



HEIDE  
MUSEUM  
OF  
MODERN  
ART  
ANNUAL  
REPORT  
2022

Heide Museum of Modern Art acknowledges the Wurundjeri people of the Kulin Nation, the Traditional Owners of the land and waters on which the museum is located. We pay respect to their Elders past and present, and recognise the rich traditions and continuing creative cultures of all Aboriginal and Torres Strait Islander peoples of Australia.

**HEIDE**  
MUSEUM  
OF MODERN  
ART



Yaluk Langa  
photograph: Clytie Meredith



Barbara Hepworth: *In Equilibrium* installation view  
photograph: Clytie Meredith

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Barbara Hepworth  
*Spring* 1966 (detail)  
bronze and string  
edition 1/6  
76.8 x 50.8 x 38.1 cm  
Arts Council Collection, London  
photograph: Clytie Meredith

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Barbara Hepworth: *In Equilibrium* installation view  
photograph: Christian Capurro

## Message from the Chairman and Directors

In 2022 Heide together with all of Melbourne's cultural institutions welcomed a full year of operations. A return to normal attendances was, however, slower than hoped, with a 'shadow lockdown' in effect for the first months as new strains of the COVID-19 virus circulated through the community and audiences remained cautious about visiting. We are immensely grateful to the Victorian State Government and Creative Victoria for acknowledging this challenge and providing timely funding to assist Heide in the recovery period. By year-end attendances had increased significantly, as people sought to resume quality cultural experiences in their lives. With funding support from Manningham City Council we were also pleased to see a notable increase in local residents taking advantage of free access to Heide's galleries.

Ongoing restrictions necessitated a quiet acknowledgement of the museum's 40th anniversary on 12 November 2021. We planned a year of smaller activities in celebration of Heide's story and legacy, while optimistically preparing for the future. The centrepiece of the anniversary year was a survey exhibition of the work of Sidney Nolan, an artist synonymous with Heide and one of the leading figures of twentieth century Australian art. Exhibitions of the work of Australian and international artists in solo and group contexts complemented two additional major surveys in the Main Galleries, one featuring light installations by contemporary British artist Bruce Munro and the other presenting forty works by renowned modernist sculptor Barbara Hepworth. The latter had been postponed from the 2020 program, and significant rises in freight costs in the intervening period were met by generous and timely support from a number of Heide's friends and benefactors. We would particularly like to thank John Downer AM and Rose Downer AM, Christine Collingwood and Jonathan Dempsey of Bed Bath N' Table for their major contributions. We are delighted to report that more than 27,000 visitors attended the Hepworth exhibition before it finished in March 2023.

A new website for the museum was launched and a revised edition of *The Heide Collection* book was published in 2022, also as part of the fortieth anniversary program. Supported by a kind donation in memory of Marlis Cohen OAM, the expanded publication was beautifully designed by Heide partners Garry Emery and Jane Mooney. The cover features a painting by First Nations artist D Harding, the first of three significant acquisitions to be purchased via an important new philanthropic program initiated by Ann Bennett. The Collection itself was substantially enhanced in 2022 by 80 new works, including a 40th anniversary gift to Heide from Kerry Gardner AM and Andrew Myer AM of Janet Burchill and Jennifer McCamley's *Throw Field*, a sculpture in bronze installed outside the main entrance in memory of Joan Clemenger AO.

The anniversary year culminated in a number of new partnerships for the museum. Heide's deepening relationship with Traditional Owners was signified by the first of three contemporary tree scarrings in Yaluk Langa, the Indigenous garden by the edge of the Birrarung/Yarra River. The remaining two trees will be scarred later in 2023, as we concurrently formalise a partnership

arrangement with the Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation.

In a refresh of our commercial operations, we were delighted to have award-winning hospitality business The Mulberry Group join us to operate the on-site cafe and provide catering for events. We also entered a new partnership with retail experts Third Drawer Down, transforming our in-store and online offers.

Meanwhile senior staff and the Board have continued to work with various state and local government bodies and contractors to ensure that the North East Link roadway meets Heide's best interests. We are pleased to have entered a partnership with the major contractor, Spark, which will see a number of tangible outcomes for the museum including an exhibition sponsorship in 2023. Ongoing discussions with the State Government also aim to ensure that Heide's masterplan is supported as part of the Cultural Precinct being developed in conjunction with the North East Link.

We owe a debt of thanks to the dedicated Heide staff and volunteers for all that they do for the museum, and to the Board of Directors for their valued commitment and service. We pay special tribute to Sue Smith, who resigned from the Board in late 2022 having accepted a position with her employer in the US, for her years of service and commitment to the museum. Lastly but very importantly, we are grateful to all the artists, lenders and donors we worked with in 2022, and to our visitors and members—the loyal and the new—for bringing Heide's galleries and gardens to life each day.

Steven Skala AO, Chairman  
Lesley Harding, Artistic Director  
Tim Sligo, Executive Director

108,518  
12  
77  
80  
226,643  
12,500  
1,646  
265  
13,800+  
6,255  
1,219  
\$5,335,528

visitors  
new exhibitions  
artists  
acquisitions  
website users  
Instagram followers  
members  
volunteers  
volunteer hours  
program participants  
learning participants  
revenue



Bruce Munro: From Sunrise Road installation view  
photograph: Clytie Meredith





Sidney Nolan: Search for Paradise installation view  
photograph: Christian Capurro

## About Heide

Heide is a public art museum and sculpture park located on a stretch of the Birrarung/Yarra River in Melbourne that has long served as a meeting point and as a creative hub.

Once a significant Wurundjeri gathering place, the site later attracted the artists of the Australian Impressionist School before becoming the home of art patrons John and Sunday Reed in 1934.

The Reeds and their circle of artists and writers embraced the brave and the new in art and ideas and their spirited legacy inspires the museum's activities today, from collaborating with emerging and mid-career artists to celebrating those who have made major contributions to Australian and international art.

Set on 6.5 hectares of parkland with five gallery spaces, award-winning architecture and a distinctive collection of more than 3,700 works of art, Heide holds a special place in the cultural landscape of Australia.

### **The Heide Spirit**

To make the most of tomorrow, by understanding where we've been.

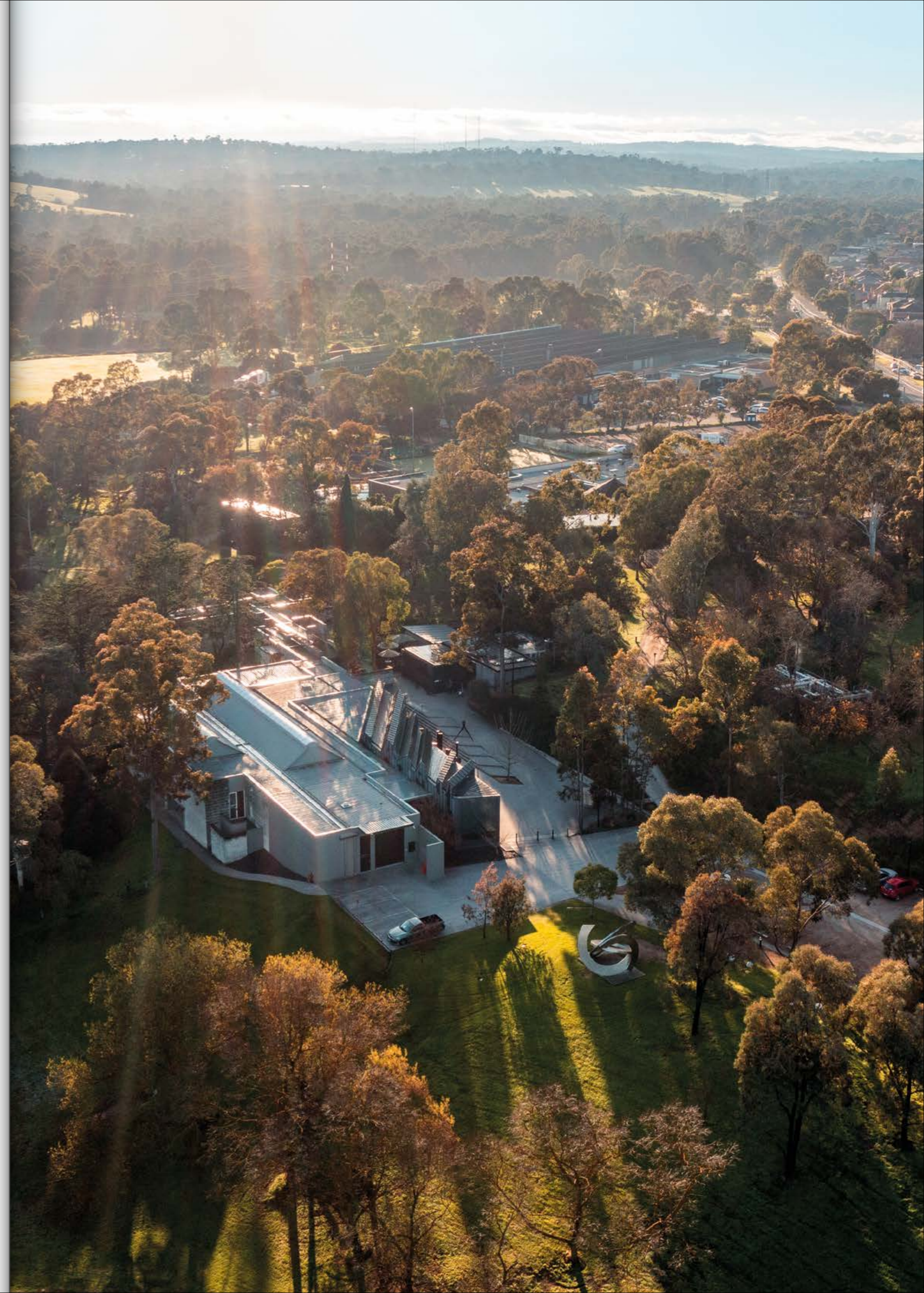
### **Vision**

To uphold and evolve the Heide spirit across art and ideas, increasing audience diversity and deepening engagement, securing a more sustainable future, and ensuring our ongoing relevance.

