

ccp.

centre for  
contemporary  
photography

# 2006 ANNUAL REPORT

# MISSION

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

# CCP PROFILE

CCP is the pre-eminent Victorian organisation with purpose-designed galleries for the exhibition of contemporary photo-based arts.

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

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

# STAFF

## Director

Naomi Cass

## Deputy Director

Rebecca Chew

## Curator

Karra Rees

## Designer

Darren Sylvester (0.4)

## Gallery Assistant

Maggie Finch (0.8) until June

Jaana Sahling (0.8) from June

## Communications Coordinator

Estelle Ihasz (0.2) until October

Sidonie Haass (0.2) from November

# INTERNS & VOLUNTEERS

CCP would like to thank its many valuable volunteers and interns that assisted the Centre in 2006. We estimate that volunteer staff provided at least 3476 hours of work for which the CCP gratefully acknowledges. The CCP would not have been able to operate without the generous support of the following people: Laura Adams, Giuliana Angelucci-Deacon, Benjamin Ashe, Lucy Aulich, Anna Axelsson, Alexander Bradley, Atlanta Bell, Katie Breckon, Theo den Brinker, TJ Cavenett, Veronica Carrasco, Angie Connor, Derek Denton, India Farmer, Jackie Felstead, Lily Feng, Elena Galimberti, Roni Gomez, Aron Hemingway, Kirsty Hulm, Kotoe Ishii, Kerrie-Dee Johns, Tanja Kimme, Ruth Leonards, Anita Lynch, Debra Maas, Nicole Marie, Shay Minster, Max Milne, Clinton Nalder, Sue Neal, Georgina Nebe, Natasha Newman, Amy Jean Nicol, Anna Olah, Anna Phillips, Amy Piesse, Alisia Romanin, Heidi Romano, David Rooks, Erin Slattery, Natalia Sikiric, Julie Splatt, Kieran Stewart, Hanna Tai, Christina Tester, Robyn Walker, Jake Wotherspoon; interns Lauren Bourke and Nicola Crowle; and CCP documenting photographers Amanda De Simone and Jessica Love.

The Centre for Contemporary Photography acknowledges the Wurundjeri community as the first owners of this country. Today, they are still the custodians of the cultural heritage of this land.

# EXHIBITION SELECTION SUB-COMMITTEE

## Naomi Cass

Director

## Rebecca Chew

Deputy Director

## Karra Rees

Curator

## Maree Clarke

Curator, Koorie Heritage Trust

## Sue Ford

Artist

## Marco Fusinato

Artist

## Paul Knight

Artist

## Kyla McFarlane

Assistant Curator/Exhibitions, Monash University Museum of Art

## Fabio Ongarato

Director, Fabio Ongarato Design

## Daniel Palmer

Lecturer in the Theory Department at Monash Art & Design & CCP Board Member

## Ben Speth

Filmmaker

## Clare Williamson

Exhibitions Curator, State Library of Victoria & CCP Board Member

# BOARD OF MANAGEMENT

## Chair

### Ross Millen

Solicitor, Partner, Deacons

Ross Millen is a commercial partner with national law firm Deacons. His major clients include the Victorian Government and various organisations involved in the arts and media sectors. Ross is a member of several charitable and community boards and committees and enjoys the contemporary arts.

Attended 6/8 2006 meetings

## Deputy Chair until December

### Sandra Bardas OAM

Sandra Bardas is a philanthropist, photographer and artist, who has devoted many years to both the indigenous community, particularly indigenous education and the arts community.

Attended 4/8 2006 meetings

## Treasurer

### Warwick Dick

Accountant & MYOB Consultant

Attended 5/8 2006 meetings

## Secretary

### Priscilla Mellado

Priscilla is a tertiary qualified marketing executive with over 12 years experience in developing and implementing successful marketing programs across consumer goods, marketing services, fast food, grocery, telecommunications, retailing and commercial and residential real estate. She is currently Marketing Manager with Melbourne Ventures Pty Ltd, the technology commercialisation company of the University of Melbourne.

Attended 8/8 2006 meetings

## Gerry Costigan

Gerry has managed communication campaigns in Government, Corporate, Finance, Arts and Major Event Sectors and is currently Communications Adviser for Industry Fund Services. Since 1995 he has contributed to the development and implementation of public awareness campaigns for leading public relations agencies; the Melbourne Festival; Department of Premier and Cabinet during Victoria's celebrations of the Centenary of Federation; CPA Australia; and Industry Super Funds. Prior to 1995, Gerry was employed as a Chartered Accountant and Financial Adviser for Price Waterhouse. He holds a Bachelor of Economics from the Australian National University and certificates in Public Relations and Copywriting from RMIT University.

Attended 7/8 2006 meetings

## Lyndal Jones

Artist & Associate Professor, School of Creative Media, RMIT University

Attended 3/8 2006 meetings

## Stephen Nossal

### Division Director, Investment Banking, Macquarie Bank Limited

Stephen is a senior member of the investment banking team at Macquarie Bank. He has acted as an adviser to corporate, State and Commonwealth Government clients for over 12 years. Currently his main focus is on raising capital for listed Australian companies. Prior to working in the finance industry, Stephen spent five years as a management consultant at Accenture (then Andersen Consulting).

Attended 4/8 2006 meetings

## Daniel Palmer

Daniel holds a Bachelor of Arts (Hons) from the University of Western Australia and a PhD from the University of Melbourne, and is currently a Lecturer in the Theory Department of the Faculty of Art & Design at Monash University. He was previously Curator of Projects at the Centre for Contemporary Photography, and has also taught at the University of Melbourne (in Art History, Cultural Studies and Media & Communications) and at the Victorian College of the Arts. Daniel is well known for his writings on contemporary Australian art, with a special interest in photography and media art. He is a regular contributor to Australian and international visual arts journals such as *Art & Australia*, *Real Time*, *Broadsheet*, *Photofile* and *Frieze*. Daniel is also a Board member of the Melbourne International Arts Festival.

Attended 7/8 2006 meetings

## Margaret Riddle (co-opted June 2006)

Margaret holds a Bachelor of Arts (Hons) from the University of Melbourne and is a former Senior Lecturer and Chair of the Department of Fine Arts, University of Melbourne. She is currently the Managing Editor and Director of Telling Words Co Pty Ltd, publishers of newspapers for niche markets.

Attended 4/8 2006 meetings

## Claudia Terstappen

Claudia studied German Literature and Philosophy at the Heinrich Heine University and Sculpture and Photography at the Art Academy in Dusseldorf, Germany and is now a practicing artist of more than 20 years standing with an impressive string of international exhibitions, awards and publications to her name. She has lived and worked in Germany, Great Britain, Spain and the US. Her artistic work focuses on the interrelationship between religion, superstition and science in relation to place, culture and time. Claudia has been a lecturer at many internationally recognised universities, including The Slade School of Fine Art, Goldsmith College, Chelsea School of Art and The Royal College in London as well as Maryland University, Massachusetts College of Art and the State University New York. For 10 years she directed Southampton University's postgraduate program in Barcelona. In 2002 her artistic work brought her to Australia and in 2004 she was appointed Professor of Fine Arts in the Faculty of Art & Design at Monash University.

Attended 2/8 2006 meetings

## Clare Williamson

Clare Williamson is currently the Exhibitions Curator at the State Library of Victoria. She has worked previously as Associate Curator of Photography at the Queensland Art Gallery and as Curator at the Australian Centre for Contemporary Art. During this time she has undertaken professional residencies at the Museum of Modern Art, New York (1990) and Ikon Gallery, Birmingham, UK (1996). She has also visited the People's Republic of China (1992) and Japan (1995) as a curatorial team member for the First and Second Asia-Pacific Triennials, Queensland Art Gallery. Clare has served on numerous other voluntary boards and committees in support of the arts including the City of Maribyrnong's Public Art Advisory Panel (as Chair 2003–2006).

Attended 6/8 2006 meetings

# CHAIR'S REPORT

2006 marked the 20<sup>th</sup> anniversary of the CCP and I am pleased to report to you that it was a highly successful year in many interesting ways.

The Centre further refined and developed the utilisation of its new exciting gallery enabling CCP to exhibit more significant shows and enhance curatorial input.

CCP has sought to engage at a deeper level with various stakeholders and to participate in a broad range of artistic, educational and community activities. These have included special interest lectures, concerts, research, consultancies and provision of speakers, floor talks, education programs, publications and community events. I trust that CCP's participation helps to improve the profile and reputation of the Centre, contemporary photography and photo-based arts in general.

While delivering these outcomes the Board, as always, is mindful of its financial responsibilities. I am pleased to report that the Centre remains in excellent financial health. We have again generated a healthy annual surplus whilst also at the same time expanding activities and benefits. This is fundamentally due to the tireless activities of our Director who constantly explores all opportunities for additional CCP funding and revenue. We remain close to our donors and sponsors and this year have formed several new relationships with various persons, foundations and corporations. Finally I wish to thank everyone involved in our successful *Stellar Fundraising Auction*, in particular all the artists who generously supported CCP by donating their exceptional works.

Appropriate strategic management and board governance is a feature of the CCP. Late in 2005 board members and staff participated in an externally facilitated planning day which helped to define aspects of the Centre's Strategic Business Plan which was submitted to the Australia Council. The Centre liaises closely with all relevant government bodies and complies with all necessary requirements for support and assistance. Board members provide considerable time on a voluntary basis to set strategy for the Centre and assist it to achieve results for members. Board terms of reference and review are ongoing. The Centre's wonderful results are indicative of a healthy, diverse and functioning board and staff.

In closing I would like to take this opportunity to thank all members of the Board, our outstanding Director, Naomi Cass, Deputy Director, Rebecca Chew and our staff, dedicated volunteers, generous donors and our wonderful supporters and members. Thank you all for making CCP's 20<sup>th</sup> year so memorable.

Ross Millen  
May 2007

**27 SEPTEMBER–16 DECEMBER**  
**CHRISTIAN THOMPSON, ROGER HANLEY/COLOUR FACTORY**  
**AWARD, GAVIN HIPKINS, SIMRYN GILL, DOROTA MYTYCH**

I was disappointed in Melbourne art until I came here.  
J.

# DIRECTOR'S REPORT

## YEAR 20 FOR CCP—YEAR ONE AT 404

### THE PROGRAM: EXHIBITIONS

2006 was the first full year of operation for Centre for Contemporary Photography at 404 George Street Fitzroy, and CCP's 20th year of operation. The exhibition program was selected from proposals written by artists and curators who were, if not familiar with the space, at least cognisant of the new galleries. For the first time, the Exhibition Advisory Committee (listed page 2) considered these proposals understanding the spaces in which they were to be presented, and CCP staff were managing a space which was at last, becoming familiar. It seems that CCP did not lose its traditional audience, indeed audiences increased to 190,466 in 2006.

Considering a range of criteria, CCP's move has been a grand success. Rather than simply relocating a much loved, albeit down at heel organisation, Sean Godsell Architects created a beautiful and flexible series of five exhibition spaces for still and moving image, with greatly improved access, amenity and potential for artists, audiences, members, students and staff. The all too prevalent struggle between architectural expression and an effective space for art has not marred the new CCP. This first full year of operation has proven that 404 George Street is a great place for photomedia, from traditional through to experimental forms.

