

DIRECTOR'S REPORT

Welcome to 2003. The New Year sees an action-packed calendar of exhibitions, workshops, lectures, and events including two biennial highlights: the Leica/CCP Documentary Photography Awards in June/July and the fundraising auction in November.

The year was launched by the opening of the 2003 Nikon Summer Salon, the biggest ever Salon in the eleven-year history of the event with a massive 300 entries (a fifty percent increase on previous years).

In his opening remarks John Swainston of Maxwell Optical Industries (Australia's Nikon distributor) commemorated Australian photography icon David Moore, whose recent passing has been deeply felt within the photographic community. Moore's legacy is acknowledged in Joyce Evan's article for this edition of Flash in which she reflects upon Melbourne's historic Church Street Photographic Centre.

Congratulations to all artists who participated in the Salon and especially to all prize-winners and runners up including recent VCA graduate Paul Batt, winner of the Nikon 'Excellence in Photomedia' award (for details, see p. 4). Watch out for Paul's forthcoming exhibition in May in the Helen Macpherson Smith Project Space.

Following the Salon, the annual line up includes a dynamic mix of local, regional, interstate and international artists with major solo exhibitions by Donna Bailey, Angela Blakely (QLD), Bronwyn Coupe (ACT), Tony Garifalakis, Fassih Keiso, Alex Kershaw (NSW), Nicola Loder, Peter Milne and Deborah Pauwe (SA).

Group and touring projects include the Elastic digital art tour curated by Keely Macarow and Meredith Martin, a collaborative work by US artists Christine Catifas and Kyle Riedel, and an exhibition exploring Art and Film curated by Natasha Bullock and Brendan Lee featuring artists such as Philip Brophy, David Noonan and Ricky Swallow.

In addition, CCP is joining forces with numerous festival and organisations to present a range of events. On 21 March, CCP presents a Fashion and Photography forum as part of the Melbourne Fashion Festival at fortyfivedownstairs (Flinders Lane, Melbourne) at 6.30pm. Speakers include Fabio Ongarato, Susan DiMasi and Justin Clemens.

Brunswick Street Bookstore has announced a new artwork commission in association with CCP, which sees work by photomedia artists displayed in-store and reproduced on store bags. Selina Ou's 'Enclosure' is featured on current bags and will be on display following the bookstore's

upstairs venue launch in March.

The Weekend Workshop program for 2003 also begins in March. Les Walking has devised five digital workshops, each offered twice during the year. The workshops are now held at RMIT University, and members will notice that there has been a slight price increase this year. As this is the first non GST-related increase in ten years, we still feel that the workshops are great value. We hope you agree.

In other news, CCP has received cultural infrastructure support from Arts Victoria towards the installation of track lighting in the two main gallery spaces, a new commander phone system and a portable disability ramp with intercom. These much needed additions will greatly improve presentation standards, efficiency and accessibility.

Finally, CCP is continuing to survey members and audiences, so don't be startled if a CCP researcher approaches you the next time you visit the gallery. The questionnaire only takes a few minutes and entitles you to a free CCP postcard pack.

Hope you enjoy the year.
Tessa Dwyer

FORTHCOMING EXHIBITIONS

6 MARCH - 5 APRIL

JUST A GIRL DONNA BAILEY

NOT ONLY SKIN AND FABRIC FASSIH KEISO

STALKER MARIA PULERA

SEQUENCE SHANNON WINNELL

10 APRIL - 10 MAY

WILD THING NICOLA LODER

THE NEIGHBOUR'S HOUSE BRONWYN COUPE

AFTER THE WAR DARRAN MCCRANN

INFORMATION NARRATIVE JOYCE RUDINSKY

15 MAY - 14 JUNE

GEODETIC MONUMENTS ALEX

KERSHAW

ADVERTISING RATES 2003 (incl. GST)

Full Page \$165

Half Page \$95

One Column \$80

Quarter Page \$66



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CCP is a member of CAOS, Contemporary Arts Organisations of Australia

CCP's Subscriber Benefits campaign acknowledges the support of Brunswick Street Bookstore, The Edge Photo-Imaging, Cinema Nova & Art Monthly.

