



Shannon Lyons: Dark Kitchen

16 November 2019 – 15 March 2020

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Installation view

Shannon Lyons: Dark Kitchen

Heide Museum of Modern Art

Photograph: Christian Capurro

This education resource is designed to support students of VCE Studio Arts:

Unit 3, Outcome 3

On completion of this unit, the student should be able to examine the practice of at least two artists, with reference to two artworks by each artist, referencing the different historical and cultural context of each artwork.

Key knowledge

- art practices related to artworks in more than one historical and/or cultural context
- artworks from different historical and/or cultural contexts that reflect the artists' interpretations of subject matter and influences
- the use of art elements and art principles to demonstrate aesthetic qualities and communicate ideas and meaning
- the materials, techniques and processes used in the production of the artworks
- a range of recognised historical and contemporary artworks.

Key skills

- analyse ways in which artworks reflect artists' interpretations of subject matter, influences, cultural and historical contexts and the communication of ideas and meanings
- analyse and discuss ways in which artists use materials, techniques and processes
- analyse the ways in which artists use art elements and art principles to demonstrate aesthetic qualities
- research and discuss art practices in relation to particular recognised historical and contemporary artworks.

Unit 4, Outcome 3

On completion of this unit the student should be able to compare the methods used by artists and considerations of curators in the preparation, presentation, conservation and promotion of specific artworks in at least two different exhibitions.

Key knowledge

- the methods and intentions of public art galleries and museums, commercial and private galleries, university art galleries, artist run spaces, alternative art spaces, outdoor spaces and online galleries in exhibiting artworks
- the curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions
- the methods used by and considerations of artists and curators working in galleries in conservation of artworks, including lighting, temperature, storage, transportation and presentation of specific artworks in current exhibitions
- the processes associated with the production, presentation, conservation and promotion of specific artworks in current exhibitions
- the characteristics of different types of gallery spaces visited in the current year of study

Key skills

- identify and describe the characteristics of different types of gallery spaces visited in the current year of study
- describe and compare the methods of and intentions in exhibiting artworks in public art galleries and museums, commercial and private galleries, artist run spaces, alternative art spaces, university art galleries and museums, outdoor spaces and online galleries, which have been visited in the year of study
- analyse how specific artworks are presented in different exhibitions and demonstrate an understanding of the artists' and gallery curators' intentions
- analyse and evaluate curatorial considerations, exhibition design and promotional methods involved in preparing and presenting specific artworks for display
- analyse and evaluate methods and considerations involved in the conservation of specific artworks related to exhibitions visited in the current year of study

Kerry Gardner and Andrew Myer Project Gallery

Through the Project Gallery program Heide Museum of Modern Art supports emerging artists by assisting them to make new work and to extend their practice at a formative stage in their career. For this exhibition, Heide also engaged an emerging curator of contemporary art. Project Gallery exhibitions offer Heide's audiences insights into leading-edge art practices.

Artist Biography

Shannon Lyons is a multi-disciplinary artist who explores the complex relationships that exist between art and its context. Her works take the form of installations, sculptures, gestures and interventions that critically examine the sites where they are made or exhibited. Originally from Perth, WA, Shannon currently lives and works in Melbourne.

Curator Biography

Laura Couttie is an independent writer, editor, curator and arts administrator based in Melbourne. She is currently the Interpretation and Engagement Curator at Channels Festival and Gallery Associate at Station Gallery. Laura has held various positions with galleries and arts organisations in Melbourne, including the Australian Centre for Contemporary Art (ACCA), Daine Singer Galleries, Melbourne Fringe, Next Wave, Tolarno Galleries and West Space, and was a board member of SEVENTH Gallery between 2012 and 2014. Laura's work has appeared in *Art+Australia*, *Art Collector*, *Art Guide*, *Artist Profile*, *un Magazine* and *Runway*, and she has written for various artists and galleries in Melbourne.

Shannon Lyons: Dark Kitchen

Wall text

Shannon Lyons is a multi-disciplinary artist who explores the complex relationships that exist between art and its context. Her works take the form of installations, sculptures, gestures and interventions that critically examine the sites where they are made or exhibited.

