

## **SCHOOLS RISK ASSESSMENT SUMMARY: Hany Armanious *Stone Soup***

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Buxton Contemporary exhibition *Hany Armanious Stone Soup* and the venue setup of the Buxton Contemporary 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 the accompanying teacher resource, excursion planning checklist and information provided on our School Visit Information webpages.

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](mailto:school-bookings@unimelb.edu.au)).

### **BACKGROUND INFORMATION**

#### **BUXTON CONTEMPORARY GALLERY OVERVIEW**

Buxton Contemporary was initiated in 2014 with a landmark act of philanthropy through the Michael and Janet Buxton Foundation. Along with the donation of their significant collection of contemporary Australian art to the University of Melbourne, the foundation provided funds to build this public art gallery on the University's Victorian College of the Arts Southbank campus.

Opening its doors in 2018, Buxton Contemporary continues the ethos of Michael and Janet Buxton's approach to collecting: supporting contemporary artists and a sustained engagement with the development of artistic practice.

Buxton Contemporary's dynamic program of solo and thematic exhibitions, artist commissions, publishing and learning initiatives connects contemporary art to new audiences and demonstrates the transformative potential of creative thinking and art-led exchanges of ideas in an educational context.

#### **HANY ARMANIOUS: STONE SOUP EXHIBITION OVERVIEW**

Most of the objects we live with pass unnoticed, handled without thought. A shoelace, a candle, a child's drawing, a paint tray, even a lump of Blu-Tack. In *Stone Soup*, Hany Armanious, one of Australia's leading artists, brings these objects back into view. Through the casting process, he remakes them as near-perfect doubles so precise they unsettle what we think we know.

His sculptures remind us of the joy of seeing something as if for the very first time, while unravelling our uncertainty about how we come to know the world through its things. Curator Laurence Sillars says: *"Armanious's practice is not merely an exploration of the object, but an invitation to dwell in the uncertainty of perception itself – a quiet but radical challenge to the assumption that the world is a stable place. Throughout, there is joy, a celebration of being, touching, of looking so intently that the familiar becomes strange. In an age of synthetic realities, this is a profoundly generative act. Like stepping into a place where the language is unfamiliar and every word must be relearned, his sculptures offer the thrill and vertigo of finding one's bearings in a newly translated world – a place where, in order to truly see, we must first allow ourselves to be lost."*

*Stone Soup* is the artist's largest exhibition to date, featuring more than 80 works spanning 15 years of practice, including a new commission and many works never before seen in Australia.

The exhibition is curated by Laurence Sillars, Head of the Henry Moore Institute, with Samantha Comte, Head Curator, and Charlotte Day, Director of Art Museums, at the University of Melbourne, and builds on a recent presentation at the Henry Moore Institute in Leeds, UK.

### **CONTENT WARNING**



There is potential for students to interact with all works as part of a visit to *Hany Armanious: Stone Soup* exhibition. As such, it is expected that

- 1) Teachers review this document,
- 2) Notify parent and carers of the above exhibition content warning, as well as the specific artwork content warnings and technology warnings as detailed below, and
- 3) Follow their own school's excursion policies and procedures.

#### **DUTY OF CARE & SUPERVISION**

Buxton Contemporary is a public gallery and so, members of the public will likely 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 and noting that at all times, the duty of care and responsibility for supervision of students travelling to, during and travelling back to school from Buxton Contemporary rests with the accompanying school staff members. This responsibility cannot be transferred under any circumstances.

#### **ACCESSIBILITY**

Buxton Contemporary aims to ensure all exhibition pieces have accessible engagement for:

- people with a disability
- people with a physical disability
- people with a sensory disability
- people with an intellectual disability
- people with a mental illness

All exhibition pieces listed in the document reference accessibility risks and identify services such as closed captioning, AUSLAN-interpreted tours, audio description recordings and dedicated low sensory and respite spaces, where applicable.



## **UoM CHILD SAFETY RISK ASSESSMENT**

A University of Melbourne Child Safety Risk Assessment accompanies this school excursion exhibition risk assessment and should be reviewed accordingly.

### **Artwork Summary**

This document includes an Artwork Summary which outlines the details, locations and key concerns of a small number of artworks that require special vigilance and attention due to content warnings associated with explicit language used in artwork titles.

### **Summary of Potential Risks**

This section outlines key concerns in relation to the exhibition and venue, including associated artworks, themes, potential risks and mitigations.

## **APPENDICES**

### **Map of exhibition risks**

A map of the gallery space is provided to assist teachers in locating artworks in the Artwork Risk Summary an

### **Exhibition Room Sheet**

There are no wall labels in this exhibition, and a Room Sheet is provided to visitors to assist in attributing titles and artwork details to exhibition works. This is attached for teachers to see images of each work in the exhibition and the Risk Assessment.

