

2013



CENTRE FOR  
CONTEMPORARY  
PHOTOGRAPHY



# Annual Report

ccp.



## Centre for Contemporary Photography

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FACEBOOK Centre for Contemporary Photography

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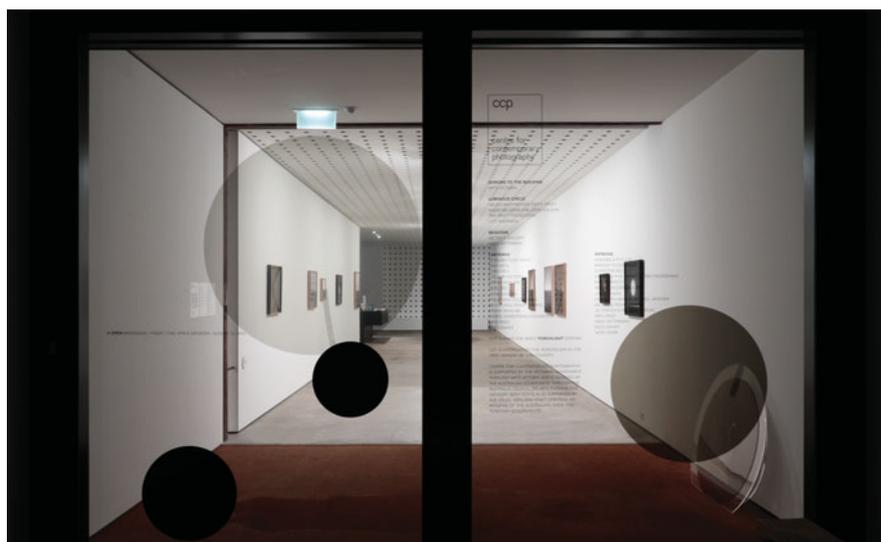
COVER IMAGES  
 David Rosetzky  
*Half Brother* 2013 (video still)  
 Centre for Contemporary Photography  
 commission, supported by Irene Sutton,  
 on occasion of the exhibition *True Self*.  
 Courtesy the artist and Sutton  
 Gallery, Melbourne.

# MISSION & PROFILE

Centre for Contemporary Photography (CCP) is the leading contemporary arts space in Australia dedicated to photography, video and related fields. Exhibiting and promoting work by local, national and international artists, CCP is a not for profit membership-based organisation that was established 28 years ago. Entry to the CCP galleries is free, encouraging visits from all sections of the community.

Positioned as a key generator of contemporary visual thinking and located in the inner Melbourne suburb of Fitzroy surrounded by creative producers, artists and artisan cafes, CCP is a progressive, dynamic organisation responding creatively to changes in technology, visual communication and world events. 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 practising photographers can find new audiences; and established artists can experiment with new directions.

Core activities of the Centre include the exhibition, commissioning, education, and appraisal of contemporary practice as well as advocacy, publishing and print sales.



Installation view  
Jo Scicluna  
*When Our Horizons Meet*  
Photo Tim Gresham

# STAFF VOLUNTEERS & INTERNS

## Staff

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Director  
Naomi Cass

General Manager  
Pollyanna Whitman (until April and from October 2013)  
Rebecca Chew (April - June 2013)  
Pippa Milne (Acting from August - October 2013)

Front of House Manager  
Christina Apostolidis (until May 2013)  
Sophie Gigas (May to November 2013)  
Pippa Milne (from November 2013)

Managing Curator  
Karra Rees (0.6)

Associate Curator  
Dr. Kyla McFarlane (0.6)

Design & Communications Coordinator  
Joseph Johnson

Bookkeeper  
Tony Dutton (until April 2013)  
Warwick Dick (April to July 2013)  
Lily Wang (from July 2013)

Gallery Assistants  
Lauren Dunn  
Sophie Gigas  
Pippa Milne  
Michelle Mountain  
Shena Jamieson

Special Projects  
Melissa Bedford, education officer for FAST

## Volunteers & Interns

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CCP would like to thank its many indispensable volunteers and interns who assisted the Centre in 2013. Approximately 4,062 hours of work were provided by volunteers and interns, which the CCP gratefully acknowledges.

### Volunteers

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Sasha Adato, Eloise Barbagallo, Leora Ben-David, Bungle Brown, Philippa Brumby, Andrew Burford, Rebecca Cantlon, Kylie Chan, Gary Cornelius, Brita Daz, James Dear, Joal Dear, Fiona Demertzidis, Tash Dusenjko, Melissa Edwards, Rebecca Moon Fairbrother, Sachie Fukui, Rebecca Geddes, Ingrid Goff, Claire Hicks, Timothy Hill, Kitty Howard, Shena Jamieson, Karina Kusdinar, Christine McFetridge, Anthea Maclean, Rachel McLaren, Rita McNeill, Michelle Mountain, Julia Murphy, Sue Neal, Teresa Noble, Georgia Nowak, Ruth O'Leary, Alexandra Quinlan, Christine Sanford, Grace Slonim, Violette Snow, Christina Teresinski, Chloe Thomas, Gary Ward, Jamie Whiteman and Chun Wei Yung.

### Interns

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Philippa Brumby (*The Sievers Project*)  
Pippa Milne (*True Self: David Rosetzky Selected Works*)  
Fiona Demertzidis (*True Self: David Rosetzky Selected Works*)  
Michelle Mountain (*CCP Salon*)

# BOARD

## Leonard Vary

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Chair

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Subcommittees  
Government Relations; Premises

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Leonard Vary is the CEO of The Myer Foundation and Sidney Myer Fund.

Vary 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, Vary was an Executive Director of the Fox Private Group and the General Counsel and a Director of the Linfox Group. Earlier in his career Vary was in private practice at Clayton Utz, a leading Australian law firm.

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

## Barbara Hyman

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Deputy Chair

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Subcommittee  
Fundraising

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Barbara Hyman is Head of HR and Marketing for the Boston Consulting Group in Australia and New Zealand. She 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. Hyman was formerly Head of Marketing and Sponsorship for the Museum of Contemporary Art in Sydney.

## Kerri Turner

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Treasurer

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Subcommittees  
Finance; Fundraising

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Kerri Turner is the Co-Founder and Director of tinitrader.com.au. Tinitrader.com.au is a marketing platform and a joint venture with bikeexchange.com.au. Turner is also a Non Executive Director of the Malthouse Theatre. Until September 2012 Turner was a Director at Ernst & Young and is a registered Chartered Accountant. Turner completed a Masters of Business Administration in 2006.

## Felicity Allen

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### Subcommittee Government Relations

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Felicity Allen is the Deputy Managing Partner of Newgate Communications - Australia, a global agency that provides strategic advice in financial and corporate communication, public affairs and market research. Allen has significant merger and acquisition; government relations; stakeholder engagement; and issues and crisis management experience gained over more than twenty-five years as a communications professional.

Allen studied English, Psychology and Drama at the University of New South Wales and has postgraduate qualifications in Finance.

## Jane Hodder

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### Subcommittee Premises

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Jane Hodder is a partner in the Real Estate Group of Herbert Smith Freehills. Hodder has a broad depth of commercial experience in professional services and has tertiary qualifications in arts and law. She possesses knowledge of and familiarity with the Victorian building and property industries acquired over the last 20 plus years through advising clients and bringing together parties on a range of transactions and is committed to the betterment of those industries.

Hodder has expertise serving on boards (including governance protocols and procedures). In addition to being a board member for the Centre for Contemporary Photography, she is also a current member of the Herbert Smith Freehills global council and the Chair for the Monash Law School foundation board.

Hodder is a proud and passionate Melbournian with a strong interest in the arts, current business issues and matters affecting Melbourne, the State of Victoria and Australia.

## Michael Kantor

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### Subcommittee Fundraising

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Michael Kantor is a theatre and film director, who has worked for all the major theatre companies and arts festivals across Australia, and internationally in New York, Berlin, London, Geneva, Edinburgh and Tokyo. Kantor was Artistic Director of the Malthouse Theatre, Melbourne from 2004 to 2010.

Kantor recently directed the new Australian feature film *The Boy Castaways* that premiered at The Adelaide Film Festival in 2013, and an indigenous version of King Lear called *The Shadow King* that was performed as part of the 2013 Melbourne Festival, and will tour in 2014 to the Sydney, Perth, Adelaide and Brisbane Festivals. Kantor is also an investor and philanthropist.

## Daniel Palmer

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Subcommittee  
Exhibition Advisory Committee

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Dr. 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 History & Theory Program at Monash Art Design & Architecture. He was previously the Curator of Projects at the Centre for Contemporary Photography, and has also taught at the University of Melbourne and at the Victorian College of the Arts.

Palmer 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*, *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. He is currently writing a book on collaboration in photography.

## Darren Sylvester

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Subcommittee  
Exhibition Advisory Committee

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Darren Sylvester is a multidisciplinary artist with a practice involving photography, sculpture, video, music production and performance.

In 2013 he participated in *Melbourne Now* with his largest installation to date *For You*, a dance floor made from the colours of Yves Saint Laurent's cosmetics range. He was also invited to participate in the National Artists Self Portrait Prize at UQ Gallery with a new video work *Me*. Musically, in the same year, he released his second album, *Off By Heart*, through Chapter Music. Sylvester was a studio resident at Gertrude Contemporary, Melbourne in 2012 and in 2011 he won the Josephine Ulrick and Win Schubert Photography Award. He published his first book, *Compass Point* through M33 in 2011 about the famed Bahamas recording studio of the same name. Sylvester lectures at VCA University in photography and painting. He has exhibited extensively within Australia and internationally with work held in many public collections including the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney; and Art Gallery of Western Australia, Perth. Sylvester is represented by Sullivan+Strumpf, Sydney.

## Amy Hill

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Board Support

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Amy Hill is Executive Assistant to the CEO of The Myer Foundation and Sidney Myer Fund. Previously, Hill held various high-level support roles at Clean Energy Council, Spotless Services, Suncorp Metway and Linfox.

Hill has a strong customer service focus, a proven capacity to deal with a wide range of internal and external stakeholders and solid experience in program management.

## Meetings of Directors

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

Board Member	Number Eligible	Number Attended
Leonard Vary	8	8
Barbara Hyman	8	7
Kerri Turner	8	7
Felicity Allen	8	7
Jane Hodder	8	5
Michael Kantor	8	5
Daniel Palmer	8	7
Darren Sylvester	8	8



Installation view  
Robert Rooney  
*The Box Brownie Years 1956-58*  
Photo: Tim Gresham

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# EXHIBITION ADVISORY COMMITTEE

## Exhibition Advisory Committee

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Daniel Palmer

Chair

Senior Lecturer, Art History & Theory, Monash Art Design & Architecture  
and CCP Board Member

Darren Sylvester

Artist and CCP Board Member

Naomi Cass

Director

Karra Rees

Managing Curator

Kyla McFarlane

Associate Curator

Sarah Tutton

Senior Curator, Australian Centre for the Moving Image

Patrick Pound

Artist

Installation view  
Daniel von Sturmer  
*After Images*  
Photo: Tim Gresham



# CHAIR'S REPORT

This year marks Centre for Contemporary Photography's 28th birthday. As CCP moves purposefully towards the close of its third decade, the organisation continues to exemplify the ingenuity, innovation, hard work and creativity that is characteristic of Australia's visual arts sector. Never idle, CCP's most recent year can be described by a 12 month arc of activity which encapsulated exhibitions, advocacy and public and education programs.

In a city in which the creative economy continues to grow at an unprecedented rate, CCP is now reasonably recognised as important leader in this community. That leadership was exemplified this year in the second of CCP's partnership with the City of Yarra to deliver the CCP/City of Yarra Billboard. This important collaboration between local government and the for-purpose sector saw CCP curate a series of works on a scale normally reserved for commercial advertising in the Smith Street precinct. CCP's important place in the sector is underscored by the catalytic role played by it in the Fitzroy Art Spaces Tour (FAST) program that saw CCP assume leadership in the utilisation of various institutions in Fitzroy for the benefit of students and their teachers.

The CCP Board remains dynamically engaged in future-proofing the organisation to ensure its financial sustainability whilst supporting the operational team to deliver on an inspired artistic vision. I thank my fellow Board members for their generous, important and committed contributions over the course of this year.

It is particularly pleasing to report on CCP's securing of Arts Victoria support for a further three years through the Organisations Investment Program. That support is strengthened thanks to funding from the Australia Council and I thank both agencies for the work they do in the small to medium sector.

CCP continues to diversify its income streams thanks to its Patrons and workshop programs. The growth of and demand for these programs validate the vision and generosity of CCP's sponsors, donors and partners (pages 68–69), who provide critical support. On behalf of the CCP Board and staff I particularly wish to thank CCP Patrons for their inspirational support.

I would like to recognise the committed team of regular volunteers who work at CCP. This special group of contributors (page 03) possesses a generosity from which we all benefit and makes CCP a place you want to visit over and over again.

Finally, I would like to acknowledge the commitment and effort of the CCP staff and thank them for their work throughout 2013. I make particular note of the pivotal role played by our incomparable Director, Naomi Cass, whose efforts and intellect continue to shape our thinking and show us the way forward.

We look forward to an exciting year ahead.

Leonard Vary  
Chair  
Centre for Contemporary Photography

# DIRECTOR'S REPORT



Like Janus, the Roman god of thresholds, in 2013 CCP exhibitions looked both backwards into recent history and forwards, bringing audiences a rich engagement with photography and video. In a stellar series of curated exhibitions CCP presented major surveys of two Australian and one international artist. Attendance remained at 2012 levels, the highest recorded in 28 years, while CCP's presence within the ubiquitous world of social media grew considerably (page 49), thus bringing contemporary photography and video to new audiences in an activated manner.

Installation view  
*True Self: David Rosetzky Selected Works*  
 Photo: Tim Gresham

OPPOSITE PAGE  
 Installation view  
*Making Models: The Collaborative Art of Wendy Ewald*  
 Photo: Christian Capurro



CCP offered diverse experiences for visitors beyond exhibitions through workshops and lectures, as well as the CCP shop, which in 2013 was curated by Abigail Crompton and Third Drawer Down. *CCP Salon*, presented in 2013 by Leica and Ilford, is the largest open-entry photography award and exhibition in Australia and provides a truly interactive opportunity for an expanded creative community, from students through to professional artists.

CCP's position in the Australian cultural landscape was corroborated in 2013 when it was awarded a further three years funding through Arts Victoria's new and highly competitive process, Organisations Investment Program (Established Organisation).

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## Exhibitions

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At the heart of CCP, exhibitions are generated through a number of means, ensuring a diversity of practice exploring both still and moving images. Solo and curated exhibitions arise through expressions of interest submitted by artists and curators on an annual basis. CCP also generates exhibitions, often working with organisations such as the Melbourne Festival, Next Wave, National Exhibitions Touring Support (NETS) Victoria, City of Yarra and with our regional partner Horsham Regional Art Gallery.

CCP aims for a breadth of approaches, not only to photography and video, but also to the presentation of exhibitions across our four exhibition spaces, as well as the Night Projection Window and the CCP/City of Yarra Billboard.

