

ccp.

centre for
contemporary
photography

2005 ANNUAL REPORT

MISSION

The Centre for Contemporary Photography (CCP) engages Victorians and visitors to Victoria in contemporary photography via an accessible environment that promotes appreciation and understanding of contemporary photo-based arts, particularly emerging and innovative practice. CCP supports artists and enables audiences to explore photography via exhibitions, lectures, workshops, publications and public debate.

STAFF

Naomi Cass

Director

Rebecca Chew

CCP Manager

Karra Rees (0.6)

Assistant Curator

Darren Sylvester (0.4)

Designer

Estelle Ihász (0.2)

Communications Coordinator

Maggie Finch (0.6)

Gallery Assistant

INTERNS & VOLUNTEERS

CCP would like to thank its many valuable volunteers and interns that assisted the Centre in 2005. We estimate that volunteer staff provided at least 3 476 hours of work for which the CCP gratefully acknowledges. The CCP would not have been able to operate without the generous support of the following people:

Laura Adams, Chad Alligood, Giuliana Angelucci-Deacon, Anna Axelsson, Clover Beckford-Saunders, Lucette Bejoc, Theo den Brinker, Jacqui Brown, Humphrey Clegg, Meg Cossar, Rebecca Draper, Andrew Evans, Jackie Felstead, Lily Feng, Stellar Fraser, Elena Galimberti, Roni Gomez, Lorraine Heller-Nicholas, Robert Hock, Kerrie-Dee Johns, Romaine Logere, Anita Lynch, Debra Maas, Sonia Mangiapane, Charlotte McInnes, Melissa McVeigh, David Mutch, Clinton Nalder, Sue Neal, Georgina Nebe, Natasha Newman, Raffi Pandolfini, Anna Phillips, Kyra Pybus, Tim Quirk, Clare Rae, David Rooks, Emma Rule, Karen Shaholli, Linda Sim, Helene Skundberg, Warisa Somsuphangrsi, Hanna Tai, Linda Tegg, Brian Tseng, Henry Trumble, Sharon Vaughan, Rachael Watts, Jenna Williams, Jake Wotherspoon.

CCP PROFILE

The Centre for Contemporary Photography (CCP) is the pre-eminent Victorian organisation with purpose-designed galleries for the exhibition of contemporary photo-based arts.

The CCP provides a context for the enjoyment, education, understanding and appraisal of contemporary practice. CCP works from a tradition of photography and explores the various dimensions of the post-photographic through exhibition and allied activities. A not-for-profit membership organisation, CCP was established by the photographic community in 1986.

BOARD OF MANAGEMENT

Chair until June

Trevor Fuller

Infrastructure Management Consultant

Chair from June

Ross Millen

Solicitor, Partner, Deacons

Deputy Chair until June

Polixeni Papapetrou

Artist

Deputy Chair from June

Sandra Bardas OAM

Philanthropist

Treasurer

Warwick Dick

Accountant & MYOB Consultant

Secretary

Priscilla Mellado

Marketing Consultant

Gerry Costigan (co-opted)

Communications Advisor

Kirsten Freeman

Marketing Manager,

Faculty of Art & Design,

Monash University

Lyndal Jones

Artist & Associate Professor, School of Creative

Media, RMIT University

Kenneth Mahlab

Property Developer

Stephen Nossal

Division Director, Equity Capital Markets,

Investment Banking Group, Macquarie Bank

Dr Daniel Palmer (co-opted)

Lecturer, Department of Theory, Faculty of Art

& Design, Monash University

Claudia Terstappen

Professor, Fine Arts, Faculty of Art & Design,

Monash University

Clare Williamson

Exhibitions Curator, State Library of Victoria

Core CCP activities are exhibitions (touring and gallery); education; public programs and information services; publishing; print sales and advocacy. CCP occupies a unique place within Australian contemporary arts organisations; a place where emerging photo-based artists can gain a formative experience in the development and staging of exhibitions; where practicing photographers can find new audiences; and established artists can experiment with new directions. Entry to the CCP galleries is always free, encouraging visits from broad sections of the community.

EXHIBITION SELECTION SUB-COMMITTEE

Naomi Cass

CCP Director

Rebecca Chew

CCP Manager

Karra Rees

CCP Assistant Curator

Maree Clarke

Curator, Koorie Heritage Trust

Janina Green

Artist & Lecturer, Victorian College of the Arts

James Lynch

Artist

Anne Marsh

Associate Professor, School of English,

Communications Performance Studies,

Monash University

Fabio Ongarato

Director, Fabio Ongarato Design

Dr Daniel Palmer

Lecturer, Department of Theory, Faculty of Art &

Design, Monash University

Polixeni Papapetrou

Artist & CCP Board Member

Kate Rhodes

Assistant Curator of Photography, National

Gallery of Victoria

Koky Saly

Artist

Matthew Sleeth

Artist

Clare Williamson

Exhibitions Curator, State Library of Victoria &

CCP Board Member

Front cover image: Marco Fusinato Sun Series, detail 2002
Annual report design: Estelle Ihász

CHAIR'S REPORT

It gives me great pleasure to report to you as the Chair of CCP that 2005 was an outstanding year for the Centre and that 2006 has commenced along the same lines.

After overcoming all of the challenges and reasons why something couldn't be achieved, our marvellous new gallery opened in April last year. This was due to the combined energy, skill and determination of our board, staff and volunteers and to the generosity of our many donors and supporters. We all enjoyed the opening night street party and the crush of first time visitors.

The new gallery has expanded and improved our visitor experience and the ability to engage with our exhibitions. It has also given the Centre viable retail facilities and a highly functional education space. We can now also deliver a better working environment for our staff and have enhanced our ability to provide an innovative venue for community gatherings and commercial functions.

Naturally the Centre's new home provides a solid base from which we have been able to focus successfully throughout 2005 and into 2006 upon our extensive and enlarged exhibition program, our publications, community engagement and outreach programs and providing new and useful member benefits. We continue to engage with a full range of stakeholders and to improve the profile and reputation of the Centre, contemporary photography and photo-based arts in general.

While achieving all of these outcomes we have also had our eye on the bottom line and I am pleased to report that the Centre is in excellent financial health, allowing us to deliver more and better programs and benefits whilst still reporting an annual surplus which ensures the long-term viability of the organisation. CCP is here for the long term, 2006 being our 20th year.

Twelve months ago we farewelled and thanked a number of outstanding members of our Board of Management including our former Chair, Trevor Fuller. I am pleased to confirm that as replacements the organisation has been able to attract a number of wonderful, committed individuals with skills and experience not only in the arts, but also in the areas of the media, finance, business and education. Late in 2005 Board members and staff participated in an externally facilitated planning day which has helped to more sharply define certain aspects of the Centre's three year business plan and to identify the most effective areas for board and staff contribution to the organisation's current needs. These were excellent strategic outcomes.

In closing I would like to take this opportunity to thank all members of the Board, our exceptional Director, Naomi Cass, our gifted staff, dedicated volunteers, generous donors and our wonderful supporters and members. Thank you all for making CCP the exciting, vibrant and meaningful organisation that it is today.

Best wishes for the remainder of 2006 and the years ahead.

Ross Millen
May 2006



Selina Ou Caged Pigeons, detail 2003

DIRECTOR'S REPORT

THE NEW CCP

Centre for Contemporary Photography began 2005 on the road as it were—between temporary accommodation at the University of Melbourne and the Colour Factory—preparing to move into much anticipated new premises at 404 George Street Fitzroy. If the latter half of 2004, from June when we departed Johnston Street, was preoccupied with raising funds to relocate, the beginning of 2005 was preoccupied with managing refurbishment of the gallery with Sean Godsell Architects.

The new CCP was launched for donors by Senator the Hon. Rod Kemp, Minister for the Arts and Sport early in the evening of April 28. Following this momentous occasion, about one thousand members, artists, locals, and friends gathered in George Street—which was closed off for the street party and public launch—to share in the celebration. Joy Wandin Murphy made a welcome to country and Councillor Judy Morton, City of Yarra and Peter Cocklin, Kodak Professional, addressed the crowd. Mary Delahunty, Minister for the Arts, launched the new CCP, cutting the ribbon of Kodak film while the old roller door rose slowly and noisily to reveal the new gallery. During this upbeat event Minister Delahunty made a surprise announcement of an additional grant of \$20 000 towards the new CCP.

The brief given to Sean Godsell Architects some 12 months earlier was to relocate CCP but what transpired was more than simply moving one hundred meters down the road. Godsell has created a significant addition to the public gallery landscape in Victoria, purpose-designed for engagement with photo-based arts.

