

IMAGES OF MODERN EVIL

ALBERT TUCKER

19 March – 26 June 2011

Curator Lesley Harding

Venue Heide III: Central Galleries



Albert Tucker

Image of Modern Evil 5 1944

oil on composition board

42 x 51cm

National Gallery of Australia, Canberra

Gift of Barbara Tucker 1983

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Albert Tucker: Images of Modern Evil

In 1943 Albert Tucker began a new phase in his art. Recently discharged from the army and primed with a fresh vocabulary of imagery that drew upon his wartime experiences, he commenced a suite of paintings which is now seen as a turning point in the advancement of modernism within twentieth-century Australian culture. The *Images of Modern Evil* series, painted between 1943 and 1948, offers a probing and powerful insight into the schismatic social and political climate of World War II and its aftermath. Though neither critically nor popularly successful at the time, the series proved formative in Tucker's practice as a distillation of humanist, psychological and mythological ideas and as a vehicle for specific motifs and narratives that have endured within his art.

The series starts with pictures of predatory and lascivious behaviour in Melbourne's streets at night that have a gritty, elemental edge. As it progresses there is a greater sense of story-telling, and by the series' end the influence of the avant-garde art of Pablo Picasso—in both style and subject—is clearly in evidence. Picasso was however, but one of a variety of literary and artistic sources that Tucker drew on to help shape the *Images*: others included the poetry of T.S. Eliot; the imaginative creativity of the surrealists; the roughened political sentiments and social commentary of the German expressionists; and, pervasively, Carl Jung's psychological treatises on irrationality, myths and archetypes, and on the personal and collective unconscious.

Tucker kept the *Images of Modern Evil* together and in his possession for more than thirty years, before 28 of the 39 constituent works were acquired for the collection of the National Gallery of Australia in Canberra. Accompanied by studies, related works on paper and archival material, this is the first time that all locatable works in the series have been displayed together.

The first phase of the *Images of Modern Evil* series is firmly set in the inner city and points to the ordinary and the familiar; cinemas and trams, Flinders Street, St Paul's Cathedral and Government House all locate the work in the centre of Melbourne. In late 1944 Albert Tucker and his wife, artist Joy Hester, moved from their flat in Powlett Street, East Melbourne to a Victorian terrace house in Robe Street, St Kilda, and so too the settings for the *Images* changed locale. Painted against a background of Luna Park, the lower Esplanade, St Kilda beach and Catani Gardens the images from this second part of the series feature a stylised, elemental figure with truncated limbs, single, cyclopean eye and dramatic red crescent mouth.

This 'protoplasmic' figure, as Tucker called it, had its source in some early 1930s plaster sculptures by Picasso, which Tucker may have seen in the surrealist journal *Minotaure*. The cyclopean eye derives from the imagery of writer and artist Jean Cocteau while the crescent is an archetypal symbol that connects with a range of mythological sources, from Celtic horned gods to the neo-pagan emblem of the triple goddess (maiden, mother, crone). The crescent form has antecedents in occidental and oriental art, variously representing fertility, death and sacredness, but it can also be read as an allusion to the sickle in the Communist flag.

Tucker maintained that the crescent was a vital 'key' which unlocked an energy source in his art. It became an organising principle of the *Images*, mediating unconscious and instinctive elements in the visual world.

When World War II ended in 1945 Tucker made a further transition in his *Images of Modern Evil*. He painted a sequence of seated or reclining nude female figures which serve as an emblem of the war's

aftermath and as a link to modernism's imaging of women, a lineage that started with Édouard Manet's *Olympia* (1865).

In late 1947 Tucker left Australia and travelled to London before residing in Paris for nearly five years. Once in France he continued painting the theme of the seamy underworld at night, finding his subjects among the Parisian *demi-monde*. A transitional work and the last picture in the series, *Image of Modern Evil: Paris Night* (1948) sees the crescent shape transformed and articulated as the whole head of the figure rather than the mouth. This clearly demarcated, flattened profile becomes the thread that connects a great proportion of Tucker's later oeuvre, most famously reworked as his 'Antipodean head'.

Albert Tucker's colleagues in the so-called Angry Penguins group or 'Heide circle'—Joy Hester, Sidney Nolan, Arthur Boyd and John Perceval among them—were also gaining ground in the development of a home-grown, vernacular modernism during the 1940s.

These artists infused their paintings with ideas gleaned from European avant-garde art—cubist and surrealist imagery and literary and psychological content— and applied it to their experiences of wartime and post-war Australia. Such influences set their work apart from the 'gum trees' tradition in a way that was both local and international, but not conventionally nationalist. Made with a social conscience and, like Nolan's celebrated Kelly series, interested in narrative, symbol and myth, their work was devoid of the expected 'outbackery'. Theirs was an art that didn't emphasise Australia's differences, but mapped connections to a worldwide culture.

Quotations about the series

'In *Images of Modern Evil*, Tucker eviscerates the human body for moral meaning. The results are tortured and tormented figures, their warped forms transformed into creatures part human, part monster'.

