



ccp.

centre for
contemporary
photography

Centre for Contemporary Photography
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Cover image: Stéphanie Lagarde *Stare* 2013; courtesy the artist.



Siri Hayes, Rodney Glick and David Solomon, Julian Aubrey Smith and Nova Paul, *For Future Reference*, installation view, photo: J Forsyth.

2
Mission and Profile

3
Staff

3
Volunteers and Interns

4
Board

6
Exhibition Advisory Committee

7
Chair's Report

8
Director's Report

12
Exhibition Program

36
Performance Review

46
In Response

50
Financial Statements

64
Partners and Donors

Mission and 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 29 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 exhibition, commissioning, education, and appraisal of contemporary practice as well as advocacy, publishing and print sales.



Christian Capurro floor talk, photo: J Forsyth.

Staff

Volunteers and Interns

Staff

DIRECTOR

Naomi Cass

GENERAL MANAGER

Missy Saleeba (until September 2015)

INTERIM GENERAL MANAGER

Pollyanna Whitman (November and December 2015)

GENERAL MANAGER

Anna Reid (from December 2015)

GALLERY MANAGER

Michelle Mountain

ASSISTANT GALLERY MANAGER

Philippa Brumby

MANAGING CURATOR

Karra Rees

CURATOR

Pippa Milne

GRAPHIC DESIGNER

Joseph Johnson

BOOKKEEPER

Lily Wang

SPECIAL PROJECTS

Melissa Bedford, Education Officer for FAST

Volunteers and Interns

CCP would like to thank its many talented volunteers and interns who assisted in 2015. We gratefully acknowledge all of you.

VOLUNTEERS

Mayu Amano, Bronte Apelbaum, Corinne Apelbaum, Erminia Apuzzo, Elise Arumets, Mathilde Auclair, Madeline Bishop, Claire Blankendaal, Elizabeth Boon, Susannah Britt, Taylor Brodie, Nicola Bryant, Asta Cameron, Caroline Carmichael, Kylie Chan, Chelsea Chye, Ruth Clifford, Natalie Cook, Isabelle Cooper, Rebecca Dawson, Ayesha D'Costa, Tim Fenby, Daniela Fuenzalida, Ishani Gunasekara, Tilly Gwinner, Adam Hammad, Caitlin Harris, Trang Ho, Ashlee Hope, Elizabeth Hosking, Elizabeth Hughes, Alice Hutchison, Kati Javan, Sinead Kennedy, Zoe Kimpton, Stephanie Kirkbright, Agata Krajewska, Karina Kusdinar, Nathan Larkin, Pauline Leveque, Elaine Leong, Gary Light, Ross Lowe, Gavin Mandrelle, Roshen Martinstyen, Emma McEvoy, Caitlyn McGeary, Mia McGee, Cheng Lin Miao, Allison Mouret, Sue Neal, Yasmin Nebenfuhr, Claire Needham, Adelina Onicas, Jasmine Pickup, Phil Portellos, Ellen Rafferty, Poppy Saxton, Eloise Sim, Grace Slonim, James Smith, Anita Spooner, Amelia Stewart, Chloe Sugden, Zahra Syed, Zulma Terrones, Elly-Louise Tyquin, Simon Walsh, Matthew Watts, James Whiting, Alexandra Williams, Felix Wilson, Moss Wood, Ellenie Zahariou and Yujia (Sophie) Zhai.

INTERNS

Communications Intern—Adelina Onicas
PR & Press Archive Intern—Ashlee Hope
Membership Intern—Grace Slonim
Gallery Manager's Intern—Ellenie Zahariou
CCP Salon Interns—Asta Cameron and Agata Krajewska



Ronnie van Hout *Punk on a Bed* 2015, installation view, photo: J Forsyth

Board

JANE HODDER (Chair)

Subcommittee: Premises

Jane Hodder is a partner in the real estate group of Herbert Smith Freehills. Jane has a depth of commercial experience in professional services and holds a Bachelor of Arts (Hons) and a Bachelor of Law from Monash University. 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 past member of the Herbert Smith Freehills Global Council and currently Global Partner Head of Diversity. She is also a current member of the St Catherine's Girls School Council (and building and property subcommittee), Advisory Board to the Dean of Monash University Law School and Australian Institute of Company Directors as well as a Williamson Fellow and a Cranlana Fellow. 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.

JANE GROVER (Deputy Chair)

Subcommittee: Fundraising

Jane Grover 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, a Williamson Fellow and also a Fellow of the Australian Institute of Company Directors.

KERRI TURNER (Treasurer)

Subcommittees: Finance; Fundraising

Kerri Turner is the Co-Founder and Director of tinitrader.com.au. Tinitrader.com.au is a marketing platform and a joint venture with bikeexchange.com.au. 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. Kerri completed a Masters of Business Administration in 2006.

PETER LOVELL

Subcommittees: Premises; Finance

Peter Lovell is a director of Lovell Chen, Architects and Heritage Consultants, a practice established in 1981. He holds a Bachelor Degree in Building from the University of Melbourne and is a member of various advisory committees to the Heritage Council of Victoria. In addition he is an Honorary Fellow of the Australian

Institute of Architects. He is a long standing member of Australia ICOMOS and a past member of the executive committee. His past activities include long standing membership of the board of the Fitzroy Collingwood Rental Housing Association and board member and President of the Melbourne Athenaeum Library.

GENEVIEVE BRANNIGAN

Subcommittee: Fundraising

Genevieve Brannigan is a communications and marketing expert and Managing Director of Communications Collective. She has over 13 years experience providing management consulting, strategic communications and campaign development.

Through her companies, Genevieve has delivered strategic advice and led award-winning campaigns for blue chip national, multinational public and private companies, governments and not-for-profit organisations in the Asia Pacific region, Europe and the United States. Her clients have included ANZ, Australia Council, the Australian Institute of Architects, WorkSafe, Royal Women's Hospital, State Library of Victoria and the Melbourne City Council.

Communications Collective is a creative communications agency specialising in integrated strategy, cross-media campaigns, meaningful brand experiences and targeted content. The agency has built its reputation on measurable results and innovative approaches that engage audiences, positively shape public image and enhance revenue.

Genevieve holds a Bachelor of Business, from RMIT University and an Advanced Diploma in Public Relations from Swinburne University.

JOHN GOLLINGS

Subcommittee: Fundraising

John Gollings is the Director of John Gollings Photography and is a photographer specialising in the built environment including the documentation of both ancient and modern cities around the world. John holds a Masters degree in Architecture from RMIT University. He works in the Asia Pacific region as an architectural photographer, much of the work involving long-term cultural projects especially in India, Cambodia, China, Libya and New Guinea.

PATRICK POUND

Subcommittee: Exhibition Advisory; Fundraising

Patrick Pound is a practicing artist and a Senior Lecturer in Art at Deakin University. His artwork is held in numerous public collections including: National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Museum of New Zealand and Auckland Art Gallery.

STIRLING LARKIN

Subcommittee: Finance (Government Relations)

Stirling Larkin is Principal of Larkin Group, Chairman of Larkin Group Advisory Board and Secretary of Larkin Foundation Inc.



Caroline Garcia *Rumba Sola* 2014; installation view; photo: J Forsyth.

He has maintained a Private Wealth Management focus for over 15 years through various positions in Australia, China and abroad. Stirling has complemented this with senior university lecturing tenures internationally and he writes a weekly column in the *Weekend Australian* newspaper. He is an active member of Philanthropy Australia's New Generation of Giving program, a Graduate of the Australian Institute of Company Directors, National Revenue and Brand Advisory Committee and National Heart Foundation in Australia.

Meetings of Directors

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

BOARD MEMBER	ELIGIBLE	ATTENDED
Jane Hodder	8	8
Kerri Turner	8	8
Patrick Pound	6	5
Genevieve Brannigan	8	6
Jane Grover	8	7
John Gollings	8	7
Peter Lovell	8	7
Stirling Larkin	5	3

Exhibition Advisory Committee

PATRICK POUND (Chair)

CCP Board Member, Artist and Senior Lecturer, Photography,
Course Director, Creative Arts Honours, Master of Creative Arts,
School of Communication and Creative Arts, Deakin University.

NAOMI CASS

CCP Director

KARRA REES

CCP Managing Curator

PIPPA MILNE

CCP Curator

CHRISTIAN CAPURRO

Artist

SERENA BENTLEY

Assistant Curator, Contemporary Art, National Gallery of
Victoria

AMY MARJORAM

Artist and Client Services Manager, Deutscher and Hackett.



Kiron Robinson *We told ourselves we needed separate beds to sleep* 2015, installation view, photo: J Forsyth.

Chair's Report

At the core of CCP's program are exhibitions throughout its galleries in George Street, Fitzroy. In 2015 CCP presented a unique breadth of contemporary photography and video, engaging the sector as well as local, national and international visitors. From floor talks and youth programs through to Masterclasses and workshops, CCP nourishes those who make photography, those who study and collect photography and those who simply enjoy the singular experience of visiting CCP.

I would like to acknowledge valuable support from the Victorian Government through Creative Victoria and the Australian Government through Australia Council. CCP is now in the second year of funding through the Organisations Investment Program and mid way in the cycle of Australia Council support. CCP also receives support from Local Government to present the CCP/City of Yarra Billboard.

Partnerships are critical to CCP's flourishing artistic program and financial sustainability. In 2015, CCP participated in a range of festivals, toured exhibitions across four states and brought contemporary art to the streets through its Night Projection Window on George Street as well as the CCP/City of Yarra Billboard in Collingwood. CCP partnered with universities, the photographic industry and businesses to provide opportunities for artists and audiences.

In my first year as Chair, I have had the pleasure of working with CCP's generous and dedicated Board whose respective areas of expertise range widely including governance, finance, fundraising, marketing and the arts. The Board has overseen a year

of extraordinary financial success, with CCP reporting a modest surplus in the face of a predicted deficit. I acknowledge and thank departing Treasurer, Kerri Turner for her longstanding contribution to CCP, as well as exiting board member Stirling Larkin and I welcome Peter Lovell, John Gollings, Patrick Pound and Nell Arcuri (Board Support) all of whom have made significant contributions to the organisation.

CCP strives to diversify its income streams thanks to a range of effective programs including CCP Patrons. I acknowledge CCP's sponsors and partners (listed on page 64) who provide valued financial and in-kind support. On behalf of the CCP Board and staff I particularly wish to thank CCP Patrons for their engagement and contribution.

Volunteers and interns provide invaluable support for CCP, contributing at many levels to the organisation and I acknowledge the committed team of regular volunteers and dedicated interns (listed on page 3) who in many cases provide the knowledgeable and welcoming face of CCP.

Finally, I would like to acknowledge CCP staff and thank them for their excellent work throughout 2015.

JANE HODDER

Chair

Centre for Contemporary Photography



CCP/City of Yarra Billboard, Carolyn Young *Grassy Woodlands* 2014, installation view, photo: Carolyn Young.

Director's Report



Nova Paul *This is not Dying* 2010 (film still), courtesy the artist.

Photography and video exist across a huge spectrum of skill and engagement, from amateur through to professional. Perhaps the most accessible of art forms, there is often very little difference between the technology available for the most accomplished artist and any of us with a smart phone. What distinguishes the two is the intention, the context and the critical engagement. Indeed much great art is drawn from found images and low-fi technologies and conversely, technology that was previously only within the domain of the accomplished commercial photographer now abounds within the community. In this period of ubiquitous technology and image sharing, Centre for Contemporary Photography is both enabled and challenged to present the broadest interpretation of photography and video and to bring meaningful and exciting encounters with ideas and technologies into the shared public space of the gallery. Through exhibitions, lectures, workshops and classes as well as offsite projects, in 2015 CCP fulfilled its mission to foreground great lens-based art.

EXHIBITIONS

A Guide to the Flora and Fauna of the World by Robert Zhao Renhui (Singapore) was presented in association with Melbourne Photobook Festival. In the hands of Renhui the camera is a critical tool shifting in and out of truth and desire, making work about our fraught relationship with nature. With similar attention to the natural world, but with vastly different outcomes, Jacob Raupach (regional Vic) interrogates the changing fortunes of a small regional town.

The documentary impulse received traditional treatment to marvelous effect in diverse exhibitions by Natasha Carrington (Vic) and Juliet Darling (NSW) on the CCP Night Projection Window (NPW). Worlds apart—Mooney Valley in Carrington's video and the Uffizi Gallery in the work of Juliet Darling—both are cunningly seen and wisely framed.

Documentary also resonated in the work commissioned for *In debt: saving seeds* by Taungurung man, Steven Rhall (Vic) and Horsham-based artist Dave Jones (regional Vic) presented as part of ART+CLIMATE=CHANGE 2015, Climarte Festival. Both artists made work in response to the Australian Grains Genebank (AGG)

creating diverse series stemming from their engagement with AGG's purpose, architecture and community.

