



SCHOOLS RISK ASSESSMENT SUMMARIES:

“A VELVET ANT, A FLOWER AND A BIRD” & “THE SHAPE OF US: RECENT ACQUISITIONS”

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Potter Museum of Art exhibition, *A velvet ant, a flower and a bird* and the venue setup of the gallery to inform their own excursion risk register and/or excursion risk assessment.

This summary document is based on a comprehensive risk assessment of the exhibition and venue but does not cover general risks (e.g. injury due to trips) and should be read in tandem with;

- information provided on our School Visit Information webpages, including the Child Safety Risk Assessment document for UoM Museums and Collections Venues

If you need any further information to complete your excursion risk assessment, including our full- and sub-risk assessments of the exhibition and venue, please contact us (school-bookings@unimelb.edu.au).

Cultural Safety Advice:

Cultural safety is fostered within environments that are spiritually, socially, emotionally, and physically safe, and that do not impose upon a person's identity or deny their needs. It is cultivated through acts of shared respect, meaning, knowledge, and the collective experience of learning together with these attributes and affordances in place (AITSL, 2022b; Williams, 1999).

Our cultural safety framework in the Museum and Collections Learning Team is informed by the Commission for Children and Young People (Victorian Government, 2023) Child Safety Standard 1 that states:

“Organisations establish a culturally safe environment in which the diverse and unique identities and experiences of Aboriginal children and young people are respected and valued”

(Commission for Children and Young People, 2023).



SCHOOLS RISK ASSESSMENT SUMMARY: A VELVET ANT, A FLOWER, AND A BIRD

About the exhibition

The exhibition evokes a garden of knowledge anchored by three familiar figures from nature — a velvet ant, a flower and a bird. These figures represent a parliament of beings, each carrying symbolic and metaphorical weight that encourage us to reimagine what intelligence means.

Each museum floor is presided over by one of these natural entities, creating a kind of garden where there is no pre-established order, but rather an ecosystem in which the analogue and the digital interrelate to give rise to a fantastic mental realm.

Drawing from the University of Melbourne's Classics, Biology, and Art collections, alongside new commissions and performances; historic and contemporary art co-mingle to envision intelligence as living, continually evolving, interconnected and interdependent. Guest curated by Professor Dr Chus Martínez, Head of the Institute of Art Gender Nature at the FHNW Academy of Arts and Design, Basel, Switzerland.


Participating artists include: Adrian Mauriks, Agnieszka Polska, Alan Craiger-Smith, Alexa Karolinski & Ingo Niermann, Alexandra Copeland, Ann Lislegaard, Anouk Tschanz, Anthony Romagnano, Archie Barry, Barbara A Swarbrick, Benjamin Armstrong, Brent Harris, Carol Murphy, Daphne Mohajer va Pesaran, David Noonan, Derek Tumala, Din Matamoro, Eduardo Navarro, Gracia Haby & Louise Jennison, Harold Munkara, Heather B Swann, Helen Ganalmirriwuy Garrawurra, Helen Maudsley, Ian Wayne Abdullah, Inge King AM, Ingela Ihrman, Jane Jin Kaisen, Joan Jonas, John Pule, Josie Papialuk, Judith Pungkarta Inkamala, Julia Mensch, Kate Daw, Lauren Burrow, Liss Fenwick, Lorraine Jenyns, Malcolm Howie, Margaret Rarru Garrawurra, Marian Tubbs, Mel O'Callaghan, Mia Boe, Miles Howard-Wilks, Nabilah Nordin, Naomi Hobson, Neha Choksi, Noemi Pfister, Noriko Nakamura, Percy Grainger, Pippin Louise Drysdale, Rivane Neuenschwander & Cao Guimarães, Rosslynd Piggot, Rrikin Burarrwaja, Salvador Dalí, Taloi Havini, Tamara Henderson, Teelah George, Tessa Laird, and Tony Warburton.




Exhibition and Artwork Risk Overview




Learning Experiences will traverse all three levels of the gallery.




The risk assessment includes the following:




- A list of artwork displays that require special vigilance
- Artworks included on the tour that include content warnings
- Artworks not included on the tour that students may pass that include content warnings.
- General risk assessment issues to note.




	ARTIST(S) & ARTWORK TITLE	ARTWORK LABEL	RISK
	GROUND LEVEL ATRIUM		
1.		<p>Tessa Laird’s ceramic books – specifically made for the exhibition – take the form of both closed and open volumes, each one referring directly to a book she is reading or has a personal connection to. In a world where texts are increasingly fragmented, excerpted and dispersed across digital platforms, Laird’s books preserve content by giving them physical presence and weight. They are anchoring objects that hold the integrity of a book in its entirety, resisting the idea that reading from beginning to end is in inevitable decline.</p> <p>Some pieces open outward like unfolding narratives, while others sit closed, suggesting the potential of unread or partially held knowledge. Glazes pool, colours deepen and surfaces shift between matte and glossy, giving each book its own personality and aura. The conversion of paper into fired clay becomes a gesture of care: a way of keeping the ideas, stories and philosophies that matter to her materially intact.</p> <p>Laird’s ceramic books invite viewers to consider reading as a sensory, embodied experience.</p>	<p><i>The titles of some ceramic books on display mention hallucinogenic plants.</i></p>
	GROUND SOUTH GALLERY		


