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# CENTRE FOR CONTEMPORARY PHOTOGRAPHY

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ANNUAL REPORT

2012



## Centre for Contemporary Photography

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2012 ANNUAL REPORT

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Eliza Hutchison  
*Heart of Glass, Prince Alfred 1979 2012*  
inkjet print

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# MISSION



Installation view  
Geoff Robinson  
*At the junction of twelve locations on  
Suomenlinna, Helsinki, Finland, November  
2011 to February 2012*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Centre for Contemporary Photography engages audiences in contemporary photography via an accessible environment that promotes appreciation and understanding of contemporary photo-based arts. CCP supports artists and enables audiences to explore photography through exhibitions, publications and education and public programs.

# CCP PROFILE



CCP is the pre-eminent Victorian organisation—with purpose-designed galleries—for the exhibition of contemporary photo-based arts. The CCP provides a context for the enjoyment, education, understanding and appraisal of contemporary practice. CCP works from a tradition of photography and explores the various dimensions of the post-photographic through exhibition and allied activities. A not-for-profit membership organisation, CCP was established by the photographic community in 1986.

Core CCP activities are exhibitions (touring and gallery); education; public programs and information services; publishing; print sales and advocacy. CCP occupies a unique place within Australian contemporary arts organisations; a place where emerging photo-based artists can gain a formative experience in the development and staging of exhibitions; where practicing photographers can find new audiences; and established artists can experiment with new directions. Entry to the CCP galleries is always free, encouraging visits from broad sections of the community.

Centre for Contemporary Photography acknowledges the Wurundjeri community as the first owners of this country. Today, they are still the custodians of the cultural heritage of this land.

TOP  
Installation view  
Gregory Crewdson  
*In a Lonely Place*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

BOTTOM  
Installation view  
Yvonne Todd  
*Wall of Seahorse*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

# STAFF VOLUNTEERS & INTERNS

## Staff

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### Director

Naomi Cass

### General Manager

Rebecca Chew (until Feb 2012)

Pollyanna Whitman (from Feb 2012)

### Front of House Manager

Christina Apostolidis

### Managing Curator

Karra Rees (0.6)

### Associate Curator

Dr. Kyla McFarlane (0.6)

### Design & Communications Coordinator

Tracey Hubert (until Apr 2012)

Joseph Johnson (from Apr 2012)

### Bookkeeper

Tony Dutton (0.2)

### Gallery Assistants

Lauren Dunn

Sophie Gigas (until Sept 2012)

Pippa Milne (from Sept 2012)

## Volunteers & Interns

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CCP would like to thank its many valuable volunteers and interns who assisted the Centre in 2012. We estimate that volunteer staff provided at least 2,180 hours of work, which the CCP gratefully acknowledges.

CCP would not have been able to operate without the generous support of the following people: Rochelle Adam, Eloise Barbagallo, Phillip Brumby, Philippa Brumby, Lux Cabatingan, Kylie Chan, Charlie, Lauren Dunn, Natasha Dusenjko, Becky Fairbrother, Sophie Gigas, Jemimah Gray, Veronika Hodgkinson, Ariele Hoffman, Gen Honey, Katherine Honey, Kitty Howard, Kylie Jameison, Shena Jamieson, Febriyenne Kusama, Sophie Lavence, Melissa Matveyff, Pippa Milne, Michelle Mountain, Julia Murphy, Sue Neal, Kobie Nell, Sophie Nichols, Gabriella Nugent, Marissa Santikarn, Mariah Sliwczynski, Genna Soso, Katherine Stanbury, Christina Teresinki, Vera Tongapo, Gary Ward and Valerie Wong.

# EXHIBITION ADVISORY COMMITTEE

## Exhibition Advisory Committee

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Daniel Palmer

**Chair**

Senior Lecturer, Art History & Theory,  
Monash Art Design & Architecture  
and CCP Board Member

Darren Sylvester

**Artist and CCP Board Member**

Naomi Cass

**Director**

Karra Rees

**Managing Curator**

Kyla McFarlane

**Associate Curator**

Maggie Finch

Assistant Curator, Photography,  
National Gallery of Victoria

Patrick Pound

**Artist**



Installation view

*CCP Declares: On the Nature of Things*

Photo Ben Colson, 2012 Exhibition

Documentation intern, supported by Manfrotto

# BOARD

## Leonard Vary

### Chair

#### Subcommittees

Government Relations; Premises

Leonard is the CEO of The Myer Foundation and Sidney Myer Fund. Both the Foundation and Fund continue the philanthropic legacy of Sidney Myer and the succeeding generations of the Myer family.

Leonard is a Non Executive Director of the Malthouse Theatre, a past Vice President of the Melbourne International Arts Festival and a Fellow of the Australian Institute of Company Directors. Prior to his appointment to The Myer Foundation and Sidney Myer Fund, Leonard was an Executive Director of the Fox Private Group and the General Counsel and a Director of the Linfox Group. Earlier in his career Leonard was in private practice at Clayton Utz, a leading Australian law firm.

Leonard holds Bachelor of Laws, Bachelor of Commerce and Master of Laws degrees from the University of Melbourne. Leonard also holds a Graduate Diploma of Applied Finance and Investment, and in 2006 he undertook the Advanced Management Program at Harvard Business School.

## Barbara Hyman

### Deputy Chair

#### Subcommittee

Fundraising

Barbara is Head of HR for the Boston Consulting Group in Australia and New Zealand. Barbara holds undergraduate degrees in Arts and Law (with Honours) and was the recipient of the Rupert Murdoch Scholarship from the Melbourne Business School where she undertook her MBA in 1995/6. Barbara was formerly Head of Marketing and Sponsorship for the Museum of Contemporary Art in Sydney.

## Kerri Turner

### Treasurer

#### Subcommittee

Finance; Fundraising

Kerri is the Co-Founder and Director of [tinitrader.com.au](http://tinitrader.com.au). Tinitrader.com.au is a marketing platform and a joint venture with [bikeexchange.com.au](http://bikeexchange.com.au). Kerri is also a Non Executive Director of the Malthouse Theatre. Until September 2012 Kerri was a Director at Ernst & Young and is a registered Chartered Accountant. Kerri completed a Masters of Business Administration in 2006.



## Felicity Allen

### Subcommittee Government Relations

Felicity is the Deputy Managing Partner, Australia of Kreab Gavin Anderson, a global agency that provides strategic advice in financial and corporate communication and public affairs. Felicity has significant merger and acquisition, government relations, stakeholder engagement and issues and crisis management experience gained over more than twenty years as a communications professional. She studied English, Psychology and Drama at the University of New South Wales and has postgraduate qualifications in Finance.

## Jane Hodder

### Subcommittee Premises

Jane is a partner in the Property Department of Herbert Smith Freehills. Jane has a broad depth of commercial experience in professional services and has tertiary qualifications in arts and law. She possesses knowledge of and familiarity with the Victorian building and property industries acquired over the last 20 plus years through advising clients and bringing together parties on a range of transactions and is committed to the betterment of those industries.

Jane has expertise serving on boards (including governance protocols and procedures). In addition to being a board member for the Centre for Contemporary Photography, she is also a current member of the Herbert Smith Freehills global council and the chair for the Monash Law School foundation board.

Jane is a proud and passionate Melbournian with a strong interest in the arts, current business issues and matters affecting Melbourne, the State of Victoria and Australia.

## Michael Kantor

### Subcommittee Fundraising

Michael was Artistic Director of the Malthouse Theatre, Melbourne from 2004 to 2010. At Malthouse Theatre he directed productions of A Golem Story, The Threepenny Opera, Happy Days, Optimism, Woyzeck, Vamp, Through the Looking Glass, Sleeping Beauty, The Ham Funeral, Not Like Beckett, Journal of the Plague Year, Babes in the Wood, and the Wesfarmers Arts Commission The Odyssey for the Melbourne and Perth International Arts Festivals in 2006. Before Malthouse, Michael devised and directed Excavation for the 1996 Adelaide Festival, and Natural Life for the 1998 Adelaide Festival, Playbox Theatre Company, and the Lincoln Centre in New York. He directed several new plays, including Lenz for the 1996 Melbourne Festival, Meat Party for Playbox and Howard Katz for the Sydney Theatre Company. Opera includes The Burrow for the 1994 Perth Festival, and Moon Spirit Feasting for the 2000 Adelaide Festival, which later toured to Melbourne, Berlin, Zurich and Tokyo. He co-directed Melbourne dance company Chunky Move's production Tense Dave, which toured to the Sydney, Melbourne and Perth festivals in 2004, and then to New York. Michael's production of Optimism played at the 2009 Edinburgh International Festival and in the 2010 Sydney Festival.

## Daniel Palmer

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Subcommittee  
Exhibition Advisory Committee

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Daniel holds a BA (Hons) from the University of Western Australia and a PhD from the University of Melbourne, and is currently a Senior Lecturer in the Art Theory Program of the Faculty of Art, Design & Architecture at Monash University. He was previously the Curator of Projects at the Centre for Contemporary Photography in Melbourne, and has also taught at the University of Melbourne (in Art History, Cultural Studies and Media & Communications) and at the Victorian College of the Arts. Daniel is well known for his writings on contemporary Australian art, with a special interest in photography and media art. He is a regular contributor to Australian and International visual arts journals such as *Art & Australia*, *Art World*, *Real Time*, *Broadsheet*, *Photofile* and *Frieze*. His publications include the books *Twelve Australian Photo Artists* (2009), co-authored with Blair French, *Participatory Media: Visual Culture in Real Time* (2008), and *Photogenic: Essays/ Photography/CCP 2000–2004* (2005), as well as writings in scholarly journals. His current research is focused around the Australian Research Council (ARC) funded project 'Genealogies of Digital Light', for which he is writing a book on digital photography.

## Darren Sylvester

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Subcommittee  
Exhibition Advisory Committee

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Darren is an Artist with a multidisciplinary practice involving photography, sculpture, video, music production and performance.

In 2013 he has participated in *We used to talk about love: Balnaves Contemporary* at the AGNSW and VOLTA Art Fair, New York. In 2012 he completed a two-year studio residency at Gertrude Contemporary, Melbourne. He won the 2011 Josephine Ulrick and Win Schubert Photography Award. He conducted his first united States music tour in 2010 and in 2013 will release his second album. In 2011 he published his first book, *Compass Point* through M33. Sylvester lectures at VCA and RMIT universities. He has exhibited extensively within Australia and internationally with work held in many public collections including the national Gallery of Australia, national Gallery of Victoria, Art Gallery of new South Wales and Art Gallery of Western Australia. He is represented by Sullivan+Strumpf, Sydney.

## Nick McBain

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Board Support

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Nick is a Senior Consultant in Transaction Advisory Services with Ernst and Young. He provided pro bono executive support to the CCP board in 2012.

## Meetings of Directors

During the year eight meetings were held.  
Attendance by each director was as follows:

Board Member	Number Eligible	Number Attended
Leonard Vary	8	7
Barbara Hyman	8	6
Kerri Turner	8	6
Felicity Allen	8	7
Jane Hodder	8	6
Michael Kantor	7	4
Daniel Palmer	8	8
Darren Sylvester	8	7



Installation view  
Siri Hayes  
*All you knit is love*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported  
by Manfrotto

# CELEBRATING EMERITUS CHAIR WILLIAM LASICA

8 May 1921—12 February 2012

William Lasica, L.L.M, B.Com, known as Bill, was CCP's first Chairperson contributing an astonishing 15 years to the Board. When the organisation outgrew its existing accommodation in 1992, CCP moved from Rathdowne Street to 205 Johnson Street. The move, overseen by Bill, was a giant step forward for CCP. In 2003 friends and colleagues joined Bill in supporting CCP's move to 404 George Street, through the establishment of the Bill Lasica long view, which is situated between CCP Galleries 1 and 2.

A respected commercial lawyer, Bill Lasica always counted amongst his clients a generous sprinkling of artists. An active participant in Australian public life, Bill was a founding board member of the Australian Centre for Contemporary Art and the founding Chairperson of the Bundanon Trust; a living art centre established by Arthur Boyd for the people of Australia. Bill Lasica and colleague Sandra Bardas were founding members of The Green Hills Foundation that created Worawa College, the first private residential school for Aboriginal children in Victoria. Each organisation thrives as a legacy to Bill's foresight and imagination.

We remember Bill with great fondness; his dedication to the arts and to Indigenous issues. Bill's knowledge of Australian culture and history was inspiring as was his love of beautiful food and wine and photography.

Bill passed away peacefully and is survived by an equally impressive family who also contribute to the public life of Australia.

William Lasica  
Photograph by Pamela Morey-Nase



# CHAIR'S REPORT

2012 has been a stellar year for Centre for Contemporary Photography and the board has overseen an ambitious program of exhibitions, public programs and fundraising.

Actively engaged in the organisation, CCP is supported by a highly effective board which provides considerable pro bono counsel enabling CCP to deliver programs and services, and to achieve its dynamic program. In 2012 the CCP board was, in particular, focused on working with CCP staff in strategic planning and fundraising, including CCP's successful Patrons Program, now in its second year.

I would like to acknowledge and thank Barbara Hyman, Deputy Chair; Kerri Turner, Treasurer; and all other members of the board for contributing their collective skill and expertise. They are a talented and generous group.

In 2012 CCP presented an astonishing range of work in curated and solo exhibitions, including highly successful exhibitions by international artists, Gregory Crewdson (USA), Yvonne Todd (NZ) and the haunting *Lost & Found: Family Photos Swept Away by the 3.11 East Japan Tsunami*. Participation in the Melbourne Art Fair, with Dr Kyla McFarlane's splendid curated exhibition, *CCP Declares*, and in the Melbourne Festival with Gregory Crewdson's *In a Lonely Place*, brought critical acclaim and popular attention to CCP.

Once again CCP brought contemporary photography to broad audiences through a range of activities including The Royal Women's Hospital Contemporary Aboriginal Art Commission: Bindi Cole; touring exhibitions and its series of monumental billboards on the corner of Smith and Otter Streets in Fitzroy, with the support of the City of Yarra and 7-Eleven.

2012 saw presentation of two substantial education programs; the Second National Indigenous Photomedia Forum and the Fitzroy Art Spaces Tour (FAST) and website. Both programs enable CCP to shoulder considerable responsibility in providing opportunities for community engagement with contemporary photography.

Christopher Köller graciously provided the 2012 CCP Limited Edition Print with support from his representative, Fehily Gallery. The suite of images from his series *Parádeisos* made a delightful exhibition and proved to be a resounding fundraising success; I thank Christopher, the supporting sponsors, listed on page 72 and the astute collectors who purchased work.

CCP enjoys an effective and productive relationship with funding bodies, Arts Victoria and the Australia Council, and I thank the respective agencies for their support. CCP continues to raise well over 60% of its income through a broad range of activities, including membership and workshops. In addition, CCP's sponsors and partners provide significant financial and pro bono support, key to making its numerous programs possible.

CCP volunteers bring a tangible benefit and I recognise and thank the committed participants for their steady dedication and good work.