### **Mission**

We will work to bring Heide's story, and its remarkable collection and landscape, to life in innovative and inclusive ways. We will inspire creative talent, improving exposure for emerging and mid-career artists, and we will attract a wide range of audiences—the loyal, the new and the virtual. We will forge new partnerships and generate new investment. We will build on Heide's sustainability practices and protect our unique cultural and environmental heritage.

Heide Museum of Modern Art 2022  
photograph: Patrick O'Neill  
© Tourism Australia





*Animal Instincts: Moya McKenna and Albert Tucker installation view*  
photograph: Christian Capurro

## At a glance

50,094  
ticketed admissions

12  
new exhibitions

77  
artists exhibited

70  
lenders

## Our exhibitions

After two years of disruptions and temporary lockdowns Heide was open for the full twelve months of 2022. Visitors, however, remained cautious and it took some time for attendances to return to pre-pandemic levels.

Of the twelve new exhibitions presented, an early highlight was the much-awaited Sidney Nolan survey, *Search for Paradise*, which opened in Heide's Main Galleries in February before touring to the Canberra Museum and Gallery in July. It was accompanied by an exhibition in the Kerry Gardner and Andrew Myer Project Gallery comprising a new moving image work commissioned from Worimi artist Dean Cross that drew on some of Nolan's iconic motifs, and which also toured to Canberra. These two projects were followed by the first Australian museum exhibition of the work of renowned British light artist Bruce Munro, including a spectacular outdoor installation designed especially for Heide's sculpture park. The Main Galleries program concluded with the opening in November of another milestone exhibition: the first solo survey of modernist sculptor Barbara Hepworth to be held in Australia, featuring an elegant exhibition design by award-winning architecture firm Studio Bright.

*Barbara Hepworth: In Equilibrium* was complemented by *whole* displayed in Heide Modern, a group exhibition that took as its departure point Hepworth's fascination with voids and piercings. Other projects included a display of furniture and industrial design by John Wardle and Simon Lloyd for Melbourne Design Week; solo exhibitions developed especially for Heide by David Thomas and by Korean–Australian artist Jaedon Shin, in Heide Modern and the Project Gallery respectively; a thematic exhibition investigating Albert Tucker's interest in the metaphysical art of Giorgio de Chirico; and a joint show of the paintings of contemporary artist Moya McKenna and Albert Tucker. Meanwhile the Heide Collection was showcased in *Recent Acquisitions* in Heide Modern, and in an exhibition of predominantly contemporary works titled *Things That Will Not Sit Still* in Heide Cottage.

The museum's Early Career Curators program supported by The Shine On Foundation continued, with mentees curating projects for both the Project Gallery and the Albert and Barbara Tucker Gallery in 2022. Two students from the University of Melbourne's Master of Art Curatorship course completed internships during the year.

**Dean Cross: Sometimes I Miss the Applause**  
Kerry Gardner & Andrew Myer Project Gallery  
5 February – 5 June 2022  
Curator: Melissa Keys  
Supported by Pressroom Philanthropy

**Sidney Nolan: Search for Paradise**  
Heide Main Galleries  
19 February – 13 June 2022  
Curators: Kendrah Morgan and Dr Nancy Underhill  
Supported by Bed Bath N' Table

**Relatively Useful: John Wardle and Simon Lloyd**  
Heide Modern  
12 March – 3 April 2022  
Curator: Lesley Harding  
Part of Melbourne Design Week

**Listening to Music Played Backwards: Recent Acquisitions**  
Heide Modern  
9 April – 31 July 2022  
Guest Curator: Jane Devery

**Things That Will Not Sit Still**  
Heide Cottage  
4 June 2022 – 29 January 2023  
Curator: Melissa Keys

**Albert Tucker: The Modern Metaphysical**  
Albert & Barbara Tucker Gallery  
11 June – 23 October 2022  
Guest Curator: Michelle Hambur  
Supported by the Albert & Barbara Tucker Foundation and The Shine on Foundation

**Jaedon Shin: Double Moon**  
Kerry Gardner & Andrew Myer Project Gallery  
11 June – 6 November 2022  
Guest Curator: Eliza Jung  
Supported by the Commonwealth Government through the Australia–Korea Foundation, which is part of the Department of Foreign Affairs and Trade, and The Shine On Foundation

**Bruce Munro: From Sunrise Road**  
Heide Main Galleries and Sculpture Park  
25 June – 16 October 2022  
Curators: Lesley Harding and Kendrah Morgan  
Supported by The Shine On Foundation

**David Thomas: Love Poem to Life**  
Heide Modern  
6 August – 6 November 2022  
Curator: Lesley Harding

**Animal Instincts: Moya McKenna and Albert Tucker**  
Albert & Barbara Tucker Gallery  
5 November 2022 – 19 March 2023  
Guest Curator: Jane Devery  
Supported by the Albert & Barbara Tucker Foundation

**Barbara Hepworth: In Equilibrium**  
Heide Main Galleries  
5 November 2022 – 13 March 2023  
Curators: Lesley Harding and Kendrah Morgan  
Supported by Principal Partners The John & Rose Downer Foundation, Christine Collingwood and Bed Bath N' Table; Major Donors The Stuart Leslie Foundation, Cassy Liberman & Ben Krasnostein, Pressroom Philanthropy and Jennifer Darbyshire & David Walker; and the Hepworth Circle donors

**whole**  
Heide Modern  
15 November 2022 – 5 March 2023  
Curator: Melissa Keys  
Supported by The Metamorphic Foundation

Sir Will Adderley—Geoff Ainsworth  
and Jo Featherstone—Albert & Barbara  
Tucker Foundation—Joy Anderson—  
Jan Andrews—Rushdi Anwar—Aratoi  
Wairarapa Museum of Art and History—  
Art Gallery of Ballarat—Art Gallery of  
New South Wales—Art Gallery of South  
Australia—Art Gallery of Western  
Australia—Arts Centre Melbourne—  
Arts Council England—Geoff Beeson—  
Paul Bowness—British Council—  
Canberra Museum and Gallery—  
Consuelo Cavaniglia—Peter and Deborah  
Chappell—Dean Cross—Jonathan  
Dempsey—The Estate of Lady Nolan—  
Geelong Gallery—Mira Gojak—Sean  
Gorvy—Gould Creative—Jane and Simon  
Hayman—The Hepworth Wakefield—  
Donald Holt—David Huber—Ingram Art  
Foundation—Ipswich Art Gallery—Kettle's  
Yard—Vincent Langford—Lindy Lee—  
Leeds Museums and Galleries—Boris  
Lieberman—Kevin Logue—Fred Lucas—

David McKee AO—Moya McKenna—  
Monash University Museum of Art—  
Annabel and Rupert Myer AO—  
Noriko Nakamura—National Gallery  
of Australia—National Gallery of  
Victoria—Mark Nelson—Nelson Meers  
Foundation—Tim Newton—Niagara  
Galleries—S.J Norman—The Pier Arts  
Centre—Rosslynd Piggott—Mark  
Plaisted—Queensland Art Gallery |  
Gallery of Modern Art—Bernard Shafer—  
Jaedon Shin—Smith & Singer Fine Art—  
Philip Streten—Sutton Gallery—Paul  
Takac—TarraWarra Museum of Art—  
Tate—Te Papa Tongarewa Museum of  
New Zealand—David Thomas—Imants  
Tillers and Jennifer Slatyer—Ryan  
Stokes AO—Andrew Turley and Rachael  
Ash—James Tylor—The University of  
Sydney—The University of Western  
Australia—Vivien Anderson Gallery—  
Gib Wettenhall—Andrea Wilson and  
Jill Orr—Terry Wu—Demetra Xydias



*Relatively Useful: John Wardle and Simon Lloyd installation view*  
photograph: Christian Capurro

## Our collection

Thanks to the generous support of artists and private donors, Heide's collection developed strongly during 2022, with 80 works donated and acquired to the value of \$837,525. By the end of the year the permanent collection numbered 3,706 works, with 80% accessible and searchable via the website. A total of 31 works were lent to institutions across in Australia in 2022 and 100 works were featured in a revised edition of *The Heide Collection* published in November, contextualised by essays about the history of philanthropy that has shaped the collection's evolution.

### Outward Loans

Government House, Victoria continued to display Charles Blackman, *The Florist Shop* 1951 (1982.38), which is on long-term loan.

The Alexandra Club borrowed Mirka Mora's *Untitled (Tolarno mural)* 1966 (2019.5) from 3 February 2022 to 23 January 2023, as part of our ongoing loan program with the club.

