Albert Tucker

Born: 29 December 1914  Melbourne, Victoria
Died: 23 October 1999  Melbourne, Victoria

Albert Tucker on the roof of the Chelsea Hotel, New York, 1967
Photograph: Richard Crichton

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Albert Tucker is known as one of Australia’s foremost artists and as a key figure in the development of Australian modernism in Melbourne. Primarily a figurative painter, his works responded to the world around him and his own life experiences, and they often reflected critically on society. During his career he played an active role in art politics, particularly in the 1940s, writing influential articles about the direction of art in Australia. He also held prominent positions within the art community, including President of the Contemporary Art Society in the late 1940s and again in the 1960s.

Tucker grew up during the Depression and began his career as a young artist in the late 1930s, in the years leading up to the outbreak of World War II. At this time, his world was defined by financial insecurity, social inequality and war, and these concerns became the catalyst for much of his painting. Influenced by his peers as well as European modernism, he developed an expressive style through which he communicated his disillusionment about society during wartime. He believed the war contributed to a decay in moral values in Melbourne. His *Images of Modern Evil* series (1943–47) represented the city as a dangerous place and reflected a new spirit in Australian painting. Imagery in his work from the 1940s also derived from his first hand experiences of the horrors of war. In 1942 he was based at the Heidelberg Military Hospital as an illustrator for medical records, and there saw soldiers suffering from horrific injuries and psychological damage. Often dark, ominous and unsettling, his wartime paintings interwove his pessimistic thoughts about war, life and society.

In the post-war years, Tucker travelled to Japan, Europe and America where he continued to paint. Together with Sidney Nolan and Russell Drysdale (who had already began to receive critical acclaim for their scenes of the Australian bush), he was instrumental in launching Australian painting to the international art scene. In the mid-1950s, Tucker’s focus took a major shift away from the city to the Australian outback. Inspired by photographs of the Queensland drought that Nolan had shown Tucker in Italy in 1954, he began to paint Australia from afar. Tucker was interested in the harshness of the Australian landscape and depicted the outback as a seemingly inhabitable barren wasteland. He developed a new motif at this time (c.1956) – the ‘Antipodean head’ – which became a symbol for an archetypal Australian character: “the bushranger, the man on the land and a Christ-like survivor”.

Tucker returned to Melbourne in 1960 and he continued to paint until the end of his life. He painted a range of subject matter, often revisiting past themes, but also focusing on portraiture. Tucker’s determination to succeed as an artist resulted in a career that made important contributions to the development of Australian modernism and the recognition of Australian art internationally.
Historical and Cultural Context

The following quotes can be used to assist in the interpretation of Tucker’s work during the 1940s through historical and cultural frameworks.

During World War Two, “seriously threatened from the north by Japan and with the greater part of its armed forces deployed in the Near East, Australia was extremely fortunate to escape invasion and the destruction of its cities. Although most of them were mobilized in either the armed or civilian forces, Australian artists found ways of continuing their personal work. The traumatic wartime experience produced a new art in Australia of great power and originality. . .”


‘We (the artists and writers of the Heide circle) were at a time when there was the most terrible war going on which totally dominated our lives and then immediately after the war, came the full realisation of the holocaust’.


‘From the Depression (1928-1933) to the first years of WWII (1939-1941), Australia was ruled by a conservative government that displayed little interest in art unless it served a practical political purpose. Other countries had supported “new directions in creative life” decades before. As a result most artists at the time lived in total financial poverty and suffered poverty of spirit.’

Barrett Reid, ‘Making it new in Australia’ in Angry Penguins and Realist Painting in Melbourne in the 1940s, exhibition catalogue, South Bank Centre, Hayward Gallery, London, 1988

‘Poverty and the War had concentrated an energy in Melbourne. It was an energy pushed together by a hostile population’ which had displaced Aboriginal people from their home lands, and was coming to terms with increasing Australian casualties and an influx of European migrants. Melbourne at this time also saw the arrival of American soldiers with the establishment of a US army base. Their presence was represented in the work of Albert Tucker as having a negative impact on Melbourne’s society. He believed they contributed to a sense of moral decay by frequenting public places such as Luna Park, looking for a good time. On the positive side, Barrett Reid (a writer from the Heide circle) stated that the Americans provided the Heide circle with fruitful contacts including “some of the liveliest people in American cultural life’.

