



HEIDE  
MUSEUM  
OF  
MODERN  
ART  
ANNUAL  
REPORT  
2024

Heide Museum of Modern Art acknowledges the Wurundjeri Woi-wurrung people of the Kulin Nation as 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 continuing creative cultures of all Aboriginal and Torres Strait Islander peoples of Australia.

**HEIDE**  
MUSEUM  
OF MODERN  
ART





*Hair Pieces* installation view  
photograph: Christian Capurro

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of Italian Design* installation view  
photograph: Christian Capurro

Inside cover image: Yaluk Langa  
gathering space  
photograph: Peter Bennetts

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Molto Bello: Icons of Modern Italian Design installation view  
photograph: Clytie Meredith



## Message from the Chairman and Directors

In expectation of further difficult economic conditions through 2024, Heide undertook several strategic measures to ensure the museum's ongoing financial viability and increase attendances. The most significant of these was trialling a new exhibition cycle to offset the 20 percent decrease in visitor numbers since COVID-19 and the continuation of the North East Link construction. This saw a reduction in the usual twelve exhibitions across five galleries to seven shows in total across the year, whereby exhibitions in the Main Galleries were extended to five months each and expanded across multiple spaces. The revised program enabled operational savings and afforded the opportunity to develop new learning and engagement programs, such as Creative Age (supporting people living with dementia and their carers), and to work with First Nations educators on school resources for the newly completed gathering space in Yaluk Langa.

Throughout the year we worked with advertising agency CHEP network, part of the Clemenger group, to analyse our visitor cohort and prepare a creative campaign to attract more people to the museum from beyond our customary suburbs. Focusing on Heide's point of difference, its legacy story, art, architecture and landscape, it aims to reach first time visitors to Heide, with the effects expected to be realised in 2025 and beyond. The Heide Lovers fundraising campaign that was launched in November 2023 to support Heide as a destination also gained momentum and enabled the implementation of several initiatives, including a new introductory film about the history of the museum for display in Heide Cottage.

Heide's cultural programming had a distinctly international flavour in 2024, with the first months of the year seeing an extension of the popular *Surrealist Lee Miller* photography exhibition, enabled by the extraordinary support of Principal Partner Joy Anderson, ahead of the transhistorical *Hair Pieces* and the summer show *Molto Bello: Icons of Modern Italian Design*, which mobilised Melbourne's large and patriotic Italian population. The exhibition was seen by over 32,000 visitors, making it the fourth highest attendance for an exhibition in Heide's 43-year history.

Despite the reduced program, there was a substantial increase in the number of artists whose work was displayed across the year, reaching 144 in all. This was due principally to the group nature of the shows in the Main Galleries, as well as the collection-based exhibitions in Heide Modern and Heide Cottage throughout the year. A total of 55 new works were acquired for the Heide Collection, including the third and final purchase through the Ann Bennett Acquisition Fund: Richard Lewer's *Making Contact with Colin McCahon*, 2024.

We are grateful to Ann for her generosity and farsightedness in enabling the museum to acquire significant paintings by leading Australian artists.

Heide continued to work closely with the Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation in 2024, finalising a partnership arrangement and working closely with Elders on plans for the implementation of the site's Woi-wurrung name. The completion of the gathering space for traditional ceremony and learning programs at Yaluk Langa was another highlight of our work with Wurundjeri. It was launched in October with a smoking ceremony by Uncle Bill Nicholson Jnr and the ceremonial planting of three River Red Gum trees at Yaluk Langa, representing each of the three surviving families of the Wurundjeri Woi-wurrung people.

Heide is the special place that it is because of the assistance and support we receive from a number of significant partners and funders. We sincerely thank the Wurundjeri Corporation for their collegiality and contributions towards the museum's activities, the Victorian State Government and Creative Victoria for their ongoing funding, Manningham Council for supporting free entry to the museum for local residents, and our corporate, philanthropic and private funders who enable our exhibitions and initiatives to come to life.

May 2025 marks the conclusion of Dr Nancy Underhill's nine years of service as a Heide Board Director, and we sincerely thank her for her wise counsel and unerring support. Nancy generously shared her deep knowledge of art and international connections and made a valuable contribution to the museum's exhibition program. We are deeply grateful to the other members of the Board as well as our diligent, hardworking and dedicated staff and volunteers, who are Heide's backbone, together with our members and visitors, and of course the extraordinary artists and lenders who help us to bring remarkable art and thought-provoking ideas to a receptive audience.

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

*Molto Bello: Icons of Modern Italian Design* installation view  
photograph: Christian Capurro

87,000	visitors
7	new exhibitions
144	artists
55	acquisitions
303,000	website users
27,500	Instagram followers
1,729	members
279	volunteers
12,443	volunteer hours
7,850	program participants
2,450	learning participants
\$4,462,452	operational revenue



Heide Modern: A Space Between 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 Naarm/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 3,800 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 Cottage  
photograph: Clytie Meredith





ALBERT TUCKER'S  
GROTESQUES

Albert Tucker's grotesques are a series of paintings that explore the human condition through a lens of horror and the macabre. These works often feature distorted, grotesque figures and dark, claustrophobic settings, reflecting the artist's deep engagement with the darker aspects of human nature and the impact of war. The grotesques are characterized by their intense, almost unbearable, emotional power and their ability to evoke a sense of dread and unease in the viewer.



## At a glance

48,276  
ticketed admissions

7  
new exhibitions

144  
artists exhibited

113  
lenders

## Our exhibitions

Heide's exhibition program in 2024 presented seven new exhibitions, including two major group shows and several projects that highlighted aspects of the Heide Collection in original and relevant ways. Artworks and objects by 144 artists and designers from Australia and overseas were displayed. The program once again included the work of a significant number of First Nations artists, and provided funded, mentored career opportunities for two emerging curators supported by The Shine On Foundation.

In the Main Galleries, the thematic exhibition *Hair Pieces* considered some of the many ways in which hair has been used as a medium and as a symbol or locus of meaning by artists from a range of cultures and political backgrounds. From sculpture to video, photography and installation, the works on display revealed how hair is a resonant and compelling subject both conceptually and as part of our shared experience and imagination.

In John and Sunday Reed's modernist former residence, *Heide Modern: A Space Between* explored concepts of 'home' in both prosaic and poetic forms, as a place for domestic life where physical needs are met, and as a space for dialogue, ideas and memories. This was followed by *Portrait of an Artist*, in which Michel Lawrence's photographs of artists in their studios were presented alongside their paintings, sculptures and tools of trade. As part of the project Lawrence was commissioned to extend his original series of 1986 to 1995 with three new portraits that were subsequently acquired for the collection.

