

# Heide Museum of Modern Art



Heide Collection Store  
Heide Museum of Modern Art, Melbourne

## Inside the Museum: Art industry contexts

VCE Studio Arts U4: O3

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## Characteristics of Art Spaces

There are a number of different art museum and gallery types in Australia. They tend to fall in the following categories;

- public museums and galleries,
- private museums and collections,
- commercial galleries,
- artist-run initiatives (ARIs) and;
- alternative spaces.

The art market is further broken down into two types;

- The primary market, when artworks are purchased directly from the artist or their representative
- The secondary art market refers to auction houses and art dealers who on-sell artworks that are already on the market and profits raised from these sales do not go back to the artist.

## Public Galleries and Museums

*"A public art museum is an art museum, gallery or art space that is owned by or on behalf of the public."*

Public Galleries Association of Victoria

Museums aim to elevate the knowledge of the general public through the arts by collecting, preserving, researching and exhibiting art works. The earliest galleries and museums or 'Cabinets of Curiosities' were owned by wealthy families and individuals who allowed their collections to be shown to the public, particularly the upper classes.

In 2002, Museums Australia, the professional body representing museums, defines a 'museum' as an institution which:

*"helps people understand the world by using objects and ideas to interpret the past and present and explore the future. A museum preserves and researches collections, and makes objects and information accessible in actual and virtual environments. Museums are established in the public interest as permanent, not-for-profit organisations that contribute long-term value to communities."*

Museums Australia Constitution (2002)

The International Council of Museums defines a museum as:

*"a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."*

ICOM Statutes art.3 para.1

### A public gallery or art museum:

- is an institution that is owned by, or on behalf of the public
- is a properly and legally constituted arts facility
- is professionally and permanently staffed
- is a not-for-profit organisation and who reinvests profits from commercial activities back into its operational costs
- meets a clear and identified need within its community
- receives the majority of its funding for administrative and operational purposes from government, or from a public body such as a university

In some countries the word 'museum' distinguishes a collecting institution from a gallery that only displays art-works, but in Australia the two words are frequently interchanged.

## Private Museums & Collections

Other spaces in which art is shown include private and corporate collections. Art is shown in hotel foyers, banks, boardrooms and corporate offices. Companies that invest in contemporary art seek artworks do so to project an image of being progressive, dynamic market leaders to attract the best staff and clients. The Sofitel Melbourne collects artworks and presents a series of temporary exhibitions of design, craft, photography, painting and drawing that change on a regular basis throughout the year. Larger corporate collections are curated and managed by art consultants or collection managers. Artworks in corporate collections are frequently drawn upon by museums to be included in public exhibitions.

Corporate and private collectors may have purchased art directly from a commercial gallery or an artist-run space. Other places where they may have purchased art include auction houses or art dealers. Artworks can also be leased by organisations such as Artbank. Artbank is a government entity that purchases artworks which it then leases to public or private businesses.

## Commercial Galleries

Commercial galleries are private businesses that operate to make a profit or provide an income for their owners and the artists they represent. Commercial Gallerists act as agents for the artists they represent. They provide exhibition space for their 'stable' of artists to promote and sell artworks in addition to holding stock in their back rooms to show potential buyers. They also act as spokes people to represent the commercial interests of their artists by providing information to public galleries and museums that may wish to exhibit or reproduce works by those artists. Increasingly commercial galleries also develop an online presence to promote their artists and often have excellent information such as biographies and essays in addition to images. They also act as agents on behalf of their artists to people and organisations to commission artworks.

Commercial galleries generate income by taking a percentage of the sales. This commission varies from gallery to gallery and tends to be between 15 to 40 per cent. Some commercial galleries charge artists a fee to hire the gallery exhibition space and expect the artist to arrange for someone to mind the gallery while it is open. A good commercial gallery will strive to ensure that their artists are marketed well and that their work comes to the attention of larger collecting institutions and significant commissions.

Commercial galleries do not receive public funding for their day-to-day activities. Their artists may be supported by grants, such as those offered by the Australia Council, Arts Victoria or prestigious awards such as the Samstag International Visual Arts Scholarship.

## Artist-run Initiatives (ARIs)

Artist-run Initiatives are art spaces that are run in the style of a co-operative and funded by its members. They are commonly the first place that art school graduates get to show their work. Many ARIs are established by student groups as they move out of formal education and want to maintain relationships and incentives to continue their art practice in a supported way. The artists involved create the rules of the space. Some groups formalise their agreements by becoming Incorporated Associations or Not-for-profits, which allows them to qualify to apply for government grants to support the expenses incurred related to the running of their art spaces.

Sometimes the intention of avant-garde or cutting edge artists is to simply create a space to display their work and they do not expect buyers. This allows the artist's complete control of the work they make as it is not influenced by the needs of a commercial market. Many artists who work within this model are critical of the art market and how it determines the value of some art over other art. Sometimes work is ephemeral or of a transitory nature. These spaces give artists direct control over the means and conditions of presenting their work to the public. Exhibition programs are usually determined collectively, with the group of artists running the gallery assessing proposals. Often the exhibiting artist staffs the gallery while their show is open.

Volunteers can be relied upon to watch the gallery space during opening hours. Due to the transitory nature of the participants and expenses required to upkeep an ARI they are sometimes short lived.

## Virtual or Online Galleries

Opportunities for showing art online have increased greatly in recent years, and the environment is constantly changing. Artists at any level of experience, from any location around the world, can now post their artworks online – this has democratised the exhibition and sales process. Digital artists may use the online environment as their display medium of choice. It is also very easy to establish systems for payment in order to sell artworks. People are becoming used to buying things online and use services such as Pay Pal to exchange goods and services.

Commercial galleries are finding that their customer databases are increasing as people from all over the world have access to their collections and the artists they represent. Gallery Directors provide other information, such as CVs, artist biographies, critical essays and low-res examples of their artists work.

Large museums have 'virtual galleries', in their collections have been digitised so visitors and researchers may view artworks online, many in great detail, allowing for close inspection of artworks, that show how artworks have aged, such as cracks in old paint. Many galleries provide podcasts and vodcasts of exhibitions and related artist interviews and public programs. There is an increasing number of 'virtual museums', which encourage viewers to peruse a collection of images and information resources – paintings, drawings, photographs, diagrams, graphs, recordings, video segments, newspaper articles, and transcripts of interviews, numerical databases and a host of other items that together create a new kind of 'exhibition' space for a collection.

For the purposes of the VCE Studio Arts Study Design an online gallery must be a curated selection of new media artworks, which can be viewed online.

## Alternative Art Spaces

Many artists find that to approach a local cafe and ask to hang your works in it is a good way to raise your arts profile. Cafe owners are often quite happy to have works on display in their cafes. Many don't charge a fee and direct enquiries directly to the artist. Some cafes have very organised systems in place with formal agreements to ensure that the obligations and expectations of each party are clearly set out. A good example of this is at The Old Fire Station Cafe Gallery. An application form can be downloaded from their website for people who would like to display their work. There is a fee to exhibit in this space but an advantage to the artist is that they are not required to gallery sit while their work is on display. A cafe may also attract more customers who may not usually go to an art gallery but might like to purchase original works of art. Some offices also allow artists to hang work to brighten up the working environment. Another space to show artwork is at an art lending library. Footscray Community Arts centre invites artists to donate works that local members of the community can loan, as they would a book, artwork to display in their home and experience living with art.

Some artists choose to make their artwork freely available to all by painting murals, paste-ups and other arts interventions in the public domain. Melbourne's laneways have become a tourism attraction for people visiting Melbourne. The City of Melbourne has developed a Graffiti Management Plan to determine which street art is legitimate and which is undesirable. *Citylights* is a program supported by the Council to promote 'good' street art and capitalise on tourism and the capacity of street art to create a vibrant, colourful and interesting urban environment. Artists keep painting over street art, creating a changing streetscape of images. Codes of ethics apply to artists as to what is acceptable to paint over and what isn't. In 1984 visiting international artist Keith Haring painted a mural on the side of the Collingwood Technical College which has remained untouched by vandals or street artists. Since the City of Melbourne introduced a permit system for street art, tagging has become a problem for 'legitimate' street artists.

## Examples of Art Spaces

For a current and complete listing of exhibitions and galleries refer to the following publications;

- *Art Almanac* [www.art-almanac.com.au](http://www.art-almanac.com.au)
- *art guide* [www.artguide.com.au](http://www.artguide.com.au)
- *Artabase* <http://artabase.net>

|                        |                               |  |   |
|------------------------|-------------------------------|--|---|
| Public funded agencies | Federal Museums               | National Gallery of Australia<br>National Portrait Gallery<br>Artbank  | <a href="http://nga.gov.au">http://nga.gov.au</a><br><a href="http://www.portrait.gov.au">www.portrait.gov.au</a><br><a href="http://www.artbank.gov.au">www.artbank.gov.au</a>   |
|                        | State Museums                 | National Gallery of Victoria<br>Australian Centre for the Moving Image<br>State Library of Victoria<br>Galleries<br>Museum of Contemporary Art<br>Heide Museum of Modern Art | <a href="http://www.ngv.vic.gov.au">www.ngv.vic.gov.au</a><br><a href="http://www.acmi.net.au">www.acmi.net.au</a><br><a href="http://www.slv.vic.gov.au">www.slv.vic.gov.au</a><br><a href="http://www.mca.com.au">www.mca.com.au</a><br><a href="http://www.heide.com.au">www.heide.com.au</a>  |
|                        | State Galleries               | Australian Centre for Contemporary Art<br>Centre for Contemporary Photography  | <a href="http://www.accaonline.org.au">www.accaonline.org.au</a><br><a href="http://www.ccp.org.au">www.ccp.org.au</a>  |
|                        | Regional Galleries / Museums  | Mornington Peninsula Regional Gallery<br>Bendigo Art Gallery<br>Geelong Art Gallery<br>Warrnambool Art Gallery<br>Mildura Arts Centre  | <a href="http://mprg.mornpen.vic.gov.au">http://mprg.mornpen.vic.gov.au</a><br><a href="http://www.bendigoartgallery.com.au">www.bendigoartgallery.com.au</a><br><a href="http://www.geelonggallery.org.au">www.geelonggallery.org.au</a><br><a href="http://www.warrnambool.vic.gov.au">www.warrnambool.vic.gov.au</a><br><a href="http://www.milduraartscentre.com.au">www.milduraartscentre.com.au</a> |
|                        | Municipal Galleries / Museums | Manningham Gallery<br>Incinerator Arts Complex<br>Walker Street Gallery<br>Maroondah Art Gallery   | <a href="http://www.manningham.vic.gov.au/gallery">www.manningham.vic.gov.au/gallery</a><br><a href="http://www.incineratorarts.com.au">www.incineratorarts.com.au</a><br><a href="http://www.walkerstgallery.com.au">www.walkerstgallery.com.au</a><br><a href="http://www.artsinmaroondah.com.au">www.artsinmaroondah.com.au</a>  |
|                        | University Art Museums        | The Ian Potter Museum of Art<br>VCA Margaret Lawrence Gallery<br>RMIT Project Space & Spare Room<br>Monash University Museum of Art (MUMA)                                   | <a href="http://www.art-museum.unimelb.edu.au">www.art-museum.unimelb.edu.au</a><br><a href="http://www.vca.unimelb.edu.au">www.vca.unimelb.edu.au</a><br><a href="http://www.schoolofartgalleries.dsc.rmit.edu.au">www.schoolofartgalleries.dsc.rmit.edu.au</a><br><a href="http://www.monash.edu.au/muma">www.monash.edu.au/muma</a>  |
|                        | Artist-run Initiatives (ARIs) | Incorporated Associations (Not-for-profit)   | <a href="http://www.lindenarts.org">www.lindenarts.org</a><br><a href="http://www.platform.org.au">www.platform.org.au</a><br><a href="http://www.westspace.org.au">www.westspace.org.au</a><br><a href="http://www.conical.org.au">www.conical.org.au</a><br><a href="http://www.kingsartistrun.com.au">www.kingsartistrun.com.au</a><br><a href="http://www.gertrude.org.au">www.gertrude.org.au</a>    |
|                        |                               | Artist Co-ops  | <a href="http://www.thedollshouse.com.au">www.thedollshouse.com.au</a><br><a href="http://www.trocaderoartspace.com.au">www.trocaderoartspace.com.au</a><br><a href="http://citylights-projects.blogspot.com">http://citylights-projects.blogspot.com</a>   |
|                        | Alternate Spaces              | Craft and design centres   | <a href="http://www.craftvic.asn.au">www.craftvic.asn.au</a><br><a href="http://www.designvic.com">www.designvic.com</a>  |
|                        |                               | Cafes  | <a href="http://tofscg.com.au">http://tofscg.com.au</a><br><a href="http://www.elocal.com.au/index.php?cPath=22867">www.elocal.com.au/index.php?cPath=22867</a>   |
|                        | Art Fairs                     | Melbourne Art Fair   | <a href="http://www.artfair.com.au">www.artfair.com.au</a>  |

