



CENTRE FOR
CONTEMPORARY
PHOTOGRAPHY

ANNUAL REPORT

2014



Centre for Contemporary Photography

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COVER IMAGE
Polly Borland
Wonky IV 2013
Courtesy the artist and Murray White
Room, 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 practicing 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.



Artist Talk
Patrick Pound
Photo: Lauren Dunn

STAFF VOLUNTEERS & INTERNS

Staff

Director
Naomi Cass

General Manager
Missy Saleeba
Pollyanna Whitman (until April 2014)

Gallery Manager
Pippa Milne

Assistant Gallery Manager
Michelle Mountain

Managing Curator
Karra Rees

Associate Curator
Dr. Kyla McFarlane

Design & Communications Coordinator
Joseph Johnson

Bookkeeper
Lily Wang

Special Projects
Melissa Bedford, Education Officer for FAST

Volunteers & Interns

CCP would like to thank its many talented volunteers and interns who assisted in 2014. We gratefully acknowledge all of you.

Volunteers

Sue Neal, Eloise Barbagallo, Kylie Chan, Karina Kusdinar, Grace Slonim, Ellenie Zahariou, Teresa Noble, Vanessa King, James Dear, Fiona Shewan, Melissa Edwards, Rita McNeill, Claire Hicks, Kimberly Summer, Leah Anderson, Brigid Reid, Ruth Clifford, Brooke Daly, James Whiting, Lili Birchall, Jacqueline Hanlin, Ashlee Hope, Wil Polson, Maureen Flannery, Alice Hutchison, Adelina Onicas, Alison Postma, Mia Trnka, Jesse Corcoran, Rebecca Edwards, Stephanie Kirkbright, Shasha Gan, Jasmine Moston, Kati Javan, Sinead Kennedy, Laura Harding, Alicia Stewart, Jessica Mumby-Price, Amelia King, Jo Persson, Kira Doult, Valentina Arango, Erin Wallace, Kate Golding, Jennifer Segrave, Felix Wilson, Elizabeth Hughes, Amelia Stewart, Nik Lee, Robyn Daly, Rebecca Capp, Sophie Prince, Madelyn Pickersgill, Ellen Rafferty, Rahela Marijanovic, Emma Mackenzie, Matthew Lindsay, Alisha Abate, Tess Saunders, Gina Marie Cawley, Therese Jenkins, Calum Alexander, Asta Cameron, Jennifer Dean, Karina Miriklis, Kate Sheffield, Alice Deane, Hanann Al Daqqa, Andrew Power, Tegan Mays, Ari Hunter, Poppy Saxton, Monique Snepvangers, Emma McEvoy, Charlotte Hickmott, Jasmine Pickup, Pauline Leveque, Brooke Morison, Brigid Green, Ella Palij, Eloise Sim, Adam Hammad, Agata Krajewska.

Interns

Sievers Intern – Philippa Brumby
Communications Intern – Melissa Edwards
Press Archive Intern – Brigid Reid
Membership Drive Intern - Jacqueline Hanlin
Masterclass Intern – Wil Polson
Salon Intern – Rebecca Edwards

BOARD

Leonard Vary (Chair)

Subcommittees: Government Relations;
Premises

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

Leonard is a director of the Malthouse Theatre, a past Vice President of the Melbourne International Arts Festival and a Fellow of the Australian Institute of Company Directors.

Prior to his appointment to The Myer Foundation and Sidney Myer Fund, Leonard was an Executive Director of the Fox Private Group and the General Counsel and a Director of the Linfox Group. Earlier in his career Leonard was in private practice at Clayton Utz, a leading Australian law firm.

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

Barbara Hyman (Deputy Chair)

Deputy Chair
Subcommittee: Fundraising

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

Kerri Turner (Treasurer)

Subcommittees: Finance; Fundraising

Kerri 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. Kerri is also a Non-Executive Director of the Malthouse Theatre. Until September 2012 Kerri was a Director at Ernst & Young and is a registered Chartered Accountant. Turner completed a Masters of Business Administration in 2006.

Felicity Allen

Subcommittees: Government Relations

Felicity 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. Felicity 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.

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

Jane Hodder

Subcommittee: Premises

Jane is a partner in the real estate group of Herbert Smith Freehills. Jane has a 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 twenty-plus years through advising clients and bringing together parties on a range of transactions and is committed to the betterment of those industries.

Jane 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.

Jane 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

Subcommittee: Fundraising

Michael 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. Michael was Artistic Director of the Malthouse Theatre, Melbourne from 2004 to 2010.

Michael recently directed the feature film *The Boy Castaways* that premiered at The Adelaide Film Festival 2013, and an indigenous version of *King Lear* called *The Shadow King* that was performed as part of the 2013 Melbourne Festival, and the Sydney, Perth, Adelaide and Brisbane Festivals in 2014.

Michael is also an investor and philanthropist.

Dr. Daniel Palmer

Subcommittee: Exhibition Advisory Committee

Daniel 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 writing 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 writing in scholarly journals. He is currently writing a book on collaboration in photography.

Darren Sylvester

Subcommittee: Exhibition Advisory Committee

Darren 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. Darren 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. Darren 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. Darren Sylvester is represented by Sullivan+Strumpf, Sydney.

Genevieve Brannigan

Subcommittee: Fundraising

Genevieve is a communications and marketing expert who has provided strategic communications counsel and led award-winning campaigns for blue chip national, multinational and government clients in the Asia Pacific region, Europe and the United States.

In 2007, after a number of senior agency and in-house roles, Genevieve cofounded and led icon.pr. As CEO she developed the agency's digitally led methodologies and spearheaded the agency's rapid growth into one of Melbourne's largest agencies. In 2011 Genevieve founded Communications Collective, honing her focus to luxury brands, architecture and development. The agency has offices in Melbourne and New York and consultants in Sydney.

Genevieve holds a Bachelor of Business from RMIT University and an Advanced Diploma in Public Relations from Swinburne University and is a member of Public Relations Institute of Australia and the Australian Marketing Institute.

Jane Grover

Subcommittee: Fundraising

Jane is the Chief Executive Officer of the Southern Metropolitan Cemeteries Trust (SMCT) reporting through to the Chair. In addition she is a member of the Ministerial Advisory Committee for the Department of Health and Chair of the Essendon Women's Network, the Coterie group tailored to the Women who support the Essendon Football Club. Jane holds a Graduate Diploma in Business Administration, is a Member of the CEO Institute, Williamson's Fellow and also a Fellow of the Australian Institute of Company Directors.

Amy Hill (Board Support)

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

Amy 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	6
Jane Hodder	8	5
Michael Kantor	1	1
Daniel Palmer	8	7
Darren Sylvester	8	7
Genevieve Brannigan	3	3
Jane Grover	3	3



Installation view
Damiano Bertoli
Continuous Moment: Sordid's Hotel
Photo: J Forsyth

EXHIBITION ADVISORY COMMITTEE

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

Serena Bentley

Assistant Curator for Contemporary Art, National Gallery of Victoria

Amy Marjoram

Artist, editor and curator



Installation view
Tony Garifalakis
Angels of the Bottomless Pit
Photo: J Forsyth

JENNIFER PHIPPS

1944–2014

Curator and author Jennifer Phipps was a valuable member of the CCP Board from 1991–1996. A brilliant curator, Phipps had a broad range of interests across art and music, including work from Australia, New Zealand, East Timor and the Pacific. Hugely supportive of artists, her curatorial work was highly imaginative, bold and intelligent. Before her death she established the Oceania Women's Fund to be administered by the Queensland Art Gallery/Gallery of Modern Art, to 'support contemporary women artists of Melanesia, Micronesia and Polynesia to make and produce work in their own countries'.



Robert Rooney
Jennifer Phipps, July 1978, image courtesy
the artist, Darren Knight Gallery, Sydney, and
Tolarno Galleries, Melbourne

CHAIR'S REPORT

In 2014 Centre for Contemporary Photography (CCP) strode boldly into a future that draws new audiences to photographic and video art by inspiring new artists and commissioning the best that our sector has to offer. We work in an illuminating medium, in more ways than one, and 2014 saw CCP shine a light on important new works by individuals, ground breaking thematic exhibitions, masterclasses, seminars and conversations, all the while shepherding that light out into the community through touring exhibitions.

Now in the first year of three-year support from Arts Victoria through the Organisations Investment Program and midway in the cycle of Australia Council support, I thank both agencies for the important 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 and donors (listed on page 64) who provide valued support. On behalf of the CCP Board and staff I particularly wish to thank CCP Patrons for their critical, inspirational support.

I would like to recognise the committed team of regular volunteers who work at CCP. This special group of contributors (listed on page 3) possesses a generosity from which we all benefit and makes CCP a place you want to visit over and over again.

The CCP Board remains dynamically engaged in future-proofing the organisation to ensure its ongoing vitality 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.

This year marks a period of planned change for the CCP Board. In this, my last report as Chair of CCP, I acknowledge and thank retiring members and recognise the length of their service as well as the extraordinary contributions each have made: Daniel Palmer (2005-2014), Felicity Allen (2009-2014), Barbara Hyman (2010-2014), Michael Kantor (2012-2014) and Darren Sylvester (2011-2014). I have worked closely with Board member Jane Hodder who now assumes the role of Chair and I look forward to CCP's continued success under her most able stewardship.

Finally, I would like to acknowledge the commitment and effort of the CCP staff and thank them for their work throughout 2014. 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.

Leonard Vary
Chair, Centre for Contemporary Photography



ABOVE
Installation view
Cerebus (Karl Hyde, Toru Yoshikawa and
John Warwicker)
Prowl
Photo: J Forsyth

DIRECTOR'S REPORT

Visitors were drawn to Centre for Contemporary Photography (CCP) in 2014 to be inspired, challenged and to keep an eye on emerging talent. Iconic Australian photographs by Wolfgang Sievers (1913 – 2007), drew many to explore the work of six early-career artists commissioned to respond to his life and work. Visitors were intrigued to see the only Australian exhibition of recent hand-printed gelatin silver photographs by Vivian Maier (1926 – 2009), popular and controversial American photographer, while others came to see new work by established Australian photographic artists, Polly Borland and Paul Knight, now living aboard. A record number of visitors came to view *CCP Salon*, Australia's largest open-entry photography award and exhibition. Opportunity was also provided for professional and amateur alike to develop their own practice through public programs, workshops and masterclasses.

In a welcome new partnership, Perimeter Books ensured that the best in local and international photography book publishing remains at the heart of CCP's nautilus galleries.

Exhibitions

In 2014, CCP exhibitions arose from intimate personal zones, such as in the work of Jack Mannix (NSW), Hanna Tai (Vic) and Laura Hindmarsh (Tas). Artists wrangled history, popular culture and social issues in dramatic and unexpected ways through solo exhibitions by Damien Bertoli (Vic), Cyprien Gaillard (FR), Mathieu Gallois (NSW), Tony Garafakakis (Vic) and Polly Borland (USA). Technology was pushed in Sandra Parker's installation (with Rhian Hinkley) (Vic) and photography's meaning was unpacked by Paul Knight (UK). The street continued to hold attention, in the work of Cerebus (Karl Hyde (UK), Toru Yoshikawa (Japan) and John Warwicker (Vic). Guest curator Jan Bryant wove poetic reflections on the original and the copy through work by Jean-Francois Guiton (FR), Tamsin Green (Vic), Alex Monteith (NZ) and Mario Pfeifer (DE).

