

ccp.

centre for  
contemporary  
photography

# FLASH

CENTRE FOR CONTEMPORARY PHOTOGRAPHY  
NEWSLETTER OCTOBER 2004 – JANUARY 2005



# DIRECTOR'S REPORT

These are curious and exciting times as CCP prepares to launch wonderful new galleries at 404 George Street Fitzroy. Curious and exciting times also for photography as the challenge of the digital world rocks the core of what has been a relatively stable industry for over one hundred years. Against this rapidly changing technical and artistic landscape, the new CCP will provide a haven for photography – in its many and divergent forms – for audiences, students and practitioners when we reopen in 2005.

I am delighted to acknowledge the generous and public-spirited supporters listed on page 6, who have made valued financial donations towards the new CCP. We have not yet reached our target and would be pleased to hear from you if you are considering making a tax-deductible donation. The fundraising proposal is available at [www.ccp.org.au](http://www.ccp.org.au) or by calling me at our temporary offices, courtesy of the Australian Centre, on (03) 8344 9045.

In other news, CCP completed our long awaited annual assessment of exhibition proposals for the 2005 program, this year undertaken by CCP with a panel of experts: Janina Green, artist/lecturer, Anne Marsh, academic, Fabio Ongarato, designer, Kate Rhodes, curator, Koky Saly, artist and Matthew Sleeth, artist. We look forward to a fabulous and broad range of exhibitions in 2005, including old favourites, the Nikon Summer Salon and Leica/CCP Documentary Photography Award. I thank all who submitted applications for this round.

**Public Image**, CCP's 2004 lecture series, has been an astonishing success in spite of having temporarily relocated to the Gryphon Gallery, at Melbourne University. Organised in conjunction with our hosts, the Australian Centre, the last two sessions have been standing room only. In August William Yang gave an articulate and insightful presentation on his work. With candour and humour Yang moved between political, formal and perform-

ative issues. Not only was the attendance heartening and the questions spirited, I am amazed by the different audiences that have emerged for each lecture. Clearly particular themes attract particular audiences and I trust that over a period of time we will engage a broad range of contemporary issues and audiences. We look forward not only to the forthcoming sessions and speakers (see back page), but to the new audiences who no doubt will emerge for the remainder of the series.

CCP is represented at the Melbourne Art Fair 2004 with Concettina Inserra's popular series, **Lives and Works in Melbourne**. Originally exhibited at CCP in 2003, an image from the series heads this edition of **Flash**. An appropriate setting for Inserra's portraits of local artists, CCP is pleased to participate in this years Art Fair.

**Naomi Cass**  
Director

## CCP RELOCATING

CCP STAFF AND VOLUNTEERS ARE TEMPORARILY LOCATED AT THE AUSTRALIAN CENTRE, THE UNIVERSITY OF MELBOURNE.

**PHYSICAL ADDRESS (TEMPORARY)**  
149 BARRY STREET, ROOMS 220 AND 221

**POSTAL ADDRESS**  
404 GEORGE STREET, FITZROY VIC 3065

**EMAILS** INFO@CCPORG.AU

**TELEPHONE (TEMPORARY)** 03 8344 9045

The Australian Centre  
*making links*



**THE NEW CCP WILL OPEN IN GEORGE STREET FITZROY IN JANUARY 2005**

## ADVERTISING RATES 2005

FULL PAGE	\$380 + GST
HALF PAGE	\$220 + GST
ONE COLUMN	\$180 + GST
QUARTER PAGE	\$150 + GST



CCP is supported by the Visual Arts and Craft Strategy, an initiative of The Australian, State and Territory Governments. CCP is supported by the Victorian Government through Arts Victoria and the Community Support Fund, and by the Australian Government through the Australia Council, its arts funding and advisory body.

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.

**DEADLINE FOR FEBRUARY – MAY 2005 FLASH IS 24 JANUARY 2005**

## Flash 2004 #4 → October 2004 – January 2005

ISSN 1039 6489 Editor: Darren Sylvester  
Newsletter for Centre for Contemporary Photography.  
CCP is a Gallery, Resource & Education Centre which supports projects dealing with the photographic image.

### Cover

Concettina Inserra, **Bradd Westmoreland** 2004  
Type-C photograph, 50.8 x 61cm (detail)  
Concettina Inserra's exhibition in the CCP Project Space at the Melbourne Art Fair is supported by Impact Digital.

