

### 7.2.3 MUSEUM OF AUSTRALIAN PHOTOGRAPHY (MAPH) ANNUAL REPORT 25/26

|                              |                                                 |
|------------------------------|-------------------------------------------------|
| <b>Responsible Manager:</b>  | Margherita Barbante, Manager Arts and Libraries |
| <b>Responsible Director:</b> | Tanya Scicluna, Director Community Services     |

#### RECOMMENDATION

**That Council endorses the Museum of Australian Photography Annual report 2025/26.**

#### INTRODUCTION

This report provides Council with the Museum of Australian Photography Annual report for 2025/26 (Attachment 1).

#### COUNCIL PLAN STRATEGIC OBJECTIVES

##### **A healthy, safe and connected community**

A community where all people have the opportunity to experience enhanced levels of social, emotional, and physical wellbeing.

##### **A council with good governance, strong leadership and community involvement in decision making**

A Council that provides governance and leadership for the benefit of our community through community engagement, advocacy, decision making and action.

#### BACKGROUND

The Museum of Australian Photography (MAPh) is the preeminent national photography museum, dedicated to championing Australian photography, and inspiring audiences to embrace, explore, and value photography.

The Museum of Australian Photography Committee of Management (COM) is a Community Asset Committee under Section 65 of the 2020 Local Government Act. The CEO has delegated to the COM a range of strategic, business development and collection development responsibilities that accord with its Section 65 status. At its meeting on 28 April 2020, Council resolved to establish, under section 65 of the Local Government Act 2020, the Museum of Australian Photography Community Asset Committee's Terms of Reference.

Monash City Council provides annual operational and capital funding to the Museum of Australian Photography. As part of the terms of reference, MAPH reports to Council on its activities annually and produces a report in response.

#### DISCUSSION

Monash City Council provides operational and capital funding to the Museum of Australian Photography annually which supports the ongoing operation of the museum, as well as delivery of its exhibitions, a diverse range of events and programs and the annual collection acquisitions program.



In 2025/26, MAPH had 63,384 visitors to the museum over a 12-month period, averaging around 250 visits per day. The Museum of Australian Photography also had 246 subscribed members. A highlight of the museums program to the local community are their educational and audience programs that support school curriculum and an appreciation of photography as a medium. Public programs are a developing space for the museum with 109 events and programs delivered last year which were attended by 3,058 participants.

## **2025/26 Highlights**

Over the last year, MAPH has delivered on its strategic plan objectives as detailed in attachment 1. 2025/2026 was a year of milestones and laying down new foundations for the future. The William and Winifred Bowness Photography Prize celebrated its 20th anniversary, and we made several major announcements about initiatives that sought to elevate the prize. Having witnessed its far-reaching impact over two decades, MAPH, the MAPH Foundation and the Bowness family recognised the impact a prize can have on artists and their practice.

As a result, the Bowness Family Foundation made a major \$1M philanthropic gift which reinforced the prominence of the prize, cementing the importance of photography into the future. This gift enabled the winner's prize money to increase to \$50,000 and introduced \$2,500 cash prizes for two honourable mentions. Shortlisted artists now receive loan fees, and guest judges are paid for their services. These fees and increases to the prize amount awarded make it the richest cash prize for photography in Australia, as well as offering discounted printing, framing and shipping from MAPH's partners to all finalists.

Throughout the year MAPH delivered a strong, thought-provoking program of exhibitions and audience engagement programs. This included collection-based exhibitions focussing on youth in Australia, exhibitions that support emerging practitioners through to the ground-breaking solo exhibition by Brook Andrew, *ROLLERCOASTER: winhangadurinya in motion*.

This resulted in bringing a significant number of his works into the MAPH collection, as well as incorporating a newly commissioned photograph. We are honoured to be entrusted with a selection that articulates key historical moments and bodies of work that represent Andrew's photographic practice. The creation of our exhibitions can be years in the making, and our travelling exhibition program extends the life and work of the museum well beyond the gallery walls. This program keeps going from strength to strength and every year we take a selection of our exhibitions and compress these into exhibitions that can tour.

During the year our education and audience development programs went from strength to strength, building on the success of PHOTOREAL, our annual symposium speaking to key ideas and themes gripping photographic practice and the photography sector. Over the last year this has included artist talks and in-conversations, masterclasses, workshops and educational tours. Each program is tailored to the audience and responds to the subject matter of the exhibitions, some of which are delivered onsite or online, or may be a hybrid program.

In addition, educational kits were created to supplement the curriculum and can be taken back to the classroom. Some of the most joyous programs are MAPH's Mini Makers, a free program designed to creatively engage preschool-aged learners through art and design, and Analog Art club, a statewide initiative (via PGAV and Arts Hub) that invites Victorians to slow down, switch off their screens and connect in real life — through art.



In April 2026, we were delighted to announce that our exhibition *The basement: photography from Prahran College (1968–81)* from 2025 was selected Winner in the Medium Project of the Year (Gallery), presented by the PGAV and AMaGA Victoria.

This exhibition revisited a pivotal chapter in Australian photographic history and was augmented by a major publication drawing on first-hand accounts and new research into the period.

Our philanthropic, sponsorship and grant program continues to provide support for all our artistic, educational and public programs, and we would like to acknowledge the MAPH Foundation for its leadership in steering our philanthropic support.

## **FINANCIAL IMPLICATIONS**

Monash City Council supports the Museum of Australian Photography through annual operational and capital funding. In 2025/26, this equated to approximately \$1M, which contributed to the delivery of museum operations, exhibitions, programs, events and collection acquisitions. Donor revenue continues to decline with the museum and the Foundation exploring new strategies designed to seek and secure new individual and corporate donors to support the museum events, programs and innovative strategy.

## **POLICY IMPLICATIONS**

There are no policy implications to this report.

## **CONSULTATION**

Community consultation was not required.

## **SOCIAL IMPLICATIONS**

The Museum of Australian Photography delivers significant social value by making Australian photography accessible, relevant and engaging for diverse communities. Through exhibitions, education programs, free family activities, school engagement, outreach, touring exhibitions and online resources, MAPH creates opportunities for people of all ages to connect, learn and participate. Its programs strengthen social connection, creativity and cultural understanding, while its exhibitions encourage dialogue about identity, history, representation and contemporary social issues. MAPH also supports artists, students, interns and volunteers by providing professional pathways, platforms for emerging voices and opportunities for meaningful community contribution.

## **HUMAN RIGHTS CONSIDERATIONS**

There are no human rights implications to this report.

## **GENDER IMPACT ASSESSMENT**

A GIA was not completed because this agenda item is not a 'policy', program' or 'service'.



## CONCLUSION

In accordance with the COM Terms of Reference, Councils' endorsement of the Museum of Australian Photography Annual Report 2025/26 is sought.

## ATTACHMENT LIST

1. MAPH Annual Report 2026 [**7.2.3.1** - 47 pages]

**Museum of Australian  
Photography  
2025–26**



MAPh acknowledges the Traditional Owners of the land, the Wurundjeri Woi Wurrung and Bunurong People, and recognises their continuing connection to the land and waterways. We pay our respects to their Elders past and present and extend this to all Aboriginal and Torres Strait Islander People.

Please note: Aboriginal and Torres Strait Islander readers are respectfully advised that this report contains images of people (and mentions in writing those) who have passed away.

Cover:

Naomi HOBSON

**The good sister 'Ms. Daley, the kindergarten teacher has a flash black bike, it's them olden-style one.**

**Every time I drop Erica off at kindy, I always check it out.' Kayla** 2019

from the series *Adolescent wonderland*

pigment ink-jet print

Museum of Australian Photography,

City of Monash Collection

MAPh 2021.135

courtesy of the artist and Vivien Anderson Gallery (Melbourne)

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Museum of Australian Photography Annual report 2025–26



## Mission

**Purpose:** To cultivate a community that is actively engaged with Australian photography and its stories, and to empower and celebrate its artists.

**Vision:** We are the preeminent national institution dedicated to championing Australian photography and its vital role in culture and society.

We will achieve this through the following key goals:

### 01

Build upon our reputation as the preeminent national photography museum

### 02

Grow and inspire diverse local, national and international audiences to engage with Australian photography

### 03

Champion the vital role of Australian photography and empower its artists

### 04

Develop a thriving and sustainable museum that fosters innovation and collaboration

## Statistical profile

### Gallery

**63 384**  
Visitors

**257**  
Days open

**1799**  
Hours open

### Online visitation

**205 401**  
Sessions

**155 304**  
New visitors

**3286**  
Returning visitors

**00:40**  
Min. avg. session  
duration

### Public programs

**109**  
Events and  
programs

**3058**  
Participants

### Education

**62**  
Programs

**846**  
Participants

### Social tours

**21**  
Tours

**171**  
Participants

### Outreach

**14**  
Activities

**2095**  
Participants

### Artist talks

**28**  
Artist talks  
and workshops

**50**  
Artists

**740**  
Participants

## People

### Donors

**118**  
Photographs consigned to  
MAPh's fundraising auction

**\$55 600**  
Raised from auction  
photographs

**\$1 188 364**  
Donations

**\$126 635**  
Fundraising income

**\$72 739**  
Trusts & foundations

**164**  
Donated works of art

### MAPh members

**246**  
Memberships

**\$184**  
Donations from members

**14**  
Member events

### Volunteers

**564**  
Volunteer hours

**21**  
Individual volunteers

## Media

### Media – editorial references

|            |          |          |           |
|------------|----------|----------|-----------|
| <b>1</b>   | <b>4</b> | <b>9</b> | <b>88</b> |
| Television | Radio    | Print    | Online    |

### Social media

|                         |                     |                    |
|-------------------------|---------------------|--------------------|
| <b>8 073</b>            | <b>19 034</b>       | <b>725</b>         |
| MAPh Facebook followers | Instagram followers | LinkedIn Followers |

### Publications

|                       |            |
|-----------------------|------------|
| <b>0</b>              | <b>105</b> |
| Exhibition catalogues | MAPh eNews |

## Exhibitions

### Main galleries

|             |             |            |                             |                                            |
|-------------|-------------|------------|-----------------------------|--------------------------------------------|
| <b>8</b>    | <b>4</b>    | <b>8</b>   | <b>8</b>                    | <b>3</b>                                   |
| Exhibitions | Group shows | Solo shows | Exhibitions curated by MAPH | Exhibitions developed from MAPH collection |

### Community galleries

|             |          |              |
|-------------|----------|--------------|
| <b>5</b>    | <b>2</b> | <b>3</b>     |
| Exhibitions | Groups   | Solo artists |

### Artists

|                                          |                 |
|------------------------------------------|-----------------|
| <b>249</b>                               | <b>19</b>       |
| Artists participated in MAPH exhibitions | Student artists |

### Travelling exhibitions

|                        |          |            |               |
|------------------------|----------|------------|---------------|
| <b>8</b>               | <b>8</b> | <b>304</b> | <b>39 166</b> |
| Travelling exhibitions | Venues   | Open days  | Visitors      |

### The collection

|                        |                  |                           |                                          |                                       |
|------------------------|------------------|---------------------------|------------------------------------------|---------------------------------------|
| <b>3</b>               | <b>164</b>       | <b>8</b>                  | <b>157</b>                               | <b>23</b>                             |
| Purchased acquisitions | Donated artworks | Commissioned acquisitions | Works from the MAPH collection exhibited | Works loaned to external institutions |

|                                             |                                         |                                         |                                                |
|---------------------------------------------|-----------------------------------------|-----------------------------------------|------------------------------------------------|
| <b>400</b>                                  | <b>100</b>                              | <b>49</b>                               | <b>21</b>                                      |
| Works prepared for exhibition by MAPH staff | New collection records available online | Extended texts on an individual artwork | Additional artist page with biographic details |

Staff and  
volunteers

Having witnessed its far-reaching impact over two decades, MAPH, the MAPH Foundation and the Bowness family recognised the impact a prize can have on artists and their practice. As a result, the Bowness Family Foundation made a major \$1million philanthropic gift which reinforced the prominence of the prize, cementing the importance of photography into the future.

— Anouska Phizacklea  
MAPh Director

| Staff                                                                       |                                                                                                      | Gallery Assistants (casual)                                                                                                                    |
|-----------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| Anouska Phizacklea<br>Director                                              | Fiona Herman<br>Visitor Services & Commercial<br>Operations Coordinator<br>(July 2025 to March 2026) | Alice Beyer<br>Tessa Christie<br>Charlotte McKinnon<br>Fatima Moore<br>Lauren Nevard<br>Patrick Walker                                         |
| Angela Connor<br>Senior Curator                                             | Ellenie Zahariou<br>Visitor Services & Commercial<br>Operations Coordinator<br>(March 2026 –)        | Interns                                                                                                                                        |
| Stella Loftus-Hills<br>Curator                                              | Omar Qaradaghi<br>Framer                                                                             | Daniel Trenkovski<br>Maeve Carpenter<br>Anisha Muniandy                                                                                        |
| Dina Iacovou<br>Exhibitions & Operations<br>Coordinator                     | Yifang Lu<br>Finance & Gallery Assistant                                                             | Volunteers                                                                                                                                     |
| Marley Campagna<br>Museum Registrar & Travelling<br>Exhibitions Coordinator |                                                                                                      | Caitlin Chan<br>Ana Lorena De Campos Dutra<br>Nilanthie De Silva<br>Rudy Fernandes<br>Champika Rajapakse<br>Jennifer Shepherd<br>Caitlin Smith |
| Ingrid Wood<br>Education & Public<br>Engagement Coordinator                 |                                                                                                      |                                                                                                                                                |
| Lara Goode<br>Development & Sponsorship<br>Coordinator                      |                                                                                                      |                                                                                                                                                |
| Sarah Stewart<br>Marketing & Communications<br>Coordinator                  |                                                                                                      |                                                                                                                                                |



Meng-Yu YAN  
**Star I** 2025  
 from the series *Persephone*  
 ink-jet print  
 84.4 x 59.4 cm  
 acquired 2026  
 MAPH 2026.43-44

Museum of Australian Photography Annual report 2025-26



Samuel HODGE  
**Sometimes when we drink we fight**  
 2025  
 pigment ink-jet print  
 150.0 x 100.0 cm  
 acquired with assistance from the  
 Robert Salzer Foundation 2026  
 MAPH 2026.01-02

Staff and volunteers

10-11

## MAPh Committee of Management (COM)

There are two subcommittees:  
the Governance and Nominations Committee and the Collections Committee.

### Tony Peake OAM (Chair)

(appointed September 2022)

Tony is a Fellow of Chartered Accountants ANZ (FCA) and a Graduate and Fellow of the Australian Institute of Company Directors (FAICD). He brings more than 30 years of board-level experience across the public, commercial and not-for-profit sectors.

As a Senior Partner at PwC, Tony served as an Audit and Consulting Partner, Chief Operating Officer, and Executive Director, with particular experience in the retail and consumer, education, and government sectors.

Tony is a Non-Executive Director at Domino's Pizza Enterprises (ASX:DMP), SIS Australia Holdings, PeopleIN (ASX:PPE), Bakers Delight, Greater Western Water, Scanlon Capital, Brencorp Properties and the Australian Ballet. He was formerly a director of the Melbourne Fashion Festival, Melbourne International Arts Festival, Chair of Methodist Ladies' College and a council member of the University of Melbourne.

In the 2023 King's Birthday honours he was awarded a Medal of the Order of Australia (OAM) (General Division) for service to the community through a range of organisations.

### Kirsty Grant (Deputy chair)

(appointed June 2018)

Kirsty is a curator and writer with specialist knowledge of Australian art and design, developed over more than two decades of working with major public collections. From 2015–16 she was Director and CEO of Heide Museum of Modern Art and prior to that, held various curatorial positions including Senior Curator of Australian Art at the National Gallery of Victoria.

### Val Brown

(appointed May 2018;  
resigned December 2025)

Val has over 25 years of experience in the tech industry, most recently on the executive team of REA Group as Chief Product Officer. She brings together the functions of product management, design and engineering to create compelling offerings, empowering consumers around property. Val worked with REA Group for more than ten years and during this time held several leadership roles across the business.

Prior to REA Group, Val's experience spanned a number of industries including automotive, FMCG and classifieds, operating in both domestic and global markets. She is now a director on several boards including Carsales Australia, Fitness Passport and Property Guru in Southeast Asia. Val holds a Bachelor of Business Marketing from RMIT and is a graduate member of the Australian Institute of Company Directors.