Pat Brassington (Tas) generously shared a glimpse into her work in an enlightening exhibition of source materials from her studio, as well as presenting the glorious 2014 Limited Edition Print fundraiser, *Quiescent 2014*, with support from her representatives Arc One Gallery, Melbourne; Stills Gallery, Sydney; and Bett Gallery, Hobart.

In 2014 CCP undertook two ambitious curatorial projects. *The Sievers Project*, curated by Kyla McFarlane and Naomi Cass, presented commissions by early career artists, Jane Brown, Cameron Clarke, Zoë Croggon, Therese Keogh, Phuong Ngo and Meredith Turnbull (Vic) who were invited to respond to the life and work of Wolfgang Sievers whose iconic black and white handprints were also exhibited. A parallel version of this exhibition was presented at the Melbourne Art Fair. *Crossing Paths with Vivian Maier* presented Maier's work alongside photography, video and installation by Cherine Fahd (NSW), Gabriella Mangano and Silvana Mangano (Vic), Debra Phillips (NSW), Patrick Pound (Vic), Clare Rae (Vic), Simone Slee (Vic), David Wadeldon and Kellie Wells (Vic), curated by Karra Rees, Louise Neri and Naomi Cass for the Melbourne Festival.

CCP Members were treated to a number of special events in 2014 and the largest ever *CCP Salon*, presented by Leica and Ilford, provided opportunity for CCP Members and our broader Australian audience to exhibit their own photography and video, professionally installed within the context of public programs and curated spaces.

Contemporary practice ventured into the public domain in George Street through CCP's Night Projection Window and further east to Collingwood through the CCP/City of Yarra Billboard, curated by Karra Rees, presenting monumental panels by Lillian O'Neil (NSW) and Izabela Pluta (NSW). Further afield, CCP was represented at the Melbourne Art Fair with *The Sievers Project*, Polly Borland's *Wonky* toured to our regional partners, Horsham Regional Art Gallery, while *True Self: David Rosetzky Selected Works* continued its national tour.

Public and education programs

Artists provided welcome floor talks for their exhibitions. In addition, CCP relished in partnering with organisations to expand the conversation around contemporary creative and curatorial practice. Public programs were presented with generous support from RMIT; Leica; Ilford; the Melbourne Festival, the ARC Centre of Excellence for the History of Emotions, The University of Melbourne; and the Robin Boyd Foundation.

Dr Les Walking presented his longstanding workshop series enabling professional development for emerging and established photographers. Masterclasses expanded opportunities providing access to highly regarded practitioners in small, focused classes.

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, the Rotary Clubs of Richmond, Collingwood, Fitzroy and Brunswick, in collaboration with CCP. This year the program was presented for students from Collingwood College.

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.

Echo Chamber was the first in an ongoing occasional series where early-career researchers present papers and lead conversations on photography and related fields.

Communicating

With a growing and robust voice, social media enabled CCP to engage far beyond our walls in an activated manner in 2014. With generous



support from the Besen Family Foundation. CCP produced a handsome catalogue to accompany *The Sievers Project* (Shortlisted for a MAPDA 2015 Award). Artists also generated catalogues for a suite of exhibitions.

Financials

Remarkably effective in generating income from a broad range of sources, coupled with close management of expenditure, and delivery of a remarkable program, 2014 nevertheless presented challenges in meeting targets. Fortunately CCP was able to cover losses in 2014 and tirelessly works towards sustainability in the future.

Major Funding, supporters and partnerships

Major Funding of 40% of CCP's total income 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 provided critical financial support and encouragement to CCP, for which we are grateful. CCP Membership is also a valued source of income.

A number partnerships enable CCP to flourish, and we gratefully acknowledge: Melbourne Festival; Next Wave Festival; DEECD; City of Yarra; Besen Family Foundation; Lovell Chen Architects and Heritage Consultants; Robin Boyd Foundation; Goethe-Institut Australien; MADA; Melbourne Art Fair; Horsham Regional Art Gallery; Next Wave Festival; Centre for the History of Emotions; Corrs Chambers Westgarth; Sofitel on Collins; Sun Studios; NETS; EPSON; Colour Factory; Arc One Gallery; Murray White Room; Neonparc; Tint Design; Leica; Ilford and ROTARY.

In praise

Talented and generous artists form the core of CCP activities and I thank them for their engagement, while volunteers, including CCP Board, also provide enduring contributions to the organisation. 2014 saw the departure of CCP's remarkable General Manager, Pollyanna Whitman and we acknowledge her dynamic contribution to CCP. We welcome Missy Saleeba who has taken up the position with great gusto and skill. With respect, I acknowledge CCP staff for their stellar contributions in making CCP such a relevant and effective contemporary art space.

Special mention is made this year of the photographers J Forsyth and Lauren Dunn who document CCP exhibitions and events.

Pictured is the set—empty of CCP Board and Staff—following a staged photograph by Anne Zahalka to mark the end of the tenure for valued Board Members including Leonard Vary, CCP Chair (2008 - 2014). Based on a 17th century Dutch painting, by Bartholomeus van der Helst, this image recognises a bountiful era, respectful of its past and optimistic about the future, signified by the view through CCP's entrance on George Street. Gathered are the tools of our trade: technology, spirit levels, gloves, signage, clean drop cloths, bread and ale for sustenance and celebration. I acknowledge and thank departing Chair and Board Members, Leonard Vary, Daniel Palmer (2005 - 2014), Felicity Allen (2009 - 2014), Barbara Hyman (2010 - 2014), Michael Kantor (2012 - 2014) and Darren Sylvester (2011 - 2014). Each brought to the organisation commitment and a desire to see this small organisation flourish in the service of contemporary photography, video and the broader community.

Anne Zahalka with Andrey Walkling
*After Changing of the Guard (CCP Board
 and Staff, December 2014)*

2014

EXHIBITION PROGRAM

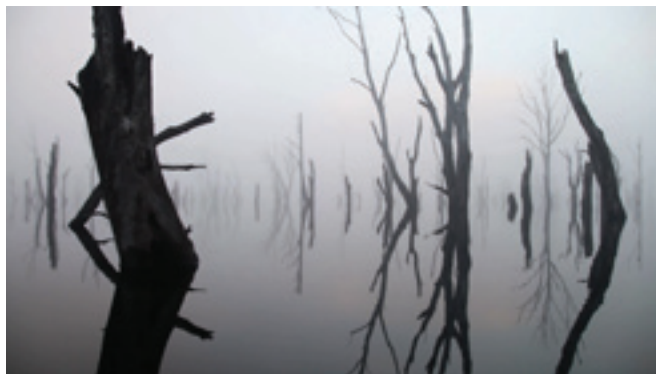
16.12.2013—05.02.2014	07.02.2014—23.03.2014	28.03.2014—25.05.2014	13.06.2014—31.08.2014
SUMMER NIGHT PROJECTION WINDOW David Stephenson and Martin Walch	GALLERY ONE Mathieu Gallois GALLERY TWO Jean-Francois Guiton, Tamsin Green, Alex Monteith and Mario Pfeifer GALLERY THREE Damiano Bertoli GALLERY FOUR Sandra Parker (with Rhian Hinkley) NIGHT PROJECTION WINDOW Hanna Tai	GALLERY ONE Polly Borland GALLERY TWO Jack Mannix GALLERY THREE Tony Garifalakis GALLERY FOUR Cyprien Gaillard NIGHT PROJECTION WINDOW Laura Hindmarsh	GALLERY ONE Paul Knight GALLERIES TWO, THREE AND FOUR Jane Brown, Cameron Clarke, Zoe Croggon, Therese Keogh, Phuong Ngo, Meredith Turnbull and Wolfgang Sievers NIGHT PROJECTION WINDOW Cerebus: Karl Hyde, Toru Yoshikawa and John Warwicker
05.09.2014—21.09.2014	03.10.2014—26.10.2014	14.11.2014—13.12.2014	15.12.2014—18.02.2015
ALL GALLERIES <i>CCP Fundraiser</i> Pat Brassington	ALL GALLERIES Cherine Fahd, Vivian Maier, Gabriella Mangano and Silvana Mangano, Debra Phillips, Patrick Pound, Clare Rae, Simone Slee, David Wadelton and Kellie Wells	ALL GALLERIES <i>CCP Salon</i>	SUMMER NIGHT PROJECTION WINDOW Matthew Harris

SUMMER NIGHT PROJECTION WINDOW

16 December 2013—
5 February 2014

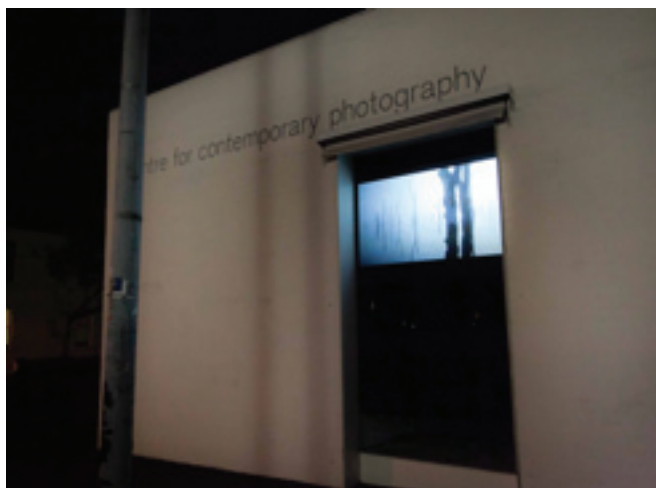
David Stephenson and Martin Walch

The Derwent Project



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

EXHIBITIONS

7 February—
23 March

Mathieu Gallois

Wellington



Gallery 1

Mathieu Gallois' project centres on the history and community of Wellington, a small town located in central New South Wales, traditional home to the Wiradjuri people. Gallois' grandfather Ernest Moulton (1905–1966), a British migrant who settled in Wellington in 1944, purchased the local paper, *The Wellington Times*, and as editor became a prominent conservative voice in the community for the next twenty-one years. Taking form as an historical analysis *To Move Forward To Destiny of Full Equality: The Wellington Times 1944–1965* (2012) features a series of twenty-one front pages of the paper selected for their rare reference to the Aboriginal communities of the region.

Wellington (2012) is a seventy-page newspaper-style publication featuring contributions by and perspectives on the local Aboriginal community as a gesture toward writing their narratives back into the recorded history of the area. *Wellington* draws upon the stories and views of the Aboriginal community as well as contributions from the artist and a number of prominent social historians to chart the history of the Wiradjuri people's post-European colonisation and to contextualise their current situations. The publication represents two years of research and community engagement that has manifested in the publication being widely distributed as an insertion within *The Wellington Times* in late 2012. The *Wellington* projects represent an intimate history of Wellington's race relations, the processes of colonisation and the community's tentative steps towards reconciliation, highlighting some of the complexities of cross-cultural engagement as well as issues of censorship and selective historicising.



ABOVE
Mathieu Gallois

To Move Forward To Destiny of Full Equality: The Wellington Times 1944–1965 2012 (detail)
Courtesy the artist.