Dark Kitchen is a site-specific exhibition that responds to the unique social and institutional histories of Heide. Lyons responds to the communal and convivial environments that John and Sunday Reed created for artists, and references the kitchen and living spaces that are accessible to visitors in Heide Cottage; the original farmhouse, and Heide Modern; the modernist residence.

The term 'dark kitchen' refers to recent innovations developed to service the growing food delivery industry. Also referred to as 'ghost kitchens' or 'virtual kitchens', these spaces operate out of public sight to produce meals exclusively for the online orders market. They are designed for minimal social interaction and maximum efficiency—conveyor belts for production, pick up and distribution. By shining a light on an activity that usually occurs behind closed doors, Lyons infuses the supposedly non-commercial, contemplative space of the museum with a commentary on contemporary capitalist structures.

Drawing on the histories of conceptual art and institutional critique, Lyons' installation presents a playfully subversive exploration of the behind-the-scenes mechanics of cultural institutions. By inserting a false wall into the space she emphasises the passage-like nature of the Project Gallery and invites connections between the design of the gallery and that of a dark kitchen. In doing so, Lyons prompts us to question whether we are now consuming art with the same immediacy as we are consuming food. And if that is the case, what, if anything, is lost?



Installation view
Shannon Lyons: Dark Kitchen
Heide Museum of Modern Art
Photograph: Christian Capurro

An interview with the artist

How do you begin working on an artwork? Do you start with a concept or consider materials and processes in the initial stages?

SL: First I need a site or a place and then everything that comes with that site and its history; i.e. the physical place and the historical framework that it sits in. I also consider the emotional quality of the space, the psychological response that an environment elicits. I conduct a 'space audit,' which entails sitting and spending time in the environment for as long as I can. I find this a very useful tool. I record my responses and then I become more cerebral and research the history of the site to also understand what the site means for others and not just what it means for me and my body. Before I created *Dark Kitchen*, I observed the site and other installations in it and saw how people moved through the site and how other artists had used this particular gallery space. I never saw the space empty. Previous artists had almost entirely filled the space and viewers had to weave in-between elements. I wanted to shift this use of space. I wanted there to be the possibility of moving straight through the space, and to require that in order to engage with the work a viewer has to physically re-orient their body and make a decision to move through the plastic strips on the doorway.

After completing activities in the space to get a better understanding of it, I then use my visual diary and pull the space apart through drawings, photos and in this case Heide's particular history. So the concept doesn't come until I have immersed myself in the space. I had an interest in dark kitchens; spaces of hospitality, so that was already rattling around in my brain, but not at the forefront. I thought about the convivial nature of the Heide environment historically, and then decided to bring my interest in dark kitchens into the Heide environs.

What prompted your interest in services such as Uber Eats and Deliveroo?

SL: There seems to be a fracturing of community and a fracturing and atomising of the hospitality industry. I'm interested in how to build a community at the moment and so I'm also interested in what fractures it. Relationships are built over food, wine, talking, coffee. There are less one-on-one or small group interactions than there were in the past for me and I think that Deliveroo is one of the tropes that is contributing to that feeling of disconnection that some of my friends and I have. It is a current concern of mine.

This is a site-specific work made purposely for this gallery, so how does your idea of producing a kitchen tie in with Heide specifically?

SL: I am conscious of the fact that unlike the original houses at Heide, the main galleries do not have a kitchen on show. There is only a small staff kitchenette, that is out of view. In my experience, staff kitchenettes are always annoying and they never work properly. I wanted to bring a visible kitchen into the building. I see the presence of the kitchen elements in my work as a way to tie the three museum spaces together. I considered the use of the Heide Cottage and Heide Modern kitchens, their layouts and how they might have been used in the past. The Reeds famously loved hosting afternoon teas and sharing meals with their guests. But I wanted to produce something in this building that was ultimately useless, a bit like a staff kitchenette; something that didn't quite work. For example, the cupboards are too shallow, there's no tap ware or faucet, the cupboard doors don't open, there are spaces where a fridge and microwave should go. It doesn't actually function as a kitchenette.