### Nick Heynsbergh

(appointed November 2023)

Nick brings expertise from his work in the education sector (secondary teaching) as well as his personal arts practice. He holds a Master of Teaching (Secondary) from the University of Melbourne, and a Bachelor of Arts – Fine Art (Honours) from RMIT. He is currently teaching and leading Visual Arts at the Victorian College of the Arts Secondary School. In 2022 he was a contributing writer to the revised Visual Code of Practice at the National Association for the Arts.

### Richard Janko

(appointed May 2021)

Richard is a lawyer and executive with broad experience across the legal, finance and real-estate sectors. He has a deep and longstanding connection with the visual arts. He is currently a trustee of the MAPH Foundation, and has held previous positions as an advisory committee member for the Australian Centre for Contemporary Art's Contemporary Circle program and board member of Bus Projects. Richard is currently Head of Transactions at Zig Inge Group, a private real-estate investment business, and prior to that was a director of funds management group IDA, and a lawyer at Arnold Bloch Leibler.

### Cr Elisha Lee (Council representative)

(appointed November 2024)

Elisha Lee, Councillor for Jells Ward, is a local resident and a frequent visitor to MAPH and the Wheelers Hill Library, committed to supporting MAPH as a key cultural establishment serving Monash and the broader community.

As the Chair of the Monash City Council Multicultural Advisory Committee and a professional with expertise in social and economic policy advisory roles, Elisha draws on her background in institutional budgeting and governance. She brings unique perspectives and lived experience as a proud Korean–Australian migrant woman.

### Cr Shane McCluskey (Council representative)

(appointed November 2016)

In addition to being a Waverley Park Ward Councillor and the former Mayor of Monash, Shane has been a professional firefighter since 1990, holding the rank of Station Officer. Shane is also a founding board member of the Firefighters Charity Fund. Now in his tenth year as a member of the MAPH Committee of Management, as one of two Councillor representatives, he hopes to continue to advance MAPH as the Australian home of photography in Monash and the greater community. Shane and his family have resided locally since 2002.

**Dr David Rosetzky**

(appointed March 2020;  
term concluded April 2026)

For three decades, David Rosetzky's lens-based artworks have articulated the manifold experiences of selfhood. Observing identity as that which is shaped by and understood through the framework of community and culture, his practice utilises photography, video, installation, sculpture and performance to produce institutional-scale projects.

David has been the subject of over 40 solo exhibitions and 70 group exhibitions throughout Australia, Aotearoa, Asia, Europe and North America. He has featured in biennial exhibitions in Tapei, New York, Adelaide and Ballarat, his works are held in significant collections across Australia and he has been awarded numerous awards and residencies throughout his career. In 2013 David Rosetzky received a PhD in Visual Arts from Monash University. He is currently a sessional lecturer in the Master of Photography program at the Royal Melbourne Institute of Technology (RMIT) and in the Bachelor of Photography program at Photography Studies College (PSC), Melbourne.

**Clive Scott AM**

(appointed November 2023)

Clive Scott was the General Manager of the Sofitel Melbourne on Collins for 18 years – he worked with Accor hotels for 27 years and Hilton International for 21 years. He has a diploma in Hotel Management and a degree in Economics. He is currently a Sofitel Ambassador for the Arts for Australia.

He is actively involved in Melbourne's business and arts community. He was Chairman of Judges for the 2023 Melbourne Awards, Chairman of the Georges Mora Fellowship, Chairman of the Melbourne Prize Trust, a Board member of the Australian Ballet Foundation, Oceania Foundation, and the Corporate Advisory Boards for Hope Street Youth & Family Services and Finucane & Smith Unlimited. Clive has also been a member of the selection panel for the Miss Universe Australia competition since 2005. He is presently a partner in ReThink Sustainability and an advisor for Pt Leo Estate.

In 2021 Clive received a Member of the Order of Australia (AM) for his significant service to the hotel industry and to the arts.

**Matt Soulsby**

(appointed Sept 2019;  
resigned August 2025)

Matt is a senior strategic marketing professional who has worked intricately with some of Australia's largest media campaigns of the past decade. He possesses deep specialist knowledge in digital and traditional media and applies this knowledge to guide clients towards outcomes at both a local and global scale. Matt is a celebrated leader in industry, having been recognised in 2017 as one of the 'B&T 30 under 30' most influential Australian marketing professionals for his contribution to the area of marketing strategy. He continues to work passionately with organisations across the commercial and not-for-profit sectors, with a data and AI-led solutions framework.

**Isobel Crombie**

External adviser to  
MAPH's Collection Committee

Dr Isobel Crombie began her career as Curatorial Assistant in the Department of Photography at the National Gallery of Australia in 1979. She joined the National Gallery of Victoria as Senior Curator of Photography in 1988 and was awarded a Doctorate from the University of Melbourne in 2000. In 2012 she was appointed Assistant Director, Curatorial and Collection Management, a position she held until her retirement in 2019. Isobel has curated widely in photography and was a part of all project teams for major exhibitions at the NGV for seven years, including Melbourne Now, the NGV Triennial, and all Melbourne Winter Masterpiece exhibitions. She has published extensively over her 40-year career including, *Body culture: Max Dupain, photography and Australian culture* (2004). Her latest publications include *Petrina Hicks: bleached Gothic* (2019, with Maria Quirk) and *She persists: perspectives on women in art and design* (2020, joint editor).



Tuesday WILSON  
**Embrace** 2025  
pigment ink-jet print  
42.0 x 59.4 cm  
collection of the artist  
courtesy of the artist

## Chair's report

This year has been one of continued momentum, ambition and impact for MAPH. As Australia's leading public museum dedicated to photography, we have continued to strengthen our position as a place where audiences can engage with powerful stories, diverse perspectives and the evolving role of photography in contemporary life.

Throughout the year, our galleries welcomed thousands of visitors who experienced an outstanding program of exhibitions, events and public programs. From major exhibitions showcasing significant Australian photographers, such as *CODED BLOOMS | flowers have never been innocent*, and *Young | youth in Australian photography: 1980s to now*, to projects highlighting emerging voices and contemporary practice, MAPH continued to demonstrate the breadth, depth and relevance of photography as an art form. Our education and community engagement programs also expanded their reach, connecting with students, educators and audiences across Melbourne and beyond.

A particular highlight has been the continued growth of our collection and the work undertaken to ensure its long-term preservation and accessibility. Through acquisitions, conservation initiatives and ongoing digitisation projects, we are safeguarding important photographic works for future generations while making them increasingly accessible to researchers, artists and the wider community.

The Bowness Photography Prize once again affirmed its standing as one of Australia's most significant photographic awards, attracting exceptional entries from across the country and providing a platform for artists working at the forefront of contemporary photographic practice. The prize plays an important role in supporting the sector and reinforcing MAPH's national profile.

The museum's success is underpinned by strong partnerships and the generosity of our supporters. I would like to acknowledge the ongoing commitment of the City of Monash, whose support enables MAPH to deliver on its mission and serve our community. I also extend my sincere thanks to our donors, sponsors, Foundation supporters and philanthropic partners whose contributions help us realise new opportunities and invest in the museum's future.

During the year, the Committee of Management continued its focus on governance, sustainability and long-term strategic planning. Together with the leadership team, we have worked to ensure that MAPH remains well positioned to navigate an evolving cultural landscape while remaining true to its purpose, including by developing the MAPH Strategic Plan 2026–2030.

I would like to acknowledge the dedication and professionalism of Director Anouska Phizacklea and the entire MAPH team. Their creativity, expertise and commitment are evident in every exhibition, program and visitor experience. My thanks also go to my fellow Committee members for their thoughtful stewardship, support and contribution.

As we look to the future, I remain optimistic about the opportunities ahead. Photography continues to shape how we understand ourselves, our communities and our world. MAPH occupies a unique place within Australia's cultural landscape, and we stay committed to ensuring that photography remains accessible, engaging and relevant for audiences of all backgrounds.

Thank you to everyone who has supported MAPH throughout the year. Together, we are building a museum that honours photography's rich history while embracing its dynamic future.

### **Tony Peake OAM**

Chair, Committee of Management  
Museum of Australian Photography



## Director's report

2025/2026 was a year of milestones and laying down new foundations for the future. The William and Winifred Bowness Photography Prize celebrated its 20th anniversary and MAPH developed a new strategic plan for 2026–2030. This was in addition to the development and delivery of our exhibitions, collection, and educational and audience engagement programs.

In February 2026 MAPH's staff, Committee of Management and Foundation trustees workshoped a new strategic plan for 2026–2030. The previous strategic plan set out the vision to rebrand from Monash Gallery of Art to the Museum of Australian Photography (MAPh), which was completed in 2023. Since that time, we have focused on establishing the new name and brand. We now have the opportunity to continue to grow the profile, reach and reputation of MAPH, cementing our place as the destination for photography in Australia, and increasing the awareness and profile of Australian photographers globally. Over the next few years we will expand our vision and begin a program of engaging internationally. Closer to home, we will look to grow and evolve our audience-engagement programs, while deepening engagement with artists. We seek to provide new pathways into the arts for artists and to sustain existing engagement with our creative community. Key to this will be widening our network of cultural partners and institutions.

We kicked off the year with *Protest is a creative act*, co-curated by Kelly Gellatly, guest curator, and Angela Connor, Senior Curator at MAPH. We regularly engage guest curators to join our team and curate exhibitions in collaboration with the museum. It brings different voices and perspectives to our artistic program and provides our team with opportunities to learn from

sector colleagues. The exhibition marked a historical milestone: the 50th anniversary of International Women's Year (1975–2025), and uniquely facilitated a conversation between women and nonbinary artists across the decades, drawing from MAPH's collection as well as loaning works from artists and institutions.

The Bowness Photography Prize celebrated its 20th anniversary and we made several major announcements about initiatives that sought to elevate the prize. In 2006 a gift from the Bowness family established the Bowness Photography Prize: a landmark art prize that was the first of its kind in Australia championing photography as an artform. This original gift set up and secured a \$10,000 annual prize, open to all Australian artists working with photography. Over time, the prize increased to \$30,000 for the winner.

In the 21 years since its establishment more than 12,000 artists Australia-wide have been inspired to submit entries into the prize. Over 1,000 artists' works have been displayed at the annual exhibition of finalists, with 20 of these acquired by MAPH for its permanent collection. A total of \$577,000 in prize money has been awarded to the annual winning artists, recognising excellence and innovation, and supporting their ongoing practice.

Having witnessed its far-reaching impact over two decades, MAPH, the MAPH Foundation and the Bowness family recognised the impact a prize can have on artists and their practice. As a result, the Bowness Family Foundation made a major \$1 million philanthropic gift which reinforced the prominence of the prize, cementing the importance of photography into the future.

This gift enabled the winner's prize money to increase to \$50,000 and also introduced

\$2,500 cash prizes for two honourable mentions. Shortlisted artists now receive loan fees, and guest judges are paid for their services. These fees and increases to the prize amount awarded make it the richest cash prize for photography in Australia, as well as discounted printing, framing and shipping from MAPH's partners to all finalists. Funding also facilitated filming our interviews with past winners of the prize in collaboration with RMIT University, which were shown in the gallery space during the prize exhibition and published on our MAPH x RMIT Photography Channel. We are profoundly grateful for the visionary philanthropic gift, which will ensure the prize continues in perpetuity, impacting generations of photographers in Australia. The 2025 recipient of the Bowness Photography Prize was Anna Higgins, for her work 'Two horizons' (2025) which entered MAPH's collection. The judges also selected two honourable mentions: Sarah Rhodes, for 'Chamber of projection I' (2025) and James Tylor, for 'Tapa-arra through the landscape 1, 4, 5' (2024).

We also celebrated the Wai Tang Commissioning Award exhibition, *Deborah Paauwe | The wayward girls*. The award, in its fourth year, provides an opportunity for a shortlisted artist from the prior year's Bowness Photography Prize to show a solo exhibition. Deborah Paauwe responded with an exquisite exploration of the intricate interplay between childhood, adolescence and adulthood. We were also delighted to announce the next Wai Tang Commissioning Award artist, Sarah Rhodes.

This was followed by a collection-based exhibition featuring a selection of artists who have tackled the subject of adolescence in *Young | youth in Australian photography: 1980s to now*. *Young* was accompanied by two exhibitions from emerging practitioners:

Valeriy Taouk with *Lights* and Daniel Temesgen with *Us*. In March we launched a landmark exhibition, *CODED BLOOMS | flowers have never been innocent*, through which we commissioned three practitioners to respond to Robert Mapplethorpe's iconic floral still-lives. We thank the National Gallery of Australia for lending 29 Mapplethorpe works to MAPH. Pat Brassington, Del Kathryn Barton, Jake Preval and Meng-Yu Yan each responded with layered, complex works that showed the depth of their practice and expounded upon the meanings inherent in the floral motif.

The year ended with the groundbreaking solo exhibition by Brook Andrew, *ROLLERCOASTER: winhangadurinya in motion*. MAPH's Senior Curator Angela Connor has been working for many years on the exhibition with Andrew, which has included bringing a significant number of his works into the MAPH collection, as well as incorporating a newly commissioned photograph. We are honoured to be entrusted with a selection that articulates key historical moments and bodies of work that represent Andrew's photographic practice. We would like to acknowledge that this exhibition has been made possible due to the Luminaries Donor Circle, with many of our donors supporting this series since it launched in 2020.

The creation of our exhibitions can be years in the making, and our travelling exhibition program extends the life and work of the museum well beyond the gallery walls. Every year we take a selection of our exhibitions and compress these into exhibitions that can tour. This program keeps going from strength to strength. Over the last year we toured two Luminaries exhibitions to venues across Australia, including *ZAHALKAWORLD* and *Petrina Hicks | Snakes and mirrors*, The Huxleys' Wai Tang

## Director's report

Commissioning Award exhibition *Bad sports*, as well as *The Tucker portraits* and *Tamara Dean | Leave only footprints*. These tours illustrate the impact and importance of investment in MAPH and our artists, showcasing our exhibitions to tens of thousands of people across Australia. In another milestone, MAPH received a grant from Visions of Australia to initiate and develop a touring exhibition for Isobel Knowles & Van Sowerwine's *The World Came Flooding In*, which will be exhibited at MAPH from November 2026 to February 2027. We have also received a second round of funding to support the tour of the exhibition to multiple venues across Australia from Visions of Australia, which will enable a tour that extends to remote regions.

During the year our education and audience development programs went from strength to strength, building on the success of PHOTOREAL, our annual symposium speaking to key ideas and themes gripping photographic practice and the photography sector. Over the last year this has included artist talks and in-conversations, masterclasses, workshops and educational tours. Each program is tailored to the audience and responds to the subject matter of the exhibitions, some of which are delivered onsite or online, or may be a hybrid program. In addition, educational kits were created to supplement the curriculum and can be taken back to the classroom. Some of the most joyous programs are MAPH's Mini Makers, a free program designed to creatively engage preschool-aged learners through art and design, and Analog Art club, a statewide initiative (via PGAV and Arts Hub) that invites Victorians to slow down, switch off their screens and connect in real life — through art.

In April 2026, we were delighted to announce that our exhibition *The basement:*

*photography from Prahran College (1968–81)* from 2025 was selected Winner in the Medium Project of the Year (Gallery), presented by the PGAV and AMaGA Victoria. This exhibition revisited a pivotal chapter in Australian photographic history, and was augmented by a major publication drawing on first-hand accounts and new research into the period. Our sincere thanks go to all the artists, writers, contributors and supporters of this major project.