Barrett Reid, “Making it new in Australia” in Angry Penguins and Realist Painting in Melbourne in the 1940s, exhibition catalogue, South Bank Centre, Hayward Gallery, London, 1988

‘One of the strongest influences on the imagery of (Albert) Tucker, (Arthur) Boyd and (John) Perceval during the war was the huge influx of American troops into Australia which was perceived by many as a sexual invasion’.
‘The Brown-out Murders (1942) – Melbourne nears hysteria as three local women are strangled and sexually assaulted during the “Brown-out” over a period of three weeks.’
An American soldier is court-martialled for the murders.


In 1941 an official public opinion poll warned of increasing ‘disillusionment, disappointment, futility, distrust, disgust, diffidence and indifference which so many possess with regard to politics and society in general, and the War in particular’.


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*King Kelly and His Legions* 1957
oil, PVA, collaged foil and cardboard on composition board
96.2 x 130.1 cm
Heide Museum of Modern Art, Melbourne
Gift of Barbara Tucker 2009

*Luna Park* 1945
oil on board
53 x 81 cm
Heide Museum of Modern Art, Melbourne
Gift of Barbara Tucker 2005
## Timeline

<table>
<thead>
<tr>
<th>Age</th>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1914</td>
<td>1914</td>
<td>Albert Lee Tucker was born in Footscray, Victoria on 29 December.</td>
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<tr>
<td>1928–1932</td>
<td>1928–1932</td>
<td>Tucker’s family suffered during the Depression and he was forced to leave school at the age of 14. He chose to work for the advertising industry. In 1931 he was given a job with a commercial artist whose studio was a meeting place for artists such as Eric Thake, James Fleet, Sam Atyeo and John Longstaff.</td>
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<td>1933</td>
<td>1933</td>
<td>Tucker began seven years of evening drawing classes at the Victorian Artists’ Society.</td>
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<td>1937</td>
<td>1937</td>
<td>Tucker met Yosl Bergner and Danila Vassilieff, two emigrant artists who brought an awareness of dark, expressive European painting to the Melbourne art scene.</td>
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<td>1938</td>
<td>1938</td>
<td>He met Joy Hester, a student at the National Gallery School. His studio in Little Collins St was close to Gino Nibbi’s Bookshop that imported the latest overseas art journals. Tucker was elected to the council of the Contemporary Art Society (CAS), which was formed in July to defend modern art and fight against the conservative politics of the Australian Academy.</td>
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<td>1939</td>
<td>1939</td>
<td>Tucker included in the Inaugural Exhibition of the CAS at the National Gallery of Victoria. He spent time in the Fine Arts Room at the State Library of Victoria where he was particularly stimulated by publications discussing German Expressionism. He also made use of John and Sunday Reed’s private library at Heide. The Herald Exhibition of French and British Contemporary Art exhibited at the Melbourne Town Hall. This exhibition brought modernism to Australia. It was vital in exposing Tucker and other Australians to the work of artists such as Paul Cezanne, Pablo Picasso, Salvador Dali and Max Ernst.</td>
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<td>1940</td>
<td>1940</td>
<td>Britain declared war on Germany and Prime Minister Robert Menzies announced that ‘Australia is also at war’.</td>
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<td>1941</td>
<td>1941</td>
<td>The first edition of the Angry Penguins journal was published in Adelaide.</td>
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<td>1942</td>
<td>1942</td>
<td>Tucker married Joy Hester on 1 January. They moved out to a shed opposite Heide and spent a lot of time with John and Sunday Reed, and with Arthur Boyd at the Boyd family home in Murrumbeena.</td>
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<tr>
<td>1942</td>
<td>1942</td>
<td>Tucker was drafted into the army and posted to Wangaratta Training Camp where his role was to draw from the CO’s medical lectures in the camp hospital. After five months, Tucker was admitted to Heidelberg Repatriation Hospital to recover from a minor illness. Here he saw firsthand the suffering and treatment of psychiatric patients and was conscripted to draw war wounds for medical records. In December he exhibited in the Contemporary Art Society: Anti-Fascist Exhibition.</td>
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29 1943 Tucker began the *Images of Modern Evil*, which he painted until 1947. These works were not seen as a series until the 1970s, at Sweeney Reed Gallery, Fitzroy. Tucker became president of the CAS until 1947. The *Angry Penguins* journal was moved to Melbourne to be jointly edited by Max Harris and John Reed. Tucker becomes an active contributor.