A solo exhibition in the Albert & Barbara Tucker Gallery, *Albert Tucker's Grotesques*, brought new insights into the artist's formative and enduring interest in the theme as he developed his personal lexicon of imagery, while the third Ann Bennett Acquisition was presented in the Kerry Gardner & Andrew Myer Project Gallery: Richard Lewer's *Making Contact*.

Heide's major summer exhibition *Molto Bello: Icons of Modern Italian Design* saw the Italian community come out in force and visitor numbers climb to pre-Covid figures for the first time. Featuring more than 180 objects highlighting the creativity and innovation of Italian design from 1930 to 1990, the exhibition spanned both the Main Galleries and Heide Modern, the domestic spaces of the latter providing an apposite context for objects and furniture from the 1960s and 70s.

### Heide Modern: A Space Between

Heide Modern

20 February – 14 July 2024

Curators: Chloe Jones and Laura Lantieri

When Heide founders John and Sunday Reed moved from the old cottage on the property into Heide II in 1968, it was their dream that the award-winning modernist house would one day become home to a public art museum. Commissioned as a 'gallery to be lived in' and designed by the architect David McGlashan, Heide Modern as it is now known has since hosted and inspired numerous art projects and become a significant architectural destination in its own right.

*Heide Modern: A Space Between* explored the concept of home as a site where conversations, recreation, labour, intimate relationships and closely held values and beliefs cohabitate, and considered how architecture shapes lived experience. The exhibition reflected on ideas of memory and domesticity, and the intersection of private and public life in the context of a former residence that is now a much-loved museum.

The original McGlashan furniture was displayed alongside a selection of artworks from the Reeds' personal collection and the museum's wider holdings, which have continued to develop in the decades since Heide opened to the public in 1981.

### Hair Pieces

Heide Main Galleries, Albert & Barbara Tucker Gallery and Kerry Gardner & Andrew Myer Project Gallery

4 May – 6 October 2024

Curator: Melissa Keys

*Hair Pieces* explored the evocative and complex significance of hair in contemporary culture through a selection of recent Australian and international works of art. For millennia hair has been a resonant and compelling site of meaning, transmitting ideas about gender, mythology, status and power, the body, psychology, feminism and notions of beauty. At once radiant and repellent, and often richly symbolic, it has always assumed a particular importance in relation to the self, history and society. This exhibition examined the myriad ways in which artists utilise hair to investigate and conjure generative and even magical possibilities encompassing growth, empowerment and transformation.

Artists included: Marina Abramović (SRB/USA) and Ulay (GER/USA), Janine Antoni (US), Georgia Banks (AUS), Polly Borland (US), Sonia Boyce (UK), Christina May Carey (AUS), Sadie Chandler (AUS), Edith Dekyndt (BXL/BE), Karla Dickens (AUS), Jim Dine (US), Peter Ellis (AUS), Tarryn Gill (AUS), Mona Hatoum (UK/PS), Zhang Chun Hong (US),

Lou Hubbard (AUS), Jiang Jian (CN), Nusra Latif Qureshi (AUS), John Meade (AUS), Ana Mendieta (US), Hayley Millar Baker (AUS), SJ Norman (US), J.D. 'Okhai Ojeikere (NRA), Patricia Piccinini (AUS), Roslynd Piggott (AUS), Wes Placek (AUS), C.J. Pyles (US), Chunxiao Qu (AUS), Julie Rrap (AUS), Charlie Sofo and Debris Facility (AUS), Christian Thompson (AUS), Kemang Wa Lehulere (SA), Helen Wright (AUS), Ai Yamaguchi (JPN), Shih Yung-Chun (TW), Louise Weaver (AUS), and William Wegman (USA).

### Portrait of an Artist

Heide Modern

20 July – 20 October 2024

Curator: Chloe Jones

Supported by the Naomi Milgrom Foundation

*Portrait of an Artist* took as its starting point Michel Lawrence's photographic series *Framed*, for which he documented Australian artists in their studios over a ten-year period during the 1980s and 90s and recently expanded with three new images commissioned specifically for the exhibition. The portraits, many of which are held in the Heide Collection, offer not only a compelling visual record of the individual artists, but also a rare glimpse into their private creative spaces and processes. The photographs were contextualised in the exhibition with artworks by each practitioner, along with examples of their palettes, paints, and other tools of trade. The presence of the studio materials made the invisible visible, tracing a literal connection between the artist's hand and the outcomes of their work, inviting viewers to contemplate the act of creation and explore each object's associations.

Artists included: Davida Allen, Del Kathryn Barton, Jon Campbell, Dean Cross, Karla Dickens, Robert Jacks, Inge King, Robert Klippel, Michel Lawrence, Mirka Mora, Sidney Nolan, and John Perceval.

### Albert Tucker's Grotesques

Albert & Barbara Tucker Gallery

12 October 2024 – 10 March 2025

Guest Curator: Tim Andrews

Supported by the Albert & Barbara Tucker Foundation and The Shine On Foundation

Early in his career, Australian painter Albert Tucker (1917–1999) developed a repertoire of dark and disturbing imagery to convey his apprehension and mistrust of the modern era. He was inspired by the history of art and particularly by the revival of grotesque motifs in European culture, as progressive artists and writers looked for ways to convey their responses to rapid modernisation and societal upheaval, and to the horrors of total and mechanised war. Bolstered by the startling novelty of modern art movements, the grotesque provided a forceful and shocking means to communicate the turmoil of the times.

The human body, distorted, exaggerated and mutilated, provided Tucker with a focus for his unsettling images. His idiosyncratic visual language linked his paintings across time and a range of subjects, and included a red crescent mouth, disfigured nose, stigmatic wounds, and truncated, protoplasmic torsos. This interest in the corporeal was applied to the mythological anti-heroes of his later works and also became his entry point to Australian landscape painting in the 1950s. His depiction of open wounds scarring the ancient desert channelled feelings of despair and anxiety and generated a uniquely antipodean adaptation of the grotesque that has made his work highly distinctive and identifiable today.



