

# photo access



2025 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

**photoaccess** 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.

**photo access's** program and facilities are supported by the ACT Government through artsACT Arts Centre Investment, Creative Australia multi-year investment funding and through generous business partnerships with ILFORD, Hawkes Brewing Co., Lerida Estate Wines.

## Thank you to our 2025 supporters:

Canberra Institute of Technology, Simon Gibbard, Anonymous, Murray Foote, Anonymous, Anonymous, Anonymous, Don McLeod, Sandra Barnard, Bing Tan, Spring Creek Fine Print from Tolga (FNQ), Sari Sutton, Allister Mills, Penelope Grist, Anonymous, Andrea Bryant, Alex Flannery, Anonymous, Sarah Ryan, Jane Duong, Culture Collab, Kirrily Peters, Anonymous, Gordon Taylor, Keir Winesmith, Anonymous, Anne Willsford, Diana Pearce, Katrina Sluis, Roger Hall, Anonymous, Nathaniel Williams, Meredith Dellar (Heal), Raquel Ormella, A & P Robinson, Julia Zhao, Rebecca Tunks, Peter Gwilt, Iva Kraljevic, Hilary Wardhaugh, Joe Hall-Lomax, Dianne Clark, Anonymous, Fernanda Pedroso, Tim Hughes, Anonymous, Kevin Chen, Anonymous, Linda Bull, Lachlan Tinnock, Brian Rope, Aidan Gageler, Tony Arroyo, Catherine Baxendale, Emma Phillips, Anonymous, Duane Bridger, Alice Groenhout, Anonymous, Kristy Morell, Ben Baptiste, Paul Hutchison, Bruce Koussaba, Steven Ungermann, Nicholas Schmidt, Anonymous



photo access 40th anniversary celebration. Photo: Eunie Kim

# BY THE NUMBERS

265  
*Members*

143  
*Artists Exhibited*

310  
*Workshop  
Participants*

17,244  
*Visitors*

5,795  
*Instagram  
Followers*

19  
*Exhibitions*

53  
*Workshops*

15  
*Outreach Programs*

49,000  
*Website Visitors*

3,597  
*Facebook  
Followers*

2,479  
*Mail  
Subscribers*





## CHAIRS' REPORT

photo access started strong in 2025 with its first year of Creative Australia funding and workshops filling up. As Chair, it felt like photo access was living out both the spirit and practice of our mission to bring a holistic creative practice in photographic culture to the national arts sector, just one year into our 2024 - 2028 Strategic Plan. This included collaborations through workshops with the National Library of Australia; hosting the National Museum of Australia First Nations Visiting Fellows; and building international connections in Siem Reap and Arles. The finalisation of the Canberra Institute of Technology's major gift of darkroom equipment also happened early in 2025. The issue of accommodation to ensure the wellbeing of photo access staff and to take the opportunity to provide the best possible facilities for our artists loomed large in Board discussions. Most striking of all to me, after more than five years of involvement with photo access was the increasing number of artists coming to photo access from interstate - to do workshops and to exhibit work - we clearly offer something deeply needed in Australia's arts landscape. June saw the handover of the Chair role between us. As outgoing and incoming Chairs, we enjoyed working together to ensure a smooth transition of governance and oversight responsibilities. Our heartfelt thanks to all the members of the photo access board at this time of change.

In addition to our key ArtsACT and Creative Australia grant funding, photo access was successful in fundraising from our community who supported the purchase of two new Members area iMacs and flatbed scanners through the digital upgrade fundraising campaign. Overall, the organisation is in a strong financial position, recording a modest surplus in 2025 despite rising costs. The workshop program continues to be popular, with attendance ahead of target. Film development activities increased year on year, providing valuable income for photo access and an important service to the local photography community.

Program highlights include the Canberra Contemporary Photographic Prize, which was awarded by the ACT Minister for the Arts Mr Michael Pettersons MLA, monthly exhibitions across a range of photomedia and a showcase of work by our 2025 Dark Matter Residents. The photo access residency program continues to thrive, thanks to active partnerships with the Canberra Institute of Technology, the Australian National University and the National Arts School. Thanks to the high calibre of exhibiting artists and the dedication and expertise of the staff, the exhibition program continues to offer a unique platform in the cultural ecology that is both community-focused and nationally significant.

We would like to acknowledge Virginia Rigney for 6 years of service to photo access as a Board member and welcome incoming members Keeaira Aird and Scott Kindred who joined in January 2025. They are now part of a strong team that includes continuing Board members Meredith Dellar, Jane Duong, Charles Gascoigne, Adam Samuelson, Katrina Sluis, Nat Williams and Julia Zhao.

At the end of a stable and successful year, we would like to express our gratitude to the entire photo access community, exhibiting artists, workshop participants, exhibition attendees, and supporters in ArtsACT, Creative Australia, ILFORD, Lerida Estate Wines, Hawke's Brewing Co., as well as our members, Director, staff and Board.

Ms Penelope Grist OAM  
Chair, photo access Board (until 25 June 2025)

Dr Keir Winesmith  
Chair, photo access Board (from 25 June 2025)



Penelope Grist at the opening of the *Dark Matter Exhibition*, 2023. Photo: Eunie Kim  
Keir Winesmith at the opening of the *Canberra Contemporary Photographic Prize*, 2025. Photo: Eunie Kim

# DIRECTOR'S REPORT

2025 was another important year for photo access as we saw an expansion in our national engagement and recognition of the importance of our unique facilities and the opportunities we provide in the cultural sector. It was the first year that the Creative Australia multi-year organisational investment has been received, which has meant that we are able to pay artists, creatives, workshop tutors and arts workers much more than we have done previously.

As always, fiscal responsibility from management and the foundations of a strong governance structure have meant that as an organisation, we are in a very healthy situation now and into the near future. Thank you again to our volunteer Board of Directors who oversee this and ensure that the longevity of the organisation is secured.

Self-generated revenue did well in 2025, and we saw an increase in our sales of film and photographic paper, as well as the film lab service which supports the local photographic community. Our ongoing partnership with ILFORD allows us to keep our prices as low as possible and pass on a discount to members. The film lab has also become an ever-increasingly important activity for photo access, as we see more people shooting film again (or for the first time). We ran 2 successful fundraising campaigns in 2025 – the first to support a digital upgrade of our Members' Area computers and scanners, and the second to support residency stipends in 2026. The second campaign was aligned with Creative Australia's inaugural nation-wide AusArt Day, which we look forward to participating again in the future.

In 2025 we also received quite a few very generous equipment donations including large format cameras and Hasselblad film scanners. I would like specifically to mention with gratitude and thanks to the generosity of Simon Gibbard, Murray Foote, and the National Library of Australia. In 2025, we also saw the relocation of CIT's campus from Reid to Woden, which saw their transition to a fully digital environment. Many thanks to the generosity of the CIT Management and photographic department – in particular Shaun Haidon, Brian Miller, Stephen Corey and Dave Appleton – whose donation of analogue equipment to photo access will future-proof our facilities and ensure that our region continues to provide the critical infrastructure for photographic experimentation in the darkroom.

Our workshop program continues to be nationally significant, and we are seeing more workshop participants from interstate who are travelling into Canberra to attend our unique offerings. Some of those unique offerings include workshops in large format photography, and historical processes like wet collodion. As one of the only public access darkrooms in the country, we also see regular engagement from people travelling down from Sydney for the day. We continue to ensure that workshops are always run as low-cost offerings where possible to remove barriers to participation and ensure equitable access to our facilities by all. Even though costs of materials and utilities have been increasing in recent years, we try as much as possible to absorb many of these costs within the organisation to have a minimal impact on our members.

The year also saw a few new collaborations and events which illustrate future opportunities to grow our networks and provide unique experiences not only in Canberra, but beyond. Some highlights include: a screening of Quebecois experimental films in partnership with EXPMTL; participating in the judging of the Martin Kantor Portrait Prize at the Ballarat International Foto Biennale; a visit to Les Rencontres d'Arles to network and establish connections with similar organisations in Europe; participation as an exhibitor in the inaugural Photo Sydney at Sydney Contemporary Art Fair.