LEFT
Installation view
Mathieu Gallois
Wellington
PHOTO J Forsyth

Jean-Francois Guiton, Tamsin Green,
Alex Monteith and Mario Pfeifer

A Taste of Ashes Fills the Air



LEFT
Tamsin Green
Everywhere 2014 (detail)
Courtesy the artist.

RIGHT
Installation view
Jean-Francois Guiton, Tamsin Green,
Alex Monteith and Mario Pfeifer
A Taste of Ashes Fills the Air
PHOTO: J Forsyth

Gallery 2



The works in this show were chosen for a certain sensibility: light, layered, faint...

/ Action folding slowly into a consideration of form
/ Images of landscapes faintly marked by reflections of interiors
/ Text activating the infinite potential of search engine images
/ Still images animated by film...

In each case, the original is lightly destabilised with every attempt to understand it.

Damiano Bertoli

Continuous Moment: Sordid's Hotel



Gallery 3

Continuous Moment: Sordid's Hotel is the third instalment of Melbourne-based artist Damiano Bertoli's research into two interpretations of Pablo Picasso's play *Le Désir Attrapé par la Queue* (*Desire Captured by the Tail*): a 1944 reading in Picasso's studio featuring members of the Parisian intellectual scene; and a 1967 production organised by French artist Jean-Jacques Lebel in Saint Tropez. Drawing on a limited archive of photographs and anecdotes, Bertoli presents a spatial collage or performance document that recontextualises the play, creating a 'continuous moment' through and across time.

Bertoli's project explores the complexity of appropriation and the idea of revisiting historical works or events. Picasso's text was itself informed by Plato's symposium, Dada, and Surrealism and psychoanalysis. Written against the backdrop of wartime Paris, its premiere performance in 1967 as a psychedelic Happening negotiated late-1960s counterculture; now considered in terms of contemporary art practice, the play operates as a temporal pivot point.



OPPOSITE PAGE (TOP TO BOTTOM, LEFT TO RIGHT)
Sandra Parker (with Rhian Hinkley)
Three Angles 2012 (video still)
Courtesy the artist.

Installation view
Sandra Parker (with Rhian Hinkley)
Three Angles 2012
PHOTO: J Forsyth

Hanna Tai
Come to me 2014 (video still)
Courtesy the artist.

Installation view
Hanna Tai
Come to me 2014
PHOTO: J Forsyth

TOP
Installation views
Damiano Bertoli
Continuous Moment: Sordid's Hotel
PHOTO: J Forsyth

BOTTOM
Damiano Bertoli
Continuous Moment: Big Foot's Studio (Exterior) 2013
Courtesy the artist.

Sandra Parker (with Rhian Hinkley)

Three Angles

Gallery 4

A single-channel interactive video installation, *Three Angles* invites a personalised, intimate and direct engagement between an on-screen performer and a solitary viewer. The work stems from Parker's interest in the relationship between perception and physical proximity, and explores how where we situate ourselves spatially changes the physical, psychological and emotional interaction between one individual and another. *Three Angles* aims to create an experience for the viewer that highlights the sensory and physical connection between one body and another; questioning if it is possible to blur the boundary between the physical presence of the subject on-screen and the viewer, and by extension, one human being and another.

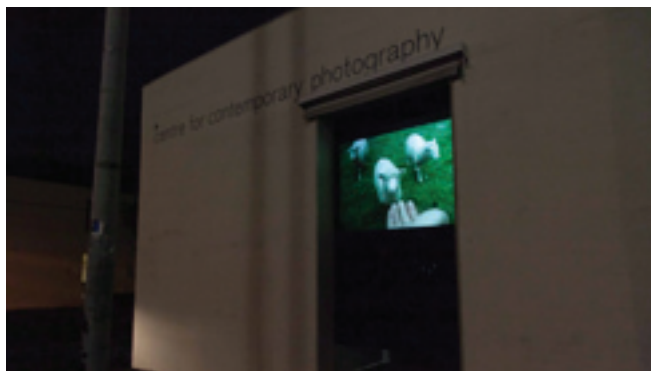


Hanna Tai

Come to Me

Night Projection Window

Come to Me is a silent video shot on my mobile phone of animals coming towards me. I hold out my hand and hope they will trust me.



EXHIBITIONS

28 March—
25 May

Polly Borland

Wonky

Gallery 1



Polly Borland's series *Wonky* presents an idiosyncratic and touching meditation on love, juxtaposed with a unique selection of her documentary photographs, images that have informed the other works. Borland's initial inspiration for the series began when she relocated from London to Hollywood, with its promise of glamour and prevailing artificiality. However, moved by her residency at Museum Victoria, Borland photographed objects in the Psychiatric Services Collection, gathered from Victoria's now-closed mental health institutions from the period 1870-1980. In exhibiting work from each series, Borland invites speculation on the familial relationship between different modes within her practice, from documentary through to sculptured forms and staged photography.



TOP
Polly Borland
Wonky IV 2013
Courtesy the artist and Murray White Room,
Melbourne.

BOTTOM
Installation view
Polly Borland
Wonky
PHOTO: J Forsyth

Jack Mannix

Precious Metals



LEFT
Installation view
Jack Mannix
Precious Metals
PHOTO: J Forsyth

RIGHT
Jack Mannix
"Life's a gas," Kiara at home, Surry Hills 2013
courtesy the artist.

Gallery 2



Precious Metals is a collection of new and recent photographs by 25-year-old, Sydney-based artist, Jack Mannix. Known for his distinctive photographic style, shooting only on film and without the use of extra light sources, he creates an intimacy and energy that remains present in his photographs. His gritty documentary-style images explore themes of isolation, addiction, sex and death, crossing the boundaries of both lo-fi and high-fashion photography. Documenting his personal life as well as a larger grand narrative, his images expose the preoccupations and interests of both the artist and his subjects, giving you a glimpse into the subtle vulnerabilities of a sex worker, a young couple in love, and Sydney's underground culture. Mannix plays with constructions of identity and self, and teeters between realism and expanded ideas of the real. Notions of power and desire filter through a lens that captures the infinite spectrum of strength, beauty, brutality and fragility in contemporary life.

Tony Garifalakis

Angels of the Bottomless Pit

Gallery 3



LEFT
Tony Garifalakis
Anti Christs 2013 (detail)
Courtesy the artist and Hugo Michell
Gallery, Adelaide.



RIGHT
Installation view
Tony Garifalakis
Angels of the Bottomless Pit
PHOTO: J Forsyth

Angels of the Bottomless Pit is the latest installment in an ongoing project by Melbourne-based artist Tony Garifalakis. The exhibition examines the notion of the Anti-Christ and, more specifically, the attempts made to identify and name him/her. Utilising information gathered from evangelical Christian and conspiracy theory sources, *Angels of the Bottomless Pit* presents us with a vast collection of candidates—heads of state, royalty, pontiffs, pop singers, bankers—vying for the title of the Anti-Christ.

The series of digitally manipulated found images and mixed media works in the exhibition present us with a commentary on the simplistic notion of 'good versus evil' and highlight the tendency for judgement or 'demonisation' that it involves.

Cyprien Gaillard

Pruitt Igoe Falls

Gallery 4

In this single channel, silent video work, French artist Cyprien Gaillard pairs two shots, both filmed at night. The first captures the demolition of a housing estate building in Sighthill, Glasgow, behind a cemetery. The second features Niagara Falls, lit up with coloured lights. Moving from one 'fall' into another, the mood of *Pruitt Igoe Falls* is both sublime and entropic. The title comes from a failed housing project in the USA, Pruitt Igoe, built in the 1950s in St Louis, and demolished in the 1970s. The work also situates modernist architecture (and its demise) alongside a constant, natural wonder, which is marked with human folly.



Cyprien Gaillard
Pruitt Igoe Falls 2009 (video still)
 Courtesy the artist and Sprüth Magers Berlin
 London.

Laura Hindmarsh

Wall Drawing (window)

Night Projection Window

Wall Drawing (window) documents the struggle to record a view before me as I use my past self to recall and prompt a drawn landscape. The resulting video combines spatial concerns of representation (recto/verso) with the process of drawing (seen/scene). Recorded several months apart and overlaid the two selves work together to translate a sketch of a sketch of a landscape once viewed.



Laura Hindmarsh
Wall Drawing window 2014 (video still)
 Courtesy the artist.

EXHIBITIONS

13 June—
31 August

Paul Knight

Fictions

Gallery 1



Sitting somewhere between Baudrillard's simulations and the yielding status of photographic space as an object, *Fictions* employs photographic distance as a self-reflexive material.

The work rejects the indexical notion of photography, proposing that the reflections we see in the photographic image are not even that; but rather independent and absolute in their own right.

The exhibition acts to highlight this distance between the photographic image and the reflection of our world and as such, the work pursues a concept of image, which resides trapped inside the qualities and sensations of itself.



TOP
Paul Knight
The Held 2014 (detail)
Courtesy the artist and Neon Parc, Melbourne.

BOTTOM
Installation view
Paul Knight
Fictions 2014
PHOTO: J Forsyth

Jane Brown, Cameron Clarke, Zoe Croggon,
Therese Keogh, Phuong Ngo, Meredith Turnbull
and Wolfgang Sievers

The Sievers Project

Galleries 2, 3 & 4



Six early-career artists have responded in diverse and idiosyncratic ways to renowned Australian photographer Wolfgang Sievers (1913–2007), icon of 20th century Australian photography.

Sievers' commercial practice exemplifies mid-century positivism and modernity, and the mythmaking role of photography. As a German Jewish immigrant, he had a strong interest in refugees and human rights issues as well as an expressed commitment to representing the dignity of labour. *The Sievers Project* presents key historical works as a context for engaging the past through the present.

Photographers Jane Brown and Cameron Clarke have followed in his footsteps to industrial clients Sievers photographed and valourised, finding sites that are visually dynamic within industries that are now in decline.

Through her intrepid, research-based practice, Therese Keogh has developed a materially-rich work from the starting point of a single, anomalous photograph Sievers took at the Roman Forum in 1953. Meredith Turnbull draws on his connections with Melbourne's design community in the 1950s and 60s, including Gerard Herbst and Frederick Romberg.

In Sievers' photographs of industrial sewing machines and their machinists, Phuong Ngo finds shared stories of young Vietnamese refugees and the journeys taken by their mothers. Zoë Croggon

positions fragments of Sievers' iconic architectural photographs against found photographs of the human body in movement.

Curated and developed by Naomi Cass and Kyla McFarlane and Project Intern Phillippa Brumby.

LEFT
Wolfgang Sievers
*Gears for mining industry at Vickers Ruwolt,
Burnley, Melbourne 1967*
National Library of Australia, Wolfgang
Sievers Photographic Archive.

RIGHT
Jane Brown, Cameron Clarke, Zoe Croggon,
Therese Keogh, Phuong Ngo, Meredith
Turnbull and Wolfgang Sievers
The Sievers Project 2014
PHOTO: Christian Capurro

Cerebus: Karl Hyde, Toru Yoshikawa and John Warwicker

Prowl



LEFT
Toru Yoshikawa
Tadis 2013
from the exhibition *Prowl* by Cerebus (Karl Hyde, Toru Yoshikawa and John Warwicker)
courtesy the artist.

