

A black and white photograph of a muscular man, likely a bodybuilder, with his arms crossed. He is wearing jeans and a belt. The lighting is dramatic, highlighting the contours of his muscles. The background is a plain, light-colored wall with a curtain visible on the right side.

CCP  
DOCUMENTARY  
PHOTOGRAPHY  
AWARD

7 August – 27 September 2009

MATTHEW ABBOTT  
PAUL BATT  
JAMES BRICKWOOD  
DARREN CLAYTON  
GEORGIA METAXAS  
SIMON O'DWYER  
ANDREW QUILTY  
LEAH ROBERTSON  
DEAN SEWELL  
LAKI SIDERIS  
TOM WILLIAMS  
KRYSTLE WRIGHT

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## FOREWARD

Cover image:  
Tom Williams  
*Tony 'Fingers' Randall,*  
*Vietnam war veteran and*  
*security guard 2007*

Haunting, provocative or simply well observed, documentary photography has borne witness to contemporary life since its 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.

From the 1990s opportunities for traditional distribution and commissioning of documentary photography through print and electronic media have diminished, particularly since the advent of the citizen photojournalist. However, other forms of self-distribution have flourished, such as the art gallery and the internet. Nourished by developments in art photography, 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 *CCP Documentary Photography Award* celebrates the skill and craft of documentary, whether observations of global crisis or contemplative reflections on local events.

Since 1997 Centre for Contemporary Photography (CCP) has called for proposals from Australian photographers biennially, from which a panel of judges selects the best documentary work in series format, for exhibition and award. Following exhibition at CCP the survey tours throughout Australia. Judged blind, the exhibition is open to established and emerging photographers.

Selecting this exhibition and the \$5,000 Copyright Agency Limited Prize were **Louise Adler AM**, CEO and Publisher-in-Chief, Melbourne University Publishing; **Stephen Dupont**, Photographer and winner of the 2007 Award; and **Naomi Cass**, Director, CCP.

**Naomi Cass**, Director

## **MATTHEW ABBOTT** **ISTANBUL**

Istanbul is a place where east literally meets west. The only major city that straddles two continents, Istanbul is both Asian and European, Islamic and secular, ancient and modern. It is also the largest Muslim city in the world. Recent discussion as to whether Turkey is ready for European Union membership, motivated me to document the country's cultural and historical heart. Istanbul is a breathtakingly beautiful, vibrant city. I set out to capture the lives of its inhabitants, from the high-society living alongside the Bosphorus, to the recent immigrants from the east, Anatolia and beyond. What I discovered was a uniquely modern city, with an immense mix of cultures, traditions and beliefs. There is simply no other city like it.

Matthew Abbott is a Sydney-based photographer. He studied photography at Ultimo TAFE and completed a course in photojournalism at the Danish School of Journalism. In 2008 he was short-listed for the Nikon Reportage Grant for Australian Social Photo-documentary. He is currently working in Arnhem Land on a long-term project documenting Indigenous homelands.



Matthew Abbott *Untitled #2* 2008

**PAUL BATT**  
SERVICE STATION  
PORTRAITS

This series is part of a project documenting self-reflective moments on the faces of individuals at the service station next to my apartment using a super tele-photo lens. The transitory nature of a service station means that it is never the patron's intended destination, just a stop on the way to somewhere else. The customers are focused on their immanent departure and arrival at their final destination. In a sense, this transitory 'non-place' elicits a certain melancholy from their experience. Their thoughts are elsewhere. I tried to capture these moments, when their façade was absent, to create spontaneous portraits of people unknown to me.

Paul Batt is a Melbourne-based artist. He is currently a PhD candidate in Fine Art (Photography) at Monash University, Melbourne, where he is also a Sessional Photography Lecturer. He has exhibited work widely throughout Australia, received several awards and grants and has had work featured in a number of publications including *Photofile*. Batt is represented by Shifted, Melbourne.





Paul Batt *Untitled* #5 2007

**JAMES  
BRICKWOOD  
WAREHOUSE**

*Warehouse* is part of an ongoing project for which I have been documenting the illegal party scene in Sydney's abandoned industrial sites since 2005. These events usually take place in unoccupied warehouses in industrial areas, but are not limited to such areas. One of the more recent parties was held under the M4 freeway, one of the main arterial roads leading into central Sydney.

James Brickwood is a Sydney-based photographer and a member of Oculi. He has worked for Fairfax publications since 2003 and *The Sun Herald* since 2007. His work has been exhibited at Centre for Contemporary Photography, Melbourne; Australian Centre for Photography, Sydney; and Museum of Sydney and was showcased in *Reportage* in 2005 and 2008. In 2008, Brickwood was a nominee for Young Australian Journalist of the Year.