31 1945 Tucker and Hester’s son Sweeney was born on 4 February. From 1945–46, Tucker created several portraits depicting himself, his friends, and sometimes criminals. Through these works, Tucker was able to make direct statements about the human condition.

The war in Europe officially ended at midnight on 8 May. Atom bomb dropped on Hiroshima 6 August and another, three days later, on Nagasaki, ending the war in the Pacific.

32 1946 Disappointed with its direction, Tucker ended his involvement with the *Angry Penguins* Journal.

33 1947 Tucker spent four months in Japan as an official Allied war artist. He drew the devastated landscape in Kure and painted watercolour images in Hiroshima. Upon his return to Melbourne he separated from Joy Hester before leaving for Europe. Sweeney was adopted by John and Sunday Reed.


46-84 1960–1999 Tucker continued to paint and held a number of increasingly successful exhibitions in Australia. He married Barbara Bilcock in 1964 and passed away in October 1999.

Timeline information sourced from:


The Angry Penguins

‘You can’t be an Angry Penguin unless you are angry. . . He (Tucker) found the world unjust’.


‘Tucker’s works emphasised the unrest and savagery of the times, offended prevailing conservative tastes and were attacked by reactionary academic groups’.


The works by the Angry Penguins ‘reflect the way a small group of artists constructed a vision of their times, of the relation between history and the imagination, of the social and the unconscious . . . they represent a generation of voices of protest, despair and resistance’.


‘To Sing of death and disaster does not make for popularity, I’m afraid. But it is my song and I’ve got to sing it’.

Albert Tucker in a letter to John and Sunday Reed, Paris, 23 April 1950.
Albert Tucker was an artist who was socially and politically aware and he was interested in exploring social experience and the human condition in his painting. He was one of the artists given the moniker Angry Penguins, a group of revolutionary young artists drawn to Heide, the home and 15 acre property of John and Sunday Reed during the 1940s. Heide was a haven for Tucker and many other artists including Sidney Nolan and Joy Hester, who found support and encouragement from the Reeds. Many of them contributed to Angry Penguins, an avant-garde arts journal from which the name of the group originates. It was established in Adelaide as a student venture by Max Harris and was later moved to Melbourne at the invitation of John Reed who became co-editor. The title of the journal came from a line in a poem written by Harris and it appropriately represented the sentiment of its radical young contributors and the journal became a lively forum for debates about contemporary art, literature and music.

Together, the artists and writers of the Heide circle strove to develop a new direction for Australian art and literature that had among its influences European modernism but was uniquely Australian in content and style. Profoundly affected by the Second World War and its toll, their creative output at the time was often made in response to its devastating impact both abroad and at home. Many of their works can be seen as critical reflections on this period of social upheaval. Their core belief was in freedom as part of artistic practice.

