



ccp

centre for  
contemporary  
photography

# FLASH

CENTRE FOR CONTEMPORARY PHOTOGRAPHY  
NEWSLETTER SEPTEMBER 03 – JANUARY 04

# DIRECTOR'S REPORT

The presence of what seems to be an Australian icon at the centre of Anthony Goicolea's curious image **Double Dare** on the front cover of this edition, reminds us of the tenacity and reach of the CCP. This, the second exhibition in 2003 by an international artist, confirms the reputation of the CCP both here and abroad.

Members of the CCP – staff, volunteers and exhibiting artists – have been most gracious in welcoming me to the position of Director, forgiving my need to ask incessant questions and my desire to make small changes about the place. I also thank Tessa Dwyer for her thoughtful hand over and wish her all the very best for her future endeavours. I am delighted to be appointed Director and look forward with excitement to the tasks ahead.

While the CCP casts a bright light over the photomedia and contemporary art sector, things are not so **Flash** at our premises in Fitzroy. I am

pleased to say a number of companies and individuals have responded generously to our call for assistance, donating new and used items improving the management and resources we provide. I thank John Bowen of Bowen's Timber and Buidling Supplies; Tony Dutton; the Faculty of Art and Design Monash University; Sam de Francesco and Simon Grabinar of QNIX; Tom Krulis of Godfreys, Australian Vacuum Cleaner Company; the recently retired Chair Emeritus of the CCP, Bill Lasica; the CCP Board of Management, Vince Patti of Lanier Australia; Tooch Sock of Refresh Designs, and Allan Weissman. I also thank many members of the National Gallery of Victoria who have offered invaluable advice and support in the last month. Thank you all.

Speaking of generosity, I am overwhelmed by the response of artists from around the country to our call for donations to the biennial CCP Stellar

**Auction.** Critical to our existence, this auction is shaping up to be another stellar event with Roger McIlroy of Christie's Fine Art Auctioneers and a host of other sponsors making sure this event will help secure a further two years of important photomedia programs. This represents a rare opportunity to acquire affordable works by leading Australian photographers and I urge you to support the CCP and the artists by joining us on November 8, to purchase with gay abandon for a great cause.

What the CCP lacks in resources, it makes up for with an astonishing range of programs. **Flash** keeps you up to date on the rest of 2003's exciting exhibitions, lectures and education programs.

Finally, I thank the contributors to this issue, Victoria Lynn, Ramona Barry and Tim Quirk, and I welcome Janina Green who kicks off our new members column with a personal reflection.

**Naomi Cass** Director

## FORTHCOMING EXHIBITIONS

3 OCTOBER – 1 NOVEMBER

### WHEN NATURE FORGETS

PETER MILNE

### BEAUTIFUL GAMES

DEBORAH PAAUWE

### BUILDINGS ARE LONELY PEOPLE

JENNY BOLIS

### ALICE'S CONVERSATIONS IN CYBERSPACE

KEELY O'SHANNESSY

7 NOVEMBER – 8 NOVEMBER

## STELLAR – CCP AUCTION

8 november – 20 december

### SELECTED PHOTOGRAPHY

ANTHONY GOICOLEA

### TRINITY DELUXE

IRENA HANENBERG

### INBTWEEN

GRANT CORBISHLEY

## ADVERTISING RATES 2004 (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 #4 / September – December

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

Anthony Goicolea, **Double Dare**, colour photograph, 75x75cm, 2002, edition of nine

#### 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](mailto:info@ccp.org.au) W: [www.ccp.org.au](http://www.ccp.org.au)

#### CCP Staff

Naomi Cass, Director

Rebecca Chew, Program Manager

Daniel Palmer, Project Coordinator

Darren Sylvester, Designer

#### Volunteers and Interns

Paul Batt, Jenny Bolis, Elizabeth Breen, Sachin Chand, Jackie Felstead, Aaron Fenwick, Christine Fotis, Allison Gibbs, Stephanie Han, Estelle Ihasz, Romaine Logere, Anita Lynch, Rozzy Middleton, Toby Miller, Sue Neal, Helen Pantelidis, Olivia Poloni, Tim Quirk, Eve Sainsbury, Karl Scullin, Amy Silver, Carley Smith, Susan Southall, Rachel Taylor, Sandra Walker and Jenna Williams.

