

**photo access**

2024  
ANNUAL  
REPORT



**photo access** acknowledges the Ngunnawal people as the Traditional Custodians of the unceded lands on which we live and work. We pay our respects to Elders, past and present. We acknowledge that thousands of generations of First Nations people have been making art and sharing stories here, and acknowledge all who continue to keep culture strong and care for Country.

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# ABOUT US

**photo access** is the Canberra region's centre for contemporary photography, film, video and media arts, and is the longest-lived photographic organisation of its kind in Australia. We are an organisation committed to speculation and experimentation, with a focus on developing a vibrant, inclusive, socially engaged and nationally significant community.

## Thank you to our 2024 supporters:

Anonymous, Anonymous, Mark Blumer, Piphallari Robinson, Thea McGrath, Anonymous, Don McLeod, Sari Sutton, Anonymous, James Harber, Jane Duong, Penelope Grist, Don McLeod, Sue Cant, Meredith Dellar (Heal), Paula Locke, Simon Cramp, Allister Mills, Don McLeod, Diana Pearce, Nat Williams, Anonymous, Anonymous, Sally Vardy, Grant Winkler, Martyn Jolly, Yvette Morris, Andrea Bryant, Richard Johnstone, Anonymous, Denise Thwaites, Stephan Laub, Pravin Adip, Aidan Gageler, Tahnee McElligott, Kate Matthews, Rob Wignell, Melanie Cobham, Sammy Hawker, Susan Bell, Tom Saunders, Adam Luckhurst, Alexander Boynes, Anonymous, Jason Sherd, Anonymous, Abby Ching, Anonymous, Janice Falsone, Wouter Van de Voorde, Eva Schroeder, Jacob Munro, Hilary Wardhaugh, Anonymous, Litia Roko, Joshua Thomas, Mark Mohell, Kirsten Wehner.



photo access 40th anniversary celebration. Photo: Eunie Kim

## BY THE NUMBERS

252

*Members*

96

*Artists Exhibited*

483

*Workshop  
Participants*

3,600

*Visitors*

4,700

*Instagram  
Followers*

14

*Exhibitions*

69

*Workshops*

13

*Outreach Programs*

21,000

*Website Visitors*

3,500

*Facebook  
Followers*

2,200

*Mail  
Subscribers*



# CHAIR'S REPORT

In 2024, **photo access** celebrated its 40th birthday. A [15 October 1984 advertisement](#) in the ANU student publication *Woroni* placed community at the heart of the vision for **photo access** as a new arts organisation. Accessibility and inclusion for all were deeply held values. **photo access** facilities offered opportunities for education and training and a resource for other non-profit groups to document and promote themselves. The founders wanted to 'foster community interest in photography [and] to encourage the flow of photographic ideas and skills'. All of this lives on. Our 40th birthday party on 25 October 2024, with special guest Tracey Moffatt, will long be remembered.

The strength and resilience of this grassroots Canberra institution that has seen it outlast all to become Australia's oldest photography-based organisation, can be traced back to the way it has stuck to its founding values and spirit. From a converted kitchen in 1984 to a thriving creative centre about to receive four years of national organisational funding from 2025, **photo access** has remained true to the vision of its founders.

There is a clear through-line from its initiating ideas to the strong performance of **photo access** 40 years later, in this first year of our [2024-2028 Strategic Plan](#) with our objectives to be a creative incubator, an experimental hub, and a centre for visual literacy. Against all these objectives, the organisation has been delivering. One major highlight of 2024 was our most successful fundraising campaign in many years which raised \$11,050 to purchase 2 filmomat machines. This was *Plus 1*-supported funding, so the funds raised were matched by Creative Australia. I would like to acknowledge director Alex Robinson's work in driving to meet this target and to extend my deep thanks to all who contributed.

I wrote in the last annual report that this year would be one of consolidation in preparation for our funding boost from Creative Australian in 2025. It has been so much more than that, as all the statistics in this report attest. The succession of exhibitions saw our work continue to attract interstate participation, it is magnificent to see the new website up and running, and we continued numerous creative collaborations. A major unresolved issue beyond our control continues to be lack of a new licence for the Manuka Arts Centre which is still having a major impact on our operations.

In 2024, we farewelled Board members Shona Coyne, Anne O'Hehir, Treasurer Sally Vardy, and Secretary Penny Grewal-Sidhu and welcomed Julia Zhao to the Board as Treasurer, Jane Duong as Secretary, and Charles Gascoigne as a Board member. I would like to thank these retiring and new Board members as well as our continuing Board members Meredith Dellar, Adam Samuelson, Virginia Rigney, Nat Williams, and Katrina Sluis for their wisdom, insight, good-humour, generosity, and expertise.

Finally, on behalf of the Board, I would like to thank the staff of **photo access** under the leadership of Alex Robinson. It is in this team of talented and committed artists and curators that the spirit of the organisation lives on most palpably and it is inspiring to see them continue to expand on this extraordinary legacy and an honour to support them to do so.

Ms Penelope Grist OAM  
Chair, **photo access** Board



# DIRECTOR'S REPORT

As an organisation, **photo access** continues to grow and evolve in new and exciting ways. As one of the only photographic organisations receiving multi-year federal funding, we continue to expand our engagement with artists and photographers from around the country. In 2024 we worked with artists from the ACT, New South Wales, Victoria, Queensland, Tasmania, South Australia and Western Australia. We have also come to be recognised as an organisation that embraces experimentation, and this is seen in the way in which we encourage our artists-in-residence to explore their creative practices in our darkroom facilities.

2024 also saw the release of our *Strategic Plan (2024-2028)* that clearly defines our organisational strategic objective and goals. It was off the back of this strategic plan that we were able to successfully secure multi-year investment funding from Creative Australia. I'm very proud of the work that our Board and staff undertook to secure this funding which is supported by fiscal responsibility and a strong and robust governance model led by our dedicated Board of Directors.

Our accommodation and lack of space remains a barrier that affectively limits our ability to grow and host larger classes in the darkroom. It also limits the scope and scale of the exhibitions that we are able to hold here at the Manuka Arts Centre. 2024 saw small progress of the Kingston Arts Precinct (KAP) development which had basically been at a standstill since the start of 2023. The new design team, led by NH Architecture have been receptive to our feedback and now have a better understanding of the unique needs to each of the KAP arts organisations. We hope that 2025 will see more concrete progress and an updated budget and timeline so that we can plan accordingly and best serve our community.

In early 2024 we launched a new (& long overdue) website in collaboration with our local web designer – Inklab. This has resulted in more streamlined membership renewals and workshop and course enrolments. We held 69 workshops in 2024 – which must be a record for our organisation – and this activity continues to be an important source of self-generated revenue, all of which goes back into the delivery of our exhibitions and events throughout the year.

We also undertook a successful *Plus-1* matched fundraising campaign in 2024 which raised over \$20,000 and enabled us to upgrade some of our film processing equipment. Our film lab also continues to grow and be an important revenue stream for the organisation. We see new people every week coming in with their film for processing and have established a reputation as the friendliest film lab in the region with the experience and expertise in both colour and b&w film processing and printing.

**photo access** would not exist as an organisation without the funding and support that we receive. First and foremost, our core organisational funding which comes from ArtACT; and secondly from the start of 2025, the multi-year arts organisation investment funding from Creative Australia. In the challenging funding environment that currently exists in the arts, we have worked hard to secure and will always be appreciative and grateful to be receiving this funding.

In 2024 we saw a new wine sponsor come into our family – Lerida Estate Wines – situated out on Lake George. They are considered one of the most well-respected and highly awarded wineries in the region, so it's a pleasure to have their support. All exhibitions in 2024 also had beer sponsorship provided with the support of BentSpoke Brewing Co. As a not-for-profit organisation, we are truly appreciative of their generosity over the past few years in providing beer sponsorship for not only our exhibitions, but also to many of the other Canberra region's NFP arts organisations.

We have also worked hard to develop the relationship with our photographic sponsor, ILFORD, who are the most trusted and consistent film and paper company in the world. I am also thrilled to announce that in 2025 they will be providing additional in-kind support for our artists in residence to experiment with and produce a body of work during the year.

Of course, the highlight of the year was the 40th anniversary celebration that saw our community come together for a special party and opening. The exhibition featured our 2024 resident artists, and the show was opened by one of Australia's national treasures, artist Tracey Moffatt. This event was a cause for celebration and a reflection of the past forty years of photographic practice in Canberra. It was also great to see many new and familiar faces, some of whom have had an active engagement with **photo access** for the past 40 years.