The Canberra Museum and Gallery borrowed nine works from Heide's permanent collection for the Heide travelling exhibition *Sidney Nolan: Search for Paradise* from 9 July to 22 October 2022:

- Sidney Nolan *Head, Dimboola* 1943 (1980.71)
- Sidney Nolan *Bathers* 1943 (1982.247)
- Sidney Nolan *Woman and Tree (Garden of Eden)* 1941 (1982.233)
- Sidney Nolan *Lake Wabby, Fraser Island* 1947 (1982.258)
- Sidney Nolan *Rosa Mutabilis* 1945 (1997.17)
- Sidney Nolan *Arabian Tree* 1943 (1997.18)
- Sidney Nolan *Ned Kelly: 'Nobody knows anything about my case but myself'* 1945 (1998.34)
- Sidney Nolan *Window: Girl and Flowers* 1942 (2000.117)
- Dean Cross, *Sometimes I Miss the Applause* 2022 (2022.46)

The Art Gallery of New South Wales borrowed the journal, *The Home: An Australian Quarterly*, vol. 10, no. 6, June 1929, from the archive collection for their twentieth-century galleries re-hang from 20 August 2022 to 30 January 2023.

The Australian Centre for Contemporary Art borrowed Paul Yore's *Boys Gone Wild* 2012 (2013.2) for the survey exhibition *Paul Yore:*

*WORD MADE FLESH* from 24 September to 20 November 2022.

Geelong Gallery borrowed three periodicals from the archive collection for the exhibition *A Tale of Two Cities: Prints from the Colin Holden Collection* from 17 September 2022 to 13 March 2023:

- *Art in Australia*, Third Number, 1917
- *Art in Australia*, Fourth Number, 1918
- *Art in Australia*, Third Series, no. 20, 1 June 1927

TarraWarra Museum of Art borrowed Peter Booth's *Painting* 1984 (1992.22) for the survey exhibition *PETER BOOTH* from 26 November 2022 to 13 March 2023.

Horsham Regional Art Gallery borrowed sixteen works by Sidney Nolan for the exhibition *Expansive Ground: Sidney Nolan in the Wimmera* from 10 December 2022 to 5 March 2023:

- Sidney Nolan *Wimmera Landscape* 1943 (1980.70)
- Sidney Nolan *Head, Dimboola* 1943 (1980.71)
- Sidney Nolan *Morning Mass* 1943 (1980.73)
- Sidney Nolan *Dimboola* 1942 (1982.232)
- Sidney Nolan *Farmer's Wife, Dimboola* 1942 (1982.238)
- Sidney Nolan *Lightning Dimboola* 1942 (1982.241)
- Sidney Nolan *Woman in Doorway* c.1943 (1982.246)
- Sidney Nolan *Le Desespoir a des Ailes (Despair has Wings)* 1943 (1982.248)
- Sidney Nolan *Portrait of a Man Smoking* c.1943 (1982.388)
- Sidney Nolan *Wimmera Sketchbook* 1942 (1997.7.1)
- Sidney Nolan *Wimmera Sketchbook* 1942 (1997.7.4)
- Sidney Nolan *Wimmera Sketchbook* 1942 (1997.7.5)
- Sidney Nolan *Wimmera Sketchbook* 1942 (1997.7.6)
- Sidney Nolan *Wimmera Sketchbook* 1942 (1997.7.11)
- Sidney Nolan *Wimmera Sketchbook* 1942 (1997.7.12)
- Sidney Nolan *Wheat Train Wimmera* c.1942 (2000.185a)

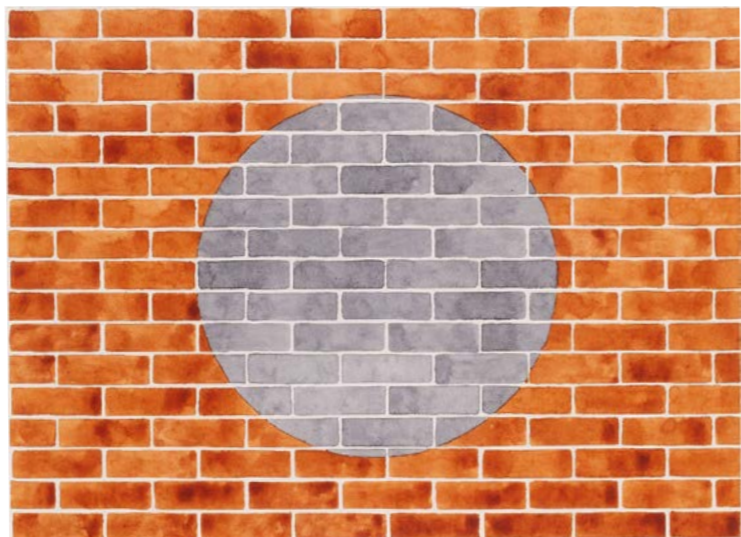
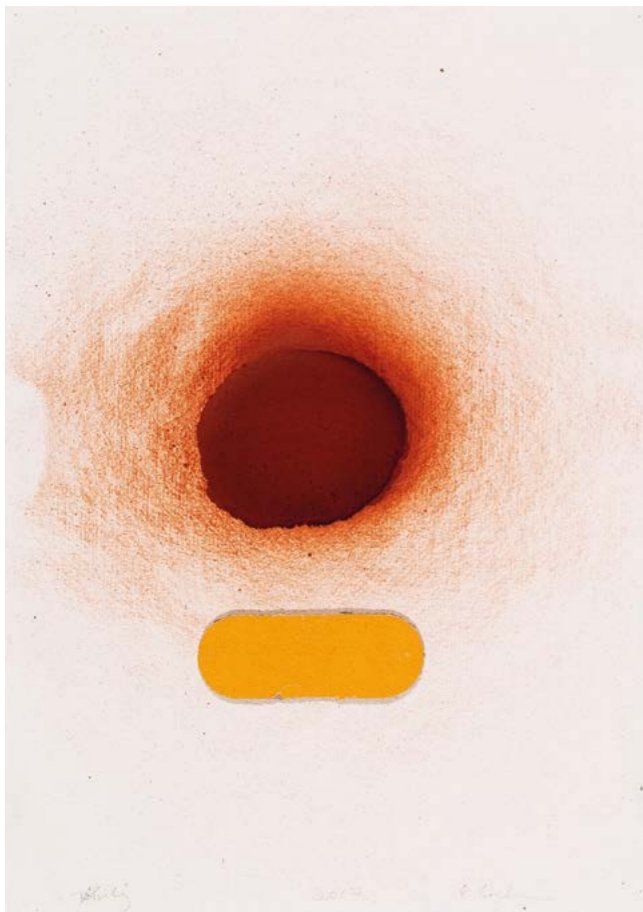
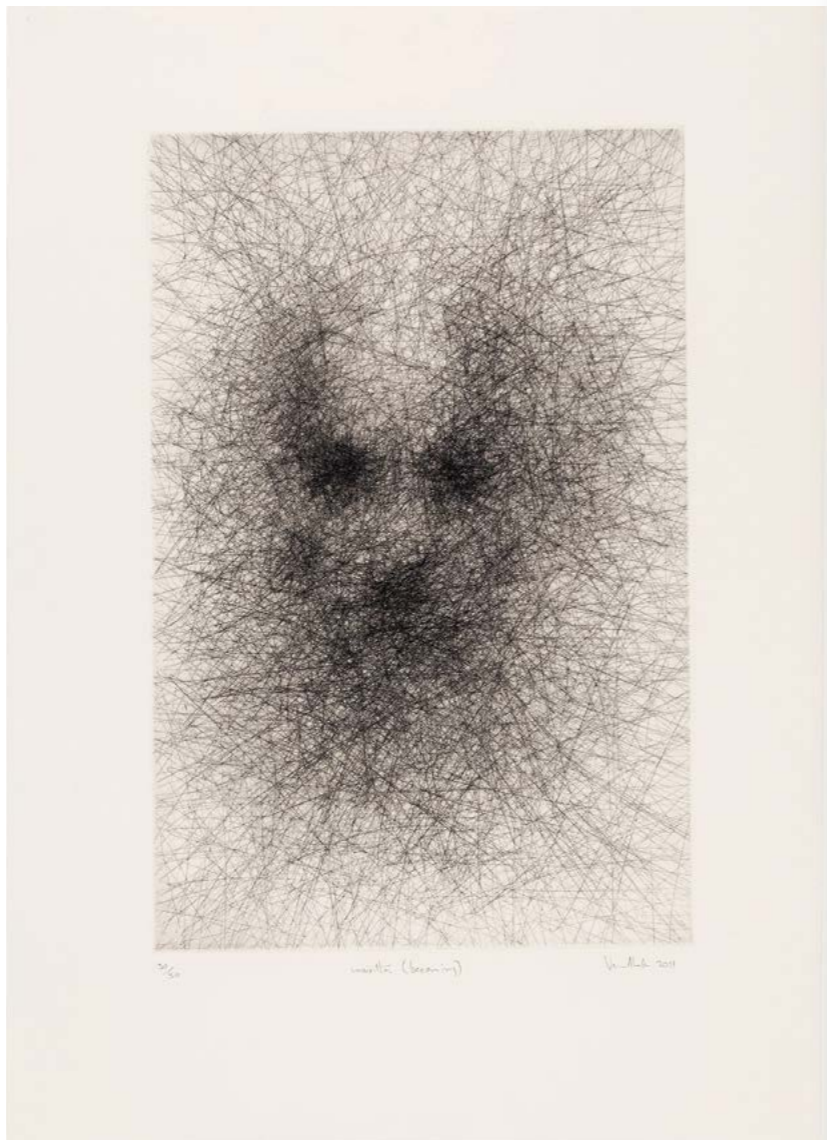
## At a glance