And lastly, many thanks must be given to artsACT for multi-year arts centre investment funding that provides our facilities for community use and supports the programming, the multi-year arts organisation investment that we receive from Creative Australia that provides support for us to grow over the next four years as we upscale to KAP, our ongoing partnership and support from ILFORD, and our two fabulous beverage sponsors Lerida Estate Wines and Hawke's Brewing Co. Without this support and the ongoing support from our community, we would not be flourishing after forty-one years! So thank you to all the staff, the tutors, and to everyone who has engaged with and supported photo access in 2025, and we look forward to seeing you in 2026.

Alex Robinson  
Director, **photo access**



Photo: Eunie Kim

# TREASURER'S REPORT

I am pleased to present the Treasurer's Report for the financial year ended 31 December 2025. Building on the momentum of 2024, **photo access** delivered another strong year of program activity, revenue diversification, and continued investment in facilities and community engagement, while maintaining prudent financial management.

**photo access** recorded a surplus of \$37,197 for 2025, an increase from \$24,955 in the previous year. Total revenue grew by 20%, rising from \$508,242 in 2024 to \$611,110 in 2025. Revenue streams remained well diversified, with stable multi-year government funding complemented by strong program income and increased utilisation of facilities. Program income continued to be a key driver of financial performance, supported by sustained demand for workshops, outreach initiatives, and membership engagement. Retail, studio, and film lab services also experienced growth, reflecting the organisation's ongoing investment in facilities and equipment.

Expenditure increased to \$573,913, up from \$483,287 in 2024, in line with program expansion, operational requirements, and broader economic conditions. Staffing costs remained the largest expenditure category, consistent with the labour-intensive nature of arts programming and community engagement. These increases were aligned with **photo access**'s commitment to fair remuneration and professional development, supporting the delivery of high-quality artistic programs while strengthening organisational capacity.

**photo access** remains in a strong financial position. Total assets increased to \$350,342 from \$318,216 in 2024. This includes a 16% (\$44,080) increase in cash reserves, from \$265,615 to \$309,669 at year end.

As part of the Creative Australia four-year organisational funding agreement (2025–2028), **photo access** received the first instalment of funding prior to the end of the 2024 financial year. The associated grant obligations were fulfilled during 2025, and this tranche has therefore been recognised as revenue through the current year. Towards the end of 2025, a second instalment of \$50,500 was received. In accordance with accounting standards, this amount has been recorded as deferred income in current liabilities.

The organisation closed the year with a current ratio of 3.46, indicating a strong liquidity position and providing a prudent buffer to manage the timing differences in grant income, program delivery, and staffing commitments. **photo access** enters 2026 in a robust financial position, underpinned by diversified revenue streams, stable funding, and a clear commitment to long-term sustainability. The Board and management continue to exercise disciplined financial oversight, ensuring resources are effectively directed towards artistic excellence, community access, and staff wellbeing.

I extend my sincere gratitude to the Board, staff, volunteers, members, and funding partners for their dedication and support throughout 2025. Their collective efforts ensure that **photo access** remains both financially strong and artistically vibrant.

Julia Zhao  
Treasurer, **photo access** board

# FINANCIAL PERFORMANCE SUMMARY

INCOME	2025 (\$)	2024 (\$)
Program and Courses Income	187,173	162,367
Sponsorship & Donations	18,305	34,084
Membership	12,122	9,746
Other Earned Income	(24,708)	(11,356)
Interest Income	2,239	3,214
Grants Received	415,979	310,187
<b>TOTAL INCOME</b>	<b>611,110</b>	<b>508,242</b>
<b>EXPENDITURE</b>		
Depreciation	17,289	11,067
Salaries wages and fees	352,926	313,718
Program Direct Costs	158,397	106,868
Marketing & Promotion including Website Costs	8,490	8,564
Other Expenses	36,811	43,070
<b>TOTAL EXPENDITURE</b>	<b>573,913</b>	<b>483,287</b>
Current year surplus / (deficit) before income tax	37,197	24,955
Income tax expense	-	-
<b>Net current year surplus / (deficit) after income tax</b>	<b>37,197</b>	<b>24,955</b>
Retained surplus at the beginning of the financial year	217,113	192,158
<b>Retained surplus at the end of the financial year</b>	<b>254,310</b>	<b>217,113</b>

ASSETS	2025 (\$)	2024 (\$)
TOTAL CURRENT ASSETS	332,295	292,202
TOTAL NON-CURRENT ASSETS	18,047	26,014
<b>TOTAL ASSETS</b>	<b>350,342</b>	<b>318,216</b>
<b>LIABILITIES</b>		
TOTAL CURRENT LIABILITIES	96,032	101,103
<b>TOTAL LIABILITIES</b>	<b>96,032</b>	<b>101,103</b>
<b>NET ASSETS</b>	<b>254,310</b>	<b>217,113</b>

# 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.

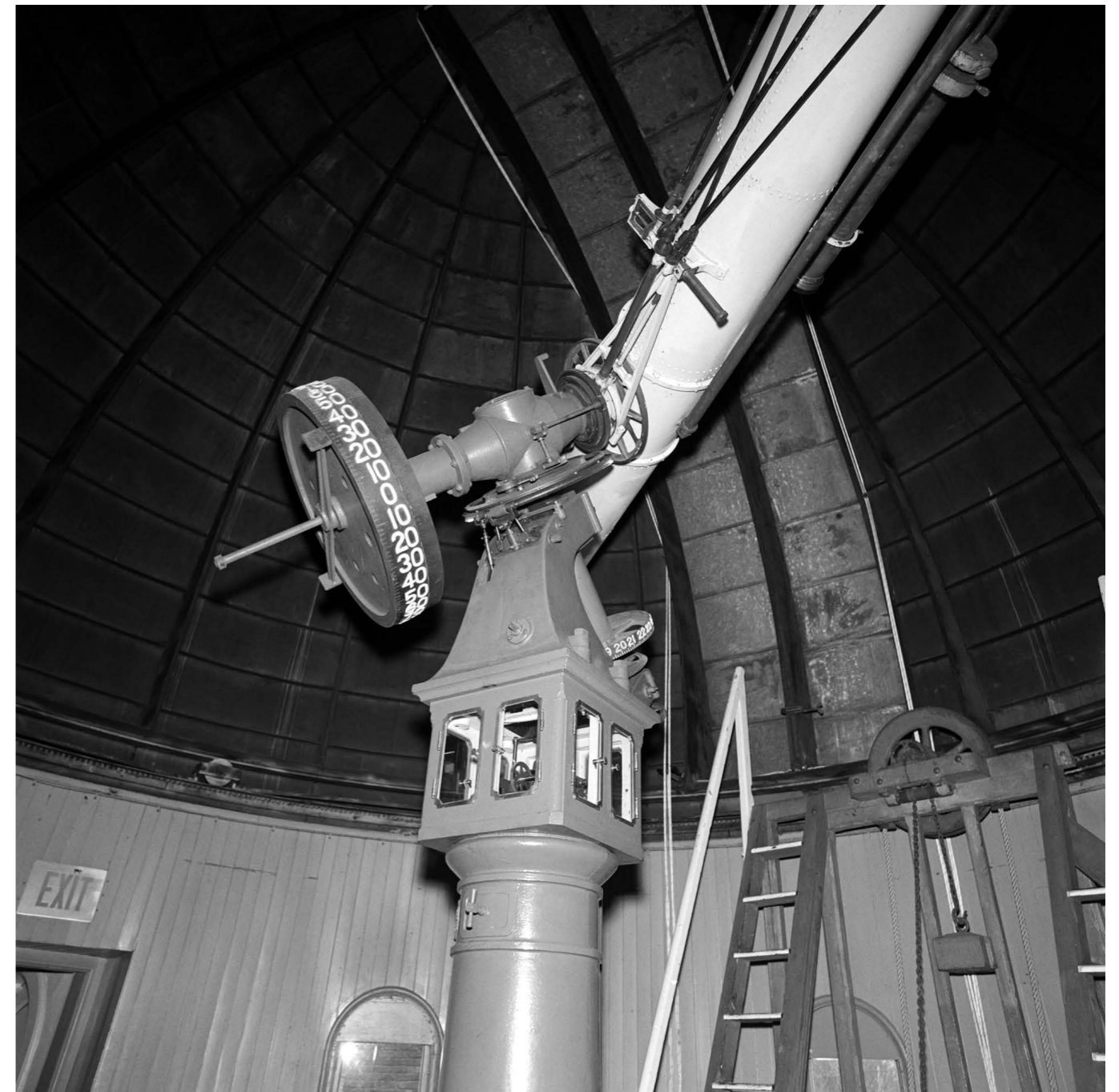
The organisation is governed by an experienced Board, operating under the provisions of **photo access's** Constitution, Code of Conduct, suite of policies and procedures, and relevant territory and federal legislation. **photo access** operates under the provisions of a modern

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.

