Callum Morton

In Memoriam

16 July – 16 October 2011
Curator Linda Michael
Heide III: Central Galleries

Callum Morton

_Ghost Train, Bulleen_ 2011
digital print on archival paper
94.5 x 132.5 cm
Courtesy of the artist, Anna Schwartz Gallery, Melbourne, and Roslyn Oxley9 Gallery, Sydney

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Callum Morton

*Monument #26: Settlement*  2010

Installation view, Heide Museum of Modern Art, Melbourne 2011
polyurethane resin, wood, fiberglass, synthetic polymer paint, varnish
190 x 110 x 80 cm

Courtesy of the artist and Anna Schwartz Gallery, Melbourne
photograph: John Brash
Callum Morton: In Memoriam

Callum Morton is a well-established Melbourne artist with a significant international profile who works with architecture, modernism and the emotional and social impact of built spaces—subjects of significant resonance at Heide Museum of Modern Art. In Memoriam is his first survey show in his home city. Morton’s art explores the personal and social impact of architecture and our built environment. From early drawings of fires and explosions on housing commission flats, to bullet-holed Screens, Awnings and Monuments that memorialise the serial deaths of capitalism and outdated forms of modernity, Morton’s works present a melancholic urban archaeology.

Callum Morton salvages fragments and alters them through camouflage, destruction, the overlaying of sound, and changes of scale, location and material. The highly ambivalent objects that result make us think about the relationship between art and life, history and the present, and look again at the ubiquitous structures we see but rarely notice.

Morton’s siting of a large Le Pine Funerals sign near Heide’s top car park labels the museum a mausoleum, a “cemetery of wasted effort” to quote futurist poet Marinetti. This sentiment is echoed by Morton’s In Memoriam, a title that also registers the tomb-like quality of many of his sculptures. The artist may have entombed himself but delays his ultimate fate by keeping on producing – new works are a central part of this exhibition, including several based on the Reeds’ modernist home Heide II.

Often visually impenetrable, Morton’s fragments of modernity are subject to a variety of destructive forces that stop short of obliterating their targets. He uses cinematic or theatrical means – lights, sound and action – to dramatise the messy experience of living that modernism represses. A heartbeat stops and then starts again, a woman screams but the party rolls on, walls or screens are smashed but still hold up. Fakery, mimicry and automation are used to comic effect, deflecting our anxiety about the life they hint at behind his walls and surfaces.

As the plaintive cry in Gas and Fuel suggests, Morton’s is a world in limbo where things live on, nothing is ever buried, and a laugh might easily turn into a howl. Yet his archetypal box – whether hut, sarcophagus or shop – does creak open, no more so than in his newest work, Monument #28: Vortex, a carved stony tunnel, five metres deep, that sucks our vision through to the gardens outside: a wormhole into the future.

Callum Morton has represented Australia at the Venice Biennale in 2007, undertaken major public commissions for the Australian Centre for Contemporary Art, Eastlink Freeway, Monash University Museum of Art, and designed a café/pavilion for Fundament Foundation, The Netherlands.

Linda Michael
Deputy Director / Senior Curator
Callum Morton: Biography

Callum Morton was born in 1965 in Montreal, Canada. He studied Architecture and Urban Planning at The Royal Melbourne Institute of Technology (RMIT) before completing a BA in Fine Art at Victoria College Melbourne in 1988 and an MFA in Sculpture at RMIT in 1999.

He has been a lecturer and instructor at numerous institutions since 1996 including; The Art Center College of Design in Pasadena in Los Angeles, Deakin University, Royal Melbourne Institute of Technology, The University of Melbourne and The Victorian College of the Arts.


His work has also been included in Australian Perspecta (1995); The Queen is Dead, Stills Gallery Edinburgh (1998); Signs of Life: The Melbourne International Biennial (1999); Bittersweet at the Art Gallery of New South Wales (2002); Fieldwork: Australian Art 1968 -2002, The National Gallery of Victoria at Federation Square, Melbourne (2002); Face Up at the Hamburger Bahnhoff in Berlin (2003); Architypes at the Charles H Scott Gallery in Vancouver; Public/Private: The Auckland Triennial, Auckland, New Zealand; The Indian Triennial in New Delhi, India (2004); The 2nd Istanbul Pedestrians Exhibition in Istanbul (2005); Everywhere, The Busan Biennale in South Korea; High Tide: Currents in Contemporary Australian Art at the Zacheta National Gallery of Art; Warsaw Poland and Contemporary Art Centre, Vilnius, Lithuania (2006); Archeology of Mind (2008), Malmö Art Museum, Malmö, Sweden, Kunsti Modernin, Taiteen Museo, Vaasa, Finland; Stardust (2009) at The Fundament Foundation in Tilburg, The Netherlands; and 21st Century: Art in the First Decade, GoMA, Queensland (2011).