The CCP board and I are grateful to the small CCP team for their enlightened and effective contributions. I acknowledge General Manager, Pollyanna Whitman for her excellent work across the organisation and I pay particular and special tribute to CCP's Director Naomi Cass, who is the driving force of the organisation and with whom it is a pleasure for the board to work.

Leonard Vary  
Chair  
Centre for Contemporary Photography

# DIRECTOR'S REPORT

BELOW

Installation view

*Lost & Found: Family Photos Swept Away by the 3.11 East Japan Tsunami*

Photo Ben Colson, 2012 Exhibition

Documentation intern, supported by Manfrotto

OPPOSITE PAGE

LEFT TO RIGHT

Installation view

Gregory Crewdson

*In a Lonely Place*

Photos Ben Colson, 2012 Exhibition

Documentation intern, supported by Manfrotto

Installation view

Nicholas Mangan

*Some Kinds of Duration*

Photo Ben Colson, 2012 Exhibition

Documentation intern, supported by Manfrotto

In 2012 the camera brought pleasure and amusement, doubt and intrigue to CCP. Significant curatorial projects were generated, presenting local, national and international artists, in addition to its program of solo exhibitions, both onsite and touring nationally. Records for attendance and media coverage were exceeded (page 47) and CCP's presence in the diverse worlds of photography and contemporary art flourished.







## Exhibitions

Exhibiting Gregory Crewdson's work was a highpoint for CCP in 2012 and was achieved with support from the Melbourne Festival and the Institute of Modern Art, Brisbane. While the series exhibited were largely well known to the vast audience that attended, the exhibition confirmed the importance of viewing work in person as opposed to a digital file or reproduced in a publication. Visitors expressed palpable delight in exploring the work in person. Crewdson's lectures also attracted huge audiences and enhanced public engagement.

While for some artists, photography is their primary practice, important contributions to thinking about the medium were created by those who use photography and video within a broader practice, such as work exhibited by John Nixon, Andrew Hazewinkel, Elvis Richardson, Geoff Robinson, and collaborators Julie Davies and Alex Rizkalla. Photography and video was deployed by artists in making substantial installations within the space in exhibitions by Nicholas Mangan, Nat Thomas and Phuong Ngo, where the medium bent to the overall exhibition concept.

CCP also presented work that explored the pleasure of photography through exemplary analogue practice in exhibitions by Eliza Hutchinson, Siri Hayes, Yvonne Todd (NZ) and Mark Beehre (NZ) and selected work by Jane Brown, Ross Coulter, Amy Marjoram and Jacky Redgate. Delightful contributions were made to video practice by Nasim Nasr and David Nixon.

CCP's Night Projection Window presented a broad range of approaches to projecting silent, moving image on the exterior of the gallery, including intriguing work by Reko Rennie, Junebum Park (KR), Charlie Sofo and John Howland and Anna-Maria O'Keeffe.

Significant and playful contributions to an understanding of photography came with Kyla McFarlane's long awaited exhibition and catalogue, *CCP Declares: On the Nature of Things*, resplendent at both the Melbourne Art Fair and CCP galleries. With artists drawn from across Australia and from differing stages in their careers, this was an important statement exhibition for CCP, which we hope to present on a regular basis.

*Lost & Found Project: Family Photos Swept Away by the 3.11 East Japan Tsunami* not only presented a wall of extravagantly beautiful degraded photographs but it also pointed towards the role of photography in relation to loss, disaster and memoria, as well as the current interest in vernacular photography.

Christopher Köller generously created the highly successful 2012 *Limited Edition Print fundraiser*. Drawn from his delightful series *Parádeisos*, by way of giving insight into his processes, Köller also exhibited an engaging series of work prints produced with his Diana camera, from which *Parádeisos* was selected.

2012 closed with a new and celebratory approach to *Kodak Salon*, now in its 20th year. Larger than ever and exhibited throughout the entire CCP, *Kodak Salon* is a magnificent example of the democratic, chaotic nature of this ubiquitous technology. *Kodak Salon*—an exemplary audience engagement tool—presented still and moving images from highly-regarded professional artists through to secondary school students. 'What makes a great photograph' was the rhetorical question underpinning *Kodak Salon* in 2012, which culminated in a spirited evening of seven brilliant, short presentations by Melbourne identities tackling this elusive question.

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## Beyond the gallery

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Whilst photography is ever present within society, it is unusual for artists to have the opportunity to exhibit work outside the gallery context and yet within the public domain. CCP's Night Projection Window is one significant opportunity. In 2012 CCP propelled contemporary photography beyond the gallery through a number of significant projects: The Royal Women's Hospital Contemporary Aboriginal Art Commission and the CCP/City of Yarra Billboard (page 39). Bindi Cole was commissioned to make a major new diptych for the foyer of the Women's Hospital. Cole worked with the Aboriginal units as well as medical and non-medical staff across the hospital in developing her poignant and brave photographs, now on long-term display. With support from the City of Yarra now for the third year, CCP's Managing Curator, Karra Rees commissioned Sharon West (until March), Simon Terrill (until August) and Vivian Cooper Smith (from September) to create a pair of monumental billboards for the corner of Smith and Otter Streets Collingwood (page 40).

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## Public and education programs

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In addition to CCP's longstanding workshop program presented by distinguished educator and artist, Dr Les Walkling and its youth at risk program, RYAP (page 51), CCP created an exciting initiative the Fitzroy Art Spaces Tour (FAST) and website for VCE students (page 51). Funded by the Department of Education and Early Childhood Development with support from the Daniel and Danielle Besen Foundation, FAST presents galleries in Fitzroy as a microcosm of the Australian arts industry. Working with colleagues across the City of Yarra, CCP took leadership in effectively using our institutions for the benefit of upper secondary students and their teachers.

In February CCP presented the second National Indigenous Photo-Media Forum: For Photographers and Media Artists, in association with the Australian Centre for the Moving Image (ACMI) (page 50). The Forum provided a unique opportunity for Indigenous artists to meet with key industry specialists, artists and educators from across Australia and New Zealand. Twenty-seven Indigenous and non-Indigenous speakers presented lectures, seminars, folio reviews, collection tours and workshops for a board range of Aboriginal and Torres Strait Islander artists from across Australia. Speakers included Marcia Langton (VIC), Mervyn Bishop (NSW), Lisa Reihana (NZ), Glenn Iseger-Pilkington (WA), Dianne Jones (VIC) and Patricia Adjei (NSW).

In 2012 public programs also included a stellar range of floor talks by exhibiting artists and lectures by local and international stars and provocateurs, including Richard Billingham (UK), Gregory Crewdson (USA) and Anne Noble (NZ) (page 50).

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## Communicating

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In 2012 CCP's social media presence, already popular on Facebook was vociferously expanded through Twitter and Instagram (page 53). With pro bono support from a number of special supporters, CCP expanded its voice in 2012, and I acknowledge and thank communications company, Max & You for invaluable assistance and guidance on communications, as well as the branding and design company Between Two, for their work on the FAST website.

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## Financials

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CCP is remarkably effective in creating a diversity of income which, coupled with close management of expenditure, resulted in a modest surplus of \$27,000. This is an achievement in a year that also saw CCP deliver an exceptional program as well as sustain a 3% cut in its Arts Victoria grant.

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## Major Funding, Supporters and partnerships

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CCP receives major funding from the State of Victoria through Arts Victoria and the Commonwealth Government through the Australia Council, its arts funding and advisory council. CCP is also grateful for support through the Visual Arts and Crafts Strategy, an initiative of the Australian and State and Territory Governments.

CCP Patrons Program now in its second year, has provided critical financial support and encouragement to CCP (see 52). Once again, we enjoyed the engagement of patrons at a number of exclusive, photography focused events and we trust the Program will continue to grow in the future.

CCP continues to develop strategic partnerships with local and national arts and non-arts organisations. CCP values and acknowledges relationships with the following: Adeal; Besen Family Foundation; City of Yarra; Copyright Agency Limited; Corrs, Chambers, Westgarth; Institute of Modern Art; Monash University and the University of Melbourne; Melbourne Festival; National Exhibitions Touring Support (NETS) Victoria; Rotary; Dancehouse; Sidney Myer Fund; the Melbourne Art Foundation; and the Royal Women's Hospital for which we are grateful. I also thank Kodak Professional for their longstanding and invaluable exhibition support.

CCP's program partners (page 72) enable CCP to offer resources and opportunities for artists to present their work in the best possible light. Particularly germane to presenting a great program, I acknowledge tremendous support from Tint Design; Sofitel Melbourne on Collins; Dulux; and International Art Services (IAS) and an inspired partnership between photographer Ben Colson and Manfrotto, which enables invaluable documentation of CCP exhibitions and events.



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## In praise

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CCP's effective place in the world is crafted by a small and dedicated team of staff, board and volunteers. I acknowledge CCP's remarkable board, lead with enthusiasm and skill by Leonard Vary. CCP board (page 6), bring a generosity of spirit, valuable connections and expertise in business, finance, the arts, the law, management, marketing and academia.

I acknowledge CCP staff for their seamless effort, enduring intelligence and collegiality: Rebecca Chew, General Manager (until February); Christina Apostolidis, Front of House Manager; Karra Rees, Managing Curator (0.6); Kyla McFarlane, Associate Curator (0.6); Joseph Johnson Communications Coordinator (Maternity leave replacement); Tony Dutton, Bookkeeper (0.2); weekend staff, Lauren Dunn and Pippa Milne, and Melissa Bedford who created and delivered the FAST program. I am particularly grateful to two gifted curatorial interns, Kylie Chan and Pippa Milne. CCP volunteers make an enormous contribution for which we are grateful (page 4). In 2012 Pollyanna Whitman joined CCP as General Manager (Maternity leave replacement), bringing with her welcome new ideas, skills and networks, which greatly benefited CCP.

Final praise goes to CCP Emeritus Chair, William Lasica who passed away in 2012 (page 10). We remember Bill with love, respect and gratitude for his longstanding support of photography and his contribution to CCP.

2012

# EXHIBITION PROGRAM

12.12.2011—08.02.2012	10.02.2012—01.04.2012	13.04.2012—27.05.2012	01.06.2012—15.07.2012
John Howland & Anna-Maria O'Keeffe	Yvonne Todd Nicholas Mangan Nat Thomas Reko Rennie	John Nixon Phuong Ngo Siri Hayes Mark Beehre Junebum Park	Geoff Robinson <i>Lost &amp; Found</i> Eliza Hutchison Siri Hayes Julie Davies & Alex Rizkalla Charlie Sofo
20.07.2011—22.07.2012	03.08.2012—16.09.2012	28.09.2012—11.11.2012	23.11.2012—15.12.2012
<i>CCP Limited Edition Print</i> Christopher Köller	Jane Brown Ross Coulter Yavuz Erkan Andrew Hazewinkel Amy Marjoram Nasim Nasr David Nixon Jacky Redgate	Gregory Crewdson	<i>Kodak Salon</i>
16.12.2012—06.02.2013			
Elvis Richardson			

# SUMMER NIGHT PROJECTION WINDOW

12 December 2011—  
8 February 2012

John Howland & Anna-Maria O'Keeffe

*Studies in Rising and Falling - Kiribati 2011*



LEFT  
John Howland & Anna-Maria O'Keeffe  
*Studies in Rising and Falling - Kiribati 2011*  
(video still)  
single channel digital video

RIGHT  
Installation view  
John Howland & Anna-Maria O'Keeffe  
*Studies in Rising and Falling - Kiribati 2011*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported  
by Manfrotto

Night Projection Window



As joint recipients of the 2009 Commonwealth Connections International Arts Residency, artists John Howland and Anna-Maria O'Keeffe travelled to the Pacific nation of Kiribati for four months to develop artworks in response to sea levels rising and climate change.

This video features footage from the interiors of fresh water wells (*Te Maneba*) and the setting and retrieval of eel traps (*Te Uu*) in the ocean. The work was produced with the assistance of local eel fishermen and permission of owners of the wells. To capture the well imagery a system of fishing line and scaffold made from local materials was assembled, allowing a waterproof camera to be lowered slowly into the wells. The observational footage shows two aspects of daily life in Kiribati, which has remained largely unchanged in the long history of subsistence living and continues in accordance with natural rhythms.

In light of dire forecasts about climate change and some sensationalist reportage of a catastrophic future for Kiribati, subtle metaphors emerge. An eel trap bears an uncanny resemblance to a gabled house submerged in the ocean. A lone figure dives into the endless blue depths. A rising and falling perspective traverses the margin between dry land and water. The underwater scenes of the traditional eel traps rising and falling in the blue depths are particularly poignant, uncannily referencing an I-Kiribati family dwelling. Water is encountered in every direction in Kiribati, even just metres below the surface of the narrow atoll landforms. *Rising and Falling - Kiribati* brings the relationship between people, land, home, sustenance and fresh and salt water into consideration through a poetic, observational approach.

# EXHIBITIONS

## 10 February— 1 April

Yvonne Todd

*Wall of Seahorse*



ABOVE  
Yvonne Todd  
*Hope* 2011  
hand print on fibre based paper

RIGHT  
Installation view  
Yvonne Todd  
*Wall of Seahorse*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported  
by Manfrotto

Galleries 1 & 2



Curated by Serena Bentley, *Wall of Seahorse* features one new and one recent series of work by New Zealand-based artist Yvonne Todd. The exhibition focuses and elaborates upon the more experimental strains of the photographer's practice.

Included in the exhibition is Todd's 2009 series *The Wall of Man*, comprised of twelve seemingly banal portraits of 'businessmen' (who are in fact amateur models that Todd recruited through advertising in local circulars). Her signature commercial photography techniques imbue the works with an insidious strangeness—sitters' eyes burn too bright and small faults like missing fingers become apparent.

This strangeness is taken to the extreme in *Seahorse*, a new series of large-scale photographs. *Seahorse* features costumed inhabitants of an invented community whose connectivity is suggested through a series of nonsensical dance moves. These 'illogical actions' convey an uneasiness more overt than that found in *The Wall of Man*, in turn making the comparative ordinariness of the senior male executives seem strange.

CATALOGUE  
*Yvonne Todd: Wall of Seahorse*, text by Serena Bentley,  
18.5 x 14.7 cm catalogue, colour reproductions, 40pp.  
ISBN 978-0-9806922-8-0

PUBLIC PROGRAM  
Artist talk, Saturday 11 February

## Nicholas Mangan

### *Some Kinds of Duration*



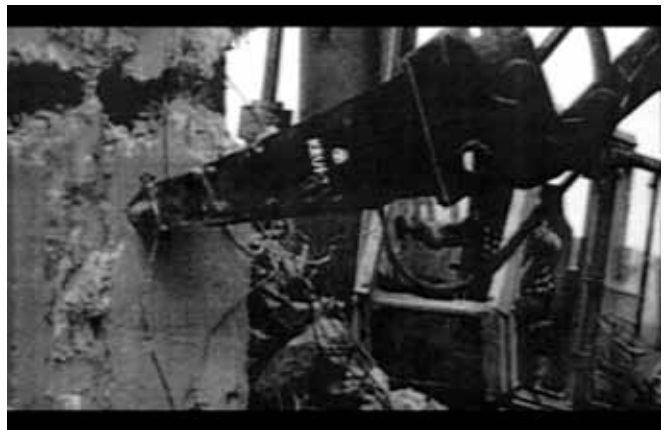
Nicholas Mangan's exhibition stems from his interest in the Walter Burley Griffin Pyrmont incinerator. Delving into records and archives Mangan discovered a complex history, from the debate for the location, to the elaborate design on its façade, the controversial demolition and, finally, to the fragments housed in the Powerhouse Museum.