3,706  
total number of works in  
the permanent collection

80  
new acquisitions

31  
outward loans

80%  
of collection online



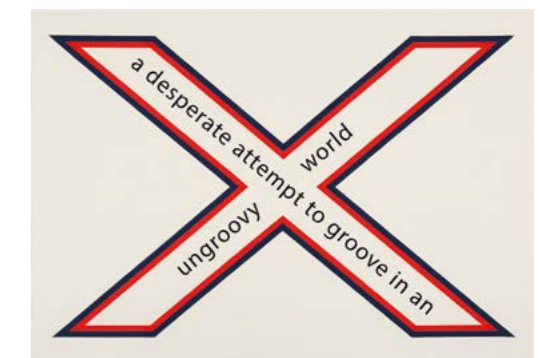
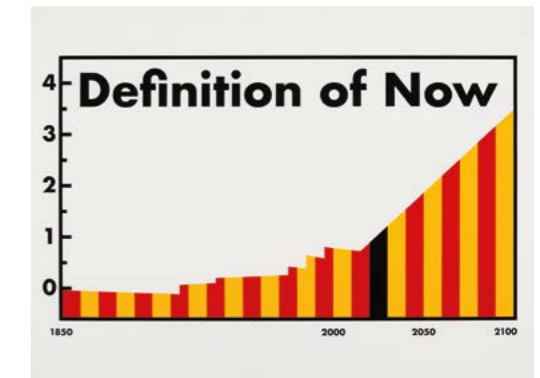
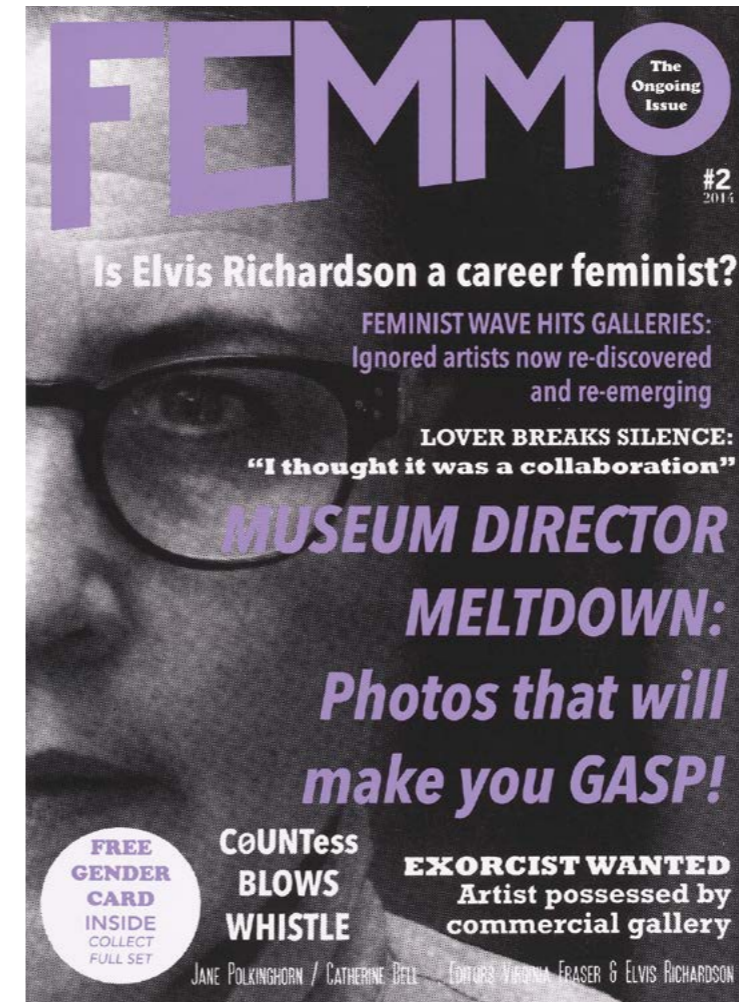
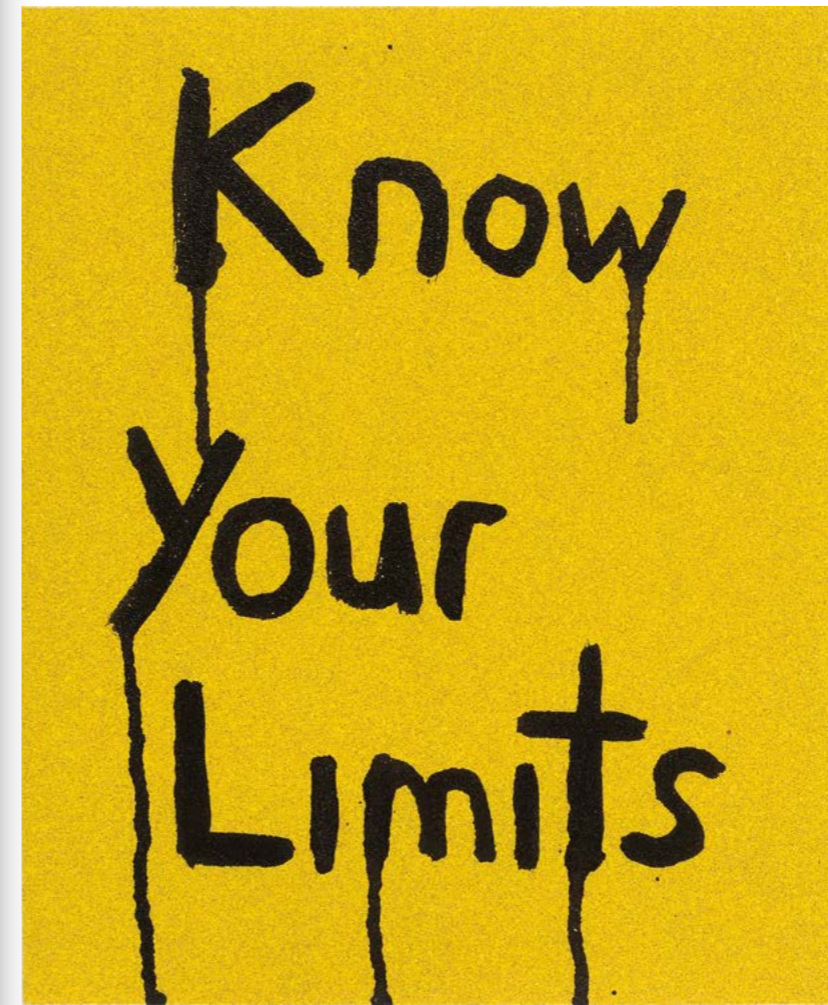
2022.39 2022.2  
2022.7 2022.31

2022.48 2022.18  
2022.45  
2022.72 2022.65





2022.47  
Dean Cross, *Prima Facie* 2021, installation view  
photograph: Christian Capurro



2022.40 2022.36

2022.13 2022.50

2022.24 2022.21

2022.61 2022.29

2022.27

# 2022 Acquisitions

<p><b>2022.1</b> Vernon Ah Kee <i>lynching</i> 2011 etching on paper 51 x 33.5 cm (image) 70 x 50.5 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.8</b> Eugene Carchesio, D Harding <i>Untitled</i> 2017 xanthorrea resin and collage on paper 30 x 21 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.15</b> Janet Burchill, Jennifer McCamley <i>SCUM Tapes 68–96</i> 1998 offset print on paper 72 x 42 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.21</b> Richard Lewer <i>Untitled #33 (Know your limits)</i> 2016 ink on sandpaper 28 x 23 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>
<p><b>2022.2</b> Vernon Ah Kee <i>unwritten (becoming)</i> 2011 etching on paper 57 x 38 cm (image) 70 x 50 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.9</b> Eugene Carchesio, D Harding <i>Untitled</i> 2017 xanthorrea resin and collage on paper 42 x 30 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.16</b> Janet Burchill, Jennifer McCamley <i>Aesthetic Suicide</i> 2017 digital print 72 x 52 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.22</b> Richard Lewer <i>Untitled #34 (It's not all bad)</i> 2016 ink on sandpaper 28 x 23 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>
<p><b>2022.3</b> Vernon Ah Kee <i>abc</i> 2011 etching on paper 31.5 x 31 cm (image) 50.5 x 45 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.10</b> Eugene Carchesio, D Harding <i>Untitled</i> 2017 xanthorrea resin and collage on paper 42 x 30 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.17</b> Arthur Merric Boyd Pottery, John Perceval <i>Plate (Cat and flowers)</i> 1952 painted and glazed earthenware 2 x 20.5 x 20.5 cm Gift of the Smith family in memory of the creative lives of Rosemary and Martin Smith 2022</p>	<p><b>2022.23</b> Richard Lewer <i>Work harder</i> 2020 acrylic on sandpaper 28 x 23 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>
<p><b>2022.4</b> Vernon Ah Kee <i>willilive</i> 2011 etching on paper 30.5 x 32 cm (image) 50 x 45 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.11</b> Raymond Zada <i>Racebook</i> 2011 digital print 50 x 149.5 cm (image) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.18</b> Arthur Boyd <i>Platter (Adam and Eve)</i> c. 1947 painted and glazed earthenware 5.5 x 29 x 29 cm Gift of the Smith family in memory of the creative lives of Rosemary and Martin Smith 2022</p>	<p><b>2022.24</b> Richard Lewer <i>Sometimes I'm too tired to fight evil</i> 2019 acrylic on pegboard 40 x 41 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>
<p><b>2022.5</b> Vernon Ah Kee <i>let's be polite about aboriginal art</i> 2012 etching on paper 31.5 x 31.5 cm (image) 50 x 44.5 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.12</b> Raymond Zada <i>A Little Sorry</i> 2015 etching 41 x 29 cm (image) 56.5 x 38 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.19</b> Arthur Merric Boyd Pottery Maker: John Perceval Decorator: Arthur Boyd <i>Decanter set</i> c. 1948 painted and glazed earthenware (a) 18.5 x 16.5 x 12 cm (decanter) (b) 7.5 x 5.5 cm (beaker) (c) 8.5 x 5.5 cm (beaker) Gift of the Smith family in memory of the creative lives of Rosemary and Martin Smith 2022</p>	<p><b>2022.25</b> Richard Lewer <i>I've done nothing about climate change</i> 2019 acrylic on pegboard 42.5 x 66.5 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>
<p><b>2022.6</b> Vernon Ah Kee <i>the end of living and the beginning of survival</i> 2011 etching on paper 29.5 x 42 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.13</b> Raymond Zada <i>Rowley's Line</i> 2015 etching on paper 61 x 48 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.20</b> Richard Lewer <i>Untitled #98 (Depressed ... again)</i> 2016 ink on sandpaper 28 x 23 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.26</b> Richard Lewer <i>Guilty</i> 2013 synthetic polymer paint on foam 50 x 50 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>
<p><b>2022.7</b> Eugene Carchesio, D Harding <i>Untitled</i> 2017 xanthorrea resin and collage on paper 30 x 21 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.14</b> Janet Burchill, Jennifer McCamley <i>Silver Bullets (Aesthetic Suicide)</i> 2013 digital print 70 x 50 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.27</b> Janet Burchill, Jennifer McCamley <i>Aesthetic Suicide: A Desperate Attempt to Groove in an Ungroovy World</i> 2020 vinyl on mount board 70 x 100 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.32</b> Eugene Carchesio <i>Untitled (Maquette)</i> c.2002 paper 28.5 x 20.5 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>