The 2006 exhibition program met a broad range of expectations through diversity in style, genre, geographic location, technologies and representation of artists at various stages of development. CCP presented artists who are well known as photographers, such as Simon Cuthbert (Tas), Debra Phillips (NSW) and Andrew Curtis (Vic), through to artists who use photomedia from time to time, such as Kim Donaldson (Vic). Established artists with considerable following such as Simryn Gill (NSW), Guy Ben-Ner (NY), Derek Henderson (NZ), and Gavin Hipkins (NZ), were balanced by emerging artists Fleur Summers (Vic), Jarrad Kennedy (Vic) and Roger Hanley (NSW), to name a few.

Importantly, even within CCP's constrained financial resources, two thematic exhibitions were achieved and well received; *In Cold Light* curated by Melissa Keys and *Family Resemblance* curated by Rebecca Chew. There is a strong call for thematic exhibitions and both exhibitions presented an extraordinary range of local, national and international work, from the sweeping panoramic fine prints of Mark Adams (*In Cold Light*) through to post photography in *Family Resemblance*.

Four exhibitions were linked with major festivals: Grant Hobson's (Vic) *The Industry of Working* in conjunction with the Celebration of the Eight Hour Day; Narinda Reeders (Vic); *White Collar Undone* as part of the Next Wave Festival; Yandell Walton's (Vic) *Twelve Exits* as part of Midsumma Festival; and *Rapt! 20 contemporary artists from Japan* as part of 2006 Year of Japan Australia Exchange, with each exhibition and festival link bringing new audiences to CCP.

Photomedia was interpreted from a broad perspective—from screen-based work by Christian Thompson (Vic) and Rebecca Ann Hobbs (NZ); projections by Christopher Köller (Vic) and Dominic Redfern (Vic); scanned objects by Chantal Faust (Vic); tapestry, knitting and watercolour in *Family Resemblance*; and a contemplative installation of books by Simryn Gill. Across 2006, challenging content, such as Julie Davies' (Vic) *A Study of the Insignificant* and Christian Thompson's *The Sixth Mile* stood alongside skilful, contemporary interpretations of traditional forms in the work of Juha Tolonen (WA), Simon Obarzanek (Vic) and Beverley Veasey (NSW).

The Projection Window, CCP's fifth gallery (supported by the City of Yarra) presents a materially different experience for both artists and audiences. Coming alive at dusk and closing in the early hours of the morning, the Projection Window presents still and moving images stretched across the skin of the building, to be

viewed by passers by. Exhibitions included an extraordinary meeting of video and drawing by Dorota Mytych (Vic), scrolling text by Fleur Summers (Vic), still images by Kim Donaldson and a vaudevillian video by Kate Just (Vic).

The Colour Factory Award for an artist in the first five years of practice was won by Roger Hanley (NSW) and his exhibition proved to be hugely popular. The Nikon Imagebank Award for the best online image was won by Laki Sideris (Vic) for an engaging portrait of his godparents.

Through tenacious ingenuity on behalf of artists, CCP was able to present the work of 11 artists from beyond Australia, including work in group exhibitions by Anne Noble (NZ), Tomoko Konoike (Japan) and solo exhibitions by Gavin Hipkins (NZ), Immo Klink (UK), and a remarkable transformation of Gallery Three (supported by the Helen Macpherson Smith Trust), with a survey of screen-based and projected work by the Israeli, New York based artist Guy Ben-Ner.

CCP produced or partnered in a number of exhibition catalogues, including publications accompanying curated exhibitions: In *Cold Light* (curator Melissa Keys); *Family Resemblance* (curator Rebecca Chew); *Rapt! 20 contemporary artists from Japan* (published by the Japan Foundation); and solo exhibitions by Gavin Hipkins (with Massey University College of Creative Arts), Simryn Gill (with Maitland Regional Art Gallery) and Andrew Curtis.

Overall I would comment that CCP exhibitions are still exploring the space, albeit in a tentative manner, the program only gently pushed the boundaries of the physical space, and the conceptual boundaries of photomedia. We look forward to 2007, as artists take on the space more robustly, on the basis of a greater familiarity with and confidence in CCP.

#### **SPOKEN WORD**

CCP's longstanding lecture program commenced with a packed house for Spatial Aesthetics: A Dialogue between Nikos Papastergiadis and Paul Carter, and later in November Sean Cubitt's lecture, Genealogies of Digital Light. With great sadness a conversation between Wolfgang Sievers AO and Julian Burnside QC was cancelled due to Sievers' ill health. We look forward to presenting this program in 2007. Les Walking continued his longstanding and highly regarded suite of weekend workshops and Tatjana Plitt presented a new introduction to digital cameras, also a resounding success. Daniel Palmer presented the Joyce Evans History of Photography Seminars to a full house in the Visy Education Space. Once again CCP worked with a range of organisations in presenting programs for young people, including the Rotary Youth Arts Program for youth at risk and a further program with Open Family.

A highlight of CCP's public programs are the artist floor talks on every Saturday after openings. With support from Jasper Coffee and Sofitel, even interstate and international artists are able to extend their visit and join local artists, visitors and CCP staff for coffee and conversation about their work.

#### **WRITTEN WORD**

CCP Books and Prints continues to grow as a contemplative and welcoming space for the enjoyment and purchase of contemporary photography as well as second hand and new books on photography. The imposing Grant Featherstone plan press donated by the National Gallery of Victoria presents work by Donna Bailey (Vic), Paul Ferman (NSW), Denise Ferris (ACT), Janina Green (Vic) and Juha Tolonen (WA). In 2006 CCP undertook a visitor survey (see page 20) from which we learn, amongst other aspects of our performance, that not all of our visitors are aware of CCP Books and Prints. This survey will assist us to improve services and programs in 2007.

#### **BUSINESS PLAN 2005–2007**

CCP's Strategic Business Plan 2005–2007 was written while CCP was camping between venues. As such, the Plan has had limited predictive value

—while some goals have been easily met, others have proved unrealistic. In summary the goals for this period were to successfully relocate CCP to improved, secure and expanded premises; to expand the number of exhibitions and ways CCP presents photo-based arts, including the number of exhibitions initiated by CCP whilst still calling for proposals, thus providing both artistic leadership and expanding opportunities for artists. These goals, (1, 3 and 4) have been met, while goal 2—to increase attendance to exhibitions, classes and public programs by 30%—has been exceeded. Of ongoing concern was and remains CCP's lack of permanent premises. Goal 5, to accumulate an operating surplus to purchase the George Street premises or equivalent, has not been achieved, nor indeed has this been addressed.

#### **OUR FABRIC**

CCP staff expanded in 2006 to 4.6 (EFT). While this is an improvement on previous years, as the program and public expectation of CCP expands, it is not surprising that, like those working across the small to medium arts sector, CCP staff are comprehensively stretched. It is with great respect that I acknowledge the intelligent and dedicated work of full and part time staff, Rebecca Chew, Deputy Director; Karra Rees Curator; Maggie Finch Gallery Assistant until June followed by Jaana Sahling; Darren Sylvester, Designer; Estelle Ihasz Communications Coordinator until October, followed by Sidonie Haass; and Tony Dutton, Bookkeeper. CCP volunteers (listed page 2) provide essential assistance to CCP, participating in every aspect of our work, for which the Board, staff and artists are grateful.

CCP's Board of Management, including its subcommittee, the Exhibition Advisory Committee (listed page 2) provides essential guidance, skilled advice and firm encouragement in our demanding environment, for which the staff and I are grateful. It is therefore sad to see members retire. In December, Sandra Bardas AO retired after five years, and while her valued advice is still only a phone call away, we miss her dearly. A spirited and passionate member of the CCP, Sandra Bardas has great expectations for the organisation and has generously provided loving and skilled guidance. Sandra's contribution ranged from fundraising, governance, the Exhibition Advisory Committee and CCP Books and Prints.

#### **FUNDING**

In 2006, once again 55 artists generously donated their photography for the *Stellar Fundraising Auction*, conducted by Roger McIlroy, Director Neville Keating McIlroy Ltd. The *Stellar Fundraising Auction* is critical to CCP's financial stability and donating artists (listed page 25) and their representatives are gratefully acknowledged.

In addition to the *Stellar* artists we thank our 630 financial members for their support. Our major sponsors, donors and in kind supporters are also gratefully acknowledged on page 25, including Arts Victoria, Australia Council, Kodak Professional, Colour Factory, Leica and Nikon.

CCP is a recipient of triennial support from the Victorian Government through Arts Victoria and the Commonwealth Government through the Australia Council. In addition to this funding, CCP received support in 2006 for the second of a three-year tripartite agreement between both funding bodies and CCP, through the inspired program, the Visual Arts and Crafts Strategy (VACS). VACS has provided critical support enabling CCP to perform effectively in our new premises, earning 56% of its operating income and achieving a 130% increase in visitors (compared to the last full year of operations, 2003).

In 2004, artist and outspoken rising star, Brendan Lee cautioned me, in colourful terms, not to wreck CCP by moving—from Johnston Street where the organisation was housed for 11 of its 19 years—to flash new premises. Brendan was expressing a very real concern and I am confident in reporting that CCP has not been diminished by its move, as evidenced by year one at 404.

Naomi Cass

# EXHIBITIONS ONSITE

FRIDAY 20 JANUARY–SATURDAY 11 MARCH

## GALLERY 1

**JUHA TOLONEN & SIMON CUTHBERT** ENTROPIA/DOWNTOWN

**Media** Naomi Cass interview with Bruce Berryman, *Radio 3RRR*, Tuesday 17 January 2006, 13:00: 102.7FM.

Robert Nelson, 'Modern World Goes Mouldy', *The Age: Arts & Culture*, 1 February 2006: 17, (illus.).

'Dates for your Diary', *Shutterbugs: Newsletter for the Camberwell Camera Club*, Vol. 37, No.1, 23 January 2006: 4.

'Eight Days', *The Age: Preview*, 22 January 2006: 9.

'Exhibitions in Australia: Agenda: Openings This Month', *Art Post.Info*, January 2006: <http://www.artpost.info.html>.

'Look', *ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html> (illus.).

'Photography', *The Age (Melbourne) Magazine*, No. 15, January 2006: 15.

'Quick Snaps: What's New at the CCP', *Australian Photography*, March 2006: 4, 17, (illus.).

'Victoria', *Art Gallery Guide Australia*, January 2006: 75.

'What's On: Melbourne', *The Australian Financial Review: Life & Leisure*, 27–29 January 2006: 20, (illus.).

*Arena Magazine*, No. 81, February–March 2006, (illus.).

*ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html>.

**Catalogue** *Down Town*, texts by James Jones and Philip Watkins, 18 x 15 cm catalogue, colour reproductions, 32 pp.

Juha Tolonen *Caravan* 2003, type C print, 65x65cm



## GALLERY 2

**ANDREW CURTIS** UNDERPIN

**Media** Megan Backhouse, 'Art Galleries', *The Age: A2*, 4 February 2006: 22. Naomi Cass interview with Bruce Berryman, *Radio 3RRR*, Tuesday 17 January 2006, 13:00: 102.7FM.

