



The skin-deep, perforated screen of the city—Michigan Avenue.

Annual Report 2016

ccp.

centre for
contemporary
photography

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Cover image: Walker Evans, 'Chicago a camera exploration',
Fortune, February 1947, courtesy of David Company.



CCP Declares: *On The Social Contract 2016*, installation view, photo: J Forsyth.

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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 30 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 amongst Australian contemporary arts organisations; a place where emerging photo-based artists can gain a formative experience in the development and staging of exhibitions; where practicing photographers can find new audiences; and established artists can experiment with new directions. Core activities of the Centre include the exhibition, commissioning, education, and appraisal of contemporary practice as well as advocacy, publishing and artwork sales.



CCP Salon 2016, photo: J Forsyth.

Staff, Volunteers and Interns

Staff

DIRECTOR

Naomi Cass

GENERAL MANAGER

Anna Reid

GALLERY MANAGER

Michelle Mountain (until October 2016)

GALLERY MANAGER

Linsey Gosper (from October 2016)

ASSISTANT GALLERY MANAGER

Philippa Brumby (until May 2016)

ASSISTANT GALLERY MANAGER

Ellenie Zahariou (from May 2016)

MANAGING CURATOR

Karra Rees (until April 2016)

INTERIM MANAGING CURATOR

Christina Apostolidis (from May to September 2016)

CURATOR

Pippa Milne

PROGRAM MANAGER

Michelle Mountain (from October 2016)

DESIGN & COMMUNICATIONS COORDINATOR

Joseph Johnson (until August 2016)

DESIGN & COMMUNICATIONS COORDINATOR

Jack Loel (from August 2016)

COMMUNICATIONS COORDINATOR

Adelina Onicas (from March 2016)

BOOKKEEPER

Lily Wang

SPECIAL PROJECTS

Melissa Bedford, Education Officer for FAST

INTERNS

Communications Intern—Adelina Onicas

Gallery Manager's Intern—Elizabeth Johnston

Membership Intern—Grace Slonim

CCP Salon Intern—Ruth Clifford

Expressions of Interests Intern—Phil Portellos

Fundraiser Intern—Taylor Brodie

Curatorial Intern—Sinead Kennedy

Volunteers and Interns

CCP would like to thank its many talented volunteers and interns who assisted in 2016. We gratefully acknowledge all of you.

VOLUNTEERS

Mohamed Ezz Abdelmonem, Haydn Allen, Azka Amalina, Mayu Amano, Bronte Apelbaum, Corinne Apelbaum, Yris Apsit, Erminia Apuzzo, Walter Bakowski, Hayley Benoit, Madeline Bishop, Joshua Blakiston, Claire Blankendaal, Sarah Biron, Elizabeth Boon, Susannah Britt, Taylor Brodie, Nicola Bryant, Supina Bytol, Asta Cameron, Alexya Campbell, Lucia Canuto, Nicolette Capeleris, Kylie Chan, Louise Choi, Barbara Chudzikiewicz, Chelsea Chye, Ryley Clarke, Ruth Clifford, Jessica Cole, Sean Conran, Natalie Cook, Isabelle Cooper, Jesse Corcoran, Anna Cunnigham, Yvette Dal Pozzo, Claudia De Luca, Jessica De Mercurio, David De Roach, Jennifer Dean, Flavia Dent, Sandra Dimitrijevic, Jessica Donham, Anne Dribbisch, Gemma Eades, Aleisha Earp, Eliza Engellenner, Tim Fenby, Anna Fiedler, Sandra Filipovski, Hannah Fromont, Patrizia Fusi, Catherine Gay, Pia Gonzales, Eleanor Green, Ishani Gunasekara, Clara Guzman, Tilly Gwinner, Rebecca Haddow, Kathryn Halliday, Liam Halvorsen, Eloise Harper, Caitlin Harris, Lauren Hatfield, Sarah Hayes, Mark Hill, Trang Ho, Victoria Holessis, Rosie Howell, Yu-Ting Huang, Ari Hunter, Tom Hvala, Gabriel Janover, Therese Jenkins, Nick Jeremiah, DanYang Jin, Elizabeth Johnston, Sebastian Kainey, Diesal Kang, Sinead Kennedy, Zoe Kimpton, Lucy Kingsley, Cheryl Koh, Serena Komol, Claire Kopietz, Karina Kusdinar, Nathan Larkin, Keyeele Lawler-Dormer, Celestine Le Blanc, Nik Lee, Ying-Ti Lee, Jessica Leslie, Elaine Leong, Kevin Leong, Dotti (yezi) Li, Vera Li, Haolan Liang, Gary Light, Yingli Liu, Lauren Lowe, Ross Lowe, Youjia Lu, Xiaoran MA, Emma Mackenzie, Elisa Maccioni, Gavin Mandrelle, Glenda Mathers, Eloyse McCall, Kirstie McClean, Emma McEvoy, Mia McGee, Sarah McKechnie, Rita McNeill, Nora Meralls, ChengLin Miao, Louisa Minutillo, Karina Miriklis, Mia Mussett, Sue Neal, Yasmin Nebenfuhr, Claire Needham, Linh Nguyen, Tien Nguyen, Alice Perna, Alejandra Olavarria, Jasmine Pickup, Phil Portellos, Wenye Quan, Katie Rabar, Ellen Rafferty, Jessy Reese, Chloe Reeson, Lisa Rosas, Holly Russell, Adelaide Poppy Saxton, Elyse Scott, Katherine Shapiro, Eloise Sim, Grace Slonim, Georgia Smedley, Josh Starick, Amelia Stewart, Chloe Sugden, Nicola Suur, Zahra Syed, Luke Tarrant, Amber Ter Hedde, Toby Thyer, Elly-Louise Tyquin, Suntaree Wachirawan, Alex Walker, Sarah Walker, Brennan Walsh, Simon Walsh, Matthew Watts, Bruce Wells, Felix Wilson, Bianca Winataputri, Moss Wood, Shang Wu, Jake Yugovic, Chen (Joy)Zang, Yujia (Sophie) Zhai, Emma Zhang.

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 CEO of the Southern Metropolitan Cemeteries Trust (SMCT). Prior to joining SMCT, Jane held a number of senior executive positions at Crown Resorts, Melbourne's premier entertainment destination.

A Williamsons Fellow in 2004 and a graduate of the Australian Institute of Company Directors (FAICD) in 2010, Jane is also the Chair of the Essendon Women's Network.

Most recently Jane was made a Fellow of the Vincent Fairfax Centre for Ethical Leadership, Melbourne University in 2016.

GERALDINE ILOTT (Treasurer)

Subcommittees: Finance

Geraldine Ilott is the Director Finance & Business for Loreto Australia & South East Asia. Loreto is a worldwide organisation with a 400 year history. Loreto has seven schools in Australia and many wonderful projects and ministries across Australia and South East Asia. She is a Director of the Loreto Vietnam Board, which works with a great overseas program in Vietnam.

Her role at Loreto commenced in 2016 and for the previous 10 years she was Director of Business at St Catherine's School, Toorak, a leading girls' school from ELC in Year 12 with an outstanding reputation and recognition for providing high quality education for young women with a proud tradition going back 120 years. Geraldine is a Life Member of the Association of School Bursars and Administrators (ASBA Vic Ltd), which is the professional association of Business Managers in Independent Schools.

Geraldine has an MBA from Deakin University, (a Graduate Certificate of Management) and a Certificate of Governance Practice through the Governance Institute of Australia and is a member of the Australian Institute of Company Directors.

Geraldine enjoys her work as Honorary Treasurer at CCP enjoying the company of board members and management in supporting the talented and diverse artists with the breadth and depth of their work displayed so creatively throughout the year.

PETER LOVELL

Subcommittees: Premises; Finance

Peter Lovell is a Director of Lovell Chen, Architects and Heritage Consultants. He is an Honorary Fellow of the Australia Institute of Architects, a long standing member of Australia ICOMOS, and a past member of the executive committee. He is an active participant in the design and construction industry with a focus on heritage buildings and their conservation and reuse. In this role he provides advice to government and the private sector and is a member of various advisory committees to the Heritage Council of Victoria. He is a past board member and President of the Melbourne Athenaeum Library and has recently joined the Patrons Leadership Council of the Melbourne Festival. He is a long-standing patron of a number of arts organisations.

GENEVIEVE BRANNIGAN

Subcommittee: Fundraising

Genevieve Brannigan is the director of Communications Collective, an agency focused on delivering intelligent, culturally relevant campaigns that have the power to shape brands, establishing them as opinion leaders while positively enhancing the bottom line. Genevieve provides strategic communications and business counsel for clients spanning the public, private and not-for-profit sectors. She has built a reputation for delivering award-winning campaigns with innovative approaches that positively shape public image and grow brands' market share.

Genevieve's prior experience working in the United States, Europe and Asia informs Communications Collective's offering – the agency is proud to represent a number of prominent local and international brands and organisations.

She is known for her strong creative and communication ability, with well-honed skills in scanning the market environment, identifying and capitalising on opportunities to provide clients with real solutions, measurable results and a strong return on investment.

Driven by her strong passion for cultural and community initiatives, Genevieve is actively involved in Australia's arts community as a board member for the Centre for Contemporary Photography. In her role as CCP board member, Genevieve leads the fundraising committee, with Communications Collective acting as sponsor to powerfully build the organisation's brand profile.

JOHN GOLLINGS AM

Subcommittee: Fundraising

John Gollings holds a Masters degree in Architecture from RMIT University and an Honorary Fellowship of the Australian Institute of Architects. He is Adjunct Professor, School of Media and Communications, 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, Indonesia, Libya and New Guinea. He specialises in the documentation of cities, old and new, often from the air. He has had a particular interest in the cyclic fires and floods that characterise the Australian landscape and he documents these with aerial photography. He was Co-creative Director of the Venice Architectural Biennale in 2010.

His work is held in national and international collections including: Asia Society, New York; Canadian Centre for



Shadow sites 2016; installation view, photo: J Forsyth.

Architecture, Montreal; Australian National Gallery, Canberra; National Gallery of Victoria, Melbourne; National Portrait Gallery, Canberra; Monash Gallery of Art, Melbourne; State Library of Queensland, Brisbane; Janet Holmes á Court Collection, Cowaramup; Gold Coast City Gallery, Surfers Paradise; Rockhampton Art Gallery, Rockhampton; and the National Library of Australia, Canberra. The Kaladham Museum in Karnataka, India was built by the Jindal Steel Company to house his life's work at the Hampi Ruins.

His work has recently been included in exhibitions at the Australian Centre for Photography, Sydney; Gold Coast City Gallery, Surfers Paradise; Immigration Museum, Melbourne; Fremantle Arts Centre, Perth; and the National Gallery of Australia, Canberra. In 2013, McClelland Gallery exhibited *Aftermath*, Gollings' bushfire series from Black Saturday.

He has twice received the Australian Institute of Architects Presidents Prize and in 2013 he was awarded the inaugural William J. Mitchell International Committee Prize by the Australian Institute of Architects.

In 2016 he was made a Member of the Order of Australia (AM) for 'significant service to photography through the documentation of iconic architectural landmarks in Australia and the Asia Pacific region'.

PATRICK POUND

Subcommittee: Exhibition Advisory

Committee (Chair)

Patrick Pound is a practicing artist and a Senior Lecturer in Art at Deakin University.

He has a doctorate in the History of Photography. His artwork is held in numerous public collections including: National Gallery of Victoria, Art Gallery of New South Wales, Museum of New Zealand and Auckland Art Gallery. In 2017 the NGV will mount *The Great Exhibition*; a survey of Pound's work.