In 2007 Morton was one of three artists to represent Australia at the Venice Biennale. In 2009 he completed the pavilion Grotto for the Fundament Foundation in Tilburg, the Netherlands and he recently completed a major outdoor commission for the new premises of MUMA in Melbourne. In 2011 his work is the subject of a retrospective at the Heide Museum of Modern Art in a show titled Callum Morton: In Memoriam.

Morton is represented by Anna Schwartz Gallery, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Gimpel Fils, London, UK.
Pre-visit discussion and debate

*In Memoriam* is an exhibition that asks audiences to question their perceptions about the practice of sculpture and architecture in contemporary culture. The following questions are useful ideas to discuss and debate with your students before visiting the exhibition.

- What is the difference between modernism and postmodernism in the visual arts?
- What is sculpture? Is there a simple and clear definition?
- What distinguishes architecture from sculpture, and vice versa?
- Can the context in which an art work is shown change its meaning?

Key Art Terms

**Composition:** The way that objects and/or visual elements are arranged within an artwork.

**Juxtapose:** To put things side by side.

**Modernism:** Western art movement (between about 1860–1970) that challenged social, political, religious or artistic values of the previous era, such as classical composition and heroic subject matter. Modernist art embraces the concepts of constant innovation, originality and linear progression.

**Postmodernism:** Art style of the late twentieth century that reacted against modernism. Postmodern art challenges traditions, such as the concepts of originality, history and progress. Humour, irony and appropriation are common stylistic features of postmodernism.

**Representation:** Depiction of something easily recognised by most people.

**Style:** The characteristics of an artwork that make it identifiable to a particular artist, movement or school.

**Subject matter:** The objects, forms or events represented in an artwork.

**Technique:** The way an artist uses media (art materials).
In Memoriam: Exploring and Responding

International Style

Callum Morton
*International Style*  1999
wood, synthetic polymer paint, vinyl sheet, automotive paint, lights, looped soundtrack
110 x 250 x 100 cm
Michael Buxton Collection
photograph: John Brash

This artwork is a model of a famous house from the twentieth-century. It was designed by an architect called Mies van der Rohe. In real life it is well-known for its glass walls. In this work, the walls are all covered with blinds. We can hear things happen, but cannot see.

Draw a storyboard of what you think might be happening inside this house:

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*Listen carefully!*

S h h h . .
One to One

Callum Morton

One to One 2011
polystyrene, epoxy resin, steel, sand, wood, synthetic polymer paint, light, CD, audio unit
256 x 335 x 132 cm
Courtesy of the artist and Anna Schwartz Gallery, Melbourne
photograph: John Brash

This artwork looks just like the fireplace in the house John and Sunday Reed used to lived in from 1967 to 1980. Today we call that house Heide II. You can sit opposite the real thing on a couch in the “conversation pit”. Have you been there?

Circle the words that best describe this sculpture:

- big
- personal
- old
- architecture
- small
- public
- new
- sculpture
- realistic
- happy
- natural
- art
- abstract
- sad
- man-made
- furniture

List some other words:

__________

__________

__________

__________

__________

__________

__________

__________
Find the words listed below in this grid. Do it at the same time as a friend as see who can finish first!

museum  heide  john  sunday
house  sculpture  architect  art
haunted  identical  callum  personal
ghosts  design  heavy  voices
fire  influence  big  history
Monument

Callum Morton
*Monument #28: Vortex* 2011
polystyrene, epoxy resin, sand, wood, synthetic polymer paint, glass, enamel, steel
330 x 380 x 540 cm
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney
photograph: John Brash

This sculpture is a fake shop that the artist put together inside the museum. It is five metres deep and we can see right through it to the garden outside. Because every human being has their own point of view, this art work looks different to every new person who sees it. What does it look like to you?