Robert Nelson, 'Modern World Goes Mouldy', *The Age: Arts & Culture*, 1 February 2006: 17, (illus.).

'Dates for your Diary', *Shutterbugs: Newsletter for the Camberwell Camera Club*, Vol. 37, No.1, 23 January 2006: 4.

'Eight Days', *The Age: Preview*, 22 January 2006: 9.

'Exhibitions in Australia: Agenda: Openings This Month', *Art Post.Info*, January 2006: <http://www.artpost.info.html>.

'Look', *ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html> (illus.).

'Photography', *The Age (Melbourne) Magazine*, No. 15, January 2006: 15.

'Quick Snaps: What's New at the CCP', *Australian Photography*, March 2006: 4, 17.

'Victoria', *Art Gallery Guide Australia*, January 2006: 75.

*ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html>

**Catalogue** *Underpin*, text by Greg Neville, 26.5 x 21 cm catalogue, black and white reproductions, 6 pp.



Andrew Curtis *Toorak Road* 6 2002, selenium toned silver gelatin print, 120x150cm  
Courtesy the artist and Christine Abrahams Gallery, Melbourne

## GALLERY 3

**DEBRA PHILLIPS** ONE THING LEADS TO ANOTHER

**Media** Naomi Cass interview with Bruce Berryman, *Radio 3RRR*, Tuesday 17 January 2006, 13:00: 102.7FM.

Robert Nelson, 'Modern World Goes Mouldy', *The Age: Arts & Culture*, 1 February 2006: 17.

'Dates for your Diary', *Shutterbugs: Newsletter for the Camberwell Camera Club*, Vol. 37, No.1, 23 January 2006: 4.

'Eight Days', *The Age: Preview*, 22 January 2006: 9.

'Exhibitions in Australia: Agenda: Openings This Month', *Art Post.Info*, January 2006: <http://www.artpost.info.html>.

'Look', *ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html> (illus.).

'Photography', *The Age (Melbourne) Magazine*, No. 15, January 2006: 15, (illus.).

'Quick Snaps: What's New at the CCP', *Australian Photography*, March 2006: 4, 17.

'Victoria', *Art Gallery Guide Australia*, January 2006: 75, (illus.).

*ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html>.

#### GALLERY 4

##### CHANTAL FAUST MONSTER

**Media** Naomi Cass interview with Bruce Berryman, *Radio 3RRR*, Tuesday 17 January 2006, 13:00: 102.7FM.

'Dates for your Diary', *Shutterbugs: Newsletter for the Camberwell Camera Club*, Vol. 37, No.1, 23 January 2006: 4.

'Eight Days', *The Age: Preview*, 22 January 2006: 9.

'Exhibitions in Australia: Agenda: Openings This Month', *Art Post.Info*, January 2006: <http://www.artpost.info.html>

'Look', *ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html>.

'Photography', *The Age (Melbourne) Magazine*, No. 15, January 2006: 15, (illus.).

'Victoria', *Art Gallery Guide Australia*, January 2006: 75.

*ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html>.

Chantal Faust, *Monster* / 2005, type C print, 100x72cm



#### PROJECTION WINDOW

##### YANDELL WALTON TWELVE EXITS

**Media** January 06: Projection Window', *City of Yarra: Festivals & Events*, January – June 2006.

'Midsumma Festival Visual Arts Program', *Art Almanac*, December/January 2006: 56.

Edwina Bartlem and Meredith Martin, *The Midsumma Festival Visual Arts Catalogue 2006*, (illus.).

'Exhibitions in Australia: Agenda: Openings This Month', *Art Post.Info*, January 2006: <http://www.artpost.info.html>.

'Photography', *The Age (Melbourne) Magazine*, No. 15, January 2006: 15.

'Look', *ThreeThousand*, No. 39, 25 January 2006: <http://www.threethousand.com.au.html>.

'Dates for your Diary', *Shutterbugs: Newsletter for the Camberwell Camera Club*, Vol. 37, No.1, 23 January 2006: 4.

Naomi Cass interview with Bruce Berryman, *Radio 3RRR*, Tuesday 17 January 2006, 13:00: 102.7FM.

*ThreeThousand*, 25 January 2006, No. 39: <http://www.threethousand.com.au.html>.

'Victoria', *Art Gallery Guide Australia*, January 2006: 75.

#### FRIDAY 17 MARCH–SATURDAY 6 MAY

##### GALLERY 1

##### GRANT HOBSON THE INDUSTRY OF WORKING

**Media** Megan Backhouse, 'Art Galleries', *The Age: A2*, 1 April 2006: 20.

Chris Boyd and Stewert Hawkins, 'Picture This: Must See Art', *The Financial Review*, 28 January 2006: 31.

Madeleine Brennan, 'Poster Art Protester', *The Western Times*, 18 April 2006: 6.  
Trevor Cormack, 'The Industry of Working', *Solidarity*: <http://solidarity.redrag.net/2006/04/03/photos.html> (accessed 3 April 2006).

Cheryl Critchley, 'Hobson's Choice', *Herald Sun*, 24 March 2006: 75, (illus.).

Grant Hobson, 'Photo Essay—The Industry of Working', *Arena Magazine*, No. 83, June–July 2006: 8, 9, 21 and 41, (illus.).

Grant Hobson interview with Richard Watts, 'Smart Arts' *Radio 3RRR*, 23 March 2006, 11:00: 102.7FM.

Robin Usher, 'Putting Industrial Action and Reaction in the Picture', *The Age: Metro*, 29 March 2006: 20, (illus.).

Penny Webb, 'Sightlines: Critical Guide', *The Age*, 5 May 2006: 17.

'Celebrating 150 Years of the Eight-Hour Day', *Fifty-Plus News*, April 2006: 12, (illus.).

'Exhibitions: The Industry of Working' *Eight Hour Day: Celebrate 150 Years of Work, Rest & Play*: <http://www.8hourday.org.au/exhibitions.asp.html> February 2006, (illus.).

'Preview', *Photofile*, No. 77, Autumn 2006: 12.

'What's On: Best of the Rest', *The Australian Financial Review*, 17–19 March 2006: 24.

Petrina Hicks *Zara 2* 2005, lightjet print, 80x108cm from the exhibition *In Cold Light*.  
Courtesy the artist and Stills Gallery, Sydney





2006 Kodak Salon, installation view

## GALLERY 2

### NARINDA REEDERS WHITE COLLAR UNDONE

**Media** Megan Backhouse, 'Show Time', *The Age: The Games: The Essential Guide: XVIII Commonwealth Games*, March 2006: 43.

Simon Castles, 'Senses Working Overtime', *The Sunday Age: Preview*, 19 February 2006: 22–23, (illus.).

Jeff Khan interview with Richard Watts, 'Smart Arts' *Radio 3RRR*, 13 April 2006, 11:30: 102.7FM.

Narinda Reeders interview, *PBS*, Sunday 2 April 2006, 19:00: 106.7FM.

Narinda Reeders interview with Red Symons, 'Breakfast Show', *ABC Melbourne Radio*, Friday, 3 March 2006: 774AM.

Narinda Reeders interview with Sally Nolan, *Radio National*, 5 April 2006, 12:00: 621AM.

Tessa Virgiotis, 'If You Do One Thing: Office Exposé', *The Age: Metro*, 29 March 2006: 18, (illus.).

'Celebrating 150 Years of the Eight-Hour Day', *Fifty-Plus News*, April 2006: 12.

'Does your parachute work?', *Oyster Magazine*, No. 63, April/May 2006: 11, (illus.).

'What's On: Best of the Rest', *The Australian Financial Review*, 17–19 March 2006: 24.

'White Collar Undone', *Next Wave: 2006 Next Wave Festival 15 March–2 April* (Next Wave catalogue): 31, (illus.).

*Artlook: A report on the state of the arts in Victoria*, Arts Victoria, Southbank, March 2007: 28, (illus.).

## GALLERY 3

### IN COLD LIGHT CURATED BY MELISSA KEYS

**ARTISTS** MARK ADAMS, DONNA BAILEY, RYSZARD DABEK, PETRINA HICKS, REBECCA ANN HOBBS, ALEX JAMES, ANNE NOBLE, IZABELA PLUTA

**Media** Lisa Gipton, 'Sight Caught in Grainy Hues and Icy Details', *The Age:*

*Metro: Reviews*, 6 April 2006: 20, (illus.).

Simon Gregg, 'Melburnin', *Trouble*, April 2006: 58, (illus.).

Jeff Khan interview with Richard Watts, 'Smart Arts' *Radio 3RRR*, 13 April 2006, 11:30: 102.7FM.

'10 things to do', *The Age: Good Weekend*, 22 April 2006: 27.

'Celebrating 150 Years of the Eight-Hour Day', *Fifty-Plus News*, April 2006: 12.

'Gallery: On Show', *Art & Australia*, Vol. 43, No. 3, Autumn 2006: <http://www.artsaustralia.com.html>, (illus.).

'Spotlight Encore Applause', *VCA News*, No.1, 2006: 15.

**Catalogue** *In Cold Light*, text by Melissa Keys, 21 x 15cm catalogue, colour reproductions, 6 pp.

## GALLERY 4

### JARRAD KENNEDY THANK YOU, FRIENDS

**Media** 'Celebrating 150 Years of the Eight-Hour Day', *Fifty-Plus News*, April 2006: 12.

## PROJECTION WINDOW

### FLEUR SUMMERS R+D

**Media** 'Celebrating 150 Years of the Eight-Hour Day', *Fifty-Plus News*, April 2006: 12.

'March 06: Projection Window', *City of Yarra: Festivals & Events*, January–June 2006

## FRIDAY 19 MAY–SATURDAY 24 JUNE

## GALLERY 1

### SIMON OBARZANEK 80/137 FACES

**Media** '(May)', *The Age (Melbourne) Magazine*, No.19, May 2006: 24, (illus.).

'Look', *Three Thousand*, No. 59, 14 June 2006: <http://www.threethousand.com.au.html> (accessed 14 June 2006), (illus.).



'Preview', *Photofile*, Autumn 2006, No. 77: 12, (illus.).

Simon Obarzanek interview with Richard Watts, 'Smartarts', *Radio 3RRR*, 25 May 2006, 11:00: 102.7FM.

'Victoria', *Art Gallery Guide Australia*, May/June 2006: 85, (illus.).

'Fitzroy', *Trouble*, June 2006: 48.

## GALLERY 2 & 3

### KODAK SALON

**Media** Rebecca Chew interview with Richard Watts, 'Smartarts', *Radio 3RRR*, 25 May 2006, 11.00am: 102.7FM.

Cassie May, 'Saturday Night's Alright', *Trouble*, June 2006: 4, (illus.).

'Fitzroy', *Trouble*, June 2006: 48.

'Submissions and Competitions', *Newsletter: Australian Centre for Photography*, April 2006.

'Victoria', *Art Gallery Guide Australia*, May/June 2006: 85.

*Art Almanac*, April 2006: 97, (advertisement).

*Art Monthly Australia*, 'Artnotes: Victoria', no. 190, June 2006: 49, (illus.).