|   |                                    |   |  |
|---|------------------------------------|---|--|
| Primary Market<br>Commercial<br>and/or Private<br>Collections |                                    | Foundation<br>Art Melbourne               | <a href="http://www.artmelbourne10.com.au">www.artmelbourne10.com.au</a>                                     |
|   | Galleries                          | Sarah Scout                               | <a href="http://www.sarahscoutpresents.com">www.sarahscoutpresents.com</a>                                   |
|   |                                    | Anna Schwartz Gallery                     | <a href="http://www.annaschwartzgallery.com">www.annaschwartzgallery.com</a>                                 |
|   |                                    | Sutton Gallery & Project<br>Space         | <a href="http://www.suttongallery.com.au">www.suttongallery.com.au</a>                                       |
|   |                                    | Tolarno Galleries                         | <a href="http://www.tolarnogalleries.com">www.tolarnogalleries.com</a>                                       |
|   |                                    | Dianne Tanzer Gallery                     | <a href="http://www.diannetanzergallery.net.au">www.diannetanzergallery.net.au</a>                           |
|   |                                    | Niagara Galleries                         | <a href="http://www.niagara-galleries.com.au">www.niagara-galleries.com.au</a>                               |
|   |                                    | Outré Gallery                             | <a href="http://www.outregallery.com">www.outregallery.com</a>   |
|   |                                    | Roslyn Oxley9 Gallery                     | <a href="http://www.roslynoxley9.com.au">www.roslynoxley9.com.au</a>   |
| Secondary Art<br>Market                                       | Collections                        | Sofitel Melbourne                         | <a href="http://www.sofitelmelbourne.com.au">www.sofitelmelbourne.com.au</a>                                 |
|   |                                    | Kerry Stokes Collection                   | no direct link   |
|   |                                    | Michael Buxton                            | no direct link   |
|   |                                    | Contemporary Australian Art<br>Collection |  |
|   |                                    | Lyon Housemuseum                          | <a href="http://www.housemuseum.com.au">www.housemuseum.com.au</a>   |
|   |                                    | Allens Arthur Robinson<br>Collection      | <a href="http://www.aar.com.au/art/">www.aar.com.au/art/</a>   |
|   |                                    | UBS Art Collection                        | <a href="http://www.ubs.com/4/artcollection/index.html">www.ubs.com/4/artcollection/index.html</a>           |
|   |                                    |   |  |
|   | Virtual Galleries<br>(not curated) | Artabase                                  | <a href="http://artabase.net">http://artabase.net</a>  |
|   |                                    | Gallery Online                            | <a href="http://galleryonline.com.au">http://galleryonline.com.au</a>  |
|   |                                    | The Cunningham Dax<br>Collection          | <a href="http://www.daxcollection.org.au/onlinegallery.html">www.daxcollection.org.au/onlinegallery.html</a> |
|   |                                    | Prisoner Art                              | <a href="http://www.correctiveservices.qld.gov.au">www.correctiveservices.qld.gov.au</a>                     |
|   |                                    | Melbourne Arts Online<br>Gallery          | <a href="http://www.melbournearts.com.au">www.melbournearts.com.au</a>                                       |
|   |                                    | Ghostpatrol                               | <a href="http://ghostpatrol.net">http://ghostpatrol.net</a>  |
|   | Auction Houses                     | Deutscher and Hackett                     | <a href="http://www.deutscherandhackett.com">www.deutscherandhackett.com</a>                                 |
|   |                                    | Menzies Art Brands PL                     | <a href="http://www.menziesartbrands.com">www.menziesartbrands.com</a>                                       |
|   |                                    | Sotheby's Australia                       | <a href="http://www.sothebysaustralia.com.au">www.sothebysaustralia.com.au</a>                               |
|   | Art Dealers                        | Gould Galleries                           | <a href="http://new.gouldgalleries.com">http://new.gouldgalleries.com</a>                                    |
|   |                                    | Charles Nodrum Gallery                    | <a href="http://www.charlesnodrumgallery.com.au">www.charlesnodrumgallery.com.au</a>                         |
|   | Consultants                        | JBM Art Consultancy                       | <a href="http://www.jbmart.com.au">www.jbmart.com.au</a>   |
|   |                                    | Brecknock Consulting                      | <a href="http://www.brecknockconsulting.com.au">www.brecknockconsulting.com.au</a>                           |

## Want more information about galleries and museums?

**Australian Business Arts Foundation** has downloadable fact sheets relating to aspects of arts management.  
<http://www.abaf.org.au/index.php?sectionID=1352&pageID=3166>

**National Association for the Visual Arts Ltd (NAVA)**  
[www.visualarts.net.au](http://www.visualarts.net.au)

**Museums Australia**  
[www.museumsaustralia.org.au](http://www.museumsaustralia.org.au)

**Public Galleries Association of Victoria (PGAV)**  
[www.pgav.org.au](http://www.pgav.org.au)

**Australian Commercial Galleries Association**  
[www.acga.com.au](http://www.acga.com.au)

**International Council of Museums Australia (ICOM)**  
<http://icom.org.au>

**Australia Council for the Arts**  
[www.australiacouncil.gov.au](http://www.australiacouncil.gov.au)

**Arts Victoria**  
[www.arts.vic.gov.au](http://www.arts.vic.gov.au)

**Regional Arts Victoria**  
[www.rav.net.au](http://www.rav.net.au)

**Australian Network for Art and Technology (ANAT)**  
[www.anat.org.au](http://www.anat.org.au)

**City of Melbourne, Street Art and Graffiti**  
<http://www.melbourne.vic.gov.au/forresidents/streetcleaningandgraffiti/graffitistreetart/Pages/Graffitiandstreetart.aspx>

**National Association for the Visual Arts**  
[www.visualarts.net.au](http://www.visualarts.net.au)

**International Council of Museums: Code of Ethics for Museums, 2006 and Glossary**  
<http://icom.museum/ethics.html>



## Public Museum Case Study: Heide Museum of Modern Art

As a public art museum, Heide Museum of Modern Art fulfils all of the definitions for a public museum. Heide is a not-for-profit entity formed in 1981 for the purposes of operating and managing the assets of Heide, which were purchased by the State Government on behalf of the people of Victoria. Its objectives and purposes are outlined in its constitution (the document which sets out the rules governing the internal affairs of the organisation). Heide's income is derived from a range of sources including government partnerships with state and local government bodies. Any profits made from sales in the Heide store and catalogue sales are invested back into the organisation to support and extend the museums capacity to deliver high quality programs.

### Heide's Statement of Purpose

"Heide aims to offer an inspiring, educational and thought-provoking experience of modern and contemporary art, architecture and landscape."

### History

Heide was the home of John and Sunday Reed, champions of modern art, literature and music and two of Australia's most important art benefactors. Both from privileged backgrounds, the Reeds met in 1930 at a tennis party in Toorak and married in 1934. In the same year they purchased the six-hectare property on which Heide Museum of Modern Art stands today. They christened it Heide after the nearby township of Heidelberg and the Heidelberg School of artists who used to camp and paint in the area.

In 1935 after renovating the old farmhouse in the French provincial style and establishing a kitchen garden, the Reeds settled in. They transformed the property from a neglected dairy farm into gardens and informal parklands, developing a largely self-sustaining lifestyle. They opened their home to like-minded creative individuals and Heide became a focal point for progressive art and culture.

Many acclaimed artists such as Sidney Nolan, Albert Tucker, Joy Hester, John Perceval and Danila Vassilieff were nurtured and assisted financially through their formative years by the Reeds. Nolan, who lived at Heide intermittently for almost a decade, painted his celebrated Ned Kelly series in the dining room of Heide I.

In the 1940s the Reeds set up a publishing firm with young Adelaide poet and editor Max Harris. Reed & Harris published modernist novels and social commentaries as well as the radical cultural journal *Angry Penguins*. The infamous Ern Malley hoax poems appeared in *Angry Penguins* in 1944, causing a literary scandal that made international headlines. John and Sunday Reed were also actively involved in arts organisations that promoted modern art. In the mid-1950s with they established the Gallery of Contemporary Art as a venue for Contemporary Art Society exhibitions. In 1958, with the assistance of friend and entrepreneur Georges Mora, they re-launched the Gallery as the Museum of Modern Art of Australia, modelled on MoMA in New York. The Museum operated from 1958 to 1966.

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

In 1967 the Reeds moved into Heide II, an award-winning house built lower down on the property. Designed by architect David McGlashan as a 'gallery to be lived in', Heide II was the Reeds' home until 1980 when they sold it, most of their property and part of their art collection to the Victorian State Government. Heide II was the first building of Heide Park and Art Gallery, which opened to in November 1981. The Reeds lived to see their vision for Heide to become a public museum realised before they both died in 1981.

Today Heide is a unique museum that blends modern and contemporary art, architecture and landscape with a rich heritage. Purpose-built gallery spaces, an education centre and a café complement Heide I and II and the gardens encompass a public sculpture park.



Albert Tucker  
*In the library* c.1942  
gelatin silver photograph  
26.7 x 35.2 cm  
Heide Museum of Modern Art, Melbourne  
Gift of Barbara Tucker 2001

## Timeline

- 1840s** Farmer Sidney Ricardo purchases land which includes the two allotments that now form the Heide property.
- 1870** New owner Thomas J Dowd builds a farmhouse on the site.
- 1880s** Arthur Streeton, Tom Roberts and other impressionist painters know as the Heidelberg School set up artists' camps and paint in the area.
- 1889** James Lang becomes the owner-occupier in 1893
- 1934** The Reeds purchase the Lang's farmhouse and land and name the property Heide. They renovate the house, plant exotic trees and establish the first kitchen garden.
- 1935** The Reeds move into the farmhouse (Heide I) and purchase additional adjoining land, increasing their holdings to 15 acres.  
They establish a unique private library, including modernist literature, international art books, journals and magazines.
- 1936** Gardener and artist Neil Douglas is employed to establish a 'Wild Garden' on the south side of Heide I.
- 1938** The Contemporary Art Society is established by John Reed, George Bell and Gino Nibbi.
- 1940** John Reed is elected President of the Contemporary Art Society and holds the position until 1947.
- 1949** Sunday establishes the Heart Garden at Heide I in memory of her love affair with Nolan  
Georges Mora and his artist wife Mirka arrive in Melbourne from Paris, becoming good friends with the Reeds.
- 1953** The Reeds, the Blackmans, the Moras and Laurence Hope are instrumental in reviving the Contemporary Art Society.
- 1954** The Reeds renovate Heide I, amalgamating two rooms as a new master bedroom
- 1956** John Reed is director of the Gallery of Contemporary Art (GCA) in Tavistock Place, Melbourne.
- 1958** The Reeds and Georges Mora re-open the GCA as the Museum of Modern Art of Australia.  
The Reeds donate more than 100 works from their personal collection.
- 1963** The Reeds commission architect David McGlashan to design a modernist home on the property (Heide II).
- 1964** Construction begins on Heide II.
- 1965** John Reed resigns as director of the Museum of Modern Art of Australia.

