

Heide Making History



Top image: Heide I farm house

Lower image: Tony and Cathie Hancy Sculpture Plaza outside Heide III

Photographs by John Gollings

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Director's Foreword

The origins of the Heide site extend back to its habitation by Indigenous peoples, and its colonial and early twentieth century history as a grazing property and dairy farm. Heide's identity is based on its central role in the development and promotion of modern art in Australia, and enduring commitment to contemporary art. This resource encourages students to engage with the history and development of the Heide site from its origins as a private home to the public museum that today welcomes tens of thousands of visitors each year. Heide was founded by John and Sunday Reed in 1935. The Reeds were central to the development of modernism in Australia through their championing of avant-garde art and culture; their establishment of a comprehensive art collection and library of international books and journals; and their moral and financial support of the young artists of their generation, such as Sidney Nolan, Albert Tucker, Joy Hester, John Perceval and Charles Blackman. The Reeds nurtured a circle of artists, writers and intellectuals who contributed to Heide becoming a place for discussion, creation and promotion of modern art and literature. Committed to an early form of sustainable living, the Reeds were passionate environmentalists, establishing the Heide gardens and grounds as a cultivated landscape of European and native species.

Amassing an outstanding collection of the contemporary art of their time, the Reeds outgrew their original house, now known as Heide I, and commissioned young architect David McGlashan to design and construct Heide II as a 'gallery for living in'. This modernist architectural icon opened as a public art museum in November 1981, following its purchase by the State Government on behalf of the people of Victoria.

Since opening, Heide has grown from a gallery based in the 1960s Heide II McGlashan house to include Heide I and the purpose-built museum space of Heide III, designed by Andrew Andersons in 1993, with a change in name that year to Heide Museum of Modern Art. Heide I underwent a major restoration in 2001, and in 2005–6 Heide III was redeveloped and extended by O'Connor + Houle.

Additions to Heide III included the Albert & Barbara Tucker Gallery, the Kerry Gardner & Andrew Myer Project Gallery, a collection store, the Federation Way Car Park, the Tony & Cathie Hancy Sculpture Plaza, and the Sidney Myer Education Centre. In 2009 Chris Connell Design and McCorkell Construction completed the new Heide Cafe.

After many years of capital works expansion and building upgrades, in its thirtieth year Heide is a fully operational and integrated museum site with clear purposes for each of its exhibition spaces.

Jason Smith
Director & CEO

Pre-visit discussion and debate

This resource is designed to assist teachers and students in their understanding of Heide's history. To be used in conjunction with a self-guided visit or education tour, students will learn about Heide's unique history as the birthplace of Melbourne modernism. Guided tours of the 15-acre site include the 'scar' tree, Heide I heritage-listed farmhouse and Heide II modernist building and Sculpture Park. Looking at highlights of the Heide collection, students gain an insight into the Australian modernist art movement through to contemporary art practice. Students develop and understanding of the contribution of John and Sunday Reeds' art patronage and the lives and practices of the artists who became the centre of the modernist art movement in Melbourne.

| | |
|-----------------|--|
| VELS: | Personal learning, thinking processes, civics and citizenship |
| ARTS DOMAIN: | Exploring and responding |
| VCE ART: | Analytical frameworks, art and cultural context, interpreting art, discussing and debating art |
| VCE STUDIO ART: | Developing and interpreting art ideas, styles and materials. Professional practice, art industry contexts |

The following questions are useful ideas to discuss and debate with your students before visiting Heide:

- What is the difference between modernism and post-modernism in the visual arts?
- Discuss the effect of patronage in the arts. Compare the Reeds to historical arts patrons. Are there any great patrons of the arts today?
- Discuss how a museum's collection demonstrates our need to investigate, classify and interpret all aspects of life. How do historical and cultural contexts influence personal interpretation?
- What was happening in the broader culture during the 1930—40s? In Melbourne, in Australia and internationally? Can you find interesting newspaper headlines from the time?
- Between the two world wars, cruises became a popular way to see the world. The Peninsula and Oriental (P&O) Steam Navigation Company introduced tourist class cruises between Australia and Europe, with a one way trip taking 42 days. During their lives John and Sunday Reed travelled by cruise ship to the United Kingdom and Europe. Imagine if you wanted to see something in Paris that you couldn't see in Australia. Which form of transport would you take? How much time would it take to travel there and much might a ticket cost?

Early Days

The **Wurundjeri** people of the Woiwurrung language group, one of five within the confederacy known as the Kulin nation, are the traditional owners of an area that encompasses the Yarra Basin and surrounding streams. Before European contact, these people had been caring for and living sustainably on the land since the beginning of the **Dreamtime**. In the region's open forest there was an abundance of plant food, and the Wurundjeri caught fish, eels and yabbies, and hunted possums, kangaroos and birds; the land provided amply for them for thousands of years.

The Wurundjeri people lived lightly on the land and there is little physical evidence of their habitation, however several flints have been unearthed at Heide and the magnificent 'scar tree', a large River Red Gum estimated to be four to five hundred years old, is one of Melbourne's best known such specimens. The removal of a deep cutting of bark from its trunk may have been for a small canoe, shield or coolamon, and the tree marks a camping site or gathering place.