*Photofile*, No.77, Autumn 2006: 76, (advertisement).

**Catalogue** *2006 Kodak Salon*, 20 x 20 cm catalogue, black and white reproductions, 8 pp.

## GALLERY 4

### CHRISTOPHER KÖLLER MIZUNO D301

**Media** Richard Watts, 'Smartarts', *Radio 3RRR*, 25 May 2006, 11:00: 102.7FM.

'Fitzroy', *Trouble*, June 2006: 48.

'Victoria', *Art Gallery Guide Australia*, May/June 2006: 85.

## PROJECTION WINDOW

### KIM DONALDSON KEEP CLEAR

**Media** Richard Watts, 'Smartarts', *Radio 3RRR*, 25 May 2006, 11:00: 102.7FM.

'May 06: Projection Window', *City of Yarra: Festivals & Events*, January–June 2006.

'Fitzroy', *Trouble*, June 2006: 48.

'Projection Window', *Art Gallery Guide Australia*, May/June 2006: 101, (illus.).

'Victoria', *Art Gallery Guide Australia*, May/June 2006: 85.

## 7 JULY–26 AUGUST

### DEREK HENDERSON

Home sweet boring home such a double edge sword wonderful intimate work thanks a lot Derek cheers

Derek Henderson *Raukokore, State Highway 35, East Cape, 11.10am, 2nd April 2004* 2004, type C print, 56x71cm. Courtesy the artist and Paul McNamara Gallery, New Zealand



## FRIDAY 7 JULY–SATURDAY 26 AUGUST

### GALLERY 1

#### DEREK HENDERSON THE TERRIBLE BOREDOM OF PARADISE

**Media** 'Boredom & paradise', *NZ Life & Leisure*, July/August 2006: 62, (illus.).

'Desire, Discover, Do', *Melbourne Leader*, July 2006: 20.

'Fitzroy', *Trouble*, July 2006: 8.

'Preview', *Photofile*, No. 77, Autumn 2006: 12.

**Book** *The Terrible Boredom of Paradise*, texts by Magda Keaney and Hanna Scott, 28 x 34 cm book, colour reproductions, 132 pp.

### GALLERY 2

#### JULIE DAVIES A STUDY OF THE INSIGNIFICANT

**Media** 'Desire, Discover, Do', *Melbourne Leader*, July 2006: 20.

'Fitzroy', *Trouble*, July 2006: 8.

### GALLERY 3

#### GUY BEN-NER SELECTED VIDEO WORKS 1999–2004

**Media** Megan Backhouse, 'Art Galleries', *The Age: A2*, 22 July 2006: 19.

'Desire, Discover, Do', *Melbourne Leader*, July 2006: 20.

'Fitzroy', *Trouble*, July 2006: 8.

**Catalogue** *Guy Ben-Ner: Self-portrait as a family man*, texts by Sergio Edelsztein and Tom Gunning, 22 x 18.5 cm catalogue, colour reproductions, 112 pp.

### GALLERY 4

#### DOMINIC REDFERN DRAMA

**Media** 'Desire, Discover, Do', *Melbourne Leader*, July 2006: 20.

'Fitzroy', *Trouble*, July 2006: 8.

## PROJECTION WINDOW

### KATE JUST THE ENTERTAINER

**Media** 'Cultural Events Calendar', *City of Yarra*, 22 June 2006: <http://www.yarracity.vic.gov.au/html>

'Desire, Discover, Do', *Melbourne Leader*, July 2006: 20.

'Fitzroy', *Trouble*, July 2006: 8.

## FRIDAY 1 SEPTEMBER–SATURDAY 2 SEPTEMBER

### CCP STELLAR FUNDRAISING AUCTION

**Media** Megan Backhouse, 'Mixed Media', *The Age*, 30 August 2006: 17.

Naomi Cass interview with Richard Watts, 'Smartarts', *Radio 3RRR*, 31 August 2006, 9:15: 102.7FM.

Antony Davies, 'Photography gets the right exposure', *The Australian*, 13 September 2006: 8.

Annalisa Giudici, 'Eight Days', *The Sunday Age*, 27 August 2006: 5.

Tessie Virgiotis, 'If You Do One Thing', *The Age*, 28 August 2006: 13, (illus.).

'Look', *Three Thousand*, No. 70, 14 June 2006: <http://www.threethousand.com.au/html> (accessed 14 June 2006), (illus.).

'New Exhibitions', *The Age: EG*, 8 September 2006.

**Catalogue** *Stellar Fundraising Auction*, list of works, 29.7 x 21 cm leaflet, black and white reproductions, 9 pp.

## FRIDAY 8 SEPTEMBER–SATURDAY 21 OCTOBER

### GALLERY 1

#### BEVERLEY VEASEY NATURAL HISTORY

**Media** Megan Backhouse, 'Art Galleries', *The Age: A2*, 23 September 2006: 20.

Antony Davies, 'Photography gets the right exposure', *The Australian*, 13 September 2006: 8.

'Fitzroy', *Trouble*, September 2006: 8.

'Fitzroy', *Trouble*, October 2006: 25.

'Melbourne', *Art Almanac*, October 2006: 72.

'Photo Feature: Natural History: Photographs by Beverley Veasey', *Arena Magazine*, No. 85, October–November 2006: 16–17, 37, 46 and 55, (illus.).

**Catalogue** *Natural History*, text by Beverley Veasey, 21 x 15 cm, colour reproductions, 8 pp.



Gavin Hipkins, *The Village* 2002–06, inkjet vinyl prints, 300x105cm each, installation view. Photograph by Jessica Love

## GALLERY 2

**FAMILY RESEMBLANCE** CURATED BY REBECCA CHEW  
TIM GRESHAM, RENEE SO, MICHELLE USSHER

**Media** Megan Backhouse, 'Family Resemblance', *The Age (melbourne) Magazine*, No. 23, September 2006:106, (illus.).

Antony Davies, 'Photography gets the right exposure', *The Australian*, 13 September 2006: 8.

'Fitzroy', *Trouble*, September 2006: 8.

'Fitzroy', *Trouble*, October 2006: 25.

'Melbourne', *Art Almanac*, October 2006: 72.

'September 2006', *Craft Almanac*, September 2006: <http://www.craftvic.asn.au/craftalmanac/index.html> (accessed 13 September 2006).

**Catalogue** *Family Resemblance*, text by Rebecca Chew, 21 x 10 cm catalogue, colour reproductions, 6 pp.

## GALLERY 3, 4 AND PROJECTION WINDOW

### RAPT! 20 CONTEMPORARY ARTISTS FROM JAPAN

**Media** Megan Backhouse, 'Japanese art, unexpected', *The Age*, 18 September 2006: 17, (illus.).

Kathy Bowlen, *Stateline Victoria: ABC television*, 15 September 2006, 19:30.

Chris Boyd, 'Rapt in Japan: the art of the surface', *The Weekend Australian Financial Review*, September 2006: 32–33, (illus.).

Antony Davies, 'Photography gets the right exposure', *The Australian*, 13 September 2006: 8.

Stuart Koop interview with Jill Singer, 'Melbourne Morning Program', *ABC Melbourne Radio*, 15 September 2006, 11:40: 774AM.

Simon Maidment interview, 'Noise TV', *Channel 31*, Friday 3 November 2006, 23:30.

Robert Nelson, 'Japanese artists wish cruel world goodbye to enter the temple of low-tech', *The Age*, 11 October 2006: 21, (illus.).

Annika Priest, 'Desire, Discover, Do', *Melbourne Leader*, 13 September 2006: 21.

Annika Priest, 'Desire, Discover, Do', *Melbourne Leader*, 27 September 2006: 16.

'art', *The Age (melbourne) Magazine*, no. 23, September 2006: 21, (illus.).

'Contemporary Japanese art comes to town', *Fifty-Plus News*, September 2006: 36, (illus.).

'Fitzroy', *Trouble*, September 2006: 8.

'Fitzroy', *Trouble*, October 2006: 25.

'Look', *Three Thousand*, No. 69, 23 August 2006: <http://www.threethousand.com.au> (accessed 23 August 2006), (illus.).

'Melbourne', *Art Almanac*, October 2006: 72.

'On Show', *The Sunday Age: M*, 15 October 2006: 42, (illus.).

'Weekender: 10 things to do', *The Age: Good Weekend*, 16 September 2006: 15, (illus.).

*Nichigo Press: Victorian Edition*, Vol. 2, No. 23, October 2006: 13.

**Catalogues** *Rapt!: 20 Contemporary Artists from Japan*, texts by Hirayoshi Yukihiro et al., 22 x 15 cm catalogue, colour reproductions, 246 pp.

*Rapt!: The Document*, texts by Philp Brophy and Kathryn Hunyor, 22 x 15 cm catalogue, colour reproductions, 60 pp.

## FRIDAY OCTOBER 27 – SATURDAY DECEMBER 16

### GALLERY 1

#### CHRISTIAN THOMPSON THE SIXTH MILE

**Media** Mary-Jane Daffy, 'Shot from the heart', *The Melbourne Times*, 29 November 2006: 31, (illus.).

Mary-Jane Daffy, 'Shot from the heart', *City Weekly*, 30 November 2006: 31, (illus.).

Karra Rees interview with Lisa Dempster, 'Karra Rees, Curator, Centre for Contemporary Photography', *Art-Search*: <http://www.art-serach.com.html> (accessed November 2006).

Marianne Riphagen, 'Intersection in the screen pit', *Real Time*, No. 76, December 06–January 07: 54, (illus.).

'Fitzroy', *Trouble*, November 2006: 23.

'Five Exhibitions', *Atr e Cultura Contemporanea*, October 2006: <http://undo.net/cgi-bin/undo/pressrelease/fpressrelease.pl?id=1161781660&day=> (accessed 26 October 2006).

'What's On Melbourne', *The Australian Financial Review*, 8–10 December 2006: 18.

## GALLERY 2

### ROGER HANLEY FABLES & RECONSTRUCTIONS

**Media** Karra Rees interview with Lisa Dempster, 'Karra Rees, Curator, Centre for Contemporary Photography', *Art-Search*: <http://www.art-serach.com.html> (accessed November 2006).

'Colour Factory Winner', *Australian Photography*, December 2006: 17, (illus.).

'Five Exhibitions', *Atr e Cultura Contemporanea*, October 2006: <http://undo.net/cgi-bin/undo/pressrelease/fpressrelease.pl?id=1161781660&day=> (accessed 26 October 2006).

'Fitzroy', *Trouble*, November 2006: 23.

*Art Almanac*, August 2006: 112, (advertisement).

'What's on', *Metro News*, July 2006: 17.

## GALLERY 3

### GAVIN HIPKINS THE VILLAGE

**Media** Maggie Finch, 'The Village', *Dazed & Confused*, Vol. 1, No 2, 2007: 153.

Karra Rees interview with Lisa Dempster, 'Karra Rees, Curator, Centre for Contemporary Photography', *Art-Search*: <http://www.art-serach.com.html> (accessed November 2006).

Rohan Trollope, Fiona Scott-Norman & Tim Richards, 'The weekend starts here: photography', *The Age: EG*, 8 December 2006: 3.

