



ccp

centre for
contemporary
photography

FLASH

CENTRE FOR CONTEMPORARY PHOTOGRAPHY
NEWSLETTER OCTOBER 05 - JANUARY 06

DIRECTOR'S REPORT

Five months at the new CCP, and like the narrator on side b of *Peter and the Wolf*, I give a brief account of where we are at present. The fourth round of exhibitions have opened in our five galleries, while CCP Manager, Rebecca Chew has returned from the Venice Biennale (see Rebecca's article on page 5) and Assistant Curator, Karra Rees is in Japan, with the Japan Foundation and a number of Australian curators selecting exhibitions for 2006.

CCP is about to embark on the 2005 Lecture Series (kicking off with a lecture by renowned photographer, Martin Parr) and to launch *Photogenic: Essays/Photography/CCP 2000-2004*.

In August CCP presented the inaugural Joyce Evans History of Photography Series, presented by Daniel Palmer, and CCP Books and Prints is providing another engaging compliment to the experience of contemporary photo-based work at the new CCP.

CCP received a 25% increase in proposals for the 2006 program, and I thank both those who presented proposals and the outgoing Exhibition Advisory Committee: Maree Clarke, curator, Koorie Heritage Trust; Janina Green, artist, lecturer, VCA; Anne Marsh, Associate Professor, Visual Culture, Monash University; Fabio Ongarato, Director, Fabio Ongarato Design; Daniel Palmer, lecturer, Faculty of Art & Design, Monash University; Kate Rhodes, curator, NGV; Matthew Sleeth, artist and Clare Williamson, Committee Chair, CCP Board representative and curator, State Library of Victoria.

Attendance is up and membership is at an all time high, and like the triumphal procession at the close of *Peter and the Wolf*, we proceed through our 2005 program and invite you to keep your eye on CCP.

Naomi Cass
Director

FLASH #3 → OCTOBER 05–JANUARY 06

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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

Steven Siewert, (detail) from the series *Post War Retro*.

CCP STAFF

Director Naomi Cass
naomicass@ccp.org.au

CCP Manager Rebecca Chew
rebeccachew@ccp.org.au

Assistant Curator Karra Rees
karrarees@ccp.org.au

Designer Darren Sylvester
darrensylvester@ccp.org.au

Communications Coordinator Estelle Ihasz
estelleihasz@ccp.org.au

Gallery Assistant Maggie Finch
maggiefinch@ccp.org.au

Bookkeeper Margaret Riddle

Bookshop Manager Eve Sainsbury

VOLUNTEERS

Giuliana Angelucci Deacon, Lucette Bejoc, Theo den Brinker, Meg Cossar, Andrew Evans, Jackie Felstead, Lily Feng, Stellar Fraser, Elena Galimberti, Lorraine Heller-Nicholas, Kerrie-Dee Johns, Romaine Logere, Sonia Mangiapanese, David Mutch, Sue Neal, Georgina Nebe, Raffi Pandolfini, Anna Phillips, Clare Rae, Emma Rule, Hanna Tai, Brian Tseng, Henry Trumble, Rachael Watts and Jake Witherspoon.

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DEADLINE FOR ADVERTISING, NEWS AND ARTICLES FOR FEBRUARY–MAY 2006 FLASH IS LATE JANUARY 2006.

UPCOMING EXHIBITIONS AND EVENTS

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 LAËTITIA BOURGET

Cultures—Landscapes

PROJECTION WINDOW

ROBIN HELY R S V P

28 OCTOBER–17 DECEMBER

GALLERY 1 KIJEONG SONG Couples

GALLERY 2 COLOUR FACTORY AWARD

LEYLA STEVENS, Pale Worlds (series)

GALLERY 3 JANE BURTON I Did It For You

GALLERY 4 MART LEBEDEV, ROCKET,

THUY VY Walk In Silence

PROJECTION WINDOW

STEVEN SIEWERT *Post War Retro*

19 DECEMBER–19 JANUARY

SUMMER PROJECTION WINDOW

MARGIT BRUNNER *Surveying the Void*

CCP BOARD OF MANAGEMENT

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



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NEWS AND OPPORTUNITIES

AUDRAY M BANFIELD AM

Long-time champion of photography, Dr Audrey M Banfield AM, has retired from her position as Director of the Albury Regional Art Gallery after 25 years of service. As the inaugural Director of two major regional institutions, she has made an enormous contribution to the community. In 1981, when the status of photography as fine art was still in question, Audrey chose it to be the focus of the Albury collection, and the gallery is now home to many fine works by Australian icons. Her support of then emerging artists, Anne Zahalka and Glenn Sloggett, is also widely acknowledged. A highlight of Audrey's career is undoubtedly the role she played in commissioning Tracey Moffatt's highly successful *Something More* series in 1989.