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.

In 2025, the **photo access** Board met five times, and the organisation's Annual General Meeting was held on Tuesday 13 May. No new policies or strategies were updated or amended from the previous year, though the Board commenced the process of establishing a First Nations Advisory Committee, whose key task will be to develop a First Nations Engagement Strategy. Recruitment of a new Board Chair was undertaken in 2025 and finalised with the appointment of Keir Winesmith on 25 June. Fundraising and the development of strategic business partnerships remains a priority for the organisation.



Kai Wasikowski, *Bounded in a Nutshell: King of Infinite Space (diptych 2, right)*, 2024

## PHOTOACCESS BOARD

### **PENELOPE GRIST**

#### **Chair (until 25 June)**

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.

### **KEIR WINESMITH**

#### **Chair (from 25 June)**

Dr Keir Winesmith is a cultural leader and strategist, with a focus on transformational change. He is currently Chief Digital Officer at the National Film & Sound Archive of Australia. Previously, he has held positions at the National Gallery of Australia, SFMOMA in San Francisco USA, and the Museum of Contemporary Art, Sydney. Dr Winesmith brings significant Board experience and expertise in photographic culture and digital innovation in the cultural sector. He joined the Board in 2025.

### **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.

### **JULIA ZHAO**

#### **Treasurer**

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.

### **KEEAIRA AIRD**

#### **Board Member**

Keeaira is the First Nations Engagement Lead at The Mabo Centre, University of Melbourne. She holds a Bachelor of Arts in Philosophy, from the University of Melbourne and has ten years' experience in the galleries, libraries, archives and museums sector, having worked in state and national cultural institutions. She advocates for meaningful engagement with First Nations communities to ensure they retain agency over their cultural knowledge and expressions. Keeaira brings her expertise in culturally-responsive program design and creative industries grants management. She joined the Board in 2025.

### **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**

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.

### **SCOTT KINDRED**

#### **Board Member**

Scott is an Executive Director with a commercial advisory firm operating in the infrastructure sector. He is a qualified engineer and has over 20 years' experience in the design, planning and delivery of major infrastructure projects across ACT, NSW and QLD. Scott has a Honours Degree in Civil Engineering and a Postgraduate Diploma of Project Management. He has worked for private sector contractors and held Executive level roles in consulting businesses supporting government programs. He brings his expertise in project management and business strategy to **photo access**.

### **ADAM SAMUELSON**

#### **Board Member**

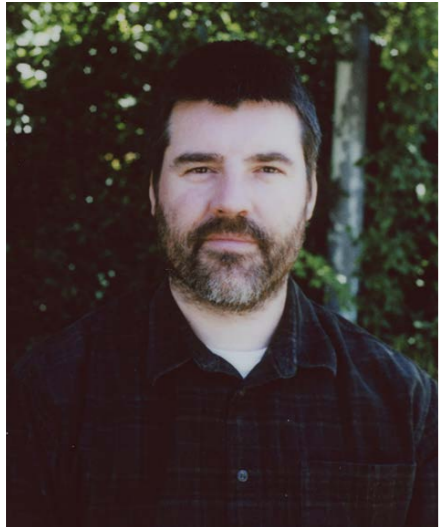
Adam is the Founder and Principal Consultant of Culture Collab and brings experience in risk management, security, safety and compliance from the cultural sector. He previously held leadership roles as the Risk and Security Manager at the National Museum of Australia and the Compliance and Risk Manager at the National Portrait Gallery. Adam's diverse academic background includes degrees in security, philosophy, and human resources. His dedication to serving the community was formally recognised with the National Emergency Medal for his contributions during the 2019-20 bushfires. 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 arts leader and a well-connected arts practitioner with extensive knowledge of the sector. With over two decades of professional experience in the cultural sector 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**

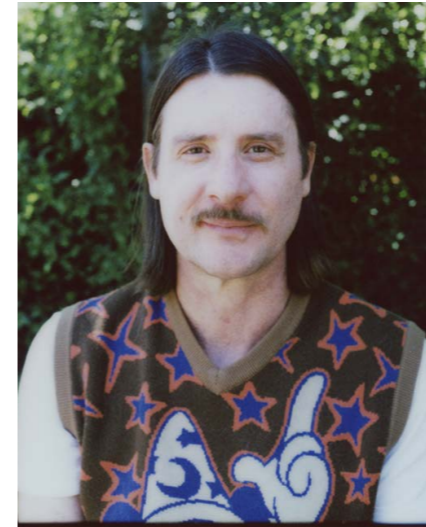
Gabrielle Hall-Lomax is a visual artist living and working in Canberra. She has a keen focus on alternative photographic processes, specifically combining digital photography and painting techniques. Gabrielle is a graduate from RMIT University where she completed an Honours Degree in Fine Art. In 2020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

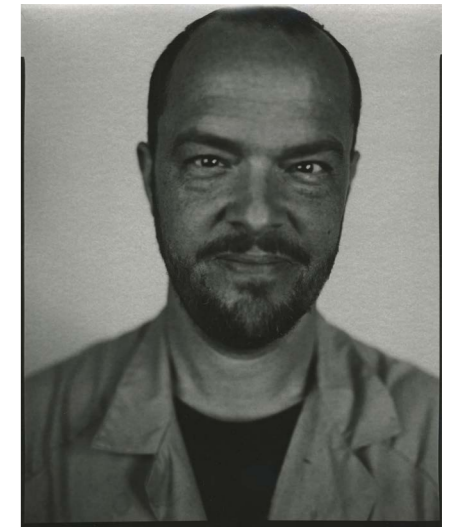
Greg Stoodley is a photographer and artist who enjoys playing with aesthetics and materials from photography's past and integrating them with digital media. He has a distinct love for black-and-white photography and analogue processes. The overriding theme of his work explores the relationship of the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



**LITIA ROKO**

**Marketing & Administration Coordinator**

Litia Roko is an artist and writer working in expanded photography and media arts. Litia is a graduate of the ANU School of Art and Design where she received First Class Honours and the Peter and Lena Karmel Anniversary Prize in Art for her research interrogating the politics of photographic representation in algorithmic culture. She lives on Ngunawal and Ngambri country.



**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

## GALLERY PROGRAM 2025

### VIEW2025

23 January - 22 February

VIEW2025 showcased works by five early-career artists innovating photo-media practice in Australia. The exhibition and its accompanying publication offered a fresh look at the evolving landscape of contemporary photography, offering a curated selection of bold, experimental new works that spanned analogue and digital formats, alternative processes, video, and experimental multimedia.

The participating artists in 2025 were: Cailyn Forrest, Adam Hsieh, Fiona Lee, Aia Solis, and Emma Lyn Winkler



Image: Installation view of VIEW2025, works by Aia Solis.

