

ccp.

centre for
contemporary
photography

FLASH

CENTRE FOR CONTEMPORARY PHOTOGRAPHY
NEWSLETTER MARCH – MAY 2004



DIRECTOR'S REPORT

Results of the 2003 Stellar Fundraising Auction stunned everyone. The gross result of \$89,000 was beyond our wildest dreams. Once again, artists rally to the call for support of small arts organisations, in many respects their efforts subsidising the sector. The audience was studded with CCP members, collectors and artists, and the auction was masterfully called by Roger McLroy, Managing Director of Christies who, in spite of the soaring temperatures in Gallery 2, remained cool and persuasive.

Equally surprising was how good the Auction looked. In spite of being uncurated, the installation had an interesting story to tell about Australian photography. And while I have serious misgivings about asking artists to donate work, I believe the event was well regarded by all who participated. After costs and budgeted funds distributed for operations in 2003/4, the unexpected surplus will be well spent on much needed capital works improvements for the CCP.

Less surprising and absolutely welcome are

results of the Contemporary Visual Arts and Craft Inquiry (affectionately known as the Myer Report). The CCP is the delighted recipient of a substantial increase of \$65,000, per annum for four years in addition to our operational grant of \$25,000 from the Commonwealth through the Australia Council and an increase in recurrent organisational funding to \$125,000 from Arts Victoria. Thanks and acknowledgments are due to the members of the Inquiry under the able direction of Rupert Myer. And believe it or not the Report is a fantastic read, which I recommend to CCP members (online version: http://www.dcita.gov.au/Article/0,,0_1-2_2-3_478-4_111225,00.html).

As a result of increased support, we are delighted to introduce a new staff member to the CCP. Estelle Ihász will be managing the gallery on Saturdays, during which time she will maintain our website and coordinate the volunteer program. Daniel Palmer will now join us for two days during

the week.

Another landmark in the national photography scene is the Nikon Summer Salon, which assures that volunteers, staff and members return from their summer break into the highest pitch of activity, proving that there is no rest for the wicked. This year a record 309 entrants once again demonstrate the vast participating audience for photography and provides a novel and democratic view of current trends. Ultimately the Salon builds literate audiences for contemporary photobased art. Thanks are due to the thoughtful judges, Matthew Sleeth, Bala Starr and Steve Vizard, and congratulations to the winners.

In the next few months CCP exhibitions will be included in the L'Oréal Melbourne Fashion Festival, Next Wave Festival, the South Project and the Royal Botanic Gardens Melbourne, promising a diverse and engaging start to 2004.

Naomi Cass Director

FORTHCOMING EXHIBITIONS

29 JANUARY – 28 FEBRUARY
2004 NIKON SUMMER SALON
EMPTY LAKIS SIDERIS
CCP PHOTOBLOG

12 MARCH – 24 APRIL
BEYOND XANADU PETER ROBERTSON
NEW BRANCHES ON AN
OLD TREE SUSAN PURDY
HOW MUCH LONGER WILL YOU
LIVE LIKE THIS? KOKY SALY
ONE WORD MOVIE BEAT BROGLE

29 APRIL – 12 JUNE
MIRROR MARCIA LOCHHEAD
PHOTOGRAPHS PAUL KNIGHT
STILL-LIFE WITH A WHORE JULIE VINCI
PORTFOLIO ISOBEL KNOWLES

ADVERTISING RATES 2004

FULL PAGE \$190 + GST
HALF PAGE \$110 + GST
ONE COLUMN \$90 + GST
QUARTER PAGE \$75 + GST

ARTS VICTORIA



CCP is supported by the Victorian Government through Arts Victoria.

