

## Funfair High



Callum Morton  
*Ghost Train, Bulleen* 2011  
digital print  
94 x 131.8 cm  
Heide Museum of Modern Art, Melbourne  
Gift of Philip Ross and Sophia Pavlovski-Ross through the Heide Foundation 2011

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## Introduction

Fun Fair High comprises video and activity resources. The resources engage you in considering how art transforms our 'looking' by making the ordinary appear extraordinary. You will explore the arts practice of Callum Morton and learn how his artwork *Ghost Train, Bulleen* (2011) can be understood in different ways. You will then make your own Callum Morton inspired artwork using various materials and processes.

### Learning focus

This resource will be of value in addressing content descriptions from the Making and Responding strands of the Visual Arts curriculum for middle secondary schooling from the Australian Curriculum: The Arts, Foundation to Year 10. Detailed curriculum information can be found online at: [ACARA](#).

### Target year level

Secondary: Years 9 to 10

### Driving inquiry

How can art inspire us to reflect on the personal, social, historical and political significance of our built environment?

### Most important learning aims

When completing these resources, students:

- Investigate how art can be used as a visual language to communicate different ideas about the built environment.
- Understand and evaluate digital artworks.

### General capabilities addressed in resource

- Literacy
- Numeracy
- Information and communication technology capability
- Critical and creative thinking
- Personal and social capability
- Ethical understanding.

### Activity templates

- Interpretation Box Template
- Responding to *Ghost Train, Bulleen* Activity Sheet
- Thinking about Funfair High Activity Sheet
- Artist Statement Activity Sheet

### Links to other learning areas

- English
- History
- Geography

## Teaching and learning activities

The Funfair High resources are flexible and designed for teachers to enrich their subject areas and support students' learning in the following ways:

- Create opportunities to view and respond to the various layers of meaning contained in a visual text (a two-dimensional artwork).
- Encourage critical, creative, metacognitive and reflective thinking.
- Provide transferrable thinking strategies to encourage careful observation and thoughtful responses.
- Encourage participation and collaboration through small group and whole-class activities.

## Using visual arts to assist learning

Visual art fosters imagination, increases engagement and concentration, assists learning and provides students with a tool for communication. Encouraging students to imagine and create art stimulates the same parts of the brain. Using their imagination also helps students see the possibilities in life. In order to maximise their learning, always try to create a relaxed space that students will feel comfortable in.

Creating art provides a chance for students to develop their sense of self through individual expression. A drawing completed at the end of an activity can consolidate what students have learned, aid reflective discussions, and assist in developing reflective practice.

Providing the opportunity for students to step back and view their artwork alongside others work fosters empathy and understanding of different perspectives. Language and culture can be bridged by using visual arts to communicate emotions, ideas and information outside of spoken or written language. Additionally, using visual art is a great way to engage students with limited English-language skills, as discussions around artworks can assist the development of oral language and vocabulary skills.

## Suggestions for assessment and reflection

The following activities provide suggestions that can be developed into assessment and reflection tasks for formative and summative assessments.

- **Formative assessment tasks** (during a project) include: Interpretation Boxes, artwork in progress, and participation in discussion.
- **Summative assessment tasks** (end of project) include: production of artwork and artist statement.
- **Reflection methods** (individual or group) include: participation in small group or class discussion, viewing and responding to key questions at the end of each activity, and responding to their own and other's artworks.

## Tips for teaching art

- Artwork for students is about the process just as much as the finished product.
- Encourage everyone to 'have a go' and focus on the positive aspects of their work. Focus on problems solved, and what is similar and different, rather than value judgements like good or bad.
- Aim for expression rather than perfection.
- Stagger the materials for the activity so students don't feel rushed.
- Allow time and space for students to work individually, as well as collectively.
- Empathy and understanding for others is aided by students stepping back and viewing their own artwork alongside others.

## Safety with art materials

- The teacher must set a good example when demonstrating proper use of materials and supplies.
- Always include health and safety issues when giving lesson presentations and during general classroom instruction.
- The teacher should also refer to the school policy for using materials and equipment.