- 1967** The Reeds move into Heide II. Sunday establishes a second kitchen garden near the new house.
- 1968** Heide II judged Outstanding Building of the Year and awarded the RAIA Bronze Medal for residential architecture.  
Sweeney and Pamela take up residence in Heide I.  
Artist Mike Brown stays at Heide I and paints the mural *It ain't necessarily so* in the dining room.
- 1972-75** Sweeney operates Sweeney Reed Galleries in Fitzroy.
- 1977** Sunday donates twenty-five of the twenty-six paintings from Nolan's Ned Kelly series to the Australian National Gallery in Canberra
- 1980** The Reeds sell Heide II, most of the adjoining property and 113 art works from their personal collection to the Victorian State Government. They renovate Heide I and move back in by July
- 1981** Maudie Palmer is appointed inaugural Director of Heide Park and Art Gallery, which opens to the public on 12 November.  
The current Premier of Victoria, Sir Rupert Hamer is honoured as the Gallery's inaugural Patron.  
John dies on 5 December. Sunday dies on 15 December.  
The Reeds bequeath an additional 381 works to Heide's Collection  
Barrett Reid and Philip Jones are granted life tenure of Heide I.
- 1982** Barrett Reid moves into Heide I.
- 1987** Barrett Reid commissions the sculptures *Homage to Sunday* in the Wild Garden and *Tree of Knowledge* from Alex Selenitsch for the Heide I front garden.
- 1988** Heide II is listed on the Historic Building Register.  
David McGlashan renovates the carport to create a café.
- 1990** Heide I gardens opened to the public for the first time.  
The Garden Rose Pavilion is completed, designed by architect Greg Burgess.
- 1992** Heide receives the Baillieu Myer Collection of the '80s.  
Building commences on the new gallery wing, Heide III, designed by Andrew Andersens
- 1992** Heide Park and Art Gallery changes its name to Museum of Modern Art at Heide.  
Heide III opens to the public
- 1996** Barrett Reid dies and leaves his personal art collection to Heide.  
Warwick Reeder is appointed Director.
- 1997** The Museum formally acquires Heide I.
- 1998** A Centenary of Federation Cultural and Heritage Fund grant enables the Heide Master Plan Competition for a major re-development of the museum.
- 1999** The Museum of Modern Art at Heide is re-named Heide Museum of Modern Art.  
O'Connor + Houle Architecture Pty Ltd are announced as the Heide Master Plan Competition winners. The Victorian State Government pledges \$3 million towards the re-development.  
Albert Tucker dies and the Albert Tucker Gift of 200 works to Heide's Collection is announced.
- 2000** Barrett Reid Bequest is formally donated to Heide's Collection
- 2001** The restored Heide I farmhouse and gardens open to the public.  
Barbara Tucker gives the Albert Tucker library to Heide.
- 2003** Lesley Alway is appointed Director.
- 2004** Heide's inaugural Patron, Sir Rupert Hamer dies, to be honoured with the Hamer Memorial Garden.
- 2005** The re-development project continues, with Heide II and III closing temporarily.
- 2006** The Museum re-opens, with the new Albert and Barbara Tucker Gallery, Albert Tucker Study Centre, Kerry Gardner and Andrew Myer Project Gallery, collection storage and loading bay facilities and retail area. The Sidney Myer Education Centre opens shortly afterwards.
- 2008** Jason Smith is appointed Director.
- 2009** Café Vue at Heide opens, marking the final phase of the re-development project.
- 2011** Heide to celebrate its thirtieth anniversary as one of Australia's pre-eminent art museums.

## Heide's exhibition spaces

Two of Heide's exhibition spaces were formerly the homes of the Reeds, and have been modified to accommodate the display of art. Both are heritage-listed buildings, with restrictions on how artworks can be displayed. A third building was custom-built as an exhibition space and collection storage area. The property's gardens are also used to exhibit sculpture and site-specific installations.

### Heide I



Heide I  
Heide Museum of Modern Art, Melbourne  
Photograph: John Gollings 2010

Heide I was bought by the Reeds in 1934. It was a timber villa built in the 1880s for farmer and gentleman Thomas Dowd. The Reeds made alterations that included enlarging the kitchen wing, removing the verandas, roofing the bay windows with slate and adding a covered porch so that it resembled a French-styled farmhouse.

In 2001 Heide I underwent major restoration in order to open it to the public. Until 2007 it was used for exhibitions from the collection and other sources, while the original John and Sunday Reed library remained as a heritage room.



Dining room in Heide I  
Heide Museum of Modern Art, Melbourne

As an exhibition space:

- Holes cannot be drilled into the walls. Instead wires hang from a rail at the top of the walls, and adjustable hooks on these wires are attached to D-rings on the back of artworks. This hanging system protects the interior walls.

- Very large works cannot be shown, because they will not fit through the doors or work well in a domestic space.
- The load-bearing capacity of the ceiling and floor is low, so very heavy objects cannot be displayed.
- Museum standard environmental and security systems have been installed.
- Blinds are used to protect works from direct natural light but allow filtered light to animate the spaces.
- Artists have made works specially in response to the Heide I Library (Kim Donaldson) and the Reeds occupation of the house (Gail Hastings).

## Heide II



Heide II  
Heide Museum of Modern Art, Melbourne

In 1962, the Reeds commissioned David McGlashan of McGlashan Everist Architects to design and build a new house. Their design brief was that the house should be romantic and have a sense of mystery; it had to be suitable for their paintings and it had to have light. The architect designed this house with art in mind – the Reeds wanted a ‘gallery to live in’.

Built in 1965 using only four materials – terrazzo, limestone, timber and glass – the house is formed by a series of cubic spaces, some inside, some outside, for sitting, sleeping, eating and displaying the owners’ collection of paintings and sculpture. The construction is simple and the design modernist: there are no architraves, skirtings, cornices plaster or wall tiles.



Inside of Heide II (previously the Reeds’ bedroom)  
Heide Museum of Modern Art, Melbourne

As an exhibition space:



- Heide II has generous wall spaces for large paintings, though the domestic-scaled entrances limit the size of works that can be displayed.
- The interior space has many windows, making it difficult to display light-sensitive works. Blinds are used to filter direct light.
- The house combines interior and exterior spaces. The outdoor terraces can accommodate larger sculptures, provided they are securely placed and weatherproof.
- Many artists have made work in response to the modern architecture of Heide II, (Anne-Marie May, Janet Burchill & Jennifer McCamley).
- The hanging system is the same as that used in Heide I to protect the walls. Occasionally works may be attached with very small pins or tape.
- The gallery is separated into upstairs and downstairs, allowing two separate exhibitions to be held at the same time.

## Heide III



Heide III  
Heide Museum of Modern Art, Melbourne

In 1993 Heide III was designed as a purpose-built gallery by Andrew Andersons of architectural firm Peddle Thorp Architects. In 2006 this was added to by O'Connor + Houle Architecture, who had won a competition to redevelop the site to include a new gallery space (the Albert & Barbara Tucker Gallery), a loading dock, art storage areas, a new foyer and amenities, as well as an outdoor plaza, carpark and garden area.



Inside of Heide III  
Background: Albert & Barbara Tucker Gallery  
Foreground: Kerry Gardner & Andrew Myer  
Project Gallery  
Heide Museum of Modern Art, Melbourne

As an exhibition space:

- Heide III is a purpose-built gallery with large interior spaces that can accommodate all kinds of works. Temporary walls can be added and adjusted according to the exhibition's needs.
- Several windows in Heide III provide views out to the gardens. They are fitted with blinds which can be used to protect works from UV light, or filter the view. The windows are sometimes closed in with a temporary wall so as to create additional hanging space.
- The walls can be easily repaired, so works are hung via screws drilled directly into the wall.
- The floor has high load-bearing capacity, and works of reasonable weight can also be hung from the ceiling.
- A large loading bay into the galleries means that the galleries can receive and accommodate large objects.

## Heide Sculpture Park and Gardens



View from Heide II of the Connie Kimberly  
Sculpture Park  
Heide Museum of Modern Art, Melbourne

On purchasing Heide in 1934, John and Sunday Reed commenced the planting of hundreds of European and exotic trees across the sixteen acres. Their botanical focus changed as they began to plant Australian natives in the lower reaches during the 1960s. Well-known and much-loved aspects of the Reeds' garden include the oak tree planted by John Reed in 1935; the original grove of Osage orange trees; the Violet Tunnel; a beautifully scented walled perennial and rose walk; the fruit orchard (now replanted with heritage apple and pear trees); the Wild Garden; the Vegetable Garden; the Kitchen Garden, and the Doll's House in which Sidney Nolan's original Ned Kelly paintings were once stored.

An important element of the Heide gardens is the Connie Kimberley Sculpture Park, which comprises modern and contemporary outdoor sculptures. The Sculpture Park was initiated in 1981 with two sculptures by artists Ron Upton and David Tolley. Heide is continuously expanding its outdoor sculpture collection and currently has thirty-five works on display.



Background:  
Inge King  
*Rings of Saturn* 2005-06

Foreground:  
Anish Kapoor  
*In the Presence of Form II* 1993  
carved Portland stone  
174 x 170 x 110 cm  
*Untitled* 1993  
carved limestone and pigment  
52 x 90 x 70 cm Heide Museum of Modern Art,  
Melbourne  
Acquired through the Georges Mora Foundation  
with funds donated by the Victor Smorgon  
Charitable Trust

As an exhibition space:

- Security is an issue because the works are in open public space. They need to be securely fixed and be made of durable materials.
- Weather is a consideration, as sculptures need to be waterproof and suitable for sun and wind exposure.
- Some works can be made of living plants and change over time (Lauren Berkowitz's *Karakarook's Garden* 2005–06).

Artists may make temporary installations in the gardens – these do not need to be as secure or weatherproof as permanent works.



Lauren Berkowitz  
*Karakarook's Garden* 2005-06  
indigenous plants and Dromana toppings  
1200 x 700 cm  
Heide Museum of Modern Art, Melbourne  
Commissioned through the Heide Foundation  
with the support of Arts Victoria through the Arts  
Development Program  
Photograph: John Gollings



## The Heide Museum of Modern Art Collection

The Heide Collection comprises art and cultural material from the twentieth and twenty-first centuries and includes:

- Modernist and contemporary Australian art (the Art Collection)
- An extensive support collection of artefacts, ephemera and archives relating to the history of Heide as a domestic residence of John and Sunday Reed and as a public institution, and to the artists and art works represented in the Art Collection (the Heide Archive)
- A library collection of reference books acquired from numerous sources (the Library)

## The History of the Collection

The Art Collection of Heide was established in 1980 when the Victorian State Government purchased 113 works of art from John and Sunday Reed along with the property comprising Heide II and its associated grounds. In 1981 a further 381 works were purchased from the Estate of John and Sunday Reed to consolidate the foundation of the Collection.

The original foundation Collection represents artists associated with the Reeds and with Heide, and the various personal affiliations and cultural involvements of the Reeds, including the *Angry Penguins* journal, the Contemporary Art Society, the Gallery of Contemporary Art and the Museum of Modern Art and Design of Australia. Two residential buildings survive from the Reeds' time, which also housed their collection in the pre-Museum period. These buildings are now on the state heritage register.

In 2005 over 80 works that the Reeds had given to establish the Museum of Modern Art and Design of Australia were transferred back to Heide Museum from the National Gallery of Victoria.

Since foundation, the Collection has expanded through gifts, bequests and purchases to include international sculpture and contemporary Australian art. In addition to the major gifts and bequests, other important gifts include:

- Significant sculptures by international artists, such as the Anish Kapoor works gifted by Victor and Loti Smorgan
- Works by Sweeney Reed donated by Mishka and Danila Reed, 1981
- and many others donated by artist and collectors

## The Heide Archive

Currently the archive comprises corporate records of Heide as an institution, other professional records, exhibition and individual artist files, and personal effects and ephemera from the Reed's history on the property. It also includes the Tucker Archive, which is a selection of material supporting an ongoing donation of works of art by Barbara Tucker.

Highlights include:

- Danila Vassilief papers
- Reeds' Personal Effects Collection
- Tucker Archive



Earthenware, Heide I Kitchen mantel piece  
Reeds' Personal Effects Collection  
Heide Museum of Modern Art, Melbourne  
Photograph: Fred Kroh

## The Library

The Library collection comprises the majority but not all of the Reeds' original collection of books, and now is an amalgam that includes publications from the Barrett Reid bequest, donations from Albert and Barbara Tucker and various other smaller gifts. In 2007, 184 books originally belonging to John and Sunday Reed but removed from the Heide library at the time of Barrett Reid's death were returned to Heide via a generous gift.