**Impact**

digital For Digital Printing With Impact

### CCP Staff

Naomi Cass **Director** [naomicass@ccp.org.au](mailto:naomicass@ccp.org.au)  
Rebecca Chew **CCP Manager** [rebeccachew@ccp.org.au](mailto:rebeccachew@ccp.org.au)  
Daniel Palmer **Curator of Projects** [danielpalmer@ccp.org.au](mailto:danielpalmer@ccp.org.au)  
Darren Sylvester **Designer** [darrensylvester@ccp.org.au](mailto:darrensylvester@ccp.org.au)  
Estelle Ihasz **Gallery Assistant** [estelleihasz@ccp.org.au](mailto:estelleihasz@ccp.org.au)  
Elizabeth Selby **Bookkeeper**

### Volunteers and Interns

Jane Button, Humphrey Clegg, Jane Durlacher, Maggie Finch, Rahima Hayes, Patricia Gillespie, Roni Gomez, Kelly Leahey, Anita Lynch, Melissa McVeigh, Toby Miller, Sue Neal, Natalia Sikiric, Henry Trumble, Sharon Vaughan, Jenna Williams and Michael Wolf.

### CCP Board of Management

Sandra Bardas, Warwick Dick (Treasurer), Kirsten Freeman, Trevor Fuller (Chair), Ken Mahlab, Ross Milen, Stephen Nossal, Polixeni Papapetrou & Clare Williamson.



Henri Cartier-Bresson *Abruzzi, Village of Aquila* 1951  
© Henri Cartier-Bresson/Magnum Photos

## HENRI CARTIER-BRESSON PASSES AWAY

Henri Cartier-Bresson, universally acknowledged as one of the most influential photographers of the 20th century, died in early August aged 95, at home in the south of France. Cartier-Bresson, who gave up photography 30 years ago for his first love, painting and drawing, was the creator of 700,000 black-and-white photographs. He abhorred artificial lighting, including flash, never used a wide-angle lens, and never cropped his prints. An early adopter of the new Leica 35mm rangefinder camera in the early 1930s, he is best known for his philosophy of the 'decisive moment', which he defined as "the simultaneous recognition, in a fraction of a second, of the significance of an event as well as the precise organisation of forms which give that event its proper expression". By "prowling the streets ... determined to trap life, to

preserve life in the act of living", he elevated photojournalism into an art form. As well as Parisian streets (under the influence of Surrealism), his best known images includes ones taken during the Spanish and Mexican civil wars, China's communist revolution and Mahatma Gandhi in India. A co-founder of the legendary Magnum photo agency in 1947, along with Robert Capa, David Seymour and George Rodger, he was also a gifted portraitist of figures like Jean-Paul Sartre, Henri Matisse and Edith Piaf.

## VISITING FRENCH ARTIST LAËTITIA BOURGET

Laëtitia Bourget was an artist in residence at CCP during August, in partnership with the Alliance Francaise (supported by the French Embassy and AFAA). Laëtitia's work awakens the concept of activity rather than the utilisation of a particular medium, and is often developed around problematics of the body, both physical and existential. Laëtitia met with a range of local artists and curators on her three week stay in Melbourne, culminating in a small farewell party held on Monday 18 August at LOOP bar, in Meyers Place in the city. She also participated in the 'Relational Aesthetics' forum on 11 August, together with artists A Constructed World (Jacqui Riva & Geoff Lowe) and curator Stuart Koop. This free forum - inspired by Nicolas Bourriaud's ideas about a tendency in contemporary art towards new modes of audience participation - attracted over one hundred people and generated a lively discussion. Laëtitia will return in late 2005 to present an exhibition at the new CCP galleries.

## TWO GIANTS OF ANALOGUE PHOTOGRAPHY HIT BY DIGITAL

Ilford Imaging, the 125 year old photographic materials supplier and the world's biggest black and white film maker, has gone into administration after its traditional photography business has been hit by the rising popularity of digital cameras. The firm, whose history can be traced to the basement of a house in Ilford, Essex, where Alfred Harman began producing Gelatin Dry Pictures in 1879, has struggled after building up debts. Although a buyer could be found, job losses appear inevitable according to British newspaper reports. Ilford Imaging's Ilford's Swiss arm, which supplies dyes

for inkjet photo printers, is profitable and will continue trading normally. At the same time, Belgium's Agfa-Gevaert, one of the best-known makers of camera film, said last week that it would quit the business. Agfa made almost one in 10 of the rolls of film sold across the world last year, but sales continue to fall as digital photography gains popularity. Abandoning its historic roots, Agfa-Gevaert will focus on its medical diagnosis and printing equipment, while a newly created, privately held company - retaining the Agfa brand - will look after film. The times they-are-a-changing!

