Heide Sustainability
Art Trail

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Heide Sustainability Art Trail

The property at Heide has been through many incarnations, from Aboriginal campsite, market garden, dairy farm, a home and a living museum for modern Australian art. Heide continues to demonstrate its sustainable relationship with the land and the people who find themselves here. A sustainable philosophy is central to Heide today, with Diversity, Recycling and a Reduced Carbon Footprint critical in its natural and museum environments.

Initially John and Sunday Reed set up Heide with self-sufficient and sustainable practices relating to their passions for both food and art. Today sustainability at Heide involves all areas of its operations and consists of four major components:

- Reducing Heide’s carbon footprint
- Introducing an ecologically sustainable development (ESD) infrastructure across Heide’s site
- Increasing environmental and sustainability-focused programming
- Generating greater sustainability awareness within the education and museum sectors
Heide Scar Tree
Aboriginal people created scar trees by removing bark from them to make canoes, containers and shields and to build temporary shelters. Scarred trees often occur along major rivers, around lakes and on flood plains. Scarred trees provide valuable clues about the use of perishable materials by Aboriginal people and also tell us where Aboriginal people lived. They also help us find other types of archaeological sites, such as scatters of stone tools. Scarred trees provide an important record of this legacy for all Australians and offer Aboriginal people today an important link to their cultural heritage. Trees are protected from possum attach by the fitting of plastic collars that restricts access to the canopy.

The Heide Scar Tree, a river red gum approximately 500 years old, is of particular significant to the Wurrundjeri clan of the Woiurrung language group and is one of three scar trees in the area. Reports of Aboriginal ceremonies taking place around this particular tree go back to the mid 1800s.

An example of a ‘cater of stone tools’ sometimes found at the base of Scar trees.
Close up of the south facing scar.

Heide Scar tree located near the upper carpark.
Stages 1, 2 & 3 by Ronald Upton consists of three abstract organic figures created from *ciment fondu* over a substructure of steel rods and chicken wire. The placement of the figures, both relative to each other and relative to the surroundings, is critical. The viewer is able to move around and between the figures, observing the changing shapes and spatial relationships between the figures themselves and their environment. Melbourne artist Ronald Upton was a close friend of Sunday Reed from the mid-1960s.

Ronald Upton
born Melbourne 1937; lives Melbourne
*Stages 1, 2, 3* 1981
ferro cement
239.0 x 126.0 x 83.0 cm
Heide Museum of Modern Art Collection
Purchased 1996
**The Seed – Accumulation** is a bronze sculpture on a purpose-built sandstone base inscribed with the title and artist’s name. This work invites the viewer to enter into the private and intimate world of the artist. The scale and finely rendered surface of the sculpture take the object beyond being a depiction of a ‘walnut’ and into other aesthetic and associative realms.

It presents as a typically static, balanced and proportioned, classical object. By choosing to represent a walnut, a non-indigenous seed, the artist heightens awareness of the impact of European influence on the Australian environment.

Vlase Nikoleski  
born Ohrid, Macedonia 1948; arrived Australia 1966; lives NSW  
**The Seed – Accumulation**  1981  
gunmetal bronze, sandstone  
bronze: 83.5 x 52.0 x 41.0 cm  
base: 92.0 x 30.5 x 30.5 cm  
Heide Museum of Modern Art Collection  
On loan from the artist 1981
**Mulch** is an important part of the Reduce, Reuse, and Recycle principals at Heide. Most of Heide’s garden mulch is created by chipping fallen and old branches from trees on the property. Mulch is used right across Heide to retain moisture and enhance the soil. It also aids in cutting costs, for disposal of rubbish and buying in mulch. Larger trees at Heide are attended by a professional arborist once a month to keep them healthy and assure public safety.

Mulch placed outside the Sidney Myer Education Centre.

Heide has about 40 **beehives** on site which aid the pollination of plants across the property. The honey is collected regularly and provides some small additional income from the sale of Heide honey at the shop.

Australia is a great producer of honey because its climate and vegetation provide two essential ingredients warmth and blossoms from which nectar comes. Australian eucalypts in particular are good sources of honey and many varieties of eucalypt can be found right across the Heide site.

Beehives located in Connie Kimberley Sculpture Park.
Cows are constructions of reinforced corrugated iron, cut, formed and welded and painted in synthetic polymer. Corrugated iron has significance as a popular and universal building material in colonial times. It plays a part in the collective memory and history of European settlement of Australia. The cows at Heide were part of a ‘herd’ of 15 cows made in Hawke’s Bay, N.Z. and exhibited at Heide in 1987. Three were purchased by Heide, and two by Barrett Reed (subsequently acquired by Heide as part of the Barrett Reed Bequest 2000). The cow is an important part of Heide history, as the property was previously a dairy farm and reminds us of the Reed’s cows Cappuccino and Espresso.
The Stein Path is a 60 metre long moulded terracotta red clay brick path. The sculpture commission brief stated that the artwork was to relate directly and appropriately to the specific artistic and literary history of Heide itself, as well as mirroring both the natural and architectural structures established so carefully at Heide by the Reeds. Each brick is engraved with the surname of the writer and art collector Gertrude Stein and laid in a rhythmic interlocking pattern, creating homage to Stein who was a keen walker giving the path a functional purpose as well as aesthetic. The artist Janet Burchill hoped the path would contribute to dialogue on the role of language and feminism. Burchill was the first woman commissioned to provide an outdoor sculpture for Heide.