## Maximising outcomes

### Background notes for *Ghost Train, Bulleen*

When exploring the stylistic conventions of surrealist, realist and pop art with your students, encourage them to identify qualities or characteristics of *Ghost Train, Bulleen* that it might share with these art movements. It is important to understand, however, that Callum Morton's work defies and transcends each of these labels and cannot be categorised as belonging to one of these art movements. In the sense that Morton borrows elements of the art movements and reinterprets them, his works are regarded as postmodern.

Callum Morton also references other artworks in *Ghost Train, Bulleen*, notably that of the modernist artists encouraged by the Reeds (see the opening montage of the video), including Joy Hester, Albert Tucker and Sidney Nolan. Luna Park was a local source of inspiration for these artists.



Sidney Nolan  
*Ferris Wheel* 1945  
Ripolin enamel on  
composition board  
89.9 × 119.4 cm  
Heide Museum of Modern  
Art, Melbourne



Albert Tucker  
*Image of Modern Evil 17*  
1945  
oil on composition board  
53 × 81 cm  
Heide Museum of Modern  
Art, Melbourne  
Gift of Barbara Tucker 2005

## Background notes on Heide II

Heide II is one of three gallery buildings at Heide Museum of Modern Art that visitors can access today. It was originally the home of John and Sunday Reed who, from the 1930s until their deaths in 1981, supported the radical and innovative art of their time, 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 Australian modernism, for example, Sidney Nolan, Albert Tucker and Joy Hester.

The Reeds' support for contemporary ideas and culture can also be seen in their bold commissioning of Melbourne architectural firm McGlashan and Everist to build a new home for them in the modernist style, in 1963. They wanted to create a 'gallery to be lived in', a building that was romantic with a sense of mystery, and which over time would take on the appearance of a picturesque ruin nestled within the landscape. It needed to house their art collection and one day be transformed into a public art gallery.

A synthesis of local and international design ideas, the light-filled home the Reeds named Heide II was constructed of Mount Gambier limestone with a palette of minimal secondary materials, and neutral colours. The Reeds occupied their award-winning home from 1967 until 1980, and the building became the inaugural gallery when Heide opened it to the public as an art museum in 1981. The building itself is overlaid with stories, both public and private, and Morton draws on the stories and personal dramas associated with Heide in *Ghost Train, Bulleen* (2011).



Heide II (Reed house, Bulleen,  
1967)  
Heide Museum of Modern Art,  
Melbourne  
Architect: David McGlashan

## Activity 1: Responding to *Ghost Train, Bulleen*

In this activity, students will be introduced to the focus work, *Ghost Train, Bulleen* (2011) by Australian artist Callum Morton. They discuss the artwork and consider the viewpoints of their fellow students, learning that these may vary from viewer to viewer. Students use the Interpretation Box to record these different perspectives, so as to focus their attention on the artwork before considering their own personal interpretation, or secondary responses.

### Relevant online resources

- Funfair High video
- Responding to *Ghost Train, Bulleen* Activity Sheet
- Interpretation box template (printed on double sided A3 or A4 paper).

### Additional resources required

- scissors
- pens

### Introduction to *Ghost Train, Bulleen* (2011)



1. Watch the Funfair High video. (<http://vimeo.com/68982143>)

2. In a class discussion, consider if and how the following information is useful in assisting students to further develop their understanding or interpretation of *Ghost Train, Bulleen*.

- Callum Morton's work draws strongly upon and offers a critique of modernist architecture. Students should pay careful attention to the image of Heide II, before and after Morton's alterations, to observe the differences.
- After a class discussion based on their own observations, students may be interested to know more about the history of Heide II, the building Callum Morton has referred to in his artwork. Refer to information on the history of Heide II in the **Maximising outcomes** section above.

## Using the Interpretation Box Template

1. Distribute a copy of the Activity Sheet and an Interpretation Box template to each student.
2. Ask students to cut along the dotted lines so they have a large square, and then fold each corner along the dashed lines to the centre of side A to create the Interpretation Box.
3. In the relevant section of the Interpretation Box, students write the following letters with the corresponding questions.

