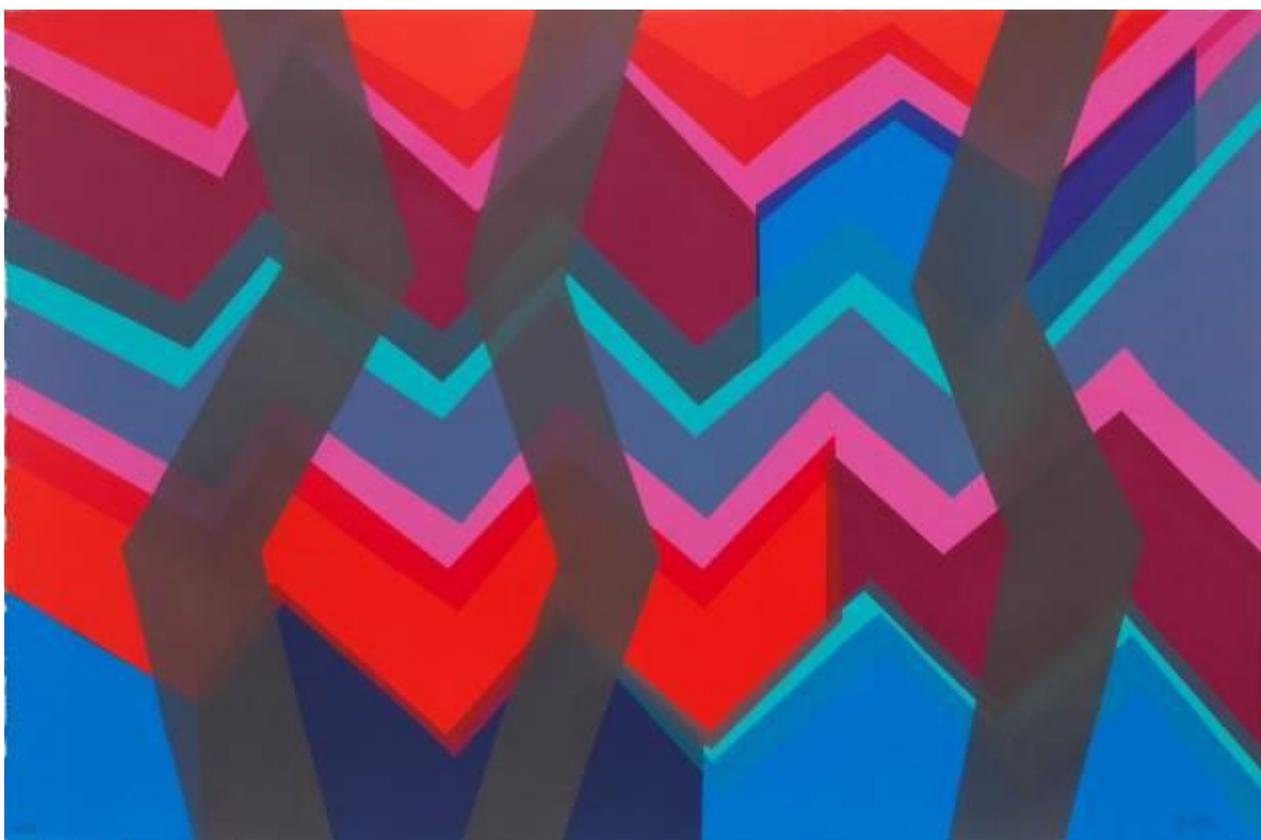


## Colour Sensation: The Works of Melinda Harper

Exhibition dates: 27 June - 25 October 2015

Venue: Heide III, Central Galleries

Curator: Sue Cramer



Melinda Harper

*Zig Zag (Graphite)* 2012

screenprint

81 x 121cm

Courtesy of the artist and NKN Gallery, Melbourne

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## Introduction

Over the last three decades, Melinda Harper has developed a distinctive and widely admired abstract oeuvre animated by vibrant colour relationships and a kaleidoscopic profusion of forms. In her art, the elementary shapes of blocks, stripes, circles and derivations of these are amassed in arrangements of seemingly infinite possibility. While this survey exhibition includes works in a range of mediums, Harper is best known for paintings that both captivate and challenge the eye: their oscillating and spatially ambiguous geometries evoke the changeability and flux of the visual world. Informed by various streams within twentieth-century modernist abstraction, including Cubism and Op Art, her art is also 'a direct observation of life', one which has arisen out of her 'experience of looking'.

This survey begins with simple geometric paintings on found wood from 1987 influenced by Russian Constructivism, and works made during Harper's close involvement with the artists' gallery Store 5 in Melbourne from 1989 to 1993, the period when she laid the foundations of her abstract language. Paintings from the mid- to late-1990s demonstrate Harper's growing interest in the disruption of pictorial space and take inspiration from sources such as fifteenth-century Persian miniatures, and Marcel Duchamp's cubist masterpiece *Nude Descending a Staircase* (1912). Her later large canvases provide stunning new geometric and colour variations on her characteristic abstract themes.

Since 2005, Harper has extended her visual language into new and surprising fields. She has made assemblages from ceramics and glass vessels that blur the boundaries between the fine and decorative arts, and vivid hand-stitched embroideries which pay particular tribute to the work of the women artists of the Bauhaus (1919–33), the famous school of art and design. A multi-part screenprint with elements of collage has been made especially for this exhibition and is a highlight of Harper's long career of working in this medium.