Janine Burke, *The Heart Garden*, Random House, Sydney, 2005, p.233.

'Revealing Melbourne's night as a scene of violent predatory sex, Tucker's paintings outlined the lives of drunken debauched soldiers, fiendish clowns and bobby-soxer pick-ups in the darkened streets and seedy laneways of vice-ridden St Kilda and Fitzroy. The latter figures – which were abstracted down to a bony stalk adorned with blue eyes, bulging crimson lips, ripe pink breasts and characteristic red-white-and-blue 'victory skirts' – were especially disturbing. Tucker gave them an air of cadaverous menace, invoking the Mediaeval image of the giftmädchen, a lurid, poison-girl who entices and destroys. In this way the painter's work had revealed an archetypal form, an aesthetic ideal that was to remain central to his art in the following decades'.

Christopher Heathcote, *Albert Tucker: The Endurance of the Human Spirit*, Malakoff Fine Art Press, Melbourne, 2000, p.2.

'Nowadays the iconic sirens in Tucker's *Images of Modern Evil* series are hailed as foundation stones for modern Australian art, but this was not always the case. At the time these polemical, quite confronting paintings offended those with orthodox taste as much for their exploration of the hypocrisy of prevailing values, as they did for adopting modernist techniques to local conditions. Tucker's paintings portrayed an Australia that people didn't want to know about: he dealt not in prettiness, but unsettling truths'.

Christopher Heathcote, *Albert Tucker: The Endurance of the Human Spirit*,

Malakoff Fine Art Press, Melbourne, 2000, p.2-3.

'Of the crescent mouth it is said ...' At first an appendage, a marker for the human head in a series of grossly bloated and distorted figures, the crescent became a motif with a life of its own, a signpost to carnality and a leering symbol of all that was rotten with the world. Later Tucker explained that without the crescent he could not make a painting work. It was the essential key, the talisman which both goaded and protected him from the evils he confronted in his art'.

Gavin Fry, *Albert Tucker*,
The Beagle Press, Sydney, 2005, p.56.

'The strangeness of the forms exhibited in many of the series is matched by a sickly range of colours and a glossy, repellent paint surface. These are not attractive paintings for a public seeking solace from the horrors of war'.

Gavin Fry, *Albert Tucker*,
The Beagle Press, Sydney, 2005, p.80.

'As their collective titles suggest, *Images of Modern Evil* are intensely moral paintings. Tucker's shock at the disintegration of the world, symbolised by the blacked-out wartime city of Melbourne, led him to imagine a city of darkness inhabited not only by humans but a horde of biomorphic forms'.

Andrew Sayers, *Australian Art*,
Oxford University Press, Oxford and New York, 200 p.161.

'This challenging group of paintings, with their bloated amorphous figures, overt sexuality, violence, and repellent colour has come to stand for all the moral corruption and human desperation which was released by Australia's experience of war on the home front'.

Gavin Fry, *Albert Tucker*,
The Beagle Press, Sydney, 2005 p.10.

'... but the crescent which is in all of the *Images of Modern Evil* didn't become full-blown until after the army. The pressure-cooked experiences I had probably caused the archetypal things to surface. The crescent is one of the basic archetypal forms. It appeared here through me in Melbourne in a specific context with a specific meaning which connected the whole war climate and again with all of the effects of war on a civilian population. This of course is a black period of Melbourne history that has been swept under the rug and kept out of sight'.

Albert Tucker in interview with James Mollison in James Mollison & Jan Minchin,
Albert Tucker: A Retrospective (exhibition catalogue),
National Gallery of Victoria, Melbourne, 1990 p.10.

Albert Tucker's depictions of women

The female image in Albert Tucker's art during the 1940s became a penetrating vehicle of social and sexual commentary not seen before in Australia. Tucker regularly investigated the female image throughout his career. In examining Tucker's oeuvre, there are a number of factors which influenced his personal and social development, which lead to a rapid transition from traditionalist images like *Nude* (1936) (Fig 1) when Tucker was aged 22, through to his intensely expressionistic *Images of Modern Evil* series (1943-1948) and his reflective portrait *Remembrance of Things Past* (1983) (Fig 2).