Thanks again to the dedication of the staff and Board of **photo access** for making 2024 such a memorable year; thank you to all the exhibiting artists for pushing boundaries and taking our exhibition program to new and interesting places; thank you to all our educators and tutors for enthusiastically sharing your knowledge and skills with our community; and finally thank you to all our members for remaining actively involved and helping make the organisation so dynamic and diverse.

Alex Robinson  
Director, **photo access**



Alex Robinson at the opening of the *Dark Matter Exhibition*, 2024. Photo: Eunie Kim

# TREASURER'S REPORT

I am pleased to present the Treasurer's Report for the financial year ended 31 December 2024. In 2024, photo access marked a significant year of growth and community engagement, celebrating its 40th anniversary with a dynamic program of exhibitions, educational initiatives, and artist development opportunities. These activities not only reinforced its role as a cornerstone of Canberra's arts scene but also contributed to a robust financial performance, culminating in a surplus of \$24,955 - an increase from the prior year's surplus of \$9,603. This reflects the organisation's ongoing commitment to financial sustainability while expanding its program delivery and community engagement.

The expansion of programs and increased community engagement in 2024 led to a significant rise in income, totalling \$508,242, up from \$368,441 in 2023. This growth was primarily driven by a substantial increase in program and course income, which more than doubled from \$63,803 to \$162,367. Sponsorships and donations also saw a notable rise, reflecting enhanced community support.

Expenditures increased correspondingly to \$483,287, up from \$358,838 in the previous year, aligning with the expanded program offerings and facility improvements.

The organisation remains in a strong financial position with total assets of \$318,215 at year-end, an increase of 32% from 2023. Cash reserves rose by 18% to \$265,615, representing 52% of annual operating income (down from 61% in 2023), maintaining a healthy liquidity buffer. Investments were made to upgrade facilities, including the darkroom and digital lab, ensuring that members and participants had access to state-of-the-art resources for their creative endeavours.

As part of the multi-year Creative Australia organisational funding totalling \$400,000 from 2025 to 2028, photo access received the first instalment of \$55,000 (inclusive of GST) prior to the end of the financial year. This amount has been recognised as deferred income and is reflected in current liabilities. Consequently, the organisation's current ratio was 2.89 as at 31 December 2024, compared to 4.19 in the previous year—remaining well above the benchmark for financial stability.

2024 was a year of strong program growth and financial consolidation. The increase in income and sustained surplus reflects careful financial stewardship and the dedication of our team, partners, and supporters. I thank all involved for their continued contributions and look forward to building on this success in 2025.

Julia Zhao  
Treasurer, **photo access** board

# FINANCIAL PERFORMANCE SUMMARY

INCOME	2024 (\$)	2023 (\$)
Program & Course Income	162,367	63,803
Sponsorship & Donations	34,084	515
Membership	9,746	8,887
Other Earned Income	(11,356)	(8,104)
Interest Income	3,214	3,481
Grants Received	310,187	299,859
<b>TOTAL INCOME</b>	<b>508,242</b>	<b>368,441</b>

EXPENDITURE		
Depreciation	11,067	8,332
Salaries wages and fees	313,718	284,912
Program Direct Costs	106,868	10,500
Marketing & Promotion including Website Costs	8,564	4,877
Other Expenses	43,070	50,217
<b>TOTAL EXPENDITURE</b>	<b>483,287</b>	<b>358,838</b>

Current year surplus / (deficit) before income tax	24,955	9,603
Income tax expense	-	-
<b>Net current year surplus / (deficit) after income tax</b>	<b>24,955</b>	<b>9,603</b>
Retained surplus at the beginning of the financial year	192,158	182,555
<b>Retained surplus at the end of the financial year</b>	<b>217,113</b>	<b>182,555</b>

ASSETS	2024 (\$)	2023 (\$)
Total current assets	292,202	227,525
Total non-current assets	26,014	13,436
<b>TOTAL ASSETS</b>	<b>318,216</b>	<b>240,961</b>

LIABILITIES		
Total current liabilities	101,103	48,803
<b>TOTAL LIABILITIES</b>	<b>101,103</b>	<b>48,803</b>

<b>NET ASSETS</b>	<b>217,113</b>	<b>182,555</b>
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# GOVERNANCE REPORT

**photo access** is an Incorporated Association and an Australian Charities and Not-for-profits Commission Registered not-for-profit with tax-deductible status.

The organisation is governed by an experienced Board, operating under the provisions of photo access's Constitution, Code of Conduct, suite of policies and procedures, and relevant territory and federal legislation. photo access operates under the provisions of a modern Constitution closely following the Model Rules of the Incorporated Associations Act (1991) ACT. The **photo access** Board is entirely volunteer and skills-based, with up to ten members, including a Chair, Deputy Chair, Secretary and Treasurer. In 2024, the Board operated with nine members as this was sufficient to undertake the work of the Board.

The **photo access** Board retains robust Conflict of Interest Policy and Procedures. Perceived conflicts of interest are declared relevant to the employment of Board Members as detailed in their biographies above. When **photo access** is interacting with any of these organisations, this is managed in accordance with the policy and procedures. There is clear separation between the Board and management. No Board member is employed by the organisation, and no staff member is on the Board.

The Board provides overall strategic direction, management and financial oversight and support and advice to the organisation. Members contribute personal and professional skills, with their backgrounds encompassing the law, finance, administration, health and safety, fundraising, business management, education, curatorship and arts practice. All board members are committed to and focused on supporting the photo access to delivery on its 2024-28 Strategic Plan. The board were also pleased to support the development of the organisational budget and KPIs required by Creative Australia.



VIEW2024, installation view. From left; George People, from the series *Additional Content*, 2024; Emma Philips, *Generative Genders*, 2024  
Photo: Eunie Kim

In 2024, the **photo access** Board met five times, and the organisation's Annual General Meeting was held on 15 May. The following policies and strategies were drafted or reviewed and updated, and adopted during 2024:

- Child Protection Policy
- Child Safety Code of Conduct
- Client Protection Policy
- Fraud Control Policy
- Work, Health and Safety Policy
- Discrimination, Bullying, Sexual Harassment, and Victimisation Policy

The Board also reviewed and refined the sub-committees of the board and their terms of reference to create more streamlined governance, ensure oversight required under polices, and reduce their number from five to three. The three reformed committees are Governance, Finance, and Risk; Kingston Arts Precinct, and Program. Excellent progress was made in the renewal of focus on fundraising strategy and this work continues.



Rozalind Drummond, *ScENARIO*, 2024

## PHOTOACCESS BOARD

### **PENELOPE GRIST**

#### **Chair**

Penelope holds a Master of Liberal Arts (Museums and Collections) from the Australian National University and First Class Honours degrees in Law and Art History (University of Sydney). She has worked at the National Library of Australia, the National Museum of Australia, the National Portrait Gallery and currently is Assistant Director, Programs and Engagement, Art Collections, Australian Parliament House. She has previously served on the Board of Megalo Print Studio and Gallery and the Australian Museums and Galleries Association National Council in 2019. Penny joined the **photo access** Board in July 2019 and became Chair in 2020.

### **NAT WILLIAMS**

#### **Deputy Chair**

Nat is a freelance curator, researcher and writer and is currently researching and writing a biography of the remarkable collector and art dealer Sir Rex Nan Kivell. Nat worked for many years at the National Library of Australia, including, until mid-2020, as its Treasures Curator. He has produced photography projects featuring Jon Rhodes, Stephen Dupont and Richard Green and has published widely on Australian visual culture. Nat is an experienced arts board member, having contributed to the Contemporary Art Centre of South Australia, Art for Public Spaces, Adelaide and VIVID-National Photography Festival. He joined the Board in 2018.

### **SALLY VARDY**

#### **Treasurer (until August 2024)**

Sally is an experienced board and committee member and company secretary, with extensive finance and governance experience across a range of private sector, research and NFP organisations. Sally is a Fellow of Chartered Accountants Australia and New Zealand, and a Graduate Member of the Australian Institute of Company Directors. After an initial career in accounting public practice firms Sally has operated her financial and governance consulting business for over 20 years. Sally is a keen photographer, and joined the Board in 2022.

### **JULIA ZHAO**

#### **Treasurer (from August 2024)**

Julia is a seasoned board and committee member, with extensive experience in finance, governance, and compliance, spanning business advisory, commercial operations, not-for-profit, and international development organisations. Julia holds a Master of Accounting from Macquarie University and is a member of Chartered Accountants Australia and New Zealand, CPA Australia, and a Graduate of the Australian Institute of Company Directors. A passionate photographer, Julia volunteers with community camera clubs. She joined the Board in 2024.

