



HEIDE
MUSEUM
OF
MODERN
ART
ANNUAL
REPORT
2023

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 our respects 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





Surrealist Lee Miller installation view
photograph: Christian Capurro

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*Raafat Ishak: Eye Looking at Large
Glass Broken* installation view
photograph: Christian Capurro

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Yaluk Langa 2023
photograph: Clytie Meredith

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correct at the time of printing.

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Beneath the Surface, Behind the Scenes installation view
photograph: Christian Capurro



Surrealist Lee Miller installation view
photograph: Christian Capurro

Message from the Chairman and Directors

The second year of full operations at Heide post lockdowns began positively, with extensive publicity and word-of-mouth recommendations encouraging visitors from Victoria and interstate to see Australia's first comprehensive survey of modernist sculptor Barbara Hepworth's work. This exhibition closed in March. Like many galleries and museums, however, Heide's attendances across 2023 remained lower than pre-pandemic figures, as pressures around interest rate rises and cost of living were reflected in a cautious approach to discretionary spending. With the expectation that economic conditions would remain difficult for the foreseeable future, management implemented targeted operational measures seeking to build reserves and ensure the museum's future viability.

Our exhibition program for 2023 included a diverse range of artists from the local and international art scenes, taking in a variety of cultural perspectives. *Beneath the Surface*, *Behind the Scenes* saw Australian art in a compelling dialogue with art from Latin America, while exhibitions in Heide Modern, the Albert & Barbara Tucker Gallery and the Kerry Gardner & Andrew Myer Project Gallery represented contemporary artists with a particular focus on cultural and socio-political inquiry. The program was bookended by two powerful and moving photography exhibitions by the ground-breaking artists Catherine Opie and Lee Miller. We were also delighted to showcase the second Ann Bennett Acquisition at the end of the year.

Heide Cottage was turned over to telling the museum's remarkable origin story through a display of highlights from the collection from the 1930s to 1950s. The display of our core collection in the Cottage, along with planned enhancements in telling the Heide story, provide the foundation of a destination marketing campaign to introduce new audiences to our important history. This will be supported in part by contributions to our new Heide Lovers initiative, which launched in November 2023. Heide Lovers will also help to ensure the Heide Cottage is maintained and sustained into the future.

Highlights of our Audience Engagement activities included the Yaluk Langa Community Day in March and a 30% increase in participation in our Connect to Art and Create Art programs for primary and secondary school students, reflecting a rising demand for learning experiences outside the classroom.

As described in more detail later in this report, Heide's Yaluk Langa (River's Edge) project progressed apace, with Wurundjeri Elders and Narrap rangers finalising the contemporary tree scarring. In addition, funding was secured to enable the construction of a gathering space in the area,

with this next phase of the project to be realised in 2024. A year-long restoration of the Heide Modern Kitchen Garden was also successfully completed in October.

Construction of the North East Link made significant headway in 2023 and senior staff and board members met regularly with state and local government bodies and contractors to ensure that the new roadway meets Heide's best interests. Similarly, discussions about Heide's redevelopment continued with the Victorian State Government, with the aim of updating the 2019 business case and masterplan seeking to ensure it forms part of the Cultural Precinct being developed in conjunction with the North East Link.

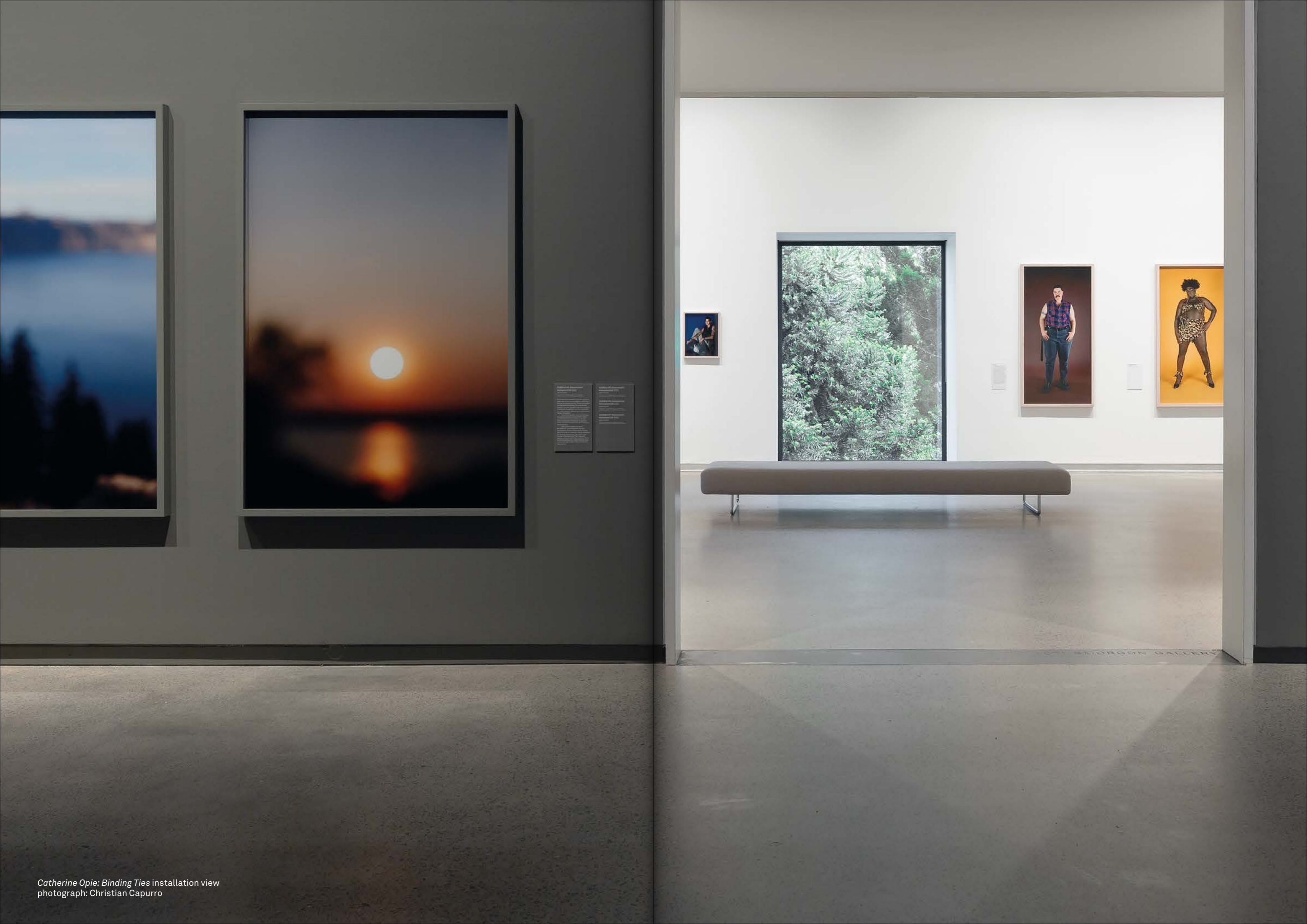
Heide farewelled longstanding board directors Lisa Gorman, John Lee and Sharni Zoch in 2023. Lisa provided invaluable support across our marketing and retail operations, and we will long remember the Fashion Week show she organised in the Sculpture Park and the acclaimed Gorman clothing collection that accompanied the Mirka Mora exhibition in 2019. John gave Heide lucid and informed advice about architecture, design and heritage matters throughout his tenure, and was instrumental in the development of the museum's business case and masterplan. Sharni chaired the Finance and Risk Management subcommittee of the Board for many years, and we are grateful for her clear and constructive oversight of Heide's finances, systems and key contracts throughout her tenure.

The museum welcomed a number of new supporters and partners in 2023, with whom we look forward to working into the future, while we remain extremely grateful to those who have been steadfast during the difficulties of the past few years. We thank the Victorian State Government and Creative Victoria for their funding and guidance, together with Manningham Council and the corporate, philanthropic and private funders who enable Heide to continue to bring exciting art and ideas to our audiences.

We are indebted to our dedicated staff and volunteers, and to the Board of Directors for their continued commitment and service. Finally, we gratefully acknowledge our visitors and members, and especially the artists and lenders who have worked with us so collegially across the year to help the museum realise its vision and ambitions.

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

94,180	visitors
13	new exhibitions
38	artists
59	acquisitions
345,000	website users
17,600	Instagram followers
1,866	members
349	volunteers
13,000+	volunteer hours
8,561	program participants
2,781	learning participants
\$4,677,572	operational revenue



Catherine Opie: *Binding Ties* 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 sculpture plaza 2023
photograph: Clytie Meredith



Steven Rendall and Albert Tucker:
Data for Future Paintings installation view
photograph: Christian Capurro

At a glance

54,144
ticketed admissions

13
new exhibitions

38
artists exhibited

42
lenders

Our exhibitions

Heide's 2023 exhibition program championed often overlooked and minority voices, shining a light in particular on the work of queer, culturally diverse and women artists and exploring in depth aspects of the human condition.