Library in Heide I  
Heide Museum of Modern Art, Melbourne  
Photograph: John Gollings

## The John and Sunday Reed Bequest

John and Sunday Reed amassed a collection through purchases of art works from artists and galleries, as well as gifts from artists and friends. The artists were often outside the mainstream. Innovative and challenging creative practice was foremost for the Reeds' and was reflected in the range of practices in art they collected; from figuration to abstraction, expressionism to realism. In addition to the original works purchased by the Museum from the Reeds, the Reeds donated 494 works from their large collection to Heide on the realization of the Museum. They also donated works to other galleries and museums prior to their deaths, most notably the Kelly Series by Sidney Nolan to the National Gallery of Australia.

During the 1970s the Reeds' collection expanded with the generation of artists of their adopted son Sweeney Reed, and the artists he exhibited at his two galleries (Strines 1966-1970 and Sweeney Reed Gallery, 1972-1975), such as Les Kossatz, Col Jordan, Sydney Ball, John Kryzwokulski and ranged across new types of figurative and abstract art.



Joy Hester  
*Face VI* c.1947  
ink on paper  
31.2 x 24.8 cm  
Heide Museum of Modern Art, Melbourne  
Bequest of John and Sunday Reed 1982



Danila Vassiliev  
*Boy* 1950  
Lilydale marble  
47.5 x 34 x 23.4 cm  
Heide Museum of Modern Art, Melbourne  
Bequest of John and Sunday Reed 1982



Charles Blackman  
*Alice* 1956  
oil on composition board  
189.9 x 133 cm  
Heide Museum of Modern Art, Melbourne  
Bequest of John and Sunday Reed 1982



Sam Atyeo  
*The dancer* 1936  
oil on canvas  
59 x 54.5 cm  
Heide Museum of Modern Art, Melbourne  
Bequest of John and Sunday Reed 1982

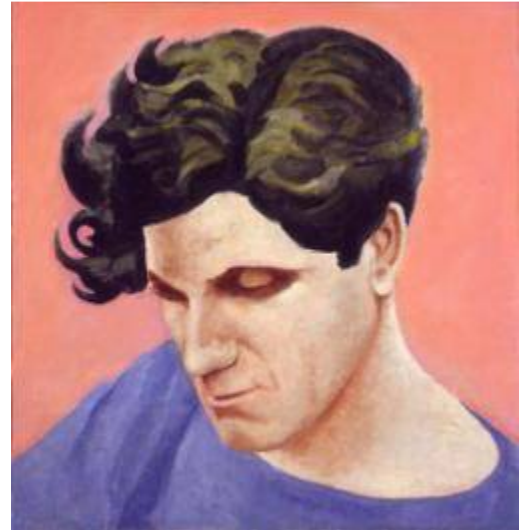


## The Barrett Reid Bequest

The 2000 Gift of the Barrett Reid Estate includes art, visual poetry and books. Barrett Reid's collection offers insights into later artistic contact with Heide across the 1950s and 1960s.



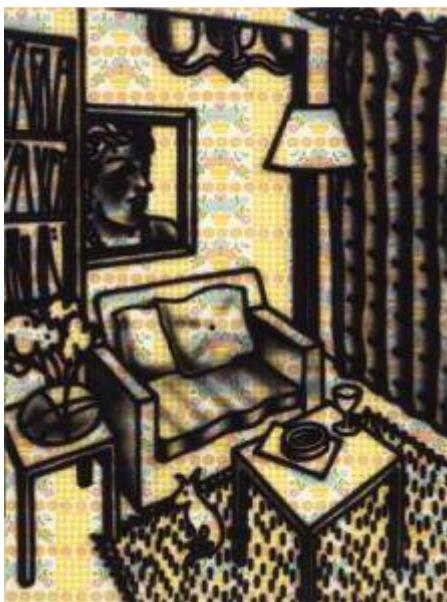
Mirka Mora  
*Lovers being transported by birds to the land of love*  
1961  
charcoal on paper  
74 x 73 cm  
Heide Museum of Modern Art, Melbourne  
Bequest of Barrett Reid, 2000



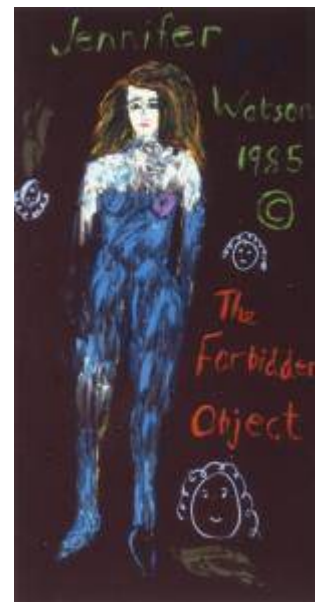
Adrian Lawlor  
*Portrait of John Reed* c.1938  
oil on canvas  
64.5 x 63 cm  
Heide Museum of Modern Art, Melbourne  
Gift of Barrett Reid 1990

## The Baillieu Myer Collection of the 1980s

Donated in 1991, the Baillieu Myer Collection of the 1980s, a gift of 93 paintings, provides a range of works by Australian artists from this period.



Howard Arkley  
*Suburban interior* 1983  
synthetic polymer paint on wallpaper on  
canvas  
160 x 120 cm  
Heide Museum of Modern Art, Melbourne  
The Baillieu Myer Collection of the 80s



Jenny Watson  
*The forbidden object* 1985  
oil, gouache and mixed media on velvet  
209 x 107.5 cm  
Heide Museum of Modern Art, Melbourne  
The Baillieu Myer Collection of the 80s

## The Albert and Barbara Tucker Gift

A special focus in the Collection is the art of Albert Tucker, which is being progressively donated with associated archives under an agreement with Barbara Tucker. Comprising a corpus of some 185 works of art, the Tucker Gift is deployed in a program of biannually presented exhibitions in the specially commissioned Albert & Barbara Tucker Gallery. The archives are accessible to external researchers via the Tucker Study Centre.



Albert Tucker  
*Luna Park* 1945  
oil on board  
53 x 81 cm  
Heide Museum of Modern Art, Melbourne  
Gift of Barbara Tucker 2005

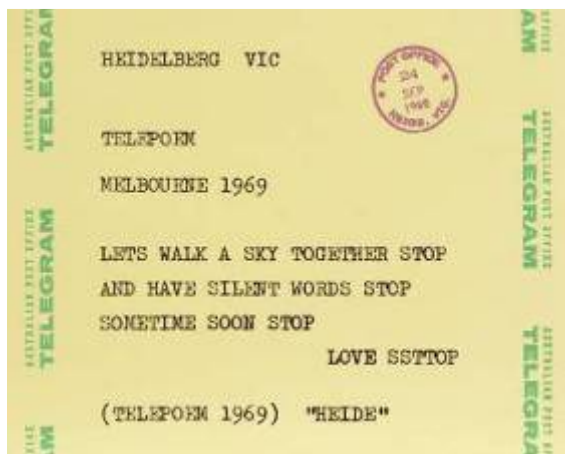


Albert Tucker  
*King Kelly and His Legions* 1957  
oil, PVA, collaged foil and cardboard on composition board  
96.2 x 130.1 cm  
Heide Museum of Modern Art, Melbourne  
Gift of Barbara Tucker 2009

## Heide Sub-Collections

The Heide Collection also includes a number of small but significant sub-collections. In 1981 the family of Sweeney Reed donated a substantial collection of his work to Heide. This has been augmented by gifts of visual or 'concrete' poetry and archival material from artists and collectors associated with Sweeney Reed's galleries in the 1960s and 70s. The sculpture collection includes significant works by international artists, such as Anish Kapoor and Dennis Oppenheim, and by Australian practitioners including Inge King and Rick Amor. In 2005 over 80 works that the Reeds had donated to the Museum of Modern Art of Australia were transferred back to Heide from the National Gallery of Victoria.

## Sweeney Reed Gift and Concrete Poetry Collection



Sweeney Reed  
*Telepoem* c.1977  
screenprint on card  
48 x 51 cm  
Heide Museum of Modern Art, Melbourne  
Gift of Alex Selenitsch 1989



## Museum of Modern Art and Design of Australia (MoMADA)

In 2005 over 80 works that the Reeds had given to establish the Museum of Modern Art and Design of Australia were transferred back to Heide Museum from the National Gallery of Victoria.



John Brack  
*The fish shop* 1955  
oil on composition board  
60 x 70.8 cm  
Heide Museum of Modern Art, Melbourne  
Gift of the Trustees of the Museum of Modern Art and Design of Australia, to the National Gallery of Victoria 1981.



Mike Brown  
*The fabulous patriot* c.1961-62  
synthetic polymer and enamel paint on wood and metal with wool  
76.6 x 61 cm  
Heide Museum of Modern Art, Melbourne  
Gift of the Trustees of the Museum of Modern Art and Design of Australia, to the National Gallery of Victoria 1981.

## Recent Acquisitions

In 2008 the Heide Foundation Collectors Group was launched to contribute to the future development of Heide's Collection through an annual acquisitions program of contemporary and modernist art. The generosity of Heide supporters also enabled Heide to purchase six contemporary works in 2006 as part of the Museum's 25<sup>th</sup> anniversary celebrations.



Robert Rooney  
*After Colonial Cubism*, 1993  
synthetic polymer paint on canvas  
122 x 198.3 cm  
Heide Museum of Modern Art, Melbourne  
Purchased through the Heide Foundation with the assistance of the Heide Foundation Collectors' Group and the Robert Salzer Fund 2008



Gordon Bennett  
*Interior (green lounge suite)*, 2006  
acrylic on linen  
152 x 152cm  
Heide Museum of Modern Art, Melbourne  
Purchased through the Heide Foundation 2006

## Sculpture Park

Heide has one of the largest Australian collections of outdoor sculpture, which positions the Museum as a destination venue. Central to this collection are large-scale works by Anish Kapoor, Denis Oppenheim, Anthony Caro and Inge King.



Inge King  
*Rings of Saturn* 2006  
stainless steel  
450 x 450 x 450 cm  
Sir Rupert Hamer Garden  
Heide Museum of Modern Art, Melbourne  
Commissioned through the Heide Foundation  
with significant assistance from Lindsay and Paula  
Fox 2005  
Photograph: John Gollings

## Want more information about Heide?

### Heide website

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

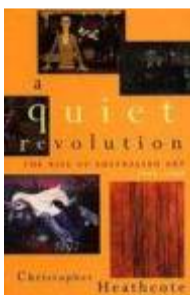
### Dictionary of Australian Artists Online

[www.daao.org.au](http://www.daao.org.au)



### **Sunday's Kitchen: Food and Living at Heide, 2010**

Lesley Harding and Kendrah Morgan, Miegunyah Press, State Library of Victoria and Heide Museum of Modern Art, Melbourne, 2010. Sunday Reed was a passionate cook and gardener, who believed in home-grown produce, seasonal cooking and a communal table. *Sunday's Kitchen* tells the story of food and living at Heide, the home of John and Sunday Reed, two of Australia's most significant art benefactors. Settling on the fifteen-acre property in 1935, the Reeds transformed it from a run-down dairy farm into a fertile creative space for artists such as Sidney Nolan, Albert Tucker, Joy Hester and Charles Blackman. Richly illustrated with art, photographs—many previously unpublished—and recipes from Sunday's personal collection, this book is a behind-the-scenes look at Heide's compelling and complex story.



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

Christopher Heathcote, Text Publishing, Melbourne, 1995 and 1996. An authoritative look at the social and political changes that overtook Australian art in the space of two decades after World War II. Heathcote outlines the transition from a relatively small art scene in the late forties to a new visual establishment in the sixties which embraced change and celebrated its openness to international trends. This important text is available at bookshops and in public libraries, in both hardback and paperback formats.

## Professional Roles within the Museum

Staff members at Heide Museum of Modern Art work very closely together to fulfil the various functions of a public art museum – to acquire, care for and conserve works of art, to develop varied exhibitions from the collection and other sources, to present education and public programs, to develop and care for the garden and heritage buildings, to market and promote all its programs, and to attract funding and sponsorship and develop partnerships to support all these activities.

Although each staff member is assigned different responsibilities, museum work is collaborative and their roles often overlap. For example, a public programs co-ordinator may work collaboratively with a curator, in consultation with a marketing manager, to create a feature event in conjunction with an exhibition opening. Similarly, different staff members are involved in the preservation of artworks: the collection manager and curators are responsible for safe handling and storage practices, while visitor services officers monitor the daily security of artworks on display.

Professional roles at Heide can be grouped into three areas:

- Programming (collection, exhibition, education and public programs), and
- Marketing and development;
- Financial, commercial and operational (including gardeners).