*Heide Modern: A Space Between*  
installation view  
photograph: Clytie Meredith



**Molto Bello: Icons of Modern Italian Design**

Heide Main Galleries  
 26 October 2024 – 23 March 2025  
 Curators: Kendrah Morgan and Laura Lantieri  
 Curatorial assistant: Lana De Lorenzi  
 Presented by Webuild  
 Supported by Major Partners Bed Bath N’ Table,  
 the John and Rose Downer Foundation, and the  
 Italian Australian Foundation

*Molto Bello: Icons of Modern Italian Design* showcased some of the most significant achievements in the history of twentieth-century Italian design spanning the sixty-year period from the first Milan Design Triennale in the 1930s to the Memphis Group of the 1980s. The exhibition told the remarkable story of how, through the marriage of Italy’s rich craft tradition, technological and industrial advances and a capacity for creativity, experimentation and invention, Italian design became admired throughout the world. Drawn from public and private collections across Australia, the objects in the exhibition included classic chairs, lamps, homeware, the Olivetti Valentine typewriter and the iconic Vespa.

*Molto Bello* also celebrated key proponents in the industry and their enduring contribution to global culture; from the elegant and dynamic early work of architect–designers such as Gio Ponti and Carlo Mollino, through the ingenious and stylish creations of Gae Aulenti, Joe Colombo, and the Castiglioni brothers, to the quirky and provocative Radical Design movement, Memphis Milano, prominent design figures Ettore Sottsass, Nanda Vigo, Gaetano Pesce, and more.

**Richard Lewer: Making Contact**

The 2024 Ann Bennett Acquisition  
 Kerry Gardner & Andrew Myer Project Gallery  
 12 October 2024 – 30 March 2025  
 Supported by Ann Bennett

This exhibition featured two important pictures drawn from a body of work the artist describes as ‘disaster narratives’, consisting of a painted inventory of personal mishaps, embarrassments and social calamities. The paintings tell of two awkward encounters: one that took place while Lewer was a resident artist in Aotearoa/New Zealand at McCahon House, and the other when he participated in the International Studio and Curatorial Program in New York city. Using his wry ambiguous humour Lewer addressed oddly memorable interactions with visiting curators in each location, two of whom he is closely acquainted with and the other a prospective international connection. Naturally everything went wrong, and the visits were undercut by wild

assumptions, an unwelcome summoning of spirits, and a curator with an extreme aversion to the cold.

While the paintings gently allude to the intimacies, dynamics and power plays of the art world, and by extension to society more broadly, they also consider the practice of art itself as a form of calling forth and reaching out across memory and time. Taking his own experiences as points of departure, Lewer presents the images and accompanying stories that prompt us to think about our own moments of social bewilderment, discord and misunderstanding.

**Always Modern: The Heide Story (part 2)**

Heide Cottage  
 19 November 2024 – 1 June 2025  
 Curator: Lesley Harding

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 Vassilieff 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.

*Richard Lewer: Making Contact*  
 installation view  
 photograph: Christian Capurro

## 2024 exhibition lenders

Albert & Barbara Tucker Foundation—Francis Alÿs—Dean Angelucci and Lisa Gorman—Janine Antoni—Marina Abramović Archives and LI-MA Living Media Art—ARGOS Centre for audiovisual arts—Art Gallery of New South Wales—Art Gallery of Western Australia—Atlas Gallery—Nerida Aylott—Georgia Banks—Emily Barnard and Denise Orr—Huan Borland—Sonia Boyce—Clinton Bradley—Caroline Brand—Anna Caione—Shawn and Sheenagh Callahan—Christina May Carey—Cassandra Bird Gallery—Castorina & Co.—John Collins AM—Sean Coutts and Amit Chandra—Dean Cross—Cult Design—Olivier David—David Zwirner—Brendon Davies—Daniel Di Paolo—Edith Dekyndt—Ginger Dickens—Karla Dickens—Charlie Digby—Rodney Eggleston—Electronic Arts Intermix Inc—Garry and Pamela Emery—Estate of Ana Mendieta—Estate of Inge King—Estate of Lorraine Elsass—Estate of Robert Jacks—Euroluce—Debris Facility Pty Ltd—Galerie Lelong & Co—Rodney Garnham—Adam Gregory and Eve Mackinnon—Arne Grosskopf—Greta and Egon Grossberg—Rowena Hannan—Hauser & Wirth—Paul Hecker—Jill Hedin—Bill Hemming—Ian Hicks AO—Lou Hubbard—Hughes Foundation—

In Good Company—Jan Murphy Gallery—Darren Knight Gallery—Michel Lawrence—Virginia Lee—Richard Lewer—Living Edge (Aust) Pty Ltd—Jenny Louey—Luhring Augustine—Alex and Kitty Mackay—Ross Madden—Flavia Marcello—Jeromie Maver and Dean Keep—John Meade—Hayley Millar Baker—Mobilia—Monash University Museum of Art—Mondoluce—Zoe Murphy—Powerhouse Museum—Museum of Contemporary Art Australia—National Gallery of Australia—National Gallery of Victoria—Ken Neale Twentieth Century Modern—Neon Parc—Nicholas & Alistair—S.J Norman—Eddy Opmanis—Patricia Piccinini—Rosslynd Piggott—Queensland Art Gallery | Gallery of Modern Art—Chin Yeow Quek—Jack Rabl—Radar—Carla Rigoni—Joe Rollo—Norman and Robin Rosenblatt—Anne Ross—Sarah Scout Presents—Mark Sehler—Charlie Sofo—Space Furniture—Specialist Lighting Distributors—STATION—Kemang Wa Lehulere—Warren Tease and Kate Green—Galerie Tschudi—Christian Thompson—Vespa House—Roula Tzidras—Sally Veall—John Wardle—Louise Weaver and Peter Ellis—White Rabbit Gallery—William Mora Galleries—William Wegman—Charlotte Wood



Portrait of an Artist installation view  
photograph: Christian Capurro

## Our collection

Heide's collection continued to develop strongly during 2024 with the generous and valued support of artists, private donors, the Albert and Barbara Tucker Foundation, Ann Bennett, and the Robert Salzer Foundation. A total of 55 works were acquired to the value of \$612,000. By the end of the year the permanent collection numbered 3,820 works, with 80% accessible and searchable via the website. A total of 14 works and 27 archive items were lent to institutions across Australia in 2024.

### Outward Loans

The Alexandra Club borrowed Mike Brown's *Folding Pictorial* 1964 (1980.25) from 2 February to 2 June 2024 as part of Heide's ongoing loan program with the Club.

Geelong Gallery borrowed three issues of *Art in Australia* from the Reed Library Archive for the exhibition *Cutting Through Time—Cressida Campbell, Margaret Preston and the Japanese Print* from 18 May to 28 July 2024.

Bayside Gallery borrowed two works from Heide's permanent collection for the survey exhibition *Asher Bilu: Cosmos* from 31 August to 20 October 2024:

- Asher Bilu *Abstract* 1958 (1982.22)
- Asher Bilu *Full Moon* 1959 (2005.21)

The National Gallery of Victoria borrowed Reko Rennie's *Pink Diamond (Foil)* 2016 (2018.19) for the survey exhibition *REKOSPECTIVE: The Art of Reko Rennie* from 11 October 2024 to 27 February 2025.