Indepth opportunities were created for established artists in a fine series of curated exhibitions. Selected by Professor Anne Marsh, *Polixeni Papapetrou: A Performative Paradox* presented work ranging from Papapetrou's earliest series through to her current work. *A Performative Paradox* was accompanied by a delightful catalogue supported by William Bowness. The exhibition travelled to Horsham Regional Art Gallery following CCP (page 24).

*True Self: David Rosetzky Selected Works*, curated by Dr Kyla McFarlane and Naomi Cass is the third in CCP's series of mid-career surveys presented across all CCP galleries (page 28). It is a significant achievement for a small organisation to undertake the long-term research and development of a major touring exhibition, as well as commissioning new work, which could not have been achieved without support from our partner, NETS Victoria and major grants from the Australia Council, Visions of Australia, the Gordon Darling Foundation, and Irene Sutton. *True Self* will tour Australia for two years.

We are delighted to report that the catalogue for *True Self: David Rosetzky Selected Works*, designed by Joseph Johnson, CCP's Design and Communications Coordinator, and funded by the Gordon Darling Foundation, won an award at the annual Museums Australia Multimedia and Publication Design Awards in the category, Exhibition Catalogue (Small) for the second year in a row. Simon Whibley Architecture, the firm that designed the *True Self* exhibition, has been shortlisted in the Small Project Architecture category of the Victorian Architecture Awards 2014.



Installation view  
 CCP/City of Yarra Billboard  
 Lillian O'Neil  
 Photo: Lillian O'Neil

In an enlightened project curated by Maggie Finch and Patrick Pound with the renowned Australian artist, Robert Rooney, *The Box Brownie Years 1956-58*, presented a selection of Rooney's paintings alongside parallel photographs exhibited for the first time. Also included was Rooney's re-working of his photographs as a slide presentation with an original score (page 22).

*Making Models: The Collaborative Art Of Wendy Ewald* curated by Karra Rees and Naomi Cass with Louise Neri as part of the Melbourne Festival, presented the first major survey of significant photographer and educator, Wendy Ewald (USA) who works in a collaborative mode with communities across the globe (page 32).

CCP presented engaging and novel approaches to exhibiting photography and video, particularly in solo exhibitions by Josh Petherick (Vic); Susan Fereday (Germany); Jo Scicluna (Vic); and in the splendid group show FX, curated by Patrice Sharkey and Liang Luscombe.

Solo exhibitions provide an in depth exploration of current practice and CCP presented new work by early-career artists Steven Rhall

(Taungurung, Vic), Lydia Wegner (Vic) and Jessica McElhinney (Vic); as well as new work by leading artists including Daniel von Sturmer (Vic); and CCP also commissioned a work for David Rosetzky's survey. CCP's Night Projection Window propelled contemporary photography and video into the street every evening of the year, with exhibitions by Elvis Richardson (Vic); Katie Lee (Vic); Kawita Vatanajyankur (Thailand). Curated by Karra Rees, the CCP/City of Yarra Billboards on the corner of Smith and Otter Streets, Collingwood, were resplendent with exhibitions by Vivian Cooper-Smith (Vic), Warwick Baker (Vic) and Lillian O'Neil (Vic/NSW) (pages 38–39).

CCP Salon continues to celebrate the mass appeal and democratic nature of photography and video. In 2013 Salon celebrated 'what makes a great black and white photograph' through lively public programs and an Instagram competition (pages 34–35).

*Collect with Us*, CCP's Limited Edition fundraising exhibition, presented a glittering cast of generous alumni with support from their representatives: Ross Coulter; Siri Hayes; Eliza Hutchison; Paul Knight; Robert Rooney; David Rosetzky; Daniel von Sturmer; and Lydia Wegner (pages 30–31).

CCP exhibitions travelled widely with Gregory Crewdson's popular exhibition, *In A Lonely Place*, first presented as part of the Melbourne Festival in 2012, continuing its tour in 2013 across New Zealand to record attendances. *True Self: David Rosetzky Selected Works* began its national tour and the *CCP Documentary Photography Award* continued its national tour.

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#### Public and Education Programs

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CCP relishes in partnering with other organisations to expand the conversation around contemporary creative and curatorial practice. Public programs were presented with generous support from RMIT; Leica and Ilford; Melbourne Festival; and the ARC Centre of Excellence for the History of Emotions, The University of Melbourne, bringing a broad range of international, national and local speakers to focus on CCP exhibitions (pages 45–46).

Dr Les Walking presented his longstanding workshop series, this year with an expanded program bringing welcome professional development opportunities to emerging and established photographers. One-off, successful workshops and forums were also presented by exhibiting artists, Susan Fereday and Jo Scicluna.

In addition to CCP's longstanding program of floor talks for schools, CCP presented The Rotary Youth Arts Project (RYAP) a Dancehouse Community Outreach Project, supported by the City of Yarra and with the generous support of Vicki Vidor (page 46). Fitzroy Art Spaces Tour (FAST) and website is a unique program

that presents Fitzroy art galleries as a microcosm of the Australian arts industry. Working with colleagues across the City of Yarra, CCP took leadership in effectively using our institutions for the benefit of upper secondary students and their teachers. FAST is funded by the Department of Education and Early Childhood Development with support from the Daniel and Danielle Besen Foundation (page 47).

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#### Communicating

CCP continues to build its capacity in communicating through conventional publishing, as well as digital and interactive means. In 2013, CCP produced catalogues to accompany exhibitions by Polixeni Papapetrou, David Rosetzky and Robert Rooney (published by curators Finch and Pound). Artists also generated catalogues for a suite of exhibitions. We are delighted to report that CCP received a Museums Australia Publication and Design Award for David Rosetzky's catalogue, designed by Joseph Johnson, CCP Design & Communications Coordinator.

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#### Financials

Effective in generating income from a broad range of sources, coupled with close management of expenditure, and delivery of a wide ranging program, nevertheless 2013 presented challenges in meeting financial targets.

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#### Major Funding, Supporters and Partnerships

Major Funding of 40% is gratefully acknowledged 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 Patrons Program, now in its third year, provided critical financial support and encouragement to CCP. Once again, we enjoyed the engagement of patrons at a number of exclusive, photography focused events and we trust the program will continue to grow in the future. The year 2013 was distinguished by welcome and longstanding partnerships with Melbourne Festival; NETS Victoria; Sofitel Melbourne on Collins; Third Drawer Down; Besen Family Foundation (exhibition and public program supporters); Daniel and Danielle Besen Foundation; William Bowness; ARC Centre of Excellence for the History of the Emotions; City of Yarra; Leica and Ilford; Irene Sutton; Tint Design; Rotary, Dancehouse and Vicki Vidor; and International Art Services. Corrs Chambers Westgarth have once again provided invaluable support, by way of pro bono legal advice and financial support.

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#### Community Impact

CCP's impact arises primarily in making opportunities for artists to reach new audiences in a professional, accessible and magnificent setting. This is increasingly built upon a broad range of activities, from presenting photography in the street, with initiatives such as the Night Projection Window and the CCP/City of Yarra Billboard; through to collaborating with Melbourne Festival, regional galleries across Australia and Universities to deliver exhibitions and public programs. CCP's youth programs bring novel engagement opportunities for youth at risk (RYAP) and those enrolled in VCE (FAST) to learn about technology, creative expression and the arts sector. Social media also ensures that CCP is accessible and connected. However, CCP's most effective engagement tool is Salon, an annual exhibition through which CCP invites the community to place themselves in the position of professional artist and exhibit their work in the gallery.

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#### In Praise

Talented and generous artists form the core of CCP activities, while volunteers provide enduring contributions to the organisation. CCP Board provides invaluable advice and support from a broad range of skills and practice, led by the remarkable Chair, Leonard Vary.

In 2013 a number of longstanding and valued staff departed CCP and we acknowledge their tremendous work: Rebecca Chew, General Manager; Christina Apostolidis and Sophie Gigas, Front of House Managers; Lauren Dunn, Gallery Assistant and Bookkeepers, Tony Dutton and Warwick Dick.

With respect I acknowledge CCP staff for their brilliant contributions that range with equal generosity from the skilled and intellectual, through to the necessarily prosaic.

Finally, I acknowledge CCP's broad, discerning and growing audience for their engagement in 2013.

Naomi Cass

2013

# EXHIBITION PROGRAM

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 16.12.2012—06.02.2013
 

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Elvis Richardson

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 08.02.2013—24.03.2013
 

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 Joshua Petherick  
 Susan Fereday  
 Steven Rhall  
 Katie Lee

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 03.04.2013—19.05.2013
 

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 Jo Scicluna  
 Steve Carr, Greatest Hits, Lou  
 Hubbard, Taree Mackenzie and  
 Justene Williams  
 Robert Rooney  
 Lydia Wegner

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 24.05.2013—14.07.2013
 

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 Polixeni Papapetrou  
 Daniel von Sturmer  
 Jessica McElhinney  
 Kawita Vatanajyankur

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 26.07.2013—15.09.2013
 

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David Rosetzky

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 26.09.2013—29.09.2013
 

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*CCP Limited Edition Fundraiser*  
 Ross Coulter, Siri Hayes, Eliza  
 Hutchison, Paul Knight, Robert  
 Rooney, David Rosetzky, Daniel  
 von Sturmer and Lydia Wegner

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 12.10.2013—10.11.2013
 

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Wendy Ewald

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 22.11.2012—14.12.2012
 

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*CCP Salon*


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 16.12.2013—05.02.2014
 

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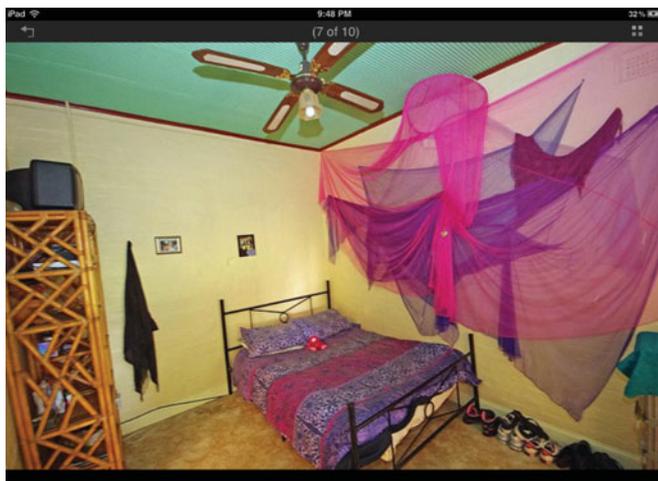
 David Stephenson and  
 Martin Walch

# SUMMER NIGHT PROJECTION WINDOW

17 December 2012—  
6 February 2013

Elvis Richardson

*National Housing Search <\$250,000 2012*



ABOVE  
Elvis Richardson  
*National Housing Search <\$250,000 2012*  
(video still)  
Courtesy the artist and Hugo Michell  
Gallery, Adelaide.

LEFT  
Installation view  
Elvis Richardson  
*National Housing Search <\$250,000 2012*  
Photo: Ben Colson, 2013 Exhibition  
Documentation intern, supported by Manfrotto

Night Projection Window



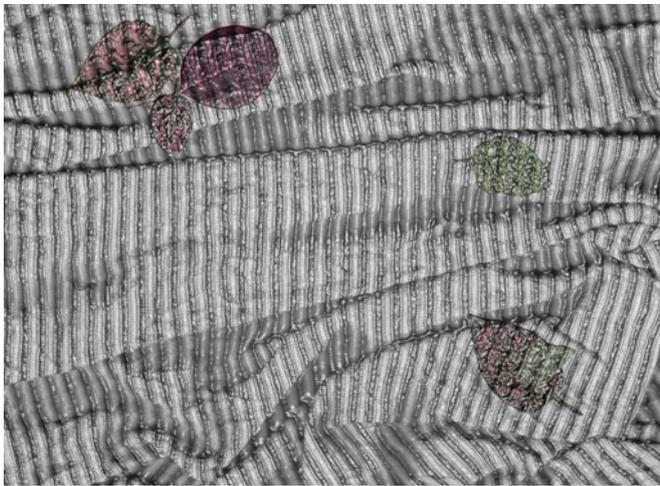
On recent housing searches using a realstate app on her iPad, Elvis Richardson found herself looking at the images not so much as architectural shells where she could imagine her potential home but more as photographs like documentary evidence of chance encounters with identity and place. The images revealed so many photographic genres and conventions; the wide angled forensic compositions, the mood lighting, interiors, still life, documents of personal presentation and social transition, empty spaces or spaces furnished in dated colour and textures, and so on. Richardson began collecting them by taking a screen shot on an iPad and the collection quickly grew.

# EXHIBITIONS

## 8 February— 24 March

Joshua Petherick

*Cusp and Cornice*



ABOVE  
Joshua Petherick  
*Carrier (Season Inverse/Synthetic Mesh)* 2012  
Courtesy the artist and Croy Nielsen, Berlin.

RIGHT  
Installation view  
Joshua Petherick  
*Cusp and Cornice*  
Photo: Joshua Petherick

Gallery 1



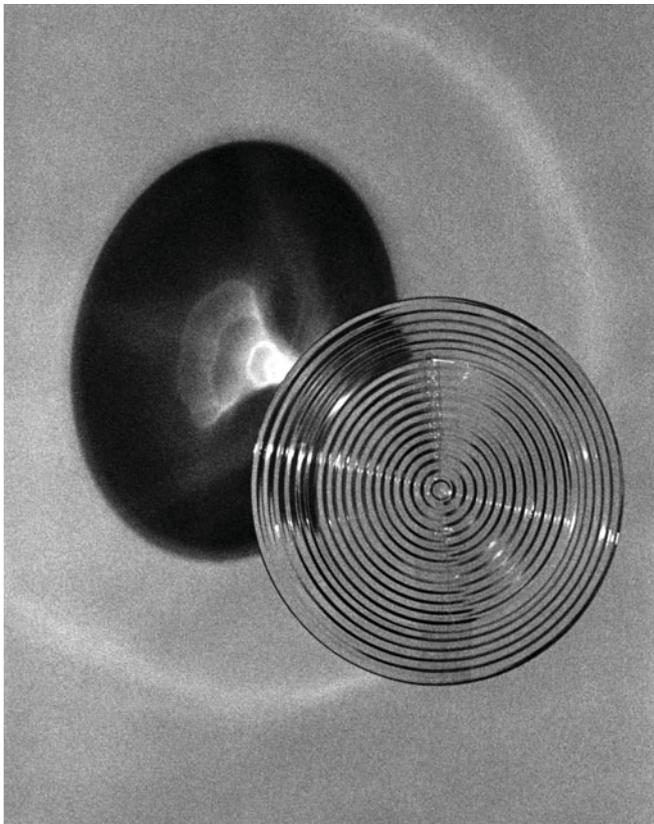
*Cusp and Cornice* presents two groupings of new works by Petherick. *Carriers* take the form of digital photographic prints that are transformed into inverted carry bags. Here, the image (depicting disparate elements—clothing, leaves, old fruit, etc.—carried or collected between the artist's studio and home that have been doctored into the decorative interior lining of the bags) becomes the carried object. Dispersed across the gallery floor, the image enters the realm of sculptural form. Petherick pairs these with *Gutters*, a continuation of his work with the fragmented picture frame. Using scans of the gutters of catalogue and book pages, disembodied details become minimal sculptural objects punctuating the space like a series of em dashes emancipated from their sentence. Marginalised and abstracted from the fixed, preserved state of the framed image (or the finite page), Petherick's *Gutters* occupy an interregnum; upturned and open, like *Carriers*, they edge between solid forms of dimensionality and display. Both groups investigate the potential of interrogating the malleable line between image and object; process and support; and the ways in which one carries, embodies, or contains the other.