The Main Galleries program began with a survey of the work of renowned American photographer Catherine Opie that focused on affiliations between people, and kinship that extends beyond traditional bonds and accepted norms for social, sexual and political reasons. On display at the same time, Paul Yore's immersive exhibition in the Tucker Gallery also interrogated the impacts of dominant societal values, reflecting on Albert Tucker's wartime commentaries while presenting Yore's own responses to oppressive policies and structures of today. These projects were accompanied by new installations developed especially for Heide by Egyptian émigré artist Raafat Ishak and Chaldean-Australian artist Sarah Ujmaia in Heide Modern and the Project Gallery respectively, bringing different kinds of cultural inquiry to the fore. Heide Modern also featured a collaboration by Alpha60 and Brendan Huntley that included bespoke carpets made specifically for the building's floorplan and contextualised by Huntley's artworks.

Over the winter months we presented *Beneath the Surface, Behind the Scenes* across the Main Galleries and Project Gallery, a contemporary group exhibition that considered art's capacity for alternative insights and deeper lines of investigation. Paul Boston's survey in Heide Modern proved complementary; his paintings faithful to the proposition that images can operate beyond logical thought. This was followed by Steven Rendall's inventive extrapolation of Albert Tucker's images and themes in *Data for Future Paintings*.

Meanwhile the program in Heide Cottage explored Heide's history, with an exhibition by Murray Walker, a senior artist and one of the inheritors of the expressionist idiom championed by John and Sunday Reed, before we turned the gallery over to *Always Modern* to tell the origin story of the museum with highlights from our strong holdings of modernist art.

The year was rounded out by *Surrealist Lee Miller*, an exhibition in equal parts moving, beautiful and shocking—the photographer's life and travails as fascinating as her images. The program concluded with the presentation of the 2023 Ann Bennett Acquisition: Heather B. Swann's *The Staggering Girl*, 2021, a compelling large-scale painting thematically apposite for the Heide Collection.

The museum's Early Career Curators program supported by The Shine On Foundation continued, with mentees working on projects for the Albert & Barbara Tucker Gallery in 2023 and a forthcoming exhibition in Heide Modern in 2024.

Murray Walker: Walk of Life

Heide Cottage
11 February – 7 May 2023
Curator: Laura Lantieri

Emerging from Melbourne's figurative, expressionist lineage, Murray Walker has been making art about people, myth and narrative since the 1960s. From his early figure studies as a printmaker, to more recent explorations of street culture in Paris and Berlin as a collagist and painter, Walker has continually reflected on the human condition—in all of its beauty and ugliness. Although Walker grapples with themes such as death, depravity, sex and social misfortune, his work is often inflected with humour, spiritedness and a sense of youthful freedom.

Walk of Life drew from holdings in the Heide Collection and Walker's studio to bring together a cast of characters across the artist's multidisciplinary practice. The exhibition spanned printmaking, painting, ceramic, collage and assemblage sculpture made over sixty years, and reconnected the artist—now in his ninth decade—with Heide's founders. Walker first met John and Sunday Reed as an art student in 1958, and the couple became early supporters of his work. Held in their original home, the Heide Cottage, this exhibition celebrated the legacy of John and Sunday's support of contemporary artists and their continued influence on the history of Australian art.

Alpha 60 X Brendan Huntley: Sense of Direction

Heide Modern
11 March – 10 April 2023
Curator: Lesley Harding

This collaborative exhibition between the artist Brendan Huntley and designers Georgie and Alex Cleary of fashion label Alpha60 was an installation of paintings, sculptures, monotypes, rugs and clocks, which together explored the transience of personal transformation.

The centrepiece of the exhibition was a 32-metre-long carpet runner custom-made to traverse the spaces of the building, flowing from room to room and spanning both floors. Contextualised among artworks from Brendan's studio and Georgie and Alex's personal collections, the runner featured an array of the artist's vibrant and characteristic motifs including faces, celestial beings, clocks, butterflies and eyes. The imagery spoke to the collaborators' musings on how the landscape of individual growth moves in random patterns, and the way that euphoric moments of understanding can be fleeting.

Sarah Ujmaia: Of Particle and Wave

Kerry Gardner & Andrew Myer Project Gallery
25 March – 23 July 2023
Curator: Laura Lantieri

Sarah Ujmaia is a first-generation Chaldean artist whose practice is informed by the wide-reaching impacts of forced displacement and cultural re-writing related to the diasporic experience. Interested in language, loss, translation and the multiple associations of objects, Ujmaia regenerates motifs, images and linguistic structures in her material-led approach to making.

Of Particle and Wave presented a new series of high-lustre graphite drawings and a sculptural installation of terracotta coils. The drawings were facsimiles of underexposed photographs the artist took in her family's hometown of Ankwaa in modern-day Iraq, and framed within steel structures emulating the undersides of utilitarian desks. Harnessing the innate reflective qualities of graphite, Ujmaia applied layer upon layer, pushing the medium to its limits and reintroducing substance and light to the dark source images. As the viewer shifted around them, the subjects oscillated between representational still life and luminous abstraction with holographic effect, suggesting the slippery nature of translation and its ability to uncover new vocabularies.

The coils—made in a repetitive gestural process of rolling and shaping—drew references to line-making in art as well as the ontology of line as a building block for written language. Evoking movement and routes of travel, these wave-like forms functioned as poetic meditations on how oral and visual traditions are constantly in motion and situated within changing contexts. Collectively, the elements in the exhibition contemplated the colonial treatment of minority languages, and the potential of cultural continuation through visual mediums.

Catherine Opie: Binding Ties

Heide Main Galleries
1 April – 16 July 2023
Guest Curator: Brooke Babington

Since the 1990s Catherine Opie's photographs have challenged and illuminated our notions of personal and political affiliation. In this time the American photographer has firmly established herself internationally as a leading contemporary artist, while the world around her images has shifted seismically. Today, her work may be read in light of newer understandings of gender and sexuality, which have proliferated and become more fluid, just as the limits of community and kinship have become increasingly porous and concepts of citizenship more inclusive and accountable.

Binding Ties traversed Opie's early, most recognisable portraits of members of her queer community in San Francisco and Los Angeles, through to alternative conceptions of the nuclear household and more recent reflections on collective action and solidarity in the face of increasing global crises.

Opie's work grapples with the idea of 'self' both within and relative to the wider group. For her, identities are formed and families of choice are created around sites of communitarian connection, queer or otherwise, and her most recent series extend this thinking: today the individual within families or subcultures is eclipsed by the more pressing need for the collective, integrated in the twin drives for empowerment and sustainability. Now more than ever, we relate to one another as citizens of the world tasked with its protection, as seen in social movements like Black Lives Matter.

Drawn from across Opie's oeuvre the images demonstrated a command of photographic technologies and genres and offered representations of affiliation that move beyond traditional bonds. A consistent motivation across Opie's three decades of work, these ideas present new and challenging ways of thinking about the role of the individual in a rapidly changing world.

Paul Yore and Albert Tucker: Structures of Feeling

Albert & Barbara Tucker Gallery
8 April – 3 September 2023
Guest Curator: Aaron Bradbrook
Supported by the Albert & Barbara Tucker Foundation and The Shine On Foundation
Presented in partnership with Warrnambool Art Gallery, Victoria

Paul Yore + Albert Tucker: Structures of Feeling aligned the work of two ground-breaking Australian artists from different generations, interrogating the response of each artist to the broader socio-political contexts surrounding them and the impacts of dominant cultural norms.

Albert Tucker's art was driven and energised by the perceived moral depravity of wartime Melbourne in the early 1940s and in post-war Europe, by his reflections on religion, and the destructive nature of Australian colonial-settler society. Paul Yore directs his attack towards present day oppression and the marginalisation of peoples due to prevailing attitudes upheld by cis-hetero-patriarchal culture, neo-liberalism and Anglo-American imperialism.

By bringing together the practices of Tucker and Yore, the exhibition drew attention to the incredible power that cultural regimes wield in shaping belief systems. Such systems create hierarchies among individuals and populations and perpetuate oppressive policies. *Structures of Feeling* presented an alternate lens through which to interpret Tucker's depiction of historical events, alongside an opportunity to consider whose experiences are withheld, while imagining a hopeful and more equitable future.

Raafat Ishak: Eye Looking at Large Glass Broken

Heide Modern
23 April – 3 September 2023
Curator: Melissa Keys
Supported by the Australian Government through Creative Australia, its arts funding and advisory body

This exhibition presented a major new body of work by Melbourne-based artist Raafat Ishak consisting of sculptural objects, a sound work and a series of paintings. The project referenced Heide's long-standing role as an incubator of modern and contemporary art and architecture and took the form of an act of cultural inquiry, bringing together a number of key speculative threads in the artist's practice.

Critiquing the museum as a site of public memory and imagination, Ishak drew upon numerous frames of reference including dominant artistic and political contexts, the narratives of the European avant-garde, his engagement with the Australian art community, and his own Egyptian heritage and experience of migration.

The exhibition's title, *Eye Looking at Large Glass Broken*, alludes to Marcel Duchamp's Dadaist masterpiece *The Bride Stripped Bare By Her Bachelors, Even*, also known as *The Large Glass*, 1915–23. Duchamp's work was famously shattered during transit in 1927 and pieced back together by the artist. Ishak's visual concept for the exhibition evoked both the web-like, splintered appearance of the partially restored panes and the form of an eye looking at and through the fractures and discontinuities, like fissures in a looking glass.