'Five Exhibitions', *Atr e Cultura Contemporanea*, October 2006: <http://undo.net/cgi-bin/undo/pressrelease/fpressrelease.pl?id=1161781660&day=> (accessed 26 October 2006).

'Fitzroy', *Trouble*, November 2006: 23.

'Previews', *Photofile*, No. 79, Summer 2007: 12, (illus.).

'What's On Melbourne', *The Australian Financial Review*, 8–10 December 2006: 18.

*Arena Magazine*, No. 86, December–January 2006–2007, cover illus.

**Catalogue** *The Village*, text by Karra Rees, 21 x 15 cm catalogue, colour reproductions, 8 pp.

## GALLERY 4

### SIMRYN GILL 32 VOLUMES

**Media** Megan Backhouse, 'Art around the galleries', *The Age: A2*, 11 November 2006: 20, (illus.).

Karra Rees interview with Lisa Dempster, 'Karra Rees, Curator, Centre for Contemporary Photography', *Art-Search*: <http://www.art-serach.com.html> (accessed November 2006).

'Five Exhibitions', *Atr e Cultura Contemporanea*, October 2006: <http://undo.net/cgi-bin/undo/pressrelease/fpressrelease.pl?id=1161781660&day=> (accessed 26 October 2006).

'Fitzroy', *Trouble*, November 2006: 23.

'What's On Melbourne', *The Australian Financial Review*, 8–10 December 2006: 18.

*Arena Magazine*, no. 86, December 2006–January 2007, (illus.).

**Catalogue** *32 Volumes*, text by Daniel Palmer, 21 x 15 cm catalogue, colour reproductions, 10 pp.

## PROJECTION WINDOW

### DOROTA MYTYCH MUTATIS MUTANDIS

**Media** Karra Rees interview with Lisa Dempster, 'Karra Rees, Curator, Centre for Contemporary Photography', *Art-Search*: <http://www.art-serach.com.html> (accessed November 2006).

'Five Exhibitions', *Atr e Cultura Contemporanea*, October 2006: <http://undo.net/cgi-bin/undo/pressrelease/fpressrelease.pl?id=1161781660&day=> (accessed 26 October 2006).

'Fitzroy', *Trouble*, November 2006: 23.

'What's On Melbourne', *The Australian Financial Review*, 8–10 December 2006: 18.

# AWARDS

The annual open-entry exhibition and competition, the Kodak Salon was the largest to date in 2006 with over 420 entrants from around the country; an impressive 20% increase on the previous year. In its fourteenth year, the Kodak Salon presents work from CCP members and the broader community, demonstrating an astonishing range of engagement with photography, including secondary and tertiary students, art students, camera club members, commercial photographers, artists and aligned professions (graphic design, architecture) and hobbyists. The Kodak Salon is an effective exhibition for developing literate audiences for CCP's broader exhibition program. Popular with school groups and the community, the Salon presents visitors to CCP a massive snapshot of where the camera is currently being pointed and what technologies are being used. The Salon continued to attract high attendances and secondary school visits with 5000 visitors attending over the five weeks. More than \$7171 worth of prizes were awarded in 14 categories from leaders in the photographic industry. The major prize from Kodak Professional for Excellence in Photomedia was awarded to Benjamin Lichtenstein. Other prize winners include James Geer, for the Patrick Corrigan Acquisitive Prize; David Russell for Kayell Best Inkjet Print; Christian Bumarra Thompson for Manfrotto Best Portrait; Stephen Lightfoot for Bond Imaging Services Best Work on an Environmental Theme; Kate Moss for Excellence in Polaroid Work; Tricia van der Kuyp for the Polaroid People's Choice Award; Nat Thomas & Kristen Phillips for Aussie Commercial Video Rentals Best DVD/Video Work; Jeremy The for *The Age* Best Documentary Photograph; Karen Trist for Photographic Imaging College Excellence in the Use of Colour; Siri Hayes for Australian National University Best Use of Print Technology; Gavin Liddle for Omnus Framing Best Black and White Work; Clare Weeks for Lomo Australia Most Innovative Use of Photomedia; Shelly Tonkin for Lomo Australia Most Humorous Image; and Ali McCann for Australian Centre for Photography Most Emotionally Intense Image. The 2006 judges were Morry Schwartz, Publisher, Black Inc., *The Monthly, Quarterly Essay*, Chairman AFI; Lyndal Walker, Artist; and Naomi Cass, CCP Director.

2006 Kodak Salon opening. Photographs by Amanda De Simone



An integral part of CCP's program is to provide opportunities for emerging photo-based artists through education, professional development and exhibition. As part of this commitment CCP presented the second Colour Factory Award in 2006; a national award for emerging photographers sponsored by Colour Factory, a leader in photographic printing. Awarded to an artist in the first five years of their practice, the winning artist is provided with type C exhibition prints (up to 1000mm x 760mm), consultation by Colour Factory and a solo exhibition in Gallery Three as part of CCP's annual exhibition program. Roger Hanley from New South Wales received the Award out of 63 entrants for his ongoing series *Fables & Reconstructions*. Judges for the 2006 Award were Rupert Myer AM, Chairman National Gallery of Australia and art collector; Darren Sylvester, Artist; and Phil Virgo, Director Colour Factory.

Roger Hanley *fables & reconstructions* #19 2004–06, type C print, 96x120cm



The third Nikon Imagebank Award was presented to Laki Sideris, for *My Godparents in Queens, NYC 2004*, from over 100 entries from CCP members. CCP Imagebank is an online gallery of members' images, enabling a broad, new audience to access their work, with 105,114 visits in 2006. With the generous support of Nikon, the winner received a D200 Nikon digital SLR camera. The 2006 judges were John Wallace, Nikon Australia, National Business Manager–Pro Markets; and Naomi Cass, CCP Director.

**Media** 'Nikon CCP Imagebank Award', *Australian Photography*, December 2006: 17, (illus.).

Laki Sideris *My Godparents in Queens, NYC 2004* (detail)



## TOURING PROGRAMS

### FOURTH LEICA/CCP DOCUMENTARY PHOTOGRAPHY EXHIBITION AND AWARD

FEBRUARY–APRIL

Featuring 15 contemporary Australian practitioners, the fourth biennial Leica/CCP Documentary Photography Exhibition and Award represented major national achievements attesting to the ongoing relevance and heterogeneity of the documentary genre. In 2006, the fourth Award completed its tour of the country to Shepparton Regional Art Gallery and Gippsland Art Gallery.

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

### FIFTH LEICA/CCP DOCUMENTARY PHOTOGRAPHY EXHIBITION AND AWARD

MAY–DECEMBER

The fifth biennial Leica/CCP Documentary Photography Exhibition and Award represented 17 contemporary Australian practitioners featuring a range of documentary work from intimate portraits to reportage. The 2006 tour commenced at the University of Technology Gallery in Sydney, proceeding to the Hawkesbury Regional Gallery, Orange Regional Gallery and the National Archives in Canberra. The tour continues until 2008.

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

8 SEPTEMBER–21 OCTOBER

### RAPT! 20 CONTEMPORARY ARTISTS FROM JAPAN

Really nice cartoon, the drawings are amazing and the music goes perfectly with them. Well done! Cuilie (from France)

Rachel Osborne *Inflition* #3 2004, type C print, 45x30cm  
Finalist in the fifth Leica/CCP Documentary Photography Award



# 2006 FREE LECTURE SERIES



Wolfgang Sievers *Ropemaking, Miller Rope, Melbourne* 1962 (printed 1972), gelatin silver photograph, 60.7x50.5cm, National Gallery of Victoria, Melbourne. Purchased through the Victorian Arts Board, 1972.

## 1 DIALOGUE

WEDNESDAY 15 NOVEMBER 6.30PM

### SPATIAL AESTHETICS: A DIALOGUE BETWEEN NIKOS PAPASTERGIADIS AND PAUL CARTER

This dialogue between Nikos Papastergiadis and Paul Carter explored their shared interest in the complex patterns of cultural exchange and the diverse forms of social interaction that inform collaborative art practice. Structured around the themes of the everyday, cultural identity and place, their conversation traced the spatial aesthetics underwriting a variety of contemporary photo-media and performance projects.

This seminar also marked the launch of Nikos Papastergiadis' new book, *Spatial Aesthetics: Art, Place and the Everyday* (Rivers Oram Press).

Nikos Papastergiadis is Associate Professor at the University of Melbourne. He has written widely on migration, contemporary art and social theory. His books include *Dialogues in the Diaspora*, *Modernity in Exile*, *The Turbulence of Migration*, and most recently, *Spatial Aesthetics: Art, Place and the Everyday*. Paul Carter is Professorial Research Fellow in the Faculty of Architecture, Building and Planning, the University of Melbourne. His books include *The Road to Botany Bay*, *The Lie of the Land*, *Repressed Spaces*, and most recently, *Material Thinking*.

## 2 CONVERSATION

POSTPONED

WEDNESDAY 22 NOVEMBER 6.30PM

### WOLFGANG SIEVERS AO IN CONVERSATION WITH JULIAN BURNSIDE QC

A wide ranging discussion focussing upon Sievers' extraordinary life as a photographer and activist was postponed due to ill health.

Born in Berlin in 1913, Wolfgang Sievers AO trained and then taught at the Contempora School for Applied Arts, an off-shoot of the Bauhaus school, later closed down by the Nazis. Sievers' mother was a Jewish writer and educator. His architectural photographs were first published in his father's art historical books on German architecture. In 1938 Sievers was called up as an aerial photographer to the Nazi Luftwaffe and managed to escape to England, and then Australia. During World War 2 he served four years in the Australian Army and in 1946 re-opened his own studio in central Melbourne. In the 1950s Sievers was commissioned by the then Department of Overseas Trade to develop Australia's image from a land of 'sheep and wool' to a sophisticated industrial and manufacturing nation. Specialising first in architectural photography, and later in industrial photography, Sievers is one of Australia's most important modernist photographers and our greatest industrial photographer.

Julian Burnside QC is actively involved in supporting the arts in Australia, in particular the visual arts and chamber music. He regularly commissions works by Australian composers, and collects contemporary paintings, photographs and sculpture.

**Media** Megan Backhouse, 'Sievers talk postponed', *The Age*, 22 November 2006: 20.

'Arts & About: Wolfgang Sievers in conversation with Julian Burnside', *Fifty-Plus News*, November 2006: 29.

## 3 LECTURE

WEDNESDAY 29 NOVEMBER 6.30PM

### GENEALOGIES OF DIGITAL LIGHT

#### PROFESSOR SEAN CUBITT PROGRAM DIRECTOR, CHAIR DEPARTMENT OF MEDIA & COMMUNICATIONS, THE UNIVERSITY OF MELBOURNE.

Digital cameras and processing software have clearly changed working practises of photographers, artists, designers and hobbyists. A great deal of ink has been spilled over whether the resulting artform is or is not like photography. During this lecture Cubitt asked a slightly different question: what else is digital photography like? He took a look at other analog media forms that may appear in the histories of how light has been represented, reproduced, recorded and projected. Cubitt addressed whether these old media can teach us anything new about digital media, as they are or as they might turn out to be.