The Heide 'scar tree' , 2011

After European settlement in the region, the landscape changed radically. In 1835 Wurundjeri chief Bebejern was one of eight tribal leaders to sign **Batman's Treaty**, a contract whereby Aborigines received goods such as blankets, knives, clothing, tomahawks and flour in exchange for title to property. European notions of land ownership and Aboriginal customs and laws were incompatible and as a result the two parties regarded the terms of the transaction completely differently. Surveyors and officials were dispatched from Sydney to subdivide the Yarra region, which was then cultivated for farming. Much of the district was turned into commercial orchards by the 1860s, though the Heide property and others in the immediately surrounding area were used for sheep, dairy and vegetable farming for the next hundred years of post-Indigenous occupation.

The Heide site first appeared in an 1837 survey plan as part of a short-lived sheep station run by the Ruffy brothers. The family had moved on within two years, and the property's ownership in the 1840s through to the 1870s changed regularly. **Sidney Ricardo** was the first

owner to cultivate the property for potato and cabbage crops from 1851. Ricardo continued to farm it until the late 1870s, when it was sold to **Thomas Dowd**. Dowd leased the land to **James Lang** and his brother William in the 1880s before selling it to them in 1893. By the time Sunday and John Reed purchased the Heide property in 1934, it was a run-down **dairy farm** and virtually treeless.



Albert Tucker, *John and Sunday Reed*
1943
gelatin silver photograph
33 x 26.9cm
Heide Museum of Modern Art
Gift of Barbara Tucker 2001

The Making of a Museum

Prior to its present day function, Heide was the home of **John and Sunday Reed**, champions of **modern art**, literature and music and two of Australia's most important art benefactors. Both from privileged backgrounds, the Reeds met in 1930 and married in 1934. In the same year they purchased the 15-acre property on which Heide Museum of Modern Art stands today. Located in the Melbourne suburb of **Bulleen**, they christened it 'Heide' after the nearby township of Heidelberg and the Heidelberg School of artists.



Albert Tucker *John Reed with cows*
 c.1943
 gelatin silver photograph
 26.5 x 34.5cm
 Heide Museum of Modern Art
 Gift of Barbara Tucker 2001

Together John and Sunday transformed the property from a neglected dairy farm into gardens and informal parklands. Their aim was two-fold: to lay the groundwork for a **self-sufficient lifestyle** complete with home-grown vegetables and fruit, dairy cows and chickens and to fulfill an aesthetic vision for the property. As John Reed later reflected, they sought 'to achieve an overall sense of informality—a park-forest rather than strictly a park—trees are allowed to grow naturally, often with the branches sweeping the ground, shrubs becoming unruly and violets and forget-me-nots are encouraged to grow wild in the grass.'¹

Despite setbacks due to flooding of the **Yarra River**, the Reeds gradually established a thriving collection of diverse plant species across their acreage, often enlisting artist friends and visitors to assist with the workload.

The Reeds opened their home to like-minded creative individuals who became known as the '**Heide circle**', and Heide became a focal point for progressive art and culture. The Reeds supported innovation and radical gestures in contemporary art, promoting and encouraging artists who developed new ways of making and thinking about art. Many of these artists are now regarded as central figures in **Australia modernism**.

The Reeds collected works that ranged from **figurative** to **abstract**, **expressionist** to **realist**, reflecting a wide range of interests. Initially they acquired works by artists spearheading the modernist movement in Australia, such as **Sam Atyeo**, **Adrian Lawlor** and **Moya Dyring**. Later

¹ John Reed, 'Some background notes for the Committee of Management of Heide Park and Art Gallery', 1981, Heide Museum of Modern Art Archive

their collection represented artists as diverse in practice as **Yosl Bergner, Charles Blackman, Arthur Boyd, Mike Brown, Noel Counihan, Joy Hester, Elwyn Lynn, Sidney Nolan, John Perceval, Edwin Tanner, Albert Tucker, Danila Vassilieff** and **Fred Williams**, many of whom they counted among their friends. The artists, several of whom lived at Heide at some point, were nurtured and assisted financially through their formative years by the Reeds. Sidney Nolan, who lived at Heide intermittently for almost a decade, painted his celebrated **Ned Kelly series** in the dining room of the Heide farmhouse (now known as Heide I). After he had left, Sunday planted the **Heart Garden** as a tribute to her relationship with the artist.

In the 1940s the Reeds set up a publishing firm with young Adelaide poet and editor Max Harris. Reed & Harris published modernist novels and social commentaries as well as the radical cultural journal **Angry Penguins**. Several of the Heide circle featured in the journal, and many were associated with the local development of social realism and surrealism.