#### CCP Board of Management

Sandra Bardas, Warwick Dick, Kirsten Freeman,

Trevor Fuller, Ken Mahlab, Priscilla Mellado,

Polixeni Papapetrou, Clare Williamson

# NEWS AND OPPORTUNITIES

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## CCP EXHIBITION ARCHIVES

Our Monash University Intern, Tim Quirk, has made the archives of previous CCP exhibitions dating back to 1997 accessible on the CCP website. Now, not only can you access information about current exhibitions, proposal dates, Summer Salon information and education kits, the website allows perusal of the CCP's significant exhibition history. Shows from 1996 will also be made available soon. W: [www.ccp.org.au](http://www.ccp.org.au)

## 2004 INTERNATIONAL DIGITAL ART AWARDS

The fourth International Digital Art Awards is currently accepting entries for its 2004 competition. Submissions of up to three images are invited from artists working in the related fields of digital photography, computer generated art, image manipulation, mathematical, 3D, graphic design, digital illustration, web graphics and new media. The successful entrants will be eligible not only for a range of high quality prizes such as three new Minolta cameras, but also have their winning entries included in both a travelling hard copy exhibition and as part of an on-line exhibition hosted by the IDA web site. The deadline for submissions is 30 November, 2003, for details go to [www.internationaldigitalart.com](http://www.internationaldigitalart.com)  
E: [idaa@internationaldigitalart.com](mailto:idaa@internationaldigitalart.com)

## MAXWELL EXHIBITION LISTINGS

Photography company Maxwell has a new exhibition listings at their website. Have a look at <http://exhibition.maxwell.com.au>.

## WINK AWARDS 2003

The WINK (Wired Innovative Naughty Kids) Awards are calling for electronic art entries that respond to politics and violence in society in order to subvert the dominant political and cultural paradigm. Brought to you by the electronic band B(f)tek, there are five categories including; Best use of electronic art or media to subvert mainstream political and cultural values; Best video clip made for under \$5000; Best home-made machine or software modification; Best piece of electronic art made by a gal; and, best

unsigned electronic music act. The WINK's will be held on Saturday 12 December at the Australian Centre for the Moving Image at Federation Square, Melbourne. Closing date for entries is 12 November. Enter on-line or PO Box 2305, Fitzroy MDC, Vic 3065 Australia.  
W: [www.biftek.com/awards/index.html](http://www.biftek.com/awards/index.html)

## SHORT ST GALLERY/STUDIOS

The Short St Gallery and studio complex is located at 5 Short Street, Footscray – less than 5 minutes walk from Footscray station. The new architecturally designed exhibition space is located in the centre of a large warehouse that has 12 studios placed around it, creating a community feel between the gallery and the artists working. The gallery is currently calling for exhibition proposals from artists working in all mediums for its 2004 program. There are four studios remaining for rent, all with 24 hour access. Application and studio details are available from Nicola. T: 0402 231 312  
E: [nicola@netspace.net.au](mailto:nicola@netspace.net.au)

## ROVING EYE

Each edition of *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. 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](mailto:trent@bigissue.org.au)

## WEST SPACE PROPOSALS

West Space is one of Melbourne's oldest artist-run galleries, aiming to provide the best possible support to artists with affordable exhibition spaces of professional quality for solo and group exhibitions. They are currently asking for proposals that critically engage with temporality and its

associated media. Proposals may take the form of integrated/environmental works or appropriately curated/programmed material. Proposals are due 17 October for July – November 2004 exhibition program. West Space is at, Floor 1, 15-19 Anthony Street, Melbourne T: +61 3 9328 8712  
E: [info@westspace.org.au](mailto:info@westspace.org.au)  
W: [www.westspace.org.au](http://www.westspace.org.au)

## M.33 PROJECTED 10 YEARS

Australian Centre for the Moving Image & M.33 present *Projected*, a fresh new way to experience a range of photography. This unique one night only event will be a slide show with a difference. The work to be projected will be a mixture of still images, multi-media pieces and video. A sound track mixed specifically for the evening by Ben Green will contribute to the theatrical ambience. Included will be work by Ricky Maynard and his take on inner city indigenous life – *Urban Diary*, photographs from the *The Bank Book*, selections from Matthew Sleeth's *Tour of Duty* and Tania Jovanovic's *Cuba Que Bola!* as well as excerpts from Peter Milne's documentation of the Melbourne Comedy Festival, *Fools' Paradise*, and Christopher Koller's notorious video piece *Blow*. New work by M.33 artists will also be shown, as well as previously unseen vintage work. The event will be followed by an After Party and the launch of *Home+Away* by Matthew Sleeth at Sous Sol 25 Bank Place Melbourne. It will be held on 6 November, 2003, drinks are at 7.30 with projection beginning at 8 until 9.30pm. Tickets are \$15/12 and are available at ACMI. For further information contact Helen Frajman, Director M.33. T: 03 95271547  
E: [hfracman@m33photoagency.com](mailto:hfracman@m33photoagency.com)

## PHOTOGENIC LECTURES

Don't forget CCP has two more lectures before the end of year. On 8 October CCP's Daniel Palmer chairs Digital Photography: Conservation and Collecting. On 26 November artist Destiny Deacon will speak about her practice, indigenous issues and the contemporary context. For bookings, contact us here at the CCP.