In a brilliant transformation of a rather ordinary '60s printing factory, CCP now has four galleries forming a nautilus through which the visitor travels; glimpses of galleries to come are articulated throughout the journey. The fifth gallery, a projection window is only visible from the street and after dark. Further welcome additions to the public face of CCP are the retail area, CCP Books and Prints and Visy Education Space, where for the first time, Les Walkling's workshops are brought within CCP's envelope. Behind the scenes basic additions include modest public toilets, improved staff facilities and storage. Along the way we have gathered decent lecture seating for the first time in our 19 years of operation, two high quality projection screens, a fabulous Sean Godsell designed lectern and an elegant front desk and reception area.

EXHIBITIONS

When in 2004 the Exhibition Advisory Committee (listed on p. 2) selected the 2005 program, the Committee was assessing proposals for a CCP that no longer existed and selecting exhibitions for galleries that didn't yet exist. I thank the Committee for undertaking this difficult task. Exhibiting artists demonstrated remarkable flexibility and skill in working with the new space and I thank them for their important contribution to our first year in George Street. CCP's program of solo exhibitions and awards was enhanced by the *Black on White* exhibition, curated by Megan Evans (Australians for Native Title and Reconciliation) and Maree Clarke (Koorie Heritage Trust).

In 2005 CCP launched two new annual national awards. The *CCP Nikon Imagebank Award* is presented for the best image uploaded to the newly launched members' Imagebank on CCP's website. The Colour Factory

Award provides prints for exhibition in Gallery Two, awarded to an emerging photo-based artist in the first five years of their practice.

LECTURES AND OTHER CONVERSATIONS

Regular space has been made for exhibiting artists to speak about their work through floor talks presented every Saturday after each opening. A highlight of our programming, these sessions enable valuable interaction between exhibiting artists, visitors and staff in an informal setting.

CCP presented its longstanding lecture series, commencing with a capacity audience for renowned British photographer, Martin Parr. Every few years CCP publishes papers from these lecture series. Before their departures from CCP, previous Director, Tessa Dwyer (1997–2003) and Project Curator, Dr Daniel Palmer (1997–2004) were successful in gaining support from the Gordon Darling Foundation to publish *Photogenic: Essays/Photography/CCP 2000–2004*. Dr Robert Nelson, art critic for *The Age* launched *Photogenic* on November 23.

Visiting the CCP for an evening lecture is no longer the intrepid commitment it was in the past; our facilities are now welcoming and comfortable. To compliment the already popular lecture series, in 2005 CCP initiated the Joyce Evans History of Photography Seminars, presented by Dr Daniel Palmer.

BROADER ENGAGEMENT

CCP Books and Prints is an entirely new activity for the organisation and is located in the striking new retail space. In collaboration with antiquarian and second hand booksellers Sainsbury's Books, CCP presents second hand and new books on photography, expanding the photography experience for visitors. Each year five artists from across Australia are represented in the print drawers with a selection of prints for sale (listed on p.15).

In our new location CCP is able to participate more fully with local communities and other organisations. This year CCP hosted launches and programs for the City of Yarra, Overdose Awareness Day and Museums Australia; participated in an extended youth education project with the City of Yarra, Dancehouse and Westside Circus, as well as a program presented by the Koorie Heritage Trust in association with the exhibition *Black on White*. Laëtitia Bourget's solo exhibition, *Cultures-landscapes* was presented in collaboration with Alliance Française.

OUR FABRIC

Under the guidance of our pro-bono auditors, Gaddie Metz and Kahn, in 2005 CCP undertook a broad improvement of management procedures. With support from Kane Constructions, Rebecca Chew developed CCP's first Occupational Health and Safety Manual.

IN SHORT

CCP has expanded its exhibition spaces from three to five; extended opening hours; launched the redesign and expansion of our website; expanded staff from 2.8 (effective full time) to 3.8 (effective full time); launched CCP Books and Prints; expanded public programs to include regular artist floor talks, the Joyce Evans History of Photography Seminars and expanded talks for secondary and tertiary schools by 50%; expanded workshops and expanded education services to include youth programs.

Membership has grown by 44% and all of which has been witnessed by increased visitation to CCP in 2005 of almost 50%.

IN PRAISE

Relocating CCP and the excitement that has been generated by the new space has permitted expansion of all our activities. This has been a huge task.

In establishing the new CCP, invaluable technical support was provided by Nick Mantovinovic and staff at Audiophile and Andrew Richardson of One Hundred Lux. Rowan Cocheran of Prodigious Concepts established and continues to guide our audiovisual services. On an ongoing basis Australian Centre for the Moving Image supports CCP through the loan of projectors.

I thank longstanding sponsors who made the journey to the new CCP—Nikon, Leica and Onix. I welcome and thank new sponsors, Kodak and Colour Factory. Thank you to Shane Golding of High Performance Window Films, who with extraordinary generosity and skill has created and donated CCP's permanent and changing signage.

To Arts Victoria, the artists who donated their work for CCP's 2003 *Stellar Auction*, the many private donors, all of whom enabled CCP to be rehoused securely for 13 years, as well as foundations and businesses that showed confidence in CCP, I offer our gratitude. 2005 was also the second year of welcome increased support through the Visual Arts and Craft Strategy of both the Commonwealth and State Governments; support that has been critical in establishing CCP in new and secure premises for 13 years.

Naming rights donors are thanked for lending not only their financial support, but also their good names to the new CCP. I acknowledge and thank Naomi Milgrom and John Kaldor, supporters in memory of Morry Bardas, the Helen Macpherson Smith Trust, Bill Lasica and Loti Smorgon.

Special thanks are due to Barrie Barton of Flaunt, who created the biggest street party in the service and history of photography, on 28 April 2005.

I acknowledge and thank the CCP Board (listed p. 2) who made this move possible, including those Members who retired in 2005 and who are greatly missed. Invaluable assistance was and continues to be given by the dedicated and good-natured volunteers (listed p.2) who pitched in with great gusto to move and re-establish CCP.

Working in a small arts organisation, engaging with and encouraging artists, audiences, volunteers and supporters, is both thrilling and demanding. I thank CCP staff for their intelligent, flexible and joyous contributions: Maggie Finch who brought the front desk to life; Estelle Ihász who breathed new life into the CCP website; Darren Sylvester who consistently makes us look better than our publications budget allows; Margaret Riddle who wisely watches over income and outgoing; Karra Rees who skilfully supports both artists and visitors and finally, the extraordinary Rebecca Chew who holds everything together.

Naomi Cass
May 2006



Aaron Seeto *One thousand other things*, detail 2001



Laurence Aberhart *Woods' Interior, Russell*, detail 1985

EXHIBITION PROGRAM

Further details of each exhibition available online at www.ccp.org.au

FRIDAY 29 APRIL → SATURDAY 28 MAY

GALLERY 1 & 2 *The Great Leap Forward* Selina Ou & Matthew Sleeth Media

Khalil Hegarty, 'Photo Finish', *Melbourne Magazine*, April 2005: 12.

Alex McDonald, 'Snap Happy', *State of the Arts*, April–June 2005: 86–90.

Naomi Cass interview with Richard Watts, 'Smartarts', Radio 3RRR, Thursday 21 April 2005, 10am: 102.7FM.

Author unknown, 'Melbourne: Our pick', *The Weekend Australian Financial Review*, 22–25 April 2005: L23.

'On Show', *Melbourne Yarra Leader*, 25 April 2005: 13.

Megan Backhouse, 'New home for photography centre', *The Age: Metro*, 27 April 2005: 8.

Natalie King, 'The Sunday Show', Radio ABC 3LO Melbourne, May 2005: 774AM.

Megan Backhouse, 'Centre for Contemporary Photography', *The Age (Melbourne) Magazine*, 5 May 2005, No. 7: 101.

'Photography', *The Age (Melbourne) Magazine*, June 2005: No. 8: 14.

'News happenings', *Artichoke*, 2005, No. 11: 35.

Catalogue

The Great Leap Forward, text by Dr Daniel Palmer, 14 x 15 cm catalogue, colour reproductions, 9pp.

GALLERY 3 2005 Kodak Autumn Salon

Media

Khalil Hegarty, 'Photo Finish', *Melbourne Magazine*, April 2005: 12.

Naomi Cass interview with Richard Watts, 'Smartarts', Radio 3RRR, Thursday 21 April 2005, 10am: 102.7FM.

Author unknown, 'Melbourne: Our pick', *The Weekend Australian Financial Review*, 22–25 April 2005: L23.

Megan Backhouse, 'New home for photography centre', *The Age: Metro*, 27 April 2005: 8.

Natalie King, 'The Sunday Show', Radio ABC 3LO Melbourne, May 2005: 774AM.

Megan Backhouse, 'Centre for Contemporary Photography', *The Age (Melbourne) Magazine*, 5 May 2005, No. 7: 101.

'Photography', *The Age (Melbourne) Magazine*, June 2005: No. 8: 14.

'News happenings', *Artichoke*, 2005, No. 11: 35.