### **JANE DUONG**

#### **Secretary**

Jane is currently the CRM and Ticketing Manager at the National Gallery of Australia and was previously at the National Portrait Gallery in a variety of positions over numerous years. Jane holds a Bachelor Degree in Communications, majoring in Photomedia from Edith Cowan University (2004), and a Postgraduate Diploma in Museums and Collections from the Australian National University (2007). Jane is fascinated with the magic and chance that comes with cyanotype printing, her most recent cyanotype photographic projects include *Under the sun* (2023) and *Cyscapes* (2022). Jane has a long association with photo access and joined the Board in 2023.

### **MEREDITH DELLAR**

#### **Board Member**

Meredith has built a strong career supporting non-profits and the creative industries by connecting philanthropic, corporate and government partners with arts and culture. Meredith brings her expertise in fundraising, marketing and communications to **photo access** from her experience at organisations including the Museum and Art Gallery of the Northern Territory, state and federal government, Victorian Opera, and Regional Arts Victoria. She holds a Master of Arts Management and Diploma of Governance, is a current member of the Institute of Community Directors Australia, and an alumni of the Australia Council for the Arts Future Leaders Program. Meredith joined the Board in 2022.

### **CHARLES GASCOIGNE**

#### **Board Member (from August 2024)**

Charles is a lawyer with 15 years' experience providing legal advice to Commonwealth, state and territory governments and statutory corporations, and conducting international trade negotiations. He holds degrees in law, international law, and arts from the ANU and the University of Sydney and is admitted to practice in the ACT. Charles has experience in the ACT's legal framework governing incorporated associations, property law, and intellectual property.

### **VIRGINIA RIGNEY**

#### **Board Member**

Virginia is Senior Curator, Visual Arts, at Canberra Museum and Gallery (CMAG). Born and educated in Canberra, she has worked in curatorial roles at the Powerhouse Museum, Art Gallery of NSW, Victoria & Albert Museum, London and in Scottish Museums. Before joining CMAG, she was Senior Curator at the Gold Coast City Gallery, where she produced and curated a number of photography exhibitions including the nationally recognised Josephine Ulrick and Win Schubert Photography Award. With previous governance experience on the Regional Art Development Fund Panel (Queensland) and art+place (Arts Queensland fund for public art), she joined the Board in 2018.

### **ADAM SAMUELSON**

#### **Board Member**

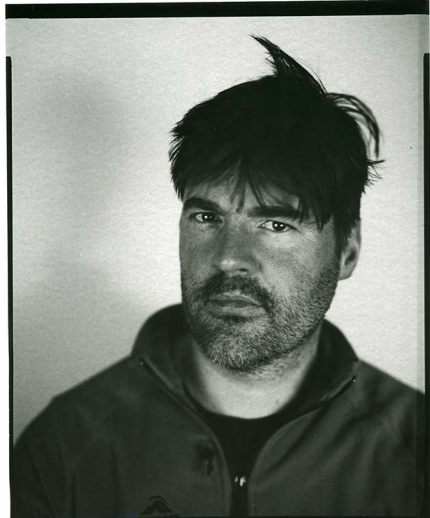
Adam is Risk and Security Manager at the National Museum of Australia and was previously the Compliance and Risk Manager at the National Portrait Gallery. He holds degrees in security, philosophy and human resources. He recently received the National Emergency Medal for service to others during the 2019-20 bushfires and brings skills in work health and safety and risk management to the Board. Adam is an amateur photographer interested in documenting adventures in wild places. Adam joined the Board in 2021.

### **KATRINA SLUIS**

#### **Board Member**

Katrina is a curator, writer and educator and is Associate Professor and Head of Photography and Media Arts at Australian National University's School of Art and Design, where she also convenes the Computational Culture Lab. Prior to this Katrina was Co-Director of the Centre for the Study of the Networked Image, London South Bank University, and Senior Curator (Digital Programs) at The Photographers' Gallery, London. Her research and curatorial practices are broadly engaged with the photographic image in computational culture, its cultural value and circulation. Katrina joined the Board in 2019.

## PHOTOACCESS STAFF



**ALEX ROBINSON**

**Director**

Alex Robinson is an emerging arts leader and a well-connected arts practitioner with extensive knowledge of the sector. With over a decade of professional experience in the visual arts he was previously the Registration Manager of the Biennale of Sydney and has held other roles at Roslyn Oxley9 Gallery, Create NSW and the National Museum of Australia. He is a current PhD Candidate at the ANU where his research is focused on the importance of materiality for audiovisual archives.



**GABRIELLE HALL-LOMAX**

**Curator**

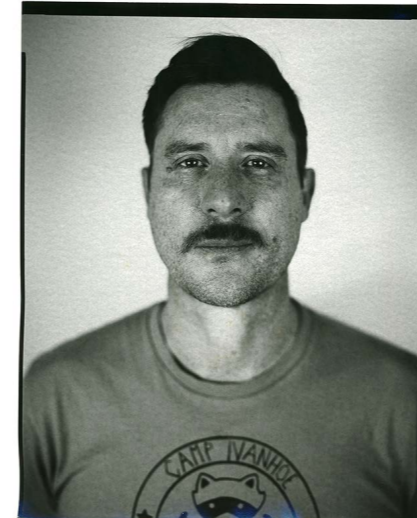
Gabrielle Hall-Lomax is a visual artist living and working in Canberra. She has a keen focus on alternative photographic processes, specifically combining digital photography and painting techniques. Gabrielle is a graduate from RMIT University where she completed an Honours Degree in Fine Art. In 2020 she completed her Masters in Arts and Cultural Management at The University of Melbourne.



**MADDIE HEPNER**

**Workshop & Education Manager**

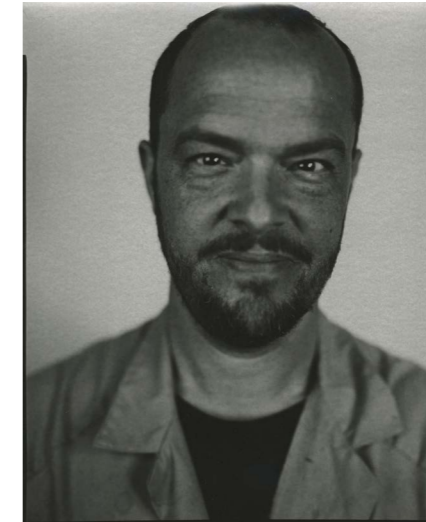
Maddie Hepner is an American-Australian artist working in photography and media arts, based in Canberra, Australia. Her artistic practice covers topics of personal identity, political discourse, and the utilisation of the found image within a digital context. She is a graduate of the School of Art and Design at the Australian National University in 2021 with a Bachelor of Visual Arts (Honours First Class) in Photomedia.



**GREG STOODLEY**

**Studio Manager**

Greg Stoodley is a photographer and artist who enjoys playing with aesthetics and materials from photography's past and integrating them with digital media. He has a distinct love for black-and-white photography and analogue processes. The overriding theme of his work explores the relationship of the photographic image to time, especially as that relates to culture and its relationship to photography.



**WOUTER VAN DE VOORDE**

**Marketing & Engagement Manager**

Wouter Van de Voorde grew up in Belgium and has a double master's degree in painting and printmaking from the Ghent Fine Arts Academy. In 2008 Wouter moved to Australia, where he now lives in Canberra with his family. Wouter documents his personal life through a variety of film formats and stained silver prints. In the past two years he has published two well-received books with international publishers.

# EXHIBITION REPORT

In 2024, photo access upheld its commitment to innovative and inclusive contemporary photo-media practice, presenting a dynamic and diverse exhibition program that explored themes of migration, memory, environment, cultural heritage, and experimental practice.

The year began with *VIEW2024*, the gallery's annual early-career showcase that brought together emerging talent from the ACT and region, featuring work across analogue, digital, alternative processes, video, and experimental multimedia.

Solo exhibitions by Judith Martinez Estrada and Janhavi Sharma followed, offering explorations of personal and collective memory. Estrada's exhibition, *Volver (The Return)*, documented her ancestral apartment in Madrid, examining migration, trauma, and fragmented identity through photography, video, and installation. Sharma's *On What Grounds* investigated the intersection of gender, memory, and cultural heritage, using the traditional Indian "aangan" garden as a metaphor for preserving marginalised histories through oral storytelling.

Mid-year, the *Canberra Contemporary Photographic Prize 2024* continued its success with a record number of 196 submissions, celebrating and highlighting a diverse spectrum of contemporary Australian photographic talent, from emerging to established artists. Concurrent exhibitions by Jessika Spencer and James Rhodes addressed vital cultural and environmental dialogues. Spencer's *Ngulagambilaha (On Returning)* celebrated First Nations culture, country, and women's strength, while Rhodes' immersive *Kooragang Island* exhibition drew attention to ecological preservation and awareness.