I was initially drawn to the way that, as a viewer, you are compelled to move through the Kerry Gardner & Andrew Myer Project Gallery. This gallery is essentially a thoroughfare, a through route or passage, that you take on your way from the Heide reception to the Albert & Barbara Tucker Gallery. There's no need to double back and retrace your steps through the galleries, to reception, and down the steps to the main galleries—a doorway in the Tucker Gallery leads you to a ramp that provides access.

I'm also interested in the communal and convivial environments that once existed for artists at Heide. I'm drawn to the kitchen and living spaces in Heide Cottage and Heide Modern and the stories I've heard and read about John and Sunday Reed—the afternoon teas, the communal tables full of home cooking. Sharing, conversing, arguing—being human.

I drew a parallel between the passage-like environment of this particular 'white cube' gallery, and the design of 'dark kitchens'. I also thought about the design of dark kitchens as they are constructed today; as spaces in which people move in and out but there is no opportunity for interaction or community or relationship building. They make restaurant meals, but only for delivery. There is no shop front, no convivial bricks and mortar dining room, no opportunity for you to dine-in, to share a meal with family or friends. They are somewhere you don't have to do the washing up. They are designed for maximum efficiency, with a doorway for drivers to arrive at, enter through and then another doorway for them to exit through. It's rather like a conveyor belt. Some are even housed in shipping containers and I am conscious of that in the size and height of the kitchen I've created at Heide. I loosely tied it in to the existing kitchens on display in the Heide Cottage and Heide Modern, but also the ones that viewers don't see.



Heide II Kitchen c.1975,
photographer unknown, Heide
Museum of Modern Art Archive

How did you construct the work?

SL: I built it in my studio and then transported and rebuilt in Heide's Project Gallery. I created it so it would fit in my car to cut down on transport costs. I negotiated so that the saved transport costs could be used on materials for the project, deliberately choosing where to spend my budget. The size of the work was determined by the size of my car. One item was delivered separately by truck; a 7.4m piece of wood that goes across the top of the wall, which was then cut down on site. I made all of the kitchen structures in my studio. The components of the wall structure were pre-drilled but my studio is too small to put the whole thing together, so I didn't see it up and in one piece until it was onsite at Heide. The wall was built in two pieces on the floor of the gallery, then tilted and tethered and the top brace was added. There is silicon and tape attaching it to the floor so as not to damage the gallery floor, which is obviously a constraint of the space. I worked closely with Heide's Exhibition Manager, Julia Powles, in the lead up to installation. We had five meetings over a period of six months. In these meetings we discussed my previous projects and planned the logistics of this show. Had there been no restrictions regarding damage to the floor, I would have bolted the piece to the floor because for a four month show that is a much more robust way to present a piece. Each exhibition space has different parameters that an artist has to work within. In a previous exhibition, I used triangular struts weighed down with sandbags at the back of a free standing wall, as the wall I created could not be secured to either the gallery floor or to the walls (they were heritage listed).

I chose not to finish or clad the back of the wall of *Dark Kitchen* because I want the work to speak to the idea of a back and front. When viewers are inside the space, looking at the back of the wall, it appears to be provisional and I want them to see the workings of how it was put together. In this way, part of the reveal or surprise when viewers come through the doorways is that the outside is finished and permanent, but the inside is temporary, which is the nature of a lot of my prior work and the nature of what happens in so many of these types of spaces.



Dark Kitchen, installation view
Heide Museum of Modern Art
Photograph: Christian Capurro

Are you able to re-use any of your materials in future works?

SL: In the past I have re-exhibited one item; a taxidermied mouse that I used twice in two separate iterations of a single installation, but he has been retired now! I was thinking of trying to resell the materials from *Dark Kitchen* to recoup some funds, and then channel those funds into the production of another work that uses more found objects, rather than raw construction materials. Once the construction materials that comprise *Dark Kitchen* are outside of Heide they become less tied to this work and they can take on a different life. It's possible the strip doors might be repurposed in another work and have another functional life, but I'd say this is fairly unlikely at this stage.

So would it go into storage?