RIGHT
Installation view
Cerebus (Karl Hyde, Toru Yoshikawa and John Warwicker)
Prowl
Photo: J Forsyth

Night Projection Window



We are indiscriminate thieves feasting on whatever we find. *Prowl* is a part of the ongoing collaboration and conversation between artists Karl Hyde (UK), Toru Yoshikawa (Japan) and John Warwicker (Australia). It is, as the American sculptor Robert Morris once said, 'a continuous project altered daily'.

Hyde's phrase 'the photographic ear' neatly sums up this mutual interest and investigation. The camera trains us to be sensually aware of the tone, timbre, pitch and rhythm present and resonating within a specific place at a particular moment, revealing the sound of a place translated in image, recomposed as sequence.

This presentation of *Prowl* has been assembled from our ever-growing archive of thousands of photographs 'taken' on our individual and collective journeys through Europe, Asia and America.

CCP 2014 FUNDRAISER

5—21 September

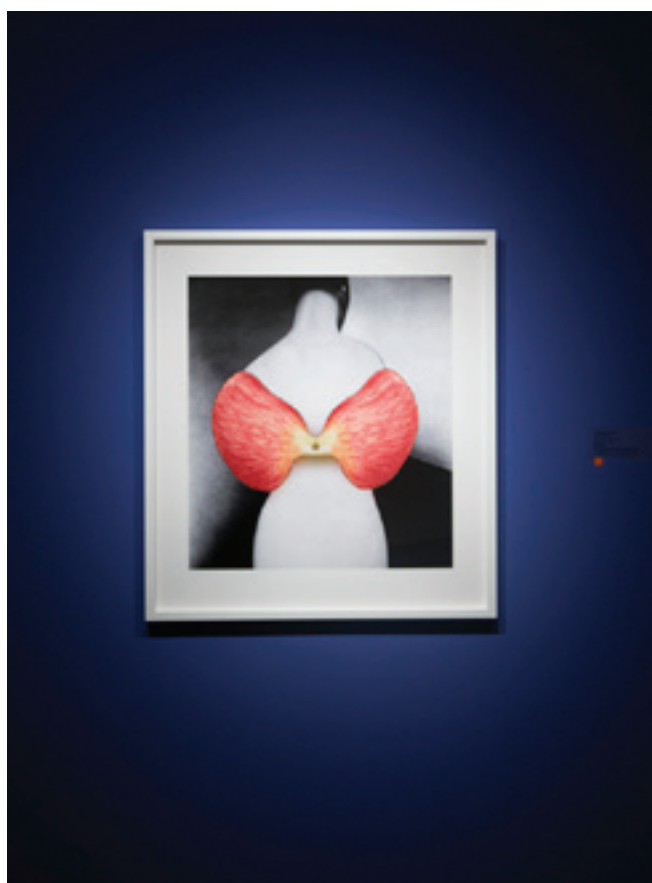
Pat Brassington

Quiescent 2014

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.

Universally respected and influential, Brassington's images are beautiful, mysterious and seductive, and often have the atmosphere of a dream. Visually seductive and curiously unsettling, for this reason her work is highly individual and immediately recognisable. This was complimented by the opportunity to collect selected work by Siri Hayes, Eliza Hutchison, Robert Rooney and Wolfgang Sievers.

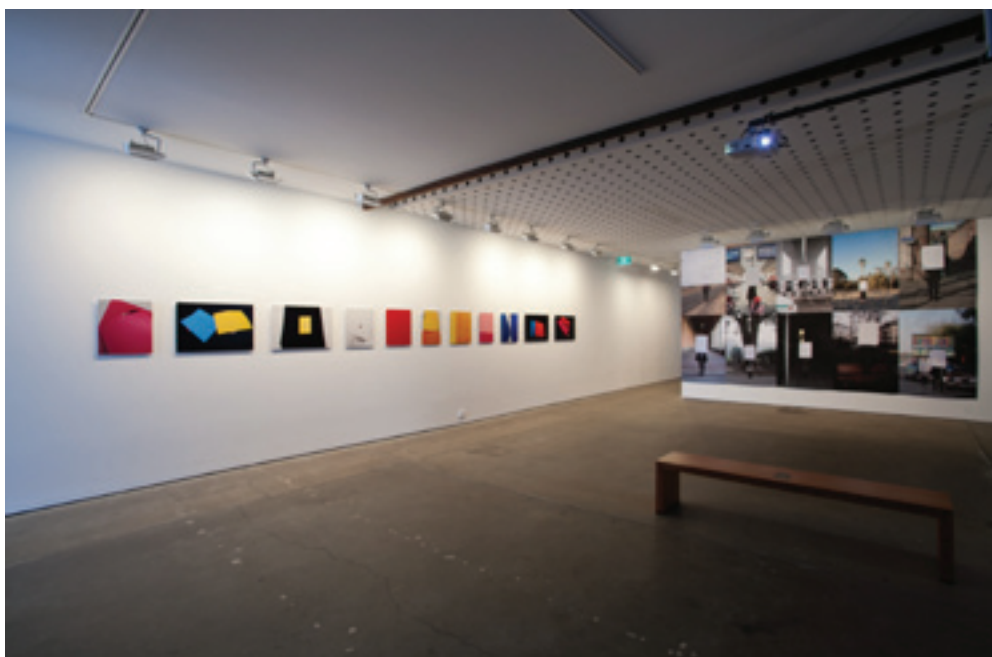
All Galleries



Installation view
Pat Brassington
Quiescent 2014
Photo: J Forsyth

EXHIBITION

3 October—
26 October



TOP
Installation view
Cherine Fahd and Simone Slee
Crossing Paths with Vivian Maier 2014
Photo: J Forsyth

LEFT
Installation view
Vivian Maier
Crossing Paths with Vivian Maier 2014
Photo: J Forsyth

Cherine Fahd, Vivian Maier, Gabriella Mangano
and Silvana Mangano, Debra Phillips, Patrick
Pound, Clare Rae, Simone Slee, David
Wadelton and Kellie Wells

Crossing Paths with Vivian Maier



LEFT
Installation view
Debra Phillips
Crossing Paths with Vivian Maier 2014
PHOTO: J Forsyth

RIGHT
Installation view
Patrick Pound
Crossing Paths with Vivian Maier 2014
PHOTO: J Forsyth

All Galleries



During her lifetime, Vivian Maier (1926—2009) produced more than 100,000 photographic images, which remained largely undiscovered until after her death. CCP celebrates this reluctant artist's timely relevance, juxtaposing her work with contemporary Australian photography, performance and video.

Maier's prolific body of work recording both herself and the world around her—predominately with a distinctive medium format Rolleiflex twin-lens reflex camera—is a precursor to our age of compulsive photographic documentation via smart phones and digital media. The posthumous construction of her identity is almost as compelling as her images and her ability to determine and frame a gripping moment with poignancy and beauty. Time has been Maier's collaborator, where nostalgia plays a significant role in the popularity of her archive.

In *Crossing Paths with Vivian Maier*, Maier's photography—printed well after her death—is presented with contemporary Australian artists working in still, moving and found photography and who also document the street and themselves in an equally obsessive manner.

Against the gritty street life captured by her probing lens, Patrick Pound responds with second-hand images gleaned from junk shops and the Internet, while Debra Phillips and David Wadelton make an inventory of the city and its quirky features. Maier's self-portraits reverberate with Australian women artists who turn the camera on themselves in performative ways, in the work of Cherine Fahd, Gabriella Mangano and Silvana Mangano, Clare Rae, Simone Slee and Kellie Wells.

Curated by Naomi Cass, Louise Neri and Karra Rees.

EXHIBITION

14 November— 13 December

CCP Salon

Presented by Leica and Ilford

All Galleries



LEFT
Katayoun Javan
They are gone the bowl is still here 2013
Courtesy the artist.



RIGHT
Alejandra Mora
Suburban Centre 2014
Courtesy the artist.

Australia's largest open-entry, photomedia 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 photomedia practice and presents an excellent opportunity for emerging and established photo-based artists to exhibit work. This annual event celebrates the latest developments in photomedia 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 more than \$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

Bindi Cole, Artist
Adam Harding, Director Horsham Regional Art Gallery
Karra Rees, CCP Managing Curator
Naomi Cass, CCP Director, Non-voting Chair



ALL IMAGES
CCP *Salon* exhibition opening
PHOTOS: artdocumentation.com

SUMMER NIGHT PROJECTION WINDOW

15 December 2014—
18 February 2015

Matthew Harris

Lassie



LEFT
Matthew Harris
Lassie 2014 (video still)
Courtesy the artist.

RIGHT
Installation view
Matthew Harris
Lassie 2014
PHOTO: J Forsyth

Night Projection Window



Lassie began in 1859, a maternal Rough Collie as short story heroine. Lassie appeared much later in another story and became a big film franchise. Radio and TV serials, spin-off books and products ensued. She defied all adversity, domestic and pastoral mishaps.

Lassie is a tear-jerker. Everyone has cried for Lassie. If you haven't then you're probably a bad person. I used to cry over Lassie re-runs, but around the same time I also tortured garden snails with salt, so I am a bad person.

One morning last year I found a small plastic dog, a Collie. Dirty, no colour, funny eye dots. Lassie is it really you? A snail passed on the concrete soon after and the two met. Tired from all the adventures, she succumbed to the tears of millions. Lassie finally died.

2014

OFFSITE EXHIBITIONS



TOP

Installation view

Jane Brown, Cameron Clarke, Therese
Keogh, Phuong Ngo, Meredith Turnbull
and Wolfgang Sievers

The Sievers Project 2014

PHOTO: J Forsyth

BOTTOM

Installation view

CCP/City of Yarra Billboard

Lillian O'Neil

Moon Lovers 2013

PHOTO: Lillian O'Neil

CCP/CITY OF YARRA BILLBOARD

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. 2014 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.

Izabela Pluta

March—November 2014



Izabela Pluta's work examines the various ways that place is manifested or experienced. She uses photographs to explore serendipitous encounters, the effects of time and how the photographic image operates as a vehicle for witnessing various states of ruin.

Many of Pluta's photographs depict incomplete or redundant dwellings attempting to convey a disconnection between the places we inhabit and the spaces we experience. Her images investigate the idea that landscape only hints at an actual place while prompting a search or intrinsic desire for definitive marks of distinction or familiarity. What initially appears as a disused space, upon closer inspection reveals signs of its inhabitants.

Her work often adopts a technique of using white acrylic applied onto the surface of the photograph through a silk-screen process. The white paint conceals certain areas of the image, in this case the foliage. She does this to explore the shift in the reading of the original and the ways in which the work may allude to a slippage between two realities: of a present longing for a past.

The photo silk-screen offsets the image and its acrylic layer creating a fragmented reproduction that is misaligned. Consequently the photograph becomes even further removed from the moment of reality therefore suggesting a psychological disconnection from a place. The mirrored image incites the transformation of spatial relations within the diptych while conflating the pictorial components towards a fantastical and imaginary reality.

Pluta uses photographs to explore how an empty site may invoke a longing for a place: how sites of redundant urban landscape evoke an interstitial space; how images void of human presence become distant but at the same time are familiar and how images can provoke us to feel a longing for what is no longer there.