The artists:
- Albert Tucker
- Joy Hester
- Sidney Nolan
- John Perceval
- Arthur Boyd
- Danila Vassilieff

Characteristics of the Angry Penguins art:
- Subject matter included personal responses to historical events, such as WWII and to real life experiences, especially urban/modern world.
- Often figurative but with degrees of abstraction
- Expressionistic, distorted and exaggerated imagery
- Use of symbolism
- Committed to representing social experience
- Emotionally charged
- Elements of the fantastical
- Angry, disturbing, dark, violent imagery (with the exception of Nolan)
- Interest in the narrative, mythology and identity (some of their works helped to develop a sense of Australian national identity – such as Nolan’s Ned Kelly series and Tucker’s Antipodean Heads).
Albert Tucker: materials, training and influences

Unable to afford to study at the leading National Gallery School, Albert Tucker attended evening drawing classes at the Victorian Artists’ Society three days a week for a period of seven years from 1933. As a painter, he was essentially untrained. He taught himself to ‘paint, by trial and error, with oils’. Determined to learn more about painting than an art school graduate, and without the funds to buy expensive materials, Tucker studied Max Doerner’s book The Materials of the Artist and their Use in Painting, and learnt as much as he could about the technical aspects of painting including how to make his own paints, and colour and ground mixing.

The Herald Exhibition of French and British Contemporary Art (1939)

Brought to Australia by Sir Keith Murdoch of the Herald newspaper, this exhibition was a major influence on the Angry Penguins. The exhibition comprised British and French contemporary art and included many works by key modernist painters such as Paul Cézanne and Pablo Picasso, and examples of surrealist painting by Salvador Dali and Max Ernst. It was a revolutionary exhibition that enabled the artists to physically get up close to works they had only been able to see in reproductions and it was the first time that ‘modern art’ had been exhibited in Australia. The conservative major art galleries in Melbourne and Sydney were not interested in purchasing works from The Herald Exhibition for their art collections despite an attempt by John Reed to set up a fund to assist them to do so.

The Social Realists

In 1938 the Contemporary Art Society (CAS) was formed to fight against the conservative and ‘reactionary’ views of the Australian Academy and to defend and promote the importance of modern art and thought. Most of the Angry Penguins were members of the CAS when it was formed. A disagreement concerning the direction of the CAS caused a split within the group around 1943. The social realists, Noel Counihan, Yosl Bergner and Vic O’Connor left the CAS as they strongly opposed the Angry Penguins’ belief in freedom as essential to art practice— which included freedom to explore individual themes and ideas, use of imagination and symbolism, and an interest in experimental approaches (exploring techniques relating to abstraction, Cubism and Surrealism). In contrast, the social realists saw their role as artists was to mirror everyday life and to describe the difficult economic times they were living in by representing the people and their hardships. They believed that artworks making a social and political comment were the way forward and that the CAS should pursue this direction.

Angered by the social injustices they saw around them, the social realists’ subject matter was focused on Melbourne’s inner city inhabitants, including the impoverished and the working class. Yosl Bergner, a Jewish emigrant, painted works addressing the plight of racially oppressed peoples, including many works based on Aborigines in Fitzroy. He felt that he could identify with them as they had been displaced from their original homelands by those in power.

Although the social realists developed differing views about the direction of painting in Melbourne in the mid-1940s, their work had made a major impact on the Angry Penguins and set

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the tone for their wartime paintings. Yosl Bergner was a particularly significant artist for Tucker. He was influenced by ‘the style and mood of Bergner’s paintings—the dark, glowering, eerie cityscapes where the dispossessed, the victims and the loners wandered’. Like Bergner, Tucker similarly created dark reflections of the city but he added elements of imagination, symbolism and fantasy.

**Danila Vassilieff**

In 1936, Russian emigrant Danila Vassilieff arrived in Melbourne (his second arrival in Australia) and he was an extremely influential artist for Albert Tucker, the Angry Penguin artists and others such as John and Sunday Reed. Vassilieff had no formal art training but he had been exhibiting art of a ‘primitive character’ in many countries including Brazil and Spain since 1930. His painting was spontaneous, and very immediate. His painterly brushstrokes were vibrant and expressive, and he approached the figure using distortion and exaggeration. His subject matter was drawn from his everyday life such as young children playing in the streets and neighbours. His methods and techniques were at odds with the conservative academic approach of the art schools at the time. For Tucker, Vassilieff was a role model and his influence gave him the confidence to practice as a professional artist. He also motivated the Angry Penguin artists to explore new ways of creative expression, to work in a more intuitive and unstructured manner, and to respond more directly to the world around them.