John and Sunday Reed were also actively involved in arts organisations that promoted modern art. In the mid-1950s they established the **Gallery of Contemporary Art** as a venue for their **Contemporary Art Society (CAS)** exhibitions. In 1958, with the assistance of friend and entrepreneur Georges Mora, they re-launched the Gallery as the **Museum of Modern Art of Australia (MOMAA)**, modelled on MoMA in New York. The Museum operated from 1958 to 1966.

In 1950 the Reeds adopted **Sweeney Hallam Tucker**, the son of artists **Joy Hester and Albert Tucker**. Sweeney went on to have a career as a poet, gallerist and artist. He and his wife Pamela lived in Heide I from 1968 to 1979, and had two sons, Mishka and Danila.



Sunday and John Reed at Heide, 1964
photographer unknown

During the 1970s the Reeds began to collect the work of a younger generation of artists, contemporaries of their adopted son Sweeney Reed. These included the artists Sweeney exhibited at his two galleries—**Strines** (1966–1969) and **Sweeney Reed Gallery** (1972–1975)—such as Les Kossatz, Col Jordan, Sydney Ball and John Kryzwokulski. Sweeney Reed's own text-based work is well represented in the Heide Collection. ,

As a result of the Reeds' legacy, today the Heide Museum Collection comprises over **2200 works**. This includes a significant representation of Australian modernist art built on major

bequests and gifts from benefactors. The core collection was formed by the purchase and bequest of 484 works from John and Sunday Reed. It was augmented by a bequest of 152 works from their close friend, poet Barrett Reid, in 2000. The Collection has been enhanced with the addition of two other significant collections: the Baillieu Myer Collection of the 80s, (93 works) presented in 1992 and most recently, the Albert Tucker Collection donated by Barbara Tucker. In the spirit of the Reeds, Heide continues to collect work by contemporary Australian artists. The Collection now includes the work of leading contemporary artists such as Gordon Bennett, Peter Booth, Juan Davila, Patricia Piccinini, Robert Rooney and Imants Tillers, and outdoor sculptures by Rick Amor, Inge King and Anish Kapoor sited within its **sculpture park** and gardens. Other works central to this collection are sculptures by Denis Oppenheim and Anthony Caro.



Tony and Cathie Hancy Sculpture Plaza
outside Heide III, 2011

Architecture

Heide's built environment reflects the site's transformation from a rural homestead to the **multi-gallery** public art museum that it is today. A distinctive landmark is the weatherboard farmhouse in Victorian architectural style, the first residence of John and Sunday Reed. Later named Heide I by the Reeds, the building was modified to evoke the style of a **French provincial cottage**, influenced by Sunday's years living in **Paris** prior to meeting John. They took up residence in 1935 and their home quickly evolved into a place of creative and intellectual activity for Melbourne's **avant-garde**. Though the Reeds died in 1981, having granted life tenure to friend Barrett Reid, the museum didn't formally acquire Heide I until 1997. The restored Heide I farmhouse and gardens opened to the public in 2001.



Heide I 2001
photograph: David Marks

The Reeds' support for contemporary ideas and culture was also seen in their bold commissioning in 1963 of young architect David McGlashan from Melbourne architectural firm **McGlashan and Everist** to plan and build a new home for them in the modernist style. Their brief was that the building should be romantic, have a sense of mystery, and over time weather to take on the appearance of a 'picturesque ruin nestled within the landscape'. It should also be suitable to house their art collection and to one day be readily transformed into a public art gallery. It was very much intended as a **'gallery to be lived in'**. Synthesising local

and international design ideas, the light-filled home they called Heide II was constructed of Mount Gambier limestone with a palette of minimal secondary materials and neutral colours. In 1968, Heide II was judged **Outstanding Building of the Year** and awarded the **RAIA Bronze Medal** for residential architecture. The Reeds occupied their award-winning home from 1967 until 1980 and the building became the **inaugural gallery** when Heide opened to the public as an art museum in **1981**. In 1988 Heide II was listed on the Historic Building Register, the same year David McGlashan renovated the Heide II **carport** to create a café.



Heide II 2011



John and Sunday at Heide II building site c.1964–65
photograph: Nigel Buesst

Work commenced in 1992 on a new gallery wing designed by Andrew Andersons of the Sydney architectural firm **Peddle Thorp & Walker**. The construction of Heide III responded to the building materials and architectural profiles of Heide II. A further redevelopment of Heide III in 2005–6 was designed by O'Connor + Houle Architecture, incorporating the addition of the Albert & Barbara Tucker Gallery. The building's black titanium zinc façade strikingly contrasts with the white limestone of Heide II, while echoing the earlier building's modernist spirit. The related **Sidney Myer Education Centre (SMEC)** was conceived by the architects as an 'art cabin' and built from the same materials as the Heide III extension. In November 2009, the new Heide Cafe was completed and opened to the public. Designed by Chris Connell Design, the cafe sits in a glass pavilion allowing visitors to connect with the beautiful surrounds of Heide while dining.