Fill out the acrostic poem below, using your imagination and own words to describe the ‘Vortex’:

V
O
R
T
E
X
These images are of two art works in the exhibition. The one on the left is shown above, and the one on the right on page 6. The art works and their images are different, but they also have some important things in common. Can you see what they are?

List 5 differences and 5 similarities about these two artworks:

Differences:  

Similarities:  

____________________________

S · P · O · T
THE DIFFERENCE

Callum Morton  
Farnshaven, Illinois  2001 from the series Local +/-or General  2001–  
colour-fast digital print on Epson paper  
image: 105 x 155 cm; sheet: 110 x 175 cm  
Monash University Collection  
Purchased 2002  
Courtesy of Monash University Museum of Art, Melbourne  

Farnshaven, Illinois
What do you think the artist wants you to think about when looking at *Farnshaven, Illinois*?

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If your house was a chain store, which one would it be? Draw a representation of your house as that chain store below:
Camouflage

The artist has created this artwork by drawing on architectural elevation plans that represent the housing commission flats in Collingwood, Melbourne. These flats were originally designed to improve living and social conditions for city residents. From the late 1950s into the 1960s they were seen as an “aesthetically pleasing and economic way to house large numbers of people”, but by the 1990s they became considered as a “high-rise hell” that fostered crime and isolated poorer communities.

In this series, Morton uses the building as a screen to comment on these issues in a visual way. In some drawings he superimposes the language of real estate, while in others the buildings have been camouflaged with the browns and greens of nature.

In this image, the artist has ‘camouflaged’ the building with bright, attention-seeking colours. What do you think his intention was in doing this? Is it effective?
Create your own ‘camouflage’ work by using the template below:

On another page, write a brief justification explaining why you have used your particular technique, what your composition represents, and how you think your image might relate to Callum Morton’s images.
“In the post-industrial city there is so much information to process that ADHD and early dementia became with each generation akin to an adapted gene, like some inherited, medicated state or stupor.”

This screen was the first work in the artist’s Monument series, and it was after this that Morton began to produce separate series of works based on a consistent form.

What do the screens remind you of? Have you seen them somewhere before? Where would you expect to see them?

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__________________________________________________________________________________
__________________________________________________________________________________
__________________________________________________________________________________
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Is this work a sculpture, painting, or both? Explain your answer:

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__________________________________________________________________________________
__________________________________________________________________________________
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__________________________________________________________________________________
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How effective do you think screens and billboards are for conveying information to the public? Are you convinced by what you see? What do you think the artist is trying to say by using this medium?

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The swirling image on the screen above is taken from the opening credits of the 1950s Cold War sci-fi movie *The Blob*. You can view these credits on youtube at: http://www.youtube.com/watch?v=UaaTY24Roto&feature=related
These meticulously rendered, often upbeat revisions turned to bleaker vistas in later prints, including a 2004 series in which Morton turned Le Corbusier buildings in Chandigarh, India, into sci-fi amusement park zones from the film *Westworld*. Commissioned by Nehru in the 1950s, Chandigarh was a planned city intended to reflect that new nation’s modernity. In Morton’s face-offs between Corbusier and Hollywood, high and low culture, Minimalism and Pop, neither side emerges the winner. Both utopian modernism and hi-tech phantasmagoria come to a melancholy halt. Corbusier’s ‘Open Hand’ monument, branded by Morton as ‘Tomorrow Land’, sits atop a desolate grey desert, littered with bones, a monument not to inclusiveness and open debate but to failed dreams... In Morton’s hands, the death of capitalism seems contained within or anticipated by the material vestiges of modernism, overtaken by life or hyperbolic consumption.

Linda Michael, 2011

Write an essay using a) the formal interpretation framework and b) the cultural interpretation framework to discuss the work *Tomorrow Land* (2004).

(NB. Formal interpretation refers to visual analysis and/or style and/or technique – VCE)
Shop awnings

Morton’s awnings, as many of his works, are part of an open-ended series that allows Morton to make ever-new variations, though he is not selling anything but a flat rendition of the suburban, unsuccessful and defunct. Each awning signals the failure of capitalism’s promise, while unable to extricate itself from its hold... The message is: things don’t die they just morph.