Characteristics of Vassilieff’s art work:

- Spontaneity
- Vibrant colours
- Expressive, vigorous brushstrokes
- Figures distorted features
- Denial of traditional illusionism – one point perspective
- Feeling of uncertainty and anxiety
- Sense of instability and imagination

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Surrealism

Many of the Angry Penguin group experimented with Surrealism in the 1940s. Their primary source of information about the movement was through imported art journals from Gino Nibbi’s Bookshop and publications in the State Library. Some of the artists would have had the opportunity to see a small number of Surrealist artworks first-hand in the Herald Exhibition in 1939 but they relied heavily on reproductions and focused on the texts associated with the movement. Albert Tucker was one of the Angry Penguin artists who ‘internalised its ethos’ and employed surrealist methods in his painting.\(^4\)

During the late 1930s, Tucker became intrigued with Surrealist techniques such as automatism (the relaxation of conscious thought to release unconscious ideas and feelings for artistic expression). Surrealism gave Tucker a way into an exploration of the inner self and his feelings about life during wartime.

Surrealist elements that emerged in his work:
- The night
- The dream
- The unconscious
- The irrational
- The female form

German expressionism

Max Beckmann, whose work Tucker may have seen in the international art journals, was marked by his experiences of living through the First and Second World Wars and the rise of Nazism. Beckman was a figurative painter who depicted modern life, such as people in cafes, hotels and on the beach. Although we might associate such settings with high spirits, the mood of his painting was often marked by a sense of foreboding and sobriety. His distinctive style, reminiscent of Picasso and Matisse, was characterised by bold, flat areas of colour, a flattened out picture plane, the use of harsh outlines, and figures broken down into somewhat simplified forms. He also used symbolism in his work as a powerful way of communicating meaning.

- Expressionism originated in Europe prior to World War I, including the work of ‘Der Blaue Reiter’ group in Munich. The movement emphasised free expression and the communication of the artist’s emotions, feelings and reactions rather than representing objects as they appear naturally.
- ‘The highly emotional, overwrought expressionist paintings suited my state at the time’ (Tucker, 1939)\(^5\)

The Futile City, 1940

Albert Tucker
The Futile City 1940
oil on cardboard
45 x 54.5 cm
Heide Museum of Modern Art
Purchased from John and Sunday Reed, 1980

Interpretation:
Write your own interpretation of The Futile City. Consider Tucker’s use of imagery, signs and symbols, and the historical/cultural context of the work in your analysis. This painting represents Melbourne during the Second World War.
Commentary 1

Tucker recognised the surrealist method of automatism as revolutionary and he used this technique as the foundation of his painting *The Futile City* 1940 (Heide Museum of Modern Art Collection). The work evolved from a daydream Tucker had experienced as he was walking down a city street in Melbourne. He recalled at the time, his ‘mood was one of depression—a sense of inadequacy’—he may have been contemplating the enormity of the Second World War that had begun to unfold overseas. As he walked, his conscious thoughts relaxed and a brief image flashed into his mind of a large key throwing a blue shadow amidst a glaring white space. At the same time the word ‘futile’ appeared. These images formed the basis of *The Futile City* 1940. Tucker’s pessimistic view represented here may have stemmed from his fears about the future. Like many Australians, Tucker would have felt isolated and endangered by the uncertain but very real threat of invasion.  