Sue Cramer

Heide Museum of Modern Art



*Colour Sensation: The Works of Melinda Harper* 2015 installation view

Heide Museum of Modern Art, Melbourne

Photograph: Christian Capurro 201

Please note: pages 2-20 of this education resource have been extracted from Cramer, S. (ed), *Colour Sensation: The Works of Melinda Harper*, exh. cat., Melbourne: Heide Museum of Modern Art, Melbourne, 2015.

## Early Influences

Melinda vividly remembers, as a sixteen-year-old living in Canberra in 1982, her first experience of looking with real intensity at a work of abstract art, Hans Hofmann's *Pre-dawn* (1960), then on display at the newly opened Australian National Gallery. While Harper would later refer to Hofmann's theory of 'push and pull'—concerning how colours and shapes pictorially advance or recede—at the time she knew nothing of these ideas.<sup>1</sup> Observing the colours and textures of *Pre-dawn*, its smoothly painted square, circle and rectangles set against an expressionist background, she wondered: 'How did he paint that? Did he use a brush? How did he arrive at that?'<sup>2</sup> It was the moment she realised how powerful a single work of art could be,<sup>3</sup> and she credits the experience as being 'probably the reason I became an artist'.<sup>4</sup>



Hans Hofmann  
*Pre-dawn* 1960  
oil on canvas  
183.9 x 152.8cm  
National Gallery of Australia, Canberra  
Purchased 1976

**Research** Hans Hofmann's [push and pull theory](#) What did Hofmann discover he could create in his abstract paintings?

**Think about** your favourite artwork. Did you discover this artwork on the internet or in a book? Or have you seen the original in a gallery or museum?

### At Heide

Select a painting from *Colour Sensation* and consider Melinda's art making process.

*How did she paint that? Did she use a brush? How did she arrive at that?*

<sup>1</sup> See Hans Hofmann, 'The Search for the Real in the Visual Arts', in Sara T. Weeks and Bartlett H. Hayes Jr (eds), *Search for the Real and Other Essays*, The MIT Press, Cambridge, MA, and London, 1967, pp. 40–48.

<sup>2</sup> Melinda Harper, email to Sue Cramer, 17 January 2015.

<sup>3</sup> Melinda Ogden, 'Spotlight on Melinda Harper', *Lowensteins Arts Management Newsletter*, December 2013, pp. 6–7.

<sup>4</sup> Courtney Kidd, Interview, *Australian Art Collector*, issue 55, January–March, 2011, pp. 98–99.

## Developing a Style

Moving to Melbourne in 1983, Harper's nascent interest in abstraction began to flourish. She studied painting at Victoria College where abstract artists [Robert Jacks](#), [Lesley Dumbrell](#) and [John Nixon](#) were among her teachers. Both Jacks and Dumbrell had explored colour and geometry in their painting practice during the 1960s, at the height of international styles such as Colourfield, Minimalism and Op Art; while slightly younger, John Nixon combined elements of conceptual art and Minimalism in his work, which also engaged constructivist principles in a contemporary manner.

### Investigate

Use the links to find some of examples of these artists' artworks. Do any remind you of Melinda Harper's art? Which elements and principles do they share?

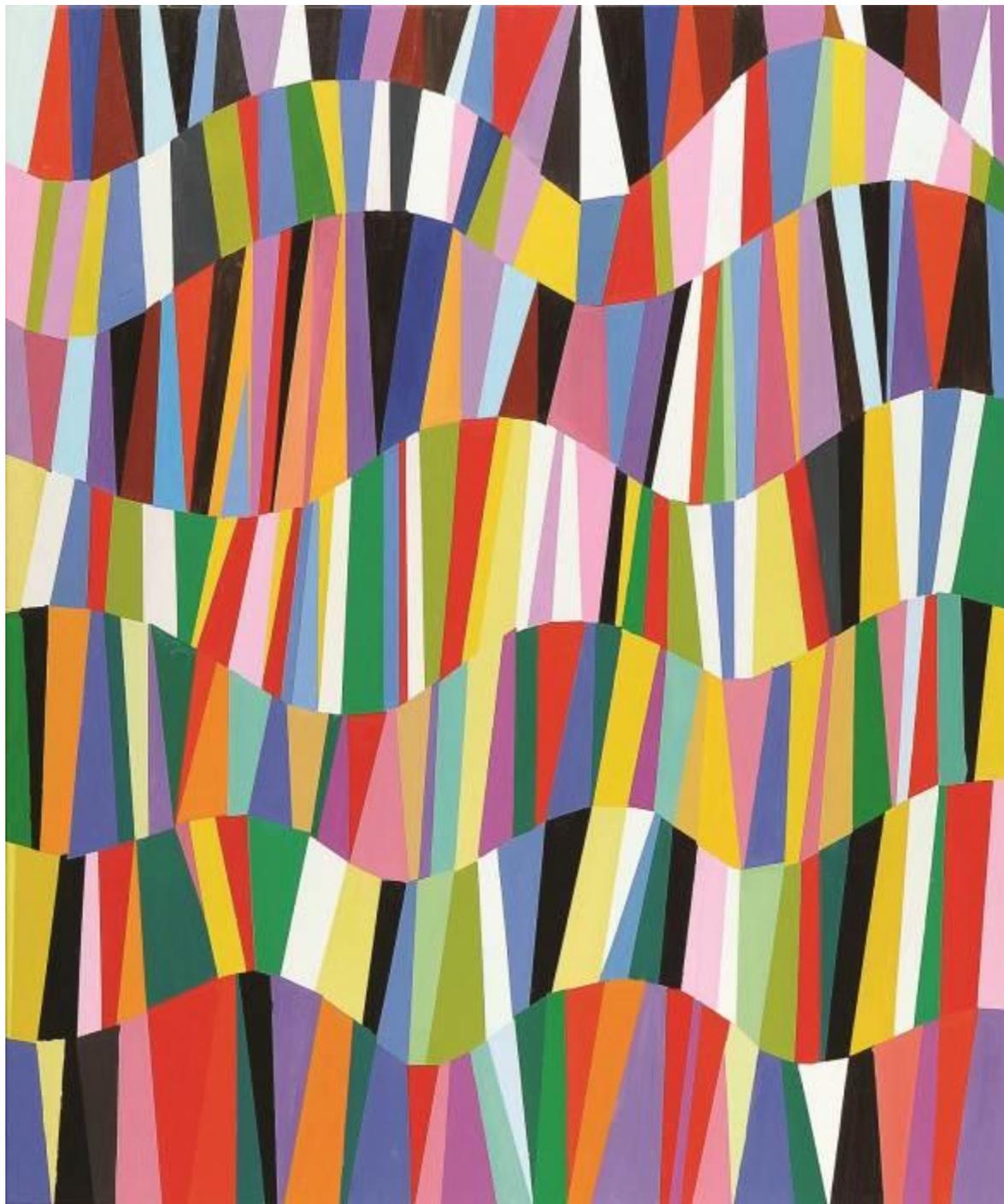
**Research** the movements Minimalism, Op Art and Constructivism and create a visual glossary from the images you find.