UNION CITY MAN TAKES PHOTOGRAPHER TO COURT

Nussenzweig is an 84 year-old retired diamond merchant who lives on a quiet block in Union City. Nussenzweig has been caught up in a US\$1.6 million lawsuit filed in July in New York against renowned photographer, Philip-Lorca diCorcia. Four years ago, diCorcia discreetly photographed Nussenzweig wearing a black, wide-brimmed hat and buttoned overcoat in Times Square, NYC. The photo went into a book that has since sold out, and diCorcia has sold several prints for \$20 000 apiece. When Nussenzweig learned about the picture he launched the court battle. DiCorcia's lawyer, Lawrence Barth argued that the case was about the right to artistic expression. Nussenzweig's lawyer Jay Goldberg, while acknowledging diCorcia is a "renowned artist," says the photographer doesn't have the right to do anything he wants with someone else's image. "We're not objecting to the picture. What is offensive is the way the picture was taken, and the fact this guy is making a lot of money off my client's face, without his permission" he said.

NEW STUDIOS AVAILABLE

Appleton Street Studios are new artist studios that would suit artists, designers and photographers. Sizes range from 10–40 square metres and facilities include a lounge, boardroom, kitchen, bathrooms with showers and in-house gallery. Situated at 53 Appleton St, Richmond, Victoria. For details contact Jeff. T: 0419 346 930
W: www.appletonstreetstudios.com

WE ARE DELIGHTED TO CONGRATULATE THE FOLLOWING WINNERS OF FIVE NATIONAL AWARDS RECENTLY ANNOUNCED BY CCP.

The 2005 *Leica/CCP Documentary Photography Award* was won by **Samantha Everton** (Vic) for her series *Intercountry Adoption*. The *Leica/CCP People's Choice Award* was won by **Narelle Autio** (NSW) for her *Watercolours* series. **Mia Mala McDonald** was the nominating audience winner.

The inaugural *CCP/Nikon Imagebank Award* has been won by **Eva Collins** (Vic) for her online image *Snow Scene 2002* and Honourable mention is given to **Vikky Wilkes** (ACT) for her online image *Untitled #02*, from *Canberra Balloon Fiesta 2004/5*. Judges John Swainston, Deputy Chairman, Maxwell Optical Industries and Naomi Cass, Director, CCP selected from 76 Imagebank registrations. Both images can be viewed on Imagebank at www.ccp.org.au and members can upload their images.

The inaugural national *Colour Factory Award* has been won by **Leyla Stevens** (NSW), who will be exhibiting in CCP's Gallery Two, from 28 October. Thank you to judges Siri Hayes, artist; Naomi Milgrom, Chair and CEO Sussan Group and Phil Virgo, Director, Colour Factory, who selected Leyla Stevens from 70 entries.

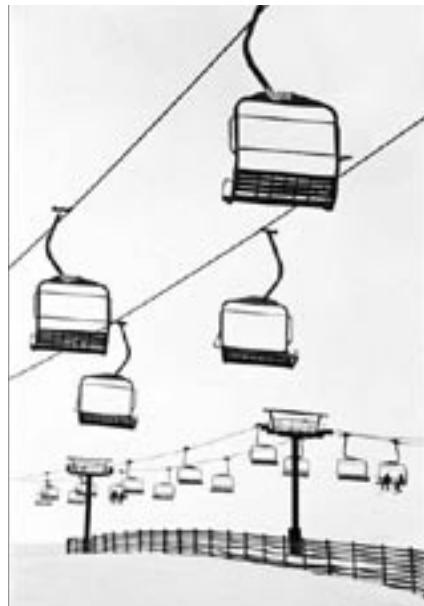
We thank the following sponsors for their generous support of contemporary photography and awards at CCP: Leica and Manfrotto both distributed nationally by Adeal; Nikon, distributed by Maxwell Optical Industries and the Colour Factory.