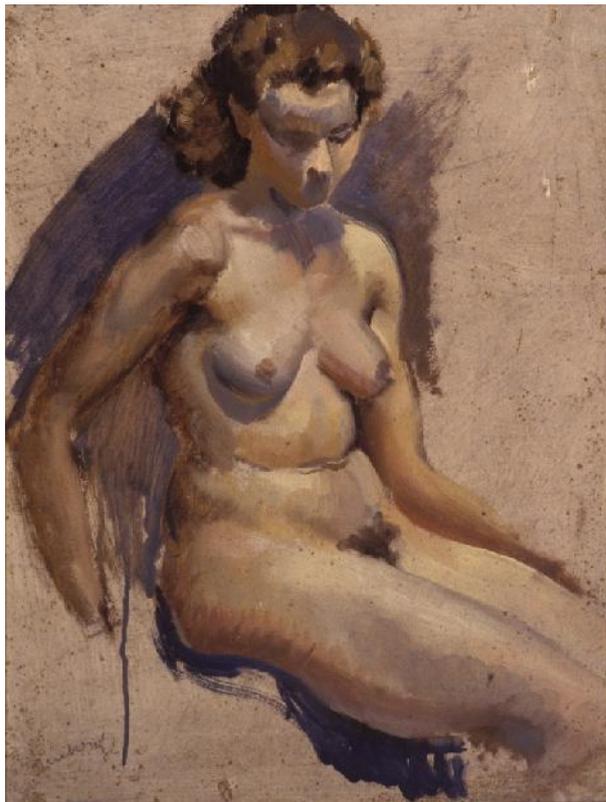


Figure 1
 Albert Tucker
Nude 1936
 oil on composition board
 42.5 x 33cm
 On loan from Barbara Tucker 2000
 Heide Museum of Modern Art, Melbourne



Figure 2
 Albert Tucker
Remembrance of Things Past 1983
 oil on composition board
 61.0x76.0 cm
 Heide Museum of Modern Art, Melbourne
 Gift of Barbara Tucker 1999

Tucker had three key relationships in his adult life but it was his relationship with his mother that was fundamental in the development of his perception of women and their place in society. Tucker experienced an 'Edwardian' (conservative) childhood and he believed the mother to hold enormous

power over the child, seeing the matriarch as the moral architect, a goddess of ethics and taste, and as a powerful influence reflecting cultural projections of the woman's role.

This image was turned upside down when he met the impetuous and vivacious Joy Hester in 1938, leading to his first mature relationship. Hester's spontaneity and sexual liberation challenged but also heightened Tucker's intense, emotional energy, reflected in paintings such as *Courtship* (1943) and *Man and Woman* (1943). Joy Hester should be credited as a major trigger in Tucker's vision of the city as a sexually charged environment, and it was this relationship that forced Tucker to re-evaluate his notions of traditional male and female roles.

This appalled and fascinated Tucker because he was an artist driven to represent urban life and the human condition. With this conflict in mind it's interesting to note that he chose to position himself in locations where the promiscuity was at its most visible; in St Kilda and Fitzroy and in the back alleys and public spaces of the city. Tucker began creating images reflecting what he saw as the horror of the streets, precipitated by the crisis of war, and assumed a more hostile projection of the female image which was central to a carnival of vice that was infiltrating the city.

Tucker developed a new suite of stylised symbols to help articulate his responses. Paintings like *Pick Up* (1941) and *Spring in Fitzroy* (1943) are early examples of his use of the crescent mouth, which rapidly became an obsessive icon in paintings between 1943–1948. Tucker also used the symbol in *Memory of Leonski* (1943), although it appears to assume the form of an open bird's beak caught in silent anguish. This powerful painting references the murder of three Melbourne women in 1942 by an American soldier, Private Edward Leonski, labelled by the media as the Brownout Strangler. (Leonski in his confession commented on the squawking sound of his victims as he strangled them).

So where does the crescent symbol come from? Tucker's development of the symbol for female sexuality could be attributed to a combination of his historical and modernist art studies. He spent long hours at the Melbourne Public Library studying Mesopotamian, Syrian, Babylonian, Carthaginian and Indian deities, but he was also influenced by the European artists Picasso, de Chirico and Modigliani, whose work he would have encountered in the Herald *Exhibition of French and British Contemporary Art* of 1939, or in books in the library of John and Sunday Reed at Heide.

As Tucker himself stated: 'The crescent form is one of the archetypal forms – which I didn't know at the time. It is one of the half a dozen or so prime archetype images. It was something which erupted in me. The reason why I was able to recognize it later on when I came upon Jung is that the thing which always puzzled me with it was that I couldn't paint without it. That is, if I didn't have the crescent in, the painting was dead. And it stayed dead. But the moment I got the crescent form going, instantly it animated. I learnt to be more humble. I'd put the crescent in and the painting would do itself around it. So obviously it was an image which generated a lot of energy for me personally'.¹

Having ended the relationship with Joy Hester, Tucker left Australia in 1947 to further his art and travel through Europe. He met an American, Mary Dickson in 1950 who worked with the United States government and supported Tucker in his art, and financially. Tucker pursued her back to America, after their break up in 1958, where he found artistic success but failed to rekindle the relationship.

¹ John Yule, *Albert Tucker: The Mythologies and Images* (exhibition catalogue), Malakoff Fine Art Press, Melbourne, 1990 p. 7.

It was during these travels in France, Germany and Italy that Tucker saw and was influenced by the work of European modernists, who included Jean Dubuffet, the impact of which can be seen in *Seated Woman* (1950), and Max Beckmann, seen in *Woman and Bird* (1951). In this work we see the empty gaze of a naked post war prostitute set within the geography of the city. In *Figure* (1955) we see a reference to the sculptural drawing and drawing materials of Henry Moore. It should be noted that although Tucker openly experimented with influences from European artists he was independent in his vision of the female image.

