



**FOR IMMEDIATE RELEASE: Heide announces its 2016 Exhibition Highlights**

Heide's 2016 exhibition program will celebrate the museum's rich and remarkable history, as well as continuing the focus on the best of contemporary art practice. Responding to the ongoing fascination in the story of Heide, its founders John and Sunday Reed, and the artists and writers who gathered around them, Heide I will be the venue for a new semi-permanent exhibition that delves into aspects of this history and features some of the icons of the Heide Collection.

Contemporary practice will feature in two major exhibitions: *Dancing Umbrellas: An Exhibition of Movement and Light* that will create a dynamic and immersive space featuring moving image, performance, painting and objects, and *Natasha Johns-Messenger: Site View*, a major site specific installation that will challenge visitors' experience of space and perception.

A highlight of the 2016 program will be *Making Modernism: Georgia O'Keeffe, Margaret Preston and Grace Cossington Smith* (working title), a collaboration with the Georgia O'Keeffe Foundation in Santa Fe, USA, Art Gallery of New South Wales, Sydney, and Queensland Art Gallery, Brisbane that will bring to Australia for the first time, a major body of work by O'Keeffe. More importantly, by displaying O'Keeffe's work alongside that of two of Australia's most significant women painters of the twentieth century, the exhibition will present an innovative contextualisation of international modernism, revealing fascinating parallels and individual idiosyncrasies.

**HEIDE III: CENTRAL GALLERIES**

***Dancing Umbrellas: An Exhibition of Movement and Light***

**Saturday 5 March – Sunday 5 June 2016**

**Curator: Sue Cramer**

An exhibition of moving image, performance, painting and object-based works by contemporary Australian artists which together create a spatio-temporal and visually immersive environment. The fanciful leitmotif of 'dancing umbrellas', inspired by a two-channel video installation by young Melbourne artist Belle Bassin, introduces the exhibition's performative and theatrical theme, and the playful surreality of many of the works. In creating their imaginative worlds, artists including Minna Gilligan, Damiano Bertoli and Justene Williams reference cultural artefacts and ideas as various as a surrealist play by Picasso, 1960s and 1970s counter-culture and fashion, shamanic spiritualism, internet selfie culture and the romantic sublime as depicted in Japanese anime. Luminous moving images sit alongside paintings, sculptures and collages to create a layered and multi-dimensional experience for the viewer. Experimental performances will be staged during the exhibition and a dedicated online portal will extend the project into a virtual realm through images, artist interviews, and integration with social media.



Minna Gilligan  
*Ladybug*, 2015,  
still image taken from Gif  
Courtesy the artist and Daine Singer Gallery



**Natasha Johns-Messenger: Site View**  
**Saturday 25 June – Sunday 25 September 2016**  
**Curator: Linda Michael**

Natasha Johns-Messenger's work is a complex process of imitation, illusion and trickery activated by architectural interventions and optical physics, extended also to photography, digital painting and sculpture. In this site-specific exhibition she explores the interaction of space, light and volume, dissolving the relationship between the viewer and the work of art into a renewed shared space. It comprises a number of architectural interventions, including a large walk-through 'hall of mirrors' as well as a series of site-photographs and a site-film.

Using a complex system of optical physics—comprising devices such as periscopic mirrors, live-video projections, architectural mimicry, and site-determined photography—Johns Messenger sets up disorienting pictorial planes in real space. Participant-viewers do not always know what is real and what is virtual in their immediate space or view. As art critic Robert Nelson wrote, in such spaces we may 'experience picture-spaces of an imponderable nature, unfathomable and eerie'.