SL: If it has to, but everything that goes back to the studio gets pulled apart and will probably be re-used at some point in the future. I am critically reviewing this in my practice at the moment; it's a material-heavy practice and I'm trying to work out a more sustainable way of working. Maybe the wood used in this project will be re-used for the next ten years in every future work I make and that could become a parameter that I build into my practice. I'm still working that out. I might try to develop another part of my practice that cannibalises the materials used in the big builds and channels them into smaller scale works. I will try to sell or re-use, otherwise I suppose it might go to storage.

How is the work being accessed by public audiences and invigilated and maintained by museum staff?

SL: It is checked regularly by museum staff but there is an agreement that there aren't any staff inside the exhibit to prevent visitors from touching the work. If there was an invigilator inside the kitchen space when a visitor came in it would totally change the way the visitor interacted with the space. This way, it's really open to people's sense of what they should and shouldn't do in an art gallery or museum context. There is also a security camera. The installation has been up for four months and has had constant access during that time. People are trying the doorknobs to see if the cupboard doors open, which they don't, and the area around the knobs has become scratched and a bit worn. The cleaners keep the space clean but there is inevitably some wear and tear on the work from these incidental visitor interactions. However it is, like any kitchen, not overly precious and designed to be cleaned, so I am fine with the wear and tear. I tend to fix it up when I drop in to the gallery because I know how it 'should' be! Although it's not designed to be interactive, I know I've created a place within the museum that nevertheless is somewhat inviting of a cursory touch!



Lyons undertaking maintenance
using museum wax
Heide Museum of Modern Art
Photograph: Tara Daniel

Where the work is exhibited could also change the way people react to it and how respectful, or otherwise they might be.

SL: I agree. Maybe if it was in a city space it might have been interacted with even more than it has in the gallery space at Heide. I'm not too precious about the work but I look at it with a creator's eye, as 'an intimate of the work!'

How would you describe your use of art elements and principles? Are there any that you feel are more prominent in this work?

SL: Tone, form and volume are probably the main ones. Also rhythm, to a certain extent.

What about colour?

SL: I wanted there to be something that would draw viewers in and say, 'this is not just gallery space, it's also a nostalgic nod to the demise of milk bars and corner convenience stores.' Often their door entrances feature transparent plastic strip curtains, but the use of coloured strips makes the entrance ways opaque and a little more mysterious. I wanted to use all the colours that I could obtain. The two strip doors were specially constructed for the site as they're 1200 wide instead of the standard 840 wide, which made them about three times more expensive than they should have been because they were custom-made and my order was a one-off.



Installation view
Shannon Lyons: Dark Kitchen
Heide Museum of Modern Art
Photograph: Christian Capurro

The work is intentionally dark. It's not meant to be light, airy and fun. It's intended to be critical. There are almost equal measures of light and dark in the work—the foreboding dark interior is cut through with colour from light filtering through plastic coloured strip doors, and splashes across the floor. The functionless kitchen is adorned with one object, a dinky plastic citrus squeezer that almost looks like a toy. The citrus squeezer is bright orange and it operates like a focal point in the midst of the dark surrounds. Overall, I'd say, the work is neutral, if not leaning toward the darker side—darkness and lightness nearly balance out in the work.

Which artists have inspired you and influenced your practice?

SL: Fiona Connor; an artist from New Zealand who is based in the U.S. She works in a similar way to me and we have conversed extensively online. I have provided a list of the artists who influenced me for this project in particular—it's in another section of this resource. One artist deliberately pulls apart the walls so you can see what is going on beyond the architectural confines of the space. He also started a restaurant in New York called 'Food,' where he cooked and provided low cost food for artists in order to develop a community, which was then part of his practice.

Is your work ever sold?

SL: Not really. I have no commercial bones in my body! It's unlikely that a commercial gallery would show my work at this stage in my career. For me, it's not about commercial work. It's more about making something that is connected to what is going on right now. If someone was interested in buying it, I would sell but that is not my driving force. This particular piece would not necessarily work in any other space; it would be an island untethered from its context. Storytelling and discussions around the project (like this discussion) exist as a cloud around the object but whether that is transferrable, I am not sure. Essentially, it is ephemeral artwork; it exists for a while and then it disappears. It might pop up again in the future in a different way, but as it is here—if it isn't sold—it will not exist again in the same way.

