

ccp.
centre for
contemporary
photography

FLASH
CENTRE FOR CONTEMPORARY PHOTOGRAPHY
NEWSLETTER JUNE – SEPTEMBER 2004

DIRECTOR'S REPORT

Photography's in the news again: from the deceptively light-hearted case where supermodel Naomi Campbell successfully sued a British tabloid for publishing images of her leaving a Narcotics Anonymous meeting, (with far reaching implications for photojournalism), through to the alarming images of torture at Abu Ghraib Prison. "In our digital hall of mirrors" writes Susan Sontag, "the pictures aren't going to go away."¹ Far from a neutral tool, photography is hot. CCP will be addressing how photographs negotiate between private and public domains of experience, in our expanded annual lecture series, **Public Image**, commencing in July.

As you read this issue of FLASH, CCP staff and volunteers will be stretching taut the final strips of packing tape, sealing the last of our boxes as we depart the CCP's home for the last 11 years at 205 Johnston Street, Fitzroy. We go into safe mode at the University of Melbourne's Australian Centre while the spectacular new CCP is being created by internationally acclaimed Melbourne-based architect Sean Godsell, at 404 George Street, Fitzroy, which will open in January 2005.

CCP will remain active over the next 6

months. In addition to the **Public Image** lecture series, CCP will present a project with Alliance Française; a Project Space at the 2004 Melbourne Art Fair; develop the fabulous new artistic program for 2005; workshops; publishing; major redesign of our website, fundraising and development of the new Centre.

During the opening of CCP's final round of exhibitions, launching four memorable solo shows by Marcia Lochhead, Paul Knight, Julie Vinci and Isobel Knowles, I overheard Emeritus Chair, Bill Lasica comment with solemn recognition of its history, "this building has been good to us", and indeed it has. I would like to acknowledge and thank CCP members, audiences, boards of management, our sponsors, supporters, and most of all our artists, volunteers, and staff who since 1986 have created what is an extraordinary context for the exhibition, development, education and debate surrounding local, national and international photo-based arts. From humble and passionate beginnings, it is a measure of your successful contribution that the CCP looks to a buoyant,

ambitious future in greatly improved facilities.

The new CCP will be achieved through support from Arts Victoria and the community. I extend an invitation to members and supporters to contribute though cash donations or in kind support. From naming rights to our stunning new galleries, through to small donations, all will be gratefully received and acknowledged.

CCP is a deductible gift recipient, so all donations are tax deductible. Please call me if you would like further information on how you can assist, or drop in to our temporary offices or visit our website at www.ccp.org.au CCP's interim contact details are below.

I invite you to join us in watching the new CCP grow by attending forthcoming events, renewing your membership and keeping an eye on our website for progress updates.

Naomi Cass Director

1. Susan Sontag *Regarding the Torture of Others* New York Times 23 May 2004

CCP RELOCATING

FROM JUNE 20, CCP STAFF AND VOLUNTEERS WILL BE TEMPORARILY LOCATED AT THE AUSTRALIAN CENTRE, THE UNIVERSITY OF MELBOURNE.

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

POSTAL ADDRESS
404 GEORGE STREET, FITZROY VIC 3065

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TELEPHONE (TEMPORARY) 03 8344 9045

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

FLASH June – September 04

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QUARTER PAGE	\$150 + GST



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DEADLINE FOR OCTOBER – JANUARY FLASH IS 1ST SEPTEMBER, 2004

Flash 2004 #3 → June – September

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Newsletter for Centre for Contemporary Photography. CCP is a Gallery, Resource & Education Centre which supports projects dealing with the photographic image.

Cover

Paul Knight, *Cinema Curtain #3* from the series, *Photographs*, type-c print, 610mm x 690mm, 2004 (detail)

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CCP Board of Management

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



POLAROID PEOPLE'S CHOICE AWARD

Following the close of this year's Nikon Summer Salon, the Polaroid People's Choice Award was drawn from 392 votes. This year's winners of a Polaroid 1200si Camera and Spectra film were Matt Hoyle, with his image, *Icebergs 'John'*, (pictured above), and the lucky voter, Sian Thomson. Congratulations to both. Below are the top ten voted works for 2004. The number of votes are in brackets.