Carolyn Young

December 2014 — July 2015



For a number of years I have been documenting grassy woodlands in NSW and Victoria. Once common, these ecosystems have been reduced to small pockets amongst farmed land, along roadsides, across reserves and in tucked-away cemeteries. Responding to ecologists and landholders, I return to the same sites and shoot seasonally. Represented in these two photographs are intact grassy woodlands, and woodlands that have been cleared and fertilised for sheep pasture. Grassy woodlands that have been fertilised will never support the same diversity of native plants again, but left alone and unmanaged, they will support a mass of weeds. Collecting from these landscapes, I aim to reveal something potentially lost in a traditional landscape photograph: the diversity at our feet, in the shrub layer and the trees above. The repetitive still life structure across my photographs highlights the change in biodiversity as land management changes. The images urge viewers to reflect on the past, present and future of these woodlands.

Carolyn Young lives and works in New South Wales. She is a PhD student in Visual Arts at The Australian National University and holds an honours degree in Natural Resources from the University of New England. Young is interested in our relationship with nature; drawing upon the research findings of other disciplines (for example ecologists and land managers) her work examines the interface between art, science and the environment. Young has been the recipient of several grants and awards and her work has been included in a number of national exhibitions. Commissioned works include *Collective Memories of Shellharbour for Stockland* and *A Shared History of Hall: Nature, Farming, Family* for the Centenary of Canberra. Her work is held in the collections of The Australian National University, Canberra; Goulburn-Broken Catchment Management Authority, Shepparton; and Murray-Darling Basin Authority, Canberra.

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

Izabela Pluta
Making Mirrors #1 2006/2013
Courtesy the artist; Diane Tanzer Gallery and
Projects, Melbourne; and Galeri Pompos, Sydney.

Carolyn Young
Grassy woodland in spring 2014
Courtesy the artist; Diane Tanzer Gallery and
Projects, Melbourne; and Galeri Pompos, Sydney.

CCP PROJECT ROOM AT THE MELBOURNE ART FAIR

13–17 August



ALL IMAGES

Installation views

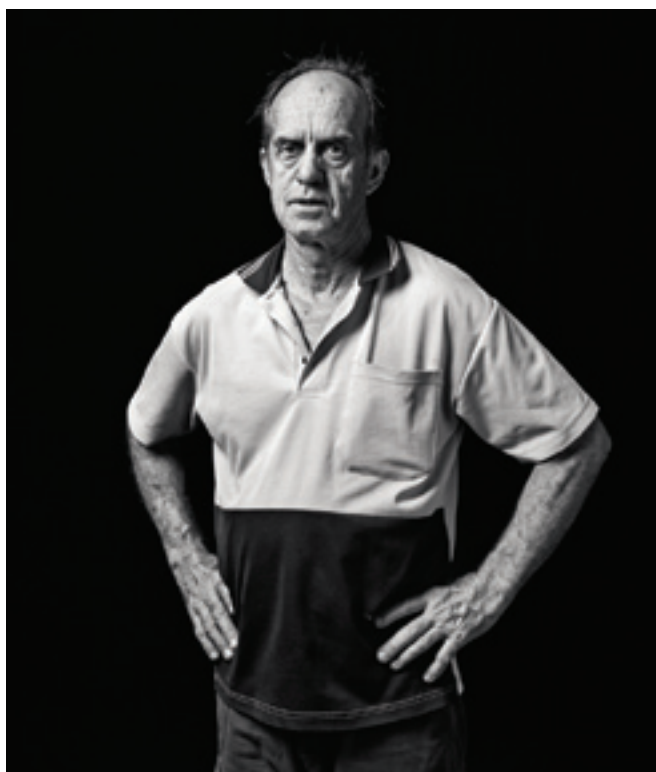
Jane Brown, Cameron Clarke, Therese
Keogh, Phuong Ngo, Meredith Turnbull
and Wolfgang Sievers

The Sievers Project 2014

Photos: J Forsyth

Jane Brown, Cameron Clarke, Therese Keogh, Phuong Ngo, Meredith Turnbull and Wolfgang Sievers

The Sievers Project



Melbourne Art Fair



In satellite to the exhibition, *The Sievers Project*, Centre for Contemporary Photography presented the work of five early career artists responding in diverse ways to the work and legacy of iconic Australian photographer Wolfgang Sievers (1913—2007).

In this new iteration for Melbourne Art Fair 2014, photographers Jane Brown and Cameron Clarke follow Sievers' footsteps to focus on industrial subjects, finding sites within industries now in decline. Therese Keogh's research-based practice produces a materially-rich work from the starting point of a single anomalous photograph taken by Sievers at the Roman Forum. Through sculpture and textile Meredith Turnbull draws on his connections with Melbourne's design community in the 1950s and 60s. Triggered by Sievers' photographs of industrial sewing Phuong Ngo finds shared stories of young Vietnamese refugees and the journeys taken by their mothers.

2014

PERFORMANCE REVIEW



TOP
Artist Talk
Tamsin Green
PHOTO: Lauren Dunn

LEFT
Artist Bindi Cole with Penelope Lee (CHE) and students
participating in the Street Photography Workshop for
youth in the City of Yarra - in association with the exhibition
Crossing Paths with Vivian Maier
PHOTO: Bindi Cole

RIGHT
Installation view
Damiano Bertoli
Continuous Moment: Sordid's Hotel
PHOTO: J Forsyth



PERFORMANCE REVIEW SNAPSHOT

25	exhibitions were created and presented
347	artists exhibited with CCP
1	community youth arts project and exhibition was presented
23	free artist talks were presented
9	free illustrated lectures were presented
17	practical photography workshops were presented
48	education talks and seminars were presented to school groups
6	exhibition catalogues were produced
553	people are paid-up CCP Members
2,396	volunteer hours were donated
158,642	people visited CCP's onsite exhibitions
110,000	people visited CCP's website
11,442	people are fans of CCP's Facebook page
4,477	people follow CCP on Twitter

PERFORMANCE REVIEW

Attendance

Onsite exhibitions and events	121,725
Touring & offsite exhibitions	34,106
Total Exhibitions & Events	155,831
Courses & workshops	554
Public programs	778
Youth programs	158
Artist floor talks	1,321
Secondary and tertiary visits	960
Total Education & Public Programs	3,771
Total Attendance	159,602

Exhibitions

In 2014, CCP presented 25 exhibitions in total. Of these, 18 were presented onsite including five public art presentations in the Night Projection Window. Offsite, three artists' works were presented on the CCP City of Yarra Billboards on the corner of Smith and Otter Streets, Collingwood; five artists' works were presented at the Melbourne Art Fair in *The Sievers Project* satellite exhibition; and three touring exhibitions were presented across Australia and New Zealand. In total, 394 artists participated in the 2014 exhibition program.

2014 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 2014, were asked to complete an online survey to gain information and feedback on CCP's exhibition program. They were invited to respond to a number of questions about the outcomes of their exhibitions at CCP and proposed benefits that could assist future exhibiting artists.

CCP asked what was the most important outcome of an exhibition: none of the artists thought sales of work or media coverage was the most important outcome; 43% believe generating a subsequent exhibition or representation is the most important outcome; 29% elected the creation of a document of the exhibition (such as a catalogue or room brochure) as the most important outcome; 29% percent of respondents selected 'other' and their responses included: reaching new audiences and being encouraged to extend their practice and explore new ideas.

Other feedback indicated that artists were very pleased with the outcomes and experience of their exhibition at CCP. Results indicated that all the respondents felt that CCP staff and volunteers were highly supportive, professional, friendly, helpful and enthusiastic. All the artists who responded felt that the opportunity to speak at the artist talks was a valuable platform to articulate ideas and a good opportunity to prompt discussion about their work, gain feedback and to meet and interact with interested viewers. One artist commented that documentation of the exhibitions should be improved.

In general respondents felt that CCP services were effective. One hundred percent believe support from CCP staff to be highly effective; 86% think the CCP web presence is effective; 100% believe CCP openings are effective; 86% think the CCP e-invite is effective; and 86% indicated that CCP Social Media (Facebook, Twitter and Instagram) is effective.

Comments included:

'It is very positive and rewarding to be part of a CCP show.'

'My experience with CCP staff was without exception professional, friendly and helpful.'

'The CCP is an amazing institution for artists in Australia... There needs to be a CCP (and a Naomi Cass) in every state!'



Installation view
Tony Garifalakis
Babylons (2013) from the exhibition
Angels of the Bottomless Pit
PHOTO J Forsyth

'I loved exhibiting at CCP again. Thanks for the opportunity.'

'I had a fantastic time working with CCP and really loved the experience. What a great organisation. Thank you CCP.'

'Absolutely love exhibiting at the CCP. The staff are generous and hard working, the exhibitions are always rigorous, intelligent, creative affairs. The audiences are always abundant.'

Touring & Offsite

CCP Documentary Photography Award

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.

In 2014 the *CCP Documentary Photography Award* was exhibited at Latrobe Regional Gallery, Victoria from 4 December 2014 to 26 January 2015, concluding its two and a half year tour.

In a Lonely Place

Gregory Crewdson

Presented by Melbourne Festival, Centre for Contemporary Photography and Institute of Modern Art, *In a Lonely Place* included selections from three major series by Gregory Crewdson, *Fireflies* (1996), *Beneath the Roses* (2003-2008), *Sanctuary* (2010) and presented for the first time the video *Field Notes* (2009). The exhibition toured in Australia and New Zealand from 2012 to 2014.

In a Lonely Place concluded its tour at Dunedin Public Art Gallery (28 September 2013 to 26 January 2014).

True Self: David Rosetzky Selected Works

True Self: David Rosetzky Selected Works—the first major survey of leading Australian artist David Rosetzky was exhibited at CCP from 25 July to 15 September 2013 and commenced its national tour in 2013; it was exhibited at the following venues throughout 2014, and will continue to tour in 2015:

Western Plains Cultural Centre, Dubbo, NSW
23 November 2013—12 January 2014

Cairns Regional Gallery, Qld
7 March 2014—4 May 2014

Bathurst Regional Art Gallery, NSW
6 June 2014—27 July 2014

Latrobe Regional Gallery, Vic
9 August 2014—5 October 2014

Perth Institute for Contemporary Arts, WA
7 November—31 December 2014

CCP/City of Yarra Billboard

CCP presented three artists' work in 2014 as part of the OUT THERE Billboard Art Program, a Yarra Council initiative in partnership with 7-Eleven.

Lillian O'Neil *Moon Lovers* 2013
until February 2014

Izabela Pluta *Making Mirrors #1 & #2* (from the series *Habitat*)
2006/2013
February—November 2014

Carolyn Young *Grassy Woodlands* 2014
December 2014—July 2015

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

The Sievers Project at the Fair

The Sievers Project at the Fair, presented new work by early-career artists commissioned by CCP to respond to the work, life and oeuvre of renowned Australian photographer, Wolfgang Sievers (1913—2007). Featuring the work of Jane Brown, Cameron Clarke, Therese Keogh, Phuong Ngo and Meredith Turnbull this project room at the Melbourne Art Fair was a satellite of *The Sievers Project*, a major commissioning exhibition presented concurrently at CCP.

Competitions & Awards

CCP Salon

Presented by Leica & Ilford

The 2014 *CCP Salon* featured 589 artworks from over 300 photography and video artists from across the country. This is over 100 more than 2013 and represents a considerable expansion of the exhibition as a whole. Opening to an enormous and enthusiastic crowd, *CCP Salon* was officially launched by representatives of our Principal Partners; Leica and Ilford. *CCP Salon* 2014 presented a magnificent survey of contemporary, innovative and traditional practice, showcasing 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; type C, photo-rag, Lambada, giclée, chromina, ink jet, gelatin silver, digital metallic as well as a number of constructed light boxes on perspex. *CCP Salon's* dynamic mix of styles, subjects and mediums offered a celebration of diversity and explored the multiple levels on which contemporary photography is practiced and the countless ways it can be approached. *CCP Salon* is a mecca for inspiration and expression, and foregrounds the real print in real time in a professional public context.

