



CCP
Documentary
Photography
Award

Ying Ang

Paul Blackmore

Daniel Boetker-Smith

Thomas Breakwell

Stephen Dupont

Janina Green

Natalie Grono

Glendyn Ivin

Fiona Morris

Christina Simons

CJ Taylor

Lisa Wiltse

**CCP
Documentary
Photography
Award**

Foreword

Cover image:
Fiona Morris
*Twenty-year-old Ayor getting
ready backstage 2010*
(detail)

The *CCP Documentary Photography Award* is a biennial showcase of contemporary Australian documentary photography. Since the inaugural exhibition in 1997, this event has grown in profile and significance.

This year's exhibition, the eighth *CCP Documentary Photography Award*, demonstrates the breadth of contemporary approaches to documentary practice from traditional black and white narratives through to vibrant colour, all of which have been achieved without digital manipulation.

On a biennial basis, photographers are invited to submit work in series format and to include a statement about their subject. Open to established and aspiring photographers using either analogue or digital cameras, entries are 'judged blind' by a panel of experts.

In 2011 I am delighted to acknowledge and thank judges Dr Isobel Crombie, Senior Curator, Photography, National Gallery of Victoria and renowned artist Bill Henson for undertaking the difficult task of selecting the 12 finalists, and the winner of the \$4,000 Copyright Agency Limited Cultural Fund Prize.

CCP is grateful to the Copyright Agency Limited Cultural Fund for its engagement with documentary photography through generous financial support of this and the previous *CCP Documentary Photography Award*. I am grateful to the Victorian Government through Arts Victoria's Touring Victoria Program for support enabling the exhibition to tour, as well as the catalogue and education resource.

Once again Tint Design supports documentary practice in providing exceptional signage and IAS ably tours the exhibition for two years.

The Award, exhibition and tour have been deftly coordinated by Andrew Burford, *CCP Documentary Photography Award* Intern, with effective guidance from Karra Rees, Managing Curator and I thank them both.

At the heart of the exhibition and Award are the photographers, their vision and their subjects. I therefore thank those who entered their work for selection, and the 12 finalists who constitute the eighth *CCP Documentary Photography Award*; all entries were viewed with interest and respect.

Naomi Cass
CCP Director

CCP Documentary Photography Award

Haunting, provocative, or simply well observed, documentary photography has borne witness to contemporary life since photography's invention in the late-nineteenth century. While capture technologies have vastly improved, essential elements remain the same: a device for recording light, something observed in the world and a passionate desire to influence and communicate rather than merely to record or entertain.

From the 1990s opportunities for traditional distribution and commissioning of documentary photography through print and electronic media have diminished, particularly since the demise of support for photography within large media organisations and the rise of the citizen photojournalist. However, other forms of distribution have flourished, such as the art gallery and self-publishing on the internet.

Nourished by developments in art photography and an innate desire to explore and question, documentary is a thriving and evolving practice. Against this changing professional landscape for documentary photography, more than ever events across the globe demand to be witnessed.

The eighth *CCP Documentary Photography Award* presents a shift from black and white to predominantly colour practice, and while there is less emphasis on natural disasters there is an engaging spread from private to public worlds observed in both the photographs and statements of exhibitors. The *CCP Documentary Photography Award* celebrates the skill and craft in the practice of 12 documentary photographers,

whether observations of global crisis or contemplative reflections on local events.

'Water, water, everywhere / Nor any drop to drink.' The *Ancient Mariner's* sea-voyage rhyme conveys something of the complex relationship we humans have with this precious element: Over two-thirds of our planet is water: it surrounds our continents, flows into our rivers and keeps us alive. But much of this flows in our oceans and seas—undrinkable and untamed. Three of the finalists in the Award explore our connection to water, from the global to the local.