<p>2.</p>	 <p>Noriko Nakamura Born Japan 1986, lives Castlemaine, Dja Dja Wurrung, Victoria</p> <p><i>Magnolia lover</i> 2026 oil-based paint on wall</p>	<p>Noriko Nakamura presents a new large-scale mural inspired by the ancient magnolia tree – one of the world’s oldest flowering genera. Magnolias first appeared during the Cretaceous period, between 142 and 65 million years ago, long before bees existed. Their thick, resilient petals evolved to withstand pollination by beetles, a relationship that has continued across millennia. Magnolias have witnessed extraordinary spans of geological time, surviving dramatic shifts in climate and landscape. In Japan, the magnolia is associated with perseverance, dignity and a deep love of nature.</p> <p>Nakamura’s mural takes this lineage as both subject and metaphor. A magnolia tree stands in her front yard, blooming each spring. This cycle has become intertwined with her child’s growth and her own experience of aging – an annual reminder of continuity, renewal and quiet resilience.</p>	<p><i>This mural depicts stylised nudity in the form of a mother-earth figure.</i></p>
<p>3.</p>	 <p>Noriko Nakamura, Bruised buttocks 2021 limestone courtesy the artist</p>	<p>Alongside the mural are a series of hand-carved stone sculptures, a longstanding focus within her practice. Working with materials such as sandstone, marble and limestone, Nakamura shapes forms that feel simultaneously ancient and tender. The slow, physical process of carving allows her to respond to the natural qualities of each stone – its grain, density and irregularities. These sculptures often echo botanical or bodily forms.</p>	<p><i>This artwork is an abstracted buttocks formed in limestone.</i></p>
<p>4.</p>	 <p>Agnieszka Polska born Lublin, Poland, 1985, lives in Berlin</p> <p><i>The book of flowers</i> 2023 HD video, 9 minutes 38 seconds, sound</p>	<p>In the same way as the authors of early medieval illuminated manuscripts turned to the garden as a source of symbolism and imaginative invention to create their botanical manuscripts, Agnieszka Polska collaborates with generative AI to cultivate a contemporary, speculative garden in <i>The book of flowers</i>. Time-lapse footage of blooming plants merges with digitally generated imagery to form an uncanny landscape where organic forms, mythic narratives and technological processes intertwine. Through this synthesis, Polska traces a fantastical history of human–flower relations, revealing cycles of intimacy, exploitation and transformation. By treating AI as a modern-day scribe – one shaped by hidden biases and labour – she reimagines the illuminated page as a moving, hybrid surface where stories are continuously rewritten.</p>	<p><i>This video artwork is based on a fictional narrative which references sex in a context of biology where humans and flowers cross pollinate.</i></p>

	GROUND NORTH GALLERY		
5.	 <p>Ingela Ihrman</p> <p><i>Amorphophallus titanum</i>, 2013 wood, textile, scent and glue</p>	<p>Ingela Ihrman's flower works transform familiar botanical forms into large, embodied presences. Made from textiles, papier-mâché and handcrafted skins, her flowers are not costumes but alternate bodies or forms she steps into, to inhabit the life of a plant from within. By becoming a bud, a bloom, or a species with unusual reproductive behaviour, Ihrman explores how the agency, desire and complexity of plants often goes unnoticed.</p> <p>Her choice of species is deliberate. She gravitates toward flowers whose biology unsettles human expectations: self-fertile passionflowers, giant waterlilies that trap their pollinators, plants whose dramatic cycles of opening and closing hinge on scent, timing and vulnerability. These botanical 'exceptions' expose the limitations of viewing nature as passive, decorative or powerless.</p> <p>Through slow, meticulous making and embodied performance, Ihrman invites viewers to imagine what it might mean to feel, move and respond as a plant. The flowers become soft architectures of thought – structures through which to consider humility, interdependence and the possibility of becoming other. They suggest that agency can take many forms, and that life perceived as still or delicate may in fact be dynamic, strategic and full of force.</p>	<p><i>The performance of this artwork includes scent, namely the manufactured scent of rotting flesh, an element symbolic of organic decay.</i></p> <p><i>This scent won't be present during the exhibition.</i></p>
6.	<p>Flower display</p> 	<p>Part of Ingela Ihrman's artwork display hangs over the plinth.</p>	<p><i>Visitors must walk around the artworks, and must not stand on the plinths.</i></p>
7.	 <p>Tamara Henderson</p>	<p>Tamara Henderson's <i>Floral Lamps</i> are made from fragile glass and are placed atop of tall plinths.</p>	<p><i>This installation of artworks requires special vigilance</i></p>

	<p>Born New Brunswick, Canada 1986, lives in Sydney</p> <p><i>Floral Lamps 2025</i> blown glass, light, electrical cabling</p>		<i>and 1m distance from the plinths.</i>
	LEVEL 1 NORTH		
8.	<p>Window Display</p>  <p>Miles Howard-Wilks Born Naarm, Melbourne 1979, lives in Naarm, Melbourne</p>	<p>Display of variously titled and small, hand-crafted ceramic ants.</p>	<i>Visitors must not touch the works on open display.</i>
9.	<p>Ant display</p> 	<p>Multiple works of art from various artists made in an array of materials.</p>	<i>Visitors must not touch the works on open display.</i>
10.	 <p>Helen Maudsley</p>	<p>This group of early drawings marks a formative period in Helen Maudsley's practice. Working in gouache and pencil, Maudsley reduced the human form to essential lines, curves and compositional axes. Figures appear poised, upright and lightly structured, their bodies merging with architectural elements that hint at an inner geometry. They also evoke a psychological condition: the wish to stand and hold as a woman, as a mother, and as an artist. To reduce the figure to the spine is to address the desire to be perceived for one's abilities – such as the simple yet profound ability to stand upright. Across these drawings, Maudsley treats the figure less as a subject and more as a vehicle through which to explore artistic thinking. Vertical</p>	<i>This artwork depicts an abstracted nude female form</i>

