

**William & Winifred Bowness  
Photography Prize**

13 September –  
9 November 2025



Copyright © 2025  
The Bowness Prize  
is a registered trademark  
of the Bowness Prize  
and is used under license  
from the Bowness Prize  
Trust. All rights reserved.

**BOWNESS**  
PHOTOGRAPHY PRIZE  
**20 YEARS**

**Deborah Paauwe**  
*The wayward girls*

**Wai Tang**  
Commissioning Award

13 September –  
9 November 2025

Copyright © 2025  
The Bowness Prize  
is a registered trademark  
of the Bowness Prize  
and is used under license  
from the Bowness Prize  
Trust. All rights reserved.



# Gallery 1



## **William & Winifred Bowness Photography Prize**

**13 September – 9 November 2025**

On behalf of the MAPH Foundation, the Museum of Australian Photography is delighted to present the 20th Bowness Photography Prize exhibition. In this landmark year the judging panel, comprised of Shaune Lakin, Anne Zahalka and MAPH Director Anouska Phizacklea, considered over 750 entries to select the final field of 50 artists. The exhibition includes established, mid-career and emerging artists who each demonstrate an impressive mastery of the medium. This field of finalists explores photographic practice in thrilling ways, making work that speaks to issues of our time, while observing the beauty, pain and vitality of our world. MAPH is grateful to the Bowness Family Foundation and the MAPH Foundation for their unwavering support of the prize over the last 20 years. We are also grateful for the generosity of our exhibition partners and sponsors, all of whom make this prize so exceptional.

## **Curator:**

Anouska Phizacklea, MAPH Director

## **2025 Finalists:**

Hoda AFSHAR, Riste ANDRIEVSKI, Lilah BENETTI, Jane E BROWN, Jane BURTON, Isabella CAPEZIO, Dave CARSWELL, Zoë CROGGON, Zo DAMAGE, J DAVIES, Gerwyn DAVIES, Tamara DEAN, Rianon DILLON, Ella DREYFUS, Stephen DUPONT, Odette ENGLAND, Guy GRABOWSKY, Yvette HAMILTON, Siri HAYES, Anna HIGGINS, Naomi HOBSON, Ingvar KENNE, Nur Aishah Abdullah Farid KENTON, Shea KIRK, Thomas LING, Morganna MAGEE, Sean McKENZIE, Gerrie MIFSUD, Kent MORRIS, Phuong Nguyen LE, Kojiro OISHI, SEANOKKAI., Jill ORR, Sonia PAYES, Stanislava PINCHUK, Izabela PLUTA, Zorica PURLIJA, Eugenia RASKOPOULOS, Sarah RHODES, Elvis RICHARDSON, Jessica SCHWIENTEK, Dean SEWELL, Ali TAHAYORI, Cyrus TANG, James TYLOR, Justine VARGA, Pete VOLICH, Kai WASIKOWSKI, Wei WENG and Meng-Yu YAN

**Awards:**

Bowness Photography Prize

\$50,000

Two honourable mentions

\$2,500 each

Wai Tang Commissioning Award

\$10,000

Community Bank Pinewood People's Choice Award

\$5,000

## **Celebrating 20 years:**

Over the last 20 years since the Bowness Photography Prize has been established more than 12,000 artists Australia-wide have submitted their work for consideration. Over 1,000 finalists have been exhibited, with the Bowness Photography Prize recipient's winning work acquired into MAPH's permanent collection. A total of \$507,000 in prize money has been awarded to the artists, recognising excellence and innovation, and supporting their ongoing practice. Having witnessed its impact over two decades, MAPH, the MAPH Foundation and the Bowness family recognise the way a prize can support artists and their practice: we're celebrating the first 19 winners of the Bowness Photography Prize in this special year. In 2025 the prize winnings have grown to a total of \$70,000, an increase made possible due to a generous \$1 million gift from the Bowness Family Foundation. This gift establishes the prize as Australia's richest award for photography and cements the importance of photographic practice into the future.

## **Previous winners:**

2024 Robert FIELDING

2023 Anne ZAHALKA

2022 Amos GEBHARDT

2021 Lillian O'NEIL

2020 Christian THOMPSON AO

2019 Katrin KOENNING

2018 Hoda AFSHAR

2017 Polixeni PAPAPETROU

2016 Valerie SPARKS

2015 Joseph McGLENNON

2014 Petrina HICKS

2013 Pat BRASSINGTON

2012 Jesse MARLOW

2011 Jacky REDGATE

2010 Lee GRANT

2009 Paul KNIGHT

2008 Nat THOMAS & Concettina INSERRA

2007 Ray COOK

2006 Kathy MACKEY

**Dave CARSWELL**

born Australia 1983

**Flocculations #17 2025**

from the series *Flocculations*

pigment ink-jet print

collection of the artist

**Artist statement:** This work continues my interest in the contestation of space along the kanamaluka/Tamar estuary. The impetus is a campaign urging the public and authorities to 'Fix the mud'. Despite using the language of environmentalism, research reveals the campaign is being led primarily by entities with vested interest in the waterways. This conflict raises the idea of a socialised notion of 'nature' and encourages a critical understanding of what political, economic and social interests dominate the discourse around the estuary's current and future use.

The methodology involves producing landscape photographs and sitting the film at the tide line for a week before returning to the work and developing the sheets in my home studio. The end results are markings, etchings, sedimentary influence, light leaks and algae burning onto the film and engaging the flows of the waterways to impact over the final image.

## **Anna HIGGINS**

born Australia 1991

### **Two horizons 2025**

pigment ink-jet print, screenprint

collection of the artist

**Artist Statement:** ‘Two horizons’ was made intuitively, through experimentation both in the studio and with analogue film cameras. It is composed of two frames from a 16 mm film, forming a mirrored diptych. The frames are layered with in-camera double exposures as well as repeated white screenprints on the print’s surface, using freeze-frames from 8 mm film.

The film still is used to create a feeling of movement, a poetic sense of memory and reverie, and to reflect on the way the fleeting moments of light are encountered by the camera lens.

All the imagery is derived from observations of light and atmosphere in the Australian landscape, specifically shot during a recent visit to the Victorian Alps in summer 2024 and from faded scans of archival film. In this work, I aim to challenge conventions of how the landscape is depicted in photography, foregrounding the ephemeral, abstract and painterly qualities of film and light.