Catalogue

2005 Kodak Autumn Salon, 20 x 20 cm catalogue, black and white reproductions, 7pp.

GALLERY 4 *The One Thousand Other Things* Aaron Seeto

Media

Khalil Hegarty, 'Photo Finish', *Melbourne Magazine*, April 2005: 12.

Naomi Cass interview with Richard Watts, 'Smartarts', Radio 3RRR, Thursday 21 April 2005, 10am: 102.7FM.

Author unknown, 'Melbourne: Our pick', *The Weekend Australian Financial Review*, 22–25 April 2005: L23.

Megan Backhouse, 'New home for photography centre', *The Age: Metro*, 27 April 2005: 8.

Natalie King, 'The Sunday Show', Radio ABC 3LO Melbourne, May 2005: 774AM.

Megan Backhouse, 'Centre for Contemporary Photography', *The Age (Melbourne) Magazine*, 5 May 2005, No. 7: 101.

'Photography', *The Age (Melbourne) Magazine*, June 2005: No. 8: 14.

'News happenings', *Artichoke*, 2005, No. 11: 35.

PROJECTION WINDOW *Takin' a Shot* Brendan Lee

Media

Khalil Hegarty, 'Photo Finish', *Melbourne Magazine*, April 2005: 12.

Naomi Cass interview with Richard Watts, 'Smartarts', Radio 3RRR, Thursday 21 April 2005, 10am: 102.7FM.

Author unknown, 'Melbourne: Our pick', *The Weekend Australian Financial Review*, 22–25 April 2005: L23.

Megan Backhouse, 'New home for photography centre', *The Age: Metro*, 27 April 2005: 8.

Natalie King, 'The Sunday Show', Radio ABC 3LO Melbourne, May 2005: 774AM.

Megan Backhouse, 'Centre for Contemporary Photography', *The Age (Melbourne) Magazine*, 5 May 2005, No. 7: 101.

'Photography', *The Age (Melbourne) Magazine*, June 2005: No. 8: 14.

'News happenings', *Artichoke*, 2005: No. 11: 35.

FRIDAY 10 JUNE → SATURDAY 16 JULY

GALLERY 1 *The Chosen* Cherine Fahd

Media

Stewart Hawkins, 'Out of a Plethora of Images, a Gallery Goes for the Heart' *The Weekend Australian Financial Review*, 2–3 July 2005: 31.

Chris Reid, 'CCP renewed', *Real Time*, August–September 2005, No. 68: 55.

Catalogue

The Chosen, texts by Linda Michael, 24.5 x 19 cm catalogue, colour reproductions, 32pp.

GALLERY 2 *Black on White* Curated by Megan Evans and Maree Clarke, Artists: Brook Andrew, Lisa Belleair, Mervyn Bishop, Dianne Jones, Gayle Maddigan and Christian Thompson

Media

Kathryn Kernohan, 'Coming Back on the Next Wave', *The Melbourne Times*, June 2005, No. 22: 18.

Stewart Hawkins, 'Out of a Plethora of Images, a Gallery Goes for the Heart' *The Weekend Australian Financial Review*, 2–3 July 2005: 31.

Chris Reid, 'CCP renewed', *Real Time*, August–September 2005, No. 68: 55.

Terence McCarthy, 'A Political Poet Looks to the Future', *Agora: The Magazine for La Trobe University Graduates*, 2005: 44–45.

Catalogue

Black on White: An exhibition of photographs by Aboriginal artists representing non-Aboriginality, texts by Naomi Cass, Megan Evans, Dr Tony Birch and artist statements, 20 x 20 cm catalogue, colour reproductions, 18pp.

GALLERY 3 *Lyric Theatre* Siri Hayes

Media

Robert Nelson, 'Paeon to the noble weed', *The Age*, 15 June 2005: 6.

Chris Reid, 'CCP renewed', *Real Time*, August–September 2005, No. 68: 55.

Catalogue

Lyric Theatre, text by Phip Murray, A4 size catalogue, colour reproduction, 2pp.

GALLERY 4 *1:1* Simon Disler

Media

Chris Reid, 'CCP renewed', *Real Time*, August–September 2005, No. 68: 55.

PROJECTION WINDOW *Suspense* Annie Wilson

Media

Robert Nelson, 'Night-time Tumble', *The Age: Metro*, 8 July 2005: 4.

Chris Reid, 'CCP renewed', *Real Time*, August–September 2005, No. 68: 55.

FRIDAY 22 JULY → SATURDAY 3 SEPTEMBER

GALLERY 1 *Stay Young* Lyndal Walker

Media

Megan Backhouse, 'Lyndal Walker', *The Age: (Melbourne) Magazine*, 9 July 2005: 86.

Richard Watts, 'Naked Ambition', *MCV*, 15 July 2005: No. 237: 9.

Lyndal Walker interview with Richard Watts, 'Smartarts', Radio 3RRR, 21 July 2005, 10am: 102.7FM.

Alex Mc Donald, (2003, July 28–last update), 'So fresh and so clean', (State of

the Arts), Available: <http://www.stateart.com.au/sota/hit-list/default.asp?fid=3638> (Accessed: 2005, July 28).

Robert Nelson, "Snapshot of male youth", *The Age: Metro*: Sightlines, 19 August 2005: 15.

(2005, August) 'Look', (Three Thousand) Available: <http://www.threethousand.com.au/archive/2005/august/issue017/> (Accessed: 2005, August 22).

Lyndal Walker interview with Ralph Mclean, Television Channel 31, 25 August 2005, 10pm.

'What's On: Melbourne; Our pick', *The Australian Financial Review: Life & Leisure*, 26–28 August, 2005: 16.

'Popcorn Taxi', Television Channel 31, 1 September 2005.

Dr Daniel Palmer, 'Looking Back: Solo Shows', *Frieze*, January–February 2006: 120.

Catalogue

Stay Young, text by Lucinda Strahan, A4 size catalogue/postcards, colour reproductions, 2 pp.

GALLERY 2 & 3 2005 Leica/CCP Documentary Photography Award

Media

Claire Halliday, 'Win for Photography Under Fire', *The Age: A2*, 7 May 2005: 4.

'Latest Australian Photo Industry News', *PICA Grapevine Newsletter*, Tuesday, March 29, 2005 Issue No. 125, Available: <http://www.photoimaging.com.au> (Accessed: 29 March 2005)

'Arts Calendar', *Limelight*, July 2005: 19.

(2003, July 26–last update), "Winner of the 2005 Leica/CCP Documentary Photography Award announced" (State of the Arts), Available: <http://www.stateart.com.au/sota/news/default.asp?fid=> (Accessed: 2005, July 28).

Megan Backhouse, 'Everton wins Leica/CCP award', *The Age*, 27 July 2005: 19.

'What's On: Melbourne; Our pick', *The Australian Financial Review: Life & Leisure*, 26–28 August, 2005: 16.

Cover illustration: Simon O'Dwyer, *Big Trouble*, December 05/ January 06.

Isobel Crombie, 'Photography in Australia' *Encyclopedia of Twentieth-Century Photography: Volume 1*, A-F Index, Lynne Warren (ed.), Routledge, London, 2006: 90.

Anna Daly, 'Leica/CCP Documentary Photography Award', *Photofile*, No. 76, Summer 2006: 96.

Catalogue

2005 Leica/CCP Documentary Photography Award, texts by Naomi Cass and Kyla McFarlane, 21 x 10 cm catalogue, colour reproductions, 23pp.

GALLERY 4 Pass Susan Long

PROJECTION WINDOW *UNIVERSAL LANGUAGE:alternate reality*
Arlo Mountford

FRIDAY 9 SEPTEMBER → SATURDAY 22 OCTOBER

GALLERY 1 Laurence Aberhart: Selected Works

Media

Megan Backhouse 'Laurence Aberhart' *The Age: (Melbourne) Magazine*: Galleries, 5 September 2005, no.11 : 106.

'New Exhibitions', *Entertainment Guide: The Age*, 16 September 2005: 14.

GALLERY 2 All Prize Winners Paraded Jo Grant

Media

'New Exhibitions', *Entertainment Guide: The Age*, 16 September 2005: 14.

Megan Backhouse, 'Shows and telling', *The Age, Review*: Around the galleries, 8 October 2005: 7.

GALLERY 3 Photographs (Sun Series) Marco Fusinato

Media

'New Exhibitions', *Entertainment Guide: The Age*, 16 September 2005: 14.

Dr Daniel Palmer, 'Looking Back: Solo Shows', *Frieze*, January–February 2006: 120.

GALLERY 4 Cultures–Landscapes Laëtitia Bourget

Media

'New Exhibitions', *Entertainment Guide: The Age*, 16 September 2005: 14.

Penny Webb, 'Manipulated footage', *The Age, Metro: Sightlines*, 7 October 2005: 16.

Dani Valent, 'Cultures –Landscapes', *Good Weekend: The Age Magazine: 10 Things to do*, 8 October 2005: 17.