Timeline

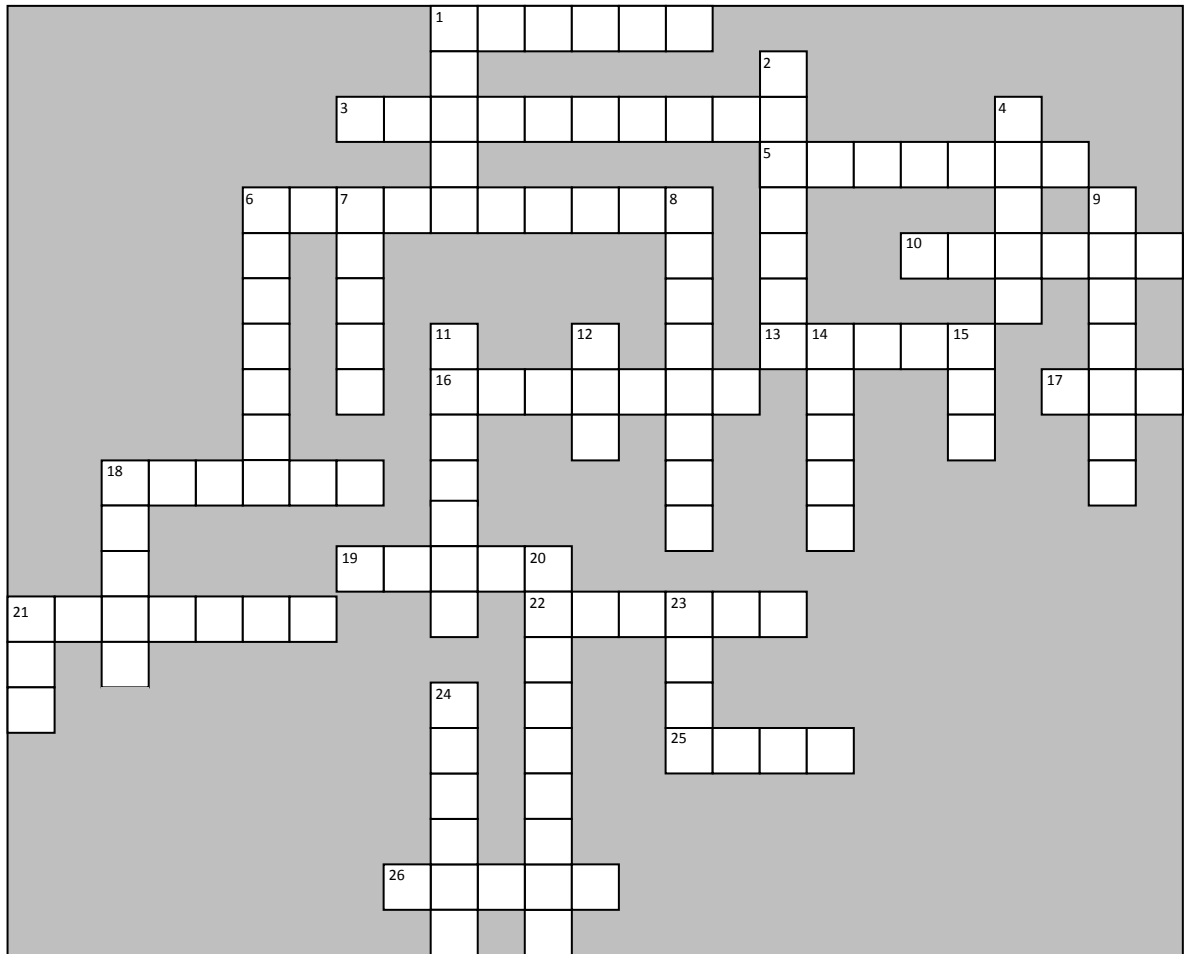
- 1835** The _____ **treaty** is signed by the traditional indigenous owners of the land, the Wurundjeri people, who have lived in the Yarra area for approximately 40,000 years
- 1840s** Farmer **Sidney** _____ purchases land which includes the two allotments that now form the Heide property
- 1870** New owner Thomas J Dowd builds a farmhouse on the site
- 1880s** Arthur Streeton, Tom Roberts and other members of the Heidelberg School paint in the local area
- 1889** James Lang becomes the owner-occupier in 1893
- 1934** The Reeds purchase the Lang's farmhouse and land and name the property _____ after the nearby township of Heidelberg
They renovate the house in the _____ **provincial style**, influenced by Sunday's years living in Paris prior to meeting John, plant exotic trees and establish the first kitchen garden
- 1935** The Reeds move into the farmhouse (Heide I) and purchase additional adjoining land, increasing the Heide site to acres
They establish a unique private **library**, which in time becomes the favourite room of the house, and includes modernist literature, international art books, journals and magazines
- 1936** Gardner, conservationist and artist Neil Douglas is employed to establish a wild garden on the south side of Heide I
- 1938** The C_____ A_____ S_____ (**CAS**) is established by John Reed, George Bell, Adrian Lawlor and Gino Nibbi
- 1940** John Reed is elected President of CAS
- 1941** Sidney Nolan separates from his first wife, Elizabeth Paterson. He moves to _____, living there semi-permanently until 1947
- 1943** Poet and Editor Max Harris moves to Melbourne from Adelaide and stays at Heide. He and the Reeds set up the publishing firm Reed & Harris, publishing the radical cultural journal _____ **Penguins**
- 1945** Sweeney Hallam Tucker is born to Joy Hester and _____ **Tucker**
- 1946** Nolan begins a series of paintings based on the legend of **Ned Kelly**, in the _____ **room** at Heide I
Reed & Harris ceases publishing operations
The young poet Barrett Reid spends the summer at Heide, initiating a life-long friendship with the Reeds
- 1948** Sidney Nolan marries John Reed's sister, **Cynthia**, in Sydney