Linda Michael 2011

“Commentaries on art have helped me to develop my own personal points of view about the meanings and messages of artworks.” Do you agree? Read the excerpt above again and then discuss your personal point of view about the meanings and messages of Morton’s awnings.
HEIDE EDUCATION RESOURCE

1. Starting points matrix for looking at and evaluating “Callum Morton: In Memoriam” at Heide

This matrix is a grab bag of approaches around interactions with an artwork in an exhibition using a combination of both Gardner’s Multiple Intelligences and Bloom’s Taxonomy. These ideas may be modified to suit a variety of student developmental levels.

<table>
<thead>
<tr>
<th>Gardener’s</th>
<th>Bloom’s</th>
<th>Verbal/ Logical/</th>
<th>Musical</th>
<th>Interpersonal</th>
<th>Naturalistic</th>
<th>Body/</th>
<th>Intrapersonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create</td>
<td></td>
<td>Linguistic</td>
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</tr>
<tr>
<td>Write an acrostic poem based on the letters in the words ‘In Memoriam’</td>
<td>Find a 2D image that represents a 3D object in the exhibition</td>
<td>Draw a map that shows where your favourite work was in the gallery</td>
<td>Compose a song to play by the fireplace at Heide II</td>
<td>Compile a list of interview questions for the artist</td>
<td>Build a model like the ones inside the gallery with materials you find outside</td>
<td>Choreograph a dance that you think would demonstrate being in the ‘Vortex’</td>
<td>Imagine you are in one of the model buildings – list four things you feel</td>
</tr>
<tr>
<td>Evaluate</td>
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</tr>
<tr>
<td>Write a diary entry telling the reader about your favourite works</td>
<td>Measure yourself next to ‘Gas and Fuel’ 2002. Do you think the building could fit humans inside?</td>
<td>Count the number of steps it takes to walk around the exhibition. Is the gallery big, medium or small?</td>
<td>Do you think the voice inside ‘Gas and Fuel’ is happy or sad? Why?</td>
<td>Ask a friend what they think about your favourite art work. Do they think the same?</td>
<td>What do you think would happen if one of the building models inside was displayed outside?</td>
<td>What happens when you look up underneath the ‘awnings’? What do you see?</td>
<td>Pick one artwork to have in your house. Why do you want that one?</td>
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<tr>
<td>Analyse</td>
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<tr>
<td>Look at ‘Toys ‘R Us, Utrecht’ 2001. How is this image different from normal ‘Toys R Us’?</td>
<td>How much do you think the building could fit humans inside?</td>
<td>In a bar graph, show how many sculptures, images and video works there are</td>
<td>If the voice inside ‘Gas and Fuel’ was singing a song, what do you think it would sing? Why?</td>
<td>List three reasons you think people might have different opinions about art works</td>
<td>What materials are the sculptures that are outside made of? Why do you think that is?</td>
<td>Pay attention to how you are standing when you are looking at art. Write down what you are doing with your head and arms</td>
<td>Look at a picture of the art work in the catalogue. How is it different to being inside the gallery?</td>
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<tr>
<td>Apply</td>
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<td>Define ‘irony’ and explain how ‘Everything’ 2011 might be considered ironic.</td>
<td>In paces, measure the width of ‘Vortex,’ then measure the doorways. How do you think the artwork got inside the gallery?</td>
<td>Sketch your favourite work. How long did it take? How long do you think it took to make?</td>
<td>How do the sound effects in ‘International Style’ tell a story?</td>
<td>Who do you think the artist made his art works for? Why do you think that?</td>
<td>Look up the word ‘conservation’. What does it mean, and how does it relate to art works?</td>
<td>Pretend you are a sculpture. List 5 words that describe what your body is doing</td>
<td>How does the exhibition make you feel?</td>
</tr>
<tr>
<td>Understand</td>
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<tr>
<td>Write a haiku that summarises what the exhibition is about</td>
<td>Write a list of instructions that someone else could follow. Why do you think drawings might help explain things?</td>
<td>Imagine if all the artworks were in one room. Think about their size. Would it be easy or hard to see?</td>
<td>Why do you think art galleries don’t play background music?</td>
<td>Sometimes artists tell stories with their art works. What do you think the story is about in this exhibition?</td>
<td>State three things that are unique to an art gallery environment</td>
<td>Lie down next to ‘Settlement’. It’s long enough to fit the artist! Would you want to be inside there?</td>
<td>How do you think the artist wanted to make you feel?</td>
</tr>
<tr>
<td>Remember</td>
<td></td>
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</tr>
<tr>
<td>List the names of three works, what they are made of and what they are about</td>
<td>What is the biggest work in the show, and what are its dimensions?</td>
<td>What is between ‘Gas and Fuel’ and ‘International Style’? Have they always been there?</td>
<td>What does the voice say in ‘Gas and Fuel’? Whose voices can be heard in ‘One to one’?</td>
<td>The name of the show is ‘In Memoriam’. Is the artist dead or alive?</td>
<td>Make a list of the differences between indoor and outdoor sculptures</td>
<td>With your body, pretend you are riding a ‘Ghost Train’. Draw a picture of your facial expression</td>
<td>Write a letter to the artist saying what you liked and disliked about the exhibition and why</td>
</tr>
</tbody>
</table>