# NEWS AND OPPORTUNITIES CONT.

## EXPERIMENTAL ART FOUNDATION

The Experimental Art Foundation, encourages new approaches to the visual arts, promoting the idea of art as 'radical and only incidentally aesthetic'. The foundation is always interested to hear new proposals, guidelines of which are available on their website. The EAF is also available to give advice on less fully developed proposals for exhibition. PO Box 8091 Station Arcade, Adelaide, South Australia, 5000. W: [www.eaf.asn.au](http://www.eaf.asn.au)

## 2004 NEXT WAVE FESTIVAL: UNPOPULAR CULTURE

Next Wave presents a biennial multi arts youth festival held in Melbourne and selected regional locations across Victoria from 18-30 May, 2004. Next Wave invites young emerging artists from across all areas of art to submit proposals for projects and events to be part of the Next Wave Festival. Applications must be postmarked by 31 Friday October 2003 for Round 2. They are also looking for enthusiastic and dedicated volunteers to assist in the planning and delivery of the festival. Volunteering at Next Wave is an excellent way to gain experience in a festival environment and build relationships with industry professionals along the way. All these details can be found on the website. W: <http://nextwave.org.au/2003>  
P: +61 3 9662 1099 E: [nextwave@nextwave.org.au](mailto:nextwave@nextwave.org.au)

## SYNERGY GALLERY EXHIBITION SPACE AVAILABLE FOR 2004

Synergy Gallery Inc., emerged two years ago, out of the strong arts community in the Northcote area. A non-profit, community, contemporary art gallery, Synergy is unique, accessible and supportive to artists in all mediums. Prominantly positioned, with a full frontage to High street with great visibility to passing public and trams. Exhibition space is available for 2004, prices start at \$180 per week (plus membership to become part of this community arts network). Contact Co-ordinator Katie Roberts at Synergy Gallery, 253 High St. Northcote 3070. T: 03 9481 1751 E: [katiebell@netspace.net.au](mailto:katiebell@netspace.net.au)

## INTERNATIONAL FESTIVAL OF PHOTOGRAPHY

Australia's professional and trade photo associations have joined together to organise an International Festival of Photography to be held in Sydney from 20-24 May, 2004. The five day event will include a major exhibition of photography called the Festival Global Gallery, Photo Imaging World, the southern hemisphere's largest exhibition of photographic and imaging equipment and materials and the presentation of the International Photographer of the Year ceremony. Professional photographers from around the world will be invited to submit their best photos for the judging which will take place at Sydney's Darling Harbour. The categories will include portraiture, landscape, photo journalism, wedding and commercial photography. Festival visitors will be able to watch the judging process and hear the judges' comments over the three day judging period. Full details on the Australian photo industry's website. W: [www.photoimaging.com.au](http://www.photoimaging.com.au)

## THE KINGS ARTIST RUN SPACE

THE KINGS is a new art space on King Street in the heart of Melbourne. With two purpose built spaces that include built-in audio/visual equipment, it's perfect for video based work. THE KINGS also has a program of forums and events as well as offering complete technical support, video-editing and DVD authoring facilities for exhibiting artists. THE KINGS is also home of the Projekt Video Art Archive. Level 1/171 King St. Melbourne T: 0401 136 153

## 2004 NIKON SUMMER SALON

One of Australia's largest open-entry photome-dia exhibitions, the 2004 Nikon Summer Salon returns next year to the Centre for Contemporary Photography. The Centre's annual showcase, now in its 12th year, attracts over 200 artists from around Australia, working in all types of analogue and digital photography as well as mixed media. Supported once again by Nikon, a number of prizes will be available for all types of mediums and themes. Each year the Salon increases in scale

and generates support from a truly broad cross-section of artists and audiences. An entry form is available on the back of this issue of FLASH, or in postcard form in the gallery, or can be downloaded from the CCP website in the next few weeks. Contact the CCP if you have any queries.