- 1949** Sunday establishes the Heart Garden at Heide I in memory of _____'s time living there
- 1950** The Reeds formally adopt Sweeney
- 1951** Georges Mora and his artist wife Mirka arrive in Melbourne from Paris, becoming good friends with the Reeds
- 1953** The Reeds, the Blackmans, the Moras and Laurence Hope are instrumental in reviving the Contemporary Art Society
- 1956** John Reed is director of the Gallery of Contemporary Art (GCA) in Tavistock Place, Melbourne
- 1958** The Reeds and Georges Mora re-open the **GCA** as _____. The Reeds donate more than 100 works from their personal collection
- 1963** The Reeds commission young architect **David** _____ to design a modernist home on the property (Heide II)
- 1964** Construction begins on Heide II
- 1965** John Reed resigns as director of MoMAA
Sweeney returns to Melbourne
- 1967** The Reeds move into Heide II. Sunday establishes a second kitchen garden
- 1968** Heide II judged _____ **of the Year** and awarded the **RAIA** _____ **Medal** for residential architecture.
Sweeney and Pamela take up residence in Heide I
- 1972-5** Sweeney operates Sweeney Reed Galleries in Fitzroy
- 1977** Sunday donates twenty-five of the twenty-six paintings from Nolan's Ned Kelly series to the Australian National Gallery in Canberra
- 1980** The Reeds sell Heide II, most of the adjoining property and 113 art works from their personal collection to the Victorian State Government. They renovate Heide I and move back in by July
- 19__** **Heide Park & Art Gallery opens to the public on 12 November**
John dies on 5 December. Sunday dies on 15 December
Barrett Reid and Philip Jones are granted life tenure of Heide I
- 1982** Barrett Reid moves into Heide I
- 1988** Heide II is listed on the Historic Building Register
David McGlashan renovates the carport to create a _____
- 1990** Heide I gardens open to the public for the first time
The Garden Rose Pavilion is completed, designed by architect Greg Burgess
- 1992** Heide receives the Baillieu Myer Collection of the '80s
Building commences on the new gallery wing, Heide III, designed by **architects**

- 1993** Heide Park & Art Gallery changes its name to Museum of Modern Art at Heide
Heide III opens to the public
- 1996** Barrett Reid dies and leaves his personal art collection to Heide
- 19__** **The Museum formally acquires Heide I**
- 1998** A Centenary of Federation Cultural and Heritage Fund grant enables the Heide Master Plan Competition for a major re-development of the museum
- 1999** The Museum of Modern Art at Heide is re-named Heide Museum of Modern Art
O'Connor + Houle Architecture Pty Ltd are announced as the Heide Master Plan Competition winners. The Victorian State Government pledges \$3 million towards the re-development. Albert Tucker dies and the Albert Tucker Gift of 200 works to Heide's Collection is announced
- 2000** Barrett Reid Bequest is formally donated to Heide's Collection
- 2001** The restored _____ and gardens open to the public
Barbara Tucker gives the Albert Tucker library to Heide
- 2005** The re-development project continues, with Heide II and III closing temporarily
- 2006** The Museum re-opens, with the new Albert and Barbara Tucker Gallery, Albert Tucker Study Centre, Kerry Gardner and Andrew Myer Project Gallery, collection storage and loading bay facilities and retail area. The Sidney Myer Education Centre (SMEC) opens shortly afterwards
- 2009** Café Vue at Heide opens, marking the final phase of the re-development project
- 2011** Heide celebrates its _____ **anniversary** as one of Australia's pre-eminent art museums



The Sidney Myer Education Centre,
2011



Across

1. Years Heide has been open to the public in 2011 (6)
3. Indigenous people who first inhabited 'Heide country' (10)
5. Melbourne suburb where Heide is located (7)
6. Group of artworks owned by a person, trust or museum (10)
10. Cappucino and Espresso were this kind of cow (6)
13. Nearby river, source of flooding (5)
16. Ritual meal at Heide (4,3)
17. The 'scar tree' is this type of tree (3)
18. John Reed's Museum of Modern Art of Australia (1,1,1,1,1,1)
19. City where Sunday lived, and was inspired by (5)
21. Sunday and John Reed's adopted son (7)
22. Geometric shape used to describe the Heide collective (6)
25. The Sidney Myer Education Centre (1,1,1,1)
26. Type of farm Heide was originally (5)