## RED GALLERY

Red Gallery in North Fitzroy is now seeking proposals for 2005. Please contact the gallery for a brochure, or check out our web site for proposal details. Proposals due October 22, 2004.  
T: 03 9482 3550 W: [www.redgallery.com.au](http://www.redgallery.com.au)

## RICKY SWALLOW AT VENICE 2005

Melbourne-based artist Ricky Swallow has been selected to represent Australia at the most significant visual arts event on the international calendar, the Venice Biennale. Curated by Charlotte Day, the exhibition in the Australian Pavilion will feature his seminal work *Killing Time*, a carved life-size table laden with fish and crustaceans recently shown at Gertrude Contemporary Art Spaces. Established in 1895, the Venice Biennale is the world's most important critical forum for contemporary visual art. It runs from June to November 2005. Ricky's work was shown in *Art + Film* at CCP in 2003, while Charlotte is a former Director of the gallery. We wish them both well with this major and exciting project. For more information visit W: [www.ozco.gov.au](http://www.ozco.gov.au) or Darren Knight Gallery in Sydney: W: [www.darrenknightgallery.com](http://www.darrenknightgallery.com)

## PHOTOGRAPHY COMPANIES TRY A NEW APPROACH

Self-service kiosks where consumers can edit photos and make their own prints from digital memory cards are now a common feature in photography retailers and large department stores. At the Olympics in Athens, Kodak set up 20 wireless kiosks - serving both amateurs as well as professional photographers. As a strategy to combat declining film and processing sales, due to

the move away from analogue photographic techniques to the all pervasive digital, Kodak has also developed a kiosk that can make prints from digital files that are transmitted wirelessly from mobile phone cameras. But despite such attempts by Kodak, Fuji and Agfa, consumers are apparently reluctant to part with their digital camera memory cards - an expensive device likely to be carrying hundreds of photographic memories. North American research shows that people who love their digital cameras are still frustrated over how to get their prints. The array of digital printing options - home printing, Internet uploads, in-store processing as well as self-service kiosks - appears to be leading to some confusion. In addition, in the US, although men still buy more digital cameras, 80 percent of the people making prints are women. Kodak's chief marketing officer suggests: "In a typical household, dad takes the most pictures, but mom wants the prints, and she just doesn't want to baby-sit an inkjet printer." Women are apparently the 'family memory keepers' - that is, the photo guardians.

## **MISSED THAT MAGIC PHOTO-OPPORTUNITY? NO PROBLEM!**

Consumer electronics company Deja View announced recently that it has signed a manufacturing partner for its *wearable* camcorder. Deja View's new 'Model 100' has two main components. Firstly, the camera part is small enough to clip to a cap or a pair of eyeglasses and connects to a recording and storage unit that can be worn on a belt. Besides its diminutive size, the Model 100 differs from other camcorders because of a recording approach that promises to eliminate missed shots. Once activated, the camera contraption continually captures whatever it's pointed at and saves the results in a 30-second memory buffer. *If you experience something you want to save for posterity, you hit the 'record' button and the device saves the last 30 seconds of footage to a secure digital storage card.* It's like a camera version of the TiVo digital video recorder, whose popularity in the US is partly based on the ability to pause and rewind live TV. Apparently it may revolutionise the way we see the world. W: [www.mydejaview.com](http://www.mydejaview.com)

## **METRO MAGAZINE SEEKING WRITERS**

Metro magazine is seeking writers for their next edition, entitled, 'Reality Bytes'. The issue will explore documentary filmmaking in all its varied manifestations. Proposals are welcome and could include profiles and interviews with prominent documentary filmmakers (Dennis O'Rourke, Bob Connolly, David Goldie, Tom Zubrycki, Lina Caneva, Sally Ingleton, Sherine Salama), a discussion of the changing nature of the genre, the impact of new technologies, the interface between documentary and other screen-based 'reality' formats (reality television, webcam broadcasts) and industry issues, including funding for documentaries in the 21st century. The deadline for articles is October 27. Writers and interviewers are required to organise images to accompany their articles or interviews. Any images supplied will be returned. Images can also be emailed as JPEG files (300 dpi or larger) to [dammned@netspace.net.au](mailto:dammned@netspace.net.au) or put on a CD-ROM and mailed to PO Box 221 1, St Kilda West Post Office, St Kilda, Vic 3182, Australia. All proposals can be emailed to Rose Capp, Special Features Section Editor, E: [rosecapp@netspace.net.au](mailto:rosecapp@netspace.net.au) W: [www.metro magazine.com.au](http://www.metro magazine.com.au)