PUBLIC PROGRAM

Artist talk, Saturday 9 February

## Susan Fereday

### *Infinite Image*



LEFT  
Susan Fereday  
*The Object of Photography* 1994-2013  
Courtesy the artist and Sarah Scout  
Gallery, Melbourne.

RIGHT  
Installation view  
Susan Fereday  
*Infinite Image*  
Photo: Ben Colson, 2013 Exhibition  
Documentation intern, supported by Manfrotto

### Galleries 2&3



*Infinite Image* revisits two earlier bodies of Susan Fereday's work: *The Object of Photography* (1994) and *Untitled Found Objects* (1993) in the context of her new series of photographs *Infinite Image* (2012), which explores the infinite malleability of the digital image. For many years, Fereday has re-photographed small details of magazine advertisements to resemble classic 'UFO photos', which she presents alongside suspended glass and metal plates that also mimic UFO forms. Her arrangements of suspended mirrors and plates, along with the shadows and refracted shapes they cast onto the gallery walls, evoke the displacement of desire through the allure of commodity fetishism. They 'earth' the photographic imagery, sharing their correlation of shape, and re-presenting their banal materiality as spectacle. If the object of photography is the illusion of the object and a reflection of our desire for the image, then in the digital era that object is vast in ambition and infinite in potential.

#### PUBLICATION

Susan Fereday: *The Object of Photography: a theory of photography in (my) pictures*, text by Jeffrey Fereday, 25 x 20 cm publication, colour reproductions, 240pp.

#### PUBLIC PROGRAMS

Artist talk, Saturday 9 February

Seminar and Workshop: *The Curious Truth about Photographic Seeing*, Sunday 15 February

## Steven Rhall

### Kulin Project



TOP  
Steven Rhall  
*1st time visited, long time lived*  
(Taungurung/Bonnie Doon) 2012  
Courtesy the artist.

BOTTOM  
Installation view  
Steven Rhall  
*Kulin Project*  
Photo: Ben Colson, 2013 Exhibition  
Documentation intern, supported by Manrotto

### Gallery 4

This series explores current and historical narratives around relationships to land and perceptions of Aboriginal culture. Steven Rhall reflects on his experience as a Taungurung man, within the broader scope of contemporary Aboriginal identity. He has created a body of work that encourages dialogue through both what is present and what is absent.

Made throughout the Kulin Nation that envelopes Melbourne and much of its surrounding area, these images are records of connection, disconnection, history and knowledge. The works are informed by a range of responses to each area and landscape of the Kulin Nation—Woiwurrung, Taungurung, Wathaurung, Boonwurrung, and Dja Dja Wurrung—their boundaries and social environments.

Rhall is interested in looking at and recording the environment; how we interact with it and how it impacts on and shapes behaviour. Through his own investigations as well as discussions with Indigenous and non-Indigenous members of the community, Rhall aims to inform his audience about the different meanings Country has to the wider community.

The images appear as familiar scenes, but within these places are either an historical and or personal significance. The images are Rhall's responses to the land, or to the stories and histories shared with him. Elements in the images reference these narratives and connections.

Through this work Rhall highlights the fact that Aboriginal people have always, and continue to live in these areas. He challenges stereotypes and cultural norms and aims to start a dialogue about the importance of Country and relationships to the land—our connections and disconnections.

PUBLIC PROGRAM  
Artist talk, Saturday 9 February

## Katie Lee

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### *Santiago Breathing*

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TOP  
Katie Lee  
*Santiago Breathing* 2012 (video still)  
Courtesy the artist.

BOTTOM  
Installation view  
Katie Lee  
*Santiago Breathing*  
Photo: Ben Colson, 2013 Exhibition  
Documentation intern, supported by Manfrotto

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### Night Projection Window

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*Santiago Breathing* is part of Katie Lee's ongoing body of work in which she uses examples of ordinary architecture and urban space (or sometimes its failure) to stand in for or resemble the human form, or the human condition. Referred to by Lee as 'body equivalences' these works depict moments of rupture, degradation, grafting or accidental abutment and improvisation in urban space—conditions that ultimately seem far more corporeal, than concrete.

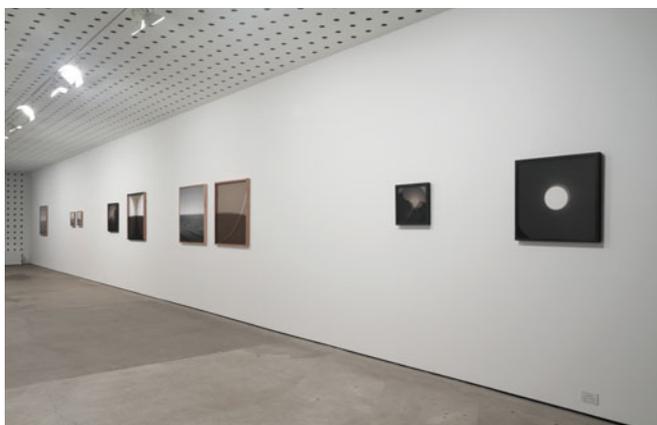
PUBLIC PROGRAM  
Artist talk, Saturday 9 February

# EXHIBITIONS

3 April—  
19 May

Jo Scicluna

*When Our Horizons Meet*



Galleries 1 & Night Projection Window

Jo Scicluna is a Melbourne-based artist. In a new body of work, she will explore the genre of landscape through her primary media of photography and space. In a world where landscape can act as a surrogate portrait, a marker of self, Scicluna investigates means of place making and marking, in order to translate the eternally fluid definition of self.

This investigation is formal, material and perceptual, but also relies on the collectively embedded associations, readings and assumptions that landscape, as a deeply loaded construct, holds. Scicluna plays with this departure point by depicting generic, open and placeless typologies through a photo-sculptural 'filter'. She extends the content beyond the image by conceptually activating all image components, such as the frame, its acrylic 'face' or even the architecture housing the works. As each image/object is framed differently, according to the conceptual principle informing it, the negative space of each image is negated: recasting, marking, disrupting, abstracting and, at times, obliterating the image.

Through a series of minimal physical and material treatments (all circulating around a simple geometry) such as tinted or punctured acrylic, hovering collages and two-toned frames, Scicluna plays with the notion of 'rupture' to engage the viewer. She presents an interplay of phenomena, 'what is seen' with 'what is depicted'; a photography in the state of becoming.

#### PUBLICATION

*Jo Scicluna: When our Horizons Meet*, text by Karen Burns, 20 x 20cm catalogue, black and white reproductions, 4pp.  
ISBN 978-0-9872933-6-7

#### PUBLIC PROGRAMS

Artist talk, Saturday 6 April  
*Around Photography: An Artists' Forum*, Wednesday 8 May



TOP  
Installation view  
Jo Scicluna  
*When Our Horizons Meet*  
Photo: Tim Gresham

BOTTOM  
Jo Scicluna  
*Where I Have Always Been [An Island]*  
2012 (detail)  
Courtesy the artist.

Steve Carr, Greatest Hits, Lou Hubbard,  
Taree Mackenzie and Justene Williams

FX

Gallery 2

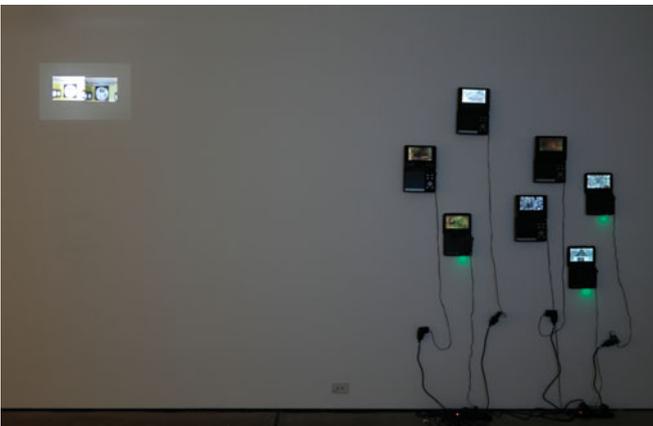


*FX* explores the camera's ability to manipulate viewers' perceptions and expectations, with a focus on artists who use lo-fi technology and simple visual effects within their video practices as a means to deceive and enthrall. Each work in the exhibition stretches the viewer's understanding of video as a medium to record the visual world and seeks to acknowledge the ways that filmic techniques have been employed and adapted by artists in their visual practices.

Curated by Liang Luscombe and Patrice Sharkey.

PUBLIC PROGRAM

Artist talk, Saturday 6 April

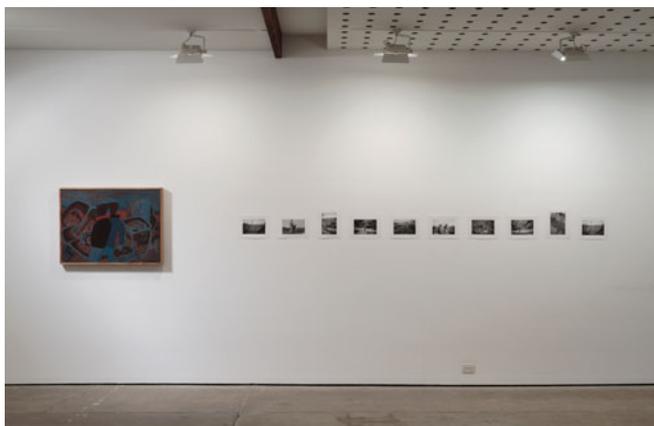


TOP TO BOTTOM  
Installation views  
*FX*  
Photos: Tim Gresham

Steve Carr  
*Screen Shots* 2011 (video still)  
Courtesy the artist; Station Gallery,  
Melbourne; and Michael Lett, Auckland.

## Robert Rooney

*The Box Brownie years 1956–58*



TOP  
Robert Rooney  
*The Quadrangle 1956*  
Courtesy the artist; Tolarno Galleries,  
Melbourne; and Darren Knight Gallery, Sydney.

BOTTOM  
Installation view  
Robert Rooney  
*The Box Brownie years 1956-1958*  
Photo: Tim Gresham

Gallery 3

An exhibition of never-before exhibited black-and-white photographs taken by Robert Rooney with his Box Brownie camera between 1956-58. Created when Rooney was a student at Swinburne Technical College and influenced by Charles Blackman and Ben Shahn, among others, they demonstrate an early fascination with childhood, repetition and seriality—themes that have persisted throughout his long career.

A sense of freedom in the action of the children—playing on suburban streets, in schoolyards and at a suburban quarry and tip—is evident. The youths also play to the camera. There is a sense of complicity, awareness without selfconsciousness. The apparent innocence of the now nostalgic scenes, however, is undercut by a melancholy note: this state is transitional. There is also the potential for danger.

These marvellous early photographs were shown alongside three key paintings from that time, and a recent film *The Quadrangle 1956* (2009) made with these early images.

Curated by Maggie Finch and Patrick Pound with Robert Rooney.

#### PUBLICATION

*Robert Rooney: The Box Brownie years 1956-1958*, texts by Maggie Finch and Patrick Pound, 21 x 14.8cm catalogue, colour reproductions, 20pp. ISBN 978-0-9872933-7-4.

#### PUBLIC PROGRAMS

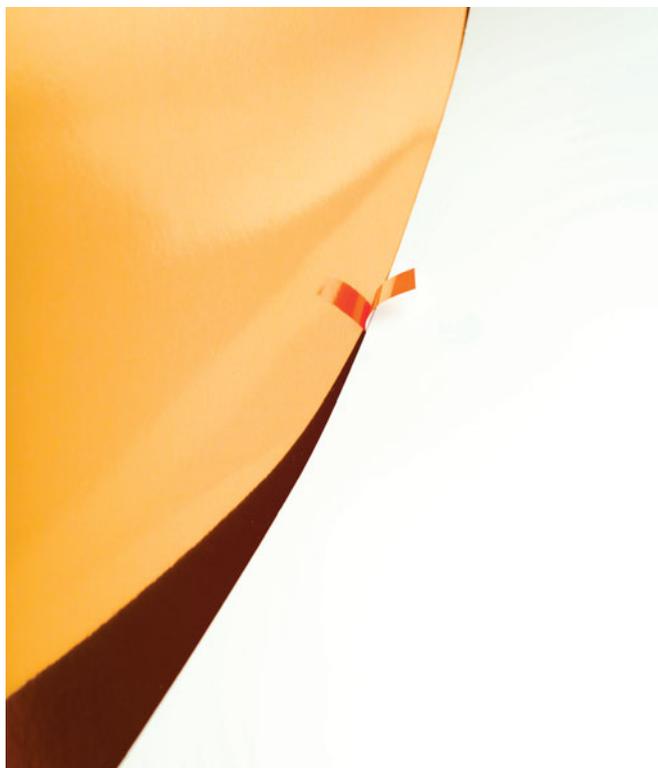
Artist talk, Saturday 6 April  
Robert Rooney Movie Night, Wednesday 10 April  
Robert Rooney: A Night of Talks, Wednesday 24 April

## Lydia Wegner

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### *Folded Colour*

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### Gallery 4

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*Folded Colour* evolved through the assembly and placement of acquired objects and unconventional scraps from my studio. These objects including paper, plastic and metal are arranged together to create intriguing yet delicate constructions that are then photographed on the studio tabletop. The application of various technical effects, including studio lighting and reflected light, distort the depicted objects that appear in the final photographs as unrecognisable visual entities.

The objects themselves are not important, but are used as a means to create the image. I use a 4x5 large-format camera to retain the fine detail found in the materials used, working with their surface, colour and form; but in the end there is no significance in the object itself; it's the image created which now holds importance.

#### PUBLIC PROGRAM

Artist talk, Saturday 6 April

TOP  
Lydia Wegner  
*Scoop Dive* 2013  
Courtesy the artist and Arc One  
Gallery, Melbourne.

BOTTOM  
Installation view  
Lydia Wegner  
*Folded Colour*  
Photo: Tim Gresham

# EXHIBITIONS

24 May—  
14 July

Polixeni Papapetrou

*A Performative Paradox*

Galleries 1&2



LEFT  
Polixeni Papapetrou  
*The Beating Drums* 2004  
Courtesy the artist; Nellie Castan Gallery,  
Melbourne; Stills Gallery, Sydney; ARTITLED!  
Contemporary Art, the Netherlands; LMD  
Gallery, London; and Jenkins Johnson Gallery,  
New York.