CCP galleries were miraculously transformed through inventive and poetic video installations by Christian Capurro (Vic); Martine Corompt (Vic) with Philip Brophy (Vic); and Arlo Mountford (Vic). In each case, and to varying degrees, natural light was diminished and artists created astonishing visual and sonic worlds, in the service of ideas. Poetic and whimsical Matthew Harris' (Vic) *Lassie* was presented in the NPW.

For Future Reference, a group exhibition by CCP curator Pippa Milne addressed the propensity for photography and video to trigger, hold and play with memory. Beautifully conceived and drawing on a breathtaking range of Australian and international art, both the exhibition and the accompanying catalogue touched lightly upon major human and philosophical themes in a thoughtful and engaging manner.

Photograph as object was considered in a number of exhibitions, including Kiron Robinson's (Vic) exhibition *We told ourselves we needed separate beds to sleep* and the ambitious group exhibition, *Lit from the Top: Sculpture through Photography*, curated by Laura Lantieri (Vic) and Sarah Wall (NZ) featuring the work of seven local and international artists. Both exhibitions touched upon photography for its qualities as a sculptural, conceptual object as opposed to being merely a window to the world.

Artists also turned towards history: Greg Moncrieff (Vic) exploring his personal archive in a slide projection on the Night Projection Window and Sara Oscar (NSW) mining the Hollywood archive for "place holders for sex scenes" in her video *From Here to Eternity*.

Performative in different ways, Tracey Moffatt's (NSW) *Art Calls*, Larissa Hjorth's *The Art of Play* and Ronnie van Hout's *The Dark Pool* exemplify the ability of art to playfully address complexity, history and the contemporary world. Angela Pye's (Vic) *Space that we are* was literally a visceral performance of entangled intimacy on the NPW.

CCP's fundraising exhibition, *Tomorrow and tomorrow and tomorrow* featured the work of established artists, Jane Burton (Vic), John Gollings (Vic) and Polixeni Papapetrou (Vic) who were invited to respond to the magnificent Melbourne General Cemetery in Carlton. Each responded in novel and engaging ways, creating impressive new suites of work in support of CCP. We are grateful to the artists and a range of supporters who enabled this project.

CCP Salon continues to grow, with a 30% increase in both participation and attendance. CCP Salon champions the democratic nature of lens-based art and is a celebration of the printed image, professionally presented in a shared public environment.

CCP propelled contemporary practice into the streets through its Night Projection Window in George Street, Fitzroy and the monumental CCP/City of Yarra Billboard in Collingwood, curated by Karra Rees. Billboard brought astonishingly different and intriguing work to the streets including Carolyn Young's *Grassy Woodlands* (December 2014–July 2015) and Michelle Mantsio's *The Nose* (August 2015–May 2016). The exhibition *In debt: Saving Seeds* toured to partner gallery, Horsham Regional Art Gallery and *True Self: David Rosetzky Selected Works* came to the conclusion of its major national tour with NETS Victoria.

PUBLIC AND EDUCATION PROGRAMS

Floor talks provide visitors with a unique opportunity to engage with practitioners in an informal setting. Most local artists and a number of national and international artists—supported by Sofitel Melbourne on Collins—were available to discuss their work with

the public in the gallery. In addition, CCP relished the opportunity to partner with a range of organisations to expand the conversation around contemporary creative and curatorial practice. Public programs were presented with generous support from RMIT; Leica; Ilford; Melbourne Festival; ARC Centre of Excellence for the History of Emotions; and The University of Melbourne. Dr Les Walkling presented his popular, longstanding workshop series enabling professional development for emerging and established photographers.

Masterclasses expanded opportunities providing access to highly-regarded practitioners in small, focused classes (see page 41). In addition to CCP's longstanding program of floor talks for schools, CCP presented The Rotary Youth Arts Project (RYAP) in collaboration with Dancehouse, supported by the City of Yarra and the Rotary Clubs of Richmond, Collingwood, Fitzroy and Brunswick. 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: Emerging research on photography, managed by CCP's Gallery Manager, Michelle Mountain has developed into a valuable series of lectures where early-career researchers present papers and lead public conversations on photography and related fields.

COMMUNICATING

Social media is a boon for cash-strapped small contemporary art spaces. Driven by those with a desire to participate in a community of interest, CCP's social media grows in reach every year. In 2015 CCP social media numbers increased. 13,830 people liked CCP's Facebook page; 5,014 people followed us on Twitter; 8,808 people followed CCP on Instagram; and CCP also had 6,721 email subscribers.

With generous support from the Besen Family Foundation and Michael and Silvia Kantor, CCP produced a catalogue to accompany *For Future Reference*, curated by Pippa Milne. The Gordon Darling Foundation generously enabled publication of the catalogue produced for the exhibition *Lit from the Top: Sculpture through Photography*, curated by Laura Lantieri and Sarah Wall. *In debt: saving seeds* was accompanied by a folded A4 room brochure. Other artists also generated catalogues for their exhibitions including: Larissa Hjorth for *The Art of Play*; Martine Corompt for *Torrent*; and Kiron Robinson for *Fiction*. Christian Capurro created an online catalogue for his exhibition, *a man held*.

FINANCIALS

With a predicted deficit for 2015, CCP Board and staff worked tirelessly to diversify and improve opportunities for generating income. Through a broad range of activities CCP is pleased to report a modest surplus for the year.

MAJOR FUNDING, SUPPORTERS AND PARTNERSHIPS

Forty percent of CCP's total income is gratefully received from the State of Victoria through Arts Victoria and the Commonwealth Government through the Australia Council, its arts funding and advisory body. CCP is also grateful for support through the Visual Arts and Crafts Strategy, an initiative of the Australian and State and Territory Governments.



Behind the scenes tour of Drome Studios with Patricia Piccinini, photo: John Gollings.

A number of partnerships enable CCP to flourish, and we gratefully acknowledge: Melbourne Festival; DEECD; City of Yarra; Besen Family Foundation; Gordon Darling Foundation; Lovell Chen Architects and Heritage Consultants; Horsham Regional Art Gallery; ARC Centre of Excellence for the History of Emotions; Sofitel on Collins; Sun Studios; NETS; Blackmagic Design; Colour Factory; Tint Design; Helen Frajman; Leica; Ilford; and ROTARY. Further Government, philanthropic, industry and private supporters are listed in association with individual exhibitions.

Following a generous donation of technology as in-kind support for exhibiting artist Ronnie van Hout, CCP entered into a marvelous new relationship with Blackmagic Design, enabling the gallery to offer one commission per annum for an artist to make new work for a CCP exhibition.

CCP Patrons provided critical financial support and encouragement to CCP, for which we are grateful. Particularly effective was the fundraising event, *Behind the scenes tour of Drome Studios*. We are most grateful to long term CCP supporters, artist Patricia Piccinini and the artists at Drome Studios for their extraordinary generosity and warmth in welcoming CCP Patrons and Donors.

In 2015, CCP undertook a welcome commercial project, purchasing a large collection for law firm, Corrs Chambers Westgarth. Working closely with the firm and their architects, Bates Smart, CCP developed a permanent collection and exhibition of contemporary photography and video to enhance public spaces in keeping with their bold new premises.

IN PRAISE

Artists form the core of CCP activities and I acknowledge and thank all exhibiting and teaching artists for keeping CCP a relevant and engaging contemporary art space.

I also acknowledge those artists who generously assisted CCP in raising funds in 2015, Jane Burton, John Gollings and Polixeni Papapetrou as well as Patricia Piccinini and Drome Studios.

CCP Members also form an important network for CCP, as financial members, advocates, gallery visitors, *CCP Salon* entrants and workshop participants. Steadily growing, I thank CCP Membership for their valued interest in the organisation. It is always a delight to meet CCP Members at special events and I thank

Michelle Mountain and Philippa Brumby for managing this program (see page 44).

CCP staff (see page 3), Board (see page 4) and volunteers (see page 3) enable this small organisation to perform to great effect, within constrained financial circumstances. Nimble and focused, CCP staff work closely with artists to bring their work to greater public and professional attention. I acknowledge and thank staff, Board and volunteers for their informed and gracious contributions.

Special acknowledgement is given to CCP Communications Intern, Adelina Onicas, who manages CCP social media to great effect. I also acknowledge J Forsyth and Lauren Dunn for deftly documenting CCP exhibitions and events.

CCP plays an important role in working with arts professionals early in their careers, many who commence as volunteers, progressing to staff and further to join the sector in public arts and educational institutions. In 2015 valued CCP Curator, Dr Kyla McFarlane departed CCP to take up a wonderful position at GOMA, Queensland. Kyla and I worked closely on a number of exhibitions, to which she brought great insight, intelligence and generosity, for which the artists and I are grateful. In the wake of her departure CCP welcomed a great new team: Pippa Milne stepped up as CCP Curator; Michelle Mountain was appointed CCP Gallery Manager and Philippa Brumby moved into the Assistant Gallery Manager role. Late in the year, Missy Saleeba, CCP General Manager returned to the private sector, having achieved a swathe of excellent improvements to the organisation, for which the Board and staff are grateful. Fortuitously, Pollyanna Whitman previous CCP General Manager provided a generous and perfect bridge between Missy's departure and the appointment of Anna Reid who with enthusiasm and skill joined the team in late 2015 as General Manager.



Corrs Chambers Westgarth, installation views, photos: John Gollings.

Exhibition Program

2015

15 DECEMBER 2014—
18 FEBRUARY 2015

Night Projection Window
Matthew Harris
Lassie

20 FEBRUARY—19 APRIL

Gallery 1
Robert Zhao Renhui
A Guide to the Flora and Fauna of the World

Gallery 2
Jacob Raupach
Fell

Galleries 3 and 4
Christian Capurro
a man held

Night Projection Window
Natasha Carrington
Dream of the Soft, Hard Look - The Masters

24 APRIL—28 JUNE

Gallery 1
Kiron Robinson
We told ourselves we needed separate beds to sleep

Gallery 2
In debt: saving seeds
Dave Jones and Steven Rhall respond to the Australian Grains Genebank

Gallery 3
Paul Adair, Fleur van Dodewaard, Andrew Hazewinkel, Arini Byng and Georgia Hutchison, Stephanie Lagarde and Stein Ronning
Lit from the Top: Sculpture through Photography

Gallery 4
Sara Oscar
From Here to Eternity

Night Projection Window
Greg Moncrieff
California Re-visited

3 JULY—6 SEPTEMBER

Gallery 1
Larissa Hjorth
The Art of Play

Gallery 2
Arlo Mountford
The Copse, parts 2 and 3

Gallery 3
Sophie Calle, Rodney Glick and David Solomon, Siri Hayes, Nova Paul, Julian Aubrey Smith and Justine Varga
For Future Reference

Gallery 4
Tracey Moffatt
Art Calls

Night Projection Window
Angela Pye
Space that we are

11 SEPTEMBER—20 SEPTEMBER

Galleries 1—4
Tomorrow, and tomorrow, and tomorrow: Jane Burton, John Gollings, Polixeni Papapetrou
2015 CCP Fundraiser

Night Projection Window
Caroline Garcia
Rumba Sola

2 OCTOBER —15 NOVEMBER

Galleries 1, 2 and 4
Ronnie van Hout
The Dark Pool

Gallery 3 and Night Projection Window
Martine Corompt and Philip Brophy
Torrent

27 NOVEMBER —19 DECEMBER

All Galleries
CCP Salon

16 DECEMBER—4 FEBRUARY 2016

Night Projection Window
Juliet Darling
Mona Lisa

15 December 2014—
18 February 2015



Matthew Harris *Lassie* 2013, installation view, photo: J Forsyth.

Night Projection Window

Matthew Harris

Lassie

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.



Matthew Harris *Lassie* 2013 (still), courtesy the artist.

20 February—19 April



Robert Zhao Renhui *A Guide to the Flora and Fauna of the World 2013*, installation view, photo: J Forsyth.

Robert Zhao Renhui

A Guide to the Flora and Fauna of the World

A Guide to the Flora and Fauna of the World seeks to document and reflect on the myriad of ways in which human action and intervention are slowly altering the natural world. The guide presents a catalogue of curious creatures and life-forms that have evolved in often unexpected ways to cope with the stresses and pressures of a changed world. Other organisms documented in the installation are the results of human intervention, mutations engineered to serve various interests and purposes ranging from scientific research to the desire for ornamentation.

A Guide to the Flora and Fauna of the World was presented by Melbourne Photobook Festival.



Robert Zhao Renhui *Fat polar bear swimming in Hudson Bay* 2013, courtesy the artist, 2902 Gallery, Singapore, Primo Marella Gallery, Italy and Shanghart, Shanghai.

Jacob Raupach

Fell

Fell is a continued investigation into understanding the shifting history of industry in regional New South Wales, using a variety of found and constructed photographs. The works function as both an extension and departure from two previous bodies of work, *The Alpine Way* and *Radiata*. Moving beyond the surfaces and facades of the forestry industry, yet still existing within a small area of the south-western mountains known as the Tumut Shire, *Fell* explores the struggle between trusting tradition and pursuing progress. The photograph offers the innate ability to make visible the marks and intersections of industry, labour and society; and by using found and created photographs, Raupach's aim is to weave and construct a complex, multi faceted history of an area both dependent upon and in conflict with these seemingly unquestionable relationships. Located at the points where these ideas intersect, overlap and crash together, *Fell* exemplifies the dangers of believing neither in the future nor the past, but rather remaining hopeful about the stasis of the present.