Tucker returned to Australia in 1960, marrying Barbara Bilcock in 1964. The combination of a settled marriage and several successful exhibitions provided him with the opportunity to assess his oeuvre. As a result, a series of bronze sculptures from 1972 sees him revisiting some of the qualities of his earlier paintings, but this time the mood is reflective not aggressive.

In the 1980s Tucker painted a series entitled *Faces I Have Met*, using photographs he took from the 1930s and 40s as source material. Interestingly he paints Sunday Reed, in *Remembrance of Things Past* (1983) as old and withered (with a figure seemingly referring to his *Image of Modern Evil* series balanced on the mantle piece behind her) while he portrays a youthful Sidney Nolan and John Reed as the subject of her gaze. Some fifty years after developing his *Images of Modern Evil* series Albert Tucker was reworking themes and interpretations of the female image. Central to each interpretation was Tucker's aim of representing the human condition, and here towards the end of his life, in the painting *Man and Woman* (1993) we see a benign compassion of the sexes, a reconciliation of the early outrage with life's pleasures.

*This overview is adapted from *The Goddess grins* catalogue essay by Dr Sheridan Palmer, Heide Museum of Modern Art, 2007, p. 20-33.

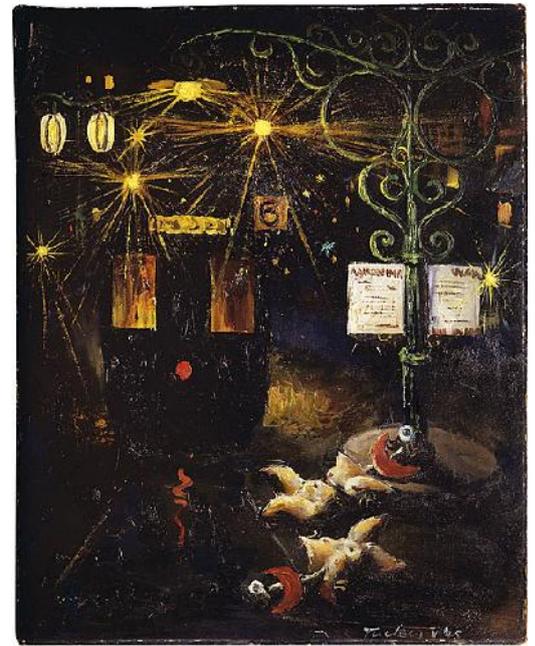
Albert Tucker and modernism

The term modernism describes an array of reforming movements in art, architecture, music, literature and the applied arts. It encompasses the works of artists, designers, philosophers and scientists who rebelled against nineteenth century academic and historicist traditions. They believed the traditional forms were becoming outdated. Their work directly confronted the new economic, social and political conditions of an emerging industrialised, secular and urban world. Art and life underwent huge transformations across a period of five decades – 1917 to 1967.

This was a tumultuous period in Australian history, marked by global wars, economic depression, a technological revolution, major social changes and the shaping of a modern cosmopolitan culture. Modernism was the major international movement of the twentieth century, spanning art, design and architecture. It was through émigrés, expatriates, travellers, exhibitions, films and publications that modernism took hold in Australia.



Albert Tucker
Study for Image of Modern Evil 14 1945
pastel on paper
23.9 x 20.2 cm
National Gallery of Victoria, Melbourne
Purchased 1978



Albert Tucker
Image of Modern Evil 14 1945
oil on composition board
70.5 x 56 cm
National Gallery of Australia, Canberra
Gift of the artist 1981

Artist statement

'That one was painted in 1945. And this was a little more elaborated in the treatment of tram lights and ... then I've got a thing there ... converted into warning signs' ... 'I remember being caught on the tram track briefly, you know by traffic. Before I could cross it there's a tram bearing down on me with this great rattling roar. But I remember I went into a state of complete terror and panic and leapt off the tracks. So it always stayed in my mind this green tram breaking down on me at night ... as a perfect kind of symbol for this fear anxiety thing because of this sight of it, the threat of atrocious mutilation, the rattling roar that was getting louder and louder of this thing bearing down and with this human figure there always seemed to assume some demonic sort of thing'.

Albert Tucker describing *Image of Modern Evil 14* (1945) in interview with James Gleeson at Hurstbridge, 2 May 1979. Transcript, Albert Tucker Archive, Heide Museum of Modern Art.

Learning opportunities

The art in *Albert Tucker: Images of Modern Evil* provides students with the opportunity to undertake critical analysis of visual art works, looking specifically at the elements of composition, colour, line, shape, form, tone and texture and how they operate with the subject matter of the paintings. Students will also investigate Australian society and culture during and immediately after World War II through observation, discussion and critical analysis. The art works on display will also provide inspiration for students' own creative works.