Meetings of Directors

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

BOARD MEMBER	ELIGIBLE	ATTENDED
Jane Hodder	8	7
Geraldine Ilott	8	6
Jane Grover	8	7
Genevieve Brannigan	8	6
John Gollings	8	7
Peter Lovell	8	7
Patrick Pound	8	8

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

CHRISTINA APOSTOLIDIS

Acting CCP Managing Curator

PIPPA MILNE

CCP Curator

CHRISTIAN CAPURRO

Artist

MELISSA KEYS

Senior Curator—National Exhibitions Touring Support, Victoria

SERENA BENTLEY

Assistant Curator, Contemporary Art, National Gallery of Victoria



Jane Brown *Black Ships* 2016, installation view, photo: J Forsyth.

Chair's Report

In 2016 the Centre for Contemporary Photography (CCP) celebrated its 30th anniversary. This is a huge achievement for a small arts organisation, reflecting community confidence in and support for CCP. 2016 saw a year of stellar exhibitions, public programs and fundraising, resulting in increased attendance and a modest surplus.

I would like to acknowledge valuable support from the Victorian Government through Creative Victoria and the Australian Government through the Australia Council's VACS program.

Partnerships are critical to CCP's flourishing artistic program and financial sustainability. In 2016, CCP participated in a range of festivals, toured exhibitions, brought contemporary art to the streets through its Night Projection Window on George Street, Fitzroy 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.

CCP Board Members (listed on page 4–5) have been actively engaged in the organisation, most particularly in governance, finance, fundraising, relationship building and artistic programming. In 2016 CCP welcomed Geraldine Illott as CCP's highly effective new Treasurer. Board members provide considerable pro bono counsel and support to enable CCP to deliver programs and services and achieve its ambitions. In 2016 particular focus has been on developing an effective fundraising strategy, which has started to deliver positive benefits.

CCP continues to diversify its income streams thanks to its Patrons and workshop programs. The growth of and demand for these programs validate the vision and generosity of CCP's sponsors and partners (listed on page 62) who provide valued support. On behalf of the CCP board and staff I particularly wish to thank CCP Patrons for their critical support.

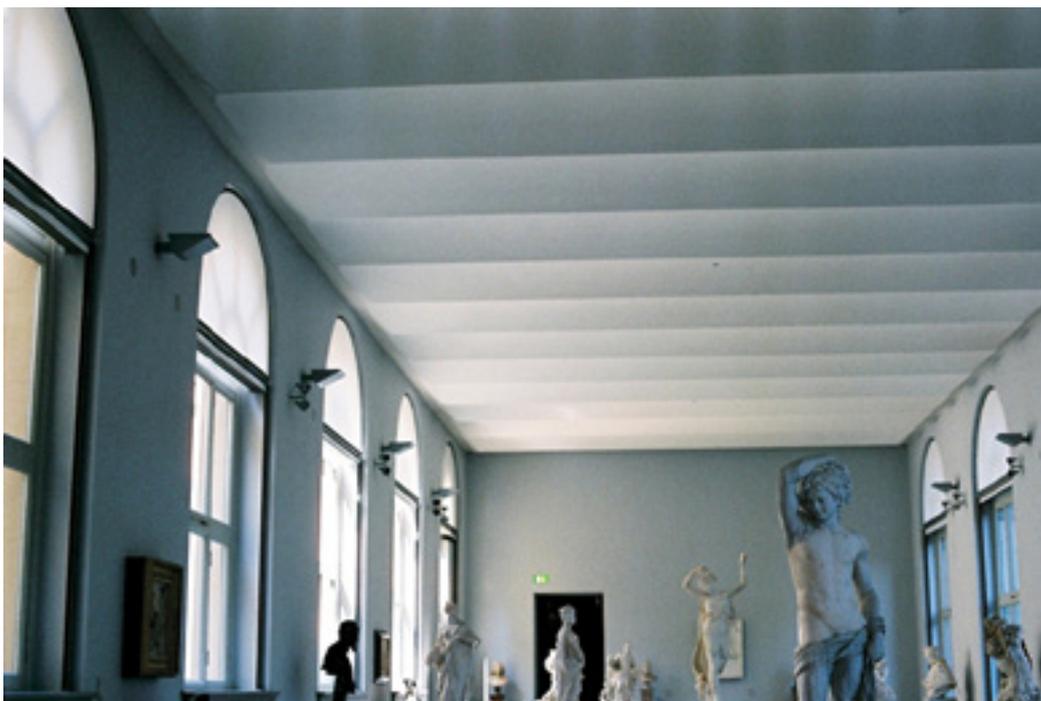
I would like to recognise the committed team of regular volunteers who work at CCP. This special group of contributors (listed on page 3) enables CCP to be a welcoming and effective organisation.

Finally, I would like to acknowledge the commitment and effort of our Director, Naomi Cass, along with the CCP staff and thank them for their commitment and tireless work throughout 2016.

JANE HODDER

Chair

Centre for Contemporary Photography



Rudi Williams *Window*, Bode Museum Berlin 2014, courtesy the artist

Director's Report

CCP's 30th anniversary was a celebration of past achievements and a resounding vote of confidence in the future of the organisation and of contemporary lens based art. Creatively, financially and in terms of audience engagement, 2016 was a spectacular year for this vibrant public space for art and education.

EXHIBITIONS

CCP's program presents artist generated and CCP curated exhibitions woven through its five galleries across the year. Overall, 2016 presented a thrilling tussle between divergent approaches to lens-based art from solo exhibitions through to substantial curated exhibitions including artists from across Australia, New Zealand and the USA.

The internet of images provided rich material for artists who wrangle found imagery within their own technical and intellectual frameworks, troubling our simple acceptance of screen-delivered imagery. This was particularly so in solo exhibitions by Anna Higgins (VIC); Joe Hamilton (VIC) and Kate Mitchell (NSW), while Christopher Day (VIC) uses his own analogue photographs, the images are reworked in a way to suggest the digital flow of images. Solo exhibitions by James Tylor (SA) and Caroline Garcia (NSW) used found and new material in divergent ways to explore identity and colonization; Garcia inserting her own astonishing performances within Hollywood classics and Tylor both ripping his own analogue photographs and swiping images from the internet to make contemporary daguerreotypes.

CCP exhibited a lot of photographs in 2016. Even solo exhibitions presented of huge swathes of work, particularly in exhibitions by Andrew Browne (VIC) and Janina Green (VIC). Widely known as a painter, Andrew Browne's generous exhibition presented his photography as both research material and final work.

CCP was delighted to present *Dark Matters: Selected photography by Janina Green*. Pippa Milne and I selected work

from across a 30-year period to the delight of CCP visitors—both those who already recognise the significance of Green's work, through to appreciative new audiences. This timely survey of analogue, hand-coloured photography later toured to Horsham Regional Art Gallery.

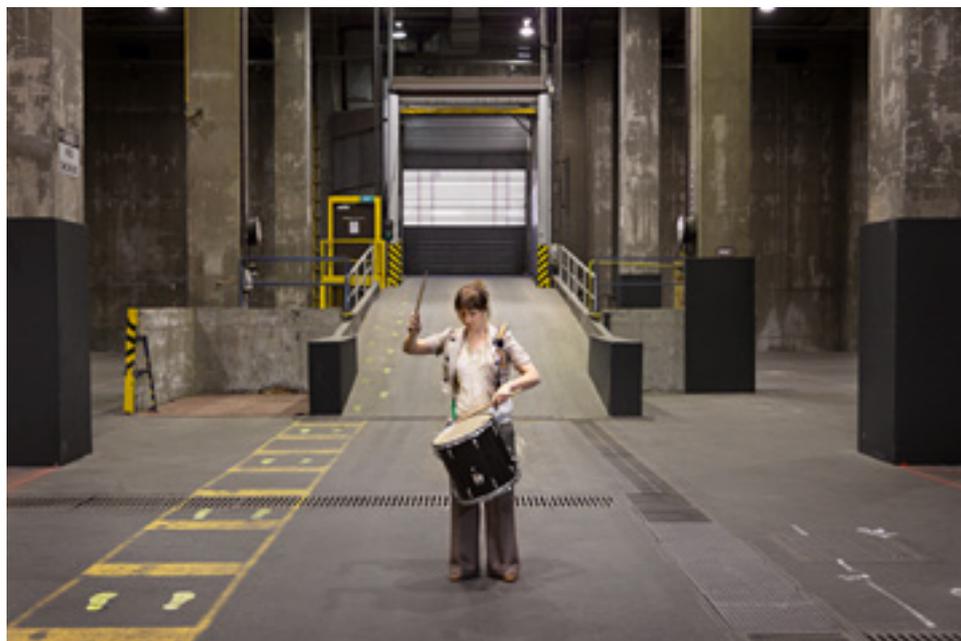
New Zealand artist Steve Carr demonstrated his consummate ease in shifting between media with equal skill, beauty and intrigue, in his large exhibition of analogue photography, video and objects. Solo exhibitions by Jane Brown (VIC) and Tim Silver (NSW) presented beautifully conceived and realised projects that demonstrated the power of, on one hand, documentary photography, and studio practice on the other.

The Wandering I, curated by participating artists, Cate Consandine (VIC), Stephen Garrett (QLD) and Brook Andrew (VIC), presented a critical mediation upon the Australian landscape and its metaphoric and actual exploration and colonisation. Samantha McCulloch and Frances Wilkinson curated *Shadow sites*, presented at CCP and in a nearby storage unit as part of the Next Wave Festival. Mentored by CCP's Karra Rees, the exhibition presented seven outstanding artists (see page 16).

In her major thematic exhibition, *CCP Declares: On the Social Contract*, curator Pippa Milne selected a broad range of artists to explore the idea of social and moral obligation across still, moving, sound and sculptural work. This remarkable selection (see page 19) skillfully foregrounded the ability of art to both creatively and effectively address political and social engagement.

CCP was pleased to present an important selection of rarely exhibited moving image by Gordon Bennett and John Citizen. *Gordon Bennett: Moving Images, Part One* was curated by Helen Hughes and Chiara Scafidi.

As part of the 2016 Melbourne Festival, CCP presented British critic and writer David Campany's remarkable exhibition, *Walker Evans: The Magazine Work*. Focussing on a particular aspect of Evans' (1903 – 1975) practice, the exhibition presented his photo



Sonia Leber and David Chesworth *We Are Printers Too* 2013, courtesy the artists.

essays across multiple vintage magazines as well as monumental wallpaper reproductions, to both great scrutiny and effect. In compliment to Company's exhibition I curated *The documentary take* exploring the relationship of documentary practice to contemporary art, in the work of 10 contemporary artists working in still and moving image (see page 27).

CCP Salon continues to grow in participation, in stature and in audience, attracting exuberant, experimental and excellent lens-based work from across Australia. In addition to still and moving image *Salon* included a successful new section of Photobooks.

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 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 Deakon University; Leica; Ilford; Melbourne Festival and ARC Centre of Excellence for the History of Emotions. Dr Les Walkling and Andrey Walkling presented their popular, longstanding workshop series enabling professional development for emerging and established photographers.

Masterclasses expanded opportunities by providing access to highly-regarded practitioners in small, focused classes (see page 37). 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, the Rotary Clubs of Richmond, Collingwood, Fitzroy and Brunswick. 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 (DEECD).

Echo Chamber: Emerging research on photography, managed by CCP's 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 (see page 40).

CCP produced a range of highly valued publications to accompany some of the exhibitions in 2016. Catalogues were produced for both Janina Green's exhibition and *CCP Declares: On the Social Contract*, while Samantha McCulloch and Frances Wilkinson's *Shadow sites* catalogue achieved with support from City of Yarra, Australia Council for the Arts and Creative Partnerships. The catalogue for Jane Brown's exhibition, *Black Ships*, was supported by City of Yarra. Australia Council for the Arts supported the catalogue for *The documentary take*.

FINANCIALS

With a predicted deficit for 2016, CCP Board and staff worked tirelessly to diversify and improve opportunities for generating income. Through a broad range of activities including a stellar fundraiser, CCP is pleased to report a good surplus for the year.

MAJOR FUNDING, SUPPORTERS AND PARTNERSHIPS

Forty percent of CCP's total income is gratefully acknowledged from the State of Victoria through Creative 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.