Down

1. Number of exhibition spaces at Heide (5)
2. Favourite room in Heide I and source of inspiration for artists (7)
4. Garden Sunday planted for Sidney Nolan (5)
6. Sidney Nolan's second wife, also John Reed's sister (7)
7. Natural element capable of fading artworks (5)
8. Sidney Nolan series painted on the dining table at Heide I (3,5)
9. Animal in the title of the Harris & Reed journal (7)
11. What the site of Cafe Vue was originally (7)
12. Sweeney's biological mother (3)
14. Sunday's relationship to Ted Baillieu, Premier of Victoria (5)
15. Kind of work that Heide exhibits (3)
18. Style of art championed by the Reeds (6)
20. Type of park that surrounds the museum (9)
21. Hectares that make up the Heide property (3)
23. Sunday had 26 of these (4)
24. Day of the week Heide is not open to the public (6)

Who am I?



I painted this work in 1936. It is called **Cigarette**

It was one of the first modern works the Reeds acquired

My name is _____



This work is called **Alice**, and was inspired by Lewis Carroll's '**Alice in Wonderland**'

In 1951 I moved to Melbourne and met John & Sunday Reed

My name is _____



I used oil on cardboard to paint this work, and called it **Young Gum Trees**

I met John Reed when I became a founding member of CAS

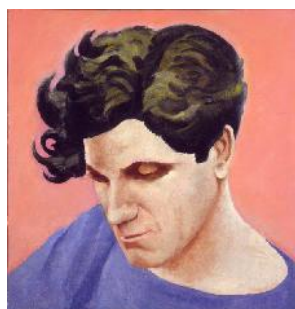
My name is _____



This is a painting from a series I produced about a famous Australian bushranger

I am considered one of Australia's best-known painters

My name is _____



This is a portrait of John Reed I painted prior to undertaking war service in 1941

I was a founding member of the Contemporary Art Society

My name is _____




This work is called **Suburban Roofs at Night** and was influenced by the works of Vincent Van Gogh

I married Mary Boyd in 1944

My name is _____


Who am I?



I took this photograph of myself and my then wife, Joy Hester

I was a prolific painter, known for my self-portraits and critical reflection of moral/social issues

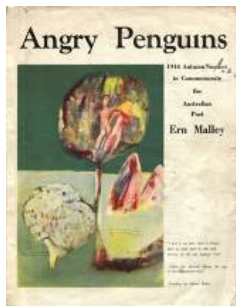
My name is _____



I once said 'I wanted to paint living life, life and nature, and people in action and movement

The Reeds adopted son, Sweeney, named one of his sons after me


My name is _____



This is the cover of the journal I co-published with John Reed

In 1952 I also co-founded 'Ern Malley's Journal' with John Reed and fellow poet Barrett Reid

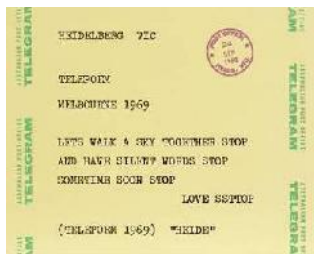
My name is _____



I used pen and ink, coloured chalk and pastel on paper to make this, *Figure at the gate of Heide*

I was the only female painter in the modernist group now known as the Angry Penguins


My name is _____



This is one of my 'concrete poetry' works

I exhibited works like this at my gallery 'Strines' in Carlton in the 1960s

My name is _____



I am a self-taught artist with a background in theatre. This is me in 1956

My husband Georges and I moved to Melbourne from Paris in 1951 and were good friends of the Reeds

My name is _____

Answers

Crossword

Across

1. Thirty
3. Wurundjeri
5. Bulleen
6. Collection
10. Jersey
13. Yarra
16. Arvo Tea
17. Gum
18. MOMAA
19. Paris
21. Sweeney
22. Circle
25. SMEC
26. Dairy

Down

1. Three
2. Library
4. Heart
6. Cynthia
7. Light
8. Ned Kelly
9. Penguin
11. Carpark
12. Joy
14. Aunty
15. Art
18. Modern
20. Sculpture
21. Six
23. Cats
24. Monday

'Who am I?' answer and artwork information

Sam Atyeo

Cigarette 1934
oil on plywood
45x30.5cm

Arthur Boyd

Young gum trees 1939--40
oil on cardboard
50.2x37cm

Adrian Lawlor

John reading c.1938
oil on canvas
64.5x63cm

Albert Tucker

In the mirror: Self portrait with Joy Hester 1939
gelatin silver photograph
35x26.5cm

Max Harris

Angry Penguins,
Autumn 1944
Journal cover design by Sidney Nolan

Sweeney Reed

Telepoem 1969–75
screenprint
48x51cm

Charles Blackman

Alice 1956
tempera, oil and enamel on hardboard
189.9x133cm

Sidney Nolan

Kelly at the mine 1946--47
enamel on composition board
90x121.3cm

John Perceval

Suburban Roofs at Night 1944
oil on muslin on cardboard
62.6 x 75.3 cm

Danila Vassilieff

Valerie and Betty 1937
oil on plywood
45 x 53.5 cm

Joy Hester

Figure at the gate of Heide c.1943
pen and ink, coloured chalk and pastel on paper
32.6 x 37.8 cm, 74.4 x 55 cm