VELS

The learning activities are designed for students at level 4 and 5 with reference to:

- Personal learning: The individual learner
- The Arts: Exploring and responding, Creating and making
- English: Reading, Writing, Speaking, Listening
- The Humanities: History
- Thinking processes: Creativity

VCE STUDIO ART

Unit 1: Artistic inspiration and techniques

Area of study 3: Interpretation of art ideas and use of materials and techniques

Discuss how artists from different times and cultures have interpreted sources of inspiration and used materials and techniques in the production of artworks

Unit 3: Studio production and professional art practices

Area of study 3: Professional art practices and styles

Discuss art practices in relation to particular artworks of at least two artists and analyse ways in which artists develop their styles.

VCE ART

Unit 1 Outcome 1: Analyse and interpret a variety of artworks using the Formal Framework and the Personal Framework.

Unit 3 Outcome 3: Use the Analytic Framework to analyse and interpret artworks produced before 1970 and artworks produced since 1970, and compare and contrast the meanings and messages of artworks produced before 1970 with those of artworks produced since 1970.

Incorporating other curriculum areas

Physical, Personal & Social Learning

Personal Learning: Write a reflective piece on a current social issue that you feel strongly about.

Civics and Citizenship: In the classroom, debate the issues for and against conscription.

Discipline Based Learning

History: Research the modernism movement. Why was it so revolutionary? What effect did it have on day to day life?

English: Present a short talk to your class on your favourite or least favourite work from the *Images of Modern Evil* series.

English: Research literary influences on the work of Albert Tucker, such as the poetry of T.S. Eliot.

English: Investigate the journal *Angry Penguins* which Tucker contributed to through the 1940s.

Interdisciplinary Learning

Communication: Discuss the impact of modernism on Australian life and culture.

Thinking Processes: Consider the impact of images of war we see in the news – how do these influence our thoughts, emotions and opinions?

Student activities

Creating & making 1

In *Images of Modern Evil*, Albert Tucker is making a statement about key social issues that he sees in Australian culture after World War II. Explore a social issue that you feel strongly about and create an art work about it – this could be a painting or drawing, or a series of small paintings/drawings similar to the *Images of Modern Evil* series. You might be inspired by the questions and emotions the issue raises or you might like to depict a scene that represents the issue in a more literal sense.

Creating & making 2

Find images about a key social issue from sources around you; you might use newspapers, magazines or the internet to search for articles and images. How do the images differ depending on the publication or source? Create a collage using a range of images. You might also like to incorporate your own drawings using a variety of materials such as pencil, pastels and charcoal.

Creating & making 3

Tucker uses the crescent symbol throughout the *Images of Modern Evil* series. Create a work of art which utilises the crescent symbol—it may take on a different meaning for you in your work. Alternatively devise your own symbol and create a small series of paintings or drawings which utilise your symbol.

Key questions and artworks

Overarching questions for the series

Explore the following questions when looking at the entire *Images of Modern Evil* series.

- How did Tucker's wartime experiences affect him personally?
- How did Tucker's wartime experiences influence his art?
- Why do you think Tucker has used the crescent motif in all of the works in the *Images of Modern Evil* series? What effect does it have on the works? How has he developed the motif over time?
- Find 2 features that all of the works in the *Images of Modern Evil* series have in common.
- Investigate in detail Tucker's treatment of the female form throughout the series. How does Tucker perceive and represent women throughout the series? Why has he chosen to represent them in this way? What message does it convey to the viewer? How has this message changed over time? How?
- Many of the images in the series contain a familiar urban landscape, such as trams, buildings, parklands, alleyways and streetscapes. Describe how Tucker depicts the urban environment throughout the *Images of Modern Evil* series. What words would you use to describe it and what techniques has Tucker utilised to create this effect and atmosphere?

Questions to explore after the visit

- What were your expectations of the gallery before your visit?
- How do these influence the ways in which you respond to the work on show?
- The displays are devised by curators. Do you get the sense of a particular personality or type of thinking underlying the displays? What changes, if any, would you make as a curator?

Key artwork to consider 1



Albert Tucker
Image of Modern Evil 26 1946
oil on hardboard
80 x 120 cm
Kerry Stokes Collection, Perth

Where are the people in the image going? Or have been? Who might they be? What are the differences between men and women in the painting?

What do traffic lights and sirens represent? What form of transport is shown here? Where do we find these? Where does the number 9 route go?

Describe how the people in the image have been depicted. How has Tucker distorted perspective in *Image of Modern Evil 26*?

Key artwork to consider 2



Albert Tucker
Image of Modern Evil 16
1945
oil on plywood
48.3 x 61 cm
National Gallery of Australia
Gift of the artist 1981

What mood is captured in *Image of Modern Evil 16*. Explain your answer by referring to the subject matter, technique and colour.

What words and feelings do we usually associate with Luna Park? How does Albert Tucker's depiction of Luna Park match with how we think of Luna Park?

Artist Statement

'This was Luna Park...there's a figure there, this isn't the figure, but they had a figure up on a stand that screams with mechanical laughter. And this really bugged me because there's this correspondence. I realise this was a destructive mad side of my mind...it became one of the crescent figures in that little cubicle thing that they had up on the platform. And there's Luna Park in the background'.⁴

⁴ Albert Tucker describing *Image of Modern Evil 16* (1945) in interview with James Gleeson at Hurstbridge, 2 May 1979. Transcript, Albert Tucker Archive, Heide Museum of Modern Art.

