out about exhibitions by word-of-mouth, followed by the CCP website;
- 87% 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

Performance Review

Membership

Of CCP's current members 32% are concession, 65% are full members, 2% are lifetime and 1% are institutional. Memberships decreased in 2011. We intend to turn this around by improving our digital marketing and social networking. Furthermore CCP will implement an improved booking facility for workshops and courses which will enhance member experience on our website.

A membership survey was conducted in 2011. The overall response was positive with the majority of members satisfied with their membership. Suggestions included, more evening and weekend events, with guest speakers providing networking opportunities for members. In 2011 CCP presented a members evening with guest speaker Bob Hewitt. The event was well attended and provided the opportunity for members to socialise and network with the guest speaker. Popular workshops such as Les Walkling's photography courses, The Art of Self Promotion on the Web and Kodak Careers in Photography were offered in 2011 at a discounted price for members. While we received positive feedback on these events, CCP will endeavour to include more events for members. Due to limited resources, CCP will endeavour to roll this out over the coming years on a priority basis.

Volunteers

In 2011 CCP staff supervised approximately 2,180 volunteer hours; equivalent to an extra full-time staff member. CCP's volunteers provide visitor services, administrative duties, support to artists during installation and de-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 2011 program. CCP volunteers are listed on page six.

CCP Staff

Community engagement

CCP staff provided advice and expertise to a number of other organisations in 2011. Director Naomi Cass was a jury member for the Curator Mentorship Initiative, a National Association for Visual Arts program supported by Sidney Myer Fund; judged the *Strip Billboard* competition, Federation Square; judged and opened the *Olive Cotton Award* at Tweed River Art Gallery; judged the ACMP Projection Awards; judged and launched *The Pixel Prize* (student exhibition and award) for the Australian Catholic University; delivered a floor talk at McClelland Art Gallery in association with CCP's touring exhibition *Simryn Gill: Inland*; launched *Personal View: Photographs 1978-1986* Janine Burke; *Vacuum*, Janina Green and *Milano*, Christopher Koller at Margaret Lawrence Gallery, Victorian College of the Arts; and opened *The Shadow Stage* by Polixeni Papapetrou at Walker Street Art Gallery.

Associate Curator, Kyla McFarlane delivered a lecture 'Towards an emotional theory of photography', at a photography symposium at the Art Gallery of New South Wales and delivered a talk at *Collections, Exhibitions and Art History*, a Museums Australia symposium hosted by MUMA. McFarlane delivered a

floor talk for *Unnerved: the New Zealand Project* exhibition at the National Gallery of Victoria, International; was on the studio artists selection committee for Gertrude Contemporary and was a participant in a closed forum hosted by Gertrude Contemporary in conjunction with the *Reason and Rhyme Australia/New Zealand* exhibition exchange project.

CCP presented submissions to: the Minister for Privacy, in conjunction with Monash University, in response to *Issues Papers: A Commonwealth Statutory Cause of Action for Serious Invasion of Privacy*, September 2011 and to the Australian Law Reform Commission enquiry into the National Classification Scheme.

CCP also provided in-kind support to a number of other arts organisations 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 2011.

Naomi Cass graduated from the Asialink Leaders Program, Asialink, Asia Education Foundation, The University of Melbourne; participated in a mentor program through Art Support of the Australia Council; attended an Australia Council Strategic planning workshop; attended a mentoring meeting with Judy Turner, Senior Manager, Annual Giving, The Australian Ballet and met with Debra Morgan, Program Manager, The Myer Foundation.

Associate Curator, Kyla McFarlane attended the Digital Light Symposium at The University of Melbourne, attended a David Rosetzky seminar at ACCA and

travelled to Sydney to view the *Anne Landa Award* at the AGNSW and offsite exhibitions at the MCA.

General Manager, Rebecca Chew attended a strategic planning workshop at Australia Council; a Human Recourses Management Master class hosted by Museums Australia and a PilchConnect seminar on handling conflict and misconduct in the not-for-profit workplace hosted by Lander & Rogers Lawyers. Chew also attended a lecture titled *New Generation, New Leadership* at Asialink and a seminar on social return and investment at Net Balance.

Front of House Manager, Christina Apostolidis, participated in an Artsupport mentor program and met with Judy Turner, senior manager of annual giving at the Australian Ballet. Apostolidis also attended an Artsupport key organisations program review at Australia Council; a Model Workplace Health and Safety Laws seminar at Corrs Chambers Westgarth and a talk by Scott Belsky at Portable Talks.

Design and Communications Coordinator, Tracey Hubert, with Chew, attended an Intellectual Property for Community Organisations seminar at Minter Ellison and met with Delia Nichols from MONA, regarding mobile visitor devices with Apostolidis.

All CCP staff attended the Deakin University Leadership in the Arts workshop, at the ANZ Pavilion, the Arts Centre.