RIGHT  
Installation view  
Polixeni Papapetrou  
*A Performative Paradox*  
Photo: Tim Gresham

Polixeni Papapetrou is one of Australia's leading contemporary photomedia artists. She has been exploring relationships between history, contemporary culture, landscape, identity and childhood through her photographic practice since the mid-eighties. In this exhibition, selected by Professor Anne Marsh in consultation with the artist, a particular thread has been selected across Papapetrou's practice—that of the performative—from her early documentary work through to her directorial work with her children from 2002 to the present.

Papapetrou's enduring interest, across all her work, is in how the other is represented and how the other performs in reinforcing our own identity. Marilyn Monroe impersonators, Elvis Presley fans, body builders, circus performers, drag queens and children take their turn in front of her camera, visibly at ease in her presence. This exhibition presents Papapetrou's earlier, perhaps lesser-known, black and white work in the context of her highly-regarded staged photography, and includes previously unseen images from Papapetrou's early series.

#### PUBLICATION

*Polixeni Papapetrou: A Performative Paradox*, texts by Anne Marsh and Natalie King, 21 x 14.8cm catalogue, colour reproductions, 24pp.  
ISBN 978-0-9872933-5-0.

#### PUBLIC PROGRAMS

Artist talk, Saturday 25 May

## Daniel von Sturmer

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### *After Images*

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LEFT  
Installation view  
Daniel von Sturmer  
*After Images*  
Photo: Tim Gresham

RIGHT  
Daniel von Sturmer  
*Gallery Signage (CCP)* 2013  
Courtesy the artist and Anna Schwartz  
Gallery, Melbourne and Sydney.

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### Gallery 3

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In *After Images* the shadows of a set of subjectively 'important artefacts' (a business card, a phone, a letter...) are presented alongside generic objects from the studio, for example: a bin, some tape, a ruler... Presented at 1:1 scale, the images propose a kind of transference; the object itself may be insignificant but its subjective meaning carries weight, and its shadow leaves a space the viewer fills with their own reading. Photographed using a specially constructed 'set' to enable the separation of an object from its shadow, the resulting image stands alone, separated from its object yet inextricably bound to the realm of signification from which it has been cast.

#### PUBLICATION

*Daniel von Sturmer: After Images*, text by Andy Thomson, 20 x 20cm catalogue, colour reproductions, 4pp.

#### PUBLIC PROGRAMS

Artist talk, Saturday 25 May

## Jessica McElhinney

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### *The Jess Trap*

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LEFT  
Installation view  
Jessica McElhinney  
*The Jess Trap*  
Photo: Tim Gresham

RIGHT  
Jessica McElhinney  
*The Jess Trap* 2013 (video still)  
Courtesy the artist.

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### Gallery 4

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The video works of Jessica McElhinney revolve around the practice of performance and distorted self-portraiture. Her latest work, *The Jess Trap*, is in essence a remake of a remake (*The Parent Trap*, 1998, after *The Parent Trap*, 1961). Reenacting scenes from the 1998 version, casting herself in the role of the twins, McElhinney explores how the mirror effect can illustrate the conflictive nature between the imaginary and the real for the viewer. While her recent works have displayed an increasing interest in the mechanics of Hollywood, at their core is an interest in the viewing process, those moments when an audience is able to borrow other masks or personas. Subverting those brief moments of identification and projection she makes strange the substitution of self for a foreign self. Deceptively light and naive, *The Jess Trap* promotes the interplay between reality and illusion, actuality and fiction.

#### PUBLIC PROGRAM

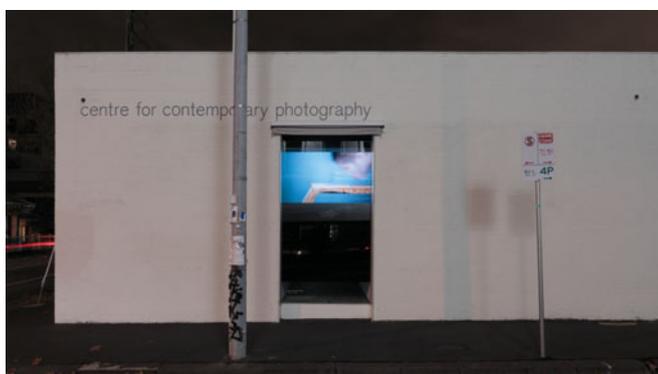
Artist talk, Saturday 25 May

## Kawita Vatanajyankur

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### *The Ice Shaver*

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LEFT  
 Installation view  
 Kawita Vatanajyankur  
*The Ice Shaver*  
 Photo: Tim Gresham

RIGHT  
 Kawita Vatanajyankur  
*The Ice Shaver* 2013 (video still)  
 Courtesy the artist and Beam  
 Contemporary, Melbourne.

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### Night Projection Window

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*The Ice Shaver* is part of Kawita Vatanajyankur's performative video series *Tools*, in which she aims to reconstruct the elements of traditional seventeenth-century painting—often portraying a female figure, usually posed as a still object within a domestic work space. Vatanajyankur's work illustrates the relationship between the female body and domestic objects, which physically—sometimes violently—confront each other until the body succumbs and is pressured to work with the object; merge with it; become part of it; and eventually, is transformed into a sculptured domestic tool. The action and reaction of the body reflects the physical, psychological and cultural aspects of female endurance, physical resilience, strength and insecurity.

PUBLIC PROGRAM  
 Artist talk, Saturday 25 May

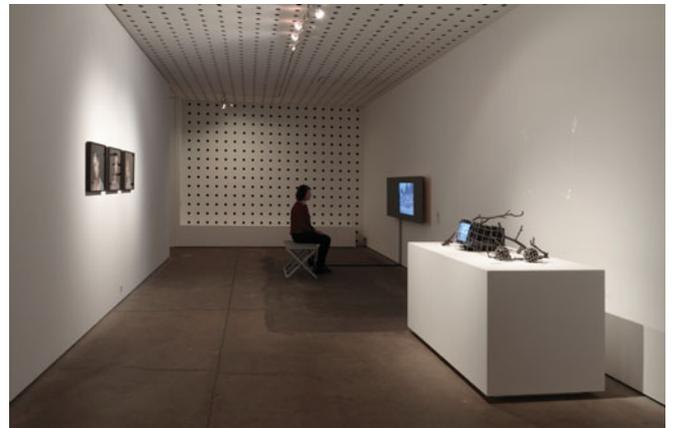
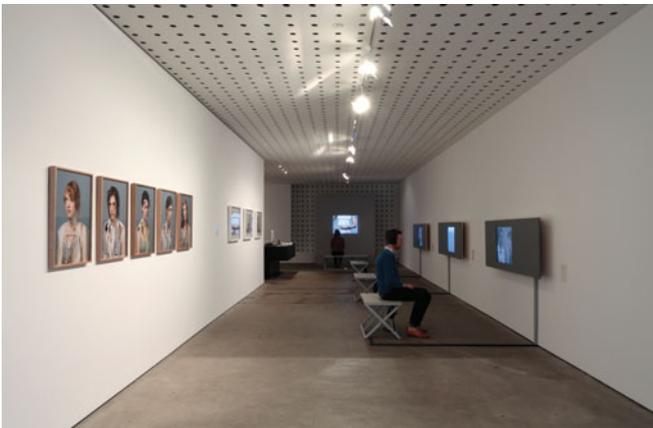
# EXHIBITION

26 July—  
15 September

David Rosetzky

*True Self: David Rosetzky Selected Works*

All Galleries



Centre for Contemporary Photography presents *True Self: David Rosetzky Selected Works*—the first major survey of leading Australian artist David Rosetzky.

One of Australia's finest video artists, David Rosetzky creates intensely beautiful lens-based works exploring identity, subjectivity and relationships. Increasingly, he collaborates with professionals from the fields of theatre, dance, film and sound. Drawing on fifteen years of practice *True Self: David Rosetzky Selected Works* presents early portrait and longer duration videos, photographs, photo-collages and sculptures, revealing telling relationships between these aspects of his practice. It includes a major new video work *Half Brother* 2013, commissioned by CCP with support from Irene Sutton. The exhibition not only allows us to see the consistency of Rosetzky's vision, but to engage with a trajectory in his video that moves from lo-fi, singular portraits that borrow advertising's aura, through to cinematic, long-duration work.

Curated by Naomi Cass, Director and Kyla McFarlane, Associate Curator at the Centre for Contemporary Photography, Melbourne.

#### CATALOGUE

*True Self: David Rosetzky Selected Works*, texts by Daniel Palmer, Rosemary Hawker, Anna Zagala, Juliana Engberg, Bridget Crone, Dan Rule, Margaret Cameron, Stephen Zagala, Christopher Chapman, Philippa Hawker and Kate Daw, 32 x 22 cm catalogue, colour reproductions, 52pp.  
ISBN 978-0-9872933-8-1

#### PUBLIC PROGRAM

Artist and curators talk, Saturday 27 July

#### CCP LECTURE SERIES

*How to Feel: The Promise of Emotion*

The Face, Wednesday 7 August

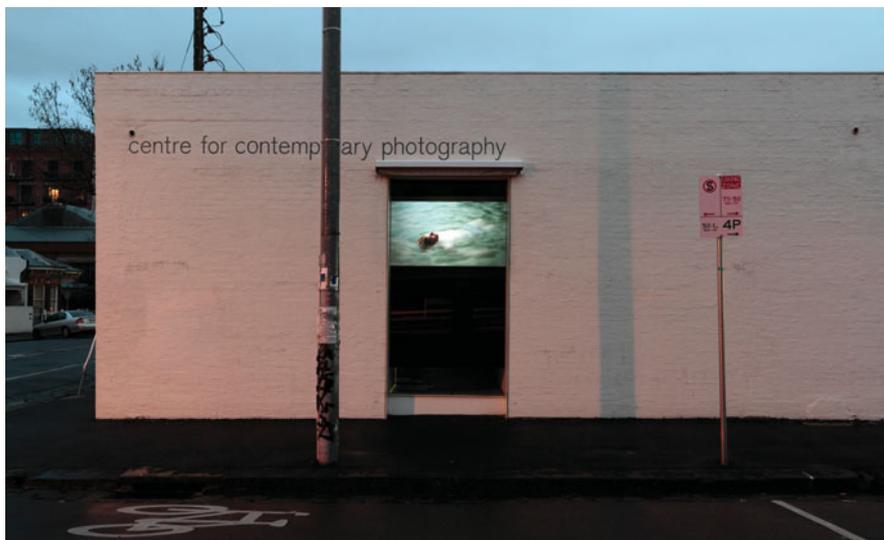
In Public Space, Wednesday 14 August

Music and Sound, Wednesday 21 August

#### Installation views

*True Self: David Rosetzky Selected Works*

Photos: Tim Gresham



Installation views  
*True Self: David Rosetzky Selected Works*  
Photos: Tim Gresham

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# CCP LIMITED EDITION FUNDRAISER

## 26—29 September



LEFT TO RIGHT, TOP TO BOTTOM  
Siri Hayes  
*Colour trap* 2012-13  
Courtesy the artist and M.33.

Eliza Hutchison  
*Heart of Glass* 2012  
Courtesy the artist and Murray White  
Room, Melbourne.

Daniel von Sturmer  
*Gallery Signage (CCP)* 2013  
Courtesy the artist and Anna Schwartz  
Gallery, Melbourne and Sydney.

Lydia Wegner  
*Purple Spot* 2012  
Courtesy the artist and Arc One  
Gallery, Melbourne.



LEFT TO RIGHT, TOP TO BOTTOM  
David Rosetzky  
*Cords* 2012  
Courtesy the artist and Sutton  
Gallery, Melbourne.

Ross Coulter  
*10,000 Paper Planes - Aftermath (3)* 2011  
Courtesy the artist.

Robert Rooney  
*Children, Collingwood 1* 1957  
Courtesy the artist; Tolarno Galleries,  
Melbourne; and Darren Knight Gallery, Sydney.

Paul Knight  
*1year, 8months #01* 2008  
Courtesy the artist and Neon Parc, Melbourne.

Ross Coulter, Siri Hayes, Eliza Hutchison,  
Paul Knight, Robert Rooney, David Rosetzky,  
Daniel von Sturmer and Lydia Wegner.

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All Galleries

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On an annual basis CCP presents a Limited Edition Print Fundraiser as a major fundraising initiative. Drawing upon its longstanding position within contemporary photo-based art, CCP invites significant Australian artists to contribute a single work or suite of images.

In 2013, showcasing some of the best works in current Australian photographic practice, emerging and established CCP exhibiting artists Ross Coulter, Siri Hayes, Eliza Hutchison, Robert Rooney, David Rosetzky, Daniel von Sturmer and Lydia Wegner all provided works for exhibition and sale to raise funds for CCP.

# EXHIBITION

12 October—  
10 November

Wendy Ewald

*Making Models: The Collaborative Art of Wendy Ewald*



Installation views  
*Making Models: The Collaborative Art of Wendy Ewald*  
Photos: Christian Capurro

All Galleries



For more than forty years, Wendy Ewald has been making art with children, families and teachers in countries across the world, from the US and Colombia to India, South Africa and Saudi Arabia. Both artist and educator, Ewald embraces the principles of experiential learning. Using pictures to teach children and teaching children to take pictures, she combines their astonishing images with her own, and adds their rich, colourful and often poignant stories of coming to terms with situations of social conflict and rapid change.

Presented for the first time in Australia this inspiring model for creativity, and poignant, beautiful exhibition spans four decades and four continents. Ewald has learned to recognise what other people see, the questions their visions ask of the world and, finally, how to allow their perceptions to surface with her own.

#### PUBLIC PROGRAMS

Artist talk, Saturday 12 October

Everybody is an Artist: Photography and Selfhood in the Work of Wendy Ewald, Thursday 17 October



Installation views  
*Making Models: The Collaborative Art of Wendy Ewald*  
Photos: Christian Capurro

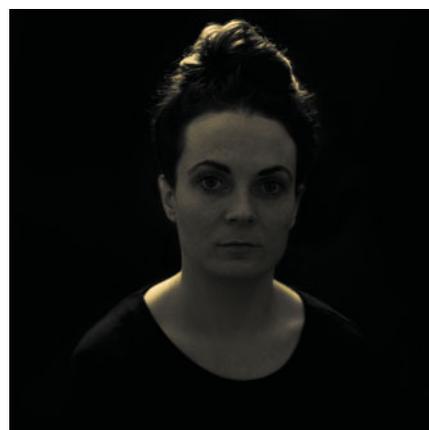
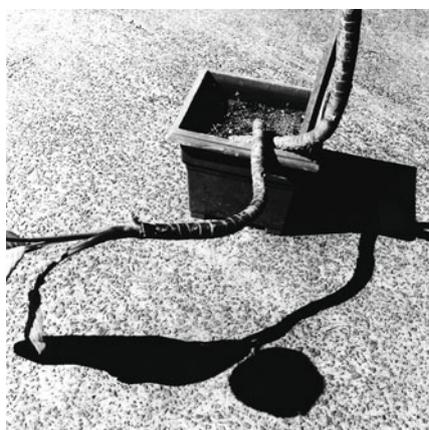
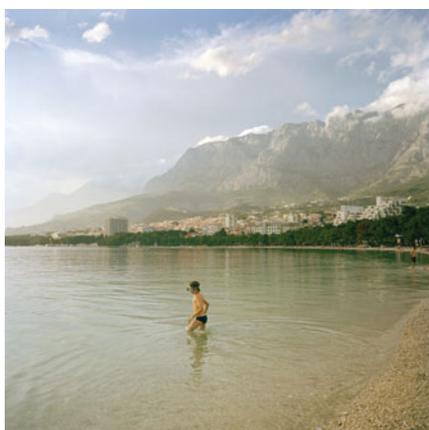
# EXHIBITION

## 22 November— 14 December

*CCP Salon*

Presented by Leica and Ilford

All Galleries



LEFT TO RIGHT  
Simon Hewson  
*Playtime #1 2013*  
Courtesy the artist.