Key artwork to consider 3



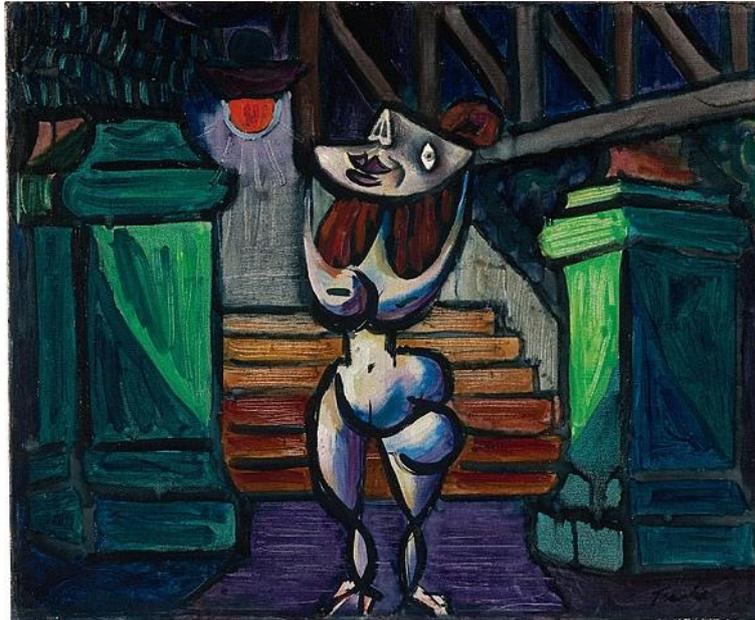
Albert Tucker
Image of Modern Evil 9 1944
oil on cotton gauze on
cardboard
51.7 x 63 cm
National Gallery of Australia,
Canberra
Gift of the artist 1981

What does *Image of Modern Evil 9* (1944) remind you of? Is it a depiction of something or somewhere familiar to you? Why might it remind you of that?

What is the focal point of *Image of Modern Evil 9* (1944)? How does Tucker direct your attention to this part of the painting?

Describe Tuckers use and treatment of colour in *Image of Modern Evil 9* (1944).

Key artwork to consider 4



Albert Tucker
Image of Modern Evil: Paris Night 1948
oil on canvas on composition board
38.5 x 46.5 cm
National Gallery of Australia, Canberra
Gift of the artist 1985

How has Tucker used the crescent shape in this work? How is this treatment different to other works in the *Images of Modern Evil* series?

These works were influenced by a very famous twentieth century artist – do you know who? If not, research Tucker’s work and find out. Describe the techniques that Tucker used to paint *Image of Modern Evil: Paris Night*.

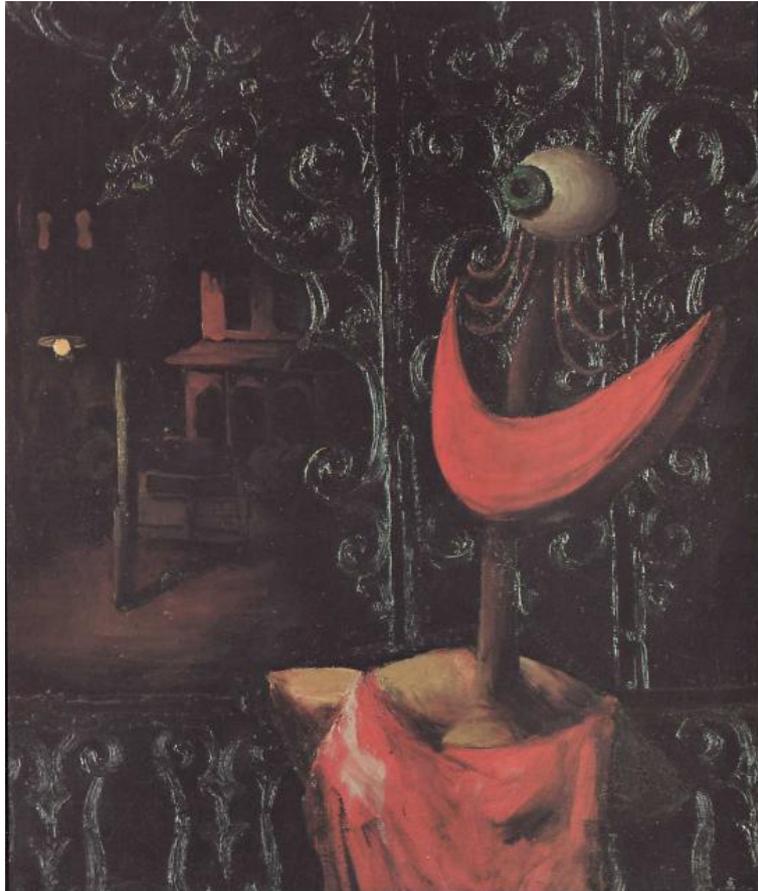
Artist statement

‘Tucker notes that this image existed as a sort of turning point;⁵ he deliberately tried to move the crescent ‘and started working on the upper side of the crescent. I enlarged it and made a head out of it’ ... ‘That one in Paris, that’s Barbes Rochechouart where the Underground comes on the street level ... I remember sitting in the cafes across from there and looking out and making notes for all the overhead girders and these pillars and so on’.⁶

⁵ Albert Tucker discussing *Image of Modern Evil: Paris Night* (1948) in an interview with James Mollison & James Bonham from *Albert Tucker*, Macmillan, Melbourne, 1982 p. 47-48.