<p><b>2022.28</b> Janet Burchill, Jennifer McCamley <i>The Definition of Now (Techno Feudalism)</i> 2021 screenprint 100 x 74 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.35</b> Hanna Tai <i>A Device to Save Us All (From Mosquitoes, Illness, Bad Dreams, Climate Change, etc.)</i> 2020 starched cotton mosquito netting and thread 150 cm x 32 cm (overall) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.41</b> Rose Nolan <i>An Awkward Screen</i> 2011 synthetic polymer paint, cardboard and ribbon dimensions variable Donated through the Australian Government's Cultural Gifts Program by Rose Nolan 2022</p>	<p><b>2022.46</b> Dean Cross <i>Sometimes I Miss the Applause</i> 2022 HD video with sound (8:38 mins) Purchased with funds from Dr Victor and Patricia Wall, The Metamorphic Foundation 2022</p>
<p><b>2022.29</b> Janet Burchill, Jennifer McCamley <i>The Definition of Now (Definition of Now)</i> 2021 screenprint 73 x 97 cm (sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.36</b> Hanna Tai <i>Not Not Not Not (Invisible Substance)</i> 2019 Coal Black edition 1/3 synthetic fabric, synthetic mesh (reverse appliqué) and thread 250 x 125 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.42</b> Mirka Mora, Marcel Marceau <i>Self Portrait as Bip</i> c.1974 casein paint on cotton 141.4 x 40.8 x 12.9 cm Gift of William Mora and Bernard Marin as Executors of the Estate of Mirka Mora 2022</p>	<p><b>2022.47</b> Dean Cross <i>Prima Facie</i> 2021 canvas, linen, paper, cardboard, string, oil, oil paint, synthetic polymer paint, charcoal, ink, Ngunnawal orche, Rhodamine B dye, photographs, polaroid photographs, staples, wood, guitar string, fishing lures and wool installation dimensions variable Purchased with funds from Dr Victor and Patricia Wall, The Metamorphic Foundation 2022</p>
<p><b>2022.30</b> Eugene Carchesio <i>Test Pattern</i> c.2005 watercolour 13.7 x 10.3 cm (image) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.37</b> Elvis Richardson, Virginia Fraser <i>FEMMO™ Issue 3</i> 2014 screenprint on cotton 105.6 x 75 cm (image) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.43</b> Mirka Mora <i>Untitled (Portrait of John Reed)</i> c.1960 oil and enamel on composition board 61 x 122 cm Gift of William Mora and Bernard Marin as Executors of the Estate of Mirka Mora 2022</p>	<p><b>2022.48</b> Sam Atyeo <i>The Green Bridge, Melbourne Botanical Gardens</i> 1933 oil on canvas 49 x 57 cm Purchased with funds from the Copland Foundation 2022</p>
<p><b>2022.31</b> Eugene Carchesio <i>Untitled (Bricks)</i> 2000 watercolour 17.5 x 23 cm (image and sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.38</b> Jennifer McCamley <i>Symbolics</i> 2009 cotton thread on netting 66 cm x 151.1 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.44</b> Richard Tipping <i>(Title page)</i>, addition to the suite <i>Lovepoems</i> 2007 / 2021 screenprint on pattern paper 30.5 x 30.5 cm Gift of Richard Tipping 2022</p>	<p><b>2022.49</b> Janet Burchill, Jennifer McCamley <i>Throw Field</i> 2019 cast bronze 15 x 156 x 65 cm Purchased with funds from Kerry Gardner AM and Andrew Myer AM in celebration of Heide's fortieth anniversary and in memory of Joan Clemenger AO 2022</p>
<p><b>2022.32</b> Eugene Carchesio <i>Untitled (Maquette)</i> c.2002 paper 28.5 x 20.5 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.39</b> John Nixon <i>Untitled</i> 2015 enamel paint on canvas, wood, sandpaper block and metal and wood set square 50 x 43 cm Donated through the Australian Government's Cultural Gifts Program by Sue Cramer 2022</p>	<p><b>2022.44.1</b> Richard Tipping <i>(Endnote page 1: Words for Lovepoems)</i>, addition to the suite <i>Lovepoems</i> 2007 / 2021 screenprint on pattern paper 30.5 x 30.5 cm Gift of Richard Tipping 2022</p>	<p><b>2022.50</b> Erwin Fabian <i>Cast</i> 2015 bronze 95 x 43 x 49 cm Gift of the Estate of Erwin Fabian 2022</p>
<p><b>2022.33</b> Eugene Carchesio <i>Untitled</i> 2000 watercolour 17.5 x 23 cm (image and sheet) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.40</b> John Nixon <i>Silver Monochrome (With tree bark)</i> 2005 enamel paint on MDF and bark 90 x 61 x 3 cm Donated through the Australian Government's Cultural Gifts Program by Sue Cramer 2022</p>	<p><b>2022.44.2</b> Richard Tipping <i>(Endnote page 2: The Poems)</i>, addition to the suite <i>Lovepoems</i> 2007 / 2021 screenprint on pattern paper 30.5 x 30.5 cm Gift of Richard Tipping 2022</p>	<p><b>2022.51</b> Erwin Fabian <i>Largo</i> 2015 plastic 140 x 36 x 30 cm Gift of the Estate of Erwin Fabian 2022</p>
<p><b>2022.34</b> Eugene Carchesio <i>Untitled</i> c.2000 collage 18 x 13 cm (image) Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2022</p>	<p><b>2022.45</b> Imants Tillers <i>One and Many Thresholds</i> 1977 eight framed panels; mixed media on paper and oil on canvas 52 x 311 cm (overall) Gift of Imants Tillers 2022</p>	<p><b>2022.45</b> Imants Tillers <i>One and Many Thresholds</i> 1977 eight framed panels; mixed media on paper and oil on canvas 52 x 311 cm (overall) Gift of Imants Tillers 2022</p>	<p><b>2022.51</b> Erwin Fabian <i>Largo</i> 2015 plastic 140 x 36 x 30 cm Gift of the Estate of Erwin Fabian 2022</p>