Koji Makino  
*Pre-loved plant #1 2013*  
Courtesy the artist.

Vivian Cooper Smith  
*Clare 2013*  
Courtesy the artist and Gallerie  
pompom, Sydney.

Australia's largest open-entry, photo-media exhibition and competition, *CCP Salon* presented by Leica and Ilford is now in its 21st year! *CCP Salon* presents an exciting and diverse snapshot of contemporary, Australian photo-media practice and presents an excellent opportunity for emerging and established photo-based artists to exhibit work. This annual event celebrates the latest developments in photo-media practice around the country, and provides an excellent opportunity to exhibit work in a professional, high-profile context. Supported by leaders in the photographic industry, *CCP Salon* awards \$20,000 worth of prizes over 23 categories, and visitors are also invited to vote for their favourite image in the Crumpler People's Choice Award.

#### JUDGING PANEL

Jesse Marlow, Photographer  
Penny Modra, Writer/Editor  
Kyla McFarlane, CCP Associate Curator  
Naomi Cass, CCP Director, Non-voting Chair

#### PUBLIC PROGRAMS

*What makes a great black and white photograph?*  
Stuart Geddes, John Gollings, Adam Harding, Amita Kirpalani, Christine Phillips, Dylan Rainforth and Pheobe Whitman.  
Wednesday 27 November

*How to make a great black and white photograph: everything from shoot to print*  
Nick Rains and Ian van der Wolde  
Wednesday 11 December



ALL IMAGES  
CCP Salon exhibition opening  
Photos: Lauren Dunn

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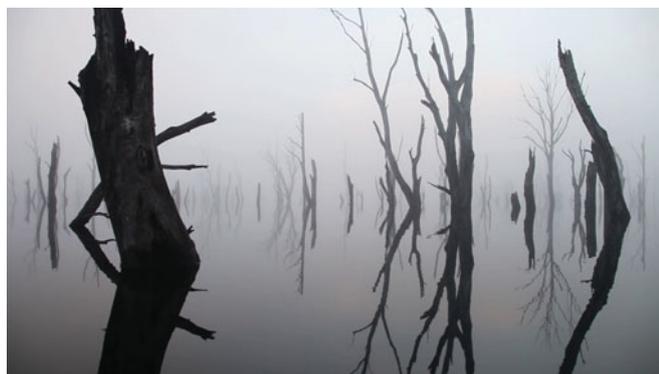
# SUMMER NIGHT PROJECTION WINDOW

## 16 December 2013— 5 February 2014

David Stephenson and Martin Walch

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*The Derwent Project*




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Night Projection Window

*The Derwent Project* is a collaboration between artists David Stephenson and Martin Walch; it visualises in new ways the complex natural and cultural history of Tasmania's Derwent River system. The Derwent River rises within the Tasmanian Wilderness World Heritage Area and passes through ten hydroelectric developments rich with evidence of Aboriginal, colonial, and industrial history before meeting the sea at Hobart. It is a vast and complex system that encompasses a striking range of environments—from remote wilderness to urban estuary—within a discrete and relatively accessible region. *Drowned Forests of the Navarre, Lake King William*, 13 August 2012, is representative of the middle Derwent, which is heavily altered by human activity, particularly hydro-industrialisation.



TOP  
David Stephenson and Martin Walch  
*The Derwent Project* 2012 (video still)  
Courtesy the artists and Bett Gallery, Hobart.

BOTTOM  
Installation view  
David Stephenson and Martin Walch  
*The Derwent Project* 2012 (video still)  
Photo: J Forsyth

2013

# OFFSITE EXHIBITIONS



Installation view  
*CCP/City of Yarra Billboard*  
Warwick Baker  
*Dog Rack, Black Canyon City, AZ 2008*  
Photo: Warwick Baker

# CCP/CITY OF YARRA BILLBOARD

Vivian Cooper Smith

September 2012—March 2013



LEFT TO RIGHT  
Installation view  
*CCP/City of Yarra Billboard*  
Vivian Cooper Smith  
*Endings 2012*  
Photo: Vivian Cooper Smith

Vivian Cooper Smith  
*Endings #7 2012*  
Courtesy the artist and Galerie  
pompom, Sydney.

Warwick Baker  
*Mildura (flood), Vic 2011*  
Courtesy the artist and Lindberg  
Galleries, Melbourne.

Lillian O'Neil  
*Moon Lovers 2013*  
Courtesy the artist and The Commercial  
Gallery, Sydney.

Vivian Cooper Smith uses the materiality of photographs to investigate memory, loss and nostalgia. He is interested in the way the meaning of an image can be altered through the physical manipulation of the photographic paper. The sculptural effect created through crushing the paper disrupts the traditional reading of a photograph by drawing the viewer's eye repeatedly back to its surface in spite of the natural inclination to look at the subject depicted on it.

Initiated after a failed relationship, this series entitled *Endings* uses the family home as a symbol to highlight the increasingly prominent place the nuclear family has in Australian political debate, in spite of the growing number of households that don't fit this traditional model. By crushing the classic suburban home Smith demonstrates the loss of an ideal whilst articulating the pain caused by its passing.

Vivian Cooper Smith is a New Zealand born artist who spent his childhood in Bangladesh and India, before moving to Perth in his teens. Based in Melbourne since 2000 he works as an artist, photographer and graphic designer and currently maintains a studio at the Abbotsford Convent. He has exhibited widely throughout Australia, including, most recently, *We'll make it last forever*, MOP Projects, Sydney (2012); *Near Earth Art: The Knock of the Shoe*, Wollongong City Gallery, Wollongong (2012); and *Copyshop*, c3 contemporary art space, Melbourne (2012). Forthcoming projects include *Heaven or Las Vegas*, Galerie Pom Pom, Sydney (2012) and *The Year of the Savage*, Westspace, Melbourne (2013). His work is held in numerous private collections throughout Australia.

## Warwick Baker

April—August 2013



Warwick Baker photographs familiar landscapes made unfamiliar and sometimes surreal through natural disasters and manmade interventions. He spends a lot of time on the road locating sites with loaded histories, documenting human interaction and attempting to represent our relationship with the land. His practice focuses on the need to redress past wrongs associated with places with which we are often familiar—histories that are misunderstood, misrepresented or obscured. By working with sites of trauma Baker looks for the traces of these histories on places with a view to representing the cracks and fissures in otherwise pristine landscapes. These works look at discarded sites and natural disasters to reflect the impact that humans have on their environment.

Warwick Baker was born in Canberra in 1983 and now lives and works in Melbourne. He completed a Bachelor of Arts in Photography at RMIT in 2007. He has been a finalist in the National Youth Self Portrait Prize (2009); the National Photographic Portrait Prize (2009); and the William and Winifred Bowness Photography Prize (2011), as well as several other national prizes. In 2012, Baker's photographic series *After the flood* was published in *Hijacked III: Contemporary photography from Australia and the United Kingdom*. His forthcoming series *Belanglo* has been supported by an Arts Victoria artist development grant and Perimeter Editions will publish a monograph on the series in late 2013. Warwick Baker is represented by Lindberg Galleries, Melbourne.

## Lillian O'Neil

September 2013—February 2014



The theme of love is central to Lillian O'Neil's work, she investigates the creation of emotional narratives through a process of collection and assemblage. O'Neil uses large-scale collage to explore possibilities of accumulative autobiography; she is interested in the way aggregated images compress time and history. This is her largest collage yet and includes images taken from a vast array of second-hand books collected throughout Victoria and New South Wales over the past two years.

Lillian O'Neil (b. 1985) is based in Melbourne and Sydney. In 2013 and 2012 respectively, she held solo exhibitions at The Commercial Gallery and MOP in Sydney. In 2013, her work was included in the group exhibition, *Living in the Ruins of the Twentieth Century*, curated by Adam Jasper and Holly Williams, at UTS Gallery, The University of Technology, Sydney. Forthcoming shows include an international group exhibition at the Australian Centre for Contemporary Art, Melbourne, *IN THE CUT: COLLAGE AS IDEA*, curated by Hannah Matthews. O'Neil has been awarded grants from the Australia Council for the Arts, Arts Victoria, Melbourne City Council, the Besen Foundation, Monash University and Sydney College of the Arts, The University of Sydney, some of these were awarded for her earlier work as part of the Melbourne-based collaborative group, Safari Team. O'Neil is currently completing a Master of Fine Art at Sydney College of the Arts, The University of Sydney, with an Australian Postgraduate Award supervised by artist, Mikala Dwyer. Her work is held in the collections of the Anne and Gordon Samstag Museum of Art, Adelaide, and the BresicWhitney Collection, Sydney, as well as in private collections in Australia and the United Kingdom.

2013

# PERFORMANCE REVIEW



TOP TO BOTTOM  
Installation view  
*FX*  
Photo: Lauren Dunn

Installation view  
*True Self: David Rosetzky Selected Works*  
Photo: Tim Gresham

Artist Talk  
Wendy Ewald  
Photo: Lauren Dunn

# PERFORMANCE REVIEW SNAPSHOT

- 25 exhibitions were created and presented
- 297 artists exhibited with CCP
  - 1 community youth arts project and exhibition was presented
- 20 free artist talks were presented
- 11 free illustrated lectures were presented
- 19 practical photography workshops were presented
- 45 education talks and seminars were presented to school groups
- 7 exhibition catalogues were produced
- 478 people are paid-up CCP Members
- 4,062 volunteer hours were donated
- 110,555 people visited CCP's onsite exhibitions
- 71,031 people visited CCP's website
- 9,468 people are fans of CCP's Facebook page
- 3,513 people follow CCP on Twitter

# PERFORMANCE REVIEW

## Attendance

Onsite exhibitions	110,555
Touring & offsite exhibitions	75,200
Other events	156
<b>Total Exhibitions &amp; Events</b>	<b>185,911</b>

Courses & workshops	450
Public programs	992
Youth program	11
Artist floor talks	549
Secondary and tertiary visits	985
<b>Total Education &amp; Public Programs</b>	<b>2,438</b>
<b>Total Attendance</b>	<b>188,349</b>

## Exhibitions

In 2013, CCP presented 25 exhibitions in total. Of these, 18 were presented onsite including six public art presentations in the Night Projection Window. Four touring exhibitions were presented across Australia and New Zealand. In total, 297 artists participated in the exhibition program and 50% of the exhibition program was presented in partnership with other organisations or sponsors.

### At CCP

*True Self: David Rosetzky Selected Works*  
CCP presented *True Self: David Rosetzky Selected Works*, curated by Naomi Cass, Director and Kyla McFarlane, Associate Curator. This is the first major survey exhibition of the work of artist David Rosetzky, one of Australia's foremost exponents of video art. Drawing on 15 years of practice, *True Self: David Rosetzky Selected Works* presented early portrait and longer duration videos, photographs, photo collages and sculptures, revealing telling relationships between these aspects of his practice. The exhibition included a major new video work *Half Brother* 2013, commissioned by CCP with support from Irene Sutton. This is the third in a series of mid-career survey exhibitions at CCP, following the very successful *Hall of Mirrors: Anne Zahalka Portraits 1987-2007* and *Simryn Gill: Inland*.

*True Self* was the first presentation of multiple (ten) video works utilising sound in CCP's effectively single room space (in sonic terms). CCP worked closely and successfully with the artist, architect (SWA) and technology consultant (Rowan Cochran) to deliver the presentation of multiple video works alongside photographic series and sculptural installations. The resulting exhibition design resolution provides a model for future use in public and commercial galleries. NGA has sought to consult our designer as have a number of regional galleries.

The exhibition is currently touring nationally until mid 2015 with NETS Victoria. It is accompanied by a full-colour, 52-page publication designed by CCP Designer Joseph Johnson. The publication was made possible by support from the Gordon Darling Foundation, and features an interview with the artist, as well as texts by 12 Australian writers from a wide range of disciplines, each addressing a single work.

CCP and The ARC Centre of Excellence for the History of Emotions (CHE) at the University of Melbourne presented a series of public seminars in August in conjunction with the exhibition, titled *How to Feel: the Promise of Emotion*. Speakers included Dr Christopher Chapman, Elena Kats-Chernin, Robin Fox, Professor Nikos Papastergiadis and Professor Stephanie Trigg. David Rosetzky and the curators were in conversation at a well-attended floor talk on the first Saturday of the exhibition.

Supporting *True Self* is an Education Resource available to secondary students of Art (Victorian/general), Psychology (Victorian) and English (National). Available for download from the CCP website for the exhibition and tour, developed in conjunction with CHE and NETS Victoria. Fifteen institutions visited the exhibition for educational floor talks.



Installation view  
*True Self: David Rosetzky Selected Works*  
Photo: Tim Gresham

*True Self* has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. *True Self* was also supported by Duraloid, International Art Services, Sofitel Melbourne on Collins and Tint Design.

Making Models: The Collaborative Art of Wendy Ewald

*Making Models: The Collaborative Art of Wendy Ewald*, presented by Melbourne Festival and Centre for Contemporary Photography, was the first exhibition of the award-winning American photographer's work in Australia. Curated by Naomi Cass, Louise Neri and Karra Rees, this survey exhibition spanned four decades and four continents. For more than forty years, Wendy Ewald has been making art with children, families and teachers in countries across the world, from the US and Colombia to India, South Africa and Saudi Arabia. Both artist and educator, Ewald embraces the principles of experiential learning. Using pictures to teach children and teaching children to take pictures, she combines their astonishing images with her own, and adds their rich, colourful and often poignant stories of coming to terms with situations of social conflict and rapid change.

The exhibition—presented across all five of CCP's exhibition spaces—was officially opened by Justine Clarke on Saturday 12 October and Ewald lead a captivated audience on a walkthrough of the exhibition on the same day. In addition, CCP presented (with Melbourne Festival) 'Everybody is an Artist—Photography and Selfhood in the Work of Wendy Ewald' on Thursday 17 October. This event was an in conversation with Louise Neri (Melbourne Festival Creative Associate, Visual Arts) who spoke with Ewald about her fascinating collaborative practice.