Project collaborators: Grace Culley, Julie Davies, Matthew Davis, Sean Loughrey and Tom Nicholson.

Sarah Ujmaia: Of Particle and Wave installation view photograph: Christian Capurro





Always Modern: The Heide Story

Heide Cottage
13 May 2023 – 16 June 2024
Curator: Kendrah Morgan

This exhibition told the remarkable origin story of Heide through highlights from the museum collection from the 1930s to 1950s created by leading figures in the history of Australian art. The Reeds purchased the Heide property in 1934 and opened their home to a progressive cultural community, consciously fostering the development of an antipodean modernism. Artists came through in successive waves, beginning with Sam Atyeo, Moya Dyring and Danila Vassilief in the early days through to Arthur Boyd, Sidney Nolan, Joy Hester, Albert Tucker and John Perceval during the Second World War, and Charles Blackman and Mirka Mora in the postwar period.

Throughout, life at Heide was characterised by a permissive mode of living and loving that has contributed to its reputation as an incubator of the avant garde. *Always Modern: The Heide Story* explored this rich narrative, celebrating the Reeds' unswerving commitment to the modernist cause.

Beneath the Surface, Behind the Scenes

Heide Main Galleries
29 July – 22 October 2023
Curator: Melissa Keys

Beneath the Surface, Behind the Scenes brought into dialogue a selection of significant works by contemporary Latin American and Australian artists. It investigated the ways in which art can take our imaginations beyond the limitations of the known world and the veil of visual appearances.

Exploratory and often process driven, the artists who participated in the exhibition engage with a range of visual materials from popular culture to works of art subject to methods of interrogation, destabilisation and fracture. They share an understanding of art as a generative force and a complex form of language, experimentation or theatre, and presented ideas that unfolded in real and imagined space and time, prompting alternative insights and altered perceptions. The artworks in the exhibition were sensory, reaching for and giving shape to what cannot be easily grasped, apprehended, or held within an image or form, things buried, silenced, stifled, or lingering on the margins. Meanings, systems and material presences become unsettled, images are distorted or erased, and narratives are reconstituted—attesting to the infinite mutability of the world.

Participating artists: Alexander Apóstol (Venezuela), Marlon de Azambuja (Brazil), Tatiana Blass (Brazil), Lauren Brincat (Australia), Christian Capurro (Australia), Elena Damiani (Peru), Marilá Dardot (Brazil), Matías Duville (Argentina), Gloria Sebastián Fierro (Colombia), Ximena Garrido-Lecca (Peru), Arturo Hernández Alcázar (Mexico), Nadia Hernández (Venezuela/Australia), André Komatsu (Brazil), Jorge Magyaroff (Colombia), Nicholas Mangan (Australia), Hayley Millar Baker, Gunditjmara/Djabwurrung (Australia), Estefanía Peñafiel Loaiza (Ecuador/France), Liliana Porter (Argentina), Berna Reale (Brazil), and Steven Rendall (Australia).

Nadia Hernández: Palomita/Soledad

Kerry Gardner & Andrew Myer Project Gallery
29 July – 19 November 2023
Curator: Melissa Keys
Supported by the Phil Taylor Foundation

In this installation Venezuelan-born Australian artist Nadia Hernández expanded on her interest in the poetic confluence of visual and written forms and in art as a portal or threshold to a realm of contemplation, celebration and critique. *Palomita/Soledad*, which roughly translates into *Little Dove/Solitude*, presented a selection of verse fragments borrowed from a poem by the artist's grandfather, Ruben Hernández Gil, invoking the notion of solitude. Arranged across three canvases of layered imagery, the fragments created a textual and visual field that could be read from left to right and front to back, setting up an intergenerational dialogue.

Hernández has also lived in the United States, and her practice is infused with a complex sense of being and belonging, of simultaneously inhabiting and being dislocated from multiple places, cultures and socio-political realities. These diverse experiences permeate one another, enriching and extending the artist's world view. She scaled the installation to replicate the windows in her home, thereby conveying both a sense of looking out onto the world and a turning inwards to personal introspection.

Hazy underdrawing comprising indeterminate imagery and whimsical iconography based on everyday observations, alluded to Hernández's displaced diasporic identity, functioning as markers for the fleeting nature of things.

Palomita/Soledad was commissioned by Heide Museum of Modern Art as part of the exhibition *Beneath the Surface, Behind the Scenes*.

Paul Boston: Stone Clouds

Heide Modern
9 September 2023 – 10 February 2024
Curator: Lesley Harding
Supported by William Nuttall and Annette Reeves

This exhibition presented a selection of works spanning Paul Boston's career from the 1980s to the present and unified by his long interest in using abstraction as a way of reflecting upon the interdependence of all things. Boston's restrained, meditative paintings and drawings investigate light, materiality and space, and how these elements stimulate both the intellect and the emotions.

Boston was born in Melbourne in 1952 and completed his art studies in 1972. He worked as a gardener at Heide for three years, and his discussions with John Reed about art and ideas during that time offered a valuable parallel education. He then travelled extensively through Japan and South-East Asia and developed an interest in Zen philosophy, which is one of a host of sources that inform his work. Over time his visual language has slowly transitioned from a type of hieroglyphic vocabulary, through a minimal or reductive period, to the more complex and layered illusionistic forms of recent years. Throughout he has remained faithful to the proposition that images can operate beyond logical thought and intended meaning.

Paul Boston: Stone Clouds
installation view, photograph:
Christian Capurro

Steven Rendall and Albert Tucker:

Data for Future Paintings

Albert & Barbara Tucker Gallery

16 September 2023 – 21 April 2024

Curators: Melissa Keys and Laura Lantieri

Supported by the Albert & Barbara Tucker Foundation

In this project, contemporary Melbourne artist Steven Rendall drew on selected studies and photographs by Albert Tucker as the starting point for a new series of artworks, which were presented in the exhibition alongside the original source material.

Over the course of his career, Tucker compulsively recorded and amassed pictures as 'data for future paintings'. Combining Tucker's ideas and iconographies with his own distinctive codes, Rendall remixed Tucker's visual observations, use of shapes and mark making via a range of strategies. He skewed compositions through grids and fragmentary planes, as well as offering more direct translations of Tucker's work, to consider the legacies of those who precede us and the practice of art making itself.

The exhibition incorporated images by Tucker that underpinned Rendall's enquiry, among them: photographs and sketches from the 1940s and 50s, including from his trip to Japan as a war correspondent in 1947, where he witnessed the devastation of Hiroshima and Nagasaki following nuclear attacks; drawings made while living in Paris; a double portrait photograph of Joy Hester; and his well-known 1945 cover design for *Angry Penguins* magazine.

Like Rendall, Tucker was often informed by the work of other artists, and maintained that all painters were in a sense 'interconnected and interrelated'. This exhibition acted as an intertwining of the two artists' practices and distinct points of view.

Surrealist Lee Miller

Heide Main Galleries

4 November 2023 – 14 April 2024

Guest Curator: Antony Penrose

Supported by Principal Partner Joy Anderson;

Supporting Partner Spark–North East Link; and the

Gordon Darling Foundation

Once again shining a light on a ground-breaking woman artist, Heide presented a major survey of the compelling work of American-born photographer Lee Miller to close out the Main Galleries program for the year. A surrealist before she even knew of the movement, Lee Miller was one of the most original photographic artists of the twentieth century. She defied the expectations placed on her as a woman and an artist, and was as unconventional in her life as in her work, capturing the intensity of her experiences in unforgettable images.

The exhibition was curated by Miller's son, Antony Penrose, and included 100 photographs from across the artist's remarkable career. It spanned her early portrait, fashion and art photography in Paris and New York in the 1920s and 30s, landscape and architecture, her coverage of the horrors of the Second World War, and her observations of her extraordinary creative circle—which included Man Ray, Picasso, Max Ernst, Dora Maar and many others. It revealed Miller's innate surrealist eye and deep involvement in the world around her.

Described by her close friend and LIFE photographer, David E. Scherman, as 'caustically brilliant, yet totally loyal, unpretentious, human and intolerant of sham', Miller was married to artist, art historian, poet and collector Roland Penrose. In the late 1940s they settled at Farley Farm in Sussex, where much like John and Sunday Reed at Heide, the couple played host to many artists and writers. It is fitting that Miller's work was on display at Heide, where the parallels with the lives of the Reeds and the artists they nurtured are so evident.

The Ann Bennett Acquisition 2023

Kerry Gardner & Andrew Myer Project Gallery

25 November 2023 – 28 April 2024

Supported by Ann Bennett

Heide was delighted to present Heather B. Swann's painting *The Staggering Girl*, 2021, as the 2023 Ann Bennett Acquisition. Inspired by the classical myth of Leda and the Swan, the work also makes direct reference to Sidney Nolan's infamous painting *Mrs Fraser*, 1947—widely thought to be an allegorical representation of Heide founder and Nolan's lover, Sunday Reed.