Question	Location
a. What can be seen in this artwork?	Top of first folded triangle.
b. What does the artwork bring to mind?	Top of second folded triangle.
c. What does the artist say about the artwork?	Top of third folded triangle.
d. What else can be noticed about this artwork?	Top of fourth folded triangle.
e. What questions can be asked about the artwork?	In one corner of side A.
f. Did the artist answer these questions?	In the other corner of side A.
g. What do I (ie the student) think about this artwork?	In the centre of side B.

## Responding

1. While the students assemble their Interpretation Boxes, freeze the video on an image of *Ghost Train, Bulleen*.
2. Encourage students to look closely and carefully at this artwork.
3. Break the class into smaller groups of 2–4 and ask them to respond to questions A-F as a group.
4. Students should answer G independently: What do I think about this artwork?

## Reflection

1. Spend some time reflecting on this artwork with the students and sharing what they have written in their Interpretation Boxes.
  - Allow time for students to add to and edit their responses.
  - You might extend the whole-class discussion by pointing out that the image draws upon the art forms of drawing, painting, printmaking and photography. How does this change our understanding of the image? Would we read it differently if it were a painting rather than a print?
2. Consider the single, 'all-seeing eye', staring at the viewer from the artwork. Discuss:
  - What might the 'all-seeing eye' in this piece suggest about how we read or interpret artworks?
  - What do you think is the purpose of an 'all seeing eye' in relation expressing a perspective?
  - What do you think Callum Morton's perspective is in relation to this image?
  - Do you agree or disagree with his perspective?

## Activity 2: Thinking about Funfair High

In this activity, students consider the personal, social and historical references in Callum Morton's *Ghost Train, Bulleen* (2011), before applying these ideas to the built environment of their own school. Students draw on this thinking to creatively de-contextualise and re-contextualise a photographic image of their school building and create their own artwork inspired by Morton's piece.

### Relevant online resources

- Thinking about Funfair High Activity Sheet
- Interpretation Box Template (printed on double sided A3 or A4 paper).

### Additional resources required

- media devices, eg digital camera or mobile phone
- computer with printer
- felt-tip pens (optional)
- correction fluid (optional)
- extra A3 or A4 paper (optional)
- graphic design software (optional), eg Photoshop, GIMP [www.gimp.org/](http://www.gimp.org/) (free open source software), or Pixlr <http://pixlr.com/> (free online image editing application)

## Creating the Interpretation Box

1. Distribute the Thinking about Funfair High Activity Sheet (pages 16-17) and an Interpretation Box Template (page 14) to each student and ask them to complete the steps on the Interpretation Box according to the Activity Sheet:
  - Cut along the dotted lines so you have a large square.
  - Fold each corner along the dashed lines to the centre of side A.
  - In the relevant section of the Interpretation Box, write the questions outlined in the following table.

Question	Location
What is the purpose of an art gallery?	Top of first folded triangle.
How is the artwork like a theme park?	Top of second folded triangle.
How is the artwork like a horror film?	Top of third folded triangle.
How is the artwork like a computer game?	Top of fourth folded triangle.
What is the purpose of a school?	On the underside of the first triangle.
How could my school be like a theme park?	On the underside of the second triangle.
How could my school be like a horror film?	On the underside of the third triangle.
How could my school be like a computer game?	On the underside of the fourth triangle.
What features does my school need to become a theme park, horror film or computer game? (Select preferred option and insert.)	In the centre of side A.
What sorts of fantasy places could my school become?	In the centre of side B.

2. Students should work independently when responding to these questions. This will help guide their thinking for how they would like to make their own artwork.
3. Advise students to leave enough space under each question to write their responses and ensure they match the questions on each side of their Interpretation Box, as required.



## Researching Visual Qualities

### Research and discuss outcomes

1. Students are to conduct research into theme parks and game design and their visual qualities. Advise them to undertake the following:
  - Review books, newspapers, magazines and the internet.
  - Consider the impact of colour choices and typical architectural features.
  - Research the history of your school buildings by looking at old photos or memorabilia for inspiration.
  - Collect and collate any information that might be useful for creating your own art work.
2. As a class, discuss:
  - What are the common features of theme parks?
  - What architectural features and colours do they contain?
  - What are the common features of game design?
  - What do we know about the history of our school?
  - How could this information be used to redesign the school as a theme park or horror film or computer game?