Prize winners included:

Katayoun Javan (Leica and Ilford Excellence in Photomedia Award)
 Jo Scicluna (Pat Corrigan AM Acquisitive Award)
 Peter Tarasiuk (Sun Studios Excellence in Colour)
 Shane Thoms (Gitzo Best Architectural Work)
 Abigail Varney (JCP Studios and Fini Frames Best Landscape)
 Angela Pye (Kayell Best Video Work)
 Adrian Zanardo (Manfrotto Best Portrait)
 Ema Heller (Manfrotto Most Adventurous Artwork)
 Evan Peter (Photography Studies College Best Fashion Work)
 Wil Polson (3SIXT Best Action Shot)
 Douglas Gimsey (AIPP Best Use of Light)
 James Farley (Bond Imaging Best Work on an Environmental Theme)
 Edita Knowler (Woodworks Best Composition)
 Andrew Power (Borge's Imaging Best Studio Work)
 Steve Scalone (Colour Factory Best Street Photograph)
 Olga Bennett (ACP Most Critically Engaged Work)
 Natalie Nowotarski (CCP Staff Favourite)
 Damien Orris (Perimeter Books Most Humorous Work)
 Ahmad Sabra (Vanbar Best Documentary Work)
 Jamie Dale (Lomography Australia Best Use of Photomedia)
 Bec Capp (Strange Neighbour Best Black & White Work)
 Marcus Newman (Adobe Most Innovative Use of Digital Media)
 Odette Maillard (Adobe Most Creative Use of Digital Media)
 Jay Courtenay (Adobe Most Conceptual Use of Digital Media)
 Alejandra Mora (QCP Best Use of Natural Light)
 Geoff Eaton (ACMP Best Commercial Work)



Artist Talk
 Cherine Fahd
 PHOTO Lauren Dunn

Education & Public Programs

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

Photography Courses

Weekend Photography Courses with Les Walking

In 2014, 13 digital photography courses were offered by distinguished lecturer and artist Les Walking. Walking, who has been presenting courses with CCP for twenty-one years, develops a unique experience in each course by adapting to participants' needs.

Public Programs

Performance: A Donkey's Tail and reading of 'Desire Caught by the Tail'
 Coinciding with Damiano Bertoli's exhibition *Continuous Moment: Sordid's Hotel*. Sound performance by A Donkey's Tail and reading of Picasso's play, 'Desire Caught by the Tail'.

Exhibition walk through and discussion: Talking Sievers

In conjunction with *The Sievers Project*, renowned curator and historian, Professor Helen Ennis, and two of *The Sievers Project* artists, Jane Brown and Therese Keogh discuss the work of Wolfgang Sievers.

Discussion: Stalking Sievers with Phuong Ngo and Cameron Clarke
 Coinciding with *The Sievers Project* and in conjunction with 'Art This Way' facilitated by City of Yarra, artists Phuong Ngo and Cameron Clarke traversed the exhibition in conversation with Michelle Mountain.

THE SIEVERS PROJECT PUBLIC PROGRAMS AT WALSH STREET

Panel Discussion: The Nature of Commissioning

In collaboration with The Robin Boyd Foundation and inspired by *The Sievers Project*, a discussion on the nature of commissioning chaired by Naomi Cass and featuring Andrew Maynard, Director, Andrew Maynard Architects (AMA), Susan Cohn Director, Workshop 3000, Damien Wright, Founder and Director of Wright Studios / Designer and Timber Craftsman, and Phuong Ngo, Artist.

Panel Discussion: Architectural Photography, Then and Now

In collaboration with The Robin Boyd Foundation and inspired by *The Sievers Project*, a discussion on Architectural Photography, Then and Now, chaired by Daniel Palmer and featuring John Gollings, Photographer; Eve Sainsbury, Exhibitions Curator, State Library of Victoria; Christine Marie Phillips, Lecturer in the Architecture Program at RMIT University; and Cameron Bruhn, Editorial Director, Architecture Media.

Public Lecture: Pascal Beausse

Guest Lecture by Pascal Beausse, Head of Photographic Collections at the Centre for National Des Art Platiques (CNAP), Paris presents *Number Three / Knowledge is Power* – two exhibitions curated from the collections of the Centre for National Des Art Platiques (CNAP), Paris.

Lecture Series in conjunction with *Crossing Paths with Vivian Maier* and in collaboration with ARC Centre of Excellence for the History of Emotions, The University of Melbourne.

Panel Discussion: How the Selfie performs across time and space

Chaired by Dr Vivien Gaston, University of Melbourne with the following speakers: Dr Larissa Hjorth, Professor and Deputy Dean in Research & Innovation in the School of Media & Communication, RMIT University; Dr Adam Nash, Artist, Composer, Performer, Programmer, Writer, Lecturer in Virtual Environments and Digital Media at RMIT University; Natalie Hendry, PhD Candidate, Digital Ethnographic Research Centre, RMIT University and the Young and Well Cooperative Research Centre; and Dr Fincina Hopgood, Sessional Lecturer and Researcher in Screen Studies in the School of Culture and Communication at the University of Melbourne.

Panel Discussion: Lost and Found, Ethics, Subjecthood and Contemporary Art

Chaired by Dr Rebecca Coates, Independent curator and lecturer, Art History and Curatorship at the University of Melbourne and featuring the following speakers: Dr Karen Jones, Senior Lecturer in Philosophy at the University of Melbourne; Dr Patrick Pound, Senior Lecturer, Photography, Course Director Creative Arts Honours and Master of Creative Arts, Deakin University; and Professor Paul Gough, Pro Vice-Chancellor and Vice-President, College of Design and Social Context, RMIT University.

Workshop: Street Photography Workshop for Youth in the City of Yarra
Timed to coincide with *Crossing Paths with Vivian Maier* and in collaboration with City of Yarra, Artful Dodgers/Jesuit Social Services, ARC Centre of Excellence for the History of Emotions at the University of Melbourne and Headspace, Collingwood, this was a series of three workshops for youth between 12-24 years old. Taught by artist, Bindi Cole.

Publisher Launch: MACK Publisher

In collaboration with Perimeter Books, an evening of conversation about the books published by European Publishing House, MACK Books.

Public program: Morning tea with Pat Brassington

In conjunction with CCP's annual Limited Edition Print Fundraiser, which, in 2014, featured Pat Brassington's *Quiescent*, this was an informal morning tea with the artist and public.

Evening of Academic Research: Echo Chamber

Emerging research on photography, chaired by CCP Associate Curator Dr Kyla McFarlane with presentations by Tobias Horrocks, *Through the lens of Peter Wille: a snapshot of mid-century modernism in Melbourne*, Michelle Mountain, *Melbourne Photographer Robert Harvie*, and Sam van der Plank, *MH&IS in the Middle East*.

Movie Screening: Fred Lyons, Living Through the Lens

In collaboration with Swim Cinema, CCP presented *Fred Lyons, Living through the Lens*.

Movie Screening: Eugene and Berenice, Pioneers of Urban Photography
In collaboration with Swim Cinema, CCP presented *Eugene and Berenice, Pioneers of Urban Photography*.

Salon Workshop: Mastering Low Light Photography with Kristian Dowling
Presented by Leica Akademie in conjunction with *CCP Salon 2014* featuring a presentation by Kristian Dowling.

Salon Workshop: What makes a great portrait with Mark Strachan
Presented by Leica Akademie in conjunction with *CCP Salon 2014* featuring a presentation by Mark Strachan.

Salon Workshop: How to replicate dark room printing through inkjet process

Illustrated lecture presented by Ilford Master, Ian van der Wolde, and in conjunction with *CCP Salon 2014*.

Artist Floor Talks

A highlight in the program calendar, CCP's artist floor talks presented every Saturday following an exhibition opening continued are well attended, with approximately 60 people attending each session. In 2014, five sessions with a total of 13 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.

Artists who participated in 2014 floor talks were:

8 February

Jan Bryant (curator), Tamsin Green, Alex Montieth, Mathieu Gallois, Damiano Bertoli, Sandra Parker and Hanna Tai.

29 March

Polly Borland, Jack Mannix, Sophie Kitson (curator), Tony Garifalakis and Laura Hindmarsh.

14 June

Paul Knight, Jane Brown, Cameron Clarke, Zoe Croggon, Therese Keogh, Phuong Ngo, Meredith Turnbull in conversation with Kyla McFarlane, and John Warwicker

4 October

Cherine Fahd, Debra Phillips, Patrick Pound, Clare Rae, Simone Slee, David Wadelton, and Kellie Wells

Education Programs

Rotary Youth Arts Project (RYAP)

CCP presented its tenth 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 CCP. The 15-week course, presented by artist and educator Amelia King, 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:

Irshad, Kajeepan, Lakshan, Mohammed, Mujtaba, Samira, Samantha Pascoe, Yananan, 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. 2014 galleries included CCP, Gertrude Contemporary, Seventh Gallery and Gallery Gabrielle Pizzi.

The program was developed with art education consultant, Melissa Bedford, who also conducts the tours.

In 2014 five tours were conducted for students, one as a professional development opportunity for secondary school teachers and one in conjunction with CCP Supporter, Corrs Chambers Westgarth for Youth at Risk. 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.

Publishing

Six catalogues were produced to accompany exhibitions for the 2014 program. Three of these were full colour, and all were hard-copy publications. All 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.

Of these publications, CCP's Design and Communications Coordinator, Joseph Johnson, designed two. One was produced with funding from the Besen Family Foundation for the exhibition *The Sievers Project*. This 48-page publication featured texts by curators Naomi Cass and Kyla McFarlane, as well as Helen Ennis and Julian Burnside QC. Joseph also designed the catalogue for *A Taste of Ashes Fills the Air*, which includes an essay by the curator Jan Bryant, and extended artist statements by each of the four artists.

Other catalogues published for exhibitions at CCP in 2014 include Damiano Bertoli *Continuous Moment: Sordid's Hotel*, which was supported by Monash University; and *Precious Metals* by Jack Mannix, which was funded by a Pozible campaign and supported by Sneaky Magazine, Catalogue, Backstage and Oxford Art Factory. This publication—the first monograph of the artist's work—is a 92-page book with an introduction by the curator Sophie Kitson, it includes essays by Jack Sargeant, Angela Garrick and Jack Mannix.

Marketing & Communications

Website

The CCP website achieved approximately 110,000 visits and over 295,500 individual page views in 2014, according to Google Analytics.

Media coverage

All CCP exhibitions received media coverage in 2014 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.

Visitor survey

262 visitors were surveyed during the course of 2014, of that audience 55% were new to CCP and 72% came to see an exhibition. 31% of our audience visit CCP on a regular basis.

CCP maintains an excellent rapport with visitors which is reflected in the rating of their visit; 33% of our audience rate their visit 5/5, 37% rate their visit 4/5 and 0% rate their visit below 3/5.