Flash 2003 #1 / February

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Newsletter for Centre for Contemporary Photography. CCP is a Gallery, Resource & Education Centre which supports projects dealing with the photographic image.

Cover Details

Paul Batt *Untitled (sports spaces series)*. Type C print, 100x100cm, 2002. Winner of the 2003 Nikon Summer Salon, Excellence in Photomedia award.

Gallery Hours / Address

Wed to Sat 11am - 5pm

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Anoushka Akel, Paul Batt, Jenny Bolis, Nigel Carbon, Aaron Fenwick, Christine Fotis, Gina Ing, Sue Neal, Kirsty Norton, Mifumi Obata, Kate Robertson, Eve Sainsbury, Karl Scullin, Amy Silver, Susan Southall, Nadine Ann Talalla, Rachel Taylor, Sarah Tseros and Sandra Walker.

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Polixeni Papapetrou, Clare Williamson

NEWS AND OPPORTUNITIES

e-Media Call for Proposals

CCP is currently calling for proposals for its e-Media Gallery for late 2003. The small gallery, which features a wooden facade that frames the monitor screen and mouse area, acts as a 'digital portal' at CCP and is visited by hundreds of visitors each week. Proposals are accepted on an ongoing basis. Preference may be given to works engaging with the idea and practice of 'photomedia'. Expressions of interest for completed works should be addressed to Daniel Palmer c/- CCP, 205 Johnston Street Fitzroy VIC 3065 Australia.

T: +613 9417 1549 or E: emediaccp.org.au

New Website for Gertrude

Gertrude Contemporary Art Spaces have a new website, designed and developed by Melbourne artist Anthony Hunt which has information on all their exhibitions, artists, activities and details about studio space. To check it out visit: www.gertrude.org.au

CAE Workshop: Writing and Photos

CAE is running a workshop for those interested in making something with their family, travel or other photos. In these workshops you'll explore ways of putting words with photos and other images, to make a book of fiction or non-fiction, how to select and edit your photos, arrange and connect them with words and how to explore ways of including photos lost, burnt or never taken. It aims to give confidence and new ideas to those already engaged on a writing or photo project and inspire and encourage those wishing to commence on a project. The location will be at CAE, 253 Flinders Lane Melbourne. Cost is \$199 for 6 two hour sessions on Wednesdays, 5 March - 9 April, 2 - 4pm. A two day workshop is also planned for Saturday 19 and 26 July. For more information contact Clara Brack. E: clarajb@netspace.net.au

Digital Arts and Culture + Streaming Worlds

The fifth international Digital Arts and Culture Conference is being held from 19 - 23 May 2003. The four day conference is for producers, theorists, critics, designers, new media artists, educators, filmmakers, researchers and students who have a passionate interest in Digital Arts and

Culture. Registration commences on March 1 with early bird discounts available! For more detailed information E: adrian.miles@rmit.edu.au
W: <http://hypertext.rmit.edu.au/dac>

Gertrude Contemporary Art Spaces

It's getting closer to application deadlines for Gertrude Contemporary Art Spaces exhibition program for 2004. Also due on the same day is the 2004 UNESCO/Aschberg Bursary. The date you need to know is 30 April 2003. Studio applications for 2004 are due 30 September 2003. Applications for Studio 18 and Tower Studios are accepted throughout the year. Contact Gertrude Contemporary Art Spaces, 200 Gertrude St, Fitzroy, Vic, 3065. T: 03 9419 3406. F: 03 9419 2519, E: info@gertrude.org.au.