## Creating and Manipulating Digital Images

### Take digital images

1. Once students have completed their Interpretation Box and research, ask students to break into groups of 3–4 and distribute digital cameras (or ask students to use mobile phones). Advise students are to undertake the following:
  - In your group walk around and look at your school buildings.
  - Take a digital image with a camera or mobile phone of an aspect of the school building that you would like to explore in your artwork.
2. When students have taken their digital image, they are to upload it into a graphic design program.

**Note:** If your school does not have access to any of this software, students can draw or print the image onto an A3 or A4 size piece of paper.

### Using the BAR method to alter the image

Students use the 'Bigger, Add, Remove, Reduce, Replace' (BAR) method to consider the existing design of their school and to alter the image. They should:

- Make a part of the building **bigger**.
- **Add** something to make it more appealing, horrifying, fantastical, practical or adaptable, etc.
- **Remove, reduce** or **replace** aspects of the school building architecture and environment.

Note: If your school does not have access to any graphic design software then the students can make these alterations using a felt-tip pen and correction fluid.

**Art elements**

When creating their art works, encourage students to think about:

- What ideas about the built environment of their school are they trying to emphasise or communicate?
- What materials and techniques will they use to redesign their school and why?
- What elements of theme parks or horror films or computer games will they choose to use in their artwork?
- How do they want their piece to reflect on the personal, social and historical aspects of their school?
- Consider art elements such as line, colour, space and shape when altering the image of their school building. What role do they play?

**Reflection and discussion**

When students have finished altering their images ask them to share their work with the class or with the members of their group. Discuss the following questions:

- How can making alterations to buildings change our ideas about the building's function or role?
- How art can be used as a visual language to communicate different ideas about the built environment?

Note: Students should focus on their own and others' artworks. With prompting, students should raise the issue of choice. Artists make choices to communicate ideas.

**Extension Activity**

If you have the resources, students could edit and alter aspects of their photo digitally, using design software.



Interpretation Box (template on page 14)

## Activity 3: The Artist Statement

When students have completed making their artworks, they are encouraged to reflect on them to consider their rationale for decisions or choices made. In this activity, students will consider how their own artworks carry and convey ideas and write an accompanying artist statement to communicate those ideas to a wider audience.

### Relevant online resource

Artist Statement Activity Sheet

### Additional resources required

felt-tip pens  
A4 card for artist statement.

### Communicating meaning

1. Ask students to break into pairs.
2. Have them consider the concept of design: symbols, objects and spaces, and how these communicate meaning to audiences.
  - Encourage students to link this to their own artistic creation.
  - The student viewer should respond by saying something positive about what they notice and understand in the other student's artwork.
3. Callum Morton uses the visual language of art to communicate different ideas about the personal and emotional, historical and social significance of our everyday built environments. With your class, discuss:
  - What have you chosen to alter in the new image of your school and how or why?
  - What have you emphasised, exaggerated or reduced?
  - How do these changes reflect your ideas and attitudes about your school?
  - What materials and techniques did you choose and were these successful?
4. Ask students to devise a title for their artwork.
  - When thinking of a title, it is helpful to consider how to summarise up and capture the essence of the idea, or concept, contained in their work.
  - You may wish to refer to the example of Callum Morton's *Ghost Train, Bulleen*.

### Creating the artist statement

1. Distribute the Artist Statement Activity Sheet to students.
2. Explain to students that artist statements are an important part of art exhibitions.
  - They provide information about the ideas behind the artist's work.
  - They are an important part of attribution, art exhibition design and assisting audience interpretation.
  - They provide information about the ideas behind the artist's work.
  - The use clear and concise information should enhance the viewer's experience of the artwork.
3. Ask students to write their own artist statement and begin by answering questions 1–5 on their Activity Sheet.
4. They should then use this information to help them create a paragraph detailing their work for the audience.