As an artist Heather B. Swann has long been interested in the human condition and existential questions, yearnings, sorrows and uncertainties. Her research into the story of Leda's rape by the disguised god Zeus revealed that over the centuries the violent act had been depicted by famous writers and artists variously as an historical event, an erotic fantasy, and a modernist abstraction. The poet W.B. Yeats' description of Leda as 'the staggering girl' was a particularly striking image, reminding Swann of Nolan's haunting portrayal of Eliza Fraser, a nineteenth-century shipwreck survivor, crawling through a dry creek bed on K'gari/Fraser Island. To the artist she appeared like 'an everywoman, any woman in a difficult place, and for that matter, any human wallowing in a metaphorical swamp, broken, lost'.



Surrealist Lee Miller
installation view, photograph:
Christian Capurro

Albert & Barbara Tucker
Foundation—ALPHA60—Anna
Schwartz Gallery—Arts Centre
Melbourne—Paul Boston—
Lauren Brincat—Elizabeth Brown
Collection—Graeme and Marbie
Briggs—Christian Capurro—
Matthew Corrigan—Julie Ann
Cox AM—Fox Galleries—Ximena
Garrido-Lecca—Wadih Hanna—
Bruce Harrison—Nadia
Hernández—Brendan Huntley—
Raafat Ishak—Lee Miller
Archives—Nicholas Mangan—
Hayley Millar Baker—Monash
University Museum of Art—

National Gallery of Australia—
National Gallery of Victoria—
Niagara Galleries—Catherine
Opie—Private collection,
Melbourne—Private collection,
Sydney—Queensland Art
Gallery | Gallery of Modern
Art—Berna Reale—Annette
Reeves and William Nuttall—
Steven Rendall—Regen
Projects—David Sequeira—
STATION, Australia—Sutton
Gallery—Sim Tan—Tolarno
Galleries—Sarah Ujmaia—
Vivien Anderson Gallery—
Murray Walker—Paul Yore



Alpha 60 X Brendan Huntley:
Sense of Direction installation view
photograph: Christian Capurro

Our collection

Thanks to the generous support of artists and private donors, Heide's collection developed strongly during 2023, with 59 works acquired to the value of \$976,178. Charles Nodrum Gallery undertook an independent valuation of the collection as at 31 December 2023 and valued it at \$77,467,447. By the end of the year the permanent collection numbered 3,765 works, with 82% accessible and searchable via the website. A total of 24 works and 23 archive items were lent to institutions across in Australia in 2023.

Outward Loans

The Alexandra Club borrowed Fred Williams's *Trees*, 1959 (2005.102), from 23 January – 22 June 2023, and Albert Tucker's *Armoured Faun*, 1969 (2000.239), from 22 June – 14 December 2023, as part of our ongoing loan program with the club.

Bayside Gallery borrowed Jonathan Walker's *Untitled*, 1986 (1992.99), for the retrospective exhibition *Jonathan Walker: Capturing Details Usually Screened* from 11 March – 1 May 2023.

Monash University Museum of Art (MUMA) borrowed Sidney Nolan, *Kelly at the Mine*, 1946–47 (1980.75), for the exhibition *Thin Skin* from 20 July – 23 September 2023.

La Trobe Art Institute borrowed Dean Cross's *Prima Facie*, 2021 (2022.47), for the exhibition *Circles of Dialogue* from 18 July – 5 November 2023.

Warrnambool Art Gallery borrowed eight works by Albert Tucker from Heide's permanent collection for Warrnambool's presentation of the partnered exhibition *Paul Yore and Albert Tucker: Structures of Feeling* from 23 September – 3 December 2023:

- Albert Tucker *Children of Athens* 1940 (1980.91)
- Albert Tucker *The Futile City* 1940 (1980.92)
- Albert Tucker (*Gippsland Intruder*) 1965 (1998.36)
- Albert Tucker *Tivoli Clown* 1945 (2000.200)
- Albert Tucker *Luna Park* 1945 (2000.202)
- Albert Tucker *Killing* 1954 (2000.252)
- Albert Tucker *Night Image* 1973 (2000.272)
- Albert Tucker *Armoured Head* 1963 (2000.369)

Warrnambool Art Gallery also borrowed five items from the Mirka Mora and Gorman collaboration held in Heide's permanent collection for the exhibition *LISA GORMAN + MIRKA MORA: to breathe with the rhythm of the heart* from 18 November 2023 – 17 March 2024:

- Mirka Mora, Lisa Gorman, Gorman *Mirka Dreaming Pant* 2016 (2017.58)
- Mirka Mora, Lisa Gorman, Gorman *Mirka Little Friends Dress* 2016 (2017.55)
- Mirka Mora, Lisa Gorman, Gorman *Mirka Rainbow Silk Top* 2016 (2017.59)

- Mirka Mora, Lisa Gorman, Gorman *Mirka Little Friends Shift* 2016 (2017.65)
- Mirka Mora, Lisa Gorman, Gorman *Mirka Forever Dress* 2019 (2019.102)

Melbourne Holocaust Museum borrowed 23 archive items from the Mirka Mora Studio Contents Collection for the exhibition *Everybody Had a Name: Making a Mark on Melbourne* from 1 November 2023 – 1 November 2024.

Shoalhaven Regional Gallery borrowed five works for the exhibition *Death, Love, Art* from 30 November 2023 – 3 February 2024:

- William Kelly *Mourning: Mother*, from the series *Violence to Non-violence, Prints from the Peace Project* 1988–1993 (1994.18)
- William Kelly *An Act of Love*, from the series *Violence to Non-violence, Prints from the Peace Project* 1988–1993 (1994.21)
- Sidney Nolan *Untitled (Death of Ned Kelly)* 1946 (2000.126)
- Sidney Nolan *Death of Sgt. Kennedy* 1946–47 (2000.127)
- Joy Hester *Angel* c.1942 (2000.330)

Government House, Victoria continued to display Charles Blackman's *The Florist Shop*, 1951 (1982.38) until June 2023.

At a glance

3,765
total number of works in
the permanent collection

59
new acquisitions

24
outward loans

82%
of the collection online



ROBERT JACKS
TWELVE RED GRIDS
HAND STAMPED
NEW YORK 1973

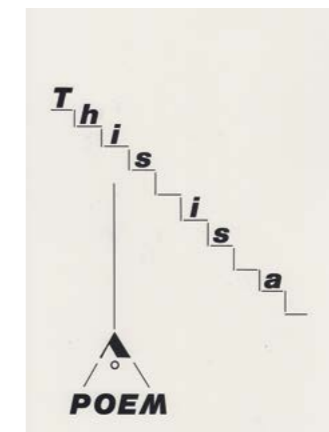
ROBERT JACKS
1975 — 1976
HAND STAMPED
NEW YORK