Colin MacDougall, *Untitled*, 2023.



The latter half of 2024 featured bold experimental work, notably Xi Li's *Prosperity or Emptiness* which utilised surreal 3D animations and video to critique the complex relationship between urban environments and ecological concerns. The group exhibition *Navigating Histories* furthered introspective explorations into psychogeography, examining how places shape emotional landscapes and memories. Carolyn Craig curated *The Spectral Lens*, employing hauntological perspectives to re-examine Australian identity and landscape through experimental photographic techniques and digital media.

The 2024 exhibition program concluded with a strong focus on community engagement and educational outreach. Our annual *Concept to Exhibition* and *Concept to Publication* workshops continued to support local photographic talent, guiding emerging artists from initial concept development through to public exhibition. Additionally, we introduced the inaugural *Concept to Short Film* workshop, with participants' films screened alongside other exhibited works.

Nicci Haynes & Fiona Hooton, *16mm scratch film projection*, 2024. Photo: Eunie Kim

## GALLERY PROGRAM 2024

### VIEW2024

25 January - 9 March

VIEW2024 showcased the work of early career artists from **photo access**, featuring the future leaders in photo-media practice from the ACT and surrounding region. The exhibition and publication provided a sneak peek into the future of photography, featuring a curated collection of challenging and diverse new works in analogue and digital formats, alternative processes, video, and experimental multi-media.

The participating artists were: Caleb Arcifa, Sophie Dumaresq, Rory Gillen, Rose Hartley, Brittany Hefren, Emily April O'Neill, George Pople, and Emma Phillips.



VIEW2024, installation view. Sophie Dumaresq, Emily April O'Neill, and Rory Gillen. Photo: Eunie Kim



Top: Rose Hartley, *Is this what you want*, 2023  
Below: Britney Hefren, *Bark Blossoms*, 2023

## On What Grounds Janhavi Sharma

14 March - 27 April

Reflecting on her childhood and matrilineal heritage, the artist used orange poison berries from her backyard, layering them over new and archival photographs. This act served as a metaphor for the interwoven continuity of time. The inedible fruit, originally from the Caribbean region, grew in the artist's home garden as a thriving attraction for the songbirds and a reminder of present pasts.

In this work, she explored themes of identity, memory, and the interplay between reality and fiction. Through the lens of nostalgia, she investigated the allure and unreachability of the past, symbolised by the captivating yet harmful berries.



Janhavi Sharma, *On What Grounds* (installation view), 2024, Photo: photo access

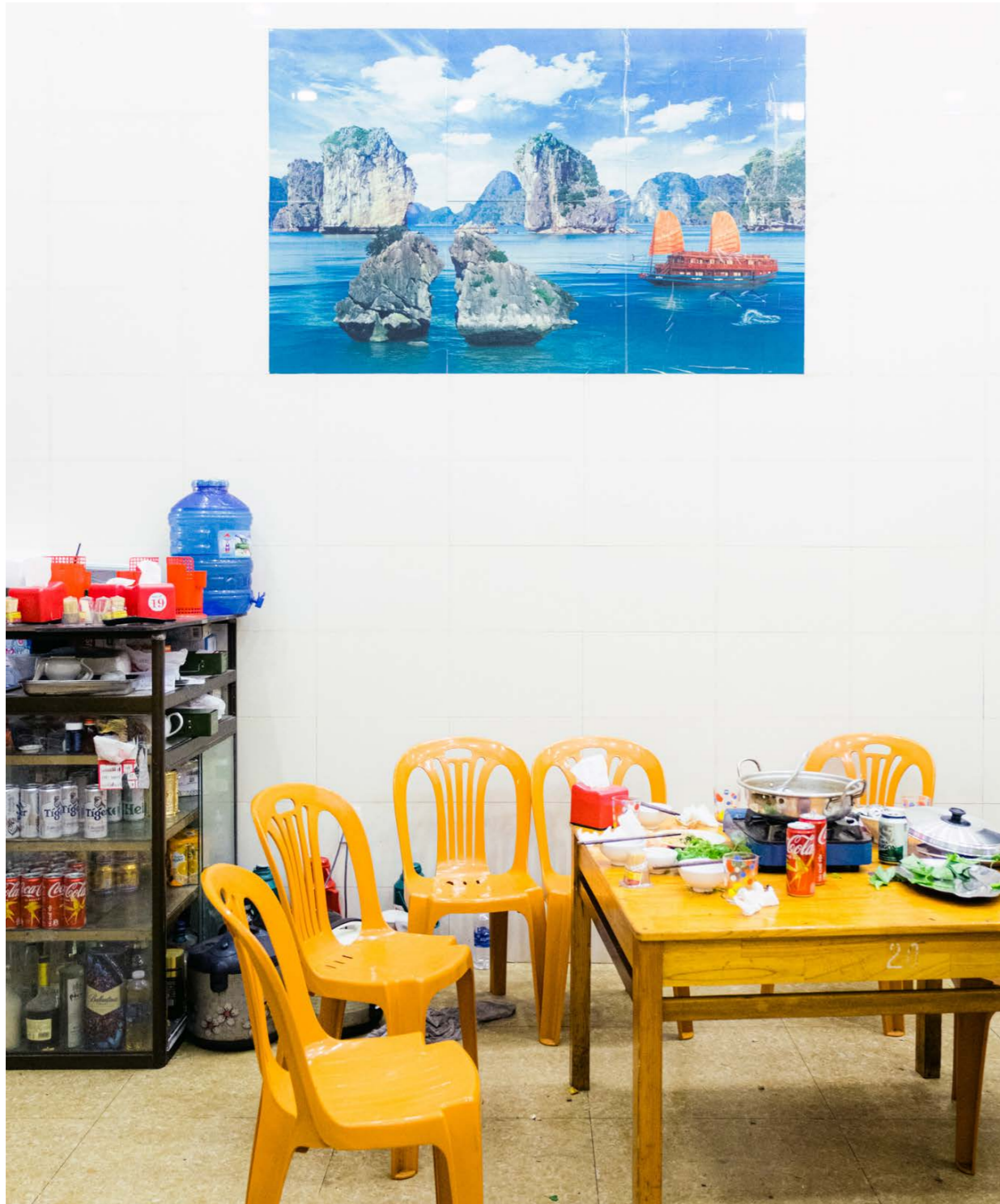


## Volver (*The Return*) Judith Martinez Estrada

14 March - 27 April

*Volver (The Return)* was a photographic, video, and installation-based body of work that documented and interpreted the artist's ancestral apartment in Madrid. Estrada employed the apartment as a physical site of memory to explore notions of migration, trauma, and fragmented identity.

Top: Judith Martinez Estrada, *Volver (The Return)*, video still, 2024  
Left: Judith Martinez Estrada, *Volver (The Return)*, installation view, 2024, Photo: Eunie Kim



Phuong Nguyen Le, from the series *Sunshine*, 2022.



## *Navigating Histories* Ren Gregorčič, Phuong Le, Chris Siu, Estelle Yoon

2 May - 1 June

Weaving together historical narratives and their contemporary reverberations, *Navigating Histories* explored displacement, memory, and identity. Through video and documentary photography, the artists explored societies in transition. They navigated geopolitical complexities and historical imprints, while communities enacted their narratives in new environments or amidst evolving scenes at home, continuously adapting and shaping their sense of place.

Chris Siu, *Expired Passport*, Adelaide, South Australia, 2022

# Canberra Contemporary Photographic Prize 2024

13 - 29 June



*proudly supported by:*

lucent imaging

**ILFORD**



The Canberra Contemporary Photographic Prize was an exhibition and competition that celebrated both emerging and established talents in photo media. Open to photographers worldwide, regardless of their experience level, the competition was dedicated to showcasing new perspectives in contemporary photography. It offered a unique opportunity for finalists to exhibit their work, providing a kaleidoscopic view of photographic art.

2024 Finalists:

Christopher Allery, Caleb Arcifa, Cheryl Bronson, Michelle Burrows, George Calvelo, Dave Carswell, Claire Conroy, Grace Costa, Carolyn Craig, Lisa Jayne Cramer, Ryan Dandelion, Brett Leigh Dicks, Damian Dillon, Sophie Dohnt, Rozalind Drummond, Jesse Egner, Michelle Ferreira, Alex Flannery, Alison Ford, Sophie Gabrielle, Aidan Gageler, Fiona Henderson, Tessa Ivison, Damien Laing, Sarah Lee, Gavin Libotte, David Lindesay, Adam Luckhurst, Orlando Luminere, Adam Lynch, Colin MacDougall, Kathy Mackey, Claire Manning, Heidi Margoocsy, Joel Markham, Isobel Markus-Dunworth, Wilhelm Philipp, Fernanda Pedroso, Zorica Purlija, Claire Letitia Reynolds, Brenda Runnegar, Remi Siciliano, Aia Solis, Cat Sparks, Lisa Stonham, Neale Stratford, Sari Sutton, Andrew Tan, Hilary Wardhaugh and Sherry Zheng.