James Brickwood *Warehouse* – *Untitled* 2008

**DARREN CLAYTON**  
IMAGES FROM  
PREAH VIHEAR

In July 2008 territorial claims for the 1000-year-old Preah Vihear temple on the northern Cambodian and Thailand border became a focal point between the two countries. This dispute is set against a scene of internal politics, history and ambiguous borders constructed by the former French colonial powers.

Photography for me is about an empirical experience where I imagine images laid out like a map. It is up to us to develop a response to this map and find our place within it.

Darren Clayton is a Perth-based photographer. In 2006 he completed a Bachelor of Communications at the Edith Cowan University, Perth. He has participated in many group exhibitions in Perth as well as an exhibition in Bangkok. In 2008 his work was included in a projection of Australian photographic work at Kaunas Photo Festival in Lithuania.



Darren Clayton Cambodian *Preah Vihear Gopura* #3 2008

## GEORGIA METAXAS LOWER YOUR EARS

Evoking the aesthetic of early documentary photography, I photographed participants receiving free haircuts at St. Mary's House of Welcome, a non-profit centre servicing the homeless and marginalised in the community of Fitzroy, Melbourne.

Since its inception photography has been used as a tool for classification and identification, attempting to coolly and objectively catalogue objects and events, often loaded with social and political undercurrents. The haircut is a moment of physical intimacy between strangers. I documented this process and each individual's transformation by making portraits of the sitter before, during, and after their haircut. By presenting the subjects wrapped in a barbershop smock, devoid of social indicators such as clothes or accessories I aim to strip the portraits back to essential elements. The camera is fixed, stationed at eye-level in place of the hairdresser's mirror.

Georgia Metaxas is a Melbourne-based photographer. She has participated in a number of group exhibitions Australia wide, including many award exhibitions for which her work has been selected. She has presented several solo shows around the country and her work is held in both public and private collections including the Supreme Court of Victoria, Artbank and Monash Gallery of Art, Melbourne.



Georgia Metaxas *Untitled #3* 2007

## SIMON O'DWYER COMING OF AGE

White—traditionally worn at a debutante ball—is the colour of innocence, but for these young women the innocence of childhood was ripped away years ago. They suffered violence and neglect at the hands of the people who were supposed to love them most. That's why they were scooped up by the child protection system. For most girls a debutante ball is a coming-of-age ceremony, but for these girls it is also a triumph. They have survived and thrived despite the odds and the trauma of years of abuse. Tonight, the night of their debutante ball, studs are replaced with crystal drop earrings and thongs with high-heel shoes. For tonight these girls are not just princesses, they are something more powerful—they are normal.

Simon O'Dwyer is a Melbourne-based photographer. His work has been widely exhibited in galleries throughout Australia including the National Gallery of Victoria and is held in public and private collections including the National Library of Australia, Canberra and Monash Gallery of Art, Melbourne. O'Dwyer is a staff photographer at *The Age* and is represented by Aurora Photo Agency, Portland, Maine, USA.





Simon O'Dwyer *Coming of Age* 4 2009

**ANDREW QUILTY**  
VICTORIAN  
BUSHFIRE  
AFTERMATH

The firestorm that occurred on Saturday 7 February 2009—the hottest day in Melbourne's history—killed 173 people. Temperatures soared to 46 degrees Celsius while shifting winds gusted upwards of 100 kilometres per hour. In some cases the fire was believed to have raced as fast as one kilometre every minute—destroying everything in its path; houses, farms, vehicles, livestock and native forests.

The scenes depicted in this series include some of the areas devastated, including Kinglake, Flowerdale and Hazeldene.

Andrew Quilty is a Sydney-based photographer. He has received several awards and prizes including a World Press Photo Award and the Young Australian Photographic Journalist of the Year Award in 2008. Quilty is the staff photographer at *The Australian Financial Review Magazine* and is a member of the Australian collective of documentary photographers, Oculi.



Andrew Quilty *Untitled, Humevale* 2009

## LEAH ROBERTSON FRAMED

This series—shot at Centre Place in Melbourne’s CBD—is an exploration of truth and ethics in documentary photography. I am interested in what happens when reality is limited to suit the photographer’s purpose, and the effect the photographic process has on the way situations are represented.

Here, I attempted to capture what could be construed as tension and conflict within and between people on the street. Through selective shooting and editing, I aimed to portray tensions that weren’t apparent in reality, and which in most cases, dissolved into neutral expressions after the frame was exposed.

Leah Robertson is a Melbourne-based photographer. She has completed a Bachelor of Multimedia and a Bachelor of Communications at Monash University, Melbourne. She has exhibited in a number of galleries in Melbourne and works freelance for several on-line and print media publications.