The Melbourne Holocaust Museum extended their loan of 23 archive items from the Mirka Mora Studio Contents Collection including paints, brushes and sewing materials for the ongoing exhibition display *Everybody Had a Name: Making a Mark on Melbourne* for an additional twelve months, from 1 November 2023 to 1 November 2025.

Geelong Gallery borrowed three prints by Broadsheet Publishers from Heide's permanent collection and one Contemporary Art Society exhibition catalogue from the museum archive for the exhibition *A People's Press—Noel Counihan* from 2 November 2024 to 10 March 2025:

- Broadsheet Publishers *The Broadsheet 1: Napalm Sunday* 1967 (1995.19)
- Broadsheet Publishers *The Broadsheet 2: The Great Australian Summer* 1967 (1995.20)
- Broadsheet Publishers *The Broadsheet 4: Up You, Cazaly!* 1968 (1995.22)
- The Contemporary Art Society of Australia, *Anti-Fascist Exhibition*, exh. cat., 1942

Wollongong Art Gallery borrowed seven works from Heide's permanent collection for the exhibition *Shape Shifters: A Retrospective of Australian Collage* from 7 December 2024 to 2 March 2025:

- Ross Crothall *Toothpaste Filler on the Rampage* 1961–62 (2005.44)
- Louise Paramor *Doraemon* 2006 (2013.22)
- John Krzywokulski *Untitled (Yellow Stripes)* 1967 (2013.74)
- Elizabeth Gower *Monochrome 11* 2013 (2015.30)
- John Nixon *Untitled* 1988 (2015.51)
- Isabel Davies *Constructed View* 1977 (2017.73)
- Meredith Turnbull *Composition for Floor or Wall (Mid Blue)* 2014 (2020.22)

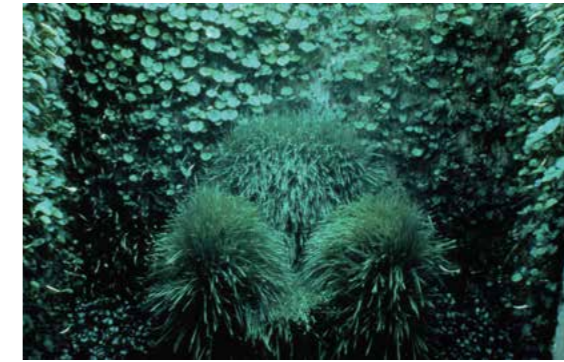
## At a glance

3,820  
total number of works in  
the permanent collection

55  
new acquisitions

41  
outward loans

80%  
of the collection online



2024.11 2024.24.4  
2024.13 2024.24.3  
2024.24.5

2024.7 2024.12  
2024.22  
2024.1 2024.16

I was on the McCahon  
residency in NZ when I had some  
out of towners Alexia Glass-Kantor  
and Emily Cormack arrived to stay  
the night. After dinner they decided  
to do a seance and try and make  
contact with Colin McCahon.  
I wanted no part as I didn't  
know what to say to my hero  
Colin if we'd got hold of  
him. Alexia and Emily went  
ahead without me thankfully  
they got hold of a sailor spirit  
who'd been there before  
McCahon. Phew.