5. When working with students to create their artist statement, ensure they use the following museum-style format:
  - artist's name
  - title of the artwork (in italics)
  - year (that the artwork was created)
  - medium (materials used)
  - size (height × width in centimetres)
  - information for the audience (1–2 paragraphs only).
6. Students complete the statements neatly on the card supplied.
7. Display students' artworks and artist statements around the classroom.
8. Ask students to move around and look at one another's artworks. Encourage careful looking, as one does in a gallery. Invite students to comment positively on interesting aspects of other students' artworks.

## Reflection and discussion

Ask students to discuss the following questions in the light of the review of the activity they have just completed:

- Has Callum Morton changed your ideas about the personal, social and historical significance of our built environment? If so, how? If not, why?
- What are several characteristics of your school that have been accentuated by completing the activity? An example could be: 'I've altered my image of the school to make it look like a roller-coaster, because everyday it's like a crazy ride – up and down'.

## Suggestions for extension activities in other learning areas

Now that you have explored the Funfair High resources, encourage your students to apply the skills and techniques they have learned to other learning areas. These notes outline a number of suggestions for cross-curriculum activities that can be used to enrich a variety of subjects and actively engage students in their learning.

### English

- Students can collectively exhibit their artwork to a larger audience. They could write an article in either the local newspaper or their school newsletter that promotes their Funfair High art exhibition.
- Students could use Morton's *Ghost Train, Bulleen*, or their own finished artwork to inspire a piece of creative writing. Past, present and future narratives are useful to frame imaginative writing about artworks.

### History

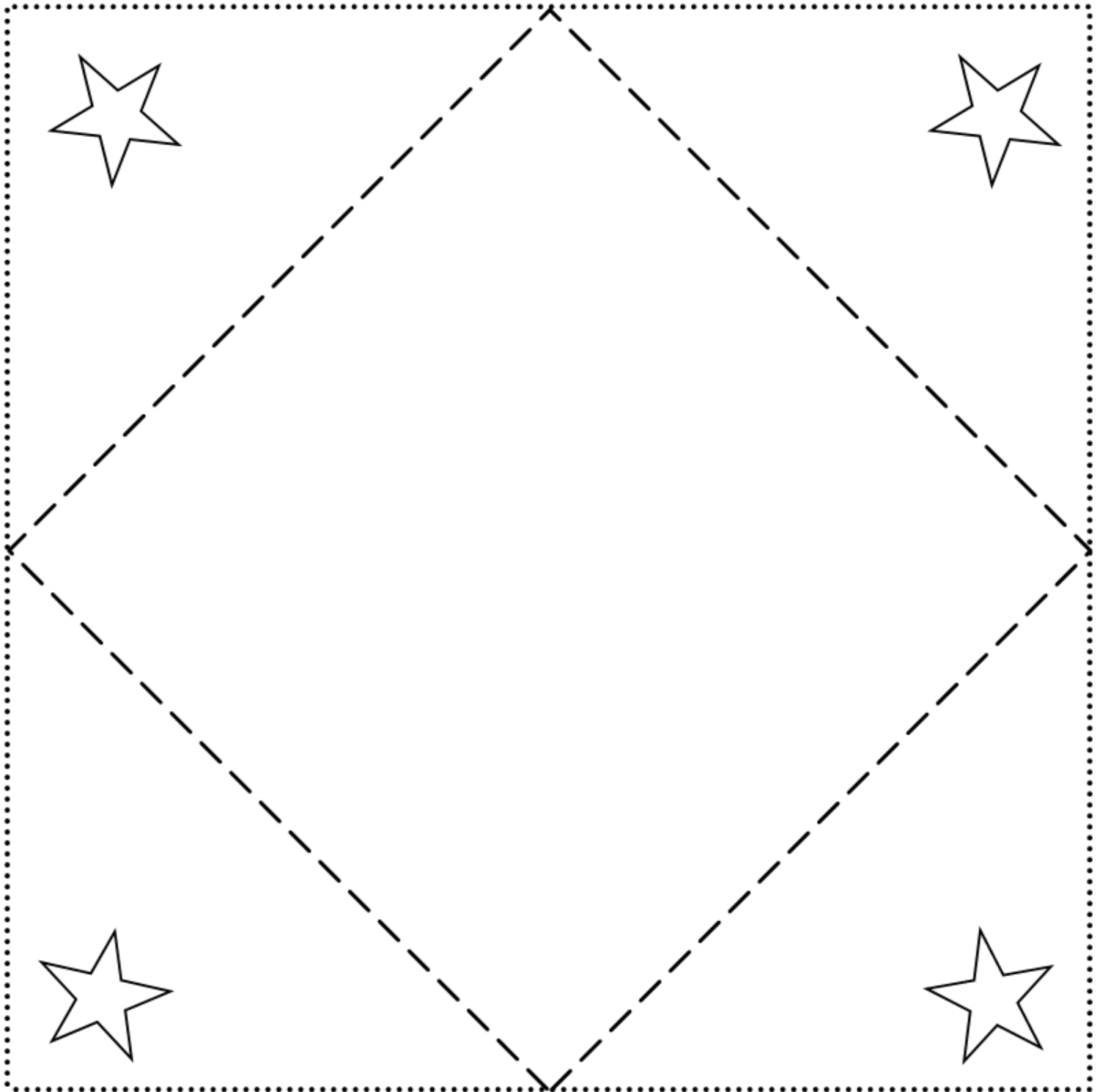
- Students can engage in historical inquiry by examining the architecture of their school building and asking questions that could include:
  - When was the school designed and built?
  - What materials has the school been made from?
  - What is the purpose of the building? If it is an old building, has it been renovated or repurposed over time?
  - How have the architects thought about how teachers and students will use the space?
  - Have the way teachers and students used classrooms changed over time? Does this school building show evidence of that?
- Students may draw on evidence from primary and secondary sources, such as school memorabilia, to help identify and analyse the different narratives about their school. For example, what might a particular artefact tell us about schooling in the past when compared with the present? Students might consider referencing some of these ideas in their own Funfair High artwork.