Melinda Harper  
*Untitled* 1985  
synthetic polymer paint and oil on wood  
40 x 26 cm  
Collection of Kerrie Poliness



Melinda Harper  
*Untitled* 1985  
synthetic polymer paint and oil on wood  
40 x 26 cm  
Collection of Kerrie Poliness



Melinda Harper  
*Untitled* 2003  
oil on canvas  
183 x 152 cm  
Heide Museum of Modern Art  
Purchased through the Heide Foundation with the assistance of the Heide Foundation Collectors' Group 2008



Melinda Harper  
*Untitled* 2011  
oil on canvas  
153 x 182 cm  
Courtesy of the artist and NKN Gallery, Melbourne

With their profusion of colours and forms, Harper's paintings invite us to view them with intensity, allowing their chromatic and spatial qualities to unfold. Their shifting geometries never sit still; they appear always in flux, the foreground oscillating with background, shapes jostling and colliding, colours clashing then reconciling. The forces of colour and geometry synchronise, one utterly reinforcing the other. Mostly she works with groups or informal series, each painting suggesting possible areas of investigation to be taken up and explored in future compositions. Beginning each new work with an idea, Harper refines and adapts it as she goes, allowing the process to determine the outcome. A single colour or shape placed next to another might alter whole sets of optical and formal relationships. Mixing her myriad hues along the way she uses masking tape to prevent them from bleeding into one another. Shapes are inexact, willfully awry and never precisely repeated; chance occurrence and imperfections are embraced, and her painting always bears the mark of the distinctly handmade. And while Harper's colours might look as 'brightly synthetic as acrylics', as Robert Rooney observes,<sup>5</sup> she prefers the density of pigment provided by oil paint, a strangely anachronistic medium in today's high-tech world, but one that is perfect for her manner of working: 'The slowness of oil paint suits me, a painting takes time and with that comes a lot of looking', she says.<sup>6</sup>

### Consider

What are the dominant colours in this painting?

How does the selection and use of colour add to visual impact, meaning and mood in this painting?

<sup>5</sup> Robert Rooney, 'Emily Kame Kngwarreye, Melinda Harper', *The Australian*, 22 March 1996, p. 12.

<sup>6</sup> Melinda Harper, email to Sue Cramer, 23 January 2015.



‘Some people assume abstraction is about limitations, but I am interested in its expansion, the ways colour and forms continually evolve.’

—Melinda Harper 2011

Melinda Harper  
*Untitled 1997*  
oil on canvas  
40 x 30 cm  
Courtesy of the artist

**Abstraction** (and Abstract Art) can be described as non-figurative, non-objective or non-representational art.

### Respond

Melinda Harper’s use of shape is described as *inexact, willfully awry and never precisely repeated*. Do you agree? Why/Why not?

Why does Harper say that she prefers oil paints to acrylics? What is the quality of the material that complements her art making process?

### Research

Oil paints and acrylic paints - what are the key differences in these materials? List these in a table.

### Create

For Harper, abstraction is not only a way of interpreting the world but also a rich and multifarious stream of art-making that is open to continual expansion and reinvention.

Using a series of geometric shapes, dissect and rearrange the shapes, to create a series of interesting compositions to be used as the basis of a sculptural piece or painting referencing artworks from the *Colour Sensation* exhibition. Once you have decided on a composition make three photocopies to experiment with colour schemes in your visual diary.

Write about Art

Select an artwork from the exhibition *Colour Sensation: The Works of Melinda Harper*. Circle the words that you think best describe the art elements COLOUR, LINE and SHAPE. Use these descriptive words to write a visual analysis for your chosen artwork.