Leah Robertson *Framed #4* 2008

**DEAN SEWELL**  
**AFTERMATH –**  
**VICTORIA'S**  
**BLACK SATURDAY**  
**BUSHFIRES**

On the seventh of February 2009, the state of Victoria suffered what were arguably the worst bushfires since white settlement. Having documented Australian bushfires for the last 20 years, and with the sense of devastation so present and immediate, I decided to depict the aftermath from a representational aspect, producing a more sombre, quiet and considered observation than that produced by the mainstream media. My concentration was not focused on the loss of life, but on the relics and the artefacts left behind.

This series was commissioned and funded by Greenpeace International.

Dean Sewell is a Sydney-based photographer. In 1994 and 1998 he was awarded Australian Press Photographer of the Year and in 2000, 2002 and 2005 he won World Press Photo Awards. Sewell's work has been widely exhibited both nationally and internationally, and in 2009 he won the Moran Contemporary Photographic Prize. He is a member of the Australian photographic collective Oculi, which he co-founded in 2001.



Dean Sewell *Slippery Dip*, Kinglake West 2009

## LAKI SIDERIS LITTLE CROWDS

This series explores the private moment in the public space. While selecting images I asked myself if it were possible to capture a feeling of stillness, a feeling of silence within the crowd. The answer is that the feeling is everywhere, but it needs to be coaxed. American photographer, Stephen Shore, commenting on a group photograph, once remarked, "the photograph provides a solution rather than a composition". These photographs were made through a process of discovery after the image was captured. The decisive moment occurred much later in the digital darkroom.

Laki Sideris is a Melbourne-based photographer and filmmaker. He has held several solo exhibitions in Melbourne and participated in a number of group shows in Australia. In 2006 he won the Nikon Imagebank Award at the Centre for Contemporary Photography, Melbourne. Sideris currently works as a freelance photographer.





Laki Sideris *Little Crowds* #7 2008

**TOM WILLIAMS**  
**NEIGHBOURHOOD:**  
**THE REDFERN-  
WATERLOO PUBLIC  
HOUSING ESTATE**

**WINNER** OF CCP DOCUMENTARY  
PHOTOGRAPHY AWARD AND  
\$5,000 COPYRIGHT AGENCY  
LIMITED PRIZE

The Redfern-Waterloo public housing estate is three kilometres from Sydney's CBD. It is home to around 9,000 people from diverse cultural backgrounds, predominantly Aboriginal, Eastern European, Pacific Islander and Anglo-Australian. Incomes are typically very low, unemployment is high and drug use and family violence are ongoing problems. There is a large population of elderly people, many of whom have lived in the area since the first high-rise tenement blocks were built in the 1960s.

For years there has been debate about redeveloping the district: should more private housing be introduced into the area in an effort to 'improve services and help lift the community out of poverty'?

Tom Williams is a Sydney-based photographer, who works freelance for several publications. In 2006 and 2008 he participated in FotoFreo Photography Festival in Fremantle and *Reportage* in Sydney. His work has been included in a number of awards and exhibitions across Australia, and is held in both public and private collections.



Tom Williams *Kristal and Derek, James Cook Building, Waterloo 2007*

**KRYSTLE WRIGHT**  
**OCEAN SWIM**  
**RACING**

From the mass starts of the race to the isolation of swimming in deep, dark depths, ocean swimming is a demanding sport requiring extreme endurance and a strong mentality. The sport attracts a variety of entrants, both men and women ranging from young to old, and through the competitive racer to the occasional weekend warrior. It's not always friendly blue skies and calm clear waters; athletes can face stormy weather, rough seas, bluebottles and even sharks. The sport ceases during the cold winter months and a new season begins when spring arrives.

Krystle Wright is a Sydney-based photographer. She received her Bachelor Degree in Photography from Queensland College of Art, Griffith University, in 2007. She is a contributing photographer for a number of publications including *The Sunday Telegraph*, *Inside Sport Magazine* and *Australian Mountain Bike*. In 2009 she was listed by *Capture* magazine as one of Australia's top ten sport photographers.



Krystle Wright *School of Fish* 2008

## LIST OF WORKS

### **MATTHEW ABBOTT**

#### ISTANBUL

*Untitled #1* 2008

*Untitled #2* 2008

*Untitled #3* 2008

type C photographs, 32.6 x 48.6 cm

### **PAUL BATT**

#### SERVICE STATION PORTRAITS

*Untitled #5* 2007

*Untitled #4* 2007

*Untitled #10* 2008

*Untitled #3* 2008

*Untitled #8* 2008

type C photographs, 34 x 50 cm

### **JAMES BRICKWOOD**

#### WAREHOUSE

*Warehouse – Untitled* 2008

*Warehouse – Untitled* 2008

*Warehouse – Untitled* 2008

type C photographs, 33 x 50 cm

**DARREN CLAYTON**

IMAGES FROM PREAH VIHEAR

*Preah Vihear Gopura #3* 2008  
*Cambodian Military Policeman #1* 2008  
*Cambodian Woman Ascending Temple Stairs* 2008  
*Cambodian Onlookers at Buddhist Ceremony* 2008  
*Cambodian Troops on Parade* 2008  
inkjet prints, 40 x 40 cm