Catalogue

Culture–Landscapes, text by Stéphanie Eligert and artist statements, 17.5 x 12 cm catalogue, colour reproductions, 11 pp.

PROJECTION WINDOW *RSVP* Robin Hely

FRIDAY 28 OCTOBER → SATURDAY 17 DECEMBER

GALLERY 1 Couples Kijeong Song

Media

'Art and About: It Takes Two', *The Saturday Age: A2*, 12 November 2005: 5.

Robert Nelson, 'Sightlines: Critical Guide', *The Age: Metro: Arts & Culture*, 4 November 2005.

'Highlights', *Art Gallery Guide Australia*, November/ December 2005: 82.

'Arts & Entertainment', *Fifty-Plus News*, December 2005: 25.

GALLERY 2 COLOUR FACTORY AWARD Leyla Stevens

Media

'Colour Factory advertisement', *Art Almanac*, August 2005: 103.

Megan Backhouse 'New prize in the picture' *The Age: Metro: Arts & Culture* 24 August 2005: 19.

Robert Nelson, 'Sightlines: Critical Guide', *The Age: Metro: Arts & Culture*, 4 November 2005.

'Highlights', *Art Gallery Guide Australia*, November/ December 2005: 82.

'Arts & Entertainment', *Fifty-Plus News*, December 2005: 25.

GALLERY 3 I did it for you Jane Burton

Media

Robert Nelson, 'Sightlines: Critical Guide', *The Age: Metro: Arts & Culture*, 4 November 2005.

'Galleries', *The Sunday Age: Preview*, 6 November 2005.

'Highlights', *Art Gallery Guide Australia*. November/ December 2005: 82.

'Arts & Entertainment', *Fifty-Plus News*, December 2005: 25.

Ashley Crawford, Jane Burton: I Did It For You', *The Sunday Age: Preview*, 4 December 2005: 22–23.

GALLERY 4 Walk in Silence Mart Lebedev, Thuy Vy and Rocket

Media

Robert Nelson, 'Sightlines: Critical Guide', *The Age: Metro: Arts & Culture*, 4 November 2005.

'Highlights', *Art Gallery Guide Australia*. November/ December 2005: 82.

'Arts & Entertainment', *Fifty-Plus News*, December 2005: 25.

PROJECTION WINDOW *Post War Retro* Steven Siewert

Media

Robert Nelson, 'Sightlines: Critical Guide', *The Age: Metro: Arts & Culture*, 4 November 2005.

'What's On: Melbourne: Our Pick', *The Australian Financial Review: Life & Leisure*, 4–6 November 2005.

'Stop Press: Winners', *Art Monthly Australia*, No. 185, November 2005: 2.

'Highlights', *Art Gallery Guide Australia*. November/ December 2005: 82.

'Arts & Entertainment', *Fifty-Plus News*, December 2005: 25.

'Must Do: The Latest in Events and Experiences, Sights, Tastes and Sounds' *Sunday Herald Sun: Sunday Magazine*, 4 December 2005: 10.

2005 LECTURE SERIES

Martin Parr
Photobiography

Justin Clemens
The Purloined Veil: Notes on an Image

Is Documentary Still Credible?
Jesse Marlow, Kyla McFarlane &
Jacqui Vicario
Chaired by Helen Frajman

Fraser Macdonald
Marxism and the Art of Geopolitics:
The Later Photography of Paul Strand



Martin Parr. JAMAICA 1997. Courtesy of Magnum Photos, London

CHERINE FAHD, SIRI HAYES, BLACK ON WHITE,
SIMON DISLER, ANNIE WILSON

I really enjoyed myself today, love the set-up and the visual room.
Tamara Walker, Koorie heritage trust and Jessica Lovett-Murray

MARTIN PARR

Photobiography
5 October 2005

Martin Parr (UK) is one of the most celebrated photographers today. Respected in art circles and the documentary sector alike, his images of the everyday are ironic and amusing, yet somehow tender and sympathetic. Brilliant satires of contemporary life, his photographs engage and communicate with diverse audiences and have earned him an international reputation for his unique style and vision.

Parr has exhibited extensively since the early 1970s. Numerous publications work are of his available and his images are included in magazines and newspapers all over the globe. He became a full member of the prestigious Magnum Photographic Corporation in 1994.

More recently, Parr has curated exhibitions of other photographers' work and photographed commercial fashion. He has also been developing his interest in the moving image, making several films including a video clip for the Pet Shop Boys. In 2004, he was appointed Professor of Photography at the University of Wales, Newport Campus and in the same year he was Guest Artistic Director for Rencontres D'Arles. Currently, an impressive retrospective of his work (initiated by the Barbican Art Gallery and National Museum, in 2002) is travelling Europe and he is working on a book exploring the relationship between Mexican and American culture.

Media

Chris Johnston, 'Too Close For Comfort', *The Age: Metro*, 4 October 2005: 14.

JUSTIN CLEMENS

The Purloined Veil: Notes On An Image
9 November 2005

Justin Clemens discusses an advertising poster, which he describes as the most graffitied image in Paris over the New Year period 2003–4. The advertisement is a photograph of a couple on a couch, the woman in lingerie, the man reclining with a camera; a familiar and perhaps even innocuous image these days. If some Parisians still seem to believe that daubing "*Down with ads!*" has some kind of beneficial political significance, the mutilations inflicted on this poster differed from the usual sorts of defacement in their focus and intensity. "Leave this guy," the graffiti-artists advised, "this ad is sexist". The anthropologist Michael Taussig has noted that public monuments are often only noticed after they've been defaced; otherwise, they simply disappear into their environment, subject to Walter Benjamin's dictum that architecture is the epitome of "an art experienced by the mass in a state of distraction". A number of questions follow: why bother defacing this stuff at all? Who really cares that much about an advertising image? And, perhaps: are some images precisely designed to encourage their own destruction?

Justin Clemens has written extensively on psychoanalysis, philosophy and art. His recent books include *The Mundiad* (Black Inc, 2004) and, with Dominic Pettman, *Avoiding the Subject* (Amsterdam UP, 2004). He teaches at Deakin University, and is the art critic for *The Monthly*.

Media

'Eight Days', *The Sunday Age: Preview*, 6 November 2005.

JESSE MARLOW, KYLA MCFARLANE AND JACQUI VICARIO

Is Documentary Still Credible?
23 November 2005

With the advent of digital technologies, is the traditional notion of documentary photography, developed in 1930s America, simply anachronistic, a romantic longing for a simpler age? How might documentary be defined in a contemporary context: is documentary black and white, a narrative series, an unconstructed environment, the truth? Clearly there is still interest in documentary as evidenced by the huge audiences for Reportage and the *Leica/CCP Documentary Photography Award*. In 2005 the *Leica/CCP Documentary Photography Award* was, for the first time in its ten-year history, extended to include digital as well as analogue processes. However, much was made of the photographers need to declare the verisimilitude of their work, that it was not digitally manipulated. In this panel discussion an artist, writer, curator and picture editor gathered to discuss what documentary might mean in theory and practice at the beginning of the twenty-first century.

Helen Frajman is an independent curator and editor of photography, and director of Melbourne's M.33 photo agency. Jesse Marlow is a Melbourne based documentary photographer. He is a member of Australia's leading documentary agency Oculi and is in the process of publishing his second book *Wounded*. Dr Kyla McFarlane is Curator/exhibitions at Monash University Museum of Art and was previously a pictorial editor at *The Age*. Her essay *Attending to the Real: Documentary Photography Now* accompanied the 2005 *Leica/CCP Documentary Photography Award* exhibition. Jacqui Vicario is Picture Editor of the *Sunday Magazine*, *Sunday Telegraph* and the organiser of the annual Reportage Festival, initiated in Sydney in 1999.

Media

Kyla McFarlane interview with Richard Watts, 'Smartarts', Radio 3RRR, Thursday 17 November 2005, 11am: 102.7FM.

Susan Lowish, 'Genevieve Grieves', *un Magazine*, Issue 7, Autumn 2006: 28.

FRASER MACDONALD

Marxism and the Art of Geopolitics: The Later Photography of Paul Strand
7 December 2005

The reputation of Paul Strand (1890–1976) as one of the twentieth century's most notable photographers is based largely on abstract works made at the outset of his career. His later work, which dealt with apparently more naturalistic subjects, has attracted comparatively little attention. In his lecture Fraser MacDonald argues that this uneven construction of Strand's genius is a legacy of his liminal status as a Marxist exile from McCarthyite America after 1949. This paper attempts to engage Strand's post-war photography on aesthetic and geopolitical grounds, by attending to the relationship between his Communist politics and his modernism. In particular, MacDonald uses Strand's 1962 book on the Scottish Hebrides to show how his seemingly straight treatment of rural sociality and folkloric knowledge became the vehicle for a critique of NATO militarism.