Cool Soft Natural Tonal  
Romantic Monochromatic  
Minimal Primary **Bold**  
Expressive Vivid  
Complementary Pastel  
Saturated Confronting  
Warm Psychedelic Neutral  
Juxtaposed Lacklustre  
Rich Garish Subtle  
Dull

COLOUR

LINE

Fragile  
Gestural Broken  
Implied Directional Subtle  
Static Sensuous Descriptive Hesitant  
Delicate Complex Jagged  
Controlled Fine Expressive Vertical  
Line Diagonal Sensitive Bold  
Energetic Horizontal Sensual  
Fluent Lyrical Confident Uneven  
Curved Severe Harsh

curvaceous  
**dynamic** jagged minimal  
contour angularsimplisticconnectedbold  
balanced expressive complex  
rhythmic fluent juxtaposed  
sensuousdetachedgeometric  
organic lyrical  
abstract

SHAPE

## The pleasure of colour and geometry

For several years now Harper has always had a notebook to hand wherever she goes. She records colour combinations—moments of beauty—in the landscape and in the streets, as a means of deepening her insight into chromatic relationships.

'I am always looking at colour in the world wherever it is', she says.<sup>7</sup> Such observations within the suburbs of Melbourne form the basis of an artist statement Harper wrote in 2002:

purple / with light blue smith street, collingwood  
 grey / yellow northumberland street,  
 light grey / orange collingwood  
 misty dark blue / laughing waters, eltham  
 white / green  
 prussian blue / ultramarine blue eltham  
 Nature / <sup>8</sup>

When asked to provide an artist statement for an earlier project in Adelaide for which she would present colourful paintings on glass windows, Harper submitted what she saw as a related passage of text by Virginia Woolf from her short story 'Kew Gardens' (1919). Woolf writes of the exquisite pleasure of observing coloured lights falling into a rain drop, conjuring an image of how the lights 'expanded with such intensity of red, blue and yellow the thin walls of water, that one expected them to burst and disappear'.<sup>9</sup> A similarly poetic text appears in several of Harper's photograms from 1990. Here, French author Violette LeDuc, a contemporary of Simone de Beauvoir, conveys a tangible emotional quality through her evocative descriptions of colours in the landscape:

'The silken rustle of the leaves, the green light. The elegant light of the cypress, the inconstant blue, the icy blue frozen sheen of the sky's indifferent perfection. The distant hills drowning in their blue-tinged tears'.<sup>10</sup>

In associating such passages of text with her work, Harper hints at what colour means to her, and its capacity to convey a range of subtle and poetic meanings. She has said how, in her colourful paintings, she seeks to capture experience 'as rich and complex in its own way as observing and being in the landscape'.<sup>11</sup> The language of abstraction, where colours and forms are not tied to images, particularly allows for a free association of meanings in the minds of viewers. Sonia Delaunay makes a similar observation: 'One who knows how to appreciate colour relationships, the influence of one colour on another, their contrasts and dissonances, is promised an infinitely diverse imagery'.<sup>12</sup>

**Think about** the text you are studying in English or a book you have read. How do the words that you read create an image of the story in your mind?

### Create

Visit a hardware store and collect some paint chip samples in a variety of colours. Write a poem or short piece that describes the colours you have chosen. You might like to create a collage from the paint chips to display alongside your words.

<sup>7</sup> Melinda Harper, email to Sue Cramer, 17 January 2015.

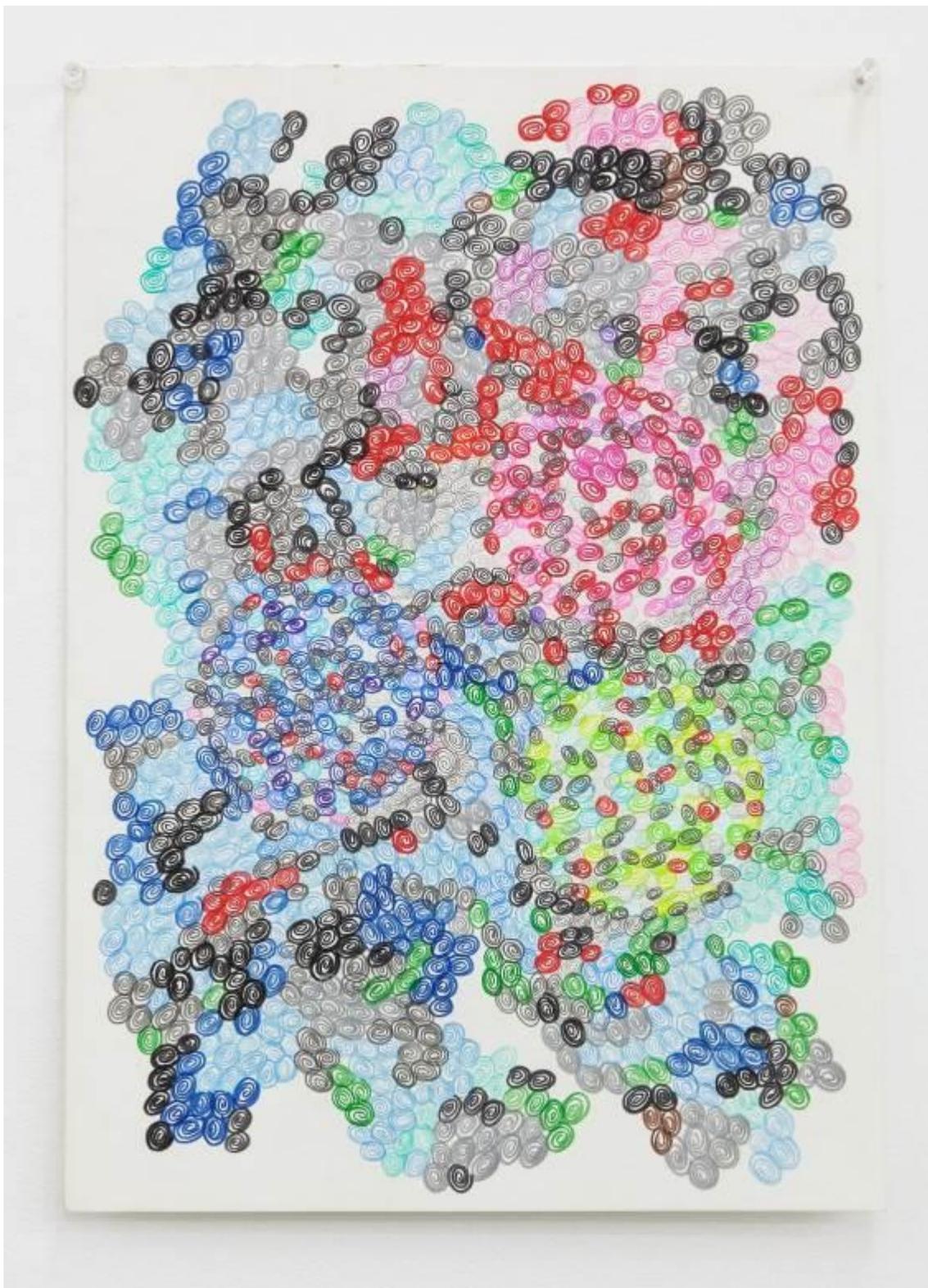
<sup>8</sup> Harper, artist's statement, 2002, op. cit.