SCREEN SHOTS
www.ccp.org.au
twitter.com/CCP_Australia
facebook.com/centreforcontemporaryphotography

Performance Review

In Response



"But *In camera and in public*, showing at Melbourne's Centre for Contemporary Photography, is a show that delivers real subversion and dissent, an almost palpable sense of paranoia. It takes on a big idea: privacy, private conduct and how and when it can or should be made public. That idea has an immediate and obvious relevance in the age of paparazzi, but this show is neither opportunistic nor gratuitously provocative....it is a nuanced, searching investigation of its subject.Centre for Contemporary Photography director Naomi Cass's show cross-references individual conduct in private and public in absorbing and disquieting ways." Doug Hall, *The Australian Financial Review*.



"Curated by Naomi Cass as part of the Melbourne Festival, this is a brilliant exhibition at the Centre for Contemporary Photography, Melbourne." Marcus Bunyan, the *Art Blart* blog, on *In camera and in public*.

"Painterly images that seem equally real and fake. Its photography about photography – and about sculpture and painting too."

Penny Modra, *The Sunday Age*, on Max Creasy's Exhibition.



"There is power and dignity to these images, an almost reverential quality." Dan Rule, *The Age*, on Georgia Metaxas's Exhibition.

TOP
Max Creasy
Constructed Form (yoghurt container) 2011
type C photograph

BOTTOM
Bill Hensen
Untitled, 1980-82
gelatin silver chlorobromide print

RIGHT
Georgia Metaxas
Untitled #2 2010-2011
archival pigment print

"Denis Beaubois' video is very good and thought provoking. I have to say it made me laugh at the ridiculousness of CCTV. But bubbling under, the serious threat to privacy. The whole exhibition is very scary!!"

Maggie, CCP visitor book, during *In camera and in public*



"Rather than some rumination of fashion typecasts or body image, the moments [Lyndal] Walker describes in *La Toilette d'une Femme* point to a deeper engagement with identity and self."

Dan Rule, *The Saturday Age*.



"As the ability to take photographs in public becomes increasingly restricted and contested, whilst the ever-expanding apparatus of surveillance photography continues unabated, curator Naomi Cass's review of the genre of candid photography was a timely examination of photography's relationship to questions of ethics and aesthetics, voyeurism and surveillance, desire and truth, regulation and control."

Max Delany, Best of 2011, *Frieze* Blog, on *In camera and in public*.



"Lovely to see the array of subjects and type of photography being created now! So fantastic!"

Erin Hutchinson, CCP visitor book.

"[Patricia] Piccinini doesn't moralise but creates a vision of animal affection that invites huge questions about rights and wrongs of our pleasure, our existential values, the deep history and ethical justification of our joys and progress. Her visions are believable, as she catches children in compelling innocence and induces their ingenuous child-nature upon her bio-platforms."

Robert Nelson, *The Age*.

LEFT

Lyndal Walker

Larry Leong and me, last look 2010

Archival pigment print

TOP

Luc Delahaye

Untitled from the series *L'Autre* 1995/1997

BOTTOM

Patricia Piccinini

Alley, 11.15am 2011

Type C photograph

Financial Statements



**Special purpose financial statements
for the financial year ended 31 December 2011**

**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 2011, 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 2011 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, 13 April 2012

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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 Committee's reporting requirements under the Associations Incorporation Act 1981 (Vic).

The Committee declares that:


- (a) in the Committee's 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 Committee's opinion, the attached financial statements and notes thereto are in accordance with the Associations Incorporation Act 1981 (Vic), 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



Leonard Vary
Chair

Melbourne, 13 April 2012

**Statement of comprehensive income
for the year ended 31 December 2011**

	Note	2011 \$	2010 \$
Continuing operations			
Revenue		165,661	198,966
Sponsorship and Fundraising income		154,861	98,706
Arts Victoria Grant income		133,830	110,590
Australia Council Grant income		27,641	55,472
VAC Strategy Grant income		119,180	117,692
Other income		70,564	52,514
Occupancy expenses		(93,642)	(88,916)
Employee benefit expenses		(380,308)	(377,922)
Administration expenses		(91,242)	(85,340)
Program expenses		(123,255)	(149,731)
Loss before tax	4	(16,710)	(67,969)
Income tax expense	3(a)	-	-
Loss for the year		(16,710)	(67,969)
Other comprehensive income		-	-
Total comprehensive loss for the year		(16,710)	(67,969)

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

**Statement of financial position
as at 31 December 2011**

	Note	2011 \$	2010 \$
Current assets			
Cash and cash equivalents	11(a)	456,399	417,592
Trade and other receivables	5	51,221	138,909
Inventories	6	1,718	1,718
Other assets	8	9,652	13,131
Total current assets		518,990	571,350
Non-current assets			
Plant and equipment	7	173,490	221,693
Total non-current assets		173,490	221,693
Total assets		692,480	793,043
Current liabilities			
Trade and other payables	9	114,106	215,894
Provisions	10	52,164	38,550
Total current liabilities		166,270	254,444
Non-current liabilities			
Provisions	10	4,321	-
Total non-current liabilities		4,321	-
Total liabilities		170,591	254,444
Net assets		521,889	538,599
Members' funds			
Retained funds		521,889	538,599
Total members' funds		521,889	538,599