Fraser MacDonald is a lecturer in cultural and historical geography in the School of Anthropology, Geography and Environmental Studies at the University of Melbourne. He studied at the Universities of Glasgow and Oxford and held a research fellowship at the University of Aberdeen before moving to Australia in 2004. A recent paper, *Paul Strand and the Atlanticist Cold War* appeared in the journal *History of Photography*.

Media

Richard Watts, 'Smartarts', Radio 3RRR, Thursday 31 November 2005, 9am–12pm: 102.7FM.

JOYCE EVANS HISTORY OF PHOTOGRAPHY SEMINARS

The Joyce Evans History of Photography Seminars, coordinated by Dr Daniel Palmer, were presented for the first time in 2005.

The 2005 Joyce Evans History of Photography Seminars were designed to offer insights into key themes in the history of photography. Befitting the context of an active exhibiting space, the emphasis was on changing ideas about the medium and how this has informed contemporary photo-based practice both in Australia and internationally.

Seminar titles included:

THE CONCEPTION OF PHOTOGRAPHY

- The prehistory of photography before its public announcement in 1839
- Conception or invention?
- Nineteenth century uses of photography (portraiture, colonialism, etc.)
- Notion of the photograph as an 'index'
- Roland Barthes' concepts of the 'punctum' and 'that-has-been' tense of photography

PHOTOGRAPHY AND SURREALISM

- French Surrealism 1920–30s: Man Ray, Eugene Atget, Brassai, Hans Bellmer, etc.
- Freud's 'uncanny' and the surrealist 'marvellous'
- Photography as 'automatic writing' and the 'optical unconscious'
- The female body in Surrealism, and photography as a 'theatre of desire' (Anne Marsh)
- The surrealist impulse in fashion photography

MODERNIST AUSTRALIAN PHOTOGRAPHY

- Photography and modern Australia, from Pictorialism to Industry
- The influence of European 'new photography' in the interwar period
- Harold Cazneaux, Max Dupain, Olive Cotton, Wolfgang Sievers, David Moore
- Case study of Max Dupain's *Sunbaker* (1937)

DOCUMENTARY PHOTOGRAPHY: POLITICAL, EMOTIONAL, CONCEPTUAL

- The social origin of 'documentary' (Jacob Riis, Lewis Hine, Dorothea Lange, Walker Evans, etc.) and the emergence of the 'documentary style'
- The role of the picture magazines (*Life*, etc.) in the development of photojournalism
- WWII, Henri Cartier-Bresson and Magnum Photoagency
- The postmodern critique of 'concerned photography'
- Contemporary approaches, including the *Leica/CCP Documentary Photography Award*

CONTEMPORARY AUSTRALIAN PHOTOGRAPHY

- Development from the 1970s: from the *personal is political* to postmodern and beyond, viewed from a local and international perspective
- Photography as contemporary art, and photography in the art market: Bill Henson, Tracey Moffatt, Rosemary Laing, Patricia Piccinini, Anne Zahalka, Selina Ou, etc.
- Contemporary Indigenous photo-based art
- The role of ACP and CCP
- The impact of digital imaging and photography 'post-photography'

The informative seminars were supported by a small reading guide, briefly introducing key theoretical points; each week combining a brief lecture presentation followed by an opportunity for discussion. The series of five seminars stimulated and challenged photographers, students, collectors and those with a passion for photography. The seminars were coordinated by Dr Daniel Palmer, Lecturer in the Theory Department of the Faculty of Art & Design at Monash University, and former Curator of Projects at the Centre for Contemporary Photography. Daniel has taught the history and theory of photography at both Monash University and the University of Melbourne and is well known for his writing in the area of contemporary photographic practice and is regularly invited to speak on photography. He has twice edited *Photofile*, and is the editor of the book *Photogenic: Essays/Photography/CCP 2000–2004*.



Paul Knight, CCP Gallery One 2005. Supported by Colour Factory and Kodak Professional

ROTARY YOUTH ARTS PROJECT

The Rotary Youth Arts Project (RYAP) was a cooperative project between arts organisations within the City of Yarra, bringing together Dancehouse, Westside Circus and Centre for Contemporary Photography. With support from the City and Rotary, young people in Yarra were invited to participate in a photography workshop.

Participants in the CCP program undertook an intensive seven-week course in documentary photography and digital imaging at the CCP presented by photographer Jessie Boylan. "Through this course", observes Boylan, "participants became aware of real issues facing the documentary photographer working with real situations, environments and methods of working. It was important for the photographers to realise that what they were doing was just as important for the dancers and circus workers as it was for them. They became aware of issues arising from working with cameras, working with available light, working with real people and within time restraints."

When participants commenced their course the scene was set for documentary photography at the CCP with the *Leica/CCP Documentary Photography Award* exhibition. Jessie Boylan introduced participants to a further range of current and historical approaches to documentary including some really hard-hitting classic images from photojournalism.

Following a brief introduction to digital photography and their Kodak Easy Share Cameras, participants went straight into the deep end, out into the world to take shots of real people in motion.

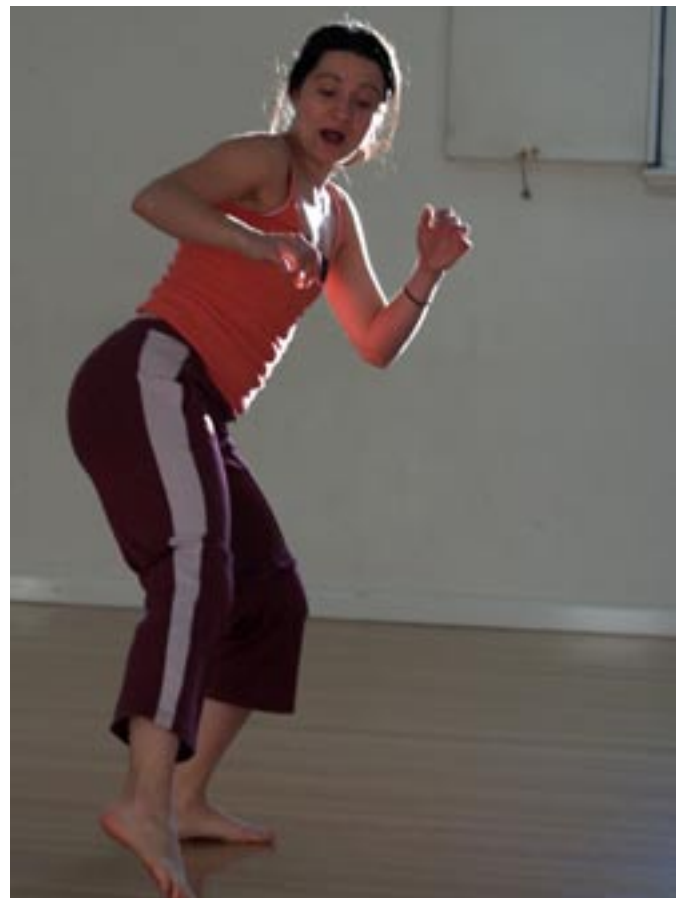
Photographers worked with fellow participants in the Dancehouse and Westside Circus programs. With permission from the dancers and circus participants the photographers participated in warm-ups and documented the dance and circus sessions. Photographers faced the hurdles of documentary photography, often working in low light conditions. In between sessions photographers took home disposable cameras to work with.

In only seven sessions participants worked with Boylan to produce images for exhibition at the CCP in the Visy Education Space, 29 September–8 October. Jessie Boylan made exhibition prints with generous assistance from Lab X. CCP staff worked with participants to understand the correct handling of photographs, installation principles and methods. The exhibition presented images taken during the RYAP dance and circus workshops.

At the exhibition launch participating photographers welcomed and thanked the dancers and circus performers. Support was also given by Lab X for providing prints, The Myer Foundation and Kodak for providing cameras.

**LAURENCE ABERHART, JO GRANT, MARCO FUSINATO,
LAËTITIA BOURGET, ROBIN HELY**

Thank you so much for your time in discussing the work with the Deakin classes. I really appreciate your support for students.
Rachel Perry



Images courtesy of RYAP participants, 2005

WEEKEND WORKSHOPS WITH LES WALKLING

INTRODUCTION TO DIGITAL IMAGING

19–20 February & 23–24 July

This weekend workshop presents a comprehensive introduction to the principles and practice of digital imaging. It is specifically designed for photographers and artists relatively new to the world of digital imaging. Photographic analogies and practical examples demystify the digital process and provide a familiar interface between the new digital techniques and traditional artistic practice. The workshop provides a sophisticated guide to what is involved, what is possible and what is required.

BEYOND BASIC PHOTOSHOP

19–20 March & 20–21 August

This weekend workshop is designed for photographers and artists already proficient with basic applications of Photoshop™ who now want to significantly extend their skills and knowledge. It provides a detailed overview of Photoshop™ tools and techniques. Key concepts are developed with the aim of making them as accessible as possible through an emphasis on visual techniques.