Leica/CCP Documentary Photography Award

Are you a documentary photographer, photo-journalist or photomedia artist? Would you like to win a new Leica M series camera and lens valued at over \$13,000? Enter this competition for a chance to see the world through a new lens. Visit the CCP website to register online or contact the office for an entry form. Deadline for entries is 1 April 2003. Centre for Contemporary Photography, 205 Johnston St. Fitzroy Victoria 3065 T: 03 9417 1549 E: info@ccp.org.au

Documentary Photography Fund

The International Fund Documentary Photography competition is now calling for entries for the 2003 competition. For thirteen years, The *International Fund Documentary Photography* competition has been one of the premier photography programs in the world. The Fund supports documentary photographers around the globe whose outstanding ability in visual storytelling leads to a better understanding of our common humanity. Its primary goal is to enable emerging and mid-career photographers to create photographic essays that become catalysts for positive action and social change. Entries of work focusing on political, social, environmental or cultural issues are now being accepted. Entries due 1 March 2003. For an entry form or more information, visit W: www.fiftycrows.org/fund.htm

Red Gallery Exhibition Proposals

Red Gallery is a new art space in Melbourne's North Fitzroy arts precinct, located at 157 St. Georges Road, North Fitzroy. The gallery consists of three spaces for exhibition and sales of contemporary art and design. Red Gallery is committed to contemporary and innovative art and welcomes interest from all artists involved in contemporary work. Red Gallery supports new and emerging artists. They are currently seeking proposals for July 2003 - June 2004. Submissions are due on 14 March. Application details are available by T: (03) 9482 3550 E: mail@redgallery.com.au W: www.redgallery.com.au

Australia Council Grants

The Australia Council's Visual Arts/Craft Board are now offering grants for New Work, Organisations, and Fellowships. The New Work grant supports the creation of new work by emerging and established artists, crafts people and arts writers. There are two grants; one for emerging artists worth \$5,000 - \$10,000 and one for established artists worth \$10,000 - \$20,000. The closing date for proposals is 1 April 2003. The Key Organisations grant provides funding to outstanding visual arts and craft organisations. The grant provides one year funding and is open to organisations only. The closing date for proposals is 1 April 2003. The Fellowship grant provides financial support for two years to visual artists, crafts people and specialist art writers to enable them to create new work and further develop their practice. The grant is worth \$40,000 for two years. Proposals close 1 April 2003. More information on the grants and the Visual Arts/Craft Board is available on T: (02) 9215 9068 E: vae@ozco.gov.au W: www.ozco.gov.au/vac.

Arts Victoria Funding Programs

Funding program guidelines and application forms for the first round of 2003 grants are now available. The Arts and Professional Development suite of programs has been designed to support Victoria's independent arts professionals in the creation, production and presentation of diverse artistic endeavours. Grants are being offered for

NEWS AND OPPORTUNITIES CONT.

New Work and New Ideas in all types of media. Applications close 10 March 2003. For further information and application forms, visit <http://www.arts.vic.gov.au/index.htm> or T: 03 9954 5000 F: 03 9686 6186 E: artsvic@dpc.vic.gov.au.

Experimenta House of Tomorrow

In 2003, Experimenta will create the House of Tomorrow, a major project that explores fantasies of future domestic life as well as a significant interactive media exhibition designed as a domestic space, the project will include an online exhibition, and a number of high-profile screening programs. Experimenta are seeking fully developed works in Interactive Projects, Films, Videos and Animations and other online projects. Works submitted should present entertaining visions of life in the future house. Outstanding works that find extraordinary possibilities in the ordinary scenarios of suburbia are also strongly

considered. Australian and international works can apply. Entries due 18 April. For further information and entry forms, contact Alex: E: alex@experimenta.org

Fashion and Photography Forum

CCP and the Melbourne Fashion Festival invites you to a Fashion and Photography Forum on Friday 21 March at 6:30pm at Forty five downstairs, 45 Flinders Lane, Melbourne. The speakers will include Fabio Ongarato (Graphic Designer), Susan DiMasi (Fashion designer, Curator and Lecturer) and Justin Clemens (Writer and Lecturer). The forum will be chaired by CCP Project Coordinator, Daniel Palmer. For more information contact CCP. T: 9417 1549