Janet Burchill
born Melbourne 1955, lives Melbourne
Stein Path 1999—2000
terracotta
10.0 x 30.0 x 3640.0 cm
Heide Museum of Modern Art Collection
Acquired through Arts Victoria’s Victoria Commissions Program, funded by the Community Support Fund of the Victorian Government 1998

Stein Path 1999—2000 (detail)
Heide II Kitchen Garden
When the Reeds moved into Heide II they established a second kitchen garden close to that home. Right into their old age the Reeds kept up their daily work in the garden. When first created, the Heide II kitchen garden was a unique collection of species and older style roses, herbaceous perennials, culinary herbs, vegetables, shrubs and creepers. It was an intimate domestic garden incorporating Sunday’s very personal qualities.
Condensation Capture
In what is believed to be a first in the sector, Heide has developed a system for capturing condensation from the cooling and humidifying units of the museum’s climate control system. Maintaining museum conditions requires balanced humidification, the end product of which is significant amounts of condensation. Connecting the four large units, an intricate system of piping has been installed to capture this water and transfer it to new 31,700 litre (7000 gallon) tanks, located at the rear of Heide III. The system has the ability to produce approximately 50,000 litres in a season.

This reclaimed water, along with collected storm water, can be used for irrigation across the property in areas that need specific attention. Not only does this reduce Heide’s usage of water but also traps moisture that would otherwise be wasted during the cycle of maintaining Heide’s gallery spaces.

Solar panels also contribute to energy saving principals at Heide. The two solar panels on top of the Cafe are used to heat all the water for hand basins and sinks across the site, contributing to power savings. Power saving is also complemented by the installation of new LED down lights which use 15 watts of power. Each light saves 35 watts and has a life span of about 30 years, compared to one year replacement life for those which have been superceded.
Recycling at Heide helps reduce the carbon footprint on site. All rubbish is separated into recyclables and general rubbish and collected weekly. Paper use is minimised by a culture of ‘think before you print’ and double sided printing has been set as a default on printers. The café’s organic waste, along with general garden waste is composted and used to replenish and revitalise the soil.
In this native rockery garden, Fiona Hall acknowledges John and Sunday Reed’s commitment, from the early 1960s onwards, to plant only native species on the property. Hall researched the Reeds’ library and considered their interests in the work of influential historical gardeners such as Edna Walling, and international figures Eleanor Sinclair Rohde, Vita Sackville-West and Gertrude Jekyll. In addition to the sculptural objects and installations for which she is acclaimed, Fiona Hall has made some temporary and permanent gardens which reflect her interest in botany and its evolutionary, social and political histories. Environmental fragilities and our increasingly fractured relationship with the natural world are concerns which underpin much of her work. Fiona Hall’s garden is the second artist’s garden to be commissioned at Heide.

Fiona Hall
born Australia 1953

_A native rockery garden_, 2009
Various native plant species
Heide Museum of Modern Art

A native rockery garden, 2009 (detail in Summer)
Recycling also exists in some of the smaller garden features across Heide. This bench was constructed from reclaimed timber sleepers, probably previously used for retaining walls elsewhere on the site.

Seating near Heide I.

Karakarook’s Garden, Heide’s first commissioned garden work by Lauren Berkowitz, provides an alternative to Sunday Reed’s European original kitchen garden at Heide I. It has a distinctive Australian origin, using indigenous plants that were sources of food and materials for the original inhabitants, the Wurrundjeri people. The work pays homage to them through the use of plants from the local area. The viewer’s sensory experience is enhanced, with sight, taste and smell being integral to the meaning of the work, in line with the artist’s long-term interest in enriching and enhancing the public’s perceptions and expectations of public sculpture. The layout is based on groupings of plants to create dominant colour and texture effects and is seen at its peak in the period from October to late December.

Lauren Berkowitz  
born Melbourne 1965, lives Melbourne  
*Karakarook’s Garden* 2005—06  
indigenous plants, Dromana toppings  
1200.0 x 700.0 cm  
Heide Museum of Modern Art Collection  
Commissioned by the Heide Foundation with the support of Arts Victoria through the Arts Development Program 2005
Heide I Kitchen Garden & Orchard
Along with the Reeds’ original concepts, much of the groundwork for the kitchen gardens at Heide can be attributed to the artist and conservationist Neil Douglas. Sunday Reed combined the gardens aesthetic with a pragmatic focus on plants she could cook with such as peas, broadbeans, leeks, endives, potatoes, marrows, silverbeet, lettuce, herbs and strawberries, with the orchard successfully producing apples, plums, pears, apricots and nectarines. The Reeds also went to some effort to acquire seeds not then readily available in Australia, such as aubergine, fennel, sea kale, asparagus, endive and chervil.
John and Sunday Reed were great animal lovers and had many pets at Heide. They were conscious of the impact that cats had on the environment. At one point in time twenty-six cats resided at Heide I. The cats had free access to the entire house but had restricted access to the outdoors. A cattery at the side of Heide I was built to keep the cats contained.

Cat windows at Heide I.

The cats had spaces to keep themselves dry, play and sun themselves.
Incorporating Other Curriculum Areas

Physical, Personal & Social Learning

Personal Learning – Write a reflective piece on how you think art can contribute to communicating the sustainability message.

Civics and Citizenship – Canvas your community for views on how household sustainability is being achieved.

Discipline Based Learning

History — Create a timeline that represents the age of each art work or item represented on the Trail.

English – Develop a conversation between a work of art work and its environment.

Maths – Develop a scale map of your school community’s sustainability features.

Science – Make a model of one of the sustainability processes at Heide that depend on the weather for success.

Interdisciplinary Learning

Communication — Discuss how you could or do contribute to sustainability in your community, school or home.

Thinking Processes — Consider the differences and similarities between the art work and the environment it is placed within.

Supporting Education Programs

Heide Education is committed to providing a stimulating and dynamic 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.

Bookings are essential for all Heide Education programs.

For more information, visit heide.com.au/education or contact Heide Education:

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