In his black and white series, *At Water's Edge* **Paul Blackmore** looks at humanity's relationship to water in photographs taken around the globe. Here, water is both scarce and abundant, giver of life and central to ritual. Precious and contested, and devastating when in short supply, water's presence or absence builds meaning in this work. A massive, hulking boat—marooned; a sacred river; a bath surrounded by snow. And dwellings on sticks, precariously perched upon a watery embankment ... here, water's absence or presence sustains or suffocates.

Daniel Boetker-Smith has turned his attention to one of Australia's most significant waterways—the Murray River—as a 'site of convergence of old and new narratives.' *Toponymy* is the study of place-names and, in a diverse series of images that combine portraits of objects, people and place, Boetker-Smith has explored how such narratives come together or, perhaps more accurately, remain distinct.

In doing so, he questions the nature of the documentary image and how place is formed through representation. And, for **Natalie Grono**, the coast is her home. Her laconic *Sea Dreaming* records the footprints of seagulls in sand, and the lazy-day drift of a young girl moving from the sandy beach to buoyant sea.

What does it mean to enter another's territory, camera in hand? The erstwhile inhabitants of **Thomas Breakwell's** suburban-fringe *Squats* are absent from the frame, but the plastic chairs, car tyres, junk food packets, clothing and other detritus they have left in small clearings beneath the trees form a strange, allusive portrait of sorts. Who comes here, to make and inhabit these improvised spaces? And for what purpose? The works encourage these questions.

The subcultures residing at the edge of a town are also the subject of **Glendyn Ivin's** *Vladivostock Skate Boys* series. Echoing the appearance and attitude of the skaters depicted in Gus van Sant's film *Paranoid Park*, Ivin's skate boys could, in many ways, be from anywhere young guys gather to skate. But certain elements, such as the strange, glowing light and King Neptune statue gives these photographs a sense of intriguing otherness. **Lisa Wiltse** has also travelled to a remote environment, the city of Potosi in Bolivia, in order to 'document the underbelly of its cultural and social fabric.' *In the Shadow of Cerro Rico-Potosi, Bolivia*, we see people living challenging lives in difficult circumstances. These local people suffer poverty and myriad other social problems

despite the fact they work to mine the precious commodity of silver.

Fiona Morris, Christina Simons and **CJ Taylor** observe activities that draw people together — along with our love of spectacle — in their documentation of people in various modes of public display. Morris' *Miss South Sudan Australia* records a yearly Melbourne pageant 'that brings together young Sudanese, both as entrants and supporters, from across Australia.' Morris captures the primping and styling, watching and waiting that are beauty pageant hallmarks. But there is a back-story to these beauty queens and their phone-camera-carrying audience, as the vast majority of these young women are refugees from their home country. Equally 'on display', the gold-plated, tattooed 'gutsy gals' and guys depicted in Simons' *Roller Derby* series play hard and fast. Here, the camera enters the arena of this sub-cultural sport, documenting the team pep talk, the crowd and the spectacle. Taylor's *Beast in Show* also depicts a public arena of display, one in which its human inhabitants are joined by their apparently 'loyal' pets. Playing on this ambiguity, Taylor's series has strong affinities with Christopher Guest's 2000 film *Best in Show*, both of which reveal the dog show as rife with both comic opportunity and the poignant consequences of lives lived as pets.

The things closest to you can sometimes provide the richest subject matter. In *And The Third Loses It All*, **Ying Ang** documents a man in his spaces of work. The series relates

to her family rice-selling business, once 'an empire of sorts.' Ang's images depict a somewhat less luminous present-day reality — the man (one of Ang's relatives, we presume) inhabits rooms that are coming apart slightly at their seams. Desks, piles of cardboard boxes, carpet squares and files resting alongside metal filing cabinets gather beneath light leaking through the curtains or from fluorescent lights. As Ang notes, she is 'of the third generation' of this empire, and 'know[s] nothing of rice or how to sell it ... only to eat it', giving this series a melancholic air.