**Odette ENGLAND**

born Australia 1975

**Anatomy of tossing (cause and effect) 2024–2025**

pigment ink-jet prints, vintage album paper  
collection of the artist

**Artist statement:** Tossing a rock. A primal act – being with the world in a direct and simple way. Exploration, play, trajectory and force. A journey from hand to world.

*Everybody needs a rock.* I would stop photographing if I could create the perfect rock. There are few things more honest than a rock.

This series of 13 unique photographs is printed on the backs of fragile pages taken from a vintage travel album, dating from 1920 to 1950. Each page is sun-damaged and bears ghostly impressions of photographs, mostly of art and architecture, no longer present.

**Naomi HOBSON**

born Australia 1978; Kaantju/Umpila

**Sir Willy, a warrior without a weapon** 2025

from the series *A warrior without a weapon*

pigment ink-jet print

collection of the artist

**Artist statement:** Adorning a beard with flowers is an acknowledgement of an ancestral being from central Cape York Peninsula.

Flowers local to the Coen area are carefully positioned in the men's facial hair, and on their bodies, acknowledging ancient practice and representing a vulnerability and softness rarely acknowledged by mainstream Australia.

This series questions prejudice in this country. It is correcting the misleading portrayals of Indigenous people, particularly men, in Australian society and demonstrating cultural pride and positive self-esteem.

**Meng-Yu YAN**

born Australia 1992

**Sebastian 2025**

ink-jet print

collection of the artist

**Artist statement:** This work was inspired by Saint Sebastian, an early saint and Christian martyr who was later adopted as a homosexual icon. According to traditional belief, he was tied to a post or tree and shot through with arrows – a scene that has been depicted throughout art history by many famous painters such as Guido Reni and Andrea Mantegna. I first read about Saint Sebastian through a queer lens in Yukio Mishima's novel *Confessions of a mask* where the protagonist takes special delight in mixing pain with eroticism.

My practice often involves self-portraiture. Being a queer, nonbinary, Chinese-Australian artist, my work often contemplates ideas around visibility and invisibility as well as challenging the ways marginalised people are (un)seen and (un)depicted. Here I have pierced a photograph of myself with pins, inspired by a work I saw by Masahisa Fukase.

## Phuong Nguyen LE

born Vietnam 2002; arrived Australia 2022

### Vở ô ly 2024–

photocopier prints, Vietnamese exercise book, ballpoint pen, felt pen, highlighter

collection of the artist

**Artist statement:** Using pages from the Vietnamese student exercise book (*Vở ô ly*) – sourced in Saigon and reminiscent of those I used during my high school years in Vietnam – I revisit and attempt to unlearn the knowledge I once held about my father’s experience of war. This knowledge was shaped both by the dominant narratives propagated by the Vietnamese Communist state through public education and the American-centric global perspectives on the American War in Vietnam. Through this work, I seek not only to question inherited understandings around masculine figures in my lineage, but also to protect the personal and familial silences surrounding my father’s trauma and loss. This work extends a series of interplay between war circumstances and family, remembering and forgetting, a rupture in collective memory and the efforts one makes to fill the gap in between.

## Ali TAHAYORI

born Iran 1980; arrived Australia 2007

### **Sisterhood (Broken) 2025**

from the series *Archive of longing*

UV print on glass, hand-cut glass, silicone on aluminium  
collection of the artist

**Artist statement:** ‘Sisterhood (Broken)’ is part of *Archive of longing*, a series that searches for traces of love and intimacy within an inherited family archive.

Rephotographed, cropped and printed on glass, the original images are then shattered and reassembled into sculptural reliefs.

Glass replaces paper as the foundation, recalling the wet-plate negatives of 19th-century photography, prized for their sharpness and stability. Like a daguerreotype, the image shifts in visibility as the viewer moves, catching and releasing light. The fractured surface, like a broken mirror, returns the viewer’s gaze, reflecting on history and memory through a queer diasporic lens.

Photographs are fragments of reality, time and place; here, they become fragments of fragments of fragments, shards of intimacy pieced together, holding both their beauty and their breakage.

**Lilah BENETTI**

born Australia 1988

**CIRE [001] 2024**

from the series *CIRE*

pigment ink-jet print

collection of the artist

**Artist statement:** High above Dakar, under the harsh sun. The light is sharp and unrelenting, the air thick with dust and haze. A body moves in dialogue with something just beyond reach. Where heat turns skin to wax and dreams slip through cracks in concrete. We catch them, suspended in our shadows.

Suspended in time. Held briefly in form. A moment before shifting again.

I think about how our dreams exist in the drift. Always present, waiting to be seen. Sometimes they surface in gestures: in breath, in balance, in the curve of light against skin. They are felt before they are named. They take shape before language takes hold. Pressing gently, at first, then all at once.

*CIRE* is about that space. The friction between intention and instinct, moving between states. Solid. Fluid. Porous. Here, what we know sits beside what we sense, and what is becoming unfolds quietly in view.

**Stephen DUPONT**

born Australia 1967

**A momentary lapse of reason 2025**

from the series *Gods & mortals*

digital print

collection of the artist

**Artist statement:** My photography series explores the sacred city of Varanasi and the divine interplay between Indian gods and mortals, capturing the spiritual and mythological tapestry that has shaped Indian culture. Inspired by the rich traditions of storytelling through both Indian music and songwriting, this series seeks to infuse visual narration with rhythm, emotion and resonance. Each photograph is a visual melody, blending mythological symbolism with the raw human experience, aiming to evoke a sense of reverence, introspection and connection.

Through this project, I invite viewers to explore the sacred and the secular as interconnected aspects of existence, much like the harmonious fusion of poetry and melody in Indian music. Ultimately, my work aspires to celebrate the universality of faith, the power of storytelling, and the profound beauty that emerges when ancient mythology meets contemporary visual expression.

**Thomas LING**

born Australia 1991

**Common ground 2025**

pigment ink-jet print

collection of the artist

**Artist statement:** This diptych captures an Italian immigrant and bricklayer in South Australia, stretching his body after a ten-hour day pouring concrete. Taken at a local jetty he returns to during the warmer months, the image reflects how public, built spaces become sites of quiet ritual, recovery and belonging. As he moves from stillness to motion, the jetty becomes more than infrastructure – it becomes communal ground, where culture, class and generational divides briefly dissolve. I've been exploring how this single structure draws a broad cross-section of people together: a living portrait of contemporary Australia through shared space. It reflects on the jetty as one of the few remaining spaces where strangers gather not by design, but by rhythm – of tide, season and a common interest.