Have you used the kitchen trope before?

SL: No, but I have constructed three separate coffee bars for three previous projects at La Trobe Art Institute, Bendigo; BUS Projects, Melbourne; and Moana Project Space, Perth. The coffee bar I built for La Trobe Art Institute 'worked,' in that visitors could make themselves an instant coffee, but for the BUS and Moana projects the coffee bars were non-functional. For both BUS and Moana, a barista was hired and paid but they were not working as a barista; they just said that the coffee machine was broken if anyone came up and asked for a coffee. Another functionless space. I chose to work with working baristas, rather than actors playing the role of a barista for these projects, as I wanted someone who felt at home behind a coffee machine but not at home in the performative space of the art gallery. For the Perth iteration of this project, my work was located next to and mirroring a functioning café; an actual commercial business.

Is the intention of your work to explore the social functions of hospitality or is it about the gig economy in a broader sense or is it both?

SL: It's more about art institutions and how they function, and I use things to talk about that. I'm interested in gallery environments as temporary homes for artworks. Artworks are constantly cycling through these spaces and for me there is a correlation between what is going on in the gig economy and what is going on in hospitality and these sorts of environments. I feel like I am an artist who makes work about the world of galleries and museums and the art world using these motifs to reflect the concerns that are already going on here. Concerns that are sometimes invisible. For example Isadora Vaughan had a show in this space last year. Her work is all recyclable. Then there was an exhibition by George Egerton-Warburton who created an installation using found objects, images and paintings. There have been so many different artworks in this space. Generally, the work is made, it is here for a certain amount of time and then it moves on, possibly to the backroom of the artist's studio or to another institution. Works are shown here impermanently and then they move on in a conveyor belt-like fashion. Galleries could be seen as 'non-places' where things just move through; where the white walls imply a kind of neutral or 'nothing' space.. Sometimes gallery spaces are seen as devoid as any sort of reference so the work can just exist. As insiders we know this is not the case; architects and designers have specific intentions when they design their spaces—a gallery space is never neutral.

Like a white cube?

SL: Yes.

Were there more complexities to negotiate because you also had a guest curator? Do you think your experience and work would have been different if you had worked with one of Heide's curators?

SL: That's an interesting question. Laura Couttie and I had the same amount of knowledge about Heide and we were learning at the same rate. Working with a Heide curator, with their deep institutional knowledge of the space, would have been a different experience. Initial conversations would inevitably have been different. I probably would have undertaken a different process and might have ended up with a different work? When I have another show and I work with a Heide curator, I'll let you know! Heide Curator Sue Cramer mentored Laura and I and was always on hand to fill in gaps in knowledge.

