IT’S SUMMER SALON TIME AGAIN AND THE FOLK AT THE CENTRE FOR CONTEMPORARY PHOTOGRAPHY ARE CELEBRATING THE ABUNDANCE OF TALENT EMANATING FROM DARKROOMS AROUND AUSTRALIA

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CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC.

VISION
Centre for Contemporary Photography promotes photo-based art and its interconnections with wider art practices, life and ideas. Through a range of programs, the Centre encourages audience access to and critical engagement with contemporary photographic culture.

MISSION
- exhibit Australian and international photo-based art
- develop and support innovation and excellence in photo-based art practice
- develop audiences for photo-based art
- stimulate and extend critical discussion around the role and practice of photo-based art

PROGRAMS
CCP exhibits a diverse range of photographic, post-photographic and time-based art works, including works using new imaging technologies. CCP is active in curating and touring exhibitions. CCP produces a quarterly newsletter and occasional publications, and supports practitioners through a range of advocacy services, including a slide reference library. The education program caters to both practical and theoretical interests in photography, and includes public lectures, seminars, forums, classes and workshops.

INTERNS & VOLUNTEERS

BOARD OF MANAGEMENT
William Lasica Chair
Consultant Lawyer
Michael McMahon Deputy Chair (until March)
Independent Arts Lawyer
Polixeni Papapetrou Secretary/Deputy Chair
Artist and Lawyer
Evan Lowenstein Treasurer (until March)
Accountant, Lowenstein, Sharp, Feiglin & Ades
Les Walking (until March)
Artist and Senior Lecturer, Media Arts, RMIT
Larissa Hjorth (until March)
Artist and Lecturer, Swinburne University of Technology
Trevor Fuller
Management Consultant, FDF Management
Graeme Hare
Artist and Lecturer, Swinburne University of Technology
Priscilla Mellado
Marketing Consultant
Clare Williamson
Curator of Special Exhibitions, State Library of Victoria
Sandra Bardas (from March)
Philanthropist
David Bennett (from March)
Lawyer
Kirsten Freeman (from March)
Marketing Manager, Faculty of Art & Design, Monash University

STAFF
Charlotte Day Director (0.8) –until April
Tessa Dwyer Director –from April
Rebecca Chew Program Manager (0.8)
Laura Cornhill Designer (0.4) –from May
Daniel Palmer Informations Coordinator (0.3)
Ruth Harvey Intern (0.2)

EXHIBITION SUBCOMMITTEE
GALLERY 1 & 2
Jane Burton Artist
Rebecca Chew CCP Program Manager
Tessa Dwyer CCP Director
Callum Morton Artist
Nikos Papastergiadis
Honorary Research Fellow, U of Melb
Clare Williamson Curator of Special Exhibitions, State Library of Victoria & CCP board member

EXHIBITION SUBCOMMITTEE
PROJECT SPACE
Chris Barry Artist
Nadine Christensen Artist
Rebecca Chew CCP Program Manager
Tessa Dwyer CCP Director
Daniel von Sturmer Artist
I have great pleasure in reporting another successful year of operations in 2001—the year of CCP’s fifteenth anniversary.

Over the past fifteen years, the Centre for Contemporary Photography has transformed from a local, grass-roots organisation to a highly regarded national institution which supports practitioners across Australia and internationally.

2001 has once again seen a high level of activity, with a number of new initiatives and partnerships developed. The year has also seen both staff and board changes. In April, Charlotte Day resigned from the position of Director after two years of service. On behalf of the board I wish to extend great thanks to Charlotte for her energy and commitment, and for the vision she brought to the Centre.

In 2001, Charlotte initiated the extremely successful Click touring program of CD-ROM artworks and co-curated (with Zara Stanhope) the Australia/New Zealand exchange project Co-existenz. Good wishes also to incoming Director Tessa Dwyer who has a long history with the organisation, having worked as Program Coordinator for the past four years. Her first year as Director has been very successful and productive. In May, the Centre also saw the appointment of a new designer Laura Cornhill.

Thanks also to departing board members Evan Lowenstein and Michael McMahon whose skills will be sorely missed. The board welcomed new board members Sandra Bardas, David Bennett and Kirsten Freeman who bring valuable expertise in areas of sponsorship and marketing.

The outstanding result of CCP’s biennial fundraising auction in November sent a particularly positive message to all those involved in the organisation. CCP continues to attract widespread support from members, peers and the wider community and to find new and useful responses to the difficult economic climate it presently faces.

Finally thanks to staff, continuing board members and volunteers for their contribution to the year’s programs and achievements. With the ongoing support of Arts Victoria and Australia Council, I look forward to the organisation’s future success and continuing growth.

Bill Lasica
DIRECTOR’S REPORT

Every second year at CCP sees the return of two signature biennial events: the Leica/CCP Documentary Photography Touring Exhibition and Award and the much-anticipated contemporary art fundraising auction.

Both of these initiatives attract widespread interest and support by members, industry partners and the general public. As events they continue to grow and diversify, attracting participation from artists across the country. In this sense, they both shape and strengthen the organisation’s national profile, community standing and ongoing relevance in relation to contemporary trends and developments.

Behind the scenes such events signal busy and demanding times, requiring enormous efforts on the part of staff and volunteers, board members, industry sponsors and partners. In 2001, static funding levels continued to drain the organisation of energy and resources, a situation that was brought into relief by staff changes and an ambitious calendar of activities. The success of these events is a tribute to all those involved.

The Leica/CCP Documentary Photography Touring Exhibition and Award recorded the highest attendances for the year, while Stellar constituted CCP’s most successful fundraising auction to date, raising a grand total of $23,000—providing a timely celebration of CCP’s fifteenth anniversary. Stellar included works by some of Australia’s most notable artists including Bill Henson, Rosemary Laing, Callum Morton, Ricky Swallow, Louise Weaver and Anne Zahalka.

Other major events in 2001 included four international projects involving artists from Germany, France, New Zealand and Spain, and a new regional Victorian touring initiative of CD-ROM artworks entitled Click. In addition, CCP launched its redeveloped Website complete with e-commerce facilities and presented a double season of keynote lectures and panel discussions in association with Monash University. Complemented by solo, group and collaborative exhibitions by local and interstate artists, these events contributed to a dynamic and compelling program.

In total CCP presented thirty-five exhibitions. Two of these involved national touring programs and one was an exhibition of Australian artists in Wellington (NZ) as part of the Co-existenz cultural exchange. Two exhibitions were presented as part of the Melbourne International Festival, an off-site exhibition was held at the Victorian College of the Arts Gallery and a public art project in association with the Melbourne Fashion Festival presented works by emerging photomedia artists in eight local shop fronts.