Film Festival at Pittsburgh

Call for work to be entered for a Film Festival in Pittsburgh needing video works dealing with urbanisation and post-colonialism. The show will

be organised by Columbian artist Miguel Rojas. The event is part of research that explores counter-cultural manifestations in contemporary art. You can send a copy of your video (VHS or CD) to 'Cities in Suspense', c/- Miguel Rojas, Dept. of History of Art and Architecture, 104 Frick Fine Arts Building, University of Pittsburgh, PA 15213. E: rojaszotelo@hotmail.com

Short St Gallery and Studios

This new gallery and studio space in Footscray is calling for exhibition proposals for 2003. It also has 12 new studio spaces available which include kitchen, shower and common area with 24 hour access. Rent is from \$56 per week. For information on exhibitions or studio's, contact Nicola on, T: 0402 231 312 or E: nicolal@netspace.net.au

2003NIKONSUMMERSALON

The 2003 Nikon Summer Salon was the CCP's biggest ever, featuring around 300 artists. Featured on the cover of this month's FLASH is Paul Batt's, *Untitled (sports spaces series)* which was the winner of the **Excellence in photomedia** award. Other winners were, Keith Carey, *Gone to Cuba* for **Excellence in the use of colour** (Prize: Kodak film valued at \$600), Thomas eF, *Arecibo* for **Excellence in Polaroid work** (Polaroid camera & film to the value of \$410), Oscar Ferreira, *Veneer* for **Best video/multimedia work** (ACVR projector hire to the value of \$400), Anika Ramholdt, *Kindergarten Group 1* for **Best digital photomedia work** (Ilford desktop inkjet media to the value of \$400), Milka Hasanovic,

Red Rose of Sarajevo for **Best urban landscape** (LabX services to the value of \$400), Michelle Culpitt's, *Attack Creek* for **Best work on an environmental theme** (Bond Colour services to the value of \$350), and Simone Darcy, *Half Moon, Ivy and Lillipilli* for **Best portrait** (CPL pegasus printing to the value of \$250).

Congratulations also to all the other entrants for their contributions. This year **Honourable Mentions** were also given out to Robyn Rosenfeldt, Kylie Stillman and Julie Vinci.



Simone Darcy



Anika Ramholdt



Oscar Ferreira



Keith Carey



CHURCH STREET... THERE ONCE WAS A PLACE

JOYCE EVANS

Norman Deck, 92 years old and onto his sixth pacemaker, sprightly sprinting up and down the gallery's stairs. Mark Strizic, a normally gentle soul, now moving frenetically as we select and hang images to the demands of Beethoven's fifth playing loudly. Queues long and twisting down and round the street block, all to catch a meeting with Henri Cartier-Bresson's genius. An afternoon phone call from Athol Shmith recommending a bright young student by the name of Bill Henson. Discovery Corner, open to all-comers young and old and strategically placed near the gallery's toilets to ensure an audience.



A young Max Dupain. Photo: Athol Shmith. Collection Joyce Evans

Sitting at my kitchen table writing this more than 21 years after I closed the doors at the Church Street Photographic Centre in Melbourne, I check tears of pride and nostalgia for the memories of a Camelot gone.

My mind jets back to the beginning of Church Street, the *real* beginning at the Basel art fair, Switzerland, in early 1976. My knees go weak as I come face to face for the first time with the work of Cartier-Bresson, Tony Ray-Jones, Julia Margaret Cameron, Andres Kertesz and other

seminal photographers. I am hooked. Until then, painting and art history had held my affections and energy. But like a bored lover, I felt I would spit if I saw another Picasso or Miro or Matisse. I responded passionately to the freshness and directness of the photograph and its incredible emotional power.

Children grown up, and with a generous inheritance from my papa, I was looking for a new purpose. Encouraged and assisted by international photographic art dealers I met at Basel, I decided I would open a gallery for photography when I came back to Melbourne. I did not know anything about running an art gallery, and I knew little more about photographs but I remember Harry Lunn of Washington DC telling me that he had only just started dealing himself and we were all beginners. Don Quixote, I understand you.