1. Matt Hoyle *Icebergs 'John'* 2003, inkjet print (29)
2. Daniel Taylor *Landscape Untitled* 2004, C print (17)
3. Alexandra Cornwell *Allusion* 2003, C print (9)
4. Estelle Julia Ihasz *Kyoto* 2002, C print (9)
5. Domenico Cozzolino *Audrey* 2003, C print (8)
6. Laki Sideris *Coney Island* 2003, Lambda print (8)
7. Josh Robenstone *Untitled* 3003 (8)
8. Belinda Mason-Lovering *After and Before* 2002, Inkjet Canvas (7)
9. Grete Costello *Kafka's Praha* 2002, Polaroid emulsion lift onto silk (6)
10. Madeleine Donovan *Lazy Pose* 2003 (6)

THE 33RD ALICE PRIZE

The Alice Springs Art Foundation is calling for entries for the 33rd Alice Prize. This national contemporary art award is open to all artists working in Australia. The award is \$15,000 (acquisitive) plus a 4-week Residency in Alice Springs with airfares and accommodation provided. Entry for pre-selection closes 30th June. For further information visit W: www.aliceprize.com
Contact: E: asafinc@octa4.net.au F: 08 8955 1326
M: PO Box 1854 Alice Springs NT 0871

FREEDMAN TRAVELLING SCHOLARSHIP

Young painters, sculptors and photographers are invited to apply for the 2004 Freedman Foundation Travelling Scholarship for Emerging Artists. The scholarship is open to emerging artists aged 30 or under, practising broadly in the areas of painting, sculpture or photography. Up to four scholarships of \$5,000 each are awarded annually for overseas educational travel. Closing date is 2 June. Guidelines and application forms can be downloaded from W: www.visualarts.net.au
T: 02 9368 1900

MONEY FOR VISUAL ARTISTS

Money for Visual Artists is NAVA's essential guide to awards, prizes and professional development opportunities for visual artists and craft practitioners. Catering for artistic creators at professional, student and hobbyist levels, *Money for Visual Artists* lists more than 450 opportunities and features a practical indexing system at the back of the book to make planning and referencing simple. Available directly from NAVA or from selected stockists around the country. NAVA members \$20.90 / Non-members \$31.90 For further information contact: National Association for the Visual Arts T: 02 9368 1900

AUSTRALIAN PHOTODOCUMENTARY EXHIBITION

The Art Gallery of New South Wales are hosting an exhibition – **Australian postwar photodocumentary** – which explores the diversity of approach and definitions of the documentary in photography in this country. The photograph can be described as a barometer of history, life and culture. Yet photography is always a creative treatment of reality that has been chosen, timed, framed, cropped, printed and exhibited in ways chosen by a photographer. **Australian postwar photodocumentary** traces the notion of the documentary from 1945. Drawn from the Art Gallery of New South Wales, collection, the exhibition includes a cross section of artists working within the documentary idiom, including bodies of work by photographers including Max Dupain, David Moore, Axel Poignant, David Potts, Fiona Hall, Gerrit Fokkema, Mervyn Bishop, Sandy Edwards and Roger Scott.

On show 12 June – 8 August 2004

WHITELEY TRAVELLING ART SCHOLARSHIP

The Scholarship consists of an amount of \$25,000 and a three month residency at the Studio at the Cite Internationale des Arts, Paris administered by AGNSW. The Brett Whiteley Studio invites applications for a major Travelling art scholarship. The Scholarship is awarded to a talented young artist with an established body of work, who is best able to demonstrate the use and benefit of the Scholarship to further his/her art education in Europe. Information and application forms for the Brett Whiteley Travelling Art Scholarship can be obtained from the web site or by E: brettwhiteleystudio@ag.nsw.gov.au
W: www.brettwhiteley.org/scholarship.html
Deadline is 6 August 2004.