Public events included a screening program of international video art, a public lecture by visiting German curator Ulf Erdman Ziegler held at the Photography Studies College, a series of origami workshops for primary school children convened by artist Rosslyn Piggot as part of The White Transformation Parlour by French artist Marie-Ange Guilleminot, and a number of talks by local and international artists and curators.
8 FEBRUARY – 10 MARCH

NIKON SUMMER SALON

Presented annually by the CCP and supported by leaders in the photographic industry, the Nikon Summer Salon 2001 celebrated the latest developments in contemporary photo-based practice. Highly regarded as one of the largest photographic award exhibitions in Australia, Nikon Summer Salon displayed the work of over 200 artists competing for over $3000 worth of prizes. Works exhibited included analogue and digital photography, video, computer interactivities and sculptural 3D objects.

Prize winners

Jenny Boll, AGFA Best Black & White Work
Keirna Wilson, AGFA Excellence in Black & White Toning
Matthew Sleeth, Leica Best Documentary Photograph
Andrea Meadows, Excellence in Digital Output
Renato Colangelo, Latrobe Best First Print
Elodie Gallfrey, Image Box Best Industrial/Architectural
Ebony Truscott Bond Best Environmental Theme
chantal Faust, Iloq Excellence in Digital Printing
Clare Hart, CPL Best Digital Work

Catalogue

Nikon Summer Salon 2001 (Melbourne: CCP, Feb 2001)

Media coverage

Review: Nicole Tomlinson, Take Care! The Phantom! (Melbourne: CCP, March 2001)

EUGENIA RASKOPOLOUS

TURN ON THE TONGUE

Raskopoulos' uncompromising art is a constant questioning, a light-text-space writing, of our existential dwelling in language. It is graphically cognisant of how our understanding of identity, exile, migrancy and place is realised as we travel through our languages, histories and worlds and how we always need to be open to the risks of being-in-the-world (Heidegger’s Dasein). What is called for by Raskopoulos is nothing less than art as a language of becoming, art as self-translation, an ethics of being. In a word, Raskopoulos’ art is intimately connected with the continuing drama of the other.

Catalogue

John Conomos, Turn on the tongue (Sydney: Artspace, 1999)

Media coverage

Review: Nicole Tomlinson, Take Care! The Phantom! (Melbourne: CCP, March 2001)

ALEX PITTENDRIGH

TAKE CARE! THE PHANTOM!

Presented as part of the Melbourne Fashion Festival Inspired by 1980s power dressing, Pittendrigh’s contradictory photographic and sculptural ensembles documented the body at play. Through an examination of the natural world, Pittendrigh contextualised current fashion discourses in relation to the environment. Notions of ‘blending in’ through costume and dress were re-examined in terms of insect morphology and processes of adaptive mutation. Through camouflage and other patterning devices, Pittendrigh transformed the uniformly grey business suit, presenting a fashion spectacle based upon concepts of mimesis, the morphology of the body and biological defence strategies.

Catalogue

Nicole Tomlinson, Take Care! The Phantom! (Melbourne: CCP, March 2001)
EXHIBITION PROGRAM CONTINUED

CAROLINE BRUNET & TARA SHIELD TROMP L’OEIL
Brunet and Shield sought to expose a contemporary and everyday reliance upon illusionistic means and methods. Plastic foliage, wilderness posters, oil painting reproductions and artificial light were presented as symptomatic of the constructed nature of our common existence. Dissecting a variety of both empty and inhabited social spaces, from gyms to stadiums to office buildings and eateries, Tromp l’oeil formally conflated boundaries between original and copy, reality and reproduction.

Media coverage:

PATRICIA PICCININI & PETER HENNESSEY LUMPCD
One of Australia’s best known contemporary artists, Patricia Piccinini, teams up with digital artist, designer and programmer Peter Hennessey to present LumpCD, an immersive narrative environment featuring fully rendered 3D surroundings, strange characters and a funky soundtrack by Subtopia. Users enter the world of TMGP Incorporated, a fictitious biotechnology company that has succeeded in developing LUMP (Lifeform with Un-evolved Mutant Properties™), the world’s first designer baby. The LUMP is a human, genetically re-engineered from the ground up – smarter, stronger, cuter – and available to any parent who can afford it. LumpCD allowed the player to explore this strange world and find out what really goes on behind the company’s slick advertising campaigns and marketing promises.

Produced and developed in association with the Australian Film Commission.

26 APRIL – 26 MAY
PARALLEL WORLDS CURATED BY ZARA STANHOPE
Co-existenz: New Zealand/Australian Cultural Exchange
LISA CROWLEY, MEGAN DUNN, SEAN KERR, MADDIE LEACH, ELLA BELLA MOONSHINE REED & JONO ROTMAN
Curated by Adam Art Gallery Director Zara Stanhope, Parallel Worlds featured the work of six New Zealand photo, digital and film-based artists. Their practices looked both outwards to mass media and popular visual information, and inward to subjects and ideas of personal and idiosyncratic interest. These new works implied seeminglly objective representations of popular archetypes and comic imagery that belied underlying emotive sentiments. Works that appeared alarmingly straightforward, on closer scrutiny revealed creative investigations into experience, relationships and histories of personal and national importance.

Catalogue

Media coverage
Commentary: Sue Gardner. Artforums@Adam. Art Monthly 140 (June 2001): 36
Preview: ‘10 Things To Do’. The Age, 28 April 2001: 27

ALAN CURRALL ENCYCLOPÆDIA
Seemingly a categorical map of the human world, Currall’s Encyclopaedia utilises the database logic at the core of the computer revolution to ‘democratise’ the dissemination of human knowledge. Full of mundane wisdom and wit, descriptive rather than definitive, ‘translations’ of various concepts, things, places and historical figures were verbally proffered by unidentified people, all of whom had a direct relationship to the artist, such as a friend or relative. Combined with the immediacy and tone of the vox-pop video format, point and click interaction allowed the viewer to make associations between subject categories and choose whether to keep listening.

Published by Film and Video Umbrella with the support of the Arts Council of England and West Midlands Arts.

Media coverage

7 JUNE – 7 JULY
THE WORLD AS ONE PHOTOGRAPHY FROM GERMANY AFTER 1989
Curated by Ulf Erdmann Ziegler

WOLFGANG BELLWINKEL, AXEL BOESTEN & KAI-OlAF HESSE, FRED DOTT, STEPHAN ERFURT, MARTIN FENGEL, NIKOLAUS GEYER, JITKA HANZLOVA, PETER HENRICKS, CHARNO KAPITZA, EVA LEITOLF, BARBARA MÜLLER, FRANK MÜLLER, KARIN APOLLONIA MÜLLER, ULRIKE MYRZIK & MANFRED JARISCH, JULIA SÖRGEL, INGO TAUBHORN, CORINNA WICHMANN

The World As One is an internationally touring exhibition of colour documentary photography featuring seventeen series by nineteen German photographers born between 1955 and 1971. Consisting almost entirely of independently researched projects concentrating on complex themes such as the effects of German reunification, the withdrawal of the Russian Army from Germany, and the precipitous pace of economic and social change in Asia, The World As One offers a unique insight into a new generation of German photographers. Julia Sörgel’s Rasborka series focuses on ethnic German immigrants from Kazakhstan, relating their hard struggles after the end of the Cold War, while Axel Boesten and Kai-Olaf Hesse document the bizarre landscapes around Dessau in a series that mixes images of classical civilization with scenes of post-industrial decline.