## INAUGURAL EXHIBITION BURSARY

Applications are invited from Honours or Research Masters/PhD final year students or recently qualified Honours or Post Graduates (less than three years) to apply for the Bungay Art House Exhibition and Prize worth \$2000. Applicants must submit a CV and short reference from their college lecturer and supply details of a proposed work to be exhibited. Applications close on 31 October. For details contact T: 03 9885 4120 W: [www.bungayarthouse.org.au](http://www.bungayarthouse.org.au)

## THE ROMANTICISM OF CONTEMPORARY THEORY

Justin Clemens, a well respected Melbourne arts writer, has written a new book called *The Romanticism of Contemporary Theory – Institution, Aesthetics, Nihilism*. The book is a study of the links between Romanticism and contemporary theory. It argues that contemporary theory is still essentially Romantic – despite all its declarations to the contrary and despite all its attempts to elude or exceed the limits bequeathed it by Romantic thought. Essential reading for those interested in contemporary aesthetics, philosophy, political theory and cultural studies. Go to the publishers site at W: [www.ashgate.com](http://www.ashgate.com)

## STRANGERS: THE FIRST ICP TRIENNIAL OF PHOTOGRAPHY AND VIDEO

Australian artist Bill Henson is part of an amazing group of photographers that are taking part in a major exhibition of contemporary photography and video from around the world. *Strangers* will be held at the International Center of Photography, 1133 Avenue of the Americas at 43rd Street, New York, NY 10036. For details go to W: [www.icp.org](http://www.icp.org)

## ACMI: CCP asked a few people, 'What do you think of Melbourne's new funfair, The Australian Centre for the Moving Image?' This is what came back to the inbox.

**Ramona Barry** is a Melbourne writer and movie junkie, she's also the Administrative Officer at Craft Victoria:

The Australian Centre for the Moving Image wants to ask you a question: what kind of buff are you? Armchair critic, video store junkie, screen addict, Playstation fiend. Maybe you're like me, hanging out for the Green Guide on Thursdays, amassing a ridiculous collection of DVDs and planning annual leave around film festival time. Chances are, with an average of three televisions in each Australian household and movie-going

Even now between major shows it has a lot to offer, but you do have to put in some effort for the payoff. Two of ACMI's latest projects are perfect examples of how the viewer has to get off the proverbial couch and meet the work halfway.

**The Booth** sits pride of place in the front foyer. Staff in natty grey shirts bustle around to tell you how it all works. You are instructed to feed the meter a gold coin and take a seat in a hi tech fibreglass pod. There are sixteen short films to choose from. Pick three and at moments unknown to you a camera records your reaction to the film,

We become tourists in our own town, creating idiosyncratic postcards. They can incorporate language, and eventually sound to create their own strange and wonderful short films. The viewer becomes film maker, the film maker becomes artist.

It is so easy to be cynical about such an ambitious undertaking as ACMI surely is. I don't really want to wait another three months for the next major show in the Screen Gallery or stand around to 'interact' like I'm at an amusement park. But I do want to have my mind challenged, and



cited as our favourite pastime, you are a rich combination of the above.

That's just what ACMI is, a kind of all-embracing, ever-changing film buff – passionate about all forms of the moving image. The August/September calendar alone lists over 70 events and screenings. From animation showcases, screenwriters forums, to lunchtime screenings of great Australian TV shows (anyone fancy **The Sullivans** with their sandwich?)

Once you get past the imposing architecture – too cold and clever by half – and sometimes frustrating visitor experiences (no-one wants to wait in a queue to see a video installation) ACMI may well be added to you list of addictions.

uploading your smile or frown to the website and downloading it onto photo paper for you to take away as a souvenir of your experience.

They are very big on 'interaction' at ACMI. The word appears over and over again. But it does this kind of work an injustice. It implies we are part of the machine. The moving image as art requires us to use all our senses to really bring meaning to the experience. Memory, word/image association and imagination come acutely into play in a new ambitious work called **D3**. Visitors are asked to use a touch screen interface to create a collection of images taken around Melbourne. Snapshots of a city most of us know so well, but views of it that may have only touched us on a subconscious level.

my screen language extended. So what if I've got **Gattaca** on DVD? Perhaps if I see it in one of the state-of-the-art cinemas in the context of a series of films about surveillance I will think about it in a new light. And one workday, when I need a rest I may wait in line to view that installation that has up til now eluded me. Screen based art can have me breaking out in an intellectual sweat but to be honest with you, I like the exercise.