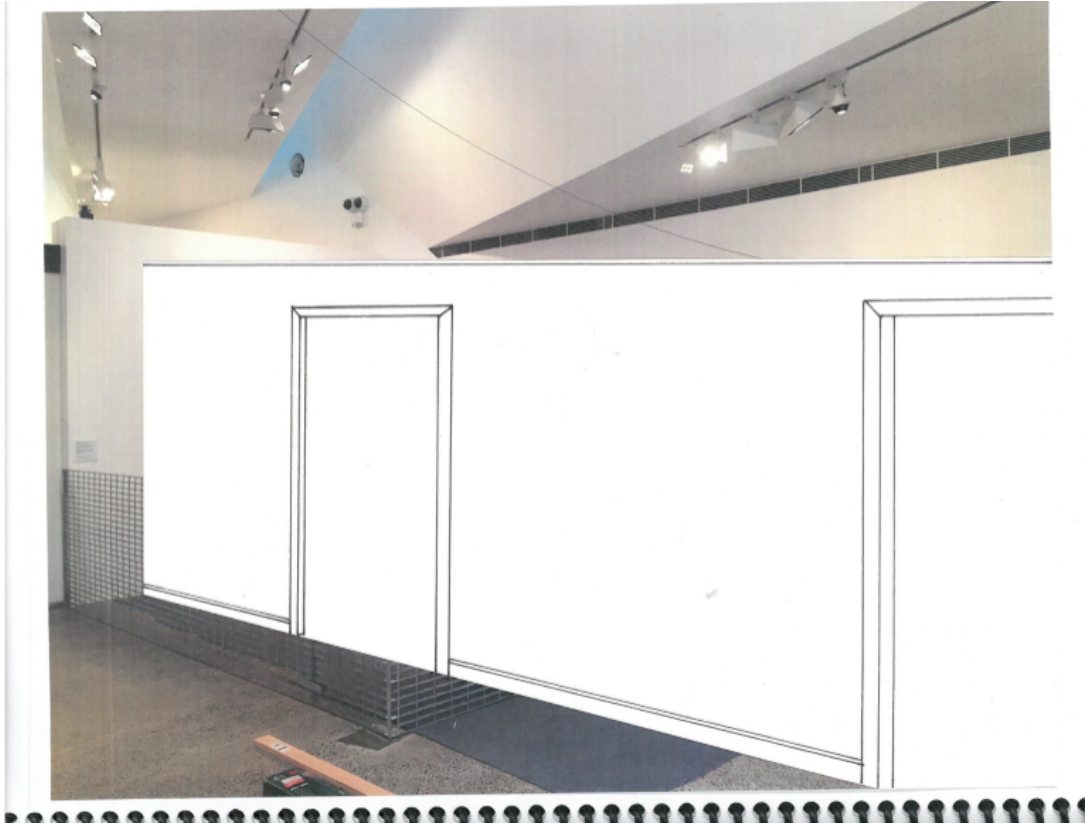
Do you have any other shows coming up that students could look out for?

