



ccp.

centre for  
contemporary  
photography

# FLASH

CENTRE FOR CONTEMPORARY PHOTOGRAPHY  
NEWSLETTER JUNE-SEPTEMBER 2005

## DIRECTOR'S REPORT

We could be forgiven for a slow FLASH this month. CCP staff, volunteers and Board have been preoccupied rehousing the CCP.

CCP program and services have expanded in proportion to our increased footprint: from 350 m<sup>2</sup> to 620m<sup>2</sup> – from three galleries to five at the new CCP, including the Projection Window which is viewed from the street after sunset. In addition to longer opening hours, we now offer the unique *CCP Books and Prints* presenting second hand and new books on photography, and a range of prints for sale. Managed by Sainsbury's Books this area offers a pleasing extension to the experience of photography at CCP.

The new CCP website has been launched as has our **Imagebank** where members can upload an their image, text and contact details. Exhibitions are now enhanced by free artist talks at 12.00 on the Saturday after every opening. The famous Les Walkling Weekend Workshops have been brought under the wing of CCP and are now conducted in the Visy Education Space. In August Daniel Palmer presents the Joyce Evans History of Photography Seminars on Monday evenings at CCP.

In this issue of *Flash* we are pleased to publish Paul Fox's reflections on a photograph by Laurence Aberhart who is showing at CCP later this year, and a personal response to Diane Arbus by Anne Zahalka, on occasion of the Arbus exhibition at the Jewish Museum of Australia. CCP members are offered a discount to visit the Arbus Exhibition.

**Director** Naomi Cass

### ADVERTISING RATES

Full Page	\$380 + GST
Half Page	\$220 + GST
One Column	\$180 + GST
Quarter Page	\$150 + GST

**DEADLINE FOR ADVERTISING, NEWS AND ARTICLES FOR OCTOBER–JANUARY FLASH IS SEPTEMBER 2005.**

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

### COVER

Rachel Osborne, (detail) from the series *Infliction*. Finalist in the 2005 Leica/CCP Documentary Photography Award.

### CCP STAFF

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### VOLUNTEERS

Chad Alligood, Giuliana Angelucci Deacon, Clover Beckford Saunders, Theo den Brinker, Humphrey Clegg, Meg Cossar, Rebecca Draper, Andrew Evans, Jackie Felstead, Lily Feng, Stellar Fraser, Elena Galimberti, Roni Gomez, Lorraine Heller-Nicholas, Robert Hock, Kerrie-Dee Johns, Anita Lynch, Charlotte McInnes, Melissa McVeigh, Rozzy Middleton, Sue Neal, Georgina Nebe, Tash Newman, Anna Phillips, Tim Quirk, Karl Scullin, Karen Shaholli, Linda Sim, Helene Skundberg, Warisa Somsuphangsri, Linda Tegg, Brian Tseng, Henry Trumble, Sharon Vaughan and Jenna Williams.

## UPCOMING EXHIBITIONS AND EVENTS

### 22 JULY–3 SEPTEMBER

**GALLERY 1 LYNDAL WALKER** Stay Young

**GALLERY 2 & 3 2005 LEICA/CCP**

**DOCUMENTARY PHOTOGRAPHY AWARD**

**GALLERY 4 SUSAN LONG** Pass

**PROJECTION WINDOW**

**ARLO MOUNTFORD**

UNIVERSAL LANGUAGE—alternate reality

### 9 SEPTEMBER–22 OCTOBER

**GALLERY 1 LAURENCE ABERHART**

Laurence Aberhart: Selected Works

**GALLERY 2 JO GRANT**

All Prize Winners Paraded

**GALLERY 3 MARCO FUSINATO**

Photographs (Sun Series)

**GALLERY 4 LAETITIA BOURGET**

Cultures—Landscapes

**PROJECTION WINDOW**

**ROBIN HELY R S V P**

### 28–29 OCTOBER CCP AUCTION

### CCP BOARD OF MANAGEMENT

Ross Millen (Chair), Warwick Dick (Treasurer), Sandra Bardas O.A.M. (Deputy Chair), Priscilla Mellado (Secretary), Clare Williamson, Stephen Nossal, Lyndal Jones, Claudia Terstappen.



CCP is supported by the Visual Arts and Craft Strategy, an initiative of The Australian, State and Territory Governments. CCP is supported by the Victorian Government through Arts Victoria and the Community Support Fund, and by the Australian 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 Art Monthly, Bond Imaging, Brunswick Street Bookstore, Cinema Nova, The Edge Photo-Imaging, The Printed Image Bookshop and Omnis Framing.