<sup>9</sup> Woolf's text is quoted by Harper in *Warm Filters: Paintings for Buildings*, exh. Cat., a project for the Telstra Adelaide Festival, Contemporary Art Centre of South Australia, Adelaide, 2000.

<sup>10</sup> Ben Curnow first drew attention to Harper's use of this quote in his article 'Of Innocence and Experience: The Paintings of Melinda Harper', *Art and Australia*, vol. 33, no. 2, Summer 1995, pp. 206-11.

<sup>11</sup> Harper, artist's statement, 2002, op. cit.

<sup>12</sup> Sonia Delaunay, quoted in J.Damase, *Sonia Delaunay, Rhythms and Colours*, Thames and Hudson, London, 1972, pp. 275-76.



Melinda Harper  
*Untitled* 2011  
pencil on paper  
42 x 29.5 cm  
Courtesy of the artist





*Colour Sensation: The Works of Melinda Harper* 2015  
installation view  
Heide Museum of Modern Art, Melbourne  
Photograph: Christian Capurro 2015

Melinda Harper  
*Untitled* 2013  
silk thread and spray paint on embroidery  
43.3 x 35.4 cm  
Courtesy of the artist

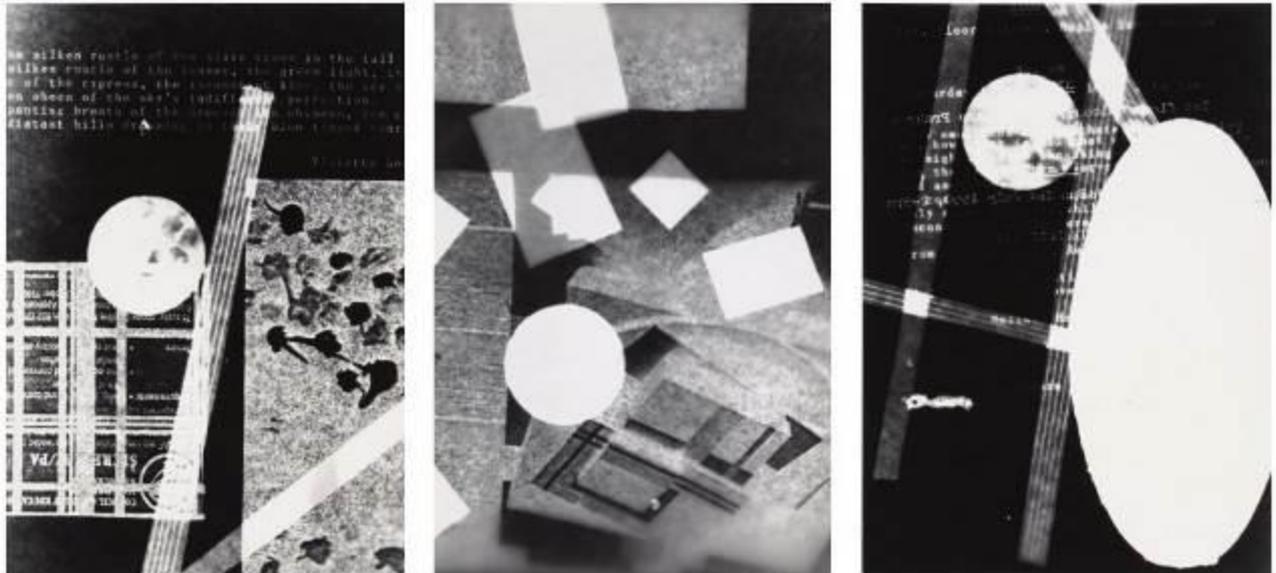
**Explore** the exhibition *Colour Sensation: The Works of Melinda Harper* and use the table below to create a list of some of the different materials used in the artworks.