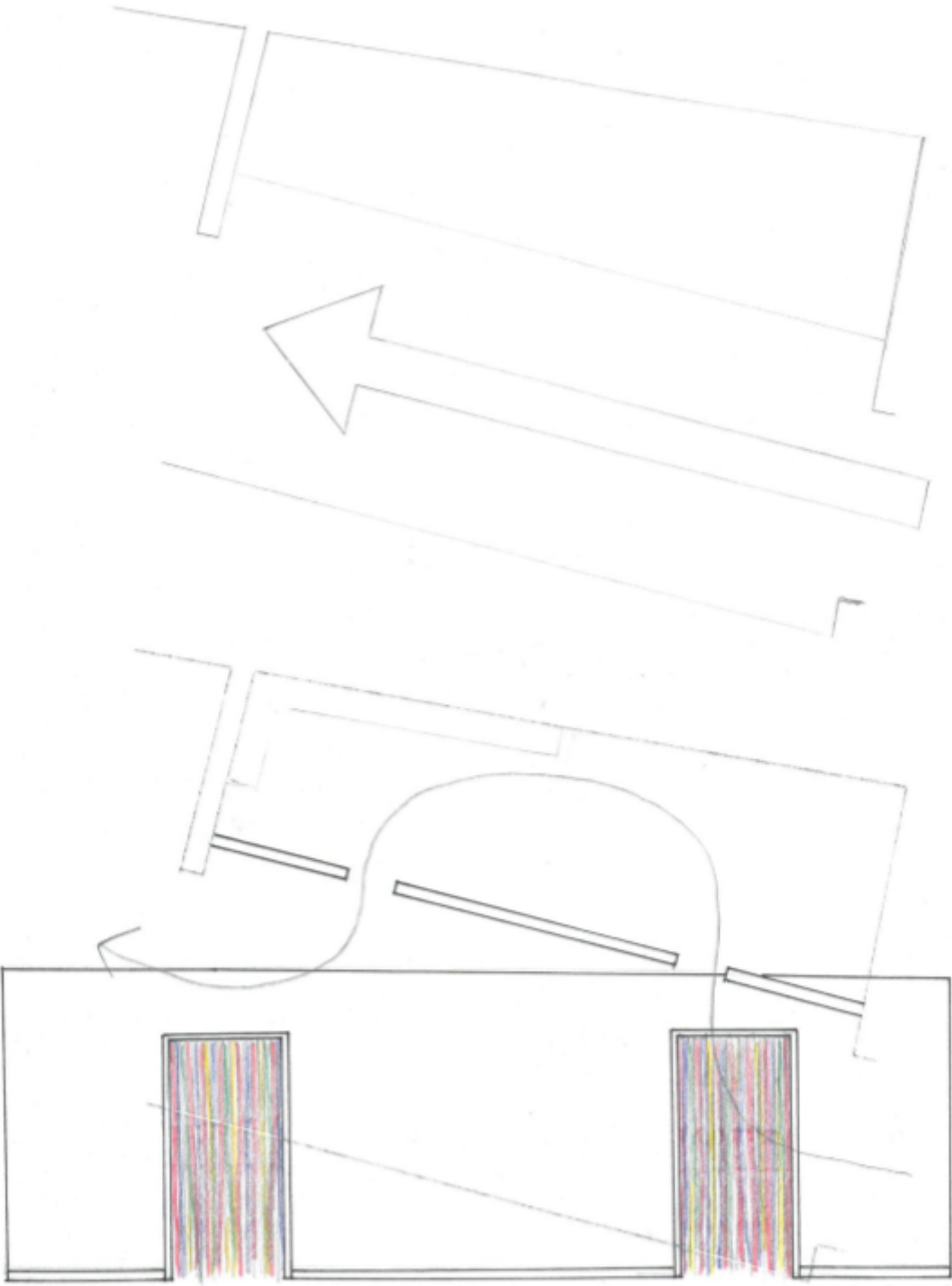
SL: I did have a show coming up in the middle of 2020 at Bundoora Homestead, which is another place with an interesting history. I'm not sure as to when the exhibition will actually take place as the Homestead is closed to the public due to Covid-19. The Homestead is currently used as an art centre but in the past it was a repatriation hospital; a day centre for returned servicemen. I'm looking at its particular history around the experiments that Dr John Cade was carrying out with lithium in the treatment of bi-polar disorder. He was the first psychiatrist in the world to conduct lithium salt studies on humans and he revolutionised the way that bi-polar disorder is treated. I won a local City of Darebin community art prize a couple of years ago and the prize was a solo exhibition at the Bundoora Homestead, which included an artist's fee and install support for one exhibition space. I have chosen the dining room to exhibit within, which has lots of chandeliers and mirrors; it's a very loaded space. I intend to build John Cade's kitchen that he used for his lithium salt studies, tests and experiments. It's a long, white galley kitchen where he tested the lithium on guinea pigs to start off with. He was also a tea drinker; drinking up to ten cups of tea a day. So at the moment I'm purchasing ceramic mugs online, which have guinea pig images and memes printed on them. I'm not totally sure of the shape of the exhibition yet but it will definitely have the kitchen and components that refer to guinea pigs and the consumption of tea. I will start with the space and the history of the site and then link it with a contemporary issue that I'm interested in. It will probably be around disconnection again, but I'm not exactly sure yet.

Questions for students

1. How has Lyons utilised the art elements of tone and form in *Dark Kitchen*? What effect do these have on viewers and how they might interpret meaning in the work?
2. How has Lyons utilised the principles of space, scale and rhythm in *Dark Kitchen*? What effect do these have on viewers and how they might engage with the work and derive meaning from this engagement?
3. How do you consider environmental sustainability in your own art-making processes? Do you work with recycled materials, or re-use elements of past work when creating new works?
4. Look at Lyons' research over the next few pages and summarise the process she used to create *Dark Kitchen* in 4-5 dot points.
5. How would you describe the way the formal elements in Lyons' work are tied to her conceptual concerns?

From Lyons' Visual Diary





Nord (only)
 Liberia Nord from Staff kitchen.
 Heide III (back rooms).

this 'gallery' the exterior.

Lyons' bibliography

Dark kitchens

Is the kitchen dead?