Catalogue

Media coverage

Review: (Illus.) Peter Timms, ‘Tribute to German documentary style of image’. The Age. 23 Jun 2001: Saturday Arts 20
Review: (Illus.) Peter Timms. ‘Tribute to German documentary style of image’.
Listing: Start Art Magazine.

JANINE RANDERSON SKY VIEWS
In an era where the construction of soaring towers and skyscrapers is routinely understood as a measure of success, Randerson identifies a collective longing for disaster, eerily foreshadowing the disastrous September 11 collapse of New York’s Twin Towers. Filming the slowly panning view from Auckland’s revolving Sky Tower, Randerson’s SKY VIEW built a seamlessly circling narrative. The final moment forecast by Nostradamus looms ever closer, accompanied by a digitally mastered soundtrack by Jason Johnston and N. Farrands.

Catalogue

Media Coverage
Listing: Start Art Magazine.

NATALIE BOOKCHIN
DATABASE OF THE EVERYDAY & INTRUDER
Los Angeles artist Natalie Bookchin’s classic CD-ROM Databank Of The Everyday addresses the death of photography in the electronic age, fusing the computer database with a stock photography catalogue. Manifesto in style, its subject was the everyday use of computers in our culture — the storage, transmission and dissemination of massive bodies of information — and the impact of such usage on the human body. Bookchin’s Intruder adapted a short story by Jorge Luis Borges using the interactive strategies of early computer games such as Pong. In both projects, the computer loop represented the body’s desires, habits and compulsions.

9 AUGUST – 8 SEPTEMBER
LEICA/CCP DOCUMENTARY EXHIBITION + AWARD
NARELLE AUTO, ALEX CYRESKO, AGNES T. EARL, ASHLEY GILBERTSON, STEVEN LOJEWSKI, SAM MCGUILLAN, SIMON O’DWYER, TRENT PARKE, STEPHEN ROOKE, DEAN SEWELL, STEVEN SIEWERT, MATTHEW SLEETH, TAMARA VONINSKI, SANDRA WALKER, MARZENA WASKIKOWSKA
The Leica/CCP Documentary Photography Exhibition + Award is a biennial showcase of contemporary Australian documentary photography. The exhibition recognises the key influence of photography on our lives and examines the power and effect of the medium through the representation of work in essay format, assessing delicate portraits of the human body: the totality of society and of our own perceptions. The exhibition presented the work of fifteen finalists selected from over 250 entries by a panel of artists and professionals. The work explored a range of documentary themes, including political reportage, multi-culturalism, public housing and homelessness. From Matthew Sleeth’s documentation of Australia’s public relations “Tour of Duty” in East Timor, to Steven Lojewski’s depiction of AIDS in the urban environment, the Leica/CCP Documentary Photography Exhibition + Award continued to provide a fascinating entry point into the variety of approaches and concerns which characterise contemporary documentary practice.

Judges
Isobel Crombie (Senior Curator of Photography, National Gallery of Victoria), Rosemary Laing (Sydney-based Artist) and Emmanuel Santos (Award-Winning Documentary Photographer and a judge of the inaugural exhibition & award). Winner Steven Lojewski.
Highly Commended Sam McQuillan, Dean Sewell and Tamara Voninski.

Catalogue
Edward Colless & Tessa Dwyer, Leica/CCP Documentary Photography Exhibition + Award (Melbourne: CCP, August 2001)

Media coverage
Feature: (Illus.) Start 11 (Dec 2001).
Preview: (Illus.) Absolute Arts <www.absolutedarts.com> 23 Aug 2001

Greg Detereos: YOUR OWN PERSONAL MUNDANEUM
Detereos’ wall of expanda-files stuffed with photographs...
and sound bites drew on the logic of the Mundaneum, an archival model of memory that is the 19th century equivalent to the present day. The Mundaneum's massive warehouse and its creators to condense the wonder of the world into a physical encyclopedia, it became a metaphorical equivalent to the memory of the world. Your Own Personal Mundaneum interpreted today's textual memory model as a paleoform, which contracts an individual's memory into a subjective archive of which the entries are photographic facts. In this way it explored the role that photographs play in the present construction of personal and public memories.

Catalogue
Greg Deferros, Your Own Personal Mundaneum (Melbourne: CCP, August 2001)

DEMBA PETROVICH UNCLE BILL
Uncle Bill is based on a series of performances dealing with memory, abuse, the bizarre and retribution. Set against the backdrop of a post WWII Australian steel mining town, its dark narrative explores the psyche of a young girl growing up in a harsh and violent environment. The girl's fragmented memories are evoked through flashbacks, sonic resonances and brooding atmospheres. Embedded in the foreboding interior of a fibro house are possibilities for escape to barren exteriors and apocalyptic landscapes. Uncle Bill digitally combines experimental video, 16mm archival film footage and original sound pieces to take the viewer into a disturbing psychosexual experimental video, 16mm archival film footage and original sound pieces to take the viewer into a disturbing psychosexual

Catalogue
Trevor Creighton. Familiar Surroundings? (Melbourne: CCP, September 2001)

Media Coverage
Preview, Andrew Frost. Australian Style (July 2001)
Listing: Start Art Magazine.

10 OCTOBER – 3 NOVEMBER
NARELLE JUBELIN WITH MARCOS CORRALES LANTERO OWNER-BUILDER OF MODERN CALIFORNIA HOUSE
A part of the 2001 Melbourne Festival Visual Arts Program. Madrid-based Australian artist Narelle Jubelin presented an architecturally inspired installation of petit-point tapestries and texts in Owner-Builder of Modern California House. This new suite of works investigated the crossovers and influences between and Los Angeles and Sydney modernism, with particular reference to the case-study houses of Charles and Ray Eames. Jubelin cast her own family home in the role of architectural protagonist to initiate a discussion about domesticity, translation and aspiration.

Catalogue
Margaret Morgan, Narelle Jubelin with Marcos Corrales Lantero: Owner Builder of Modern California House (Melbourne: Melbourne Festival, October 2001)

Media Coverage

13 SEPTEMBER – 6 OCTOBER (3 WEEKS)
GUY BENFIELD FRENCH PUP
French Pup presented a hybrid of performance, photography, installation and video practices that emphasised audience interaction. The exhibition's central interest lay in its investigation of the performance genre and the manipulation of space. French Pup constituted a continuation of Benfield's interest in creating live and recorded performances which reference elements of performance art from history, contemporary culture, fashion and burlesque comedy forms.