2024.17  
2024.25A 2024.41  
2024.3



2024.5 2024.2  
2024.15 2024.4  
2024.14

# Acquisitions

<p><b>2024.1</b> Davida Allen <i>Domestic Landscape</i> 1989 oil on linen 190.3 x 190.5 x 6.9 cm Gift of Davida Allen 2024</p> <p><b>2024.2</b> Paul Boston <i>Dome</i> 2012–2021 synthetic polymer paint on pressed steel 25 x 60 cm diam Gift of Paul Boston 2024</p> <p><b>2024.3</b> David Rankin <i>Lake Entrance</i> 1985 oil on linen 122 x 147.2 x 4.3 cm Donated through the Australian Government's Cultural Gifts Program by Sidney Myer AM, Rupert Myer AO and Samantha Baillieu AM in honour of their parents Sarah and Baillieu Myer AC 2024</p> <p><b>2024.4</b> Robert Owen <i>Bring Your Heart Back to This Place</i> 2000 gold leaf on jelutong wood 91 x 91 x 26.5 cm Donated through the Australian Government's Cultural Gifts Program by the artist 2024</p> <p><b>2024.5</b> Bruce Munro <i>Heide Museum from Time and Place</i> from the 'Large Spirals' series 2021 vinyl on Richlite 130 x 130 x 2 cm Gift of Bruce Munro 2024</p> <p><b>2024.6</b> Tacita Dean <i>Horizon/Rain/Filthy Weather</i> 1998 silkscreen print on paper 70 x 100 cm each (3 parts) Donated through the Australian Government's Cultural Gifts Program by Philip Gordon Streten 2024</p> <p><b>2024.7</b> John Passmore <i>Red Rock</i> 1951 oil on composition board 91.5 x 61.0 cm Donated through the Australian Government's Cultural Gifts Program by John Cruthers 2024</p>	<p><b>2024.8</b> Destiny Deacon <i>Waiting For Goddess A</i> 1993–2003 light jet print from Polaroid photograph 60 x 48 cm (image) 75 x 62 cm (sheet) Acquired with the assistance of Sophia Pavlovski-Ross and Philip Ross and the Robert Salzer Foundation 2024</p> <p><b>2024.9</b> Destiny Deacon <i>Waiting For Goddess B</i> 1993–2003 light jet print from Polaroid photograph 60 x 48 cm (image) 75 x 62 cm (sheet) Acquired with the assistance of Sophia Pavlovski-Ross and Philip Ross and the Robert Salzer Foundation 2024</p> <p><b>2024.10</b> Destiny Deacon <i>Waiting For Goddess C</i> 1993–2003 light jet print from Polaroid photograph 60 x 48 cm (image) 75 x 62 cm (sheet) Acquired with the assistance of Sophia Pavlovski-Ross and Philip Ross and the Robert Salzer Foundation 2024</p> <p><b>2024.11</b> Destiny Deacon <i>Waiting For Goddess D</i> 1993–2003 light jet print from Polaroid photograph 60 x 48 cm (image) 75 x 62 cm (sheet) Acquired with the assistance of Sophia Pavlovski-Ross and Philip Ross and the Robert Salzer Foundation 2024</p> <p><b>2024.12</b> Danie Mellor <i>The Riverbend (balan yuralbarra)</i> 2022 chromogenic print 118 x 204 cm Donated through the Australian Government's Cultural Gifts Program 2024</p> <p><b>2024.13</b> Jaedon Shin <i>Land</i> 2018 synthetic polymer paint on linen 170 x 124 cm Donated through the Australian Government's Cultural Gift Program 2024</p>	<p><b>2024.14</b> Benjamin Armstrong <i>Janus I</i> 2014 plaster, aluminium and wood 104 x 52 x 46 cm Donated through the Australian Government's Cultural Gifts Program 2024</p> <p><b>2024.15</b> Benjamin Armstrong <i>Janus II</i> 2014 plaster, aluminium and wood 104 x 52 x 47 cm Donated through the Australian Government's Cultural Gifts Program 2024</p> <p><b>2024.16</b> Moya McKenna <i>Apparition</i> 2013 oil on canvas 76 x 71 cm Donated through the Australian Government's Cultural Gifts Program 2024</p> <p><b>2024.17</b> Mike Brown <i>Sandra</i> 1980 synthetic polymer paint, watercolour, gouache, pencil and collage on paper and wood 51 x 71 cm Donated through the Australian Government's Cultural Gifts Program by Alex and Kitty Mackay 2024</p> <p><b>2024.18</b> Richard Lewer <i>I was on the McCahon residency in NZ when I had some out of towners Alexie Glass-Kantor and Emily Cormack arrived to stay the night. After dinner they decided to do a seance and try and make contact with Colin McCahon. I wanted no part as I didn't know what to say to my hero Colin if we'd got hold of him. Alexie and Emily went ahead without me. Thankfully they got hold of a sailor spirit who'd been there before McCahon. Phew</i> 2024 synthetic polymer paint on linen 2 parts: 200 x 200 cm; 41 x 31 cm Purchased through the Ann Bennett Acquisition Fund 2024</p> <p><b>2024.19</b> Rose Nolan, Trent Walter, Negative Press <i>HELL / HELLO / HELL NO (10 x red rectangles + 2 x red triangles)</i> 2020 screenprint on paper 12 sheets; 70.6 x 50 cm each Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2024</p>	<p><b>2024.20</b> Rose Nolan <i>Factory</i> 2023 synthetic polymer paint, cardboard and found packaging 28.4 x 50.5 x 15.7 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2024</p> <p><b>2024.21</b> Dan Moynihan <i>No Need For Alarm #2</i> 2022 stacked clock radios 14.5 x 22.8 x 10.7 cm (overall) 4 parts: 5.1 x 22x 14.5 cm; 6.4 x 19.9 x 12.9 cm; 5.5 x 22.3 x 13 cm; 42.2 x 38.1 x 31.5 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2024</p> <p><b>2024.22</b> Aleks Danko, Joan Grounds <i>We should call it a living room ...</i> 1974–75 16mm colour film transferred to digital format duration: 7:58 min, aspect ratio: 4:3 Gift of Aleks Danko and Joan Grounds 2024</p> <p><b>2024.23</b> Reko Rennie <i>Black Diamond (Micaceous)</i> 2016 synthetic polymer paint and micaeous iron oxide on canvas 120 x 120 cm Donated through the Australian Government's Cultural Gifts Program by Anthony Scott 2024</p> <p><b>2024.24.1</b> Michel Lawrence <i>Mirka Mora</i> 1981 inkjet print 44 x 44 cm Gift of Michel Lawrence 2024</p> <p><b>2024.24.2</b> Michel Lawrence <i>Davida Allen</i> 1991 inkjet print 42 x 42 cm (image) Gift of Michel Lawrence 2024</p> <p><b>2024.24.3</b> Michel Lawrence <i>Dean Cross</i> 2024 inkjet print 44 x 44 cm Gift of Michel Lawrence 2024</p> <p><b>2024.24.4</b> Michel Lawrence <i>Del Kathryn Barton</i> 2023 inkjet print 44 x 44 cm Gift of Michel Lawrence 2024</p>
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<p><b>2024.24.5</b> Michel Lawrence <i>Karla Dickens</i> 2023 inkjet print 44 x 44 cm Gift of Michel Lawrence 2024</p> <p><b>2024.25A</b> Joy Hester <i>Untitled (Man's head)</i> c.1941 pen and ink, brush and ink and pencil on paper 33.4 x 26.6 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.25B</b> Joy Hester <i>Albert Tucker</i> c.1941 pen and ink and pencil on paper 26.6 x 33.4 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.26</b> Joy Hester <i>Matcham Skipper</i> c.1941 pen and ink, brush and ink and pencil on paper 32.7 x 37.8 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.27</b> Joy Hester <i>Woman</i> (formerly <i>Old Woman</i>) c.1941 pen and ink and brush and ink on paper 24.6 x 19.4 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.28</b> Joy Hester <i>Untitled (Young girl)</i> c.1941 pen and ink and brush and ink on paper 24.6 x 19.5 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.29</b> Joy Hester <i>Untitled (Female nude)</i> c.1941 brush and ink and pencil on paper 34.4 x 24.3 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.30</b> Joy Hester <i>Nude with Hunched Shoulders</i> c.1941 brush and ink on paper 29.6 x 24 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p>	<p><b>2024.31</b> Joy Hester <i>Angel</i> c.1942 pen and ink on paper 37.6 x 27.4 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.32</b> Joy Hester <i>Untitled (Nude)</i> c.1943 brush and ink on paper on cardboard 31.8 x 20.2 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.33</b> Joy Hester <i>Nude Man Behind a Chair</i> c.1943 pen and ink on paper 33.6 x 25.2 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.34</b> Joy Hester <i>Death Will Find Me</i> c.1944 brush and ink, watercolour, pencil and coloured pencil on card 22.8 x 22.8 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.35</b> Joy Hester <i>Man</i> c.1944 brush and ink and watercolour on paper 31.5 x 20 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.36A</b> Joy Hester <i>Untitled (Man with square eyes)</i> c.1944 brush and ink on paper 21 x 30.4 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.36B</b> Joy Hester <i>Untitled (Woman in interior)</i> c.1944 brush and ink on paper 30.4 x 21 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.37</b> Joy Hester <i>Pleading Man</i> (formerly <i>Old Man</i>) c.1944 brush and ink and pencil on paper 25.2 x 20.3 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p>	<p><b>2024.38</b> Joy Hester <i>By the Sea</i> c.1945 brush and ink and watercolour on paper 27.4 x 37.4 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.39</b> Joy Hester <i>Untitled (Nude man in a chair)</i> c.1944 brush and ink and pen and ink on paper 20.8 x 26.5 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.40</b> Joy Hester <i>Old Couple</i> c.1945 pen and ink on paper 37.6 x 27.4 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.41</b> Joy Hester <i>Three Figures in a Chair</i> c.1944 pen and ink and watercolour on paper 26.4 x 20.8 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.42A</b> Joy Hester <i>Untitled (Woman with skull-like head)</i> c.1944 brush and ink and pencil on paper 25.9 x 20 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.42B</b> Joy Hester <i>Head</i> c.1944 brush and ink on paper 25.9 x 20 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.43</b> Joy Hester <i>The Agony in the Garden</i> c.1945 brush and ink and watercolour on paper 26.4 x 29.2 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.44</b> Joy Hester <i>European</i> c.1945 brush and ink on paper 29.7 x 24 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p>	<p><b>2024.45</b> Joy Hester <i>Lamentation Over the Dead Christ</i> c.1945 brush and ink and pastel on paper 20.2 x 31.6 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.46</b> Joy Hester <i>Religious Figure</i> c.1945 brush and ink and watercolour on paper 26.3 x 29.2 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.47</b> Joy Hester <i>Untitled (Two huddled women)</i> c.1945 brush and ink and watercolour on paper 25.4 x 29.3 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p> <p><b>2024.48</b> Joy Hester <i>Untitled (Woman with square eyes)</i> c.1945 brush and ink on paper 31.5 x 20 cm Gift of the Albert &amp; Barbara Tucker Foundation 2024</p>
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Molto Bello: Icons of Modern Italian Design installation view  
photograph: Christian Capurro