<https://medium.com/cookpadteam/is-the-kitchen-dead-d7c44597b1f3>

Uber's success a 'double edged' sword

<https://www.afr.com/news/policy/industrial-relations/ubers-success-a-double-edged-sword-20180706-h12cdl>

'I've always been a hustler': How Shane Delia is embracing food delivery

<https://www.smh.com.au/business/small-business/ive-always-been-a-hustler-how-shane-delia-is-embracing-food-delivery-20180208-h0voo0.html>

Ghost Restaurants: The eateries without a store front taking over food delivery

<https://www.whimn.com.au/live/food/ghost-restaurants-the-eateries-without-a-storefront-taking-over-food-delivery/news-story/546042ac6cdb5e93093807af0644b2fb>

Canada Ghost Kitchen

<https://www.tate.org.uk/art/artworks/nelson-the-coral-reef-t12859>

India Abandoned Kitchen

<https://www.telegraphindia.com/states/jharkhand/ghost-kitchen-of-a-premier-heal-hub/cid/1370925>

Interestingly, the 'Food Freedom' Deliveroo 2019 ad campaign features a high proportion of people, on their own, receiving and eating Deliveroo orders. Whether a man eating alone at a table with a cat looking on, or a woman in a car, or an escaped prisoner, these solo diners are the focus of the ad.

<https://mumbrella.com.au/deliveroo-celebrates-food-freedom-in-its-largest-australian-campaign-570279>

Relevant projects/artists/articles

Debora Delmar Corp—MINT at Berlin Biennale

<http://bb9.berlinbiennale.de/participants/debora/>

Debora Delmar Corp – 'Stressed, blessed and coffee obsessed' at GALLERIAPIU

<http://moussemagazine.it/debora-delma-stressed-blessed-coffee-obsessed-galleriapiu-bologna/>

Gordon Matta-Clark—FOOD

<https://www.tate.org.uk/research/publications/in-focus/walls-paper/eat-live-work>

<https://www.nytimes.com/2007/02/21/dining/21soho.html>

Mike Nelson—The Coral Reef

<https://www.tate.org.uk/art/artworks/nelson-the-coral-reef-t12859>

Sol Calero—'La Sauna Caliente'

<http://solcalero.com/recent-exhibitions/-la-sauna-caliente/>

http://www.on-curating.org/issue-36-reader/welcome-a-conversation-with-sol-calero-about-tropical-hospitality-latin-american-legacy-and-the-potential-of-the-exotic.html#.XL01vidS_q0

Fiona Connor—Bare Use

<https://www.1301pe.com/past-exhibitions-1/fiona-connor-bare-use>

Augustus Serapinas – 6th Moscow Biennale (Behind The Third World)

<https://moscowbiennale.syg.ma/augustas-serapinas-the-life-is-not-flat-there-is-not-just-critique-1>

Bik Van Der Pol—The Kitchen Piece

http://m.bikvanderpol.net/524/the_kitchen_piece/

Prada Foundation—The Boat is Leaking. The Captain Lied.

<http://www.fondazioneprada.org/project/the-boat-is-leaking-the-captain-lied/?lang=en>

Gregor Schneider

<https://www.e-flux.com/announcements/93635/gregor-schneiderwall-before-wall/>

Steve Bishop

<https://artviewer.org/steve-bishop-at-kunstverein-braunschweig/>

Laure Provost

<https://www.lissongallery.com/exhibitions/laure-prouvost>

<https://frieze.com/article/where-do-we-go-here-coffee-care-and-black-panther>

Monochrome Situations

<https://artviewer.org/but-doctor-i-am-pagliacci-at-the-loon/>

'I don't want you to worry about me, I have met some beautiful people' - Glen Hayward

Relevant Books

Bitto, E. *The Strays*, Affirm Press; Melbourne (2014)

Of interest as a novel and work of fiction loosely based on the history of Heide.

Harding, L. and Morgan, K., *Sunday's Kitchen*, Heide MOMA and Miegunyah Press; Melbourne (2010)

Of interest as a publication on the theme of food and sustainable living at Heide in the Reeds' era.

Hari, J., *Lost Connections: Uncovering the real causes of depression—and the unexpected solutions* Bloomsbury; New York, (2018)

Of particular interest is his finding that a lack of connection increases prevalence of depression and anxiety.