Natasha Johns-Messenger and Leslie Eastman  
*Pointform* 2004  
site-specific installation: reflective film, steel  
Conical Gallery, Melbourne

**Making Modernism: Georgia O'Keeffe, Margaret Preston and Grace Cossington Smith (working title)**

**October 2016 – February 2017**

**Curators: Lesley Harding, Cody Hartley (Georgia O'Keeffe Museum), Carolyn Kastner (Georgia O'Keeffe Museum), Denise Mimocchi (AGNSW), Jason Smith (QAGOMA)**

Heide Museum of Modern Art is working in partnership with the Georgia O'Keeffe Museum, Santa Fe, Art Gallery of New South Wales, Sydney, and Queensland Art Gallery, Brisbane, to present Making Modernism: Georgia O'Keeffe, Margaret Preston and Grace Cossington Smith (working title). This ground-breaking exhibition will bring together the iconic art of American Georgia O'Keeffe with modernist masterpieces by two of Australia's most celebrated and pioneering artists, Margaret Preston and Grace Cossington Smith.

Each of these three artists painted an intensely personalised sense of place, and in so doing developed a modern art that expressed something of the identity and culture of their respective nations. The conceptual underpinnings of their modernism, their shared themes, their approaches to still life and landscape genres, and portrayals of urban scenes of modernity, underscore the broader story of modernism's global evolution and diaspora.



**Georgia O'Keeffe**  
*Ram's Head, Blue Morning Glory, 1938*  
oil on canvas  
50.8 x 76.2 cm  
Georgia O'Keeffe Museum, Santa Fe  
Gift of The Burnett Foundation  
© Georgia O'Keeffe Museum

## **HEIDE II**

**Michelle Nikou: a e i o u**

**Saturday 23 April – Sunday 28 August 2016**

**Curators: Kendrah Morgan and Melissa Keys, Senior Exhibitions Manager, NETS Victoria**

Adelaide-based artist Michelle Nikou draws on surrealism in a reflective and productive way to transform seemingly disparate everyday items into objects of humour and marvel. In cast sculptures, neon works, textiles, experimental etchings and jewellery, she intentionally blurs and extends the boundaries between fine art and craft and invests unremarkable or overlooked facets of daily existence with fresh and unexpected significance. In this exhibition of new and recent work Nikou also forges connections between art and language, utilising single words or phrases in conjunction with material forms to offer a commentary on aspects of suburban life, family interactions, relationships, and food. The exhibition is presented in the apposite domestic setting of Heide II, the modernist former residence of Heide founders John and Sunday Reed.



**Michelle Nikou**  
*Vacancy 2014*  
cast lead alloy, lead, neon, latex  
dimensions variable  
Courtesy the artist and Darren Knight Gallery, Sydney  
Photograph: Simon Hewson  
© Michelle Nikou



## HEIDE I

### **Making History: The Angry Penguins**

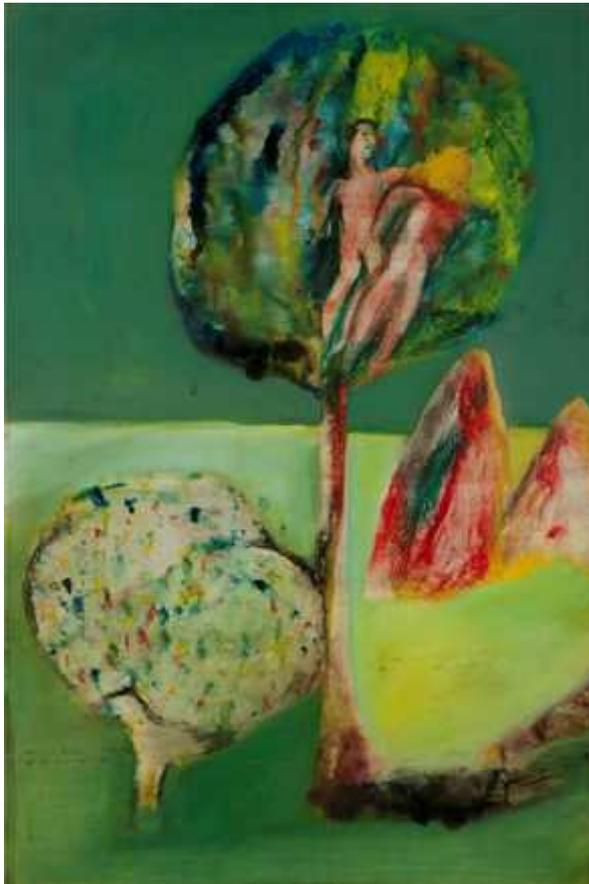
**April 2016 – October 2017**

**Curator: Linda Short**

In response to ongoing visitor interest in Heide's unique history, a new semi-permanent exhibition drawn from the collection and archives of Heide Museum of Modern Art will open in 2016.

