

VIEW2025

23 January - 22 February

Cailyn Forrest, Adam Hsieh, Fiona Lee, Aia Solis, Emma Winkler

VIEW is our annual exhibition that highlights early-career artists, offering an opportunity to celebrate those at the forefront of an emerging generation of photo media practitioners.

VIEW2025 spans analogue and digital photography, video, and animation to traverse diverse facets of contemporary culture. The exhibition explores themes of belonging, place-making amid flux and cultural transitions, the labor of image-making, the politics of the climate crisis, and meditations on mortality and the absurd. In each work, photography surfaces as a distinct yet malleable practice through which artists illuminate something of our present moment.

Cailyn Forrest

Darkroom Viscera

Photography, for Cailyn Forrest, is inherently performative. The darkroom becomes an intimate, deeply personal stage where the body and material are intertwined. In working through a slow, materially rigorous process to create images of her body, she actively resists the historical framing of the woman's body as an object to be documented.

Instead, the images produced in the darkroom are part of a materially grounded practice where the act of making becomes inseparable from the image itself. Her presence is inscribed in the process, leaving traces that endure in what remains. The performativity of her darkroom practice is preserved through its rituals—repetitive, labour-intensive actions that bring the past into the present through continuous stirring, winding, focusing, and cutting.

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Crucially, the performance does not vanish, nor is it merely ‘documented’ by the resulting image. Rather, the rituals performed in the darkroom interact with the material, embedding a physical trace akin to a fingerprint. In the darkroom—a space removed from the conventional flow of time, with its cool darkness and deliberate pace—this interaction between body and material unfolds, creating a vessel for memory, presence, and process.

Cailyn Forrest lives and works on unceded Gadigal land and is a Doctoral candidate in her final year at the National Art School, Sydney. Her research and practice focus on analogue and alternative photographic processes. She examines these traditions through a feminist lens to explore the relationship between her body and the material labour of image production. She looks to the darkroom as a site of introspection and performativity and the image as a trace of this performance

Adam Hsieh

i didn't come here for love

Upon relocating to Nipaluna/Hobart, Lutruwita/Tasmania—an island situated south of mainland Australia—Adam Hsieh sought to navigate the unfamiliar terrain by observing kunanyi/Mount Wellington, a 1200-meter-high summit visible from nearly every part of the city. Intrigued by this dominant geographical feature, Hsieh recorded multiple wide-angle landscape videos of the peak using a fixed camera positioned at various vantage points, presenting kunanyi as a guiding landmark to orient himself.

Concurrently, Hsieh explored his digital surroundings by engaging with nearby users on Grindr, a geosocial app for the queer community. These interactions, ranging from flirty to distant, were layered over the landscape videos, infusing an affective dimension into the three-channel video installation *i didn't come here for love*. The project underscores how social interactions shape our experiences of place. Whether expressed through physical or technological selves—or a blend of both—the inherent human drive to touch, connect, and comprehend the external world remains constant.

Adam Hsieh is a digital artist based in Nipaluna/Hobart, Lutruwita/Tasmania. Guided by his experience as a queer Chinese migrant, Hsieh's art practice explores the dynamic tension between places and place-makers within entangled physical and virtual realms. He unpacks the complexity and fluidity of natural-cultural phenomena through a series of multi-sensory interventions, manipulating systems of light, sound, moving images, code, and AI. By examining the blurred boundaries between spaces and their inhabitants, Hsieh speculates on alternative approaches to understanding the shifting agency of humans and more-than-humans within networks of uncertainty and ambiguity.

Fiona Lee

Future Critical

Future Critical examines ecological limits from multiple perspectives, questioning whether different viewpoints reveal similar truths about the state of our world. Rooted in Fiona Lee's experience of losing her home in the 2019-2020 bushfires and returning to the area years later, it is also an interrogation of absence, loss, and political accountability.

Visual disruptions in the work, layering and fragmentation, mirror the political inertia that continues to facilitate ecosystem destruction and climate change. Similarly, the flayed forest remnants with their ghostly impressions, evoke what's been lost.

This work calls for a reckoning with our post-nature reality, urging us to uncover the inconvenient truths deliberately obscured by those in power. As Lee states, "we can no longer afford to play by the rules of a dying world."

Fiona Lee is an artist based in Elands, NSW, on Biripi Country, working across installation, photo media, and sculpture. Her practice engages with critical social issues, focusing on climate change and the post-natural world. Through her work, Lee highlights the profound environmental transformations caused by human activity, including the impacts of native forest logging and coal extraction.