Mr Hucul, one of the Ukrainian subjects of **Janina Green's** photo essay, poses a question that has become the title of the series: "*Did you have to photograph me in my slippers?*" Hucul is one of 'six senior survivors of the 150 Ukrainian families (among them [Green's] own parents, who came to the Latrobe Valley 60 years ago.' Whilst his feet may be slipper-clad, Mr Hucul nevertheless asserts a quiet dignity, surrounded by his family photographs, crockery cabinet and immaculately-kept lounge. In these photographs, Green allows us to enter these Latrobe Valley homes as visitors, privy to their private spheres and surrounded by what they hold dear.

The men in **Stephen Dupont's** photographs also align themselves with a question: *Why Am I A Marine?* In this self-reflexive project, Dupont photographed a US Marine Platoon stationed in Afghanistan, asking each marine to respond to this question in his photographer's journal, writing

their response next to their photograph. Dupont's scanned pages record a range of responses, from the assertive, to the ambivalent, to the transformative. Or the fatalistic:

'Why am I a Marine?
Someone's gotta do it.'

Their Polaroid portraits have a starkness to them that the accompanying statements belie. Together on Dupont's journal pages, they go some way towards deepening our understanding of what it means to go to war.

Documentary photography informs and challenges our understanding of the world, and thanks to the determination of photographers, documentary takes us places we cannot, or will not go. CCP commends to you the journeys inspired and informed by these photographs and texts, CCP also commends the practice of documentary photography.

Kyla McFarlane
CCP Associate Curator

Naomi Cass
CCP Director

Ying Ang
And The Third
Loses It All

My grandfather built a family business, an empire of sorts, in Singapore. He sold rice to the masses, amongst other things, and had a vision of providing a livelihood for generations to come. He wanted to safeguard us from the dire poverty from which he came; the illiteracy, the hunger, the desperation of a post-war third world.

My father and his seven brothers were born into this legacy and gave their lives to see this vision grow. I am of the third generation and know nothing of rice or how to sell it... only to eat it—and am proverbially destined to lose it all.

This work is about the rise and decline of men and fortunes.

Ying Ang divides her time between Melbourne and New York. She recently graduated as valedictorian for the 2009–2010 class of Documentary Photography and Photojournalism at the International Center of Photography, New York, USA. She has held numerous group and solo exhibitions both nationally and internationally. In 2009 she was awarded the Women in Photojournalism Award by the National Press Photographers Association and she is a participating photographer at the Venice-based Reflexions Masterclass in 2011–2012.



Ying Ang And The Third Loses It All #6 2010

Paul Blackmore
At Water's Edge

At Water's Edge explores the relationship between humanity and water. It is a global look at how water flows through the spiritual and physical daily lives of people around the world. The work captures the pressing drama of the global water crisis, and how it affects those caught up in it: a billion people without access to clean water and another four billion without adequate supply. Against this dire backdrop of scarcity the work also celebrates the quiet yet essential connection with nature that water offers us; it illustrates, as the psychologist Carl Jung suggested, that water reflects the subconscious.

Paul Blackmore is a Sydney-based photographer. His work has been included in a number of awards and has been exhibited nationally and internationally in both group and solo exhibitions. Blackmore is a contributing photographer for a number of publications including *L'Express*, *TIME*, *Le Monde*, *The Good Weekend* and *Marie Claire*. His work is held in both public and private collections including the State Library of NSW and the Maritime Museum in Sydney. He is represented by Rapho Agency in Paris.



Paul Blackmore *Festival of the Epiphany, Russia 2010*

**Daniel
Boetker-Smith**
Topology

These images focus on the Murray River as a site of convergence of old and new narratives. The river is a deeply contested political, social, physical and psychological feature of historical and contemporary Australia. This work uses the river as a storytelling device to attempt to understand our relationship to this country in a new way. The Australian landscape, as Paul Carter argues, is a parchment, a palimpsest on which 'successive narratives of place are written, erased and overwritten'. However the Murray River is not a landscape, it does not have a 'site', it does not exist in one place at one time but is multiplicitous and contradictory. There is no 'strata of memory' in a river, there are no layers of history to be peeled back and discovered; what is there in the river is opacity and tumult. These photographs address stories that are elusive, disappear, reappear elsewhere, hit a snag, or sit just below the surface. As such this is a documentary project that turns documentary practice on its head — it is a query, rather than an explanation.