The following list key duties of a selection of Heide staff:

### Director

- Providing vision, direction and strategy for Heide in accordance with the Corporate Business Plan, to ensure the growth of the museum's profile locally, nationally and internationally
- Leading the organisation in consultation with the Board; serving as liaison between the Board and staff
- Overseeing exhibitions, events and programs
- Cultivating and providing stewardship of major donors, corporate contributors and grant bodies
- Performing curatorial duties with museum curators
- Supervising the administration of museum budgets
- Supervising Heide personnel
- Attending working sessions with community groups, various fundraising events, exhibition openings, conferences and other professional activities, as Heide's foremost representative.

### Curators

- Researching and interpreting artworks for collection, exhibition and publication
- Conceptualising, planning, managing and presenting exhibitions
- Writing texts on exhibitions, artworks and artists, from labels to wall texts to interpretive essays
- Delivering floor talks and occasional lectures
- Managing the production of exhibition catalogues
- Contributing to the development of exhibition program and collection policies
- Handling artworks in accordance with appropriate conservation practices and working collaboratively with the Registrar and Collection Manager
- Liaising with the Marketing Manager and Education and Public Programs staff to promote exhibitions.

### Collection Manager

- Supervising storage conditions for the collection
- Managing preventative conservation
- Coordinating records and documentation regarding the Collection
- Administering new acquisitions
- Administering outward loans of the Collection to other institutions for exhibitions
- Accompanying touring exhibitions or outward loans of the Collection and assisting with the installation and demounting of the exhibition in the host venue



- Observing the condition of the Collection and sourcing appropriate conservation treatment for damaged or deteriorated artworks
- At Heide, the collection manager also coordinates the installation and de-installation of artworks for each exhibition
- Organising an installation team to hang and display artworks
- Completing comprehensive documentation including condition reporting
- Coordinating display equipment, carpentry and paintings as required

## **Registrar**

- Coordinating records and documentation for incoming and outgoing loans of artworks for temporary exhibitions, including writing legal contracts, preparing insurance cover, organising the packing, crating and freight of artworks and undertaking other relevant safety precautions
- Supervising handling and movement of artworks. Condition reporting artworks on arrival at Heide
- Ensuring that all artworks, when on display or in storage, are cared for appropriately and environmental factors such as light, pollutants, humidity and temperature changes do not affect the artworks' condition

## **Public Programs Coordinator**

- Initiating, organising and delivering a variety of programs directed towards a diverse range of audiences who attend the museum with an aim to increase appreciation and understanding of Heide and its exhibitions, collection, history and site
- Developing exhibition and architecture tours, artist talks, guest lectures, forums and garden events
- Managing and training of Heide's Volunteer Guides

## **Education Coordinator**

- Registered and qualified arts specialist teacher
- Promoting Heide as an education resource for art
- Conducting tours of exhibitions for primary, secondary and tertiary students as well as specialist education groups
- Working with the curators and marketing manager to develop talks and public symposiums that complement the exhibition program
- Liaising with schools and university departments to provide teachers/students with access to information about the exhibitions
- Creating Education Resources related to Heide and the exhibition program
- Organising professional development sessions for teachers.
- Organising the school holidays activities

## **Marketing & Communications Manager**

- Implementing marketing to promote the museum as a significant cultural destination
- Facilitating the distribution of media releases and liaising with journalists, reporters and photographers
- Coordinating exhibition openings and events
- Development of marketing materials such as the Heide Calendar, Heide Magazine, posters, signage and related exhibition collateral
- Liaising with designers and media buyers to implement a co-ordinated advertising campaign
- Developing and maintaining Heide's website and electronic communications
- Managing the annual marketing budget

## **Development Manager**

- Responsibility over the two areas that make up Heide Development – Foundation and Partnerships
- Developing and implementing fundraising campaigns targeting both individual private donors and philanthropic trusts
- Liaising with Marketing and Curatorial departments to develop campaigns targeting specific areas of the Museum, including expanding the Collection, funding exhibition programs and sustaining Heide's unique gardens
- Compiling and tracking grant applications to government agencies and philanthropic organisations

- Developing a list of prospective donors to expand the Museum's donor circle
- Coordinating Foundation and Partnership events
- Negotiating and monitoring Heide's Annual and Exhibition partners, including developing proposals, negotiating final agreements and delivering partner benefits

## **Visitor Services Manager**

- Manage front of house operations and visitor services staff including admissions, ticketing, membership, event hire and retail sales
- Manage Museum safety, security, risk assessment and occupational health and safety processes and procedures
- Manage Volunteer Program including recruitment, training, monitor and review Visitor Services Volunteers, Volunteer Guides, Education Volunteers and Interns
- Manage membership program to promote benefits that position membership as an attractive means by which to support the Museum and increase member loyalty
- Manage on-site event hire, administer filming and photography copyright agreements, oversee bookings, operational logistics and liaise with onsite caterer

## **Heide Store Manager**

- Managing in-store visual merchandising
- Monthly purchasing of stock based around current exhibitions and Heide categories
- Tracking and monitoring weekly retail sales targets
- Liaising and negotiating product with suppliers
- Attending bi-annual Gift Fairs and conventions
- Product development and building on the Heide range of exclusive merchandise
- Managing annual stock take

## **Business, Finance & Human Resources Manager**

- Drive the review and update of the Risk Management Framework and Key Strategic Risks as part of the annual and long-term strategic planning processes
- Manage all aspects of financial reporting including the preparation and distribution of monthly and annual financial reports
- Liaise with the Audit & Risk Management Committee on annual audits, emerging risks and financial and legal compliance
- Champion Sustainability as a core objective of the Museum and identify opportunities for improvement in all aspects of sustainability (environment, culture & community, governance & communications, people and finance)
- Provide advice on HR management, policy development and implementation
- Maintain Heide's HR policy and staff employment contracts and oversee their effective implementation and revision as required
- Manage Heide's information technology needs and manage the Museum's external IT consultants

## **Facilities Manager**

- Manage and implement service contracts
- Ensure building requirements are met and ensure compliance to Occupational Health and Safety standards, essential service and relevant legislation
- Develop and undertake building and maintenance projects on site
- Manage utility's consumption and implement savings in relation to reduced energy and cost efficiency

## **Head Gardener**

- Coordinate all aspects of the strategic planning related to the development of Heide's heritage gardens
- Develop and deliver high quality programming that engages the public with the Heide II Kitchen Garden, Heide I Vegetable Garden, the Wild Garden and the Park generally
- As resident Caretaker, be first point of contact for Emergency Services and Security in any after-hours emergency situations

## Want more information about museum careers?

### Art Careers Guide

[www.arteducation.com.au/art-careers](http://www.arteducation.com.au/art-careers)

### Ace Day Jobs: Assistant Museum Curator

[www.abc.net.au/acedayjobs/cooljobs/profiles/s1601351.htm](http://www.abc.net.au/acedayjobs/cooljobs/profiles/s1601351.htm)

### Times Online, How do I become a museum curator?

[http://www.timesonline.co.uk/tol/life\\_and\\_style/education/student/how\\_to\\_get\\_a\\_job/article989842.ece](http://www.timesonline.co.uk/tol/life_and_style/education/student/how_to_get_a_job/article989842.ece)

### The University of Melbourne, School of Culture and Communication, Art History

[www.culture-communication.unimelb.edu.au/art-history](http://www.culture-communication.unimelb.edu.au/art-history)

### The University of Melbourne, The Centre for Cultural Materials Conservation (CCMC)

[www.culturalconservation.unimelb.edu.au](http://www.culturalconservation.unimelb.edu.au)

### The Whyville Times: What does a Museum Registrar do?

<http://j.whyville.net/smmk/whytimes/article?id=4962>

### Nonprofit organizations: Role of the development director

[www.helium.com/knowledge/57419-nonprofit-organizations-role-of-the-development-director](http://www.helium.com/knowledge/57419-nonprofit-organizations-role-of-the-development-director)

### Museum Strategy: Peruse the latest trends in cultural communication

[www.museumstrategyblog.com](http://www.museumstrategyblog.com)

## Presenting Artworks

### Curatorial selection

Curators in art museums usually have a background in art history or art practice or both. Their work involves extensive research – which includes visiting artist studios, researching in libraries and looking at other exhibitions – out of which they identify new ways to interpret artworks or develop specific connections between art, ideas, history and culture. Exhibitions are usually drawn from a variety of sources including artists, public and private collections. Curators also work on developing and managing collections.

Exhibitions can explore a variety of ideas, and are intended to provide insight into art and its various contexts, for example:

- The development of an artist's work and the interrelationship between different works (a solo exhibition, such as, Charlie Sofo: I wander or Simryn Gill: Gathering in Heide III)
- The relationship between works by different artists (Pan in Armour: Albert Tucker's Bushrangers in the Albert & Barbara Tucker Gallery)
- How artworks relate to particular cultures, histories and ideas (a thematic exhibition)
- The nature and use of a particular medium (a sculpture or video exhibition, for example)
- The art of a particular individual, group of artists, or artistic style (such as Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang, opening 17 July 2010)
- The art of a particular time and/or place (for example, Sunday's Kitchen: Food and Living at Heide, currently showing in Heide I)
- The relationship of art to other visual practices such as craft, design, architecture (for example Affinities: Heide Collection currently showing in Heide II)
- How artists interpret or present a particular subject or theme (such as Cubism & Australian Art).

A curator's job is to convey these ideas clearly to the general public – through putting works together in meaningful ways, writing interpretive texts (exhibition catalogues, wall-texts, extending labels, brochures) to provide various additional levels of information, and speaking about the exhibition.

### Constraints and Considerations in Exhibition Design

At Heide, as in many galleries and museums, the curator is responsible for the overall look and design of an exhibition. The curator decides which works go where, according to curatorial ideas and within the practical limitations of the gallery and budget – in liaison with the exhibition manager, various tradespeople and a casual installation crew. Other museums may employ exhibition designers and permanent installation staff. The installation crew usually includes people experienced in hanging artworks, building walls, carpentry, installing audio-visual equipment, lighting, painting, plastering and finding solutions to tricky problems.

The following factors may affect the design of an exhibition:

#### Artists' preferences

- Curators often collaborate with artists when deciding how an exhibition is laid out. Some artists will have strong preferences for showing a work in a particular way, or may prefer that their work is not shown in a particular context or with a work by another artist, if they feel it has no relevance to their work. Designing an exhibition in such a situation involves collaboration, consultation and sometimes compromise.

#### Placement of particular types of work

- Works using sound may need to be in an enclosed space, or on headphones, or placed at a distance from other sound works

- Video works or light works may need to be shown in a dark room, which might need to be specially constructed within the gallery space

## Display furniture

- Low plinths may be needed to prevent visitors getting too close to valuable or vulnerable artworks
- Plinths may also be used to set off an artwork; some precious or fragile objects may also need a Perspex or glass-covered plinths (vitrines) to prevent touching.

## Access

- The design of an exhibition must allow for wheelchair and pram access
- Audio guides may be provided for the general public or sight-impaired viewers
- Signage, from labels to wall-texts to catalogues, should be in a font size that is legible for elderly or short-sighted visitors

## Budget

- The exhibition design has to fit within the limits of the overall budget for the exhibition. This may not allow additional walls to be built, or new plinths to be made, in which case curators adapt existing plinths or reconsider the placement of works
- If a budget is tight, signage may have to change from professionally made laminated labels to simpler labels made within the museum, from full-colour to black-and-white signs, from individual vinyl letters to single printed panels, etc.
- The content and therefore design of an exhibition may be changed if it is too expensive to borrow a particular work. Galleries and museums often require a very valuable work to travel in a climate-controlled truck accompanied by a courier, who stays until the work is hung on the wall – the costs associated with such transportation can mount up to thousands of dollars.

## Conservation considerations related to the display of artwork

- Lighting: Some artworks, particularly works on paper, photographs and textiles borrowed from museum collections, are usually required to have low light levels. This prevents them from fading over time. This requirement may affect the design of an exhibition; as such works may need to be placed together if the rest of the exhibition is shown under stronger light. However, contemporary artists using photography may wish their work to be shown in bright light.
- Touching: In general, art galleries instruct visitors not to touch artworks. There are often exceptions – for example in Simryn Gill: *Gathering*, *Paper Boats* asks us to make paper boats from the pages of a 1968 *Encyclopædia Britannica*. Another work, *Garland* (2006) encourages us to hold, touch and rearrange objects collected by Gill on the beaches of Port Dickson, Malaysia, and the islands off Singapore – fragments reshaped by sea and sand that take on almost organic form. The look of an exhibition is affected if a work has to be encircled by a rope or other device to prevent visitors stepping on it. This may not be satisfactory from an aesthetic point of view and so different solutions may be sought, such as moving the work into a corner. Also notice the wall labels and how they invite viewers to handle works in some cases and that vitrines prevent us for other artworks.