## **NATIONAL REVIEW OF VISUAL ARTS EDUCATION**

The Minister for Communications, Education, Science, and Training, Brendan Nelson and the Senator for Information Technology and The Arts, Helen Coonan, have announced that their portfolios will provide up to \$250,000 in funding towards a national review of visual communication and visual arts, craft and design in Australian educational institutions. This follows the release of new Australian research demonstrating the value of the arts in education (including research from SCRAYP - Youth Arts with an Edge from Footscray). The review will investigate: teacher preparation programs; State and Territory visual arts curriculum within schools; participation in museum and gallery education; University courses in the visual arts; and approaches to teaching art and design at TAFE. Visual literacy is a fundamental skill, increasingly as important as language and numeracy. We use it in our jobs, in our personal development and in our creative lives. It is vital for everyone in the community to have the skills

necessary to read and interpret information presented through modern visual mediums including computer systems, video phones, television, advertising and film. This review will help ensure visual communication skills are developed and nurtured within the Australian education system. A full proposal for this review is being developed by the Department of Education, Science and Training, the Department of Communications, Information Technology and the Arts, and the Australia Council in consultation with the visual education group of the National Visual Arts and Crafts Network and the National Association for the Visual Arts. T: Dr Nelson's Office: Ross Hampton 0419 484 095 for further information.

## **AUSTRALIA'S ART 'BIBLE' TO BE REPUBLISHED**

The last edition of Australia's art 'bible': McCulloch's of Australian Art has completely sold out. A new edition of the encyclopedia is being produced by its original author, Alan McCulloch's daughter Susan McCulloch and her daughter Emily McCulloch Childs. To be released in early 2006, the new edition will be completed updated to include the very latest information on the Australian arts industry. Unique in Australia's art publishing history, it is Australia's best selling and most prominent art reference text (first published in 1968 and in continuous publication with many editions since). Covering more than 200 years of Australian art, this comprehensive, illustrated publication includes biographical information on both contemporary and historical artists. The 4500 plus entries also include information on key art associations, awards, collectors and collections, galleries, publications, festivals, funding bodies, prizes, schools, trusts and foundations, as well as market trends and developments in the industry. A questionnaire is currently being distributed nationally to artists, writers, gallery directors and key arts people in September seeking information for inclusion in the new edition. More information can be obtained from the encyclopedia website to be launched in September. T: Susan McCulloch 0419 896473 E: [mculloch@surf.net.au](mailto:mculloch@surf.net.au) W: [www.ausart.com.au](http://www.ausart.com.au) Deadline for submissions is 26 November 2004 and the questionnaires for 2006 entries are due on 26 November 2004.

# INCOME TAX: A CARRY ON FOR ARTISTS

---

The artist is a distinctive profession and doesn't usually fit the conventional economic model of say, doctor, lawyer or accountant. Often someone undertaking a career or hobby as an artist asks themselves at taxation time whether their work is a profession or hobby, particularly as the large majority of artists make losses from their arts activities.

Recently the Australian Tax Office produced a Draft Taxation Ruling: Income tax: carrying on business as a professional artist, for public consultation. Developed in conjunction with the National Association for the Visual Arts and the Arts Law Centre of Australia, these organisations sought input across the art sectors in September this year.

This draft ruling provides guidance on the principles to be applied in determining whether an artist is carrying on business as a 'professional artist', or whether the ATO would consider what you may be doing to be a hobby. The Draft Ruling (TR2004/D12) can be found on the web site for the Australian Tax Office (ATO) at [www.ato.gov.au](http://www.ato.gov.au)

Studies of Australian artists consistently show that most professional artists make losses from their arts activity. These losses can only be deducted against other assessable income if the arts activity is regarded by the ATO as a business. (Division 35 of the Tax Act may currently "quarantine" these losses. The Ruling does not address this issue).

If your arts activity is regarded as a hobby rather than a business, your expenses are not deductible and your income is not assessable. In the past, the ATO considered that the existence of losses (ie absence of actual profit) was a strong indication that no business was being carried on. This view was a major stumbling block for artists - who often cannot demonstrate that their arts activity is (or is likely to become) profitable.