Centre for Contemporary Photography is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

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

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

DEADLINE FOR JUNE – AUGUST
FLASH IS 20TH MAY, 2004

Flash 2004 #1 → March – May

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

Cover

'Acer pentaphyllum' from the series,
New Branches on an Old Tree, Susan Purdy
gelatin silver photogram, 610mm x 390mm, 2002 (detail)

Gallery Hours → Address

Wed to Sat 11 am - 5pm. 205 Johnston St Fitzroy Vic 3065
T: +613 9417 1549 F: +613 9417 1605
E: info@ccp.org.au W: www.ccp.org.au

CCP Staff

Naomi Cass **Director** naomicass@ccp.org.au
Rebecca Chew **Program Manager** rebeccachew@ccp.org.au
Daniel Palmer **Curator of Projects** danielpalmer@ccp.org.au
Darren Sylvester **Designer** darrensylvester@ccp.org.au
Estelle Ihász **Gallery Assistant** estelleihasz@ccp.org.au

Volunteers and Interns

Paul Batt, Jenny Bolis, Elizabeth Breen, Heidi Elliot, Jackie Felstead, Aaron Fenwick, Christine Fotis, Thomas Fuller, Allison Gibbs, Romaine Logere, Ben Mazey, Rozzy Middleton, Toby Miller, Sue Neal, Helen Pantelidis, Olivia Poloni, Nina Ross, Nadine Rudisch, Eve Sainsbury, Karl Scullin, Daniel Smith, Rachel Taylor, Sandra Walker and Jenna Williams.

CCP Board of Management

Sandra Bardas, Warwick Dick (Treasurer), Kirsten Freeman, Trevor Fuller (Chair), Ken Mahlab, Priscilla Mellado (Secretary), Ross Millen, Polixeni Pappapetrou and Clare Williamson.

NEWS AND OPPORTUNITIES

WHEN PRAISE IS DUE

CCP acknowledges and thanks sponsors and supporters of the STELLAR Auction: the contributing artists, Christies, Embassy Print Solutions, Zetta Florence, Voyager Estate, Refresh Designs and Omnus Frames. The NIKON Summer Salon is enthusiastically sponsored by Maxwell Industries Optical industries, with prizes also generously provided by Kodak Professional, Polaroid, Power in Numbers, Bond Imaging, Aussie Commercial Video Rentals, Ilford Imaging, Lab X and CPL. Finally, while no goods or cash are exchanged in the economy of volunteering, the CCP graciously acknowledges its volunteers who are listed on page 2.

2004 ADELAIDE BIENNIAL OF AUSTRALIAN ART

The Art Gallery of South Australia and the Adelaide Bank 2004 Festival of Arts present the Adelaide Biennial 2004. This year cutting-edge works of contemporary photo-media are presented. Most of the works are exhibited for the first time and span a spectrum of photographic practice from photography to digital imagery, video and new media. You can visit the exhibition from the 29th March to the 5th March from 10am to 8pm daily and from the 6th March to the 30th March from 10am to 5pm daily. The admission is free. T: 08 8216 4444 E: afa@adelaidefestival.net.au

FOTOFREO 2004

Between the 19th and the 28th of March 2004 the Fotofreo 2004 festival of photography in Fremantle showcases the work of photographers and gives you the opportunity to talk to the artists. Fotofreo is an event spanning two weekends and it takes place in a variety of venues throughout Fremantle. The festival seeks the widest possible audience by placing photography also in cafes, pubs and restaurants. There are lots of events taking place during this time. To learn more details have a look at www.fotofreo.com or contact the organisation team in Perth: T: 08 9335 9590 E: mail@fotofreo.com

SNAP

Kodak's shares have jumped with the announcement that it is cutting its workforce by a fifth. Part of this saving has been made possible by the decision to downgrade its production of the film camera. Instead, it will focus on digital cameras, which are now overtaking sales of traditional cameras. The proliferation of screens has taken another step forward with the marketing of 'rear view cameras' for cars and trucks. Dubbed 'telematics for safety', sophisticated models include a variety of cameras around the car that feed images to the dashboard, even detecting objects in blind spots...

ALLIANCE FRANÇAISE

Alliance Française in Robe Street, St Kilda, have a new director, Edouard Mornaud, who has a strong interest in contemporary art and photography. As well as their regular French classes, cultural activities and membership, over the coming year his program includes several exhibitions and events of interest to CCP members: 18 – 31 March, the Alliance Française Film Festival (opening night on 18 March at George Cinema, full program available on their website www.frenchfilmfestival.org); 13 May – 30 June, the Alliance Française VCA Art Prize, a group show with David McLeod, Gabrielle Baker, Michael Bullock and Lani Seligman (opening night on 13 May at 6:30pm); in August the Alliance Française and CCP will jointly host the residency of the extraordinary French artist Laetitia Bourget (program available in May). The gallery is open from Monday to Thursday from 9:30am to 9:30pm; Friday 9:30 to 6:00pm, Saturday: 9:30 to 3:00pm. Closed on Sunday and public holidays. Free entrance. For more information, T: 9525 34 63 or W: www.alliancefrancaisemelb.asn.au