ROBERT JACKS
LINES DOTS
HAND STAMPED
AUSTIN TEXAS
1976

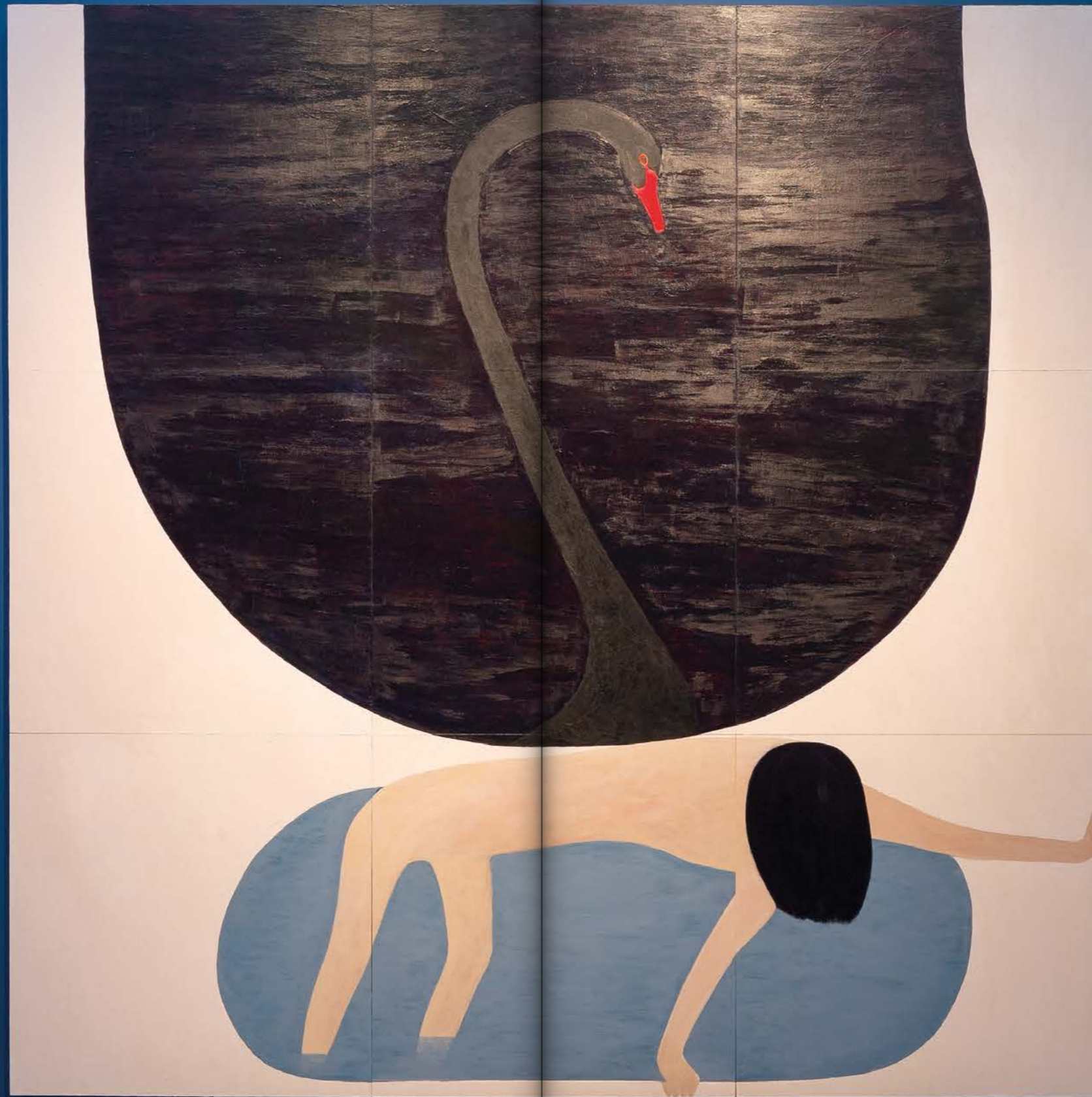
ROBERT JACKS
LINES DOTS
NUMBER TWO
HAND STAMPED
HOUSTON TEXAS
1977



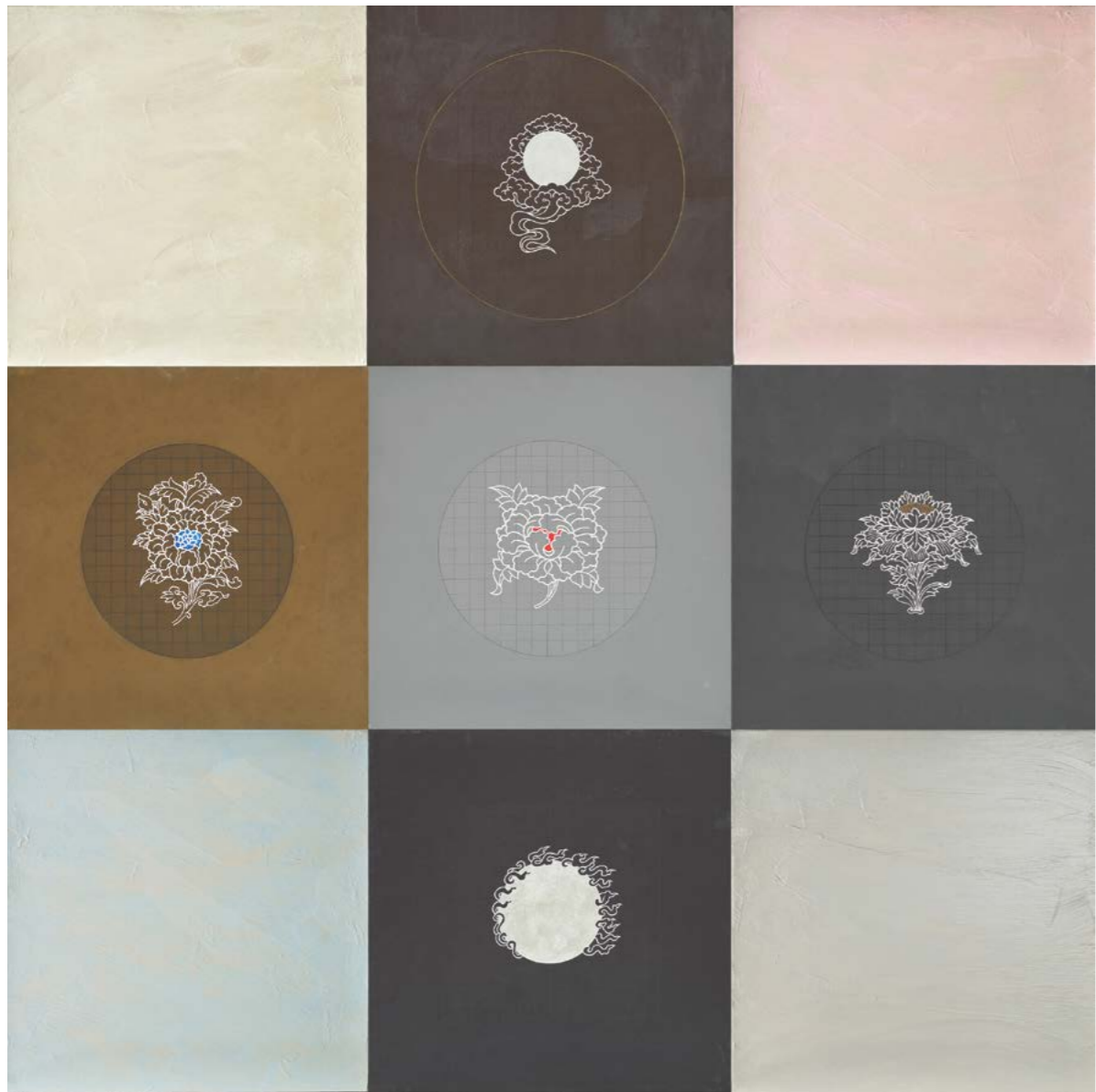
2023.58 2023.51
2023.55 2023.18



2023.20
2023.22
2023.45 2023.48 2023.25
2023.41 2023.49 2023.26



2023.40
Heather B. Swann, *The Staggering Girl* 2021, installation view
photograph: Christian Capurro



2023.39

2023.1 2023.36



2023.14 2023.29

2023.16 2023.28

2023.13

2023.15

Acquisitions

- 2023.1**
John Davis
Boxed Work 1971
composition board box, gelatin silver photographs, cardboard
28 x 23 x 16 cm (box)
Gift of the Estate of John Davis 2023
- 2023.2**
John Davis
Fish and Pebbles: I think the earth is dying 1990
twigs, calico, bituminous paint, cotton thread
16 x 300 x 200 cm (installation dimensions variable)
Gift of the Estate of John Davis 2023
- 2023.3**
John Davis
Triptych 1996
twigs, calico, bituminous paint, cotton thread
209 x 300 x 15cm (installation dimensions)
Gift of the Estate of John Davis 2023
- 2023.4**
Rosslynd Piggott
Walking-blossom veil and magnolia rain—a small hut 2022
digital print on archival cotton paper
60 x 45 cm (sheet)
Gift of Rosslynd Piggott 2023
- 2023.5**
Murray Walker
I Can See Clearly in Paris, 26 April 2006 2006
brush and ink on paper
22 x 22 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.6**
Murray Walker
Henri Matisse Visits Me Whilst I Dream in my Paris Room, 26 April 2006 2006
brush and ink on paper
22 x 22 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.7**
Murray Walker
Murray Walker in Paris and Looking in the Mirror, 26 April 2006 2006
brush and ink on paper
23 x 16 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.8**
Murray Walker
Murray at the Hotel Henri IV, Paris, 26 April 2006 2006
brush and ink on paper
21 x 22 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.9**
Murray Walker
Outdoor Still Life on the Farm 2008
oil on linen
76.5 x 92 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.10**
Murray Walker
The Screened Self Portrait 2016
gouache and mixed media on paper
16 x 12 x 7 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.11**
Murray Walker, Chris Sanders
A Tribute for the Departed in the Paris Catacombs 1995–96
earthenware
24 x 35 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.12**
Murray Walker
Untitled (Sketchbook) 1983
collage on paper
22 x 14.5 cm (closed)
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.13**
Murray Walker
I Think in Spirals 2008
watercolour, ink and collage on paper
17 cm (diam.)
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.14**
Murray Walker
Listening to Music with the Dog 2008
watercolour, ink and collage on paper
17 cm (diam.)
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.15**
Murray Walker
Three Hunters and Dogs 2008
watercolour and ink on paper
17 cm (diam.)
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.16**
Murray Walker
Listening to Music 2008
watercolour, ink and collage on paper
17 cm (diam.)
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.17**
Murray Walker
A Buzz Haircut and Blue Eyes 1994
found objects, synthetic polymer paint
43 x 34 x 16 cm
Donated through the Australian Government's Cultural Gifts Program by Murray Walker 2023
- 2023.18**
Rick Amor
Study for Running Man 1983
gouache on paper
44.4 x 51.3 cm
Gift of Jon, Jill and Greg Murray in memory of their father, Kevin Murray 2023
- 2023.19**
Rick Amor
Study for Watcher on the Pier 1985
gouache on paper
43.8 x 52 cm
Gift of Jon, Jill and Greg Murray in memory of their father, Kevin Murray 2023
- 2023.20**
Robert Jacks
Twelve Red Grids 1973
artist's book, 13 pages: ink, cardboard, tape
11.6 x 12.8 x 0.4 cm (closed)
Gift of Graham Buckett 2023
- 2023.21**
Robert Jacks
Twelve Drawings 1974
artist's book, 24 pages: ink, cardboard, tape
11.4 x 12.9 x 0.4 cm (closed)
Gift of Graham Buckett 2023
- 2023.22**
Robert Jacks
1975–1976 1975–76
artist's book, 24 pages: ink, cardboard, tape
11.5 x 13.1 x 0.4 cm (closed)
Gift of Graham Buckett 2023
- 2023.23**
Robert Jacks
Color Book 1975
artist's book, 15 pages: ink, cardboard, tape
white tape binding
11.5 x 13.1 x 0.4 cm (closed)
Gift of Graham Buckett 2023
- 2023.24**
Robert Jacks
Red Diagonals 1976
artist's book, 32 pages: offset lithographs, cardboard, tape
14.2 x 21.8 x 0.5 cm (closed)
Gift of Graham Buckett 2023
- 2023.25**
Robert Jacks
Lines Dots 1976
artist's book, 12 pages: ink, cardboard, tape
yellow tape binding
11.6 x 12.8 x 0.4 cm (closed)
Gift of Graham Buckett 2023
- 2023.26**
Robert Jacks
Lines Dots Number Two 1977
artist's book, 24 pages: ink, cardboard, tape
11.5 x 12.8 x 0.4 cm (closed)
Gift of Graham Buckett 2023
- 2023.27**
Danila Vassilieff
Untitled (Couple) c.1955
gouache on paper
30.4 x 40.4 cm
Gift of Sarah Faulkner 2023
- 2023.28**
Sadie Chandler
Object 1993
human hair, plate, metal knife and fork
5 x 35 x 24 cm (overall)
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023
- 2023.29**
Sadie Chandler
Object II 1993
synthetic hair, tin can
17 x 16 x 7 cm (overall)
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023
- 2023.30**
Sadie Chandler
Vanity Set 1993
human hair, oil on board, acrylic, nails
62 x 43 x 7 cm (overall)
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023