**GEORGIA METAXAS**

LOWER YOUR EARS

*Untitled #1* 2007  
*Untitled #2* 2007  
*Untitled #3* 2007  
*Untitled #4* 2007  
*Untitled #5* 2007  
*Untitled #9* 2007  
archival pigment prints, 60.8 x 50.8 cm

**SIMON O'DWYER**

COMING OF AGE

*Coming of Age 1* 2009  
*Coming of Age 2* 2009  
*Coming of Age 3* 2009  
*Coming of Age 4* 2009  
*Coming of Age 5* 2009  
*Coming of Age 6* 2009  
archival inkjet prints, 40.6 x 50.8 cm

## **ANDREW QUILTY**

### VICTORIAN BUSHFIRE AFTERMATH

*Untitled, Baldspur 2009*

*Untitled, Kinglake West #1 2009*

*Untitled, Humevale 2009*

*Untitled, Kinglake West #2 2009*

*Untitled, Hazeldene 2009*

*Untitled, St. Andrews 2009*

Giclée prints, 18.5 x 50 cm

## **LEAH ROBERTSON**

### FRAMED

*Framed #1 2008*

*Framed #2 2008*

*Framed #3 2008*

*Framed #4 2008*

*Framed #5 2008*

*Framed #6 2008*

Giclée prints, 32.5 x 48.8 cm

## **DEAN SEWELL**

### AFTERMATH –

### VICTORIA'S BLACK SATURDAY BUSHFIRES

*The Path, Steel Creek 2009*

*Slippery Dip, Kinglake West 2009*

*Kombi, Kinglake 2009*

*Teapot, Pheasants Nest 2009*

*Tractor with Flag, Kinglake West 2009*

*Tin Roof, Kinglake 2009*

archival pigment prints, 41 x 54 cm



## **LAKI SIDERIS**

### LITTLE CROWDS

*Little Crowds #1* 2008

*Little Crowds #3* 2008

*Little Crowds #4* 2008

*Little Crowds #5* 2008

*Little Crowds #6* 2008

*Little Crowds #7* 2008

type C photographs, 40 x 50 cm

## **TOM WILLIAMS**

### NEIGHBOURHOOD: THE REDFERN-WATERLOO PUBLIC HOUSING ESTATE

*Turanga Building, Waterloo* 2007

*Tony 'Fingers' Randall, Vietnam war veteran and security guard* 2007

*Cyndelle Georgetown at Aunt Elma's place* 2007

*Daniel, a dancer, nine months after breaking his foot* 2008

*Victoria and Paul, Waterloo* 2007

*Kristal and Derek, James Cook Building, Waterloo* 2007

inkjet prints, 39 x 39 cm

## **KRYSTLE WRIGHT**

### OCEAN SWIM RACING

*Shoreline Rush* 2008

*Swimmer Stampede* 2008

*Deep Dark Depths* 2009

*School of Fish* 2009

*Ocean Solitude* 2009

archival pigment prints, 36.5 x 54.8 cm

**TOUR**  
ITINERARY

**CENTRE FOR CONTEMPORARY PHOTOGRAPHY**

Melbourne, Victoria  
7 August — 27 September 2009

**BENALLA ART GALLERY**

Benalla, Victoria  
29 November 2009 — 10 January 2010

**MUSEUM OF THE RIVERINA**

Wagga Wagga, New South Wales  
5 February — 4 April 2010

**LOGAN ART GALLERY**

Logan Central, Queensland  
20 April — 22 May 2010

**GRAFTON REGIONAL GALLERY**

Grafton, New South Wales  
2 June — 4 July 2010

**MAITLAND REGIONAL ART GALLERY**

Maitland, New South Wales  
23 July — 12 September 2010

**WANNEROO COUNCIL LIBRARY & CULTURAL CENTRE**

Wanneroo, Western Australia

1 October — 12 November 2010

**MANNING REGIONAL ART GALLERY**

Taree, New South Wales

2 December 2010 — 13 March 2011

**SWAN HILL REGIONAL ART GALLERY**

Swan Hill, Victoria

25 March — 8 May 2011

**GIPPSLAND ART GALLERY**

Sale, Victoria

14 May — 10 July 2011

**DEVONPORT REGIONAL GALLERY**

Devonport, Tasmania

22 July — 28 August 2011

**ACADEMY GALLERY, UNIVERSITY OF TASMANIA**

Launceston, Tasmania

9 September — 14 October 2011

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