## Occupational Health and Safety (OH & S)

- Gallery visitors must have clear access to exit signs and egress routes.
- Trip hazards such as power cords or low floor works must be safely installed. At Heide power points are sunken into the floor or under the walls.

## Want more information about curating?

**Artist Emerging Blog, Hanging Artwork**

<http://artistemerging.blogspot.com/2006/08/hanging-artwork.html>

**swissinfo: "Super-curator" Hans Ulrich Obrist, co-director of exhibitions at the Serpentine Gallery in London, talks about art**

[http://www.swissinfo.ch/eng/index/The\\_art\\_of\\_displaying\\_art.html?cid=7647770&rss=true](http://www.swissinfo.ch/eng/index/The_art_of_displaying_art.html?cid=7647770&rss=true)

**Tate Modern & Open University Study Days: Museums and Art History 24.06.06**

[http://www.tate.org.uk/learning/studydays/museums\\_art\\_history](http://www.tate.org.uk/learning/studydays/museums_art_history)

**Accessible Arts: Arts and Disability NSW, Exhibition Design Access Audit of Gallery Spaces**

[www.aarts.net.au/uploads/Exhibition\\_Design.pdf](http://www.aarts.net.au/uploads/Exhibition_Design.pdf)

**Australian Art Review: Collecting art, first steps**

<http://www.artreview.com.au/art/collecting/collecting-first-steps-elizabeth-fortescue.aspx>

## Conservation and Preservation of Artworks

*"Museums and galleries collect, safeguard, preserve, conserve and make accessible artefacts and artworks which they hold in trust for society."*

Museums Association, UK

The collections of artworks or artefacts that museums hold are not just important now, they are also important for the future. Artworks and artefacts transcend time; they live on when their creator or owners are long gone. Albert Tucker and Sidney Nolan, two of Australia's most famous artists, live on because of their legacy of their artworks.

The surest way to ensure artworks survive for as long as possible is to store them in a dark room with perfect environmental conditions where they are not handled. However, this negates the other primary role of the museum, which is to provide access to artworks and artefacts for the public to enjoy.

This presents museums with a challenge – to ensure the longevity of artworks while also making them available to the public. A conservation strategy is required to meet this challenge.

There are two types of conservation:

1. Preventative conservation
2. Remedial conservation

### Preventative Conservation

The aim here is to prevent any damage occurring by maintaining museum-standard environmental conditions and storage and handling procedures and practices. Preventative conservation is applied to the Collection as a whole, rather than focusing on individual objects. Damage to artworks can be caused by various natural and mechanical conditions and events, as detailed below.

#### Light

Strong light or light exposure over a long period will fade dyes, pigments and slowly break down materials and fibres.

There are three components of light that can cause damage to an artwork.

1. The intensity or visible energy level (lux)
2. Ultraviolet (microwatts and lumen)
3. Heat (infra-red)

A light meter is used to measure lux and microwatts/lumen while infra-red is measured by temperature. On average, daylight measures 10,000 lux. Fifty lux is the preferred light level for fragile artworks, such as those made of paper or textiles, while oil paintings can be displayed at 200–300 lux and metals and wood at up to 400 lux. This explains why museums are sometimes so dark. To protect artworks from light damage inside galleries, light levels are controlled by restricting natural light (no direct sunlight) and applying UV glazing to windows.

#### Temperature

Temperature changes can affect the chemical and mechanical structure of objects. Changes in temperature can encourage expansion and buckling, or shrinking and cracking. Temperature can change if doors or windows are open, or if too many people are in the galleries. A constant temperature is best and the ideal level is 18–22 degrees Celsius. Heide has a sophisticated climate control system that monitors and regulates both temperature and humidity levels

## Humidity

Relative Humidity (RH) is the amount of water in the air relative to the temperature. Fluctuations of RH can encourage chemical and mechanical changes. High levels of moisture can cause objects to swell and buckle, while dryness can make materials brittle. Moist conditions also encourage the breeding of insects which can damage artworks.

## Insects and mould

Poor environmental conditions, such as high humidity, can encourage the presence of insects and mould, which can permanently damage artworks. Evidence of pest infestation includes finding actual pests, holes in objects and dust-like particles called frass (meaning pest waste), mildew fungus, dry rot and 'foxing' (brown spots found on paper). Heide has an Integrated Pest Management System (IPMS) to monitor and control pests. This includes setting and monitoring insect traps and taking appropriate action if required. We also manages dust and pollutant levels through a facility maintenance program and environmental conditions through a climate control system.

## People

Accidents and vandalism are another potential threat to artworks. Simply touching objects and transferring dirt and acid from hands onto fragile surfaces can cause chemical damage. Making bodily contact with artworks can result in mechanical damage, such as indentations, scratches and breakages. This is why museums have attendants (sometimes called 'invigilators' or 'museum guards'), who monitor visitors in the gallery to help reduce the chance of damage. Staff who handle artworks take special care. They wear gloves or wash their hands before touching artworks and handle artworks one at a time. When lifting a painting in a frame, the bottom edge or sides of the frame are held so the top edge does not carry all of the weight. When artworks are packed, special materials are used such as bubble wrap and Tyvek. Blocks are used to stand paintings off the floor, and acid-free card, tissue and glassine are used when storing paper-based artworks, including photographs.

## Remedial Conservation

Remedial conservation is required when an artwork deteriorates or is damaged. Remedial conservation involves chemical and/or mechanical treatment of an artwork to stabilise it and halt further deterioration of its condition; for example, cleaning or repairing a tear. Conservators have highly specialised skills and extensive knowledge of materials and of the chemical components of artworks. Heide does not have a conservator on staff, so damaged artworks are sent to conservators at the University of Melbourne for treatment.

Restoration is a third type of conservation, which involves making physical changes to an object by remaking or replacing significant parts of it. While preventative and remedial conservation aim to *maintain* the integrity of an artwork, restoration aims to *restore* an object to resemble its original state. An example of restoration might be replacing the upholstery on a chair so that it looks new again, whereas remedial conservation would only repair the old upholstery to look as good as possible and prevent further deterioration. The line between conservation and restoration is often blurred, especially when referring to the cleaning of layers of artworks and removal of old 'restoration' work.



## Installation of a new exhibition



Works are wrapped in bubble wrap awaiting collection or delivery at the end of an exhibition. Condition reports have been written prior to the work being wrapped.



Artworks leaving the gallery are packed safely on one side of the gallery and works coming in are on the other.

Packaging crates containing artworks from other collections ready to be installed.



Preparation of spaces between exhibitions includes repainting and cleaning of walls. Plaster is repaired and artificial walls moved in or out of place.



Walls can be painted and windows concealed creating dark spaces and preventing light entering in Heide III. In this room the artist has selected particular colours that enhance the works and add meaning to the reading of the works.



Sometimes furniture accompanies artworks and also needs to be wrapped carefully, so that it doesn't get damaged during transport.



Installation of artworks in the gallery spaces..



Special furniture is custom built and moved into place ready for the artworks to be installed on it.



Works being positioned in Heide II. Notice works are stacked on blocks to protect them from damage, prior to being hung on the hanging system.



Note the gallery technician installing artworks with gloves



The backs of artworks can reveal information about artists and artworks that is of interest to curators, conservators and registrars.



Technicians refer to instructions from the curator and artist about how and where to display artworks. Some artworks require assemblage to be put on display.





Scaffolding is used to access high places safely.



Crates are especially made to protect the artworks.



Work is packed securely in specially created foam trays. This is especially important with very delicate and fragile works such as this. Photographs assist the curators to assemble the work the way the artist intended.



Installers are able to pin works directly into the plaster walls which can be easily patched later.



Model of Heide III for planning and design purposes.



## Conservation of Artworks

Heide Museum of Modern Art allocates a percentage of its funding to conserving artworks.

Two examples of works that have had remedial conservation are:

1. Mike Brown *Kite* 1964
2. Richard Larter *Triple nude (three Pats, standing back view)* 1966

### Conservation case study 1: Mike Brown *Kite* 1964



Mike Brown  
*Kite* 1964  
gouache and collage on paper and wood  
(octagonal)  
149 x155.3 (irreg.) cm  
© Estate of Mike Brown

Made from paper, brown paper tape, wooden struts, glue, synthetic polymer paint, watercolour, gouache and pencil.

#### Causes of Damage to the work

- Poor environmental conditions.
- Mechanical damage as a result of poor storage and handling.
- Inherent problems with the actual artwork or object.

#### Notes from the condition report undertaken by the conservator

- The magazine pages have become severely torn and distorted and show planar distortion.
- The hardening and embattlement of the adhesive and paper used has worsened.
- There is tearing, cracking and flaking of paint caused by the flexing of the support and brittle glue.

#### Treatment undertaken to conserve the artwork

- Treatment was undertaken by four conservators with specialised skills.
- Dry surface clean using brush and soft plastic cleaning sponge.
- Wet clean using cotton swabs and deionised water.
- Cracked areas consolidated using methyl cellulose ultrasonic mist.
- Brittle areas faced with lightweight Japanese tissue and adhered with diluted starch paste.
- Unaligned middle area of work humidified using damp blotter, applied through gortex then realigned and re-adhered using starch paste and repaired using tined lens tissue.
- Mounted onto quad wall archival board, ethafoam wedges.
- Cotton tape looped through foam core and wooden struts.

## Conservation case study 2:

### Richard Larter *Triple nude (three Pats, standing back view)* 1966



Richard Larter  
*Triple nude (three Pats, standing back view)* 1966  
alkyd resin on composition board  
120.5 x 181.6 cm  
© Richard Larter  
Heide Museum of Modern Art, Melbourne  
Gift of Craig and Connie Kimberley 2002



Detail  
Richard Larter  
*Triple nude (three Pats, standing back view)* 1966

## Causes of Damage to the work

- Poor environmental conditions.
- Mechanical damage as a result of poor storage and handling.
- Inherent problems with the actual artwork or object.

## Notes from the condition report undertaken by the conservator:

- Edges and corners are slightly abraded and scuffed.
- There are large losses from contact with and adherence to the frame rebate.
- Layer of dirt and dust built up across entire surface, some embedded in varnish.
- The varnish layer has discoloured to a pale grey. Areas which were missed in the varnishing process have not discoloured and now appear a brighter white. (see image, upper thigh area of central figure).
- The grey abstract shapes in the background have faded from a vibrant green due to light damage. This was revealed during the unframing of the work (see image on previous page).

## Treatment

- The painting was removed from its frame and the back was vacuumed to remove dust and debris.
- The heavy build up of dust and dirt across the surface of the work was removed with cotton swabs and natural enzymes. This was subsequently cleared with deionised water. This stage of treatment



removed the dull, matte surface appearance of the painting, revealing brighter colours and a glossier surface.

- Larger losses to the paint around the edges of the work from contact with the frame rebate were not filled as they would be subsequently obscured when the work was reframed.
- Smaller paint losses to the central image area were filled in and painted using watercolours.
- The white areas were toned in using watercolours to match the rest of the discoloured PVA varnish.
- The painting was reframed and photographed after treatment.
- While the treatment addressed the extent of the damage it was also undertaken to create a new support and hanging system for the work to prevent it from future damage.