THE IAN POTTER CULTURAL TRUST

The Ian Potter Cultural Trust aims to nurture the growth of excellence and diversity in cultural activities in Australia, by awarding small grants (maximum of \$5,000) to people in the early stages of their careers. Forthcoming closing date is 2 August 2004. For more information W: www.ianpotter.org.au

2005 SAMSTAG SCHOLARSHIPS

Emerging artists are encouraged to apply for the 2005 Samstag Scholarship. Each scholarship includes, for twelve months of overseas study, a tax-exempt stipend equivalent to US \$30,000, plus return airfares and institutional fees. Applications close June 30. T: 08 8302 0868
W: www.unisa.edu.au/samstag

EXPERIMENTA 2004 NEW VISIONS COMMISSIONS

Experimenta is calling for proposals from emerging artists throughout Australia for the development of new media artworks for inclusion in our next major exhibition in 2005. Seeking new media art projects that explore the concept of illusions in all its forms – optical, sensory and aural. Seven projects will be funded and developed in collaboration with an industry partner. To submit a proposal, download an application form from W: www.experimenta.org Further information from Rebekah Malherbe on T: 03 9525 5025

NEWS AND OPPORTUNITIES

or E: rebekah@experimenta.org

CITY OF MELBOURNE'S ARTS GRANTS PROGRAM

The 2005 Arts Grants Program is now open for applications for activities taking place between January and December 2005. The City of Melbourne's Arts Grants Program promotes lively and diverse arts and cultural activities to excite and challenge the city's visitors, residents, and workers. Applications are invited from individuals and organisations with innovative proposals that will make a strong contribution to the City's cultural vitality in 2005. The closing date for applications is 5pm Friday 2 July 2004. The guidelines and application forms can be obtained from the City of Melbourne. T: 9658 9658
W: www.melbourne.vic.gov.au/grants
or E: artsgroups@melbourne.vic.gov.au

ARTS VICTORIA DEVELOPMENT PROGRAM FUNDING

The Arts Development program supports Victoria's independent arts professionals in the creation, production and presentation of diverse artistic endeavours to encourage artists, producers and presenters to develop and present new works. Application forms for projects commencing 2005 will be available from 1 July 2004. Alternatively, you may pre-order application forms and see a range of arts funding opportunities from Arts Victoria on their website. W: www.arts.vic.gov.au

AUSTRALIA COUNCIL GRANTS

Eligibility information, application forms and details are available from the Australia Council website for **Skills and Arts Development**, promoting excellence in the arts by providing professional development opportunities for visual artists, craftspeople, art writers and curators. Also, **Presentation and Promotion**, to increase opportunities for arts organisations to present, promote and interpret contemporary Australian visual arts and craft in a critically stimulating way. Both are due 1 August 2004. **New Media Grants** application deadline is 1 November 2004.
W: www.ozco.gov.au

2004 AUSTRALIAN CULTURE NOW AT THE NGV AND ACMI

2004 Australian Culture Now is a major collaborative project between the National Gallery of Victoria and the Australian Centre for the Moving Image, conceived to explore the breadth and diversity of visual culture as it is being practised in Australia. **2004** presents one of the most ambitious surveys of contemporary Australian art and culture in recent history. It is unbounded by media or thematic parameters, and draws individual artists into creative dialogue with each other, with the public, and with our culture. On show: 8 June – August/September.

THE PERFECT DIARY WANTS YOUR WORK

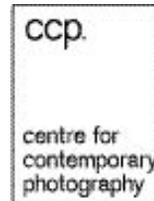
The sell-out *Perfect Diary* has been publishing and promoting works by Australasian artists, poets, writers, cartoonists & photographers for ten years. There's no entry fee and if your work gets in, you'll be in the running for the Readers' Choice Prize of \$1,000. If you want your work in the 2005 edition, E: thepperfectdiary@bigstick.com.au by July 14 for full entry requirements.