Daniel Boetker-Smith is a Melbourne-based artist. He is currently a PhD candidate at RMIT University and completed his MA at the University of Melbourne in 2005. He lectures at the National Art School and College of Fine Arts in Sydney, and at RMIT and Deakin University in Melbourne. He was Head of Photography in the UK at the University of Chester from 2005–2008 and at the University of Gloucestershire from 2008–2009. He has been an exhibiting finalist in the *Josephine Ulrick and Win Schubert Photography Award* in 2009 and 2010.



Daniel Boetker-Smith *Walkway, Albury* 2011

Thomas Breakwell

Squats

Squats documents remnants of activities and illicit gatherings that are left by people who have sought temporary privacy and escape on the fringes of suburban landscapes.

By systematically photographing empty squats and hide-aways commonly used for antisocial behaviour the artist seeks to examine the unique relationship between the people who inhabit these secret spaces and the environment they are found in.

WINNER OF CCP DOCUMENTARY
PHOTOGRAPHY AWARD AND
THE \$4,000 COPYRIGHT AGENCY
LIMITED CULTURAL FUND PRIZE

Thomas Breakwell is a Melbourne-based artist. He completed a Bachelor of Fine Arts in Photography at RMIT University in 2010. His has exhibited in several group exhibitions and he held a solo exhibition at Kings ARI in Melbourne in 2011. His work is held in the collection of the RMIT University in Melbourne and in private collections nationally and internationally.



Thomas Breakwell *Squat #4* 2010

Stephen Dupont Why Am I A Marine?

In this series I chose to make a statement about the human condition of war on a US Marine Platoon in Afghanistan. I spent one month in the volatile province of Helmand with Weapons Platoon in August 2009. I made a series of Polaroid portraits and attached them to pages of my journal. Each member of the platoon was asked to write something alongside their photograph in response to the question "Why am I a Marine?" The results are a window into the souls of young Americans and a reflection on current US politics and intervention in Afghanistan. The images are raw scans of the exact diary pages with no manipulation or alterations made.

Stephen Dupont is a Sydney-based photographer. His work has been widely exhibited all over the world, including major solo exhibitions at the New York Public Library, USA; Jack Bell Gallery, London, UK; and Australian Centre for Photography, Sydney. He has been the recipient of many prestigious prizes and awards including the Robert Gardner Fellowship in Photography at Peabody Museum of Archaeology and Ethnology, Harvard University, Massachusetts, USA and the W. Eugene Smith Grant in Humanistic Photography. His work is held in private and public collections nationally and internationally including the National Gallery of Australia, Canberra; the New York Public Library; and the Washington Library of Congress, USA. He is represented by Contact Press Images, Brooklyn, USA; Jack Bell Gallery, London, UK; Polka Galerie, Paris, France; and The Kitchen Creative Management, Sydney.

Why Am I A Marine?

I became a marine because
I wanted to make a change
in my life, from a bad
life to a good life. It's so
to be part of the best
OOAH!

Ltjpl Sandi
(usmc)



Ltjpl Sama Sandi

Janina Green

“Did you have to photograph me in my slippers?”

The men and women in these images are six senior survivors of the 150 Ukrainian families (amongst them my own parents), who came to the Latrobe Valley 60 years ago. They had come from Displaced Persons' camps in Germany after the Second World War to work in the powerhouse, briquette factory and coal mines.

“Did you have to photograph me in my slippers?” was Mr Hucul's wry response on seeing his photograph on display. It expresses the desire of the sitters to be represented as they would have been in a pre-digital era, when they dressed up and stood stiffly to be photographed—reaffirming Kaja Silverman's statement in her book *The Threshold of the Visible World*: ‘We are all to some extent already photographed’.