## Want more information about conservation and preservation?

**Van Gogh Museum, Bedroom secrets, Restoration of a masterpiece**

[www.vangoghmuseum.nl/blog/slaapkamergeheimen/en](http://www.vangoghmuseum.nl/blog/slaapkamergeheimen/en)

**Visitor tears Picasso's 'The Actor.' How can Met fix it?**

[www.csmonitor.com/USA/2010/0125/Visitor-tears-Picasso-s-The-Actor.-How-can-Met-fix-it](http://www.csmonitor.com/USA/2010/0125/Visitor-tears-Picasso-s-The-Actor.-How-can-Met-fix-it)

**Contemporary Art Conservation at Smithsonian's Hirshhorn Museum**

[www.youtube.com/watch?v=ALxLQqPhTq4](http://www.youtube.com/watch?v=ALxLQqPhTq4)

**Art Frames Conservation**

[www.youtube.com/watch?v=t0dt98todJ0&NR=1](http://www.youtube.com/watch?v=t0dt98todJ0&NR=1)

**Introduction to Photo Conservation**

[www.youtube.com/watch?v=02Dh1quINZk&feature=related](http://www.youtube.com/watch?v=02Dh1quINZk&feature=related)

**Welcome to the Photo Collection**

[www.youtube.com/watch?v=NKbLeF6QZY&feature=related](http://www.youtube.com/watch?v=NKbLeF6QZY&feature=related)

**The Australian Institute for the Conservation of Cultural Material**

<http://www.aiccm.org.au>

## Practical Activity: Mounting & hinging a work of art on paper

### Mount structure

- A bevel cut window mount, (sometimes called a mat,) of 4, 6 or 8 ply board
- Backing board, 4 ply minimum
- The window mount is attached to the backing board along the long left side or the top edge with linen tape.
- In a museum collection the corners of the mount are rounded off with a corner rounder or a hand chisel.
- Consider the grain direction of the board; it is preferable to orient it vertically in the mount, the board is stronger in the grain direction.
- Pencil lines must be rubbed out to prevent transfer of the pencil onto the artwork.
- The cut edges of window are also blunted to prevent cutting of the artwork.

### Types of mount

- Clamp or overmount - where the edges of the artwork are held down by the overlap of the window mount.
- Float mount - where the entire sheet is visible and there is space between the edge of the paper and the edge of the window.

### Mount materials

- Best quality museum rag board, 100% cotton, buffered with calcium carbonate, coloured in the pulp, white to very pale colours.
- Conservation board - made of alpha cellulose pulp, buffered with calcium carbonate.
- Buffered boards generally have ph 8-9.

### Photo-mount board

- Photo mount un-buffered rag board should be used for albumen prints; certain colour processes and prints that may contain vegetable based dyes because buffering material may cause colours to shift. Also used with silk and protein based materials.
- Un-buffered boards generally have ph of around 7.

### Mount materials to avoid

- Beware the term "acid free," some poor quality wood pulp boards may be loaded with buffering agents so they are "acid free" at time of manufacture, the board can degrade and become acidic over time.
- Highly coloured boards, white core faced with coloured paper, the dyes can transfer to the art through rubbing or bleeding if wet.

### Hinging of artwork

- The artwork should be hinged to the 4 ply backing board.
- T-hinge or pendant hinge, (you will do this today).
- V-hinge is used on float mounted works
- Japanese tissue, 100% long fibred Kozo.
- Edges are wet and torn to create feathered edges.
- Starch paste is the adhesive; it is prepared with distilled or de-ionized water.
- Paste out hinges onto Mount board off cuts. The board will absorb some moisture from the hinge.
- Blotting paper and Reemay, (a polyester spunbond material), are used to dry the hinge
- Remay is used to prevent the hinge from sticking to the blotter while it dries.
- Remember to remove the Reemay and to move the blotter frequently to allow the artwork to dry without cockling.
- It is very important that hinges are dried carefully. The paper of the artwork will cockle if Reemay is not removed and the blotter changed while the paste on the hinge dries.

- Pre pasted hinges are available from conservation material suppliers, you may use paper tape but with caution, it can damage fine papers and can be difficult to remove.
- Never attach the artwork to the verso of the window mount. Do not use “archival” adhesive, double sided or self adhesive tapes on an artwork. These materials can be very damaging and difficult to remove.

## **Attachment for photos**

- While some photos may be hinged it is preferable to use Mylar or paper photo corners.

## **The interleaving sheet**

- Used to protect a mounted artwork stored in a Solander box or print drawer.
- Glassine is generally used, it is smooth and translucent but consider the abrasive quality if it rests against the art while in transit.
- Mylar film - use with caution, it should not be used in photographic collections. The static charge can attract dust that can abrade the emulsion surface. Light Impressions un-buffered tissue is best for use in photographic collections.

## **Sources of materials:**

Archival products, tapes, Mylar etc:

### **Archival Survival**

[www.archivalsurvival.com.au](http://www.archivalsurvival.com.au)

### **Zetta Florence**

[www.zettaflorence.com.au](http://www.zettaflorence.com.au)

### **Mount board, glassine, very fine brushes,**

Artshop, 1 Maples Lane, Prahran, 9510 4042

Japanese tissue:

### **Hiromi Paper**

[www.hiromipaper.com](http://www.hiromipaper.com)

### **University Products**

[www.universityproducts.com](http://www.universityproducts.com)

## Condition Report for Painting

### HEIDE MUSEUM OF MODERN ART

7 Templestowe Road Bulleen VIC 3105 Australia  
T 9850 1500 F 9852 0154

|                    |  |              |
|--------------------|--|--------------|
| EXHIBITION:        |  |              |
| ARTIST:            |  | ACCESSION #: |
| TITLE / DATE:      |  |              |
| DIMENSIONS:        |  |              |
| MEDIUM:            |  |              |
| GENERAL CONDITION: |  |              |
| PRIMARY SUPPORT:   |  |              |
| Tension/Strength:  |  |              |
| Surface plane:     |  |              |
| Damages:           |  |              |
| AUXILARY SUPPORT:  |  |              |
| PAINT FILM:        |  |              |
| Cracks:            |  |              |
| Abrasions:         |  |              |
| Damages:           |  |              |
|                    |  |              |

|                           |  |
|---------------------------|--|
| Losses:                   |  |
| APPEARANCE:               |  |
| Surface dirt /accresions: |  |
| FRAME:                    |  |
| Ridigity:                 |  |
| Spilts/Cracks/Losses:     |  |
| Gilding or Paint losses:  |  |
| FITTING:                  |  |
| Secured by:               |  |
| Backboard:                |  |
| Glazing:                  |  |
| Alignment:                |  |

PLEASE SEE ATTACHED: ☐ Image

Signed: \_\_\_\_\_

Date:     /     /

## Marketing and Promotion

It is a common belief that marketing is just advertising or sales. However, marketing is everything an organisation does to acquire customers and maintain a relationship with them. It is about connecting the right product, with the right audience at the right time to ensure profitability.

Marketing in the arts is not a new concept, but one that is gaining more recognition in an increasingly competitive environment. Museums and galleries now acknowledge the need to identify and respond to the desires and requirements of the visiting public. Effective marketing can ultimately increase visitor numbers and revenue, and also has a role in communicating the wider educative role of a museum.

Heide's marketing plans contain the following strategies:

- **Advertising** is primarily campaign based and is typically done with advertisements, commercials, direct mailing, electronic direct mail (EDM), but also extends to the printing of brochures and signs and the staging of events.
- **Communications** is generally referred to as publicity or public relations, which is the promotion of a product by the media in its editorial content. This is different to a paid advertisement, not only because it is free, but because the museum has no control over what is publicised; for example, a journalist might write an unfavourable review of an exhibition.

Marketing staff work closely with other staff to develop what is called the **marketing plan**, which includes:

- **Printed material**, such as brochures, flyers and posters
- **Distribution and direct marketing** – including mail-outs to stakeholders and the placement of brochures where potential visitors will see them
- **Advertising** – via press, television and radio
- **Publicity** – marketing staff liaise with the media, supplying images and media releases; their role may also extend to 'issue management' such as when a negative story appears in the press
- **Website and electronic communications** – a key method of advertising to potential visitors both locally and all over the world, includes development of a website and communication via email, blogs, forums, online polls
- **Signage** – generally devised for display both at a museum to promote exhibitions and events, as well as off-site to the general public via billboards, bus backs, tram stops and banners
- **Events** – events are staged to launch exhibitions and programs to groups including the media, organisation members, donors, other institutions/colleagues and the general public.

A significant proportion of Heide's visitors have visited the Museum in response to receiving printed material, reading an article in The Age newspaper, driving past a Heide billboard or banner, attending an event or simply logging onto the website. All visitors in some way connect and respond to one or more elements in the campaign.

**Marketing research** is an important activity to ensure we remain in-tune with Heide visitors. Through 'self-completion' questionnaires, feedback forms and online surveys, information collected through enables the Museum to understand who is visiting and why and how they engage with Heide.

## Developing the Marketing Campaign

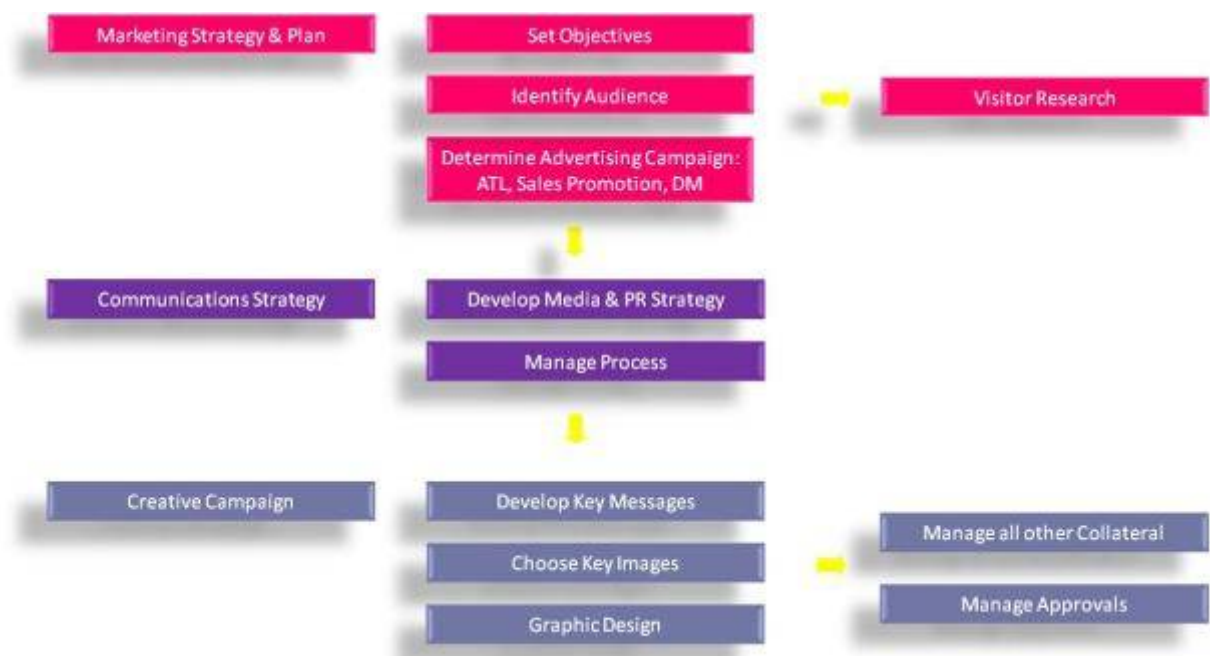
What are the processes associated with production, promotion and presentation of artworks? It is a common belief that marketing is just advertising or sales. However, marketing is everything an organisation does to acquire customers/ visitors and maintain a relationship with them. It is about connecting the right product, with the right audience at the right time to ensure profitability.

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- **Creative Campaign** refers to the actual executions of the advertisements or commercials for the campaign. It is where the images, key messages, text and brand elements come together for presentation to the public.

### Promotional Process – The Advertising & Communications Campaign:



Marketing staff work closely with other staff to develop what is called the **advertising plan**, which includes:

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## Presentation Process – The Creative Campaign:

How the art works are presented refers to the creative campaign. There are a multitude of factors that may affect the development of key messages and the choice of key images which include:

- **Key messages** such as dates of exhibition, closing dates, key artists, Australian or international, solo or group shows, special exhibition prices and offers and highlight programs
- **Key image** selection is affected by copyright costs, ability to crop or detail images, suitability to media format, size, reproduction values and whether they could be perceived as offensive

## Production Process – The Creative Campaign:

Once the advertising plan is set, the key messages identified and the images selected, the Marketing Team then brief the Graphic Designer who takes the Creative Campaign into full production. This includes the creation of each specific execution and the delivery of those advertisements to the media outlet.

Production of the creative campaign is driven by artistic considerations, material deadlines and method of delivery of the advertisements or commercials to the media outlets. Please see *The Role of the Graphic Designer* for more information.