THE PASSING OF HELMUT NEWTON

Fashion photographer Helmut Newton died on 23 January 2004, aged 83, after losing control of his car in Los Angeles. Associated with images of highly made-up, statuesque women, often nude

but for their stiletto heel, Newton has long been something of a living legend in fashion circles. Born Helmut Neustädter in Berlin, and taking photographs from the age of 12, Newton fled the Nazis and ended up in Melbourne in 1940, where along with many other 'enemy aliens', he was first interned and then served with the Australian Army. Newton then married the photographer and actress June Browne, who would later change her name to Alice Springs. Newton set up a studio in Flinders Lane and worked primarily as a fashion photographer in the affluent post-war years. He assumed Australian nationality, but by 1961 he had left Australia for Europe. There, especially for **French Vogue** in the 1970s, Newton contributed his particular brand of provocative fashion photography.

L'OREAL MELBOURNE FASHION FESTIVAL FREE FORUMS AT CCP!

At 6.30pm every evening between 15-19 March, CCP will host the 2004 L'Oreal Melbourne Fashion Festival's arts program forums. Ranging from discussions of the Gothic in contemporary Melbourne art and fashion to the ins and out of the humble tie, these forums promise to be an extremely engaging addition to CCP's related exhibition program in March. Set against the backdrop of Peter Robertson's 80s-inspired photography exhibition, **Beyond Xanadu**, speakers will include Philip Brophy and Juliette Peers. On the Friday night, CCP will co-present a session titled 'Fashion Photography Now' – with a focus on its power to appropriate, cannibalise and influence – chaired by CCP's Daniel Palmer. This a free entry event with no bookings necessary. For more details, visit the L'Oreal Melbourne Fashion Festival website: www.mff.com.au

LAUNCH OF PHOTOFILE 71: FASHION

Immediately prior to the 'Fashion Photography Now' forum, at 6pm on the 19 March, CCP will host the Australian launch of **Photofile 71: Fashion**. This special themed issue of Australia's premier photo-based art magazine reflects on the place of fashion photography within contemporary

NEWS AND OPPORTUNITIES CONT.

art practice, and explores the real links between Australian fashion and art networks and aesthetics. With lush portfolios by Guy Bourdin, Tim Richardson, Peter Robertson, Jane Burton, Derek Henderson and others, the issue has been edited by CCP's Daniel Palmer and Kate Rhodes, Assistant Curator of Photography at the National Gallery of Victoria. For information, visit: www.acp.au.com/photofile
All welcome to the launch!

GERTRUDE CONTEMPORARY ART SPACES APPLICATIONS FOR 2005 PROGRAM

The application deadline for Gertrude's 2005 exhibition program is 30 April 2004. Applications for local studios for 2005 are due 30 September 2004. For further information and guidelines on how to apply visit their website: www.gertrude.org.au
E: info@gertrude.org.au T: 9419 3406

EMPIRE, RUINS AND NETWORKS: ART IN REAL TIME CULTURE

This conference, from 2-4 April at the Australian Centre for the Moving Image, is conceived in the context of the changed conditions for cultural exchange in the wake of 9/11. New media networks have shrunk the globe, yet cultural difference has become the target of new types of fear, surveillance, and border control. How should artists respond to these trajectories? This major event will bring together leading artists, curators, and cultural theorists to discuss developments in contemporary artistic practice, and to formulate new frameworks for representing cultural diversity. For more information and full program details contact: E: empires@acmi.net.au
W: www.acmi.net.au/empires

NEW BRANCHES ON AN OLD TREE

A special opportunity is scheduled for Saturday 17 April to view Susan Purdy's *New Branches on an Old Tree* and the plant collection that inspired them on a consecutive tour with artist and curator. Tour the Royal Botanic Gardens Southern Chinese Collection with curator Terry Smyth 11am-12.30pm. Meet at the Visitor Centre, Observatory Gate