- 2022.52**  
Erwin Fabian  
*Untitled* c.1990  
monoprint  
55 x 42.5 cm (image)  
Gift of the Estate of Erwin Fabian 2022
- 2022.53**  
Albert Tucker  
*Portrait of John Reed* 1984  
oil on canvas board  
55 x 71 cm  
Gift of the Albert & Barbara Tucker Foundation 2022
- 2022.54**  
Albert Tucker  
*Self Portrait* c.1983  
oil on composition board  
73 x 65 cm  
Gift of the Albert & Barbara Tucker Foundation 2022
- 2022.55**  
Albert Tucker  
*Self Portrait* 1983  
oil on canvas board  
61 x 50.7 cm  
Gift of the Albert & Barbara Tucker Foundation 2022
- 2022.56**  
Albert Tucker  
*Portrait of John Perceval* 1985  
oil on canvas board  
71 x 56 cm  
Gift of the Albert & Barbara Tucker Foundation 2022
- 2022.57**  
Albert Tucker  
*Georges Mora at Aspendale* 1980  
oil on composition board  
51 x 38.5 cm  
Gift of the Albert & Barbara Tucker Foundation 2022
- 2022.58**  
Erica McGilchrist  
*Organic / Inorganic I* 1967  
pen and ink and wash on cardboard  
38 x 31.5 cm  
Gift of the Estate of Erica McGilchrist 2022
- 2022.59**  
Erica McGilchrist  
*Organic / Inorganic II* 1967  
pen and ink on cardboard  
31.5 x 38 cm  
Gift of the Estate of Erica McGilchrist 2022
- 2022.60**  
Elvis Richardson, Virginia Fraser  
*FEMMO™ Issue 1* 2014  
screenprint on cotton  
105.3 x 74.2 cm (image)  
125.5 x 89.7 cm (sheet)  
Donated through the Australian Government's Cultural Gifts Program by Elvis Richardson 2022
- 2022.61**  
Elvis Richardson, Virginia Fraser  
*FEMMO™ Issue 2* 2014  
screenprint on cotton  
106.1 x 75.8 cm (image)  
126.2 x 89.4 cm (sheet)  
Donated through the Australian Government's Cultural Gifts Program by Elvis Richardson 2022
- 2022.62**  
Elvis Richardson, Virginia Fraser  
*FEMMO™ Issue 4* 2015  
screenprint on cotton  
102 x 71 cm (image)  
122.3 x 85 cm (sheet)  
Donated through the Australian Government's Cultural Gifts Program by Elvis Richardson 2022
- 2022.63**  
Elvis Richardson, Virginia Fraser  
*FEMMO™ Issue 5* 2015  
screenprint on cotton  
102 x 71.7 cm (image)  
122.1 x 85.7 cm (sheet)  
Donated through the Australian Government's Cultural Gifts Program by Elvis Richardson 2022
- 2022.64**  
Elvis Richardson, Virginia Fraser  
*FEMMO™ Issue 6* 2015  
screenprint on cotton  
101.7 x 71.7 cm (image)  
122 x 85 cm (sheet)  
Donated through the Australian Government's Cultural Gifts Program by Elvis Richardson 2022
- 2022.65**  
Robert Rooney  
*Yellow Wreck* 1959  
oil paint on composition board  
81.5 x 122 cm  
Gift of Estate of Robert Rooney 2022
- 2022.66**  
Robert Rooney  
*The Rifle* 1955  
oil paint on composition board  
67.5 x 92 cm  
Gift of Estate of Robert Rooney 2022
- 2022.67**  
Robert Rooney  
*The Hill* 1956  
lithograph  
32.6 x 22.5 cm (image)  
37.1 x 26.9 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.68**  
Robert Rooney  
*Untitled (Boy holding flower)* c.1955  
pencil on paper  
24 x 17 cm (image)  
28.8 x 21.5 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.69**  
Robert Rooney  
Page from *Skipping Rhymes: A Collection of Australian Skipping Rhymes* 1956 / 2001  
linocut, coloured ink  
17.4 x 12.8 cm (image)  
25.4 x 19 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.69.1**  
Robert Rooney  
Page from *Skipping Rhymes: A Collection of Australian Skipping Rhymes* 1956 / 2001  
linocut, coloured ink  
17.4 x 10.5 cm (image)  
25.5 x 19 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.69.2**  
Robert Rooney  
Page from *Skipping Rhymes: A Collection of Australian Skipping Rhymes* 1956 / 2001  
linocut  
17.4 x 11.1 cm (image)  
30.8 x 22.9 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.69.3**  
Robert Rooney  
Page from *Skipping Rhymes: A Collection of Australian Skipping Rhymes* 1956 / 2001  
linocut  
17.4 x 12.8 cm (image)  
31 x 22.9 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.69.4**  
Robert Rooney  
Page from *Skipping Rhymes: A Collection of Australian Skipping Rhymes* 1956 / 2001  
linocut  
17.4 x 11.6 cm (image)  
30.8 x 22.2 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.69.5**  
Robert Rooney  
Page from *Skipping Rhymes: A Collection of Australian Skipping Rhymes* 1956 / 2001  
linocut  
17.6 x 12.4 cm (image)  
30.8 x 22.2 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.69.6**  
Robert Rooney  
Page from *Skipping Rhymes: A Collection of Australian Skipping Rhymes* 1956 / 2001  
linocut  
17.3 x 10.4 cm (image)  
30.8 x 22.7 cm (sheet)  
Gift of Estate of Robert Rooney 2022
- 2022.70**  
Robert Rooney  
*Still Life (Firth)* 1953  
collage on paper  
11.5 x 17.8 cm  
Gift of Estate of Robert Rooney 2022
- 2022.71**  
Robert Rooney  
*Still Life* 1953  
ink on paper  
15.3 x 13.5 cm  
Gift of Estate of Robert Rooney 2022
- 2022.72**  
Robert Rooney  
*Abstract (Ernst)* 1953  
collage on paper  
16.3 x 14.5 cm  
Gift of Estate of Robert Rooney 2022



## At a glance

540  
programs

6,255  
attendees

667  
students in Connect  
to Art tours

363  
students in Create  
Art workshops

242  
students in VCE tours

192  
attendees in  
self-guided visits

154  
teachers

1,646  
members

265  
volunteers

13,800+  
volunteer hours

## Extending the experience

### Public Programs

Heide complements its exhibition program, architecture, history and gardens by offering a range of talks, tours, workshops and events throughout the year. These programs aim to appeal to a wide audience and enrich the cultural and personal experience of visitors.

In 2022 our public programs gradually returned to pre-COVID-19 levels, with audiences venturing back in larger numbers for the popular mid-year exhibition *Bruce Munro: From Sunrise Road*. In July Heide partnered with the Centre for Projection Art to present *a-field*, an outdoor exhibition representing a diverse range of creative practices in five digital works displayed on the walls of the iconic Heide Modern building over three nights. Both *a-field* and *Bruce Munro: From Sunrise Road* activated Heide after dark and provided additional opportunities for audience engagement with visual arts after the disruptions of the previous two years.

Public program event highlights in 2022 included Korean singer, improviser, and experimental music composer Sunny Kim creating unique sonic textures in response to Jaedon Shin's exhibition *Double Moon*, and David Thomas's artist talk in Heide Modern for his exhibition *Love Poem to Life*, which attracted more than 70 people. Additional curator talks were scheduled for the highly anticipated exhibition *Barbara Hepworth: In Equilibrium* to meet audience demand.

The desire for people to participate in cultural activities saw an uptake in the Art Babies program throughout the year. In these weekly sessions parents, grandparents and babies gathered together in the exhibition spaces for mindfulness, cultural engagement and sensory play.

### Heide Learning

Heide engages primary and secondary school-aged students with the museum via its *Connect and Create* program of tours and workshops. The program connects students to thought provoking art and ideas and through enquiry and self-expression via art viewing and making.

As students returned to excursion activities following disruptions, Heide's unique setting with its extensive gardens and sculpture park provided an accessible and engaging environment to explore out-of-classroom learning and opportunities for connection with peers away from screens. Adapting the method of delivery to support students with concentration issues as a result of lockdowns, we introduced the express *Explore and Draw* program. The year also saw a substantial increase in the *Create* program, with schools booking art workshops across all levels. In response to changed demands post COVID-19, Heide also recruited a number of new teachers across a diverse range of Melbourne schools for the Teacher Advisory Committee. By the end of 2022 numbers reached around 70 percent of pre-COVID-19 attendance.

In Term 4, Heide introduced new VCE Art *Making and Exhibiting* and VCE Art *Creative Practice* programs to align with the new VCE Study Designs to be introduced in 2023. Many school groups participated in programs for the *Barbara Hepworth: In Equilibrium* exhibition. Resources created by Heide's Digital Content Creator provided behind-the-scenes insights into curating and designing the large scale survey, the first of its kind in Australia.

In November Heide held its inaugural Heide Arts Industry Event, organised in conjunction with the museum's Youth Advisory Committee and featuring emerging creatives from Heide and the Melbourne arts scene. The well-attended event examined how to make a living as an artist, what it is like to work in the museum sector, and how to get a foot in the door of the competitive arts industry.

### Heide Volunteers

During 2022, 265 volunteers contributed a total of 13,814 hours of service to the museum. There were three recruitments in 2022, resulting in the successful appointment and training of 72 new volunteers across Visitor Services and the Gardens. We kept in regular communication with our volunteers throughout the year by sending regular Volunteer News, running Culture Club activities, and hosting Book Club and curatorial briefings.

### Heide Members

Heide's members are valued and loyal supporters of the museum. Members enjoy unlimited free admissions, discounts on programs, member events and previews, and in the Heide Third Drawer Down Shop and Heide Kitchen.

### Events

Heide's grounds offer a picturesque setting for events, weddings, filming and photography, and picnics. The Sidney Myer Education Centre is a unique venue available for hire for small conferences and corporate planning sessions. A total of 87 venue hire bookings were undertaken in 2022.

The popular Heide Market took place eight times during the year, in collaboration with the Rose Street Artists' Market. Several markets were cancelled due to the flooding of the Sculpture Park in October. Typically the market occurs on the second Saturday of each month from spring through autumn. It offers a diverse range of handcrafted goods with a focus on art, design and local makers.

### Heide Kitchen

Heide Cafe was operated by the Orletto group until October 2022 before transitioning to new management by award-winning hospitality business The Mulberry Group in November. This was heralded by a change in the cafe's name to Heide Kitchen, together with renovations to the décor and the addition of a mobile coffee cart outside the Main Galleries building.

Heide Cafe and Heide Kitchen provided catering for functions, venue hire and public programs across the year, and menus featured the organic produce and herbs grown on site in Heide's two kitchen gardens and orchard. Heide Kitchen also highlighted local beverage producers and inaugurated a partnership with eWater Systems to support a non-toxic chemical environment.

### Heide Third Drawer Down Shop

In 2022 Heide partnered with global concept store Third Drawer Down to launch a new retail offering at the museum and online. The partnership realises the joint vision of both organisations to make art accessible and encourage people to live with and be inspired by art.