Above: Installation view of VIEW2025, works by Fiona Lee (left) and Adam Hsieh (right). Photo: Eunie Kim.  
Below: Aia Solis, *Between Alternating Currents 1*, 2024. Photos: Eunie Kim

**counter-sites**

Isabella Capezio, Aaron Claringbold, Rebecca McCauley, Matt Dunne, Nicholas Mahady, Christine McFetridge, Jahkarli Felicitas Romanis

Curated by Karl Halliday and Madeleine Sherburn

6 March - 5 April

*counter-sites* brought together the work of seven artists whose lens-based practices explore the complex relationship between photography and place. Looking inward to the properties of the medium itself, and outward to the politics of vision in the post-colonial, post-digital moment, *counter-sites* uprooted dominant notions of situation, settlement and landscape through the critical, archival and expanded approaches to photography.

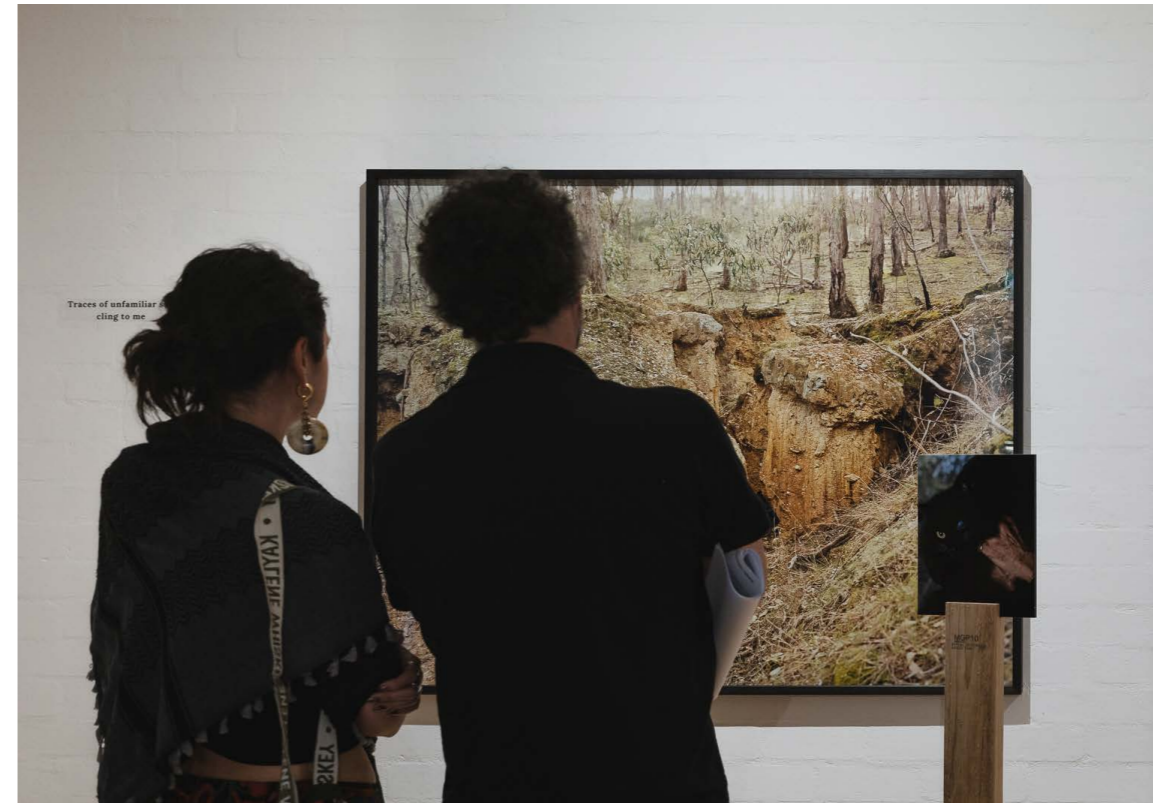
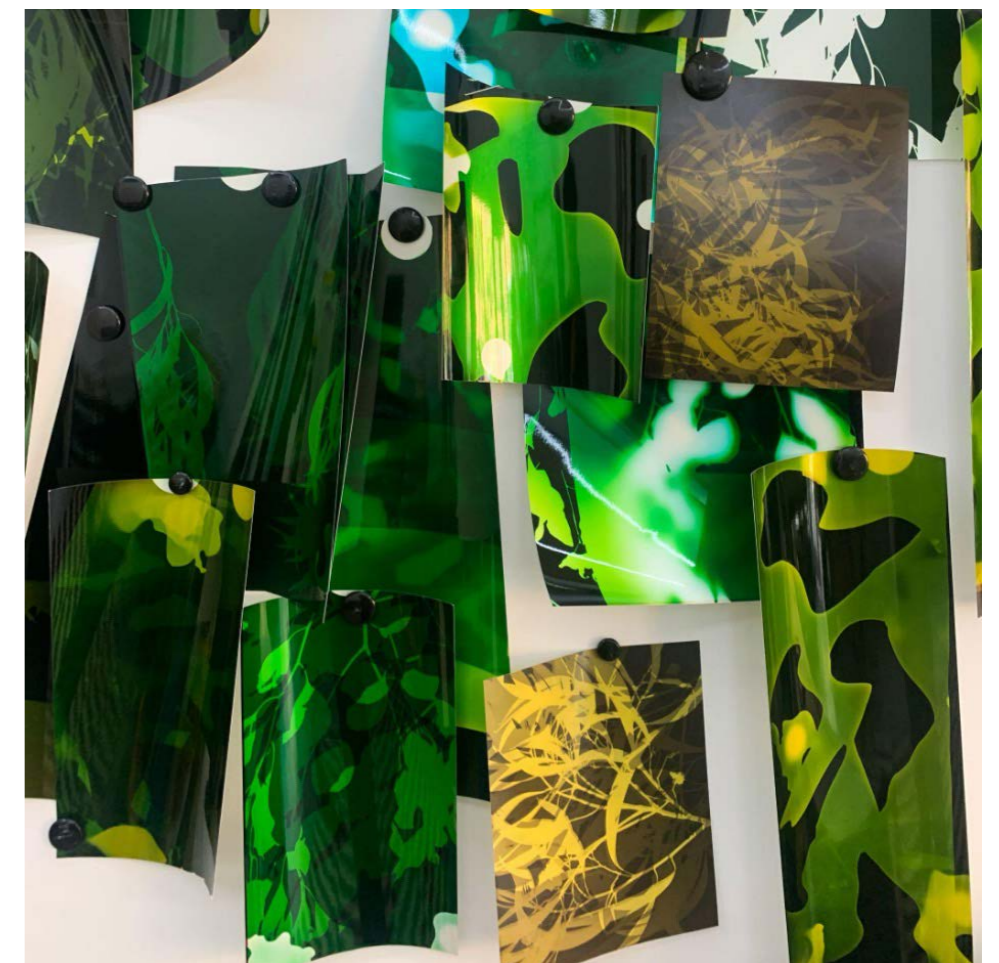


Image: *counter-sites* curators Madeleine Sherburn and Karl Halliday. Photo: Eunie Kim