## J DAVIES

born Australia 1994;

Māori – Ngāti Haua, Ngāti Te Awhitu

### FASCISTS NEVER WELCOME 2024

pigment ink-jet print

collection of the artist

**Artist statement:** This image captures a charged moment as trans people and their loved ones stood against organised hate on the steps of Parliament. A line of police physically backs anti-trans speaker [REDACTED] and her supporters – those who threaten our right to exist – while our side, unarmed and outnumbered, holds a single visible banner: *FASCISTS NEVER WELCOME*. The frame holds a quiet violence: a stark record of authority siding with oppression.

Protesting without protection carries weight. For trans communities, showing up is an act of radical defiance – there is no safety net, only each other. The image speaks to the power and cost of visibility: how even in fear, we rise to say *not here*.

## Zo DAMAGE

born Canada 1965; arrived Australia 1969

### Perspective 2025

gelatin silver prints, cardboard, pen, tape, varnish

collection of the artist

**Artist statement:** Inspired by Townes Van Zandt's song 'Marie', 'Perspective' is comprised of six cubes, each displaying the same six images. Two images depict bridges, symbolising communication and transition. Two others show train tracks, representing life's unpredictable journey. The final pair of images features urban landscapes, each framed by a waterway that signifies change and the passage of time. Each photograph is contrasted with its counterpart, juxtaposing an area of affluence with one from a working-class setting. The space between each cube is intended to evoke themes of displacement found in Van Zandt's lyrics, which are reminiscent of the experiences of individuals seeking refuge under bridges and on public transportation. Designed to resemble dice, the cubes deliberately lack numbers, as there is no score to keep. Instead, the emphasis is on hope. All it takes is perspective and one roll.

## **Kojiro OISHI**

born Japan 1970; arrived Australia 2004

### **Island 2024**

gelatin silver print

collection of the artist

**Artist statement:** In 2012, I spent three weeks on Lord Howe Island working on a forest conservation project. I brought my medium-format camera and shot several rolls of film during my stay. For reasons I can't quite explain, those rolls remained undeveloped for over a decade — tucked away in a box through 12 wet summers and a flood. When I finally developed them last year, I found that mould had begun to grow on parts of the emulsion. The damage is visible in the images, a ghostly trace of time and climate etched into the film itself.

**Elvis RICHARDSON**

born Australia 1965

**Settlement in relief # 8** 2025

from the series *Settlement in relief*

ink-jet print

collection of the artist

**Artist statement:** ‘Settlement in relief #8’ is part of my ongoing project *Settlement*, which investigates how real-estate photography commodifies the home as a ‘lifestyle’ product. Born from my own search for an affordable home – restricted to two bedrooms under \$250K on an artist’s part-time income – my journey led me to regional and fringe metropolitan listings. I became fascinated by real-estate images as an accidental archive of Australian domestic life, reflecting aspiration, class, inheritance and the legal process of settlement. Since 2010, I have collected screenshots of these listings, drawn to their visual language and the subtle cues about wealth, taste and the imagined buyer’s gaze. In *Settlement in relief*, I select and digitally transform these images using a Photoshop embossing filter, heightening surface textures and creating a tactile illusion. The result is a hybrid visual language that evokes both touch and a forensic intimacy, tracing the material realities embedded within the photographic image.

## Cyrus TANG

born Hong Kong; arrived Australia 2003

### Medina sky 2025

from the series *Crystalline echoes*

sublimation print on aluminium

collection of the artist

**Artist statement:** I investigate the fragility of memory and the transformation of photography into sculptural form. Photographs, often standing in for lived experience, become the foundation of remembrance, yet they fragment and dissolve over time. In this series, I layered images until they shifted into abstraction, then printed them on metal, a material that allowed cutting, folding, and reassembling into crystalline structures. These forms embody the tension between memory's ephemerality and sculpture's solidity, reflecting how clarity dissolves into impressions. The imagery draws on the Medina sky in Fes, where only a narrow strip of sky is visible through dense architecture. This unusual perspective recalled my own memories of Hong Kong, evoking both constraint and possibility, and inspiring imagined flights through layered space. From hundreds of sky images, I created sculptural abstractions that resemble crystalline formations and architectural fragments, continuing my exploration of presence, absence, and the instability of remembrance.

**Sonia PAYES**

born Australia 1956

**Sentinel of the inevitable** 2025

from the series *Sentinel*

pigment ink-jet prints

collection of the artist

**Artist statement:** This nine-panel photographic installation confronts the immense shift in our society as technology accelerates, raising questions; is it here to assist or to replace?

I position myself as the sentinel: artist, mother and witness, inviting viewers to see through my lens.

The human face, my daughter, my muse, symbolises the fragile relationship between humanity and technology. Cords representing both umbilical and digital hang within the work, questioning our constant connection or disconnection and illusion of control.

Created without AI, this work employs both analogue and digital photography. Imperfections remain visible, grounding the work in humanity.

It is a conceptual warning, a reflection of disconnection, a call to remain aware as we stand on the edge of tomorrow.

**Jill ORR**

born Australia 1952

**Colonial haunting – ghostly 2025**

from the series *Same place different time*

ink-jet print

collection of the artist

**Artist statement:** *Same place different time* reflects the power of a place that is the same location and yet has subtle changes over time. The same could be said of the remnant colonial haunting that sits as a cultural palimpsest where ghosts of past and present are manifest in the image.

This image is a performance for the camera, captured as light emerges.

The place is a billabong in the reaches of the Yarra River, the Birrarung, on the Banyule Flats, Wurundjeri Country.

In collaboration with photographer Christina Simons and printer Brian Gilkes, Pharos Editions.

Jill Orr ©

**Ingvar KENNE**

born Sweden 1965; arrived Australia 1995

**Dordordonga on Taungurung Country [Mount Buffalo NP, VIC] 2024**

from the *series a portrait of [country]*

pigment ink-jet prints

collection of the artist

**Artist statement:** As far back as I can remember, I have longed for a primary connection to land. My life has been a constant seeking of that presence and absolute solitude.

The reciprocity is full and uninterrupted: an extension of the timeless land surrounding me.