In the second column list words that describe the visual appearance of these materials and how you think the artwork has been constructed. In the third column record the artwork details.

MATERIALS	DESCRIBE HOW THE MATERIAL HAS BEEN APPLIED	ARTWORK DETAILS
Oil paint	Undulating, flowing, shuddering, jostling, jumping, dancing, staggering...	Title: Date: Media: Dimensions:
Glass perfume bottle		

## Photograms

Melinda Harper also created photograms—photographs made without the use of a camera or negative—inspired by those of Hungarian-born Bauhaus artist [László Moholy-Nagy](#), a key modernist pioneer of avant-garde photography. In Harper’s photograms, shapes, typographic elements and passages of both literary and prosaic texts circulate within an abstract space.<sup>14</sup>



Melinda Harper  
*Untitled 1990, Untitled 1990, Untitled 1990*  
silver gelatin prints

A photogram is a photographic image made without a camera. The image is made by placing objects onto the surface of a light-sensitive material such as photographic paper then exposing it to light, leaving the silhouettes of the forms on the surface of the paper.

**Create** a photogram using a collection of interesting found objects – some translucent and some solid.

### [Darkroom instructions](#)

Using a piece of Perspex or glass arrange a composition of your objects. Once the lights are turned off, carefully slip a sheet of light sensitive paper underneath your arrangement and place underneath the enlarger. You will need to create a test strip to gauge your exposure time – approximately 10 seconds should produce a range of tones. Once you have selected an appropriate exposure time, and exposed another sheet of paper you can process your print.

### [Cyanotype](#) or [Van Dyke Brown instructions](#)

In a darkened room sensitise your paper following the instructions provided with the chemicals. Allow the paper to completely dry and then place in a dark coloured bag or a box with a good seal. Using a piece of Perspex or glass arrange a composition of your objects. In a darkened room, carefully slip the sensitised paper underneath your arrangement. Place in a sunny area to expose your image. You will need to create a test strip or experiment with smaller prints to gauge your exposure time – this could be anywhere from 1 minute to 20 minutes depending on how strong the UV light is.

<sup>14</sup> Rose Nolan and Bronwyn Clark-Coolie shared this interest and both also exhibited photograms at Store 5

## Interpreting Art

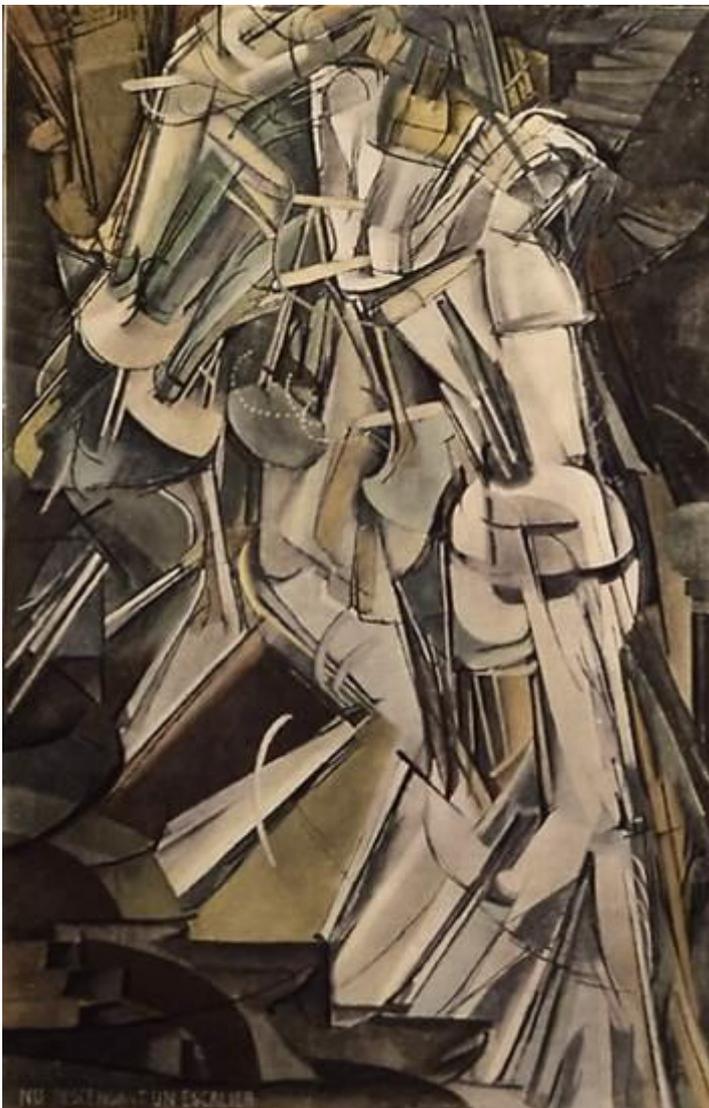
### Curriculum Links:

VCE Art

**Unit 3: Interpreting Art**

**Areas of Study 1** Students analyse and interpret artworks using the four Analytical Frameworks. The **Contemporary Framework** is used to interpret artworks by applying contemporary ideas and issues to artworks produced pre- and post-1970.