Our Monash University Intern, **Tim Quirk** is doing a post-grad in Visual Culture, so he seemed like the perfect person to send down and give us a report:

I usually find myself quite ambivalent when I visit

art galleries: I'm a walking conflicted emotion, at once in a calm contemplative mood over the aura of art works presented, and at the same moment uneasy, rushed, fighting the desire to glance over what is before me and move quickly on to see what is next.

For all these thoughts, I found a double edged reprieve from such things when, in the ACMI Screen Gallery I find myself seating. Maybe it's a small thing to you, but in my opinion there are never enough seats in a gallery. Seats allow, even encourage, one to pause, look, contemplate, absorb any aura that might be left, to wonder at the image.



There are obviously display issues that become involved when exhibiting a moving image that operates on a linear time scale and demands a lengthy concentration upon the piece. How to make these works accessible? How to give a short experimental film equivalent exhibition qualities/status when compared to, say, a Monet? Different mediums require different sensibilities in presentation, you say. Very true, but to the general punter the work must be presented in a way that allows the best conditions for its appreciation. For example in the Screen Gallery, I became aware of the distractive qualities of sound competing for my attention as I moved from exhibit to exhibit.

A brief chat to one of the guides confirmed my suspicions (and hopes): the Screen Gallery is completely mutable; it is essentially one long, huge rectangular space, with a mezzanine level that can be retracted or extended, and technology can be re-installed in numerous configurations. This knowledge made me appreciate the space much more, as it has the capacity for flexibility. This allows ACMI to change suiting the demands of the medium. The Screen Gallery being a nice metaphor for how ACMI needs to transform itself in order to keep up with the changing ideas involved with the moving image. A permanent place for display of the moving image will provide artists, academics and the general public a great opportunity for

generating knowledge about public and private uses of the screen and about the creative opportunities offered by new and developing technologies which facilitate the design and delivery of screen content.

ACMI recognises that the moving image generates constantly unfolding meanings and emotions from conjunctions of sounds, images, time, texts, contexts and audiences. With these principles in mind, ACMI encourages staff, visitors, artists and other collaborative partners to engage in a continuous process of speculative but precise conjunction and context, putting an ever-altering array of images and sounds together, combining ideas and emotions in a



awareness, appreciation and understanding of the medium. And finally this response from **Victoria Lynn**, Director of Creative Development at ACMI:

The Australian Centre for the Moving Image is an organisation that aspires to give insight and wonder by synthesising moving image and sound. The new facilities at Federation Square provide a public view of a dynamic and technically converging art form that spans screen exhibition, content creation and collection, education, events and discussion.

ACMI is a continuous research project, constantly

screen-literate environment. In this way, montage drives the design, planning and practical implementation of the public programming and collecting at ACMI.

ACMI engages with these audiences through programming and exhibitions at Federation Square and collecting and creating new works. Audiences for ACMI comprise: people interested in screen culture; general public with a broad interest in screen industries and popular and contemporary culture; schools/educational audiences; screen arts and industry practitioners; artists and producers; and onlookers who will visit Federation

## Janina Green – long time member of the CCP, artist and academic – begins a new FLASH column where members comment on photographs they love, hate or simply can't forget.

It was lust and greed that made me do it! I bid for 85 handcoloured albumen prints at an auction in Camberwell three years ago. I wanted them. I didn't care about their material value. I didn't care how tatty the leatherbound album that housed them was, or that the price was equivalent to a new Hasselblad camera. The attraction was instant. Oh how I loved the hand colouring! Sometimes delicate and sometimes crude.

I was entranced by the dreamy vision of the orient, a kind of arcadia enhanced for western consumption. A vision partly based on traveller's tales and partly on ideas of what Asians thought Europeans wanted to see. I loved the elegiac stillness of a view of Japan that was preserved in timeless capsules which I could hold in my hand. and the charm of the Meiji fairy land free from rampant westernisation. Sure they're trumped up for western tourists. But I've fallen for it.

In those days, travellers in Japan took home collections of 8 x 10 inch contact prints of popular views and sights set in albums. Mine was bought by Mr and Mrs McLeod who went to Japan in 1889. These delicately handcoloured prints were numbered and titled in English, from which visitors could select views to astonish their friends. Although the photographs are not usually signed it is possible to discover



who the photographers were by searching old collections which display the same negatives, such as the one at Nagasaki University. Photographic studios made up albums from various photographers. Kozaburo Tamamura, Kazuma Ogawa and Kimbei Kusakabe are some of the pioneer photographers represented in my album.