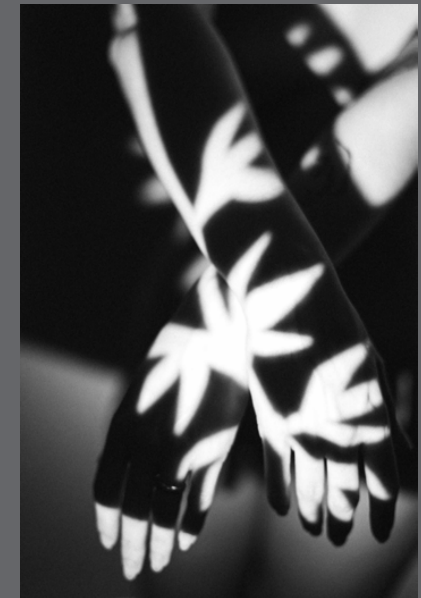
Our philanthropic, sponsorship and grant program provides support for all our artistic, educational and public programs, and we would like to acknowledge the MAPH Foundation for its leadership in steering our philanthropic support. In 2025 we welcomed Megan Peart as the new Chair to the Foundation, and new trustee Nick Fletcher. Under Megan Peart's leadership we continued to refine the strategic plan for the Foundation and began to reimagine our events program, with the launch of MAPH Photography Fair and more intimate events for donors to connect with artists. We would like to thank Foundation trustees Nick Fletcher, Geoff Lake and Richard Janko, and also retiring trustee Michelle Varcoe, whose expertise in fundraising and recruitment has been invaluable. We are incredibly grateful to have had and continue to have such a brilliant group of leaders to direct our philanthropic program.

MAPH is the premier cultural institution within the City of Monash; we are thankful for the support shown to the gallery by Councillors and council staff, and we acknowledge the support of CEO Andi Diamond. We want to thank Tanya Scicluna, Director Community Services and Margherita Barbante, Manager Arts and Libraries for their leadership and advocacy. We also thank the Victorian Government for its continued

support through Creative Victoria. We would like to thank Committee of Management (COM) members for their outstanding contributions to MAPH's success, in particular the Chair, Tony Peake. It has been a pleasure and privilege working alongside a team of incredibly talented and passionate colleagues.

We are thankful for the support of MAPH's network of partners and sponsors, and are proud that we have strengthened many of our partnerships with those who share our passion for photography, the arts and a desire to build and galvanise our community.

**Anouska Phizacklea**  
MAPh Director



Meng-Yu YAN  
**Star II** 2025  
from the series *Persephone*  
ink-jet print  
84.4 x 59.4 cm  
Museum of Australian Photography, City of Monash  
Collection  
MAPh 2026.23  
courtesy of the artist

## Development and sponsorship

2025/2026 has revealed an increasingly tough economic environment and philanthropic landscape. With global conditions impacting the cost of living across the community, we have sadly seen a decline in the number of donors and subsequent levels of giving. We are more grateful than ever to those who support MAPH, both existing supporters and new, and sincerely thank you for championing the vital role of Australian photography.

The year's engagement calendar commenced with the 20th anniversary of the Bowness Photography Prize VIP artist party and award announcement. This milestone event was heightened due to a \$1 million philanthropic gift from the Bowness Family Foundation, the largest gift in MAPH's history, which reinforces the prominence of the prize and supports its continuance in perpetuity. This gift has enabled an increase in the prizes awarded, from \$30,000 to \$50,000 to the winner and the introduction of \$2,500 cash prizes for two honourable mentions. The funds also support loan fees for shortlisted artists, and service fees for guest judges. This new structure, and increases to the prize amount awarded, makes it the richest cash prize for photography in Australia.

The Bowness Photography Prize announcement VIP event with artists and key stakeholders was well attended, with delicious food from our Public Program sponsor Novotel Glen Waverley. We also welcomed a new People's Choice Award sponsor, Community Bank Pinewood, with its support directly impacting the practice of the winning artist. We are grateful for the continued support of Thames & Hudson for the People's Choice Award book packs, and additionally for the stunning book prizes during our *Coded blooms* exhibition.

We were excited to exhibit the fourth Wai Tang Commissioning Award artist, Deborah Paauwe, alongside the Bowness Photography Prize. This award is proudly supported by Kee Wong and Stacey Wang, and we are incredibly grateful for their generosity and foresight, which makes the exhibition possible each year. Paauwe's captivating exhibition *The wayward girls* explored the intricate interplay between childhood, adolescence and adulthood, with one of her works acquired into the MAPH collection.

To celebrate the 20th anniversary of the Bowness Photography Prize, a prestigious event was hosted by Government House with key stakeholders, artists and judges in attendance. The Governor of Victoria, Her Excellency Professor the Honourable Margaret Gardner AC, and the Honourable Colin Brooks MP reflected upon the legacy of the prize and its significant impact upon Australian photography.

The Darkroom Dinner quickly followed at MAPH, to continue celebrations of the prize. Guests were treated to a delicious three-course meal, a camera obscura experience, and hearing directly from past Bowness Photography Prize winners Petrina Hicks, Amos Gebhart and Katrin Koenning. Their insights proved how transformative the prize has been in their career trajectory and the opportunities it opened.

In February MAPH donors and VIPs enjoyed a tour of the Melbourne Art Fair hosted by MAPH's director and senior curator. The evening included private talks with photographers and gallerists, emphasising the power of the medium, and were particularly well received.

Our donor engagement calendar continued in March with intimate events to meet with *Coded blooms* artists Del Kathryn Barton, Meng-Yu Yan and Jake Preval. Guests

engaged directly with the artists, and had a private tour to hear first-hand insights into their practice. Here we launched our fundraising campaign, selling 3D-printed badges of flowers, inspired by *Coded blooms* and based on drawings by two Monash children. As the basis of our giving campaign, this initiative highlighted the importance of arts education and ways to support the variety of arts education programs at MAPH.

In May MAPH hosted its inaugural Photography Fair as our headline fundraising event. The Fair sought to support MAPH and the consigned artists, with sale proceeds of their work split evenly between MAPH and the artist. There were 112 artworks by 18 artists, ranging from the well established to TOPshots finalists, and included a limited-edition print made specially for MAPH by Del Kathryn Barton. All works were displayed on easels in the museum, with a range of accessible price points to attract wider audiences. The fair opened with a VIP event, allowing guests early access to purchase works, and a raffle to raise additional funds. The fair was then open throughout the weekend and included a talk by artist John Gollings AM, which bolstered attendance. Works were available to purchase online for a further two weeks, increasing artwork sales. We are extremely grateful to the Photography Fair sponsors, ARTEN, Final Grade and Spicers.

Behind the Lens with Brook Andrew saw our final VIP gathering of the financial year: a cocktail event with the artist to thank Luminaries donors for their support. It is only through the generosity of our donors and supporters that our exhibition program is made possible. This intimate evening allowed our special guests to gain insights into Andrew's practice. Our full suite of private donor and sponsor events held throughout the year

strengthens our connections with supporters.

Generous support was gratefully received from philanthropic organisations this year, and we would like to acknowledge the phenomenal support of the Bowness Family Foundation, Albert & Barbara Tucker Foundation, Robert Salzer Foundation Acquisition Fund and the Gordon Darling Foundation, for a variety of projects. We are very grateful to the Bowness Family Foundation for their gift, which will secure the future of the Bowness Photography Prize and support future generations of photographers in Australia; we are truly thankful for their exceptional generosity and long-term support. In addition, we were fortunate to receive funding for public programs during *Protest is a creative act* and *Coded blooms*, marketing, the RMIT x Bowness Photography Prize interview series, a Visions of Australia touring development grant, acquisition of works by Samuel Hodge, and exhibitions that materialised as a result of previous year's travel grants.

Sponsorship remains vital to MAPH's operations, allowing meaningful connections and engagement opportunities with the community. We continued our successful partnerships with Novotel Melbourne Glen Waverley, RMIT University, Pidgeon Ward, St Hubert's and ARTEN. Exhibition sponsors included Eastlink for *Protest is a creative act*, and Haymes Paint for Brook Andrew's *ROLLERCOASTER*. We are delighted to welcome IAS as MAPH's long-term logistics partner, resulting in significant savings for the museum, and RACV as the Bowness Photography Prize People's Choice Award sponsor for 2026.

## Development and sponsorship (ctd)

MAPh's fundraising program is indebted to the support of MAPH Foundation Chair, Megan Peart, and the Foundation trustees. We are also extremely grateful to MAPH's Committee of Management Chair, Tony Peake OAM, alongside the Committee members for their dedication and guidance.

We would like to thank all MAPH's supporters, big and small, for making an impact and enabling us to inspire audiences to engage with photography. We look forward to seeing you at MAPH in the year ahead.

**Lara Goode**

Development & Sponsorship Coordinator



Jake PREVAL  
**Still life with urine (I)** 2025  
 Ink-jet print  
 119.0 x 92.0 cm  
 Museum of Australian Photography,  
 City of Monash Collection  
 MAPH 2026.47  
 courtesy of the artist

## Collection report

Over the last 12 months, the MAPH collection has grown significantly through the acquisition of 164 works by 26 artists, further strengthening the museum's role as a leading custodian of Australian photography. These acquisitions have made a substantial contribution to the exhibition program, expanding opportunities for collection displays, research and public engagement.

The year saw the introduction of eight new contemporary artists into the collection. These include Jake Preval, Meng-Yu Yan, Daniel Temesgen, Stuart Ringholt, Lily Hibberd, Eugenia Raskopolous, Daniel Mudie Cunningham and Ian Lobb. In addition, MAPH acquired works by the 19th-century photographer Louis Alphonse Grouzelle into the collection, building on MAPH's holdings of *carte de visite* and 19th-century photographic practices.

The acquisition of Samuel Hodge's work was made possible through a generous donation by the Robert Salzer Foundation and a Gordon Darling travelling grant. The collection was further strengthened through the acquisition of two photographs printed on silk from Lyndal Walker's *Modern romance* series, 'Ratu, bacchanalia in the garden' (2013) and 'David and the lily of death' (2013). Joining a work from the series already held by the museum, the acquisitions establish a significant grouping that reflects Walker's distinctive approach to photography, where the delicate and translucent qualities of silk become integral to the exploration of youth and identity. These works by Walker and Hodge were exhibited together in *Young | youth in Australian photography: 1980s to now*, demonstrating the museum's commitment to building depth through strategic acquisitions and exhibiting their collection. A particularly significant addition

to the collection was the generous donation of a substantial body of work by Ian Lobb, gifted through the artist's estate. This important bequest has strengthened the collection's holdings of the artist's practice and ensures the long-term preservation and accessibility of his work for future generations. Lobb taught at Coburg Technical School with Carol Jerrems. In late 1976 he took over *The Photographers' Gallery and Workshop* with Bill Heimerman. The gallery played a pivotal role in the development of fine art photography in Australia, hosting exhibitions by local artists such as Carol Jerrems, Bill Henson, Les Walkling and Ellie Young. A highly respected photographer and master printer, Lobb studied under Ansel Adams, and his technical expertise and commitment to the photographic print has made an enduring contribution to Australian photography.

The museum worked closely with the artist Rod McNicol before his passing to acquire 50 of his works across six series. Through these works, the museum now has a comprehensive understanding of Rod McNicol's practice, charting his enduring commitment to portraiture since the 1970s. Working with McNicol on the display of eight of his works in *Young | youth in Australian photography 1980s to now*, this was the last exhibition where McNicol had input into the display before he passed. These acquisitions ensure that McNicol's important contribution to Australian photography is represented within the collection.

As part of *CODED BLOOMS | flowers have never been innocent*, the museum commissioned new work by Pat Brassington, Jake Preval and Meng-Yu Yan. The commissions reflect the museum's commitment to supporting the development

of contemporary photographic practice while fostering long-term relationships with artists at different stages of their careers. Pat Brassington is one of Australia's most significant artists and a pioneer of digitally manipulated photography. The acquisition builds on existing holdings of Brassington's works, strengthening the museum's representation of her influential practice and reinforcing its commitment to presenting major new works by established artists.

For Jake Preval, the commission marked his first museum exhibition, providing an important platform at a pivotal stage in his career. Meng-Yu Yan's commission also instigated their first major museum exhibition. These commissions introduced exciting new voices to MAPH's audiences and reflect the museum's dedication to supporting emerging artists.

Another highlight is the acquisition of Max Dupain's portrait of Lloyd Rees. This significant work brings together two major figures in Australian art, reflecting Dupain's enduring contribution to Australian photography while enriching the museum's holdings of 20th-century artist portraits. This work is an important example of one of Australia's most significant photographic artists of the period.

As part of the Bowness Photography Prize, the museum acquired the winning work by Anna Higgins. This acquisition builds on the museum's growing number of works by the artist, further strengthening the collection's representation of her evolving practice. To mark the 20th anniversary of the Bowness Photography Prize, MAPH commissioned a portrait of Bill Bowness by Bill Henson AO. This work was unveiled at Government House in October 2025. The acquisition of Bill Henson's portrait depicting Bill

Bowness makes a substantial contribution to the collection by strengthening its representation of both major photographic practitioners and the individuals who have shaped the institutional history of photography in Australia.

The museum also acquired the artwork 'Lonesome cowboy' by Daniel Mudie Cunningham, a suite of 20 photographs produced in the early 1990s while the artist was a student. Cunningham is one of Australia's leading contemporary photographic artists, whose work has been instrumental in shaping conversations around queer identity and portraiture. *Lonesome cowboy* provides valuable insight into the formative stages of his practice. Another work that MAPH acquired from the formative years of an artist's practice was by Rozalind Drummond: a black-and-white still life produced in the late 1980s. These acquisitions strengthen the collection by embracing new voices and artistic approaches, while ensuring it continues to reflect the diversity and dynamism of Australian photographic practice.

MAPH welcomed a further seven works by Brook Andrew into the collection, to coincide with his exhibition, *ROLLERCOASTER: winhangadurinya in motion*. In this momentous achievement, the museum is now the guardian of a significant holding of the artist's work. Recognised nationally and internationally, Andrew has played a significant role in shaping contemporary Australian art, prompting critical reflection on representation, archives, historical material and memory.

We thank the City of Monash, MAPH's Committee of Management and our Collection Subcommittee for their support in relation to these acquisitions, and

## Collection report (ctd)

acknowledge the expert guidance of the following subcommittee members in collection development: Isobel Crombie (external advisor and nonvoting member), Kirsty Grant (MAPh COM member) and David Rosetzky (outgoing MAPH COM member and external advisor).

For a detailed record of collection development during the 2025–26 financial year, please see the full list of acquisitions.

**Angela Connor**  
Senior Curator



Brook ANDREW  
**Procession** 2022  
from the series *GABAN: House of strange* 2022  
mixed media on linen  
200.0 x 355.0 cm  
Museum of Australian Photography,  
City of Monash Collection  
MAPh 2026.53  
courtesy of the artist and Galerie Nathalie  
Obadia, Paris and Brussels; Ames Yavuz  
Gallery, Sydney, London and Singapore; and  
Tolarno Galleries, Melbourne  
(Adelaide)

## Education and public engagement

2025–2026 has been a busy year for learning and audience engagement at MAPH, with new initiatives and programs, and continued enthusiasm for rich, hands-on experiences and in-person content. Across the year we offered a lively schedule of education and public programs to complement the exhibition calendar.

### Public-program highlights

Public programs have included artist-led workshops, artist talks and in-conversation programs linking audiences with artists and ideas, and lecture presentations from key academics exploring the themes and issues raised in our exhibitions.

### Artist/curator talks

Artist/curator talks and in-conversation programs have included: *Radical imaginings: feminism, protest, and cultural power* – Kelly Gellatly (Chair of SHEILA Foundation) with Meredith Rogers and artist/activist Elvis Richardson (founder of the Countess Report); *Framing power: curating photography through a feminist lens* – Angela Connor with Clare Needham (Bendigo Art Gallery), Bethan Johnson (ACMI) and Chelsea Hopper (*Memo Review*); *Empowered women: creative acts* – Kelly Gellatly, Elvis Richardson, artists Ruth O'Leary and Jess Schwientek; *Unfixed images: memory, feminism and the photographic imagination* with artist Janina Green and curator Pippa Milne; MAPH Photography Fair – an artist talk with John Gollings. Erin Lee presented an artist talk for *The crimson thread*; Mervyn Bishop joined biographers Tim Dobbyn and David McCrae in conversation to launch *Black, White + Colour: a biography of Mervyn Bishop, Australia's first Indigenous professional photographer*. Another highlight was an evening of artist talks from this year's

*Develop* artists: Sebastian Hermawan, Felix Oliver, Michaela Ottone, Jessica Tormey, Darcy Wiblin, Tuesday Wilson and Jessica Wiseman at the launch of their exhibition. Other talks included *Sex secrets of the plant kingdom*, a talk about plant reproduction from Dr Martin Burd, and *Plant this, not that: friendly alternatives to problem garden plants* from Leisl Pacher from the Monash Horticulture team.