A specific image of this site resonated with Mangan: the incinerator is pictured in ruin, the severe decay coupled with the decorative design is at odds with its location in inner Sydney. In the final days before being demolished "the Pyrmont incinerator's resemblance to a Mayan ruin was uncanny—overgrown with tundra shrubs and trees, crumbling and covered in its own sacrificial soot and ash". The ornamental relief of the Pyrmont incinerator was in fact inspired by pre-Columbian architecture of Mesoamerica and specifically references the Mayan Palace of the Governor of Uxmal in Yucatan, Mexico according to some architectural historians.

Mangan's *Some Kinds of Duration* pays homage to the Pyrmont incinerator through the construction of a Canon NP6030 photocopier as an object in ruin. Cast in concrete, this particular model with its terrace stacking, geometric strata and elaborate abstract motifs, mimics both Mayan and art deco design.

In addition to revealing design and functional connections between these machines of industry, Mangan also presents a formal and temporal connection. The construction and demolition of the Pyrmont incinerator now exists primarily in the pages upon pages of photocopied archive material. Mangan draws this connection through carbon—the incinerator destroying and reducing matter to carbon and a photocopier using carbon to reproduce and record.

### Gallery 3



Immediately recognisable, this vintage-model Canon machine—once a reliable source for shared information—is now redundant. This concrete photocopier ruin, with elegant design evident, stands alone as a mark of innovation and progression though it equally speaks of decay and historical record.

Like the few incinerator tiles that remain in the Powerhouse Museum, Mangan's installation utilises this institution to breathe new life into an abandoned object and, in doing so, ensures these histories are an ongoing conversation. Mangan's *Some Kinds of Duration* takes the viewer through a narrative of destruction, reproduction and preserved histories.

#### CATALOGUE

*Nicholas Mangan: Some Kinds of Duration*, text by David Thomas, 42 x 29.7 cm catalogue, black and white reproductions, 2pp.

#### PUBLIC PROGRAM

Artist talk, Saturday 11 February

#### LEFT

Installation view  
Nicholas Mangan  
*Some Kinds of Duration*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

#### RIGHT

Nicholas Mangan  
*Some Kinds of Duration* 2011 (video still)  
HD video - single channel, black and white, sound

## Nat Thomas

### Yesterday's News



ABOVE  
Nat Thomas  
*Yesterday's News* 2012  
single channel digital video (video still)

RIGHT  
Installation view  
Nat Thomas  
*Yesterday's News*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

### Gallery 4



*Yesterday's News* is a project based on a personal audit of the media I consume and why I often make poor consumer choices. I try to be well informed, to read quality, well-researched, current journalism, but more often than not I find myself clicking on links leading to a gallery of Hollywood's shortest weddings, or cosmetic surgery procedures gone bad. It's a real dilemma. There are so many issues to be concerned by and connected with, and I'm a firm believer that our actions can make for change. But there's no denying the allure I feel toward the inner workings of the lives of people I will never know. It's surreal.

*Yesterday's News* addresses a media landscape in turmoil. This multi-disciplinary project engages with the battle between fact and fiction, our tabloid, celebrity gossip obsessions and 'real' current events news, for our attention.

The exhibition incorporates collage and home movies, blurring the boundaries between art and life. DVD footage shot from the collection of newspapers on microfilm at the State Library of Victoria contrasts with personal imagery and ideas surrounding the image-saturated landscape in which we now all live.

#### CATALOGUE

*Nat Thomas: Yesterday's News*, texts by Dan Cass, Morgan Fayle, Angela Brophy and Nat Thomas, 21 x 14.8 cm catalogue, black and white reproductions, 20pp.

ISBN 978-0-9806922-9-7

#### PUBLIC PROGRAM

Artist talk, Saturday 11 February

## Reko Rennie

### *Remember Me*



ABOVE  
Reko Rennie  
*Remember Me* 2011  
single channel digital video (video still)

RIGHT  
Installation view  
Reko Rennie  
*Remember Me*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

### Night Projection Window



An ongoing theme through my work is remembering—remembering the past to better understand the present and future. The Commonwealth Coat of Arms is a symbol that represents many manifestations of colonisation: theft, dislocation, dispossession and loss. In this video I have reclaimed the Commonwealth Coat of Arms, re-working a visual icon of Australian identity to include a representation of Aboriginal Australia. The work asks the viewer to 'remember' the true history of Australia.

PUBLIC PROGRAM  
Artist talk, Saturday 11 February



# EXHIBITIONS

13 April—  
27 May

John Nixon

*Black White & Grey. Photographic Studies (Photosheets)*

Galleries 1&2



The camera here is used as an extension of the eye—of looking. Most of the photographs have been taken in my local environment, in my Briar Hill garden/house/studio focusing on elements or details within this environment. The photographs are taken close-up to the subject with attention to detail and composition, and with a textural and abstract overview. Though drawn from the real, they further my ongoing exploration of the abstract.

The principles for what I photograph are:

Black/White  
Sunshine/Shadow  
Texture/Flatness  
Circle/Diagonal  
Nature/Architecture  
Organic/Geometric  
Textile/Building material  
Straight line/Curved line

As photography itself is the centre of my inquiry, I can take photographs wherever I am, with no need for special locations. This group of works, for example, began in earnest in August 2011 when I photographed some black and white, geometrically patterned silk fabrics in the window of Job Warehouse in Bourke Street, Melbourne. What interested me was that this subject was already inherently black and white. From here, the qualities of contrast, white/sunlight—black/shadow, became the focus of these photographic studies.

The techniques I have used are standard, not special. The photographs were taken with a small Panasonic Lumix digital camera and converted to black and white by my assistant Renee Cosgrave using Photoshop—grey scale. They were then printed at the standard size of 6 x 4 inches using the 'self-serve' Kodak Picture Kiosk available locally at a newsagent in Montmorency.

I have presented the photographs on cream-coloured Foolscape Manila Folders, which serve as framing devices, creating what I refer to as 'photosheets'. This format allows me to organise the images as information, for example, by arranging them in various pairings. This helps to clarify the intention of each of the five groupings of photographs presented here.

We mostly see photographs in printed form—in books, magazines, newspapers etc. The format of the photosheets allows me to organise visual information by the traditional means of 'cut and paste'—a manual method inherent to 'old-style' graphic design (book design/layout). In the first and largest group of photosheets, single images are juxtaposed. In the second, the images have been split in half and then newly combined (2 into 1). In the third and fourth folders, several images are spliced together to create colliding geometric structures, so that each photograph contains multiple views. In the fifth group I have substituted pieces of black, white and grey paper to construct the 'pictures'.

## PUBLIC PROGRAM

Artist talk, Saturday 14 April

LEFT TO RIGHT  
John Nixon  
*Black White & Grey. Photographic Studies (Photosheets)* 2012  
digital prints on manilla folders

Installation views  
John Nixon  
*Black White & Grey. Photographic Studies (Photosheets)*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto



## Phuong Ngo

### *Domino Theory*



ABOVE  
Phuong Ngo  
*Domino Theory* 2010 (detail)  
inkjet print, Perspex

RIGHT  
Installation view  
Phuong Ngo  
*Domino Theory*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

### Gallery 2



History that I have had no part in making defines who I am as a Vietnamese Australian/Australian Vietnamese. Cold War theories and policies that have resulted in a fortunate life here in Australia mean that I have gained from the misfortunes of war, while others are forced to live with the fall out.

*Domino Theory* is the theory that a political event in one country will cause similar events in neighbouring countries, like a falling domino causing an entire row of upended dominoes to fall. By reinterpreting *Domino Theory* through the key players involved with Communism and the Vietnam War, this exhibition focuses on how this conflict was realised in relation to the ideals that prompted the actions of the West; it is an investigation into my existence and the existence of a generation born following the Vietnam War. It analyses the relationship between those who determine war and those who have been forced to live with its consequences.

#### CATALOGUE

Phuong Ngo: *Domino Theory*, 14.5 x 9.5 cm catalogue, black and white reproductions, 6pp.

#### PUBLIC PROGRAM

Artist talk, Saturday 14 April

## Siri Hayes

*All you knit is love*



TOP  
Siri Hayes  
*Visual Diaries 2010*  
Chromogenic print

BOTTOM  
Installation view  
Siri Hayes  
*All you knit is love*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

## Gallery 3

*All you knit is love* is the name of the yarn shop I frequented in Barcelona whilst on an Australia Council residency in Spain in 2010. It is an apt name for the body of work I produced in the same location, as it identifies some new and significant trajectories within my practice that were prompted by the experience of relocating our young family to a foreign country for three months.

In previous work I have investigated place, multiple histories and associated ecological issues. These inquiries continued in Spain, however, as a tourist, parent and artist I also began to examine the experience of place with a more personal and maternal lens. As a result of this, some domestic crafts have surfaced in my practice. I became an obsessive knitter in Spain and I have also begun stitching on my photographic imagery.

PUBLIC PROGRAM

Artist talk, Saturday 14 April

OPPOSITE PAGE  
LEFT TO RIGHT, TOP TO BOTTOM  
Installation view  
Mark Beehre  
*Men Undressed*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Installation view  
Juneburn Park  
*The Occupation 2*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Mark Beehre  
*Andy, Wellington 2009* (detail)  
archival inkjet print  
  
Juneburn Park  
*The Occupation 2* 2008  
single channel high definition video (video still)



## Mark Beehre

*Men Undressed*

Gallery 4



For centuries, artists—and more recently, photographers—have drawn a distinction between two different approaches to depicting the human form. On the one hand, a 'portrait' is a representation of a particular individual, designed (as Roland Barthes observed) to evoke in the viewer the intuitive response that this is the one that they have known. On the other, a 'nude' draws on the conventions and fashions of the era to present an aesthetic or erotic ideal: one in which the personality and idiosyncrasies of the subject are less important than the perfection they are called on to embody. Somewhere between the two sits the 'naked portrait': the absence of clothing calls to mind the thousands of nudes we have seen in books, galleries and magazines, but the intention here is to preserve, rather than efface, the specific identity of the person depicted, while removing the 'façade, persona and signs' that clothing usually provides.

*Men Undressed* is, then, an exploration of the naked portrait. The guys I have photographed are of various ages and from different walks of life: my concern was not to capture the body beautiful, but to create a space where these men could stand naked before the camera, allowing themselves to be seen for who they are. And thus (again paraphrasing Roland Barthes), as you, the viewer, stand with me behind the camera, the anonymous stranger suddenly becomes intimate; the subject looking through the lens into our eyes, defiant and vulnerable at the same time, provides an open space for our imaginative entry into the frame, the subject made flesh—but never fully, and always mysterious.

PUBLIC PROGRAM

Artist talk, Saturday 14 April

EXHIBITION PROGRAM



## Junebum Park

*The Occupation 2*

Night Projection Window



*The Occupation 2* is not detailed in its context or narrative, like many of Junebum Park's video works, it is shot from a single fixed point and the frame and focal length remain stationary. Park's approach to video making is labour intensive, requiring painstaking attention to detail and a very careful adjustment of perspective, scale and reality.

As viewers look into the empty interior of a large grey building, it is suddenly revealed to be very small as two huge hands appear and begin to manipulate the landscape. Twice removed from reality, the artist films an image of a building, onto which he begins to paste fragments of photographs creating a photo collage. Park meticulously constructs a second structure piece by piece in a corner of the first. His relocation of this architectural structure is riveting, each angle perfectly synthesised with the other so that the moment his hands disappear from view, the illusion reappears. The relationship between the artist's hands—which appear in a number of Park's works—and the environments they direct have a playful element, reminiscent of a puppet show or a child doing a jigsaw puzzle, but also allude to a God-like figure asserting control, and can be read as a commentary on contemporary society.

# EXHIBITIONS

1 June—  
15 July

Geoff Robinson

At the junction of twelve locations on Suomenlinna, Helsinki, Finland,  
November 2011 to February 2012

Gallery 1



Locations: 1. Small harbour, Susisaari 2. Fortress wall near Pipers Park, Susisaari 3. Bird house near Ehrensvars tomb, Susisaari 4. Boat yard near Dry Dock, Susisaari 5. Fortress tunnel, Kustaanmiekka 6. Dry Dock, Susisaari 7. Flagposts, Iso Mustasaari 8. Kings Gate Quay, Kustaanmiekka 9. Bird feeders near library, Iso Mustasaari 10. Loch at Dry Dock, Susisaari 11. Rear of Ehrensvars tomb, Susisaari 12. Vesikko submarine, Susisaari.

From late 2011 through to early 2012 Geoff Robinson produced a sound-mapping project during his residency at HIAP Suomenlinna, Helsinki, Finland. The project entailed recording sonic occurrences on the island emphasising the transition of weather conditions during this period. The sound locations have been mapped and overlaid to scale throughout gallery one and the adjacent rooms at CCP. Video footage of the locations with their respective sounds accompanies the work.

## PUBLIC PROGRAMS

Artist talk, Saturday 2 June

Sound Performance, Saturday 14 July

LEFT TO RIGHT  
Geoff Robinson  
*At the junction of twelve locations on  
Suomenlinna, Helsinki, Finland, November  
2011 to February 2012* 2012 (detail)  
mixed media installation

Installation views  
Geoff Robinson  
*At the junction of twelve locations on  
Suomenlinna, Helsinki, Finland, November  
2011 to February 2012*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

## *Lost & Found: Family Photos Swept Away by the 3.11 East Japan Tsunami*

Gallery 2



LEFT  
*Lost & Found Project (detail) 2011*  
 Photographs collected in the debris from the  
 3/11 East Japan Tsunami  
 Unknown photographer  
 mixed media installation

RIGHT  
 Installation view  
*Lost & Found: Family Photos Swept Away by the 3.11 East Japan Tsunami*  
 Photo Ben Colson, 2012 Exhibition  
 Documentation intern, supported by Manfrotto



*Lost & Found* is a profoundly moving exhibition of collected photographs recovered from the devastation following the earthquake and tsunami and subsequent nuclear catastrophe that took place in the Tohoku region in 2011.

The tsunami not only swept the harbour away, but also houses, cars, trains; and many people lost their lives. Although no longer in the media, people in this region are still in great need. These photographs remind us of their presence and make us aware of their silent voices. The exhibition also gives us an opportunity to think about the relationship people have with their photographs.

The *Lost & Found* project is attempting to return pictures from the collection to their owners by cleaning, cataloguing and creating a digital database of the photographs. Many images were too badly damaged and can not be returned; rather than discard them, the project team decided to exhibit the imagery and give people the opportunity to see these photographs in the belief that they carry powerful messages.