*Making History* celebrates the influential role of Heide founders John and Sunday Reed in the development of Australian art from the 1930s to the early 1980s. The Reeds' Victorian farmhouse provides the setting for a changing selection of art works and personal effects which reveal the range of their activities: as art collectors and benefactors; as instigators of significant cultural organisations; and as cultivators of their extensive property, developed so that one day it would become a gallery and park for all to enjoy.

The first display features works by artists who congregated at Heide during the 1940s: Arthur Boyd, Joy Hester, Sidney Nolan, John Perceval, Albert Tucker and Danila Vassilieff—today collectively known as the Angry Penguins, after the progressive journal published by the Reeds and writer Max Harris during this decade.



Sidney Nolan  
*Arabian Tree* 1943  
enamel on plywood  
91.8 x 61 cm  
Heide Museum of Modern Art, Melbourne  
Bequest of John and Sunday Reed 1982  
© Sidney Nolan Trust



### **HEIDE III: ALBERT & BARBARA TUCKER GALLERY**

#### **Artists at Leisure: Albert Tucker Photographs**

**March – October 2016**

**Curator: Linda Michael**

From the late 1930s Albert Tucker (1914–1999) photographed the people and places around him as a personal record. Only later at the suggestion of others were these images printed for public display, revealing him as a fine photographer, an ‘accidental historian’ of the Heide circle and other artist communities. Though mostly informal, his photographs of artists, family and friends reveal a keen eye for composition and dramatic, even cinematic, use of light and shade. This selection documents the convivial and fluid artistic milieu to which Tucker belonged. His individual portraits and group shots taken at the seaside, at various holiday residences, in the garden, or at the dining table, convey a sense of easeful bohemianism, camaraderie and fun.



**Albert Tucker**

*At Sorrento, Sidney Nolan Buried, John Reed, Sunday Reed and Joy Hester, Pregnant* 1945

gelatin silver photograph

30.2 x 40.2 cm

Heide Museum of Modern Art

Gift of Barbara Tucker 2001

### **HEIDE III PROJECT GALLERY**

#### **Sarah crowEST: #straponpaintings**

**Saturday 27 February – Sunday 29 May 2016**

**Curator: Kendrah Morgan**

Paintings take the form of apparel in this interactive installation, which is part of Sarah crowEST’s ongoing inquiry into how art production can be energetic, fluid and potent while treading lightly upon the earth. Visitors are invited to try on aprons made of Belgian artist’s linen that are encountered as minimalist abstract canvases hanging on the gallery wall, then post photographs of themselves on Instagram. The geometric forms and texts painted onto the aprons and accompanying accessories are inspired by a variety of sources; from a series of little known diagrammatic images by the avant garde Swiss artist Sophie Taeuber-Arp, to artworks in the Heide collection by Australian practitioners such as Kerrie Poliness, Madonna Staunton, Janet Dawson and Sidney Nolan. Thought-provoking, inventive and playful, the exhibition reflects crowEST’s continuing interest in materiality, sustainability, ergonomics and feminism.



Sarah crowEST  
*investment piece* 2015  
synthetic polymer paint on linen  
Collection of the artist  
© Sarah crowEST  
Photograph: Christo Crocker

**Dates subject to change.  
Please check [heide.com.au](http://heide.com.au).**

**--END MEDIA RELEASE--**

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7 Templestowe Road

Bulleen, VIC 3105

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

**Opening Hours**

Tuesday-Sunday 10am-5pm. Closed Mondays.

**Museum Admission**

Adult \$16, Senior \$14, Concession \$12

Gardens & Sculpture Park: FREE