## NEWS AND OPPORTUNITIES

### SECONDHAND PHOTOGRAPHY BOOKS, AND NEW PRINTS AT CCP

Sainsbury's Fine Secondhand and New Books are now located at CCP. In the purpose designed retail area lined with novel handmade wallpaper created by Sean Godsell Architects, Sainsbury's present a wide range of photography books. With prices starting from \$10, titles are sourced locally and imported from the US [www.sainsburysbooks.com.au](http://www.sainsburysbooks.com.au). CCP members receive a 15% discount on all books. Currently represented in the CCP Print Drawers is a selection of prints for sale by Siri Hayes, Paul Knight, Rebecca Ann Hobbs, Joachim Froese and Susan Purdy. Also available is the CCP t-shirt featuring a Paul Knight image. Open during gallery hours and openings.

### ATTENTION PHOTOBLOGGERS!

JPG MAG is a relatively new quarterly magazine that features the work of 'photobloggers'. Positioning themselves as a magazine that caters for photographers who are 'not quite amateur, not quite professional', they publish images shot by 'the in-between folks who shoot for love, not money'. Whilst published submissions are not paid for, if published, artists will receive a free copy of the magazine. For more information about the magazine or submission details, go to [www.jpgmag.com](http://www.jpgmag.com)

### NEW AUSTRALIA/UNITED STATES RESIDENCY PARTNERSHIP

The International Studio & Curatorial Program (ISCP) in New York is pleased to announce that the K. David G. Edwards & Margery Edwards Charitable Giving Trust, New York and the American Australian Association, through its Dame Joan Sutherland Fund, have offered to partially fund an Australian artist and curator to participate in ISCP, the largest and most high-profile visual arts residency

in the United States. Scheduled to begin in Spring 2006, artists' and curators' residencies will be for six and three months respectively and include program fee, travel, stipend, accommodation and a project grant. Details of ISCP's programming activities, guest critics, sponsors and alumni can be found at [www.iscp-nyc.org](http://www.iscp-nyc.org).

### LECTURE: MARSH ON PAPAPETROU

Australian photographer, Polixeni Papapetrou is an artist who experiments with the theatrical nature of photography, often staging her photographs as dramas for the camera. Her early works concentrated on Elvis impersonators and drag queens whilst her later work has focused on the fantasies and dreamlike states of childhood, where the artist has collaborated with her own children and their friends to produce a body of work that re-stages Charles Dodgson's (Lewis Carroll's) famous 19th century images of children. Dr Anne Marsh from Monash University will discuss Papapetrou's interest in issues of identity and belonging, her scrutiny of body and gender, and how in recent works Papapetrou has investigated the play of the child. Thursday 14 July 7:30pm. Centre for Contemporary Photography, 404 George Street, Fitzroy. Admission is free. Presented by the Antipodes Festival.

### 2005 KODAK AUTUMN SALON WINNERS

A big thank you to all artists that exhibited in our 2005 Kodak Autumn Salon – our biggest Salon yet. Below is a list of the prizewinners:

#### Winner for Excellence in Photomedia

Mari Hirata for 'Deluge'

#### Winner for Best Portrait

Kirstin Knorr for 'The Regulars'

#### Winner for Best Still-life

Hedy Ritterman for 'Rewired'

### Winner for Best Work on an Environmental Theme

Nicholas Kelly for 'Nara' and 'Ginkakuji'

### Winner for Excellence in Polaroid Work

Anna Anagnos for 'TarraWarra Silver Cast'

### Winner for Best DVD/Video Work

Jonathan Chong for 'Interchange'

### Winner for Best Digital Photomedia Work

Andy Wong for 'New Season's Silk'

### Winner for Excellence in the Use of Colour

Jeremy The for 'Michelle at Carrum Beach'

### Winner for Best Action Image

Harley Manifold for 'Allusions to Reality: The Third Class Carriage (Self Portrait with Friends)'

### Winner for Best Black and White Work

Viv Mehes for 'SHAFIQA re-enacting her rescue in Australian Waters in 2000, Shadowland'

### Winner for Most Emotionally Intense Image

Jane Ball for 'Mystery of the House Where the Winners are Never Open'

### Winner of the Patrick Corrigan

#### Acquisitive Prize

Gayle Slater for 'Havana 2'

### Winner of the *The Age*

#### Photo Documentary Award

Sue Hobbs for 'Wrestling with the One Child Policy'

### Winner of the People's Choice Award

William Moseley

### STUDIO SPACES AVAILABLE

In West Melbourne, two lockable studios remain in a professional and inspiring warehouse. One is 28 sqm with good artificial light. The second is 49 sqm (inc. mezzanine) with lots of windows. Access to 140sqm exhibition space, lovely communal areas, yoga classes, W-LAN internet.

