



ccp.

centre for
contemporary
photography

FLASH

CENTRE FOR CONTEMPORARY PHOTOGRAPHY
NEWSLETTER, JUNE - AUGUST 2003

DIRECTOR'S REPORT

In mid 2003, the Centre for Contemporary Photography presents one of the calendar highlights of the year, the prestigious **Leica/CCP Documentary Photography Award**.

Occurring every two years, this national award exhibition represents a unique initiative in support of contemporary documentary practice, bringing together a diverse collection of works ranging from the traditional to the conceptual, the personal to the political.

Entries for the award closed on 1 April, and fifteen finalists were then selected by an independent judging panel later that month. In total, CCP received over 340 entries representing a 35% increase from 2001. This enthusiastic response is testament to the growing significance and national profile of the event. The winner of the Leica M series camera will be announced at the opening on 19 June.

Congratulations to the fifteen finalists: Donna Bailey, Dominico Cozzolino, Dean Golja, Philip Gostelow, Jo Grant, David Lloyd, Jennifer Mitchell, Simon O'Dwyer, Selina Ou, Narinda Reeders, Steven Siewert, Matthew Sleeth, Andrew Sunley Smith and Thuy Vy.

June also launches CCP's digital media touring exhibition **Elastic**, which exhibits at Latrobe Regional Gallery for the duration of the month. In 2003 **Elastic** will also tour Geelong, Horsham, Warrnambool and Bendigo, with the interstate itinerary commencing in 2004. Featuring six Australian digital artists – Anita Bacic, Lisa Gye, sue.k, John Powers, Paul Rodgers and Philip Samartzis – **Elastic** ruminates on the links that bind digital formats to past technologies and pre-digital practices.

July sees the launch of CCP's keenly awaited lecture program. The 2003 **Photogenic** series includes keynote speakers Destiny Deacon, Gael Newton (Art Gallery of New South Wales) and Ian North, while panel speakers include Adrian Martin (**The Age** film critic), Sarrah Shapley (Shapiro Auctioneers), Clare Stewart (Australian Centre for the Moving Image), and artist Les Walking.

The **Photogenic** series includes a special forum presented in association with the 52nd Melbourne International Film Festival, to accompany the **Art+Film** exhibition at CCP in July/August. The forum will be held off-site at The Forum Theatre, Flinders Street,

Melbourne. Please refer to the back page of this newsletter for further details.

The remainder of the year promises many more exciting programs including the fundraising auction in November. This biennial event plays an integral role in sustaining CCP as a leading cultural organisation and resource. Providing a rare opportunity to purchase affordable works by leading Australian photographers, the auction presents an unmissable opportunity for any collector!

CCP greatly appreciates the generosity of artists during this event and warmly extends an invitation to all members and gallery goers to attend on the day and to dig deep in support of the contemporary photographic community.

Finally, I wish to announce that I will be leaving CCP in August to commence a PhD at the University of Melbourne. I have thoroughly enjoyed my six years here surrounded by photomedia artists of all types and a fantastic staff and board. With my resignation, CCP is poised to enter a new chapter and I wish it every success for the future.

Tessa Dwyer, Director

FORTHCOMING EXHIBITIONS

19 JUNE - 19 JULY

LEICA/CCP DOCUMENTARY PHOTOGRAPHY AWARDS LIVES AND WORKS IN MELBOURNE TINA INSERRA
DANCE TO THE RADIO DAVID CRAWFORD

24 JULY - 23 AUGUST

ART+FILM CHRIS BOND, PHILIP BROPHY, STARLIE GEIKIE, LILY HIBBERD, CHRISTOPHER KÖLLER, BRENDAN LEE, DAVID NOONAN, RICKY SWALLOW, SIMON TREVAKS CURATED BY NATASHA BULLOCK AND BRENDAN LEE
FARM SIRI HAYES
JOSEPHINE FAGAN INTERSECTION

28 AUGUST - 27 SEPTEMBER

FICTIONS CATISFAS & REIDEL
UNTITLED GOTHIC TONY GARIFILAKIS
TRINITY DELUXE IRENE HANENBERG

ADVERTISING RATES 2003 (incl. GST)

| | |
|--------------|-------|
| Full Page | \$165 |
| Half Page | \$95 |
| One Column | \$80 |
| Quarter Page | \$66 |



CCP is supported by the Victorian Government through Arts Victoria. CCP also acknowledges the support of the Commonwealth Government through the Visual Arts/Craft Fund of 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.