### Artist-led workshops

Artist-led workshops included: a Sculptural blooms jewellery making workshop led by jeweller Sarah Stewart, a drawing workshop with Rachel Rose, and a workshop with Camille Perry on film processing with foraged materials.

### New programs

Across the year MAPH participated in a joint initiative with Arts Hub and PGAV to present **Analog Art Club**, a program hosted by galleries across Victoria encouraging deeper connection with both art and community by fostering genuine, screen-free engagement in a relaxed and inclusive environment. MAPH presented monthly sessions of art workshops based on current exhibitions, with many taking advantage of free participation for MAPH members. A number of participants became regular attendees, and the program had a significant impact. One attendee shared, *'It's honestly been such a nourishing experience and something I look forward to every month. The sessions have expanded my mind and helped me see the world in a way I never viewed it. It's more than fun, it's helped me connect with a part of myself I've forgotten and helped me connect socially with people I wouldn't ordinarily. Please continue the great work.'*

In Term 2 we launched **shutterbugs**, a five-week short course for young photographers. This program was led by photographer Grace Banks Murphy, supported by gallery assistant Patrick Walker. All participants attended the full program.

Feedback from one guardian stated, *'We loved Shutterbugs and are very excited to see you all again in Term 4. ... Thank you for running this wonderful program. The knowledge and inspiration you were able to impart to the young folk that attended was memorable. They became totally immersed and focused, with their curiosity fully awakened.'*

### Events

Throughout the year MAPH participated in **City of Monash events** including the Monash Family Fun Day on Sunday 19 October 2025, where MAPH team members Patrick and Lauren saw around 400 people come through the MAPH tent, and the Clayton Festival on Sunday 22 March 2026, where they led a *Coded blooms* inspired activity and promoted MAPH exhibitions and programs to around 300 visitors. MAPH developed and hosted three workshops for Monash COMIC CON at the Wheelers Hill Library (Saturday 11 April), which brought audiences in to see *Coded blooms*.

Other highlights were the celebration at Government House Victoria to mark the 20th anniversary of the Bowness Photography Prize on Thursday 23 October 2025, as well as the Darkroom Dinner and a Bowness VIP event with Natasha Bowness and Kee Wong. Launch events for all exhibitions attracted a keen audience.

### Photoreal symposium

In alignment with the Bowness Photography Prize we presented the second PHOTOREAL symposium, *PHOTOREAL: The crisis of the archive* in partnership with ANU in October. The symposium included 11 speakers across seven sessions including a workshop component.

The schedule included:

- Morning keynote: Katrina Sluis (ANU) *Photography prediction, extraction: Rethinking the archive in the age of AI*
- Lecture: Dr Cecilia Jardim (ANU) *Reframing the encounter*, an art and research project that explored a particular chapter of colonial history through a hidden collection of glass-plate negatives taken by Swedish missionaries in the Congo DR between 1890 and 1930
- Afternoon keynote: Wominjeka Djeembana Research Lab (Monash University) with Dr Peta Clancy + Dr Kirsten Garner Lyttle + Jahkarli Romanis, *We are the Archives of our Ancestors*
- Workshop with Camille Perry, *Alchemical archives: Film processing with foraged materials*
- *Workers in the archive*: presentations by Nick Henderson + Angela Bailey (Australian Queer Archives) and Kate Holloway (State Library Victoria) discussing archival/ collection management issues around analogue and digital photography, how items are preserved and cared for and the immediate and future challenges such as risk, deterioration, storage and digitisation
- *Artists in the archive*: presentations from Melody Woodnutt and Ali Tahayori about how their respective practices draw on historical or archival material

### Kids and families

Free school holiday programs this year included *Story cubes*, zine-making workshops with Tegan Webb from Sticky Institute, and a collage sculpture workshop led by artist Jake Preval.

The ever-popular 'storytime in the gallery' sessions took place each school holidays, led by Wheelers Hill librarian Lauren McKenna.

### Kids labels and/or kids activity sheets

and activations were included for the exhibitions *Protest is a creative act*, *Young*, and the *Bowness Photography Prize*, with a drawing station in *Coded blooms* for a general audience.

**MAPh Mini Makers** is a free weekly program designed to creatively engage preschool-aged learners with art and design through MAPH's exhibitions and collection. It continued throughout the year, with new families joining the program at the start of the calendar year. This program attracts new visitors to the gallery, builds community relationships and fosters verbal and visual language skills in participants. Mini Makers runs with the support of volunteers, which this year included Nilanthie De Silva, Ana Lorena De Campos Dutra and Caitlin Chen, without whom the program would not be possible. Over the year there were 39 Mini Makers sessions with 400 participants.

MAPh hosted **Children's University Swinburne** Family Days in January. The CU Family Day program encourages families to visit CU Swinburne learning partners and participate in learning activities with their children. MAPH ran five sessions of a program which included a lumen-printing workshop, a gallery tour of *Young* and a curator talk, plus an exploration of the sculpture park trail. The

program attracted 142 attendees over two days (66 adults/77 children) from across 13 schools (including as far as Mt Eliza PS). Seventy-four per cent of the families were visiting MAPH for the first time.

### Schools

MAPh continued to offer educator-led gallery programs at no cost to participating schools throughout the year. Booked school visits were dominated by secondary school groups, with a large proportion focused on VCE Art Making and Exhibiting. Visitation was strongest throughout February and August. Quieter times presented the opportunity for outreach visits to schools including Caulfield Grammar School primary campus, Wesley College St Kilda Road campus and City of Monash Youth services groups, with exhibition and collection programs.

*TOPshots* 2026 saw its 18th iteration, MAPH's annual exhibition for VCE students. Presented in the Atrium Gallery, the exhibition showcased the work of 12 graduating students from ten Victorian secondary schools. Artist Morganna Magee chose Emmet Cooper-Flynn from Haileybury College as the winning artist for his work 'The housewife' (2025). Emmet received a prize generously sponsored by JB HIFI and the MAPH shop.

### Interns

This year MAPH hosted several talented interns doing industry placements to gain experience in a museum setting. These included Daniel Trenkovski (University of Melbourne), Maeve Carpenter and Anisha Muniandy (Monash University). The following feedback from Grace Slonim, Lecturer in the Faculty of Art, Design and Architecture at

Monash shows the value of internship programs:

*I wanted to extend my sincere thanks to you and your team at MAPH for hosting Anisha during their recent internship placement. The opportunity to engage with your organisation has been an invaluable experience for her, offering real-world insight into the dynamics of professional creative practice that will support Anisha in bridging the gap between her studies and the creative sector.*

*Anisha reflected so positively on her experience in her final assessment for the subject, commenting on many aspects of your exhibitions that inspired her own curatorial practice. She further said:*

*'[M]y placement at MAPH was a very valuable experience because I was able to gain experience in a field of arts and culture sector that I would not have access to in my research, writing and curatorial-heavy university coursework... Organisations like MAPH are doing the heavy lifting in connecting local residents to the world of Australian visual arts in accessible and meaningful ways. Therefore, I endeavour to learn and gain more experience working in the education and public programming fields of the arts and culture sector to build community interest in the arts.'*

*Evidently, internships such as the one you provided for Anisha are a vital component of our program, and your participation (especially when your team was stretched these past few months) plays an instrumental role in supporting students as they navigate the transition from university to the creative workplace. The mentorship, exposure, and professional networks they gain through*

*placements with organisations like yours have a lasting impact on their confidence and career development.*

Past intern Fiona Arbab reached out recently to write:

*I completed my placement with you at MAPH through the University of Melbourne in 2024. I still look back on my placement really fondly, and it's had a lasting impact on the way I approach teaching. I'm always looking for opportunities to bring more creativity and artistic thinking into the classroom.*

The feedback on internship placements highlights the value and impact of the select opportunities we are able to offer at MAPH.

### Volunteers

This year our volunteers included Ana Lorena De Campos Dutra, Nilanthie De Silva and Champika Rajapakse (education and public programs), Jennifer Shepherd and Rudolph Fernandes, (visitor engagement), Caitlin Chen and Caitlyn Smith (gallery support). Volunteers provided a welcoming touch point in the museum for visitors and essential support for regular programs and gallery tasks. We are very grateful for their time and effort.

## Resources

Learning resources aimed at students were developed for *Protest is a creative act* and the Bowness Photography Prize. A series of four podcasts was developed for *Protest is a creative act* including interviews with Kelly Gellatly and Ruth Maddison, Brenda L Croft, Ponch Hawkes and Helen Grace, and Sandy Edwards.

*Young* also saw the creation of a podcast: a series of interviews with curator Angela Connor speaking with artists Darren Sylvester, Lyndal Walker and Samuel Hodge.

Virtual exhibition tours were filmed by Ross Coulter for each exhibition, and the MAPH website provided valuable ongoing access to exhibition content online.

## Outreach

Outreach undertaken by the MAPH team across the year saw Angela Connor presenting a talk at Photography Studies College on curating *Protest is a creative act*, offering feedback to RMIT Masters students and opening a Waverley Camera Club exhibition at Track Gallery. Stella Loftus-Hills attended the Deakin University Graduate Show. MAPH Director Anouska Phizacklea delivered presentations at the Tweed Regional Gallery for the launch of our touring exhibition *ZAHALKAWORLD*. Ellenie Zahariou and the team held a stall at the NGV Melbourne Art Book Fair which received over 1,000 visitors, and Sarah Stewart delivered a presentation on Arts Marketing at Photography Studies College.

## Strategic plan

Education and public engagement programs at MAPH will continue to grow and evolve going forward as we implement our new audience-engagement strategy for 2025–2029. The strategy builds on existing initiatives, consolidates successes and finds new approaches to engage audiences with MAPH as Australia's destination for photography.

Key areas for development over the coming year will include short courses – offering an introduction to Australian photography through a series of lectures and workshops contextualising the MAPH collection within broader social, artistic and historical movements. We're also developing a collection-focus series of short video bites by MAPH curators that aims to engage audiences with MAPH's growing collection, as well as some lively programming for the summer season.

### Ingrid Wood

MAPh Education & Public Engagement Coordinator



Valeriy TAOUK  
**Lights** 2025  
from the series *Lights*  
two channel video of projected drawings  
courtesy of the artist

## MAPh interns and volunteers

MAPh is very fortunate to have an extended community of support through our volunteer and intern programs. These passionate individuals bring enthusiasm and a range of valuable skills to assist the team with delivering our exhibition program and museum operations. We greatly appreciate their support and their commitment to fulfilling our shared goal to champion Australian photography.

In addition to our depth of gratitude to COM members and MAPH Trustees who each donate their time, we send a heartfelt thank you to our 2026 team of volunteers: Mark Azzopardi, Caitlin Chan, Ana Lorena De Campos Dutra, Nilanthie De Silva, Rudy Fernandes, Champika Rajapakse, Jennifer Shepherd and Caitlyn Smith, and to interns Daniel Trenkovski (University of Melbourne), Maeve Carpenter and Anisha Muniandy (Monash University).

Your contributions to MAPH and the Monash community are deeply valued.

### Ellenie Zahariou

Visitor Services and  
Commercial Operations Coordinator

Susan LEMKE  
**Waving, not drowning (fragments  
of modern motherhood)** 2024  
pigment ink-jet print  
59.0 x 42.0 cm  
collection of the artist  
courtesy of the artist



## Exhibition program summary

Over the last 12 months, the Museum of Australian Photography's exhibition program has taken a particular focus on historical works and their enduring influence and relevance to contemporary photographic practice. These exhibitions have asked a simple but increasingly urgent question: what do photographs do today and how do they relate to the past?

Each exhibition approached this question from a different perspective. *Protest is a creative act* considered the image as a political tool; *Young | youth in Australian photography 1980s to now* examined how photographs have shaped our understanding of youth and identity over the last four decades; *CODED BLOOMS* revealed that the seemingly innocent still life has long been entangled with ideas of desire and sexuality; Brook Andrew's *ROLLERCOASTER: winhangadurinya in motion* turned to the archive, asking how photographs have been used to construct history.

From June to August 2025, *Protest is a creative act* brought together 46 women and nonbinary artists across generations, creating a visual dialogue about the persistent relevance of issues raised by women photographers in the 1970s, including the body, sexuality, race, national identity and the environment. Spanning 50 years, from 1975 to 2025, and to celebrate the UN-declared International Women's Year, the exhibition explored image-making as a form of protest. It traced how resistance has been recorded and represented over time, featuring some of Australia's most highly respected artists including Sue Ford, Destiny Deacon, Rosemary Laing, Helen Grace, Brenda L Croft, Bonita Ely and Jemima Wyman. It was co-curated by guest curator Kelly Gellatly, an esteemed Australian arts leader.

Held in September every year, the highly popular Bowness Photography Prize is the

anchor of MAPH's annual program and one of Australia's most prestigious photography awards. This year the first-prize winnings increased from \$30,000 to \$50,000 through a generous donation from the Bowness Family Foundation. With 50 finalists, the exhibition offers a dynamic snapshot of contemporary Australian photography, highlighting ideas, practices and emerging trends. In 2025 the \$50,000 acquisitive prize was awarded to London-based Australian artist Anna Higgins, with a composite image combining analogue and digital techniques depicting the Victorian Alps.

Running alongside the Bowness Photography Prize exhibition is the Wai Tang Commissioning Award. The 2024 award was presented to Adelaide-based artist Deborah Paauwe, and in 2025 she exhibited her series *The wayward girls*. This series explored the intricate interplay between childhood, adolescence and adulthood. From the 2025 Bowness Photography Prize finalists, Sarah Rhodes was selected as the recipient of the fifth Wai Tang Commissioning Award for her work 'Chamber of projection I', with a new body of work to be developed for exhibition in 2026.

The People's Choice Award went to Lilah Benetti for 'CIRE [001]', with honourable mentions to James Tylor for 'Tapa-arra through the landscape 1, 4, 5' and Sarah Rhodes 'Chamber of projection I'.

Every year MAPH builds on its relationships with artists, artist estates and lenders, recognising that meaningful exhibitions, acquisitions and research are built through long-term collaboration, conversations and trust. Towards the end of 2025 the museum had the privilege of working closely with artist Rod McNicol in the period leading up to his passing. Conversations from this time resulted in the generous donation of

50 of his works to MAPH's collection and laid the foundation for future research and public engagement with McNicol's practice. Six of these newly acquired McNicol works were exhibited in *Young | youth in Australian photography: 1980s to now*. Featuring over 80 artworks from 28 artists, this exhibition drew on the museum's significant collection to explore the idea of youth and how it has been captured, constructed, celebrated and questioned in Australian photography. It was also an opportunity to display some of the museum's most iconic works from the 1980s, including Julie Rrap's 'Puberty' (1984), eight works from Tracey Moffatt's *Scarred for life* series and Anne Ferran's *Scenes on the death of nature* (1986), alongside some of our most recent acquisitions including Samuel Hodge's 'Sometimes when we drink we fight' (2025) and 'Study of a snowball fight' (2014).

In March MAPH presented *CODED BLOOMS | flowers have never been innocent*, which featured 29 works by Robert Mapplethorpe, borrowed from the National Gallery of Australia. These historical works sat in dialogue with works by contemporary artists Pat Brassington, Del Kathryn Barton, Jake Preval and Meng-Yu Yan. Presenting historical figures such as Robert Mapplethorpe alongside contemporary artists reflects MAPH's broader exhibition strategy, which encourages contrasting photographic practices across generations. This exhibition generated conversations around different periods, approaches and perspectives, demonstrating the continued relevance of historical works to contemporary image-making. The approach aligns with MAPH's commitment to supporting emerging artists through their first major institutional exhibition. By exhibiting new voices within the context of influential historical practitioners, the museum positions emerging artists as an

important part of its lineages and as future figures of Australian photography.

MAPh worked with Brook Andrew over a two-year period to develop *ROLLERCOASTER: winhangadurinya in motion*, bringing together major acquisitions, loans and a new commission. The exhibition utilised a collaborative curatorial process that drew upon ongoing discussions with the artist to realise a project of national significance. Brook Andrew's conceptual practice shifts across photography, performance, moving image, installation, public space and research, often through deep collaboration with artists, communities and friends. The exhibition foregrounds two recent series that had recently come into the MAPH collection: *This year* (2020) and *GABAN: House of strange* (2022). Across the museum spaces, neon, collage, video, performance, sculpture, installation and photography collide to consider photography's relationship to colonial witnessing, evidence and the construction of historical narratives.