A number partnerships enable CCP to flourish, and we gratefully acknowledge: Melbourne Festival; DEECD; City of Yarra; Lovell Chen Architects and Heritage Consultants; Horsham Regional Art Gallery; ARC Centre of Excellence for the History of Emotions; Colour Factory; Tint Design; Leica; Ilford; Salus; Loom and Corrs Chambers Westgarth; and ROTARY. Further Government, philanthropic, industry and private supporters are listed in association with individual exhibitions. We welcome valuable new support from Art Series Hotel groups, which enable CCP to provide accommodation for visiting artists.

CCP Patrons provided critical financial support and encouragement to CCP, for which we are grateful, particularly in the realisation of our ambitious curatorial program.

IN PRAISE

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

CCP Members assist in grounding the organisation within the community, providing financial support, advocacy, as *CCP Salon* entrants and workshop participants as well as being our core visitors. 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 (see page 40).

CCP staff (see page 3), Board (see page 4) and volunteers (see page 3) enable this small organisation to perform great curatorial, fundraising and public engagement activities to excellent effect within constrained personnel and financial resources. 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, intelligent and gracious contributions.

In 2016 with both sadness and respect, CCP saw Philippa Brumby, Karra Rees, Joseph Johnson and Christina Apostolidis move to dazzling new roles. I acknowledge Philippa Brumby who oversaw growth in memberships and managed CCP on weekends with skill and enthusiasm. In the all-important domain of our graphic identity and communications, Joseph Johnson brought a brilliant and singular vision to CCP, for which we are grateful. Hugely regarded for her work with artists and supporters, Christina Apostolidis completed a valued short term during our anniversary year.

In 2016, CCP's longstanding Managing Curator, Karra Rees departed. Karra has been a rock for CCP over 11 years: she is peerless in her sensitive and effective work with exhibiting artists, her corporate knowledge of the organisation and her outstanding values. Karra's contribution to CCP has been formative.

The upside of these departures is that CCP welcomes new staff members: Ellenie Zahariou, Linsey Gosper, Jack Loel and Adelina Onicas, while Michelle Mountain has transitioned to the role of CCP Program Manager.

A mature organisation—powered by sometimes young staff, artists in all stages of their careers, a committed Board and broad audiences and supporters—we look to 2017 with great expectations.

Exhibition Program

2016

21 DECEMBER 2015—
3 FEBRUARY 2016

Night Projection Window
Juliet Darling
Mona Lisa

5 FEBRUARY—24 MARCH

Gallery 1
James Tylor
Aotearoa, my Hawaiki

Gallery 2
Christopher Day
New Reading Order

Gallery 3
Janina Green
*Dark Matters: Selected photographs by
Janina Green*
curated by Naomi Cass
and Pippa Milne

Gallery 4
Caroline Garcia
Primitive Nostalgia

Night Projection Window
Kate Mitchell
Beyond Setting Suns

1 APRIL—22 MAY

Gallery 1
Andrew Browne
Suddenly Slowly

Gallery 2
Léuli Eshraghi, Catherine
Evans, Grace Herbert, Sophie Neate,
James Tylor, Rudi Williams and
Elmedin Žunić
shadow sites
curated by Frances Wilkinson and
Samantha McCulloch

Gallery 3, Gallery 4 &
Night Projection Window
Steve Carr
A Manual for Small Archives

27 MAY—10 JULY

Gallery 1, Gallery 2, Gallery 3 &
Night Projection Window
Mohini Chandra, Miriam Charlie,
Cherine Fahd, Katrin Koenning,
Pilar Mata Dupont, Tom Nicholson
and Elvis Richardson
CCP Declares: On the Social Contract
curated by Pippa Milne

Gallery 4
Gordon Bennett
*Gordon Bennett: Moving Images,
Part One*
curated by Helen Hughes and
Chiara Scafidi

21 JULY—30 JULY

All galleries
CCP Fundraiser

5 AUGUST—18 SEPTEMBER

Gallery 1
Tim Silver
Oneirophrenia

Gallery 2
Jane Brown
Black Ships

Gallery 3
Cate Consandine, Stephen Garrett and
Brook Andrew
The Wandering I

Gallery 4
Anna Higgins
International Waters
Night Projection Window
Amanda Morgan
Fluid Architecture

1 OCTOBER—13 NOVEMBER

Gallery 1 and 2
Walker Evans: The Magazine Work
curated by David Company
Gallery 3, 4 & Night Projection Window
Destiny Deacon and Virginia Fraser,
Simryn Gill, Ponch Hawkes, Sonia
Leber and David Chesworth, Louis
Porter, Patrick Pound, Charlie Sofo,
and David Waderton
The documentary take
curated by Naomi Cass

25 NOVEMBER—17 DECEMBER

All galleries
CCP Salon

17 DECEMBER 2016—26 FEBRUARY
2017

Summer Night Projection Window
Joe Hamilton
Merge Nodes

21 December—3 February



Juliet Darling *Mona Lisa* 2016, installation view, photo: J Forsyth.

Night Projection Window

Juliet Darling

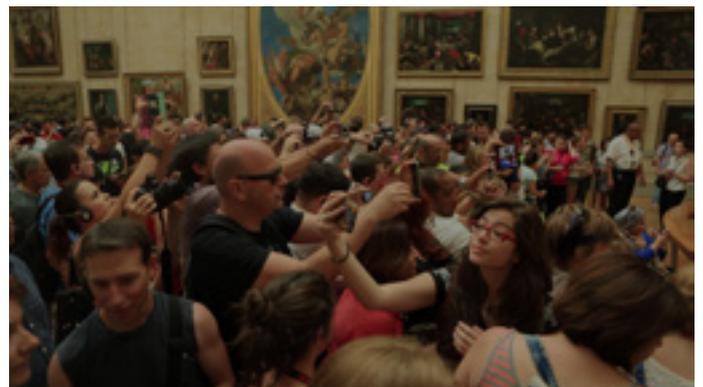
Mona Lisa

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 Oxley9 Gallery, Sydney.

5 February—24 March



James Tylor *Aotearoa, my Hawaiki* 2016, installation view, photo: J Forsyth.

James Tylor

Aotearoa, my Hawaiki

Aotearoa, my Hawaiki explores the Polynesian Māori concept of Hawaiki. Hawaiki is the ancestral homeland and/or island where Māori people came from before migrating to Aotearoa (New Zealand). For New Zealand Māori people the actual physical place of Hawaiki is 'Avaiki Nui' (The Cook Islands). As an Australian of Māori descent I have always had an ideological connection to Aotearoa because it is the place where my Māori ancestors came from before migrating to Australia, so for myself a Māori Australian my Hawaiki or ancestral homelands is Aotearoa.

Growing up in Australia I always held a connection to the ideological meaning of Aotearoa "land of the long white cloud". As a child this meaning made me imagine a place where the mountains touched the clouds. This was a very different place to my home where I grew up in Australia that is mostly flat and with clear blue sky. This series represents my ideological connection to Aotearoa through my New Zealand Māori ancestry; although it also highlights my disconnection from the physical place or landscape of New Zealand due to not having grown up in New Zealand because my Māori family migrated to Australia so many generations ago.



James Tylor *Aotearoa, my Hawaiki #6* 2015, courtesy the artist and Vivien Anderson Gallery, Melbourne; GAG Projects, Adelaide; and Stills Gallery, Sydney.

Christopher Day

New Reading Order

New Reading Order brings together imagery from the artist's own photographic archive, combining myriad unexpected historical and contemporary ideas that do not function as a narrative or series. Rather than seeking to communicate one reading, the artist asks viewers to interpret each image according to their own reading of it without the need to find clear rationale or logical reasoning.

New Reading Order defies easy categorisation, presenting the viewer with images that sardonically resist glib understanding or summary appreciation. Photo-collages sit alongside photographs. Visual puns may be found. *New Reading Order* fosters a certain ambiguity through elements of surrealism and humour to form an allegorical vision with a sophisticated, nonsensical edge.



Christopher Day *Untitled* 2016, courtesy the artist.

Janina Green

Dark Matters: Selected photographs by Janina Green
curated by Naomi Cass and Pippa Milne

Photographic theorist, Ariella Azoulay speaks of photography as an event. For Janina Green, such events (rather than photographs of events) have lent structure to her life. This selection of images by the German-born, Victorian raised photographer is representative of some of the stages within Green's, eclectic and experimental practice over a 30-year period.



Janina Green *My Mother's Fan* 2007, courtesy the artist and M.33, Melbourne.

Caroline Garcia

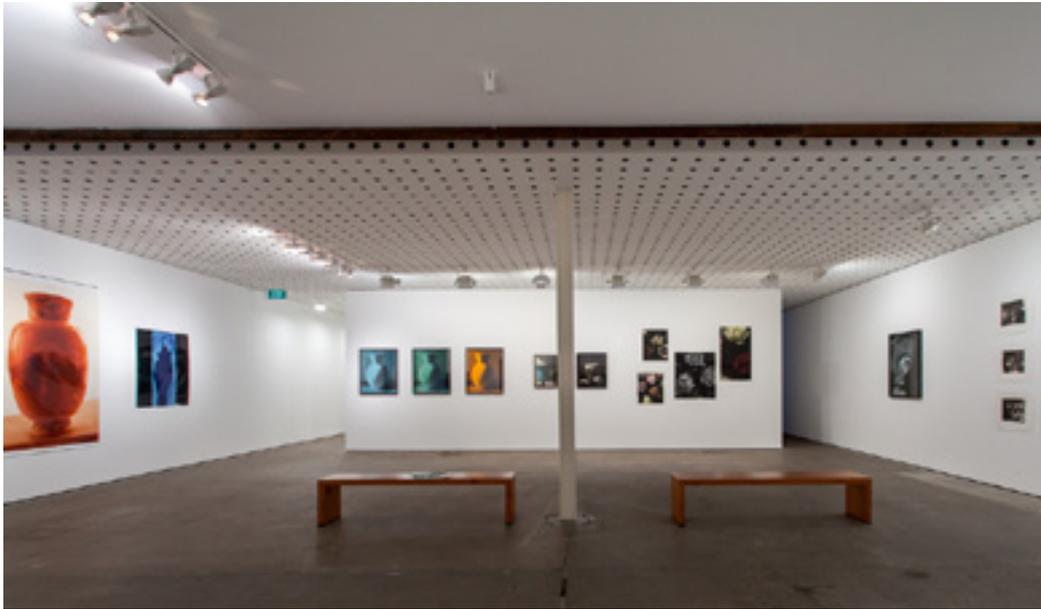
Primitive Nostalgia

Sydney-based artist, Caroline Garcia is a culturally promiscuous, performance maker. She works across live performance and video by borrowing tradition, sampling popular culture, translocating ritual, and blurring genres.

Garcia engages with a brown body politic that reimagines the complexities of her indigenous Filipino heritage and colonised ancestry. Her practice is shaped by alterity, cultural ambiguity and displacement, drawing from an abstraction of her dance practice in Afro-Latin and Caribbean, tribal South-East Asian and Polynesian methods of movement, as well as twerking aesthetics.



Caroline Garcia *Primitive Nostalgia* (video still) 2014, courtesy the artist.



Janina Green *Dark Matters: Selected photographs by Janina Green 2016*, installation view, photo: J Forsyth.

Night Projection Window

Kate Mitchell

Beyond Setting Suns

In the video *Beyond Setting Suns* the artist is seen infinitely jumping through large-scale prints of sunsets. The images, scans of picturesque holiday postcards, loom large as representations of perceived perfect moments. These idyllic locations, seen as rewards for toiling away at work, are presented as places where worries dissipate and stress is non-existent. However, all is not so in paradise.

In the artist's quest to reach such a utopia, to get to the perfect sunset, the spell is broken, lost and seemingly beyond reach. She crashes *through* the paper not *into* the scene; leaving only the darkness beyond the fantasy to linger.