Flash 2003 #2 / June – August

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 Details

Thuy Vy, from the series, **Sewing Rooms**, Type C print.
Finalist in the fourth CCP/Leica Documentary Photography Awards

Gallery Hours / Address

Wed to Sat 11am - 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

Tessa Dwyer, Director
Rebecca Chew, Program Manager
Daniel Palmer, Project Coordinator
Darren Sylvester, Designer

Volunteers

Jeremy Addison, Paul Batt, Jenny Bolis, Jackie Felstead, Aaron Fenwick, Christine Fotis, Thomas Fuller, Stephanie Han, Romaine Logere, Rozzy Middleton, Toby Miller, Sue Neal, Helen Pantelidis, Eve Sainsbury, Karl Scullin, Amy Silver, Susan Southall, Rachel Taylor, and Sandra Walker.

CCP Board of Management

Sandra Bardas, Warwick Dick, Kirsten Freeman, Trevor Fuller, Ken Mahlab, Priscilla Mellado, Polixeni Papapetrou, Clare Williamson

NEWS AND OPPORTUNITIES

PAT CORRIGAN ARTISTS' GRANT

Assists with the costs associated with public presentation of work - things like framing, space hire, opening night costs, catalogue production etc. It doesn't cover art material costs. It is for amounts up to \$500 for an individual or \$1000 for a group and is available to any professional Australian visual artist. Entries close on 31 August, for all exhibitions that take place during November, December and January. Contact: NAVA, PO Box 60, Potts Point, NSW 1335. T: (02) 9368 1900. W: www.visualarts.net.au/pa/content02b.asp

COUNIHAN PROPOSALS

The Counihan Gallery in Brunswick is currently seeking exhibition proposals for its 2004 program. Counihan Gallery in Brunswick is a Moreland City Council facility located at 233 Sydney Road, Brunswick. Opening hours are Wednesday to Saturday from 11am-5pm and Sunday 1pm-5pm. Submissions are due 1 August 2003. Application details and further information: T: 9240 2498 E: apfabe@moreland.vic.gov.au.

INTRUDE PROPOSALS

Located within the heart of Melbourne's renowned arts precinct at 122 Gertrude Street, Fitzroy, is currently seeking exhibition proposals. Intrude Contemporary Art comprises three gallery spaces with prominent street frontage. Submissions are due 30 June 2003. To check out the space, gallery hours are Tuesday - Saturday 12pm - 5pm. Exhibitions run for two weeks. Intrude Contemporary Art located at 122 Gertrude St Fitzroy. Further information: T: 9417 6033 W: www.intrudegallery.com.au E: enquiry@intrudegallery.com.au

CITY OF MELBOURNE ARTS GRANTS

The City of Melbourne is accepting applications for its 2004 Arts Grants Program. The program seeks to enliven the city with diverse cultural activities for the benefit of Melbourne's residents, workers and visitors. Applications close on Friday 4 July at 5pm and late proposals will not be accepted. For application guidelines and forms contact the City of Melbourne at 03 9658 9658 or artsgrants@melbourne.vic.gov.au

LINDEN SUBMISSIONS 2004

Linden - St Kilda Centre for Contemporary Arts is the City of Port Phillip's leading contemporary arts venue. It's main focus is its contemporary exhibition program which encompasses a broad range of visual art practices and media and can include sculpture, painting, print-making, drawing, photography, video, installation, multi-media and performance. Linden is calling for submissions from artists, curators or organisations for innovative exhibitions or events to be held in its five indoor spaces and/or grounds as part of its 2004 program. Linden is assisted by the City of Port Phillip. Submissions are due by 1 August 2003. Applications details and further information: T: 9209 6794 W: www.lindenarts.org

SYNERGY PROPOSALS

Supported by the City of Darebin, Synergy Gallery is a community-run, non-profit gallery located in the heart of Northcote at 253 High Street. It offers high quality facilities at under cost prices, as well as providing support, mentorship and curation to artists. Join the gallery to qualify for members price hire fees (Standard \$230 per week / Members \$180 per week). Synergy Gallery is currently seeking exhibition proposals for its June to December 2003 program. Further information regarding membership and exhibition proposals: contact Co-ordinator Katie Roberts. T: 9481 1751 W: www.synergygallery.com