Through its dynamic exhibition program, MAPH reaffirms its role as a leading institution for photography while providing meaningful opportunities for artists at all stages of their career. The exhibition program fosters cultural reflection by highlighting diverse perspectives and critical discourse that challenge and enrich our understanding of Australian society and history. Additionally, MAPH's commitment to community engagement is evident in its inclusive approach, connecting artists, audiences and communities through thoughtful programming, education and collaborative initiatives that inspire participation and foster a shared appreciation for the power of photography.

**Angela Connor**  
MAPh Senior Curator

## Collection access and travelling exhibitions

MAPh is the proud custodian of over 4,500 Australian artworks. In addition to our exhibitions, MAPH provides access to our collection through an active touring program, external loans to art museums and galleries across the nation and updating our online and social media material to encourage engagement with Australian photography.

During the last year MAPH exhibited 136 works from our collection in seven exhibitions, including *Protest is a creative act* (18), 2025 *William & Winifred Bowness Photography Prize* (one), *Deborah Paauwe | The wayward girls* (three), *Young | youth in Australian photography: 1980s to now* (81), *Daniel Temesgen | Us* (two), *CODED BLOOMS | flowers have never been innocent* (eight) and *Brook Andrew | ROLLERCOASTER: winhangadurinya in motion* (23). These exhibitions featured virtual tours online, wall texts, artist statements and credits to assist viewers in deepening their engagement and understanding of the works.

Senior Curator Angela Connor hosted a podcast series that featured her in conversation with three artists from *Young | youth in Australian photography: 1980s to now*. These podcasts diversified public access to the exhibition, the collection and the artists, offering an alternative, digital entry point to the exhibition content. Two of the three artists' works were acquired into the collection after the exhibition's conclusion.

During our collection show *Young*, our social media content prioritised sharing insights into our collection works. Featuring curatorial and artist perspectives, these posts offered audiences a deeper understanding of the works. One example celebrated MAPH's recent acquisition of 50 works by Rod McNicol. Eight of these were featured in the post, speaking to their inclusion in *Young*. The photographs

originated from two separate series by McNicol: *Portraits from my variegated village* and *Newcomers to my village*.

Collection works have also been drawn upon to connect audiences with days of significance. For instance, during Reconciliation Week we highlighted two images from Miriam Charlie's series *My Country, no home* (2015), which were exhibiting in *Protest is a creative act*. At New Year's Eve, David Stephenson's *Star drawing 1996/1902* (1996) was featured to mark the event, giving viewers insights into his practice and 40-year career.

MAPh's touring exhibitions enable regional and interstate audiences to engage with MAPH's collection at their own cultural intuitions. 2026 saw five exhibitions travelling to eight venues across Victoria, New South Wales and Queensland. *ZAHALKAWORLD* travelled to Tweed Regional Gallery (NSW; 21 February – 17 May 2026) and then to Jewish Museum of Australia (VIC; 10 June 2026 – 24 January 2027) and was accompanied by the award-winning publication of the same name. Four works from MAPH's collection were accessible, including Anne Zahalka's 'The Bathers' (1989), which was released on an Australia Post stamp in February 2026.

*Tamara Dean | Leave only footprints* travelled across New South Wales from Grafton Regional Gallery (14 February – 12 April 2026) to Manly Art Gallery & Museum (Friday 12 June 2026 – Sunday 2 August 2026), featuring 15 works from MAPH's collection. *Petrina Hicks | Snakes and mirrors* also travelled to New South Wales, opening at Hurstville Museum & Gallery (23 January – 19 April 2026). *The Huxleys | Bad sports* travelled from Gosford Regional Gallery in NSW (17 January – 1 March 2026) to Redcliff Art Gallery in Queensland (16 May – 1 August

2026). *The Tucker portraits* stayed in Victoria, travelling to Swan Hill Regional Gallery (28 March – 24 May 2026), showcasing two works from our collection.

Throughout the year we also sought EOIs for future touring programs including *Murray Fredericks | The salt lake* and *Isobel Knowles & Van Sowerwine | The World Came Flooding In*, which received a touring development grant from Visions of Australia. We subsequently received a touring grant from Visions of Australia to tour the exhibition across venues from 2026 to 2029. *ZAHALKAWORLD – an artist's archive*, *Tamara Dean | Leave only footprints*, *The Huxleys | Bad sports* and *The Tucker portraits* will continue touring throughout 2026/2027.

Overall, 157 artworks from the collection were accessible in person through our exhibitions (136 works) and our travelling exhibitions (21 works). 100 new collection records were added to our website, alongside 49 extended texts and 21 artist pages with biographical details. MAPH's touring program aligns with our commitment to ensuring the collection continues to evolve and grow, being accessible beyond the museum walls and across Australia.

**Marley Campagna**  
Museum Registrar



Rod MCNICOL  
**Poli** 2026  
from the series *A portrait revisited: 1986–2006*  
pigment ink-jet print  
Museum of Australian Photography,  
City of Monash Collection  
donated by Rod McNicol 2025  
MAPh 2025.219  
courtesy of the artist

## Atrium Gallery

MAPh's Atrium Gallery continues to provide professional career-building exhibition opportunities for emerging photographic artists. Over the last year the Atrium Gallery has hosted five exhibitions – three group shows and two solo artist shows. These exhibitions featured a diverse range of work by 122 artists, including graduates from secondary and tertiary programs as well as early-career artists and MAPH members.

Joshua Gleeson held a solo exhibition, *Notes on the partial form* from 18 June to 29 September 2025. This exhibition included a series of photographic abstractions exploring selfhood, identity and queerness. Informed by existentialism, phenomenology and embodied experience, Gleeson's work gives tangible form to the intangible. Focusing on fragmentation and macrofication, it breaks down the image into its smallest perceptual elements, drawing on Auguste Rodin's notion of how much can be removed while still conveying an emotional resonance.

In October MAPH launched the 2025 *LOOK!* photography prize exhibition for MAPH members. This exclusive annual award and exhibition celebrates work produced by our members. Each year members are invited to enter up to three photographs for consideration and MAPH's curatorial team selects works for exhibition in the Atrium Gallery. In 2025 *LOOK!* included images by 101 artists and ran from 1 October to 1 December 2025. It also included the presentation of awards for the following categories: architecture, colour, documentary, experimental, fashion, landscape, monochrome, nature, portraiture, still-life and street. In addition, MAPH staff awarded a prize for an image chosen as the 'staff favourite'. The winner of each category received a voucher for the MAPH shop.

An exhibition of work by Erin Lee

captivated MAPH's visitors over the summer months. Showing in the Atrium Gallery from 4 December 2025 to 9 March 2026, this exhibition showed work from the artist's series *The crimson thread*, which investigates the ubiquitous presence of Australia's British heritage through the lens of Queen Elizabeth II's Royal Tour of Australia in 1954. Using speculative documentary photography, the project retraces the queen's tour to document what contemporary settler society in Australia looks like today, and its continuing ambition to reflect our British patrimony. By highlighting the ways in which our ongoing celebration of colonial history sustains white privilege, *The crimson thread* invites viewers to question official histories and to consider how strongly our past still exists in the present.

In March MAPH launched *TOPshots* in the Atrium Gallery. 2026 marked the 18th anniversary of this annual award and exhibition, which showcases exceptional photographic work produced by students who have completed the Victorian Certificate of Education (VCE) subjects of Art Making and Exhibiting, Art Creative Practice and Media, as well as the International Baccalaureate (IB) subject of Visual Arts and the Vocational Education and Training (VET) subject of Visual Arts. This year *TOPshots* included work by 12 student artists and ran from 11 March to 4 May 2026. The winner, Emmet Cooper-Flynn from Haileybury College, received a MAPH publication and a voucher from our generous exhibition supporter JB Hi-Fi (Glen Waverley).

Following on from this showcase of work by secondary-school students, MAPH launched *Develop*, which showed a selection of standout Bachelor-degree graduates from Melbourne's tertiary institutions. Showcasing the fresh vision of emerging photographic artists, this exhibition featured seven graduates from seven universities and

a broad spectrum of styles and techniques. *Develop* has become MAPH's annual celebration of emerging talent, serving as a launchpad that offers each artist the opportunity to present their work as they step into the next phase of their careers.

The year's Atrium Gallery exhibition program showed a diverse selection of photographic work by members of the local and broader community. A dynamic and widely visited space, the Atrium Gallery continues to provide opportunities for emerging artists while adding to the variety of exhibition experiences available for MAPH's audiences.

**Stella Loftus-Hills**  
MAPh Curator

## Exhibition program 2025–2026



Sandy EDWARDS  
**Feminist filmworkers  
conference Minto** 1979  
gelatin silver print  
courtesy of the artist

Museum of Australian Photography Annual report 2025–26

## *Protest is a creative act*

7 June –  
31 August 2025

Coinciding with the 50th anniversary of the UN-declared International Women's Year (1975), the exhibition charts the relationship between art, protest and social change over the last 50 years.

By facilitating a conversation between women and nonbinary artists across the decades, *Protest is a creative act* confirms that many of the issues addressed by women photographers in the 1970s – around the body, sexuality, race, national identity and the environment – have not been resolved.

These concerns are shared today by a younger generation of artists who build upon inheritances of the past, demonstrating their objection and defiance through new creative strategies. Collectively, the historical and contemporary works in the exhibition show the importance of friendship and community, and the good that can come from working together to advocate and agitate for change.

### Artists:

Jesse Boylan, Sophie Cassar, Miriam Charlie, Virginia Coventry, Mary Cox, Brenda L Croft, Destiny Deacon, eX de Medici, Sandy Edwards, Bonita Ely, Liss Fenwick, Sue Ford, Juno Gemes, Viva Gibb, Helen Grace, Janina Green, Ponch Hawkes, Siri Hayes, Amrita Hepi, Naomi Hobson, Alana Hunt, Carol Jerrems, Ellen José, Laresa Kosloff, Rosemary Laing, Honey Long and Prue Stent, Angela Lynkushka, Ruth Maddison, Alex Martinis-Roe, Viv Méhes, Eden Menta and Janelle Low, Jill Orr, Daisy Noyes, Ruth O'Leary, Wendy Rew, Elvis Richardson and Virginia Fraser, Therese Ritchie, Jess Schwientek, Tara Shield, Tina Stefanou, Salote Tawale, Kawita Vatanjankur, Jemima Wyman

**Curators:** Kelly Gellatly, guest curator +  
Angela Connor, MAPH Senior Curator

Exhibition program

46–47

## 2025 William & Winifred Bowness Photography Prize

13 September –  
9 November 2025

The judging panel consisted of Anne Zahalka (artist + winner 2023 Bowness Photography Prize), Shaune Lakin (Senior Curator, National Gallery of Australia) and Anouska Phizacklea (MAPh Director), who considered over 750 entries to select 50 works to comprise the final field.

Entries for the Bowness Photography Prize are considered from still photo-based media including analogue and digital photography, by Australian artists and produced within the last year.

The Bowness Photography Prize celebrated its 20th exhibition in 2025. Due to a visionary gift from the Bowness Family Foundation we were pleased to announce an increase to the prize money awarded, with \$50,000 for the winner and \$2,500 cash for two honourable mentions. Shortlisted artists were also paid loan fees for the exhibition of their works. These changes reinforce the prominence of the prize and will enable the prize to continue in perpetuity; these changes also make it the richest cash prize for photography in Australia. Discounted printing, framing and shipping services from MAPH's partners are offered to all finalists, easing the burden of costs on participating artists and contributing to the wider pool of awards available. Funding also enabled us to film interviews with past winners of the prize in collaboration with RMIT University, which were shown in the gallery space during the exhibition, as well as published on our MAPH x RMIT Photography Channel.

Anna Higgins was the recipient of this year's \$50,000 prize for her work 'Two horizons' (2025), which was acquired into MAPH's collection. The judges also selected two honourable mentions: Sarah Rhodes for 'Chamber of projection I' (2025) and James Tylor for 'Tapa-arra through the landscape 1, 4, 5' (2024).

In addition to the launch and award announcement event, we also celebrated the 20th anniversary of the prize with two other major occasions. We invited previous Bowness Photography Prize recipients, honourable mentions, Wai Tang Commissioning Award winners, prize judges and key industry stakeholders to join us at Government House for a celebration event. The Governor General, and Creative Industries Minister the Honourable Colin Brooks, hosted us for the special occasion which saw the unveiling of a commissioned portrait of Bill Bowness AO by artist Bill Henson AO. This event was followed a few days later by MAPH's Darkroom Dinner, held at the museum. Key stakeholders, donors and Bowness Photography Prize artists dined amid the 2025 Bowness Photography Prize as we celebrated this major milestone.

### 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, SEANOKKAL., 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

**Curator:** Anouska Phizacklea, MAPH Director



Anna HIGGINS  
**Two horizons** 2025  
pigment ink-jet prints, screenprint, varnish  
175.0 x 125.0 cm  
Museum of Australian Photography,  
City of Monash Collection  
donated by the MAPH Foundation 2026  
MAPh 2026.14  
courtesy of the artist

## Wai Tang Commissioning Award

13 September –  
9 November 2025

Deborah Paauwe's latest series *The wayward girls* delicately explores the intricate interplay between childhood, adolescence and adulthood. The artist created these images as the recipient of the Wai Tang Commissioning Award, with work from the series acquired into MAPH collection.

Paauwe's 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.

**Curator:** Anouska Phizacklea, MAPH Director



Deborah PAAUWE  
**Sunday best** 2025  
from the series *The wayward girls*  
courtesy of the artist and GAGPROJECTS  
(Adelaide)

## Young | youth in Australian photography: 1980s to now

22 November 2025 –  
22 February 2026

*Young | youth in Australian photography: 1980s to now* begins with the collection – a living, breathing archive at the heart of the Museum of Australian Photography (MAPh). As caretaker of Australia's only public collection solely dedicated to photography, MAPH holds an extraordinary and ever-evolving record of how we see ourselves and each other. This exhibition draws on this rich resource to explore the idea of youth and how it has been captured, constructed, celebrated and questioned in Australian photography.

Through the lens of some of Australia's most vital image-makers, the exhibition asks us to consider the role photography plays in shaping the story of growing up in this country. It captures the fleeting and the formative, reflects cultural ideals and anxieties, and constructs the very image of youth itself. From the staged to the spontaneous, from the diaristic to the documentary, these works reveal that youth is not only lived but also performed, remembered and mythologised.

### Artists:

Atong Atem, Donna Bailey, Anne Ferran, Bill Henson, Petrina Hicks, Naomi Hobson, Samuel Hodge, Paul Knight, Katrin Koenning, Christopher Köller, Jesse Marlow, Rod McNicol, Jacqueline Mitelman, Tracey Moffatt, Corben Mudjandi, Prudence Murphy, Derek O'Connor, Polixeni Papapetrou, Trent Parke, Drew Pettifer, David Rosetzky, Julie Rrap, Naomie Sunner, Darren Sylvester, Simon Terrill, David M Thomas, Lisa Tomasetti, Lyndal Walker

**Curator:** Angela Connor, MAPH Senior Curator and Stella Loftus-Hills, MAPH Curator

**Daniel Temesgen | Us**22 November 2025 –  
22 February 2026

Born in Ethiopia and now living in Australia, Daniel Temesgen creates portraits that are intimate, luminous, and grounded in community. Focusing on friends and peers, he celebrates youth, friendship and the vibrancy of Black life in contemporary Australia, exploring layered identities and cultural richness through a personal lens.

Drawing on the visual language of fashion photography, including composition, light and colour, Temesgen transforms these tools into expressions of tenderness. His subjects appear in transitional spaces such as cars and shorelines: ordinary yet cinematic, capturing moments of movement, change and self-possession.

An undercurrent of stillness shapes the work. Motifs such as balloons, glowing skies and open water extend the portraits into the allegorical, evoking celebration, fragility, freedom and drift, maintaining a focus on the singular presence of each person.

At its core, Temesgen's practice is a meditation on community. Friendship, joy and collective identity anchor the images, extending the traditions of photographic portraiture to present youth as multifaceted, resilient and deeply connected to place.