Sean Cubitt moved recently from Aotearoa New Zealand to join the Media & Communications Department, University of Melbourne. Cubitt has written on video art, film, digital culture and the art formerly known as new media. Recent publications include, *The Cinema Effect* (Massachusetts Institute of Technology Press 2004) and *EcoMedia* (Rodopi 2005). Cubitt is also coeditor of the forthcoming collection, *How To Study The Event Movie—The Lord of the Rings—A Case Study* (Manchester University Press).

# JOYCE EVANS HISTORY OF PHOTOGRAPHY SEMINARS

The Joyce Evans History of Photography Seminars, coordinated by Dr Daniel Palmer, were presented for the second time in 2006.

The 2006 Joyce Evans History of Photography Seminars were designed to offer insights into key themes in the history of photography. Befitting the context of an active exhibiting space, the emphasis was on changing ideas about the medium and how this has informed contemporary photo-based practice both in Australia and internationally.

Seminar titles included:

## THE CONCEPTION OF PHOTOGRAPHY

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

## PHOTOGRAPHY AND SURREALISM

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

## MODERNIST AUSTRALIAN PHOTOGRAPHY

Photography and modern Australia, from Pictorialism to Industry

- The influence of European 'new photography' in the interwar period
- Harold Cazneaux, Max Dupain, Olive Cotton, Wolfgang Sievers, David Moore
- Case study of Max Dupain's *Sunbaker* 1937.

## DOCUMENTARY PHOTOGRAPHY: POLITICAL, EMOTIONAL, CONCEPTUAL

The social origin of 'documentary' (Jacob Riis, Lewis Hine, Dorothea Lange,

- Walker Evans, etc.) and the emergence of the 'documentary style'
- The role of the picture magazines (*Life*, etc.) in the development of photojournalism
- World War 2, Henri Cartier-Bresson and Magnum Photoagency
- The postmodern critique of 'concerned photography'
- Contemporary approaches, including the Leica/CCP Documentary Photography Award

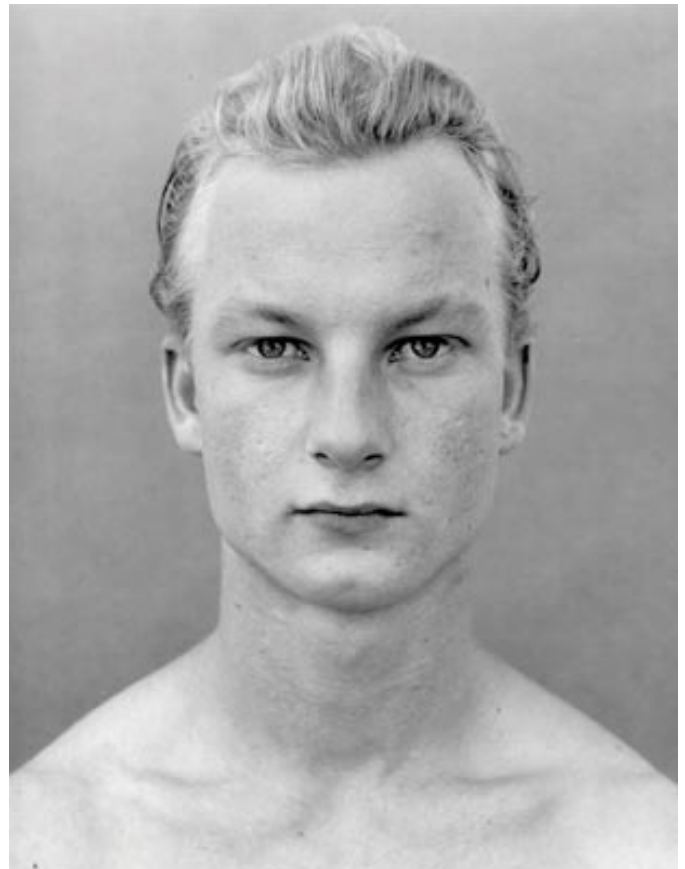
## CONTEMPORARY AUSTRALIAN PHOTOGRAPHY

Development from the 1970s: from the personal is

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

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

**Media** Antony Davies, 'Photography gets the right exposure', *The Australian*, 13 September 2006: 8.



Simon Obarzanek from the series 80/137 Faces 2003–05, silver gelatin print, 56x45cm

# YOUTH PROGRAMS

In addition to the 43 school groups that attended CCP for either self guided tours or presentations by CCP staff, CCP also presented programs aimed at youth within the City of Yarra and those at risk. Whether taking photographs on a mobile phone, a disposable camera or a more elaborate device, photography is a lingua franca for young people. Photography is accessible, both to engage with (it is free to visit CCP) and more importantly to create, but only if the resources are available, if the environment is safe and encouraging and only if the pathway has been laid. Through these programs CCP hopes to lay the path for participants to increase their skills, expression and a sense of purpose.

## ROTARY YOUTH ARTS PROJECT

Now in its second year, Rotary Youth Arts Project (RYAP) presented *Play On Words* an exhibition of photographs by Lyndal Cairns, TJ Cavenett, Greg Eliepa, Millie Huth, Max Milne and Charlie Cox-Woolnough with artists, Jessie Boylan and Jeana Bajic, in CCP's Visy Education Space from 12–21 September. RYAP is a cooperative project between arts organisations within the City of Yarra, Dancehouse, Westside Circus and CCP. Young people living, studying or attending youth services in the City of Yarra were invited to participate in a photography workshop at the CCP.

Covering a wide range of topics from documentary photography to the urban environment, identity, politics and society, participants were given digital cameras for the duration of the course, introduced to Photoshop and provided with prints for the exhibition. Participants were also given visual diaries to keep detailed records during the 15 week project.

A selection of images by participants was projected during the performance *miss/perception: spinning, tromping, snapping*; a presentation of work by young people of RYAP 2006 from circus, dance and photography artforms, at Dancehouse on Tuesday 29 August 2006.

**Media** 'Rotary Youth Arts Project: Play on Words—the Photographs', *Melbourne Yarra Leader*, 6 September 2006: 7.

'What's on in Yarra', *The Yarra News*, August 2006: 16.

## OPEN FAMILY: IDENTITY UNCUT PROJECT

*Identity Uncut* was a project undertaken by Open Family Australia and CCP consisting in a 12 week photography course presented at CCP and the Fitzroy Learning Network by artist Tatjana Plitt. Participating in the course and exhibition were Craig Morse, Dan Wagner, Loki Vann, Matt Hamling, Nikola Sibincic, Tjanatja-Maree Cavenett and Tyron Dejong. As part of Open Family's Longest Night Appeal, *Identity Uncut* was presented at Citylights, Hosier Lane, Melbourne from 1 June – 13 July 2006. Tatjana Plitt worked closely with Open Family's Youth Bus team, Shannon Tyrer and Todd Jasper to present a relevant course for youth at risk.

**Media** 'Identity Uncut', *Arts in the City*, July 2006: 52, (illus.).

'Look', *Three Thousand*, No. 57, 31 May 2006: <http://www.three-thousand.com.html>, (illus.).



Charlie Cox-Woolnough



TJ Cavenett

# WORKSHOPS

## WEEKEND WORKSHOPS WITH LES WALKLING

### INTRODUCTION TO DIGITAL IMAGING

25–26 FEBRUARY AND 1–2 JULY

This weekend workshop presented a comprehensive introduction to the principles and practice of digital imaging. It was specifically designed for photographers and artists relatively new to the world of digital imaging. Photographic analogies and practical examples demystified the digital process and provided a familiar interface between the new digital techniques and traditional artistic practice.

### THE DIGITAL CAMERA

11–12 MARCH AND 15–16 JULY

This weekend workshop presented an introduction to Digital SLR cameras in the field and studio. It was intended for those who are relatively new to digital photography and want a comprehensive introduction to working with digital cameras. A 'hands on' approach emphasised learning through experimentation, and practice through the creative application of in-camera controls.

### BEYOND BASIC PHOTOSHOP™

1–2 APRIL AND 29–30 JULY

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

### COLOUR MANAGEMENT

8–9 APRIL AND 12–13 AUGUST

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

### THE DIGITAL FINE PRINT

29–30 APRIL AND 26–27 AUGUST

This intermediate weekend workshop concentrated on printing digital files to the highest level of perfection. The finest analogue and digital imaging processes combined to produce prints of exquisite quality. It provided a comprehensive overview of the latest materials, techniques and artistic strategies in photographic printmaking.

### DIGITAL CAPTURE

13–14 MAY AND 9–10 SEPTEMBER

While digital cameras share many of the concerns of film technology, they also present a range of new problems. This intermediate workshop helped to understand these issues through a detailed investigation of capturing and processing camera RAW files. Different techniques and production strategies were compared and contrasted for advanced control of digital image quality.

## ADVANCED PHOTOSHOP™

27–28 MAY AND 23–24 SEPTEMBER

This workshop showcased advanced Photoshop™ editing techniques, production strategies and creative (visual) problem solving. It aimed to facilitate the development and/or refinement of an integrated, sophisticated and inventive image editing workflow. The workshop was designed for professional photographers, artists and advanced amateurs who wanted to extend their appreciation, understanding, and imaginative applications of Photoshop™ to profoundly enhance their imaging outcomes.

## DIGITAL WORKFLOW MANAGEMENT

10–11 JUNE AND 14–15 OCTOBER

This intermediate workshop provided a critical overview of digital asset management, production strategies and creative workflows. It was designed for professional photographers, artists and advanced amateurs who seek to safely manage their digital files and processes for effective, reliable, efficient and quality production.

## MAKE THE MOST OF YOUR DIGITAL CAMERA

WEDNESDAY 15, 22, 29 NOVEMBER 2–4PM

First presented in 2006 by Tatjana Plitt, Make The Most Of Your Digital Camera was a successful addition to the workshop program. Presented in the Visy Education Space, this workshop was designed to offer the general audience with assistance to take better photographs, using their own cameras. The brochure asked: 'Is your new digital camera sitting in the cupboard rather than being used', 'would you like some hands on assistance with your own camera, and learn to use the technology more effectively?' Consisting of three, two hour workshops, participants brought their own cameras and photographs which provided a springboard to improve and workshop their skills.

**Media** 'Make better pictures with your digital camera', *Fifty-Plus News*, November 2006: 29, (illus.).

Kate Just *The Entertainer* 2006, DVD, 2:01 mins (video still)





# WEBSITE

Regularly updated, the CCP website had 105,114 visits and over 2.5 million hits in 2006, an increase of 12% from the previous year. Visitors to the website can download exhibition proposal forms, award application forms and *Flash*, enrol in courses, join the CCP and purchase books. CCP is gradually building the archive of past exhibitions and the public can view photographs uploaded by members at the Imagebank. The 2006 Nikon Imagebank Award was won by Laki Sideris for *My Godparents in Queens, NYC*, 2004. Judged by John Wallace, Nikon Australia, National Business Manager-Pro Markets and Naomi Cass, CCP Director, Sideris received a Nikon D200 Digital SLR camera valued at \$2,799.