For information, please contact Natascha T:03 9326 7456 E: [stellmach@eldagsen.com](mailto:stellmach@eldagsen.com)

## NEWS AND OPPORTUNITIES CONTINUED

### ONE DAY WORKSHOPS ON EXHIBITING

Conducted by Ellie Young, Director of 80 Gold Street Exhibition Spaces, this intensive workshop will help you make the most of your exhibition.

Topics covered include; raising your profile, media, invitations, presentations, sales, choice of galleries and the importance of timelines. To be held at 80 Gold Street, Collingwood, on Saturday 16 July or Thursday 21 July 2005 at 9.30am–5 pm. Cost is \$220 which includes lunch. Class sizes are limited to 6. For more information call Ellie on T: 03 9415 9559 or E: goldstreetstudios@bigpond.com.

### BILL VIOLA

*Bill Viola: The Passions* will be showing at the National Gallery of Australia from 29 July – 6 November 2005. A program of events will coincide with the show, including performance



Hedy Ritterman **Winner for Best Still-life**



William Moseley **Winner of the People's Choice Award**

and music, as well as more traditional lectures and video screenings. Special offers include free entry for the first 2,000 tertiary students and a subsidised rate for the special series of late Saturday night events throughout the course of the exhibition. Bill Viola will give a presentation on the evening of Saturday 30 July. For more information, contact the NGA. T: 02 6240 6483 W: [www.nga.gov.au](http://www.nga.gov.au)

### HISTORY OF PHOTOGRAPHY

CCP presents the *Joyce Evans History of Photography Seminars*, coordinated by Dr Daniel Palmer, from Monash University, and former Curator of Projects at the CCP. The Seminars will examine key themes in the history of photography over a sustained five week season. Seminars will take place on Monday evenings in August, Monday 1/8/15/22/29 from 6–7.30pm, presented in the Visy Education Space. Designed to offer insights into key themes in the history of photography both in Australia and internationally, these informative seminars will be supported by a small reading guide, introducing key theoretical points, and be followed by an opportunity for discussion. Fees (for the five lecture season) will be payable by Monday 18 July, 2005. Individual: \$150, Concession/members: \$60. Enquiries T: 03 9417 1549 or E: [maggiefinch@ccp.org.au](mailto:maggiefinch@ccp.org.au)



Kirstin Knorr **Winner for Best Portrait**



Mari Hirata **Winner of The CCP Kodak Autumn Salon**



Viv Mehes **Winner for Best Black and White Work** (detail)

## BEAUTIFUL FREAKS

AUSTRALIAN PHOTOGRAPHER ANNE ZAHALKA

REVIEWS OLD DISCOMFORTS ABOUT THE WORK OF DIANE ARBUS

Diane Arbus casts such an enormous shadow across the inky pages of photographic history that she has become the stuff for Broadway plays and Hollywood biopics. The mythologising of Arbus as the tragic and talented rich Jewish girl who was said to have identified with the marginal outsiders she photographed is problematic, partly because she was fascinated by them (different from identifying with them) and partly because she took her own life, which seems to ally her with the outsiders she represented and suggest that she was deeply troubled by the world she inhabited.

In revisiting the photographs of Arbus, having rejected them as voyeuristic and grotesque some time ago, I feel more sympathetic to her practice but am still uncomfortable with the images.

I was an art student studying photography at the end of the 70s, and Arbus had an enormous impact on my generation of photographers. Depending on which school of photography you came from, you might have had a completely different response to her work. Dissenters like myself turned away from the real world and constructed their own world within studios, often referencing the outside indirectly through popular culture or art history. Those fascinated by Arbus' project took their cameras outside and patrolled the streets, seeking weird and alienated subjects.

At the time, I was convinced by the extremely critical arguments Susan Sontag presented in *On Photography*, in which she asserted that Arbus set about photographing "assorted monsters," "borderline cases", and "the ugly", to put them on display, exposing them to a public who were becoming immune to images of pain and desolation. While her subjects appear candidly frank, they are dispassionate images, making them both confronting and unsettling.

Arbus seems to have applied the same lens to all her subjects, turning the normal into the strange and casting everyone as weird.