Commentary 2

*The Futile City* was shaped by TS Eliot’s poems *The Waste Land* 1922 and *The Hollow Men* 1925. Tucker and other Australian artists influenced by Surrealism, such as James Gleeson, found the haunting poetry of T.S. Eliot struck a chord. They responded to its:

- dissonant rhythms
- startling juxtapositions
- acute sense of loss
- desolation and solitude
- symbols of death

Surrealist elements in *The Futile City* 1940 include:

- sense of disquiet and impending threat
- disparate/incongruous objects
- skewed perspective
- irrational use of scale

Commentary 3

‘Inspired by T.S. Eliot’s poem ‘The Wasteland’, which relates the search of the human soul for redemption, this surrealist landscape reflects Albert Tucker’s disenchantment with war. Under a putrid green, bleeding sky the distant city of Melbourne casts a long shadow across a barren desert scattered with bones. The motif of the monumental key set incongruously in this landscape recalls the irrational combination of elements in the dream-like cityscapes of metaphysical painter Giorgio de Chirico and the uneasy blend of motifs found in much Surrealist art.’

Commentary 4

‘A huge key dominates the landscape. Behind it, a skeleton gestures pitifully, ‘the supplication of a dead man’s hand’ (‘The Hollow Men’). In the distance, the city crouches like an animal under a bleeding, sunset sky’. The key could be a symbol for “knowledge,

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6 Automatism: The relaxation of conscious thought to release unconscious ideas and feelings for artistic expression.
one that unlocks secrets and confers wisdom. It suggests access to a fresh
‘understanding of both the self and the world, the gift of revelation ... Night falls over
*The Futile City* and even the sunset is hideous and unnatural as blood drips from the sky.
Like Eliot’s ‘The Waste Land’, the earth is blighted and there is no redemption, no
healing in sight’.


**Discussion:**

1. Complete this sentence:
   In *The Futile City* 1940, Tucker represents the city as a place of ...

2. Choose three symbols from the painting and suggest possible meanings for each.

3. Do you agree or disagree with the comment that his painting signifies his ‘disenchantment
   with war’ and its toll on society? Explain your answer.
4. Why is Tucker’s city futile?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

5. How has the artist incorporated surrealist methods and elements into his painting?

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________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

6. Read the following excerpts of T.S. Eliot’s poems and discuss how they have been incorporated into the composition of The Futile City:

‘A heap of broken images, where the sun beats, And the dead tree leaves no shelter, the cricket no relief’

‘The eyes are not here There are no eyes here In this valley of dying stars In this hollow valley This broken jaw of our lost kingdoms”’

**Commentary 1**

The city was an enduring subject for Tucker appearing in many of his paintings from the 1940s and resurfacing in the 1970s including, *City Image 2* (1973) (Heide Museum of Modern Art Collection) and *City* (1973) (National Gallery of Victoria Collection). In these later depictions of the city, a vast evening sky and horizon is congested with the sign posts of city life. The fiery horizon appears apocalyptic, echoing Tucker’s earlier cityscapes that illustrated his fear and uncertainty about the World War II. Tucker’s night sky, lit by a setting sun may also signify the open Australian landscape, invaded by images of an overcrowded city with its flashing lights and traffic noise. A night creature inhabits the unfriendly space, a manifestation of Tucker’s female prototypes. These females have their origin in his *Images of Modern Evil* series (1943–47) and may derive from his belief that women could be ‘menacing, crude and powerful’.

**Commentary 2**

*City Image 2* is one of a number of Albert Tucker’s paintings that indicate his continued employment of themes and iconography that began to pre-occupy him during WWII, seen in the *Images of Modern Evil* painted initially in the period 1943–47. Tucker’s stylised figure of a nude woman in a cityscape at night re-appears in these later city images, alongside new symbols of contemporary suburbia. Like the earlier works, *City Image 2* similarly presents an unflattering portrait of contemporary humanity. Additionally, Tucker’s interest in national rather than local experience is suggested in this later work by the broad, brightly lit horizon of the landscape beyond the city.

**Discussion:**

1. What are some of the signs and symbols of the city represented in *City Image 2* 1973?
2. Is the road leading into or away from the city? Explain its place in the composition.