The image I want to show you is No 1130 *Garden of Hotsuta in Tokyo* probably by Ogawa Kazuma. Described in the Nagasaki library as a 'landscape in go-around style.'

I love the way the figures deployed in the landscape are as carefully arranged as the rocks and trees; I love the inclusion of a mother and her baby, the maids in waiting, fishermen and solitary figures waiting dutifully aware of the photographer's time consuming labours. The air is laden with the same serenity and repose you might feel in Seurat's *Bathers* on the other side of the world.

It's not just the handcolouring – that's easy. It's about the magic of the invention of photography and the embeddedness of history in the photographic object. Not to mention the lustrous albumen (egg white) surface on rice paper and the microscopic detail an 8 x 10 negative can deliver. Actually, it's about possession.



STELLAR  
CCP FUNDRAISING AUCTION

### AUCTION

Saturday 8 November 2003, 3pm

### PREVIEW

Friday 7 November 11-5 pm

Saturday 8 November 11-3 pm

Image: Bill Henson

Untitled 1998/1999/2000

type C colour photograph, 127 x 180cm, edition of 5  
courtesy of the artist and RoslynOxley9 Gallery

PRINCIPAL SPONSOR

**Nikon**

REGISTRATIONS DUE MONDAY 15 DEC 2003 ARTWORK DUE FRIDAY 16 JAN 2004  
OPENING THURSDAY 29 JAN 2004, 6-8PM EXHIBITION DATES 30 JAN - 28 FEB 2004

TAX INVOICE ABN 14 081 414 273

**PLEASE TICK ONE**

(agreeing to abide by the rules & conditions outlined)

I wish to subscribe to the CCP AND  
enter the 2004 Nikon Summer Salon

I wish to enter the 2004 Nikon Summer Salon

\$30 CCP Members  \$55 Non-members  \$52 Conc/proof required (\$22+30)  \$75 Full (\$45+30)

Name .....

Address ..... Suburb ..... P/code .....

Contact No ..... Email .....

Please debit my Bankcard/MC/Visa \$ .....

Cardholder name ..... Exp. Date .....

Signed ..... Dated .....

Card Number

Prices are inclusive of GST. When completed this form is a **Tax Invoice**. Please make a copy for your records.

**RETURN ENTRY FORM** with payment to Centre for Contemporary Photography, 205 Johnston St Fitzroy Vic 3065.  
T +613 9417 1549 F +613 9417 1605 E info@ccp.org.au www.ccp.org.au

**Cheques** made payable to the Centre for Contemporary Photography

**IMAGE Paul Batt *Untitled (sports spaces series)***. Type C print, 100x100cm, 2002. Winner of the 2003 Nikon Summer Salon, Excellence in Photomedia award (detail) **ENTRY CONDITIONS** All artists working in photomedia are eligible to enter. Maximum size of artwork is 80 x 80cm (6,400cm/sq), including frames and/or series. There are no restrictions on theme. Entries can include analogue and digital photography, CD-ROM and other digital technologies, film/video, works in 3D. CCP reserves the right to make selections for the exhibition which may be determined by the space available. In such an event, a full refund will be provided. Works which do not arrive by the nominated delivery date will not be hung and no refund will be given. Transport of work to and from the gallery is the sole responsibility of the entrant and CCP highly recommends that entrants insure posted or freighted works. In the event that an entry is damaged during transportation and is not hung, the entrant is entitled to a 50% refund on their entry fee. Equipment, installation requirements (ie. for video, electronic and 3D works) and insurance are the sole responsibility of entrants. It is the responsibility of the artist to arrange for the installation of any work that consists of a series comprising more than three pieces. CCP takes one third commission on works sold. Judging of awards will not be entered into. Works must be collected by the nominated date, and CCP will dispose of any works left uncollected.

# 2004 NIKON SUMMER SALON

## 2003 PHOTO-BASED WEEKEND WORKSHOPS

with Les Walking

### 2003 Workshop Program

**Introduction to Digital Imaging:**  
8/9 May and 19/20 July 2003  
An introduction for those relatively new to the world of digital imaging.

**Beyond Basic Photoshop:**  
5/6 June  
An intensive workshop for creative application.

**Colour Management:**  
3/4 May and 20/21 September  
A workshop that examines the importance of the critical management of colour in print.

→ **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 14 081 414 273

### Les Walking'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 \$.....

### 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

#### Semester 1

08/09 Mar: Introduction to Digital Imaging

05/06 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

26/27 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

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