While on land, untouched from heavy colonial proximity, it is impossible to ignore times gone. The deepest of kinship and coexistence. It is like circling back and forward in time. Time becomes nonlinear. The present seems bearable.

## James TYLOR

born Australia 1986; Nunga (Kurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian)

### **Taparra through the landscape 1, 4, 5 2024**

from the series *Taparra through the landscape*

pigment ink-jet prints

collection of the artist

**Artist statement:** *Taparra through the landscape* highlights historical Indigenous roads, songlines and trade routes across Australia. For millennia, Aboriginal people have used roads to link nations for travel, migration, trading and cultural purposes.

This series specifically examines roads linking the Kurna people with neighbouring nations in South Australia and across Australia. There are several well-recorded Kurna roads, from Adelaide, south to Rapid Bay, south-east to Encounter Bay, west to the River Murray, north-east to the Barossa Valley and north to the Northern Adelaide Plains. The British and German colonists used the Kurna roads during colonisation in the 19th century, which have become main highways today.

Kurna people and their neighbouring nations created these roads because they were the most accessible and most direct paths through the landscape. The photographs depict the sites of these historical roads, and are cut in half, symbolising the path of least resistance through the land.

## **Kent MORRIS**

born Bindal and Wulgarukaba Country/

Australia 1964;

Barkindji people

### **Spotted Pardalote and murnong 2025**

ink-jet print

collection of the artist

**Artist statement:** Moments of transformation reinforcing ancestry, sovereignty and the undeniable wisdom and knowledge of millennia. Country reshaped and reconfigured to make visible a deep-time philosophical system of interconnectedness and interdependence. Deep-time ancestral patterns speak of infinity through a First Nations' lens and construct a protective sovereign space to counter the ongoing impacts of colonisation.

A camera's shutter speed is measured in seconds and fractions of seconds. The fleeting presence of a small native bird seeking shelter and safety highlights the continuing vulnerability of Country and sites of significance. First Nations histories, stories and the layers of knowledge embedded in Country are the continuous central core of this nation's true identity, and need to be protected, understood, shared and celebrated.

## **Wei WENG**

born China 1981; arrived Australia 2023

### **Mother's waves 2025**

from the series *Museum of Lost Heirs*

digital print and hand written text, custom lacquered  
display case

collection of the artist

**Artist statement:** I'm a visual artist secretly fuelled by science fiction. My projects often lie dormant for years, reawakening as photobook fables exploring our appetite for thrills – the tension between mystery and revelation.

After publishing books on chili capsaicin's burn and cold water's shock, I now confront human ambition's scorching intensity. The *Museum of Lost Heirs* (to be self-published in 2026) explores legacy, loss, and longing through unclaimed inheritance artifacts. Within it, visitors navigate real and imagined histories of fractured lineage. I collaborate with AI chatbots to reconstruct narratives, extracting emotional shards and forgotten kinships from photographs and objects.

I'm honoured that 'Mother's waves' (photographed with permission in artist Sarah Goffman's home) debuted this series in Australia as a Bowness Photography Prize finalist. The full project will be exhibited at VOID\_Melbourne in March 2026.

# **Unearth the stories behind the winning works**

## **The Bowness Photography Prize interviews series**

In 2019 MAPH and RMIT developed a partnership to create an Australian Photography video channel, featuring interviews and commentary by Australian photographers in MAPH's collection. Over the years the channel has evolved into an archive dedicated to Australian photographers. It is an important, accessible resource that enables enduring insight into the minds and work of Australia's most significant contemporary photographers.

To mark the 20th Bowness Photography Prize, a dedicated video series was developed to reflect on the prize's contribution to Australian photographic culture. The Bowness Photography Prize interview series consists of short-form video interviews with previous prize winners, judges and MAPH directors. More than a retrospective, the series presents a dynamic, evolving narrative that charts the past, present and future of Australian photography through the lens of one of its most significant awards. Each video discusses the winning image and explores how recognition through the Bowness Photography Prize has shaped each artist's career.

The past winners celebrate the artworks while also capturing the transformative impact of the prize on their artistic practice and professional careers. Past judges and MAPH directors offer insight into the curatorial and critical frameworks behind the selection process, while reflecting on how the prize has influenced contemporary photographic discourse in Australia and beyond.

MAPh is grateful for the Bowness Family Foundation's support in the production of the Bowness Photography Prize interview series.

Join us as we unearth the stories behind the Bowness Photography Prize and its winning works

## Zorica PURLIJA

born Serbia 1964; arrived Australia 1972

### Infinite mile #13 2025

from the series *Infinite mile*

pigment ink-jet print

collection of the artist

**Artist statement:** I was hoping to raise awareness around the deaths of migratory birds I found dead on the beaches at Catherine Hill Bay during an artist residency in 2024. I was made aware of an article suggesting it is the warming waters killing their food source that are responsible.

Experts warn the warming climate is interfering with the migratory birds' food source, causing them to starve to death upon arrival for breeding season. The unfamiliar landscapes due to soil erosion are further keeping these birds from surviving. We can all work together to fight climate change and stop further degradation to our coastal areas.

Photographed with my Argus 75 medium format antique camera I found at the markets.

This artwork was made during an artist residency in November 2024 at Museum of Art and Culture Lake Macquarie, yapang (MAC yapang).

**Pete VOLICH**

born Australia 1977

**Vukojebina (where wolves go to fuck) #2 2024**

pigment ink-jet print

collection of the artist

**Artist statement:** My photographic practice explores mortality, resilience and identity. In this work, I've recontextualised earlier negatives – macro images of back gardens at night – using CMYK separation and lithographic transfer, merging analogue and digital techniques. The resulting image reflects my personal transformation shaped by illness, displacement and love.

I created this piece after returning to Australia from Croatia. It embodies both myself and my husband, shaped by my experiences living with HIV and a lymphoma diagnosis. Influenced by Geoffrey Batchen's writings on mourning photography, I consider how photographs can perform memory and survival. Set against conservative social frameworks, this image becomes a quiet act of resistance – capturing vulnerability and persistence.

Through visual layering, I bridge past and present, theory and embodiment in an attempt to honour life's enduring, fragile beauty.