H2W2: GUIDE FOR YOUNG ARTISTS

Launched in late May during the Next Wave Festival, **H2W2 (How to Where To)** is a free publication commissioned by the Australia Council, designed for young creative people looking for assistance with their art work. It offers the absolute lowdown on getting an art project up and running. It covers everything from the initial flash of inspiration, fund raising, publicity tactics, dealing with scary funding bodies, the secrets of teamwork, balancing budgets, troubleshooting, risk analysis and valuing volunteers. The perfect toolkit, H2W2 also has case histories from people who have been there and lived to tell the tale. If you've got an idea for a creative project and you're wondering about the How to's and Where to's, source this great free resource from the Australia Council. E: h2w2@ozco.gov.au or T: 1800 226 912

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FOTOFREO INTERNATIONAL FESTIVAL OF PHOTOGRAPHY 2004

Daniel Palmer

In late March 2004, the port city of Fremantle in Western Australia hosted the Fotofreo International Festival of Photography. This biannual festival showcases the work of both Australian and international photographers and features forums for the exploration of issues relating to the practice and art of photography. Over a very hot week, the sleepy café-filled town of Fremantle became an intense hive of activity, with photographers and speakers from around the world. Indeed, Fotofreo even has its own fringe

ing volunteers, local photographers Max Pam and Graham Miller, and businessman Bob Hewitt. The event is actively supported by local businesses and government as well as Edith Cowan University, the hotbed of photographic teaching in WA. Western Australia's isolation from the Eastern States sometimes results in particular grand acts unlike anything we see in Melbourne in Sydney.

The main venues for Fotofreo 2004 included the nineteenth century Moores Building and the

photographer Christophe Bourguedieu's colour work, *Tavastia*, was particularly stunning. The result of a sojourn in Finland over their notoriously depressive winter, as Max Pam wrote in the catalogue, "Bourguedieu photographs cultures as if by osmosis ... a visual language seemingly drawn directly from the emotion radiated by human encounter". Impressively, these images – as with much of the Festival – were digitally outputted in Perth by a local photographic sponsor. Trent Parke and Narelle Autio showed a large suite of their



Stephen Dupont, *Apollo and Manpower*, 1997, courtesy Contact Press Images, New York and The Kitchen Creative, Sydney ©

Trent Parke, *Untitled*, 2001 from *Dream/Life & Beyond*, courtesy Stills Gallery, Sydney

festival organised by the extraordinarily energetic Pascal Vayradier, with local cafes, pubs and store windows full of photography. This diversity of settings, and the almost unbelievable heat, was crucial to the effect.

This was the second Fotofreo, and apparently much bigger than the first event in 2002. The Festival is organised by a non profit association, Fotofreo Inc., and is modelled on French photography festivals such as Arles and Perpignon. At its core are a team of hardwork-

Fremantle Arts Centre, as well as the iconic new Maritime Museum. *Fight*, a major new body of work by Stephen Dupont on wrestling, occupied most of the ground floor of the Moores building. Dupont spent 10 years photographing traditional wrestling around the world in what has become a global visual anthropology of this sport. The enormous, larger than life black and white images were incredibly evocative in the cavernous old gallery space.

The new Western Australian Maritime Museum hosted a series of wistful exhibitions. The French

remarkable underwater photographs, as well as Parke's *Dream/Life and Beyond* images of Sydney. Parke is Australia's only, and first, member of the prestigious international photo-agency Magnum. All of the artists were on hand to speak about their work.

The audience for Fotofreo seem to have an unlimited passion for documentary photography. A highlight of the Festival was an evening of dramatic 'slideshowes' given by two of Western Australia's best-known photographers, Max Pam and Philip Blenkinsop. Both of these

photographers initially made a name for themselves via their work in Asia. The Indian Ocean has a particular pull for Western Australians, and Blenkinsop continues to live in Bangkok, where he produces extraordinary and sometimes confronting work for international news agencies. Pam's display focused on the role of his family in his images, who were in the audience, while Blenkinsop passionately illustrated the plight of the Hmong people, forced to subsist in the Laos jungle to avoid systematic massacre by the Laotian military.

documentary photography in light of the biennial CCP/Leica Documentary Photography Award. Appropriately enough, a number of previous finalists in the Leica Award were present at the festival, including Pam, Parke, Autio, Dupont, Gostelow, Sandra Walker and David Dare Parker.