There is a subconscious analytical thread inherent in *Beyond Setting Suns*, a deep mining of internal worlds. However, in the face of disillusionment, there still remains hope that something wondrous will be revealed, at any given moment.



Kate Mitchell *Beyond Setting Suns* (video still) 2014, courtesy the artist and Anna Schwartz Gallery.

1 April—22 May

Gallery 1

Andrew Browne

Suddenly Slowly

The installation *Suddenly Slowly* juxtaposes photographic notations, studies, unique images and series—virtually the artist's taxonomy—to describe a greater landscape, abstracted and estranged from reality. Drawn from photographic imagery created over more than two decades, this immersive field is derived from multiple disparate and happenchance encounters with the observed world. The images—to paraphrase Marc Auge—act as a brake on the fade of memories (and the descent into oblivion). But they also inevitably distort reality through sensibility, the privileging of particular moments and manipulation of formal devices including blurring, cropping and scaling.



Andrew Browne #1 (detail) from *Sixteen Figments* 2011, courtesy the artist and Tolarno Galleries, Melbourne.

Gallery 2

shadow sites

Léuli Eshraghi, Catherine Evans, Grace Herbert, Sophie Neate, James Tylor, Rudi Williams and Elmedin Žunić

What happens to artworks when they are hidden from view, waiting in vaults and archives? Examining the relationship between artwork, its documentation, and viewing spaces, *shadow sites* explores how art is understood both within and outside of the gallery. Blurring the boundary between the places artworks are put to rest and those where they are set on stage, the exhibitions are presented across two locations—Centre for Contemporary Photography and a nearby storage unit. Seven artists working with photography, sculpture and language present new site responsive works that explore the relationship between original and document, tracing stages of production and display while referencing personal and museological histories.

Curated by Samantha McCulloch and Frances Wilkinson.



Elmedin Žunić *Document #79* 2014, installation view, photo: J Forsyth.

Steve Carr

A Manual for Small Archives

A Manual for Small Archives sees Steve Carr looking back over a set of works from the recent past through a seemingly objective filter. This exhibition seeks to assess how these artworks shape and influence one another and in this new context generate another set of readings and understandings. While the artist would usually be archived as a practitioner producing a single body of work, this exhibition suggests that actually he is generating a series of experiments that expand out and offer a range of multiple potential outcomes beyond an individual classification.



Steve Carr *Smoke Bubble #1* 2015-16, courtesy the artist, Michael Lett, Auckland and STATION, Melbourne.



Steve Carr *A Manual for Small Archives* 2016, installation view, photo: J Forsyth.

27 May—10 July



CCP Declares: *On the Social Contract* 2016, installation view, photo: J Forsyth.

CCP Declares: On the Social Contract

Mohini Chandra, Miriam Charlie, Cherine Fahd, Katrin Koenning,
Pilar Mata Dupont, Tom Nicholson and Elvis Richardson.

CCP Declares: On the Social Contract draws together emerging and mid-career artists working at the forefront of Australian photography and video in its expanded field. The subtitle to this second iteration of *CCP Declares* acknowledges that these works examine or extend the idea of social contract theory; the idea that moral and political obligations and rights are bound upon an intrinsic agreement amongst the various constituents of a society.

Curated by Pippa Milne.



Pilar Mata Dupont *The Embrace* (이상적인 포옹) 2013 (film still), courtesy the artist.

Gallery 4

Gordon Bennett

Gordon Bennett: Moving Images, Part One

This two-part exhibition explores the role of moving-image works within the broader practice of Gordon Bennett. Spanning a range of different media, such as video, digital animation, performance documentation and painting, the works included in *Gordon Bennett: Moving Images* demonstrate the fluidity with which the artist sampled imagery from the art historical canon and popular culture, and highlight his process of remixing in the production of new work. In this exhibition, objects—such as a suit—and images—such as Philip Guston's Ku Klux Klan masks and Margaret Preston's generic Aboriginal staffage—move seamlessly from the painted canvas to the screen, revealing the computer (where cutting, pasting and remixing can be undertaken at a fast pace) to be a crucial compositional aid. This exhibition presents a unique opportunity to view rarely exhibited moving image works by both Gordon Bennett and John Citizen.

Curated by Helen Hughes and Chiara Scafidi.



Gordon Bennett *Still from Performance with object for the expiation of guilt (Violence and greif remix)* 1996, courtesy the artist.

21—30 July



Honorable Martin Foley MP, Minister for Creative Industries, photo: J Forsyth

CCP's 30th Anniversary Fundraiser



Wendy Ewald *Johnny Watching Television* 1978, courtesy the artist.



Jesse Marlow *Stop* 2011/2014, courtesy the artist.



CCP's 30th Anniversary Fundraiser, installation view, photo: J Forsyth.

5 August—18 September



Tim Silver *Oneirophrenia* 2016, installation view, photo: J Forsyth.

Tim Silver

Oneirophrenia

Oneirophrenia: From the greek words *oneiros*, 'dreams', and *phrenos*, 'mind'.

A hallucinatory, dreamlike state caused by several conditions such as prolonged sleep deprivation, sensory deprivation or drugs.

In Greek mythology, the *Oneiroi* are the personifications of dreaming: Morpheus, the winged god of dreams, can take human form; Phobetor is the personification of nightmares, appearing in the guise of animals or monsters; and Phantasos is known for creating dreams of surreality or illusion.

In *Oneirophrenia*, Silver presents a typology of self-portraits in the form of classical busts. Their iconic form and dense arrangement evokes a quintessential fine arts atelier or workshop, yet their surreal, at times grotesque nature adds a strong sense of the absurd.

In opposition to more traditional sculptural materials such as bronze that aspire towards permanence, Silver often uses organic or entropic materials which degrade and change form over time, including wax crayon, putty, fairy floss and chocolate. Here the artist has packed his heads with bread dough, which, as it rises, ruptures through his plaster skin, fracturing the classical forms with unique and random mutations of matter.



Tim Silver *Untitled (oneirophrenia) #5* 2015/16, courtesy the artist and Sullivan + Strumpf, Sydney.

Jane Brown

Black Ships

The title of the series is a translation of the Japanese word *kurofune*, an idiom used by the Japanese for Western vessels approaching their shores. This dates from the 16th Century when the hulls of Portuguese vessels were painted black with pitch. The term became a symbol of the end of Japan's isolationist policies and the modernisation that ultimately ensued.

Created during a trip to Japan, the series dramatises aspects of the physical environment as symbolic gesture - pathways, bridges, walls, wrapping, fences, nature and decay. It references the work of photographers who travelled there in the mid 19th Century and Japan's 20th Century experience of militarism.

Carefully hand-printed in the darkroom the prints are on fibre-based paper and selenium toned. Hand-printing is important to Brown's practice as she seeks to perpetuate darkroom processes. The materiality and physicality of analogue practice gives the work meaning, placing them in a liminal realm between being images and objects.



Jane Brown *Silver Pavilion, Kyoto* 2015, courtesy the artist and Stills Gallery, Sydney.

Cate Consandine, Stephen Garrett and Brook Andrew

The Wandering I

From the first European sightings, the landscape in Australia has been the focus of much anxious questioning of our cultural identity. Australian artists have created images of the interior, which have become part of the Australian psyche, politics and mythology. These artists, from the earliest days of exploration through to today, have documented and drawn images that have shaped our understanding of this landscape and our spatial relationship to it.

The Wandering I addresses both indigenous and colonial positions through the complex and challenging lens of contemporary discourse. The exhibition's premise is 'artist as explorer.' It draws its influence and reference from Australian Indigenous history and also addresses the artist as key documenter of the landscape since European settlement.

The Wandering I is an exhibition that proposes to continue this imagination and critique of how the landscape is understood and explored in the space of contemporary Australian art and politics.



Cate Consandine *A Woman of the Future* (video still) 2016, courtesy the artist and Sarah Scout Presents, Melbourne.

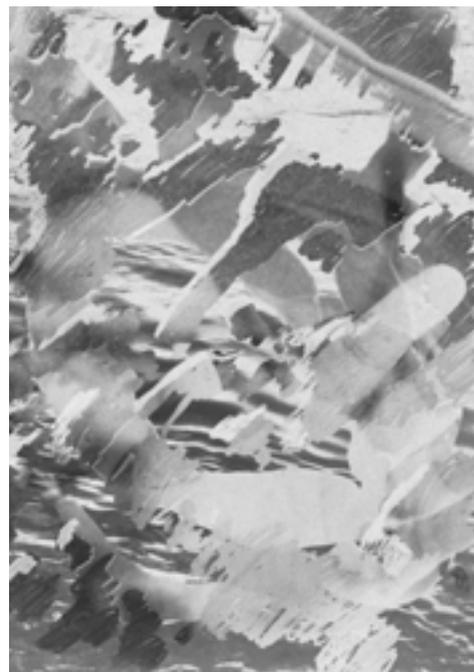
Anna Higgins

International Waters

Anna Higgins' photographic practice incorporates found imagery that is abstracted and re-contextualised through methods of collage, projection and other analogue special effects to form new perspectives. Working with 120mm film, her work explores the nature of images, and how the mind makes sense of and disturbs information and imagery that is not fully formed.

For the exhibition, Higgins trawls through found phone footage, newspaper archives and faded historical images and compresses these elements to form new images and meaning.

This exhibition was prompted by disappearance of planes off the radar, the vast uncharted ocean, washed up debris dispersed throughout the world, agitated crowds, CCTV and pixelated footage of unknown origin. *International Waters* will sit in the alluring gap between representation and absence, exploring the abstract and expressive potential of displaced and obscured imagery.



Anna Higgins *Tokyo, 1996* 2016, courtesy the artist.



Amanda Morgan *Fluid Architecture* 2016, installation view, photo: J Forsyth.

Night Projection Window

Amanda Morgan

Fluid Architecture

Fluid Architecture is a part of an ongoing project begun in 2009, and is a multi screen animation and photographic work viewed in three parts through a singular window.

The work refers to localised iconography and architectural concepts taken from the site, the street outside the gallery, and light/architecture/cinema. This extends upon Tschumi's three concepts of architectural program: *Space, Event, and Movement*.

Fluid Architecture is specific to Melbourne's shared heritage and architecture. It plays upon scientific concepts of light as installation, optics, proportion, durational painting, filmic juxtaposition, distortion, frames, and sequences and montage within the urban environment.

The work looks at how we might see our cities as they change. In it, image-making technologies playfully activate urban spaces, and highlight our mobility through the gallery and street site, where the work is to be perceived.

Sections have been adapted from *Landscaping Architecture* with photographer James Morgan, and *Fragile Architecture* with the Asylum Seeker Resource Centre.



Amanda Morgan *Fluid Architecture* (video still) 2016, courtesy the artist.

1 October—13 November

Galleries 1 and 2

Walker Evans: The Magazine Work

Curated by David Company

Walker Evans (1903-1975) remains one of the most important and influential photographers in the history of the medium. His career spanned the emergence of the modern mass media in the 1920s to the full acceptance of photography as an art form in the 1960s and 1970s. Many of Evans' individual images have become landmarks both of photography and the social history of that era.

This exhibition takes a different look at Evans, placing the emphasis on his printed pages, and in particular his work for American magazines. Evans began to publish in 1929 and soon found ways to set his own assignments, write the accompanying words and design his layouts.

These photo essays were often subtly at odds with the editorial line of the magazines that published them notably *Fortune*, America's prime magazine of big business and industry. Working in both black and white and colour, Evans used the popular magazine page to produce a resistant counter-commentary on modern society and its values. His subjects included automobile junkyards, graffiti, shop window displays and postcards. Where the mass media promoted consumerism, Evans valued enduring objects and the persistence of the past in the present. Where the mass media enjoyed celebrity culture, he photographed anonymous citizens, which are the focus of this exhibition.

Evans was a pioneer of modern photography but on the magazine page we can see his understanding of context; the meanings of his images are shaped by editing, writing and design. Experimental and yet classical, these photo-essays have been overlooked until recently.