The work was characterised by it's incorporation of buffoonery, parody, clunkiness, 60s and 70s performance art, and the absurdities of sensational endurance performance feats.

Catalogue
Thomas Ueverait, Guy Benfield’s French Pup (Melbourne: CCP, September 2001)

Media Coverages
Preview, Andrew Frost. Australian Style (July 2001)
Listing: Start Art Magazine.

TREVOR CREIGHTON FAMILIAR SURROUNDINGS?
The familiar became unfamiliar as Creighton's voyeuristic images transformed our comprehension of surroundings from the passive to the analytical mode. The eight photographic panels that constituted this series allowed the viewer to move through the artist's past houses without regard to privacy. These images were intended to engender within viewers a recognition of the type of spaces that they themselves inhabit. Amid this familiarity, however, Creighton's images also created a feeling of unease and suggested a sense of alienation and dislocation from the spaces in which we commonly exist.

Catalogue
Trevor Creighton, Familiar Surroundings? (Melbourne: CCP, September 2001)

HUGO GLENDINNING & TIM ETCHELLS WITH FORCED ENTERTAINMENT NIGHTWALKS
Nightwalks invites the user to explore a desolate and fragmented city at the dead of night. A series of 360-degree frozen photographic tableaus detail a terrible yet unexplained scenario, in which we are free to move around while zooming in and out for a better view. In this space of interlocking dreams people themselves have the status of objects, or as strange clues to be found and connected in the otherwise deserted streets. As voyeurs, we become complicit in the empty scenes. Created in a unique collaboration between leading British photographer Hugo Glendinning and the innovative performance group Forced Entertainment, the piece plunges us into a place that is both a portrait of England and a catalogue of forgotten locations for an imaginary film. Principally supported by one of seven Yorkshire commissions awarded by Photo 98 for the UK Year of Photography and the Electronic Image.
A part of the 2001 Melbourne Festival Visual Arts Program. Marie-Ange Guillennot is one of the key ‘new generation’ artists to emerge from France in recent years. Her practice is poetic and strongly focussed upon the role and ethics of the individual. The White Transformation Parlour originated from Guillennot’s first visit to the Hiroshima Peace Memorial, where she was profoundly moved by the origami birds made by a young Japanese girl who was a victim of the Hiroshima A-bomb. For the Melbourne Festival Guillennot worked with Australian artist Roslynd Pigott to create a space of ritual contemplation. Children were invited to make origami cranes and participate in story-telling sessions. The cranes were made to be shipped to Hiroshima, forming part of a growing monument commemorating the loss of children’s lives as a result of war.

Catalogue
Juliana Engberg, Marie-Ange Guillennot: Sea Urchin and The White Transformation Parlour (Melbourne: Melbourne Festival, October 2001)

Media coverage
Photo Feature: (Illus.) The Age. 19 Oct 2001: 7

MAX CREASY PRESENTED
In Max Creasy’s carefully crafted large-scale work of a photographic printing machine, he documented a banal utilitarian object whose function is to indiscriminately reproduce images. Presented as a work of art, it was transformed into an object with authority and bestowed with the aura of desirability.

Catalogue
Uaniel Frainer, Presented (Melbourne: CCP, October 2001)

CONSTANCE DE JONG, TONY OURSLER & STEPHEN VITIELLO FANTASTIC PRAYERS
Fantastic Prayers describes an urban landscape inscribed with memories of lives, objects possessed or discarded, and places inhabited. In the eight magical environments of Fantastic Prayers, the user becomes a visitor who, like an archaeologist, is invited to dig through and uncover fragmentary narratives laden with physical and psychological histories. Both intimate and animalistic territory. Storing Up constructed a small rural connection to more primeval instincts. Outdoor shelters provide comfort to domesticated animals, suggesting a non-human, raw and animalistic territory. Storing Up constructed a small rural scenario, illuminated by the use of video and sound media. A collection of15 second video stills moved both inside and around a forest landscape. The introduction of wood-chopping sounds simultaneously cut into and emphasised the solitude given by the shelter, equivocally signalling sustenance and destruction.

Catalogue

Media Coverage

9 – 10 NOVEMBER

CCP AUCTION STELLAR
Stellar was the Centre for Contemporary Photography’s biannual fundraising auction and exhibition. Saleable art works were generously donated by over forty of Australia’s leading and most exciting contemporary artists and photographers including Bill Henson, Ricky Swallow (Winner, 1999 Contempora5), Narelle Autio, Rosemary Laing, Louise Weaver, Deborah Pauwe, Christopher Köller & Blair Trethowhan (2001 Primavera). Conducted by Lachlan Burnet of Leonard Joel Australia, Stellar raised a record amount for the Centre, providing substantial support for its programming and administration costs. Stellar was supported by Leonard Joel Australia, Adam & E’s, Australian Print Workshop, Carlton G, Embassy Press, Omnis Framing & Rathdowne Cellars.

Artists
NARELLE AUTO, KEVIN BALLANTINE, GUY BENFIELD, JOHN BILLAN, JANE BURTON, NADINE CHRISTENSEN, MAX CREASY, ALEX CYRESZKO, RYSZARD DABEK, MEGAN EVANS, SUSAN FEREDAY, MATHIEU GALLOIS, MIRA GOJAK, JANINA GREEN, ALFRED GREGORY, IAN HAIG, GRAEME HARE, BILL HENSON, LARRISSA HJORTH, ELIZA HUTCHISON, ALEX KERSHAW, MARK KIMBER, CHRISTOPHER KÖLLER, PAUL KNIGHT, NAOMI KUMAR, ROSEMARY LAING, CAROLYN LEWENS, JOHN MEADE, SEAN MEILAK, CALLUM MORTON, EWA NARKIEWICZ, SUZANNE NEAL, DEBORAH OSTROW, DEBORAH PAAWUE, POLIKENI PAPAPETROU, TRENT PARKE, ALEX PITTENDRIGH, KENNETH PLEBAN, PATRICK POUND, NAT & ALI, ALEX RIZKALLA, DAVID ROSETZKY, ANDREW SEWARD, TIM SILVER, MATTHEW SLEETH, RENE SO, RICKY SWALLOW, DARREN SYLVESTER, MASATA TAKASAKA, DANIELLE THOMPSON, BLAIR TREATHOWAN, LES WALKLING, MARZENA WASIKOWSKA, LOUISE WEAVER, ANNE ZAHALKA.

Catalogue
Stellar: Celebrating 15 Years (Melbourne: CCP, November 2001)

Media coverage
Listing: City of Yarra News.