Vikky Wilkes *Untitled #02*, from *Canberra Balloon Fiesta 2004/5*, inkjet print, 25x20cm, 2004



Leyla Stevens *Pale Worlds (series)*, Lightjet print, 2005



Eva Collins *Snow Scene*, type C print, 32x50cm, 2002



EXHIBITING PHOTOGRAPHERS

DOUGLAS KIRKLAND USA

DAVID DOUBILET USA

ANTOINE D'AGATA FRANCE

MACHIEL BOTMAN NETHERLANDS

ANNE ZAHALKA AUSTRALIA

SHAOYINONG AND MUCHEN CHINA

ANNA FOX UK

BAI YILUO CHINA

MELANIE MANCHOT UK

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EMMANUEL ANGELICAS AUSTRALIA

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AND MORE

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SI PREGA DI NON TOCCARE

REBECCA CHEW TALKS ABOUT THE VENICE BIENNALE AND THE INTERNATIONAL LANGUAGE OF 'DON'T TOUCH!'

'Ah, ah, ah, ah, ah!' was the warning sound issued through the Australian Pavilion by staff at the fifty-first Biennale of Venice where I worked earlier this year as an attendant. Having just assisted with the opening of the new CCP that included the largest Salon yet, I was a little less than prepared to leave for five weeks in Venice late May. However I had been warned, after the tactile allure of Patricia Piccinini's work in 2003, that the very basic command of 'non toccare' or do not touch, would be my most useful phrase in the pavilion. Unfortunately the people who could not believe that Ricky Swallow's work was really carved from wood, or were just in so much awe that they wanted to get closer, only heard my non verbal warning, due to the speed of their admiring hands.

Australia's representative Ricky Swallow, curated by former CCP Director Charlotte Day was impressive, and I say this without a hint of provincialism. Having been startled and surprised in a number of pavilions including Germany and France, the quietude of Ricky's work and the consideration given to lighting and layout in the Australian Pavilion was distinctive. It demanded a slower pace than the frenetic one set by the *vernissage* and often obtained it from many interested visitors whose comments ranged from the repeated questioning of the artist's medium, to a sheer admiration of his skill.

During *vernissage* I was working long hours in the Pavilion, rushing out at breaks to make a dint in the Biennale program, plus securing the various free bags available at that time. People watching broke the inevitable monotony of guarding works in the space. Never before had I seen so many Hermès Birkin bags, Issey Miyake outfits and face lifts in one room. I was also pleased to find that *vernissage* also meant international star spotting, of an

alternative kind, less *Who Weekly* and more *The Face* mixed with *Art Forum*, but exciting nonetheless.

Having never visited one of the major art spectacles before, the Biennale did not disappoint. However due to its immense size that includes the national pavilions in the Giardini and two major curated shows by Rosa Martínez at the Arsenale and María de Corral in the Italian Pavilion, I was unable to get to all the off-site pavilions and satellite events across the lagoon in the limited time available to me.



Rebecca Chew, CCP Manager and Diego Carpentiero, Australian Pavilion Supervisor

Overall, the moving image work made the greatest impression, of which there seemed to be an endless amount particularly in the Italian Pavilion. Beginning with Stan Douglas (Canada) as you enter to the left, it established the pace in which I would view the Biennale. Douglas' installation *Inconsolable Memories*, 2005 shot on 16mm black and white film recounts the story of a man left behind after a wave of exodus from Cuba. Intermittent by Afro Cuban jazz, the story is told in a seemingly random sequence folding back in on itself. Zwelethu Mthethwa's (South Africa) video *Flex* 2002 presents intense

portraits of young men as they lift weights. Jun Yang's (Austria) video *Hero – this is WE* uses the state symbol of the flag to explore the development of a national identity. With a voice over Yang describes world events whilst the corresponding images taken from news broadcasts depict people with their flags made blank and void of meaning. In two darkened rooms Candice Breitz (South Africa) has arranged six portrayals of mothers and fathers from Hollywood cinema into a staccato sequence for her video installation *Mother* 2005 and *Father* 2005. Breitz's selected characters have been edited with humour to perform a distillation of the hysterical mother and the over protective father, calling into question these Hollywood clichés.

I was somewhat disappointed by the Arsenale exhibition, presented in the massive building established in the fifteenth century to house the Venetian arsenal. The exhibition is presented in a jumbled manner, with sound spill a frequent problem. Again I was drawn to the photo-based work including Emily Jacir's (Jordan) video *Ramallah/New York*, 2004. Jacir juxtaposes different workplaces such as a travel agency, shop or hairdresser in Palestine and America. The simple contrast between these two countries makes an important point, prioritising similarity above the dominant difference portrayed by contemporary media today. Similitude was also apparent in Cristina García Rodero's (Spain) black and white photographs documenting ecstasy in both religious and sexual spectacles. The similarity was striking between an image of a Christian subject in the crawling position of penitence and pilgrimage adjacent to an image of a female stripper assuming the same position in which she performs.