	<p><i>The skeletal lady</i> 1956 ink, paper</p>	<p>alignments, fine linear scaffolds and carefully measured intervals suggest the beginnings of structural concerns that would later define her abstract ‘spinal’ and diagrammatic works.</p>	
11.	 <p>Alexa Karolinski and Ingo Niermann <i>Oceano de amor</i>, 2019 HD single channel video, colour with sound, 93 minutes</p>	<p>In 2016, writer Ingo Niermann coined the name ‘Army of Love’ to describe a speculative community devoted to distributing love, touch and attention more equitably – a concept that anchors much of his and filmmaker Alexa Karolinski’s shared practice. Since its founding, the Army of Love has recruited and trained people of diverse ages, genders, ethnicities and appearances across Europe, completing the struggle for a prosperous and just society by offering sensual care to all who need it.</p> <p>In 2018, the Army entered the ocean – the elemental origin of love and life – and continued its trajectory to Cuba, where <i>Oceano de amor</i> was made, and where volunteers articulated a speculative future marked by automation and the reconceptualisation of love as a form of labour. The film extends this vision, using the sensuality of water, gesture and choreographed encounters to explore new forms of emotional solidarity. The film invites viewers into a space where love – personal, social and utopian – becomes an act of collective practice and possibility.</p>	<p>This artwork shows a group of adults embracing and caressing in the ocean wearing bathers.</p>
12.	 <p>Heather B Swann born in Hobart 1961, lives in Hobart</p> <p><i>Oh lover, hold me close - Green slippers</i> 2021. synthetic polymer paint on canvas</p>	<p>Heather B Swann moves between sculpture, drawing and painting as methods to grasp the fine line that divides the real from the fantastic, the oneiric, and the uncanny dimensions of the world. Across these mediums, Swann builds a world populated by figures that possess a mythical sense of presence and the tension of the magical. Her works are at once tender and unsettling, inviting viewers to reflect on the myths and narratives that nourish our understanding of gender, the social, and our broader understanding of life.</p> <p>In her paintings, scale embodies a psychological dimension. Large animals and staged figures coexist in ambiguous environments, making it clear that living together demands effort – the continuous exercise of acknowledging the tension between human and non-human beings. The monumentality of Swann’s paintings creates an immersive visual field, giving the scenes a theatricality that they share with her three-dimensional works.</p>	<p>This artwork depicts an abstracted nude female figure</p>
13.	 <p>Salvador Dalí and Walt Disney</p>	<p><i>Destino</i> is a short, animated film conceived by Salvador Dalí in collaboration with Walt Disney Studios in 1945–46 and completed decades later in 2003. The work brings Dalí’s surrealist imagery into motion: shifting landscapes, dissolving forms and symbolic figures unfold with the fluid logic of a dream, a logic that inspires this whole exhibition. Time melts, bodies morph and desert vistas open and collapse, all in keeping with Dalí’s conviction that the subconscious is a primary terrain for artistic exploration.</p>	<p>This animation features a stylised cartoon nude female character.</p>

	<p>born Figueres, Spain, lived 1904-1989 born Chicago, USA, lived 1901-1966</p> <p><i>Destino</i> 1947 (released 2003) animated film, 6 minutes 43 seconds, sound</p>	<p>Accompanying the film is a drawing that highlights Dalí's long-standing fascination with ants. For Dalí, ants were not incidental creatures but potent symbols that appeared throughout his work from the 1920s onward. They often represented decay, anxiety and the instability of the material world, qualities he connected to early childhood memories from Catalonia and to the darker impulses of the psyche. In his drawings, ants swarm, fragment or accumulate with unsettling precision, functioning both as literal insects and as psychological signs.</p>	
	<p>LEVEL 2 North</p>		
<p>14.</p>	<p>Bird display</p> 	<p>Multiple works of art from various artists made in an array of materials.</p>	<p><i>Visitors must not touch the works on open display.</i></p>
<p>15.</p>	 <p>Heather B Swann born in Hobart 1961, lives in Hobart</p> <p><i>Leda and the swan</i> 2021 bronze stained old wood, wax, buttons</p>	<p>In <i>Leda and the Swan</i>, which is installed on the level above, the artist reimagines the ancient Greek myth in which Zeus, disguised as a swan, approaches and overpowers the mortal Leda. Traditionally rendered as a scene of seduction, the story carries an undercurrent of coercion and imbalance that Swann brings to the surface.</p>	<p>This artwork depicts an abstracted nude female figure</p>
<p>16.</p>	 <p>Teelah George <i>Tapestry</i> 2025, <i>Theory of Pearl</i> 2025, and <i>Descending Blushes</i> 2025</p>	<p>Three large wall-mounted works that include delicate and fragile materials.</p>	<p>This series of artworks requires special vigilance.</p>

	thread, linen, bronze		
17.	 <p>Nabilah Nordin <i>Fountain 2023</i> wood, epoxy modelling compound, acrylic paint</p>	Three large fragile sculptures on open display throughout one gallery space.	These three artworks require special vigilance

POTENTIAL RISKS SUMMARY: A VELVET ANT, A FLOWER AND A BIRD

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
Fragile artworks and displays	7,8,9,15,16	Artworks on open display and fragile works require special vigilance.	Students and teachers might touch or bump especially fragile works, ruining the art and/or tripping over.	Risk assessment sent to teachers prior to the visit. Learning Experience Facilitators share information on artworks and displays that require special vigilance (no touching, maintaining 1m distance from artworks during viewing, being mindful of bodies and artworks in gallery spaces). All artworks and displays are installed to leave 1.2m distance paths for safe and accessible passage.	D1

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
Content warning for art works on tour.	2,4,5	<p>2:Stylised and abstracted nudity.</p> <p>4. References to sex in a fictional, reimagined biological context (3' 25")</p> <p>5. Artwork includes opening weekend performance with manufactured scent of 'rotten flesh'</p>	2,,4,5: Students and teachers feel uncomfortable about or offended by the content.	<p>Risk assessment sent to teachers prior to the visit.</p> <p>Learning experience facilitators contextualize artworks in the tour.</p> <p>5. Artwork scent is not sprayed during exhibition.</p>	D1
Content warning for artworks <u>not included on the tour</u> , but walking past and observing exhibition	1,3,10,11,12,13,14,15	<p>1:Ceramic recreations of books references hallucinogenic plants</p> <p>3, 10,12,13,15: stylised and/or abstracted nudity of female figures</p> <p>14. Adults embracing in the ocean wearing bathers. Dialogue with sexual references. Dialogue referencing sexuality and gender identity.</p>	<p>1,3,10,11,12,13,14,15: These art works are not a focus on the facilitated tour, but students will be able to see the work in passing.</p> <p>14. The interview dialogue in this video includes references to masturbation (45') and escort work (4'11").</p> <p>- Interview dialogue also includes conversations about sexuality and gender identity. (4'11" and 31'30")-</p> <p>-The video runs for 93 minutes and plays on loop. The dialogue</p>	<p>Risk assessment sent to teachers prior to the visit.</p> <p>Learning Experience Facilitators to be aware of getting students to focus on the art works in the tour.</p> <p>14. The video is installed in a partially-isolated location, and cannot be seen from the main gallery space where most works are installed.</p>	D1