3. Compare and contrast Tucker’s images of the city—pre and post 1970s, *The Futile City* 1940 and *City Image 2* 1973 and note the similarities and differences. Discuss how the two artworks relate to each other; for example, some images are repeated in both works, and also consider the mood created in both works in your discussion.
Albert Tucker
Preparatory sketch for The Futile City, 1940
pencil on paper
11.6 x 17.6 cm
National Gallery of Australia, Canberra
Purchased 1979

Recommended publications & websites

Heide Museum of Modern Art Exhibition Catalogue
Pan in Armour: Albert Tucker’s Bushrangers
17 April - 12 September 2010
Venue: Heide III: Albert & Barbara Tucker Gallery
Curator: Lesley Harding


Mollison, James and Minchin, Jan, Albert Tucker: A Retrospective, exhibition catalogue, National Gallery of Victoria, 1990.


Commonwealth History Project, Cities Behaving Badly, Albert Tucker’s ‘Images of Modern Evil’

Eva Breuer Art dealer http://www.evabreuerartdealer.com.au

Australian Biography: Albert Tucker and Teachers Notes

Dictionary of Australian Artists Online: Albert Tucker
Supporting Education Programs

Heide Education is committed to providing a stimulating and dynamic range of programs for students and educators at all levels to complement Heide’s exhibitions, collection, history and gardens. Programs range from tours and art-making workshops to intensive forums with artists and other arts professionals. Designed to broaden and enrich curriculum requirements, Heide’s programs and online resources aim to inspire a deeper appreciation of art and creative thinking.

School Excursions:

Exploring & responding tours

Educational tours are tailored to meet individual student group capabilities and needs across all year levels from K-12. This can be taken as a stand-alone excursion or combined with a Creating and making workshop (see below for more information).

Heide History

Students learn about Heide’s unique history as the birthplace of Melbourne modernism with guided tours of the 16 acre site, including the famous ‘scar’ tree, Heide I heritage-listed farm-house and Heide II modernist architecture, the Sculpture Park and Kitchen Garden. Students discuss John and Sunday Reeds’ art patronage, the lives and practices of the artists known as the Angry Penguins, Sidney Nolan, Albert Tucker, Joy Hester, Arthur Boyd and John Perceval.

Heide Collection

Looking at highlights of the Heide collection displayed in Heide II, students gain an insight into the Australian modernist art movement through to contemporary art practice. Students will be provided with an immersive experience and opportunity to analyse and discuss the ways in which artists from different times have created aesthetic qualities in artworks, communicated ideas and developed styles.

VELS: Personal learning, thinking processes, civics and citizenship
ARTS DOMAIN: Exploring and responding
VCE ART: Analytical frameworks, art and cultural context, interpreting art, discussing and debating art
VCE STUDIO ART: Developing and interpreting art ideas, styles and materials. Professional practice, art industry contexts

Creating & making workshops

Practical art-making education programs are conducted in the purpose built Sidney Myer Education Centre. Creative programs are tailored to meet student groups’ capabilities and needs across all year levels from K-12. Tasks can be extended or designed to be a collaborative exercise to encourage team building, developing communication and negotiation techniques.

VELS: Physical, personal and social learning, communication, creativity
ARTS DOMAIN: Creating and making
VCE ART: Artmaking, cultural expression and personal meaning
VCE STUDIO ART: Exploration of materials and techniques
Bookings

Bookings are essential for all programs. For more information, visit heide.com.au/education or contact Heide Education:
T 03 9850 1500
education@heide.com.au

Teachers are encouraged to visit Heide prior to a booked school visit (complimentary ticket available) to familiarise themselves with the exhibitions and facilities.

Heide is committed to ensuring its programs and activities are accessible to all. Schools recognised as having a low overall socio-economic profile on the Government School Performance Summary are eligible to apply for a reduced fee. Please contact the Heide Education Coordinator for more information. Prices and programs may change without notice.

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Open daily 10am–5pm
Closed Mondays (except public holidays)