FRESH FROM PARIS
Curated by Clare Firth-Smith & Ingrid Braun
DAMIENO BERTOLI, INGRID BRAUN, CLARE FIRTH-SMITH, DAVID HARLEY, JULIAN HOLcroft, BARNARD MCINTYRE, DARREN SYLVESTER, BLAIR TRETHOWAN
FRESH FROM PARIS saw the collaboration of eight artists as they extended their conceptual practice through the development of works specific to this interdisciplinary, photographic, new media and video- based exhibition. The title Fresh From Paris arose from a shared interest in the conceptual examination of contemporary attitudes, focussing on appearances and the signature signs of current trends. Fresh From Paris constructed a form of commonality through attitude, with each artist challenging the boundaries of their chosen medium in order to expand and complexify their practice. ‘Concept’ and ‘process’ are explored as primary concerns.

Catalogue
SJJRR, Fresh From Paris (Melbourne: CCP, October 2001)

Media coverage
Listing: The Melbourne Times.

PAREKOHAI WHAKAMOE STORING UP
The shed/barn is a covert place, allowing humans to indulge in private and/or suspicious activities that include meditation, grabbing a nap, or sneaking smokes. Vulnerable to the elements, the shed/barn metaphorically occupies the median between inside and outside, symbolically highlighting its connection to more primeval instincts. Outdoor shelters provide comfort to domesticated animals, suggesting a non-human, raw and animalistic territory. Storing Up constructed a small rural scenario, illuminated by the use of video and sound media. A collection of15 second video stills moved both inside and around a forest landscape. The introduction of wood-chopping sounds simultaneously cut into and emphasised the solitude given by the shelter, equivocally signalling sustenance and destruction.

Catalogue
Sparrow, 15 NOVEMBER – 15 DECEMBER
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Catalogue
Sparrow, 15 NOVEMBER – 15 DECEMBER

BUBBLE AND AUDIOVISIONS LECTURE SERIES

BUBBLE: PHOTO BASED ART LECTURES

In Bubble, speakers discussed an array of photo-media practices in relation to dynamic political and aesthetic contexts. Artists, critics, academics and curators considered a range of historically specific encounters of photo-based art. The lectures also engaged in a critical dialogue with CCP’s exhibition program, with a special forum on the digital gallery and a lecture on issues in contemporary documentary practice coinciding with the Leica/CCP Documentary Exhibition and Award.

June 13
CHRISTIAN THOMPSON
WHAT’S LOVE GOT TO DO WITH IT?

“What’s Love Got To Do With It?” considered contemporary Aboriginal art and identity, and addressed specific issues affecting Indigenous artists in a contemporary context. Thompson posed the question: how are contemporary Indigenous artists dissecting such issues through their unique visual dialogues and forming new ideas in relation to contemporary Aboriginal identity? Christian Thompson is a Bidjara man from the Springsure, Carnarvon Gorge region of Southwest Queensland and is also of German heritage. He has held exhibitions in Sydney, Melbourne, Singapore and most recently in Noumea as part of the Biennal D’Art Contemporainne for the 8th Pacific Arts Festival.

July 18
VICTORIAL LYNN & JON MCCORMACK
CURATING THE DIGITAL

The theme of this special forum was the role of curatorial practice in our digital age. Lynn discussed the curatorial process for the exhibition Space Odysseys which opened in August at the Art Gallery of New South Wales. She described the process of organising work by artists such as Bruce Nauman, Lázsló Moholy-Nagy, Gary Hill and Mariko Mori, and the desire of the artists to create digital experiences for the visitor. McCormack discussed the implications of curating and collecting new media art in the gallery context. McCormack focused on possible strategies of preservation for new media work, including his own. Victoria Lynn is Curatorial Manager at the National Portrait Gallery and Olive Cotton for the Art Gallery of New South Wales, both shown in 2000. Ennis is an Art Theory lecturer at the Australian National University, Canberra.

October 17
ANNE MARSH INNOCENTLY BAD

‘Innocently Bad’ examined the representation of the child in photography with reference to 19th century pornography and contemporary practice. Julia Margaret Cameron and Lewis Carroll were considered in and out of context as were contemporary photographers such as Sally Mann, Deborah Paauwe, and Rineke Dijkstra . Anne Marsh is Head of Visual Culture at Monash University. She is author of Body and Self: Performance Art in Australia and has published and lectured widely on contemporary art and photography.

November 21
MARTYN JOLLY FACES OF THE LIVING DEAD

‘Ghost’ or spirit photography had a dramatic revival following the traumatic events of the First World War. To thousands of Spiritualists the dead appeared to be reaching back from the ‘Other Side’ with messages of love and reassurance. Jolly asked how automatic writing and spirit photography resonate with our own changed world. Martyn Jolly is Head of Photomedia at the Australian National University School of Art. He recently exhibited at the Museum of Contemporary Art, Sydney, and held a three month residency at the Australia Council London Studio.

Provisional Insight

September 19
HÉLEN ENNIS PORTRAITURE IN EXTREMS

Some of the most violent photographs in Australian visual culture are of dead bushrangers, including Joe Byrne, Joe Governor and Mad Morgan, taken between the mid 1860s and 1900. Ennis explored these images in relation to attitudes towards the body, criminality and spectacle – and suggested that they may help us come to terms with darker aspects of Australian history. Helen Ennis has worked extensively as a photography curator and writer. She recently curated Mirror with a Memory: Photographic Portraiture in Australia for the National Portrait Gallery and Olive Cotton for the Art Gallery of New South Wales, both shown in 2000. Ennis is an Art Theory lecturer at the Australian National University, Canberra.

AUGUST 8
ADRIAN DANKS TO BECOME IMMORTAL & THEN DIE: THE REPRESENTATION OF HOME PHOTOGRAPHY IN CINEMA

This lecture investigated the often highly autobiographical, analytical and self-critical uses made of home movies in a range of ‘found’ footage films, examining the complex ways these films explore the boundaries between documentary, amateur, fictional narrative and experimental film practice. Adrian Danks is lecturer in Cinema and Cultural Studies at RMIT University, Melbourne. He is currently President and co-curator of the Melbourne Cinematheque, and co-editor of the journal supplement Cteq.

August 29
DEANE WILLIAMS PROVISIONAL INSIGHT: CONTEMPORARY AUSTRALIAN DOCUMENTARY FILM

“Provisional insight” considered a set of contemporary...
Australian documentary films – the SBS series Unfinished Business, Australia by Numbers and Hybrid Life – in relation to Seigfried Kracauer’s notion of “physical reality”. Kracauer was used as the basis for an exploration of current tendencies in ‘the work of history’ in some recent televisial documentaries. Deane Williams is senior lecturer in the Department of Visual Culture at Monash University and author of Mapping the Imaginary.