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#### 2013 Artist and Guest Curators Survey

Artists who had exhibited at CCP in solo or curated exhibitions, as well as guest curators who presented an exhibition at CCP in 2013, were asked to complete an online survey to gain information and feedback. 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. Fifty-eight percent of the artists/curators responded. CCP asked what was the most important outcome of an exhibition: none of the artists thought sales of work was the most important outcome; 44% believe generating a subsequent exhibition or representation is the most important outcome; 11% elected the creation of a document of the exhibition (such as a catalogue or room brochure) as the most important outcome; while 6% believed media coverage was the most important outcome; and 39% percent of respondents selected 'other' in relation to this question and their responses varied including: audience feedback, interpretation and experience with the work; feedback from peers as well as media; critical engagement from audiences; exposing their work to a broader audience; and the opportunity to realise their work within a gallery space.

Other feedback indicated that artists were very pleased with the outcomes and experience of their exhibition at CCP, with one respondent declaring that their solo exhibition at CCP has been

the most significant professional outcome of their practice to date. Results indicated that almost all the respondents felt that CCP staff and volunteers were highly supportive, professional, personable and enthusiastic. Most of the artists felt that the opportunity to speak at the artist talks was valuable, and was a platform to articulate ideas and a good opportunity to prompt discussion about their work and to meet and interact with interested viewers. They particularly enjoyed the interaction and engagement with the other exhibiting artists, and the audiences that the other artists brought to their work.

In general respondents felt that CCP services were effective. Eighty-nine percent believe support from CCP staff to be effective; 83% think the CCP web presence is effective; 83% believe CCP openings are effective; 72% think the CCP e-invite is effective; and 67% indicated that CCP Social Media (Facebook, Twitter and Instagram) is effective. One responded commented that CCP should offer more assistance with technical equipment hire and installation. A number of respondents commented that CCP should arrange and pay for the installation of the work; a number of people commented that most of the artist fee had to be spent on installation. Another suggested that CCP invests in better documentation of the exhibitions. One other suggestion was that CCP should invest in a short-throw data projector.

Comments included:

"The CCP, its affiliated network base and its friendly, supportive, 'switched on' and professional staff members, have played a significant role in the success of my exhibition."

"I really enjoyed the experience and recommend CCP as an excellent institution"

"As an emerging artist the opportunity to exhibit at a prestigious gallery like CCP was a huge learning experience for me...I got a lot of positive feedback about the show"

"The exhibition attracted a large and broad audience".

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#### Touring & Offsite

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 biennial event has become an anticipated and important showcase of contemporary documentary practice. The eighth *CCP Documentary Photography Award*—supported by the Copyright Agency Limited (CAL)—toured nationally from February 2012 through to January 2014, showcasing the work of 12 Australian artists: 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 ranged 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.

This touring exhibition was supported by the Victorian Government through Arts Victoria's Touring Victoria Program enabling a more effective touring package including a free downloadable exhibition catalogue and education resource. Other supporters of this exhibition and tour included CAL Cultural Fund, International Arts Services (IAS), Tint Design and Dulux. In 2013 the Award exhibition toured to the following exhibition spaces: Benalla Art Gallery, Vic; Muswelbrook Regional Arts Centre, NSW; Orange Regional Gallery, NSW; Arts Space Wodonga, Vic; Swan Hill Regional Art Gallery, Vic; Mildura Arts Centre, Vic; and Latrobe Regional Gallery, Vic.



Installation view  
The CCP Documentary Photography Award on tour at Arts Space Wodonga with Education Officer Leisa Whyte conducting the education program.

#### *In a Lonely Place* Gregory Crewdson

Presented by Melbourne Festival, Centre for Contemporary Photography and Institute of Modern Art, *In a Lonely Place* presented selections from three major series by Gregory Crewdson, *Firelilies* (1996), *Beneath the Roses* (2003-2008), *Sanctuary* (2010) and, presented for the first time, the video *Field Notes* (2009). The exhibition title comes from Nicholas Ray's 1950s film noir of the same name, one of many films that inspired Crewdson. *In a Lonely Place* is evocative of an underlying mood—a quiet feeling of alienation and loneliness that links the three series selected by curators Estelle Af Malmberg, Jens Erdman Rasmussen and Felix Hoffmann. The exhibition *In a Lonely Place* was the first comprehensive exhibition of Crewdson's work in Australia.

*In a Lonely Place* was exhibited at CCP from 28 September to 11 November 2012 for the 2012 Melbourne Festival. In 2013, the exhibition toured to the Institute of Modern Art (16 March to 25 May 2013); City Gallery Wellington (15 June to 8 September 2013); and Dunedin Public Art Gallery (28 September 2013 to 26 January 2014).

#### *A Performative Paradox*

Polixeni Papapetrou

*A Performative Paradox* selected by Professor Anne Marsh in consultation with the artist presented work by Polixeni Papapetrou spanning the decades from the late 80s to the present day. Exhibited at CCP from 24 May to 14 July 2013, *A Performative Paradox* toured to Horsham Regional Art Gallery and was exhibited there from 18 October to 15 December 2013.

#### *True Self: David Rozetky Selected Works*

*True Self: David Rozetky Selected Works* is the first major survey of leading Australian artist David Rozetky. Exhibited at CCP from 25 July to 15 September 2013 the exhibition then toured to Western Plains Cultural Centre, Dubbo, NSW from 23 November 2013 to 12 January 2014. The tour will continue throughout 2014 and 2015.

#### CCP/City of Yarra Billboard

CCP presented three artist's works in 2013 as part of the OUT THERE Billboard Art Program, a Yarra Council initiative in partnership with 7-Eleven.

*Endings #6* and *Endings #7* (2012) were created by Melbourne-based artist Vivian Cooper Smith especially for the CCP/City of Yarra Billboard space; installed in September 2012, this work was displayed until the end of March 2013. Smith uses the materiality of photographs to investigate memory, loss and nostalgia. The sculptural effect created through crushing the paper and then re-photographing it had a dramatic effect on passers-by, as the works appeared to be peeling back from the walls.

Warwick Baker photographs familiar landscapes made unfamiliar and sometimes surreal through natural disasters and man made interventions. Two of Baker's captivating images *Dog Rack, Black Canyon City, AZ* (2008) and *Mildura (flood), Vic* (2011), were exhibited on the Billboard from April through to August 2013. Working with sites of trauma Baker reveals traces of history and reflects on the impact humans have on their environment.

A single image that spanned the two spaces, Lillian O'Neil's *Moon Lovers* graced the Billboard site from September 2013 through to February 2014. O'Neil investigates the creation of emotional narratives through a process of collection and assemblage. *Moon Lovers* includes images taken from a vast array of second-hand books collected throughout Victoria and New South Wales.

The two Billboards are located on the corner of Smith and Otter Streets in Collingwood.

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## Competitions & Awards

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### CCP Salon

Presented by Leica & Ilford

The 2013 *CCP Salon* featured 470 artworks from 269 photography and video artists from across the country. Opening to a rapturous crowd, *CCP Salon* was officially launched by the Honorable Heidi Victoria, MP, Minister for the Arts. This year's *Salon* presented a diverse survey of contemporary, innovative and traditional practice, a testament to the enthusiasm and talent of CCP members and the broader photographic community nationwide.

The exhibition demonstrated a variety of approaches to image making and print types including; Chromogenic (type C), photo-rag, Lambda, giclée, ink jet, silver gelatin, digital metallic as well as a number of constructed light boxes on Perspex. *Salon's* dynamic mix of styles, subjects and media offered a celebration of diversity and explored the multiple levels on which contemporary photography is practiced and the countless ways it can be approached. *Salon* is a mecca for inspiration and expression, and foregrounds the real print in real time in a professional public context.

In 2013, prizes to the value of \$20,000 were awarded across 23 diverse categories by leaders in the photographic industry. The major prize, Leica & Ilford Excellence in Photomedia Award, from the Principal Sponsors Leica and Ilford, was awarded to Simon Hewson for his image *Playtime #1*. The 2013 judges were: Jesse Marlow, Photographer; Penny Modra, Writer/Editor; Kyla McFarlane, CCP Associate Curator; and Naomi Cass, CCP Director, Non-voting Chair.

Other prize winners include:

Vivian Cooper Smith (Pat Corrigan AM Acquisitive Award)

Rachael Feery (Manfrotto Best Portrait)

Chris Round (Gitzo Best Architectural Image)

Fraser Chrichton (Kata Most Adventurous Artwork)

Michelle Tyrell (Australian Institute of Professional Photography Best Use of Light)

Yandell Walton (Kayell Best Video Work)

Marie-Louise Anderson (JCP Studios and Fini Frames Best Landscape)

Laura May Grogan (Photography Studies College Best Fashion Image)

Michael Davison (Adobe Best Use of Digital Media)

Shelly Horan (Bond Imaging Best Work on an Environmental Theme)

Koji Makino (Woodworks Best Composition)

Mike Reed (Colour Factory Best Street Photograph)

Leila Jeffreys (CCP Staff Favourite)

Cameron Herweynen (Leica, Most Promising Entrant, as selected by Leica)

Fred Zhang (Photographic Imaging College Best Documentary Photograph)

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## Education & Public Programs

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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.

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### Photography Courses

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#### Weekend Photography Courses with Les Walking

In 2013, 16 digital photography courses were offered by distinguished lecturer and artist Les Walking. Walking, who has been presenting courses with CCP for twenty years, develops a unique experience in each course by adapting to participants' needs.

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### Lectures, Panel Discussions and Symposia

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#### The Curious Truth about Photographic Seeing

Coinciding with her exhibition Susan Fereday presented a seminar and workshop entitled 'The Curious Truth about Photographic Seeing' exploring the nature of photographic seeing.

#### Around Photography: An Artists' Forum

In conjunction with Jo Scicluna's solo exhibition, *When Our Horizons Meet*, 'Around Photography: An Artists' Forum' was initiated by Scicluna as a means to address and reinforce notions, methods and outcomes informing her new body of work exhibited at CCP. Speakers included Danica Chappell, Christo Crocker, Geoff Robinson, Kiron Robinson and Jo Scicluna.

#### Robert Rooney: A Night of Talks

Coinciding with *Robert Rooney: The Box Brownie years 1956-58*, Philip Brophy, Artist; David Homewood, Writer and Curator; and Martyn Jolly, Head of Photography and Media Arts, ANU School of Art, spoke on and around the work of Robert Rooney. A discussion followed, lead by the exhibition curators, Maggie Finch and Patrick Pound.

#### CCP Lecture Series

##### How to Feel: The Promise of Emotion

This was a 2013 seminar series presented in association with the exhibition *True Self: David Rosetzky Selected Works*; a collaboration between CCP and the ARC Centre of Excellence for the History of Emotions, The University of Melbourne. Sessions included 'The Face', with speakers Dr Tom Whelan, Professor Stephanie Trigg and Dr Christopher Chapman; 'In Public Space', with Jeff Khan, Professor Nikos Papastergiadis and Catherine Czerw; and 'Music and Sound', featuring Dr Sandra Garrido, Robin Fox and Elena Kats-Chernin.

#### Do We Need Photography-Specific Galleries in the 21st Century?

Creating the New Photographers' Gallery:

Brett Rogers, Director, The Photographer's Gallery, London, presented the lecture 'Do We Need Photography-Specific Galleries in the 21st Century? Creating the New Photographers' Gallery', at RMIT University. Brett Rogers was visiting Australia to participate in the *Making Change* exhibition and public programs at the College of Fine Arts (COFA),

University of New South Wales. Her visit was made possible through cooperation between Galleries UNSW at COFA and the Australian Centre for Photography, with support from the Australia Council for the Arts through the International Visitors Program.

Everybody is an Artist - Photography and Selfhood in the Work of Wendy Ewald

Coinciding with Wendy Ewald's exhibition *Making Models: the Collaborative Art of Wendy Ewald*, the US artist was in conversation with Louise Neri (Melbourne Festival Creative Associate Visual Arts) in a booked-out session on Thursday 17 October at CCP.

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#### Public Programs

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Robert Rooney: Movie Night

Visitors joined exhibition curators Maggie Finch and Patrick Pound at CCP for an informal viewing of Robert Rooney's movies. There was popcorn!

An Evening with Les Walking

CCP held a Q&A evening on digital imaging with educator Dr Les Walking.

What makes a great black and white photograph?

As part of the *CCP Salon*, CCP presented a forum of seven Melbourne identities talking about 'What makes a great black and white photograph?' Talking about their favourite black and white photograph were speakers Stuart Geddes, Designer and Founder of Chase & Galley; John Gollings, Photographer; Adam Harding, Director, Horsham Regional Gallery; Amita Kirpalani, Assistant Curator, ACMI; Christine Phillips, RMIT; Dylan Rainforth, Writer and Editor, Art Guide Australia; and Phoebe Whitman, Instagrammer and Interior Designer.

How to make a great black and white photograph: everything from shoot to print

This was a special opportunity to join Leica ambassador Nick Rains and Ilford ambassador Ian van der Wolde at CCP. These experts presented an illustrated demonstration of best practice in black and white photography from capture to print.

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 60 people attending each session. In 2013, five sessions with a total of 15 talks were presented. 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. Close to 500 people attended the 2013 talks, including an audience of 300 who joined Wendy Ewald on her Saturday afternoon opening event and walkthrough of the exhibition.

Artists and Curators who participated in 2012 floor talks were:

9 February

Josh Petherick, Susan Fereday, Steven Rhall and Katie Lee.

6 April

Jo Scicluna, Patrice Sharkey, Liang Luscombe, Taree Mackenzie and Lydia Wegner.

25 May

Polixeni Papapetrou, Daniel von Sturmer, Jessica McElhinney and Kawita Vatanajankur.

27 July

David Rosetzky in conversation with Naomi Cass and Kyla McFarlane.

12 October

Wendy Ewald and Louise Neri.

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#### Education Programs

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Rotary Youth Arts Project (RYAP)

CCP presented its ninth annual photography workshop for youth in the City of Yarra. The Rotary Youth Arts Project (RYAP) is a Dancehouse Community Outreach Project, supported by the City of Yarra, the Rotary Clubs of Richmond, Collingwood, Fitzroy and Brunswick, in collaboration with the Centre for Contemporary Photography and with the generous support of Vicki Vidor.

Young people living, studying or attending services in the City of Yarra were invited to participate in a photography workshop at the CCP. The 15-week course, presented by artist and educator Hanna Tai, covered a wide range of photography subjects and approaches to making work, including documentary photography, the urban environment, landscape, identity, abstraction and surrealism. Participants were given digital cameras for the duration of the course. They gained an understanding of the history of photography through excursions to art galleries and discussions about the work of key contemporary photographers. Classes also addressed how to present and discuss students' work, exhibition making, camera skills, terminology, photographic themes and strategies. Participants have adapted strategies and themes to suit their own lives and approaches in an exploration of identity and self. Those who completed the program were: Gowthaman, Irshad, Kajeepan, Lakshan, Mohammed, Mujtaba, Samira, Samantha Pascoe, Yananan and Yusuf. Participants were ably supported by Michael Meneghetti, RYAP Youth Worker and Rochelle le Pere, RYAP Project Coordinator.