PLASTIC PHOTO ENTRIES

The Obscurity Pictures Gallery Space located at 347A St Georges Rd, North Fitzroy is calling for entries to its Plastic Photo Show - an exhibition of photographs taken using plastic and toy cameras of all kinds including pinhole. Size limit: 1 x 1 metre. Entrants need to register by 1 July 2003. Artwork must arrive at the gallery by 13 July 2003. Entry fee (per work) is \$33. Obscurity Pictures will retain a 10% commission on any works sold. Exhibition dates are 28 July - 24 August 2003. Opening night will be Tuesday 29 July, 6 - 9pm. For further information contact, T: 0417 578 293 W: www.obscuritypictures.com E: georgina@obscuritypictures.com

MEMENTO AWARDS

For the first time since their inception in 1999, the Brisbane based Memento Awards are promoting a new national award open to entries Australia wide. Sponsored by Australian Arts Enterprises, the 'Best Australian Memento' award aims to 'showcase fresh, contemporary, commercially viable craft, art and design that reflects the unique character and spirit' of Australia. As well as the opportunity to share in \$6000 worth of prize money, successful entrants for the 2003 Memento Awards will also receive career assistance in promoting their business or product to industry and the general public. Entries for the 2003 Memento Awards close on 17 July. Further Information: F: 61 7 3395 1883 W: www.mementoawards.com E: memento@mementoawards.com

2004 SAMSTAG SCHOLARSHIPS

The Anne and Gordon Samstag International Visual Arts Scholarships offered annually by the University of South Australia provide for a number of Australian visual artists to 'study and develop their artistic capacities, skills and talents outside of Australia'. The scholarships are the legacy of the American artist Gordon Samstag who taught at the South Australian School of Art from 1962 to 1971. Each scholarship for 2004 is worth US \$28,000 and covers twelve months of overseas study, return airfares and any institutional fees or expenses that may be incurred by the recipient. Applications close on 30 June. Application forms and further information: T: (08) 8302 0865 W: www.unisa.edu.au/samstag/

VOLUNTEERS WELCOME

The CCP is looking for enthusiastic volunteers to assist with the day to day running of the organisation from Monday to Saturday. Tasks include gallery administration, front-of-house duties and exhibition de/installation. Specialist skills are not required but would be of great benefit. Previous work experience in any field is necessary. Please contact Program Manager Rebecca Chew for further details and a position description at info@ccp.org.au.

NEWS AND OPPORTUNITIES CONT.

INTERNATIONAL FAX ART

To celebrate its impending separation from Southwark Council in July 2003, after which time it will operate as an independent charitable trust, the South London Gallery (UK) is staging an experimental exhibition under the banner of 'Independence.' French installation artist Christian Boltanski (b. 1944) has devised a project for the exhibition inspired by the idea of starting a rumour. Boltanski invites artists from around the world to fax through an artwork dedicated to the subject of independence. The faxes received will be exhibited and then offered for sale as photocopies at £1 each. At the end of the exhibition the entire collection of 'original' faxes received will become part of the South London Gallery archive. Interested artists are invited to fax through their artwork any time between Sunday 1 June and Sunday 3 August 2003 on the following number: F: +44(0) 207 703. Further information: W: www.southlondongallery.org.

MIDSUMMA 2004 ENTRIES

In 2003, Melbourne's premier gay and lesbian arts and cultural organisation Midsumma presented seventeen queer artists across seven venues from Melbourne to Yarra and Moreland as part of the Midsumma Festival. The festival organisers are currently seeking expressions of interest from queer professional artists who are interested in exhibiting in the January 2004 visual arts program. Interested artists are invited to send a CV, Artist's Statement and 6 slides of current work along with a SSAE by 30 June to the following address: Midsumma Festival, Visual Arts Committee, PO Box 2248, Fitzroy Business Centre, Fitzroy, Victoria 3065.