October 3
AUDREY YUE PAGING ‘NEW ASIA’: REGIONAL SEXUALITY, CULTURAL POLICY & CYBERNETIC RICE
Recent cultural and media policy developments in Singapore have shaped its emergence as a regional New Asian centre. This lecture investigated this phenomenon by examining the consumption of computer-mediated communication and paging technologies by lesbian communities in Singapore - its diaspora and its cyberspace. Audrey Yue is lecturer in Cultural Studies at The University of Melbourne. She is author of Preposterous Hong Kong Cinema 1984-1997 (forthcoming), and co-editor of Mobile Cultures: New Media in Queer Asia.

October 31
FELICITY COLLINS AFTERSHOCK: THE UNBEARABLE IMPACT OF LANDSCAPE IN CINEMA AFTER MABO
‘Aftershock’ sought to account for a particular viewing experience where, in the wake of the Mabo decision, memory is spatial rather than temporal, social rather than autobiographical, taking the form of a late modern ‘aftershock’. The focus of this lecture was the precise ways in which the aftershock is registered through comedy rather than mourning, through the grotesque woman rather than the melancholic hero. Felicity Collins is senior lecturer in Cinema Studies at La Trobe University and author of The Films of Gillian Armstrong.

November 28
JANE LANDMAN THE KEEN BLADES OF DETERMINED MEN: FRANK HURLEY, MELODRAMA AND TRAVEL
Explorer, photographer and man-of-empire Frank Hurley made Jungle Woman in 1925, a film which exemplifies the tensions of Australian cinema’s address to a national and international audience. This paper explored the encounter between the modern and primitive in Jungle Woman as mediated through melodrama and exotic ‘ethnography’. Jane Landman is senior lecturer in the Department of Communication, Language and Cultural Studies at Victoria University. She is currently writing

In 2001 CCP offered four popular workshops over two semesters. These workshops revolved around a series of studio based demonstrations with the emphasis on a practical approach to the concepts being covered. Adobe Photoshop versions 4, 5 and 6 where covered as well as both Macintosh and Intel-based computers. Each workshop ran from 10am to 4pm on both Saturday and Sunday.

Les Walkling is a distinguished Australian artist and Coordinator of Media Arts at RMIT University. He has participated in many exhibitions including ‘Sites of the Imagination’ at the National Gallery of Victoria, ‘Australian Photography: The 1980s’ at the Australian National Gallery, and ‘Twenty Contemporary Photographers’ at the National Gallery of Victoria and the Art Gallery of New South Wales. Visit Les Walkling’s website for further details: http://media-arts.rmit.edu.au/Les.Walkling

17/18 March and 28/29 July
INTRODUCTION TO DIGITAL IMAGING
A comprehensive introduction to the principles and practice of digital imaging, specifically designed for photographers and artists who are relatively new to the world of digital imaging. Photographic analogies and practical examples demystify digital imaging and provide a familiar interface between the new digital techniques and traditional artistic practice. This workshop provides a sophisticated guide to what is involved, what is possible and what is required.

28/29 April & 25/26 August
ADVANCED PHOTOSHOP
This 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 provided a critical overview of advanced Photoshop techniques, production strategies and creative workflows for reliable and efficient production.

19/20 May & 15/16 September
COLOUR MANAGEMENT FOR PHOTOGRAPHERS
Logical and comprehensive approach to the complex issue of colour management in the digital environment. Answers questions such as: Why doesn't my print match my screen? Why do colours look different on different screens? What happens to my image when printed at a commercial lab? Why do different printers make my image look so different? How can I use Photoshop to better manage colour? How can colour management save me time and money? Participants will be able to accurately control and manage colour, and the suitability of different colour management systems, strategies and software for their own needs.

16/17 June & 27/28 October
THE DIGITAL FINE PRINT
Explores the fine print in the age of digital imaging. Specialised digital techniques are employed to significantly expand the range of the fine print and its creative tradition. The finest analogue printmaking and digital imaging processes combine to produce prints of exquisite quality. A series of integrated studio demonstrations will examine new techniques and cross-over processes in detail, along with numerous practical examples and applications.
OFFSITE EVENTS, TOURING PROJECTS, TALKS, ETC.

5 - 27 October 2001
BETWEEN PLACE AND NON-PLACE
CURATED BY DANIEL PALMER & KATE RHODES
JANE BURTON, ANNIE HOGAN, ALIN HUMA, PAUL KNIGHT, NAOMI KUMAR, CATHY LAUDENBACH, SELINA OU, KENNETH PLEBAN, ELEANOR RAY

Between Place and Non-Place features nine photo-artists based locally and from around the country, linked by their explorations of the ‘poetics of empty space’. Dusty domestic bedrooms, out-moded hotel rooms, unoccupied or abandoned public buildings, empty sex venues and purely imagined vacant spaces are some of the key sites of this exhibition. Sites that evoke the memory of former inhabitants are contrasted with spaces that teem with potential activity. Each artist’s ‘description’ of space, whether ‘ready-made’ or constructed, is heightened through affective lighting and the accentuation of physical and spiritual traces of human or constructed, is heightened through affective lighting and personal experience visually intersect. Sample is a CCP public art project produced in association with the 2001 Melbourne Fashion Festival through the support of the City of Yarra Arts Grants Program 2001.

Venues: Chroma, Douglas & Hope, Fat52, Frauhaus, Kinki Gerlinki, Lush, Studio Ingot, Venus & Mars. Fitzroy, Melbourne

Catalogue
Rebecca Chew & Tristian Koenig, Sample (Melbourne: CCP, February 2001)

Media coverage
Feature: (Illus.) TRM Magazine (Mar 2001): 17
Preview: (Illus) Australian Style (Feb/Mar 2001): 34
Preview: (Illus.) Felicity Loughrey. ‘Title?’. Black+White. (Mar 2001): 12
Preview: (Illus.) Impress, 14 Mar 2001: 16
Preview: The Age. 21 Mar 2001. / 7
Preview: Oyster (Apr/May 2001): 22


May - June 2001
CO-EXISTENZ
CURATED BY CHARLOTTE DAY & ZARA STANHOPE

MARTINE COROMPT, LISA CROWLEY, MEGAN DUNN, ELIZA HUTCHISON, DAVID JOLLY, SEAN KERR, MADDIE LEACH, ELLA BELLA MOONSHINE REED, DAVID ROSETZKY, JONO ROTMAN, DARREN SYLVESTER AND LYNDAL WALKER.