The satellite event The Spectre of Freedom, organised by the Taipei Fine Arts Museum

of Taiwan features the humorous yet excruciating performance and video work of Kuang-yu Tsui. Just as one would slow down to witness the scene of an accident, so too I could not tear myself away from watching the artist have various objects thrown at the back of his head in *Eighteen Copper Guardians in Shao-Lin Temple and Penetration: The Perceptive*, 2001. As part of this endurance test he tries to guess what has just hit his head, ranging from a cup, to a cooking pot,

from a work break with his DIY aesthetic. Using his home as his stage, Ben-Ner's earlier videos depict the artist re-enacting various stories, with his children acting other characters and props found and made from household items. The work made for the Biennale, *Treehouse Kit*, 2005 features Ben-Ner as a castaway; a contemporary Crusoe. 'Cast' into a bare room with domestic floral patterned carpet the protagonist creates the comfort he requires from an Ikea inspired

drawing. The façade of the pavilion has been altered to resemble a thatched dwelling, with speakers suspended from the exterior playing discordant music into the garden, suggesting the work inside. Fridriksdóttir combines Icelandic mythology, folk tales, the occult and medievalism into a fantasy world that was beautiful yet dark and creepy. Four video works with their own soundtracks are exhibited along with Fridriksdóttir's symbolic drawings. Objects and motifs from the video



Exterior, Iceland Pavilion



Gabriela Fridriksdóttir, still from *Versations/Tetralógia*

to a chair. In *The Shortcut to Systematic Life – City Spirits*, 2005 Tsui attempts to bowl pigeons in parks and squares where they flock like pins. In another sequence he urges unsuspecting drivers to race from a red light by waving a large chequered flag. One can only imagine the meaning behind these temporary interventions that disrupt the conventional world.

Amongst the national pavilions, the performance and video artist Guy Ben-Ner in the Israeli Pavilion caused me to return late

tree. Complete with an Allen key, the tree dismantles into a number of objects including a chair, table, umbrella and ultimately a bunk bed with shelter below.

However, it was the Icelandic Pavilion that made me return from my breaks the latest. The Italian exclamation "Che cosa?!" or more plainly 'What?!' overheard by a friend when visiting the Icelandic Pavilion seemed to summarise it perfectly. *Versations/Tetralógia* by Gabriela Fridriksdóttir features unique video and sound work with installation and

works feature throughout the pavilion bringing the viewer closer to her strange and primal world.

The fifty-first Venice Biennale runs until 6 November. Information can be found at www.labiennale.org.

Thank you to CCP, Charlotte Day, Sophie O'Brien at the Australia Council, Steve Martin, Julie Walsh and my anonymous supporter S, who flew me there.

CCP MEMBERS ON PHOTOGRAPHY

CLARE RAE WRITES IN PRAISE OF FOUND PHOTOGRAPHS

Recently I found 18 black and white slides, thrown out in a pile of hard rubbish on a residential street. Alongside the slides were personal artifacts detailing the life of a woman, Esme, who had either recently passed away, or moved into a retirement home. There were assorted kitchen supplies, framed pictures, postcards, and linen. Furniture, records, vases,



Esme's slides, circa 1940

and papers. Everything carelessly discarded, destined for landfill. I salvaged the slides, carefully contained in their original Hanimex 45 box.

When viewing the slides a life of fastidious, religious observance is revealed. The images depict villages of straw huts, churches and young African children in white shirts. There's

a portrait of a woman, presumably Esme, in the jungle. There are images of African men at a table overlooked by the Virgin Mary and a group of friends on a picnic beside a gorgeous old car. Preserved for years in a closet perhaps, found on a nature strip awaiting garbage collection, these slides carefully document missionary work in the 40s. Lacking the knowledge of their origin, only speculating at the possibilities, the slides are at once sentimental and disturbing. They seem to signify a time of simplicity, of clear distinctions between right and wrong, a time removed from reality and viewed through the haze of memory. But the children are serious; they look uncomfortable in those stuffy shirts. And the adults are enigmatic, with a look of righteousness only firm religious belief can summon. Re-contextualised in contemporary society, the slides may spark judgment and heated debate; however for me, the value lies not in their subject matter, but in their existence. Safeguarded for years with care, discarded with such abandon on the streets of inner Melbourne, I can't help but be mystified at how they came to be. At how they came to me, completely by chance, it's almost as if the act of discovery attributes worth to the slides.