Jacob Raupach *Pine clearing* 2014, courtesy the artist.

Christian Capurro

a man held

a man held focuses on Christian Capurro's recent international and local work in digital video. Following his large-scale video installation of mobile phone films, *SLAVE*, at the Australian Centre for Contemporary Art, Melbourne, this exhibition continues the hand-held, locked-frame, single-shot, multi-channel approach to experimental film and installation making. These new films continue a fascination with the ways our various attentions, the gestures, orientations and composites of our bodies, are all reorganised in the service of, or with, new mobile communication/imaging tools. At issue is not only what we select (and screen) of the world with these devices, but also how we hold ourselves, and how different types of conjunctions can be produced between a look, nerves, and the technology. While similarly suspended between still and moving image, the characters and milieux of *a man held* are notably different from those of *SLAVE*—now more street than stage.



Christian Capurro *Amateur Prop*, Lisbon32 2012 (still), courtesy the artist and Milani Gallery, Brisbane.

Night Projection Window

Natasha Carrington

Dream of the Soft, Hard Look—The Masters

Dream of the Soft, Hard Look takes us to Mooney Valley for the International Natural Bodybuilding Associations 'All Female Contest' in which dozens of participants compete for the title of Ms Figure—Master (40-49). They emerge on stage wearing a bikini and high heels to perform five compulsory poses that must demonstrate how closely their appearance approximates the ideal relationship between muscularity and femininity. *Dream of the Soft, Hard Look—The Masters* is the second of a series of works designed to explore these gendered narratives and to bring to the fore the slippages or flaws in their routines that expose the boundaries between fiction, performance and just being yourself.



Natasha Carrington *Dream of the Soft, Hard Look—The Masters* 2014 (still), courtesy the artist.



Christian Capurro *a man held*, installation view, photo: the artist.

24 April—28 June

Gallery 1

Kiron Robinson

We told ourselves we needed separate beds to sleep

We told ourselves we needed separate beds to sleep.

A flat surface, flattened, flattened again.

I don't believe in photographs. They are anxious. I am anxious. I enjoy making them.

Through a process of flattening, via scanning, re-photographing or both, images are made together. New relationships are forced. The surface reflects my anxiousness as the space that is both image and image of image.



Kiron Robinson *Young woman kissing old man while he turns his head away* 2014, courtesy the artist and Sarah Scout Presents, Melbourne.

In debt: saving seeds

Dave Jones and Steven Rhall respond to
the Australian Grains Genebank

On the Wimmera plains harsh sun greys the timber cladding of the enormous freezer that is the Australian Grains Genebank (AGG); a storehouse of knowledge and seeds for the development of the next generation of food. Half a world away, deep in a mountain, on an island north of the Arctic Circle lie the keys for survival of the world's food supply. The Svalbard Global Seed Vault, a highly secure facility cradles the genetic building blocks of all of the world's plant-based foods.

In 2014, AGG deposited 7,143 grass, pulse, grain and legume seed samples within the Svalbard Global Seed Vault, including samples from 943 indigenous plants, distant relations to the world's current crops and collected from Northern Australia including the Kimberley, Arnhem Land and Cape York.

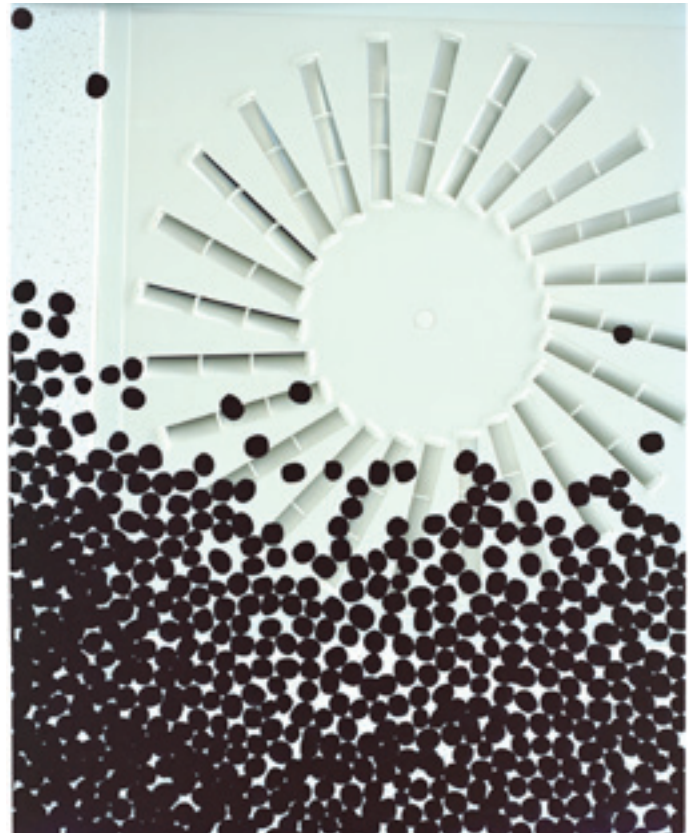
To ensure this credit for our future, AGG stores and documents the life of our seeds through long-term cold storage, germinating, trial crops, measuring and recording. Their knowledge grows to be shared with plant breeders and farmers working with a changing climate.

In responding to the science and purpose of AGG, Dave Jones and Steven Rhall have brought a different kind of knowledge and skill, arising from their divergent creative practices. The artists have addressed its significance and presence within the regional landscape as well as in the imaginations of young people who stand to inherit both the debt of declining plant diversity and AGG's inspiring legacy.

Steven Rhall, a Melbourne-based Taungurung man, is an interdisciplinary artist whose practice grows from documentary photography. Rhall responded to the site, staff and work of the AGG after a residency at the facility in March 2015.

Natimuk-based animator, Dave Jones collaborates with students from the local primary school and the AGG to illuminate our farming future. Through a series of animations, sharing the thoughts of our future farmers, these stored seeds come to life to revegetate the Wimmera.

Commissioned and presented by HRAG and CCP as part of ART+CLIMATE=CHANGE 2015, Climarte Festival.



Steven Rhall *Breadfan* 2015, courtesy the artist.



Dave Jones *In debt: saving seeds* 2015, installation view, photo: J Forsyth.

Lit from the Top: Sculpture through Photography

Paul Adair, Fleur van Dodewaard, Andrew Hazewinkel,
Arini Byng and Georgia Hutchison, Stephanie Lagarde
and Stein Ronning



Fleur van Dodewaard, St  phanie Lagarde, Paul Adair, Georgia Hutchison and Arini Byng *Lit from the Top: Sculpture through Photography*, installation view, photo: J Forsyth.

Through the work of seven local and international artists, *Lit from the Top* considers the ways in which sculpture and photography intersect in contemporary art practice. From a range of perspectives, the artists approach the photograph as site for the creation of sculptural compositions, rather than simply a method and means for their documentation. With a particular emphasis on material, form, surface, space and the image-making process, collectively their works question medium specificity and trace the ambivalent relationships between object and image, the original and the copy.

Taking its title from Sol LeWitt's serial photographic study, *A Sphere Lit From the Top, Four Sides, and Their Combinations*, the exhibition explores the interplay between photography and sculpture, image- and object-making, and how these artists mediate and reimagine each medium through the prism of the other—from sculptures re-presented as photographs, to photographs rendered as sculpture.



Andrew Hazewinkel *Portrait 2* 2015 from the series '7 portraits (after Niccolo): studies in collective resilience', courtesy the artist.

Sara Oscar

From Here to Eternity

From Here to Eternity borrows its title from the 1953 Hollywood film by Fred Zinnerman. The iconic love scene in Zinnerman's classic film features actors Burt Lancaster and Deborah Kerr kissing in a passionate embrace amongst the lapping waves of Halona Cove, Hawaii. The scene culminates in the camera's turn from the actors to the crescendo of breaking waves on the beach. The repetitive rolling of the waves implicitly suggests off-screen romantic activity, and this sets the stage for Sara Oscar's exhibition. Her show, *From Here to Eternity* is a series of photographic stills taken from the censored love scenes of classic films and projected on an old-fashioned slide projector. They are, in effect, placeholders for sex scenes, replete with innuendo and suggestion. The work plays with the relationship between the still photograph and cinema, and the romance of eternal love and separation. In an age of explicit cinematic representation, Oscar's work plays on the outmoded language of sexual ruination and imagery that taps into the collective imagination to prolong and conceal sexual activity.



Sara Oscar *Another Place Another Time* (from the series *From Here to Eternity*) 2013, courtesy the artist.

Night Projection Window

Greg Moncrieff

California Re-Visited

In the 1980's I spent six months in Oakland, California and during that time used photography extensively to record my reaction to American life in general but more specifically the urban decay evident in the Oakland area resulting from the extensive use of crack cocaine. Recently I culled colour transparencies from that period and before dumping this material it was put aside and became altered by moisture and other elements. I responded to this unexpected 'collaboration' and saw that chance had in many cases resulted in images that had considerable presence. The altered transparencies were then scanned and the images presented in several formats. As projected images in digital form, these works have reappeared, via a convoluted journey, to be seen in the form in which I had initially intended.



Greg Moncrieff *Ghost Horse* 2013; courtesy the artist

24 April—28 June



Arlo Mountford *The Copse, Parts 2 and 3* 2015, installation view, photo: J Forsyth.

Larissa Hjorth

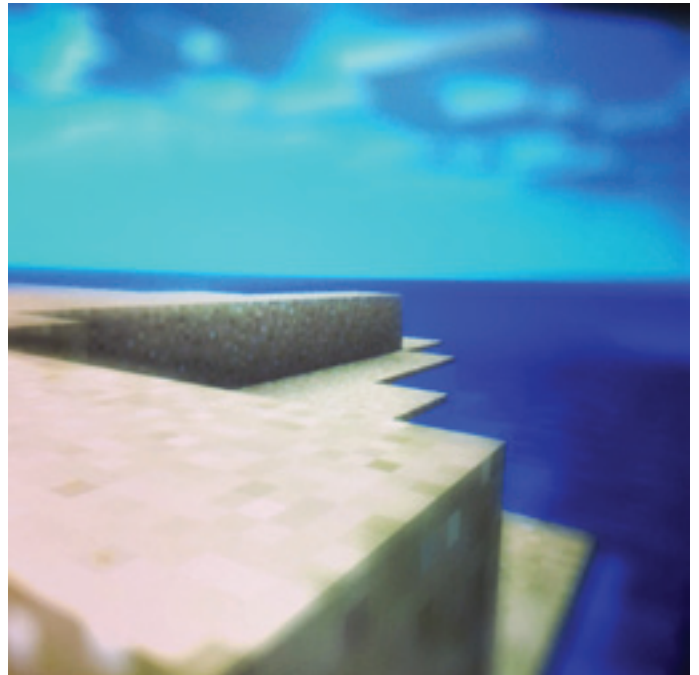
The Art of Play

Have you ever wondered what games people play in their homes? And whether play practices have changed that much beyond mobile interfaces? And what is the connection between art, games and play?

From cats on lounges playing the *Friskers®* game on an iPad to old, disused console devices-as-sculptures adorning bedrooms, playful media saturate our lives. These playful objects move in and out of the background of our everyday, reminding us play is integral to wellbeing, being creative and resilient.

In *The Art of Play*, audiences are invited to consider connections between contemporary and older forms of playful media. Drawing from a three-year ethnography into Australian households and their use of mobile gaming as part of broader socio-cultural practices, *The Art of Play* seeks to connect the histories of play by exploring the entanglements between online and offline, and past and present.

Riffing off the highly successful Minecraft game along with older styles of play (such as the material construction of Lego), *The Art of Play* invites audiences young and old to partake in playful encounters. Audiences can construct their own playful intervention in the space and then capture and share these via their camera phone apps. Each week the audience's adventures will be printed and continue to fill the wall until the end of the exhibition. The audience collaborates with Playbour Projects. *The Art of Play* will also consist of a series of play and wellbeing workshops with primary and high school children. These workshops are part of the Young And Well CRC 'creative and connected' stream and seek to provide participatory templates developed by young people for young people.



Larissa Hjorth *Instagraming Minecraft* 2015, courtesy the artist.



Larissa Hjorth *The Art of Play* 2015, installation view, photo: J Forsyth.

Arlo Mountford

The Copse, Parts 2 and 3



Arlo Mountford *The Copse Parts 2 and 3* 2015 (production still), courtesy the artist and Sutton Gallery, Melbourne.