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
			is in Spanish with English subtitles.		
Sensory and space	All levels	The exhibition includes screen-based video works on each level.	Moving images may cause sensory visual issues.	Teachers can notify students prior to entering the main ground floor exhibition space that visual sensitivity may occur.	D1
Physical Environment	All Levels	Tight hallways/spaces will require extra care and supervision for school groups to move through smoothly	School groups cannot be left unattended in the exhibition as Teachers have duty of care.	All school groups will be supervised by teachers and the Learning Experiences Team. Invigilators and clear signage will provide warnings before entering culturally sensitive areas. Invigilators are aware independent students or school groups without supervision are not to enter these exhibition areas.	D1

SCHOOLS RISK ASSESSMENT SUMMARY: *THE SHAPE OF US: RECENT ACQUISITIONS*

About the exhibition

This exhibition brings together a selection of works that have entered the University of Melbourne Art Collection and the Indigenous Art and Culture Collection over the past five years. Together, these works reflect the University's collection development priorities including to address key historical gaps of works by women and First Nations artists and to expand our representation of media. The exhibition also highlights the role the University's art collections play in supporting teaching, learning and research across faculties and disciplines. The works in the exhibition have been acquired through donation and with support provided by the Margaret Cooper Bequest and the Russell and Mab Grimwade Miegunyah Fund.

Participating artists: Jean Barth, Mia Boe, Mutlu Çerkez, Joe Dhamanydji, Jennifer Dikarr, Alicia Frankovich, Kait James, Helen Ogilvie, Fiona Pardington, Steven Rhall, Renee So, Thanakupi (Dr Gloria Fletcher James AO).



The shape of us is the inaugural exhibition in the Potter Museum of Art's Project Gallery located on Level 1. Established as a responsive and collaborative space, the gallery showcases interdisciplinary research, art-led student projects, and outcomes from creative residencies and academic fellowships. Curated by Samantha Comte and Shanyssa McConville.

POTENTIAL RISKS SUMMARY: *The shape of us: recent acquisitions*

While Learning Experience tours of the Potter will not include this exhibition, school groups of self-guided visits will be able to view this exhibition. The risk assessment includes the following:

- Artworks that include content warnings
- General risk assessment issues to note.

	ARTIST(S) & ARTWORK TITLE	ARTWORK LABEL	RISK	CONTROL	RESIDUAL RISK RATING
	Level 1 North				
1.	<p>Creators unknown Turquoise-glazed shabti 712–332 BCE Faience</p> <p>Turquoise-glazed shabti 6th century BCE Faience</p> <p>Turquoise-glazed shabti 6th century BCE Faience</p> <p>The University of Melbourne Art Collection Gift of the Vizard Foundation, 2025</p>	<p>A highly looted and collected item in the 19th and 20th centuries, shabti are small, often hand-sized, ancient Egyptian figures. Produced for more than a thousand years, shabti were placed in burials to act on behalf of the dead in the afterlife. They would act as substitutes to perform labour and other duties, allowing the deceased to enjoy leisure in their eternal life.</p> <p>The earliest produced shabti were made of wood or wax, sometimes enclosed in miniature coffins. While some shabti feature no inscriptions, many contain the name of their owner or other scriptures to aid their activation and servitude. Over time, as Egyptian society engaged in international trade and advances were made in materials, shabti became more affordable, leading to a dramatic increase in their production from 1200 BCE. Many shabti—like these examples—were made of faience; a glass-like paste fired to produce a distinctive blue-green glaze.</p> <p>While some objects from ancient Egypt were exclusive to the elite or royalty, shabti have been found in burial sites and tombs of individuals from every social stratum. This demonstrates the prevalence of Egyptian belief in the afterlife and the importance of preparation to ensure this was an eternal, organised, and enjoyable experience.</p>	<p>This display of Egyptian funerary figures may upset students.</p>	<p>It is the Teachers responsibility to notify students prior to entering the exhibition space which presents Egyptian burial rituals.</p>	D1
2.	<p>Mutlu Çerkez born London, 1964; died Naarm (Melbourne), 2005</p> <p>oh hi look... (17 November 2021) 2004 acrylic on paper.</p>	<p>This work is part of Çerkez ' Various Responses', a conceptual painting series transcribing voice messages that the artist received in reply to a profile he posted on a telephone dating service. Underscoring his longstanding interest in the complex relationship between past actions, the present moment, and an uncertain artistic destiny, Çerkez assigned his works a future date, committing himself to a moment at which he would 'remake' the work. In this case, '17 November 2021' occurred seventeen years after the work was first painted—</p>	<p>NA</p>	<p>NA</p>	D1