This way of representing the world as some sort of sideshow presented a particular view of the time and place she lived in. Her subjects inevitably make me feel trapped, like a voyeur caught out. This is where the strength of the work lies: in the politics of our gaze and the voyeurism it engenders. While there appears to be a great deal of trust bestowed on the photographer, and an intimate space created between her and the subject, there remains a detachment in her images that encourages neither compassion nor empathy. However, perhaps this is patronising, as they do not ask for our sympathy. In fact, the power lies with the subjects who perform their identity for the photographer and viewer in a socially constructed and masked way.<sup>1</sup>

While, obviously, there are marked differences between Arbus' approach to her subject matter and my own practice, I find that there are interesting parallels which I hadn't considered before. My practice has been to reflect on the images that define our nation and to challenge them in an ironic and critical voice. Arbus has produced images that defiantly present her own perspective on a time and place in American visual history. While I deconstruct the stereotypes and national icons, Arbus' images deconstruct, "subvert or profane the sacred discourses of nation"<sup>2</sup>. In portraying particular social groups and individuals, we both ask for the consent and participation of our sitters in a performance that they themselves enact, in a given space, selectively framed by us. While Arbus' space is neutral, mine is specific and relates symbolically or biographically to the person pictured within it. They present themselves to the camera and viewer in a

confidential way, and a certain amount of trust – as well as responsibility – is bestowed on us. I felt this most profoundly in the portraits of migrants in my *Welcome to Sydney* series as well as in the *Haimish* work, 'How Jewish is your home?'<sup>3</sup> The place I work from to photograph my subjects is at a much greater distance than that of Arbus, but it is nonetheless dependent on their willingness to appear and perform. In these portraits I am conscious of all the ways in which the photograph might be read, and while one attempts to control the image's meaning, it will inevitably be read by the viewer according to their own set of values and background.

One of Arbus' works that I find particularly compelling, and once appropriated as part of a collaborative work<sup>4</sup>, is the image of the twins. What interested me in the twins photograph is the strangeness of the body double as it has been represented by Arbus, and the notion of difference that transcends the sameness. The twins mirroring each other is reiterated in their matching outfits with their arms hanging limply by their sides, one almost obscuring the other as though joined like Siamese twins. While they may both have been directed to keep their expressions neutral, a tiny smile settles on the face of the girl on the right, which alters the way we see them as a mirror of the other. Within all this obsessive similitude, what escapes is their individuality and difference.

As the retrospective of *Diane Arbus: Revelations*, with its biblical allusions, pulls audiences around the globe, the legend of Diane Arbus continues to be fuelled. No-one today needs to have gone to art school to know or have an opinion on her work. The production and mythologising of Arbus continues and has been carefully constructed through the media and her estate as well as through biographies, retrospectives,

documentary and film. The forthcoming exhibition at the Jewish Museum should provide a valuable opportunity to re-examine her work and explore the mythology further.

1. For a fuller discussion of this see John Osborne's *We're all naked – and all the rest is Drag: The Photography of Diane Arbus 30 years after her Death*, British Association for American Studies Journal.

2. Ibid, John Osborne.

3. A set of portraits of Jewish families depicted in their homes was shown at the Jewish Museum of Australia as part of the exhibition *Haimish (Homely)* curated by Naomi Cass and Natalie King, 1998.

4. Collaboration with Brenda Ludeman and David O'Halloran, exhibited in *Artisans*, George Paton Gallery, 1988 and Artspace 1989. "The twins were so absurdly alike that few people could tell them apart. The way we presented this idea was by enlarging the image to lifesize, twice, with the negative flipped over for one so that the images were mirrored, trapping the viewer into a game of spot the difference and exposing the unsettling nature of the work."

### **THE PHOTOGRAPHS OF DIANE ARBUS**

#### **A confrontational photographic exhibition of cult US photographer.**

12 July–28 August 2005

The Jewish Museum of Australia is pleased to offer CCP members a \$4 discount admission for the duration of the exhibition. Simply 'flash' your membership card at reception.

#### **Jewish Museum of Australia**

26 Alma Rd, St Kilda. 3182

T: 03 9534 0083

[www.jewishmuseum.com.au](http://www.jewishmuseum.com.au)

Open: Tuesday–Thursday

10am– 4pm Sunday 11am–5pm

Closed Jewish holy days

#### **Diane Arbus**

*Identical Twins, Roselle, NJ*  
gelatin silver photograph, 1967

Collection: NGA, Canberra



## CCP MEMBERS ON PHOTOGRAPHY PAUL FOX WRITES ABOUT LAURENCE ABERHART



*Interior, Dentist's Clinic* silver gelatin print, gold and selenium toned, 2000

In *Interior, Dentist's Clinic*, Laurence Aberhart takes the dentist's surgery as a site of human decay, and characteristically includes a sign in his composition. While its inclusion may be accidental, it nonetheless cues the viewer to penetrate the deathly stillness of the systematically arranged dentist's surgery. The sign with its European portrait and script suggests the time warp of Macau's Portuguese colonial past.