**Curator:** Angela Connor, MAPH Senior Curator



Daniel TEMESGEN  
**Patience** 2023  
pigment ink-jet print  
courtesy of the artist

**Valeriy Taouk | Lights**22 November 2025 –  
22 February 2026

Melbourne-based artist Valeriy Taouk works with found objects and appropriated photographs to examine how images shape culture and collective memory. His intuitive, darkroom-based practice embraces unorthodox printing methods and experimental processes, blurring the boundaries between photography and its material form.

'Lights' brings together rephotographed drawings made by Taouk's brothers, sequenced through a mechanised slide projector and projected onto a dark wall. As the two video frames drift in and out of sync, light appears to gain physical weight and perceptible speed. Featuring recurring motifs such as return capsules, parachutes, schoolhouses and animals, the work navigates the tensions between turmoil and safety, helplessness and hope.

**Curator:** Angela Connor, MAPH Senior Curator

## ***CODED BLOOMS | flowers have never been innocent***

7 March –  
24 May 2026

Flowers have long stood in for what could not be spoken aloud: sex, death, longing, defiance. Soft in appearance yet potent in meaning, they are among art history's great deceivers. Across centuries and cultures, the bloom has functioned as a visual code, a form artists have returned to, reclaimed and rewritten to speak about desire, power and taboo.

*CODED BLOOMS* begins with the American photographer Robert Mapplethorpe, whose flower photographs form the exhibition's conceptual anchor. Drawn from the collection of the National Gallery of Australia, these works establish a charged framework for a contemporary rereading of the floral. In Mapplethorpe's hands, the bloom becomes sculptural, erotic and exacting, stripped of sentiment and sharpened into form.

From this point, four artists push the floral beyond polite still-life traditions into unruly and intimate terrain. Pat Brassington, Del Kathryn Barton, Jake Preval and Meng-Yu Yan each approach the flower as a site of psychological tension, bodily presence and relational meaning. Here, petals, shadows and surfaces operate as signals, carrying what is hidden, forbidden or quietly radical.

In Brassington's images, the bloom hovers within a charged psychological space; Barton amplifies it into symbols of desire, transformation and the feminine psyche. Preval lingers on the flower's vulnerability after its peak, while Yan traces intimacy through shadow and silhouette. Together, these artists confirm that flowers have never been innocent.

The National Gallery of Australia is a Significant Lender of this exhibition.

**Curator:** Angela Connor, MAPH Senior Curator

Pat BRASSINGTON  
**Annunciation #23** 2025  
from the series *Annunciation*  
pigment ink-jet print  
65.0 x 55.0 cm  
Museum of Australian  
Photography, City of Monash  
Collection



**BROOK ANDREW |  
ROLLERCOASTER:  
winhangadurinya  
in motion**

6 June –  
30 August 2026



Brook Andrew is an artist whose conceptual practice shifts across photography, performance, moving image, installation, public space and research, often through deep collaboration with artists, communities and friends. Working between places, histories and systems of representation, he brings together images, objects and ideas to question how stories are constructed, circulated and lived.

His practice is informed by his experiences as a Wiradjuri and Ngunnawal, kweer (queer) person from south eastern Australia, as well as an ongoing curiosity about the intersecting relationships between people, memory, culture and place. Across his work is a sustained engagement with visibility and invisibility, cultural inheritance, reciprocity and the often messy realities of human relationships with each other and the nonhuman world.

**Curator:** Angela Connor, MAPH Senior Curator

Brook ANDREW  
**This year, hold to madness** 2020  
from the series *This year 2020*  
chromogenic print  
159.0 x 129.0 cm

## Joshua Gleeson | *Notes on the partial form*

18 June –  
29 September 2025

This exhibition included work from Joshua Gleeson's series, *Notes on the partial form*, which is made up of photographic abstractions exploring selfhood, identity and queerness. Informed by existentialism, phenomenology and embodied experience, the series attempts to give tangible form to the intangible. Focusing on fragmentation and macrofication, it breaks down the image into its smallest perceptual elements, drawing on Auguste Rodin's notion of how much can be removed while still conveying an emotional resonance.

**Curator:** Angela Connor, MAPH Senior Curator

## LOOK! MAPH Members photography prize

1 October –  
1 December 2025

LOOK! is an exclusive annual photographic award and exhibition that celebrates recent work produced by MAPH Members.

Members were invited to submit up to three photographic works with no thematic restrictions. A selection of works, chosen by MAPH's curatorial team, were then exhibited in MAPH's Atrium Gallery.

The curatorial team also awarded prizes for the following categories: portraiture, still-life, architecture, documentary, experimental, landscape, monochrome, nature, colour and street. There was also a special award for the staff favourite.

**Curators:** Stella Loftus-Hills, MAPH Curator, and Fiona Herman, MAPH Visitor Services Coordinator & Commercial Operations Coordinator

**Erin Lee |**  
***The crimson thread***

4 December 2025 –  
 9 March 2026

This exhibition included work from Erin Lee's project *The crimson thread*, which investigates the ubiquitous presence of Australia's British heritage through the lens of Queen Elizabeth II's Royal Tour of Australia in 1954. Using speculative documentary photography, the project retraces the queen's tour to document what contemporary settler society in Australia looks like today, and its continuing ambition to reflect our British patrimony. By highlighting the ways in which our ongoing celebration of colonial history sustains white privilege, *The crimson thread* invites viewers to question official histories and to consider how strongly our past still exists in the present.

**Curator:** Stella Loftus-Hills, MAPH Curator



Erin LEE  
**Untitled** 2021–2022  
 from the series *The crimson thread*  
 ink-jet print  
 110.0 x 90.0 cm  
 collection of the artist  
 courtesy of the artist

**TOPshots 2026**11 March –  
4 May 2026

TOPshots is an annual celebration of emerging photo-media artists selected from a large pool of entries. 2026 marked the 18th anniversary of this award and exhibition, which showcases exceptional photographic work produced by students who have completed the Victorian Certificate of Education (VCE) subjects of Art Making and Exhibiting, Art Creative Practice and Media, as well as the International Baccalaureate (IB) subject of Visual Arts and the Vocational Education and Training (VET) subject of Visual Arts.

This exhibition was judged by artist Morganna Magee, who awarded Emmet Cooper-Flynn from Haileybury College as the winning artist. As the winner, Cooper-Flynn received a prize thanks to our generous exhibition supporter JB Hi-Fi (Glen Waverley).

**Artists:**

Finnian Atkins (Padua College), Madeleine Baré (Loreto Mandeville Hall Toorak), Emmet Cooper-Flynn (Haileybury College), Mabel Fowler (Loreto Mandeville Hall Toorak), Darcy Hambridge (Caulfield Grammar School), Eve Mundy (Caulfield Grammar School), James Panchmatia (Koonung Secondary College), Mia Pignataro (Eltham High School), Jules Salter (The King David School), Leroy Szabo (Mullauna Secondary College), Amelia Trefz (Vermont Secondary College), Evie White (Northern College of the Arts and Technology).

**Curators:** Stella Loftus-Hills, MAPH Curator and Ingrid Wood, MAPH Education & Public Engagement Coordinator



Darcy Hambridge  
**Personal-trees** 2025  
pigment ink-jet print  
59.4 x 42.0 cm  
collection of the artist  
courtesy of the artist and Caulfield Grammar School

**Develop**6 May –  
6 July 2026

*Develop* highlights a selection of standout 2025 Bachelor-degree graduates from Melbourne's tertiary institutions, showcasing the fresh vision and talent of emerging photographic artists. This annual exhibition serves as a launchpad, offering each artist the opportunity to present their work as they step into the next phase of their careers. Featuring artists from seven universities and a broad spectrum of styles and techniques, *Develop* is a celebration of Australia's next generation of photographers.

**Artists:**

Sebastian Hermawan (Swinburne University), Felix Oliver (Victorian College of the Arts), Michaela Ottone (Photography Studies College), Jessica Tormey (Collarts), Darcy Wiblin (RMIT University), Tuesday Wilson (Monash University), Jessica Wiseman (Deakin University).

**Curator:** Stella Loftus-Hills, MAPH Curator



Jessica WISEMAN  
**Eternal companions** 2021–2025  
from the series *Rebirth*  
pigment ink-jet print  
40.0 x 30.0 cm  
collection of the artist  
courtesy of the artist

## Travelling exhibition program 2025–2026



## ZAHALKAWORLD – an artist's archive

A Museum of Australian Photography (MAPh)  
touring exhibition

Anne Zahalka is one of Australia's most highly regarded photo-media artists, who has exhibited extensively in Australia and overseas for over 40 years. Her work explores cultural and environmental points of tension through a humorous as well as a critical lens.

*ZAHALKAWORLD – an artist's archive* is a major survey exhibition, bringing together bodies of work that span Zahalka's practice and treasures from her archive that inform and inspire her. The exhibition encompasses material that is both personal and professional, intellectual and physical, and includes a recreation of the artist's house-studio. Imaginative, immersive and playful, the exhibition invites audiences into the artist's working life and creative process to explore her illusionary worlds.

There are eight key bodies of work that form the basis of the exhibition, including *Bondi: Playground of the Pacific*, *The Landscape Re-presented*, *Resemblance* and *Resemblance II*, *Wild Life* and *Wild Life Australia*, *Open House* and *Hotel Suite*. There are three additional series that venues can also select including *Leisureland*, *The Fate of Things*, and *Kunstkammer*: an installation that recreates the artist's house-studio within the exhibition space.

This exhibition is also accompanied by an education kit, interviews with the artist and an award-winning publication, which is proudly supported by the Gordon Darling Foundation.

**Curator:** Anouska Phizacklea, MAPH Director

**Tweed Regional Gallery (Tweed Shire Council; NSW)**

21 February 2026 – 17 May 2026

**Jewish Museum of Australia (VIC)**

10 June 2026 – 24 January 2027

Anne ZAHALKA  
**The Artist (self portrait)** 1988  
from the series *Resemblance II*  
silver dye bleach print  
50.0 x 50.0 cm  
courtesy of the artist  
represented by ARC ONE Gallery (Melbourne)  
and Dominik Mersch Gallery (Sydney)

## The Tucker portraits

A Museum of Australian Photography (MAPh) touring exhibition

Albert Tucker (1914–99) is one of Australia's most well-known and renowned artists, and a key exponent of Australian modernism. He was primarily a figurative painter who critically responded to the world around him.

In 1939 Tucker acquired his first camera. From that moment on he began documenting his life and the people and places that meant so much to him. His archive of photographs range from studies of people that he used as source material for his paintings through to incredibly rare and intimate portraits of his family and friends, who today are recognised as leading protagonists in Australian modernism and the Heide circle.

*The Tucker portraits* explores how Tucker used photography within his practice – from inspiration and source material for his paintings through to capturing unique and intimate documents that explore the social, cultural and political life in Australia.

This exhibition is accompanied by a publication.

MAPh would like to acknowledge the Albert & Barbara Tucker Foundation for their support of this exhibition.

**Curator:** Anouska Phizacklea, MAPH Director

**Swan Hill Regional Gallery (Swan Hill Rural City Council; VIC)**

28 March 2026 – 24 May 2026

## Tamara Dean | Leave only footprints

A Museum of Australian Photography (MAPh) touring exhibition

*'For as long as I can remember I have yearned to be in nature. When I enter a forest I feel as though I have come home.'*

– Tamara Dean

*Tamara Dean | Leave only footprints* is the first survey exhibition of the critically acclaimed photo-media artist Tamara Dean. Dean's career began as a photojournalist for the Sydney Morning Herald (2001–2014). She was renowned for finding the quieter, more introspective moments between subject and photographer. Dean's practice transitioned from documentary to conceptual photography after the arrival of her first child. It transformed her practice into one that explores the primacy of nature and our connectedness to it and to each other.

*'I create symbolically charged works which aim to bridge the separateness that we as humans create in our minds between ourselves and nature.'*

– Tamara Dean

*Tamara Dean | Leave only footprints* spans over 11 key bodies of work that explore transitional moments in our lives – rites of passage, rituals and motherhood – and is underpinned by the artist's longing and desire to be within and to protect nature. This immersive exhibition incorporates scent, photography, installation and the moving image to create an environment that engages the senses.

This exhibition is accompanied by a recorded interview with the artist.

**Curator:** Anouska Phizacklea, MAPH Director

**Grafton Regional Gallery (Clarence Valley Council; NSW)**

14 February – 12 April 2026

**Manly Art Gallery & Museum (Northern Beaches Council; NSW)**

12 June 2026 – 2 August 2026

## The Huxleys | *Bad sports*

A Museum of Australian Photography (MAPh)  
touring exhibition

Will and Garrett Huxley (AUS and Gumbaynggirr/Yorta Yorta) are Melbourne-based collaborative performance and visual artists.

The Huxleys are a dynamic duo of cataclysmic proportion who present camp commentary and spectacle across the visual art, performance and entertainment sectors. Their photography and performance art traverses the classifications of costume, film and recording.

The Huxleys were the recipients of the 2023 Wai Tang Commissioning Award and they responded with a new body of work that has all the hallmarks of the humour, wit and outrageousness we know and love them for.

*The Huxleys | Bad sports* reflects upon the ostracisation you can feel when growing up in a country that values sporting achievement above all else. It can be a real struggle, especially for a creative, shy queer kid searching for kindred spirits. For them, a love of music, art, fashion and the dark underworld promises to offer eventual artistic salvation.

*Bad sports* seeks to capture the alienation, humour and abstraction that The Huxleys experienced growing up in this sunburnt country, from the larrikins looking for a fair go, a guernsey and a winning streak. For the uncoordinated and uncooperative queer prisoner, the struggle is real.

Thrust into the ferocious floodlights of the playing field, *Bad sports* becomes a performative way for queer people at odds with sports to feel like they can 'play' figuratively, creatively and physically. To allow the ridiculous feats of fashions on the field to harmonise with The Huxleys' gloriously 'bent' vision of the world. The Dadaist notion in full athletic prowess; a giant sequined ball lunges for the ball in play. Art imitating sport: finally at peace with one another.

This exhibition is accompanied by an education kit.

**Curator:** Anouska Phizacklea, MAPH Director

**Gosford Regional Gallery (NSW)**

17 January – 1 March 2026

**Redcliff Art Gallery / Moreton Bay (QLD)**

16 May – 1 August 2026

## Petrina Hicks | *Snakes and mirrors*

A Museum of Australian Photography (MAPh)  
touring exhibition

Petrina Hicks's large-scale photographs draw from mythology, fables and art history to reframe the contemporary female experience.

Permeated with a sense of magical realism, animals and females often appear together to represent aspects of psyche and identity, alluding to the complexity of female identity and the sentience of animals. Central to her work are the porous boundaries between human and animal states, and the affinity of females and animals.

In *Snakes and mirrors* Hicks contemplates the self-awareness of animals, and our desire to understand the phenomenology of animal life from a human perspective. Underpinning this series is an exploration of animal consciousness and self-awareness: how do animals experience the universe?

Hicks was moved by Austrian poet Rainer Maria Rilke's 'Eighth Elegy', which portrays the mystical relationship between humans and animals, and contemplates how humans and animals experience time and phenomena differently.

Humans perceive time as a linear continuum: of past, present, future; however, for animals, Rilke suggests they exist in a unified, harmonious totality completely different to our world view. The animal sees the world as a unity; the animal is part of the world, not separated from it as subject and object. An animal is not conscious of the finite nature of existence, with death as the end date.

Within *Snakes and mirrors* Hicks challenges the traditional human-centred vision of the world to emphasise the interconnectedness of humans and animals – serpents, birds, monkeys and human bind together, blurring the boundaries between the two in intimate vignettes that propose time in stasis.

This exhibition is accompanied by an education kit.