CCP also receives wonderful feedback from visitor survey comments, including:

- *'Great space. Always enjoy the exhibitions and the way the photographs are displayed'*
- *'Thanks for making professional photography exhibitions accessible'*
- *'Always visit here if I can when in Melbourne. Great exhibitions here.'*

Membership

At the end of 2014, CCP had a membership base of 553 paid Members, almost 100 Members more than the previous year, illustrating again an enthusiastic level of support from the community and the desire to engage with CCP as more than an audience member.

In 2014, CCP successfully ran a membership drive, which included member-only and member discounted public programs, organised with the intention of further engaging CCP's membership community. These public programs included *Stone's Throw*: a CCP tour of our local photographic community, *A Stroll through the Fair*: a CCP Members talk at Melbourne Art Fair, *Talking Sievers*: a conversation of CCP's *The Sievers Project* exhibition, and two member discounted talks in conjunction with the Robin Boyd Foundation. 150 new memberships were gained during this period.

Of CCP's current members 77% are full fee paying members, 23% are concession, and 1% have lifetime memberships. 38% of memberships are new and 62% of memberships are renewed. 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*. The introduction of CCP Masterclasses also had a considerable impact on membership numbers.

IN RESPONSE



'The portrait photography of Melbourne-born artist Polly Borland is notorious, in the finest sense of the word, for celebrating oddity and rejecting the constraints of what is 'normal'.... In the new exhibition at CCP, Borland continues to use stockings in her photography, this time to create abstract sculptural forms, rather than human dolls.'

Suzanne Fraser, *Melbourne Review*

'It was a big week for Polly Borland, one of Australia's most internationally recognized art photographers, for the last week of March. Polly came to Melbourne — her home town — to launch her new book 'You' and to launch another simultaneous, major exhibition "Wonky". The book launch was staged at the ubercool Murray White Room with "Wonky" at Melbourne's beautiful photography-only space, CCP (The Centre for Contemporary Photography).'

Michel Lawrence, *Inside Art TV*



'If Melbourne Arts Club were a kid and not a publication, we would be nerds, cool nerds but nerds none the less. CCP would be that hot kid, effortlessly cool, who can make your heart skip with a polite smile (probably because you're staring and making them uncomfortable).'

J Forsyth, *Melbourne Arts Club*

'Bong smoke, prostitutes, shower sex and methadone: it would be easy for some to dismiss *Precious Metals* as cheap shock value. But this retrospective of recent photography by Jack Mannix is a sympathetic and nuanced portrayal of exploration and experimentation.'

Mark Brandi, *ArtsHub*



'Next Wave Festival hasn't even started yet and we're already reaping the spoils. As part of their Emerging Curator's Program, Next Wave and the Centre for Contemporary Photography have teamed up to bring this young Sydney photographer's work to the fore, and we couldn't be happier about it.'

Meg Watson, *Concrete Playground Melbourne*

'Meanwhile at the Centre for Contemporary Photography, exactly a decade after his first solo exhibition at the venue, Knight is presenting the more posed and produced *Fictions*. If the Chamber Music series pushes against the chronological flatness of a photo diary, *Fictions* pushes against the very literal flatness of photographs as objects through the use of light boxes, found images and installation.'

Toby Fehily, *Art Guide Australia*

'The work of Melbourne-raised, London-based photographer Paul Knight drifts between the spaces of intimacy and distance.'

Dan Rule, *Vice*



'Since his death in 2007, Naomi Cass the director of Melbourne's Centre for Contemporary Photography (CCP) has pondered how to combine contemporary practice with Sievers' own work. The outcome is "The Sievers Project" in which six "early career" photomedia artists have responded to Sievers' photographs in both direct and more esoteric styles.'

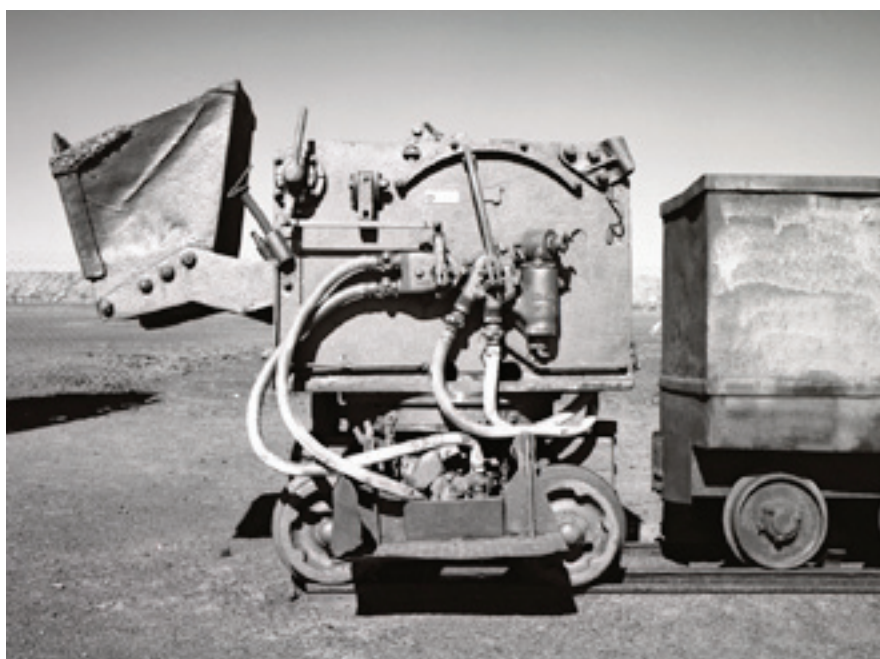
Alison Stieven-Taylor, *L'Oeil de la Photographie*

'The bulk of Australian industry might now be a distant memory with all these remnants of manufacturing – huge rolling pins at APM or giant gears at Vickers Ruwolt – probably melted down for scrap. But back then, as Sievers documented it, they made us proud of our achievements on the world stage. Jane Brown's empty boots tell a different story.'

Andrew Stephens, *The Age*

'Keogh's work witnesses the reduction of art into commerce. This can be seen as a loss echoing the demise of the grand paternalistic world of manufacture once celebrated by Sievers. But it can also be seen as a recovery of value from what is left behind, returning products of human endeavour to the earth from whence it came.'

Southways, *Southern Perspectives*



'It's hoped a series of photographs of Broken Hill images on show in Melbourne this week will spark a conversation about preserving Australia's industrial heritage.'

Gavin Coote, *ABC News (online)*

OPPOSITE PAGE (TOP TO BOTTOM, LEFT TO RIGHT)

Installation view

Polly Borland

Wonky

PHOTO: J Forsyth

Installation view

Jack Manix

Precious Metals

PHOTOS: J Forsyth

THIS PAGE (TOP TO BOTTOM, LEFT TO RIGHT)

Installation view

Paul Knight

Fictions

PHOTO: J Forsyth

Jane Brown

Mining Machinery, Line of Lode, Miners

Memorial Complex, Broken Hill 2014

Courtesy the artist

Installation view

Therese Keogh

After Firing (CaO)

PHOTO: Christian Capurro



'Vivian Maier took a vast collection of photographs across 50 years. Only now is her incredible body of work being revealed... the Melbourne Festival celebrates the work of the mysterious artist when it shows *Crossing Paths with Vivian Maier*, an exhibition of the artist's work at the Centre for Contemporary Photography.'

Tamsin Blanchard, *The Weekend Australian*

'..an exhibition of Maier's photography opens in Melbourne at the Centre for Contemporary Photography and there will be Melbourne Festival screenings of the documentary, which opens nationally early in November. CCP director Naomi Cass says, "Litigation battles pale into insignificance compared with the humanity and brilliance of her work."

Randy Kennedy, *Australian Financial Review*

'For the first time in Australia, Melbourne's Centre for Contemporary Photography is hosting an exhibition that elucidates and celebrates the extensive oeuvre of American street photographer Vivian Maier.'

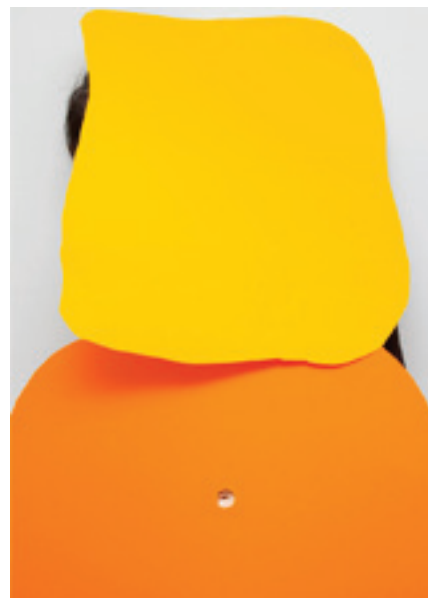
ARTAND, Melbourne

'This fantastic show – which places a selection of Maier's concise yet nonetheless incredibly rich street photographs and self-portraits in conversation with a handful of contemporary photo artists, including Patrick Pound, Simone Slee, the Mangano sisters and a particularly brilliant series of abstract "portraits" by Cherine Fahd – resonates both as a tribute to Maier and as a consideration of the photograph as a means by which to reconstruct memory and identity.'

Dan Rule, *The Age*

'To coincide with this film, the Centre of Contemporary Photography is hosting an exhibition of Maier's work. Unlike the documentary, *Crossing Paths with Vivian Maier* does not enquire into who she was, but affords Maier the ultimate respect as an artist – exhibiting her work as something of value and significance for contemporary audiences. Her work is presented alongside eight Australian photographers.'

Martyn Pedler and Jenny Valentish, *Time Out*



TOP
Vivian Maier
New York City, September 10 1955
Courtesy of Howard Greenberg Gallery.

RIGHT
Cherine Fahd
Camouflage (chroma inny) 2013
Courtesy the artist and Galerie Pompon, Sydney.



'Louise Neri is the creative associate for visual arts for the Melbourne Festival, which will show an expanded version of the Ghent exhibition alongside a separate exhibition of other photographers' responses to her work at the Centre for Contemporary Photography. She readily acknowledges that the current overwhelming interest in biography, often of the most banal kind, has meant that artists have seen their work turned into narrative.

"Maier in a way is a dream come true, because these days there is very little that is undiscovered," says Neri.'

Stephanie Bunbury, *The Age*

'Maier's photos reveal a disregard for class barriers, as if they were arbitrary rules that affect only the costumes that people wear.'

Janice Loreck, *The Conversation*

'With an ocean of photographic chaff floating around the internet, events like the Centre for Contemporary Photography's annual CCP Salon highlight the power of photographs taken with intent by those who have an intimate knowledge of their craft.'

Raven Contemporary

Installation view
Vivian Maier and David Wadellton
Crossing Paths with Vivian Maier 2014
PHOTO: J Forsyth

2014

FINANCIAL STATEMENTS

Financial report for the year ended
31 December 2014

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

Report on the Financial Report

We have audited the accompanying financial report of Centre For Contemporary Photography Inc. (the association), which comprises the statement of financial position as at 31 December 2014, the statement of profit or loss, the statement of other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the certification by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the Associations Incorporation Reform Act 2012 (Vic) and for such internal control as the committee determines is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about 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 judgment, 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 association's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

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

Opinion

In our opinion, the financial report of Centre For Contemporary Photography Inc. is in accordance with the requirements of the Associations Incorporation Reform Act 2012 (VIC), including:

- (i) giving a true and fair view of the association's financial position as at 31 December 2014, and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards.