### PUBLIC PROGRAM

Artist talk, Saturday 2 June



## Eliza Hutchison

*Hair in the Gate, a biography*



TOP  
Eliza Hutchison  
*Family Conviction 2* 2012  
inkjet print

BOTTOM  
Installation view  
Eliza Hutchison  
*Hair in the Gate, a biography*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Gallery 3

The strange expression *Hair in the Gate* comes from photography: the gate is the place of the opening between the plane of the film and the light of the world. As the film passes through the gate, detached celluloid fragments can ruin the integrity of the shot. With photography, professionals can check the gate for hair, but with human memory, nobody can verify your gate is clean. On the contrary: human beings are those beings whose gates are irrevocably dirty. Between memory and experience, there are only the ruins of false impression and the distortions of recovery. Moreover, some of the most intense moments of our lives now come from and are reflected back from television, film, photography, magazines, email and the internet: the death of Ayrton Senna in a tragic crash; the emphatic gestures of a witness at the trial of Phil Spector for murder; the mutilated, blood-stained body of Sharon Tate. Newly discovered distant memories, flickering up from unremembered childhoods, are revived in the present as a Frankenstein's monster of disparate elements, related only by the fact that they are harboured by you, in you, as you.

An edited excerpt from the catalogue essay *Many mirrorical returns; or, self-portrait in a convex medium* by Justin Clemens.

### CATALOGUE

*Eliza Hutchison: Hair in the Gate, a biography*, text by Justin Clemens, 29.7 x 21 cm catalogue, colour reproductions, 4pp.

ISBN 978-0-9872933-2-9

### PUBLIC PROGRAM

Artist talk, Saturday 2 June

OPPOSITE PAGE  
LEFT TO RIGHT, TOP TO BOTTOM  
Installation view  
Julie Davies & Alex Rizkalla  
*Témoin Oculaire: Shelter or Prison: a meditation on incarceration and madness*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto  
  
Charlie Sofo  
*Advertisement* 2012  
single channel high definition video (video still)

Julie Davies and Alex Rizkalla  
*Témoin Oculaire: Jardin des Plantes* 2011  
digital print

Installation view  
Charlie Sofo  
*Advertisement*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto



## Julie Davies & Alex Rizkalla

*Temoin Oculaire: Shelter or Prison: a meditation on incarceration and madness*

Gallery 4



A departure point for this project is the Menagerie at the Jardin des Plantes in Paris. The garden was created in 1626, by Gui de la Brosse for Louis XIII, initially as the royal medicinal herb garden, and the Menagerie was added in 1820. This zoo is maintained as an historic display, sadly it still holds a number of animals in the original pavilions and, as we observed and recorded, they display abnormal behaviours such as repetitive, irrational actions reflecting the unnatural conditions of their existence.

At the same time we also made the chance discovery of the vinyl release of Antonin Artaud's *Pour en finir avec le jugement de dieu* [To Have Done with the Judgement of God], a radio play and his last work. The performance, recorded in November 1947, was described as the utterances of a madman and remained banned until 1973 when it was broadcast on France-Culture. For nine years until his release in 1946 Artaud would see nothing but the inside walls of asylums, he suffered physically and mentally with what he called his 'mental erosion'.

### CATALOGUE

*Julie Davies & Alex Rizkalla: Temoin Oculaire: Shelter or Prison: a meditation on incarceration and madness*, 21 x 14.8 cm catalogue, colour reproductions, 4pp.

### PUBLIC PROGRAM

Artist talk, Saturday 2 June



## Charlie Sofo

*Advertisement*

Night Projection Window



Using the form of an advertisement, I've made a new video for CCP's Night Projection Window. Delving in to the offices of CCP I've gathered objects and taken them back to the studio. *Advertisement* is a video that seeks to describe these objects in the same manner as *SALE OF THE CENTURY*, although what exactly I'm trying to advertise I'm not completely sure.

*Advertisement* is perhaps an anti-ad.

### PUBLIC PROGRAM

Artist talk, Saturday 2 June

# CCP LIMITED EDITION PRINT

## 20—22 July

Christopher Köller

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### *Parádeisos*

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In 2012, CCP's Limited Edition Print was generously provided by leading Australian artist, Christopher Köller. Selected work from Köller's *Parádeisos* series was offered in a limited edition. The exhibition was accompanied by a display of Köller's source material from the series.

Köller is a longstanding supporter of CCP, having exhibited with the gallery in 2006 and 2007. He has exhibited nationally and internationally for more than two decades and is represented in major public and private collections in Australia and abroad.

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### All Galleries

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While Christopher Köller has photographed gardens with a \$7 plastic Diana camera over the past 15 years, increasingly he has travelled specifically to do so. In a range of weather conditions, seasons and times of day he has captured both the established and unique views of famous and historic gardens and quite a few simple domestic gardens and public parks. Köller knows that all gardens, no matter how small or mundane, at the right moment, have the potential to transport us beyond the banality of the everyday.

These garden photographs are also about a purposeful exploration of the peculiarities and faults of the Diana—the leaking of light that imprints dots and numbers onto the negative, the 'fogging' that creates flashes of red and yellow, and the distortion and vignetting of the primitive plastic lens. The unpredictability of these elements mean that Köller can never know what will appear on the film despite years of experience, something that has kept him intrigued with this process.

On trips to Europe and England Köller has visited grand gardens, settings for palaces such as Versailles, and the tiny cloisters of Medieval churches as are found in Milan's Santa Maria della Grazie. He has sought out contemporary settings like the Andre Citroën Gardens, which uses the speeding trains that rush through one end, as an exciting feature, rather than something to be hidden. Köller's appreciation for this strategy came from his understanding of the 'borrowed landscapes' used by the Japanese Edo period designers of 'stroll gardens'. In Japan he revisited aristocratic and temple gardens that he had become familiar with in the 1980s when he studied bonsai and worked in a nursery there. In these works he explored the Diana's unpredictable effects on their iconic views.

The most recent photographs in this exhibition were taken on the Iberian Peninsula, they include one of the great gardens of Lisbon, and an olive grove on the island of Mallorca. The gardens of Spain and Portugal fascinate Köller because their long and rich histories stretch back to the Roman period, and include Medieval cloister gardens, Hispanic Arabian (or Moorish) gardens, Renaissance parterre gardens, Neo-Classical and Romantic gardens and twentieth-century Modernist gardens. Despite the artistry of their design and the fascinating details of their plants, statuary and tiles, the often poorly maintained gardens, a result of Portugal and Spain's economic woes, create a compelling atmosphere of decaying beauty and also serves as a memento mori, a reminder that great wealth and power are ephemeral.

Nanette Carter 2012





LEFT TO RIGHT, TOP TO BOTTOM  
Installation View  
Christopher Köller  
*Parádeisos* 1997-2009

Christopher Köller  
*Sleeping Beauty's Castle, Disneyland, Paris* 1998  
inkjet pigment print

Christopher Köller  
*Alfàbia, Majorca, Spain*, 2008  
inkjet pigment print

Installation View  
Christopher Köller  
*Parádeisos* 1997-2009



# EXHIBITION

3 August—  
16 September

Jane Brown, Ross Coulter, Yavuz Erkan,  
Andrew Hazewinkel, Amy Marjoram,  
Nasim Nasr, David Nixon and Jacky Redgate

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*CCP Declares: On the Nature of Things*

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All Galleries

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*CCP Declares: On the Nature of Things* is a major 'declarative' exhibition featuring work by eight artists working at the forefront of contemporary Australian photography and video and its expanded field. This ambitious project is the first in an occasional series of statement exhibitions for CCP that will take a position on developments in contemporary practice from across the country.

In 2012, *CCP Declares: On the Nature of Things* brings together work by emerging and mid-career artists that is loosely, sometimes tangentially, connected by their relationship to 'things' in the world. The artists present 'things' as subject matter, or attend in varied ways to the photograph as object. In some instances, they do both. The works range from photographs and videos featuring our relationship to objects both precious and banal, to carefully hand-printed photographs, to photographs as performance documentation, as well as a photo-sculptural response to a collection of gelatin silver, glass plate photographic negatives of antique sculptures.

*On the Nature of Things* is a philosophical poem from the first century BC by the Roman Epicurian, Titus Lucretius Carus. In his scientific and poetic text, Lucretius explains the material universe as being formed by the movement and joining together of 'atoms' in a vast void space, equating our own make-up with that of the objects and natural phenomena we see and feel around us. He uses this scientific logic to entreat his reader to live a life of pleasure, sensation and enjoyment, rather than one in constant fear of death and the wrath of the gods.

#### CATALOGUE

*CCP Declares: On the Nature of Things*, texts by Jolanta Nowak, Zara Stanhope, Rosemary Hawker, Michael Graf, Naomi Cass, Pippa Milne, Ulanda Blair and Kyla McFarlane, 37 x 26 cm catalogue, colour reproductions, 40pp.

ISBN 970-0-9872933-4-3

#### PUBLIC PROGRAM

Artist talk, Saturday 2 June



#### Installation views

*CCP Declares: On the Nature of Things*

Photos Ben Colson, 2012 Exhibition

Documentation intern, supported by Manfrotto

#### OPPOSITE PAGE

##### TOP

Jane Brown

*Bush Christmas, Victoria, 2011*, printed 2012

fibre-based, selenium toned, gelatin silver print



##### BOTTOM

Nasim Nasr

*What To Do? 2012* (video still)

9 channel video installation



# EXHIBITION

## 28 September— 11 November

Gregory Crewdson

*In a lonely place*

All Galleries



*In a Lonely Place* presents selections from three major series by Gregory Crewdson, *Fireflies* (1996), *Beneath the Roses* (2003-2008), *Sanctuary* (2010) and, presented for the first time, the video *Field Notes* (2009). The exhibition title comes from Nicholas Ray's 1950s film noir of the same name, one of many films that inspired Crewdson. *In a Lonely Place* is evocative of an underlying mood—a quiet feeling of alienation and loneliness that links the three series selected by curators Estelle Af Malmberg, Jens Erdman Rasmussen and Felix Hoffmann. *In a Lonely Place* presents the first comprehensive exhibition of Crewdson's work in Australia.

In *Beneath the Roses*, anonymous townscapes, forest clearings and broad, desolate streets are revealed as sites of mystery and wonder; similarly, ostensibly banal interiors become the staging grounds for strange human scenarios. Crewdson's scenes are tangibly atmospheric: visually alluring and often deeply disquieting. Never anchored precisely in time or place, these and the other narratives of *Beneath the Roses* are located in the dystopic landscape of the anxious American imagination. Crewdson explores the American psyche and the dramas at play within quotidian environments.

In his most recent series, *Sanctuary* (2010), Crewdson has taken a new direction, shooting for the first time outside the US. During a trip to Rome, he visited the legendary Cinecittà studios, which was founded by Mussolini in the 1930s and is associated with the great Italian film director Federico Fellini. Crewdson discovered fragments of a past glory, with occasional unexpected views of the surrounding contemporary Roman suburbia. Cinecittà is a lonely place deserted by the film crews who once used the site to recreate settings of ancient Rome, medieval Italy and nineteenth-century New York.

In the intimate photographs of *Fireflies*, Crewdson portrays the mating ritual of fireflies at dusk, capturing the tiny insects' transient moments of light as they illuminate the summer night. Unlike the theatrical scale of the *Beneath the Roses* and *Sanctuary* series, *Fireflies* is a quiet

meditation on the nature of light and desire, as the images reflect not only upon the fleeting movements of the insects in their intricate mating ritual, but upon the notion of photography itself, in capturing a single ephemeral moment.

Gregory Crewdson received a BA from the State University of New York, Purchase, New York in 1985 and an MFA in Photography from Yale School of Art, Yale University, New Haven, Connecticut in 1988. He has exhibited widely in the United States and Europe. He is Associate Professor and Director of Graduate Studies in Photography at the Yale School of Art, Yale University. Gregory Crewdson is represented by Gagosian Gallery and White Cube Gallery.

#### PUBLIC PROGRAMS

Lecture, Gregory Crewdson  
Wednesday 10 October

Gregory Crewdson in conversation with Daniel Browning  
Thursday 11 October

Film Screening, Gregory Crewdson: Brief Encounters  
Tuesday 16 October

*Unpicking the Constructed Photograph: Artists Speak About Process*  
Siri Hayes, David Rosetzky, Darren Sylvester and Anne Zahalka  
Wednesday 24 October

Instagram Competition  
October–November

OPPOSITE PAGE  
 Installation views  
 Gregory Crewdson  
*In a Lonely Place*  
 Photos Ben Colson, 2012 Exhibition  
 Documentation intern, supported by Manfrotto

THIS PAGE  
 © Gregory Crewdson  
 Courtesy Gagosian Gallery





# EXHIBITION

## 23 November— 15 December

*Kodak Salon*

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All Galleries

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Australia's largest open-entry, photomedia exhibition and competition, the *Kodak Salon* is an annual event celebrating the latest developments in photomedia practice around the country. Supported by leaders in the photographic industry, the *Kodak Salon* provides an excellent opportunity to exhibit work in a professional, high-profile context, with over \$20,000 worth of prizes awarded. The *2012 Kodak Salon* presented an exciting and diverse snapshot of contemporary, Australian photomedia practice. Visitors were also invited to vote for their favourite image in the Crumpler People's Choice Award.

Judging Panel: Dan Rule, Critic, Writer and Independent Publisher; Lou Hubbard, Artist and Head of Photography, School of Art, VCA; and Karra Rees, CCP Managing Curator.

Non-voting Chair: Naomi Cass, CCP Director.