On behalf of the participants, Dancehouse and CCP acknowledge and thank Vicki Vidor, City of Yarra, Fitzroy Learning Network, Rotary Clubs of Brunswick, Richmond, Fitzroy and Collingwood, Michaels and Rae & Bennett Gallery + Printers.

### Fitzroy Art Spaces Tour (FAST)

FAST is a CCP initiative designed to give young people a new pathway to explore contemporary art. Evolving out of a creative collaboration between four of Fitzroy's most exciting galleries, the program includes walking tours and a dedicated website. Galleries included CCP, Gertrude Contemporary, Seventh Gallery and Sutton Gallery. The program was developed with art education consultant, Melissa Bedford, who also conducts the tours.

In 2013 five tours were conducted for students and one was lead as a professional development opportunity for secondary school teachers. FAST is delivered in consultation with registered teachers through support from the Department of Education and Early Childhood Development (DEECD) via its Strategic Partnerships Program (SPP). The program supports the delivery of the Art Industry aspect of the VCE Studio Arts curriculum and was developed in consultation with the Victorian Curriculum and Assessment Authority (VCAA). The Daniel and Danielle Besen Foundation also supports this project.



CCP Limited Edition Fundraiser Event  
Photo: Tim Gresham

## Fundraising

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CCP's fundraising strategy includes a variety of sources that increase income and seek to provide sustainability for the organisation and provide unique returns to supporters.

CCP is effective in generating income through a wide range of sources. In 2013 CCP raised 60% of its annual income. This was generated through a variety of corporate and benevolent sponsors, as well as through fundraising activities such as the annual Limited Edition Print Fundraiser, the annual appeal and a Patrons Program. Diversity of income is also maintained through paid programs such as workshops and external projects.

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### Limited Edition Print

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On an annual basis CCP presents a Limited Edition Print Fundraiser as a major fundraising initiative. Drawing upon its longstanding position within contemporary photo-based art, CCP invites significant Australian artists to contribute a single work or suite of images.

In 2013, showcasing some of the best works in current Australian photographic practice, emerging and established CCP exhibiting artists Ross Coulter, Siri Hayes, Eliza Hutchison, Robert Rooney, David Rosetzky, Daniel von Sturmer and Lydia Wegner all provided works for exhibition and sale to raise funds for CCP. (page 30)

The exhibition included a special launch hosted by Leonard Vary, CCP Chair and Naomi Cass, CCP Director, with opening remarks by Jason Smith, Director, Heide Museum of Modern Art.

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

CCP is grateful to the artists and their representatives (Murray White Room, Melbourne; Neon Parc, Melbourne; Tolarno Galleries, Melbourne; Darren Knight Gallery, Sydney; Sutton Gallery, Melbourne; Anna Schwartz Gallery, Melbourne and Sydney; and Arc One Gallery, Melbourne) as well as principal partner, Corrs Chambers Westgarth Lawyers. Other supporters included Ed Dixon Food Design, Calendar Cheese, Cope-Williams Wines, Dulux, Splitrock and Tint Design.

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### Patrons Program

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In 2013 CCP enjoyed the support of nine Patrons (listed on page 69) a remarkable achievement for a small arts organisation. A dedicated group of CCP donors, the Patrons provide CCP not only with financial assistance, but also with advice, interest and engagement, for which CCP is grateful. Patrons enjoyed exclusive events in 2013 including a studio visit and cocktail party with Sydney-based photographer, Robyn Stacey for the Sofitel Melbourne Artist in Residence Program; an event with award-winning American

photographer Wendy Ewald, as part of the Melbourne Festival; and an opportunity to meet the highly-regarded artist Simryn Gill, who represented Australia at the Venice Biennale in 2013.

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#### CCP Shop

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In 2013, CCP combined forces with Third Drawer Down, a leader in artist-made museum products, who transformed the shop into a riot of artists' editions and photography-inspired gifts and products from around the globe. We thank Third Drawer Down for their generous support and commitment to CCP. We aim to continue collaborating with esteemed brands in the future.

## Publishing

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Seven catalogues were produced to accompany exhibitions for the 2013 program. All were full-colour, hard-copy publications which are also available on the CCP website as PDFs. CCP's Design and Communications Coordinator, Joseph Johnson, designed two of these publications.

One was produced with funding from the Gordon Darling Foundation for the exhibition *True Self: David Rosetzky Selected Works*. This 52-page publication featured an interview with the artist and texts by 12 Australian writers speaking from a wide range of disciplines, each addressing a single work. Johnson also designed *Polixeni Papapetrou: A Performative Paradox*, which was made possible by support from William Bowness.

Other catalogues included *Robert Rooney: The Box Brownie years 1956-58*; *After Images*, Daniel von Sturmer; *When Our Horizons Meet*, Jo Scicluna; *Folded Colour*, Lydia Wegner; and *The Object of Photography: a theory of photography in (my) pictures*, Susan Fereday. 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.

## Marketing & Communications

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### Website

The CCP website achieved 71,031 visitors and over 313,500 individual page views in 2013, according to Google Analytics.

In 2013 CCP recorded four lectures and panel discussions that are available for download from CCP's website. Podcasts were downloaded 25,980 times, greatly expanding CCP's audience for artistic and education content.

### Social media and subscribers

CCP's Facebook fans grew from 7,381 in 2012 to 9,468 by the end of 2013 with almost 1.5 million interactions. Twitter followers grew from 2,500 in 2012 to 3,513 by the end of 2013. CCP also joined Instagram accumulating 1,200 followers in 2013, and CCP email subscribers numbered approximately 5,500.

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### Media coverage

All CCP exhibitions received media coverage in 2013 in excess of line listings. The quality of press coverage was excellent, comprising reviews, previews, features and commentaries as well as listings. Coverage appeared in a diverse range of media including local, state and national newspapers; magazines and art journals; local/street press; other organisations' newsletters and email communications; national and international online media; blogs; social media; and radio.

Susan Fereday's exhibition *Infinite Image* received good media attention, including several features in *The Age* as well as a review by Robert Nelson. Her exhibition was also included in *The Melbourne Review* (online), *Vogue Living*, *Grazia*, *Time Out Melbourne* and *Art Collector* among others. *Kulin Project* by emerging artist Steven Rhall also attracted very good media attention with features in a wide range of diverse publications including *The Age Magazine*, *Time Out Melbourne*, *Melbourne Review* (online), *Raven Contemporary* and *Le Journal de la Photographie*. In addition, Rhall was also interviewed by Janina Harding and Kim Kruger on 3KND radio.

Dan Rule reviewed Jo Scicluna's exhibition for *The Age: Life and Style*, his review then also appeared in *The Sydney Morning Herald* (online). Scicluna's work also featured in several other publications including *Catalyst* (online), *Artabase* (online), *Melbourne Arts Club* blog (online), *Raven Contemporary* (online) and *Mildred* (online).

FX curated by Patrice Sharkey and Liang Luscombe was reviewed by Robert Nelson and *Robert Rooney: The Box Brownie years 1956-1958*, curated by Maggie Finch and Patrick Pound, had a full page feature in *The Big Issue*, as well as a significant review by Andrew Stevens in *The Age* which was also reproduced for *The Sydney Morning Herald* (online). Rooney also featured in *Red Magazine*, *Vogue Living*, *Catalyst* (online), *Photojournalism Now* (online) and *Le Journal de la Photographie* (online) as well as others.

Polixeni Papapetrou achieved good media attention for her survey exhibition *A Performative Paradox*, with many features in a variety of publications as well as a review by Dan Rule in *Raven Contemporary*. Daniel von Sturmer also attracted good media coverage with several features in *The Age* and other publications.

*True Self: David Rosetzky Selected Works* received very good media coverage with several significant reviews in publications including *Broadsheet* and *Raven Contemporary*, as well as a review by Andrew Stephens in *The Age*. *Making Models: The Collaborative Art of Wendy Ewald* received excellent media coverage including reviews in *The Age* by Robert Nelson and by Sonia Harford (Sonia Hartford's review also appeared in *The Brisbane Times*, *The Canberra Times* and *The Sydney Morning Herald*). Ewald was interviewed for radio stations and interviewed by Michel Lawrence (who also interviewed Louise Neri) for Inside Art TV; Channel 31—however, these interviews have not yet been broadcast.

CCP/City of Yarra Billboard artists Vivian Cooper Smith, Warwick Baker and Lillian O'Neil, all attracted some media attention. Other exhibitions were mentioned or included in broader reviews or articles, and/or appeared in online publications or blogs. The *CCP Salon* received good media attention and Lydia Weger, Josh Petherick, Katie Lee, Jessica McElhinney and Kawita Vatanajankur all had a number of press inclusions. CCP appeared regularly in *The Age*, *The Melbourne Arts Club* blog, *Zoom Fine Art Calendar*, *Artabase*, *Three Thousand* and the *Art Blart* blog by Marcus Bunyan.

Media partnerships in 2013 included *Art Guide Australia* and pro bono support from the fabulous PR team Max and You.

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### Visitor survey

In 2013 two visitor surveys were conducted in an effort to learn more about the Centre's audience and to receive feedback on CCP programs and services. Feedback is also sought from CCP Workshop participants and education program attendees. The following information was gained from the visitor surveys.

- 45% of visitors had not been to CCP before and 22% had been at least twice before in the last 12 months;
- The majority of visitors came specifically to see the exhibitions, with 10% visiting as 'passing traffic' or because they were attending CCP for a workshop;
- Word of mouth was the most prevalent means through which visitors heard of CCP, followed by CCP email, then internet and magazines/newspapers;
- 83% of visitors rated their visit as 'Good' or 'Very Good';
- Audience demographics for CCP are split almost equally between male and female visitors. The majority of visitors are aged between 19 and 35 years of age and are working part time and living in the inner city.

## Membership

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At the close of 2013, CCP had a membership base of 478 paid members, illustrating an enthusiastic level of support from the community and also indicating the desire to engage with CCP as more than an audience member.

Members were welcomed to an exclusive event in 2013 an evening tour of Roslynd Piggott's exhibition *Murmer* at the Johnston Collection.

Of CCP's current members 77% are full fee paying members, 23% are concession, and 1% have lifetime memberships. People often sign up for CCP membership to participate in popular workshops such as the Les Walking photography courses, and award exhibitions such as the *CCP Salon*.

## Volunteers

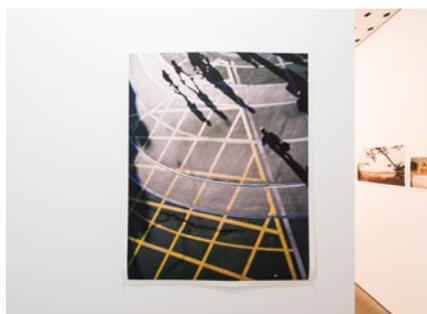
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In 2013 CCP staff supervised approximately 4,062 volunteer hours. CCP's volunteers provide visitor services, fulfil administrative duties, and support artists during installation. They provide hospitality services during exhibition openings and events and assist with the execution of public programs. 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 2013 program. The volunteers are listed on page 03 of this report.

# IN RESPONSE

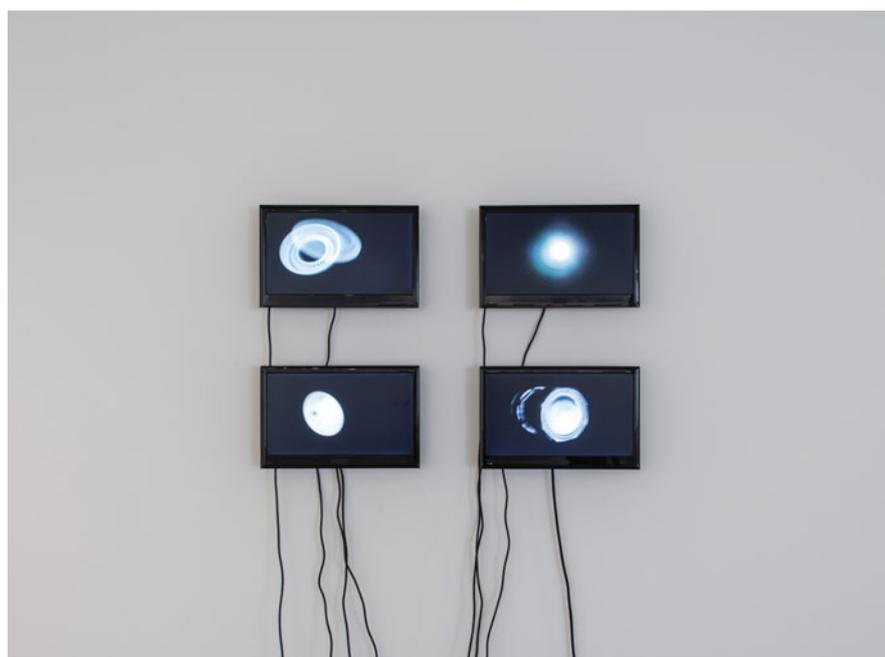
"By looking at and recording the environment, how we interact with it and how it impacts our behaviour, Rhall's *Kulin Project* aims to inform his audience about the different meanings of Country through his own investigations and discussions with indigenous and non-indigenous members of the wider community."

Nina Bertok, 'Steven Rhall and Susan Fereday at the CCP', *The Melbourne Review*



"This series explores current and historical narratives around relationships to land and perceptions of Aboriginal culture. Steven Rhall reflects on his experience as a Taungurung man, within the broader scope of contemporary Aboriginal identity. He has created a body of work that encourages dialogue through both what is present and what is absent."

*Raven Contemporary online*



"[Susan] Fereday has further explored the odd fascination of photography in a beautiful book which links the fuzzy visuality of mechanical images to various ontologies, from memory to sun worship."

At the CCP, you can contrast her ideas with Steven Rhall's *Kulin project*, which depicts sites with ambiguous memories. Concentrating on suburban zones of minimal prestige, Rhall documents how we've made recreational places so hard to love. The land that was once sacred can never recover its former intimacy, despite hosting clubs or being organised aesthetically around benches and tanbark.

As if extending Fereday's theory, Rhall shows how photography, which is stalked by ambiguities, perfectly captures subject matter that we feel ambivalent about."

Robert Nelson, 'Close encounters of the virtual kind through the lens' *The Age*

TOP TO BOTTOM  
Installation view

Steven Rhall  
*Kulin Project*

Photo: Ben Colson, 2013 Exhibition

Documentation intern, supported by Manfrotto

Installation view

Susan Fereday

*Infinite Image*

Photo: Ben Colson, 2013 Exhibition

Documentation intern, supported by Manfrotto

Installation view

Joshua Petherick

*Cusp and Cornice*

Photo: Ben Colson, 2013 Exhibition

Documentation intern, supported by Manfrotto



"Top of the list is the CCP, whose triple-barreled first offering for the year is typically abstract, amusing and provocative."