With a long history of working with leading artists and institutions to create innovative products, Third Drawer Down has begun developing a range of exciting new merchandise drawing on the history of the museum, works of art in the collection, and collaborations with contemporary artists that speak to the essence of Heide. The Heide Third Drawer Down Shop launched on 1 November.



Heide School Holiday Program  
photograph: Clytie Meredith



## Our environment

Heide is committed to environmental sustainability and has a program of relevant activities across all aspects of the museum and grounds, including building services, public and education programs, exhibition protocols, marketing, retail and office procedures.

Heide has a staff-led Sustainability Committee which meets regularly to review museum practices and research sustainability options and alternatives. In addition, a recycling hub in the main office area is a collection point for recyclable materials such as batteries, pens, printer cartridges, toothpaste tubes and brushes, medication blister packets and bread bag tags, which are processed through Terracycle and council services.

In 2022 an upgrade to the lighting system in the Main Galleries building was supported by Creative Victoria, allowing the museum to convert to energy-efficient LED lights. LED lighting was also installed in the car parking areas.

As in previous years, the garden team composted 90% of food waste from Heide Cafe/ Heide Kitchen and the majority of green waste from the museum's gardens. Felled branches and trees were chipped by arborists and used as mulch across the grounds. A new drip irrigation system was installed to reduce water wastage and the gardeners continued their drive to improve biodiversity across the site and create habitats for wildlife.

### Gardens

The Heide gardening team ensures that the gardens and sculpture park are safe and well maintained, as well as supplying fresh produce to Heide Kitchen each week. They also manage an enthusiastic group of volunteers who attend fortnightly to assist with essential weeding, planting and general maintenance of the various discrete gardens on site.

Major initiatives in the gardens included a new project to rejuvenate the Heide Modern Kitchen Garden, enabled by a very successful end-of-tax-year fundraising campaign. This included the recruitment of a Heritage Gardener for a twelve-month period. In addition to installing drip irrigation to the productive end of the garden, the beds were re-edged and re-planted and research undertaken to restore the garden in accordance with Sunday Reed's original 1960s plans.

A significant weather event saw the Heide Sculpture Park flooded twice in October, requiring significant reparation works for the rest of the year. The Heide Modern Kitchen Garden was submerged both times, and a platypus was sighted in the receding waters.

Heide partnered with therapeutic horticulture not-for-profit Kevin Heinze Grow in 2022, to enable people living with disabilities to work with the Heide gardeners once a fortnight. The partnership included participating in a pathways program to enable a young Kevin Heinze Grow client to undertake a 12-month internship at Heide. The gardening team also worked with a further seven interns across the year.

Heide Cottage Kitchen Garden  
photograph: Clytie Meredith

### Yaluk Langa

The Yaluk Langa (River's Edge) project continued to develop in 2022 in partnership with Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation, creating an accessible and culturally safe space for First Peoples and the broader community. The Yaluk Langa project has been underway since 2018, reinforcing the vital significance of the Birrarung/Yarra and its landscape to First Peoples and the role we can all play in Caring for Country. The site will be used for learning, ceremony, cultural knowledge sharing, storytelling and Reconciliation.

In October 2022 Wurundjeri Elders and artists shared their knowledge and culture as they commenced a contemporary tree scarring, removing bark from the first of three trees that were selected by Elders to represent the three surviving families of the Wurundjeri Woi-wurrung people. This project, funded by a Manningham Council Arts & Culture grant, was delayed due to COVID-19, so it was thrilling to finally see it underway. While the process was interrupted by heavy rain and floods, one tree scarring was completed, with the bark cured over a fire and later decorated by Narrap Ranger and artist Mark Gardiner as a shield. The shield will be owned and displayed by Wurundjeri Woi-wurrung Corporation.

A grant from the Volunteering Innovation Fund of Parks Victoria enabled the establishment of the Friends of Yaluk Langa volunteer group in 2022, which now meets monthly on Country to propagate and plant indigenous species and remove weeds.

The next phase for the project will include community engagement, the scarring of two further trees in winter 2023, and securing the funding required to construct a gathering space for traditional ceremony and learning programs that has been designed by landscape architect Katherine Rekaris.

### Facilities

A number of improvements and upgrades to the museum's facilities were made across 2022. Notable among these were projects resulting from significant funding from Creative Victoria.

A long-awaited upgrade to the lighting systems in the Main Galleries, Kerry Gardner and Andrew Myer Project Gallery, and Albert and Barbara Tucker Gallery saw the replacement of the old halogen lights with LED fittings together with a new lighting control system. External halogen lighting was also replaced, with LED lights installed in the upper and lower carparks and walkways.

A COVID-19 response grant enabled Heide to place custom-designed bike racks in the upper and lower carparks, along with new water fountains and additional outdoor seating, and to convert the landing of the Sidney Myer Education Centre into a wet weather area for school groups and functions. This saw the installation of heaters and PVC blinds, and a cover for the open skylight.

Important upgrades to the museum's climate control included new power-efficient air fan units, power monitors for the main chiller plant, and the replacement of gallery sensors.



Yaluk Langa tree scarring  
photograph: Clytie Meredith





David Thomas: Love Poem to Life installation view  
photograph: Tom Ross

## Communications

Heide's Marketing and Communications team highlights the museum's activities across several channels comprising earned, owned and paid media. Marketing supported a range of attendance and revenue-generating activities in 2022 that contributed to building Heide's profile and deepening audience engagement.

### 2022 highlights

The redevelopment of the Heide website was a major emphasis in 2022. Working with Studio MASS and BONE Digital, new information architecture was developed with a clean design aesthetic and an easy-to-use content management system to maximise usability and reflect the Heide experience. Optimised for mobile, new features include:

- Updated design to align with the Heide brand guidelines developed by Garry Emery and Jane Mooney;
- More prominent online booking ticket buttons and access to visitor information;
- Incorporation of video throughout the site;
- Simplified menu with addition of Explore section (Art, Architecture and Landscape);
- Increased focus and display improvements for exhibition and program pages;
- Native interactive forms for memberships, donations, learning programs and enquiries;
- Integration with Salesforce and other core Heide systems; and
- Increased flexibility so that content can be easily updated and adapted to the needs of the museum.

Integrated marketing campaigns were created for the major exhibitions *Sidney Nolan: Search for Paradise*, *Bruce Munro: From Sunrise Road* and *Barbara Hepworth: In Equilibrium*, and for the new Heide Kitchen and retail partnership between Heide and Third Drawer Down.

Articulate PR agency supported the museum's marketing throughout 2022 delivering strategic PR services focused on key elements of the program. Promotional activities included engaging with all levels of media (international, national, regional and suburban) with a view to building awareness of Heide's rich and diverse cultural offering.

### Partnerships

The following partnerships extended the reach and impact of Heide's marketing efforts: Gunn & Taylor Printers, Broadsheet, The Saturday Paper (Schwartz Media), The Design Files, Cinema Nova, SIRAP Motion Lab and Studio MASS.

### Digital

There was a strong focus on Heide's digital presence in 2022. As well as the redevelopment of the website, work was undertaken with digital marketing agency, Pitch, to assist with social media growth and implementation of paid Google ad campaigns. The recruitment of an in-house Digital Content Creator also helped shape the digital presentation of Heide's online educational, programming, interpretative and social media content.

The Heide website continued to be a key source of information for visitors in 2022 with 226,643 users and 747,339 page views.

## At a glance

**31,900**  
followers on Facebook

**12,500**  
followers on Instagram

**7,450**  
followers on Twitter

**17,818**  
e-news subscribers

**184,961**  
video impressions



### Publications

Heide's Marketing and Communications team supported the production of the following publications in 2022:

#### **The Heide Collection**

Description: 325-page hardcover book  
 Contributors: Brooke Babington, Glenn Barkley, Geraldine Barlow, Sue Cramer, Max Delany, Jane Devery, Dr Deborah Edwards, Juliana Engberg, Gavin Fry, Kirsty Grant, Kelly Gellatly, Dr Ted Gott, Dr Richard Haese, Lesley Harding, Melissa Keys, Svetlana Matovski, Linda Michael, Kendrah Morgan, Maudie Palmer AO, Linda Short, Jason Smith, Felicity St John Moore, Dr Zara Stanhope, Dr Ann Stephen and Murray White  
 Designers: Garry Emery and Jane Mooney  
 Print run: 1450  
 RRP: \$60.00  
 Supported by a generous donation in memory of Marlis Cohen OAM

#### **Sidney Nolan: Search for Paradise**

Description: 204-page hard cover catalogue  
 Contributors: Ann Carter, Dr Paula Dredge, Kendrah Morgan, Dr Gillian Osmond, Geoffrey Smith and Dr Nancy Underhill  
 Designer: Michael Gibb  
 Print run: 1250  
 RRP: \$39.95  
 Supported by the Gordon Darling Foundation and Joy Anderson

#### **Bruce Munro: From Sunrise Road**

Description: 128-page hardcover catalogue  
 Contributors: Bryony Cosgrove, Kendrah Morgan and Melissa Keys  
 Designer: Ramona Lindsay  
 Print run: 750  
 RRP: \$34.95

#### **Barbara Hepworth: In Equilibrium**

Description: 204-page hardcover catalogue  
 Contributors: Dr Sophie Bowness, Dr Jane Eckett, Lesley Harding, Henry Meyric Hughes and Kendrah Morgan  
 Designer: Michael Gibb  
 Print run: 750; second print run: 500  
 RRP: \$45.00  
 Supported by The Hepworth Circle

#### **David Thomas: Love Poem to Life**

Description: 210-page soft cover catalogue  
 Contributors: David Cross, Lesley Harding and David Thomas  
 Designers: Stuart Geddes and Michael Gibb  
 Print run: 500  
 RRP: \$30.00  
 Supported by Blockprojects Gallery

#### **wHole**

Description: 80-page soft cover catalogue  
 Contributors: Melissa Keys and Bella Li  
 Designer: Michael Gibb  
 Print run: 500  
 RRP: \$25.00  
 Supported by The Metamorphic Foundation, Anthony Scott and Dr Nancy Underhill

#### **Dean Cross: Sometimes I Miss the Applause**

Description: 26 page online catalogue  
 Contributor: Melissa Keys  
 Designer: Michael Gibb

## Financials

For the 2022 financial year Heide's revenue from operating activities was \$5,335,528 with an operating deficit of \$138,387. In addition, works of art valued at \$770,070 were donated.