## At a glance

480  
public programs

7,850  
public program attendees

990  
students in Connect  
to Art tours

805  
students in Create  
Art workshops

660  
students in VCE tours

165  
teachers

1,729  
members

279  
volunteers

12,443  
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 2024 included the successful summer Art by Twilight evening featuring exhibitions after hours, and the two-day community festival *Molto Italiano!*, a celebration of Italian art and culture that attracted capacity crowds. Showcasing the exhibition *Molto Bello: Icons of Modern Italian Design*, the festival offered diverse activities for people of all ages and bi-lingual exhibition talks, as well as musical performances by the Veneto Club choir, Bella Ciao, and a specialised Italian food offer.

The desire for people to reconnect and re-engage in cultural activities saw an increased demand for Heide's Art Babies program in 2024. Run by a qualified art therapist, these sessions for parents, grandparents and babies encourage mindfulness, cultural engagement and sensory play. In October, Heide introduced its innovative Creative Age program for adults living with early-stage dementia and their carers, to promote health, wellbeing and creative expression. Also run by an art therapist, the programs utilise the sensory exploration of Heide's Healing Garden, complemented by therapeutic art activities in the education centre. Heide's Creative Age programs are kindly supported by the Phil Taylor Foundation.

Throughout the year our enthusiastic team of experienced Volunteer Guides delivered insightful daily tours of exhibitions, the sculpture park, buildings and Heide history.

### Learning

Heide engages with primary and secondary school-aged students via its Connect to Art and Create Art 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 2024 overall student numbers continued to be strong with a high demand for Heide's VCE Art Making and Exhibiting and VCE Care and Conservation tours. 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 Cultural Heritage Aboriginal Corporation.

In April we held our third Arts Industry Event at which emerging creatives from Heide and the Melbourne arts scene shared insights about starting a career in the competitive arts industry.

Throughout the year 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 not have been able to visit the museum. Our Teacher Advisory Committee, drawn from a diverse range of Melbourne schools across all sectors, gave valuable ongoing advice about programs and resources. The museum's Volunteer Learning Guides, a team of skilled educators, assisted students in Heide's Learning programs, workshops and tours throughout the school year.

### Heide Members

Heide's membership cohort totalled 1,729 people in 2024. Members enjoy unlimited free admissions, discounts on programs and in Heide Third Drawer Down Shop and Heide Kitchen, member events and previews.

### Volunteers

During 2024, 279 volunteers contributed a total of 12,443 hours of service to the museum. There were two recruitments during the year, resulting in the successful appointment and training of 61 new volunteers for the Visitor Services team.

We kept in touch with our volunteers throughout the year by sending regular Volunteer News, running Culture Club activities, Book Club and Curatorial Briefings, and we all gathered together for both a National Volunteer Week celebration and End of Year party.

### Heide Third Drawer Down Shop

The Heide Third Drawer Down retail partnership continued through 2024, offering design-driven merchandise that supports Heide's legacy story and exhibitions, alongside relevant creative and arts adjacent products.

New products were developed to accompany the exhibitions in the Main Galleries, and these were supplemented by themed offerings and a range of books relevant to the program, as well as artists in the Heide Collection, architecture, design, gardening and cooking.

### Heide Market

The popular Heide Market took place 8 times throughout 2024, 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.

### Venue Hire and 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 and inspiring venue available for hire for corporate planning sessions and meetings. There were 88 venue hire bookings in 2024.

Additionally, Heide's first site hire for a large-scale festival took place in December, with the Gateway Music Festival. This is a new income stream for the business, with several subsequent bookings in place for 2025.

### 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. The menu draws inspiration from Heide's long history of nourishing the artistic community with seasonal food and highlights local producers. 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 compostable waste is processed on site and returned to the gardens.

In celebration of *Molto Bello: Icons of Modern Italian Design* at Heide, Heide Kitchen's summer menu was inspired by all things Italian. Featuring fresh pasta, gnocchi and focaccia, and seasonal produce grown on site, it gave an Italian flavour to the Heide garden-to-plate ethos championed by Sunday Reed.

As well as serving more than 75,000 visitors in the restaurant opposite the Main Galleries in 2024, Heide Kitchen provided catering support for Heide public programs, venue hire bookings and functions.



Kerry Gardner AM, Andrew Myer AM and Patricia Piccinini at the Surrealist Dinner, Heide Cottage photograph: Clytie Meredith



## Our environment

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

The museum's staff-led Sustainability Committee continued to meet regularly in 2024 to review museum practices and research sustainability options and alternatives. The committee arranged for recycling of printer cartridges, batteries and pens, together with personal items from staff such as medication blister packets and bread bag tags through TerraCycle and council services.

The gardening team composted 90% of food waste from Heide Kitchen and the majority of green waste from the museum's gardens. Arborists chipped felled branches for use as mulch across the grounds, while irrigation systems around Heide Cottage were upgraded during the year to improve water usage.