OBSCURITY PICTURES PROPOSALS

Obscurity Pictures Gallery are also accepting exhibition proposals for their 2003 and 2004 program, from photographers, multimedia creators, graphic designers and painters. For further information: T: 0417 578 293 W: www.obscuritypictures.com

SHORT ST GALLERY / STUDIOS

The Short St Gallery located at 5 Short Street, Footscray is a new exhibition space that also comprises a number of artist studios. The gallery is currently calling for exhibition proposals from artists working in all mediums for its 2003 program. In addition, there are 12 Short St Studios remaining for rent, all with 24hour access. Application/studio details and further information are available from Nicola. T: 0402 231 312 E: nicola@netspace.net.au

ROVING EYE

Each edition **The Big Issue** runs a regular documentary photographic feature called Roving Eye. The aim of Roving Eye is to capture the imagination of the reader through a collection of images that speak volumes about a particular place, time, issue, community or culture. Alongside the photographs, the magazine also features an interview with the photographer discussing their work, philosophy and the themes presented in the published selection. **The Big Issue** welcomes colour and B&W submissions from all photographers in all places. If you are interested in being part of **The Big Issue's** Roving Eye photo series, or want to find out more please contact Art Director, Trent van der Werf. T: (03) 9663 4522 E: trent@bigissue.org.au.

2003 QUEER PHOTOGRAPHY COMPETITION & EXHIBITION

Held at the San Francisco LGBT (Lesbian, Gay, Bisexual, Transgender) Community Center, the aim of this exhibition is to show work by queer photographers, linked to the notion of identity and community. Photographers are invited to explore this theme and submit slides of representative work. The Competition will produce an exhibition to fill San Francisco's prestigious Lesbian, Gay, Bisexual, Transgender Community Center from September 17 to October 31, 2003. Submission Deadline is July 15 and only slides are accepted. There will be \$1,000 (US) in cash prizes awarded. To Enter the fee is \$25 (US). Further information: W: <http://www.harveymilk.org/Details/691.shtml> for further details and entry forms.

ISTANBUL PHOTOGRAPHY COMPETITION

In the 80th Anniversary of the Turkish Republic, Yildiz Technical University announces the 2nd Istanbul International Photography Exhibition. Founded in 1911, the Yildiz Technical University offers courses across a range of subjects including architecture, art and design, economics, engineering, languages, literature, and social sciences. The exhibition is open to all photographers and works can be submitted in two categories: Manually Altered Photographs, and Digital Images. Photographers can submit a maximum of four prints (preferably unmounted) per entry. Prints cannot exceed 30 x 40cm. A number of awards will be presented by a jury panel for each section. Each photograph must be clearly labelled with name and address details, email and image title. All works will be returned after the exhibition with an illustrated catalogue. Deadline for entries: 24 October 2003. Entry fee: US\$8.00 (approx. AUD\$12.20) for surface mail return of works, or US\$15.00 (AUD\$22.80) for airmail return. Further information: Professor Mehmet Bayham, Yildiz Technical University. E: bayhan@yildiz.edu.tr Postal Address: Uluslararası Yaris,ma, Yıldız Teknik Üniversitesi, Sanat ve Tasarım Fakültesi, 34349 - Bes,iktas, - I'stambul, Turkey.

YOUTH ARTS WEBSITE

The Program (www.theprogram.net.au) is the sister website to the Youth Arts Festival Noise. Managed by Noise and funded by the Australia Council, **The Program** is an online arts magazine / resource for young creative people in Australia. It connects young people with the arts community, helping forge pathways to their future enjoyment of, and participation in, the arts and creative industries. While noise happens over a discrete period of time, **The Program** remains online and active between festivals. You can visit **The Program** website anytime and view or upload content relating to Australia's creative organisations and individuals. The site provides a space within which young people can debate, discuss, define and connect with contemporary arts and culture, covering stories, opportunities, reviews, and organisations around the country.

AROUND THE TRAPS

CCP asked a number of people from different states about current photomedia practices in their city...

NORTHERN TERRITORY

Reporter: Malcolm Smith, 24HR Art

In Camilla Lawson's recent installation at 24HR Art, three video screens show empty seascapes from different locations relating to her history. The desire to find some kind of unifying narrative that makes sense of these sites produces an anxiety that is familiar to most people new to Darwin. Lawson called her show *Afloat*. I call the anxiety *de-territorialisation*.

Geographically, climatically, culturally... Nowhere else in Australia are we more aware that we're living in a colony than we are in Darwin. This tension between identity and the landscape gets a regular examination by indigenous and non-indigenous Northern Territory artists.