As at 31 December 2022 Heide has net assets of \$87,641,824, which includes Heide's collection valued at \$74,535,634.

The full audited financial statements can be found at: [www.heide.com.au/about/annual-reports](http://www.heide.com.au/about/annual-reports).

### Funding sources

Heide relies on financial support from government and philanthropic partners, private donors and corporate sponsors to operate.

Heide generates additional revenue from admissions, memberships, the Heide Shop, cafe licence fees, public and learning programs and venue hire.

In 2022, perhaps more than ever, Heide was reliant on philanthropic funding to ensure the success of an ambitious exhibition program, as well as the growth of the Heide Collection and the regeneration of the much-loved Heide Modern kitchen garden.

## At a glance

**\$5,335,528**  
total operating revenue

**\$1,014,121**  
donations, sponsorship and philanthropic support

**\$1,996,539**  
Creative Enterprises Program and Asset Management Repairs and Maintenance and Capital Works grants from Creative Victoria

**\$500,000**  
Sustaining Creative Organisations grant from the Victorian Government



*wHole* installation view  
photograph: Chrisitan Capurro

## At a glance

**\$770,070**  
donated works of art

**\$217,508**  
in-kind goods and services

**\$261,467**  
total cash donations

**\$396,120**  
in philanthropic support

**\$139,027**  
sponsorship

## Fundraising

### Support for Exhibitions

With the world once again open, and the ‘new normal’ of post-COVID-19 operations resuming, 2022 saw three long-awaited, rescheduled exhibitions—Nolan, Munro and Hepworth—on display in Heide's Main Galleries. All three projects required substantial philanthropic support to make them possible, and in the case of Hepworth relied on the most extensive exhibition fundraising campaign in the museum's history.

*Sidney Nolan: Search for Paradise* was supported by Principal Partner Bed Bath N' Table. We are tremendously grateful to Jonathan Dempsey of Bed Bath N' Table, not only for his patience and commitment as the Nolan project was rescheduled multiple times during COVID-19, but also for his generosity, which saw him provide a second sponsorship for Barbara Hepworth later in the year. The catalogue for the Nolan exhibition was generously supported by the Gordon Darling Foundation and Joy Anderson.

*Bruce Munro: From Sunrise Road* was supported from its inception by The Shine On Foundation, whose Trustees understood the importance of this exhibition for the museum's COVID-19 recovery, with the capacity to open for extended evening viewings of the outdoor light sculpture. The Shine On Foundation were similarly patient and understanding of the need to reschedule the exhibition, and have continued to also provide funding for Heide's Early Career Curators program and free learning programs for schools serving low SES communities.

Finally, in November, *Barbara Hepworth: In Equilibrium* was opened to the public, with the support of a circle of donors who shared our commitment to this landmark exhibition and who appreciated the impact it would have both on audiences and for Heide. We thank all those involved, including most particularly John Downer AM and Rose Downer AM, who were the lead donors to the campaign and also worked with us to engage other supporters over several years. The Downers were joined by Bed Bath N' Table and Christine Collingwood as Principal Partners, followed by Major Donors Cassy Liberman and Ben Krasnostein, Phil Taylor of Pressroom Philanthropy, Jennifer Darbyshire

and David Walker, Dr Alison Inglis and the Stuart Leslie Foundation, and by all of the Hepworth Circle donors and sponsors listed overleaf.

We also appreciate the support of our longstanding funders the Albert and Barbara Tucker Foundation for exhibitions in the Tucker Gallery; the City of Manningham Community Grants Program which enabled over 4000 Manningham residents to have free access to all of Heide's exhibitions; and the Commonwealth Australia–Korea Foundation, part of the Department of Foreign Affairs and Trade, for the exhibition *Jaedon Shin: Double Moon*.

### Support for the Heide Collection

Donations from philanthropists, collectors and artists have made the Heide Collection what it is today, and continued to enhance the museum's holdings in 2022. These gifts of works of art and funds to strategically acquire or commission works are essential to the continued relevance of our collection and programs. It is a particular priority to increase the representation of First Nations artists and mid-career women artists, and we are especially grateful to the following donors for their generosity and thoughtfulness:

- Ann Bennett, who will provide the funds to acquire a new work of contemporary Australian art each year for three years. The first of these acquisitions, *Red Hill Quarry to Blackwater Coal 2019–20* by D Harding, was displayed in the Heide Modern exhibition *Listening to Music Played Backwards: Recent Acquisitions* and featured on the cover of the new edition of *The Heide Collection* book;
- Kerry Gardner AM and Andrew Myer AM, who made a 40th anniversary gift to Heide to enable the purchase and installation of Janet Burchill and Jennifer McCamley's sculpture *Throw Field* in memory of Joan Clemenger AO;
- The late Dr Victor Wall and Patricia Wall through The Metamorphic Foundation, who made two grants to enable the acquisition of installation works by Dean Cross, including *Sometimes I Miss the Applause*, which was exhibited in Heide's Kerry Gardner and Andrew Myer Project Gallery

in 2022, and *Prima Facie*, which featured in *Things That Will Not Sit Still* in the Heide Cottage; and

- Anthony Scott, who donated 36 works from his collection, numerous of them by First Nations artists Vernon Ah Kee, D Harding (collaborative works with Eugene Carchesio) and Raymond Zada, some of which were displayed in Heide exhibitions *Things That Will Not Sit Still* and *Listening to Music Played Backwards: Recent Acquisitions*.

### Corporate Partnerships

We were delighted to welcome a new paint partner in Taubmans in 2022, whose beautiful colours adorned the gallery walls in *Barbara Hepworth: In Equilibrium*, as well as digital content partner SIRAP who created enticing videos for the new Heide website.

Many businesses have, like Heide, continued to experience the impacts of COVID-19 on their operations and profit margins in the last year. We therefore remain especially grateful to our loyal partners Arnold Bloch Leibler for pro bono legal help, Gunn & Taylor printers for their beautiful and locally produced work, Openwork and Garry Emery and Jane Mooney for pro bono design, IAS for domestic freight support, Sofitel Melbourne on Collins for accommodation and marketing support, Leif for hand care products in the Heide bathrooms, and Blackhearts & Sparrows for the delicious wines served at Heide events. We also thank our marketing and media partners: Broadsheet, The Design Files, The Saturday Paper and Cinema Nova.



## Vale

In January 2022, the Heide community was saddened by the loss of two of Australia's great arts benefactors and staunch Heide supporters, Joan Clemenger AO and Baillieu Myer AC.

**Baillieu 'Bails' Myer** was a scion of Melbourne's Myer retail dynasty and a lifelong supporter of the arts, following in the footsteps of his parents Sidney Myer and Dame Meryn Myer, whose philanthropy was instrumental in the development of Melbourne as the culture capital of Australia.

In 1959, with his late brother Kenneth Myer AC DSC, Bails established the Myer Foundation, to complement the philanthropic endeavours of the Sidney Myer Fund set up through their father's Will. A cousin of Heide founder Sunday Reed (née Baillieu), and a Heide Honorary Fellow, he maintained an enduring affection for the museum and was a regular visitor as well as a visionary benefactor.

His gift in 1993 of the Baillieu Myer Collection of the '80s was the most significant donation to the Heide Collection since its founding by the Reeds, with 93 paintings representing some of the finest contemporary Australian art of the period. The Sidney Myer Fund's support also enabled the construction of the Sidney Myer Education Centre at Heide, which continues to host Learning Programs for future generations of artists and art lovers.

**Joan Clemenger AO** was a friend, mentor and benefactor to Heide and its staff over many years. An Honorary Fellow of the museum, Joan was central to the fundraising efforts that enabled Heide to develop the landmark 2012 exhibition *Louise Bourgeois: Late Works*. With her husband Peter, Joan had a passion for the arts and generously supported artists, curators and performers over several decades, having a profound impact on the cultural life of Melbourne. In 2022, her friends Kerry Gardner AM and Andrew Myer AM presented Janet Burchill and Jennifer McCamley's sculpture *Throw Field* to Heide as a 40th anniversary gift in Joan's memory. This beautiful work is now displayed on the limestone wall of the much loved Heide Modern building at the main entrance to the galleries for visitors to enjoy, and for all of us to remember Joan with gratitude and fondness.

Janet Burchill, Jennifer McCamley  
*Throw Field* 2019  
cast bronze  
170 x 140 cm  
Purchased with funds from Kerry Gardner AM and Andrew Myer AM in celebration of Heide's fortieth anniversary and in memory of Joan Clemenger AO 2022

# Thank you

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Bruce Munro, *Candent Spring* installation view  
photograph: Clytie Meredith



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