## *Kooragang Island*

**James Rhodes**

*4 July - 3 August*

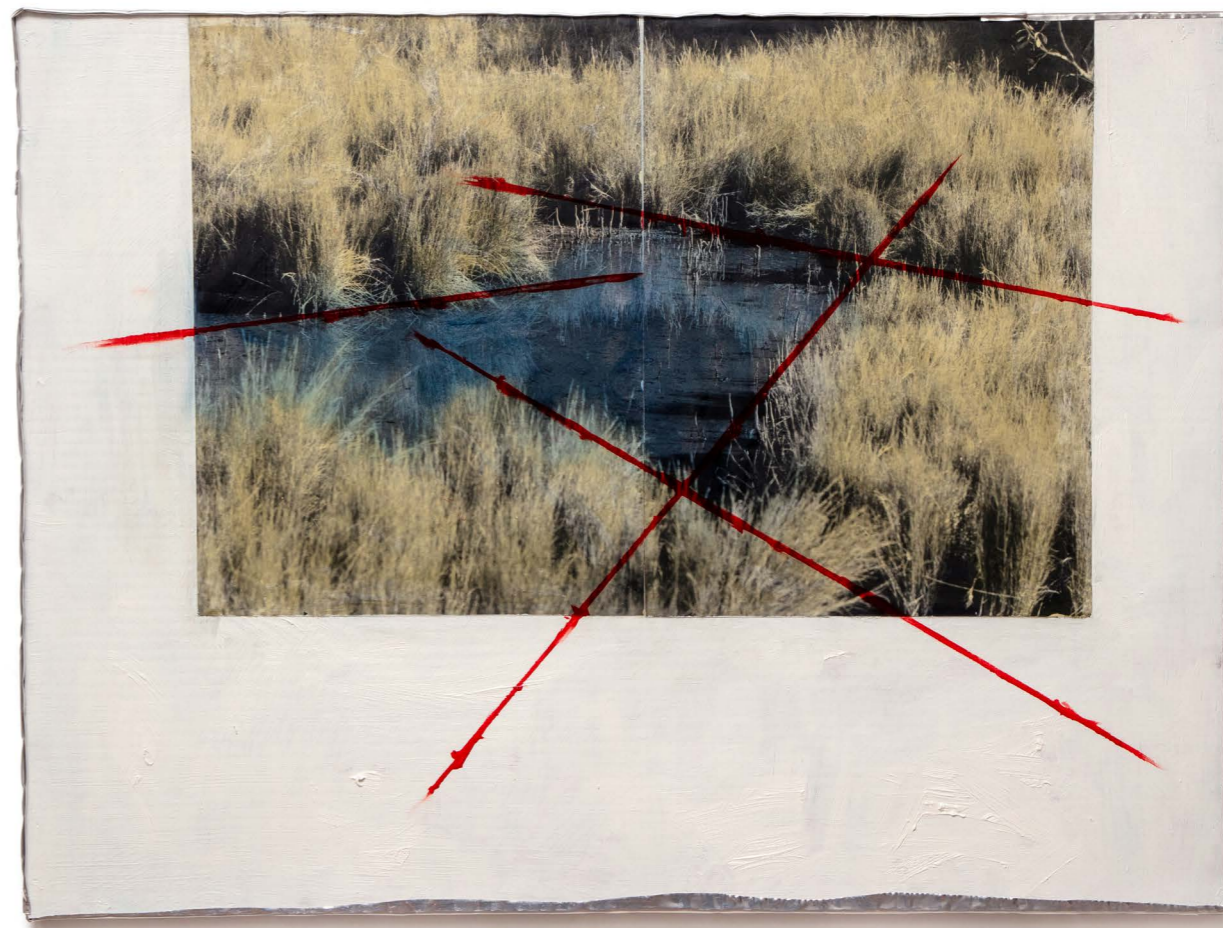
*Kooragang Island* was an immersive exhibition that delved into the beauty and ecological significance of the Kooragang Wetlands, highlighting their crucial role as natural water filters. Rhodes incorporated photography, painting, installation, and projection to create a multi-sensory experience that celebrated and raised awareness about this unique wetland ecosystem.

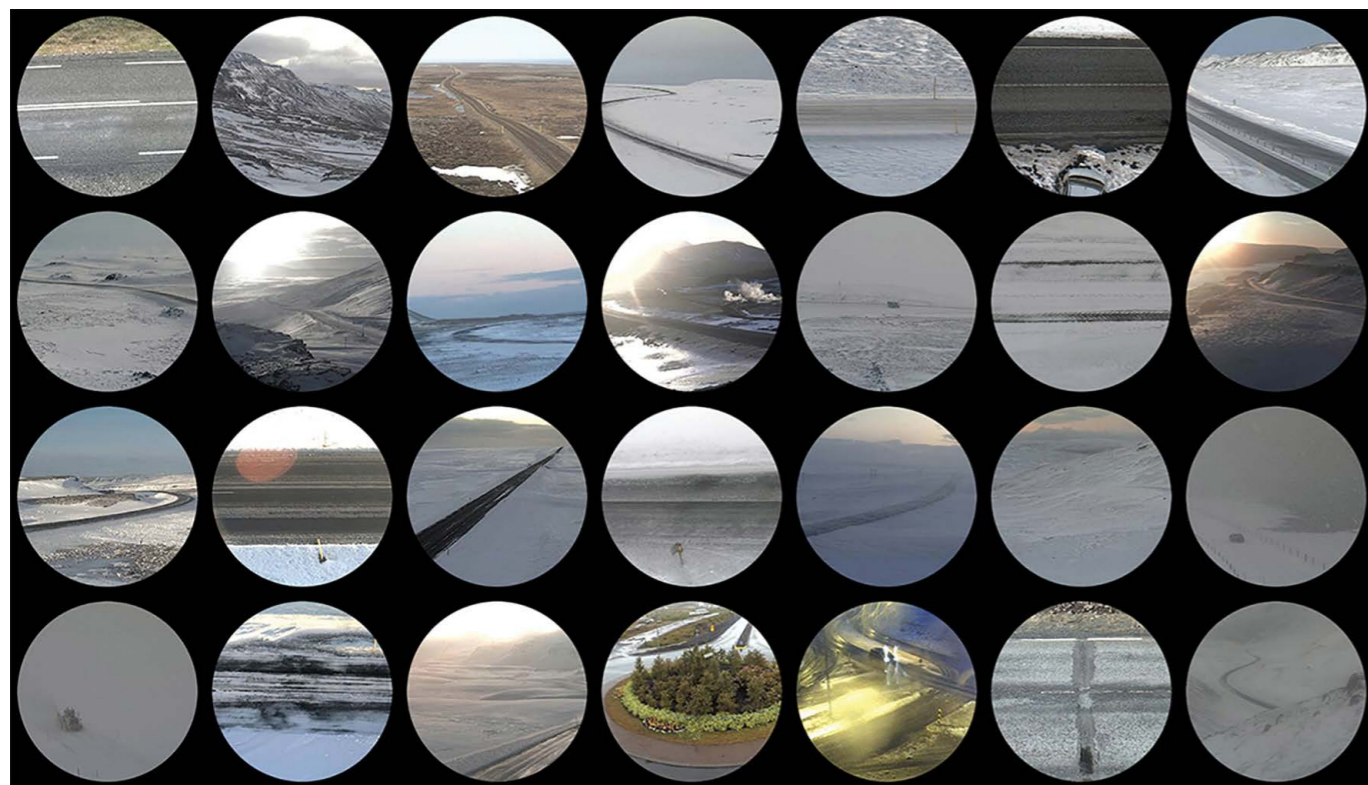
## *Ngulagambilanha (On Returning)*

**Jessika Spencer**

*4 July - 3 August*

Spencer presented a celebration of culture, Country, and the women who continued to practice and protect it. Through photographic prints, video, and cultural objects, the body of work honoured and acknowledged the strength and sacrifice of her fellow First Nations women.





## Memory Sites

Fletcher Aldous, Kailum Graves,  
Starry Kong, Remi Siciliano

8 August - 7 September

*Memory Sites* was a photographic and moving image exhibition that explored landscape photography as a remnant and cue to memory. The exhibition showcased the work of four artists: Fletcher Aldous, Kailum Graves, Starry Kong, and Remi Siciliano. Each artist employed unique photographic processes, considering cultural, political, and environmental dimensions in capturing landscapes. Together, they highlighted how our perceptions and memories shaped our interpretations of the places depicted in photographs.