### PUBLIC PROGRAM

*What makes a great photograph?*

Serena Bentley, Marcus Bunyan, Helen Frajman, Natalie King, Tin and Ed, Tom Mosby and John Warwicker

Installation views  
*Kodak Salon*  
Photos Ben Colson, 2012 Exhibition  
Documentation intern, supported by  
Manfrotto



TOP TO BOTTOM, LEFT TO RIGHT  
 Aaron Christopher Rees  
*Untitled* 2012  
 inkjet print

James Murphy  
*Urban 570* 2012  
 digital print

Julia Davies  
*'Archives Nationales: Twenty-First of the  
 Twelveth Two Thousand and Ten'* 2012  
 digital print

Rachelle Davey  
*Sister's Hope Farm* 2012  
 type C print

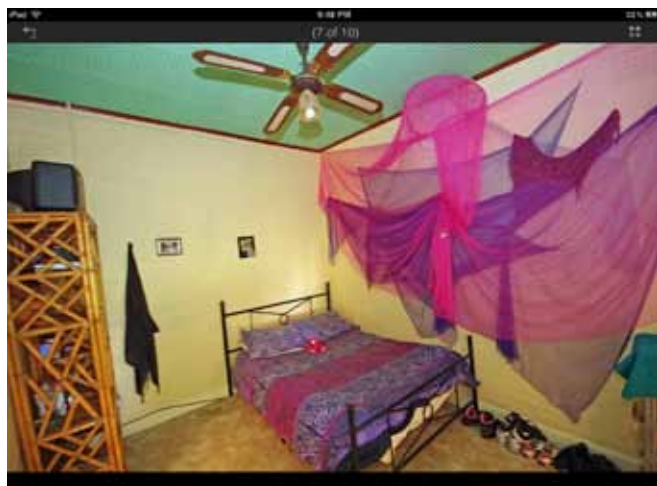


# SUMMER NIGHT PROJECTION WINDOW

17 December 2012—  
6 February 2013

Elvis Richardson

*National Housing Search <\$250,000 2012*



ABOVE  
Elvis Richardson  
*National Housing Search <\$250,000 2012*  
(video still)  
single channel digital video

LEFT  
Installation view  
Elvis Richardson  
*National Housing Search <\$250,000 2012*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Night Projection Window

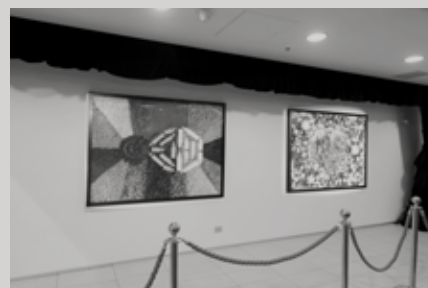
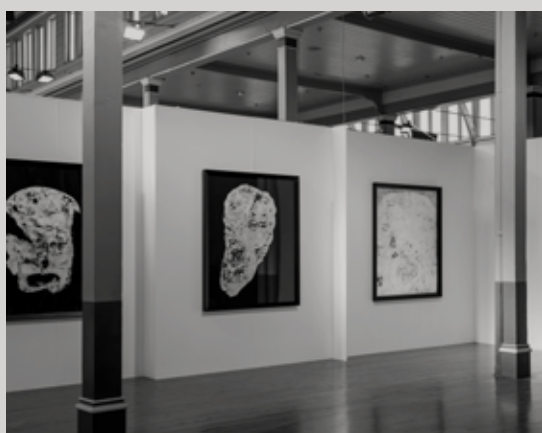


On recent housing searches using a real estate app on her iPad, Elvis Richardson found herself looking at the images not so much as architectural shells where she could imagine her potential home but more as photographs like documentary evidence of chance encounters with identity and place. The images revealed so many photographic genres and conventions; the wide angled forensic compositions, the mood lighting, interiors, still life, documents of personal presentation and social transition, empty spaces or spaces furnished in dated colour and textures, and so on. Richardson began collecting them by taking a screen shot on an iPad and the collection quickly grew.



2012

# OFFSITE EXHIBITIONS



LEFT TO RIGHT, TOP TO BOTTOM  
Installation view  
*CCP Declares at the Fair*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Installation view  
*The Royal Women's Hospital Contemporary  
Aboriginal Art Commission: Bindi Cole*  
*In Association with Centre For  
Contemporary Photography*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Installation view  
*CCP/City of Yarra Billboard*  
Vivian Cooper-Smith  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto



# CCP/CITY OF YARRA BILLBOARD

## Sharon West

November 2011—March 2012



Sharon West is a visual artist working across various media including photography, painting, assemblage and digital media. She has been a teacher in the Indigenous Arts Unit of the School of Art at RMIT University since 1999. In 2009, she completed her Masters of Art at RMIT, examining the relationship between settler and Indigenous cultures within Australian colonial art history. She has exhibited nationally and internationally and has curated a number of exhibitions.

These works portray mythical indigenous creatures which West imagines inhabiting pre-settlement Melbourne. She constructs narrative-based scenarios that parody the concept of the museum diorama, in particular, scenes featuring models of indigenous fauna and flora and domestic scenes of Koori people. In an attempt to recreate a pseudo-historical situation, West translates these scenes using the two-dimensional medium of photography.

This project acknowledges the Wurundjeri people as the traditional owners of this land. The artist wishes to thank the Wurundjeri Land Council.

## Simon Terrill

May—August 2012



Simon Terrill's work is a photographic engagement with groups and crowds that has involved large scale orchestrated gatherings of communities in specific sites and also images of groups of people captured in motion, unaware of the camera's presence. The focus on the crowd is centered around an idea of a contrasting and oscillating space between the personal and the public, the individual and the collective and the impact of these fluid definitions on architecture, portraiture and the photograph.

Terrill is interested in the smears, stains and colourings that result from layering successive exposures onto a single negative, and the way this layering process can open a scene to a photographic scrutiny of time, place and embedded stories. These spaces become stage sets, where all manner of actors pass through the frame, leaving nothing but ghostly traces in the final image.

Simon Terrill is an Australian artist currently based in London. He has exhibited nationally and internationally, including most recently: *Balfron Project II*, 2 Willow Road, National Trust home of Erno Goldfinger, Hampstead, UK (2012); *Bow Cross*, Sutton Gallery Project Space, Melbourne (2012); *Balfron Project*, Nunnery Gallery, Bow, London, UK (2011); and *Contemporary Encounters*, National Gallery of Victoria, Melbourne (2010). Terrill was a recipient of the Anne & Gordon Samstag International Visual Arts Scholarship in 2008 and recently completed a residency with Acme Studios, London. His work is in held in collections in Australia, the US and the UK. In 2012 Terrill's monograph *Proscenium* was published by M.33. Simon Terrill is represented by Sutton Gallery, Melbourne.

## Vivian Cooper Smith

September 2012—February 2013



Vivian Cooper Smith uses the materiality of photographs to investigate memory, loss and nostalgia. He is interested in the way the meaning of an image can be altered through the physical manipulation of the photographic paper. The sculptural effect created through crushing the paper disrupts the traditional reading of a photograph by drawing the viewer's eye repeatedly back to its surface in spite of the natural inclination to look at the subject depicted on it.

Initiated after a failed relationship, this series entitled *Endings* uses the family home as a symbol to highlight the increasingly prominent place the nuclear family has in Australian political debate, in spite of the growing number of households that don't fit this traditional model. By crushing the classic suburban home Smith demonstrates the loss of an ideal whilst articulating the pain caused by its passing.

Vivian Cooper Smith is a New Zealand born artist who spent his childhood in Bangladesh and India, before moving to Perth in his teens. Based in Melbourne since 2000 he works as an artist, photographer and graphic designer and currently maintains a studio at the Abbotsford Convent. He has exhibited widely throughout Australia, including, most recently, *We'll make it last forever*, MOP Projects, Sydney (2012); *Near Earth Art: The Knock of the Shoe*, Wollongong City Gallery, Wollongong (2012); and *Copyshop*, c3 contemporary art space, Melbourne (2012). Forthcoming projects include *Heaven or Las Vegas*, Galerie Pom Pom, Sydney (2012) and *The Year of the Savage*, Westspace, Melbourne (2013). His work is held in numerous private collections throughout Australia.

LEFT TO RIGHT  
Sharon West  
*John Batman and the Giant Budgie* 2011

Simon Terrill  
*Rivoli #2* 2010

Vivian Cooper Smith  
*Endings #7* 2012

# CCP PROJECT ROOM AT THE MELBOURNE ART FAIR

## 1–5 August

Ross Coulter and Andrew Hazewinkle

*CCP Declares at the Fair*



Centre for Contemporary Photography presented a Project Room at the Melbourne Art Fair in the Royal Exhibition Building in Carlton Gardens. *CCP Declares at the Fair* presented works from two projects by Melbourne-based artists Ross Coulter and Andrew Hazewinkle. Both responded to different aspects of 'the collection', following residencies at the State Library of Victoria (SLV) and the British School at Rome (BSR), respectively.

Coulter's large-scale, epic photograph documented the aftermath of his *10,000 Paper Planes* performance in the SLV's Domed Reading Room, in which 165 people launched 10,000 paper planes in a choreographed event. Hazewinkle's shimmering, ghostly images, created with aluminium and silver leaf on sandpaper, respond to the material fragility and subject matter of the nineteenth-century gelatin silver, glass plate photographic negatives documenting antique sculptures that comprise the *Marshall Collection* at the BSR.

The Melbourne Art Fair Project Room was a satellite project linked to *CCP Declares*, an exhibition featuring exemplary bodies of work by selected artists working at the forefront of contemporary Australian photography and video practice and its expanded field, presented concurrently at Centre for Contemporary Photography.

PUBLIC PROGRAM

Artist talk, Friday 3 June

*Curated by Kyla McFarlane*



Installation views  
*CCP Declares at the Fair*  
Photos Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto





TOP TO BOTTOM, LEFT TO RIGHT  
 Installation views  
*CCP Declares at the Fair*  
 Photos Ben Colson, 2012 Exhibition  
 Documentation intern, supported by Manfrotto

Andrew Hazewinkel  
*Portrait of the living and the dead: 2* 2010  
 aluminium leaf on sandpaper

Ross Coulter  
*10,000 Paper Planes - Aftermath (1)* 2011  
 type C photographic print



# THE ROYAL WOMEN'S HOSPITAL CONTEMPORARY ABORIGINAL ART COMMISSION: BINDI COLE IN ASSOCIATION WITH CENTRE FOR CONTEMPORARY PHOTOGRAPHY



In 2008, the Royal Women's Hospital (the Women's) and CCP formed a partnership to commission contemporary art from a female, Aboriginal artist for the foyer of the new Royal Women's Hospital. The Women's has been working towards reconciliation with the Aboriginal community since 1998. This art commission is part of the Women's ongoing efforts to create a welcoming environment for Aboriginal women and their families.

The commissioned artist Bindi Cole is a Melbourne-based photographer and artist of Wathaurung and Australian descent. She has exhibited nationally and internationally, and has won several awards.

To develop the artwork for this commission Bindi consulted with staff, patients and the Aboriginal Advisory Committee at the Royal Women's Hospital. From these conversations, she created two photographic works, *Seedtime* and *Harvest*, that honour and celebrate the hospital's relationship with Aboriginal women.

*Seedtime* seeks to gently acknowledge the sometimes painful history of the Women's engagement with the Aboriginal community. The artwork depicts that history in the context of a long-term relationship that is now being repaired and nurtured. The shape of a swaddled baby in the centre of the image is constructed from bottles and dummies painted in solid shades of skin colour: beige, brown and dark brown. These symbolise the Aboriginal babies, born at the hospital, who were dependent on such objects in the absence of their mothers. The surrounding Australian native seeds represent the beginning of the relationship between the Women's and the Aboriginal community, and the potential for a flourishing future.

*Harvest* is a celebration of today's hospital; its heart and culture. The Women's is a place blooming with love for women of all backgrounds,



with a special effort made to reach out to and embrace Aboriginal women. At the heart of the Women's is a team of passionate, intelligent and dedicated people with a strong commitment to Aboriginal women; the large emu feather heart at the centre of the image reflects this. The heart is engulfed in Australian native flowers that symbolise the Women's current engagement with the Aboriginal community. Both images are horizontal in orientation with a circular shape in the centre, referencing the Aboriginal flag in celebration of Koorie identity.

The two monumental photographic artworks made by artist Bindi Cole were installed in the hospital foyer with an interpretive sign that explains the ideas and symbols used in the works as well as the context for the commission. The artworks were launched by the Minister for Aboriginal Affairs, The Hon. Jeannette Powell, on 25 May 2012 as part of the Women's annual Sorry Day event, following a Smoking Ceremony and Welcome to Country performed by Aunty Di Kerr. This was followed by a private function in the Women's conference centre for VIPs with a speech by CCP Director, Naomi Cass and a performance by the Sunshine Sisters. These events were both documented by Ben Colson, CCP exhibition documentation intern, supported by Manfrotto. The artworks provide a positive and welcoming environment for the Aboriginal community, and significantly enhance the ambience of the foyer.

*Seedtime* and *Harvest* will be on display at the Women's for twelve months. This commission was realised with significant support from the Sidney Myer Fund and Manfrotto.

LEFT  
Bindi Cole  
*Seedtime* 2012  
inkjet print

RIGHT  
Bindi Cole  
*Harvest* 2012  
inkjet print

2012

# PERFORMANCE REVIEW



TOP TO BOTTOM

*CCP Declares: On the Nature of Things*

Photo Ben Colson, 2012 Exhibition

Documentation intern, supported by Manfrotto

Gregory Crewdson Lecture

RMIT Capital Theatre

Photo Ben Colson, 2012 Exhibition

Documentation intern, supported by Manfrotto

Fitzroy Art Spaces Tour

2012

# PERFORMANCE REVIEW SNAPSHOT



- 369 artists exhibited with CCP
- 26 exhibitions were created and presented
- 117,238 people visited CCP's on-site exhibitions
- 497 people are paid-up CCP Members
- 2,180 volunteer hours were donated
- 19 practical photography workshops were presented
- 1 community youth arts project and an exhibition was presented
- 22 free artist talks were presented
- 6 free illustrated lectures were presented
- 11 exhibition catalogues were produced
- 34 education talks and seminars were presented to school groups
- 81,134 people visited CCP's website
- 7,381 people are fans of CCP's Facebook page
- 64% of CCP's annual income was self-generated



# PERFORMANCE REVIEW

## Attendance

In 2012, attendance increased by 70% on the previous year, noting that numerous off-site and public art projects account for the increase. On-site gallery attendances recorded at 117,238 with Gregory Crewdson's exhibition recording the highest attendances.

On-site exhibitions	117,238
Touring & off-site exhibitions	835,020
Other events	1,470
<b>Total Exhibitions &amp; Events</b>	<b>953,728</b>

Courses & workshops	564
Public programs	2,506
Youth program	945
Artist floor talks	100
Secondary and tertiary visits	1,216
<b>Total Education &amp; Public Programs</b>	<b>5,331</b>

<b>Total Attendance</b>	<b>959,059</b>
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## Exhibitions

In 2012, CCP presented 26 exhibitions in total. Of these, 20 were presented on-site including six public art presentations in the Night Projection Window. Two touring exhibitions were presented at six interstate venues.

Sixteen of CCP's total exhibitions constituted solo projects, five were curated exhibitions and three were group exhibitions. Fifteen exhibitions were initiated or curated by CCP. Six exhibitions presented the work of international artists and four exhibitions presented the work of interstate artists. In total, 369 artists participated in the exhibition program and 50% of the exhibition program was presented in partnership with other organisations or sponsors.

### At CCP

CCP presented one curated exhibition on-site in 2012; *CCP Declares: On the Nature of Things*, curated by Associate Curator Kyla McFarlane.

*On the Nature of Things* was a major 'declarative' exhibition featuring work by eight artists working at the forefront of contemporary Australian photography and video and its expanded field. This ambitious project was the first in an occasional series of statement exhibitions for CCP that will take a position on developments in contemporary practice from across the country.

*On the Nature of Things* brought together work by emerging and mid-career artists that is loosely, sometimes tangentially, connected by their relationship to 'things' in the world. The works ranged from photographs and videos featuring our relationship to objects both precious and banal, to carefully hand-printed photographs, to photographs as performance documentation, as well as a photo-sculptural response to a collection of gelatin silver, glass plate photographic negatives of antique sculptures.

The exhibition was supported by an anonymous donor, the Besen Family Foundation, International Art Services, Dulux, Manfrotto, Max & You, Sofitel Melbourne on Collins and Tint Design.