Walker Evans 'Labor Anonymous', *Fortune*, November 1946, courtesy of David Company.



Walker Evans: *The Magazine Work* 2016; installation view, photo: J Forsyth.

The documentary take

Destiny Deacon and Virginia Fraser, Simryn Gill, Ponch Hawkes,
Sonia Leber and David Chesworth, Louis Porter, Patrick Pound,
Charlie Sofo and David Wadelton

Documentary photography and contemporary art are existentially quite distinct practices. Occasionally, with the passing of time, great documentary lifts from the contact sheet, the magazine page or the short print run book and finds its way onto gallery walls as art.

Presented within the context of *Walker Evans: The Magazine Work*, curated by David Company, *The documentary take* invites the question, what aspects of documentary practice are seeping into contemporary art now? In his commentary and practice, Evans distinguished between documentary as a forensic practice and the 'documentary style', which he saw as art making.

With the exception of work presented by Ponch Hawkes and David Wadelton, the artists here — Destiny Deacon and Virginia Fraser; Simryn Gill; Sonia Leber and David Chesworth; Louis Porter; Patrick Pound and Charlie Sofo — are far from documentarians, yet all benefit from proximity to the foundational practice of Walker Evans.

While Walker Evans may or may not be influential on these artists, his work forms a language that is now background knowledge for the making of images about the world where, artifice aside, truth is at least relevant. Perhaps documentary practice enables contemporary art to "attend to the real"ⁱ, without binding it to a utilitarian or forensic intention.

In attending to the real, the quest for the documentarian is to reveal something of the world, while that of the contemporary artist is to make meaning in and of the world.

Curated by Naomi Cass.



Sonia Leber and David Chesworth *Time Mirror* (video still) 2016, courtesy the artists.

i. Kyla McFarlane, "Attending to the Real: Documentary Photography Now", 2005 Leica/CCP Documentary Photography Award, exhibition catalogue, CCP: Melbourne, 2005.



The documentary take 2016; installation view, photo: J Forsyth.

25 November—17 December



CCP Salon 2016; installation view, photo: J Forsyth.

2016 CCP Salon

Presented by Leica and Ilford
With support from Affinity

Australia's largest open-entry, photomedia exhibition and competition, *CCP Salon* presented by Leica and Ilford is now in its 24rd 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 21 national leaders in the photographic industry, *CCP Salon* awarded \$17,935 worth of prizes over 26 categories, and visitors were invited to vote for their favourite image in the Michaels People's Choice Award.

JUDGES

JANINA GREEN

Artist

DYLAN RAINFORTH

Writer

MICHELLE MOUNTAIN

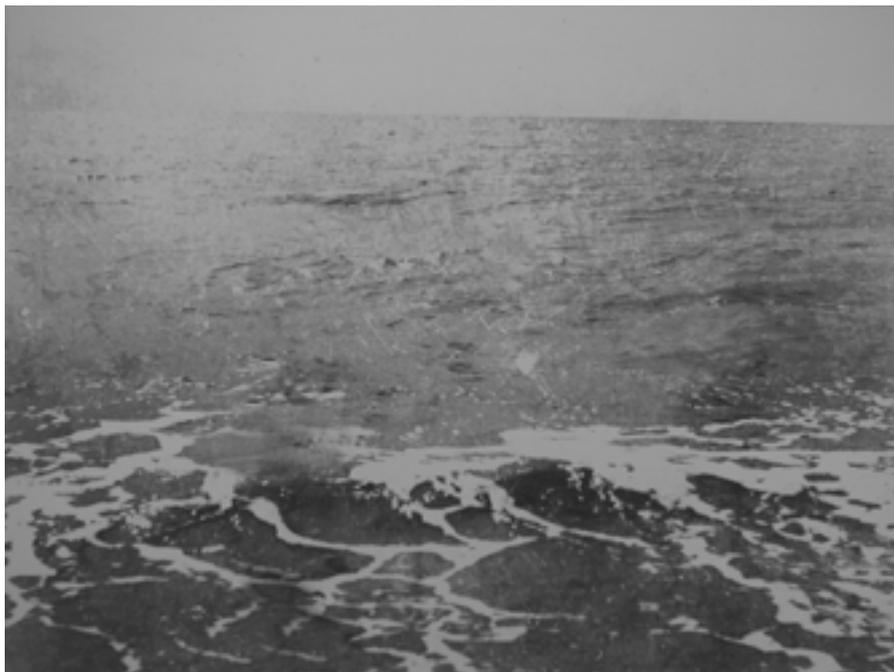
CCP Program Manager

NAOMI CASS

CCP Director, Non-voting Chair



Kristoffer Paulson *Carlton* 2016, courtesy the artist.



Gail Smith *Untitled (Navigation)* 2016, courtesy the artist

17 December 2016— 26 February 2017

Summer Night Projection
Window

Joe Hamilton

Merge Nodes

Merge Nodes contains footage shot on location by the artist in 12 countries in the Middle East, Asia and Europe. The footage has been layered and edited in quick succession with sliding and zooming transitions inspired by the way we navigate digital maps. A mixture of natural and urban environments are featured in hot and cool climates with traditional panoramas and up-close details. The specific locations were chosen based on indirect flight paths between major hub airports to create a representation of landscape that traces the logistical infrastructure that allow these geographically separate perspectives to coexist.



Joe Hamilton *Merge Nodes* (video still) 2016, courtesy the artist.



shadow sites 2016, installation view, photo: J Forsyth.

Performance Review



CCP's 30th Anniversary Fundraiser 2016, installation view, photo: J Forsyth.

Snapshot

25	exhibitions were created and presented	452	people are paid-up CCP Members
507	artists exhibited with CCP	95,928	people visited CCP's onsite exhibitions
1	community youth arts project and exhibition was presented	95,003	visits were recorded on CCP's website
16	free artist talks were presented	62,976	unique visits were made to CCP's website
11	free illustrated lectures were presented	15,103	people are fans of CCP's Facebook page
20	practical photography workshops were conducted	5,314	people follow CCP on Twitter
28	education talks and seminars were presented to school groups	14,345	people follow CCP on Instagram
5	exhibition catalogues were produced	510	people follow CCP on Tumblr
2,143	volunteer hours were donated		

Performance Review

Attendance

Onsite exhibitions and events	95,928
Touring & offsite exhibitions	4,104
TOTAL EXHIBITIONS & EVENTS	100,032
<hr/>	
Courses & workshops	208
Public programs	433
Youth programs	269
Artist floor talks	672
Secondary and tertiary visits	942
TOTAL EDUCATION & PUBLIC PROGRAMS	2,524
<hr/>	
TOTAL ATTENDANCE	102,556

Exhibitions

In 2016, CCP presented 25 exhibitions in total. Of these, 20 were presented onsite, seven of which were either on or included the Night Projection Window. *Walker Evans: The Magazine Work* curated by David Company and *The documentary take* curated by Naomi Cass were presented in association with the Melbourne Festival. These exhibitions included artists from New South Wales, Victoria, Northern Territory, Western Australia and Queensland. Seven international artists and nine emerging artists were also represented in these exhibitions.

Offsite, *Dark Matters: Selected photographs by Janina Green*, which was initiated by CCP, toured to Horsham Regional Art Gallery. CCP/City of Yarra Billboard continued on the corner of Smith and Otter Streets, Collingwood, with *The Nose* by Michelle Mantsio, and two exhibitions, one by Vivian Cooper Smith and one by Carolyn Young were hosted by Spaces, Richmond and Spaces, Surrey Hills (NSW). Additionally, *Tomorrow and Tomorrow*, an exhibition of work by John Gollings, Polixini Papapetrou and Jane Burton, commissioned by CCP in 2015 was exhibited at the Springvale Botanical Cemetery.

2016 ARTIST 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 2016, 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 the most important outcome was of an exhibition: none of the artists thought sales of work was the most important outcome; 33% believe that generating a subsequent exhibition or representation is the most important outcome; 11% believe that media coverage is the most important outcome; and 11% believe that a document of the exhibition (such as a catalogue or room brochure) is the most important outcome. The remaining 44% 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.

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; 78% indicated that CCP Social Media (Facebook, Twitter and Instagram) is effective; 56% think the CCP web presence is effective; 67% believe CCP openings are effective; and 56% think the CCP e-invite is effective.

Comments included:

- 'Yes. Working with the staff was excellent. They made great efforts to introduce me to relevant people and make new connections, this was done through creating events and artist talks. In addition to the post exhibition involvement, they were super helpful during installation and leading up to it.'
- 'Yes- great show, lovely experience. The show was really well designed and beautifully hung. The technical support was amazing. Pippa was great to work with throughout. Lead directly to another show in Auckland.'
- 'Absolutely all positive. I love exhibiting at the CCP. I love the engagement from the audience during the talks. I love the staff and their warmth and commitment to artists. I love the intelligence in the curatorial program.'
- 'Absolutely. I gained much not only in talking about our project with CCP's broad audience, but also learning about the concurrent exhibitions. I was really thrilled with the turn out and the range of intelligent questions from the audience.'
- 'Great staff, volunteers and support structures.'

TOURING & OFFSITE

DARK MATTERS: SELECTED PHOTOGRAPHS BY JANINA GREEN

Dark Matters: Selected photographs by Janina Green was exhibited at Horsham Regional Art Gallery from 6 May–10 July. From Green's vast oeuvre, this selection of images was representative of aspects of the artist's, eclectic and experimental practice over a 30-year period as she made observations about domesticity, motherhood, reading, teaching, sexual politics, theory and psychology.



Walker Evans: *The Magazine Work* 2016, photo: J Forsyth.

CCP/CITY OF YARRA BILLBOARD

CCP presented one artist's works on the CCP/City of Yarra Billboard in 2016 as part of the OUT THERE Billboard Art Program, a Yarra Council initiative in partnership with 7-Eleven.

Michelle Mantsio *The Nose*
August 2015 – April 2016

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

SPACES – CREATIVE WORK SPACES IN MELBOURNE AND SYDNEY

In 2016, CCP delivered two series of work at Spaces, an organisation providing creative working environments. Work by Melbourne artist, Vivian Cooper Smith, and New South Wales artist, Carolyn Young was shown in the Melbourne and Sydney offices respectively.

SPRINGVALE BOTANICAL CEMETERY

In a continuation of CCP's 2015 commissioning fundraiser, a selection of images by Polixeni Papapetrou, John Gollings and Jane Burton were exhibited at Springvale Botanical Cemetery.

John Gollings, Polixeni Papapetrou and Jane Burton
Tomorrow and Tomorrow and Tomorrow
24 November 2016 – 24 November 2017

COMPETITIONS AND AWARDS

2016 CCP SALON

Presented by Leica and Ilford
With support from Affinity

With an exceptionally high quality presentation to date, *2016 CCP Salon* featured 587 artworks from over 396 photographic and video artists from across the country.

In 2016, \$17,935 worth of prizes were awarded across 26 categories by 21 leaders in the photographic industry.

2016 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 850 attendees addressed by CCP Director Naomi Cass and representatives of our principal partners Leica and Ilford.

Demonstrating a variety of approaches to image making and print types, *CCP Salon* presented an array of processes and materials including; C-type, inkjet, and silver gelatin on a variety of surfaces, using analogue and digital methods. For *2016 CCP Salon* the new category of photobook was also introduced. *CCP Salon's* dynamic mix of styles, subjects and medium offered a celebration of diversity and explored the multiple levels on which contemporary photography is practiced. *CCP Salon* is a hub for inspiration and expression. With a noticeable increase in quality of technique, presentation and subject matter, *CCP Salon* champions the real print in real time in a professional public context.