Documentary style photography is currently popular in the international art world – as anyone familiar with Okwui Enwezor's 2002 *Documenta XI*, the index of the contemporary art world, would attest.

Jeff Wall's highly constructed and monumental lightbox – *Dead Troops Talk (A vision after an ambush of a Red Army patrol Near Moqor, Afghanistan, winter, 1986)* (1992) – a highpoint in what might be called a 'conceptual documentary' approach. Coincidentally, Canadian Gary Dufour from the Art Gallery of Western Australia chaired the session, and having curated Wall's first major retrospective many years ago was able to provide fascinating insights into his practice. Wall's constructed image of war also lead to some



Philip Blenkinsop, *Secret War in Laos Continues* (detail), 2003, courtesy L'Agence Vu ©



Narinda Readers, *Untitled*, 2003 from *Middle Managed*, from the 2003 CCP/Leica Documentary Photography Award.

Other fine exhibitions with an international focus were presented by Australians Philip Gostelow (of India), Juha Tolonen (of Russia) and Helen Kudrich (of China), among others.

I was invited to give a talk in one of the forums, and chose to speak on documentary photography in, and as, art. I began with some images around 9/11, by way of introduction into the continually shifting boundaries of what is called documentary, and its dynamic relation to art, and finally to frame some comments about the state of contemporary

A very particular form of detached documentary is currently privileged in the art world, along the lines of William Eggleston or Bernd and Hilla Becher. I argued that for documentary photography to be relevant and thrive, our definition of it must encompass a breadth of interpretation. I showed work by Donna Bailey, Matthew Sleeth, Selina Ou and Narinda Reeders from the *Leica Award*, and suggested that great documentary photography doesn't just illustrate the world indexically but articulates meaning in it. I ended, as I began, with an image of war:

heated discussion about the relative lack of appreciation given by the Australian art world to 'eyewitness' reporting. It is certainly true, for example, that both Pam and Blenkinsop are both better known in France than in Australia.

Kate Rhodes, Assistant Curator of Photography at the National Gallery of Victoria, was invited to speak on narrative and photography, with a focus on her recent exhibition *Good Looking: Narrative Photographs Past and Present*. This developed the theme of Fotofreo 2004 'telling

stories', showing the diversity of approaches to narrative. Alasdair Foster from the Australian Centre for Photography was also an active 'ambassadorial' presence, giving a keynote lecture and launching several Fotofreo events. The ACP's touring exhibition **Antirrealismos: Spanish Photomedia Now** (Curated by Paco Barragán) was also on show at the Fremantle Arts Centre, and tapped into the exploration of fictions in photography.

In addition to all of this, Fotofreo also offered technical classes and workshops. Indeed, one of the memorable images I take away from Fotofreo is a large group of middle-age men, all with Leica cameras,



Trent Parke climbing a signpost in Fremantle to get a vantage point of Fotofreo participants.
Photo: Daniel Palmer

in a master class with Philip Blenkinsop. I've never seen so many Leicas in my life. Fotofreo is a friendly, relaxed and enjoyable event, and certainly created a tangible hum of activity throughout Fremantle. If you are a photographer I encourage you to contact the organisers and get involved. Or if you are just interested in photography, and have always wanted to visit Western Australia, there is no better time to visit than during Fotofreo. Planning has already begun for the next festival, to be held between March 24 and April 2 in 2006. For more information visit www.fotofreo.com



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WOLFGANG SIEVERS

WOLFGANG SIEVERS, CCP MEMBER AND ONE OF AUSTRALIA'S GREATEST TWENTIETH CENTURY PHOTOGRAPHERS, REFLECTS ON A COURAGEOUS PROTEST DISPLAY HE MADE IN 1967 AT A PARTICULAR TIME IN AUSTRALIAN HISTORY AND WITH SURPRISING RELEVANCE TODAY.