In association with the Melbourne Festival and the Institute of Modern Art, Brisbane, CCP presented the first comprehensive exhibition of US artist, Gregory Crewdson, in Australia. Entitled *In a Lonely Place*, the exhibition featured selected work from *Fireflies* (1996), *Beneath the Roses* (2003–2008), *Sanctuary* (2010) and, presented for the first time, the video *Field Notes* (2009). *In a Lonely Place* is evocative of an underlying mood—a quiet feeling of alienation and loneliness that links the three series selected by curators Estelle Af Malmberg, Jens Erdman Rasmussen and Felix Hoffmann.

The exhibition received critical attention and record attendance and included a program of booked-out events at CCP and other larger venues throughout October and November 2012: lecture by Crewdson; Gregory Crewdson in conversation with Daniel Browning; a film screening of *Gregory Crewdson: Brief Encounters*; Unpicking the

Constructed Photograph: Artists Speak About Process with Siri Hayes, David Rosetzky, Darren Sylvester and Anne Zahalka; and a Crewdson inspired Instagram competition.

The exhibition was supported by Tint Design, Sofitel Melbourne on Collins, Dulux and International Art Services.

Artists and curators who exhibited at CCP in 2012, were asked to complete an online survey to gain information and feedback on CCP's exhibition program. They were invited to respond to a number of questions about the outcomes of their exhibitions and their experience at CCP. Fifty-five percent of those surveyed responded. The response for the most important outcome from an exhibition at CCP ranged from generating a subsequent exhibition or representation to a greater awareness of their artistic practice through to visitor numbers. Other feedback indicated that artists were very pleased with the outcomes and experience of their exhibition at CCP, with one respondent declaring that 'outcomes went above and beyond expectations' and that their exhibition at CCP had propelled their career in a number of ways. Results indicated that almost all the respondents felt that CCP staff and volunteers were highly supportive, professional, personable and enthusiastic. Most of the artists felt that the opportunity to speak at the artist talks was valuable, particularly the interaction and engagement with other artists, as well as it being a platform to articulate ideas to an audience, gauge reactions, and engage in dialogue with the public. In general they felt that CCP services were effective. However some indicated that social media could be managed more effectively and could have a stronger presence. It was also suggested that the CCP Shop could play a more integrated role with the exhibitions.

Feedback from the survey will inform improvements for exhibiting artists.

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#### Touring & Off-site

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One CCP exhibition toured in 2012; the eighth *CCP Documentary Photography Award*, first exhibited at CCP in 2011. CCP also presented three off-site projects in 2012; the CCP/City of Yarra Billboard in Collingwood; CCP Declares at the Melbourne Art Fair; and a contemporary Aboriginal art commission at the Royal Women's Hospital in Parkville.

#### CCP Documentary Photography Award

The eighth *CCP Documentary Photography Award* represents 11 contemporary Australian practitioners whose work presents stories such as the emerging culture of Sudanese refugees in Melbourne, US marines serving in Afghanistan in their own words, abandoned squat sites and Australia's roller-derby sub-culture in varying documentary styles such as photojournalism and portraiture. Thomas Breakwell's series was awarded the Copyright Agency Limited Cultural Fund prize in 2011 and the other finalists included Ying Ang, Paul Blackmore, Daniel Boetker-Smith, Stephen Dupont, Janina Green, Natalie Grono, Glendyn Ivin, Fiona Morris, Christina Simons, CJ Taylor and Lisa Wiltse. In 2012 the eighth tour commenced at Cowra Regional Art Gallery (NSW) and

continued to Logan Art Gallery (Qld), Gladstone Regional Art Gallery and Museum (Qld), Hervey Bay Regional Gallery (Qld) and Wagga Wagga Art Gallery (NSW). Attendance in 2012 was over 15,520. The exhibition includes online education materials and a catalogue.

#### CCP/City Of Yarra Billboard

Curated by Managing Curator Karra Rees, CCP presented three artists' work in 2012 as part of the CCP/City of Yarra Billboard, a Yarra Council initiative in partnership with 7-Eleven. Two works created by Sharon West especially for the CCP/City of Yarra Billboard space—installed in November 2011—were displayed until April 2012; Entitled *Magpieland and John Batman and the Giant Budgie* (2011) these images portray mythical creatures that West imagines inhabited pre-settlement Melbourne. With vivid colours and tongue-in-cheek humour, they were very popular.

Simon Terrill's *Rivoli #2*, is a single image than spanned across the two Billboard spaces from May through to August 2012. His image depicts the interior of the Rivoli Cinema in Hawthorn. Terrill engages with groups and crowds and his work is centered around an idea of a contrasting and oscillating space between the personal and the public, the individual and the collective and the impact of these fluid definitions on architecture, portraiture and the photograph.

Two images from Vivian Cooper Smith's *Endings* series were displayed on the Billboards from September 2012 through to April 2013. Smith uses the materiality of photographs to investigate memory, loss and nostalgia. By crushing the classic suburban home, Smith demonstrates the loss of an ideal whilst articulating the pain caused by its passing.

The two Billboards are located on the corner of Smith and Otter Streets in Collingwood.

#### CCP Declares At the Fair

CCP was selected for an exhibition in a Project Room at the Melbourne Art Fair in August 2012 at the Royal Exhibition Building in Carlton Gardens. Entitled *CCP Declares at the Fair*, the exhibition featuring Ross Coulter and Andrew Hazewinkel, was a satellite project linked to CCP Declares, presented concurrently at Centre for Contemporary Photography. Twenty people attended an exhibition floor-talk by Ross Coulter and Andrew Hazewinkel. The Melbourne Art Fair estimates 27,000 visitors attend the five-day event, enabling CCP to reach new audiences as well as gaining profile at a top industry event. The exhibition was supported by the Melbourne Art Foundation, the Besen Family Foundation, an anonymous donor, International Art Services and Tint Design.

#### Royal Women's Hospital Contemporary Aboriginal Art Commission: Bindi Cole

In 2008, the Royal Women's Hospital (the Women's) and CCP formed a partnership to commission contemporary art from a female, Aboriginal artist for the foyer of the new Royal Women's Hospital. The Women's has been working towards reconciliation with the Aboriginal community since 1998. This art commission is part of the Women's ongoing efforts to create a welcoming environment for Aboriginal women and their families.

With significant support from the Sidney Myer Fund and Manfrotto secured in 2011, CCP Director Naomi Cass and General Manager Rebecca Chew, commissioned Melbourne-based photographer and artist of Wathaurung and Australian descent, Bindi Cole, to create new work for the Aboriginal Women's Business Health Unit at the Grattan Street entrance of the Women's.

Following extensive consultations with staff, patients and the Aboriginal Advisory Committee, Cole created two photographic works in 2012, *Seedtime* and *Harvest*, that honour and celebrate the hospital's relationship with Aboriginal women.

The two monumental photographic artworks were launched by the Minister for Aboriginal Affairs, The Hon. Jeannette Powell, on 25 May 2012 as part of the Women's annual Sorry Day event, following a Smoking Ceremony and Welcome to Country performed by Aunty Di Kerr. This was followed by a private function in the Women's conference centre with a speech by Naomi Cass and a performance by the Sunshine Sisters. These events were both documented by Ben Colson, CCP exhibition documentation intern, supported by Manfrotto. The artworks provide a positive and welcoming environment for the Aboriginal community, and significantly enhance the ambience of the foyer. *Seedtime* and *Harvest* will be on display at the Women's for twelve months.

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## Competitions & Awards

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### 2012 Kodak Salon

The 2012 *Kodak Salon* included 553 works from over 334 artists from around the country. In its twentieth year, the annual open-entry exhibition and competition was reinvigorated. The *Salon* was exhibited in all CCP's galleries and included a forum of photomedia artists, curators and educators talking about 'What makes a great photograph?'

The *Kodak Salon* is an effective exhibition for developing literate audiences for CCP's broader exhibition program. Popular with school groups and the community, the *Kodak Salon* presents visitors to CCP with a massive snapshot of 'where the camera is currently being pointed' and what technologies are currently being used. The exhibition is also an important step for many emerging artists, providing professional development, exposure and sales opportunities. The exhibition continued to attract high attendances and \$19,799 worth of prizes were awarded in 21 categories from leaders in the photographic industry.

The major prize from Kodak Professional for Excellence in Photomedia was awarded to Julian Wolkenstein. The 2012 judges were Dan Rule, Critic, Writer and Independent Publisher; Lou Hubbard, Artist and Head of Photography, School of Art, VCA; and Karra Rees, CCP Managing Curator. Naomi Cass, CCP Director was a non-voting Chair.

Other prize winners include:

Danny Cohen  
Adobe Best Use of Digital Media

Adam Stone  
Borge's Imaging Excellence in Colour

Kirsten Lyttle  
Patrick Corrigan AM Acquisitive Award

Astrid Piepschik  
Manfrotto Best Portrait

Charlotte Reynolds  
Kata Most Adventurous Artwork

Diana Wells  
Gitzo Best Landscape Image

James Murphy  
Kayell Best Inkjet Print

Linda Wachtel  
JCP Studios and Fini Frames Best Architectural Image

Aaron Claringbold  
AIPP Best Use of Light

Sam Dow  
Bond Colour Best Work on an Environmental Theme

Aaron Christopher Rees  
Woodworks Framing Best Composition

Nina Ross  
Lexar Best Moving Image

Julie Davies  
CCP Staff Favourite

Jo Scicluna  
Rae and Bennett Excellence in Conceptual Photography

Rachelle Davey  
Photographic Imaging College Best Documentary Photograph

Leah Holscher  
Australian Centre for Photography Best Street Photography

Leonie Braningham  
TFIA Best Fashion Image

Vivian Cooper-Smith  
Lomo Best Night-time Image

Ryan Fernandes  
Lomo Best Animal Image

## Education & Public Programs

CCP aims to present a unique education program that mixes practical instruction and theoretical debate, as well as being relevant to contemporary arts practice and schools curriculum.

### Photography Courses

#### Weekend Photography Courses with Les Walking

In 2012, 19 digital photography courses were offered by distinguished lecturer and artist Les Walking over a three-semester program. Walking, who has been presenting courses with CCP for nineteen years, develops a unique experience in each course by adapting to participants' needs. Feedback was positive with over 51% of participants enrolling in more than one workshop.

### Lectures, Panel Discussions and Symposia

#### The National Indigenous Photomedia Forum: For Photographers and Media Artists

CCP presented the second National Indigenous Photomedia Forum for photographers and media artists in February 2012, in association with the Australian Centre for the Moving Image (ACMI).

The Forum presented emerging and established Aboriginal and Torres Strait Islander photographers and photomedia artists with the opportunity to join key photomedia industry specialists, artists and educators from across Australia, plus special guest, New Zealand artist, Lisa Reihana.

A series of presentations and workshops ran over two and a half days enabling Indigenous artists and photographers to further develop industry and technical knowledge, whilst networking with artists and curators from across Australia. This forum was free to attend for Aboriginal and Torres Strait Islander artists.

Twenty-seven artists and industry professionals presented lectures, talks, fora, workshops and folio reviews, with one session presented at the National Gallery of Victoria and the conference dinner presented at Sofitel Melbourne on Collins. The Forum was attended by 62 participants from across Australia, including regional Victoria. The Forum Facebook page has 169 followers and is still active.

The Forum coincided with the City of Melbourne's Indigenous Arts Festival. Principal support was received from Arts Victoria with further support from Copyright Agency Limited, Sofitel Melbourne on Collins and media partner, the Koori Mail. CCP offered accommodation support to Aboriginal and Torres Strait Islander artists living in regional Victoria to attend the Forum. A conference show bag was supported by AIPP, CAL, Eizo, Capture Magazine, Colour Factory, Kodak, Jasper Coffee and Wacom.

#### 2012 Lecture Series

CCP's 2012 lecture series in August–September presented a range of photomedia professionals including: UK artist, Richard Billingham on his photographic, film and video practice; Canadian curator, Kim Simon

from TPW Gallery, Toronto on the aesthetics and ethics of exhibiting troubling images; professional photographic printer, Sandra Barnard from Sydney, on the relationship between the artist and the printer; and New Zealand artist and academic Anne Noble on her Antarctic photographic project *Whiteout*.

#### Gregory Crewdson *In a Lonely Place*

Coinciding with Gregory Crewdson's exhibition *In a Lonely Place*, the US artist was in conversation with CCP Director, Naomi Cass, in a booked out presentation at RMIT University's Capitol Theatre in October. A screening of his film *Gregory Crewdson: Brief Encounters* was also presented at RMIT's Kaleide Theatre. Later that month CCP also presented a forum about directorial photographic practice with leading Australian artists Siri Hayes, David Rosetzky, Darren Sylvester and Anne Zahalka. In association with the Melbourne Festival Gregory Crewdson was in conversation with Daniel Browning at the Festival Hub. And a first for CCP, an Instagram competition was run, seeking images that represent the title *In a Lonely Place*, in the spirit of Crewdson's work. Judged by CCP Director, Naomi Cass, the winner was Peter Johns.

#### What makes a great photograph?

As part of the *Kodak Salon*, CCP presented a forum of photomedia artists, curators and educators talking about 'What makes a great photograph?'

Talking about their favourite photograph speakers included Serena Bentley, art writer, curator and Artistic Program Manager at Next Wave; Marcus Bunyan, writer of the Art Blart blog and digital artist; Helen Frajman, publisher and Director, M.33; Natalie King, curator and Director of Utopia@Asialink, University of Melbourne; Tin & Ed, image makers; Tom Mosby, CEO of the Koorie Heritage Trust; and John Warwicker, Professor of Design at MADA (Monash Art Design & Architecture).

### Public Programs

#### Artist Floor Talks

A highlight in the program calendar, CCP's artist floor talks presented every Saturday following an exhibition opening continued to be well-attended with approximately 25 people attending each session. In 2012, five sessions with a total of 22 talks were presented. The informal talks provide a regular meeting point between exhibiting artists and visitors, as well as enabling artists to respond to each other's work. Over 100 people attended the 2012 talks.

Artists who participated in 2012 floor talks were:

11 February

Nicholas Mangan, Natalie Thomas, Yvonne Todd.

14 April

Mark Beehre, Siri Hayes, Phuong Ngo, John Nixon.

3 June

Julie Davies and Alex Rizkalla, Eliza Hutchison, Geoff Robinson, Lost and Found exhibition coordinators Munemasa Takahashi, Hiroshi Hatate, Kristian Haggblom.

3 August

at CCP's Project Room at the Melbourne Art Fair  
Ross Coulter, Andrew Hazewinkel.

4 August

Jane Brown, Ross Coulter, Yavuz Erkan, Andrew Hazewinkel, Amy Marjoram, Nasim Nasr, David Nixon, Jacky Redgate.

## Other Events

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CCP hosted a number of other events during the year, including the launch of the Melbourne Festival visual arts program and a dinner for Gregory Crewdson with the Melbourne Festival staff and board. A small gathering was held for Canadian visiting curator, Kim Simon. There were four venue hire events including publisher M.33 who launched three monographs on artists Jane Burton, Darren Sylvester and Simon Terrill. To mark the launch of each City of Yarra Billboard, a small gathering was held at the site followed by drinks at Cavallero, with the artists and staff from CCP, City of Yarra and Colour Factory.