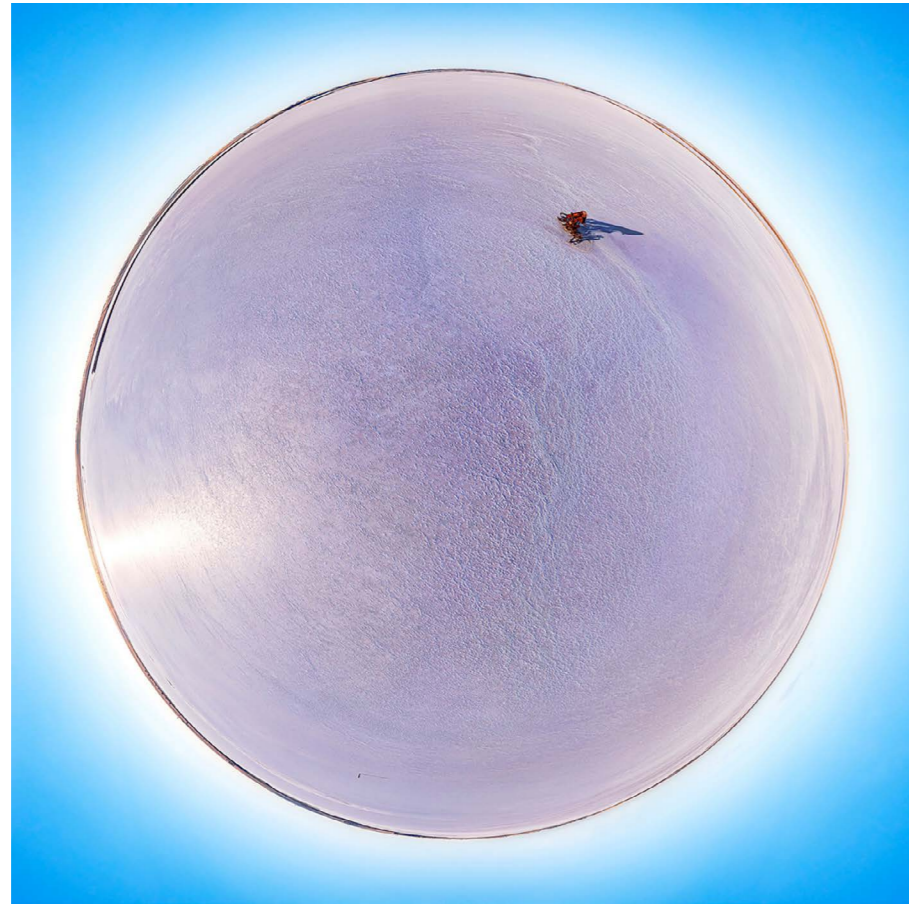
## Experimental Fields

Xi Li

8 August - 7 September

*Experimental Fields* revealed how digital technology and the spiritual world intertwined to create a complex network of existence, examining the intersections of urban, fantasy, and cyber spaces with the self. These works were presented through 3D visual animation, and they crafted fantastical fields that symbolised the coexistence of the virtual and real. This aesthetic blend was a metaphor, prompting reflections on the links between identity, body, technology, and contemporary civilisation, and provoking critical dialogue that transcended the physical into the fields of thought.





## *The Spectral Lens*

Curated by Carolyn Craig

12 September - 12 October

*The Spectral Lens* explored how aesthetic practices could represent or question identity amid image saturation and post-colonial critique. Drawing on hauntology, the artists examined place as a layered site of erased and resurrected histories.

Through experimental methods—trace, distortion, and refraction—they conjured unseen forces, offering alternative timelines and perspectives beyond archival or normative frameworks.

Artists: Carolyn Craig, Damian Dillon, Clare Humphries, Roy Lee, David Manley, and Justine Roche, the exhibition offered a complex, multi-sensory reflection on place, identity, and spectral presence.



Top: Roy Lee, *History of Sky*, 2022.  
Below: Damian Dillon, *Contemporary ruin #4*, 2024 (installation view). Photo: Eunie Kim