Janina Green is a Melbourne-based artist. Her work has been included in a number of award exhibitions and she has held group and solo exhibitions both nationally and internationally. Her work is held in public and private collections in Australia and abroad including the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; and Rotterdam Art Foundation, Netherlands. In 2011, her first monograph *Blush: Photographs 1988–2010* was published. She is represented by M.33 in Melbourne.



Janina Green *Mrs Gowron* 2009

Natalie Grono
Sea Dreaming

Life is thought to have begun in the ocean, and as a coastal inhabitant I feel I am constantly beckoned by the tidal pull of the ocean. For a coastal child, the beach is an endless playground at the mercy of the elements, where storm fronts pass overhead, birds circle and the ocean crashes. It is here that children not only play but also build a relationship with the natural world, finding moments of awe and stillness.

Natalie Grono is based in Terrigal, New South Wales. She has been a staff photographer at the Newcastle Herald since 2008. Grono has won a number of awards including the Northern NSW Journalism Award for feature photography in 2008 and the Nikon-Walkley Photographic Award for portraiture in 2009. Her work has been included in several award and group exhibitions and in 2011 she held a solo exhibition at Global Gallery in Sydney.



Natalie Grono *Prints* 2010

Glendyn Ivin
Vladivostok
Skate Boys

These images form part of a larger series of photographs I made in Vladivostok, a remote city in the far east of Russia. The boys were skating in a park on the edge of town that featured a large statue of King Neptune. They were like kids anywhere else in the world; hanging out, killing time—but to me there was something about these boys that represented a city and a country in transition.

Glendyn Ivin is a Melbourne-based filmmaker. He completed a Postgraduate Diploma (Documentary) at the Victorian College of the Arts, School of Film and Television, Melbourne in 1998. In 2003 his short film *Cracker Bag* won the Palme d'Or at the Cannes Film Festival. In 2009 his debut feature film *Last Ride* was released, for which he was awarded Best New Narrative Director at the Abu Dhabi Film Festival, the Jury Prize at the Rome International Film Festival and a nomination for Best Direction by the Australian Directors Guild.



Glendyn Ivin *Untitled #4* 2010

Fiona Morris
Miss South Sudan
Australia

Miss South Sudan Australia is a pageant that brings together young Sudanese, both as entrants and supporters, from across Australia. Over 90% of the contestants were born in refugee camps from a community devastated by civil war. The pageant—an annual event held in Melbourne—gives these young women a chance to celebrate their beauty and culture as they forge new identities for themselves in Australia. South Sudan became an independent nation in July 2011.

Fiona Morris is a Sydney-based photographer. She is a contributing photographer for a number of organisations including the Sydney Morning Herald, Greenpeace Australia and Médecins Sans Frontières. She also teaches photography to marginalised and disadvantaged communities. In 1996 she was awarded a scholarship to study at the International Center for Photography, New York, USA. She has exhibited in numerous group exhibitions nationally and internationally and her work is held in national collections including the National Library of Australia, Canberra; Museum of Sydney; and the State Library of NSW, Sydney.



Fiona Morris *A young woman dressed up for the event 2010*

Christina Simons

Roller Derby

Roller Derby is an exposé of the raw expression found in this full-contact team sport. The fearless participants and avid followers 'pack' an attitude that's clearly not left at the door! This series provides an insight into a niche sport and a melting pot of eclectic fringe cultures, such as rockabilly, psychobilly and punk.

The game is a fiercely fought competition of physical ability and visual splendour. The objective is to win with maximum impact whilst heeding the unspoken precedent of cheeky exuberance. Roller derby is a tremendously empowering and exciting sport for women, filled with an eccentricity and playfulness that entertains on and off the rink. This spectacle is a documentary photographer's playground. In these images I attempt to capture the energy and passion of the players and the unpredictability of the game, and offer a glimpse into the world of gutsy gals and the way they play.