⁶ Albert Tucker in interview with James Gleeson at Hurstbridge, 2 May 1979. Transcript, Albert Tucker Archive, Heide Museum of Modern Art.

Key artwork to consider 5



Albert Tucker
Image of Modern Evil 24 1945
oil on composition board
64.8 x 53.5 cm
National Gallery of Australia,
Canberra
Gift of the artist 1981

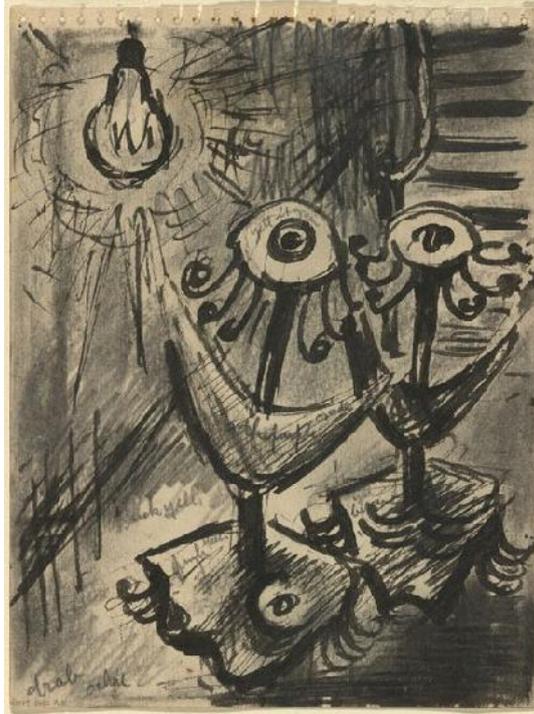
What is the focal point in *Image of Modern Evil 24*? How is your eye directed around the work? Are there symbols or features that you recognise? Why was the crescent shape important to Albert Tucker? Can you find other paintings outside of this series by the artist? If so, what are the titles?

Artist statement

'That was at 47 Robe Street ... A Victorian house I lived in and had the top balcony room and the balcony of course had the iron lace background and the street and streetlights down below. And very simply I used that as the background for the figure'.⁸

⁸ Albert Tucker describing *Image of Modern Evil 24* (1945) in interview with James Gleeson at Hurstbridge, 2 May 1979. Transcript, Albert Tucker Archive, Heide Museum of Modern Art.

Key artworks to consider 6



Albert Tucker
Study for Image of Modern Evil 23 1945
pencil, pen and ink on paper
18.8 x 13.7 cm
National Gallery of Australia, Canberra
Purchased 1979



Albert Tucker
Image of Modern Evil 23 1945
oil on composition board
91.4 x 68.7 cm
National Gallery of Australia, Canberra
Gift of the artist 1996

How has Tucker treated the human form in *Image of Modern Evil 23*? How does this treatment make you feel? Why do you think Tucker has approached the subject in this way?

Compare the use of materials used for *Study for Image of Modern Evil 23* with those used for *Image of Modern Evil 23*. What effects do the different materials have on the final work?