Mirka Mora

Mirka Mora 1956
Photograph: Athol Shmith

| Gardener's Bloom's | Verbal/ Linguistic | Logical/ Mathematical | Visual/ Spatial | Musical | Interpersonal | Naturalistic | Body/ Kinaesthetic | Intrapersonal |
|--------------------|--|---|--|--|---|---|--|---|
| Create | Write a mission statement for Heide from the Reed's point of view | Make a 3D model of a house or gallery. Record the scale you have used | Draw a map of the Heide site | Make a 'Sunday Picnic at Heide' playlist | Compile a list of interview questions for John & Sunday Reed | Construct an environmental sculpture inspired by the history of Heide | Choreograph an aerobics routine that you think reflects what it would be like to work at Heide when it was a dairy farm | Imagine you lived at Heide in the 1950s – describe how your life might be different |
| Evaluate | List the strengths & weaknesses of a house becoming a gallery space | If you were to exhibit outdoor sculptures indoors, which gallery space would you use? Heide I, II or III? Why? | Consider the distance between the different gallery spaces. Is this good or bad for visitor experience? | What kind of music do you think John & Sunday listened to? Justify | Develop a debate based on the moot: "The point in modern art is to criticise the discipline itself" | What are some of the considerations in displaying sculpture outdoors? | The Heide I library was an inspirational hub for the 'Heide circle'. Adopt a body position you feel best represents this energy | Which character of the 'Heide story' do you identify with the most? Explain why |
| Analyse | Draft a proposal for the heritage listing of one building at Heide | The Heide site is made up of 6 hectares. Convert this to acres and then square metres | Discuss the architecture of the buildings at Heide. Does it add to or take away from the visitor experience? | Choose/compose a theme song for Heide. Explain your choice | Create a skit based on the relationships of the Reeds to the artists they supported | How would you say the natural environment has influenced Heide art and architecture? | Part of the visitor experience at Heide is to be mobile between different sites. What effect does this have on the visitor? | List two of your own personal characteristics that you feel impact on your experience of Heide |
| Apply | Write a magazine article that considers the influence of Heide & the Reeds on the work of one artist | The Heide Collection has over 2,400 works. Are all these on display at once? What happens to those that aren't? | How many different exhibition spaces are there at Heide? What effect does this have? | Do you think Sunday & John were 'in time', or staccato (off-beat) during the time in which they lived? Explain | In a pros and cons list, discuss the nature of art benefactor and artist living in close quarters | Choose one artwork and describe the process that would be involved with recycling that object | Find a sculpture you like and consider its location and position. Mimic its shape with your body. Does the location/position have any effect on you? | If your house was a 'gallery to be lived in', what would you exhibit? Explain |
| Understand | Plan a guided tour of the Heide site that includes key features of its history | Research freight costs to move a large work of art interstate. Prepare an imaginary budget for a travelling show of 50 artworks | Design an ad about Heide for a newspaper or magazine. Why would you choose that newspaper or magazine? | Why do you think museums don't play background music, like in a shop or restaurant? | Imagine you are a different age/race/gender. How does this affect your experience of the Heide? Explain | Would the collection be as significant if it was shown at the NGV? Why/why not? | People can tell how we feel based on our body language. How did your body language differ between the works you liked and/or disliked? | John and Sunday Reed had great ambitions for modern art. Do you think those ambitions have been realised? |
| Remember | Recall the names of 5 artists from the Heide circle | Think of the last gallery/museum site you visited before Heide. How big was the property? How is Heide different? | Sketch 3 most memorable art works from your visit to Heide. Explain why they were memorable | Record the most memorable sounds from your visit to Heide. What does this mean to you? | The Reeds had several important relationships in the art world. Name 3 and describe why they were important | What is meant by 'subsistence living', and how were the Reeds an example of this? | Sculptures do not physically move. Explain how they are still capable of representing movement | Choose a Heide artist and explain how personal experience can be seen in their work |

Key Art Terms

Modernism

Western art movement (1860–1970) that challenged social, political, religious or artistic values of the previous era, such as classical composition and heroic subject matter. Modernist art embraces the concept of constant innovation, originality and linear progression.

Postmodernism

Art movement of the late twentieth century that reacted against modernism. Postmodern art challenges traditions, such as the concept of originality, history and progress. Humour, irony and appropriation are common stylistic features of postmodernism.

Avant-garde

Used to describe those groups of artists that since the mid-nineteenth century have defined themselves as being ahead of their time, and usually radical in their creative practices.

Figurative

A term used to describe art which is based on the figure, usually in realistic or semi-realistic terms; also loosely used to describe an artist who creates representations of real things, as opposed to creating artworks in an abstract or non-objective manner.

Abstract

Abstract means the modification of a (usually) natural form by simplification or distortion.