	The University of Melbourne Art Collection Gift of Michaela Webb and Robert Nudds through the Australian Government's Cultural Gifts Program, 2024	and after the artist's death. Relayed in verbatim without editing or punctuation, the message retains a vulnerable yet hopeful quality, while remaining forever 'unanswered'.			
3.	<p>Renee So born Hong Kong, 1974; lives and works in London</p> <p>Woman III 2018 stoneware</p> <p>The University of Melbourne Art Collection Purchased 2023</p>	In Woman III, 2018, Renee So continues her exploration of figurative ceramic vessels and the female form, drawing on her extensive research into the representation of women's bodies in prehistoric statuettes and anthropomorphic vessels created in ancient China, Japan and Mesoamerica. Such works often depicted women's bodies as robust and voluptuous, representing female power, and were possibly used during religious or fertility rituals. Woman III stands larger than her prehistoric predecessors – naked, on sturdy, powerful tripod legs, hands firmly planted on hips. The hand- built form slides between figure and vessel, as the woman's thin arms curve into the body like handles. With its fine modelling, detailed attention to the figure's genital hair, an ornate hairstyle, and stylised triangular breasts, it embodies So's distinctive aesthetic. It exemplifies her interest in the roles and representation of women in art across civilisations.	This ceramic artwork shows paired back female genitalia which may not be suitable for student viewing.	Content Warning: Risk assessment sent to teachers prior to the visit to manage this risk and contextualize this artwork as it is not part of the main tour.	DI
4.	<p>Fiona Pardington Ngāi Tahu/Kāi Tahu/Māori; Kāti Māmoe/Māori; Ngāti Kahungunu/Māori; Clan Cameron of Erracht/Scotland born Tāmaki Makaurau (Auckland), Aotearoa (New Zealand), 1961; lives and works in Tāmaki Makaurau (Auckland)</p> <p>Portrait of a life cast of Matoua Tawai, Aotearoa New Zealand 2010 from the series Ahua: A beautiful hesitation 2010 pigment inks on Hahnemuhle photo rag Edition 8/10</p>	This is a key work from Pardington's widely celebrated series Ahua: A beautiful hesitation, 2010, in which she photographs life- casts made by French phrenologist Pierre Marie Alexandre Durmoutier on his 1837- 40 Pacific expedition with colonial explorer Jules Sébastien César Dumont d'Urville. Among more than fifty casts produced during the expedition, the one pictured in this photograph is believed to be of a person named Matoua Tawai— though historical records are insufficient to confirm this. After learning of these casts in 2007, Pardington sought out those held in the Musée de l'Homme, Paris. There, she photographed the casts, imbuing them with a deep sense of their humanity and history. Pardington captures the intricate detail of tā moko (tattoos) and brings the viewer face to face with the sitter, highlighting the subtleties of their expression. The work becomes a powerful and moving portrait of Matoua Tawai. Pardington invites the viewer to connect empathetically with the subject and to consider and confront the colonial histories that led to this person's likeness being made and eventually placed in a European museum's collection.	This artworks shows a First Nations person who is deceased and explores colonization, violence, power relations, impact of invasion, displacement and destruction which students may	Cultural Safety: This Risk assessment is sent to teachers prior to the visit to manage this cultural safety risk and contextualize this artwork as it is not part of the tour.	DI

	The University of Melbourne Art Collection Gift of the Mordant Family Collection through the Australian Government's Cultural Gifts Program, 2025		find distressing.		
5.	<p>Alicia Frankovich born Tauranga, Aotearoa (New Zealand), 1980; lives and works in Naarm (Melbourne)</p> <p>T-E-S-L-A- face T-E-S-L-A- crash T-E-S-L-A- crash face dummy I 2023–24 deployed Tesla airbag, epoxy glass resin, aluminium, TIG rods</p> <p>The University of Melbourne Art Collection Gift of Alicia Frankovich through the Australian Government's Cultural Gifts Program, 2025</p> <p>T-E-S-L-A- face T-E-S-L-A- crash T-E-S-L-A- crash face dummy II 2023–24 deployed Tesla airbag, epoxy glass resin, aluminium, TIG rods</p> <p>The University of Melbourne Art Collection Purchased through the Margaret Cooper Bequest Fund, 2024</p>	<p>Frankovich works at the intersection of sculpture, performance and installation. Her practice explores tensions between the primal instincts of the human body and rapidly transforming technologies, society and the environment. She investigates how the body's physicality and behaviour function within social structures, while engaging with power dynamics and the shifting relationship between audience and performer. These speculative artworks repurpose deployed Tesla airbags salvaged from a scrapped vehicle. Cast in fleshy- pink resin, the airbags no longer function as soft cushioning for bodily protection; instead, they appear like cryogenic carcasses, frozen in time. Frankovich's work explores the dystopian trajectory of 'big tech', questioning its control and impact on human and non- human biological reproduction. Ultimately, she asks us to consider what 'life' is becoming in the face of escalating technological forces.</p>	NA	NA	NA
6.	<p>Jean Barth born Naarm (Melbourne), 1993; lives and works in Meanjin (Brisbane)</p> <p>Stone Milker 2024</p>	<p>In this video work, Barth revisits a digital avatar of herself that appeared in works of the previous eight years. Barth's avatar performs a dance routine— developed in collaboration with choreographer Lisa Wilson, performed by Soleil Harvey, and scored by Isha Ram Das—which was created using a motion capture suit and influenced by 1960s minimalist dance and dances of female robots in cinema and art. Using the avatar, Barth explores multiple identities and the notion of</p>	<p>This artwork explores gender and identity which may challenge students.</p>	<p>The risk assessment is sent to teachers prior to the visit to</p>	NA