It is now 10 August 1977, I am standing outside a spacey one storey white Victorian terrace home at the corner of Gipps and Church streets in inner-city Richmond. In several hours Church Street Photographic Centre, a unique privately-owned photographic commercial gallery/bookshop, would be officially opened by Jennie Boddington the Curator for Photography at the National Gallery of Victoria. Soon my purpose and dream to showcase to Australians the best local and international photographers of the past and present, and to nurture and promote photographers of the future would be put to the test.

The opening show, *The Australian Eye*, was devoted to outstanding Australian photographers of the like of Strizic, John Cato, Paul Cox, Max Dupain, Micky Allan, Robert Besanko, Jean-Marc Le Pechoux, John Williams, Rennie Ellis, and David Moore, with Moore's magical image of the *Sisters of Charity* gracing the catalogue cover. The highest priced items in the exhibition were Dupain's *Sunbather* and *Meat Queue*, both at \$208, and *Torso in Sun* for a princely \$268.

Church Street was now another place in Melbourne where people could go to love photographs. Nearby were the National Gallery of Victoria, and Ellis' Pentax-Brummels Gallery and Ian Lobb's Photographer's Gallery. The local

photographic community was at the time brimming with energy.

The moment photographs started to be shown at these galleries, people came out of the woodwork to see them. The galleries did not create the passion for photographs and photography that people have always had - books did that. We simply tapped into the feeling and fed it, especially by exposing the viewer to the awe of the original prints of great photographer's works.



Max Dupain, *Silo and Bird* - c. 1936. Gift of the artist after discussing the meaning of the bird in the work of Andres Kertesz all learned avidly from David Lunn, an early visitor from London's Creative Camera and Jean-Marc Lepechoux, founder of *Vision* magazine. It was as though the drought had broken and the hunger for photography was at long last being fed.

Our turnover of people at the gallery was high and of sales was meagre even at those giveaway prices. Books sold well and the photographs were devoured by eyes and hearts.

Our turnover of people at the gallery was high and of sales was meagre even at those giveaway prices. Books sold well and the photographs were devoured by eyes and hearts.

We also were blessed by an active reaction by

newspapers which gave space to critics who wrote the full range of virulent and marvellous assessments of our shows

After *The Australian Eye* came 64 individual and group exhibitions featuring the work of Fiona Hall, Strizic, Jan Saudek, Eugene Atget, Berenice Abbott, Paul Strand, Frederick Sommers Dupain, Robert Frank, Les Krims, Henson, Deck, Elliott Erwit, Shmith, Cartier-Bresson, Lee Friedlander, Roman Vishniac, Edward Curtis, Andre Kertesz, Alfred Steiglitz, Eugene Smith, Minor White, Jerry Uelsmann, Venise Alstergren, Frank Hurley, Herbert Ponting, Laurence and Melanie Le Guay, Lucien Clergue, Imogen Cunningham, Hill and Adamson, Lewis Hine, Henry Talbot, Cox, Robert Ashton, Cato, Max Pam, John Gollings, Arnold Newman ... and so many more. Some 500 local and overseas photographers had been exhibited by the time the gallery finally closed, and its bookshop sold off as *The Printed Image*,¹ on 19 December 1981.

Australia had slumped into deep recession. I was physically and financially exhausted. Despite meetings of our marvellous audience and photographers no one was prepared to take on the job, so it was close or go broke.