**Zoë CROGGON**

born Australia 1989

**half life** 2025

from the series *half life*

pigment ink-jet prints

collection of the artist

**Artist statement:** *half life* examines the everyday choreography of the body as defined by work. Made using security footage from my retail job, this eleven-panel work explores how repetitive daily work dictates and deteriorates the body. *half life* considers work as a way of mapping the body, sometimes showing me unaware of the camera, completing tasks, and at others consciously performing for the camera, quietly severing the body's compliance with work. By emptying the photographs of context, only the futile gesture remains.

Using stills from the 16 security cameras at my workplace over three months, this work questions the unblinking eye of the camera and its relentless observation. *half life* considers how photography has accelerated the age of surveillance, inverting its tireless gaze by mining its own archive.

**Jessica SCHWIENTEK**

born Australia 1987

**F\*\*k brave, I'm livid! 2025**

pigment ink-jet print

collection of the artist

**Artist statement:**

This work is not brave.

This work does not break taboos.

This work is not for you.

Any discomfort you feel is a sign of your own prejudice.

## **Jane E BROWN**

born Kuwait 1967; arrived Australia 1971

### **When objects dream 2025**

toned gelatin silver print

collection of the artist

**Artist statement:** The work investigates the history, techniques and alchemy of photography championed by surrealist photographers of the 1920s. My interest in photography's materiality and presence is augmented by using darkroom processes and large-format cameras in much the same way as photographers did in the early 20th century. Drawing upon altered realities, illogical landscapes, or what the surrealists coined 'hallucinatory realism' – recognisable forms are presented in a dreamlike and fantastical manner. The work takes its title, 'When objects dream', from an essay written by the poet Tristan Tzara (1922) for the surrealist photographer, Man Ray.

**Gerwyn DAVIES**

born Australia 1985

**Trick mirror 2024**

pigment ink-jet print

collection of the artist

**Artist statement:** ‘Trick mirror’ was prompted by an interest in the gaudy world of stage magic – its smoke and mirrors, spectacular tricks of the eye and confounding sleights of hand.

Under the ether of the magic show, the magician’s success hinges upon their ability to seduce an audience, to control their gaze throughout a suite of misdirections, illusions and perversions of visibility. These elaborate productions resonate within with my own photographic practice and my interest in the powers and pleasures of queer in/visibility.

As a device bound up in exposure, the camera is conventionally claimed to possess a unique capacity for revealing something of a subject to a viewer. In ‘Trick mirror’, I instead perform a queer photographic dis/appearing act.

My figure is concealed beneath a shimmering sculptural costume, the image terrain is varnished and emits an implausible synthetic glow, and I conjure an illusion as I pass before the camera un/seen.

## Siri HAYES

born Bunurong Boon Wurrung Country

Australia 1977

### From amongst it I 2025

from the series *From amongst it*

chromogenic print

collection of the artist

**Artist statement:** Recently, I have been making large-scale photograms by working blind in a colour darkroom and scattering floral, faunal debris and cleansed rubbish over light-sensitive paper. The objects are collected whilst walking the Birrarung in northeast Naarm/Melbourne. More recently I have begun jumping into exposures partway through to reveal layers of pre-exposed objects within my silhouette.

The compositional suspension sensation is informed by the toxic haze hanging above fictional town Praiseworthy in Alexis Wright's novel of the same name. I reference Kate Golding's *Mother's Day* cyanotypes, the Pre-Raphaelite painting 'Ophelia' and, unintentionally, Yubaba's baby in Studio Ghibli's *Spirited Away*.

I am concerned with the toxic miasma woven through our biologies and ecosystems resulting from colonisation and capitalist systems.

## **Nur Aishah Abdullah Farid KENTON**

born Singapore 1998; arrived Australia 2016

### **Sayang 2025**

from the series *Orchid*

pigment ink-jet print

collection of the artist

**Artist statement:** My mother, Shuhana, has always been a strong and shaping presence in my life. Each time I return home to Malaysia, I often slip into a younger version of myself, navigating the delicate balance between cultural expectations of respect and my own adult identity. Photography has recently become a way for us to connect – an unspoken language and space where we can spend time together and where I can express myself freely. Through the lens, our relationship becomes both subject and collaboration. *Sayang*, a Malay term of endearment, captures this intimacy – a word that holds love, care, and tenderness. This work reflects our evolving bond and the quiet negotiations between tradition, identity and affection.

**Yvette HAMILTON**

born Australia 1977

**Celestial #2 2024**

pigment ink-jet print

collection of the artist

**Artist statement:** The lens is a foundational element for both photography and astronomy, acting as director of our gaze, providing focus and clarity. 'Celestial #2' is a cameraless photographic print made by laying a telescopic lens from a decommissioned telescope onto the light-sensitive surface of photographic paper, exposed by the light of the sun. Dismantled, this lens no longer clarifies our view, but rather, in this process, mimics the celestial bodies that it used to draw focus upon. As if somehow, what this lens has seen, is imprinted within it. A glimpse of the unreachable universe, anchored through light, into an image.

## Izabela PLUTA

born Poland 1979; arrived Australia 1987

### **Coral study / Seepage (mirage) 2025**

from the series *Undulations*

gelatin silver prints

collection of the artist

**Artist statement:** ‘Seepage (mirage)’ and ‘Coral study’ form a diptych on optical doubt. In the former, a bronze coral sculpture is wedged between creased UV film and a bisecting mirror; hand-printed gelatin silver tones render the set-up uncanny, as halves of object and reflection mis-register and the backdrop’s folds. ‘Coral study’ translates field detritus into monochrome archaeology: a shard of reef, photocopied, to then form a negative whose delicate epidermis is later printed by hand using fibre-based paper. Each procedure hinges on transient light, yet results in a singular image, foregrounding both the coral’s vulnerability and the unstable and iterative indexicality of photographic reproduction.

**Rianon DILLON**

born Australia 1982

**Hair transplant (hair sewn on skin/removed from skin)**

2024

pigment ink-jet print

collection of the artist

**Artist statement:** 'Hair transplant (hair sewn on skin/removed from skin)' was created in response to Western ideals surrounding 'feminine' beauty. As a child, I was informed by a fellow six-year-old female classmate that my arms were 'really hairy'. This is my earliest memory of feeling shame regarding my body. In the left image, I sewed strands of hair from my head into the skin of my arm, replacing what has, for many years, been physically and metaphorically eradicated. In the right-hand image I removed the strands of hair, leaving behind red welts. The welts represent the physical and psychological pain that may potentially occur in an attempt to conform to broader Western beauty standards.