COLOUR MANAGEMENT

16–17 April & 17–18 September

This weekend workshop presents a logical and comprehensive approach to accurately managing colour in a digital environment. It will answer questions such as: Why doesn't my print match my monitor? Why do colours look so different on different computers? What happens to my image when it is printed at a commercial laboratory? How can I correct these problems? How colour managed do I need to be? How do I set up a colour-managed workflow? Can colour management save me time and money? The workshop will help you understand how to accurately control and manage colour, and the suitability of different colour-management systems, strategies, software and hardware for your own needs.

DIGITAL CAPTURE

14–15 May & 15–16 October

This weekend workshop presents a detailed investigation of digital capture in the field and studio. While digital cameras share many of the concerns of film technology, they also present a range of new problems. This workshop will help you understand these issues and to work constructively and productively with digital capture. Different working methodologies are compared and contrasted including RAW processing for the ultimate versatility and image quality.

THE DIGITAL FINE PRINT

11–12 June & 12–13 November

This workshop explores the fine print in the age of digital imaging. Sophisticated digital techniques are employed to significantly expand the range of the fine print and its creative tradition. The finest analogue print making and digital imaging processes combine to produce prints of exquisite quality.

ADVANCED PHOTOSHOP

09–10 July & 10–11 December

This workshop provides a critical overview of advanced Photoshop™ techniques, production strategies and creative workflows. It is designed for professional photographers, artists and advanced amateurs who seek to creatively manage their digital processes for reliable, efficient and quality production.

KIJEONG SONG, LEYLA STEVENS, JANE BURTON,
MART LEBEDEV, ROCKET AND THUY VY,
STEVEN SIEWERT, MARGIT BRÜNNER.

Lovely exhibits! A fantastic location. Bookstore is great. Awesome space.
Laura, Perth WA



Siri Hayes, Lyric Theatre at Merri Creek, 2002

TOURING PROGRAMS

LEICA/CCP DOCUMENTARY PHOTOGRAPHY EXHIBITION AND AWARD

January–December

Featuring 15 contemporary Australian practitioners, the fourth biennial *Leica/CCP Documentary Photography Exhibition and Award* represented major national achievements attesting to the ongoing relevance of the documentary genre. In 2005, the fourth Award continued its tour of the country to Hervey Bay Regional Gallery, Bundaberg Arts Centre, Logan Art Gallery, Mildura Arts Centre and Horsham Regional Art Gallery.

Catalogue

Leica/CCP Documentary Photography Award, texts by Tessa Dwyer, Nikos Papastergiadis and artist statements, 14 x 14 cm catalogue, colour reproductions, 42pp.

WEBSITE

To coincide with CCP's reopening in April, the website was redesigned, upgrading the outdated HTML, frame-based site. Collaborating with PHP programmer and new media artist Matt Gardiner, the website was designed and implemented by the CCP Communications Coordinator, Estelle Ihász. As well as a user-friendly, new look-and-feel interface, the website has a PHP-driven database Content Management System (CMS) to maintain CCP's ever-growing online exhibition archives and news items. The CMS was designed to work in conjunction with Macromedia Dreamweaver™, a WYSIWYG visual-based, web-editing program. A Macromedia Flash™ navigation was also created, giving the user a striking, easy to use and information rich, internet experience. An interactive section of the CCP website was also implemented, the CCP Nikon Imagebank. Members are able to login to the Imagebank, upload an image and associated information to a searchable PHP-driven database, accessible to all internet users around the world.



CCP Home
Exhibitions
Workshops
Awards
Lectures
Publications
Book & Print

CCP EXHIBITIONS 19 MAY – 24 JUNE 2006



EXHIBITIONS WORKSHOPS AWARDS LECTURES PUBLICATIONS BOOK AND PRINT SALES

PERFORMANCE REVIEW ACTIVITIES REPORT

EXHIBITIONS

In 2005, CCP produced 24 exhibitions in total. Of these, 23 were presented on-site including five public art presentations. One touring project was presented at three interstate and three Victorian venues.

Eighteen of CCP's total exhibitions constituted solo projects, a further four were curated exhibitions and three were group exhibitions. Twelve exhibitions presented the work of international and interstate artists.

In total 411 artists participated in the exhibition program and 50% of the exhibition program was presented in partnership with other organisations and/or sponsors.

AWARDS

In addition to the annual *Kodak Salon* and the biennial *Leica/CCP Documentary Photography Award*, two new annual awards were launched in 2005 to coincide with CCP's re-opening.

An integral part of the CCP's program is to provide opportunities for emerging photo-based artists through education, professional development and exhibition. As part of this commitment CCP launched the national Colour Factory Award for emerging photographers sponsored by the Colour Factory. Awarded to an artist in the first five years of their practice, the winning artist is provided with exhibition prints produced by the Colour Factory and a solo show at CCP as part of the annual exhibition program.

The *CCP Nikon Imagebank Award* is presented for the best online image uploaded by a CCP member on the Imagebank page of CCP's website. CCP Imagebank is an online gallery of members' images, bringing a broad, new audience to the work of CCP members. The winner received a Nikon D70S Digital SLR camera and 18-70mm AF-S Nikkor lens.

EDUCATION

For over thirteen years, CCP has presented a unique education program that mixes practical instruction and theoretical debate.

In 2005, a total of 12 weekend workshops were offered by distinguished lecturer and artist Les Walking over a two semester program. For the first time this program is now presented at the CCP. Les added the new Digital Capture course to the curriculum that proved extremely popular. Enrolments increased by 37% on the previous year. Feedback was positive with many participants enrolling for further courses after their first workshop. In response to workshop participants' requests, the CCP's new enrolment conditions also allowed for greater flexibility.

CCP presented a new education program in 2005—the Joyce Evans History of Photography seminars. Supported by Joyce Evans and presented by Dr Daniel Palmer, Lecturer, Department of Theory, Faculty of Art & Design, Monash University, the program aimed to add depth to the CCP education program by offering attendees a basic yet comprehensive introduction to the history of photography practice and theory from 1839 to now. Daniel traced the photograph from its scientific beginnings, through its art and industry applications to Australian photo-artists practicing today. The class demonstrated the great interest in this area with high, regular attendance.

Coordinated by CCP Director Naomi Cass, the annual lecture series included three keynote lectures and one panel session. The lecture program was presented in the CCP's new gallery three on George Street. Turnout at lectures was high, with peak attendance at Martin Parr's presentation *Photobiography*. CCP also hosted a lecture by Anne Marsh (Associate Professor, Department of Theory of Art and Design, Faculty of Art and Design, Monash University) on Australian artist Polixeni Papapetrou for Multicultural Arts Victoria.

Presented in association with Dancehouse and Westside Circus, CCP presented a photography workshop for youth in the City of Yarra. The participants met over a seven-week period, learning camera and capturing skills whilst documenting the workshops of the performance participants at Dancehouse and Westside Circus. At the end of the program the students held an exhibition of their work in Visy Education Space, including an opening with participants from the dance and circus programs. The workshops were presented by artist Jessie Boylan and supported by Rotary and the City of Yarra.

As part of the *Black on White* exhibition curated by Megan Evans and Maree Clarke, in partnership with the Koorie Heritage Trust and Australians for Native Title and Reconciliation, CCP hosted a photography workshop for 12 youth; six young Indigenous students from KHT and six non-Indigenous students from Princes Hill Secondary College. Conducted by Davina Woods, Education Officer, Koorie Heritage Trust and participating artist, Lisa Belleair, the workshop used the exhibition as a context for a process-based workshop looking at colour and the representation of Indigenous Australians.

In 2005 CCP hosted three university interns, including one from Western Australia. CCP supervised 460 intern hours in addition to regular volunteer hours. These interns assisted with a number of projects and the day-to-day running of the organisation. CCP aims to provide students with tangible benefits including industry and project experience, networking opportunities and general work experience, making a valuable contribution to the arts industry education and training.

In a new program for CCP, regular artist floortalks were presented every Saturday following an exhibition opening in 2005. Twenty-six talks were presented in 2005 and these generated lively discussions between the artists and the audience. It also provided a networking opportunity for the exhibiting artists enabled them to respond to each other's work. Gallery staff presented floortalks to 46 secondary and tertiary school groups; an increase of 50% in 2005.

PUBLISHING

In 2005 CCP launched the new publication *Photogenic: Essays/Photography/CCP 2000–2004* edited by Dr Daniel Palmer. The publication includes selected essays drawn from the CCP lecture series from 2000 to 2004 as well as full colour reproductions of artists who exhibited at the CCP during that time including Donna Bailey, Jenny Bolis, Jane Burton, Martine Corompt, Daniel Crooks, Mathieu Gallois, Rebecca Ann Hobbs, Paul Knight, Nat&Ali, Selina Ou, Patrick Pound, Susan Purdy, David Rosetzky, Koky Saly, Matthew Sleeth, David Van Royen and Daniel Von Sturmer. The book was designed by Darren Sylvester and launched by Robert Nelson Associate Dean, Research & Graduate Studies,

Department of Theory, Faculty of Art & Design, Monash University and includes writers Sandy Edwards, Helen Ennis, Blair French, Martyn Jolly, Gael Newton, Ian North and introductory sections by Dr Daniel Palmer. The book is distributed by Modern Journal and has also been sent to state and university libraries and other arts organisations.