©Heide MoMA 2011
This matrix is a grab bag of approaches around interactions with an artwork in an exhibition using a combination of both Gardner’s Multiple Intelligences and Bloom’s Taxonomy.

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<th>Verbal/Linguistic</th>
<th>Logical/Mathematical</th>
<th>Visual/Spatial</th>
<th>Musical</th>
<th>Interpersonal</th>
<th>Naturalistic</th>
<th>Body/Kinaesthetic</th>
<th>Intrapersonal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Create</strong></td>
<td>Write a eulogy for Callum Morton</td>
<td>Find a 2D image that represents a 3D object in the exhibition</td>
<td>Draw a floor plan for the exhibition space you found most engaging</td>
<td>Compose a song you feel would set the tone of the exhibition in relation to its theme</td>
<td>Compile a list of interview questions for the artist</td>
<td>Design a landscape you think would fit with the work ‘International Style’ 1999</td>
<td>Choreograph a contemporary dance sequence that you think reflects what it would be like to inhabit the space of ‘Vortex’</td>
<td>Imagine you inhabit one of the architectural model works in Hill – list four things you might be feeling</td>
</tr>
<tr>
<td><strong>Evaluate</strong></td>
<td>Write a diary entry that reflects how you felt when you saw the ‘Le Pine Funerals’ sign</td>
<td>Calculate the approximate measurements of the original ‘Gas and Fuel’ buildings, given the 1:34 scale of the artwork</td>
<td>Map a path through the exhibition that you think would best link the different works together</td>
<td>Select and justify a song to accompany ‘Gas and Fuel’ 2002</td>
<td>Develop two opposed positions for a debate based on the moot: “Sculpture is dead”</td>
<td>Could any of the sculptures in the show be displayed in the sculpture park? Why/why not?</td>
<td>In relation to Morton’s ‘ownings’, justify the best body position to adopt when viewing these</td>
<td>Which work do you identify with the most? Explain why.</td>
</tr>
<tr>
<td><strong>Analyse</strong></td>
<td>Research and select 2 other Callum Morton works. Write a justification for why these works have not been included in the show</td>
<td>Judge the weight of ‘Monument #26: Settlement’ 2010 based on its appearance (and then on its materials)</td>
<td>Create a pie chart to show the different mediums represented in the show</td>
<td>Which genre of music would best fit this exhibition? Pop, jazz, rock or classical? Justify</td>
<td>Conduct a poll to represent an overall visitor impression of the exhibition</td>
<td>How would the natural environment impact on the work of art?</td>
<td>Viewers must stand in a certain way to see into ‘Cabanon and on and on...’ 2002-3. What effect does this have on the viewer?</td>
<td>List two of your own personal characteristics that you feel impacts on your viewing experience</td>
</tr>
<tr>
<td><strong>Apply</strong></td>
<td>Write your own definitions for the terms ‘museum’ and ‘mausoleum’ as they may appear in a glossary for the show</td>
<td>Consider ‘Monument #28: Vortex’ 2011. Create a flowchart of how it might’ve been constructed; given the size of the object and the site it is located</td>
<td>Recreate the exhibition in a floor plan that highlights three key works</td>
<td>If the show was accompanied by a metronome, what speed would you set it at? Why?</td>
<td>List five observations that you made of other viewer’s reactions to the exhibition</td>
<td>Choose one work and describe the process that would be involved with recycling that object</td>
<td>Imagine you are at a funeral. What similarities/differences does your body position have to the one you adopt while viewing art?</td>
<td>How does the exhibition make you feel?</td>
</tr>
<tr>
<td><strong>Understand</strong></td>
<td>Write an exhibition review that discusses key themes/works</td>
<td>Discuss the relationship between 2D imagery and 3D modelling in architectural design</td>
<td>Select an image you would use for the catalogue cover. Justify</td>
<td>Argue for the importance of sound effects in ‘International Style’ and ‘One to one’</td>
<td>Imagine you are a different age/race/genre. How does this affect your experience of the exhibition?</td>
<td>Different contexts change the meaning of art work. How would the show differ if it was shown outside?</td>
<td>People can tell how we feel based on our body language. How did your body language differ between the works you liked and/or disliked?</td>
<td>Do you think the artist intended you to feel that way? Would you feel differently if that was his intention?</td>
</tr>
<tr>
<td><strong>Remember</strong></td>
<td>List the names of three works, their mediums and how they fit with the theme</td>
<td>What is the biggest work in the show, and what are its dimensions?</td>
<td>How is the space in the central galleries divided? What effect does this have?</td>
<td>What does the voice say in ‘Gas and Fuel’? Whose voices can be heard in ‘One to one’?</td>
<td>The name of the show is ‘In Memoriam’. Is the artist dead or alive?</td>
<td>Identify 2 ways that Callum Morton has engaged with nature in this exhibition</td>
<td>With your body, mimic the experience of riding a ‘Ghost Train’. What do you think the artist is saying about Heide with this work?</td>
<td>Write a diary entry that tracks your emotional responses through the exhibition</td>
</tr>
</tbody>
</table>
Further Reading