Part of a body of work, *The Copse* refers to and extends upon Heidegger's metaphor of a clearing (lichtung in German). Very briefly the clearing is a space where an idea or an object can be disclosed becoming part of a broader context of meaning. *The Copse* is not necessarily the antithesis of this metaphor but perhaps the messiness that surrounds or appears in the clearing. Keeping this in mind, Parts 2 and 3 are a direct response to the CCP exhibition space both physical and historic, as well as a self reflexive exploring of its place within the broader art context.

The Copse Parts 2 and 3 uses two trees found in Pieter Brueghel's (the Elder) painting *Gloomy Day (Early Spring)* from 1565. These trees are made three dimensional and approximately life size reaching beyond the roof of the gallery space. Projected onto the ceiling acting as a metaphorical canopy, moving image in the form of digital animation and sound traverses the art historical canon both near and far. The work contemplates the intrusion of history, geography and architecture into the messiness of thought.

For Future Reference

Sophie Calle, Rodney Glick and David Solomon,
Siri Hayes, Nova Paul, Julian Aubrey Smith and Justine Varga

Socrates suggested that memories could be seen as imprints in soft wax, fragile, unreliable and subject to changes in state, yet memory is relied upon almost ubiquitously and continuously. *For Future Reference* draws on photography's propensity to trigger, hold and play with memory.

Photography, because of its capacity to represent 'reality', has often been seen as a core aid in the dredging up of our memories, fleshing out of narratives, allaying of doubts and confirming of rumours. Of course, it also has the capacity to fabricate, misguide and subvert memory. Artists who have filtered memory through photography, or drawn on photographic ideas find connections between photography and personal mythologies, collective history, imagined futures, nostalgia, and coerced assumptions.



Siri Hayes *Walking home II* 2002—2004; courtesy the artist and M.33 Melbourne.

Tracey Moffatt

Art Calls

Art calls, 2014 is a candid, comic and enticingly unruly, two-part TV pilot, in which Tracey Moffatt interviews eight creatives about what art means to them. Dialling in over Skype, Moffatt chats with contemporary artists, architects, writers, filmmakers and fashion designers from around the world including Destiny Deacon, Clinton Nain, Janina Harding, Jenny Kee and Deborah Kass, as well as Jan Billycan from the Kimberley, and Perth artists and brothers, Abdul-Rahman and Abdul Abdullah. At her end, Moffatt, meticulously glamorous against a black-and-white backdrop, complete with full moon and parting clouds, plays a knowing medium, of sorts, opening the channels with frank banter in a hilarious and down-to-earth exposé of both the interviewer and interviewee. Each session segues into the next interview with an experimental Dadalike score by Western Australian composer Cat Hope and a surrealist montage by Queensland filmmakers Julie Pitts and Miles Blow.



Tracey Moffatt *Art Calls: Episode One 2014* (video still), courtesy the artist and Roslyn Oxley9 Gallery, Sydney, image courtesy of Mulesfilm.

Night Projection Window

Angela Pye

Space that we are

In the small moments of everyday life, there is an ongoing struggle between the desire for closeness with another and a yearning to claim space for oneself. *Space that we are* presents the negotiation, and at times, discomfort that comes with being in such close proximity to another. This work is part of a series exploring concepts of longing, aloneness, tension and compromise and how these inform the construction and experience of intimate space.



Angela Pye *Space that we are 2013* (video still), courtesy the artist.

11—20 September



Polixeni Papapetrou and John Gollings *Tomorrow, and tomorrow, and tomorrow: Jane Burton, John Gollings, Polixeni Papapetrou, 2015* CCP Limited Edition Print Fundraiser, installation view, photo: Lauren Dunn.



John Gollings *Tomorrow, and tomorrow, and tomorrow: Jane Burton, John Gollings, Polixeni Papapetrou, 2015* CCP Limited Edition Print Fundraiser, installation view, photo: Lauren Dunn.

2015 CCP Fundraiser

Tomorrow, and tomorrow, and tomorrow:
Jane Burton, John Gollings, Polixeni Papapetrou

In conjunction with the Melbourne General Cemetery three eminent Australian photographic artists have responded to this iconic Melbourne site in support of the Centre for Contemporary Photography's annual fundraiser.



Jane Burton *Childe #1* 2015, courtesy the artist and Karen Woodbury Gallery, Melbourne.

Night Projection Window

Caroline Garcia

Rumba Sola

In *Rumba Sola*, Garcia collages herself into a black and white Hollywood film, which transports her to 1939 via green screen technologies and costuming. She embodies the dance of Cuba, the Rumba, which is traditionally danced with a partner. In subverting the choreography, Garcia performs it solo, executing each step from the memory of being led, compositing her body over the original female performer by tracing her movements on the screen. Through the act of repetition, Garcia continuously dances in a circle 'around' the male performer, interrogating cultural notions of gender roles in dance through the exploration of who is leading whom.

Presented in association with Channels 2015.



Caroline Garcia *Rumba Sola* 2014 (still); courtesy the artist.

2 October—15 November

Galleries 1, 2 and 4

Ronnie van Hout

The Dark Pool

In his latest exhibition, New Zealand artist Ronnie van Hout considers the point where art crosses a line—and society turns against it.

In 1971, successful American toy company Aurora and acclaimed film director Stanley Kubrick both released products into the world that generated strong negative reactions. A firestorm of controversy saw Aurora close its doors, and Kubrick retreat from public life, withdrawing his film from view.

Aurora's toys and Kubrick's film crossed an invisible boundary—becoming a threat to the normal social and family structures, threatening to throw them into chaos. Society retaliated, pushing these products back, down to the dark pool, to wait for the day they could return.

Presented in association with Melbourne Festival.



Ronnie van Hout *Creature Mummy* 2015 detail from *The Dark Pool*; courtesy the artist STATION GALLERY, Melbourne; Darren Knight Gallery, Sydney; Ivan Anthony, Auckland; and Hamish McKay Gallery, Wellington.



Ronnie van Hout *The Dark Pool* 2015; installation view; photo: J Forsyth.

Martine Corompt and Philip Brophy

Torrent

From a tiny trickle to a turbulent vortex, *Torrent* is an audio-visual maelstrom of light and sound.

Continuing a series of works that Australian artist Martine Corompt has been producing since 2010, *Torrent* is a mesmerising multi-screen animation that explores the flow of water as an allegorical force. Using simple white and black graphics, we see water trickling, pouring and cascading down the walls, swirling onto the floor then finally draining away to nothing.

The hypnotic visuals are accompanied by an original harp score produced by Philip Brophy, an arrangement that plays on—and against—the traditional associations between the timbre of the harp and the imagery of gently swirling water.

Presented in association with Melbourne Festival.



Martine Corompt *Torrent—the endless storm* 2015; installation view; photo: J Forsyth.



Martine Corompt and Philip Brophy *Torrent* 2015; installation view; photo: J Forsyth.

27 November—19 December



CCP Salon 2015; installation view; photo: J Forsyth.

2015 CCP Salon

Presented by Leica and Ilford

Australia's largest open-entry, photomedia exhibition and competition, *CCP Salon* presented by Leica and Ilford is now in its 23rd year!

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 23 national leaders in the photographic industry, *CCP Salon* awards \$20,000 worth of prizes over 31 categories, and visitors are invited to vote for their favourite image in the Crumpler People's Choice Award.

JUDGES

ARLO MOUNTFORD

Artist

KATRINA SEDGWICK

Director of the Australian Centre for the Moving Image

PIPPA MILNE

CCP Curator

NAOMI CASS

CCP Director, Non-voting Chair



Edita Knowler *Metropolis: NYC 2015* 2015; courtesy the artist.



Matt Portch *The Wall Frame, Arizona* 2014; courtesy the artist.

16 December 2015— 4 February 2016

Summer Night Projection
Window

Juliet Darling

Mona Lisa

Mona Lisa is a video artwork about waiting.

It looks at the intrinsic relationship between waiting and looking at a work of art; a waiting to receive, a waiting in order to let the work emerge on its own terms.

We are not watching killing time, boredom, passing time; we are witnessing a decision, a commitment, a simple humble act.

In the scrum of seething bodies busily filming the painting or themselves with their cameras, we catch a glimpse of a person focused and absorbed, who stands, in a sense, unprotected, and who perhaps is in a state not dissimilar to La Gioconda herself. Leonardo's highest aim, he said, was to 'depict the state of man's soul'. Not a momentary emotional state but man's inner life. When we watch these people who have made a choice to wait, we too can feel that they are in contact with their souls.



Juliet Darling *Mona Lisa* 2015 (video still); courtesy the artist and Roslyn Oxley 9 Gallery, Sydney.

Offsite Exhibitions



Michelle Mantsio *The Nose* 2015, CCP/City of Yarra Billboard, installation view, photo: Michelle Mantsio.

CCP/City of Yarra Billboard

Carolyn Young *Grassy woodlands*



Carolyn Young *Grassy Woodland in spring* 2014, courtesy the artist.

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.

Michelle Mantsio *The Nose*



Michelle Mantsio *The Nose*, set 5 2015, courtesy the artist.

AUGUST 2015—JUNE 2016

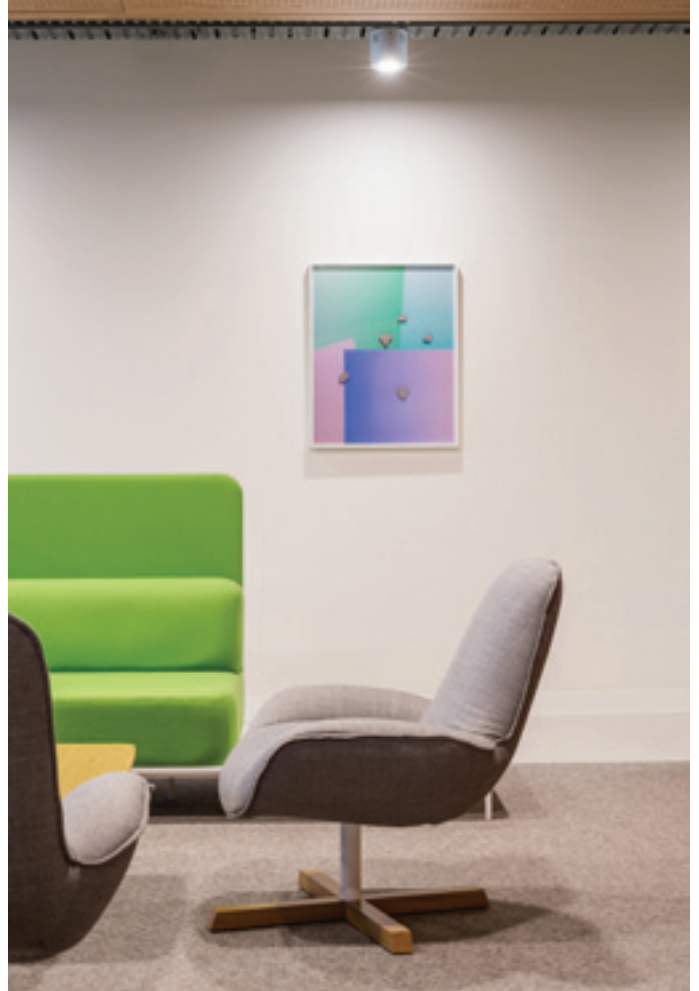
The work's title, *The Nose*, is lifted from Nikolai Gogol's satirical short story, in which the central character's nose falls off and takes on a life of its own. Here, Mantsio casts herself as the nose, on a journey and her temporary studio in Athens as the face it fell off. The work considers the idea of the artist and the role of the artist's studio, and how social landscapes and cultural exchanges influence creative and interpretive processes. The space where an artist creates has always been a place of intrigue. How important is the location of the artist's studio in relation to their process and output? Exploring her heritage and also in search of an authentic 'image' of Greece, Mantsio invited photographer, Dionisis Andrianopoulos, to form new arrangements with the objects she had made or collected locally, blurring the boundaries of artistic identity.

Referencing art history, film, design, fashion and literature, Mantsio's images are both familiar and odd. A fortress of huge frames and a tangle of threads—Mantsio weaves her audience through shapes and semi-dysfunctional furniture. Made in a studio complex in Ommonia that sits comfortably here on the border of Fitzroy and Collingwood; both areas are vibrant, teeming with artists and studios, whilst entertaining all walks of life and the trade of everything from the illicit to the popular mid-century modern aesthetic. Fusing elements and ideas across time and place, Mantsio offers viewers a window into her studio, and an opaque portrait of the artist—or is it Andrianopoulos?

Michelle Mantsio's art practice is research-based; she undertakes interviews and fieldwork that become instructions that guide her subsequent art-making. She completed a degree in Fine Art with Honours and a Master of Art in Public Space at RMIT University, Melbourne and is currently completing a PhD at VCA, Melbourne. Mantsio is a member of the Melbourne writing collective Stamm. Mantsio has participated in numerous international workshops, think tanks, symposiums and conferences and has exhibited nationally and internationally.