David Manley, *Totality #2*, 2024



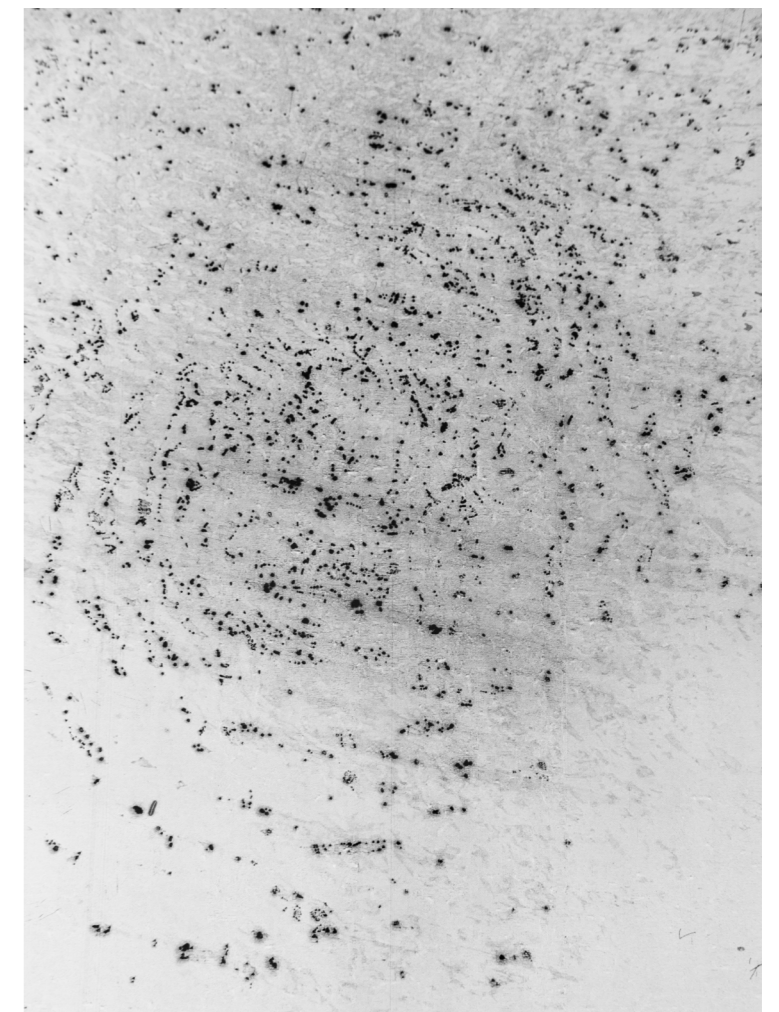
## *Dark Matter 2024*

**Rosalind Drummond, Phoebe Kelly,  
Claire Paul and Sari Sutton**

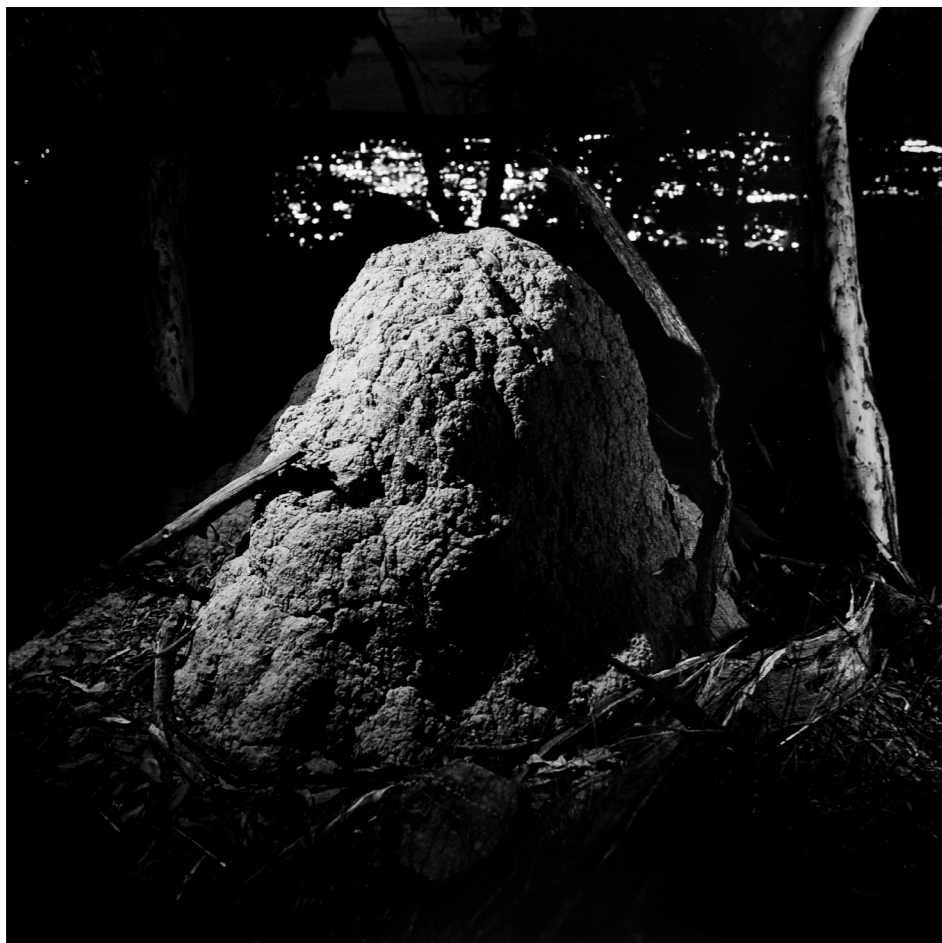
*24 October - 23 November*

This exhibition showcased the work of the 2024 *Dark Matter* Artists-in-Residents: Rosalind Drummond, Phoebe Kelly, Claire Paul, and Sari Sutton. Over the past year, these artists had been working in the **photo access** darkroom, experimenting with materials and methods of image-making that challenged and expanded the perceived boundaries of photography.

Rosalind's photography, video, and performance practice explored landscape and place, capturing fleeting environments to imagine new possibilities in site-specific works. Phoebe's series of silver gelatin prints, drawn from smartphone images, explored and unsettled the space between the analogue and digital. Claire employed long-exposure pinhole photography and foraging practices to create images that embraced unpredictability and collaboration with the natural world. Sari's work delved into the invisible forces driving the expansion of the universe, evoking celestial landscapes through her experimental darkroom techniques.



Top: Claire Paul, *Dark Matter* artist talk, 2024. Photo: Eunie Kim  
Below: Phoebe Kelly, *A Moving Surface*, 2024



## Concept to Exhibition/Publication/Short Film

### Group Exhibition

28 November - 21 December

This exhibition was the outcome of our annual *Concept to Exhibition*, *Concept to Publication*, and *Concept to Short Film* workshop series. After nine months of mentorship from David Hempenstall, Nathan Hughes and Alex Robinson, the participants created new bodies of work that showcased their unique photographic styles.

#### *Concept to Exhibition:*

James Bolto, Kate Leddick, Fernanda Pedroso, Albert Soesastro, James Whitehead

#### *Concept to Publication:*

Andrea Bryant, George Kriz, Meredith Krust-McKay, Louise Maurer, Helena Romaniuk, Sari Sutton

#### *Concept to Short Film:*

Lynne Flemons, Kahren Forrest, Danielle Merritt, Fernanda Pedroso, Holly Rose, Ed Telfer, Mereana Waaka





## 40th Birthday Celebration

On Friday 25 October, **photo access** celebrated 40 years of photographic creativity with a vibrant afternoon-to-late event in the Manuka Arts Centre Gardens. Marking four decades as the longest-running photographic organisation of its kind in Australia, the celebration invited the community to dive into a playful 1984 theme—whether that meant embracing big '80s style or nodding to Orwellian dystopia. Guests enjoyed hands-on activities including cyanotype sun prints, large format portraits, and scratch film workshops.



Top: 40th Birthday celebration, 2024  
Below: Tracey Moffatt opening the show, 2024  
Photos: Eunie Kim



The Dark Matter Residents' exhibition opened with a darkroom demonstration, artist talks, and was formally launched by Tracey Moffatt. An AI-generated slideshow traced the organisation's rich history, and exclusive themed T-shirts brought extra flair to the celebration. With DJ sets, live projections, and creative energy flowing well into the night, the event was a joyful tribute to the **photo access** community and its ongoing commitment to accessible, experimental image-making.

40th Birthday celebration, 2024. Photo: Eunie Kim

# WORKSHOPS



In 2024, **photo access** continued to carry out an array of successful, diverse and engaging workshop courses, both on-site and off-site. Our program offered a wide range of learning opportunities, experiences and collaborations - from foundational courses of film photography basics in the photo access darkroom and film-developing facilities to long-form mentorship workshops such as the Concept to suite. Over the year, we hosted 69 workshops, instructed 483 participants, and collaborated with over 20 artists and tutors to continue to provide the best of photographic learning and teaching.

## 2024 WORKSHOPS & DATES

Anglicare Phone Photography – 13 January  
School Holidays: Zoo Safari Scrapbooks – 15 & 16 January  
After Dark January – 16 & 23 January  
School Holidays: Summer Makers – 17, 18 & 19 January  
School Holidays: Summer Photo Storytelling – 22, 23 & 24 January  
After Dark February – 7, 14, 20 & 27 February  
Telopea Park School After School Care Cyanotype – 7, 14, 21, 28 February, 5, 13, 20, 27 March, 3, & 10 April  
Film Developing and Scanning – 8 February  
Concept to Exhibition – 17 February, 23 March, 20 April, 18 May, 15 June, 27 July, 24 August, 21 September, 19 October  
Concept to Publication – 18 February, 24 March, 21 April, 19 May, 16 June, 21 July, 25 August, 22 September, 27 October  
Introduction to Black and White Darkroom Weekend – 24 & 25 February  
Concept to Short Film – 27 February, 26 March, 23 April, 21 May, 18 June, 23 July, 20 August, 17 September, 15 October  
After Dark March – 4, 12, 19 & 26 March  
Digital Photography Basics – 9 March  
C41 Film Developing – 13 March  
How to Shoot Film – 27 March  
After Dark April – 2, 9, 16, 23 April

Intermediate Darkroom – 3, 10, 17, 24 March  
School Holidays: Animation – 15 & 16 April  
School Holidays: Autumn Photo Storytelling – 17, 18 & 19 April  
School Holidays: Autumn Makers – 22, 23 & 24 April  
Introduction to Black and White Darkroom Weekend – 27 & 28 April  
After Dark May – 7, 14, 21 & 28 May  
Film Developing and Scanning – 15 May  
Lightroom Basics – 25 May  
Wetlands Narratives Workshop with Megalo Print Studio – 1 & 2 June  
Phone Photography for Ceramicists with Canberra Potters – 2 June  
After Dark June – 4, 11, 18 & 25 June  
Introduction to Black and White Darkroom Evenings – 5, 12, 19 & 26 June  
National Museum Emerging Curators – 13 & 20 June  
Introduction to Large Format Photography – 15 & 16 June  
C41 Film Developing – 20 June  
Digital Photography Fundamentals – 22 June  
DSLR Photography for Ceramicists with Canberra Potters – 23 June  
After Dark July – 2, 9, 16 & 23 July  
National Museum Visiting Fellows Workshop – 3 July  
School Holidays: Winter Photo Makers – 15, 16 & 17 July  
School Holidays: Animation – 18 & 19 July  
Distorted Chemistry – 27 & 28 July  
After Dark August – 6, 13, 20 & 27 August  
Nightscaapes and Startrails Astrophotography – 15, 22, 29 August, 7 & 12 September  
Digital Photography Fundamentals – 17 August  
Film Developing and Scanning – 21 August  
C-41 Film Processing – 22 August  
Pinhole Photography – 31 August  
Photoshop Basics – 1 September  
After Dark September – 3, 10, 17 & 24 September  
University of Canberra Experimental Publishing – 6 September  
CarersACT Workshop – 12, 19, 26, 30 September, 10 & 18 October  
Artificial Imagination: Exploring AI – 29 September  
School Holidays: Spring Photo Storytelling – 1, 2 & 3 October  
After Dark October: 1, 8, 15 & 22 October  
Introduction to Black and White Darkroom Weekend – 5 & 6 October  
School Holidays: Animation – 10 & 11 October  
After Dark November – 5, 12, 19 & 26 November  
Film Developing & Scanning – 6 November  
Introduction to Large Format Photography – 16 & 17 November  
Wet Collodion – 23 November  
Street Photography – 30 November

# WORKSHOPS

## CONCEPT TO WORKSHOP SERIES

The *Concept to* workshop series continued as an annual installment in the **photo access** workshop program. In 2024, three *Concept to* workshops ran simultaneously over 10 months. Participants worked together and were mentored by an expert in the field, working towards a previously identified outcome of either publication, physical or digital exhibition.

*Concept to Publication* in 2024 was led by photographer David Hempenstall. Over the course of the workshop participants worked towards creating a dummy for a photobook or a small edition of books.