**Jane BURTON**

born Australia 1966

**Snakes and ladders 2024**

pigment ink-jet print

collection of the artist

**Artist statement:** My photographs depicting female bodies in states of transformation are often made in the domestic space of the house – a space deeply associated with the female body and the developing psyche. Here in a scene suggesting the realm of childhood fantasies and nightmares, a girl held in ecstatic possession floats within the confines of a cupboard. In fairy tales and the stories of CS Lewis and Lewis Carroll, the cupboard and its door symbolically function as a portal to other worlds, while also representing a sanctuary or hiding place. In this dark place where things are usually kept out of sight, the girl has liberated herself from physical and psychic bounds into the untrammelled realm of the unconscious.

## Sean McKENZIE

born Australia 1990

### Plain clothes 2025

from the series *Switchboard*

pigment ink-jet print

collection of the artist

**Artist statement:** This artwork is part of *Switchboard*, a photographic series that reimagines stories from the archives of the London Lesbian and Gay Switchboard, a vital helpline that has supported LGBTQ people in the UK from 1974 onwards. Drawing on research at the Bishopsgate Institute, where decades of call logbooks are housed, the project transforms archival narratives into carefully constructed, fictionalised tableaux.

Each image was staged in-studio using life-size sets made from polystyrene, vinyl, paint and fabric, etc. These constructed interiors create liminal spaces that blur the boundaries between memory, fiction and history.

‘Plain clothes’ responds to accounts of covert surveillance targeting gay men during the 1980s and 1990s. A neatly folded selection of garments on a bed becomes a quiet monument to hidden lives. This artwork considers how suspicion, concealment and soft resistance operate in the shadows of oppression.

**Kai WASIKOWSKI**

born Australia 1992

**The bees and the ledger: NB (scenes 1–27) 2024**

from the series *The bees and the ledger*

ink-jet prints

collection of the artist

**Artist statement:** *The bees and the ledger* is a project that investigates themes of industry, migration and work, through the portrayal of my maternal grandmother Natalia Broadhurst. Born in Poland, Natalia arrived in Australia via cargo ship in the 1970s professionally qualified in shipping, yet unable to secure work. Despite this, she built herself a home and devoted the majority of her labour to study, growing food, keeping bees and caring for family.

‘The bees and the ledger: NB (scenes 1–27)’ is a collection of photographs that trace aspects of Natalia’s everyday life, working history and migration story. Taken across Australia and Poland over the course of a year, the work unfolds as a slow family portrait – a record of grandmother, by grandson, tracing a story back through time.

**Guy GRABOWSKY**

born Australia 1995

**Treadmill 2025**

pigment ink-jet print

collection of the artist

**Artist statement:** If Plato's cave were real, we would still find ourselves within its depths – though no longer observing shadows cast by firelight. Instead, the flickering illusions before us are shaped by machines and technologies, casting their artificial sun onto the cavern walls.

'Treadmill' was created while completing my MFA in New York City. As an ink-jet photograph, it is the resultant translation from digital to analogue, subsequently to digital once again before being printed in Australia. Captured after dusk, the image formally depicts the trembling grid of a cinematic billboard in Times Square – illuminated dots, intermittent dead pixels, and distorted spatial fields. 'Treadmill' is an outcome of my fascination with what emerges from a conceptual and procedural narrative: an indexical rendering of digital light exposed onto analogue film.

**Sarah RHODES**

born Australia 1974

**Chamber of projection I 2025**

from the series *Intimate immensity (after Bachelard)*

gelatin silver print

collection of the artist

**Artist statement:** This image considers the cave as a metaphor for the subconscious – a space where inner states can be felt and externalised. Inside a limestone cave, created using gelatin silver printing and hand-applied chemical processes, the photograph embraces surface marks as expressions of thought, memory and emotion. The pale stains invite the psychological to appear through the material. The branching forms – stalactites and tree roots penetrating the cavity – reflect the mutual influence between person and place.

I am interested in how atmosphere holds these exchanges, and how enclosed environments intensify our awareness. This work is part of an ongoing series that uses photography and process to explore the porous boundary between inner experience and the outer world.

**Tamara DEAN**

born Australia 1976

**No place like home 2024**

from the series *The future is now*

pigment ink-jet print

collection of the artist

**Artist statement:** ‘No place like home’ addresses the escalating impact of human-induced climate change, with rising sea levels flooding urban environments. We are no longer anticipating disaster – it is here. A young woman in red heels is lifted from the submerged city, surrounded by scattered pages of the COP23 report. The image references Dorothy’s ruby slippers from *The Wizard of Oz*, which held the power to return home. This symbol becomes a metaphor for the psychological urge to escape today’s climate crisis – a longing for safety, control and stability amid growing despair. The work urges viewers to confront the crisis not as a distant threat, but as a present and personal reality. The surreal juxtaposition of hope and environmental collapse speaks to ‘solastalgia’ – a form of emotional or existential distress caused by environmental change and sense of powerlessness or lack of control over the unfolding process.

**Morganna MAGEE**

born Australia 1983

**Kangaroo portrait 2025**

from the series *Not tame enough*

gelatin silver print

collection of the artist

**Artist statement:** Philosopher Cynthia Freeland defines portraiture as a depiction of a living being as a unique individual, recognisable in body, with an inner life and emotional presence, and capable of participating in the act of being seen. This photograph captures such a moment: a quiet exchange between species grounded in mutual recognition. Rather than retreating or posturing, the male kangaroo meets the camera not in challenge but with quiet composure. In a visual landscape where kangaroos are often portrayed as comical oddities or pests to be controlled, this work seeks to reframe the male kangaroo as dignified: sentient, sovereign and fully present. His presence is not incidental; it is earned through stillness, understanding and respect. In an era where human presence seeks to disrupt and dominate nature, this photograph becomes a gesture of reverence for the animal, for his land, and for the fragile space of shared encounter.

## **Hoda Afshar**

born Iran 1983; arrived Australia 2007

### **Untitled #6** 2024

from the series *Code Black/Riot*

ink-jet print

collection of the artist

**Artist statement:** A collaboration with a group of First Nations youths in Far North Queensland. An interrogation of a system that targets and imprisons them from the age of ten. From the still-photo component of the larger project, *Code Black/Riot*, made together with Vernon Ah Kee and Behrouz Boochani.