## Identifying the Audience

Who is the viewing audience and how have they been considered for example in the marketing of an exhibition? Audience research can be defined in the following two ways:

1. **Quantitative research** is the collection and analysis of numerical data. This data is measurable and includes statistical results, post code analysis, financial data, demographics and socioeconomic factors. This form of research is typically collected at point-of-sale and through self-completion questionnaires.
2. **Qualitative research** is the method of collecting in-depth data to measure meaning in perceptions, motivations and attitudes. This form of research is typically collected through in-depth interviews and focus groups.

Heide undertakes both forms of research to ensure we understand our current and potential audiences. This is done quantitatively through 'self-completion' questionnaires, feedback forms, collection of postcode data and online surveys. Information collected through these means enables the Museum to understand:

- Who is visiting
- Where do they live or where they travelled from
- What was their main reason for visiting
- How old they are
- Who they visit with
- How they engage with Heide – do they visit the park, which exhibitions do they visit, did they eat in the café, did they buy something from the Store
- Where did they hear about Heide



Heide has also undertaken qualitative research which involved facilitated focus groups which measured perceptions of Heide from both visitors and non-visitors - their barriers and motivations to attendance.

### Identifying the Audience – The Advertising & Communication Campaign:

Through research we are able to identify and connect the content and direction of an exhibition with a specific target audience. This is determined by age, interest (photography, contemporary art, modern art etc) and previous visitor attendance.

By identifying a primary audience, we are able to target them through specific media choices i.e. younger people via Beat or Impress and older audiences through The Age A2.

A significant proportion of Heide's visitors have visited the Museum in response to receiving printed material, reading an article in The Age newspaper, driving past a Heide billboard or banner, attending an event or simply logging onto the website. All visitors in some way connect and respond to one or more elements in the campaign.

## The Role of the Graphic Designer

The Graphic Designer is crucial to the entire communication process. Graphic designers perform a multitude of services and it is their role to solve visual communication problems through the layout of words and pictures.

The Graphic Designer undertakes delivery of specific elements including:

- Corporate Identity/Branding
- Advertisements
- Poster design
- Billboards
- Brochures
- Magazine Layouts
- Book layouts
- Book covers
- Websites
- Way-finding signage
- Exhibition wall texts
- Heide Store product design and packaging

The Graphic Designer will use a variety of methods to create a visual representation of ideas and messages including typography, colours, shapes, visual arts and page layout techniques to produce the final result.

### The Graphic Design Process:

- The graphic designer will be given an **overview of the project** which is usually in the form of a meeting
- A **formal brief** is given and involves a documented brief and conversation about any mandatory elements needed to achieve the communication objective. This applies to both advertising and books
- The designer then takes all of this information and moves into the **development of concepts**
- Once the designer has had time to work on the brief, they **present draft concepts**
- There is then time for a **review** and any **changes** that are needed are made
- Full **production** is then started and involves preparation of artwork for printing, liaison with external suppliers including printers, paper manufacturers, media outlets
- **Delivery** is then made

## 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.

### School Excursions:

#### Exploring & responding tours

Educational tours are tailored to meet individual student group capabilities and needs across all year levels from K-12. This can be taken as a stand-alone excursion or combined with a Creating and making workshop (see below for more information).

#### Art Industry Contexts

Students are provided with an overview of the role of public museums, the function of different gallery spaces at Heide, and the considerations, constraints processes and methods involved in the display, curating, storage conservation, preservation and promotion of artworks.

Recommended for VCE Studio Art students.

#### 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 famous 'scar' tree, Heide I heritage-listed farm-house and Heide II modernist architecture, the Sculpture Park and Kitchen Garden. Students discuss John and Sunday Reeds' art patronage, the lives and practices of the artists known as the Angry Penguins, Sidney Nolan, Albert Tucker, Joy Hester, Arthur Boyd and John Perceval.

#### Heide Collection

Looking at highlights of the Heide collection displayed in Heide II, students gain an insight into the Australian modernist art movement through to contemporary art practice. Students will be provided with an immersive experience and opportunity to analyse and discuss the ways in which artists from different times have created aesthetic qualities in artworks, communicated ideas and developed styles.

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

#### Creating & making workshops

Practical art-making education programs are conducted in the purpose built Sidney Myer Education Centre. Creative programs are tailored to meet student groups' capabilities and needs across all year levels from K-12. Tasks can be extended or designed to be a collaborative exercise to encourage team building, developing communication and negotiation techniques.

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

ARTS DOMAIN: Creating and making

VCE ART: Artmaking, 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](http://heide.com.au/education) or contact the Heide Education Coordinator:

T 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 the Heide Education Coordinator for more information.

Prices and programs may change without notice.

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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 Museum of Modern Art**

7 Templestowe Road

Bulleen VIC 3105

T 03 9850 1500

[education@heide.com.au](mailto:education@heide.com.au)

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

Open daily 10am–5pm

Closed Mondays (except public holidays)

## VCE Studio Arts U4: O3 Workbook

### Art Museums and Gallery Characteristics

Describe the basic differences between public museums and commercial gallery spaces:

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### Public Museums/Galleries

Heide Museum of Modern Art does maintain an art collection, however not all galleries collect art. Name a gallery in Melbourne whose sole focus is to develop exhibitions using borrowed artworks for its space, and which does not collect artworks?

Gallery name:

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What is the name of their current exhibition?

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Who are the exhibiting artists?

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### Private Museums/Collections

While you are at Heide try to find an artwork that is on loan from a private art collection.

Artist:

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Title of Work:

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Date:

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Medium:

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Owner:

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### Commercial Galleries

View a current exhibition at Heide and one at a commercial gallery, as well as the labels, brochures and other information surrounding the exhibitions. How are the exhibitions presented differently? What are the differences in the work required to prepare and present these exhibitions?

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## Artist Run Initiatives (ARIs)

Research on the web to find Artist Run Initiatives that also have studios for artists-in-residence. How are artists selected to be part of this?

## Virtual or Online Galleries

Look up virtual galleries and museums, and discuss the following: Compare and contrast a virtual gallery of a public museum with an online gallery that offers work for sale.

How does the website help you find the artwork you are looking for? Or help you find out about the gallery and what it shows? Is the site user-friendly? Why? Why not?



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Do you think online art spaces are a successful way of exhibiting artwork? Why? Why not?

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## Alternative Art Spaces

Describe a creative way that an emerging artist may choose to exhibit their artwork.

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## Art Fairs

When is the next Art Fair on in Melbourne?

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Where is it going to be held?

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When?

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## Secondary Market

Do artists gain any advantages from having their work sold on the secondary art market? What are they? What are the disadvantages?

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## Professional roles within the museum

Research and describe the work undertaken to create museum education and public programs. Why is it important to have education and public programs in a public museum such as Heide?

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## Heide Museum of Modern Art Exhibition Spaces and Collections

Visit Heide and research its history, exhibition spaces, Heide I, Heide II, Heide III, Sculpture Park and gardens.

Why is Heide a unique exhibiting venue?

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List two constraints in each Heide building that must be considered in relation to the display of artworks. How would curators, registration or collection staff overcome or resolve the difficulties these features create in the presentation of art?

Heide I

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Heide II

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Heide III

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Sculpture Park

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Which of Heide's exhibition spaces do you find most appealing in terms of how artworks are exhibited? State your reasons.

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What recurring threads or themes in the Heide Collection or in its exhibitions can you notice? Use the gallery's website and look at past exhibitions for clues.

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Discuss the advantages of a purpose-built gallery such as Heide III.

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Describe the differences between public, commercial, artist-run and on-line spaces. Visit a public, commercial and artist-run space. Collect information, brochures about each space.

Compare and contrast the exhibition spaces and facilities:

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Compare and contrast the exhibition programs:

## Presenting Artworks: Curatorial Selection

Outline the duties of a curator in preparing and presenting an exhibition at Heide Museum of Modern Art.

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Keep a journal of the exhibitions you visit. Write about the exhibitions in this journal, using the questions below as a guide. Collect an image of an artwork from each exhibition you visit (for example, an invitation card or brochure). Read any literature or catalogues written about the exhibitions you view.

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Do you think the written information about the exhibition (in extended labels, wall texts, brochures, catalogues, and websites) is clear and corresponds with the artwork or ideas of the show? Why? Why not? Provide an example.

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Is the art included in the exhibition of one type (figurative, installation, abstract)? If so, describe. Or does it combine different mediums and genres? If so, what is the reason for this?

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What type of exhibition has the curator presented? Is it a solo, group, thematic, or historical show, or a combination? Explain your answer.

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In your journal write about the exhibition design, layout and placement of the artwork within the space, using the questions below as a guide. Has it been well-planned in terms of how the artworks relate to one another within in the space? If so, how?

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Why do you think the curator has chosen to present some artworks in particular ways? Select two examples and discuss.

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Do you think the labels and signage are well- placed and clear to read? Why? Why not?

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## Conservation and Preservation of Artworks

Why is it important to care for artworks?

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How does the museum prevent people from touching and handling artworks?

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What is the difference between preventative conservation and remedial conservation?

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What conservation issues does each of Heide's spaces present?

Heide I

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Heide II

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Heide III

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Sculpture Park?

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## Preventative Conservation

Describe the correct methods of handling an artwork during exhibition installation.

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How is light measured?

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What are the correct light levels to exhibit?

An oil painting?

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A drawing on paper?

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How can light damage an artwork? What other light sources are an issue in the museum?

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What affects temperature control in an art space?

How can temperature fluctuation affect an artwork?

How do humidity fluctuations affect:

An oil painting on canvas?

A watercolour on paper?



## Remedial Conservation

What are some of the strategies used and technologies relied upon to undertake remedial conservation on an artwork?

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## Conservation case study 1: Mike Brown *Kite* 1964

Discuss how Mike Brown may have developed the aesthetic qualities of his artwork; for example, through the use of the formal elements, signs, symbol and/or images present in his work.

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Considering this artwork is made primarily from paper, what should we consider in the preventative conservation of this work?

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During the tour of the storage areas with the Registrar and Collection Manager pay attention to how a condition report is undertaken and complete the following, Heide Museum of Modern Art Condition Report, for this case study work. Note what the purposes of a Condition Report are for.

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## Conservation case study 2:

### Richard Larter *Triple nude (three Pats, standing back view)* 1966

Discuss how Richard Larter may have developed the aesthetic qualities of his artwork, through the use of formal elements such as signs, symbols and/or images present in his work.

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Considering this artwork is painted on board with oil paints what preventative conservation strategy should Heide employ?

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What ethics were considered in the remedial conservation of this artwork?

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During the tour of the storage areas with the Registrar and Collection Manager pay attention to how a condition report is undertaken and complete the following, Heide Museum of Modern Art Condition Report, for this case study work. What is the purpose of a Condition Report for this object?

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## Marketing and Promotion

View an exhibition at Heide. Describe how the different people within a gallery or museum could contribute to developing, presenting or promoting this exhibition?

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Collect any articles or reviews published about the exhibition you visit. Read the articles and describe what the critic or journalist is stating about the exhibition. Discuss how you agree or disagree with what he/she is saying?

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Observe and collect brochures, calendars and any other advertising material from Heide Museum of Modern Art and one other public gallery.

Look at the exhibition calendar of both public galleries and compare and contrast the two in relation to their design, layout, information and exhibition programs.

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What are two methods used to attract an audience to an exhibition at Heide?

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What is signage and how do you think signage operates in attracting an audience to a gallery?

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What are the different places where have you seen signs advertising exhibitions?

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Observe the on-site signage for current exhibition at Heide. Where is it placed and is it eye-catching? Why or why not?

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Gallery websites are one vehicle for advertising a museum's programs. Find an Australian public art gallery or museum online, Familiarise yourself with its history, art collection and exhibition programs.

Analyse Heide's website and that of your chosen public art gallery or art museum. Compare and contrast. Describe which of the two websites is more user -friendly', more attractive to an audience, and a better resource for information about the exhibitions or collection.

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Select one of the exhibitions currently on at Heide and write about the artists and the artworks in a journal.

Collect any information, catalogues, articles or reviews on the exhibition and write a media release, based on your collected information.

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While you are at Heide collect:

☐ Calendar

☐ Post card

☐ Business card

☐ Membership brochure

☐ Site map

☐ Room brochure



Department of Education and  
Early Childhood Development