Born in Germany in 1913, Wolfgang Sievers trained and then taught at the Contempora School for Applied Arts in Berlin, an off-shoot of the famous Bauhaus School, closed by the Nazis. He took architectural photographs for his father's books on Berlin's historical buildings. In 1938 Sievers was called up as an aerial photographer to the Nazi Luftwaffe and managed to escape the same day to England and from there to Australia. During WW2 Sievers served 4 years in the Australian Army. In 1946 Sievers re-opened his own studio in Melbourne and continued to practice photography commercially for several decades, specialising in industry and architecture.

Over the years Sievers has been commissioned by Australia's largest industrial names and renowned architectural firms. He also received a major commission in the 1950s from the then Department of Overseas Trade with the brief to change Australia's image from a land of 'sheep and wool' to an image of a sophisticated industrial and manufacturing nation. He is perhaps best known for his 1967 photograph, **Gears for Mining Industry, Vickers Ruwolt**, which was a highlight in CCP's **Stellar** fundraising auction in 2003.

The following text is based on a discussion at the photographer's home in May 2004. Wolfgang began by talking about his experience in the 1930s as "a total failure" in the Spanish Civil War. He had caught pneumonia while helping the Republicans against Franco, and was arrested by the Gestapo on his return to Germany. Our conversation also stretched to his relationships with other great Australian photographers such as David Moore, Max Dupain, Athol Shmith and Helmut Newton. Sievers describes himself as a friend of Newton until, in his words "our friendship broke up when Newton refused to assist his cancer stricken business partner Henry Talbot (their studio was called Newton and Talbot) and I was appalled." Sievers also talked about his research in the 1980s on war criminals in Australia. In between, he spoke about this photograph and its role in his life.

Daniel Palmer

I'd like to talk about a political statement of mine, because most other photographs have been talked about to death with the same things said time and time again. There are certain photographs of mine that are not being talked about for political reasons, and it is this I would like to discuss. As far as I know, I am the only Australian photographer that has been politically active and is still very much involved.

The story behind my use of this Vietnam war protest is that I had a showcase at the Collins Street entrance of the Australia Arcade, which today no longer exists. The showcase was very large, about 2 x 1.5m, with one display in the centre and two small ones on the side. I changed displays as often as I could. Sometimes I included unusual subjects – once I displayed photographs by my son, who was sixteen at the time and visiting Greece.

When the Vietnam War came with its many protests I put this photograph into my showcase with the smaller side showcases draped in black. In the centre I had this horrifying image of an American soldier holding the head of a slain Vietnamese. This came from a *Life* magazine. Next to the image I placed my personal declaration.

As my studio was in a prominent position in central Melbourne, and the showcase received much attention, people were talking about the display and I was fully aware of the possible consequences, which did in fact happen. As a result of this protest display I lost 60% of my industrial clients!

I know that a lot of photographers are just photographers, but to me this profession is also about not forgetting where I come from and what is happening in the world. I've always been a political animal and this photograph and text was a good example for a strong declaration against the war in Vietnam. Given my experiences I was justified in protesting. Indeed, I believe I had a duty to protest. At this time there was also the compulsory military service by lottery, forcing people to go to kill in Vietnam. It was unbelievable! So there are times in your life when one must have the courage to speak up.

image: Anti-Vietnam War protest by Wolfgang Sievers in his Australia Arcade showcase, Melbourne 1967.



I, WOLFGANG SIEVERS:
VICTIM OF NAZI PERSECUTION —
PRISONER OF THE GESTAPO —
VOLUNTEER AIF AND RAAF 1939 —
VOLUNTEER AUSTRALIAN ARMY 1942 — 1946

PROTEST

AGAINST THIS UNDECLARED WAR —
AGAINST CONSCRIPTION BY LOTTERY —
AGAINST IMPRISONMENT
OF CONSCIENTIOUS OBJECTORS
WHOSE JUST STAND HAS BEEN LAID DOWN
AT THE NUREMBURG TRIALS
TO BE THE DUTY OF ALL MEN.