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

**Statement of changes in equity
for the year ended 31 December 2011**

	Retained funds \$	Total \$
Balance at 1 January 2010	538,599	585,866
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
Loss for the year	(16,710)	(16,710)
Total comprehensive loss for the year	(16,710)	(16,710)
Balance at 31 December 2011	521,889	521,889

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

**Statement of cash flows
for the year ended 31 December 2011**

	Note	2011 \$	2010 \$
Cash flows from operating activities			
Receipts from members, customers and grants		720,768	686,183
Payments to suppliers and employees		(700,435)	(725,931)
Interest received		21,221	14,103
Net cash (used in)/generated by operating activities	11(b)	41,554	(25,645)
Cash flows from investing activities			
Payments for plant and equipment		(2,747)	(13,802)
Net cash used in investing activities		(2,747)	(13,802)
Net increase/(decrease) in cash and cash equivalents		38,807	(39,447)
Cash equivalents at the beginning of the year		417,592	457,039
Cash equivalents at the end of the year	11(a)	456,399	417,592

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 2010-4 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project	Amends a number of pronouncements as a result of the IASB's 2008-2010 cycle of annual improvements. Key amendments include: Financial statement disclosures - clarification of content of statement of changes in equity (AASB 101), financial instrument disclosures (AASB 7) and significant events and transactions in interim reports (AASB 134) AASB 1 - accounting policy changes in year of adoption and amendments to deemed cost (revaluation basis, regulatory assets)..
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AASB 2010-5 Amendments to Australian Accounting Standards

This Standard makes numerous editorial amendments to a range of Standards and Interpretations, including amendments to reflect changes made to the text of International Financial Reporting Standards by the International Accounting Standards Board. These amendments have no major impact on the requirements of the amended pronouncements.

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
<i>AASB 2011-9 Amendments to Australian Accounting Standards – Presentation of Items of Other Comprehensive Income</i>	1 July 2012 with early adoption permitted	31 December 2013
<i>AASB 119 Employee Benefits (2011), AASB 2011-10 Amendments to Australian Accounting Standards arising from AASB 119 (2011)</i>	1 January 2013	31 December 2014

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) Plant and equipment

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

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

Plant and equipment	10 years
Leasehold improvements	13 years

(e) Grants

1. Government Grants: Recurring:
Grants are awarded on an annual or triennial basis and accounted for within the periods granted.
2. Government Grants: Project/Philanthropic:
Grants awarded on a project basis and accounted for as project progresses.
3. Auspiced Grants: Project:
Grants auspiced on a project basis are held in the statement of financial position and accounted for in income or expenditure as project progresses.

(f) 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.

(g) Employee benefits

A liability is recognised for benefits accruing to employees in respect of wages, annual leave and long service leave when it is probable that settlement will be required and they are capable of being measured reliably.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months, are measured at their nominal values using the remuneration rate that is expected to apply at the time of settlement.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the Association in respect of services provided by employees up to reporting date.

Defined contribution plans

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

(h) 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.

(i) 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.
- (c) 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.

(j) 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.

(k) Comparative amounts

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

	2011 \$	2010 \$
4. (Loss)/profit for the year		
(Loss)/profit for the year has been arrived at after crediting/(charging) the following items of income and expense:		
Interest received	21,221	19,304
Remuneration of auditor	(6,500)	-
Depreciation of non-current assets	(50,950)	(50,000)
5. Trade and other receivables		
Trade receivables	33,081	133,178
GST Receivable	15,321	530
Other receivable	2,819	5,201
	51,221	138,909
6. Inventories		
Finished goods - at cost	1,718	1,718
7. Plant and equipment		
Plant and equipment at cost	93,749	91,002
Less accumulated depreciation	(57,723)	(53,213)
	36,026	37,789
Leasehold improvements at cost	476,042	476,042
Less accumulated depreciation	(338,578)	(245,698)
	137,464	183,904
Total plant and equipment	173,490	221,693

	2011 \$	2010 \$
8. Other assets		
Prepayments	9,472	12,951
Bond	180	180
	9,652	13,131
9. Trade and other payables		
Trade payables	2,802	1,511
Income in advance	93,820	197,997
Other payables	17,484	16,386
	114,106	215,894
10. Provisions		
<u>Current</u>		
Employee benefits	52,164	38,550
<u>Non-current</u>		
Employee benefits	4,321	-

11. Cash and cash equivalents**(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:

	2011 \$	2010 \$
Cash and cash equivalents	456,399	417,592

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

Loss for the year	(16,710)	(67,969)
Depreciation	50,950	50,000

Changes in net assets and liabilities:

(Increase)/decrease in assets:

Trade and other receivables	87,688	48,792
Inventories	-	431
Other assets	3,479	(4,973)

Increase/(decrease) in liabilities:

Trade and other payables	2,389	(8,286)
Income in advance	(104,177)	(44,826)
Provisions	17,935	1,186
Net cash (used in)/generated by operating activities	41,554	(25,645)

12. Commitments for expenditure*Operating lease commitments*

	2011 \$	2010 \$
Not longer than 1 year	72,842	70,040
Longer than 1 year but not longer than 5 years	18,387	91,230
	91,229	161,270

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 Australian Council for the Arts.

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