\$4.50 Adults \$3.50 concession. Followed at 2.30-3.15 pm by a free floor talk at the Centre for Contemporary Photography with artist Susan Purdy. For more details please call the Royal Botanic Gardens T: 03 9252 2429 or the CCP T: 03 9417 1549

2004 NIKON SUMMER SALON WINNERS

Congratulations to the following winners of this year's Salon. Following a record opening night crowd, Andrew McCallum, Product Manager for Nikon Pro Markets, characterised the exhibitors and their supporters as, 'a new generation of people who see, who record, who document, who experiment, who push the boundaries of visual expression!'

Excellence in photomedia • \$700 Nikon Coolpix 3100 3-megapixel Digital Camera • Marzena Wasikowska, *40 Years of Meetings*, Anglican Men's Group, Grenfell, NSW 2003

Excellence in the use of colour • \$900 Kodak Professional Film • Louis Porter, *Lowes - Eastside*, Manhattan Island NY

Excellence in Polaroid work • \$410 Polaroid 1200si Camera and Spectra Film • David Marks, *Untitled* 2004

Excellence in the use of a digital camera • \$800 Power In Numbers Digital Accessories • Matt Hoyle *Icebergs 'John'* 2003

Best work on an environmental theme • \$600 Bond Colour Services (excluding film) • Domenico Cozzolino, *Audrey* 2003 and David Macleod, *Roadhouse* 2003

Best video/multimedia work • \$400 Aussie Commercial Video Rentals Projector Hire • Keely O'Shannessy, *Glitch (Art in the Age of Digital Malfunction)* 2004

Best digital photomedia work • \$400 Ilford Desktop Inkjet Media • Mark Hayward, *Vanishing Point No's 1-4* 2003

Best urban landscape • \$400 Lab X Services • Josh Robenstone, *Untitled* 2003 and Malama Gavallas, *To Look (At Nothing) With Longing* 2003

Best portrait • \$250 CPL Pegasus Printing • Shannon Ghannam, *Rakma, Nasra, Asli and Zam Zam - Somali Community, Brisbane* 2003



MARZENA WASIKOWSKA



LOUIS PORTER



DAVID MACLEOD



SHANNON GHANNAM

HAYDEN REDDINGTON

A Practical Guide to Caring for Photographs

I have been involved in the conservation industry for the last few years and have learnt about a whole new world; one where stability isn't a reflection of your mental health, having hemicellulose doesn't require an operation and where lignin's aren't some sort of marine creature. The world I have discovered is one of UV destruction, acidic pollutants and irreparable damage. I found my entire photographic collection was slowly deteriorating, in its imitation leather 'sticky' albums, numerous shoeboxes and plastic sleeves. My earliest albums with my treasured first photos were fading and the pages going brown.

Many of you will know about the damage that can be done to your photographs from using non-archival storage and presentation solutions, but in my job I have also found that many do not, and my comments are addressed to you. My colleagues and I are often asked for advice on preservation issues. As I am not a professional conservator I would never offer professional advice but have found there are some pretty good rules and guidelines that should be followed to ensure your work or collection is housed and protected in the safest archival environment possible.

WHY SHOULD I WORRY?

Because a photographic image is produced by a chemical process it makes the image inherently susceptible to deterioration when non-archival and poor quality materials, packaging or processing are used. A poor storage environment or pollution adds to the problem. Discolouration, loss of adhesion in mounted works and brittleness are only a few of the effects caused by the above. Photographic media such as glass transparencies or negatives are even more susceptible because of their fragility and so need the highest level of care.

CARE AND HANDLING

At the risk of sounding condescending, wash your hands though leave out that soapy detergent. It's surprising how many people don't do this simple

task when handling artwork. The 1980s are long gone and Michael Jackson has lost his shine, but a pair of thin cotton gloves or similar is important. Fingerprints can seriously harm your artwork and they can act as a moisture absorbent and promote mould growth. When handling a print place it on a rigid board and use this as a carrier if you are moving it around. Improper handling can cause the print to curl or cockle. For prints not housed in an acid free box or album, interleave them with acid free tissue to prevent the emulsion from scratching.