Photogenic Media

(2003, July 26–last update), "Winner of the 2005 *Leica/CCP Documentary Photography Award* announced" (State of the Arts), Available: <http://www.stateart.com.au/sota/news/default.asp?fid=> (Accessed: 2005, July 28).

'Artnotes Victoria', *Art Monthly Australia*, No. 185, November 2005: 45.

'Desire, Discover, Do: Your 7 Day Essential Guide', *Melbourne Yarra Leader*, 23 November 2005: 24.

Robert Nelson, 'With a View to Taking in All Angles' *The Age*, 28 December 2005.

Reuben Keehan, 'Books', *Photofile*, Issue 77, Autumn 2006: 79.

In 2005, CCP produced three issues of *Flash* newsletter containing feature articles, reports and a 'News and Opportunites' section. Contributing writers included members Ellie Young, Paul Fox and Clare Rae in a personal response to a photographic image and; Joanne Finkelstein on Vale Susan Sontag, Anne Zahalka on Diane Arbus and CCP Manager Rebecca Chew on the 51st Biennale of International Art at Venice.

To coincide with the reopening, CCP published a new website in April. PHP database driven with Flash navigation, the new website is striking, easy to use and information rich. Regularly updated, the website had 93,451 visits and over 2.5 million hits in 2005. Visitors to the website can download exhibition proposal forms and award application forms, enrol in courses, join the CCP and purchase books and postcards. CCP is building the archive of past exhibitions and the public can view photographs uploaded by members at the new *Imagebank* page.

Eight catalogues, a set of postcards and one DVD were produced to accompany exhibitions from the 2005 program. These catalogues ranged in style from black and white to full colour publications. New brochures were produced for the Joyce Evans History of Photography seminars, Membership and Gallery Naming Rights Donors to CCP.

OTHER EVENTS

The CCP hosted a number of events for other organisations during the year including the City of Yarra Arts Policy launch; National Gallery of Victoria members night at the CCP; the Regional Exhibition Touring Initiative seminar for Museums Australia; and the launch for Overdose Awareness Day.

MEMBERSHIPS

Memberships in 2005 increased by 44% from 450 to 650. The high increase was due to CCP reopening at its George Street premises after the temporary close in 2004 and is indicative of the breadth of community interest and support. 36% of current subscribers are concession, 62% are full, 1% are institutional and 1% are lifetime.

MEDIA & MARKETING REPORT

CCP BOOKS AND PRINTS

CCP Books and Prints opened in 2005 as part of the new CCP. This initiative aims to expand the visitor experience at CCP and generate a modest income for CCP programs and participating artists. CCP Books and Prints offers a range of second-hand photomedia books supplied by

Sainsbury's Books; CCP Publications; Lomo cameras; artists' cards and limited edition prints by contemporary Australian artists. In 2005 artists included Joachim Froese (Qld) Siri Hayes (Vic), Rebecca Ann Hobbs (Vic), Paul Knight (Vic) and Susan Purdy (Vic).

MEDIA COVERAGE

80% of all CCP exhibitions received media coverage in 2005 in excess of line listings. The quality of media coverage was good, comprising a large percentage of reviews, features and commentaries. Overall CCP received 46 reviews/features, 8 interviews, and over 65 listings. Of these, 32 appeared in daily newspapers, 36 in magazines and art journals, 30 in local/street press, 14 in electronic media, 5 on radio and 2 on television.

GENERAL MEDIA

'The CCP is now open in new purpose built premises', *Fashion Trend Australia: Premier issue*, 2005/2006: 48.

Art Almanac, April 2005: 69.

Naomi Cass, 'Art notes Victoria: New pad for CCP', *Art Monthly Australia*, April 2005, No. 178: 44.

'Look', Three Thousand email newsletter, April 2005, available <http://www.threethousand.com.au/archive/2005/april/issue01> : (Accessed 22 August 2005).

Kathryn Kernohan, 'Photographs snap up new Fitzroy home', *The Melbourne Times*, April 2005: No. 16: 12.

'Tapping into Art Scene', *The Melbourne Times*, May 2005: No. 20:14.

Fashion Trend, Fall/Winter 2005/06: 46.

"Shop", Three Thousand email newsletter June 2005, available <http://www.threethousand.com.au/archive/2005/june/issue007>: (Accessed 22 August 2005).

Megan Backhouse, 'Centre for Contemporary Photography', *Art Gallery Guide*, July/August 2005: 9.

Kyla McFarlane, 'Launch of the new CCP galleries', *Photofile*, Spring 2005, no. 75: 67–68.

'Hometown Advantage', *Slam: The Grand Slam of Asia/Pacific: Australian Open 2006 Ticketing Guide (Magazine) The Age*, September 2005: 22.

Sand Helsel, 'Peep Show', *Monument*, August/ September 2005, No. 68: 66–69.

'New Era for Contemporary Photography', *Scene Design Quarterly (SDQ)*, Issue 19, Spring, September 05: 61.

Jo Roberts, 'Diary: Funding Leg-up', *The Age*, Tuesday, 4 October 2005: 15.

'Anthony Goicolea: Winner of the BMW–Paris Photo Prize for Photography' E-Flux, November 20, 2005, available <http://www.eflux.com>: Accessed 20 November 2005.

Helen Macpherson Smith Trust–Annual Report 2005: 7.

'Galleries', *Melbourne City Living Guide*, 2006.

CCP marketing activities in 2005 included the launch of the CCP members' Imagebank and award sponsored by Nikon in 2005, funded by Arts Victoria; and sponsorship of university photo-media exhibitions including *First Capture*, RMIT first year Fine Art Photography students and *First Light*, Photography Studies College art graduates.

PERFORMANCE REVIEW CONTINUED

ATTENDANCE

The Centre recorded healthy audience figures through part of the year from re-opening in May. CCP also extended gallery hours at the new premises, staying open until 6pm. There was a 50% increase in on-site attendance and an overall increase in attendance due to the new Projection Window, public art space. On-site attendances were recorded at 77 287, while touring contributed 7 800 to the overall attendance figure.

On-site exhibitions	73 955
Off-site exhibitions	7 800
Other events	1 115
Total Exhibitions & Events	82 870
Workshops	510
History seminars	350
Lectures/Presentations	1 149
Artist Floortalks	150
Secondary school programs	58
Total Educational Programs	2 217
Total Attendance	85 087

FINANCIAL REPORT

In 2005, turnover decreased by 19% due to the comparative increase of capital works fundraising in 2004. Expenditure increased by 86% due to the CCP reopening. The new CCP Books and Prints doubled the income of CCP's merchandise sales in association with Sainsbury's Books and the new print drawers featuring the work of select, Australian photo-artists on consignment. Although organisational government funding remained static, CCP did receive a project Creating Place and Space Grant from Arts Victoria, contributing \$20 000 to the new CCP.

KIJEONG SONG, LEYLA STEVENS, JANE BURTON,
MART LEBEDEV, ROCKET AND THUY VY,
STEVEN SIEWERT, MARGIT BRÜNNER.

I came! I saw! I loved it!
Nellie Castan

FINANCIAL STATEMENTS

CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC COMMITTEE'S REPORT

Your committee members submit the financial report of the Centre for Contemporary Photography Inc. for the financial year ended 31 December 2005.

COMMITTEE MEMBERS

The names of committee members throughout the year and at the date of this report are: Ross Millen, Chair; Sandra Bardas, Deputy Chair; Warwick Dick, Treasurer; Priscilla Mellado, Secretary; Gerry Costigan (co-opted); Stephen Nossal; Dr Daniel Palmer (co-opted); Clare Williamson; Kirsten Freeman; Trevor Fuller; Kenneth Mahlab; Polixeni Papapetrou.

PRINCIPLE ACTIVITIES

The principle activities of the association during the financial year were to support and develop contemporary photography through exhibitions, classes, publishing, seminars and advocacy.

SIGNIFICANT CHANGES

No significant change in the nature of these activities occurred during the year.

OPERATING RESULT

The profit from ordinary activities amounted to \$65,934. CCP is a not-for-profit, non-taxable entity. Signed in accordance with a resolution of Members of the Committee.