## 27 SEPTEMBER–16 DECEMBER ROGER HANLEY/COLOUR FACTORY AWARD

This work (especially Roger Hanley) is really impressive. I love the long exposure work, it's very bold and eye catching.

Tom Philips

Grant Hobson *Wage Adjustment* 2006: Louis Dreyfus Abattoirs, Brooklyn 1993, photographic silk screen print, 150x100cm (detail)



Simryn Gill from the series *32 Volumes* 2006, books, dimensions variable



# PERFORMANCE REVIEW

## ACTIVITIES REPORT

### EXHIBITIONS

In 2006, CCP produced 32 exhibitions in total. Of these, 30 were presented on-site including eight public art presentations. Two touring projects were presented at four interstate venues and two Victorian venues.

Twenty-four of CCP's total exhibitions constituted solo projects, a further four were curated exhibitions and two were group exhibitions. Ten exhibitions were initiated or curated by CCP. Six exhibitions presented the work of international artists and nine exhibitions presented the work of interstate artists.

In total 550 artists participated in the exhibition program and 31% of the exhibition program was presented in partnership with other organisations and or sponsors.

### EDUCATION & PUBLIC PROGRAMS

For over 14 years, CCP has presented a unique education program that mixes practical instruction and theoretical debate.

In 2006, a total of 16 weekend workshops were offered by distinguished lecturer and artist Les Walkling over a two semester program, with the new Digital Camera and Digital Workflow Management workshops added to the curriculum. Enrolments remained static on the previous year. Feedback was positive with over 27% of participants enrolling for further courses after their first workshop.

A new pilot workshop with RMIT Media Arts graduate Tatjana Plitt, was presented in 2006. Entitled 'Make the Most of Your Digital Camera,' this new program was aimed at people new to digital cameras who use them for art practice and/or leisure and family photography. Thirteen students enrolled in the program and the feedback from the evaluation forms was uniformly positive.

CCP presented the second Joyce Evans History of Photography seminar series in 2006. Supported by Joyce Evans and presented by Dr Daniel Palmer, Lecturer, Department of Theory, Faculty of Art & Design, Monash University, the program added depth to the CCP education program by offering attendees a basic yet comprehensive introduction to the history of photography practice and theory from 1839 to now. Feedback from the evaluation forms described the lectures as engaging and inspirational. The feedback indicated that the participants were very keen to learn more about art photography and theory out of general interest and to compliment an existing art practice.

Coordinated by CCP Director Naomi Cass, the annual lecture series included a dialogue on Spatial Aesthetics between Nikos Papastergiadis, Associate Professor at the University of Melbourne and Paul Carter, Professorial Research Fellow in the Faculty of Architecture, Building and Planning, the University of Melbourne and a lecture on Digital Light by Prof. Sean Cubitt, Program Director, Chair, Department of Media and Communications, University of Melbourne. A highly anticipated conversation planned between one of Australia's most important modernist photographers, Wolfgang Sievers AO and prominent Queen's Council, Julian Burnside, was postponed due to illness.

In 2006 CCP presented two photography workshops for youth. As part of the Rotary Youth Arts Project CCP presented a photography workshop

for youth in the City of Yarra. Six participants met over a 15 week period, learning camera and capturing skills, with a wide range of topics covered from documentary photography to the urban environment, identity, politics and society. At the end of the program the students held an exhibition of their work in Visy Education Space. The workshops were presented by artists Jeana Bajic and Jessie Boylan and supported by Rotary and the City of Yarra. Assistance was also provided by Lab X, Kodak Professional, Joel Harris Office Supplies, Fitzroy Learning Newtork, Mollo, Realestate.com and Crumpler.

Working with Open Family Australia, CCP presented a second workshop program for youth at risk. Ten participants attended 10 workshop sessions where they used digital cameras to create a series of work about themselves. The program resulted in the exhibition *Identity Uncut*, a selection of self-portraits presented at Citylights in Hosier Lane, Melbourne in June, as part of the Longest Night Appeal.

In 2006 CCP hosted two university interns, from Deakin University and the University of Melbourne. CCP supervised 128 intern hours in addition to regular volunteer hours. These interns assisted with a number of projects and the day-to-day running of the organisation. CCP aims to provide students with tangible benefits including industry and project experience, networking opportunities and general work experience, making a valuable contribution to the arts industry education and training.

CCP continued to present regular artist floortalks every Saturday following an exhibition opening. In 2006, 31 talks were presented with refreshments provided for visitors by Jasper Coffee. The talks generated lively discussions between the artists and the audience. They also provided a networking opportunity for the exhibiting artists, enabling them to respond to each other's work. Gallery staff presented floortalks to 43 secondary and tertiary school groups.

### PUBLISHING

In 2006, CCP produced three, full-colour issues of *Flash* newsletter containing feature articles, reports, reviews and interviews. Contributing writers included members Elena Galmiberti, Natasha Newman and Warwick Reeder in a personal response to a photographic image; Kerrie-Dee Johns with a review of the exhibition *Remote Control* at the National Gallery of Victoria; Georgina Nebe on photoblogs; CCP Designer Darren Sylvester reporting on photomedia in New York; Kate MacNeil on recent changes to the law and photography in public places; Philip Brophy reporting on Simryn Gill's *Station* at the Singapore Biennale 2006; Maggie Finch reviewing Susan Bright's book *Art Photography Now*; an obituary by Christian Thompson on artist and poet Lisa Belleair; and interviews by CCP staff with artists from the 2006 program including Chantal Faust, Paul Knight, Renee So, Guy Ben-Ner, Gavin Hipkins and Simryn Gill.

Fourteen catalogues, postcards and posters were produced to accompany exhibitions for the 2006 program. These catalogues ranged in style from black and white to full colour publications. CCP also produced six full-colour exhibition invitations, promoting 29 exhibitions. CCP invitations include an image and text from each exhibition.

### OTHER EVENTS

The CCP hosted a number of other events during the year including a lecture presented in association with Asialink by Harumi Niwa, Curator, Tokyo



Tomoko Konoike *mimio—Four Seasons* 1999-2000, DVD, 6 mins, installation view. Photograph by Christian Capurro

Metropolitan Museum of Photography; artists' visits as part of the *Rapt! 20 Contemporary Artists from Japan* program; the Ghosts of Sound concert presented in association with the University of Melbourne; the Australian MADE (Muslim Adolescent Development and Education) exhibition and dinner for Harmony Day; and the Museums Australia Christmas party.

#### COMMUNITY ENGAGEMENT

CCP staff provided advice and expertise to a number of other organisations and events including recommending and sourcing artists for the Luther College Artist in Residency Program; launching the World Vision Auction and Gala; conferring for the photographic award of the International

Women's Development Agency; sourcing artists' images for publication in *Arena Magazine*; providing consultation to Art Melbourne 2006; providing consultation and selecting artists for the MIRVAC public art project; recommending artists to Caulfield Grammar for their Artist-In-Residence program; teaching for the Photography in Schools program for Hume City Council in Broadmeadows; consultation for the Deafness Foundation Charity Art Auction; recommending photographers for the Australian Exhibition at the 10<sup>th</sup> Architecture Biennale in Venice; assessment of NAVA grant applications; sourcing a teacher for the Grenadi School of Design; conferring for the Px3 award; conferring for the Warrandyte Youth Arts Award; conferring for the Smith Street Photo Prize; sourcing artists' images



Debra Phillips *Globe Puzzle* 2004, giclee print, 80x100cm



Yandell Walton *Twelve Exits* 2006, DVD, 4:04mins, (video still)

for publication in the *Australian Human Rights Centre Faculty of Law Journal*, The University of New South Wales; and conferring for Under the Coverslip: Imaging and Microscopy Competition at the University of Melbourne, Faculties of Medicine, Dentistry & Health Sciences; Science & Engineering.

### MEMBERSHIPS

Memberships in 2006 decreased by approximately 3% from 650 to 630 after a 44% increase between 2004 and 2005. 36% of current members are concession, 62% are full, 1% are institutional and 1% are lifetime.

### CCP BOOKS AND PRINTS

Opened in 2005 as part of the new CCP, CCP Books and Prints generated 5% of CCP's earned income in 2006. The book and print shop aims to expand the visitor experience at CCP and to generate additional income for CCP programs and participating artists. CCP Books and Prints offers a range of second-hand photomedia books supplied by Sainsbury's Books; selected new photomedia and artists' books; CCP publications; Lomo cameras; artists' cards; and limited edition prints by contemporary Australian artists. In 2006 artists included Donna Bailey (Vic), Paul Ferman (NSW), Denise Ferris (ACT), Janina Green (Vic) and Juha Tolonen (WA).

### MEDIA & MARKETING

#### VISITOR SURVEY

In addition to CCP's programs, events and website, specific marketing activities in 2006 included a visitor survey conducted to learn more about CCP visitors and to receive feedback on CCP programs and services. The following information was gained from the survey:

- 69% of those surveyed were regular visitors, who on average visit CCP three times per annum and 26% of those surveyed visited seven or more times per annum;
- A large percentage of those surveyed described themselves as artists, followed by 'general public', and the largest age range was between 25 and 35;
- 52% of people surveyed knew about the CCP through word of mouth and

visited to view a particular exhibition;

- While 78% described themselves as interested in purchasing photography books, only 48% knew about the bookstore, CCP Books and Prints;
- Of those surveyed, 17% were CCP members, while 60% thought CCP membership was good value;
- Members indicated that their membership was of value to them because of workshops, award exhibitions and other support;
- Members also indicated that membership could be improved through 'new workshop topics', 'increased opening hours' and 'more free stuff';
- 36% of visitors are members of other arts organisations such as the National Gallery of Victoria and a range of other visual arts organisations;
- Those surveyed hailed from 36 different postcodes in Australia, as well as New Zealand, USA and UK.

Comments ranged from, a desire to see 'more analogue work' exhibited and conversely, 'more conceptual work', 'more international photography' and more 'photojournalism', as well as more 'curated exhibitions'.

Respondents commented on how much they enjoyed the space; that CCP is 'doing a good job', presenting a 'well-balanced exhibition and lecture program'; that CCP was 'becoming more accessible'; and one commented that CCP is in an 'obscure location'.

When asked, respondents offered the following suggestions, 'bike stands at CCP entrance', 'a wider variety of workshops' on offer and for CCP to be 'open on Sundays'. We look forward to addressing all these suggestions in 2007, bar our location!

### MEDIA COVERAGE

78% of all CCP exhibitions received media coverage in 2006 in excess of line listings. The quality of media coverage was good, comprising reviews, features and commentaries. Overall CCP received 91 reviews/features, 20 interviews, and over 92 listings. Of these, 71 appeared in daily newspapers,



Julie Davies *twenty second of september two thousand five* 2002–05, inkjet print, 50x60cm (detail)



Christian Thompson *Father You Know I'm Not So Free* 2006, DVD, sound, 2:30mins (video still)  
Courtesy the artist and Gabrielle Pizzi Gallery, Melbourne

61 in magazines and art journals, 20 in local/street press and organisational newsletters, 35 in electronic media, 16 on radio and 2 on television.