Spaces

CCP was delighted to work with Amsterdam-based Spaces to present contemporary photography in their unique Melbourne and Sydney locations. CCP has contributed to the creative working environments at Spaces Richmond, Melbourne and Spaces Surry Hills, Sydney. Vivian Cooper Smith has exhibited a suite of delightful and ambiguous abstract images from his series *Concrete Compositions* for Spaces Richmond and Carolyn Young has exhibited two large works for Spaces Surry Hills exploring intriguing found objects set against a dark background.



Vivian Cooper Smith *Concrete Composition* (series 1) #7 2015; installation view; photo: Jesse Hisco.

Performance Review



Exhibition opening, Dave Jones and Steven Rhall *In debt: saving seeds*, photo: J Forsyth.

Snapshot

27	exhibitions were created and presented	382	people were paid-up CCP Members
558	artists exhibited with CCP	2,352	volunteer hours were donated
1	community youth arts project and exhibition was presented	97,675	people visited CCP's onsite exhibitions
15	free artist floor talks were presented	103,680	visits were recorded on CCP's website
13	free illustrated lectures were presented	69,299	unique visits were made to CCP's website
25	practical photography workshops were presented	13,535	people liked CCP's Facebook page
30	education talks and seminars were presented to school groups	4,939	people followed CCP on Twitter
6	exhibition catalogues were produced	7,561	people followed CCP on Instagram
		333	people follow CCP on Tumblr

Performance Review

Attendance

Onsite exhibitions and events	97,675
Touring & offsite exhibitions	9,296
TOTAL EXHIBITIONS & EVENTS	116,971
<hr/>	
Courses, Masterclasses & workshops	249
Public programs	579
Youth programs	224
Artist floor talks	658
Secondary and tertiary visits	525
TOTAL EDUCATION & PUBLIC PROGRAMS	2,235
<hr/>	
TOTAL ATTENDANCE	119,206

Exhibitions

In 2015, CCP presented 27 exhibitions in total. Of these, 21 were presented onsite, seven of which were on the Night Projection Window, including *Rumba Sola* by Caroline Garcia which was presented as part of the 2015 Channels Festival. *The Dark Pool* by Ronnie van Hout and *Torrent* by Martine Corompt and Philip Brophy were presented in association with the Melbourne Festival. Robert Zhao Renhui's highly-regarded exhibition *A Guide to the Flora and Fauna of the World* was presented by CCP and Photobook Melbourne. *In debt: saving seeds* Dave Jones and Steven Rhall respond to the Australian Grains Genebank and *Grassy Woodlands* by Carolyn Young were included in the inaugural ART+CLIMATE=CHANGE 2015 Festival, presented by CLIMARTE.

Offsite, two artists' works were presented on the CCP/ City of Yarra Billboard on the corner of Smith and Otter Streets in Collingwood; *The Nose* by Michelle Mantsio and *Grassy Woodlands* by Carolyn Young. *In debt: saving seeds*, toured to Horsham Regional Art Gallery after its CCP exhibition. The tour of *True Self: David Rosetzky Selected Works* continued through 2015 and was presented at Riddoch Art Gallery, South Australia; Devonport Regional Gallery, Tasmania; and then concluded in October at Swan Hill Regional Art Gallery, Victoria.

2015 ARTISTS AND GUEST CURATORS SURVEY

Artists who exhibited at CCP in solo or curated exhibitions—as well as guest curators—who presented an exhibition at CCP in 2015, 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 to make suggestions 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, media coverage or the creation of a document of the exhibition (such as a catalogue or room brochure) was the most important outcome; 75% believe that generating a subsequent exhibition or representation is the most important outcome; and 25% of the respondents selected the option 'other', suggesting that the most important outcome was: exhibiting the work; positive feedback and audience engagement with the work; and that all outcomes were important from an exhibition.

Other feedback indicated that artists were very pleased with the outcomes and experiences of their exhibitions at CCP. Results indicated that all the respondents felt that CCP staff and volunteers were highly supportive and professional. The artists who participated in the public floor talks generally believed that the opportunity to speak to about the work was a valuable platform to connect with audiences and a good opportunity for dialogue and direct feedback. They also felt that it was a useful tool to develop and refine their public speaking skills.

In general respondents felt that CCP services were effective. One hundred percent of the artists and curators who responded believe that support from CCP staff is highly effective; 83% think the CCP web presence is effective; 75% believe CCP openings are effective; 92% think the CCP e-invite is effective; and 58% indicated that CCP Social Media (Facebook, Twitter and Instagram) is effective.

Comments included:

- 'Yes. I had really good feedback about the work and enjoyed working with everyone to exhibit. The printing and care with the invite has been a really good way to promote the work. It has been one of the most positive experiences I have had in showing.'
- 'I felt supported and encouraged in my art practice. I greatly appreciate the follow on opportunities that CCP have organised.'
- 'The floor talk was great. It allowed me to get a sense of how the public sees the work. I make art for them. I love to see their responses and to hear their thoughts.'
- 'Social media by CCP could have been greater utilised given the run of the exhibition.'
- 'It has been a really enjoyable and positive experience. I was really happy with the work, but also with the support and conversation with staff and others that came about through showing at CCP.'
- 'Thanks and keep up the great work.'
- 'I appreciate the opportunity to engage with visitors. Through floor talks I am able to articulate ideas with my audience to create dialogue and extend understanding of my work. I feel this is an important aspect of public exhibition as an artist and for visitors.'
- 'I really appreciate the hospitality that was extended to me by CCP.'
- 'Great staff, volunteers and support structures.'



Steven Rhall talking about his work exhibited in *In debt: saving seeds*, photo: Lauren Dunn.

TOURING & OFFSITE

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 two-year national tour in the same year; it was exhibited at the following venues throughout 2015:

28 FEBRUARY—12 APRIL 2015

Riddoch Art Gallery, South Australia

06 JUNE—12 JULY 2015

Devonport Regional Gallery, Tasmania

11 SEPTEMBER—18 OCTOBER 2015

Swan Hill Regional Art Gallery, Victoria

CCP/CITY OF YARRA BILLBOARD

CCP presented two artists' works on the CCP/City of Yarra Billboard in 2015 as part of the OUT THERE Billboard Art Program, a Yarra Council initiative in partnership with 7-Eleven.

DECEMBER 2014—JULY 2015

Carolyn Young *Grassy Woodlands* 2014

AUGUST 2015—APRIL 2016

Michelle Mantsio *The Nose* 2015

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

IN DEBT: SAVING SEEDS

Dave Jones and Steven Rhall respond to the Australian Grains Genebank

In debt: saving seeds was commissioned and presented by Horsham Regional Art Gallery (HRAG) and Centre for Contemporary Photography (CCP) as part of ART+CLIMATE=CHANGE 2015, presented by CLIMARTE, with support from the Australian Government's Regional Arts Fund; Milton and Penny Harris; and Ricci Swart.

The exhibition was presented at CCP from 24 April to 28 June 2015 and then toured to HRAG and was exhibited there from 29 May to 26 July 2015.

COMPETITIONS AND AWARDS

CCP SALON

Presented by Leica & Ilford

The 2015 *CCP Salon* featured 706 artworks from over 500 photographic and video artists from across the country. Entries increased from the previous year by more than 100 and by more than 200 entries in 2013, indicating a 42% increase in entries in the past two years. In 2015, *CCP Salon* presented a magnificent survey of contemporary, innovative and traditional practice, a showcasing of the enthusiasm and talent of CCP members and the broader photographic community nationwide. The exhibition opened to a large enthusiastic crowd of over 600 attendees who were addressed by CCP Director Naomi Cass and representatives of our Principal Partners Leica and Ilford.

The exhibition demonstrated a variety of approaches to image making and photographic print types including; type C, photo-rag,

Lambda, giclée, chromogenic, ink jet, gelatin silver, and digital metallic prints. *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 hub for inspiration and expression, and foregrounds the real print

EDITA KNOWLER

Leica and Ilford Excellence in Photomedia

KATHRYNE GENEVIEVE HONEY

Most Awesome Sauce image

ELLI BARDAS

Sun Studios Excellence in Colour

CARLO OGGIONI

Pat Corrigan AM Acquisitive Award

MATT PORTCH

JCP Studios and Fini Frames Best Landscape

AGATA MAYES

Kayell Best Commercial Work

HARRY KIRCHNER

Lexar Best Action Shot

LUKE GARRETT

Vanguard Best Architectural Work

ALISON BENNETT

Vanguard Best Portrait

MIKE REED

Vanguard Most Adventurous Work

LUCIE MCGOUGH

Photography Studies College Best Fashion Work

CHRIS DENARO

DigiDirect Best Video Work

NATASHA DUSENJKO

Michaels Best Use of Photomedia

JUAN MORENO-ALAMO

Bond Imaging Best Work on an Environmental Theme

PETE SHAPLAND

Australian Institute of Professional Photography Best Use of Light

CHRIS ROUND

Woodworks Best Composition

OLGA BENNETT

Borge's Imaging Best Studio Work

TODD JOHNSON

Colour Factory Best in Camera Photography

TRACEY LAMB

Australian Centre for Photography Most Critically Engaged Work

ALAN WEEDON

Perimeter Books Most Humorous Work

TASHARA ROBERTS

Photographic Imaging College PIC Most Powerful Image

GEORGINA CAMPBELL

Vanbar Best Documentary Work

FRAN JORGENSEN

Strange Neighbour Best Black and White Work

SIYING ZHOU

Queensland Centre for Photography Best Use of Natural Light

EDEN MENTA

Adobe Most Innovative Use of Digital Media

SHANNON PAUL STEUER

Adobe Most Creative Use of Digital Media

FRANCES VALENTINE

Adobe Most Conceptual Use of Digital Media

ALEX McLAREN

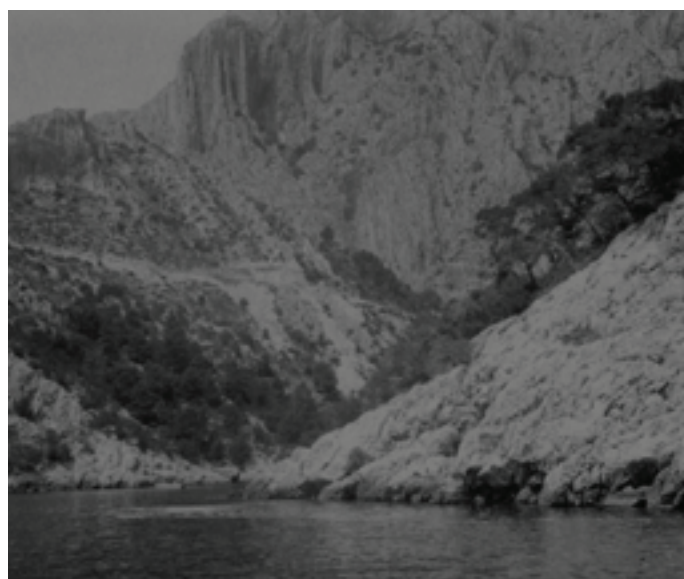
CCP Staff Favourite

PHOEBE WYNNE

Michaels Best Street Photograph

EVA COLLINS

Michaels Prize for Outstanding Work by a CCP member



Natasha Dusenjko *Ascent I + II* 2015, courtesy the artist. Winner: Michaels Best Use of Photomedia.



Elli Bardas *untitled* 2015, courtesy the artist. Winner: Sun Studios Excellence in Colour.

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 school curriculum.

PHOTOGRAPHY COURSES

WEEKEND PHOTOGRAPHY COURSES WITH LES WALKLING

In 2015, 18 digital photography courses were offered by distinguished lecturer and artist Les Walkling. Walkling, who has been presenting courses with CCP for twenty-two years, develops a unique experience in each course by adapting to participants' needs.

MASTERCLASSES

CCP offered six masterclasses on a variety of subjects in 2015. Renowned practitioners from both artistic and commercial worlds delivered short courses on their field of expertise. These courses provided intense, in depth and intimate sessions that gave a behind-the-scenes view to these artists' practices. Educators included Stephen Dupont, Marshall Weber, Georgia Metaxas, Jesse Marlow, John Gollings, Les Walkling and Paul Barbera.

CCP Masterclasses provide a rare opportunity for emerging artists and photographers to grow their skills with major photographic artists, in a supportive, inspiring environment.



John Gollings Masterclass on Architectural Photography, photo: Philippa Brumby.

PUBLIC PROGRAMS

MELBOURNE PHOTOBOK FAIR

Photobook Melbourne is an artist-run, not for profit contemporary festival that celebrates independent publishing and shows how innovative and engaging photography books can be. During the 2015 program, CCP hosted a book fair selling local and internationally made photography books as well as self-published handmade zines. Photobook Melbourne also brought Robert Zhao Renhui's highly regarded exhibition *A Guide to the Flora and Fauna of the World* to CCP. CCP collaborated with Communications Collective and Folk Architects to create a pop up café / reading

room for visitors to the Photobook Melbourne to enjoy. The event was sponsored by Photobook Melbourne, Communications Collective, Folk Architects, Jasper Coffee, Daylesford & Hepburn Springs Mineral Water Co., Mr Black, Temple Brewing Company, Anytime IPA & Bicycle Beer, All Day Donuts and Vodka O.