Parallel Worlds, CCP, 26 April - 26 May 2001
Floortalk by curators and artists at CCP, 27 April 2001
Parallel Worlds, Adam Art Gallery, 23 June - 29 July 2001
Happiness, Adam Art Gallery, 12 May - 7 June 2001

Taking the form of two exhibitions, one each of Australian and New Zealand artists, Co-ExistenZ was conceived as an exchange project, a collaboration of ideas and practices and a venture for manifesting new photo, video and digital work. The aim of Happiness and Parallel Worlds, the two exhibitions curated for Co-ExistenZ, was to give a number of artists a voice in their neighbouring country, places that many of the twelve have never visited. Initiated and presented by CCP and Adam Art Gallery, supported by Creative New Zealand, Toi Aotearoa, the Commonwealth Government through the Visual Arts/Craft Fund of the Australia Council, its arts funding and advisory body, and the Victorian Government through Arts Victoria - Department of Premier and Cabinet.


Catalogue
Rebecca Chew & Tristian Koenig, Sample (Melbourne: CCP, February 2001)

Media coverage
Feature: (Illus.) Art Monthly (Autumn 2001): 17
Listing: News (Winter 2001): 53

May 2001 - April 2002
CLICK CURATED BY DANIEL PALMER
Patricia Piccinini & Peter Hennessey, Alan Currall, Dennis Del Favero, Natalie Bookchin,Debra Petrovitch, Hugo Glendinning & Tim Etchells with Forced Entertainment, Matthew Riley,

Media Coverage

Catalogue
Daniel Palmer & Kate Rhodes, Between Place and Non-Place (Melbourne: VCA & CCP, October 2001)

5 - 27 October 2001
BETWEEN PLACE AND NON-PLACE
CURATED BY DANIEL PALMER & KATE RHODES
JANE BURTON, ANNIE HOGAN, ALIN HUMA, PAUL KNIGHT, NAOMI KUMAR, CATHY LAUDENBACH, SELINA OU, KENNETH PLEBAN, ELEANOR RAY

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May - June 2001
CO-EXISTENZ
CURATED BY CHARLOTTE DAY & ZARA STANHOPE

MARTINE COROMPT, LISA CROWLEY, MEGAN DUNN, ELIZA HUTCHISON, DAVID JOLLY, SEAN KERR, MADDIE LEACH, ELLA BELLA MOONSHINE REED, DAVID ROSETZKY, JONO ROTMAN, DARREN SYLVESTER AND LYNDAL WALKER.

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Catalogue
Rebecca Chew & Tristian Koenig, Sample (Melbourne: CCP, February 2001)

Media coverage
Feature: (Illus.) Art Monthly (Autumn 2001): 17
Listing: News (Winter 2001): 53

May 2001 - April 2002
CLICK CURATED BY DANIEL PALMER
Patricia Piccinini & Peter Hennessey, Alan Currall, Dennis Del Favero, Natalie Bookchin,Debra Petrovitch, Hugo Glendinning & Tim Etchells with Forced Entertainment, Matthew Riley,
Constance De Jong, Tony Oursler & Stephen Vitiello

Click is a curated program of digital art comprising CD-ROM projects simultaneously presented at five regional Victorian galleries. Rather than a ‘best-of’ selection of works Click was curated around the theme of ‘everyday digital worlds’. Instead of celebrating ‘interactivity’ and new computer graphics per se, these works paid attention to the now quite everyday encounter between the viewer and the computer interface. Click built on and extended the scope of CCP’s e-Media Gallery, which has been a dedicated CD-ROM space since 1997, offering a critical context for this growing new art environment. Produced with the assistance of Cinemedia’s Digital Media Fund – funded by Multimedia Victoria as part of the Victorian Government’s Connecting Victoria policy, which aims to bring the benefits of technology to all Victorians – as well as the Gordon Darling Foundation, Arts Victoria and the Community Support Fund.

Venues: Bendigo Art Gallery, Geelong Art Gallery, Latrobe Regional Gallery, Mildura Art Centre, Swan Hill Regional Art Gallery.

Catalogue
Daniel Palmer, Click: May - October 2001 (Melbourne: CCP, February 2001)
Daniel Palmer, Click: November 2001 - April 2002 (Melbourne: CCP, July 2001)

Media coverage
Review: (illus.) ‘boost for regional galleries’. Mildura Midweek. 24 Apr 2001: 3
Commentary: Peter Timms. ‘Digital does the regions’. Art Monthly 140 (Jun 2001): 38

8 & 9 June 2001
ULF ERDMANN ZIEGLER
PUBLIC LECTURE AT PHOTOGRAPHY STUDIES COLLEGE AND GALLERY FLOOR TALK

Curator of The World As One : Photography from Germany after 1989, Ulf Erdmann Ziegler is the German correspondent for Art in America and has published a number of books on subjects linked to photography, the arts and the media. Ziegler’s PSC lecture entitled ‘Now that Black & White has become historic...’ pondered the value of black & white photography in what he described as a media world defined by colour. Photographers discussed included Paul Outerbridge, Lee Friedlander, William Eggleston, and Cindy Sherman. Ziegler also presented a comprehensive florotalk on the at CCP, discussing all the exhibiting artists and their works. Presented in association with the Institut für Auslandsbeziehungen, Berlin and the Goethe Institut Inter Nations, Melbourne.

21 – 22 September 2001
WET & DRY VIDEO ART PROGRAM CURATED BY IAN HAIG & DOMINIC REdFERN
ANIMAL CHARM, STEVE DOUGHTON, SADDIE BENNING, GEORGE KUCHAR, DOUG HENRY, CASSANDRA TYTLER, HALFLIFERS, SEOUNGHO CHO, KLAUS VOM BRUCH, JOSEPH HYDE, LES LEVEQUE, ANTHONY DISCENZA, KRISTIN LUCAS.

Wet & Dry critically engaged with the culture and history of Video Art through a program of dedicated screen-based works which readdressed our relationship with the video art medium. Two curated programs showcased a cross section of contemporary international and Australian screen-based video work, much of which has never previously been screened in Melbourne. Presented in association with CCP and supported by the City of Melbourne 2001 Arts Grant Program.

Venue: Cinemedia at Treasury Theatre, Melbourne

Media coverage

2ND AND 3RD LEICA/CCP DOCUMENTARY PHOTOGRAPHY EXHIBITION + AWARD TOURING PROGRAMS

Throughout 2001, the 2nd Leica/CCP Documentary Photography Exhibition & Award continued its tour to four regional Victorian venues: Swan Hill Regional Gallery; The Exhibitions Gallery, Wangaratta; Gippsland Art Gallery, Sale and Shepparton Art Gallery. In addition the 3rd Leica/CCP Documentary Photography Exhibition & Award commenced a national tour in October, travelling to CAST, Hobart and to Stills Gallery, Sydney in December. These touring exhibitions represent a major initiative in support of contemporary documentary practice, providing an accessible and fascinating entry point for audiences around the country.