### GENERAL PRESS

'Jobs: Gallery Assistant', *Arts Hub Australia*: <http://www.artshub.com.au.html>, (accessed 21 April 2006).

'CCP announces an exclusive invitation for a CCP member', *The Art Life*, 8 May 2006.

'EG etc: Community Events', *The Age: The Entertainment Guide*, 30 June 2006: 15.

'Media Release: My Green Friday: a Short Film about the Colourful & Idiosyncratic World of Synaesthesia', screening at Australia Centre for the Moving Image, 19 February 2006.

'Milestones and achievements', *Art Look: A Report on the State of the Arts in Victoria*, Arts Victoria, Southbank, June 2006: 4, 24 and 36–37, (illus.).

'Rotary Youth Arts Project', *Dancehouse*, Winter 2006.

2006 Next Wave Festival poster, 15 March–2 April 2006.

*A Creative Keepsake: A cultural map of Melbourne*, Arts Victoria, Melbourne, 2006.

Artlook: A report on the state of the arts in Victoria, Arts Victoria, Southbank, March 2007: 28–29, (illus.).

*Australian Art Collector*, October–December 2006: 316.

*Fitzroy Urban Grid Map*, No. 3, Grid Urban Maps, 2006, (illus.).

Chris Boyd, 'Centre goes from shabby to chic', *The Weekend Australian Financial Review: Perspective Review*, 27–28 May 2006: 33, (illus.).

Winsome Callister, 'Sean Godsell: A Journey with the Centre for Contemporary Photography', *Eyeline*, No. 59, 2006: 19–21, (illus.).

Genevieve Greeves, 'Picturing the Old People', *un Magazine*, Autumn 2006 No. 7: 28.

Reuben Keehan, 'Photogenic', *Photofile*, No. 77, Autumn 2006: 79, (illus.).

Kyla McFarlane, 'Illusions of levitation', *Australian Book Review*, No. 281, May 2006: 44, (illus.).

Fiona Oakes, *Arts & Cultural Resources*; *Kingston Arts Directory*, 2006–2007: 100.

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

### ATTENDANCE

The Centre recorded high audience figures in 2006; its first full year of operation since re-opening on George Street, Fitzroy. On-site attendances were recorded at 181,134, while touring contributed 6574 to the overall attendance figure.

CCP curated/initiated exhibitions	73,023
Other exhibitions	108,111
Off-site exhibitions	6574
Other events	405
<b>Total Exhibitions &amp; Events</b>	<b>188,113</b>

Workshops	541
History seminars	83
Lectures/Presentations	227
Youth programs	364
Artist Floortalks	180
Secondary and tertiary visits	845
<b>Total Educational Programs</b>	<b>2353</b>

**Total Attendance** **190,466**

### FINANCIAL REPORT

In 2006, turnover decreased by 12% due to the comparative increase of capital works fundraising in 2005, and likewise expenditure decreased by 4%. CCP generated an impressive 52% of its operating income in 2006 with earned income increasing by 3%. Organisational government funding remained static in 2006 however a strengthening grant for the small arts sector of \$25,000 from Arts Victoria was secured for the 2007 financial year. The 2006 surplus of \$19,626 will be used to off-set a budget deficit in 2007.

**19 MAY–24 JUNE**  
**SIMON OBARZANEK**

These portraits have beautifully captured the poetic grotesqueness of the adolescent state. One of the most satisfying shows I have seen all year.

Annita Koops

# FINANCIAL STATEMENTS

## CENTRE FOR CONTEMPORARY PHOTOGRAPHY INC COMMITTEE'S REPORT

Your committee members submit the financial report of the Centre for Contemporary Photography Inc. for the financial year ended 31 December 2006.

### COMMITTEE MEMBERS

The names of committee members throughout the year and at the date of this report are: Ross Millen, Chair; Sandra Bardas, Deputy Chair; Warwick Dick, Treasurer; Priscilla Mellado, Secretary; Gerry Costigan; Lyndal Jones; Stephen Nossal; Daniel Palmer; Margaret Riddle (co-opted); Claudia Terstappen; Clare Williamson.

### PRINCIPLE ACTIVITIES

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

### SIGNIFICANT CHANGES

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

### OPERATING RESULT

The profit from ordinary activities amounted to \$19,626. CCP is a not-for-profit, non-taxable entity. Signed in accordance with a resolution of Members of the Committee.

Warwick Dick, Treasurer

Ross Millen, Chair



8 May 2007

## INCOME STATEMENT FOR THE YEAR ENDED 31 DECEMBER 2006

	2006	2005
<b>INCOME</b>	\$	\$
EARNED INCOME	131,266	126,981
SPONSORSHIP & FUNDRAISING	100,743	176,537
ARTS VICTORIA GRANT	108,114	100,000
AUSTRALIA COUNCIL GRANT	27,325	25,000
VAC STRATEGY GRANT	90,000	90,000
OTHER GRANTS AND INCOME	33,902	40,049
<b>TOTAL INCOME</b>	<b>491,350</b>	<b>558,567</b>
<b>EXPENDITURE</b>		
PREMISES	67,474	63,619
WAGES AND ON COSTS	227,018	231,576
ADMINISTRATION	91,669	101,726
PROGRAM	85,563	95,712
<b>TOTAL EXPENDITURE</b>	<b>471,724</b>	<b>492,633</b>
<b>OPERATING SURPLUS</b>	<b>19,626</b>	<b>65,934*</b>

\* INCLUDES CAPITAL WORKS FUNDRAISING

**BALANCE SHEET  
AS AT 31 DECEMBER 2006**

	2006	2005
ASSETS	\$	\$
CURRENT ASSETS		
CASH AT BANK	286,299	216,314
PREPAID EXPENSES	2,554	5,893
TRADE DEBTORS	12,153	15,162
GST RECEIVABLE	-	-
BOND MONEY	150	150
TOTAL CURRENT ASSETS	301,156	237,519
NON CURRENT ASSETS		
LEASEHOLD IMPROVEMENTS	464,346	445,359
LESS AMORTISATION	(106,387)	(59,952)
PLANT & EQUIPMENT	52,839	43,455
LESS ACCUMULATED DEPRECIATION	(36,815)	(26,756)
TOTAL NON CURRENT ASSETS	373,983	402,106
TOTAL ASSETS	675,139	639,625
LIABILITIES		
CURRENT LIABILITIES		
TRADE CREDITORS	7,027	13,846
OTHER CREDITORS	3,881	2,475
PROVISION FOR ANNUAL & SICK LEAVE	8,919	16,904
INCOME IN ADVANCE	71,609	28,614
GST PAYABLE	(8,120)	4,156
SUPERANNUATION PAYABLE	-	2,363
PAYG PAYABLE	11,986	11,056
TOTAL CURRENT LIABILITIES	95,302	79,414
NET ASSETS	579,837	560,211
MEMBERS FUNDS		
BALANCE BEGINNING OF YEAR	560,211	494,277
CURRENT SURPLUS	19,626	65,934
FUNDS END OF YEAR	579,837	560,211

**STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 31 DECEMBER 2006**

	NOTES	2005	2005
		\$	\$
CASH FLOW FROM OPERATING ACTIVITIES			
RECEIPTS FROM MEMBERS		20,696	22,883
OTHER OPERATING INCOME RECEIVED		488,496	550,379
PAYMENTS TO SUPPLIERS AND EMPLOYEES		(426,924)	(488,386)
INTEREST RECEIVED		16,088	13,919
NET CASH PROVIDED BY (USED) IN OPERATING ACTIVITIES	3 (b)	98,356	98,795
CASH FLOW FROM INVESTING ACTIVITIES			
PAYMENT FOR PROPERTY, PLANT AND EQUIPMENT		(9,384)	(410,558)
PAYMENT FOR LEASEHOLD IMPROVEMENTS		(18,987)	-
NET CASH PROVIDED BY (USED) IN INVESTING ACTIVITIES		(28,371)	(410,558)
NET INCREASE IN CASH HELD		69,985	(311,763)
CASH AT BEGINNING OF YEAR		216,314	528,077
CASH AT END OF YEAR	3 (a)	286,299	216,314

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 DECEMBER 2006**

**NOTE 1: STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**  
This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporation Act VIC. The committee has determined that the association is not a reporting entity. The financial report has been prepared in accordance with the requirements of the Associations Incorporation Act VIC and following Australian Accounting Standards:  
AAS 5 Materiality  
AAS 8 Events Occurring After Reporting Date  
No other applicable Accounting Standards, Urgent Issues Group Consensus Views or other authoritative pronouncements of Australian Accounting Standards Board have been applied.  
The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets. The following material accounting policies, which are consistent with the previous period unless otherwise stated, have adopted in the preparation of this financial report.

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

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

**NOTE 2. IMPACT OF ADOPTING AASB EQUIVALENTS TO IASB STANDARDS**

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

**NOTE 3: CASH FLOW INFORMATION**

(a) Reconciliation of cash

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

	2006	2005
	\$	\$
CASH ON HAND	150	150
CASH AT BANK	286,299	216,164
	286,449	216,314

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

SURPLUS FROM ORDINARY ACTIVITIES AFTER INCOME TAX	19,626	65,934
NON-CASH FLOWS IN PROFIT FROM ORDINARY ACTIVITIES	56,494	65,952
INCREASE/DECREASE IN RECEIVABLES	3,009	(12,753)
INCREASE/DECREASE IN OTHER ASSETS	3,339	6,906
INCREASE/DECREASE IN PAYABLES	(19,122)	182
INCREASE/DECREASE IN INCOME IN ADVANCE	42,995	(33,408)
INCREASE/DECREASE IN PROVISIONS	(7,985)	5,982
CASH FLOWS FROM OPERATIONS	98,356	98,795

**SCOPE**

The financial report and committee's responsibility.  
The financial report comprises the statement of financial position, statement of financial performance, statement of cash flows, accompanying notes to the financial statements, and the declaration by the Committee of Management for the Centre for the year ended 31 December 2006.

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

**AUDIT APPROACH**

We conducted an independent audit in order to express an opinion to the members of the Centre. Our audit was conducted in accordance with Australian Auditing Standards, in order to provide reasonable assurance as to whether the financial report is free of material misstatements.

The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

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

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

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

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

**INDEPENDENCE**

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

**QUALIFICATION**

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

**QUALIFIED AUDIT OPINION**

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

- gives a true and fair view of the financial position of the Centre at 31 December 2006 and of its performance for the year ended on that date, and
- is presented in accordance with note 1 to the financial statements.

Selwyn Cohen  
Level 3, 25 Claremont Street, South Yarra  
Chartered Accountant  
8 May 2007



# SPONSORS & PARTNERS

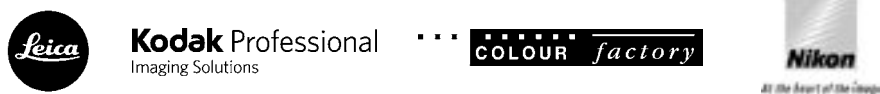
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 Destiny Deacon & Virginia Fraser  
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**19 MAY-24 JUNE**  
**2006 KODAK SALON**

This show has been a ray of sunlight in my dull day.  
Thank you CCP x.  
Louis Porter