The Draft Ruling provides guidance as to when an artist will be regarded as carrying on a business. The ruling addresses the special circumstances of artists and the challenges they face.

A large document of 45 pages, the Draft Ruling included a range of case studies across the arts. For example, the following case of a Teacher/ Photographer was deemed not to be carrying on a business.

Rosalie is a mathematics school teacher and avid photographer, regularly attends photographic exhibitions and occasional public lectures on photography. Over the last ten years Rosalie has completed several adult education courses in photography. She attends a local photography club every week, and goes on weekend assignments with friends from the club. She spends about four hours a week working in a dark room in her laundry at home. Rosalie is striving to refine her technique and regularly enters work in club competitions for which she has received occasional accolades. She also subscribes to photography magazines. She has made no attempt to sell her work or exhibit it outside the photo club circuit. She does not have a business plan of any kind, nor does she keep records of her expenses. In the past she has given some of her work to friends and family as gifts. Occasionally, people have approached her at shows to purchase some of her works. She has been happy to sell these. She has taken photos of school events and provided photos for school publications at the request of the school principal, for no charge.

## Is Rosalie carrying on a business?

No. Rather, her activities amounted to a hobby for the following reasons:

- although Rosalie has knowledge and expertise in the field of photography, as well as regularly engaging in photographic activity, she does not attempt to market her work for commercial purposes, nor exhibit in public galleries;
- the size and scale of her activity is small, as it is generally restricted to weekends and a few hours during the week;
- Rosalie has no plan or intention to make a profit from selling her photos and her activities are motivated purely by her recreational interest in photography; her photographs are usually given away to friends and family rather than sold to the general public; and

- records are not kept and the activity is not carried on in the same manner as that of the ordinary business activity of professional artistic photographers.

## WHAT DOES IT MEAN TO "CARRY ON A BUSINESS"?

The courts have developed a series of factors (or indicators) which need to be considered in determining whether you are carrying on a business. This factor approach is not an exact science. Rather, you must ask whether - and to what extent - the factors apply to your circumstances. No factor is conclusive. On the other hand, it is not necessary that all factors be present. It is ultimately a question of overall impression, after considering all of the factors. The Draft Ruling aims to demonstrate how each factor applies in the special context of a professional arts business.

## WHAT ARE THE FACTORS?

Each factor is discussed at length in the Draft Ruling. In summary, the factors are as follows:

- A. Significant commercial purpose / character  
This factor is more of a conclusion, based on a consideration of the other factors noted below.
- B. Intention of the taxpayer  
Do you intend to carry on a business? What evidence is there to support this conclusion?
- C. Profit motive  
Do you intend to make a profit from their activity? If you are currently making losses, are you taking steps to try and make your activity profitable in the future?
- D. Repetition and regularity  
Are you regularly engaging in your arts activity - to keep your skills at a professional standard and to ensure you can bring your work to suitable markets?
- E. Activity carried on in same manner as others in the industry. How do others who are carrying on a business in your art sector conduct themselves? Are you doing likewise?
- F. Business-like conduct

Have you organised your activity as a business? Do you keep records, receipts, issue invoices etc? Do you have a plan for your business - ie goals and objectives?

G. Size, scale and permanence of activity  
Even though most arts businesses are conducted by individuals (who often work a number of other jobs), is your arts activity of a size and scale beyond what is required for your personal enjoyment?

H. Not a hobby / recreation  
This is really a negative, conclusory factor based on an assessment of all of the other factors.

The Draft Ruling provides guidance on how to relate these factors to your arts activity, and applies across all art sectors.

#### **STATUS OF THE RULING: DRAFT VERSUS FINAL**

The Ruling was issued as a draft so the public could comment. The ATO is now considering all of the comments and may make changes to the Ruling before being finalised. When final, the Ruling is legally and administratively binding on the ATO - ie the ATO must comply with it.

#### **THE NATURE OF ART ACTIVITY**

The Ruling recognises that because of the nature of art activity, arts businesses typically have different characteristics to those found in other businesses. For example, people who engage in professional arts businesses are often motivated by creative purposes and the desire to influence public opinion. Art is not always produced with a pre-existing market in mind; rather, an innovative artist may have to create a new market for their work. For this reason, a large part of being in business as a professional artist may involve activities directed towards reputation building and audience/market creation.

ccp.

centre for  
contemporary  
photography

## What is your role in developing the future of photography in Australia?

CCP needs your cash donations  
and in-kind assistance.

Visit our website to  
download **The New CCP**  
including donation form.