10 August 2001
LEICA/CCP DOCUMENTARY PHOTOGRAPHY MEDIA LAUNCH

A number of participating local and interstate artists were in attendance at the media launch of the 3rd Leica/CCP Documentary Photography Exhibition & Award. Five artists delivered presentations to press, student groups and members of the general public. Presenters were Stephen Cooke (VIC), Matthew Sleeth (VIC), Tamara Voninski (NSW), Marzena Wasikowska (ACT) and Leica prizewinner Steven Lojewski (NSW). The artists discussed issues and motivations pertaining to their featured series and practice in general.

11 October – 3 November 2001
MELBOURNE FESTIVAL ORIGAMI AND STORY-TELLING WORKSHOPS

MARIE-ANGE GUILLEMINOT WITH ROSSLYND PIGGOTT

For the Melbourne Festival Australian artist Rosslynd Piggott conducted origami and story-telling session with local primary school children, as a component of Marie-Ange Guilleminot’s The White Transformation Parlour. Piggott lead school children through the exhibition, instructing them in the art of paper cranes using artist-designed origami papers and two laptops featuring a graphic animation. The completed cranes formed a part of the exhibition and were eventually sent to Hiroshima to form part of a growing monument commemorating the loss of children’s lives as a result of war. Participating schools included Brunswick South Primary, Carlton North Primary, Collingwood College and Fitzroy Primary and Fitzroy North Primary.

20 February 2001
VISUAL ARTS/CRAFT FUND BRIEFING


EDUCATIONAL TOURS
**EXHIBITIONS**
In 2001, CCP produced 35 exhibitions and toured exhibitions to 9 regional galleries, 2 interstate galleries and 1 overseas gallery. Of these exhibitions 18 were solo, 3 were group, 16 were curated projects, 6 involved artist collaborations, 1 presented Australian artists internationally, and 9 presented international artists’ work to local audiences. The program involved 321 Australian and international artists. 69% of the program was supported by partnerships with other organisations and sponsors.

**EDUCATION**
CCP operated 9 weekend workshops with Les Walkling in specialised photographic techniques. The Centre developed and presented the lecture program Bubble which featured 6 keynote lectures and panel sessions. The Centre also presented the lecture program Audiovisions, developed by Monash University, Department of Visual Culture. It featured lectures given by 6 Melbourne-based researchers, assessing the state of cinema, television and new media at the beginning of the new century. Joe Pascoe, Senior Program Officer for the Visual Arts/Craft Fund offered advice to artists and arts professionals on funding directives for 2001. Gallery staff presented floortalks to numerous school, university and gallery groups.

**PUBLICATIONS**
Room brochures were produced for all exhibitions which included colour images and texts. A total of 20 catalogues were also produced in association with exhibitions. Three issues of Flash, CCP’s newsletter, were produced.

**PRESS**
Total press achieved for exhibition and events in 2001 was down slightly on press in 2000 (33%), but up on press in 1999 (26%), although the quality of coverage remained fairly constant, with an increased presence noticeable in national and international magazines. The quality of the coverage also increased, maintaining and adding to a very high standard with more critical reviews in arts magazines and reviews in daily newspapers and popular press. Overall CCP received 25 reviews/previews in daily newspapers, 13 reviews/previews in popular press, 9 features in other print and electronic (online) media, 28 reviews/previews in art magazines and broadsheets, 3 television features, 7 radio features (including interviews), and over 50 listings in local and national press. A total of 20 critical reviews were received and 65% of all projects gained some media coverage.

**OTHER**
Government subsidy to operating funds 66%
Recurrent funding 42%
Staff to operating funds 31%
# FINANCIAL STATEMENTS

## STATEMENT OF INCOME AND EXPENDITURE YEAR ENDED 31 DECEMBER 2000

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<td>1,167</td>
<td>1,286</td>
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<tr>
<td>Total</td>
<td>87,819</td>
<td>48,273</td>
<td>76,296</td>
<td>67,220</td>
<td>85,232</td>
<td>83,503</td>
<td>73,999</td>
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<tr>
<td><strong>TOTAL INCOME</strong></td>
<td>297,041</td>
<td>240,050</td>
<td>229,500</td>
<td>264,330</td>
<td>261,680</td>
<td>187,561</td>
<td>183,619</td>
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## EXPENDITURE

<table>
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</thead>
<tbody>
<tr>
<td><strong>PREMISES &amp; EQUIPMENT</strong></td>
<td></td>
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<tr>
<td>Salaries</td>
<td>49,261</td>
<td>46,220</td>
<td>40,220</td>
<td>40,957</td>
<td>26,203</td>
<td>30,050</td>
<td>28,238</td>
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<td>Administration</td>
<td>22,836</td>
<td>92,774</td>
<td>90,965</td>
<td>89,901</td>
<td>95,261</td>
<td>76,866</td>
<td>71,930</td>
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<tr>
<td>Program</td>
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<td>24,997</td>
<td>22,024</td>
<td>23,359</td>
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<td>Printing &amp; Advertising</td>
<td>118,203</td>
<td>67012</td>
<td>56173</td>
<td>69767</td>
<td>49,439</td>
<td>35,341</td>
<td>33,151</td>
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<tr>
<td>Total</td>
<td>296,354</td>
<td>238,623</td>
<td>229,361</td>
<td>248,043</td>
<td>245,667</td>
<td>175,529</td>
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## BALANCE SHEET AS AT 31 DECEMBER 2000

<table>
<thead>
<tr>
<th></th>
<th>BALANCE BROUGHT FORWARD</th>
<th>CURRENT SURPLUS</th>
<th>ORGANISATION FUNDS AS 31/12/00</th>
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<tbody>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
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<td>688</td>
<td>30,749</td>
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<td><strong>FIXED ASSETS</strong></td>
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<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
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<tr>
<td><strong>NET ASSETS</strong></td>
<td>30,749</td>
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</tbody>
</table>

## AUDITORS REPORT TO THE MEMBERS

I have audited the financial statements of the Centre for Photography Inc. for the financial year ended December 31 2000.

In my opinion, the financial statements present fairly the financial affairs of the Centre for Photography Inc.

Dated this 8th April, 2002.

Geoffrey Charles Perry CPA, RCA, Registered Company Auditor.
PHOTOJOURNALISM, LIKE OTHER FORMS OF POPULAR MEDIA, CAN OFTEN HAVE THE CURIOUS EFFECT OF BRINGING THE GLOBAL COMMUNITY CLOSER TOGETHER WHILE AT THE SAME TIME MAKING US FEEL FURTHER APART. IN AN INCREASINGLY GLOCALISED WORLD, PHOTOJOURNALISM OFTEN GIVES US THE IMPRESSION THAT THE WORLD IS BOTH SHRINKING AND EXPANDING, UNIFYING AND DISPERSING.

SARAH TUTTON, EYELINE, SPRING 2001