Expressionist

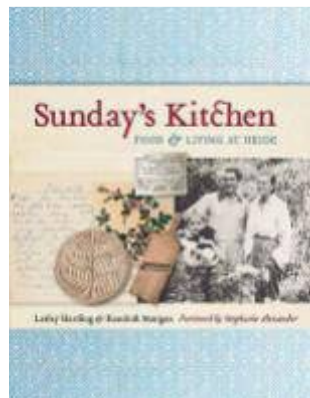
A characteristic of some art, generally since the mid-19th century, leaning toward the expression of emotions over objective description. Certain characteristics tend to predominate: bright, even garish, colour; harsh contrasts of black and white (as in woodcuts); exaggeration of form; and distortion or elongation of figures.

Realism

Representational painting which, unlike ideal art, desires to depict forms and images as they really are, without idealising them

Further Reading

The history of John and Sunday Reed at Heide, the artists and writers they nurtured, the wider context of cultural debates in the forties and fifties and Heide's place in the development of modernism in Australia constitute core material.



Sunday's Kitchen: Food and Living at Heide

Lesley Harding and Kendrah Morgan, published by Heide, the State Library of Victoria and The Miegunyah Press, an imprint of Melbourne University Publishing, Melbourne, 2010 .

Rebels and Precursors: The Revolutionary Years of Australian Art

Richard Haese, Penguin Books, Melbourne, 1981.

Exploring the social and cultural contexts for the development of modernist art in the 1930s and 1940s, this book covers the early period of John and Sunday Reed's active involvement in the Australian art world.

A Quiet Revolution: The Rise of Australian Art 1946 -1968

Christopher Heathcote, Text Publishing, Melbourne, 1995 and 1996.

Letters of John Reed

Barrett Reid & Nancy Underhill (eds), Viking/Penguin Books, Melbourne, 2001.

Glass After Glass: Autobiographical Reflections

Barbara Blackman Viking/Penguin Books, Melbourne, 1997 includes chapters on Heide and 1950's Melbourne.

The Ern Malley Affair

Michael Heyward, University of Queensland Press, Brisbane, 1993; Faber and Faber Ltd. Publishers, London 1993; Random House, Australia, 2003.

Dear Sun—The Letters of Joy Hester and Sunday Reed

Janine Burke (ed), William Heinemann, Melbourne, 1995.

Australian Gothic: a Life of Albert Tucker

Janine Burke, Knopf, Sydney, 2002.

The Heart Garden: Sunday Reed at Heide

Janine Burke, Random House, Sydney, 2004.

Joy Hester

Janine Burke, Greenhouse Publications, Melbourne, 1983.

Heide Education

Heide's range of education programs can significantly enhance and support students learning. Heide offers a unique environment which creates inspirational opportunities for students. Heide's exhibitions, architecture and landscape provide a rich learning experience that goes beyond the classroom.

A visit to Heide:

- provides a stimulating environment which helps to put learning into context, promotes an understanding and appreciation of our rich, cultural heritage
- encourages motivation, by stirring curiosity and developing an intrinsic fascination for art that can only be satisfied by first-hand experience
- supports students to make cross-curricular links between different subject areas
- greatly benefits students who learn best through kinaesthetic activities
- nurtures creativity and enables social learning
- provides learning through experience and interaction which encourages students to build on prior expectations and beliefs to create new realities
- is a cultural experience that all pupils should enjoy as part of their education

Looking at original works of art with a suitably trained educator also encourages the development of the following skills:

- **literacy:** by encouraging discussion and extending vocabulary
- **observation:** by focussing concentration on detail
- **critical thinking:** by demanding questions and informed conclusions
- **reflection:** by considering rationales behind thinking processes

All education programming and resources at Heide align with the VELS curriculum frameworks and VCE Study Designs. Further information about curriculum links is available at heide.com.au/education/#/education/school-visits/curriculum-links

Educator Forums

Heide offers inspiring professional development programs for teachers of all year levels, with lectures, guided tours and workshops. Programs are designed to meet the VIT Standards of Professional Practice and Principles for Effective Professional Learning.



Education Resources

A range of downloadable resources is available at heide.com.au/education/#/education/resources to complement student visits.

Bookings

Bookings are essential for all programs. For more information or a booking form visit heide.com.au/education/#/education/ or contact Heide Education: T 03 9850 1500 E education@heide.com.au

Teachers are encouraged to visit Heide prior to a booked school visit (complimentary ticket available) to familiarise themselves with the exhibitions and facilities.

Heide is committed to ensuring its programs and activities are accessible to all. Schools recognised as having a low overall socio-economic profile on the Government School Performance Summary are eligible to apply for a reduced fee. Please contact Heide Education for more information.

Keep up to date with the latest Heide Education news and special offers by subscribing to the Heide Education e-bulletin at heide.com.au/subscribe

Heide Museum of Modern Art

7 Templestowe Road

Bulleen VIC 3105

T 03 9850 1500

heide.com.au

Open daily 10am–5pm

Closed Mondays (except public holidays)