Christina Simons is a Melbourne-based photographer. She completed a Bachelor of Arts (Hons) in Visual Communication at Ravensbourne College of Design and Communication, Kent, UK in 1998 and a Diploma of Arts in Applied Photography at the International College of Professional Photography, Melbourne in 2004. She has held several collaborative and solo exhibitions around Australia and is a regular contributing photographer for a number of publications including *The Big Issue*, *In the Black Magazine*, *Delicious* and *The Tomato Magazine*.



Christina Simons *Wild Winner* 2010

CJ Taylor
Beast in Show

Dog show people have their eyes firmly on the prize. The dogs are just happy to be there. Mostly. Maybe. It's a contrasty, saturated, drool-encrusted world imbued with caged emotion until the winners win and the losers lose, and the dissenters argue the toss of the bone.

Shadows and cages; and the love of a dog.

CJ Taylor is an Adelaide-based photographer. He was the stills photographer and project manager for *12 Canoes* from 2007–2008. Completing a Bachelor of Visual Arts (Photography) at the South Australian School of Art, Adelaide in 2009 he undertook a residency through the Vice-Chancellors' Summer Research Scholarships at the Australian National University, Canberra in 2010. He is a lecturer at the South Australian School of Art, Architecture & Design, University of South Australia. Taylor has exhibited widely nationally, and internationally at the Pingyao International Photography Festival in China. His work is held in the collection of the National Film and Sound Archive in Canberra.



CJ Taylor *The Cage* 2009

Lisa Wiltse
In the Shadow of
Cerro Rico-Potosi,
Bolivia

Potosi is a city deeply affected by the pain of colonialism. From the discovery of silver there in 1545 until today, it has been a city of suffering for the Indigenous population; and a mythical land of riches for the Europeans. European powers claimed the riches of Potosi's mountain, while indigenous labourers died by the thousands. Today, the impact of this brutal mine on the local people is visible everywhere. Poverty forces widowed or single mothers and sick fathers to send their children to work in the mines to help the family survive. Child workers in the mining sector are victims of poverty and domestic violence; in addition to the exploitation they suffer in their jobs. Few miners live longer than 20 years after starting work in the mountain. More than 30% of the population is illiterate. Women and children beg daily on the streets. This project seeks to go deeper into the community of Potosi to document the underbelly of its cultural and social fabric.

Lisa Wiltse is a Sydney-based photographer. She was a staff photographer at the *Sydney Morning Herald* from 2005–2008. Since 2009 she has worked freelance, contributing to numerous publications including *TIME*, *New York Times*, *Geo*, *Marie Claire*, *PDN (Photo District News)*, *The Walrus* and *Virginia Review Quarterly*, she is also a contributor to Reportage by Getty Images. Her work has been included in several group exhibitions nationally and internationally and she has won numerous awards including the Grand Prize in the 2011 One Life International Photography Competition.



Lisa Wiltse *Chaqui Baths* 2010

List of works

Ying Ang

And The Third Loses It All

And The Third Loses It All #1 2010

And The Third Loses It All #2 2010

And The Third Loses It All #3 2010

And The Third Loses It All #4 2010

And The Third Loses It All #5 2010

And The Third Loses It All #6 2010

inkjet prints, 38 × 38 cm

Paul Blackmore

At Water's Edge

Aral Sea Kazakhstan 2009

Dhaka Bangladesh 2009

Festival of the Epiphany, Russia 2010

Rubbish Tip, Dhaka Bangladesh 2009

Mayim Shelena Ritual Israel 2010

Mosque Dhaka Bangladesh 2009

type C photographs, 36 × 55 cm

Daniel Boetker-Smith

Toponymy

Woman at ANZAC Memorial, the day after ANZAC Day 2011

Jean and Jennifer, Old Tallangatta 2010

Walkway, Albury 2011

Elena, Albury 2011

Motel, Hovell Tree Park 2011

Book given to newly-arrived immigrants at Bonegilla Migrant Camp 2011

Giclee prints, 60 × 50 cm and 50 × 60 cm

Thomas Breakwell

Squats

Squat #1 2010

Squat #2 2010

Squat #3 2010

Squat #4 2010

Squat #5 2010

Squat #6 2010

inkjet prints, 50 × 60 cm

Stephen Dupont

Why Am I A Marine?