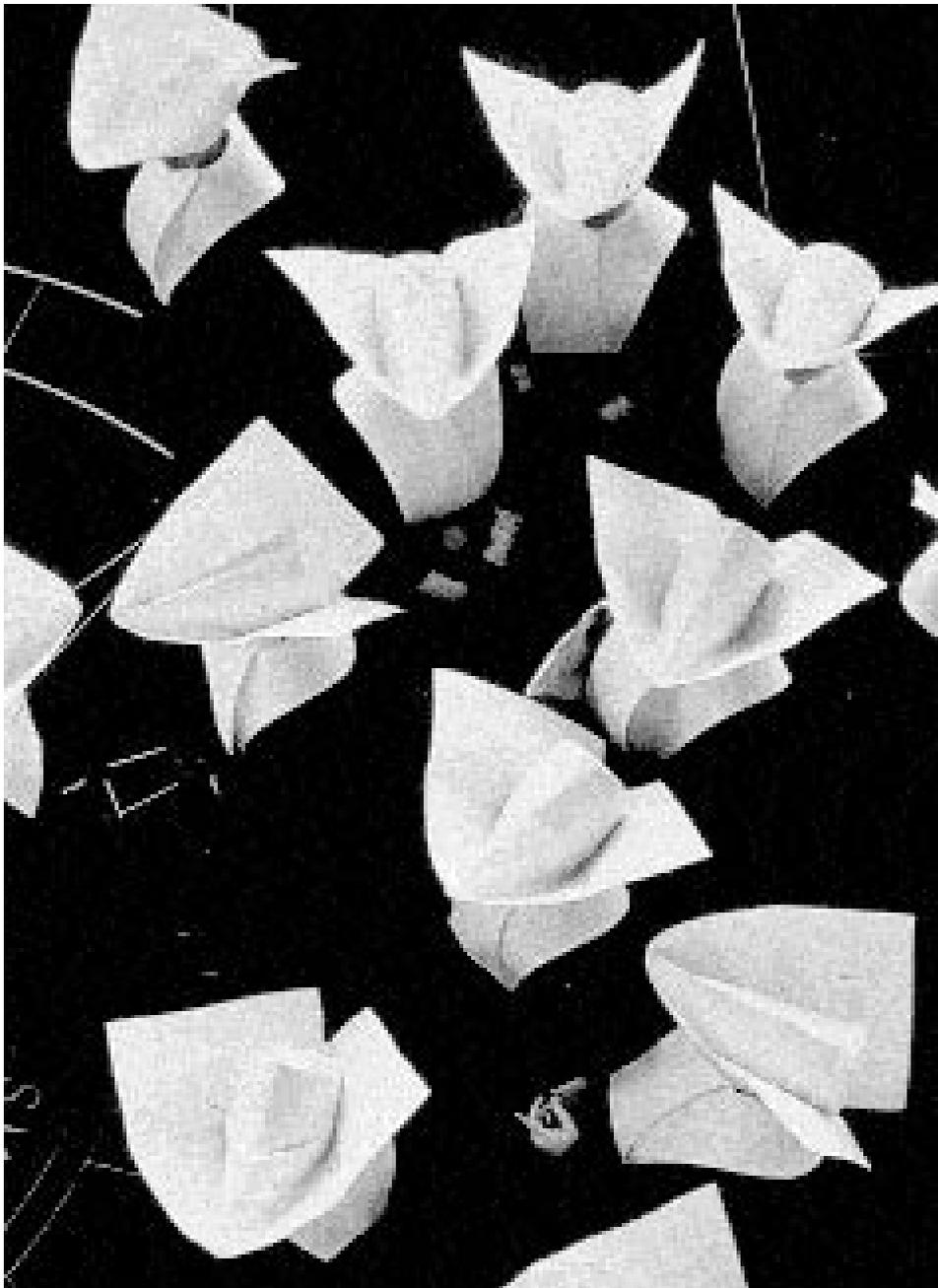
I now ask myself what was the heritage of Church Street?

Church Street was an important link in the chain of photography's development in Australia. Major exhibits of the great photographers of the 19th and 20th centuries, regular workshops and teaching facilities for budding photographers and collectors, and a well-stocked quality bookshop, all created a forum for photographers to meet and talk and grow.

In 1976 we fluttered our butterfly wings. Twenty-seven years later, the good vibrations of Church Street continue to be felt.

Joyce Evans
February 2003

1. *Printed Image* which Ros Mc Quillan still runs in Chapel St Prahan



David Moore *Sisters of Charity* 1956. Invitation image of the Australian Eye Church Street Photographic Centre. Official opening exhibition, 11 August – 8 September 1977. Collection of Joyce Evans

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