- 2023.31**
Sadie Chandler
Hairpiece 1992
human hair and feathers on board, painted wood frame, glass
39 x 33.9 x 3.1 cm
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023
- 2023.32**
Sadie Chandler
Plait 1991
human hair, feathers, gold thread, painted wood frame, glass
47 x 47 x 3.1 cm
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023
- 2023.33**
Sadie Chandler
Untitled (Hairpiece) 2010
synthetic hair, perspex, synthetic polymer paint, wood
22 x 26 x 2.1 cm
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023
- 2023.34**
Sadie Chandler
Untitled (Blonde hairpiece) 2010
synthetic hair, perspex, synthetic polymer paint, wood
25 x 36 x 2.1 cm
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023
- 2023.35**
Sadie Chandler
Locket 1992
human hair, plastic, satin, glass, synthetic polymer paint, composition board, brass
52 x 24 x 4 cm (closed)
Donated through the Australian Government's Cultural Gifts Program by Sadie Chandler 2023
- 2023.36**
Kevin Lincoln
Palette I 1985
oil on linen
51 x 56 cm
Donated through the Australian Government's Cultural Gift Program by Aidan Prato 2023
- 2023.37**
Rosslynd Piggott, Gregory Pryor
Love Letter 1995
Victorian glass bell jar, painted wood, *pain de sucre*, watercolour on paper and photocopy, French antique engraving, sugar flowers, mirror, Chinese wooden stand
105 x 155 x 40 cm (installation dimensions)
Donated through the Australian Government's Cultural Gift Program by Rosslynd Piggott 2023
- 2023.38**
Richard Tipping
Writing on Electrons 2007
engraved basalt
nine parts, 40 x 80 x 50 cm each (approx.)
Donated through the Australian Government's Cultural Gifts Program by Penelope Seidler AM 2023
- 2023.39**
Robert Owen
The Speechless Full Moon Comes Out Now (for Akio) 1987–2000
synthetic polymer paint, graphite, mica, gold leaf, pencil on canvas
nine panels, 61 x 61 cm each (183 x 183 cm overall)
Gift of Anthony Fong 2023
- 2023.40**
Heather B. Swann
The Staggering Girl 2021
synthetic polymer paint on wood
nine panels, 76 x 76 x 5 cm each (228 x 228 cm overall)
Purchased through the Ann Bennett Acquisition Fund 2023
- 2023.41**
Justin Andrews
Memory Shard 2021
aluminium
102.5 x 13 x 11 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.42**
Justin Andrews
Recursion 2 2015
ink on paper
42 x 30 cm (sheet)
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.43**
Justin Andrews
Recursion 14 2015
ink on paper
42 x 30 cm (sheet)
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023

- 2023.44**
Justin Andrews
Abstract Drawing (12. 2012) 2012
graphite on paper
29.5 x 21 cm (sheet)
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.45**
Rose Nolan
It's not bad to be happy 2002
cotton, felt, pins, thread
74 x 65 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.46**
Rose Nolan
It's not always good to be sometimes bad 2003
cotton, felt, pins, thread
74 x 65 cm
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.47**
Rose Nolan
Pivotal 2021
screenprint on paper
35 x 50 cm (sheet)
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.48**
Mitch Cairns
Study for This is a Poem 9 2021
letraset on paper
29.7 x 21 cm (sheet)
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.49**
Mitch Cairns
Study for This is a Poem 10 2021
letraset on paper
29.7 x 21 cm (sheet)
Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2023
- 2023.50**
Jake Walker
15.8.23 2023
synthetic polymer paint on polycotton, ceramic
38.5 x 45.6 x 4.8 cm
Gift of Jake Walker 2023
- 2023.51**
Jake Walker
Yellow Bits, Pipes 2023
oil on linen, ceramic, epoxy
50 x 45 cm
Gift of Jake Walker 2023
- 2023.52**
Albert Tucker
Nude 1936
oil, pencil and gouache on cardboard
42.9 x 32.9 cm
Gift of the Albert & Barbara Tucker Foundation 2023
- 2023.53**
Albert Tucker
Portrait of Mary Boyd 1945
oil on board
58.5 x 45 cm
Gift of the Albert & Barbara Tucker Foundation 2023
- 2023.54**
Albert Tucker
Portrait of Max Dunne 1945
oil on composition board
91.5 x 60.6 cm
Gift of the Albert & Barbara Tucker Foundation 2023
- 2023.55**
Albert Tucker
Danila Vassilieff 1980
synthetic polymer paint and watercolour on paper
45 x 37 cm
Gift of the Albert & Barbara Tucker Foundation 2023
- 2023.56**
Albert Tucker
Portrait of Sidney Nolan at Heide 1988
watercolour and ink on paper
30 x 40 cm
Gift of the Albert & Barbara Tucker Foundation 2023
- 2023.57**
Albert Tucker
Portrait of Sweeney Reed 1983
oil on canvas board
51 x 61 cm
Gift of the Albert & Barbara Tucker Foundation 2023
- 2023.58**
Albert Tucker
Self Portrait 1983
watercolour on paper
50.8 x 60.4 cm
Gift of the Albert & Barbara Tucker Foundation 2023
- 2023.59**
Albert Tucker
Self Portrait 1985
watercolour, conte crayon and oil on paper
49.5 x 60 cm
Gift of the Albert & Barbara Tucker Foundation 2023

At a glance

534
public programs

8,561
public program attendees

993
students in Connect
to Art tours

1,002
students in Create
Art workshops

552
students in VCE tours

65
attendees in
self-guided visits

169
teachers

1,866
members

349
volunteers

13,000+
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 that aim to enrich the experience of our visitors.

Public program highlights in 2023 included the successful summer Art by Twilight evening showcasing exhibitions after hours, the Yaluk Langa Community Day held in collaboration with educators and artists from the Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation, and the family-focused Hounds of Heide canine-themed market in autumn. A panel discussion in the exhibition *Catherine Opie: Binding Ties* attracted a large audience to hear artists Catherine Opie (via video call from Los Angeles) and Paul Yore, and curators Brooke Babington and Aaron Bradbrook discuss the ways in which artists and curators rethink the boundaries between public and private content in art and exhibitions.

Our new 'Who's Haunting Heide?' Halloween evening tours with Head Gardener David Murphy proved popular, with audiences enjoying stories of Heide's history and tales about its spectral legacies.

The desire for people to reconnect and re-engage in cultural activities saw an increased demand for the Art Babies program, with an additional weekly Gallery Kids program added in 2023 for pre-school age children. Run by an Art Therapist, these sessions see parents, grandparents and babies and toddlers gathering together in the exhibition spaces for mindfulness, cultural engagement and sensory play.

The year ended with capacity crowds flocking to public programs for the exhibition *Surrealist Lee Miller*. Curator and writer Antony Penrose, Miller's son, visited from the United Kingdom and captivated audiences with numerous appearances, including a floor talk with author Drusilla Modjeska and a private preview screening of a new film starring Kate Winslet, based on Penrose's biography of Miller.