Melbourne Photobook Fair, photo: Lauren Dunn.

ECHO CHAMBER 2: EMERGING RESEARCH ON PHOTOGRAPHY

CCP's Echo Chamber presents a series of occasional, ongoing public programs showcasing current emerging research in all areas of photography, including historical research, technology, communications and contemporary discussion. Presenters for this Echo Chamber were: Kelvin Lau, presenting on 'Exploring emotional distress in young people from migrant backgrounds through photo-elicitation interviewing', Tim Alves, presenting on 'Photography of Activist Movements', and Colleen Boyle, presenting on 'Imagination, Photography and the Moon'.

STEIN RØNNING ARTIST TALK

Resituating time, lost time re-embedded, or how Chronos eats his stone

In conjunction with *Lit From the Top*, curated by Laura Lantieri and Sarah Wall, artist, Stein Rønning presented this intellectually stimulating talk about the indexical capacity of photography and its dematerialisation through digitisation.

ECHO CHAMBER 3: EMERGING RESEARCH ON PHOTOGRAPHY

CCP's Echo Chamber presents a series of occasional, ongoing public programs showcasing current emerging research in all areas of photography, including historical research, technology, communications and contemporary discussion. Presenters for this Echo Chamber were; Hannah Williams, who spoke about the role of photography in government responses to high-profile offending, Lucy Willet, who presented on new methods in the preservation of motion picture film, and Todd Johnson, whose talk was on materialist photography in the digital age.

TRACEY MOFFATT PRESENTS A TANGENT OF THOUGHTS THAT HELPED HER TO CREATE 'ART CALLS', HER TV SHOW

This was an extraordinary opportunity to hear directly from Tracey Moffatt, one of Australia's best known and most influential contemporary artists. In conjunction with her exhibition at CCP, Moffatt gave an exclusive public talk at RMIT University, hosted by CCP. As an artist within the VCE syllabus in 2015, this was a valuable opportunity for educators to hear, first hand from Moffatt.



Tomorrow, and tomorrow, and tomorrow discussion evening for CCP Members, photo: J Forsyth.

Born in Brisbane in 1960, Tracey Moffatt studied visual communications at the Queensland College of Art, graduating in 1982. She has exhibited extensively both in Australia and internationally since her first solo exhibition at the Australian Centre for Photography, Sydney in 1989. Selected solo exhibitions include: *Tracey Moffatt*, Museum of Modern Art, New York, 2012; and *Tracey Moffatt: Between Dreams and Reality*, Spazio Oberdan, Milan, 2006. Comprehensive survey exhibitions of Moffatt's work have been held at the Museum of Contemporary Art, Sydney, 2003-04; the Hasselblad Centre in Goteburg, Sweden, 2004; and at the Art Gallery of South Australia, Adelaide, 2011.

Moffatt first gained significant critical acclaim when her short film *Night Cries* was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *beDevil*, was also selected for Cannes in 1993. In 1997, she was invited to exhibit in the Aperto section of the Venice Biennale. A major exhibition of Moffatt's work was later held at the Dia Center for the Arts in New York in 1997/98, which consolidated her international reputation.

LECTURE SERIES

In conjunction with *For Future Reference* and in collaboration with ARC Centre of Excellence for the History of Emotions, The University of Melbourne.

MEMORY: SOUND, SITE AND OBJECT THROUGH MEMORY, PRACTICE AND THE EMOTIONS, SESSION ONE

A collaboration between Centre for Contemporary Photography and ARC Centre of Excellence for the History of Emotions. Chaired by CCP Director, Naomi Cass, this was a series of presentations and a panel discussion by Professor Stephanie Trigg of the Australian Research Council Centre of Excellence for the History of Emotions, Albertine Hamilton, Conservator at the State Library of Victoria and Dr Daniel R. Little, of the Cognitive Psychology Department at The University of Western Australia

MEMORY: SOUND, SITE AND OBJECT THROUGH MEMORY, PRACTICE AND THE EMOTIONS, SESSION TWO

A collaboration between Centre for Contemporary Photography and

ARC Centre of Excellence for the History of Emotions. Chaired by CCP Curator, Pippa Milne, this was a series of presentations by Professor Jane Davidson of the Australian Research Council Centre of Excellence for the History of Emotions, New Zealand filmmaker and visual artist, Nova Paul and Professor Michael Saling, Professor in the School of Psychological Sciences at The University of Melbourne.

PUBLIC LECTURE AND PANEL DISCUSSION: CURATING CONFLICT

Daniel Palmer hosted a conversation with Tate Modern curator Shoair Mavlian and artists Christopher Stewart and Esther Teichmann on the curation of their two respective exhibitions and publications relating to photography and conflict. *Conflict, Time Photography* (Tate Modern and Tate Publishing 2014) and *Staging Disorder* (University of the Arts London and Black Dog Publishing London 2015). Both exhibitions approached the photography of conflict from a temporal perspective—that of aftermath or anticipation. Shoair Mavlian also discussed the Tate's recent collection and exhibition activities relating to photography.

ECHO CHAMBER 4: EMERGING RESEARCH ON PHOTOGRAPHY

CCP's Echo Chamber presents a series of occasional, ongoing public programs showcasing current emerging research in all areas of photography, including historical research, technology, communications and contemporary discussion. Presenters for this Echo Chamber were Hugh Hudson on 'The Backwards Glance: Art History and Australian Photography'; Robert Shumoaíl-Albazi on 'Contemporary Art and the Military Drone'; and Wil Polson, on 'Straight Photography under the Queer Gaze'.

ROLAND BARTHES CENTENARY DISCUSSIONS

Co-presented with Gertrude Contemporary ROLAND BARTHES READING GROUP WITH GILES FIELKE

An evening of discussion around Camera Lucida under the competent guidance of Giles Fielke, PhD candidate at the University of Melbourne.

**PANEL DISCUSSION: THE JUDGEMENT OF PARIS:
MELBOURNE'S LOVE AFFAIR WITH FRENCH THEORY, ON
THE OCCASION OF ROLAND BARTHES' 100TH BIRTHDAY**

Chaired by CCP Curator, Pippa Milne, presentations were given by three engaged thinkers; Kevin Murray, Ann Debono and Bryan Cooke on different aspects of Roland Barthes' theories and their reception in Melbourne.

**EXPLORING EMOTION AND MEMORY THROUGH
PHOTOGRAPHY:** Workshop in conjunction with headspace,
Collingwood and ARC Centre of Excellence for the History of
Emotions, The University of Melbourne

Timed to coincide with the exhibition, *For Future Reference*, 'Exploring Emotion and Memory through Photography' was a series of six workshops for youth that took place between August and October 2015. It was delivered by Centre for Contemporary Photography; headspace Collingwood; and the Australian Research Council's Centre of Excellence for the History of Emotions, The University of Melbourne. A publication of the participants' work was produced by the organisers.

**TOMORROW, AND TOMORROW, AND TOMORROW
DISCUSSION EVENING FOR CCP MEMBERS**

An in conversation evening with Jane Burton, John Gollings and Polixeni Papapetrou. Chaired by Naomi Cass.

WORLD PHOTOBOOK DAY CELEBRATION

In conjunction with Photobook Melbourne and Asia Pacific Photobook Archive, this was a lively roundtable discussion between members of Melbourne's photographic community about their favourite photobooks.

**SALON WORKSHOP: TALES FROM THE DARKROOM
WITH MASTER PRINTER SANDRA BARNARD**

Intimate workshop and discussion with Masterprinter, Sandra Barnard. Joined in conversation by artist, David Rosetzky and CCP Director, Naomi Cass, Barnard provided attendees the chance to handle prints from her darkroom and hear about her process. This was produced in conjunction with *CCP Salon 2015*.



Salon Workshop: Tales from the darkroom with Masterprinter Sandra Barnard, photo: Philippa Brumby.

BOOK LAUNCH: ARC, BY ZOË CROGGON

The official launch of *ARC* by Zoë Croggon, co-published by the Asia-Pacific Photobook Archive & Perimeter Editions was hosted by CCP. *ARC* is the winner of the Asia-Pacific Photobook Prize, an international competition open to photographers/artists from the Asia-Pacific region. The prize was the free production of a photobook,

offset printed in an edition of 500. The prize was sponsored by Grenadier Press in Singapore and Croggon's book *ARC* will be distributed worldwide by Perimeter Distribution & Idea Books.

**THE WORLD OF PHOTO COLLECTIVES—WHO, WHAT,
WHERE AND WHY**

An afternoon discussion between four photography collectives MAPgroup, ND5, AEVOE and The Story Collective. This session was produced in conjunction with *CCP Salon 2015*.



The World of Photo Collectives—Who, What, Where And Why, photo: Philippa Brumby

ARTIST FLOOR TALKS

A highlight in the program calendar, CCP's artist floor talks presented every Saturday following an exhibition opening continued in 2015 and were very popular, with approximately 60 people attending each session. In 2015, 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 2015 floor talks were:

21 FEBRUARY

Natasha Carrington, Jacob Raupach and Christian Capurro.

25 APRIL

Sara Oscar, Laura Lantieri (curator), Sarah Wall (curator), Andrew Hazewinkel, Arini Byng and Georgia Hutchison, Dave Jones, Steven Rhall and Kiron Robinson.

14 JULY

Angela Pye, Pippa Milne (curator), Justine Varga, Julian Aubrey Smith, Arlo Mountford and Larissa Hjorth.

3 OCTOBER

Ronnie van Hout and Martine Corompt



Martine Corompt artist floor talk, photo: David Harris.

EDUCATION PROGRAMS

ROTARY YOUTH ARTS PROJECT (RYAP)

CCP presented its eleventh 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 and Rotary Clubs of Richmond, Collingwood, Fitzroy and Brunswick, in collaboration with Centre for Contemporary Photography.

Young people living, studying or attending services in the City of Yarra were invited to participate in a photography workshop at CCP. The nine-week course, presented by artist, gallerist and educator Linsey Gosper, covered a wide range of photography subjects and approaches to making work, including documentary, street photography, portraiture, staged photography and appropriation. Participants were given digital cameras for the duration of the course. While working in these styles students participated in activities exploring, colour, contrast, quality of light, texture, composition, perspective and model direction. Students learnt how to creatively use camera functions such as white balance, ISO and depth of field and were limited to taking five photographs per exercise.

Those who completed the program were:

Feyruza Bakri, Ari Steel, Caius Pierard, Andy Nguyen, Emma Ngo, Chris Hao, Lorien Davis, Flynn Bailey, Eyni Abdullahi-Osman, Halima Ali, Maxine Yared, Orla Mundy, Daniel Le, Mimi Le, Darcy Cole, Declan Crowley and Om Khwomkhunthot. Participants were ably supported by RYAP Project Coordinator, Linsey Gosper.

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. Participating galleries in 2015 included CCP, Gertrude Contemporary, Seventh Gallery and Dianne Tanzer Gallery + THIS IS NO FANTASY.

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

In 2015 seven tours were conducted for students and one as a professional development opportunity for secondary school teachers. In addition, artist Charlie Sofo was commissioned to create a work for FAST and four interviews were added to the FAST free online resources.

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 innovative education initiative.



Charlie Sofo *Spots* 2015 (video still), courtesy the artist.

Membership

CCP Members are offered the opportunity to join a community of appreciation for photo-based arts through their support of CCP. In 2015, CCP Members actively participated in a number of exclusive events, demonstrating high engagement and a desire to connect with CCP beyond its exhibitions. In particular, the CCP Members *Salon* tour with prize-winning *Salon* entrants and judges was highly successful, drawing an attentive crowd. Other notable CCP Member programs included a lively and intimate panel discussion for *Tomorrow, and Tomorrow, and Tomorrow* including Jane Burton, John Gollings, Polixeni Papapetrou and chaired by Naomi Cass.

Following the success of the 2014 membership drive, 2015 has been a key year of foundational development for the CCP membership program. CCP has endeavored to rejuvenate the experience of renewing members, launching new CCP membership branding utilised across all printed material and digital communications. In addition, the administration of the membership program has undergone restructuring to improve efficiency that in the long-term, will act to increase member retention and improve member experience. In 2015, CCP embraced 285 new members and welcomed back 97 renewing members to reach a total of 382 CCP Members. With improved processing systems, engaging communications and an exciting membership event program, we are confident 2016 will be a year of growth for our membership community.

Marketing and Communications

WEBSITE

The CCP website achieved approximately 104,000 visits and over 272,000 individual page views in 2015, according to Google Analytics.

VISITOR SURVEY

One hundred and twenty four visitors were surveyed during the course of 2015, of that audience 58.5% were new to CCP and 68.8% came specifically to see an exhibition. Thirty one percent of our audience visits CCP on a regular basis.

CCP maintains an excellent relationship with visitors which is reflected in the rating of their visit; 35% of our audience rate their visit 5/5, 47.5% rate their visit 4/5, 12.5% rate their visit 3/5 and only 5% rate their visit 2/5 or below.