Participants were invited to have their portraits taken, using some means of their own choosing to conceal their identities while making a personal statement. Some of them chose a flag, face paint, mask or hand gesture. The girl in this picture chose a flower.

Many youths in this community prefer to conceal their faces in their photos to avoid being identified by the youth justice system. The result is that many families do not have photos of their children if they lose them.

The project was facilitated by Youth Empowered Towards Independence (YETI) in Cairns and Change the Record in Sydney.

## Eugenia RASKOPOULOS

born Czechia 1959; arrived Australia 1963

**untitled #1** 2024

from the series *embedded bones*

pigment ink-jet print

collection of the artist

**Artist statement:** In this work, photography makes connections between my body and my ancestry. I am drawn to the intersection of the ancient and the contemporary, accenting the personal, the fragment and the whole. I overlay an X-ray of my spine over a fallen column that I photographed in Athens. Both of these mediums are interconnected through their relationship with light, illumination and an excavation of the visual.

On my travels to Greece, I have observed archaeological digs revealing fragments that are later pieced together, like a puzzle, to reconstruct a narrative.

We, too, are made up of many narrative parts: physical, emotional, and historical that are layered and evolve over time. The archaeology of the body and these ideas deepen my interest in how the body changes, not only externally but also internally: bones bear the traces of disease, trauma and aging. An X-ray makes these invisible transformations visible.

**Justine VARGA**

born Australia 1984

**Time immemorial (126,749 years) 2024–2025**

chromogenic print

collection of the artist

**Artist statement:** ‘Time immemorial (126,749 years)’ visualises timescales beyond the experience of any individual. With its negative having been exposed to thousands of years of radiation in a particle accelerator, this photograph harks back to an epoch when sea levels and temperatures were considerably higher than they are at present, similar to scientific projections for our own near future. By this means, my work embeds deep-time within the very materiality of the photographic process. Situating the Anthropocene in an appropriately prolonged temporal continuum, this photograph offers its audience an opportunity to think anew about their place within that timeline.

Simultaneously evidential and meditative, my photograph is both a profound expression of a necessary historical reckoning and a quiet plea for collective action.

**Isabella CAPEZIO**

born Australia 1986

## **Upside-down Country 2025**

chromogenic prints

collection of the artist

**Artist statement:** Gold mining contaminates water sources, disrupts ecosystems, and reshapes landforms.

‘Upside-down Country’ is a term the Dja Dja Wurrung people use to describe the devastation wrought by gold mining and land clearing on their Traditional Homelands in central so-called Victoria. It speaks to a world turned on its head – forests uprooted, waterways diverted, soil stripped bare – an enduring legacy of colonial extraction imposed upon a Country they have long nurtured, honoured and continue to care for. One image taken in the classic landscape photographic tradition is counterbalanced with an abstraction that emerged from silver halides reacting to water collected from a deep-cut mine site – remnants of an extractive history that continues to shape the present.

**Shea KIRK**

born Australia 1985

**Kun (left and right view) 2024**

from the series *Vantages*

pigment ink-jet prints

collection of the artist

**Artist statement:** My interest is in intentional portraiture, portraiture as a conscious and thoughtful act. An interest that has fuelled me to continue on with *Vantages* for eight years.

Using dual large-format cameras, two images of the sitter from different perspectives are simultaneously exposed onto separate sheets of black-and-white film. The slow, methodical process enables an intimate exchange.

Allowing the time and space for people to be, to settle, to feel like themselves, to meet them where they are. Each interaction organically unfolding as individually as the people, highlighting the agency between photographer and subject. The stereo-imaging process does not reduce them to a single vantage point, but rather records them in the moment as a whole.

**SEANOKKAI.**

born Australia 1991

**The North's waste, the South's work 2025**

from the series *NO FOOD FOR LAZY MAN*

ink-jet print

collection of the artist

**Artist statement:** My photograph 'The North's waste, the South's work' is part of my ongoing project *NO FOOD FOR LAZY MAN*, which documents the lives and labour shaping the waste microeconomics of Accra, Ghana. Taken on 2 January 2025, it captures the aftermath of a fire that devastated Kantamanto Market, one of the world's largest second-hand clothing markets.

Each week an estimated 15 million garments arrive here from the Global North. Through resale, repair, reuse and remanufacturing, traders circulate nearly 25 million items every month, sustaining more than 30,000 livelihoods. Kantamanto is both a site of resilience and a stark reminder of the environmental burden exported to the Global South.

The fire destroyed two-thirds of the market overnight, laying bare the precarity of those who shoulder the weight of global fashion's waste. With this work, I hope to honour their labour while drawing attention to the fragility of these essential yet overlooked economies.

**Ella DREYFUS**

born Australia 1960

**Liminal body 2025**

chromogenic print

collection of the artist

**Artist statement:** David floats in shallow water – nude, eyes closed, hair adrift. His quiet, vulnerable presence resists traditional portrayals of masculinity rooted in power, control and dominance. Placed within a fluid, liminal space, the aging, unidealised male body is no longer performing but simply being – suspended between elements, between identities. With no assertive gaze, the image asks not to be consumed but gently witnessed. More than a portrait, this is a meditation on transformation. It gestures towards rebirth and a reimagined masculinity – unmade not by rejection or force, but through the radical acts of tenderness and surrender.

David Chemke, my lifelong partner, is a willing participant in my photographic work – bringing grace, intimacy and trust to each collaboration.

**Dean SEWELL**

born Australia 1971

**Entombed 2025**

from the series *Taree floods*

ink-jet print

collection of the artist

**Artist statement:** Two heifers covered in river silt take the form of bronze sculpture as they await their final entombment. They appear as victims of Taree's recent historical flood; however, through a climate prism, we see both cause and effect, prompting the question: are they victim or perpetrator?

While it is generally considered that farmed livestock account for 14.5 percent of climate-warming emissions, estimates amongst global researchers range from between 12 percent and 19.6 percent, a considerable portion that places farming livestock, agriculture and land use as major contributing factors to climate emissions and thus climate change.