Prize winners included:

GAIL SMITH

Leica and Ilford Excellence in Photomedia Award

CAROLYN YOUNG

Pat Corrigan AM Acquisitive Award

VIN RYAN

Woodworks Best Composition

UTAKO SHINDO

JCP Studios and Fini Frames Best Landscape

KRISTOFFER PAULSON

Vanguard Best Architectural Work

PETER TARASIUK

Vanguard Best Documentary

ADRIAN ZANARDO

Vanguard Best Action Shot

SOPHIE GABRIELLE & KELLY T

Photography Studies College Best Fashion Work

FRANCIS VALENTINE

Australian Institute of Professional Photography Best

Commercial Work

SARAH WALKER

Bond Imaging Best Portrait

KATE MOLENKAMP

Sun Studios Excellence in Colour

CHRIS ROUND

Colour Factory Best in Camera Photography

ISABELLA CONNELLEY

Borge's Imaging Best Studio Work

JO CRIPPS

PIC Prize for Most Powerful Image

GRACE WOOD

Australian Centre for Photography Most Critically

Engaged Work

CHLOE CAHILL & HO HAI TRAN

Art Series Hotels Best Series

JADE BYRNES

Perimeter Books Best Self-Published Photobook

ANITA MODOK

Vanbar Best Street Photo

MICHAEL KRZANICH

CCP Staff Favourite

SUZANNE NEAL

Best Work by a CCP Volunteer

JOHN WALLER

ACMI Best Video Work

RACHEL SARA BROMBERG

Strange Neighbour Best Black and White Work

KATE GOLDING

Michaels Best Work by a CCP Member

LISA HILLI

Vanbar Best Use of Natural Light

ALISON BENNETT, JEREMY MARTINO, GREG PENN,

& AUTUMN ROYAL

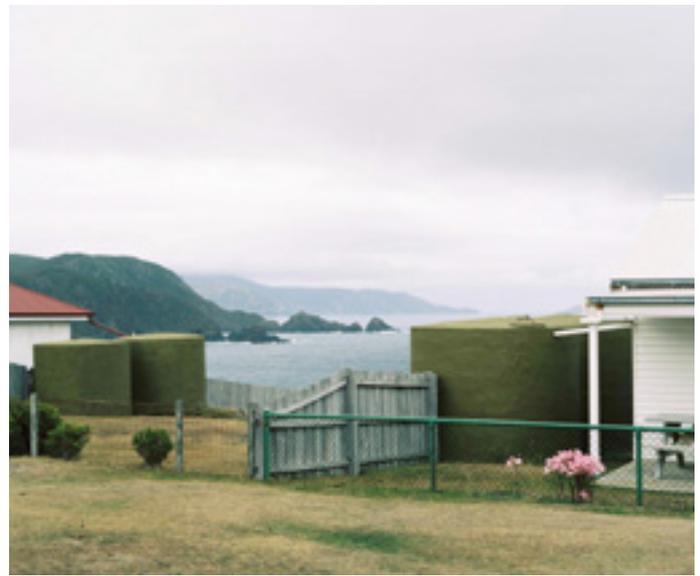
Affinity Innovative Use of Digital Media

AARON CLARINGBOLD

Affinity Highly Commended

ALI LAMEI

Affinity Highly Commended



Michael Krzanich *Bruny* 2016, courtesy the artist.



Lisa Hilli *In a bind* 2015, courtesy the artist.

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 2016, 13 digital photography courses were offered by distinguished lecturer and artist Les Walkling. Walkling, who has been presenting courses with CCP for twenty-three years, develops a unique experience in each course by adapting to participants' needs.

MASTERCLASSES

CCP offered 6 masterclasses on a variety of subjects in 2016. 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 Jesse Marlow, John Gollings, Les Walkling, Misho Baranovic and Cherine Fahd.

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



Les Walkling Masterclass 2016, photo: Ellenie Zahariou.

PUBLIC PROGRAMS

JONATHAN SHAW: A CREATIVE CALL FOR PHOTOMEDIATIONS

Wednesday 23 March, 6–7pm

Presented by UK-based photographer and educator Jonathan Shaw, The creative call for *Photomediations: An Open Book* is an attempt to creatively respond to the inadequacy of the rigid formulations and categories through which photography has been perceived and approached, embracing the idea that it is time to radically transform, rather than just expand, the very notion of photography.

STEVE CARR: ON A MANUAL FOR SMALL ARCHIVES

Friday 1 April, 5:30–7pm

New Zealand-based artist Steve Carr presented an immersive

evening of discussion as he mused on the cinematic moments and delicate transformative objects found in his exhibition, *A Manual for Small Archives* at Centre for Contemporary Photography.

THE SOCIAL CONTRACT: PHOTOGRAPHY, THEORY, PRACTICE AND EMOTIONS

Thursday 9 June, 6–8pm

Presented on the occasion of the exhibition *CCP Declares: On the Social Contract*, this public program offered a series of short presentations and a panel discussion by Dr Spencer Jackson, Dr Joseph Browning, Dr Fran Edmonds, Associate Professor Anne Maxwell, and Dr Angus Frith to explore social contract theory through the lens of photography, philosophy, law and music. This public program was a collaboration between Centre for Contemporary Photography and ARC Centre of Excellence for the History of Emotions.



Steve Carr *A Manual for Small Archives* 2016, installation view, photo: J Forsyth.

IMAGE-MAKERS SEMINAR: KATRIN KOENNING IN CONVERSATION WITH PIPPA MILNE

Friday 10 June, 4pm–5:30pm

This public program was a collaboration between Photography Studies College, Melbourne and CCP, and was presented as part of PSC's monthly Image-Makers Seminar Series. The discussion covered Koenning's current series and broader practice, as well as the curatorial process that led to *CCP Declares: On the Social Contract*.

ECHO CHAMBER: EMERGING RESEARCH ON PHOTOGRAPHY

Wednesday 31 August, 6pm

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 Kate Robertson on 'Chronicling Communities: Embodiment and Feeling in Photography'; Christine McFetridge on 'Along the Path of the Sun: Photography, Empathy, and Community'; and Kim Munro on 'The Archive of Alone'.

ARTISTS IN CONVERSATION

Saturday 17 September, 3pm

Artists Cate Consandine, Stephen Garrett & Brook Andrew and CCP Director Naomi Cass discussed the exhibition *The Wandering I*.



The documentary take 2016; installation view, photo: J Forsyth.

WALKER EVANS: READING THE MAGAZINE WORK INTERNATIONAL SYMPOSIUM

Friday 7 October, 2–6pm

Presented on the occasion of the exhibitions, *Walker Evans: The Magazine Work*, curated by David Campany and *The documentary take* curated by Naomi Cass, this symposium unpacked the inventor of documentary style photography, offering three new readings of this crucial figure and a lively discussion with British photography historian and curator David Campany. Presented by Deakin Motion Lab Centre for Creative Arts Research, Deakin University and MADA, Monash University, as part of the 2016 Melbourne Festival.

SHOOTING THE PICTURE: A HISTORY OF AUSTRALIAN PRESS PHOTOGRAPHY

Thursday 13 October, 6–8pm

This Members event examined the power of press photography in Australia with Sally Young & Fay Anderson.

PONCH HAWKES: MAKING NEW WORK

Thursday 3 November, 6–8pm

Significant artist, Ponch Hawkes discussed her approach to making new work and in particular making work during her recent visit to Palestine.

CCP SALON: JUDGES & WINNERS SPEAK

Thursday 1 December, 6–8pm

The judges and winners of the 2016 *CCP Salon* discussed the winning work and provided insights into how the work was created, the motivations and meanings behind the work and why it was selected as outstanding work.

WHAT MAKES A GREAT PHOTOGRAPH?

Thursday 15 December, 6–8pm

As part of the 2016 *CCP Salon*, CCP presented a casual and curious evening for which our sparkling panel of nine Melbourne identities chose one great photograph each to make the case for. We enjoyed an evening of divergent opinions and lively discussion from the floor.

ARTIST FLOOR TALKS

A highlight in the program calendar, CCP's artist floor talks, presented every Saturday following an exhibition opening, continued in 2016 and were very popular, with approximately 100 people attending each session. In 2016, five sessions with a total of 28 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 2016 floor talks were:

6 FEBRUARY

James Taylor, Janina Green and Caroline Garcia.

2 APRIL

Andrew Browne, Frances Wilkinson (curator), Samantha McCulloch (curator), Léuli Eshraghi, Sophie Neate, Rudi Williams, Elmedin Žunić and Steve Carr.

28 MAY

Pippa Milne (curator), Mohini Chandra, Miriam Charlie, Cherine Fahd, and Tom Nicholson.

6 AUGUST

Tim Silver, Jane Brown, Cate Consandine, Stephen Garrett, Brook Andrew, and Anna Higgins.

2 OCTOBER

Naomi Cass (curator), Patrick Pound, Sonia Leber, David Chesworth, Destiny Deacon, and Virginia Fraser.

EDUCATION PROGRAMS

ROTARY YOUTH ARTS PROJECT

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 and educator Lauren Dunn, covered a wide range of photography subjects and approaches to making work, including planning and processes, the selfie and lighting, composition in urban and natural landscapes, how to make a mini studio using a cardboard box and lighting found at home, using colour, photos as art, scanning images and objects, making collage, and public photography. This course resulted in an informal paste up exhibition on Vere Street in Collingwood and an exhibition at Fitzroy Town Hall, and was documented through Tumblr (<http://cxccp.tumblr.com/>).

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 2016 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.

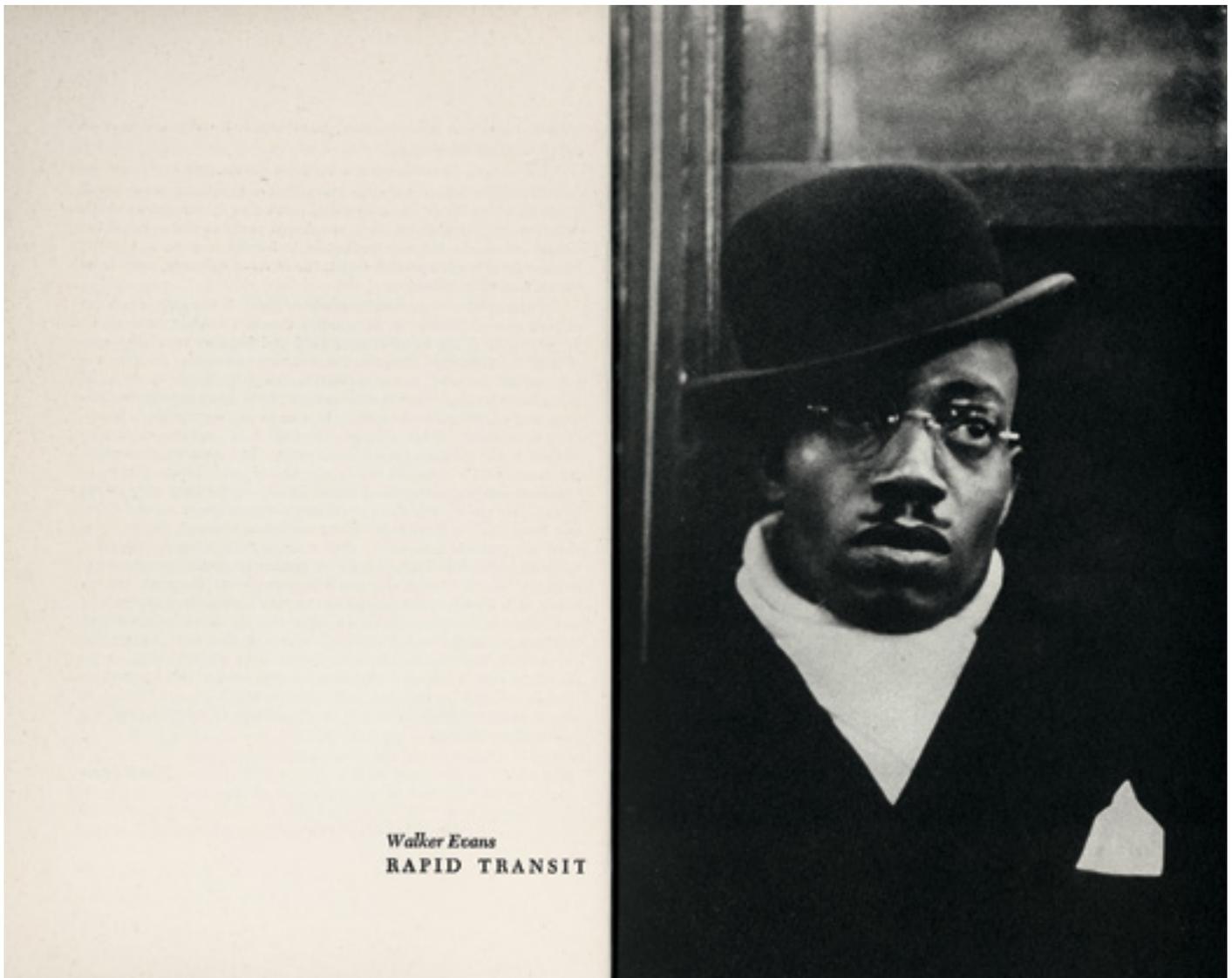
In 2016 nine tours were conducted for students and one as a professional development opportunity for secondary school teachers.