Comments include:

- 'An amazing venue of culture close to Preston, where we are staying.'
- 'Fantastic to see the range and depth of talent that is represented. Really enjoyed Christian Capurro's video installations as well. Keep up the great work!'
- 'Beautiful space and work.'
- 'Friendly and professional staff. Thank you.'

CULTURE COUNTS SURVEY

In partnership with Creative Victoria's initiative Culture Counts, the Centre for Contemporary Photography used an intrinsic measurement platform to survey people attending *CCP Salon*. One hundred and sixty one members of the public and six peers were surveyed.

Each survey contained eight 'dimension' questions, asking the public about their experience of the exhibition. These artistic quality dimensions have been developed by Culture Counts

with the arts sector to measure the impact and value of arts and cultural events.

Public Assessment

1. Captivation
2. Meaning
3. Relevance
4. Imagination
5. Connection
6. Excellence
7. Presentation
8. Local Impact

The majority of people agreed or strongly agreed with all eight dimensions, with average scores above 75% recorded for five of the eight dimensions. The highest scores were recorded for Captivation (82%), Local Impact (82%), and Presentation (80%). Over 90% of respondents agreed or strongly agreed that it was captivating, of importance to the local area, well presented, of relevance to today's world, moving and inspiring. Forty nine percent of respondents indicated that they would highly recommend the exhibition to family or friends.

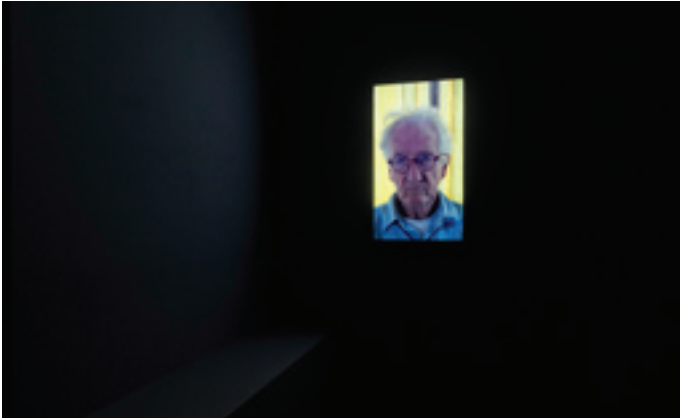
Feedback included positive comments such as:

- 'Salon is an important community engagement event within the photographic sector in Australia. The team at CCP produce an exceptional Salon show year after year. There is a high level of excitement that surrounds the opening night and which I look forward to every year'
- 'CCP Salon is inherently democratic and the beauty of it is how many people it involves and the diversity within the gallery during this show'

MEDIA COVERAGE

All CCP exhibitions received media coverage in 2015 in excess of paid 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.

In Response

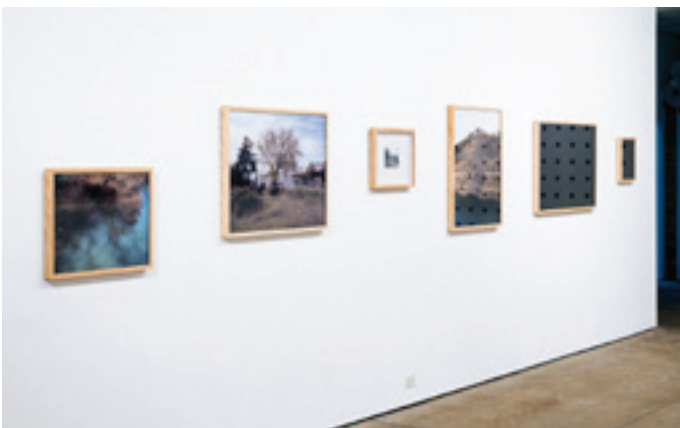


Christian Capurro *a man held* 2015, installation view, photo: the artist.

Media reviews included the following:

The symbolism of *a man held* is powerful, capturing a desire to hold onto a person who is fragile and vulnerable. That impulse alone makes you tremble with a feeling of tragedy and gravitas... Also at the CCP, there are two beautiful exhibitions without tremors, where the camera is ideally still, as are the images. In *A guide to the flora and fauna of the world*, Robert Zhao Renhui has created strange pictures of nature that seem somehow still quite magical while being set up, suggesting human intervention even with a tiger in the wild (or more probably a park)... Their clinical spirit contrasts greatly with Jacob Raupach's *Fell*, where human intervention in the landscape is more on the precarious and pathetic side, apparently neither in touch with its historic past nor a vision for a future.

Robert Nelson, *The Age* 23.03.15



Jacob Raupach *Fell* 2015, installation view, photo: J Forsyth.

"Genebank Leader Sally Norton said *In debt: saving seeds*, was a great opportunity to bring science and art together.... *These seeds are often beautiful and they, like so many things in nature, lend themselves to being an excellent topic for artists to explore.* The resulting exhibition *In debt: saving seeds* will be presented at Horsham Regional Art Gallery and Centre for Contemporary Photography as part of the 2015 CLIMARTE Festival."

'Art and science in the picture' *Grampians News* 19.03.15

The CCP has five exciting new exhibitions opening this week, which gives you five excellent reasons to drop by to view some world-class photography.

Hannah Valmadre, *Concrete Playground* 21.04.15

"*Lit from the Top: Sculpture through Photography...* deals with the photographic image which has first been constructed as a sculpture... However, the conceptual masterpiece in the exhibition is by St  phanie Lagarde. Lagarde's studies go beyond the intellectual quandary of making a flat picture from a walk-around object. They're bizarrely evocative and sensual. Three mural-sized photographs are stuck to the wall low down, and lick onto the floor. They show large, stiff fabric slung over various unrelated supports, trestles and beams, also leaning on a wall in the image. The reason the arrangements are so compelling is that they immediately suggest a human presence, as if the drapery substitutes for a person."

Robert Nelson, *The Age* 11.05.15



St  phanie Lagarde *Stare* 2013; courtesy the artist.

"This show [*For Future Reference*] is erudite yet relevant to everyday life, refreshing to see in a thematic contemporary exhibition, which often lean towards the esoteric."

Zara Sigglekow, *Art Guide* 20.07.15

"This beautiful group show at the Centre for Contemporary Photography doesn't limit itself to that medium—it also incorporates elements of painting and sculpture... All these and more explore the deterioration of reality into an imperfect but personalised history of memory."

Will Cox, *Broadsheet Melbourne* 18.08.15



Rodney Glick and David Solomon *Joe Binsky's Tree of Life* 1995; installation view; photo: J Forsyth.



Polixeni Papapetrou *Tomorrow, and tomorrow, and tomorrow*: Jane Burton, John Gollings, Polixeni Papapetrou, 2015 CCP Limited Edition Print Fundraiser, photo: Lauren Dunn.

"For *Tomorrow, and tomorrow, and tomorrow*, the Centre's annual fundraiser, Cass and her colleagues invited three very different artists to respond to the Melbourne General Cemetery."

Dylan Rainforth, *The Age* 08.09.15

"The Centre for Contemporary Photography (CCP), a not-for-profit exhibition and resource centre, raises over 50% of its annual income and understands the need for fundraising to remain innovative."

Madeleine Dore, *ArtsHub* 08.09.15

The CCP in Fitzroy is hosting an exhibition in collaboration with the Melbourne General Cemetery showcasing work by Jane Burton, John Gollings and Polixeni Papapetrou, putting a new spin on the unique Melbourne location. Everything on show is for sale to raise funds for the gallery, so get your credit card ready to pick up some epic artwork and support a very worthwhile local institution!

Clare Acheson, *The Urban List* 10.09.15

"CCP supports emerging artists to develop and stage exhibitions, and practiced photographers to experience new audiences and a unique critical response."

Habitus Living 14.09.15

"This is a chance to check out some beautiful photos, support CCP (and potentially soak up some catastrophic juju)."

Sam West, *Three Thousand* 21.09.15

Spaces website 29.09.2015

Rebecca O'Malley, *Broadsheet Melbourne*



Andrew Stephens, *The Australian* 02.10.15

Underbelly Arts 10.09.15



Caroline Garcia *Rumba Sola* 2014 (still); courtesy the artist.



Martine Corompt and Philip Brophy *Torrent* 2015; installation view; photo: J Forsyth.

"The meditative multichannel digital animation in the back room entitled *Torrent* was such a contrast to what I'd just seen... Although the imagery suggested falling rain and generated patterns on the floor akin to ever widening ripples in a pool, I thought that it was Brophy's original harp score accompanying the piece that really made it work... A number of themes were occurring between these two distinct exhibitions and music was the inroad... It stood as a reminder that cinema, particularly science fiction and horror genre brought our internal fears revealed by psychiatry into the open in monstrous imagery and strange fantasies... It was as if both exhibitions were speaking to each other..."

Julie Joy Clarke, *Anything but Human* blog 22.10.15

"A work that better marries animation and installation is *Torrent* by Martine Corompt and Philip Brophy at the CCP. By chance or design, this wonderful work also involves digital water, flowing down the dark walls and splashing on the floor. It seeps and spills in rings and eventually drains away into a virtual plughole. The style is playful, as animation tends to be. You feel the artist's glee in suggesting liquid by graphic means. The water doesn't look like water but behaves a bit like water, trickling, running and swirling. Like real water that spouts from a plumbing problem, it threatens to flood the room where you stand. The artists themselves have written excellent essays on the work, especially Corompt's meditations on the currency of water metaphors in economics and the digital domain, where we speak of streaming and torrents."

Robert Nelson, *The Age* 20.10.15

"The Centre for Contemporary Photography (one of Australia's leading exhibition venues for photography) is hosting the biggest open-entry competition and exhibition for the *CCP Salon* 2015... this event is celebrating its 23rd anniversary with promises of a huge turnout."

Photography Studies College blog, 30.10.15

"Places Crimmings recommends include the Centre for Contemporary Photography and university galleries..."

Virgin Australia, November 2015



CCP Salon 2015; installation view; photo: J Forsyth.

2015 Financial Statements



Photo: J Forsyth.

Independent Audit Report to the members of Centre for Contemporary Photography Inc

SCOPE

REPORT ON THE FINANCIAL REPORT

We have audited the accompanying financial report, being a special purpose financial report, of Centre for Contemporary Photography Inc., which comprises the statement of financial position as at 31 December 2015, the statement of 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 officers' declaration.

OFFICERS' RESPONSIBILITY FOR THE FINANCIAL REPORT

The officers of the company are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Associations Incorporation Reform Act 2012 and the Australian Charities and Not for-profits Commission Act 2012, and is appropriate to meet the needs of the members. The officers' responsibility also includes such internal control as the officers determine is necessary to enable the preparation of a 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 have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view 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 officers, 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.

INDEPENDENCE

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

AUDITOR'S OPINION

In our opinion, the financial report of Centre for Contemporary Photography Inc. is in accordance with the Associations Incorporation Reform Act 2012 and with Division 60 of the

Australian Charities and Not-forprofits Commission Act 2012, including:

- a) giving a true and fair view of the Association's position as at 31 December 2015 and of its performance for the year ended on that date; and
- b) complying with Australian Accounting Standards to the extent described in Note 1, and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

BASIS OF ACCOUNTING, AND RESTRICTION ON DISTRIBUTION AND USE

Without modifying our conclusion, we draw attention to Note 1 to the financial statements, which describe the basis of accounting. The financial statements are prepared to assist Centre for Contemporary Photography Inc. to comply with the financial reporting of the Associations Incorporation Reform Act 2012 and the Australian Charities and Not-for-profits Commission Act 2012. As a result, the financial statements may not be suitable for another purpose. Our report is intended solely for Centre for Contemporary Photography Inc. and should not be distributed to or used by parties other than Centre for Contemporary Photography Inc..



JOHN WHELLER
Registered Company Auditor
Registration: 9003
Dated: 22 March 2016

Officers' Declaration

In the officers' opinion:

- the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements. Accordingly, as described in note 1 to the financial statements, the attached special purpose financial statements have been prepared for the purposes of complying with the Victorian legislation the Associations Incorporation Reform Act 2012, Australian Charities and Not-for-Profit Commission Act 2012 and associated regulations;
- the attached financial statements and notes comply with the Accounting Standards as described in note 1 to the financial statements;
- the attached financial statements and notes give a true and fair view of the incorporated association's financial position as at 31 December 2015 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the incorporated association will be able to pay its debts as and when they become due and payable.