Beyond purely materialistic merit, found objects are hard to quantify. I have found odd things along the way, a photo here, a funny note there, but never something that seemed as laden with importance as these slides. Is it the circumstance that promotes this imbued meaning? There was definitely a sense of rescue when I took the slides home. Or perhaps it is the nostalgia they communicate? In an era of pixels and bytes traditional methods of photography are fast becoming rarities of the past.

Whilst viewing Laëtitia Bourget's video installation *Cultures-Landscapes*, currently

on show at the Centre for Contemporary Photography, I was reminded of Esme's slides. Bourget's work consists of corroded slides found on the street, with a sound installation by Frederic Nogray. The corrosion has a disturbing effect, as if the memories these slides contain are in a state of degradation, the video loop the only way of locking them



into stasis. If the inherent nature of slides is to replicate memory, to deteriorate over time and eventually reach a vanishing point, perhaps the onus is on us to preserve them, using whatever means we have.

If you would like to contribute a commentary to this regular column by CCP members, please email your idea and image to *Flash* editor, darrsensylvester@ccp.org.au

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2005 PHOTO-BASED WEEKEND WORKSHOPS

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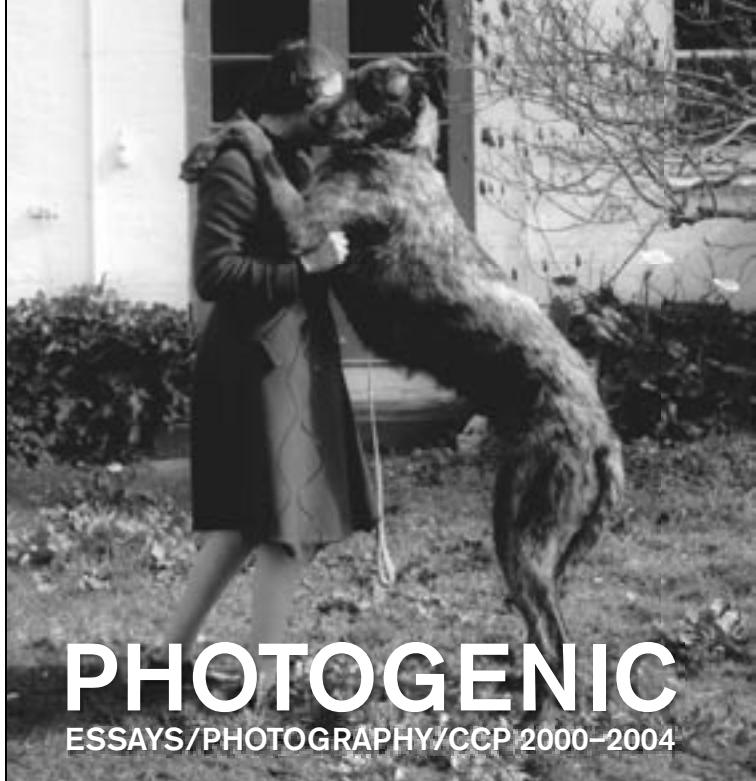
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PHOTOGENIC

ESSAYS/PHOTOGRAPHY/CCP 2000-2004

Edited and with introductory sections by Daniel Palmer

PHOTOGENIC features six original essays first presented as part of CCP's annual series of public lectures, together with highlights from CCP's exhibition program over the same period. With writing by Sandy Edwards, Helen Ennis, Blair French, Martyn Jolly, Gael Newton and Ian North, this richly illustrated publication explores a wide range of photo-based art – local and international, historical and contemporary. Sixteen artists are featured in four full-colour thematic sections: Donna Bailey, Jenny Bolis, Jane Burton, Martine Corompt, Daniel Crooks, Mathieu Gallois, Rebecca Ann Hobbs, Paul Knight, nat&ali, Selina Ou, Patrick Pound, Susan Purdy, David Rosetzky, Koky Saly, Matthew Sleeth, David van Royen & Daniel von Sturmer.

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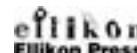


image: **Rebecca Ann Hobbs** COMPLEX SOCIAL GROUPS (detail)
from the series SUCK ROAR, 2001, lightjet print, 50 x 50cm. Courtesy the artist