FAST is delivered in consultation with registered teachers through support from the Department of Education and Training 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 the website for this innovative education initiative.

— "I just wanted to thank you for arranging such a great day for us on Friday. The students enjoyed the day immensely and I appreciate your flexibility and last minute organising to accommodate our timing needs. It was a truly immersive and valuable experience that we will definitely want to do again next year."



The Social Contract: Photography, Theory, Practice and Emotions, 2016, presented on the occasion of the exhibition *CCP Declares on The Social Contract*, photo: Christina Apostolidis.



Walker Evans, 'Rapid Transit', i.e. *The Cambridge Review*, Winter 1956, courtesy David Company.

Membership

CCP Members are offered the opportunity to join a community of appreciation for photo-based arts. In 2016, CCP Members actively participated in a number of exclusive events, demonstrating high engagement and a desire to connect with CCP beyond its exhibitions. This included, exclusive artist presentations and lectures.

CCP members were invited to attend a number of public programs which included talks by artists Steve Carr, Ponch Hawkes; curators Samantha McCulloch and Frances Wilkinson and authors Sally Young and Fay Anderson. As well as discounted and free events with CCP affiliates ACMI and Cinema Nova.

In 2016, CCP welcomed 291 new members to reach a total on 452 members. With positive feedback from our current membership community via their participation in events and surveys alongside online improvements to our database, an engaging membership drive and additional innovative promotional material, we are confident 2017 will be a year of growth for our membership community.

Marketing and Communications

The aim of CCP's marketing and communications efforts in 2016 was to:

- promote exhibitions, education and public programs, memberships and the CCP Shop through targeted digital marketing efforts;
- strengthen brand recognition and awareness of CCP's history and significance by optimising marketing communications, maximising media exposure and reaching new audiences; and
- engage and grow audiences through improvements in digital communications email communications; national and international online media; blogs; social media; and radio.

Social media growth

Facebook	+12%	15,103
Instagram	+90%	14,345
Twitter	+8%	5,314

Digital Communications

CCP continues to develop rich content across its social and digital media platforms. CCP's digital strategy seeks to ensure inclusivity and accessibility – around our exhibition program, our education programs and public programs – to the widest possible audience.

Our digital media platforms function as spaces for extending quality audience engagement. Social media-specific projects in 2016 included the *CCP Salon* Instagram Project supported by Leica. This project involved 10 photography-based social media influencers responding to weekly prompts in the lead up to *CCP Salon* – the project also encouraged our Instagram followers to upload their own responses. In 2016, the project generated over 272 posts and 98,603 likes.

Email marketing remained an effective and direct communication tool, and was used for regular news updates, exhibition invitations and targeted mailings. Subscriber numbers increased by 15% in 2016 and open rates remained above the industry average at 34%.

The CCP website achieved approximately 95,000 visits and over 243,387 individual page views in 2016, according to Google Analytics.

Social media channels are playing an increasingly important role in CCP's marketing and communications, reaching an ever-increasing and engaged audience. CCP's innovative approach to Instagram has resulted in over 14,000 followers, the second largest audience in Australia among small-to-medium sized arts organisations.

Visitor survey

One hundred and forty two visitors were surveyed during the course of 2016, of that audience 42.3% were new to CCP and 61% came specifically to see an exhibition. 26.3% 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; 50.5% of our audience rate their visit 5/5, 33.3% rate their visit 4/5, 15.1% rate their visit 3/5 and only 1.1% rate their visit 2/5 or below.

Comments include:

- 'Really enjoyed the layout of CCP. Will definitely be back, some great artists on display'
- 'Lovely people, very passionate and informative.'
- 'Great volunteers at front desk very friendly'
- 'It's a beautiful space.'

Media coverage

All CCP exhibitions received media coverage in 2016 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.



Ponch Hawkes, 'Untitled 1982' from the series *These women have just run twenty-six miles*, 1982 (deatils). Courtesy the artist and Monash Gallery of Art.

In Response

Media reviews included the following:

"The Centre for Contemporary Photography, one of Australia's leading photographic art galleries, is turning thirty this week. To celebrate, the CCP is hosting a blockbuster fundraiser exhibition, featuring the work of over seventy artists. It's an opportunity to reflect upon the changing dynamics of Australian contemporary photography..."

Katherine Gillespie, *The Creators Project (VICE)*

"There's a quiet radicalism to Melbourne artist Janina Green's longstanding photographic practice, which features to thrilling effect in the major survey *Dark Matters*, curated by the CCP's Naomi Cass and Pippa Milne. Where themes of domesticity and femininity, not to mention motifs relating to the landscape and still life, may not ring alarm bells, Green's negotiation of such terrain is far from conventional. Her methods are as meticulous and studied as they are disruptive – hand-colouring silver gelatin prints, presenting work on vast swathes of document paper and piecing together bodies of work in unlikely stanzas."

Dan Rule, *The Sydney Morning Herald – Art and Design*

"This wide-reaching show by the German-born, Victorian-raised photographer [Janina Green] covers 30 years of eclectic, fascinating work. There's a huge amount to grapple with here, all shot through with a wonderful spirit of experimentation."

Will Cox, *Broadsheet Melbourne*

"This gallery in Fitzroy's George Street has played host to some of the most interesting, innovative and stunning photography we've seen over the years."

Cormack O'Connor, *Urban Walkabout*

"Seeing through Browne's lens we find moments of "irreality" (as he calls it) or humour: a slice of discarded canned pineapple leaving a ring of moisture on the footpath in New York's Chelsea, a 'forlorn' cocktail umbrella similarly incongruous against a backdrop of cyclone fencing.... Browne calls Suddenly Slowly "an elegant mess of the mind," a line the artist unearthed from a since-forgotten source."

Varia Karipoff, *Art Guide Australia*



Elmedin Žunic Document #335 2016, courtesy the artist.

"The Masterclass is an exceptional opportunity to garner and hone your skills in architectural photography. ... Gollings brings the technical resources and skills of an extremely experienced photographer to a discipline that often lacks either a point of view or the ability to express it."

Open Journal – *Arts & Events*

"...*A Manual for Small Archives* reads as a set of propositions and experiments in juxtaposition. A minimalist installation of brightly hued discs (which, on closer inspection reveal themselves as dissected high performance golf balls) bounces off a series of lush photographs of floating bubbles filled with smoke. Both carry an obvious formal resonance, but also the evidence of their internal structure alchemy."

Dan Rule, *The Age*

"This [Juliet Darling's *Mona Lisa*, 2015] is a human comedy, in which the utter seriousness of the few seems heroic. They gaze, they wait, they turn away. Then, not quite satisfied, some of them turn back. In its contrast between busy inattention and the quietness of attention this is the most active [video artwork]."

David Malouf, *Art Monthly Australia, Issue No. 287*



Steve Carr *A Manual for Small Archives* 2016, installation view, photo: J Forsyth.



Jane Brown *Black Ships* 2016; installation view, photo: J Forsyth.

“CCP are doing really exciting and ambitious exhibitions that don’t have to conform to any commercial imperative. They are broadening creative possibilities and allowing photographers to work in a much-expanded field, which extends the definition of photographic art.”

Louisa Wright, *ArchitectureAU*

“The urge to torture a watermelon is also explored in its comic sadism by Steve Carr at the Centre for Contemporary Photography. In his large exhibition *A manual for small archives*, a video in the last room shows an upended watermelon. In a close shot, two pairs of female hands place rubber bands around the belly of the heavy fruit. Each band adds its tension to all those under it; and so the pressure on the tough outer skin mounts up.”

Robert Nelson, *Sydney Morning Herald*

“In an act of inversion, ‘shadow sites’ liberates the document from the darkness whilst relegating its subject, the original, to the corrugated confines of a nearby storage facility. Presented at the Centre for Contemporary Photography and across three spaces at National Storage Collingwood, ‘shadow sites’ is an ambitious exploration of personal and collective narratives that inform our understanding of both exhibition processes and the spaces we inhabit.”

Hayley Haynes, *This Is Tomorrow Contemporary Art Magazine*

“Pippa [Milne, curator of *CCP Declares: On the Social Contract*] was inspired by these artists, who create work that looks at how society works and portray their understandings of the various rules of engagement between citizens, the state and the environment. The subject matter is particularly relevant to contemporary society as we feel the contracts and agreements between us stretch and (sometimes) break.”

Daniel Boetker-Smith, *Photography Studies College Blog*



Dark Matters: Selected photographs by Janina Green 2016, installation view, photo: J Forsyth.

In Response

"The Fitzroy gallery, which also hosts events and workshops, hits a 30-year milestone this week. To celebrate – and to ensure its ongoing service to the creative community – it's hosting a massive fundraiser exhibition, showing donated works from more than 70 of its past alumni. It's not only a fascinating view of how photography has evolved over the past three decades, but a glimpse into where it's going."

Tacey Rychter, *Broadsheet Melbourne*

"The Centre for Contemporary Photography (CCP) presents Australia's largest open-entry, photomedia exhibition and competition CCP Salon, now in its 24th year. The event celebrates the latest developments in photography from amateur and professional photographers, and provides an exciting opportunity to exhibit work in a high-profile context."

Broadsheet Melbourne



Jane Brown Café, Miyajima, 2015, courtesy the artist.

"Ultimately, photography is the real champion according to [Naomi] Cass. "CCP by courtesy of its engagement with this critical medium will always be relevant. Because photography is a part of personal, political, scientific and artistic work." The secret of CCP's longevity is then perhaps in its unique capacity to recognise the universal value of this multi-faceted and ever-evolving medium."

Amelia Winata, *Art Guide Australia*

'Snap Out Of It' by Destiny Deacon and Virginia Fraser is an immersive, room-sized installation wallpapered with a digitally constructed, black and white, floor-to-ceiling image of the Atherton Gardens public housing towers in Gertrude Street. Prints of colourful, imagined scenes from inside the flats, acted by a mixture of human beings, dolls and garden ornaments, sit out of scale on a compressed, stretched and tilted towerscape."

Yarra City Arts Newsletter

"Evans was a pioneer of modern photography but on the magazine page we can see his understanding of context; the meanings of his images are shaped by editing, writing and design. Experimental and yet classical, these photo-essays have been overlooked until now."

Australian Arts Review

"Long after the instant of their taking, the silent, sublime images of documentary photographer Walker Evans (1903–1975) continue to resonate. Ponch Hawkes is one of several photographers who have been invited to respond to Evans' work in the exhibition Walker Evans and selected Australian art — The documentary take, held at the Centre for Contemporary Photography, as part of the Melbourne Festival. Ponch's series, 'These women have just run 26 miles', is from a time in history when sporting authorities thought women were not strong enough for a 42 kilometre (26 mile) event."

MAP Group Newsletter #10



Anna Higgins Tokyo, 1996 2016, courtesy the artist.