### Facilities

Three future capital works projects were scoped in 2024 for prospective funding: the first encompassing solar panels on the main building roof and related battery storage, the second to install two rapid EV charging stations in the lower car park, and the third to extend the storm water exit point in the lower grounds. In addition, preparatory works were undertaken for a revitalisation of the front entrance to Heide at 7 Templestowe Road.

An external courtyard wall at Heide Modern was damaged during high winds, necessitating both heritage and engineering reports ahead of its reconstruction.

Increased security concerns around the local area including the vacant neighbouring site saw the museum engage a management consultant to undertake a whole of site risk report. Additional cameras and lights were installed, with further security works planned in 2025.

### 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 2024 was the construction of the gathering space in Yaluk Langa, Heide's indigenous revegetation garden along the bank of the Birrarung. Revegetation work was begun around the site with thousands of indigenous tube-stock being planted. In addition to this, the highly successful indigenous seed collection and propagation program has continued to supply the garden team with ample native plants and grasses.

A major limb dropped from the canopy of the heritage-listed River Red Gum at Heide, Yingabeal, during a wild weather event. The tree was assessed by arborists and remains in healthy condition despite the loss of the limb. Timber was gifted to Wurundjeri community members and local artists, while fallen branches with hollows were placed in Yaluk Langa to provide habitat for native fauna.

Entrance to Heide Cottage  
Kitchen Garden  
photograph: Clytie Meredith

## Yaluk Langa

The Yaluk Langa ('River's Edge') project is located in the riparian zone of the museum's grounds, and has been developed in partnership with Traditional Owners and staff at Wurundjeri Woi-wurrung Cultural Heritage Aboriginal Corporation. It 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 2024 we completed the hard landscaping work on a new Yaluk Langa gathering space for traditional ceremonies, yarning circles and learning programs on the edge of the Birrarung. This space was designed by Openwork to complement the natural contours of the land and riverbank, and to withstand periods of flood each year. The space is already being actively used by Traditional Owners, including for Uncle Bill Nicholson Jnr's education programs with students from the University of Melbourne, and for regular meetings of the Birrarung Council, as well as for Heide events and First Nations programming.

In March we celebrated the third Yaluk Langa Community Day with activities led by Wurundjeri Elders, the Wurundjeri Education Unit and Narrap rangers, a performance by Djirri Djirri dancers and a display of the bark shields created from the three contemporary scar trees created in 2022 and 2023. Participants at the event included students and staff from Melbourne Indigenous Transition School, who joined art making and planting activities and listened to Elders sharing traditional knowledge and stories about the contemporary tree scarring representing each of the Wurundjeri families.

Throughout the year Heide gardeners, assisted by the Friends of Yaluk Langa volunteer group, 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.

The Yaluk Langa project benefited in 2024 from the continued support of The Shine On Foundation, a major Partnership Grant from the Victorian Government's North East Community Fund, and additional support from Spark, the builders of the North East Link, with pro bono partners including Openwork, Lovell Chen, Tract and Rain Consulting.

The next phase of work will include revegetating the area around the gathering space with indigenous species including sub-aquatic plants and plants that are traditionally used for food, medicine, and cultural practices such as weaving. Together with our Wurundjeri friends we continue to nurture Yaluk Langa as an accessible and culturally safe space along the Birrarung for learning, ceremony, cultural knowledge sharing, storytelling and Reconciliation.



Yaluk Langa gathering space  
photograph: Peter Bennetts

## Communications

Heide's Marketing and Communications team promotes and 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 2024 that contributed to building Heide's profile and deepening audience engagement.

Heide's work with advertising agency CHEP Network (Clemenger Group) continued in 2024, culminating in the development of a creative campaign titled 'See something you have never seen'. Launching in February 2025, this campaign aims to attract new audience from the 'Art Dabbler' sector and increase overall attendance. It is to be delivered across social media and specifically targets audiences from specific geographic locations along with other key demographic markers, making use of the targeting analytics developed by CHEP. It marks a new level of sophistication in the museum's approach to marketing.

In addition, with the assistance of social media consultants, we have developed and implemented a social media advertising and Google Ads strategy based on CHEP Networks analytics. Having evolved throughout the year, it has helped to build audiences and increase the reach of the museum's programming.

A continued effort was made in 2024 to develop Heide's organic digital presence. A particular focus, the museum's Instagram account saw a 56% increase in followers across the year, attributed to a thorough seeding strategy with artists and lenders involved in the exhibition program.

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 annual partnerships extended the reach and impact of Heide's marketing efforts: CHEP Network, Gunn & Taylor Printers, Broadsheet, The Saturday Paper (Schwartz Media) and Cinema Nova. In addition, project partnerships with Palace Cinemas, ST. ALi Italian Film Festival and the Melbourne Italian Festa contributed to the success of the *Molto Bello* exhibition campaign.

### Publications

Heide's Marketing and Communications team supported the production of the following publication in 2024:

#### **Molto Bello: Icons of Modern Italian Design**

Description: 204-page hard cover catalogue  
Contributors: Sean (Kühtze) Coutts, Lana De Lorenzi, Dean Keep, Ava Leach-Absalom, Laura Lantieri, Flavia Marcello, Jeromie Maver, Kendrah Morgan  
Designers: Michael Gibb, Mia Murone  
Print run: 1250  
RRP: \$54.95



## At a glance

303,000  
website users

34,000  
followers on Facebook

27,500  
followers on Instagram

17,180  
e-news subscribers

1,272,000  
video impressions



1933 Al Estero della Triennale  
**W**  
triennale  
di milano  
esposizione internazionale delle  
arti decorative e industriali mo-  
derna e dell'architettura moder-  
na maggio - settembre 1933 Al  
Triennale Triennale

Molto Bello: Icons of Modern Italian Design installation view  
photograph: Clytie Meredith

## Financials

For the 2024 financial year, Heide recorded a net surplus from all activities of \$295,677. This included donated works of art with a value of \$554,643.

As at 31 December 2024, Heide has assets of \$90,915,632, which includes Heide's collection valued at \$78,203,474.

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

**\$4,462,452**  
total operating revenue

**\$1,463,804**  
Creative Victoria grant revenue from:  
— Creative Enterprises Program  
— asset management

**\$554,643**  
surplus from capital activities—donated works of art

**\$1,711,078**  
other donations, sponsorship and philanthropic support

**\$295,677**  
net surplus from all activities



Heide Modern: A Space Between installation view  
photograph: Clytie Meredith

## At a glance

**\$554,643**  
donated works of art

**\$570,000**  
in philanthropic support

**\$241,147**  
in-kind goods and services

**\$507,241**  
total cash donations

**\$392,690**  
sponsorship

## Fundraising

Heide relies on financial support from government grants and philanthropic partners, private donors and corporate sponsors to operate. Through Creative Victoria's Creative Enterprises Program, the Victorian Government provided \$1,404,660 to Heide in 2024.