LABELING

If only I hadn't thought it was a good idea to write on the back of each of my photos from a trip I made through Europe, as the writing on the back of the prints transferred to the front of the print behind! If you must write on the back it is recommended you use only a soft pencil and write lightly at the edge, other products like foil backed labels which are archivally safe are also available. The foil prevents ink penetrating the photo – so you can write with a biro if need be – just remember to write before you attach the label to the back of the print.

STORING PRINTS

Temperature and humidity are particularly important factors. Store photographic material in a cool place. The general advice is that relative humidity should be between 30-50%. Photographs are best kept in cold temperatures but your friends and your cat won't appreciate your lounge being 10 degrees. Certainly you should find a cool place where temperatures remain stable and lower than 20 degrees, away from external walls and water pipes. Australian conditions can make this a challenge and even downright impossible. Particular care should be taken with gelatine emulsions as they provide an excellent nutrient for mould so should always be kept in cool temperatures. Extremely low humidity can cause emulsion to crack and the support to become brittle. Other recommendations are to store prints in

darkness and to use light only when viewing (more on this later). They should also be kept free from dust, pollutants and insects. However, easy accessibility is also important. The easier your prints are to get to the less you will need to handle them. Last year's bushfires led to some awful stories of people losing their entire possessions, including all their treasures and photos. Try to keep your collections together in a good storage system that can quickly be removed.

Standard sized prints should also be stored vertically, not only to make them more accessible as it takes the weight of each print. For larger unmounted prints it is fine to store them horizontally as they may not be able to fully support their weight. Look for good product designs like the Clamshell and Drop Front style of boxes. These designs provide much easier access to their contents and makes removal of prints easy.

The National Archives of Australia advises: **Prints and negatives should be individually packed in bags or envelopes or placed in individual pockets in an album page. Loose material should be packed in small groups in archival files or folders and then boxed. If paper-based albums are used the support and boards should be of archival quality, with all pages interleaved and the images held by photo corners ... Do not roll oversize material. Store it flat in drawers or in a folder or box.**

STORAGE MATERIALS

When considering housing or support materials it is essential that no material comes into direct contact with a print if that material contains chemicals i.e. such material should be chemically inert. Paper based materials including paper, tissue or board should be made from cotton, linen or pulp that has been treated to remove damaging chemicals. Polypropylene is a suitable and sometimes more practical alternative and is a chemically inert substance. Unfortunately many of these archival materials aren't very beautiful, but it is important not to compromise. There are two main types of archival paper available, buffered and non-buffered. Buffered

papers contain a substance, often alkaline, that 'absorbs' harmful acids. Buffered paper is widely used in the storage of papers and works of art on paper but there is general agreement that buffered papers can harm photographic material, so they can be used in outer storage layers but should not have direct contact with the print. There are some products available (e.g. envelopes for photographs) which are buffered but have passed the Photographic Activity Test. This test of course indicates whether a material is likely to damage photographs, negatives, slides, films, etc. These products are exceptions to the rule.

Of particular relevance to photographic collections is the ability to view them. The highest quality clear archival storage material is Mylar (also known as Melinex). Made of polyester it has been proven to have the highest archival qualities of all the available clear films. Polypropylene is the next best and is the more affordable option. Polyethylene should only be used for short term storage as it does not have a long archival life. PVC should never be used as it contains chemicals harmful to photographs. A point to note is that each of these films can limit the air flow around photographs leading to mould growth and sticky emulsion. Care should be taken in high humidity environments.

The same information for photographs applies to negatives and slides. These should be kept in acid free paper enclosures or polypropylene sleeves and there are a number of products available specifically designed to store these mediums. Fragile items such as glass plates, daguerreotypes or large presentation prints may require customised packaging.

DISPLAY

So you have read the above but don't fancy putting your expensive artwork or treasured print in a dark cool room with only a few nice wines to for company? Displaying prints requires particular thought, especially with the increased use of artwork produced on mediums such as inkjet papers that generally have a limited life. Fading or

darkening is a common problem. Be aware of the lighting you use, particularly if the prints are affected by UV rays that through the deterioration of the paper, emulsion and dyes will cause irreversible damage. Fluorescent tubes which are low in ultraviolet light should be used wherever possible in display areas. Old photos are the worst photographic material affected by light due to the quality of early dyes used. These days modern dyes are manufactured to resist UV deterioration and have a longer life. Historic black-and-white photographic prints are affected because of the chemical breakdown of lignin, contained in some papers. This produces peroxides, which are strong oxidising agents and chemically attack the silver image. Perspex sheeting or Mylar offers high protection from UV rays.