Harper's interest in the disruption of pictorial space drew her to Cubism, and the mutable grids of Picasso and Braque are key reference points for her fluid and shifting geometries.<sup>15</sup> While she was familiar with Cubism at art school, it was not until the mid to late 1990s that it really came into play in her paintings. A group of works from 1999 directly relate to Harper's experience of looking at the cubist paintings of Fernand Léger and Marcel Duchamp. Of particular inspiration is Duchamp's *Nude Descending a Staircase* (1912), a work that combines Cubism's fracturing of space with Futurism's depiction of movement.<sup>16</sup> Harper transforms the energised diagonal contours of Duchamp's nude into explosive pictorial fields in which competing torrents of shard-like shapes have cumulative downward force, while seeming at the same time to swell outward towards the viewer. Each painting in the series uses a distinct colour theme; for example, *Untitled* 1999, in which black shapes are set boldly against otherwise dominant yellows to intensify dynamic momentum.



Marcel Duchamp  
*Nude Descending a Staircase* 1912  
oil on canvas  
147 x 90 cm  
Philadelphia Museum of Art

<sup>15</sup> Lesley Harding and Sue Cramer, *Cubism and Australian Art*, Melbourne University Publishing, Melbourne, 2009, p.236.

<sup>16</sup> See [www.philamuseum.org/collections/permanent/51449.html](http://www.philamuseum.org/collections/permanent/51449.html), accessed 24 April 2015.

## Compare and Contrast

Melinda Harper is a contemporary artist who has produced artworks since 1970.

**At Heide** explore the exhibition *Colour Sensation* and read the catalogue for additional information.

[Marcel Duchamp](#) (1887-1968) was a 20th century artist who pushed the boundaries of what are could be. He is associated with the art movements of Cubism, Surrealism, Dada and Conceptual Art.

- Complete further research and select a second artwork by Duchamp and Harper.
- Use the table on the following page to compare and contrast various aspects of each pair of artworks

**Unit 3 Area of Study 1, Outcome 1:** Compare and contrast, through analysis and interpretation, the work of one artist who has produced work before 1970 with the work of one artist who has produced work since 1970. In your response you must refer to at least two artworks by each artist and aspects of the **Analytical Frameworks: Formal, Cultural, Personal and Contemporary.**



Melinda Harper  
*Untitled* 1999  
oil on canvas  
121 x 110cm  
Private Collection, Melbourne

Melinda Harper		Marcel Duchamp
Title:		
Year:		
Media:		
Dimensions:		
<b>Formal Framework</b>		
What can you see? What first attracts your attention, what has the artist emphasised visually? Briefly describe the subject matter.		
Which of the art elements and principles best describe the artwork?		
Identify and describe the materials and techniques employed to create the artwork.  What equipment was used?		
How have the materials been applied to the artwork? How has the artwork been made? - Precisely - Carefully - Roughly - Expressively - Other? What effect has this created?		
Describe any possible symbols in the artwork? What could they represent?		
Do you think the artist has used an art element—such as colour—to communicate something? What could that be? Does this artwork remind you of any others in the exhibition? Do you think it belongs to a specific art movement? What qualities in the artwork make you associate this artwork to that art movement?		

Personal Framework		
What aspects of this artwork appeal to you? How do you relate to the artwork? Consider the design elements and principles		
What is your personal response to this artwork?		
Cultural Framework		
What aspects of the artwork reflect the culture in which it was made? This might be the subject matter of the artwork, the use of techniques or the ideas that the artist is expressing.		
Why did the artist produce this artwork?		
How does the intention of the artist differ from your view? What meaning did the artist give to the work? Are you interpreting it in the way that was intended? How does your interpretation differ?		
Contemporary Framework		
When was this artwork produced? Would it be considered Post Modern? Contemporary?		
Does the artwork challenge traditional understandings of art? What visual evidence supports these ideas?		
Does the way in which the artist use materials and techniques reflect or challenge artistic or social traditions?		

## Art Industry Contexts

**Curriculum Links:****VCE Studio Arts****Unit 4: Art Industry Contexts****Areas of Study 3** Students investigate aspects of artists' involvement in the art industry, focusing on a variety of exhibition spaces and the methods and considerations involved in the preparation, presentation and conservation of artworks.

### Preventative Conservation

See the *Inside the Museum* education resource at [heide.com.au/education/resources](http://heide.com.au/education/resources)

**At Heide** consider the exhibition *Colour Sensation: The Works of Melinda Harper*.

- How are the artworks lit in the exhibition?
- Why do you think that some of the blinds are down in the Heide III galleries?
- Many of the artworks are paintings, what LUX should they be displayed under?
- What is 'relative humidity'?
- How is the climate being controlled in the exhibition space?
- What else do you think is keeping the artworks on display safe?

### Communication

Look at the Heide website, social media, Art Almanac, Art Guide, newspaper advertising or café posters to see how Heide has been promoted and publicised.

- How is information about this exhibition presented and promoted to the public?
- Who do you think is the target audience? Why?
- Which are the key art elements used in the marketing material for this exhibition? Has the potential target audience made an impact on the art elements?

### Curatorial choices

**Visit Heide** and interview the curator, Sue Cramer about *Colour Sensation: The Works of Melinda Harper*.

- How did the exhibition *Colour Sensation: The Works of Melinda Harper* come about at Heide Museum of Modern Art?
- What factors related to conservation would have to be considered in relation to handling, transporting and displaying works of art for this exhibition?
- How does your role as a curator differ when working with a contemporary artist, such as Melinda Harper, compared with an artist/s from the past?