**Curator:** Anouska Phizacklea, MAPH Director

**Hurstville Museum & Gallery (Georges River Council; NSW)**

23 January – 19 April 2026

## Museum of Australian Photography, City of Monash collection

Acquisitions 2025–26

Brook ANDREW  
**Fund Raiser** 2022  
**Public Revenge** 2022  
**Procession** 2022  
from the series *GABAN: House of strange* 2022  
mixed media on linen  
200.0 x 355.0 cm  
donated 2026  
MAPh 2026.51-53

Brook ANDREW  
**This year, raking over** 2020  
**This year: of change** 2020  
**This year, mislaid plans** 2020  
screen print, photoprint, digital  
print, textile, paper and neon  
308.0 x 161.5 x 9.5 cm; 250.0 x 205.0  
x 9.5 cm; 287.5 x 297.0 x 10.0 cm  
donated 2026  
MAPh 2026.54-56

Brook ANDREW  
**Ancestral Worship** 2010  
timber, screenprint fabric  
130.0 x 60.0 x 4.5 cm  
donated 2026  
MAPh 2026.57.a-g

Robert ASHTON  
**Carol Davies, Peter Crowe, Carol  
Jerrems, Richard Muggleton** 1970  
gelatin silver print  
20.0 x 25.0 cm  
MAPh 2025.227

Pat BRASSINGTON  
**Annunciation #2** 2025  
**Annunciation #23** 2025  
from the series *Annunciation*  
pigment ink-jet print  
65.0 x 55.0 cm (each)  
acquired 2026  
MAPh 2026.45-46

Daniel Mudie CUNNINGHAM  
**Lonesome cowboy 1–20** 1993  
from the series *Lonesome cowboy*  
gelatin silver prints, printed 2023  
41.5 x 59.3 cm (each)  
208.5 x 237.5 cm (overall)  
donated 2026  
MAPh 2026.60.a-t

Daniel Mudie CUNNINGHAM  
**Meeting Judy** 2001/2025  
**Meeting Jodie** 2001/2025  
**Meeting Yoko** 2001/2025  
**Meeting Madonna** 2001/2025  
**Meeting Meryl** 2001/2025  
**Meeting Madonna** 2001/2025  
from the series *Meeting*  
pigment ink-jet print  
45.0 x 30.0 cm (each)  
donated 2026  
MAPh 2026.61-66

Max DUPAIN  
**Lloyd Rees** 1979  
gelatin silver print  
63.0 x 53.0 cm  
donated 2026  
MAPh 2026.58

Rosalind DRUMMOND  
**Untitled (still life)** 1987  
chromogenic print  
100.0 x 100.0 cm  
donated by Juliana Engberg 2025  
MAPh 2025.230

Louis Alphonse GROUZELLE  
**Untitled [John Hartnell]** c. 1889  
albumen print  
15.6 x 10.2 cm  
donated by the Emery Family  
MAPh 2026.42

Bill HENSON  
**BB** 2025  
pigment ink-jet print  
177.2 x 152.0 cm  
donated by the Bowness Family  
Foundation 2026  
MAPh 2026.15

Lily HIBBERD  
**Endless summer (sunglasses  
portrait)** 2007  
**Endless summer (double  
seascape)** 2007  
chromogenic prints  
47.5 x 68.0 cm each; 48.5 x 68.0 cm  
each  
donated by Lily Hibberd 2026  
MAPh 2026.22.a-aj-23.a-b

Anna HIGGINS  
**Two horizons** 2025  
pigment ink-jet prints, screenprint,  
varnish  
175.0 x 125.0 cm  
donated by the MAPH Foundation  
2026  
MAPh 2026.14

Rebecca Ann HOBBS  
**90 degrees** 2004  
from the series *Couple physics*  
digital chromogenic  
79.0 x 76.5 cm  
donated by Juliana Engberg 2025  
MAPh 2025.229

Samuel HODGE  
**Study of a snowball fight** 2014  
**Sometimes when we drink we fight**  
2025  
pigment ink-jet print  
150.0 x 100.0 cm (each)  
acquired with assistance from the  
Robert Salzer Foundation 2026  
MAPh 2026.01-02

Ruth HOLLICK  
**Unknown title** c. 1923  
gelatin silver print  
26.0 x 18.0 cm  
donated by the Emery Family  
MAPh 2026.41

Graham HOWE  
**Moratorium to end the war in  
Vietnam** 1970  
**Protester, moratorium to end the  
war in Vietnam, September** 1970  
**Moratorium to end the war in  
Vietnam, September** 1970  
**Man on tram, Melbourne** 1970  
**Graham, Waverley Road, Glen  
Waverley, Melbourne** 1970  
**Moomba Parade outside the State  
Library, Swanston Street,  
Melbourne** 1970  
**Paul Cox and Michelle, Punt Road,  
South Yarra** 1970  
**Gillian Flounders, Studley Park,  
Kew, looking towards Abbotsford,  
Melbourne Victoria** 1970  
**Anne, Gembrook, Victoria** 1970  
pigment ink-jet print  
printed 2024  
34.0 x 22.0 cm; 34.0 x 22.0 cm; 22.0  
x 34.0 cm; 22.0 x 34.0 cm; 34.0 x  
22.0 cm; 34.0 x 22.0 cm; 34.0 x 22.0  
cm; 34.0 x 22.0 cm; 34.0 x 22.0 cm  
donated by Graham Howe 2026  
MAPh 2026.03-11

Carol JERREMS  
**Athol Shmith** 1976  
gelatin silver print  
donated by Rod McNicol 2026  
MAPh 2026.228

Ian LOBB  
No title ND  
gelatin silver print  
37.5 x 38.0 cm;  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.231

Ian LOBB  
**Bachus March** 1982  
gelatin silver print  
37.5 x 38.0 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.232

Ian LOBB  
**Khancoban** 1983  
gelatin silver print  
28.6 x 28.7 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.233

Ian LOBB  
**Jindabyne** 1983  
gelatin silver print  
28.1 x 28.3 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.234

Ian LOBB  
**Khancoban** 1983  
gelatin silver print  
26.7 x 26.6 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.235

Ian LOBB  
**Malmsbury** 1982  
gelatin silver print  
26.7 x 26.6 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.236

Ian LOBB  
**You Yangs** 1980  
gelatin silver print  
26.7 x 26.6 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.237

Ian LOBB  
**Black Range** 1988  
gelatin silver print  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.238

Ian LOBB  
**Jindabyne** 1982  
gelatin silver print  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.239  
28.3 x 28 cm

Ian LOBB  
**Bacchus Marsh** 1982  
gelatin silver print  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.240  
29.0 x 22.0 cm

Ian LOBB  
**Melbourne** 1981  
gelatin silver print  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.241  
27.5 x 27.4 cm

Ian LOBB  
**Northcote Brickworks** 1982  
gelatin silver print  
27.2 x 26.8 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.242

Ian LOBB  
**South Melbourne** 1981  
gelatin silver print  
27.2 x 26.8 cm  
donated by the Ian Lobb Estate  
2025  
MAPh 2026.243

|                                                                                                                                               |                                                                                                                                                   |                                                                                                                                                   |                                                                                                                                           |                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                       |
|-----------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ian LOBB<br>No title ND<br>35.6 x 35.6 cm<br>gelatin silver print<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.244                  | Ian LOBB<br><b>Jugiong</b> 1983<br>gelatin silver print<br>27.5 x 28 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.250                | Ian LOBB<br>No title ND<br>25.2 x 25.2 cm<br>gelatin silver print<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.256                      | Ian LOBB<br><b>Geelong</b> 1982<br>gelatin silver print<br>27.1 x 27.6 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.262      | Ian LOBB<br>No title ND<br>gelatin silver print<br>36.5 x 36.3 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.268             | Ian LOBB<br><b>Black Range</b> 1988<br>gelatin silver print<br>26.9 x 26.7 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.74                                                                                                                                                                                                                                                               |
| Ian LOBB<br><b>Black Range</b> 1987<br>gelatin silver print<br>27.6 x 27.6 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.245      | Ian LOBB<br><b>Northcote Brickworks</b> 1982<br>gelatin silver print<br>19.5 x 19.5 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.251 | Ian LOBB<br><b>Bacchus Marsh</b> 1982<br>gelatin silver print<br>18.0 x 18.0 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.257        | Ian LOBB<br><b>Williamstown</b> 1981<br>gelatin silver print<br>26.6 x 26.4 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.263 | Ian LOBB<br><b>Black Range</b> 1988<br>gelatin silver print<br>24.2 x 24.3 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.269 | Rod McNICOL<br><b>Robin Anson</b> 1981<br><b>Susie Dee</b> 1981<br><b>Arpad Minaly</b> 1981<br><b>Peter Friedrich</b> 1981<br><b>Rod McNicol</b> 1981<br><b>Suzi Rosedale</b> 1981<br><b>Alan Knoepfler</b> 1981<br><b>Geoffrey Murray</b> 1981<br><b>John Howard</b> 1981<br><b>Rhonda Wilson</b> 1981<br>gelatin silver prints<br>various sizes<br>donated by Rod McNicol 2025<br>MAPh 2025.177-186 |
| Ian LOBB<br><b>Near Glenrowan</b> 1982<br>gelatin silver print<br>25.5 x 25.4 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.246   | Ian LOBB<br><b>Black Range</b> 1982<br>gelatin silver print<br>26.0 x 25.8 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.252          | Ian LOBB<br><b>Black Range</b> 1982<br>gelatin silver print<br>38.6 x 38.6 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.258          | Ian LOBB<br>No title ND<br>gelatin silver print<br>28.1 x 27.9 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.264              | Ian LOBB<br>No title ND<br>gelatin silver prints<br>18.0 x 18.1 cm (each)<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.270     |                                                                                                                                                                                                                                                                                                                                                                                                       |
| Ian LOBB<br><b>Parachilna Gorge</b> 1979<br>gelatin silver print<br>19.0 x 17.6 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.247 | Ian LOBB<br><b>Northcote Brickworks</b> 1981<br>gelatin silver print<br>28.8 x 27.8 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.253 | Ian LOBB<br><b>Black Range</b> 1987<br>gelatin silver print<br>25.0 x 25.0 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.259          | Ian LOBB<br>No title ND<br>gelatin silver print<br>26.6 x 26.4 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.265              | Ian LOBB<br><b>Black Range</b> 1988<br>gelatin silver print<br>26.5 x 26.1 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.271 | Rod McNICOL<br><b>Vanessa</b> 2004<br><b>Paul</b> 2004<br><b>Noah</b> 2004<br><b>Claudia</b> 2004<br><b>Gabrielle</b> 2004<br>from the series <i>Portraits from my village</i><br>pigment ink-jet prints<br>various sizes<br>donated by Rod McNicol 2025<br>MAPh 2025.187-191                                                                                                                         |
| Ian LOBB<br><b>Black Range</b> 1987<br>gelatin silver print<br>27.7 x 27.7 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.248      | Ian LOBB<br><b>Alphington</b> 1983<br>gelatin silver print<br>40.0 x 50.4 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.254           | Ian LOBB<br><b>Northcote Brickworks</b> 1982<br>gelatin silver print<br>19.5 x 19.7 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.260 | Ian LOBB<br><b>Northcote</b> 1979<br>gelatin silver print<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.266<br>16.6 x 20 cm      | Ian LOBB<br><b>Black Range</b> 1987<br>gelatin silver print<br>25.6 x 25.8 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.272 | Rod McNICOL<br><b>Peter blue lips</b> 2014<br><b>Marlene</b> 2010<br><b>Brother Patrick</b> 2011<br><b>Phillip</b> 2010<br>from the series <i>Pillars of my village</i><br>pigment ink-jet prints<br>various sizes<br>donated by Rod McNicol 2025<br>MAPh 2025.192-195                                                                                                                                |
| Ian LOBB<br>No title ND<br>gelatin silver print<br>38.5 x 38.3 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.249                  | Ian LOBB<br><b>Bacchus Marsh</b> 1981<br>gelatin silver print<br>26.0 x 26.0 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.255        | Ian LOBB<br><b>Flinders Ranges</b> 1981<br>gelatin silver print<br>19.0 x 19.0 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.261      | Ian LOBB<br>No title ND<br>gelatin silver print<br>38.3 x 38.4 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.267              | Ian LOBB<br><b>Melbourne</b> 1981<br>gelatin silver print<br>25.3 x 25.2 cm<br>donated by the Ian Lobb Estate<br>2025<br>MAPh 2026.273   |                                                                                                                                                                                                                                                                                                                                                                                                       |

Rod McNICOL  
**Ansophie** 2011  
**Tariro** 2011  
**Seiya** 2011  
 from the series *Newcomers to my village*  
 pigment ink-jet prints  
 donated by Rod McNicol 2025  
 MAPH 2025.196-198

Rod McNICOL  
**Phoenix** 1998  
**Ange** 1998  
**Tim** 1998  
**Rebecca** 1998  
**Roger** 1998  
**Andrew** 1998  
**Aurora** 1998  
**Cathy** 1998  
**Meg** 1998  
**Rod** 1998  
 from the series *Portraits from last century*  
 pigment ink-jet prints  
 various sizes  
 donated by Rod McNicol 2025  
 MAPH 2025.199-208

Rod McNICOL  
**Claude** 2016  
**James** 2016  
**Lilah** 2016  
**Mustaf** 2016  
**Alesia** 2016  
**Esh** 2016  
**Ayse** 2016  
**Timmily** 2016  
 from the series *Portraits from my variegated village*  
 pigment ink-jet prints  
 various sizes  
 donated by Rod McNicol 2025  
 MAPH 2025.209-216

Rod McNICOL  
**Ron** 2006  
**Eddi** 2006  
**Poli** 2006  
**Debbie** 2006  
**Peter** 2006  
**Dennis** 2006  
**Irene** 2006  
 from the series *A portrait revisited: 1986-2006*  
 pigment ink-jet prints  
 various sizes  
 donated by Rod McNicol 2025  
 MAPH 2025.217-223

Rod McNICOL  
**Uncle Jack** 2011  
**Portrait of Gary Foley** 2024  
**Athol Shmith** 1978  
 pigment ink-jet print; pigment ink-jet print; gelatin silver print  
 various sizes  
 donated by Rod McNicol 2025  
 MAPH 2025.224-226

Deborah PAJUWE  
**The tussle** 2025  
**Twisted locks** 2025  
**The wayward girl** 2025  
 from the series *The wayward girls*  
 pigment ink-jet prints  
 75.0 x 75.0 cm (each)  
 acquired; donated  
 MAPH 2026.19-21

Jake PREVAL  
**Still life with urine I** 2025  
**Still life with urine II** 2025  
 ink-jet prints  
 119.0 x 92.0 cm (each)  
 acquired 2026  
 MAPH 2026.47-48

Eugenia RASKOPOULOS  
**Vestiges #1** 2010  
 from the series *Vestiges*  
 pigment ink-jet print  
 139.5 x 92 cm  
 donated 2026  
 MAPH: 2026.59

Stuart RINGHOLT  
**Page 28** 2005  
**Page 7** 2005  
**Page 15** 2005  
**Page 29** 2005  
**Page 71** 2005  
**Page 68** 2005  
**Page 14** 2005  
**Page 52** 2005  
**Page 50** 2005  
**Page 76** 2005  
**Page 18** 2005  
**Page 41** 2005  
**Page 11** 2005  
**Page 25** 2005  
**Page 60** 2005  
 edition 1/6 (each)  
 digital offset prints  
 39.0 x 32.0 cm  
 donated by Naomi Milgrom AC 2026  
 MAPH 2026.24-38

David TATNALL  
**Ian Lobb, Fairfield** 1971 (printed 2023)  
**Ian Lobb, Thornbury** 2023  
 gelatin silver print  
 16.5 x 24.4 cm (each)  
 MAPH 2026.39-40

Daniel TEMESGEN  
**Sea of hope** 2023  
**Joy I** 2023  
 ink-jet prints  
 53.0 x 75.0 cm; 70.0 x 85.0 cm  
 purchased 2026  
 MAPH 2026.49-50

Justine VARGA  
**Sounding silence #2** 2014  
 from the series *Sounding silence*  
 chromogenic print  
 96.5 x 76.0 cm  
 donated by Susan Armitage 2026  
 MAPH 2026.16

Justine VARGA  
**Phlegm** 2016  
 from the series *Memoire*  
 chromogenic print  
 148.8 x 121.0 cm  
 donated by Susan Armitage 2026  
 MAPH 2026.17

Justine VARGA  
**Inscribing #2** 2018  
 from the series *Areola*  
 chromogenic print  
 148.5 x 122.0 cm  
 donated by Susan Armitage 2026  
 MAPH 2026.18

Lyndal WALKER  
**Ratu, bacchanalia in the garden** 2013  
**David and the lily of death** 2013  
 from the series *Modern romance*  
 pigment ink-jet print on silk  
 80.0 x 60.0 cm  
 donated 2025  
 MAPH 2025.12-13

Meng-Yu YAN  
**Star I** 2025  
**Star II** 2025  
 from the series *Persephone*  
 ink-jet prints  
 84.4 x 59.4 cm  
 acquired 2026  
 MAPH 2026.43-44

## Marketing and communications

MAPh's digital audiences have sustained growth across platforms, translating to meaningful engagement with programs, prizes, membership and attendance. We've seen more opportunities with international publications, expanding our reach beyond the local while remaining a free and readily accessible offering for our community.