As with relative humidity there are specific light conditions that are the optimum for displaying photographic materials. More information can be found in the websites mentioned at the end of this article. To minimise temperature fluctuations for displayed artwork a buffer is recommended such as a display case, mount or frame. When framing your artwork always use a conservation framer or ask your framer to use conservation quality materials. There is no point buying an expensive print only to see it lose its value because it has been mounted with non-archival materials.

Whatever you choose do not laminate because lamination is a practically irreversible process and the chemicals used in it can damage the emulsion layer of the photograph. I can also open up a whole can of worms here, we can chat about the lifetime of digital prints, printer inks etc but that is a whole new ball game. A good summary is found on the National Archives of Australia website:

All materials degrade over time. We cannot control this inevitable deterioration, but we can control how fast it happens. It is useful to know that certain materials are susceptible to deterioration in particular ways just because of

their properties, and that other materials deteriorate as a result of particular environmental conditions.

FURTHER INFORMATION

There is a wealth of information available on the conservation of photographic materials, particularly on the internet. Combine some keywords like conservation, photographs or photographic preservation and start from there. A good starting point for comprehensive information can be found on the Australian Museums Online website (www.amol.org.au) and the National Archives of Australia website (www.naa.gov.au). The Australian Institute for Conservation of Cultural Materials (www.aiccm.org.au) publishes a list of professional conservators on private practice and the State Libraries and some other institutions also offer advice (The State Library of Victoria have a preservation and storage enquiry line 1800 999 735 / 8664 7359).

Hayden Reddington works as Marketing Manager for Zetta Florence, an archival storage and presentation supplies company based in Melbourne.

Note that a transcript of the forum: 'Digital Photography: Conservation and Collecting' held at CCP on 8 October 2003, with Katy Glen, Angeletta Leggio, Sarrah Shapley and Les Walking, is now available to CCP members for the cost of \$5.50 (inc. GST).

A ROMANTIC VIEW, Koky Saly. A column where CCP members comment on photographs they love, hate or simply can't forget. Emerging Victorian artist, Koky Saly, who is exhibiting with CCP from March 12 – April 24 this year, reflects on a Eikoh Hosoe portrait.

I first met Yukio Mishima in October 2000 in a dusty little bookshop in, of all places, New York. He just happened to be sitting on some Andy Warhol books, all dishevelled and creased, as if, someone had just ravished him then plonked him back down, discarded. He had his head tilted down but he was looking up, and when our eyes locked he gave me the most intensely soft gaze. He had thick eyebrows and a handsome face shaded in shadow and light. In his mouth was a rose, and even though I was now holding him in my hands, I wouldn't be able to tell you what colour it was. He was a galaxy away. He had a sincere sadness about him that made me want to hold him, and keep him. I was on holidays, a poor student and definitely penniless, my sister impatiently waiting outside. And so, for the third time in my life, I committed a small crime. I hid him under my green leather jacket and I stole him.

I didn't know it at the time, but my bid for Yukio was too late. From this introduction I became what some people have described as a 'tad obsessive'. I prefer to describe it as 'interested in learning about someone else's life.' The truth is, both descriptions are probably right. I learnt that he was a celebrated literary figure, who was nominated for the Nobel Prize for literature three times. He was the author of some 40 novels, poetry, essays, and modern Kabuki and Noh dramas. I learned that his real name was Kimitaka Hiraoka, changing his name so that his anti-literary father would not know about his devotion to writing and when I discovered that Yukio, in a blaze of passion had committed *seppuku* (a ritual suicide involving

disembowelment) in 1970, I mourned for him, as if he had played a truly instrumental part in my life. And in a way, he did.