## BOOK NOW

### INSIDE THE MUSEUM

This two-hour program has been devised to complement the VCE Studio Arts study design, and provides a behind-the-scenes insight into how a museum operates. Students will meet with a range of key museum staff and learn about the processes involved in curating, presenting and promoting exhibitions, and the conservation and restoration of artworks.

## Store 5

In the 1980s Melinda Harper exhibited her artworks at Store 5. An independent artist-run gallery space, Store 5 was established by artists Kerrie Poliness and Gary Wilson who were close friends of Melinda's and fellow students at Victoria College. The gallery exhibited the work of emerging Melbourne artists interested in modernist abstraction.

The importance of Store 5 to Harper's development, indeed to that of all the main artists associated with this small but significant gallery space, can hardly be overstated; as Harper says, Store 5 'formed a generation of artists'.<sup>17</sup> The gallery was located in a former storeroom of an old industrial building in Maples Lane, Prahran, just opposite Victoria College.

The community of artists at Store 5 developed their art form through experimental and innovative exhibitions between 1989 and 1993.



Entrance to Store 5 Gallery, Maples Lane, Prahran, 1989.  
The gallery's first exhibition, with a painting by Rose Nolan, is visible through the door.  
Melinda Harper at Store 5, c.1989  
Gary Wilson and his dog Enzo at Store 5 in 1992, with works by Diena Georgetti in background.  
Kerrie Poliness at Store 5, c.1989

When Store 5 was established the term *artist-run-initiative* was not known. The artists involved thought of the space as simply, an artists' gallery. The exhibition program was not decided collectively but by the director, Gary Wilson. The artists were not critical of the art market, but rather wanted to provide a space where they could exhibit their work. Several would soon also be represented by commercial galleries. Also, the form of their art was not usually intentionally ephemeral or transitory in nature, much of it was painting, but there was sculpture, experimental photographs and other art forms exhibited as well.

## Galleries and Exhibition spaces

Read the following information about ARIs and identify three characteristics of this type of gallery space.

**Research** a contemporary ARI and compare with Store 5, what are the similarities and differences?

<sup>17</sup> Deborah Hennessy (ed.), Store 5 Is..., exh. Cat., Anna Schwartz Gallery, Melbourne, 2005, p.12.

**Artist-run Initiatives (ARIs)** 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.

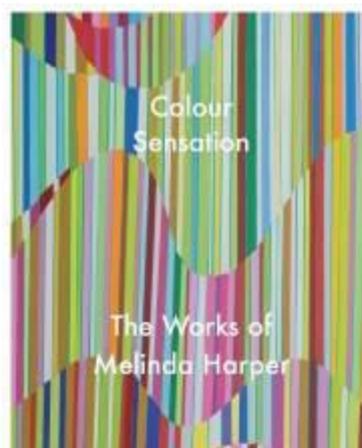
What type of art gallery is Heide Museum of Modern Art? Explain why you believe this answer to be correct?

- Artist-run initiative (ARI)
- Online gallery
- Alternative art space
- Commercial gallery
- Public gallery
- Auction house

How does Heide MoMA differ to a commercial gallery, artist-run initiative or curated online space?

## Further reading

Sue Cramer. (ed), *Colour Sensation: The Works of Melinda Harper*, exh. cat., Melbourne: Heide Museum of Modern Art, Melbourne, 2015.



## Heide Education

Heide offers a range of education programs that draw on its unique mix of exhibitions, architecture and landscape to provide a rich learning experience that goes beyond the classroom.

An education focussed visit to Heide Museum of Modern Art:

- provides a stimulating environment which helps to put learning into context, and promotes an understanding and appreciation of our rich, cultural heritage
- encourages motivation, by stirring curiosity and developing an intrinsic fascination for art that can only be satisfied by firsthand experience
- supports students to make cross-curricular links between different subject areas
- greatly benefits students who learn best through kinaesthetic activities
- nurtures creativity and enables social learning
- provides learning through experience and interaction which encourages students to build on prior expectations and beliefs to create new realities
- is a cultural experience that all students can enjoy

Looking at original works of art with a suitably trained educator also encourages the development of the following skills:

- **literacy:** by encouraging discussion and extending vocabulary
- **observation:** by focusing concentration on detail
- **critical thinking:** by demanding questions and informed conclusions
- **reflection:** by considering rationales behind thinking processes

All education programming and resources at Heide align with the Australian curriculum, AusVELS curriculum and VCE Study Designs. Further information about curriculum links is available at [heide.com.au/education/school-visits/curriculum-links/](http://heide.com.au/education/school-visits/curriculum-links/)

### Teacher Professional Development

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

### Bookings

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

- Teachers are encouraged to visit Heide prior to a booked school visit (complimentary ticket available) to familiarise themselves with the exhibitions and facilities.
- Heide is committed to ensuring its programs and activities are accessible to all. Schools recognised as having a low overall socio-economic profile on the Government School Performance Summary are eligible to apply for a reduced fee. Please contact Heide Education for more information.

Keep up to date with the latest Heide Education news and special offers by subscribing to the Heide Education e-bulletin at [heide.com.au/subscribe](http://heide.com.au/subscribe)

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**Heide Museum of Modern Art**  
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Bulleen VIC 3105  
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[heide.com.au](http://heide.com.au)  
Open daily 10am–5pm  
Closed Mondays (except public holidays)