*Concept to Exhibition* in 2024 was led by **photo access** Director Alex Robinson. Over 10 months the participants produced and refined photographic concepts, some of which were shown in the end-of-the-year exhibition showcase of the course.

The second iteration, *Concept to Short Film*, was taught by filmmaker Nathan Hughes. This hands-on program guided participants through the process of developing a short film from initial idea to final cut. Building on the *Concept to* series, the course offered practical skills in scripting, shooting, and editing, with selected works featured in the end-of-year exhibition showcase.

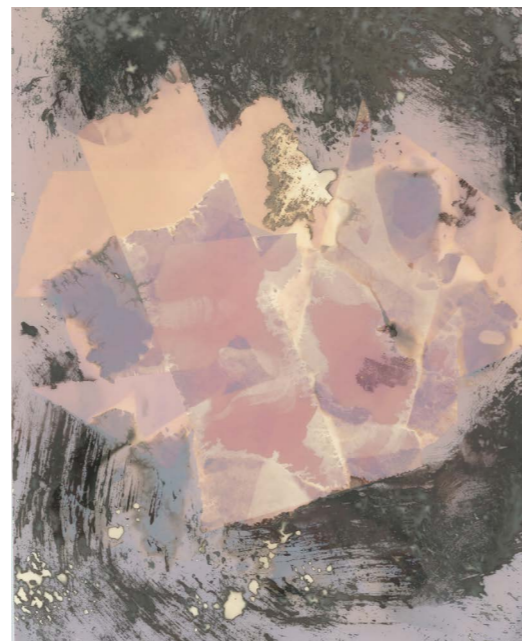


## INTRODUCTION TO LARGE FORMAT

Over a single weekend, participants learned the magic of shooting with a large format camera. With a film negative almost 16x larger than your average 35mm film, this course offered unique knowledge of using a technical camera and learning a historical process.

## DISTORTED CHEMISTRY

This hands-on course covered the fascinating camera-less process of chemigrams, where participants painted on photographic paper with various products like oil and honey to create unique, individualistic prints.



Top: Sinar 8x10" Camera, 2024. Photo: Eunie Kim;  
Bottom: Dieter Schmidt, chemigram, 2024.



## ARTIFICIAL IMAGINATION: EXPLORING AI IN NEW MEDIA ART AND PHOTOGRAPHY

Led by new media artist Emily April O'Neill, this unique course journeyed the complexities of AI and machine learning, covering the fundamentals and practical insights for artists to feel empowered to use it.



## STREET PHOTOGRAPHY

This single-day workshop saw participants learn the fundamentals and photographic theory of street photography, with documentary photographer George Calvelo. After a morning of learning visual literacy and techniques, participants took to the streets in the afternoon for an on-location shoot.



## WET COLLODION

This one-day intensive course gave participants an introduction and hands-on experience with the special process of the wet collodion photographic process. Participants learnt the 19th century processes of sensitising, exposing and developing tintype black aluminium plates.

Top to bottom: AI Image generated with Adobe Photoshop, 2024; George Calvelo, Rain Scene, 2024; Jack McLain, Collodion Group Shot, 2024

# OUTREACH & PARTNERSHIPS



For 2024, **photo access** was fortunate to partner with some amazing organisations and institutions, continuing to foster relationships that are vital to art and learning in Canberra. Throughout the year, we partnered with over 10 organisations and institutions, including the National Gallery of Australia, CarersACT and the Tuggeranong Arts Centre. We conducted workshops, events, and exhibitions, and also provided pop-ups, photo booths, and off-site activities at partnership locations.



## Carers ACT

**photo access** partnered with Carers ACT to run an eight-week workshop introducing a small group of culturally diverse carers to shooting on film and printing in the darkroom. Participants learned to process their own images, many for the first time, finding both creative expression and community through the process. The project culminated in a pop-up exhibition during Carers Week, where the resulting images explored the emotional landscape of caring—grief, resilience, love, and isolation—giving voice to experiences often left unseen.

Top: Opening of Carers ACT Project, 2024. Photo: Eunie Kim  
Below: Mark, Detail of contact print (Carers Project), 2024



## National Museum of Australia

### WA Emerging Curators program

In June, emerging curator Lily-Mae Kerley (Yamaji Arts) visited the **photo access** facility for a two-day intensive workshop. The *WA Museum Emerging Curators program* provides hands-on learning experiences and professional support to First Nations cultural workers, strengthening cultural development opportunities for local projects that are grounded in community. An initiative of the WA Museum Boola Bardip and delivered on a periodic basis since 2011 with the support of the National Museum of Australia, it has seen a total of 15 cultural practitioners participate to date.

### WA Visiting Fellows program

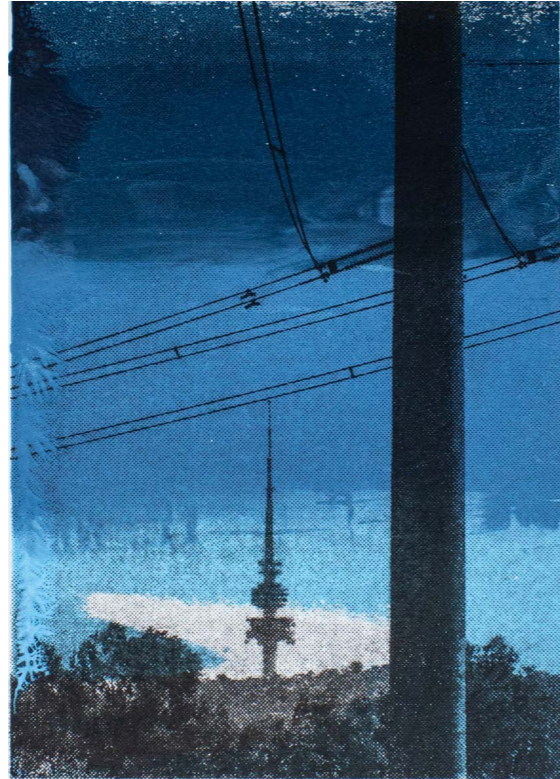
Similar to the Emerging Curators program, the WA Visiting Fellows initiative—supported by the National Museum of Australia—provides hands-on learning for regional cultural practitioners. As part of the program, artists Natalie Davey and David Doyle joined **photo access** for a two-day intensive workshop exploring analogue techniques and creative photographic processes. The visit encouraged dialogue around place, process, and storytelling, and reflected **photo access's** ongoing commitment to collaborative, practice-led learning.

David, Greg and Natalie in the darkroom, 2024. Photo: photo access

# OUTREACH & PARTNERSHIPS

## Megalo

The weekend workshop *Wetlands Narratives: From Lens to Screenprint* in partnership with *Megalo Print Studio*, focused on duotone printing. Participants explored the Jerrabomberra Wetlands with Gabrielle Hall-Lomax from **photo access**, learning camera basics for smartphones and digital cameras. The following day at *Megalo*, expert screen printer Elise Stanley guided them, and participants left with a small edition of handmade duotone prints.



## National Gallery of Australia

As part of the National Gallery of Australia's *Single Channel* touring exhibition, **photo access** partnered with the NGA to deliver workshops in Geraldton, WA. Tutor Nathan Hughes led a video art workshop with young people and a short course at the Geraldton Penitentiary. Participants explored experimental video techniques, engaging with works from the exhibition and developing new skills in creative storytelling through moving image.



Top: Dalice Trost, *Untitled screenprint*, 2024  
Below: *Darkroom scene*, 2023. Photo: Wouter Van de Voorde

## Tuggeranong Arts Centre

*Kambah 50 – Now and Then* was a community photography project delivered by **photo access** in partnership with the Tuggeranong Arts Centre to celebrate 50 years of Kambah. Participants explored the suburb's history by re-photographing archival images and capturing new ones that reflected Kambah today. The project fostered connection across generations and culminated in a public exhibition celebrating the suburb's rich history and evolving identity.



## UC Publishing Workshop

In partnership with the University of Canberra, **photo access** delivered a hands-on workshop on experimental publishing for Visual Communication students. Participants explored sequencing, captioning, and layout using their own postcard-sized images, creating mock-up publications and zines. Led by **photo access** staff, the session encouraged playful experimentation with image, text, and form, expanding students' understanding of publishing as a tool for visual storytelling.

## Canberra Short Film Festival

For the fourth consecutive year, **photo access** hosted the presentation of the Experimental Film Category for the *Canberra Short Film Festival* in the gardens of the Manuka Arts Centre. The **photo access** team judged and selected winners for this category, with the event itself being well attended.

Top: *Concertina Book*, 2024. Photo: Jordan Stokes;  
Bottom: David Doyle, *Untitled darkroom print*, 2024.



photo access 40th Birthday celebration. Photo: Eunie Kim

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