### Bowness Photography Prize 2026

The callout campaign for the 21st Bowness Photography Prize reached its target, with 750 entries submitted. This figure holds steady on last year's number of entries (750), which grew on the below-target figures of the two years prior. Recent campaigns have been working successfully to reach the target through smart use of paid social media, collaborative partnerships and elements intrinsic to the prize and its prestige, including an elevation in prize money, artist fees, and high-calibre judges.

Utilising trusted sources for paid ad placements (*Art Guide*, *Art Almanac*, Triple R radio, Arts Hub) is proving fruitful. Diverse marketing avenues that include print, digital and radio are capturing artists with MAPH's key messages and compelling imagery, drawing the best practitioners in Australian photography today. Additional, free editorial such as features in *Art Almanac* and *PhotoEd* magazine grow our exposure and reflect well on both the prize and MAPH.

The *Guardian* continues to platform the Bowness Photography Prize with an annual photogallery of finalists and the prize-winner announcement. Committed to celebrating photography in all its forms, the newspaper brings highly engaged audiences who respect and appreciate the art of photography. This exposure is valuable to MAPH and the Bowness Photography Prize, upholding the prestige and calibre of both the prize and its finalists.

### Print/TV/Radio

MAPh's exhibitions and artists are increasingly being featured in unpaid editorials and guest appearances across all the above mediums.

We've seen the *The Age* cover *Young* in its *Spectrum* magazine and the upcoming Ponch Hawkes exhibition in its 'Lunch with...' column. Visit Victoria wrote a short piece about MAPH for a complimentary feature in its Spring Visitors Guide.

*The Art of SPACE* by ABC Arts came to MAPH for a day filming Amos Gebhardt in Gallery Two for a feature on their *Māngata* exhibition; this show aired in November 2025. *NGV Magazine* highlighted this same exhibition in its summer edition (print and digital). In June 2026 the ABC's *Screen Show* interviewed artists Van Sowerwine and Isobel Knowles about *The World Came Flooding In*.

*Protest is a creative act* saw substantial reviews in print magazines *ArtLink* and *PhotoEd* (Canada), while online magazine *Women's Agenda* also published a significant piece about the exhibition.

Triple R Radio maintains its interest in our exhibitions. MAPH Senior Curator Angela Connor was invited to appear on the *Smart Arts* program with Richard Watts to speak about *Young*; Brook Andrew also appeared on Triple R's *Banksia* program to discuss his exhibition *ROLLERCOASTER: winhangadurinya in motion*.

### Arts media

MAPh's exhibitions have been singled out in several publications throughout the year. Highlights include reviews of *Young* in *Art Guide*, as well as two exhibitions (*Coded blooms* and *ROLLERCOASTER*) listed on *Art Guide's Top 5 exhibitions to see this week*. PGAV continues to support MAPH's work with regular sharing of our digital content and inclusions in its communications. *Art Collector* ran a digital feature on the 2025 Bowness Photography Prize.

### Partnerships and collabs

Nurtured relationships with partners Ray White Ferntree Gully and Eastlink have supported MAPH's work, as they connect us with their audiences. Letterbox drops and real-estate boards from Ray White, plus freeway billboards and EDMs from Eastlink, have proven valuable ways to reach more people and tell our story to those who may not have encountered MAPH before. During *Coded blooms* we collaborated on social media with the National Gallery of Australia in celebration of the loaned Mapplethorpe works at MAPH for the exhibition.

In new a space for MAPH, the Melbourne Fashion Festival featured Daniel Temesgen's exhibition *Us* in its independent programme, offering exposure to new audiences at the intersection of art and fashion.

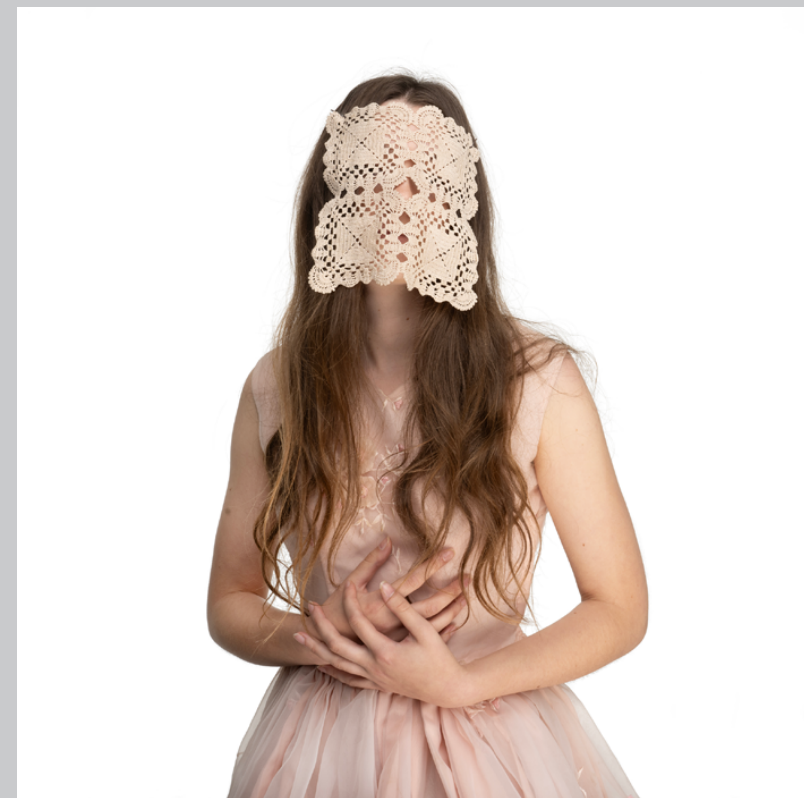
RMIT and MAPH continue to work together, in particular with a series of interviews celebrating the 20th Bowness Photography Prize, students collaborating with MAPH to produce a podcast series for artists featured in *Protest is a creative act*; and student radio program *Art Smitten* interviewed Angela Connor to discuss *Young*.

We've also enjoyed a new collaboration with the Art Guide bookshop, who sold MAPH's publications at Melbourne Art Fair, and continues to stock our books in its bricks-and-mortar store in Melbourne's inner north.

Building audience awareness of MAPH as a destination is a long-term goal, and one we continue to work on. Community groups, tertiary institutions, photographic interest clubs, media outlets, Monash Council and collaborative outreach are all important ways in which we are strengthening our relationships with audiences across the community.

### Sarah Stewart

Marketing & Communications Coordinator



Deborah PAUWE  
**The glance** 2025  
 from the series *The wayward girls*  
 pigment ink-jet print  
 110.0 x 110.0 cm  
 collection of the artist  
 courtesy of the artist and GAGPROJECTS  
 (Adelaide)

## MAPh Foundation report

The 2025/2026 financial year was an exciting and event-filled time for the MAPH Foundation as we marked the 20th exhibition of the Bowness Photography Prize.

The prize was established in 2006 with a gift from the Bowness family and represented a landmark art prize: the first of its kind in Australia to champion photography as an art form. This milestone was celebrated in high style by supporters of MAPH at Government House as well as at the Darkroom Dinner gala event, both held in October.

This year the Bowness Family Foundation generously donated a further substantial philanthropic gift, which allowed us to increase the Bowness Photography Prize to \$50,000 for the winner, as well as enabling us to pay loan fees to all finalists exhibiting their works at MAPH, making this the richest cash prize for photography in Australia. The Foundation trustees and the entire MAPH team are incredibly appreciative of the ongoing support and philanthropic leadership of the Bowness family.

The 2025 winner of the \$50,000 prize was Anna Higgins for her work 'Two horizons'. Honourable mentions were awarded to Sarah Rhodes for 'Chamber of projection I' and James Tylor for 'Tapa-arra through the landscape 1, 4, 5'. The Foundation trustees extend their warm congratulations to Anna and all the finalists, and we thank the judging panel: photomedia artist Anne Zahalka, Senior Curator of Photography at the National Gallery of Australia Shaune Lakin, and MAPH Director Anouska Phizacklea.

Wai Tang Commissioning Award winner Deborah Paauwe exhibited her series *The wayward girls* concurrent to the Bowness Photography Prize exhibition. The \$10,000 Wai Tang Commissioning Award is granted to a Bowness Photography Prize finalist, and we thank Kee Wong and Stacey Wang for their generosity and vision regarding this prize.

This year the Foundation continued to foster philanthropic support for MAPH through a range of tailored donor experiences, including two Behind the Lens events – a dinner within the award-winning exhibition *The basement: photography from Prahran College (1968–81)*, featuring an in-conversation with Bill Henson, and a cocktail event with Brook Andrew held within his exhibition *ROLLERCOASTER: winhangadurinya in motion*. These intimate events offer guests the opportunity to engage directly with exhibiting artists over food, wine and conversation, shared with a like-minded community of MAPH supporters committed to advancing the arts and Australian photography through their annual giving.

The MAPH Foundation is grateful for the generosity of all our donors. In particular: the Luminaries, who contribute \$10,000 or more each year to fund our Luminaries exhibition season, which showcases the work of midcareer to established photographers; our Directors Circle donors, who give \$2,500 or more annually; and our PHOTO 500 supporters, who contribute \$500 or more. Every dollar donated goes directly to MAPH artists and programs. The generosity of our philanthropic community is crucial to the ongoing sustainability of MAPH, and we thank each of our donors for their support.

Finally, I thank the current MAPH Foundation trustees: Richard Janko, Geoff Lake and Nick Fletcher for their dedication in volunteering their time and energy to steward our donors, raise awareness of MAPH, and oversee our endowment fund. This year saw trustee Michelle Varcoe conclude her time with MAPH. We thank her for her guidance in developing the Foundation's strategy, including stakeholder consultation and professionalising trustee recruitment practices. The commitment of our trustees ensures the Foundation's ongoing growth and vitality, enabling us to uphold and expand our mission to support the museum.

**Megan Peart**  
Chair, MAPH Foundation



Robert MAPPLETHORPE  
**Poppy** 1988  
© Robert Mapplethorpe Foundation.  
Used by permission.

## Foundation financials

### Museum of Australian Photography Income Statement for the period ended 30 June 2026

|                                                     | Note | 30 June 26       | 30 June 25     |
|-----------------------------------------------------|------|------------------|----------------|
| <b>Income</b>                                       |      |                  |                |
| Bowness Photography Prize entry fees                | 1    | 46,608           | 60,404         |
| Wai Tang Commissioning Award                        | 1    | 15,000           | –              |
| Auction                                             | 1    | 54,850           | 50,650         |
| Donation                                            | 1    | 1,027,010        | 76,100         |
| Grant income                                        | 1    | –                | 15,000         |
| Franking credit                                     | 1    | 5,552            | –              |
| Koda investment capital gains                       | 1    | 7,785            | 44,628         |
| Interest revenue                                    | 1    | 1,764            | 662            |
| Other income                                        | 1    | 35,881           | 19,764         |
| <b>Total income</b>                                 |      | <b>1,194,451</b> | <b>267,208</b> |
| <b>Expenses</b>                                     |      |                  |                |
| Program expenses – prize money                      | 2    | 55,000           | 30,000         |
| Bowness Photography Prize – administration expenses | 3    | 96,454           | –              |
| Bowness Prize – artist fees                         | 3    | 19,600           | –              |
| Reimbursements                                      | –    | –                | –              |
| Other expenses                                      | –    | 202,045          | 164,012        |
| <b>Total expenses</b>                               |      | <b>373,099</b>   | <b>194,012</b> |
| <b>Surplus/(Deficit)</b>                            |      | <b>821,352</b>   | <b>73,196</b>  |

*The above Income Statement should be read in conjunction with the accompanying notes.*

### Museum of Australian Photography Balance Sheet as at 30 June 2026

|                                | Note | 30 June 26       | 30 June 25     |
|--------------------------------|------|------------------|----------------|
| <b>ASSETS – current assets</b> |      |                  |                |
| Cash & cash equivalents        | –    | 71,097           | 206,967        |
| Koda capital investment        | –    | 1,585,718        | 614,104        |
| <b>Total assets</b>            |      | <b>1,656,815</b> | <b>821,071</b> |
| <b>EQUITY</b>                  |      |                  |                |
| Accumulated surplus            |      | 1,656,815        | 821,071        |
| <b>Total equity</b>            |      | <b>1,656,815</b> | <b>821,071</b> |

*The above Balance Sheet should be read in conjunction with the accompanying notes.*

## Foundation financials

### Notes to the Financial Report for the period ended 30 June 2026

|                                                     | 30 June 25       | 30 June 24     |
|-----------------------------------------------------|------------------|----------------|
| <b>Note 1 – Revenue</b>                             |                  |                |
| Bowness Photography Prize entry fee                 | 46,608           | 60,404         |
| Auction                                             | 54,850           | 50,650         |
| Wai Tang Commissioning Award                        | 15,000           | –              |
| Donation                                            | 1,027,010        | 76,100         |
| Grant Income                                        | –                | 15,000         |
| Koda investment capital gains                       | 7,785            | 44,628         |
| Sponsorship                                         | –                | –              |
| Franking credit                                     | 5,552            | –              |
| Other Interest                                      | 1,764            | 662            |
| Koda investment movement                            | 35,881           | 19,764         |
| <b>Total</b>                                        | <b>1,194,451</b> | <b>267,208</b> |
| <b>Note 2 – Program expenses</b>                    |                  |                |
| Bowness Photography Prize                           | 55,000           | 30,000         |
| People's Choice winner                              | –                | –              |
| <b>Total</b>                                        | <b>55,000</b>    | <b>30,000</b>  |
| <b>Note 3 – Administration expenses</b>             |                  |                |
| Bowness Photography Prize – Administration expenses | 96,454           | –              |
| Bowness Prize- Artist fees                          | 19,600           | –              |
| <b>Total</b>                                        | <b>116,054</b>   | <b>–</b>       |

Museum of Australian Photography Annual report 2025–26



Joshua GLEESON  
**Note 08** 2024  
 pigment ink-jet print  
 collection of the artist  
 courtesy of the artist

Foundation financials

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## Sponsors and supporters

### Sponsors

|                                            |                                                                                     |                                       |                                                                                      |
|--------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------|--------------------------------------------------------------------------------------|
|                                            |                                                                                     | St Hubert's                           | <b>ST HUBERT'S</b>                                                                   |
| City of Monash                             |    | The Executive Chef                    |    |
| Creative Victoria                          |    | The Glen                              |    |
| Cristine Jones-Ray White<br>Ferntree Gully |    | <b>Exhibition sponsors</b>            |                                                                                      |
| IAS                                        |    | Agency                                | <b>agency</b>                                                                        |
| ARTEN                                      | <b>arten</b>                                                                        | Albert & Barbara<br>Tucker Foundation |    |
| Novotel Melbourne<br>Glen Waverley         |   | Gordon Darling<br>Foundation          |  |
| Pidgeon Ward                               |  | Bowness<br>Family Foundation          |  |
| RMIT University                            |  | City of Monash                        |  |
| Sequana                                    | <b>SEQUANA</b>                                                                      | Eastlink                              |  |

|                              |                                                                                       |                                       |
|------------------------------|---------------------------------------------------------------------------------------|---------------------------------------|
| Final Grade                  |    | <b>FINAL GRADE</b>                    |
| Haymes                       |    |                                       |
| Brian Hodges                 |                                                                                       |                                       |
| Pinewood Community<br>Bank   |    |                                       |
| Richard Janko &<br>Rachel So |                                                                                       |                                       |
| MAPh Foundation              |    | <b>FOUNDATION</b>                     |
| Spicers                      |  |                                       |
| Thames & Hudson<br>Australia |                                                                                       | <b>Thames<br/>&amp;Hudson</b>         |
| Kee Wong &<br>Stacey Wang    |                                                                                       | <b>Kee Wong &amp;<br/>Stacey Wang</b> |
| RACV                         |  |                                       |



Rebecca Ann HOBBS  
**90 degrees** 2004  
from the series *Couple physics*  
digital chromogenic print  
79.0 x 76.5 cm  
courtesy of the artist and  
Sullivan+Strumpf (Melbourne)