Other references:


Delany, Max, 'Raising The Dead, An Interview With Callum Morton', *Like Art Magazine*, no. 10, Summer 1999, pp. 20-25

Engberg, Juliana, 'The Body In The Box: Callum Morton And James Angus', *Art And Australia*, vol. 42, no. 4, 2005, pp. 580–7


Koop, Stuart (ed.), *Tomorrow Land: 11th Triennale India: Callum Morton (Australia)*, exh. cat., New Delhi: Lalit Kala Akademi 2005


Paton, Justin, *De-Building*, exh., cat., Christchurch: Christchurch Art Gallery Te Puna o Waiwhetu 2011
Heide Education Programs

Heide Education offers a stimulating 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.

Excursions: Exploring & responding

Excursions at Heide are educational tours tailored to meet individual student group capabilities and needs across all year levels, from K-12 and tertiary groups. These tours can be taken as stand-alone Excursions: Exploring and Responding, or combined with a Creating and Making Workshop.

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 ‘scar’ tree, Heide I heritage-listed farmhouse and Heide II modernist building and Sculpture Park. Looking at highlights of the Heide collection, students gain an insight into the Australian modernist art movement through to contemporary art practice. Students develop and understanding of the contribution of John and Sunday Reeds’ art patronage and the lives and practices of the artists who became the centre of the Modernist art movement in Melbourne.

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

Excursions: Creating & making workshops

Build on observations made in the galleries with art-making in the Sidney Myer Education Centre. Practical programs are modified to meet student group capabilities and needs, across all year levels from K to 12, and tertiary groups. Practical workshops can only be taken with a contextual museum tour.

Exhibition in Focus

Create an artwork as a direct response to the artworks viewed at Heide. Teachers may select from a range of starting points, both inside the galleries and in the Sculpture Park, in guiding students to create artworks. Students may work individually or collaboratively to produce ephemeral or take-home artworks. Workshop adapted to suit the different year levels.

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

Heide offers online Education Resources to accompany our major exhibitions. These resources are supplementary documents that include artist and exhibition information, colour reproductions of key artworks and exhibition-related questions and activities tailored to the VELS and VCE curriculum. Resources are regularly added to the Heide website and are available at heide.com.au/education/resources.php

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 Heide Education for more information.

Prices and programs may change without notice.

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