In a recent exhibition at the Museum and Art Gallery of the Northern Territory, an installation of photographs of termite mounds by Cath Bowdler

were deliberately hung opposite Claude Monet's *Haystacks, Midday* on loan from the National Gallery. According to the wall text, the reference was to the *plein air* tradition that Monet established and Territory artists have pursued. What is interesting to me however, is not how artists have represented the landscape, but how the landscape of the Northern Territory has reconstructed the artist.

Bronwyn Wright works with burnt out cars in the swamp on the outskirts of Darwin. Her strict methodology surrounding her practise in the swamp, and her extensive (some would say obsessive) photo-documentation of her work over the past ten years could be seen as a colonisation of the artist by the landscape (a *re-territorialisation*).

Our tension with the landscape is an area where NT visual artists can claim some expertise, and when you live in a small city up against the cultural

dominance of bigger cities down south, areas of expertise are important. What remains is for the parameters of this discussion to be defined, so that the discussion can move forward rather than, as so often happens, returning to the same ground.

BRISBANE

Reporter: Jarren Borghero, Black Peppers Gallery

A graphic designer can create beautiful seductive photographic images with ease. Corporate communications involve budgets that are incomprehensible to the average artist. So how do artists compete? With the current bombardment of advertising, audiences are becoming harder to impress. The beauty of photography, however, is that through technological advancements, everybody can now use and understand it.

In Brisbane recently there has been a surge in photographic art practices. Artists are foregoing the 'craft' of this medium in order to save it from being totally immersed in the idiom of corporate messages. These artists instead concentrate on 'the moment'. It seems that a common trend is to embrace the quality of home-style photography in order to construct a vernacular of the 'real'. Transformed into art through an emphasis upon content, photography cashes in on the public's undying voyeuristic desires.

A good example of this trend is provided by Brisbane group 'Team Plastique'. At one of their recent gigs they offered the crowd a booth and a point and shoot camera. The audience was instructed to take a picture of any part of their body. Transforming the audience into participants, the photos will form part of an upcoming exhibition. In this case the artists aren't even behind the camera and they are not professional photographers. The resulting images will be imperfect, relying on the audience to relate to 'the moment', of the event. Audiences can offer a piece of themselves for public scrutiny. Above all, this process will allow the viewer to peer through the photographic window. To see.... well, if you squint, maybe tits and ass.

SYDNEY

Reporter: Karra Rees, Photo Technica Gallery



Camilla Lawson *Afloat* (installation view), 2003

All of Sydney's major institutions are currently exhibiting contemporary photo-based art. The Art Gallery of New South Wales features the work of Pat Brassington, Jane Burton and Jane Eisemann in an exhibition entitled **Anxious Bodies**. In this show, Brassington once again delivers her trademark calculated blend of the familiar with the unrecognisable that transfixes an audience. At the MCA, the photographic and video work in **Liquid Sea** is mesmerising, and the popular **FRUITS: Tokyo Street Style** – photographs by Shoichi Aoki at the Powerhouse Museum has been extended until the end of the year. Also of interest are works by the celebrated photographers Cindy Sherman and Barbara Kruger who are both exhibiting in a group show at Ivan Dougherty Gallery.

The inclusion of the **Citibank Photographic Portrait Prize** this year in conjunction with the **Archibald, Wynne and Sulman** prizes at the AGNSW is a milestone for artists working with photo-media. However, the President of the Gallery Board of Trustees, David Gonski, entered controversial territory in his opening night speech, by thanking the 'photographers' and 'artists' involved in the



Team Plastique, 2003

exhibitions. It seems that although hung in the Art Gallery and included in these prestigious awards, there is still a distinction between photography and art. The exhibition included a very diverse range of interesting portraiture. Unfortunately, the fifty-one works were squeezed into a tiny room and hung too closely to allow proper viewing.