In 2024, Heide was reliant on our corporate and philanthropic partners to ensure the success of an ambitious exhibition program.

The vibrant summer exhibition *Molto Bello: Icons of Modern Italian Design* was realised thanks to the commitment and support of Principal Partner Webuild, the Italian construction firm responsible for building the tunnels in the North East Link road project, as well as Major Partners the Italian Australian Foundation, the John and Rose Downer Foundation, Bed Bath N' Table, the Italian Cultural Institute and all the donors who supported our annual appeal.

Our mid-year exhibition *Hair Pieces* was supported by Lesley Alway and Paul Hewison.

In the Heide Modern program, *Portrait of an Artist* was supported by the Naomi Milgrom Foundation, enabling the commissioning of three new portraits by photographer Michel Lawrence of contemporary artists Del Kathryn Barton, Dean Cross and Karla Dickens. These works have since been kindly donated by the artist to the Heide Collection.

We 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 3000 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 Curators program.

The museum is also grateful to the donors who contributed to our annual appeal, in support of *Molto Bello*, and our annual fundraising lunch, both of which were the most successful of these activities that Heide has undertaken to date. We were especially grateful to the major donors who contributed to our matched funding pool at the lunch event.

In addition, the newly established 'Heide Lovers' giving circle has enabled the first phase of important work to attract a new generation of art lovers to visit Heide, and to learn the stories associated with its special place in the history of modern art in Australia.

### Support for the Heide Collection

In the absence of an acquisition fund, Heide continues to rely on donations from philanthropists, collectors and artists to ensure the relevance and development of the museum's collection.

We are particularly grateful to the Albert and Barbara Tucker Foundation for the donation of a further 27 works by Joy Hester; Ann Bennett, who generously provided the funds to acquire a new work of contemporary Australian art each year for the last three years, the third of which was Richard Lewer's painting *Making Contact with Colin McCahon*; Sophia Pavlovski-Ross and Philip Ross together with the Robert Salzer Foundation, who donated the funds to purchase four significant photographs by Destiny Deacon; and Anthony Scott, who has for many years donated works from his collection of contemporary Australian art to Heide and has ensured the continued growth and development of our holdings of works by First Nations artists and women artists, which have been identified by Heide as amongst our highest collecting priorities.

### Support for the Heide gardens

The Yaluk Langa ('River's Edge') indigenous landscape project has continued to develop in partnership with Wurundjeri Woi-Wurrung Cultural Heritage Aboriginal Corporation, as described previously in this report. The project has benefited from the substantial support of The Shine On Foundation, North East Community Fund, Spark North East Link, Openwork, Tract, Lovell Chen, and Rain Consulting. In 2024 we were delighted to be awarded a new grant from Melbourne Water towards the purchase of plants for the Yaluk Langa gathering space revegetation works, which will continue into 2025.

### 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, and from the Victorian Department of Education's Strategic Partnerships Program.

### Corporate Partnerships

We gratefully acknowledge Heide's many loyal corporate partners who provide in kind support for the museum's activities: Sofitel Melbourne on Collins for accommodation, hospitality and marketing support, including hosting our annual fundraising lunch; Arnold Bloch Leibler for their valuable pro bono legal help; Taubmans for their generous provision of high quality paint in the galleries; Merry People for their support of the Heide gardens and colourful, stylish gumboots and clogs for our garden team and staff; Gunn & Taylor Printers for beautiful, locally produced books and other print materials; Openwork for outstanding pro bono landscape design, including the new Yaluk Langa gathering space and forthcoming front entrance upgrade; International Art Services for domestic freight support; and Leif for hand care products in the Heide bathrooms and gifts at our fundraising events.

We would like to also acknowledge Blackhearts & Sparrows as Heide's generous wine partner for several years, until the middle of 2024, when we were delighted to welcome Merindoc and Shelmerdine Family Wines as our new wine partner for Heide functions. We also thank our marketing and media partners: Broadsheet, CHEP, The Saturday Paper and Cinema Nova.

### Events

In February, long-time Heide friends and supporters Kerry Gardner AM and Andy Dinan kindly co-hosted a surrealist dinner in the Heide Cottage, in celebration of the *Lee Miller Surrealist* exhibition and to launch our new Heide Lovers donor circle. An intimate and very special dinner party unfolded in the dining room, library and bedroom of the former home of John and Sunday Reed. Rooms and tables were styled in homage to the eclectic and surrealist approach with which Lee Miller and her husband Roland Penrose liked to entertain at Farleys Farm, their home in England. The menu was devised by Mulberry Group head chef Aleks Kalnins from the recipes published in *Lee Miller: A Life with Food, Friends & Recipes* by Miller's granddaughter Ami Bouhassane. This beautiful evening raised much needed funds for Heide, introduced some new friends to the museum and its history, and engaged new members of the Heide Lovers circle of donors.

The 2024 annual Heide Fundraising Lunch was held at Sofitel Melbourne On Collins in October, themed around the *Molto Bello* exhibition, and raised funds towards the 2025 exhibition *Man Ray and Max Dupain*. Our MC Mark Fraser brought his own recent experience of living in Rome to the proceedings, and ensured the success of our fundraising efforts. A pool of matched funding donated by Cassy Liberman and Ben Krasnostein, the Shine On Foundation, Matt Heine and an anonymous donor meant that all donations on the day were doubled, with our grateful thanks going to John and Rose Downer for making a generous final gift to ensure we reached our target. The highlight of the event for many was a performance by MSO violinist Monica Curro and pianist-composer Stefan Cassomenos. Heide thanks Monica, Stefan, Mark and all the sponsors and donors at this vital event for the museum, including: Sofitel Melbourne On Collins, Merindoc and Shelmerdine Family Wines, Gunn & Taylor, Flowers Vasette, Koko Black, Leif, Brunetti Classico, Kikki K, Bellini Cipriani, St Ali and Cinema Nova. We also thank the generous donors of prizes to our Italian design-themed raffle: Agence De Parfum, Cult, Euroluce, The Front Room, Living Edge, Space and Unifor.

Marianne Perrot-Hay,  
James van Smeerdijk and  
Susie Nathan at the Heide  
Fundraising Lunch 2024  
photograph: Ruby Taylor



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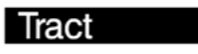
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*Hair Pieces* installation view  
photograph: Christian Capurro

— art  
— architecture  
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OF  
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HEIDE