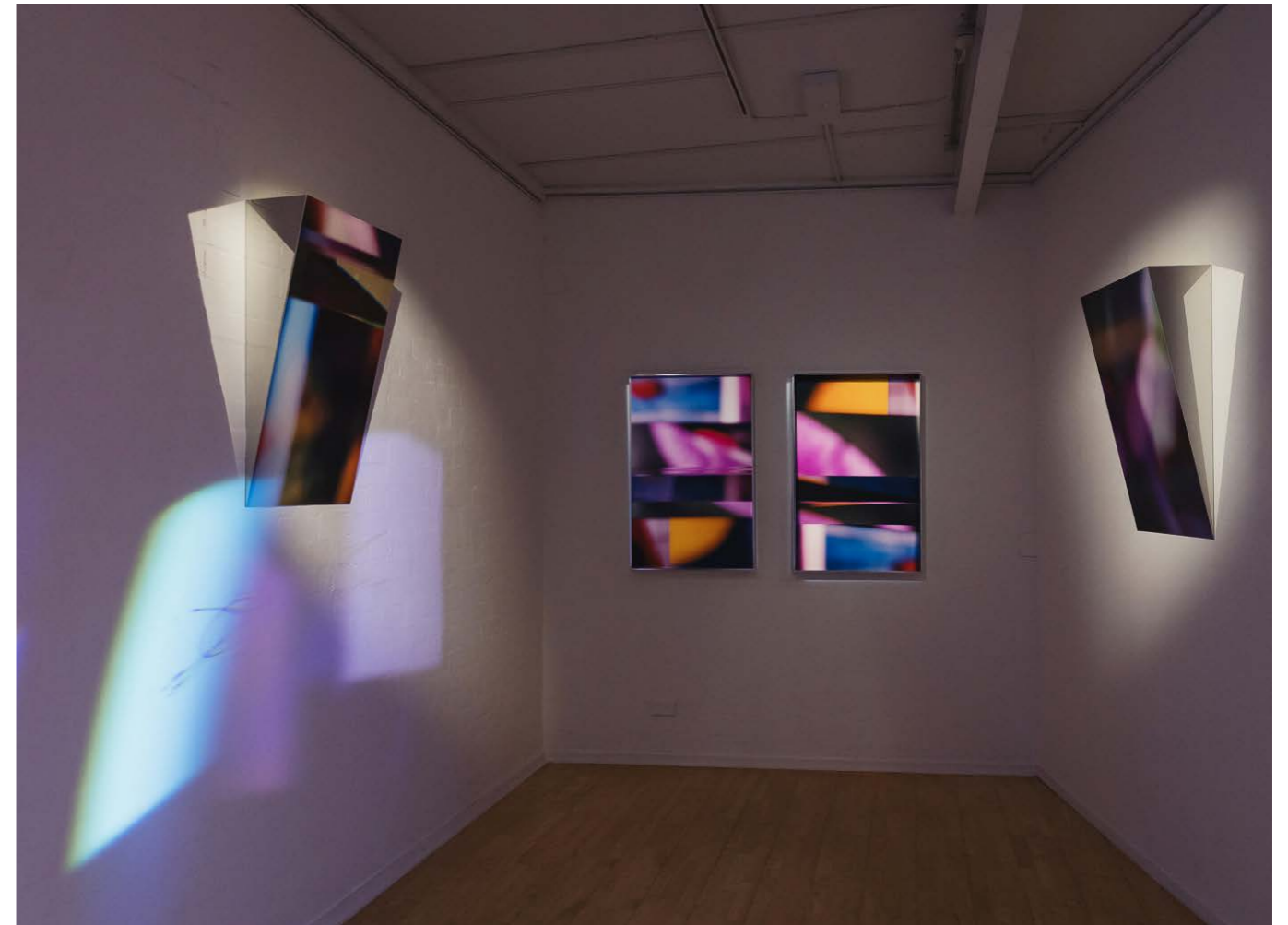


Above: *counter-sites* installation view, 2025. Photo: Eunie Kim  
Below: Isabella Capezio, *Blind Call* (test prints), 2024

## ***Nudes*** **Skye Thompson**

***10 April - 10 May***

Skye Thompson's exhibition *Nudes* reimagined the overlooked material of 8mm home films—transparent leader, light leaks, and physical blemishes—as a space for reflection and repair. Drawing from her family archive, Thompson collaged these fragments into delicate compositions that explore memory, the body, and the politics of visibility.



## ***Light | Intersection*** **Alex Walker**

***10 April - 10 May***

*Light | Intersection* by Naarm-based artist Alex Walker expanded the photographic medium beyond the surface, drawing viewers into a dynamic encounter where light was both subject and material. Responding to the architecture of the gallery, Walker constructed a shifting, immersive environment where shadows, projections, and reflective surfaces blurred distinctions between two and three dimensions in a kaleidoscopic exploration of abstraction.





## *Gestures of Retribution*

**Amy Carkeek**

*19 June - 12 July*

*Gestures of Retribution* deliberated the ways in which language and representation are used to undermine women, and in response, can be harnessed as an act of feminist retaliation. In contemplating recent media depictions of women in Australian politics, *Gestures of Retribution* utilised cameraless photography and appropriation to recontextualise female politicians' hand gestures. These non-verbal signs have been interpreted as acts of resistance that facilitate female agency.

## *The River Report*

**Natalie Davey**

*19 June - 12 July*

This exhibition presented Natalie Davey's short film *The River Report* which documents the flooding that struck the small town of Fitzroy Crossing, Western Australia in 2023. Although this flooding occurred during the typical Yitilal (wet season), an unprecedented rainfall led to disaster and displacement in the area. Spanning a five-day period, Davey captures the local community's experiences in real time as the swollen Fitzroy River carries away cattle, inundates homes, and destroys property.



## Canberra Contemporary Photographic Prize 2025

17 July - 9 August

The Canberra Contemporary Photographic Prize is an annual exhibition and competition celebrating both emerging and established talents in photo media. Open to photographers worldwide, regardless of experience level, it showcases new perspectives in contemporary photography, offering a kaleidoscopic view of photographic art.

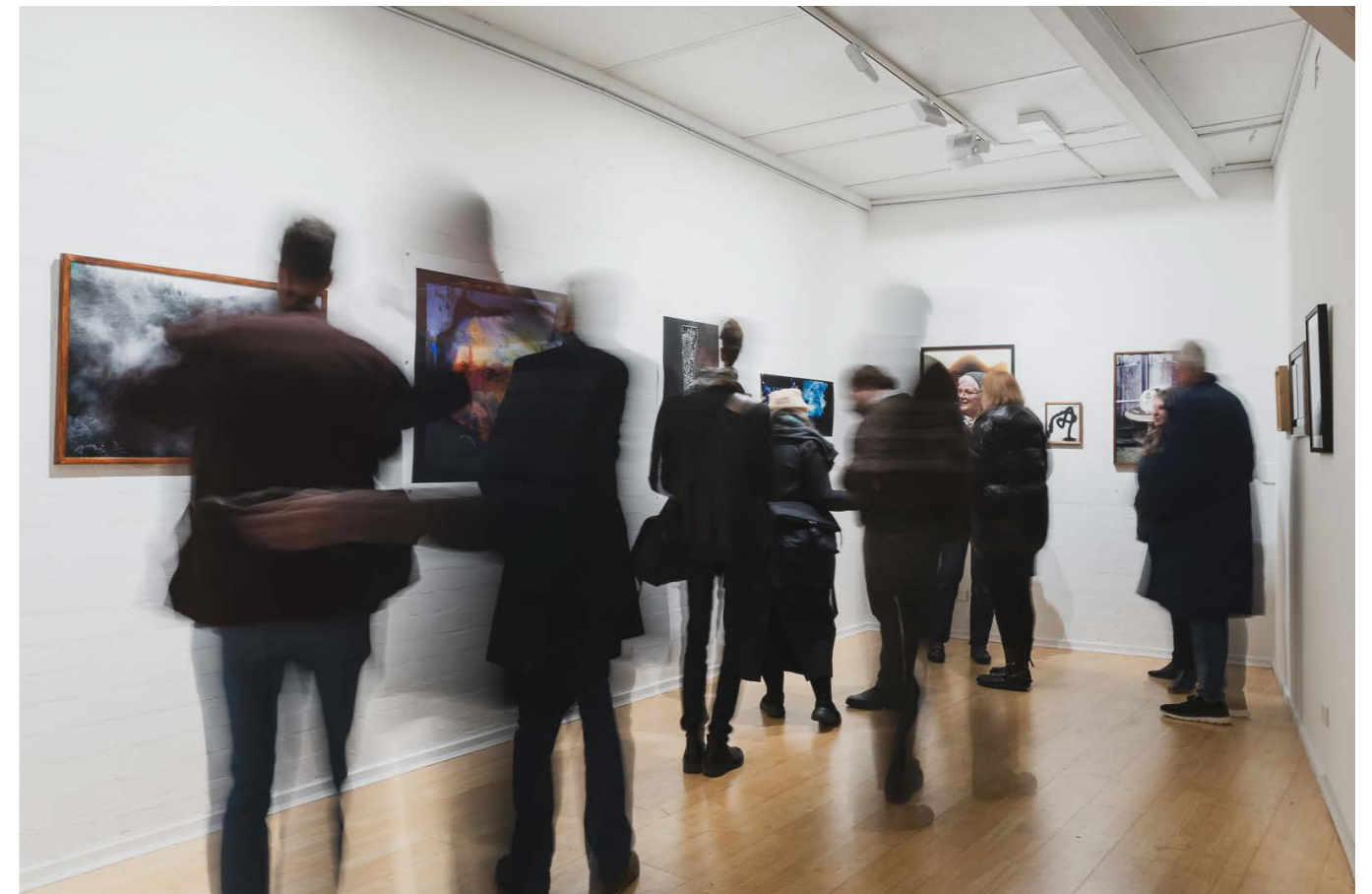
### 2025 Finalists:

Graeme Armstrong, Lilah Benetti, Andrea Bryant, Amy Carkeek, Aletheia Casey, Melanie Cobham, Lucas Leo Catalano, Cara Coombe, Timothy Crutchett, Damian Dillon, Lee-Francis Evatt, Bridie Fitzgerald, Kate Golding, Jason Hamilton, Todd Johnson, Robbie Karmel, Fiona Lee, David Manley, Colin MacDougall, Ali McCann, Annabelle McEwen, Harry Merriman, David Newson-Tran, Fernanda Pedroso, Minh-An Pham, Anita Pollard, Raoul Slater, Callan Skimin, Aia Solis, Jordan Stokes, Lisa Stonham, Taylor Steel, Sari Sutton, Andrew Tan, Zac Tomaszewski, Rebecca Tunks, Alex Walker, Hilary Wardhaugh, Craig Watson, Sherry Zheng

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Above: The Canberra Contemporary Photographic Prize 2025 exhibition opening. Photos: Eunie Kim



## *The Camera Unrepair Shop*

UK Frederick

14 August - 13 September

*The Camera Unrepair Shop* combined installation, cyanotype process and performance to reflect on the nature of photography, its evolution, and the unseen labour behind film-based imagery. Frederick dismantled cameras, creating blueprints of their anatomy, subverting the usual production-to-waste narrative. This experimental work provoked contemplation about the current state of photography amid emerging technologies.

## *The Texans 1972-73*

Judith MacDougall

14 August - 13 September

Shot in Texas and unseen for over fifty years, *The Texans 1972-73* presented photographs by Judith MacDougall that captured American popular culture with irony and verve. Using a 35mm Leica, she documented everyday life—from cowhands and diner workers to car enthusiasts. This exhibition offers a rare glimpse into MacDougall's early work before her acclaimed career in observational documentary film.



## ***Figa No Face***

**Lilah Benetti**

***18 September - 18 October***

*Figa No Face* emerged from *Black and Blur*, Lilah Benetti's ongoing transdisciplinary project building a living, relational archive of Black queer memory, kinship and cultural survival across Australia, Africa and the UK. For this exhibition, Benetti drew on conversations in West Africa with elders, activists, artists and others living at the intersection of marginalised Black life, engaging Indigenous knowledge systems that view the body as spiritual and relational rather than singular.



Image: Installation view of *Figa No Face* by Lilah Benetti, 2025. Photo: Eunie Kim



## ***Virtual Gaze***

**Annabelle McEwen**

***18 September - 18 October***

*Virtual Gaze* interrogated corporate surveillance of the body and its visual language which is observed, hijacked and interpreted by algorithms. Synthesising analogue photography, digital technologies and material output, the project considers how contemporary surveillance technology, classification of the body, data sets and algorithmically curated content impacts user's agency, reality and future.

Image: Annabelle McEwen the *Virtual Gaze* installation. Photo: Eunie Kim.

## Dark Matter 2025

Joshua Catanzariti, Danica Chappell,  
Kristian Häggblom, Bingham Thurgate

23 October - 22 November

This exhibition showcased the work of our 2025 Dark Matter Residents: Joshua Catanzariti, Danica Chappell, Kristian Häggblom and Bingham Thurgate. Throughout the year, the artists-in-residence have been working in the **photo access** darkroom, experimenting with materials and methods of image-making that challenge and expand the perceived boundaries of photography.

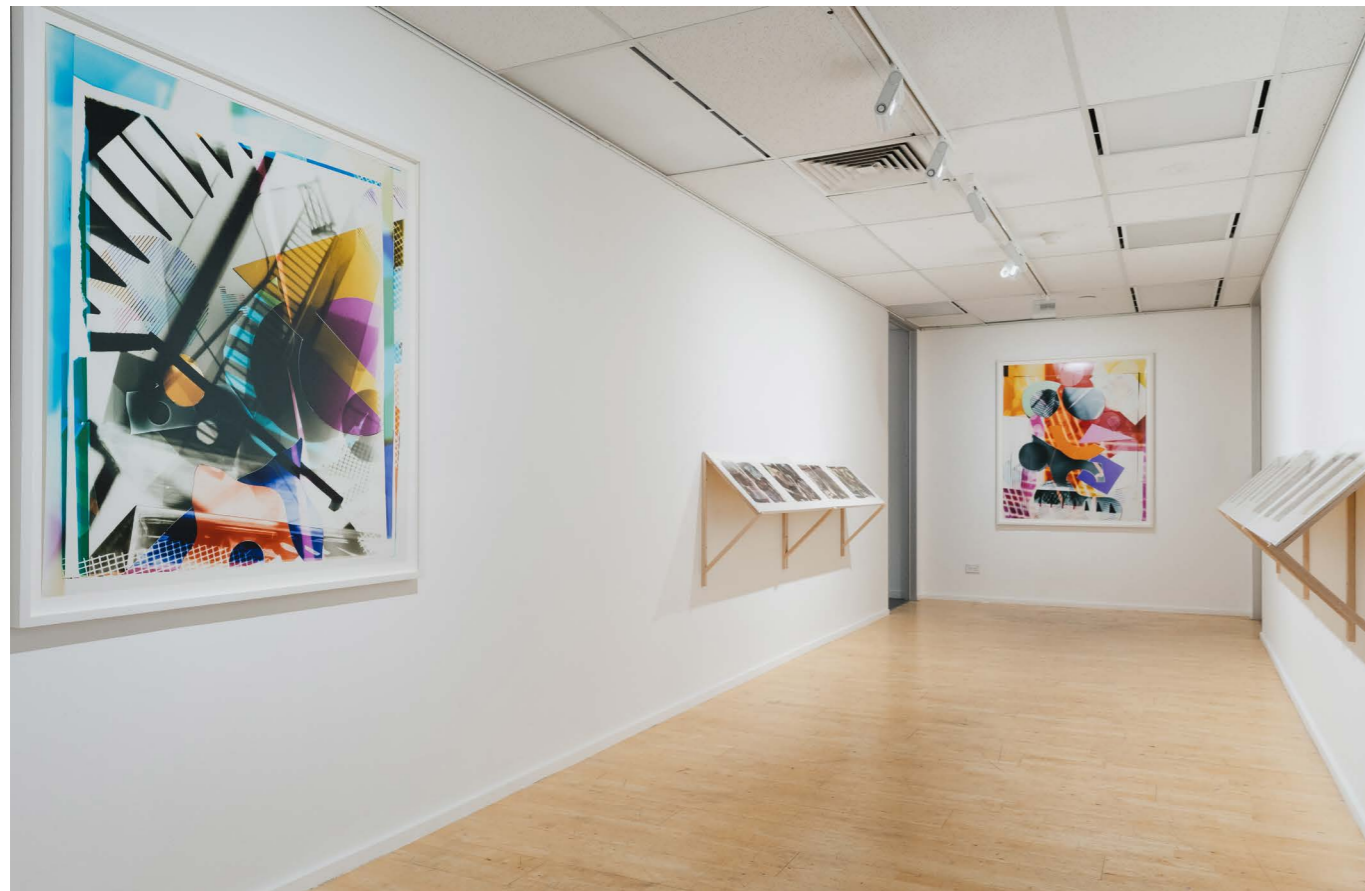
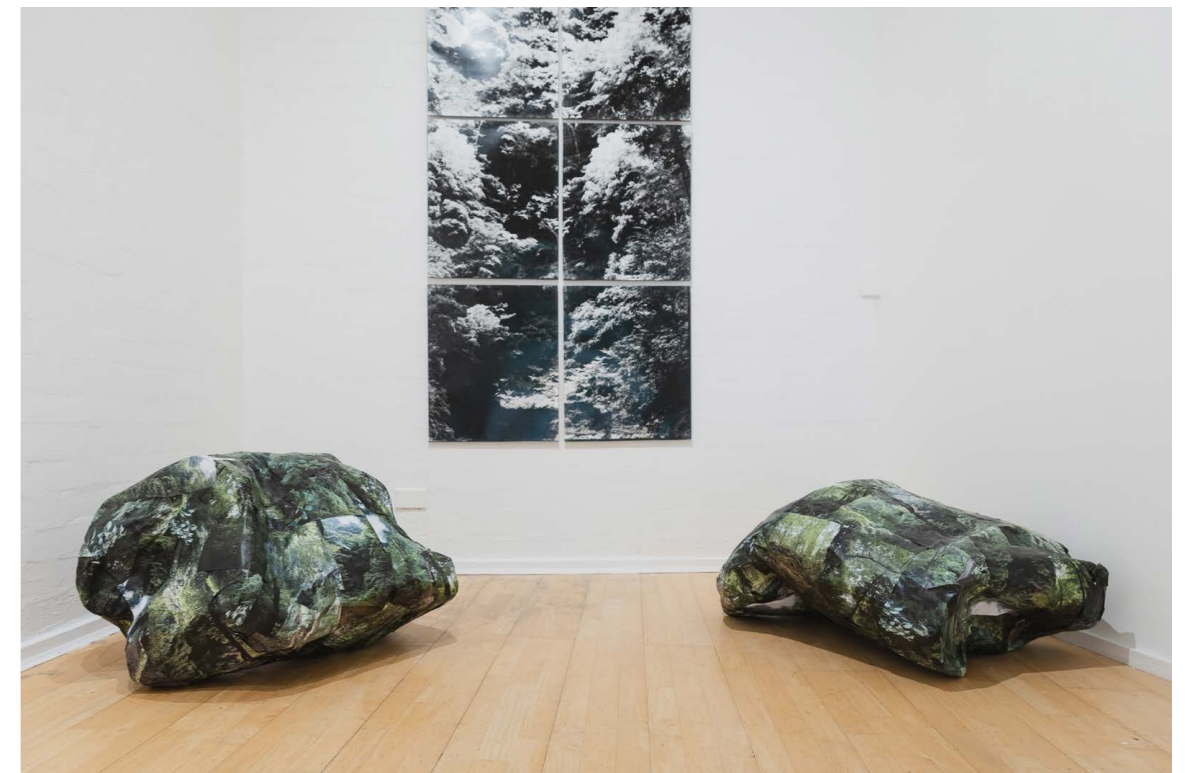