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### Education Programs

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#### Rotary Youth Arts Project (RYAP)

As part of RYAP, CCP presented its eighth annual photography workshop for youth in the City of Yarra. Six participants met over an 14-week period from August to November, covering topics from camera and image capturing skills to conceptual styles. The RYAP group also visited other galleries and attended the Fitzroy Learning Centre where they were introduced to Photoshop. At the end of the program participants held an exhibition of their work, entitled *Mobile Minds*, in CCP's Visy Education Space. Students participating in the final exhibition were Shanae Bamford, Sarah Jaffari, Lawrence Lovett, Samantha Pascoe, Brooke Trafford and Callum Wells.

The workshops were presented by artist and educator, Hanna Tai. Students were supported by Lochlan Bradfield, RYAP youth worker and Bridget Flood, RYAP Project Coordinator. Clare Rae and Victoria Bennett assisted in Photoshop editing classes with participants at the Fitzroy Learning Network.

#### Fitzroy Art Spaces Tour (FAST)

FAST is a CCP initiative designed to give young people a new pathway to explore contemporary art. Evolving out of a creative collaboration between four of Fitzroy's most exciting galleries, the program includes walking tours and a dedicated website. 2012 galleries included CCP, Gertrude Contemporary Seventh Gallery and Sutton Gallery. The program was developed with art education consultant, Melissa Bedford, who also conducts the tours.

In 2012 the website was launched and three tours were conducted for students and one as a professional development opportunity for secondary school teachers. FAST is delivered in consultation with registered teachers through support from the Department of Education and Early Childhood Development (DEECD) via its Strategic Partnerships Program (SPP). The program supports the delivery of the Art Industry aspect of the VCE Studio Arts curriculum and was developed in consultation with the Victorian Curriculum and Assessment Authority (VCAA). The Daniel and Danielle Besen Foundation also supports this project.

## Fundraising

CCP is remarkably effective in generating income through a wide range of sources, in 2012 CCP raised over 66% of its annual income. The Centre receives financial and in-kind support from a variety of corporate and benevolent sponsors, listed page 72, and is active in fundraising through regular events including the CCP Limited Edition Print. See report page 30. Diversity of income is maintained through paid programs such as workshops, entry exhibitions and external projects. CCP's Annual Appeal raised \$9,016 in 2012.

### Limited Edition Print

The fifth CCP Limited Edition Print was generously provided by leading Australian artist, Christopher Köller, as CCP's major fundraising event for 2012. CCP offered selected works from Köller's glorious *Parádeisos* series and each image was generously provided in a limited edition of 4 + 1 AP. *Parádeisos* was accompanied by a display of Köller's source material in Gallery Two. Landscape Designer, Paul Bangay, launched the exhibition on 19 July. Previous highly successful LEP's featured in 2008 Anne Zahalka's *The Bathers* 1989; in 2009, Bill Henson's *Untitled* 1985/86/2009; Simryn Gill's *A small town at the turn of the century #5* 1999–2000/2010, in 2010; and Patricia Piccinini's *The Fitzroy Series* 2011.

Köller's exhibition was principally supported by Corrs Chambers Westgarth Lawyers. Other supporters included Fehily Contemporary, Calendar Cheese, Cope-Williams Wines, Dulux, Ed Dixon Food Design, Paul the Painter, The Print Shop at Photography Studies College, Splitrock, Tint Design, Woodminster Framing.

Eighty percent of funds raised from the sale of the artworks were retained by CCP for exhibitions, publications, education and public programs. The artist received the remaining twenty percent of funds raised.

### Patrons Program

In 2012 CCP enjoyed the support of 14 Patrons, listed on page 73; a remarkable achievement for a small arts organisation. A dedicated group of CCP donors, the Patrons Program provides CCP not only with financial assistance, but also interest, advice and engagement, for which CCP is grateful. Patrons enjoyed exclusive events in 2012 including, a floor talk by New Zealand artist Lisa Reihana at Fehily Contemporary in February; a visit to the Naomi Milgrom Collection in July; a visit to Christopher Köller's studio in July for the 2012 Limited Edition Print *Parádeisos*; a floor talk with Ross Coulter and Andrew Hazewinkel at *CCP Declares* at the Melbourne Art Fair in August; and an after-hours event at CCP during the Gregory Crewdson *In a Lonely Place* exhibition.

## Publishing

Thirteen catalogues were produced to accompany exhibitions for the 2012 program. All were full colour, hard-copy publications which are also available on the CCP website as PDFs. Of these publications, CCP's Design and Communications Coordinator, Joseph Johnson, designed three.

One was produced with funding from the Besen Family Foundation for Kyla McFarlane's curated exhibitions *CCP Declares: On the Nature of Things* and *CCP Declares at the Fair*. This included full colour illustrations of exhibiting artists, along with essays by Ulanda Blair, Naomi Cass, Michael Graf, Rosemary Hawker, Kyla McFarlane, Pippa Milne, Jolanta Nowak and Zara Stanhope. This full colour publication was a significant professional development opportunity for Johnson, who developed a bespoke typeface for the project which gave it a distinguished and recognisable identity carried through from the catalogue to its wall signage, and CCP website presence. *CCP Declares* intern, Pippa Milne, gained valuable experience in art writing and editing on this project, which was available at the CCP Melbourne Art Fair Project Room and widely distributed to artists, colleagues and institutions.

Other CCP catalogues included *Eliza Hutchison: Hair in the Gate, a biography* and *Natalie Thomas: Yesterday's News*. Five catalogues included an International Standard Book Number (ISBN); a unique identifier that aids distribution and facilitates the entry of publications into collecting institutions such as the national and state libraries. CCP also produced four full-colour exhibition invitations, promoting the Limited Edition Print fundraising exhibition and the off-site City of Yarra Billboard exhibitions. CCP email invitations included an image and text from each exhibition.

## Marketing & Communications

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### Website

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The CCP website achieved 134,843 visits and over 353,218 individual page views in 2012, according to Google Analytics.

In 2012 CCP recorded seven lectures and panel discussions that are available for download from CCP's website. Podcasts were downloaded 29,020 times, greatly expanding CCP's audience for artistic and education content.

#### Social media and subscribers

CCP's Facebook fans grew from 4,917 in 2011 to 7,381 by the end of 2012 with almost 1.5 million interactions. Twitter followers grew from 1,572 in 2011 to 2,529 by the end of 2012 and CCP email subscribers number approximately 5,081.

The 2012 *Kodak Salon* was supported by a standalone Facebook page that grew from 819 fans in 2011 to 6,579 in 2012. Interactions numbered 16,840. *Kodak Salon* entrant images were also available to view online and entrants could comment and vote for their favourite image in the *Kodak Salon* People's Choice Award, online.

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### Media coverage

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All CCP exhibitions received media coverage in 2012 in excess of line listings. The quality of press coverage was excellent, comprising reviews, features and commentaries as well as listings. Coverage appeared in a diverse range of media including local, state and national newspapers, national and international magazines and art journals, local/street press, other organisations' newsletters, email communications, online media, radio and television.

The Gregory Crewdson exhibition received a huge amount of media attention, including television coverage on *Inside Art* on Channel 31, many reviews and features in a wide range of diverse publications including *The Weekend Australian*, *The Age*, *Time Out Melbourne* and *Australian Photography*. The exhibition *Lost and Found: Family Photos Swept Away by the 3.11 East Japan Tsunami* also appeared on an episode of *Inside Art* on Channel 31 and received very good media coverage. *Wall of Seahorse* by Yvonne Todd attracted several reviews and appeared in the international publication *Freize*, as well as several national publications. *Some Kinds of Duration* by Nicholas Mangan; *Black, White and Grey. Photographic Studies (Photosheets)* by John Nixon; *All You Knit is Love* by Siri Hayes; *Hair in the Gate*, a biography by Eliza Hutchison; and *CCP Declares: On the Nature of Things*, curated by Kyla McFarlane all received excellent media attention including substantial reviews. Other exhibitions were mentioned or included in broader reviews or articles, and/or appeared in online publications or blogs.

The National Indigenous Photomedia Forum and the Bindi Cole commission for the Royal Women's Hospital both received excellent media coverage including reviews and substantial articles. And

both Simon Terrill's and Vivian Cooper Smith's Billboards received considerable media attention as well.

Media partnerships in 2012 included Art Guide Australia and ArtsHub.

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### Visitor survey

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In 2012 two visitor surveys were conducted to learn more about CCP visitors and to receive feedback on CCP programs and services. Feedback is also sought from CCP workshop and education participants. The following information was gained from the visitor survey:

- 45% of visitors had not been to CCP previously and 42% had been at least twice before in the last 12 months;
- The majority of visitors came specifically to see the exhibitions, with 20% visiting as 'passing traffic';
- The majority of visitors found out about exhibitions by word-of-mouth, followed by newspaper or magazine articles;
- 80% of visitors rated their visit as 'Good' or 'Very Good';
- In accordance with other CCP marketing research into arts audience demographics, the majority of CCP's visitors were female, aged between 26 and 35 years old, working full-time, well- educated and living in the inner city.



## Membership

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27% of current members are concession, 69% are full and 4% are lifetime. Popular workshops such as Les Walkling's photography courses, and competitions such as the Kodak Salon are some of the main reasons why people sign up to become a CCP member.

One members event was held in 2012, which was an evening with esteemed photojournalist Bruce Postle to an audience of 150. Postle's presentation of over 100 images from his illustrious career spanning five decades. The evening was free for CCP members to attend and \$10 for all non-members.

As part of the *Gregory Crewdson In a Lonely Place* exhibition, CCP members were offered free drinks at the *Crewdson Nights* late night openings.

CCP membership offers are constantly evolving offering members a variety of discounts at various businesses around Melbourne.

## Volunteers

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In 2012 CCP staff supervised approximately 2,180 volunteer hours; equivalent to an extra full-time staff member. CCP's volunteer staff provide visitor services, administrative duties, support to artists during installation, hospitality services during exhibition openings and events and assist with the production of exhibition and education projects. They provide CCP with essential support and make a valuable contribution to the Centre. In December volunteers attended a drinks and feedback session with staff about the 2012 program. The volunteers are listed on page 4 of this report.

## CCP Staff

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### Community Engagement

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CCP staff provided advice and expertise to a number of other organisations in 2012.

Director Naomi Cass supervised the work experience of a student from Genazzano College; was an industry representative on the Fine Arts Honours course review at Monash University Art and Design; was a juror for the Pixel Prize at the Australian Catholic University; supported the Asialink exhibition *Shadowlife*, (curated by Natalie King and Djon Mundine) at the Bangkok Arts and Cultural Centre, Bangkok; participated in the 'Save Melbourne's Keith Haring Mural' campaign; was appointed to the Asialink Leaders Program Alumni Advisory Committee; was appointed a mentor for an NMIT student; assessed a PhD candidate and adjudicated a further PhD assessment at Monash University; and opened four exhibitions in the community.

Managing Curator, Karra Rees, was a juror for the Lucie Foundation, International Photography Awards. Associate Curator, Kyla McFarlane participated in the Fresh Cut First Cut live critique public program at the Institute of Modern Art in Brisbane; and was an industry representative on the Fine Arts Honours course review at Monash University Art and Design.

CCP also provided in-kind support to a number of other arts exhibitions and events through the provision of CCP memberships and publications.

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### Professional Development

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Despite limited resources, CCP staff undertook a number of free or low cost professional development activities in 2012.

General Manager, Pollyanna Whitman sought regular advice from Richard Burne and Max Soans-Burne of the communications company, Max & You for CCP public relations, marketing and social media activities; attended the Artsupport Australia 'Pros and Cons of Endowment and Foundations' seminar; and attended the 'Your social media strategy: Facebook' seminar through the Council of Textile and Fashion Industries of Australia.

Front of House Manager Christina Apostolidis attended the Artsupport Australia 'Pros and Cons of Endowment and Foundations' seminar.

CCP staff also attended a seminar on social media in the arts presented by Emma Henderson, Digital Communities Manager at Gun Communications. media coverage including reviews and substantial articles. And both Simon Terrill's and Vivian Cooper Smith's Billboards received considerable media attention as well.

# IN RESPONSE



Curator Serena Bentley has cleverly constructed a space where the high-gloss sheen, scale, and piercing imagery of these works reinforce the sense that they constitute authentic documentation of the imagined places they depict. By toying with our perceptions, with questions of what we accept and understand, Todd allows us to play in her fictional world even as we try to understand the politics of its artifice.

Bronwyn Bailey-Charteris, 'Critics' Picks', Artforum, on Yvonne Todd's *Wall of Seahorse*

Eliza Hutchison's *Hair in the Gate* is a fantastic realisation of the way moments are distorted in our individual memory.

Jerram Wurlford, The Melbourne Arts Club



'These works will be an important addition to the foyer for Australia's only independent women's hospital.'

Dale Fisher, Chief Executive, The Royal Women's Hospital, on Bindi Cole's *Seedtime* and *Harvest*, commissioned for The Womens.

Siri's great sense of exploration, intuition and play draw her toward parks and landscapes around Barcelona, where she generously shares the family experience of living and art making during a recent OzCo residency.

Rob McHaffie, in Stamm, on Siri Hayes: *All You Knit is Love*.

TOP TO BOTTOM  
Yvonne Todd  
*Sandy Cube* 2011  
colour photograph

Eliza Hutchison  
*Family Conviction No 1* 1970 2012  
inkjet print

Bindi Cole  
*Seedtime* 2012  
inkjet print



If this mix of emerging and established artists is anything to go by, Australian photographic practice is in a healthy state.  
Scott Wark, Real Time Arts, on *CCP Declares: On the Nature of Things*



Yavuz Erkan's loaded, poetic bodily gestures prove humorous and poignant, while Jane Brown's evacuated domestic and small-town scenes - hand printed using antiquated silver gelatin processes - are other highlights.'  
Dan Rule on *CCP Declares: On the Nature of Things*, 'In the Galleries', The Age.

Thanks to the Melbourne Festival, large audiences thronged to ... Gregory Crewdson at the CCP, a show ironically called *In a Lonely Place* (which the CCP has never been but especially not with Crewdson).  
Robert Nelson, 'Year in Review', The Age



Overall this is a outstanding exhibition that thoroughly deserves that accolades it is receiving. Sitting in the gallery space for an hour and a half and soaking up the atmosphere of these magnificent works has been for me one of the art experiences of 2012. Make sure that you do not miss these mesmerising prophecies.  
Marcus Bunyan, Art Blart blog, on Gregory Crewdson, *In a Lonely Place*.

It's rare to see so many people in galleries as during the festival and the Centre for Contemporary Photography has been buzzing ... Most of the chatter was of the 'Oooh, its so big' variety, but its great to see people enjoying art so freely and frankly.  
Dylan Rainforth, 'Age Critics Make Their Picks for the Festival', The Age

TOP TO BOTTOM  
Installation view  
*CCP Declares: On the Nature of Things*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Gregory Crewdson  
*In a Lonely Place*  
Photo Ben Colson, 2012 Exhibition  
Documentation intern, supported by Manfrotto

Yavuz Erkan  
*Urn 2012*  
archival pigment print  
Installation view

2012

# FINANCIAL STATEMENTS

Special purpose financial statements for the  
financial year ended 31 December 2012



## Independent Auditor's Report to the members of Centre for Contemporary Photography Inc

We have audited the accompanying financial report, being a special purpose financial report, of Centre for Contemporary Photography Inc, which comprises the statement of financial position as at 31 December 2012, the statement of comprehensive income, the statement of cash flows and the statement of changes in equity for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Committees' declaration as set out on pages 68 to 79.