John Wheller
Chartered Accountants
Melbourne, 17 April 2015

Committees' declaration

We, Jane Hodder, and Kerri Turner, being members of the Committee of the Centre For Contemporary Photography Inc., certify that -

As detailed in Note 1 to the financial statements, the Association is not a reporting entity because in the opinion of the Committee there are unlikely to exist users of the financial statements who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, these special purpose financial statements have been prepared to satisfy the Committee's reporting requirements under the Associations Incorporation Reform Act 2012.

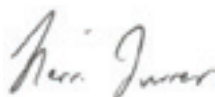
The Committee declares that:

- (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.



Jane Hodder
Chair



Kerri Turner
Treasurer

Melbourne, 13 April 2015

Statement of profit or loss and other comprehensive
income for the year ended 31 December 2014

	Note	2014 \$	2013 \$
Revenue	2	686,281	806,377
Employee provisions expense		(439,007)	(403,352)
Depreciation and amortisation expense		(54,348)	(51,631)
Administration expense	3	(46,046)	(45,075)
Occupancy expense	3	(91,784)	(132,675)
Program expense	3	(163,343)	(264,037)
Current year surplus before income tax		(108,247)	(90,393)
Income tax expense	4	-	-
Net current year surplus		(108,247)	(90,393)
Other comprehensive income			
Total other comprehensive income for the year, net of tax	—	—	
Total comprehensive income for the year, net of tax		(108,247)	(90,393)
Total comprehensive income attributable to members of the entity		(108,247)	(90,393)

The accompanying notes form part of these financial statements.

Statement of financial position
as at 31 December 2014

	Note	2014 \$	2013 \$
ASSETS			
CURRENT ASSETS			
Cash on hand	5	486,685	525,531
Accounts receivable and other debtors	6	103,970	30,286
Inventories on hand	7	2,999	1,905
Other current assets	8	8,162	8,558
TOTAL CURRENT ASSETS		601,816	566,280
NON CURRENT ASSETS			
Property, plant and equipment	9	19,826	72,721
TOTAL NON-CURRENT ASSETS		19,826	72,721
TOTAL ASSETS		621,642	639,001
LIABILITIES			
CURRENT LIABILITIES			
Accounts payable and other payables	10	226,585	126,677
Employee provisions	11	40,263	51,383
TOTAL CURRENT LIABILITIES		266,849	178,060
NON CURRENT LIABILITIES			
Provisions	11	3,608	1,508
TOTAL NON CURRENT LIABILITIES		3,608	1,508
TOTAL LIABILITIES		270,456	179,568
NET ASSETS		351,186	459,433
EQUITY			
Retained surplus		351,186	459,433
TOTAL EQUITY		351,186	459,433

The accompanying notes form part of these financial statements.

Statement of changes in equity
for the year ended 31 December 2014

	Note	Retained funds \$	Total \$
Balance at 1 January 2013		549,826	549,826
Comprehensive income			
Net deficit for the year		(90,393)	(90,393)
Balance at 31 December 2013		459,433	459,433
Balance as at 1 January 2014		459,433	459,433
Comprehensive income			
Net deficit for the year		(108,247)	(108,247)
Balance at 31 December 2014		351,186	351,186

The accompanying notes form part of these financial statements.

Statement of cash flows for the
year ended 31 December 2014

	Note	2014 \$	2013 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from members, customers and grants		599,029	982,522
Payments to suppliers and employees		(650,385)	(962,611)
Interest received		13,963	18,966
Net cash provided by/(used in) operating activities	15	(37,393)	38,877
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of plant and equipment		(1,453)	(1,087)
Net cash provided by/(used in) investing activities		(1,453)	(1,087)
CASH FLOWS FROM FINANCING ACTIVITIES			
Net cash provided by/(used in) financing activities		—	—
Net increase/(decrease) in cash held		(38,846)	37,790
Cash on hand at beginning of financial year		525,532	487,742
Cash on hand at end of financial year	5	486,686	525,532

The accompanying notes form part of these financial statements.

Notes to the financial statements for the year ended 31 December 2014

The financial statements cover Centre for Contemporary Photography Inc. as an individual entity. Centre for Contemporary Photography Inc. is an association incorporated in Victoria and operating pursuant to the Associations Incorporation Reform Act 2012.

The financial statements were authorised for issue a duly constituted meeting held by the members of the committee.

1. Summary of Significant Accounting Policies

Basis of preparation

These special purpose financial statements have been prepared in accordance with the Associations Incorporation Reform Act 2012 and Australian Accounting Standards and Interpretations of the Australian Accounting Standards Board and the Australian Charities and not-for-profit Commonwealth Act of 2012. The association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

Accounting Policies

(a) Income tax

The Association is not liable for Income Tax.

(b) Inventories on hand

Inventories held for sale are measured at the lower of cost and net realisable value. Costs are assigned on the basis of weighted average costs.

(c) Property, Plant and Equipment

Plant and equipment

Leasehold improvements and office equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset.

Depreciation

The depreciable amount of all fixed assets, is depreciated on a straight-line basis over the asset's useful life commencing from the time the asset is available for use. Leasehold improvements

are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Class of Fixed Asset	Effective Life
Leasehold improvements	10 years
Plant and equipment	10 years

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period.

(d) Leases

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are recognised as expenses on a straight-line basis over the lease term.

Lease incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

(e) Impairment of Assets

At the end of each reporting period, the association assesses whether there is any indication that an asset may be impaired. The assessment will consider both external and internal sources of information. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of that asset, being the higher of the asset's fair value less costs to sell and its value-in-use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is immediately recognised in profit or loss.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of an individual asset, the association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(e) Impairment of Assets

At the end of each reporting period, the association assesses whether there is any indication that an asset may be impaired. The assessment will consider both external and internal sources of information. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount

of that asset, being the higher of the asset's fair value less costs to sell and its value-in-use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is immediately recognised in profit or loss.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of an individual asset, the association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(f) **Employee Provisions**

Short-term employee benefits

Provision is made for the Association's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages and salaries. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

Other long-term employee benefits

Provision is made for employees' annual leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements of obligations for other long-term employee benefits for changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The association's obligations for long-term employee benefits are presented as non-current provisions in its statement of financial position, except where the association does not have an unconditional right to defer settlement for at least 12 months after the reporting date, in which case the obligations are presented as current provisions.

(g) **Cash on Hand**

Cash on hand includes cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities in the statement of financial position.

(h) **Accounts receivable and other debtors**

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

(i) **Revenue and Other Income**

Grant income

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

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

Non grant revenue is recognised only when it is probable that the economic benefits associated with the transaction will flow to the association and the amount of revenue can be measured reliably.

Donations and bequests

Donations and bequests are recognised as revenue when received.

Sale of goods

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

- (a) the Association has transferred to the buyer the significant risks and rewards of ownership of the goods;
- (b) the Association retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold the amount of revenue can be measured reliably;

- (c) it is probable that the economic benefits associated with the transaction will flow to the Association and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Interest

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Rendering of services

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

Other recognition

Revenue from workshop fees, exhibition fees and membership fees is recognised upon delivery of the service. All revenue is stated net of the amount of goods and services tax.

(j) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

(k) Comparative Figures

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

(l) Accounts Payable and Other Payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within appropriate terms of trade.

(m) Provisions

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised

represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(n) Critical Accounting Estimates and Judgements

The committee evaluates estimates and judgments incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the association.

	Note	2014 \$	2013 \$
2. Revenue and Other Income			
Other revenue			
— Arts Victoria grants		160,600	107,060
— Australia Council grants		120,694	95,991
— VAC Strategy grants		—	130,780
— Other revenue from operating activities		247,902	220,019
— Interest income		13,163	18,965
— Sponsorship and fundraising		82,176	134,551
— Other income		61,746	99,011
		686,281	806,377
Total revenue		686,281	806,377

3. Surplus for the Year

(a) Expenses

Audit fees			
Audit services		3,250	6,900
Other business services		500	—
		3,750	6,900
Rental expense on operating leases			
— minimum lease payments		82,687	82,714
Total rental expense on operating leases		82,687	82,714

4. Income Tax Expense

The Association is exempt from paying income tax and as a result there is no tax expense.

	Note	2014	2013
		\$	\$
5. Cash on Hand			
Cash at bank - unrestricted		141,471	189,026
Short-term investments - bank deposits		345,214	336,505
		486,685	525,531

6. Accounts receivable and other debtors

CURRENT			
Other debtors		2,688	424
Trade receivables		101,282	18,952
Goods and services tax receivable		-	10,910
Total current accounts receivable and other debtors		103,970	30,286

No impairment of accounts receivable and other debtors was required at 31 December 2014 (2013: Nil).

7. Inventories on hand

CURRENT			
Finished goods - at cost		2,999	1,905
		2,999	1,905

8. Other Current Assets

CURRENT			
Prepayments		7,982	8,378
Bond		180	180
		8,162	8,558

	Note	2014 \$	2013 \$
9. Plant and Equipment			
Leasehold improvements:			
At cost		476,041	476,041
Accumulated depreciation		(476,041)	(431,458)
Total leasehold improvements		—	44,583
Plant and equipment			
At cost		97,653	96,200
(Accumulated depreciation)		(77,827)	(68,062)
		19,826	28,138
Total property, plant and equipment		19,826	72,721
10. Accounts Payable and Other Payables			
CURRENT			
Trade payables		18,472	9,840
Income in advance		180,183	85,838
Other payables		27,768	30,999
Goods and services tax payable		162	—
		226,585	126,677
11. Employee Provisions			
CURRENT			
Employee entitlements	40,263	51,383	
	40,263	51,383	
NON-CURRENT			
Employee entitlements	3,608	1,508	
	3,608	1,508	
Total provisions	43,871	52,891	

	Note	2014 \$	2013 \$
12. Capital and Leasing Commitments			
Operating Lease Commitments			
Non-cancellable operating leases contracted for but not recognised in the financial statements			
Payable - minimum lease payments			
not later than 12 months		20,705	79,551
not later than 12 months and 5 years		—	20,705
		20,705	100,256

The operating lease relates to the property leased at 404 George Street Fitzroy Victoria 3065. The lease expires in April 2015. An option to extend the lease was exercised in January 2015.

13. Contingent Liabilities and Contingent Assets

There are no contingent Assets or contingent Liabilities of a material nature as at balance date.

14. Events after the Reporting Period

The committee members are not aware of any significant events since the end of the reporting period.

15. Cash Flow Information

Reconciliation of cash flow from operating activities with net current year surplus

Current year surplus after income tax	(108,247)	(90,393)
Cash flows excluded from current year surplus		
Non-cash flows in current year surplus:		
— Depreciation expense	54,349	51,631
Changes in assets and liabilities		
— (Increase)/decrease in accounts receivable and other debtors	(1,094)	112,697
— (Increase)/decrease in other assets	(73,685)	823
— (Increase)/decrease in inventories on hand	396	3,228
— Increase/(decrease) in accounts payable and other payables	99,908	(40,115)
— Increase/(decrease) in employee provisions	(9,020)	1,006
	(37,393)	38,877

16. Economic Dependence

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

17. Association Details

The registered office and principal place of business of the association is:
Centre for Contemporary Photography Inc.
404 George Street Fitzroy 3065

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