"Established 30 years ago, the Centre for Contemporary Photography (CCP) is the leading venue in Australia dedicated to photography, video and related fields. It exhibits and promotes work by local, national and international creatives in the inner Melbourne suburb of Fitzroy, providing an area where emerging individuals can gain a formative experience in the development and staging of shows, while the practicing ones can find audiences."

Angie Kordic, *WideWalls*

"Evans' legacy is alive and well at the CCP. In an accompanying exhibition to Company's show, Naomi Cass curates *The documentary take: Walker Evans and Selected Australian Art*. Among the 10 artists, David Waderton rekindles the spirit of Evans' magazine work with a special publication of his own Northcote documentary photographs. Evans' thematic portfolios and his love of found postcards are precursor to Patrick Pound's own collection-based artworks."

Ray Edgar, *The Age, Spectrum*

James Tyolr *Aotearoa my Hawaiki #6* 2015, courtesy the artist.



The Wandering I 2016, installation view, photo: J Forsyth.

2016 Financial Statements



Photo: J Forsyth.

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

REPORT ON THE AUDIT OF THE FINANCIAL REPORT

We have audited the financial report of Centre for Contemporary Photography Inc. (the Association), which comprises the statement of financial position as at 31 December 2016, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the declaration by the officers¹.

In our opinion, the financial report of Centre for Contemporary Photography Inc. has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a) giving a true and fair view of the associations financial position as at 30 June 2016 and of its financial performance for the year then ended and
- b) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 the *Australian Charities and Not-for-profits Commission Regulation 2013* and *Victorian legislation; the Association Incorporated Reform Act 2012* and associated regulations.

BASIS FOR OPINION

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the association in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics* for Professional Accountants that are relevant to our audit of the financial report in Australia. We have also fulfilled other ethical responsibilities in accordance with the code.

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

EMPHASIS OF MATTER-BASIS OF ACCOUNTING

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the association's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

RESPONSIBILITIES OF OFFICERS' FOR THE FINANCIAL REPORT

The officers¹ of the association are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the ACNC act and needs of the members. The officers' responsibility also includes such internal control as the officers' determine what is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, officers¹ are responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and

using the going concern basis of accounting unless management either intends to liquidate the Association or have no realistic alternative to do so.

AUDITOR'S RESPONSIBILITIES

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Obtain an understanding of internal control relevant to the audit 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 Association's internal control.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the officers

Conclude on the appropriateness of the officers' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.

Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the officers regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



LOREN DATT
Registered Company Auditor
Registration: 339204
9 March 2017

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 Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform 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 2016 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
9 March 2017

Statement of profit or loss and other
comprehensive income
For the year ended 31 December 2016

	Note	2016 \$	2015 \$
Revenue	3	788,446	933,598
Expenses			
Employee benefits expense		(404,329)	(439,726)
Depreciation and amortisation expense		(3,073)	(3,651)
Administration expense		(46,513)	(35,744)
Occupancy expense		(97,055)	(93,923)
Program expense	4	(165,968)	(352,810)
Surplus before income tax expense		71,508	7,744
Income tax expense		—	—
Surplus after income tax expense for the year attributable to the members of Centre for Contemporary Photography Inc.		71,508	7,744
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.		71,508	7,744

Statement of financial position

As at 31 December 2016

	Note	2016 \$	2015 \$
ASSETS			
Current assets			
Cash and cash equivalents	5	144,029	52,135
Trade and other receivables	6	120,200	172,872
Inventories	7	2,198	2,905
Other financial assets	8	358,135	348,135
Other	9	5,830	5,377
Total current assets		630,392	591,424
Non-current assets			
Property, plant and equipment	10	19,626	17,810
Other	11	5,097	5,097
Total non-current assets		24,723	22,907
Total assets		655,115	614,331
LIABILITIES			
Current liabilities			
Trade and other payables	12	75,317	52,587
Employee benefits	13	34,274	53,200
Other	14	132,282	165,306
Total current liabilities		241,873	271,093
Non-current liabilities			
Employee benefits	15	1,075	2,579
Total non-current liabilities		1,075	2,579
Total liabilities		242,948	273,672
Net assets		412,167	340,659
Equity			
Retained surpluses		412,167	340,659
Total equity		412	340,659

Statement of changes in equity

For the year ended 31 December 2016

	Retained profit \$	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

	Retained profits \$	Total equity \$
Balance at 1 January 2016	340,659	340,659
Deficit after income tax expense for the year	71,508	71,508
Other comprehensive income for the year, net of tax	—	—
Total comprehensive income for the year	71,508	71,508
Balance at 31 December 2016	412,167	412,167

Statement of cash flows

As at 31 December 2015

	Note	2016 \$	2015 \$
Cash flows from operating activities			
Receipts from members, customers and grants		908,735	942,396
Payments to suppliers and employees		(822,159)	(1,026,963)
		86,576	(84,567)
Interest received		10,207	1,560
Net cash used in operating activities	19	96,783	(83,007)
Cash flows from investing activities			
Payments for property, plant and equipment		(4,889)	(1,236)
Net cash used in investing activities		(4,889)	(1,236)
Cash flows from financing activities			
Net cash from financing activities		—	—
Net decrease in cash and cash equivalents		(91,894)	(84,243)
Cash and cash equivalents at the beginning of the financial year		54,135	136,378
Cash and cash equivalents at the end of the financial year	5	144,029	52,135

Notes to the financial statements

31 December 2016

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 OR AMENDED ACCOUNTING STANDARDS AND INTERPRETATIONS ADOPTED

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

Any new or amended 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 Australian Charities and Not-for-profits Commission Act 2012 and Victorian legislation the Associations Incorporation Reform 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 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 the incorporated association's 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.

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.

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 reducing balance 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	5 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 wholly 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 at 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 2016. 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. Revenue

	2016 \$	2015 \$
<hr/>		
<i>Sales revenue</i>		
Arts Victoria grants	160,600	160,600
Australia Council grants	105,159	107,966
Sponsorship and fundraising	178,438	65,467
Other operating revenue	237,717	497,943
	727,914	831,976
<hr/>		
<i>Other revenue</i>		
Interest	10,207	11,793
Other revenue	50,325	89,829
	60,532	101,622
<hr/>		
Revenue	788,446	933,598
<hr/>		

Note 4. Expenses

	2016 \$	2015 \$
<hr/>		
Surplus before income tax includes the following specific expenses:		
Program Expenses	165,968	352,810
<hr/>		
Due to a once-off unusually large project conducted in 2015, the difference in program expenses is quite substantial in comparing to 2016 and 2015.		

Note 5. Current assets - cash and cash equivalent

	2016 \$	2015 \$
<hr/>		
Cash at bank	144,029	52,135
<hr/>		

Note 6. Current assets - trade and other receivables

	2016 \$	2015 \$
<hr/>		
Trade receivables	120,200	172,872
<hr/>		

Note 7. Current assets - inventories

	2016 \$	2015 \$
<hr/>		
Finished goods - at cost	2,198	2,905
<hr/>		

Note 8. Current assets - other financial assets

	2016 \$	2015 \$
Term deposits with over three months to maturity	358,135	358,135

Note 9. Current assets - other

	2016 \$	2015 \$
Prepayments	4,850	5,197
Security deposits	980	180
	5,830	5,377

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

	2016 \$	2015 \$
Leasehold improvements - at cost	476,041	476,041
Less: Accumulated depreciation	(476,041)	(476,041)
	—	—
Plant and equipment - at cost	100,898	96,009
Less: Accumulated depreciation	(81,272)	(78,199)
	19,626	17,810
	19,626	17,810

Note 11. Non-current assets - other

	2016 \$	2015 \$
Security deposits	5,097	5,097

Note 12. Current liabilities - trade and other payables

	2016 \$	2015 \$
Trade payables	25,281	12,866
GST payable	12,517	14,964
Other payables	37,519	24,757
	75,317	52,587

Note 13. Current liabilities - employee benefits

	2016 \$	2015 \$
Employee benefits	32,274	53,200

Note 14. Current liabilities - other

	2016 \$	2015 \$
Deferred revenue	132,282	165,306

Note 15. Non-current liabilities - employee benefits

	2016 \$	2015 \$
Employee benefits	1,075	2,579

Note 16. Contingent assets and liabilities

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

Note 17. Commitments

	2016 \$	2015 \$
<i>Lease commitments - operating</i>		
Committed at the reporting date but not recognised as liabilities, payable:		
Within one year	91,441	86,853
One to five years	118,750	21,924
	210,191	108,777

Note 18. Events after the reporting period

No matter or circumstance has arisen since 31 December 2016 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

	2016 \$	2015 \$
Surplus/(deficit) after income tax expense for the year	71,508	7,744
Adjustments for:		
Depreciation and amortisation	3,073	3,252
Change in operating assets and liabilities:		
Increase in trade and other receivables	52,672	(71,590)
Decrease in inventories	707	94
Increase in other operating assets	(453)	(7,452)
Increase/(decrease) in trade and other payables	22,730	(12,086)
Increase/(decrease) in employee benefits	20,430	11,908
Decrease in other operating liabilities	(33,024)	(14,877)
Net cash used in operating activities	96,783	(83,007)



David Wadelton, *Elderly Greek lady's house, Northcote* 2015, courtesy the artist and Tolarno Galleries, Melbourne.

Thank you

For 30 years CCP and artists have together been wrangling the thrilling and sometimes challenging task of exhibiting, teaching and advocating for photography and video and in doing so, engaging a broad swathe of local and national and audiences.

Established in 1986 by the photographic community, the Victorian Centre for Photography began as an exhibition space and resource centre. Over the intervening period, CCP has played a pivotal role in the support of photo-based arts and the rise of photography and video as art forms.

CCP is now the leading contemporary art space in Australia dedicated to photography and video. Exhibiting and promoting

work by local, national and international artists; CCP provides a context for the enjoyment, education, understanding and appraisal of contemporary practice.

Histories of photography and video abound, however the official history of CCP is yet to be written, as is its future. With confidence in this future, artists, supporters, donors and buyers participated in CCP's fundraiser, graciously opened by The Honourable Martin Foley, speaking in his capacity as Minister for Creative Industries. From generous donation of artworks to refreshments, from donation of gifts through to the Happy Birthday Wall, CCP's fundraiser was a stellar success.



Christian Thompson *Ellipse* from the *Polari* series 2014 courtesy the artist and Gallery Gabrielle Pizzi, Melbourne and Michael Reid Gallery Sydney and Berlin

30th Birthday fundraiser sponsors

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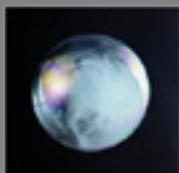
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challenging times



In praise of public
space for art



In praise of beauty



And enquiry



In praise of CCP's
30th anniversary



In praise of artists,
audiences and
supporters



we thank you



and wish you well.

Images (left to right, top to bottom): Anna Higgins, *Norwegian Sea*, *Cairo International Airport, Melbourne*. 2015-2016; Walker Evans, *Labor Anonymous* 1946 (detail); Kate Mitchell, *Beyond Setting Suns* 2014; Janina Green, *Fitzroy* 1989/2016; Steve Carr, *Smoke Bubble #9* 2015-16; Pilar Mata Dupont, *The Embrace (이상적인 포옹)* 2013; Tim Silver, *Untitled (oneirophrenia) #5* 2015/16; James Tylor, *Aotearoa My Hawaiki #6* 2015; Wendy Ewald, *Johnny Watching Television* 1978; Lisa Hilli, *In a bind* 2015; Caroline Garcia, *Primitive Nostalgia* 2014; Yvonne Todd, *The Later Melon* 2014; Louis Porter, *ABA_5* from *The Anatomy of Business* 2012; Jane Brown, *Reception Centre, Kyoto* 2015; Installation view, 2016 CCP Salon, photo: Phoebe Wynne; Mohini Chandra, *Untitled from Kikau Street* 2015-16; Polly Borland, *Pupa XIX* 2012.