### Geography

- Geography emphasises the study of place and takes into account its human interactions. Places also have emotional impacts on people. Students might ask questions of their school's built environment such as:
  - What is this place like?
  - How is this place changing?
  - How is this place connected with other places?
  - Are there qualities embedded within the architecture that refer to the local history or stories about this place?
  - Were local materials used to construct this school?
  - What does it 'feel like' to be in this place?
  - Are there any considerations the architects could have included in their design that would have reflected the local environment?
- Students might also consider how they could reference some of these ideas in their Funfair High artwork.

## Interpretation Box Template

Print the template double sided or stick the two sides together so there is one for each student.  
Cut along the dotted outline and fold along the dashed lines.



## Responding to *Ghost Train, Bulleen* Student Activity Sheet

This graphic organiser will help to structure your thinking about Callum Morton’s *Ghost Train, Bulleen* (2011) and works of art in general. Pay careful attention to the image of Heide II before and after Morton’s alterations.

### What do you need?

- Interpretation Box Template (page 14)
- scissors
- pen.

### Let’s start

1. Take your Interpretation Box Template and cut along the dotted lines so you have a large square.
2. Fold each corner along the dashed lines to the centre of side A.
3. In the relevant section of the Interpretation Box, write the questions outline in the table following.

Make sure you include the questions **a** to **g** with the corresponding question.

Question	Location
a. What can be seen in this artwork?	Top of first folded triangle.
b. What does the artwork bring to mind?	Top of second folded triangle.
c. What does the artist say about the artwork?	Top of third folded triangle.
d. What else can be noticed about this artwork?	Top of fourth folded triangle.
e. What questions can be asked about the artwork?	In one corner of side A.
f. Did the artist answer these questions?	In the other corner of side A.
g. What do I think about this artwork?	In the centre of side B.

### Responding

Tip: Flip up the folded triangles and respond to questions **a** to **d** on the underside.

Look closely at the image of *Ghost Train, Bulleen*.

1. In groups of 2–4, respond to questions **a** to **f** on your Interpretation Box.
2. Respond to question **g** on your own.
3. Share and discuss your responses with the class.

### What have you learned?

- What might this suggest about how we read or interpret artworks?
- Is there only one all-knowing point of view?
- What do you think Callum Morton’s point of view is in relation to this image?
- Do you agree or disagree with this view?