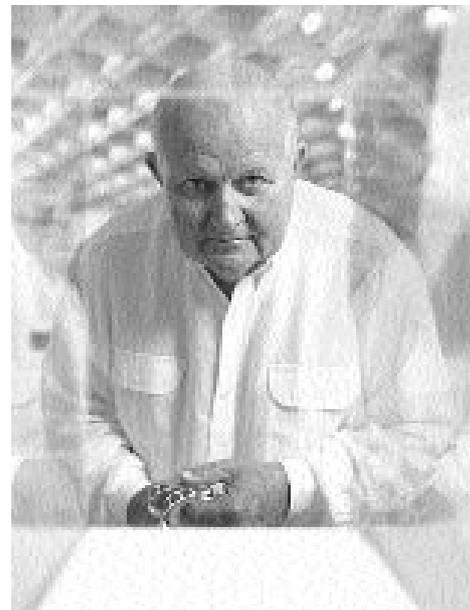
For the remaining months of the year, I am looking forward to an exhibition of Anthony Goicolea's recent works, due to open in September at the Gow Langsford Gallery. Other 2003 highlights include an exhibition on the fly poster and zine curated by the innovative and stylish Melbourne duo Misha Hollenbach and Shauna Toohey (Perks and Mini) at the Australian Centre for Photography in late July, and new work by Darren Sylvester at Boutwell Draper Gallery in July - August.

ADELAIDE Reporter: James Strickland

Sam Small's installation of an impossibly high pile of Queen Anne furniture in Greenaway Art Gallery made a cheeky incursion into illustrious gallery director Paul Greenaway's personal-life, by climbing into his private home in the mezzanine above. Small's photographs of miniature cardboard interiors, deftly picked apart the gallery context. Through their strange anomalies of scale, and the bizarre naturalism of their artificial light, the interiors show a sophisticated questioning of Western traditions of representing space. Yet, the familiarity of these suburban rooms has a warmth and humour that cuts down any intellectual high-mindedness.

In his installation at the Experimental Art Foundation in April/May, Warren Vance moved away from the arrangements of retro charm that we have come to know and love. Using three projectors, he lit up old images of hope, love and light: a dramatic Zurbaran painting of a kneeling Saint Francis, a baroque cathedral, and a kaleidoscope looking at sunlight through the leaves of a tree.

The inclusion of Scott Redford's acclaimed urinal photographs in his exhibition *I've got my spine/*



Jeremy Park The art of buying, Patrick Corrigan AM, 2003

I've got my orange crush, cushioned the impact of a new body of work which appears almost hostile—giving nothing away to the viewer. The urinal series resounds with potency as it insinuates covert carnal activities, but Redford's work about surf culture aggressively asserts that erotic suggestions are boring. His video of surfies and bikini-girls endlessly sawing in half surfboards with the words 'Dead Board' painted on their deck, is a hyperbolic statement about the boredom and lack of fulfilment that surrounds such leisure pastimes as surfing, masturbation, and indeed, video art.

In contrast, Spanish artist Joan Morey, brought back from ARCO by Greenaway Gallery, treated homosexual erotics with passion and excessive drama. A dark and foggy film noir video, accompanied by spectacular film stills, dwelled on explicit violence and sex in an ecstatic dreamlike reverie.



**Congratulations to the Finalists in the
fourth Leica/CCP Documentary Photography Awards**

- Donna Bailey
- Domenico Cozzolino
- Dean Golja
- Philip Gostelow
- Jo Grant
- David Lloyd
- Jennifer K Mitchell
- Simon O'Dwyer
- Selina Ou
- Narinda Reeders
- Steven Siewert
- Matthew Sleeth
- Andrew Sunley Smith
- Tamara Voninski
- Thuy Vy



Simon O'Dwyer



**NOW IS THE TIME TO GET ALL 3 GLOSS
PUBLICATIONS FOR THE DISCOUNTED
PRICE OF \$15. INCLUDES A CD-ROM
OF ARTISTS AND GUEST ARTIST'S WORKS!**

GLOSS. Curated by Itaru Hirano, Larissa Hjorth & Eri Otomo
Artists: Candy Factory, Martine Corompt,
Natasha Johns-Messenger, Larissa Hjorth, Akira Mori,
Saki Satom, Masato Takasaka and Yasuko Toyoshima.
Gloss was an Australia-Japan collaborative project focused on notions
of magazine discourse and culture. It featured a series of multi-site
exhibitions and limited edition bi-lingual magazines. Gloss posited the
magazine as a rubbery bracket encompassing a huge range of issues
from local vernaculars and global flows to changing destinations and
travels in-between.
Launched in Tokyo in March 2002, the exhibition at CCP constituted the
Australian
premiere and was accompanied by satellite exhibitions in Melbourne
and Adelaide.