### *The Responsibility of The Committee for the Financial Report*

The Committee of the entity are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 3 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting requirements of the *Associations Incorporation Reform Act 2012* and are appropriate to meet the needs of the members. The responsibility of the Committee also includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### *Auditor's Responsibility*

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used, as described in Note 1, are appropriate to meet the needs of the members. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to the members for the purpose of fulfilling the director's financial reporting requirements under the *Associations Incorporation Reform Act 2012*. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### *Auditor's Independence Declaration*

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.

### *Auditor's Opinion*

In our opinion, the financial report presents fairly, in all material respects, the financial position of the Centre for Contemporary Photography as at 31 December 2012 and of its financial performance, its cash flows and its changes in equity for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.

### *Basis of Accounting and Restriction on Distribution and Use*

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the Centre of Contemporary Photography Inc's financial reporting requirements under the *Associations Incorporation Reform Act 2012*. As a result, the financial report may not be suitable for another purpose. Our report is intended solely for the members and should not be distributed to or used by parties other than the members.

DELOITTE TOUCHE TOHMATSU

Rachel Smith  
Partner  
Chartered Accountants  
Melbourne, 29 April 2013

Liability limited by a scheme approved under Professional Standards Legislation.  
Member of Deloitte Touche Tohmatsu Limited.



## Committees' declaration

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As detailed in Note 3 to the financial statements, the Association is not a reporting entity because in the opinion of the Committee there are unlikely to exist users of the financial statements who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, these special purpose financial statements have been prepared to satisfy the Committees' reporting requirements under the *Associations Incorporation Reform Act 2012*.

The Committee declares that:

- (a) in the Committees' opinion, there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable; and
- (b) in the Committees' opinion, the attached financial statements and notes thereto are in accordance with the *Associations Incorporation Reform Act 2012*, including compliance with accounting standards and giving a true and fair view of the financial position and performance of the Association.

Signed in accordance with a resolution of the Committee.

On behalf of the Committee



Kerri Turner  
Treasurer



Leonard Vary  
Chair

Melbourne, 29 April 2013

Statement of comprehensive income  
for the year ended 31 December 2012

	Note	2012 \$	2011 \$
<b>Continuing operations</b>			
Revenue		237,574	165,661
Sponsorship and Fundraising income		226,781	154,861
Arts Victoria Grant income		147,845	133,830
Australia Council Grant income		33,872	27,641
VAC Strategy Grant income		127,728	119,180
Other income		82,065	70,564
Occupancy expenses		(113,235)	(93,642)
Employee benefit expenses		(444,650)	(380,308)
Administration expenses		(100,314)	(91,242)
Program expenses		(169,729)	(123,255)
Profit/(Loss) before tax	4	27,937	(16,710)
Income tax expense	3(a)	—	—
<b>Profit/(Loss) for the year</b>		<b>27,937</b>	<b>(16,710)</b>
Other comprehensive income		—	—
<b>Total comprehensive profit/(loss) for the year</b>		<b>27,937</b>	<b>(16,710)</b>

Notes to the financial statements are included on pages 63 to 69.

Statement of financial position  
as at 31 December 2012

	Note	2012 \$	2011 \$
<b>Current Assets</b>			
Cash and cash equivalents	11(a)	487,742	456,399
Trade and other receivables	5	142,983	51,221
Inventories	6	5,133	1,718
Other assets	8	9,381	9,652
<b>Total current assets</b>		645,239	518,990
<b>Non-current assets</b>			
Plant and equipment	7	123,264	173,490
<b>Total non-current assets</b>		123,264	173,490
<b>Total assets</b>		768,503	692,480
<b>Current liabilities</b>			
Trade and other payables	9	166,792	114,106
Provisions	10	50,293	52,164
<b>Total current liabilities</b>		217,085	166,270
<b>Non-current liabilities</b>			
Provisions		1,592	4,321
<b>Total non-current liabilities</b>		1,592	4,321
<b>Total liabilities</b>		218,677	170,591
<b>Net assets</b>		549,826	521,889
<b>Members funds</b>			
Retained funds		549,826	521,889
<b>Total members funds</b>		549,826	521,889

Notes to the financial statements are included on pages 63 to 69.

Statement of changes in equity  
for the year ended 31 December 2012

	Retained funds \$	Total \$
Balance at 1 January 2011	538,599	538,599
Loss for the year	(16,710)	(16,710)
Total comprehensive loss for the year	(16,710)	(16,710)
<b>Balance at 31 December 2011</b>	<b>521,889</b>	<b>521,889</b>
Profit for the year	27,937	27,937
Total comprehensive income for the year	27,937	27,937
<b>Balance at 31 December 2012</b>	<b>549,826</b>	<b>549,826</b>

Notes to the financial statements are included on pages 63 to 69.

Statement of cash flows for the  
year ended 31 December 2012

	<b>Note</b>	<b>2012</b> <b>\$</b>	<b>2011</b> <b>\$</b>
<b>Cash flows from operating activities</b>			
Receipts from members, customers and grants		889,101	720,768
Payments to suppliers and employees		(876,086)	(700,435)
Interest received		19,690	21,221
Net cash generated by operating activities	11(b)	32,705	41,554
<b>Cash flows from investing activities</b>			
Payments for plant and equipment		(1,362)	(2,747)
Net cash used in investing activities		(1,362)	(2,747)
<b>Net increase in cash and cash equivalents</b>		<b>31,343</b>	<b>38,807</b>
<b>Cash equivalents at the beginning of the year</b>		<b>456,399</b>	<b>417,592</b>
<b>Cash equivalents at the end of the year</b>	11(a)	<b>487,742</b>	<b>456,399</b>

Notes to the financial statements are included on pages 63 to 69.

## Notes to the financial statements

### 1. General information

Centre for Contemporary Photography Inc is an incorporated Association, incorporated and domiciled in Australia. Centre for Contemporary Photography Inc is a not for profit organization.

Centre for Contemporary Photography Inc's registered office and principal place of business are as follows:

404 George Street  
FITZROY VIC 3065

### 2. Adoption of new and revised Accounting Standards

#### **Standards and Interpretations adopted with no effect on financial statements**

The following new and revised Standards and Interpretations have also been adopted in these financial statements. Their adoption has not had any significant impact on the amounts reported in these financial statements but may affect the accounting for future transactions or arrangements.

AASB 2010-5 'Amendments to Australian Accounting Standards'

The Standard makes numerous editorial amendments to a range of Australian Accounting Standards and Interpretations, which includes AASB 101 and AASB 107. The application of AASB 2010-5 has not had any material effect on amounts reported in the financial statements.

#### **Standards and Interpretations issued not yet effective**

At the date of authorisation of the financial report, a number of Standards and Interpretations were in issue but not yet effective.

<b>Standard/ Interpretation</b>	<b>Effective for annual reporting periods beginning on or after</b>	<b>Expected to be initially applied in the financial year ending</b>
AASB 119 'Employee Benefits' (2011) and AASB 2011-10 'Amendments to Australian Accounting Standards arising from AASB 119 (2011)'	1 January 2013	31 December 2013
AASB 2011-4 'Amendments to Australian Accounting Standards to Remove Individual Key Management Personnel Disclosure Requirements'	1 July 2013	31 December 2014

### 3. Significant accounting policies

#### **Financial reporting framework**

The Association is not a reporting entity because in the opinion of the Committee there are unlikely to exist users of the financial statements who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. Accordingly, these special purpose financial statements have been prepared to satisfy the Committees' reporting requirements under the *Associations Incorporation Reform Act 2012*.

#### **Statement of compliance**

The financial statements have been prepared in accordance with the *Associations Incorporation Reform Act 2012*, the recognition and measurement requirements specified by all Australian Accounting Standards and Interpretations, and the disclosure requirements of Accounting Standards AASB 101 *Presentation of Financial Statements*, AASB 107 *Statement of Cash Flows*, AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors* and AASB 1054 *Australian Additional Disclosures*.



### Basis of preparation

The financial statements have been prepared on the basis of historical cost, except for the revaluation of certain non-current assets and financial instruments. Cost is based on the fair values of the consideration given in exchange for assets. All amounts are presented in Australian dollars, unless otherwise noted.

### Critical accounting judgements and key sources of estimation uncertainty

In the application of the Association's accounting policies, as described below, the committee are required to make judgements, estimates and assumptions about carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The following significant accounting policies have been adopted in the preparation and presentation of the financial statements:

#### (a) Income tax

The Association is not liable for Income Tax.

#### (b) Cash and cash equivalents

For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial instruments, investments in money market instruments maturing within less than two months and net of bank overdrafts.

#### (c) Trade and other receivables

Trade receivables are recognised and carried at original invoice amount less a provision for any uncollectible debts. An estimate for doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written-off as incurred.

#### (d) Plant and equipment

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation. The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the Association commencing from the time the asset is held ready for use. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements. The following estimated useful lives are used in the calculation of depreciation:

Plant and equipment	10 years
Leasehold improvements	10 years

#### (e) Grants

1. Government Grants: Recurring:  
Grants are awarded on an annual or triennial basis and accounted for within the periods granted.
2. Government Grants: Project/Philanthropic:  
Grants awarded on a project basis and accounted for as project progresses.
3. Auspiced Grants: Project:  
Grants auspiced on a project basis are held in the statement of financial position and accounted for in income or expenditure as project progresses.

#### (f) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except:

- i. where the amount of GST incurred is not recoverable from the taxation authority, it is recognised as part of the cost of acquisition of an asset or as part of an item of expense; or
- ii. for receivables and payables which are recognised inclusive of GST.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables. Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the taxation authority is classified as operating cash flows.

#### (g) Employee benefits

A liability is recognised for benefits accruing to employees in respect of wages, annual leave and long service leave when it is probable that settlement will be required and they are capable of being measured reliably.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months, are measured at their nominal values using the remuneration rate that is expected to apply at the time of settlement.

Liabilities recognised in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the Association in respect of services provided by employees up to reporting date.

#### Defined Contribution Plans

Contributions to defined benefit contribution superannuation plans are expensed when employees have rendered service entitling them to the contributions.

**(h) Trade and other payables**

Liabilities for trade payables are carried at cost, which is the fair value of the consideration to be paid in the future for goods and services received.

**(i) Revenue**

Non- grant revenue is measured at the fair value of the consideration received or receivable.

Sale Of Goods

Revenue from the sale of goods is recognised when all the following conditions are satisfied;

- (a) the Association has transferred to the buyer the significant risks and rewards of ownership of the goods
- (a) the Association retains neither continuing managerial involvement to the degree usually associated with ownership nor effective control over the goods sold the amount of revenue can be measured reliably.
- (c) it is probable that the economic benefits associated with the transaction will flow to the Association and the costs incurred or to be incurred in respect of the transaction can be measured reliably.

Fundraising and sponsorship revenue is recognised when the Association's right to receive payment has been established.

Rendering Of Services

Revenue from a contract to provide consulting services is recognised by reference to the stage of completion of the contract. The stage of completion of time and material contracts is recognised at the contractual rates as labour hours are delivered and direct expenses are incurred.

Revenue from workshop fees, exhibition fees and membership fees is recognised upon delivery of the service.

**(j) Leases**

Operating lease payments are recognised as an expense on a straight line basis over the lease term, except where a more systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

**(k) Comparative amounts**

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation in the current financial year.

	<b>2012</b>	<b>2011</b>
	<b>\$</b>	<b>\$</b>

#### **4. (Loss)/profit for the year**

(Loss)/profit for the year has been arrived at after crediting/(charging) the following items of income and expense:

Interest received	19,690	21,221
Remuneration of auditor (i)	(7,000)	(6,500)
Depreciation of non-current assets	(51,588)	(50,950)

(i) The auditor of the Association is Deloitte Touche Tohmatsu

#### **5. Trade and other receivables**

Trade receivables	136,498	33,081
Goods and services tax recoverable	4,009	15,321
Other receivables	2,476	2,819
	<b>142,983</b>	<b>51,221</b>

#### **6. Inventories**

Finished goods - at cost	5,133	1,718
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#### **7. Plant and equipment**

Plant and equipment at cost	95,112	93,749
Less accumulated depreciation	(62,871)	(57,723)
	<b>32,241</b>	<b>36,026</b>

Leasehold improvements at cost	476,041	476,042
Less accumulated depreciation	(385,018)	(338,578)
	<b>91,023</b>	<b>137,464</b>

<b>Total plant and equipment</b>	<b>123,264</b>	<b>173,490</b>
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	2012 \$	2011 \$
<b>8. Other assets</b>		
Prepayments	9,201	9,472
Bond	180	180
	9,381	9,652

**9. Trade and other payables**

Trade payables	16,425	2,802
Income in advance	128,464	93,820
Other payables	21,903	17,484
	166,792	114,106

**10. Provisions**
Current

Employee benefits	50,293	52,164
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Non-Current

Employee benefits	1,592	4,321
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	<b>2012</b>	<b>2011</b>
	<b>\$</b>	<b>\$</b>

**11. Cash and cash equivalents****(a) Reconciliation of cash and cash equivalents**

For the purposes of the statement of cash flows, cash and cash equivalents includes cash on hand and in banks and investments in money market instruments, net of outstanding bank overdrafts. Cash and cash equivalents at the end of the financial year as shown in the statement of cash flows can be reconciled to the related items in the statement of financial position as follows:

Cash and cash equivalents	487,742	456,399
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**(b) Reconciliation of loss for the year to net cash flows from operating activities**

Profit/(Loss) for the year	27,937	(16,710)
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Depreciation	51,588	50,950
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**Changes in net assets and liabilities:****(Increase)/decrease in assets:**

Trade and other receivables	(91,762)	87,688
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Inventories	(3,415)	—
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Other assets	271	3,479
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**Increase/(decrease) in liabilities:**

Trade and other payables	18,042	2,389
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Income in advance	34,644	(104,177)
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Provisions	(4,600)	17,935
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Net cash generated by operating activities	32,705	41,554
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	2012 \$	2011 \$
<b>12. Commitments for expenditure</b>		
<i>Operating lease commitments</i>		
Not longer than 1 year	76,491	72,842
Longer than 1 year but not longer than 5 years	19,909	18,387
	96,400	91,229

The operating lease relates to the property leased at 404 George Street Fitzroy Victoria 3065 with a lease term of 2 years and an option to renew for one further term of 2 years. The operating lease contains a market review clause that can be conducted at the beginning of each further term.

### **13. Subsequent events**

There has not been any matter or circumstance occurring subsequent to the end of the financial year that has significantly affected, or may significantly affect, the operations of the Association, the results of those operations, or the state of affairs of the Association in future financial years.

### **14. Economic Dependency**

The continuing activities of the incorporated Association are dependent upon the continued support of Arts Victoria and the Australian Council for the Arts.

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