[www.ccp.org.au](http://www.ccp.org.au)

### **We thank donors to the new CCP**

#### **Arts Victoria**

#### **Naming Rights**

Naomi Milgrom and John Kaldor  
Smorgon Charitable Fund

#### **Beacons**

Hedy Ritterman  
Metro 5 Gallery

#### **Lanterns**

Anonymous  
AT Robertson Trust  
Colour Factory  
Philip and Lesley Hall  
Pierce Armstrong Foundation  
Frank Mahlab  
Ricci Swart

#### **Torchlights**

Anonymous  
Bell Potter Securities  
Lewis Bell  
Cliff Breeze  
Destiny Deacon  
Ron Dewhurst  
Judy and Ron Dodge  
Lesley Griffin  
Jo Kuperholz  
Bill Lasica  
Anita and Stephen Lynch  
Sue Neal  
Andrew Rogers

#### **Education Space**

Ian J Kowalick  
Peter Tyndall

The artists and their  
representatives who donated  
work to the 2003 Stellar  
Fundraising Auction

## FAMILY MATTERS Toby Miller

A column where CCP members comment on photographs they love, hate or simply can't forget. Emerging Melbourne writer **Toby Miller**, discusses his interest in Thomas Struth.

Although Thomas Struth's reputation as a major international photographer has been well documented over many years, it is only recently that I have been able to call myself a convert.

The image which occasioned this change of heart was Struth's *Richter Family I, Cologne* (2002), an exquisitely composed portrait of German painter Gerhard Richter and his family set against a subtle backdrop of the artist's celebrated photo-paintings. Coolly marking its allusions to Hans Holbein's painting *The Ambassadors* (1533) – the skull, frontality, and so on – the photograph is an impressive tableau, full of telling detail.

The photograph – recently acquired by the Guggenheim Museum in New York – is the latest addition to the small but significant series of portraits that the artist has produced periodically since the mid-1980s. These works present an important synthesis of Struth's early concerns, blending his investigation of family photographs from the 1982 *Familie Leben* project with the large format, documentary-style photography of his mentors Bernd and Hilla Becher. The result has proved an intriguing approach to portraiture through which Struth has been able to

explore many of the ethical, aesthetic and social concerns which express themselves only negatively in his landscapes, museum photographs and other typographical studies. Of central concern here is the relationship between the camera, photographer, subject and spectator, a relationship Struth's portraits have increasingly foregrounded, interrogated and thus made central to the work of art.

Struth's preparations for the portraits bear witness to this fact as he engages all his subjects in a lengthy dialogue concerning the manner and nature of the prospective photograph's production. However, we should pause carefully before interpreting this as either a simple turning toward or away from photography's traditional documentary role. A more accurate assessment may be that Struth's portraits are concerned with actively



Hans Holbein Jean de Dinteville and Georges de Selve (*The Ambassadors*), 1533) Oil on oak, 207 x

fundamental condition of its relationship to the 'real'. As Struth writes: it is still very difficult not to deny this gap between reality and its representation in technical media, to become constantly aware of the fact that the two sides are in effect in the picture at the same time, and to let this become a kind of primary experience.<sup>1</sup>

Remarks such as these may put one in mind of the theorisation of the 'gaze' contained in the writings of the French psychoanalyst Jacques Lacan.<sup>2</sup> It is in this light that I am inclined to account for the references to Holbein in Struth's portrait as an analysis of both Richter's complex meditations on the photographic visual field and Struth's own gordian inheritance of them.<sup>3</sup> However one chooses to read these various aspects, the photograph



Thomas Struth *The Richter Family I, Cologne, 2002* Cibachrome print, laminated to Plexiglas, 133 x 192cm

remains an impressive feat and one which, for myself at least, encourages a reassessment of Struth's place alongside his German compatriots and contemporary photography more widely.

### Footnotes:

1. Douglas Ecklund (et al), *Thomas Struth – 1977 – 2002* (New Haven: Yale University Press, 2002), p.169.
2. Here we should recall that the painting was featured prominently on the cover of the French edition of Lacan's *The Four Fundamental Concepts of Psycho-analysis*.
3. An analysis which may even extend to the playful staging of Oedipal dramas (male/female/child/parent/student/teacher) which manifests itself formally at the level of composition.

registering photographic portraiture's essentially factitious nature as a If you would like to contribute a commentary to this regular column by CCP members, please email your idea and image to FLASH editor, darrensyvester@ccp.org.au