Depth of Field

Wed 21 May – Sat 19 July 2003

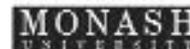
This exhibition looks at the way
photography has influenced
contemporary and historical
landscape painting.

Thanks to Monash University
donation for the 100% of the online collection



Curators: Karen Hall and Louise Leggett **Artists:** A.M.J. Beck, Glenn Decker, Chris
Bond, Andrew Brown, Emanuel Phillips Fox, Kirby Hammond, Carl Hempel, Louise
Heasman, Matthew Johnson, Helen Kennedy, Chae Langdon, Tony Lloyd, Joanne
Logue, Frederick McCubbin, W.B. McInnes, Amanda Morburg, Max Meldrum, Gordon
Moss, Josephine Munte-Alamir, John Ford Paterson, Tom Roberts, Kate Sheppard,
Arthur Streeton, Aida Tomassini, Philip Walshagen

MUMA Monash University Museum of Art
Building 55 Wellington Road Clayton Victoria 3168
Tel: +61 3 9594 4217 Fax: +61 3 9594 4346
email: books@monash.edu.au www.monash.edu.au/muma
Ticket: \$10.00 Tues Sat Sun Tues **FREE ENTRY**





Photogenic 2003 LECTURE SERIES

'Photogenic' is a series of five lectures and forums at Centre for Contemporary Photography between July and November 2003, featuring ten guest speakers from around Australia. Keynote lectures will be presented by two of the founding curators of contemporary Australian photography, Gael Newton and Ian North, and one of Australia's pre-eminent Indigenous photo-based artists, Destiny Deacon. The series also includes two special forums, one on the intersections between art and film and another on the conservation and collecting of digital photography. If you want to be informed about the dynamic world of Australian photo-based art, don't miss this series.

July 9
August 6
September 3
October 8

November 26

Gael Newton
Art+Film Forum

Ian North
Digital Photography:
Conservation and Collecting Forum
Destiny Deacon

All sessions are at CCP on Wednesday nights at 6.30pm, except the Art+Film Forum, which is a free event held as part of the Melbourne International Film Festival's 'Talking Pictures' at the Festival Club, Forum Theatre, 154 Flinders St (Corner Russell St), City, at 8pm on August 6.

Single Tickets: \$7 full / \$5 concession Season Pass: \$20 full / \$15 concession
 Seats are limited, so book early to avoid disappointment. To order a Season Pass, providing discounted admission to lectures and forums, contact the Centre for Contemporary Photography.

2003 PHOTO-BASED WEEKEND WORKSHOPS

with Les Walking

2003 Workshop Program

Introduction to Digital Imaging:
 6/9 March and 26/27 July 2003
 An introductory level workshop for those relatively new to the world of digital imaging.

Beyond Basic Photoshop:
 5/6 April and 23/24 August 2003
 An intermediate level workshop based around the creative application of Adobe Photoshop™.

Colour Management:
 3/4 May and 20/21 September 2003
 A workshop that examines the theory and practice of the critical management of colour in digital workflows.

The Digital Fine Print:
 31 May/1 June and 18/19 October 2003
 A workshop that concentrates on printing digital files to the highest level of perfection.

Advanced Digital Imaging:
 28/29 June and 15/16 November 2003
 An advanced level workshop focusing on sophisticated Photoshop™ applications to increase image quality and production efficiency.

TAX INVOICE ABN 14 085 456 278

Les Walking's Weekend Workshops

Name _____

Address _____

PI/code _____

Contact No.s _____

Email _____

Please debit my credit card for \$.....
 Cardholder's name _____

Card type _____
visa/americanexpress

Expiry date _____
 Signature _____

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

- Semester 1**
- 08/09 Mar: Introduction to Digital Imaging
 - 06/06 Apr: Beyond Basic Photoshop
 - 03/04 May: Colour Management
 - 31 May/1 Jun: The Digital Fine Print
 - 28/29 Jun: Advanced Digital Imaging
- Semester 2**
- 28/27 Jul: Introduction to Digital Imaging
 - 23/24 Aug: Beyond Basic Photoshop
 - 20/21 Sep: Colour Management
 - 18/19 Oct: The Digital Fine Print
 - 15/16 Nov: Advanced Digital Imaging

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

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.
 Prices are inclusive of GST

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.