Warwick Dick, *Treasurer*

Ross Millen, Chair




5 May 2006

STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 31 DECEMBER 2005

	2005	2004
INCOME	\$	\$
EARNED INCOME	126,981	79,453
SPONSORSHIP & FUNDRAISING	176,537	394,922
ARTS VICTORIA GRANT	125,000	125,000
AUSTRALIA COUNCIL GRANT	25,000	25,000
VAC STRATEGY GRANT	65,000	65,000
OTHER GRANTS AND INCOME	40,049	28,430
TOTAL INCOME	558,567	717,805
EXPENDITURE		
PREMISES	63,619	53,088
WAGES AND ON COSTS	231,576	146,045
ADMINISTRATION	101,726	27,680
PROGRAM	95,712	50,438
TOTAL EXPENDITURE	492,633	277,251
OPERATING SURPLUS	65,934*	440,554*
* INCLUDES CAPITAL WORKS FUNDRAISING		

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2005

	2005	2004
ASSETS	\$	\$
CURRENT ASSETS		
CASH AT BANK	216,314	528,077
PREPAID EXPENSES	15,162	7,978
TRADE DEBTORS	5,893	2,409
GST RECEIVABLE	-	4,821
BOND MONEY	150	150
TOTAL CURRENT ASSETS	237,519	543,435
NON CURRENT ASSETS		
LEASEHOLD IMPROVEMENTS	445,359	50,364
LESS AMORTISATION	(59,952)	-
PLANT & EQUIPMENT	43,455	27,892
LESS ACCUMULATED DEPRECIATION (26,756)		(20,756)
TOTAL NON CURRENT ASSETS	402,106	57,500
TOTAL ASSETS	639,625	600,935
LIABILITIES		
CURRENT LIABILITIES		
TRADE CREDITORS	13,846	19,090
OTHER CREDITORS	2,475	6,501
PROVISION FOR ANNUAL & SICK LEAVE	16,904	10,922
INCOME IN ADVANCE	28,614	62,022
GST PAYABLE	4,156	-
SUPERANNUATION PAYABLE	2,363	2,285
PAYG PAYABLE	11,056	5,838
TOTAL CURRENT LIABILITIES	79,414	106,658
NET ASSETS	560,211	494,277
MEMBERS FUNDS		
BALANCE BEGINNING OF YEAR	494,277	53,723
CURRENT SURPLUS	65,934	440,554
FUNDS END OF YEAR	560,211	494,277

CHERINE FAHD exhibiting artist, 2005

I wanted to let you know again how happy I was to have shown *The Chosen* in such a beautiful space, with a fantastic vision for photography. I only wish there was something even close to it here in Sydney.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2005

	NOTES	2005	2004
		\$	\$
CASH FLOW FROM OPERATING ACTIVITIES			
RECEIPTS FROM MEMBERS		22,883	5,987
OTHER OPERATING INCOME RECEIVED		550,379	772,907
PAYMENTS TO SUPPLIERS AND EMPLOYEES		(488,386)	(408,398)
INTEREST RECEIVED		13,919	12,326
NET CASH PROVIDED BY OPERATING ACTIVITIES	5 (b)	98,795	382,822
CASH FLOW FROM INVESTING ACTIVITIES			
PAYMENT FOR PROPERTY, PLANT AND EQUIPMENT		(410,558)	(50,364)
NET CASH USED IN INVESTING ACTIVITIES		(410,558)	(50,364)
NET INCREASE IN CASH HELD		(311,763)	332,458
CASH AT BEGINNING OF FINANCIAL YEAR		528,077	195,619
CASH AT END OF FINANCIAL YEAR	5 (a)	216,314	528,077

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2005

NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act VIC. The committee has determined that the association is not a reporting entity. The financial report has been prepared in accordance with the requirements of the Associations Incorporation Act VIC and following Australian Accounting Standards:

AAS 5 Materiality

AAS 8 Events Occurring After Reporting Date

No other applicable Accounting Standards, Urgent Issues Group Consensus Views or other authoritative pronouncements of Australian Accounting Standards Board have been applied.

The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets.

The following material accounting policies, which are consistent with the previous period unless otherwise stated, have adopted in the preparation of this financial report.

- A. Income Tax
The Association is not liable for income tax
- B. Fixed Assets
Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation. The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.
- C. Cash
For the purposes of the Statement of Cash Flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than two months and net of bank overdrafts.

- D. Grants
1. Government Grants: Recurring
Grants are awarded on an annual or triennial basis and accounted for within the periods granted.
 2. Government Grants: Project/Philanthropic
Grants awarded on a project basis and accounted for as project progresses.
- E. Fundraising for future projects and capital works
The Association raises funds for the purpose of development, to be accounted for over future periods.
- F. Goods and Services Tax (GST)
Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

NOTE 2. IMPACT OF ADOPTING AASB EQUIVALENTS TO IASB STANDARDS

Centre for Contemporary Photography has examined its accounting policies and financial reporting under Australian Standards and the Australian equivalents of International Financial Reporting Standards (IFRS). The key areas where accounting policies may change continue to be examined and at this time there are no material changes anticipated to impact the financial reporting of the Association. In the opinion of the Committee of Management, special purpose financial reports will continue to be prepared by the Association in the future.

NOTE 3. CURRENT SURPLUS

Included in the surplus for the year, is an amount of approximately \$57,000 (\$343,000 2004) received in relation to the fundraising for CCP's new premises developments at George Street in Fitzroy. This amount has not been transferred to a general reserve and will continue to be applied to future improvement of the gallery building. At balance date, approximately \$445,000 (\$50,000 2004) had been spent on leasehold improvements.

NOTE 4. CAPITAL COMMITMENTS

	2005	2004
	\$	\$
Capital commitments authorised and contracted for	-	306,000

NOTE 5: CASH FLOW INFORMATION

(a) Reconciliation of cash

Cash at the end of the financial year as shown in the statement of Cash Flows is reconciled to the related items in the statement of financial position as follows:

	2005	2004
	\$	\$
CASH ON HAND	150	150
CASH AT BANK	216,164	527,927
	216,314	528,077

(b) Reconciliation of cash flow from operations with profit from ordinary activities after income tax

SURPLUS FROM ORDINARY ACTIVITIES AFTER INCOME TAX	65,934	440,554
NON-CASH FLOWS IN PROFIT FROM ORDINARY ACTIVITIES		
DEPRECIATION	65,952	6,000
CHANGES IN ASSETS AND LIABILITIES (INCREASE)/DECREASE		
IN RECEIVABLES	(12,753)	3,466
INCREASE IN OTHER ASSETS (INCREASE)/DECREASE	6,906	(9,195)
IN PAYABLES	182	11,141
(DECREASE)/INCREASE		
INCOME IN ADVANCE	(33,408)	(71,439)
INCREASE IN PROVISIONS	5,982	2,295
CASH FLOWS FROM OPERATIONS	98,795	382,822

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC

SCOPE

The financial report and committee's responsibility
The financial report comprises the statement of financial position, statement of financial performance, statement of cash flows, accompanying notes to the financial statements, and the declaration by the Committee of Management for the Centre for the year ended 30 June 2005.

The Committee of Management for the Centre is responsible for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

AUDIT APPROACH

We conducted an independent audit in order to express an opinion to the members of the Centre. Our audit was conducted in accordance with Australian Auditing Standards, in order to provide reasonable assurance as to whether the financial report is free of material misstatements. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

We performed procedures to assess whether in all material respects the financial report presents fairly in accordance with the constitution, Accounting Standards, and other mandatory financial reporting requirements in Australia, a view which is consistent with our understanding of the Centre's financial position, and its performance as represented by the results of its operations and cash flows. We formed our audit opinion on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report, and
- assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Committee of Management.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurances on internal controls.

Our audit did not involve an analysis of the prudence of business decisions made by the Committee of Management.

INDEPENDENCE

In conducting our audit, we followed applicable independence requirements of Australian professional ethical pronouncements.

QUALIFICATION

As is common for organisations of this type, it is not practicable to maintain an effective system of internal control over revenue and other fundraising activities until their initial entry in the accounting records. Accordingly as the evidence available to us regarding revenue was limited, our audit procedures related to these items were therefore restricted to the amounts included in the records of the Academy. As a result we are unable to express an opinion as to whether revenue is complete.

QUALIFIED AUDIT OPINION

In our opinion, except for the effects on the financial report of such adjustments, if any, as might have been determined to be necessary had the limitation referred to in the qualification paragraph above not existed, the financial report of the Centre:

- gives a true and fair view of the financial position of the Centre at 31 December 2005 and of its performance for the year ended on that date, and
- is presented in accordance with note 1 to the financial statements.

Selwyn Cohen
Level 3, 25 Claremont Street, South Yarra
Chartered Accountant
8 May 2006

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The new premises are certainly a long way from the CCP's beginnings in a small shopfront on Rathdowne Street and are more functional than the Johnston Street space it occupied for over a decade. From that perspective, the move is an overwhelmingly positive step in the CCP's history, confirming it as a growing hub in Melbourne's – and Australia's – photographic community.

Kyla McFarlane, Assistant Curator of Exhibitions, Monash University Museum of Art, Melbourne. *Photofile* 75, Spring 2005