My meeting with him, some three decades after his suicide, has served to remind me of my own at times disdainful view of humanity, and yet, it has also served to remind me that life can still be beautiful. I admit I do have a romantic view of the world. But as a child of war from a family of refugees, my biggest fear is that I lose sight of this view. After all, a young Frenchman volunteering his time and risking his life to work in refugee camps along the Thailand/Cambodian border in 1979 held that very same view when he came across a family of ten, who managed to escape and remain intact despite a war. It was this same view that drove the young Frenchman to make a huge difference in this family's life, and he did, because within two months they were on a plane to Australia. All because of some foolish view, a view that I will never let go of.

Should I ever lose sight of this view, I will always return to Yukio, with that rose in his mouth and serious eyes and quickly I will recall everything. Today, Yukio sits on my desk but sometimes I will take him out to the beach and we will sit together, like old friends and look out to sea.

Isn't it a curious thing, that a mere picture manages to move and hold you in a way that some people in this world never will.



Portrait of Yukio Mishima by Eikoh Hosoe 1961, silver gelatin print

The application deadline for CCP's 2005 exhibition program is May 1 2004

Application forms are available from the CCP from www.ccp.org.au calling us on 03 9417 1549 or by sending us an email at info@ccp.org.au.

2004 PHOTO-BASED WEEKEND WORKSHOPS

with Les Walkling

2004 Workshop Program

Introduction to Digital Imaging 28/29 February and 24/25 July

An introductory level workshop for those relatively new to the world of digital imaging.

Beyond Basic Photoshop 3/4 April and 21/22 August

An intermediate level workshop based around the creative application of Adobe Photoshop™.

Colour Management 1/2 May and 18/19 September

A workshop that examines the theory and practice of the critical management of colour in digital workflows.

The Digital Fine Print 29/30 May and 16/17 October

A workshop that concentrates on printing digital files to the highest level of perfection.

Advanced Digital Imaging 26/27 June and 13/14 November

An advanced level workshop focusing on sophisticated Photoshop™ applications to increase image quality and production efficiency.

TAX INVOICE ABN 14 061 414 273

Les Walkling's Weekend Workshops

Name _____

Address _____

P/code _____

Contact No.s _____

Email _____

Please debit my credit card for \$

Cardholder's name _____

Card type _____ visa/bankcard/mastercard

Expiry date _____

Signature _____

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

I enclose a cheque made payable to Centre for Contemporary Photography for \$

THE PRINTED IMAGE BOOKSHOP



Bruce Davidson
East 100th Street



Digital Nude
Photography



The Book of Alternative
Photographic Processes

Don't forget our special offer to CCP Members of 10% discount on cash sales!

PHOTOGRAPHY BOOKS

232 Chapel St, Prahran 3181
03 9521 1244 books@printedimage.com.au
www.printedimage.com.au

BOOKING FORM

These workshops fill quickly so book early to avoid disappointment. A non-refundable deposit of \$25 is required at time of bookings. Full payment must be received at least 10 days before workshop commences. Refunds can only be given for cancellations made at least 14 days prior to the workshop date, a \$10 administration fee will be retained by CCP. In the event that a workshop is cancelled, a full refund will be given.

Cost

\$175 CCP Members
\$220 Non-members
\$220 W/shop + CCP membership
\$197 W/shop + CCP membership/conc
\$285 W/shop + CCP membership/institution
Prices are inclusive of GST

ONLINE PAYMENT AND BOOKING FACILITIES AVAILABLE @ www.ccp.org.au

Return booking form with payment to Centre for Contemporary Photography

205 Johnston Street
Fitzroy Vic, 3065 Australia
T +613 9417 1549
F +613 9417 1605

info@ccp.org.au
www.ccp.org.au

When completed this form is a Tax Invoice. Please make a copy for your records

Semester 1

28/29 Feb: Introduction to Digital Imaging

03/04 Apr: Beyond Basic Photoshop

01/02 May: Colour Management

29/30 May: The Digital Fine Print

26/27 Jun: Advanced Digital Imaging

26/27 Jun: Advanced Digital Imaging

Semester 2

24/25 Jul: Introduction to Digital Imaging

21/22 Aug: Beyond Basic Photoshop

18/19 Sep: Colour Management

16/17 Oct: The Digital Fine Print

13/14 Nov: Advanced Digital Imaging

Please place tick next to the class(es) you wish to attend