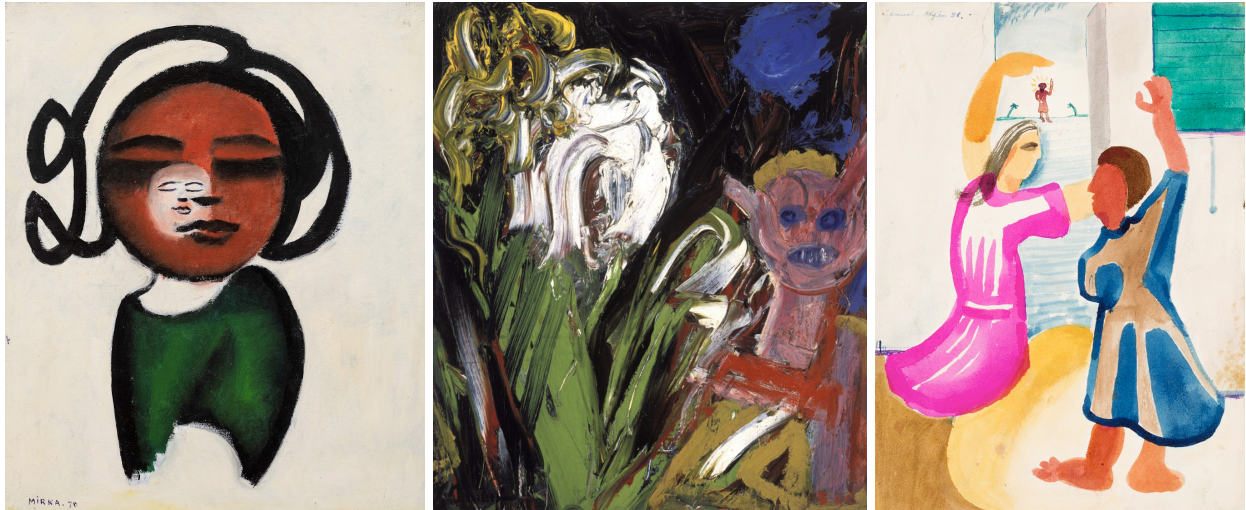


Heide Museum of Modern Art announces new exhibition ***Always Modern: Radical Nurture***



Heide Museum of Modern Art has announced ***Always Modern: Radical Nurture***, an exhibition exploring the early decades of Heide, when art and life were deeply intertwined. Guest curated by **Lily Mora**, granddaughter of Heide Circle artist Mirka Mora, the exhibition is on view from **10 February – 9 August 2026** in the Heide Cottage.

Featuring more than **60** works drawn from the Heide Collection and The Estate of Mirka Mora, the exhibition brings together works by **Sam Atyeo, Charles Blackman, Joy Hester, Mirka Mora, Sidney Nolan, John Perceval, Albert Tucker, and Danila Vassilieff**.

Always Modern: Radical Nurture celebrates the artists who broke away from social conventions, living and working alongside founders John and Sunday Reed in a unique, nurturing environment that encouraged bold creativity, unconventional bonds, and shared ideals. The exhibition positions Heide as both a home and a catalyst, a place where living differently became a creative act that ultimately allowed Australian modernism to take root and flourish.

At Heide, together the artists and the Reeds challenged societal expectations, rejecting conventional notions of family life to form an alternative household founded on creative exchange. Heide became a meeting place, a testing ground for new ways of living, loving, and making art. The Reeds offered encouragement, space, and at times financial support, nurturing ideas that were often misunderstood elsewhere.

MEDIA RELEASE

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Always Modern: Radical Nurture unfolds through the rooms of Heide Cottage, beginning with works reflecting the realities of balancing motherhood with artistic practice, and exploring how nurture, trust, and friendship shaped the Heide Circle. The exhibition also celebrates the daily rhythms of life at Heide: long conversations, shared meals, and tending the surrounding gardens. Positioned within a growing cultural conversation about motherhood as a barrier for artists, the exhibition uses Heide as a lens to explore how alternative models of care, community and early support have shaped artistic practice and the wider creative landscape.

Curator **Lily Mora** says: *"Growing up surrounded by my grandmother Mirka's work and stories, I've always felt the extraordinary energy of Heide, the way art and life were inseparable in this place. Always Modern: Radical Nurture celebrates that spirit, where creativity was nurtured, risks were encouraged, and living differently was itself a radical creative act. It is a chance to step into the rooms where these artists imagined new ways of being, and to see how their boldness shaped Australian modernism."*

Highlight works in the exhibition include: Sidney Nolan's avant-garde paintings, *Moon Boy*, and *Head of Rimbaud*; Charles Blackman's introspective self-portrait and experimental cardboard cutouts; Mirka Mora's melancholic angels, mother-and-child motifs, and depictions of nature and communal life, as well as her drawings for John and Sunday of summers at Aspendale; Joy Hester's drawings of her son Sweeney and Sunday Reed's child-like rag doll; photographs documenting life at Heide by Albert Tucker; and Danila Vassilieff's *Devils in the Garden*, illustrating the joyful and generative forces within the household.

From **21 March 2026 – 12 July 2026**, Heide will also present ***John Perceval: All That We Are***, in the Main Galleries. This exhibition, brought together by Heide's Head Curator **Kendrah Morgan**, surveys three decades of the remarkable achievements of the maverick Australian artist **John Perceval**. Perceval was a central figure in the creative circle associated with John and Sunday Reed at Heide and a significant contributor to the evolution of modernist art in Melbourne. ***All That We Are*** traces Perceval's creative development from the late 1930s to the early 1960s as he shifted from unsettling portrayals of childhood memories and wartime experiences to exuberant imagery inspired by the European old masters, vibrant land and seascapes and expressive ceramic angel sculptures. More details to be announced.

Ends

IMAGES available [HERE](#)

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ABOUT LILY MORA

Lily Mora is the founder of Sunday Salon, an arts platform dedicated to making art-buying more accessible while championing a new generation of artists and collectors. Lily has worked in the arts sector for over fifteen years, including at major institutions including Tate in London and NGV in Melbourne. She was Head of Content Production at London-based marketing and communications agency, Sutton, where she worked with clients including Courtauld Gallery, National Portrait Gallery, India Art Fair, Michael Werner Gallery among many others. She has also produced marketing campaigns for clients at several art fairs including Venice Biennale and Art Basel Hong Kong.

As the granddaughter of artist Mirka Mora, Lily has a strong personal connection to Heide and the works in the exhibition.

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 3,600 works of art, Heide holds a special place in the cultural landscape of Australia.

heide.com.au

Images

Mirka Mora, *'When the Soul Sleeps'*, 1970, oil on canvas, 61 x 57 cm. Heide Museum of Modern Art, Melbourne. Purchased with the assistance of Anthony Hall and Kay Sneath and funds raised by the Mirka for Melbourne campaign 2019. © Estate of Mirka Mora.

Danila Vassilieff, *'Devil in the Garden'*, 1955, oil on composition board, 48.2 x 41 cm. Heide Museum of Modern Art, Melbourne. Purchased from the Sweeney Reed Estate 1985. © Heide Museum of Modern Art.

Sam Atyeo, *'Two Figures'*, 1935, brush and coloured ink on paper, 34.8 x 25.5 cm. Heide Museum of Modern Art, Melbourne. Bequest of John and Sunday Reed 1982. © Estate of Sam Atyeo.