	<p>HD video, black and white, stereo sound design and scoring 5 mins 28 secs Edition 1/5</p> <p>The University of Melbourne Art Collection Purchased 2024</p>	<p>‘truthful’ representation, complicating traditional forms of self- portraiture. The title of the work comes from the expression ‘getting blood out of a stone’, which describes the effort and resistance of art making and Barth’s attempt to extract an outcome from her avatar.</p>		<p>contextualize this artwork as it is not part of the tour.</p>	
7.	<p>Steven Rhall Taungurung, born Djalang (Geelong), 1971; lives and works in Naarm (Melbourne)</p> <p>THE BIGGEST ABORIGINAL ARTWORK IN MELBOURNE METRO 2014— inkjet print on museo rag Edition 3/5</p> <p>The University of Melbourne Art Collection Purchased through the Margaret Cooper Bequest Fund, 2025</p>	<p>The first iteration of THE BIGGEST ABORIGINAL ARTWORK IN MELBOURNE METRO was a sitespecific intervention in 2014 on a supermarket facade in Footscray. The brand name had been removed from an advertising billboard, leaving the phrase ‘The biggest ... in Melbourne metro’. This prompted Rhall to insert two crucial words in the gap: ‘Aboriginal artwork’. After remaining in place for two years, the billboard was taken down in 2016 and has since been presented through installations and photographs, and in digital form. Rhall questions what ‘Aboriginal art’ is and how its market value is constructed. Working against stereotypes that seek to confine the subject and aesthetics of Indigenous art practice, he makes work that resists any expectations that Aboriginal art must look a certain way or come from a particular place. By using a commercial advertising space, he exposes how First Peoples’ identity is often commodified, measured and marketed for external consumption. Rhall’s intervention asks viewers to consider not only who decides what ‘Aboriginal art’ is, but also how power, place and perception operate within Australia.</p>	<p>This artwork critiques Indigenous art as a concept for market which Students might respond positively or negatively to these issues.</p>	<p>Cultural Safety: This risk assessment is sent to teachers prior to the visit to manage this cultural safety risk and contextualize this artwork as it is not part of the tour.</p>	D1
8	<p>Kait James Wadawurrung, born 1977; lives and works in Naarm (Melbourne)</p> <p>You are on Stolen Land (Yellow) 2024 water- based opaque pigments, puff pigments, screen printed on wool felt</p> <p>The University of Melbourne Art Collection Purchased through</p>	<p>Kait James’ work boldly critiques and subverts homogenised depictions of Aboriginal identity in this country. James offers a deeper, more nuanced exploration of history, culture and self- determination. Predominantly textile- based, her work combines fabric collage, embroidery and rug- tufting techniques, and incorporates ‘Aboriginalia’ artefacts that diminish and stereotype Indigenous culture. In combining these kitsch ‘souvenirs’ with pop- cultural and political references, James subverts colonial conceptions and questions the lack of knowledge of Indigenous peoples in Australian society. You Are on Stolen Land (Yellow), 2024, is a large pennant- style flag from Blak Flags, a series based on pennants of the 1960s and 1970s that commemorate the names of places or towns without acknowledging the complex history of the land or its traditional custodians. In bright yellow and pink, the work urges viewers to acknowledge they are on sovereign Aboriginal land that has never been ceded.</p>	<p>This artwork critiques depictions of Aboriginal identify which students may respond to positively or negatively to these issues.</p>	<p>Cultural Safety: This risk assessment is sent to teachers prior to the visit to manage this cultural safety risk and contextualize this artwork as</p>	DI

	the Margaret Cooper Bequest Fund, 2025			it is not part of the tour.	
9.	<p>Mia Boe Butchulla and Burmese ancestry, born Meanjin (Brisbane), 1997; lives and works in Naarm (Melbourne)</p> <p>Maniac scholar 2024 oil on linen</p> <p>The University of Melbourne Art Collection Purchased through the Margaret Cooper Bequest Fund, 2024</p>	<p>Maniac scholar is from a new body of work by Mia Boe responding to the writing of seminal Murri poet, activist and artist Lionel Fogarty. The title of this work is pulled from Fogarty's 2014 poem 'Connoisseur', where he refers to 'exactitude illiterate maniac scholars' in a critique of institutional power and its disregard of Indigenous knowledge. Represented as one of Boe's signature long-limbed characters, the titular figure of the 'maniac scholar' is posed as an upholder of destructive Western academia, where intellectual tradition is used at the expense of others. Floating in a surreal, empty landscape, the scholar contemplates a page bearing the words 'study' and 'project', while remaining conveniently oblivious to occurrences of harm close by. Boe gives visual form to Fogarty's literary imagery, staging a critique on pedagogy in settlercolonial nations.</p>	NA	NA	D1
10.	<p>Helen Ogilvie born Corowa, 1902; died Naarm (Melbourne), 1993</p> <p>Weatherboard house, Pearcedale 1964 oil on gesso on board</p> <p>Houses waiting for demolition 1963 oil on gesso on board</p> <p>Church, Collaroy Station 1965 oil on gesso on board</p> <p>The University of Melbourne Art Collection Purchased through the Russell and Mab Grimwade Miegunyah Fund, 2022</p>	<p>These tiny paintings of abandoned and derelict Australian rural dwellings are characteristic of Helen Ogilvie's work from the 1950s to the 1970s. As curator Kirsty Grant wrote in <i>Pride of place</i>:</p> <p>After establishing her reputation as a printmaker ... [Helen] Ogilvie returned to painting in the early 1950s. Her subjects were rural houses and other buildings being lost through destruction and neglect ... Working from on-the-spot sketches and photographs, she combined a documentary approach with an artistic vision, painting in oil on a white (gesso) ground to infuse her images with transparency and capture the distinctive light of the Australian country experience.</p> <p>Ogilvie described her wish to commemorate these buildings:</p> <p>My subjects [post-war] were now houses and buildings which through destruction by fire and rebuilding were disappearing, and I wanted to record their peculiar architecture in their surroundings before they had all gone. The small country house fascinating in its variation, built of anything from mud to beaten-out kerosene tins, and any style from Classical Greek to Victorian Gothic.</p>	NA	NA	NA
11	Jennifer Dikarr	<p>Jennifer Dikarr is a senior artist known for her use of bold pink, red, and purple dyes. These woven planes were created for the Larjarrá Bush Gallery in 2024; a three-day gathering at Larjarrá (Howard Island), where weavers from across</p>	NA	NA	NA