## Thinking about Funfair High Student Activity Sheet

Consider the personal, social, historical and political references in Callum Morton's *Ghost Train, Bulleen* (2011), before applying these ideas to the built environment of your own school. Draw on this thinking to creatively de-contextualize and re-contextualise a photographic image of a school building and create your own Funfair High.

### What do you need?

- Interpretation Box Template
- media device, eg digital camera or mobile phone
- computer with printer
- felt-tip pens (optional)
- correction fluid (optional)
- extra A3 or A4 paper (optional)
- graphic design software (optional).

### Let's start

1. Take your Interpretation Box Template and cut along the dotted lines so you have a large square.
2. Fold each corner along the dashed lines to the centre of side A.
3. In the relevant section of the Interpretation Box, write the questions outlined in the following table:

Question	Location
What is the purpose of an art gallery?	Top of first folded triangle.
How is the artwork like a theme park?	Top of second folded triangle.
How is the artwork like a horror film?	Top of third folded triangle.
How is the artwork like a computer game?	Top of fourth folded triangle.
What is the purpose of a school?	On the underside of the first triangle.
How could my school be like a theme park?	On the underside of the second triangle.
How could my school be like a horror film?	On the underside of the third triangle.
How could my school be like a computer game?	On the underside of the fourth triangle.
What features does my school need to become a theme park, horror film or computer game (select preferred option)?	In the centre of side A.
What sorts of fantasy places could my school become?	In the centre of side B.

4. Respond to each question on the Interpretation Box Template.

Tip: Ensure the questions on each side of your Interpretation Box are matched.



**What's next?**

1. Research the visual qualities of theme parks and game design.
  - Review books, newspapers, magazines or on the internet.
  - Consider the impact of colour choices and typical architectural features.
  - Research the history of your school buildings by looking at old photos or memorabilia for inspiration.
  - Collect and collate any information that might be useful for creating your artwork.
2. Discuss what you found with the class:
  - What are the common features of theme parks?
  - What architectural features and colours do they contain?
  - What are the common features of game design?
  - What do we know about the history of our school?
  - How could this information be used to redesign the school as a theme park or horror film or computer game?

**Apply it**

1. Create a group with some classmates (3–4 per group). In your group walk around and look at your school buildings.
2. Take a digital image with a camera or mobile phone of an aspect of the school building that you would like to explore in your artwork.
3. Upload your image into a graphic design program available at your school. If you do not have access to this type of software, print your image onto an A3 (preferable) or A4 piece of paper.
4. Alter the existing image of your building using the BAR method: Bigger, Add, Remove, Reduce, Replace.
  - Make part of the building **bigger**.
  - **Add** something to make the building more appealing, horrifying, fantastical, practical or adaptable.
  - **Remove, reduce** or **replace** aspects of the building's architecture or environment.

Note: If you do not have access to any graphic design software, use a felt-tip pen and correction fluid to alter the image.

5. When you have finished altering your image, share your work with the class or with the members of your group. Discuss the following questions:

**What have you learned?**

- How can making alterations to buildings change our ideas about the building's function or role?
- How can art be used as a visual language to communicate different ideas about the built environment?

## Artist Statement Student Activity Sheet

Artist statements are an important part of art exhibitions and provide information about the ideas behind the artist's work. Now that you have completed your artwork, think about your artistic process and the reasons for the different choices you have made. Write an accompanying artist statement to communicate those ideas to other people who view your artwork.

### What do you need?

- felt-tip pens
- A4 card.

### Let's start

1. What ideas about the built environment of your school were you trying to communicate?
2. What materials did you use and why?
3. What elements of fun or theme parks have you used in your artwork? Why?
4. How does your art reflect on personal, social and historical views, or the significance of the built environment of your school?
5. Write a paragraph that incorporates these ideas to enhance the viewer's experience of your work.
6. When creating your artist statement, use the following museum-style format:
  - artist's name
  - title of the artwork (in *italics*)
  - year (that the artwork was created)
  - medium (materials used)
  - size (height × width in centimetres)
  - information for the audience (1–2 paragraphs only).
7. Complete your statement by writing this information neatly on the card provided. Then display it next to your artwork.
8. Review your classmates' artworks and comment positively on any aspects you find interesting.