Image: Installation view of *Dark Matter 2025*, works by Danica Chappell. Photo: Eunie Kim



Above: Kristian Häggblom, *Secular Acceleration #1-3, 2025*. Photo: Eunie Kim  
Below: Joshua Catanzariti, *Passage to Kasuga, 2025*. Photo: Eunie Kim

## Sun/Shadow: The Appearance of Pitjantjatjara 'Hand Talk':

Tjuntjuntjara Community Artists,  
Louise Allerton

4 December - 20 December

Aṅangu from Tjuntjuntjara Community (WA), have a rich cultural practice of gestural co-speech, a language using the hands, face and body. These gestures can be used to communicate across distance or in situations where speech is considered impolite or inappropriate. It is integral and embedded in everyday communications while being subtle and hidden, often going unnoticed by outsiders.

This body of collaborative photomedia experiments offers a glimpse into the vibrant and dynamic cultural practice of *Marangka wangkapai* (hand talk), drawing on years of creative and collaborative research between Allerton and Tjuntjuntjara artists, after decades of living and working together on Spinifex Country.

The work explores how the culturally significant visual duality of Sun and Shadow for Aṅangu in Tjuntjuntjara, can be seen through contemporary aesthetics of the everyday. Through this, the work highlights how Pitjantjatjara 'hand talk' is an evolving, vibrant and unique language that expresses Aṅangu connections to culture and place. The work is presented as an immersive and accessible environment, indicative of domestic, natural and social settings, such as home, hunting trips and community discos.



Above: Installation view of *Sun/Shadow: The Appearance of Pitjantjatjara 'Hand Talk'*.

Above: *Sun/Shadow: The Appearance of Pitjantjatjara 'Hand Talk'* exhibition opening. Photos: Eunie Kim

# EVENTS

**Odette England**

*To Be Developed, To Be Continued*

Book Launch & Conversation with Quentin Sprague

27 November



Odette England in conversation with Quentin Sprague, 2025. Photo: Claire Fletcher  
Odette England, *To Be Developed, To Be Continued*, 2025 (installation view). Photo: Claire Fletcher

**HYPERSPECTRAL**

Ada Ada Ada, Celine Cheung, Esther Forest, Nicci Haynes & Sebastian Field, Harley Ives, Intizor Otaniyozova, Nadiia Pliamko, Ollie Poppert, Litia Roko, Federico Torres

1 March



Harley Ives, Van Damme, 2019 [*HYPERSPECTRAL*, installation view]. Photo: photo access

# WORKSHOPS



In The 2025 workshop program at photo access continued to thrive, hosting 53 workshops, instructing 310 participants, and collaborating with 20 artists and tutors. 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.

The Concept To workshop series continued as an annual instalment in the photo access workshop program. In 2025, three Concept To workshops ran simultaneously over 10 months. Participants worked together and were mentored by experts in the field, working towards either a publication, a body of work, or a short film. The outcomes were showcased at photo access for a single weekend, with an opening night event to celebrate their creative achievements.

## 2025 WORKSHOPS & DATES

After Dark January – 21, 28 January

School Holidays: Summer Photo Makers – 21 & 22 January

School Holidays: Summer Digital – 28 & 29 January

School Holidays: Claymation Creations – 30 & 31 January

After Dark February – 4, 11, 18 & 25 February

Film Developing and Scanning – 5 February

Introduction to Black and White Darkroom Weekend – 22 & 23 February

National Library of Australia Glass Plate Demonstration – 25 & 26 February

After Dark March – 4, 11, 18 & 25 March

Concept to Short Film – 11 March, 8 April, 20 May, 24 June, 22 July, 19 August, 16 September, 21 October

Concept to Portfolio – 15 March, 12 April, 24 May, 28 June, 26 July, 23 August, 20 September, 25 October

ArtsUpFront School Teacher Training – 15 March

Concept to Publication – 16 March, 13 April, 25 May, 29 June, 27 July, 24 August, 21 September, 26 October

Introduction to Large Format Photography – 22 & 23 March

Film Developing and Scanning – 26 March

After Dark April – 1, 8, 15, 22 & 29 April

Introduction to Black and White Darkroom Weekend – 5 & 6 April

School Holidays: Autumn Digital Shutterbugs – 14 & 15 April

School Holidays: Autumn Photo Makers – 16 & 17 April

School Holidays: Claymation Creations – 22 & 23 April

National Library of Australia Cyanotype Printing School Holidays – 23 April

Wet Collodion Workshop – 26 April

After Dark May – 7, 13, 20 & 27 May

Film Developing and Scanning – 7 May

Street Photography – 24 May

C41 Developing – 28 May

Digital Photography Fundamentals – 31 May

After Dark June – 3, 10, 17 & 24 June

Introduction to Black and White Darkroom Evenings – 4, 11, 18 & 25 June

Build Your Own Portfolio – 14 & 21 June

Introduction to Large Format Photography – 28 & 29 June

After Dark July – 1, 8, 15 & 22 July

School Holidays: Winter Photo Makers – 7 & 8 July

School Holidays: Analogue Adventures – 9 & 10 July

Introduction to Black and White Darkroom Weekend – 12 & 13 July

Eco Darkroom Series: Caffenol Developing – 23 July

Introduction to RA Colour Printing – 30 July & 2 August

After Dark August – 5, 12, 19 & 26 August

Film Developing and Scanning – 6 August

Digital Photography Fundamentals – 16 August

After Dark September – 2, 9, 16 & 23 September

Documentary Photography – 13, 20 & 27 September

After Dark October – 7, 14, 21 & 28 October

Distorted Chemistry – 8, 15, 22 & 29 October

Introduction to Large Format Photography – 25 & 26 October

Eco Darkroom Series: Eucalyptus Developing – 1 & 2 November

After Dark November – 4, 11, 18 & 25 November

Film Developing and Scanning – 5 November

Introduction to Black and White Darkroom Weekend – 8 & 9 November

Eco Darkroom Series: Caffenol Developing – 21 November

Pinhole Photography – 22 November

After Dark December – 2, 9 & 16 December

Wet Collodion – 6 December

# WORKSHOPS

## 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.



## 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 process of sensitising, exposing and developing the tintype black aluminium plates.