On behalf of the officers



Geraldine Ilott
Treasurer
22 March 2016

Statement of profit or loss and other
comprehensive income
For the year ended 31 December 2015

	Note	2015 \$	2014 \$
Revenue	4	933,598	686,281
Expenses			
Employee benefits expense		(439,726)	(439,007)
Depreciation and amortisation expense		(3,651)	(54,348)
Administration expense		(35,744)	(46,046)
Occupancy expense		(93,923)	(91,784)
Program expense		(352,810)	(163,343)
Surplus/(deficit) before income tax expense		7,744	(108,247)
Income tax expense		—	—
Surplus/(deficit) after income tax expense for the year attributable to the members of Centre for Contemporary Photography Inc.		7,744	(108,247)
Other comprehensive income for the year, net of tax		—	—
Total comprehensive income for the year attributable to the members of Centre for Contemporary Photography Inc.		7,744	(108,274)

Statement of financial position

As at 31 December 2015

	Note	2015 \$	2014 \$
ASSETS			
Current assets			
Cash and cash equivalents	5	52,135	136,378
Trade and other receivables	6	172,872	103,970
Inventories	7	2,905	2,999
Other financial assets	8	358,135	345,214
Other	9	5,377	8,162
Total current assets		591,424	596,723
Non-current assets			
Property, plant and equipment	10	17,810	19,826
Other	11	5,097	5,093
Total non-current assets		22,907	24,919
Total assets		614,331	621,642
LIABILITIES			
Current liabilities			
Trade and other payables	12	52,587	64,673
Employee benefits	13	53,200	40,263
Other	14	165,306	180,183
Total current liabilities		271,093	285,119
Non-current liabilities			
Employee benefits	15	2,579	3,608
Total non-current liabilities		2,579	3,608
Total liabilities		273,672	288,727
Net assets		340,659	332,915
Equity			
Retained surpluses		340,659	332,915
Total equity		340,659	332,915

Statement of changes in equity

For the year ended 31 December 2015

	Retained profits	Total equity
Balance at 1 January 2014	441,162	441,162
Deficit after income tax expense for the year	(108,247)	(108,247)
Other comprehensive income for the year, net of tax	—	—
Total comprehensive income for the year	(108,247)	(108,247)
Balance at 31 December 2014	332,915	332,915

	Retained profits	Total equity
Balance at 1 January 2015	332,915	332,915
Surplus after income tax expense for the year	7,744	7,744
Other comprehensive income for the year, net of tax	—	—
Total comprehensive income for the year	7,744	7,744
Balance at 31 December 2015	340,659	340,659

Statement of cash flows

As at 31 December 2015

	Note	2015 \$	2014 \$
Cash flows from operating activities			
Receipts from members, customers and grants		942,396	599,029
Payments to suppliers and employees		(1,026,963)	(650,385)
		(84,567)	(51,356)
Interest received		1,560	13,963
Net cash used in operating activities	19	(83,007)	(37,393)
Cash flows from investing activities			
Payments for property, plant and equipment		(1,236)	(1,453)
Net cash used in investing activities		(1,236)	(1,453)
Cash flows from financing activities			
Net cash from financing activities		—	—
Net decrease in cash and cash equivalents		(84,243)	(38,846)
Cash and cash equivalents at the beginning of the financial year		136,378	175,224
Cash and cash equivalents at the end of the financial year	5	52,135	136,378

Notes to the financial statements

31 December 2015

Note 1. Significant accounting policies

The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

NEW, REVISED OR AMENDING ACCOUNTING STANDARDS AND INTERPRETATIONS ADOPTED

The incorporated association has adopted all of the new, revised or amending Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new, revised or amending Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

COMPARATIVES

When required, comparative figures have been adjusted to conform to changes in presentation for the current financial period.

BASIS OF PREPARATION

In the officers' opinion, the incorporated association is not a reporting entity because there are no users dependent on general purpose financial statements.

These are special purpose financial statements that have been prepared for the purposes of complying with the Victorian legislation the Associations Incorporation Reform Act 2012, the Australian Charities and Not-for-Profit Commission Act 2012 and associated regulations. The officers have determined that the accounting policies adopted are appropriate to meet the needs of the members of Centre for Contemporary Photography Inc.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors', AASB 1031 'Materiality', AASB 1048 'Interpretation of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for profit oriented entities.

Historical cost convention

The financial statements have been prepared under the historical cost convention, except for, where applicable, the revaluation of available-for-sale financial assets, financial assets and liabilities at fair value through profit or loss, investment properties, certain classes of property, plant and equipment and derivative financial instruments.

Critical accounting estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the incorporated association's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 2.

REVENUE RECOGNITION

Revenue is recognised when it is probable that the economic benefit will flow to the incorporated association and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable.

Grant income

Grant revenue and other contributions are recognised when the Association obtains control of the contribution or right to receive the contribution and it is probable that the economic benefits comprising the contributions will flow to the association. Grants auspiced on a project basis are held in the statement of financial position and accounted for in income or expenditure as project progresses.

Donations and bequests

Donations and bequests are recognised as revenue when received.

Interest

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

Other revenue

Other revenue is recognised when it is received or when the right to receive payment is established.

INCOME TAX

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

CURRENT AND NON-CURRENT CLASSIFICATION

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as noncurrent.

CASH AND CASH EQUIVALENTS

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

TRADE AND OTHER RECEIVABLES

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Trade receivables are generally due for settlement within 30 days.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectable are written off by reducing the carrying amount directly. A provision for impairment of trade receivables is raised when there is objective evidence that the incorporated association will not be able to collect all amounts due according to the original terms of the receivables.

Other receivables are recognised at amortised cost, less any provision for impairment.

INVENTORIES

Finished goods are stated at the lower of cost and net realisable value on a 'first in first out' basis. Cost comprises of purchase and delivery costs, net of rebates and discounts received or receivable.

Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

PROPERTY, PLANT AND EQUIPMENT

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment (excluding land) over their expected useful lives as follows:

Leasehold improvements	10 years
Plant and equipment	10 years

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

Leasehold improvements and plant and equipment under lease are depreciated over the unexpired period of the lease or the estimated useful life of the assets, whichever is shorter.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the incorporated association. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss. Any revaluation surplus reserve relating to the item disposed of is transferred directly to retained profits.

TRADE AND OTHER PAYABLES

These amounts represent liabilities for goods and services provided to the incorporated association prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

EMPLOYEE BENEFITS

Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national

government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

GOODS AND SERVICES TAX ('GST') AND OTHER SIMILAR TAXES

Revenues, expenses and assets are recognised net of the amount of associated GST, unless the GST incurred is not recoverable from the tax authority. In this case it is recognised as part of the cost of the acquisition of the asset or as part of the expense.

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 tax authority is included in other receivables or other payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to the tax authority, are presented as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the tax authority.

NEW ACCOUNTING STANDARDS AND INTERPRETATIONS NOT YET MANDATORY OR EARLY ADOPTED

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 31 December 2015. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

Note 2. Critical accounting judgements, estimates and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

Estimation of useful lives of assets

The incorporated association determines the estimated useful lives and related depreciation and amortisation charges for its property, plant and equipment and finite life intangible assets. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation and amortisation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

Employee benefits provision

As discussed in note 1, the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Note 3. Restatement of comparatives

Correction of error

An error has been discovered in the GST receivable carried forward from 2013, whereby it was overstated by \$18,271. It occurred as a result of the GST on prior year accrual not being reversed. The 2014 comparatives have therefore been restated by reducing the GST receivable and adjusting the retained earnings carried forward.

Note 4. Revenue

	2015 \$	2014 \$
<i>Sales revenue</i>		
Arts Victoria grants	160,600	160,600
Australia Council grants	107,966	120,694
Sponsorship and fundraising	65,467	82,176
Other operating revenue	497,943	247,902
	831,976	611,372
<i>Other revenue</i>		
Interest	11,793	13,163
Other revenue	89,829	61,746
	101,622	74,909
Revenue	933,598	686,281

Note 5. Current assets - cash and cash equivalent

	2015 \$	2014 \$
Cash at bank	52,135	136,378

Note 6. Current assets - trade and other receivables

	2015 \$	2014 \$
Trade receivables	172,872	101,282
Interest receivable	—	2,688
	172,872	103,970

Note 7. Current assets - inventories

	2015 \$	2014 \$
Finished goods - at cost	2,905	2,999

Note 8. Current assets - other financial assets

	2015 \$	2014 \$
Term deposits with over three months to maturity	358,135	345,214

Note 9. Current assets - other

	2015 \$	2014 \$
Prepayments	5,197	7,982
Security deposits	180	180
	5,377	8,162

Note 10. Non-current assets - property, plant and equipment

	2015	2014
Leasehold improvements - at cost	476,041	476,041
Less: Accumulated depreciation	(476,041)	(476,041)
	—	—
Plant and equipment - at cost	96,009	97,653
Less: Accumulated depreciation	(78,199)	(77,827)
	17,810	19,826
	17,810	19,826

Note 11. Non-current assets - other

	2015 \$	2014 \$
Security deposits	5,097	5,093

Note 12. Current liabilities - trade and other payables

	2015 \$	2014 \$
Trade payables	12,866	18,472
GST payable	14,964	18,433
Other payables	24,757	27,768
	52,587	64,673

Note 13. Current liabilities - employee benefits

	2015 \$	2014
Employee benefits	53,200	40,263

Note 14. Current liabilities - other

	2015 \$	2014 \$
Grants in advance	165,306	180,183

Note 15. Non-current liabilities - employee benefits

	2015 \$	2014
Employee benefits	2,579	3,608

Note 16. Contingent assets and liabilities

There are no contingent assets or contingent liabilities as at balance date.

Note 17. Commitments

	2015 \$	2014 \$
<i>Lease commitments - operating</i>		
Committed at the reporting date but not recognised as liabilities, payable:		
Within one year	86,853	20,705
One to five years	21,924	-
	108,777	20,705

Note 18. Events after the reporting period

No matter or circumstance has arisen since 31 December 2015 that has significantly affected, or may significantly affect the incorporated association's operations, the results of those operations, or the incorporated association's state of affairs in future financial years.

Note 19. Reconciliation of surplus/(deficit) after income tax to net cash used in operating activities

	2015 \$	2014 \$
Surplus/(deficit) after income tax expense for the year	7,744	(108,247)
Adjustments for:		
Depreciation and amortisation	3,252	54,349
Change in operating assets and liabilities:		
Increase in trade and other receivables	(71,590)	(1,094)
Decrease in inventories	94	396
Increase in other operating assets	(7,452)	(73,685)
Increase/(decrease) in trade and other payables	(12,086)	99,908
Increase/(decrease) in employee benefits	11,908	(9,020)
Decrease in other operating liabilities	(14,877)	-
Net cash used in operating activities	(83,007)	(37,393)



Jane Burton *Vestige* 2015, courtesy the artist and Karen Woodbury Gallery, Melbourne.

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Stein Rønning, Georgia Hutchison and Arini Byng *Lit from the Top: Sculpture through Photography*, installation view, photo: J Forsyth.

End of Year Message

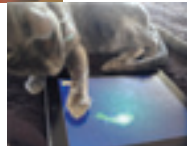
In 2015 the camera witnessed difficult and tragic events.

At CCP it also brought



pleasure,

play,



intrigue,



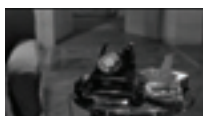
the monstrous,



compassion,



new work,



old work,

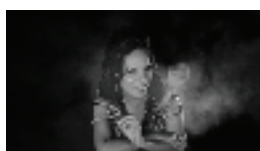
communal

values,



nature and

voices from the other world.



Photographs



were staged,

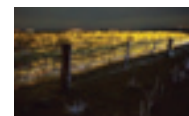
copied,



found,



taken in



the field,



in the Louvre,

and

in the



cemetery.

With gratitude CCP acknowledges artists, members, supporters and audiences.

Images (top to bottom)

Kiron Robinson *Young woman kissing old man while he turns his head away* 2014, courtesy the artist and Sarah Scout Presents, Melbourne; Larissa Hjorth *Scene 1* from the series *The Art of Play* 2015, courtesy the artist; Christian Capurro *Amateur Prop, Lisbon32* 2012 (still), courtesy the artist and Milani Gallery, Brisbane; Ronnie van Hout *Creature Mummy* 2015, courtesy the artist; Stéphanie Lagarde *Stare* 2013, courtesy the artist; Jacob Raupach *Untitled (Plume)* 2014, courtesy the artist; Sara Oscar *Another Place Another Time* (from the series *From Here to Eternity*) 2013 (still), courtesy the artist; Nova Paul *This is not Dying* 2010 (still), courtesy the artist; Matthew Harris *Lassie* 2013 (still), courtesy the artist; Tracey Moffatt *Art Calls: Episode One* 2014 (still), courtesy the artist and Roslyn Oxley9 Gallery; Michelle Mantsio *The Nose, set 5* 2015, courtesy the artist; Arlo Mountford *The Copse Parts 2 and 3* 2015 (production still), courtesy the artist and Sutton Gallery, Melbourne; Greg Moncrieff *Ghost Horse* 2013, courtesy the artist; Dave Jones *Brassica Lychnus - Stage 2 (field planting)* 2015, courtesy the artist; Juliet Darling *Mona Lisa* 2015 (still), courtesy the artist and Roslyn Oxley Gallery; Jane Burton *Vestige* 2015, courtesy the artist and Karen Woodbury Gallery, Melbourne.