	<p>Mälarra clan, Dhuwa moiety, born 1969; lives and works in Yurrwi (Milingimbi)</p> <p>World War II plane 2024 pandanus (<i>Pandanus spiralis</i>) and kurrajong (<i>Brachychiton populneus</i>)</p> <p>World War II plane 2024 gunga (<i>Pandanus spiralis</i>) and natural dyes</p> <p>The University of Melbourne Indigenous Art and Culture Collection Purchased 2024</p>	<p>Arnhem Land share ideas, experiment, and exhibit their creations. Dikarr made these works after viewing old photographs of planes from the Second World War at the Djalkiri Keeping Place. She was inspired by family tales of experiencing bombings:</p> <p>When I was young, I heard stories from my bäpa (father), my mukul (mother-in-law) and my ñathi (mother's father) about the Japanese bombing Milingimbi in World War Two. They came with their planes, and they were shooting Yolŋu and bombing the mission. Yolŋu had never seen this kind of war before and were scared. But my waku (great-grandfather) George Djilminy, he was a djambatj (warrior). While others ran to the creeks to hide from the bombs and the big noise they made, him and some other old men stood up to the planes and threw their strongest spears at them. I heard those stories growing up and saw those old planes that crashed in Milingimbi still lying rusty in the bush ... I am happy I made this plane to keep that story strong for everyone.</p> <p>– Story by Jennifer Dikarr (written by Max Moon)</p>			
12	<p>Thanakupi (Dr Gloria Fletcher James AO) Thaynakwith, born Weipa (Cape York), 1937; died Weipa (Cape York), 2011</p> <p>Toongun, the flying fish 1978 stoneware, hand- built with oxide decoration on incised design with rutile oatmeal glaze The University of Melbourne Art Collection Gift of The Bardas Families in memory of Sandra Bardas OAM and David Bardas AO, donated through the Australian Government's Cultural Gifts Program, 2024</p>	<p>Thaynakwith woman Thanakupi was the first Indigenous artist in the country to establish herself as a successful ceramicist. In 1969, she left her homeland in North Queensland to study at East Sydney Technical College and by 1972, she held her first solo exhibition in Sydney.</p> <p>Thanakupi's practice is characterised by openformed structures made of clay from Weipa and the surrounding Cape York region. 'Clay at Weipa was sacred', she said. 'We only used it for ceremonial purposes, and each colour had a meaning ... We used it for decoration of our bodies and special spears and woomeras, not to make things.' Thanakupi's use of clay shifted the material beyond its previous cultural purposes into a conduit for modern storytelling and creative expression. Incised designs on Thanakupi's ceramics depict important totems, symbols and anthropomorphic forms. This work depicts a fisherman known as Toongan (the flying fish), who, alongside Drull (the long tom) and Pange (the mackerel) sought to improve the fishing area around Wooldron (Albatross Bay). Together they built sandbars that are still there to this day, making it one of the best places for fishing in the Gulf of Carpentaria.</p>	NA	NA	NA
13	<p>Joe Dhamanydji Gupapuyŋu Daygurrurr clan, Yirritja moiety, born 1960; lives and works in Yurrwi (Milingimbi)</p>	<p>Joe Dhamanydji is the senior leader for the Gupapuyŋu Daygurrurr clan, and the youngest son of renowned artist and Gupapuyŋu cultural leader Tom Djäwa. Dhamanydji lives in Yurrwi (Milingimbi) on the north coast of Arnhem Land, and upholds Gupapuyŋu law through Gamunungu (painting), Manikay (song) and</p>	NA	NA	NA

	<p>Wuymirri ga Guku (Whale and Native Bee) 2025 ochre on bark</p> <p>The University of Melbourne Indigenous Art and Culture Collection Purchased 2025</p>	<p>Bungul (ceremony). This painting depicts the ancestral meeting of the Gupapuyngu and Warramiri clan totems: Guku (native bee) and Wuymirri (whale). At Djiliwirri, Guku began their search for nectar to make honey, following many trade routes across Arnhem Land. As Dhamanydji explains:</p> <p>The honeybees from Djiliwirri went North, East, West and South. One of them flew across the ocean and it saw what it thought was an island, but it was really [Wuymirri] the whale lying belly up. He flew there and – SLAP! – it[s guku diamond design] attached to the whale’s belly. The whale saw the bee and it spat out ... through its blowhole. This bee brought back to Djiliwirri this foam as white ochre called bulumbul.</p> <p>Today, this white ochre is chewed and sprayed onto Gupapuyngu people in Njorra’ cleansing ceremonies and Dhapi’ initiation ceremonies. The Guku and Wuymirri encounter is celebrated as a forging of bonds between the two clans.</p>			
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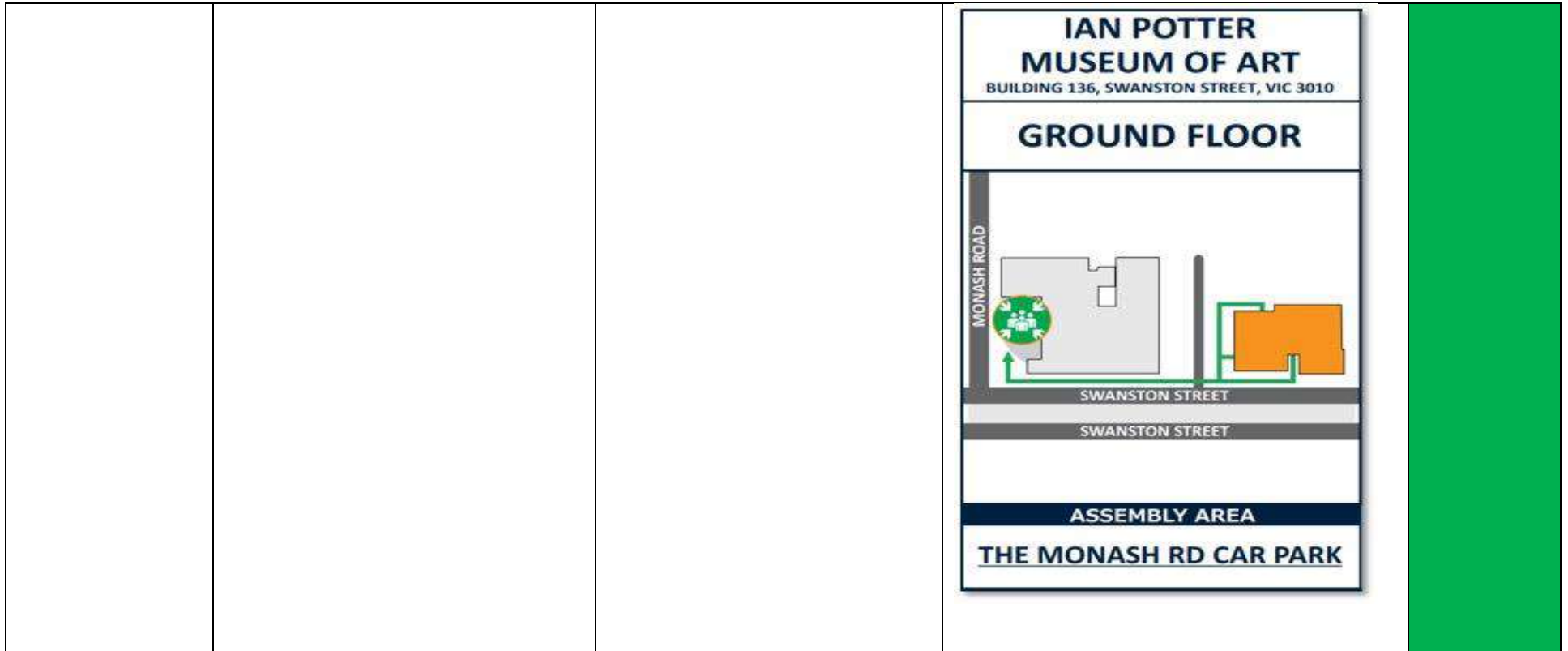
POTTER MUSEUM OF ART VENUE INFORMATION & SUMMARY RISK ASSESSMENT