'What's On', *The Age*



"Young Rooney, who became a noted artist and photographer, as well as an arts writer for major newspapers, also demonstrated a flair for composition and an instinct for the appropriate moment to click his Brownie's shutter."  
 'Snapshot', *The Big Issue* 10

"Even in her earliest documentary-based images, Polixeni Papapetrou had a knack for capturing *the performative*."  
 'Around the galleries', *The Age*



"CCP is this magical place for me, and I've NEVER been disappointed. As a teenager growing up in the Western Port suburbs of the Pen-Lo, CCP was my beacon of light at the end of the dreary suburban tunnel. Two trains and a tram, a Melways in my backpack and my film camera carried me to the then, much smaller photography gallery. It didn't matter to me what show was on, it was all about knowing photography had a home, a future and a past."  
 J. Forsyth, Melbourne Arts Club blog

"Daniel von Sturmer's new body of images resemble an obscure visual code. Simple monochromatic dashes, squares and circles form a syntax of unspecified signs and symbols. But first glances can be deceiving."  
 Dan Rule 'In the Galleries', *The Age*



TOP TO BOTTOM  
 Installation view  
 Robert Rooney  
*The Box Brownie Years 1956-1958*  
 Photo: Tim Gresham

Installation view  
 Polixeni Papapetrou  
*A Performative Paradox*  
 Photo: Tim Gresham

Installation view  
 Daniel von Sturmer  
*After Images*  
 Photo: Tim Gresham

"... Even Cate Blanchett. In Rosetzky's 2008 portrait of her - showing as part of the Centre for Contemporary Photography's thorough survey of Rosetzky's work, *True Self*—she shimmers magnificently before our gaze, asking us to think about how we, she and the roles she plays mediate our sense of who she is."  
Andrew Stevens 'This camera never lies'  
*The Age*



"David Rosetzky is Melbourne's Andy Warhol.... A handsome exhibit of David's work opened Thursday night at the CCP, and what struck many of us was the cohesion of his vision, even from his art student days."  
Nat Thomas, *Posh Undies and The True Self*,  
CCAS Social Pages



#### RESPONSES FROM THE COMMENTS BOOK

"Made me sit still and look and listen"  
Laura

"Cool, odd, different, love the layout and design of TV screen backdrops. I like how the screens are offset."  
Anonymous

"Great display – interesting subject matter. Well executed"  
Olive & Fran Hamely (England)'

"Thought provoking exhibition, with a great variety of subjects – thoroughly enjoyable."  
Julie

"Few artists have been as selfless as Wendy Ewald. Her photographic practice is about people other than herself: not just other people as subject matter but other people as photographer. Instead of taking images of other people, she helps other people take images of themselves."  
Robert Nelson, 'When models drive the creative process', *The Age*

"Ewald, an award-winning American photographer, works closely with communities all over the world. She's not a photojournalist, however. The pictures she takes of and with children form a striking body of artworks to be exhibited..."  
Sonia Harford, *The Age*; *The Brisbane Times*; *The Canberra Times*; and *The Sydney Morning Herald*.



"Wendy Ewald's Centre for Contemporary Photography exhibition breaks new ground for exhibitions. Most of the photos aren't hers. They are the product of her teaching, mentoring and experimenting with children talking their own pictures!"  
Michel Lawrence 'Kids with cameras tell tales'  
*Inside Art TV* (online)

"I found Wendy Ewald's *Making Models* exhibition a magnificently poignant collection of artwork."  
Karla O'Connor 'Making Models: The Collaborative Art of Wendy Ewald', Melbourne Arts Club blog

TOP TO BOTTOM  
David Rosetzky  
*Portrait of Cate Blanchett 2008* (video still)  
Courtesy the artist and Sutton Gallery,  
Melbourne.

Installation view  
*True Self: David Rosetzky Selected Works*  
Photo: Tim Gresham

Installation view  
*Making Models: The Collaborative Art of Wendy Ewald*  
Photo: Lauren Dunn

2013

# FINANCIAL STATEMENTS

Special purpose financial statements for the  
financial year ended 31 December 2013



## 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 2013, the statement of profit or loss and other 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 67.

### *The Responsibility of The Committee for the Financial Report*

The Committee of the entity are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 3 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting requirements of the *Associations Incorporation Reform Act 2012* and are appropriate to meet the needs of the members. The responsibility of the Committee also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### *Auditor's Responsibility*

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 3, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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

The financial report has been prepared for distribution to the members for the purpose of fulfilling the committee's financial reporting requirements under the *Associations Incorporation Reform Act 2012*. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

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

### *Auditor's Independence Declaration*

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

### *Auditor's Opinion*

In our opinion, the financial report presents fairly, in all material respects, the financial position of the Centre for Contemporary Photography as at 31 December 2013 and its financial performance for the year then ended in accordance with the financial reporting requirements as described in Note 3.

### *Basis of Accounting and Restriction on Distribution and Use*

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 for the purpose of fulfilling the Centre for Contemporary Photography Inc's financial reporting requirements under the *Associations Incorporation Reform Act 2012*. 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, 29 April 2014

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

## Committees' declaration

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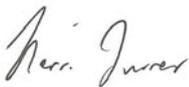
As detailed in Note 3 to the financial statements, the Association is not a reporting entity because in the opinion of the Committee there are unlikely to exist users of the financial statements who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, these special purpose financial statements have been prepared to satisfy the Committees' reporting requirements under the *Associations Incorporation Reform Act 2012*.

The Committee declares that:

- (a) in the Committees' opinion, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable; and
- (b) in the Committees' opinion, the attached financial statements and notes thereto are in accordance with the *Associations Incorporation Reform Act 2012*, 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, 29 April 2014

Statement of profit or loss and other comprehensive  
income for the year ended 31 December 2013

	Note	2013 \$	2012 \$
<b>Continuing operations</b>			
Revenue		220,019	237,574
Sponsorship and Fundraising income		134,551	226,781
Arts Victoria Grant income		107,060	147,845
Australia Council Grant income		95,991	33,872
VAC Strategy Grant income		130,780	127,728
Other income		117,976	82,065
Occupancy expenses		(132,675)	(113,235)
Employee benefit expenses		(403,352)	(444,650)
Administration expenses		(96,706)	(100,314)
Program expenses		(264,037)	(169,729)
Profit/(Loss) before tax	4	(90,393)	27,937
Income tax expense	3(a)	—	—
<b>Profit/(Loss) for the year</b>		<b>(90,393)</b>	<b>27,937</b>
<hr/>			
Other comprehensive income		—	—
<b>Total comprehensive profit/(loss) for the year</b>		<b>(90,393)</b>	<b>27,937</b>

Notes to the financial statements are included on pages 61 to 67.

Statement of financial position  
as at 31 December 2013

	Note	2013 \$	2012 \$
<b>Current Assets</b>			
Cash and cash equivalents	11(a)	525,531	487,742
Trade and other receivables	5	30,286	142,983
Inventories	6	1,905	5,133
Other assets	8	8,558	9,381
<b>Total current assets</b>		566,280	645,239
<b>Non-current assets</b>			
Plant and equipment	7	72,721	123,264
<b>Total non-current assets</b>		72,721	123,264
<b>Total assets</b>		639,001	768,503
<b>Current liabilities</b>			
Trade and other payables	9	126,677	166,792
Provisions	10	51,383	50,293
<b>Total current liabilities</b>		178,060	217,085
<b>Non-current liabilities</b>			
Provisions	10	1,508	1,592
<b>Total non-current liabilities</b>		1,508	1,592
<b>Total liabilities</b>		179,568	218,677
<b>Net assets</b>		459,433	549,826
<b>Members funds</b>			
Retained funds		459,433	549,826
<b>Total members funds</b>		459,433	549,826

Notes to the financial statements are included on pages 61 to 67.

Statement of changes in equity  
for the year ended 31 December 2013

	Retained funds \$	Total \$
Balance at 1 January 2012	521,889	521,889
Profit for the year	27,937	27,937
Total comprehensive income for the year	27,937	27,937
<b>Balance at 31 December 2012</b>	<b>549,826</b>	<b>549,826</b>
Loss for the year	(90,393)	(90,393)
Total comprehensive loss for the year	(90,393)	(90,393)
<b>Balance at 31 December 2013</b>	<b>459,433</b>	<b>459,433</b>

Notes to the financial statements are included on pages 61 to 67.

Statement of cash flows for the  
year ended 31 December 2013

	Note	2013 \$	2012 \$
<b>Cash flows from operating activities</b>			
Receipts from members, customers and grants		982,522	889,101
Payments to suppliers and employees		(962,611)	(876,086)
Interest received		18,966	19,690
Net cash generated by operating activities	11(b)	38,877	32,705
<b>Cash flows from investing activities</b>			
Payments for plant and equipment		(1,087)	(1,362)
Net cash used in investing activities		(1,087)	(1,362)
<b>Net increase in cash and cash equivalents</b>		37,789	31,343
<b>Cash equivalents at the beginning of the year</b>		487,742	456,399
<b>Cash equivalents at the end of the year</b>	11(a)	525,531	487,742

Notes to the financial statements are included on pages 61 to 67.

## 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 is a not for profit organization.

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 also 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 119 'Employee Benefits (2011)' and AASB 2011-10 'Amendments to Australian Accounting Standards arising from AASB 119 (2011)'

In the current year, the Association has applied AASB 119 (as revised in 2011) 'Employee Benefits' and the related consequential amendments for the first time. AASB 119 (as revised in 2011) changes the accounting for defined benefit plans and termination benefits.

AASB 2011-9 'Amendments to Australian Accounting Standards – Presentation of Items of Other Comprehensive Income' [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049]

Split other comprehensive income between items that will be reclassified to P&L and those that will not be reclassified

#### **Standards and Interpretations issued not yet effective**

At the date of authorisation of the financial report, a number of Standards and Interpretations were in issue but not yet effective.

Standard/ Interpretation	Effective for annual reporting periods beginning on or after	Expected to be initially applied in the financial year ending
AASB 2013-9 'Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments'	<b>Part B – Materiality</b> 1 January 2014 <b>Part C – Financial Instruments</b> 1 January 2014	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 Reform Act 2012*.

#### **Statement of compliance**

The financial statements have been prepared in accordance with the *Associations Incorporation Reform Act 2012*, 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*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.

### 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	10 years

#### (e) Grants

- Government Grants: Recurring:  
Grants are awarded on an annual or triennial basis and accounted for within the periods granted.
- Government Grants: Project/Philanthropic:  
Grants awarded on a project basis and accounted for as project progresses.
- 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:

- 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
- 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.

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

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
- (a) 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.

Grant Revenue

Grant revenue and other contributions are recognised when the Association obtains control of the contribution or right to receive the contribution and it is probable that the economic benefits comprising the contributions will flow to the Association.

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.

	<b>2013</b>	<b>2012</b>
	<b>\$</b>	<b>\$</b>

#### **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	18,966	19,690
Remuneration of auditor (i)	(6,900)	(7,000)
Depreciation of non-current assets	(51,631)	(51,588)

(i) The auditor of the Association is Deloitte Touche Tohmatsu

#### **5. Trade and other receivables**

Trade receivables	18,952	136,498
Goods and services tax recoverable	10,910	4,009
Other receivables	424	2,476
	<b>30,286</b>	<b>142,983</b>

#### **6. Inventories**

Finished goods - at cost	1,905	5,133
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#### **7. Plant and equipment**

Plant and equipment at cost	96,200	95,112
Less accumulated depreciation	(68,062)	(62,871)
	<b>28,138</b>	<b>32,241</b>

Leasehold improvements at cost	476,041	476,041
Less accumulated depreciation	(431,458)	(385,018)
	<b>44,583</b>	<b>91,023</b>

<b>Total plant and equipment</b>	<b>72,721</b>	<b>123,264</b>
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	<b>2013</b>	<b>2012</b>
	<b>\$</b>	<b>\$</b>
<b>8. Other assets</b>		
Prepayments	8,378	9,201
Bond	180	180
	<u>8,558</u>	<u>9,381</u>

**9. Trade and other payables**

Trade payables	9,840	16,425
Income in advance	85,838	128,464
Other payables	30,999	21,903
	<u>126,667</u>	<u>166,792</u>

**10. Provisions**Current

Employee benefits	51,383	50,293
-------------------	--------	--------

Non-Current

Employee benefits	1,508	1,592
-------------------	-------	-------

	2013	2012
	\$	\$

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**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:

Cash and cash equivalents	525,531	487,742
---------------------------	---------	---------

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

Profit/(Loss) for the year	(90,393)	27,937
----------------------------	----------	--------

Depreciation	51,631	51,588
--------------	--------	--------

**Changes in net assets and liabilities:**

## (Increase)/decrease in assets:

Trade and other receivables	112,697	(91,762)
-----------------------------	---------	----------

Inventories	3,228	(3,415)
-------------	-------	---------

Other assets	823	271
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## Increase/(decrease) in liabilities:

Trade and other payables	2,511	18,042
--------------------------	-------	--------

Income in advance	(42,626)	34,644
-------------------	----------	--------

Provisions	1,006	(4,600)
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Net cash generated by operating activities	38,877	32,705
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	<b>2013</b>	<b>2012</b>
	<b>\$</b>	<b>\$</b>
<b>12. Commitments for expenditure</b>		
<i>Operating lease commitments</i>		
Not longer than 1 year	79,551	76,491
Longer than 1 year but not longer than 5 years	20,705	19,909
	100,256	96,400

The operating lease relates to the property leased at 404 George Street Fitzroy Victoria 3065 with a lease term of 2 years and an option to renew for one further term of 2 years. The operating lease contains a market review clause that can be conducted at the beginning of each further term.

### **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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Adobe  
 Anna Schwartz Gallery, Melbourne and Sydney  
 Arc One Gallery, Melbourne  
 Art Guide Australia  
 Arts Victoria's Touring Victoria Program  
 Australian Centre for Photography  
 Bond Imaging  
 Calendar Cheese  
 Colour Factory  
 Cope-Williams Winery  
 Darren Knight Gallery, Sydney  
 Ben Colson  
 Pat Corrigan AM  
 Ross Coulter  
 Crumpler  
 Dulux  
 Lauren Dunn  
 Durloid  
 Willem-Dirk du Toit  
 Gitzo  
 Siri Hayes  
 Eliza Hutchison  
 Ilford

International Art Services  
 JCP Studios and Fini Frames  
 Kata  
 Kayell  
 Paul Knight  
 Leica  
 Lomography  
 Photographic Imaging College  
 Photography Studies College  
 Manfrotto  
 Max & You  
 Michaels  
 MPD Printers  
 Murray White Room, Melbourne  
 Neon Parc, Melbourne  
 Robert Rooney  
 David Rosetzky  
 RYAP  
 Sofitel Melbourne on Collins  
 Splitrock  
 Sarah Sproule  
 Strange Neighbour  
 Sutton Gallery, Melbourne

Daniel von Sturmer  
 Third Drawer Down  
 Tint Design  
 Tolarno Galleries, Melbourne  
 Unique Floors  
 Lydia Wegner  
 Woodworks Framing  
 7-Eleven