Throughout 2023 our enthusiastic team of experienced Volunteer Guides supported the museum's Learning and Engagement programs by providing visitors with insightful daily tours of exhibitions, the sculpture park, buildings and Heide history.

Learning

Heide engages primary and secondary school-aged students with the museum via its Connect to Art and Create Art programs of tours and workshops. The program connects students to thought provoking art and ideas and through enquiry and self-expression encourages them to develop a dialogue in relation to art viewing and making.

In 2023 student numbers saw their largest increase since the disruptions of the pandemic, with a thirty percent uplift in participation in Connect to Art and Create Art programs. Heide's programs met a clear need for students to engage in vital multisensory learning experiences outside the classroom, providing creative opportunities inspired by our exhibitions, sculpture park, and Yaluk Langa, the indigenous garden initiative developed with the Wurundjeri Woi-wurrung Corporation.

Heide continued to provide access and resources to priority cohorts through specialised and subsidised programs for schools serving low SES communities. Philanthropic funding from The Shine On Foundation enabled us to offer programs to a growing number of schools and teachers across Melbourne who might otherwise have not been able to visit Heide. Throughout the year our Teacher Advisory Committee, drawn from a diverse range of Melbourne schools across all sectors, gave ongoing advice about programs and resources, and we are grateful for the Committee's input and expertise.

2023 saw a sharp uptake in Heide's VCE Art Making and Exhibiting and VCE Art Creative Practice programs that align with the VCE Study Designs introduced in 2023. In April we held our second Arts Industry Event featuring emerging creatives from Heide and the Melbourne arts scene who shared insights about how to make a living as an artist, working behind the scenes at Heide, and starting a career in the competitive arts industry.

The museum's Volunteer Learning Guides are skilled educators who assisted children and young people in Heide's Learning programs, workshops and tours during the school year.

Volunteers

During 2023, 349 volunteers contributed more than 13,000 hours of service to the museum. There were three recruitments across the year resulting in the successful appointment and training of 85 new volunteers in Visitor Services, Gardens and Administration. We continued to engage our volunteers with regular Volunteer News communications, Culture Club activities, Book Club and Curatorial Briefings.

Heide Members

Heide's members are a loyal group of 1,866 people who enjoy unlimited free admissions, member events and previews, discounts on programs and in the Heide Third Drawer Down Shop and Heide Kitchen. An end-of-year appeal in 2023 saw a significant increase in membership renewals, and memberships purchased as gifts.

Heide Market

The popular Heide Makers Market took place eleven times throughout 2023, in collaboration with the Rose Street Artists Market. Operating in Heide's sculpture park on the second Saturday of each month from spring through autumn, the market offers a diverse range of handcrafted goods with a focus on art, design and local makers.

Events

Heide's grounds offer a picturesque setting for events, weddings, filming and photography, picnics, and festivals. The Sidney Myer Education Centre is a unique venue available for hire for corporate planning sessions and meetings. There were 110 venue hire bookings in 2023.

Heide Kitchen

Managed by The Mulberry Group, Heide Kitchen has a diverse and rotating menu across breakfast and lunch that features organically-grown vegetables, fruits and herbs sourced from Heide's two kitchen gardens and orchard, and The Mulberry Group's Common Ground Project regenerative agriculture farm. In 2023 the food offering continued to draw inspiration from Heide's long history of nourishing the artistic community with seasonal produce, while the beverage menu highlighted local makers. The sustainable and low-impact values of the business are supported by a partnership with eWater Systems, providing a non-toxic, biodegradable hygiene environment, and by processing compostable waste on site and returning it to the gardens.

As well as serving over 75,000 visitors in the restaurant in 2023, Heide Kitchen provided catering support for Heide public programs, venue hire bookings and functions.

Heide Third Drawer Down Shop

Heide has partnered with global concept store Third Drawer Down since 2022 to present a unique retail offering at the museum and online. The partnership realises the joint ambition of the two organisations to make art accessible, and to encourage people to live with and be inspired by art.

Third Drawer Down has a long history of working with leading artists and institutions to create innovative products, and in 2023 developed new merchandise to support the Heide exhibitions *Catherine Opie: Binding Ties*, *Paul Yore and Albert Tucker: Structures of Feeling*, and *Surrealist Lee Miller*. The ever-popular Mirka Mora range was expanded across the year, together with products showcasing aspects of the Heide Collection and the museum's legacy story. The retail offer was supplemented by a select range of books relevant to the exhibition program, artists in the Heide Collection, gardening, architecture and design.



clockwise from top:
Heide Learning Program
photograph: Clytie Meredith

Heide Kitchen
photograph: Samantha Schultz

Heide Learning Program
photograph: Ainsley Halbmeijer



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. The museum's staff-led Sustainability Committee continued to meet regularly in 2023 to review museum practices and research sustainability options and alternatives, and to process recyclable materials such as batteries, pens, printer cartridges, toothpaste tubes and brushes, medication blister packets and bread bag tags through Terracycle and council services.

As in previous years, the garden team composted 90% of food waste from 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, and a new drip irrigation system was installed in the Heide Modern Kitchen Garden to improve water usage.

Facilities

Several major capital projects funded by Creative Victoria were finalised during the year. Following the much-needed upgrade of our lighting systems in the Main Galleries building in 2022, we were pleased to finish the project with the installation of energy efficient LED fittings and a new control system in Heide Modern in 2023. The last of the bike racks and drinking fountains were installed in the grounds, similarly completing a project initiated the previous year.

The museum's climate control was also enhanced with new power-efficient air fan units and power monitors installed in the main chiller plant.

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.

A major achievement in the gardens in 2023 was the completion of a twelve-month project to rejuvenate the Heide Modern Kitchen Garden. Enabled by a successful fundraising campaign, a Heritage Gardener was employed to re-establish the garden in accordance with Sunday Reed's original 1960s design. This involved re-planting and re-edging beds, researching and propagating some of the rare and interesting species assembled by Sunday, and removing plants that were either not sympathetic to the garden's heritage values or over abundant. A detailed report was prepared to guide management and future work in the garden, including weekly and yearly maintenance schedules.

Along with usual maintenance and garden management, and the weekly harvesting and supply of produce from the kitchen gardens and orchard to Heide Kitchen, particular attention was paid to protecting the heritage-registered scar tree Yingabeal. This included instating a possum guard, and the sympathetic underplanting of native grasses to protect the root bed from foot traffic. The gardening team has also been gathering information on species that will be both environmentally significant and culturally relevant to the Wurundjeri community for the Yaluk Langa project and wider grounds.

Heide Cottage Kitchen Garden
photograph: Clytie Meredith

Yaluk Langa

Underway since 2018, the Yaluk Langa (River's Edge) project reinforces the vital significance of the Birrarung/Yarra and its landscape to First Peoples and the role we can all play in Caring for Country. In partnership with Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation we are creating an accessible and culturally safe space along the riverside that will be widely used for learning, ceremony, cultural knowledge sharing, storytelling and Reconciliation.

2023 saw significant developments in the project. In March we celebrated the second Yaluk Langa Community Day with activities led by Wurundjeri Elders, the Wurundjeri Education Unit and Narrap Rangers, a performance by Djirri Djirri dancers and the official launch of the new City of Manningham Reconciliation Plan. Participants at the event included students and staff from Melbourne Indigenous Transition School.

Throughout the year Heide gardeners, assisted by the Friends of Yaluk Langa group, established with a Parks Victoria Volunteering Innovation Fund grant, made extensive progress in revegetating the area, improving biodiversity benchmarks and contributing to a robust local ecosystem. Several thousand plants were grown from seed collected on site and planted, with the Friends meeting monthly on Country to continue to propagate and plant indigenous species and remove weeds.

In October Wurundjeri Elders and a team of four young Wurundjeri Narrap Rangers and artists shared their knowledge and traditional cultural practices to conclude a contemporary tree scarring begun in 2022 and funded by a Manningham Council Arts & Culture grant. Bark was removed from the last two of three trees selected by Elders Uncle Dave Wandin and Uncle Bill Nicholson Jnr to represent the three surviving families of the Wurundjeri Woi-wurrung people and the scars were decorated with carvings. Artists Ash Firebrace, Mark Gardiner and Jamie McFadyen shaped and decorated the final shields, to be held by the Wurundjeri Woi-wurrung Corporation.

In December Heide was awarded a grant from the Victorian Government through the North East Community Fund, which, along with funding from The Shine On Foundation and support from Spark North East Link, will enable us to commence Yaluk Langa's next phase: the construction of a gathering space for traditional ceremony and learning programs on the edge of the Birrarung.



Yaluk Langa Community Day 2023
photograph: Clytie Meredith

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 2023 that contributed to building Heide's profile and deepening audience engagement.

Heide began working with advertising agency CHEP Network in February 2023 to analyse and reframe the museum's marketing approach with a focus on Heide as a destination. A comprehensive audience identification report was developed based on historical and industry data, and implementation of agreed media strategies began in the latter half of the year.