### What have you learned?

Discuss the following questions in the light of the review of the activity you have just completed:

- Has Callum Morton changed your ideas about the personal, social and historical significance of our built environment? If so, how? If not, why?
- What are several characteristics of your school that have been accentuated by completing the activity? An example could be: 'I've altered my image of the school to make it look like a roller-coaster, because every day it's like a crazy ride – up and down'.

## Glossary

### **Callum Morton**

Callum Morton is a well-established Melbourne artist with a significant international profile who creates artworks that explore the personal and social impact of architecture and our built environment. Morton's works present a melancholic urban archaeology. He salvages fragments and alters them through camouflage, destruction, the overlaying of sound, and changes of scale, location and material. Morton's artworks make us think about the relationship between art and life, history and the present, and look again at everyday structures we take for granted.

### **Heide Museum of Modern Art**

Heide Museum of Modern Art began life in 1934 as the home of art patrons John and Sunday Reed and has since evolved into one of Australia's most important cultural institutions. Heide, as it is affectionately known, has a national reputation based upon the vision of the Reeds and their role in the development and promotion of modern art in Australia. For all who visit, Heide offers an inspiring, educational and thought-provoking experience of modern and contemporary art, architecture and landscape.

### **Modernist Architecture**

Modernist architecture emerged in the early twentieth century, in response to modern technological developments, and reacting against the eclectic Victorian building styles. It is characterized by little or no ornamentation, the use of man-made parts in materials such as metal and concrete, and an emphasis on the function of the building. Notable modernist architects include Frank Lloyd Wright, Ludwig Mies Van der Rohe, Walter Gropius, Le Corbusier, and in Australia Harry Seidler and Robin Boyd.

### **Pop Art**

Pop art was an art movement that emerged in the 1950s which used imagery from popular culture, such as advertising, comic books, television and cinema. In reaction against abstract expressionism, artists often used found images. Significant artists were Andy Warhol, Robert Rauschenberg, and Roy Lichtenstein.

### **Postmodernism**

Postmodernism is a term that came into use from the late 1960s. It refers to art after modernism that reacts against some aspect of modernism, for example the distinction between high and low art, formalism or utopianism. Postmodern art is notoriously hard to define but among other things is conceptual, complex, political, eclectic, appropriative, responsive to its surroundings (eg, installation art) and its historical precursors (eg. postminimalism).

### **Realism**

Realist art is concerned with objective reality and truth. It generally depicts its subjects as true to life, as opposed to either Romantic or Classical art.

### **Surreal**

A word that describes the disorienting, intense, irrational reality of a dream

### **Surrealism**

Surrealism started as a literary movement Paris in the 1920s, using automatic writing to unlock the subconscious imagination. It extended to visual art where automatic techniques and incongruous image juxtapositions create surprising, symbolic and hallucinatory works that attempt to unite dream and fantasy with everyday reality. Major artists were Max Ernst, Rene Magritte, Salvadore Dali and Man Ray.

This education resource was produced in collaboration with [The Song Room](#) as part of the [Arts:Live](#) suite of arts education resources.

## Heide Education

Heide's offers a range of education programs that draw on its unique mix of exhibitions, architecture and landscape to 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, and 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 firsthand experience
- nurtures creativity and enables social learning
- is a cultural experience that all pupils can enjoy

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 focusing concentration on detail
- **critical thinking:** by demanding questions and informed conclusions
- **reflection:** by considering rationales behind thinking processes

### Programs for teachers

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

Further information about Heide's education programs is available at [Heide.com.au/education](http://Heide.com.au/education)

### Bookings

Bookings are essential for all programs. For more information or a booking form visit [Heide.com.au/education](http://Heide.com.au/education) or contact Heide Education: (03) 9850 1500 [education@heide.com.au](mailto: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](http://heide.com.au/subscribe)

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[heide.com.au](http://heide.com.au)

Open daily 10am–5pm

Closed Mondays (except public holidays)