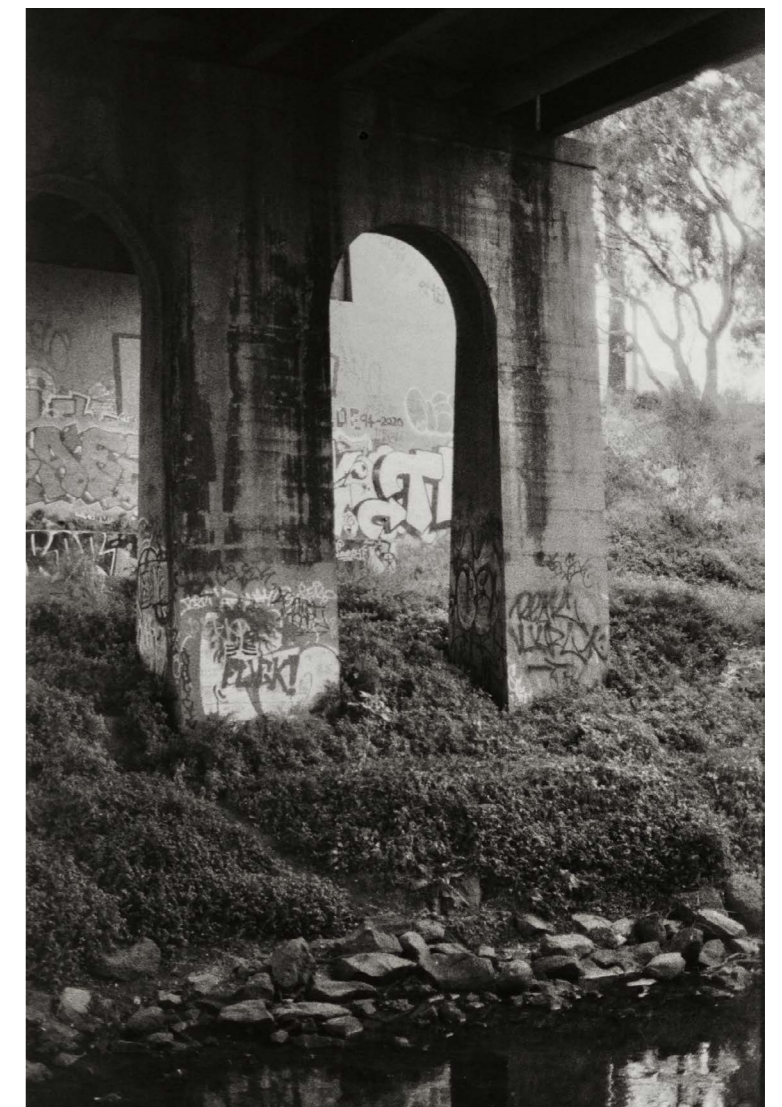


## The Open Ledger

Participants joined exhibiting artist Kai Wasikowski for a special public program, photographing their treasured personal items and displaying their images in Kai's collaborative gallery installation.

## Eco Darkroom Series: Eucalyptus Developing

Part of **photo access**'s Eco Darkroom Series, this workshop explored sustainable film developing using eucalyptus leaves, salt, and vitamin C. Over two days, participants learnt how to brew plant-based developer from locally foraged ingredients and use it to process a roll of black and white 35mm film in the **photo access** darkroom.



Top: Large Format Photography Workshop. Photo: photo access  
Bottom: Kai Wasikowski *The Open Ledger* (installation view), 2025. Photo Eunie Kim

Top: Wet Collodion workshop participants. Photo: Jack McLain  
Bottom: Caffenol film development. Photo: Melanie Cobham

# OUTREACH & PARTNERSHIPS



In 2025, **photo access** continued our collaborations with other organisations and institutions, continuing to foster relationships that are vital to art and learning in Canberra. Throughout the year, we delivered 15 programs with partners including the National Gallery of Australia, The National Library of Australia, Tuggeranong Arts Centre, The Canberra Short Film Festival and C.R. Kennedy. We conducted workshops, events, and exhibitions, and also provided pop-ups, photo booths, and off-site activities at partnership locations.



## **Photo Sydney @ Sydney Contemporary**

For the inaugural Photo Sydney at Sydney Contemporary art fair, **photo access** presented a group of artists who were previous residents or have exhibited recently at photo access. This included; Odette England, Sammy Hawker, Nico Krijno, Lê Nguyễn Phương, and Kai Wasikowski.

Top: Odette England, from the series *To Be Developed, To Be Continued*, 2025  
Below: Lê Nguyễn Phương, from the series *Sunshine*, 2023

## **National Museum of Australia**

### **WA Emerging Curators program**

In February, emerging curators Amy Roberts (Yamatji Country) and Kuberan Muir (Ngalia Country) 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 17 cultural practitioners participate to date.



WA Emerging Curators Program, 2025. Photo: photo access

# OUTREACH & PARTNERSHIPS



## Tuggeranong Arts Centre

*Faces of the South* was a community photography project delivered by **photo access** in partnership with the Tuggeranong Arts Centre. Led by photographers Odette Enlgand and Jordan Stokes, community members were able to pose for photos which were exhibited at TAC.



## Canberra Pōneke Indigenous Artist Exchange

In November, we welcomed artist Jamie Berry as a part of the Canberra Pōneke Indigenous Artist Exchange for 2025. They spent time at **photo access** as a part of their residency and performed a DJ set for the opening of *Sun/Shadow: The Appearance of Pitjantjatjara 'Hand Talk'*, by Tjuntjuntjara Community Artists, Louise Allerton

## National Gallery of Australia

As part of the National Gallery of Australia's Nan Goldin touring exhibition, artist Claire Fletcher delivered a youth-targeted workshop in Perth at the John Curtin Gallery, which responded to Nan Goldin's work.



Top: , *Charlotte and Dexter 2*, 2025  
Below: *Claire Fletcher* at the John Curtin Gallery



## 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: Jamie Berry DJ Set, 2025. Photo: Eunie Kim

# OUTREACH & PARTNERSHIPS

## National Library of Australia

In 2025 we delivered three programs in partnership with the National Library of Australia. A glass plate demonstration to coincide with the Fairfax glass plate exhibition, and two cyanotype workshops during the school holidays and for the Friends of the NLA.



National Library of Australia, Fairfax glassplate cyanotypes

## Hasselblad / Profoto Lighting masterclass with Tim Bauer

In partnership with C.R. Kennedy, Hasselblad and Profoto, photo access delivered a hands-on lighting masterclass with renowned editorial photographer Tim Bauer.



## EXPMTL Film

This was the first time we have partnered with EXPMTL, to present a program of experimental films from Montréal-based artists working with film and video.



Top: Tim Bauer portrait session, 2025. Photos: C.R. Kennedy  
Bottom: Visions screening at photo access, 2025. Photo: Benjamin R. Taylor



counter-sites exhibition opening, 2025. Photo: Eunie Kim

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