## **Gerrie MIFSUD**

born Australia 1970

### **Aloe 2025**

pigment ink-jet print

collection of the artist

**Artist statement:** Aloe exudes a striking individuality, effortlessly defying mainstream fashion trends and societal expectations. With unwavering confidence, she curates her own unique style, proving that true self-expression transcends fleeting trends. A devoted advocate of slow fashion, she prioritises quality, sustainability and timeless pieces over mass-produced fast fashion. Her presence challenges conventional perceptions, serving as a reminder that appearance is merely a glimpse into a deeper, more complex story.

## **Riste ANDRIEVSKI**

born Macedonia 1973; arrived Australia 1974

### **A landscape that is shaping me 2025**

from the series *Escarpment*

ink-jet print

collection of the artist

**Artist statement:** A landscape can deeply influence and reflect a person's identity by shaping their experiences, memories, and sense of belonging. The physical environment – mountains, forests, cities or coastlines – often becomes intertwined with personal history, culture and values. This photograph is a capture of the rainforest near where I live, showing a connection to the landscape, associating its rhythms with a place of belonging and a sense of self. Landscapes can also symbolise heritage and ancestry, acting as a source of pride or grounding. Even though my heritage environment is different, I am being shaped with a new identity through the landscape that is present in where I lived over the past 28 years of my 52 years of life forming a new identity. Over time, individuals often internalise the spirit of the place they come from, making it part of who they are. In this way, the land not only surrounds a person – it becomes a part of their inner world.

## Stanislava PINCHUK

born Ukraine 1988

**Each Apparition (C\_47)**

**Each Apparition (D\_57)**

**Each Apparition (C\_50)**

**Each Apparition (D\_62)**

**Each Apparition (C\_53)**

from the series *Each Apparition, Searches For an Eye*

stainless steel and mounted photographic pigment ink-jet prints

collection of the artist

**Artist statement:** *Each Apparition, Searches For an Eye* presents a series of 100 photo-portraits of soldiers from my deployment into combat training with the Armed Forces of Ukraine. I was instructed to obscure all identifying features to elude enemy facial-recognition software; the resultant erasures into my film negatives recall 19th-century 'spirit photography': whereby daguerreotypists experimented with emergent long-exposure technology to capture ghosts onto silver plates.

The following series captures the critical shift in what a 'war portrait' may mean in the 21st century, in dialogue with the same technology that produced the first photo-portraits of soldiers, as well as the first photograph of an active battlefield: a road littered with cannon-balls in Sevastopol, Ukraine taken during the Crimean War in 1855.

This photo-sculptural series interrogates whether the fundamental phenomenologies of the photograph remain, albeit with their components simply rearranged in a different order.

## Gallery 2

# Deborah Paauwe

## *The wayward girls*

13 September – 9 November 2025

Deborah Paauwe's latest series *The wayward girls* delicately explores the intricate interplay between childhood, adolescence and adulthood. Her oeuvre is characterised by an evocative use of textiles and fabric, which serve as both medium and metaphor, weaving narratives that resonate with subtle complexity and profound sensitivity.

In her compositions, muted colours and pastel tones create a dreamlike ambience, inviting viewers into a world where the boundaries of age and identity are both distinct and blurred. Paauwe's focus on women and girls serves as a poignant commentary on the evolving nature of femininity, capturing moments that are simultaneously tender and transformative.

By choreographing her subjects, Paauwe explores themes of memory, growth and the passage of time. Her work invites contemplation of the narratives we weave through our lives and the delicate threads that connect past, present and future. Through her lens, textiles become a visual language of softness and strength, embodying the complexities of the female experience.

Paauwe's art is a testament to the power of photography to transcend mere representation, offering instead a visual tapestry that speaks to the universal journey of becoming.

**Curator:**

Anouska Phizacklea, MAPH Director

## Deborah Paauwe

Paauwe has exhibited nationally and internationally in over 35 solo exhibitions and 100 group exhibitions throughout Australia, London, Europe, Asia, New Zealand and the United States. In 2000 she completed her MA in Fine Art at the Chelsea School of Art in London, UK, supported by the Anne & Gordon Samstag International Visual Arts Scholarship. Her work is represented in over 35 public collections including the Museum of Australian Photography; National Gallery of Australia; National Gallery of Victoria; Art Gallery of South Australia; Art Gallery of Western Australia and Artbank. Notable exhibitions include *Radical textiles*, Art Gallery of South Australia; 2004 Adelaide Biennial of Australian Art; *Photo LA*, Los Angeles, USA; *Wall power: Significant contemporary Australian photography & photo media*, London; *Imagining the everyday*, Pingyao International Photography Festival, China.

## **The Wai Tang Commissioning Award**

The Wai Tang Commissioning Award is an initiative of the MAPH Foundation as part of the Bowness Photography Prize. Deborah Paauwe was selected from the shortlisted artists from the 2024 Bowness Photography Prize to be awarded the \$10,000 commission.

Her exhibition coincides with the 2025 Bowness Photography Prize exhibition, with one work entering our significant collection of Australian photographs in honour of Wai Tang's legacy.

Wai Tang served on MAPH's Committee of Management from 2018 until she passed away in 2020. Tang's expertise included more than 30 years of experience in the retail and wholesale manufacturing industries where she held senior executive and non-executive director roles in public and private companies. Her commitment to the visual and performing arts was demonstrated through her leadership roles and philanthropic support. The Wai Tang Commissioning Award has been established by her husband, Kee Wong, to recognise and honour her significant impact on the arts and preserve her legacy within MAPH's collection and exhibition history.

We are profoundly grateful for the support of Kee Wong and Stacey Wang and recognise the enduring impact Wai Tang has on MAPH and the artistic community.

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**The waiting game** 2025

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**The accord** 2025

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**Twisted locks 2025**

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**Hide & peek 2025**

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**Sands of time** 2025

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**The tussle** 2025

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**Sunday best 2025**

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**The glance 2025**

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**The wayward girl 2025**

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**The guest 2025**

from the series *The wayward girls*

pigment ink-jet print

collection of the artist

**Deborah PAAUWE**

born United States of America 1972; arrived Australia 1985

**Frayed hearts** 2024–2025

from the series *The other twin*

ink-jet prints

collection of the artist



860 Ferntree Gully Road  
Wheelers Hill Victoria 3150  
+61 3 8544 0500

[maph@monash.vic.gov.au](mailto:maph@monash.vic.gov.au)  
[@maph\\_photography](https://www.instagram.com/maph_photography)  
[maph.org.au](http://maph.org.au)