Key artwork to consider 7

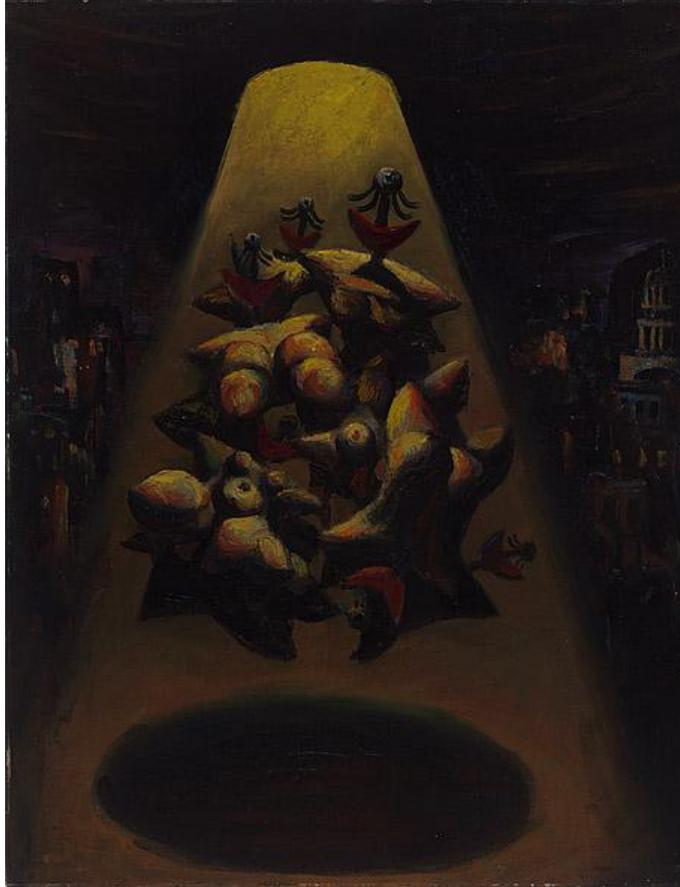


Albert Tucker
Tivoli Clown 1945
oil on composition board
61 x 45.5 cm
Heide Museum of Modern Art
Gift of Barbara Tucker 2005

Does the title of this work change the way you understand it?

What is the most important visual element in the work? (colour, line, shape, form, tone, texture, scale). Why did you choose this element?

Key artwork to consider 8



Albert Tucker
Image of Modern Evil 25 1946
oil on cotton gauze on cardboard
75.7 x 63.2 cm
National Gallery of Australia,
Canberra
Gift of the artist 1981

Consider the location for the bodies in *Image of Modern Evil 25*. What response is Albert Tucker trying to provoke in the viewer of these women? Are there other techniques used in the way the painting has been painted and the use of the art elements and principles which supports your opinion.

Describe the composition of the artwork. What is the focal point? How is your eye directed around the artwork? How does this treatment of women compare to other works in the series?

Key artwork to consider 9



Albert Tucker
Image of Modern Evil 1972
cast bronze
10.4 x 35.5 x 16.4 cm
Heide Museum of Modern Art
Gift of Joseph Brown 2005

Circle the words that best describe this sculpture:

- | | | | | |
|-----------|----------|-----------|-----------|-----------|
| smooth | even | hollow | polished | colourful |
| irregular | dull | pointy | energetic | bright |
| abstract | rough | realistic | slick | grimy |
| hard | round | grainy | lifeless | organic |
| hairy | abrasive | itchy | natural | solid |

List some other words:

Here Albert Tucker has recreated a woman from the Images of Modern Evil series into a three dimensional sculpture cast of bronze. Does the change in medium alter the way we might find meaning in the art work? Describe the differences to show your reasoning?

How would you describe this object to a blind person? Use as many descriptive words as possible. Consider the elements and principles. Would the object be heavy or light? Long lasting or ephemeral?

Further research

Websites

Janine Burke, *Portrait of Albert Tucker, 1914–1960*, PhD thesis, School of Contemporary Arts, Deakin University, 2001, (available at <http://www.deakin.edu.au/dro/view/DU:30023601>).

Albert Tucker in interview with Robin Hughes, Australian Biography Online, Melbourne, 14 – 16 February 1994 <http://www.australianbiography.gov.au/subjects/tucker/>, (transcript available at <http://www.australianbiography.gov.au/tucker/index.html>).

Books

Allen, Christopher, *Art in Australia: From Colonization to Postmodernism*, Thames & Hudson, London, 1997.

Janine Burke, *Australian Gothic: A Life of Albert Tucker*, Knopf, Sydney, 2002.

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Heide Education Programs

Heide Education offers a stimulating range of programs for students and educators at all levels to complement Heide's exhibitions, collection, history and gardens. Programs range from tours and art-making workshops to intensive forums with artists and other arts professionals. Designed to broaden and enrich curriculum requirements, Heide's programs and online resources aim to inspire a deeper appreciation of art and creative thinking.

Excursions: Exploring & responding

Excursions at Heide are educational tours tailored to meet individual student group capabilities and needs across all year levels, from K-12 and tertiary groups. These tours can be taken as stand-alone Excursions: Exploring and Responding, or combined with a Creating and Making Workshop.

Heide History

Students learn about Heide's unique history as the birthplace of Melbourne modernism with guided tours of the 16-acre site, including 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

Excursions: Creating & making workshops

Build on observations made in the galleries with art-making in the Sidney Myer Education Centre. Practical programs are modified to meet student group capabilities and needs, across all year levels from K to 12, and tertiary groups. Practical workshops can only be taken with a contextual museum tour.

Exhibition in Focus

Create an artwork as a direct response to the artworks viewed at Heide. Teachers may select from a range of starting points, both inside the galleries and in the Sculpture Park, in guiding students to create artworks. Students may work individually or collaboratively to produce ephemeral or take-home artworks.

Workshop adapted to suit the different year levels.

VELS: Physical, personal and social learning, communication, creativity

ARTS DOMAIN: Creating and making

VCE ART: Art making, cultural expression and personal meaning

VCE STUDIO ART: Exploration of materials and techniques

Bookings

Bookings are essential for all programs.

For more information, visit heide.com.au/education or contact Heide Education: T 03 9850 1500
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 the Heide Education Coordinator for more information.

Prices and programs may change without notice.

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

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Open daily 10am–5pm

Closed Mondays (except public holidays)