Both exhibitions are held at the Potter Museum of Art, Parkville. This is a public gallery and so, members of the public may be in the gallery at the same time as students. Please take this into account when determining the number of excursion staff for student supervision noting that at all times, the duty of care and responsibility for supervision of students travelling to, during and travelling back to school from the excursion rests with your accompanying school staff members.

LOCATION OR CONCERN	DESCRIPTION	RISKS	CONTROLS	RESIDUAL RISK RATING
Parking/Bus Drop off point	<p>The Potter Museum of Art is located at The University of Melbourne, Corner Swanston Street and Masson Road, Parkville.</p> <p>Bus Drop Off/Pick Up Points Drop off points for chartered buses is located at the Rideshare Drop off/Pick up zone located on Tin Alley in the University of Melbourne’s Parkville Campus, entrance is on the corner of Tin Alley and Spencer Rd Parkville</p>	<ul style="list-style-type: none"> Drop off points at the Rideshare Drop off/Pick up zone for chartered buses are a short 5 min walk to venue requiring Museum & Collections staff to escort school groups. School groups should be monitored by teachers walking through the university campus. 	<ul style="list-style-type: none"> Teachers to ensure student/teacher ratios are available for the walk from drop off points to the venues. 	D1

	<p>See bus zone parking map below.</p> <p>Public Transport</p> <p>Tram The closest tram stop is at Swanston Street and Grattan Street (Stop 1 – University of Melbourne), a short walk from the museum. The Swanston Street trams, including routes 1, 3/3a, 5, 6, 16, 64, 67, and 72.</p> <p>Train The nearest train stations are Melbourne Central and Flagstaff. From these stations, you can take a tram along Swanston Street to reach the university.</p> <p>Bus Bus routes 402 (East Melbourne to Footscray) and 546 (Heidelberg to University of Melbourne) stop near the Museum.</p> <p>Parking Limited street parking is available around the University of Melbourne campus. For longer visits, Ace Parking (265 Faraday Street) and Eastern Precinct Parking (379 Cardigan Street) offer paid parking and are both within walking distance of the museum.</p>			
<p>Accessibility in the venue</p>		<ul style="list-style-type: none"> • Unable to see in low light • Unable to hear or lip read • Unable to read information and instructions. • Unable to read warnings • Bodily injury. 	<ul style="list-style-type: none"> • Venue and exhibition are accessible and venue facilities and exhibition have been designed to ensure it is accessible friendly according to Human Rights & Equal Opportunity. • All structures are in contrast to the floors and walls to aid vision. 	<p>D1</p>

		<ul style="list-style-type: none"> Anxiety. 	<ul style="list-style-type: none"> A social script of the venue will be available on the website end of June. Staff will be able to provide assistance where needed. 	
Public Toilets	<p>All toilets are single-occupancy, gender neutral cubicles each fitted with hand-washing and drying facilities and have accessible facilities.</p> <p>Please note that these toilets are also utilised by the general public.</p>	<ul style="list-style-type: none"> Teachers do not accompany students to toilets and students engage with general public unsupervised. 	<ul style="list-style-type: none"> Teachers are aware they must supervise students accessing the toilets. Regular toilet breaks can be scheduled to enable teachers to monitor toilet breaks providing students with correct supervision. 	D1
UoM COVIDSafe Requirements	<p>Please note, all school students are not required to verify their vaccination status to engage in these learning programs, but teachers will have to provide proof of vaccination. You can view a copy of the University's COVID-19 Vaccination Requirements Policy. More information and FAQs, which also lists valid forms of proof of vaccination.</p>	<ul style="list-style-type: none"> Teachers with none, or only one vaccination cannot participate in the program at the University of Melbourne and would have to return to school. If probable or confirmed case of COVID-19 attends the venue during school visit. 	<ul style="list-style-type: none"> The booking procedure will ensure Teachers are fully aware of the UoM Vaccination requirements for attending the excursion. All visitors are asked to follow COVID-19 Safe rules and registration including full vaccination requirement for adults. The University will notify the school in the event of a probable or confirmed case in order to conduct their own school contract tracing procedures. The School is required to notify the University if there is a confirmed case from the school visitor who is a probable or confirmed case to enable the University to conduct its own contract tracing procedures. 	D1
Evacuation Plan	<p>All areas of the Potter Museum of Art have evacuation procedure is outlined on the evacuation diagrams, that are posted throughout the building</p>	<p>School staff do not feel confident that they have the necessary information to respond in the case of emergency whilst at the venue.</p>	<p>Each introduction to a school excursion at Potter Museum of Art will involve Learning Team staff inducting school visitors on the emergency management procedures. Gallery supervisors and learning team are trained to respond in case of emergency. Teachers who book into a school excursion at Science Gallery Melbourne are notified with the emergency management meeting point in advance through this risk assessment for their own risk assessments and planning</p>	D1



Bus Drop Off / Pick Up