Why Am I A Marine? #1 2009

Why Am I A Marine? #2 2009

Why Am I A Marine? #3 2009

Why Am I A Marine? #4 2009

Why Am I A Marine? #5 2009

Why Am I A Marine? #6 2009

type C photographs, 40.6 × 50.8 cm

Janina Green

"Did you have to photograph me in my slippers?"

Mr Prokopiwskyi 2009

Mrs Gorbai 2009

Mr Hucul 2009

Mrs Gowron 2009

Mr Andrijczak 2009

Mrs Policha 2009

type C photographs, 21.5 × 25 cm

Natalie Grono

Sea Dreaming

Prints 2010

Gull Girl 2011

Water Dancer 2011

Tube and Girl 2011

Sea Dreamer 2011

Weightless 2011

inkjet prints, 30.2 × 40 cm

Glendyn Ivin

Vladivostok Skate Boys

Untitled #1 2010

Untitled #2 2010

Untitled #3 2010

Untitled #4 2010

pigment prints, 33 × 50 cm

Fiona Morris

Miss South Sudan Australia

Twenty-year-old Ayor getting ready backstage 2010

Contestants getting ready backstage 2010

The beauty pageant also holds a best-dressed section for members of the audience 2010

Twenty-year-old Ayor in her traditional dress from South Sudan 2010

Young audience members waiting for the contestants 2010

A young woman dressed up for the event 2010

archival inkjet prints, 36.5 × 52 cm

Christina Simons

Roller Derby

Flying Ladies 2010

Excitable Derby Girl 2010

Hanging Out at Half-time 2010

Pouncing Ref 2010

The Fans of Derby 2010

Wild Winner 2010

digital prints, 30 × 45 cm and 30 × 30 cm

CJ Taylor

Beast in Show

The Souvenir 2010

The Wait 2009

The Cage 2009

The Anticipation 2010

The Ring 2010

The Patriot 2010

digital prints, 32 × 48 cm

Lisa Wiltse

In the Shadow of Cerro Rico-Potosi, Bolivia

Calvario settlement 2010

The Aguirrez family 2010

Miner, Nelson Ortega, age 14 2010

Morning Commute 2010

Chaqui Baths 2010

Double Shift 2010

digital lambda prints, 32 × 48 cm

Tour
Itinerary

Centre for Contemporary Photography

Melbourne, Victoria
28 October—11 December 2011

Cowra Regional Art Gallery

Cowra, New South Wales
4 February—11 March 2012

Logan Art Gallery

Logan, Queensland
4 April—12 May 2012

Gladstone Regional Art Gallery

Gladstone, Queensland
18 May—30 June 2012

Hervey Bay Regional Gallery

Pialba, Queensland
9 August—22 September 2012

Wagga Wagga Art Gallery

Wagga Wagga, New South Wales
5 October—9 December 2012

Benalla Art Gallery

Benalla, Victoria
26 January — 10 March 2013

Muswellbrook Regional Arts Centre

Muswellbrook, New South Wales
22 March — 12 May 2013

Orange Regional Gallery

Orange, New South Wales
31 May — 7 July 2013

Art Space Wodonga

Wodonga, Victoria
19 July — 10 August 2013

Swan Hill Regional Art Gallery

Swan Hill, Victoria
15 August — 29 September 2013

Mildura Arts Centre

Mildura, Victoria
4 October — 17 November 2013

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First published as a PDF for the exhibition
CCP Documentary Photography Award
28 October – 11 December 2011

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Centre for Contemporary Photography is supported by the Victorian Government through Arts Victoria and is assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Centre for Contemporary Photography is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments. CCP is a member of CAOs Contemporary Arts Organisations of Australia.

Designed with Adobe Creative Suite® 5.5 Design Premium.