She holds a Bachelor of Fine Art (Sculpture) with First-Class Honours from the University of Newcastle and an Advanced Diploma in Photography from Newcastle Art School TAFE.

Aia Solis

Taranta Muna

Taranta Muna reflects the unspoken dissonance of not fully belonging to the past nor being entirely rooted in the present—a state of instability and uncertainty. Threads weave together images of past memories and present realities, creating a layered dialogue between control and chaos. While surfaces may appear composed, they conceal the turbulence that shapes them, embracing the strength found not in resolution but in the in-between. Through photography and stitching, Solis crafts tangible expressions of the search for balance amid ambiguity.

Aia Solis is a Filipino artist based in Australia. Her photographic practice explores themes of learning, unlearning, and relearning through an experiential approach. Engaging with the complexities of human existence, her work examines emotional tension and the introspective journey of navigating personal and cultural transitions.

Emma Winkler

Shadow Puppets

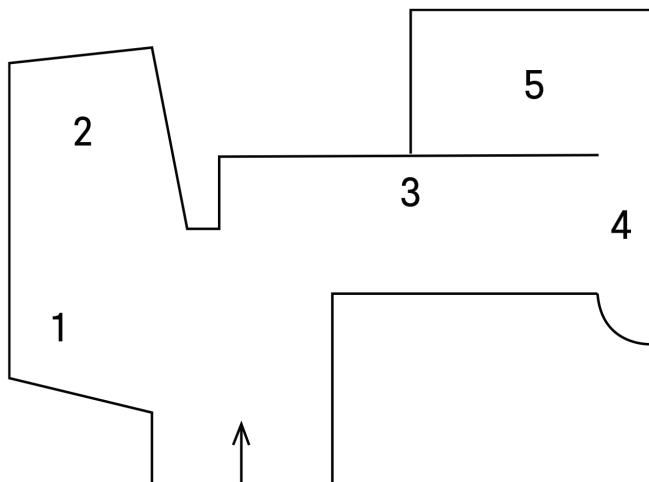
In *Shadow Puppets*, Emma Winkler channels humour and the bizarre to examine life's fleeting nature. Her stop-motion animations are shaped through hand-painted frames, borrowing visual cues from vintage cartoons to create oddball, dreamlike sequences. Meanwhile, her large-scale paintings weave together photographic snippets—ranging from everyday snapshots to overlooked imagery—to form dramatically layered scenes.

By positioning animated figures alongside painted tableaux, Winkler cultivates a sense of theatricality that questions the line between lighthearted spectacle and ominous undercurrent. Subtle photographic remnants—like the trace of a blur or a too-bright flash—slip into her canvases, transforming accidental details into deliberate marks. This tension between mediums fuses surreal narrative with playful distortion, giving viewers a place to confront life's uncertainties through unexpectedly comical vignettes.

Emma Winkler's practice navigates the intersections of collage, painting, and animation to explore the relationship between anxiety and death. Using a personal yet playful approach, her intricate

paintings layer networks of imagery, while her slapstick animations combine visceral textures with chaotic conclusions. Through these works, Emma invites viewers to laugh in the face of death—or at least start a conversation about it.

Since completing her Bachelor of Fine Art (Honours) in 2022, Emma has exhibited across Australia, with solo shows at Platform Arts, Brimbank Gallery, and Sauerbier House. She was selected for the 2024 SIGNAL Screen Commissions and has upcoming exhibitions at Town Hall Gallery and NRCCG.



1.

Fiona Lee

Future Critical, 2024

inkjet print of video stills, clock, audio
dimensions variable

2.

Adam Hsieh

i didn't come here for love, 2023

three-channel video installation
10 minutes

3.

Cailyn Forrest

21120241, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

121120242, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

121120243, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

121120244, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

121120245, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

161220241, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

161220242, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

121120243, 2024

silver gelatin print on hand-coated rice paper on board
40 x 30cm

161220244, 2024

silver gelatin print on hand-coated rice paper
101.5 x 71cm

161220244, 2024

silver gelatin print on hand-coated rice paper
101.5 x 71cm

4.

Aia Solis

Taranta Muna, 2024

stitching on photo collage, video
dimensions variable

5.

Emma Winkler

Sinking Feeling, 2023,
oil, acrylic and spray paint
203 x 143 cm

Target Practice, 2023,
oil, acrylic and spray paint
203 x 143 cm

It's All Soup in the End, 2024,
hand-painted stop-motion animation
0:47 minutes

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