So why does the photographer observe and read signs in such a particular way?

His appreciation of their wonder and subversive nature reflects his New Zealand origin. It is a way of seeing influenced by Maori use of Christian symbols to make heretical readings of Pakeha culture. It informs Aberhart's *The Heavens Give Glory to God*. Here a sign, that names the photograph, cues the European star-gazer, looking from a European Observatory to Mount Taranaki, to see the Maori cosmology of the heavens. Perhaps such a vision can only be seen by a photographer who in a former life as an

electrical linesman climbed skywards and saw the movement in power lines as a dance of letters written by a sign writer doing loop-the-loop in the heavens.

When Aberhart shifts his gaze earthwards, he snatches meaning from worlds created from the found objects of European settler culture. Aberhart therefore eschews the neon signs learnt from Las Vegas and instead studies the symbols of Victorian settler society found in places like cemeteries. Here signs are written in marble, an ancient material chosen for its ability to out-distance decay. In Aberhart's eyes the script inscribed on these last testaments becomes a meditation on the transience of colonial society. While these monuments still stand resolutely facing the elements, their meaning has passed with time.

Aberhart's photography captures other transformations. Under his gaze, a former mosque in Spain ends up a Christian Cathedral, and humble buildings have their windows bricked up and doorways boarded over so the viewer can no longer see (into)

the building. In this way Aberhart not only confronts viewers with the history of their way of seeing but also questions our destiny of being able to inhabit the world we see.

Here then is a photographer who has resolutely turned his back on the fashionable and taken his own distinctive view. In the brightly lit neon-world of the neo-conservative age where eternity is a nano-second, Aberhart tours Australia. There he photographs flat-tyre car yards, the wall paper scenery of a Victorian mine manager's parlor, squatters, homesteads lost to time, cemeteries, and luminous skies. In his journeying among the detritus of rural Australia, he sees parallels with other settler societies throughout the cosmos, and challenges the duration of our European vision.

**Laurence Aberhart will be exhibiting at CCP from 9 September–22 October 2005.**

Laurence Aberhart is represented by Darren Knight Gallery, Sydney.

If you would like to contribute a commentary to this regular column by CCP members, please email your idea and image to [Flash editor, darrensyvester@ccp.org.au](mailto:Flash editor, darrensyvester@ccp.org.au)

ccp.

# 2005 PHOTO-BASED WEEKEND WORKSHOPS

WITH LES WALKLING

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ONLINE ENROLMENT,  
AND PAYMENT  
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AVAILABLE AT →

[www.ccp.org.au](http://www.ccp.org.au)

## INTRODUCTION TO DIGITAL IMAGING

23/24 July 2005

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

## BEYOND BASIC PHOTOSHOP™

20/21 August 2005

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

## COLOUR MANAGEMENT

17/18 September 2005

An intermediate to advanced workshop that examines the theory and practice of the management of colour in digital imaging workflows.

## DIGITAL CAPTURE

15/16 October 2005

An intermediate workshop that explores digital camera capture, including high quality, camera raw and productivity workflows.

## THE DIGITAL FINE PRINT

12/13 November 2005

An intermediate to advanced workshop that concentrates on printing digital files to the highest level of perfection.

## ADVANCED PHOTOSHOP™

9/10 July or 10/11 December 2005

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

## CCP IMAGEBANK

In a new offer exclusive to Centre for Contemporary Photography members, you are invited to upload one of your fabulous images and accompanying information to the publicly accessible member's Imagebank at [www.ccp.org.au/imagebank](http://www.ccp.org.au/imagebank)

Visitors to the site will be able to search the Imagebank via name, medium, genre or year. Every CCP Imagebank record will be accessible via google in addition to the thousands of weekly visitors to the CCP website.

Participating CCP members have the opportunity to enter the **Nikon award for the best online image and win a Nikon D70 camera complete with AF-S Nikkor 18-70mm lens, valued at \$1,900 (rrp).**

The winner will be announced on [www.ccp.org.au](http://www.ccp.org.au) and publicised in the CCP Flash newsletter.



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