Various award nominations and wins were received in 2023 for publications and the Heide website, which was completed in 2022. These included:

- AAANZ Art Writing and Publishing Awards, Best Medium Exhibition Catalogue, *Barbara Hepworth, In Equilibrium*, Winner
- AAANZ Art Writing and Publishing Awards, Best Small Exhibition Catalogue, *wHole*, Highly Commended
- 2023 Australian Book Design Awards, Best Designed Independent Book, *David Thomas: Love Poem to Life*, Winner
- Good Design Awards, Category: Digital Design Web Design and Development, *Heide Museum of Modern Art website*, Winner
- Australian Design Awards 2023, Digital: Entertainment & Leisure, *Heide Museum of Modern Art website*, Winner

Articulate PR agency supported the museum's marketing throughout 2023, 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: Broadsheet, CHEP Network, Cinema Nova, The Design Files, Gunn & Taylor Printers, The Saturday Paper (Schwartz Media), SIRAP Motion Lab and Studio MASS.

Digital

Heide continued to develop and expand its digital offering in 2023. In particular, the development of a strong moving image capability through a partnership with SIRAP Motion Lab and our in-house Digital Content Creator, saw high viewership and strong engagement across digital channels.

Social media consultancy Chain Social developed a paid social media strategy in October which saw strong growth through to the end of year with a 410% increase in audience reach from launch.

The new museum website continued to be a key communication channel and saw an increase in usership of 52% to 345,000 users.

Publications

Heide's Marketing and Communications team supported the production of the following publications in 2023:

Beneath the Surface, Behind the Scenes

Description: 120-page hard cover catalogue
Contributors: Dr Cristobal Escobar Duenas, Melissa Keys
Designer: Michael Gibb
Print run: 300
RRP: \$49.95

Paul Boston: Stone Clouds

Description: 160-page soft cover catalogue
Contributors: Perle Besserman, Paul Boston, W.H. Chong, Lesley Harding, David Thomas
Designer: Michael Gibb
Print run: 300
RRP: \$42

Raafat Ishak: Eye Looking at Large Glass Broken

Description: 46-page online catalogue
Contributor: Melissa Keys
Designer: Michael Gibb

Sarah Ujmaia: Of Particle and Wave

Description: 26-page online catalogue
Contributors: Laura Lantieri, Lucreccia Quintanilla
Designer: Michael Gibb

At a glance

345,000
website users

34,000
followers on Facebook

17,600
followers on Instagram

17,900
e-news subscribers

380,000
video impressions



Paul Yore: Structures of Feeling
installation view, photograph:
Christian Capurro

Financials

For the 2023 financial year, Heide recorded a net surplus from all activities of \$32,536. This included donated works of art with a value of \$936,178.

As at 31 December 2023, Heide has net assets of \$89,714,762, which includes Heide's collection valued at \$77,467,447.

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

Funding sources

Heide relies on financial support from:

- State and local governments; and
- Philanthropic partners, private donors and corporate sponsors.

The museum also generates revenue through operations, including:

- Admissions
- Memberships
- Learning and public programs
- Retail sales commissions
- Heide Kitchen licence fees
- Rose Street Market fees
- Venue Hire

At a glance

\$4,677,572
total operating revenue

\$1,676,808
Creative Victoria grant revenue from:
— Creative Enterprises Program
— asset management
— capital works

\$936,178
surplus from capital activities—donated works of art

\$1,066,370
other donations, sponsorship and philanthropic support

\$32,536
net surplus from all activities



Raafat Ishak: Eye Looking at Large Glass Broken, installation view
photograph: Chrisitan Capurro

At a glance

\$936,178
donated works of art

\$429,336
in philanthropic support

\$244,912
in-kind goods and services

\$225,387
total cash donations

\$103,625
sponsorship

\$63,109
in fundraising activities

Fundraising

Support for exhibitions

Surrealist Lee Miller was made possible by a visionary donor who shared our commitment to bringing the remarkable work and life of photographic artist Lee Miller to Australian audiences. We thank Principal Supporter Joy Anderson for her generosity, advice and friendship over the last several years as this exhibition came to fruition. We are also grateful to the exhibition's Supporting Partner, Spark-North East Link, and to the Gordon Darling Foundation, who provided a travel grant that enabled an international trip for Heide's Artistic Director, Lesley Harding, which included visiting the Lee Miller Archive in England.

Beneath the Surface, Behind the Scenes was conceived in partnership with the Briggs Latin American Collection, Melbourne and Singapore, which kindly lent many of the works to the exhibition. Our thanks also go to the Phil Taylor Foundation for supporting the commissioning of *Palomita/Soledad* by Venezuelan-born Australian artist Nadia Hernández as part of this exhibition.

In the Heide Modern program, *Raafat Ishak: Eye Looking at Large Glass Broken* received assistance from the Australian Government through Creative Australia, its principal arts investment and advisory body, and *Paul Boston: Stone Clouds* was supported by William Nuttall and Annette Reeves.

We appreciate the support of our longstanding funders the Albert and Barbara Tucker Foundation for exhibitions in the Tucker Gallery and additional operational support; the City of Manningham Community Grants Program, which enabled 2,775 Manningham residents to have free access to all of Heide's exhibitions; and The Shine On Foundation for their continued support for Heide's Early Career Curator program.

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 2023. These gifts of works of art and funds to strategically acquire or commission works is 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 generously provides the funds to acquire a new work of contemporary Australian art each year for three years. The second Ann Bennett Acquisition was Heather B. Swann's stunning painting *The Staggering Girl*, 2021, exhibited in the Kerry Gardner & Andrew Myer Project Gallery.
- Penelope Seidler AM, who donated Richard Tipping's wonderful sculpture *Writing on Electrons* through the Australian Government's Cultural Gifts Program, together with funds to cover its transportation and installation in the sculpture park in 2024.
- The Albert and Barbara Tucker Foundation, which donated a further eight significant works by Albert Tucker to the Heide Collection.

Support for the Heide gardens

In 2023, Heide welcomed its inaugural Garden Partnership with Merry People boots. Merry People have generously contributed to the flourishing of the much-loved Heide gardens, while Heide staff have benefitted from in-kind support, with stylish and functional all weather boots and clogs to wear as they undertake their various duties.

The Yaluk Langa ('River's Edge') indigenous landscape project has continued to develop in partnership with Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation. This project has received substantial support from The Shine On Foundation, which enabled a range of activities and events, as well as providing the foundational funding for a new ceremonial gathering space. Additional funders for the project in 2023 have included Spark-North East Link, who enabled the final phase of creating three contemporary scar trees, thereby completing the work that commenced in 2022 with funding from the City of Manningham's Community Grants Program. Pro bono supporters of Yaluk Langa have included Openwork, Tract and Lovell Chen.

Restoration works to the Heide Modern Kitchen Garden were completed in 2023, following a successful fundraising appeal in 2022, to which many Heide donors generously contributed. A donation was also received for the Healing Garden from Brian Ward OAM in memory of his late wife Lesley, who was a frequent visitor to the Heide gardens.

Support for Heide Learning programs

Heide Learning programs continued to benefit from the support of The Shine On Foundation to offer transport and program subsidies to children and communities experiencing disadvantage. Learning programs are also funded by the Victorian Department of Education's Strategic Partnerships Program.

Corporate partnerships

Heide, like many businesses, continued to experience the impacts of the increased cost of living on its operations in the last year. We therefore remain especially grateful to our loyal partners Sofitel Melbourne on Collins for accommodation, hospitality and marketing support, including hosting our annual fundraising lunch for the first time since the pandemic; Arnold Bloch Leibler for pro bono legal help; Gunn & Taylor printers for their beautiful and locally produced work; Merry People for supporting the Heide Gardens; Openwork for pro bono landscape design; International Art Services for domestic freight support; Leif for hand care products in the Heide bathrooms and fundraising events; and Blackhearts & Sparrows for the delicious wines served at Heide functions. We also thank our marketing and media partners: Broadsheet, The Design Files, The Saturday Paper and Cinema Nova.

Vale William Mora



In April 2023, the Heide community was deeply saddened by the loss of gallerist and museum supporter William Mora, aged 69.

William was born in Melbourne in 1953 to the French émigré restaurateur and art dealer Georges Mora and the much-loved artist Mirka Mora. From a young age he and his parents and brothers came on regular visits to Heide, then the home of the museum's founders John and Sunday Reed. He began a close friendship with their adopted son Sweeney, which lasted until Sweeney's untimely death in 1979.

By the time he matriculated William was helping manage Tolarno French Bistro in St Kilda for his father, and this segued swiftly into assisting Georges with Tolarno Galleries. He had found his métier, and in 1987 established William Mora Galleries, a lively addition to Melbourne's commercial gallery sector. Through the gallery William launched and sustained the careers of countless artists, including many significant Aboriginal and Torres Strait Islander artists, all of whom benefitted from his commitment and loyalty over the past four decades.

A great ally of the museum, William will be remembered as an urbane and cultured man, an incisive commentator on the world around him, incredibly committed to the artists he worked with, and a wonderful conversationalist and friend. We remember him with great fondness and will miss him tremendously.

William Mora c.2009
photograph: Giovanni Lovisetto

Thank you

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Catherine Opie: *Binding Ties* installation view
photograph: Christian Capurro

— art
— architecture
— landscape

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2023