## ARTWORK SUMMARY

GALLERY LOCATION	ARTWORKS	KEY CONCERN
Foyer	<p><u>Artwork on floor</u></p> <p>1. <i>Power Nap</i> 2013, pigmented polyurethane resin, 140 x 50 x 40 cm</p> <p><u>Artwork on windowsill</u></p> <p>2. <i>Moth</i> 2020, pigmented polyurethane resin, gouache, 21.5 x 28 x 16cm</p>	Artworks in Foyer outside of gallery spaces require special vigilance
Gallery 1	<p><u>Artworks on floor</u></p> <p>3. Four iterations of: <i>Sneeze Painting</i> 2010, polyurethane resin, 75 x 75 x 10cm</p> <p>4. <i>Body Swap</i> 2015, mirror, steel, 150 x 200 x 100cm</p> <p>5. <i>Depiction</i> 2012, pigmented polyurethane resin, 102 x 102 x 4cm *</p> <p><u>Artwork on windowsill</u></p> <p>6. <i>Moth</i> 2020, pigmented polyurethane resin, gouache, 16 x 28.5 x 15cm</p>	<p>Artworks on floor require special vigilance</p> <p>*Material is not set dry and requires hyper vigilance</p>
Gallery 2	<p><u>Artworks on floor</u></p> <p>7. <i>Frequently Asked Questions</i> 2015, pigmented polyurethane resin, dimensions variable, 20 elements</p> <p>8. <i>Image</i> 2023, pigmented polyurethane resin, gouache, 13.5 x 80 x 60cm (overall, leaf positions variable)</p> <p>9. <i>The Story of Art</i> 2022, pigmented polyurethane resin, gouache, 22 x 29 x 38.5 cm</p> <p>10. <i>Dew Point</i> 2012, pigmented polyurethane resin, pewter, 66 x 150 x 79.5 cm</p> <p>11. <i>Coin</i> 2013, pigmented polyurethane resin, bronze, 240 x 134 x 80cm *</p> <p>12. <i>Want</i> 2023, pigmented polyurethane resin, gouache, 11 x 99.5 x 45.4cm</p> <p>13. <i>Channels</i> 2024, pigmented polyurethane resin, gouache,</p> <p>14. <i>Sphinx</i> 2024, brass and pigmented polyurethane resin, 80 x 90 x 50 cm</p> <p>15. <i>The World</i> 2023, pigmented polyurethane resin, gouache, 14 x 35 x 25.5cm</p> <p>16. <i>Voiding</i> 2020, pigmented polyurethane resin, 29 x 29 x 27.5cm &amp; 17.5 x 8.5 x 8.5cm</p> <p><u>Artwork on plinth</u></p> <p>17. <i>Moth</i>, 2021, Pigmented polyurethane resin, mica, 17.5 x 77 x 39cm *</p> <p>18. <i>Cock and Pussy</i> 2021, pigmented polyurethane resin, gouache, 26 x 64 x 22cm &amp; 30 x 45 x 29.5cm *</p>	<p>Artworks on floor require special vigilance</p> <p>*Material is heavy requiring safe viewing distance</p> <p>*Material is brittle and porous requiring hyper vigilance</p> <p>*Artwork title uses explicit language</p>
Gallery 3	<p><u>Artworks on floor</u></p> <p>19. <i>Luminous Solution</i> 2023, pigmented polyurethane resin, Part1: 9 x 29.4 x 36.6 cm; Part 2: 7.6 x 31 x 36.5 cm</p> <p>20. <i>Intervals</i> 2025, glass, brass, 26 x 41 x 37cm</p> <p>21. <i>Vitrine</i> 2024, brass, pigmented polyurethane resin, 67 x 43 x 42 cm</p> <p>22. <i>Corridor</i> 2024, pigmented polyurethane resin, 160 x 15 x 15cm</p> <p>23. <i>Yes and No</i> 2024, pigmented polyurethane resin, gouache, 49 x 115 x 11 cm</p> <p>24. <i>Moth</i> 2021, pigmented polyurethane resin, 5.5 x 78 x 51cm</p>	Artworks on floor require special vigilance

	<p>25. <i>Pieta</i> 2024, pigmented polyurethane resin, 74 x 15 x 24 cm</p> <p>26. <i>Set and setting</i>, 2010, pigmented polyurethane resin, 92 x 36 x 25cm</p> <p>27. <i>Spooks</i> 2024, pigmented polyurethane resin, gouache, 9 x 96 x 97 cm; 13.5 x 7.5 x 7.5 cm</p> <p>28. <i>Turd</i> 2024, pigmented polyurethane resin, gouache, 30 x 52 x 37 cm *</p>	*Artwork title uses explicit language
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KEY CONCERN	RELATED ARTWORKS	EXPLANATION OF KEY CONCERNS	RISKS	CONTROLS	RESIDUAL RISK RATING
Art works on open display	<b>All artworks</b> require special vigilance.	<p>The exhibition artworks are on open display and not roped off to the public.</p> <p>Many artworks rest on the floor and rely on the audience engaging with each work with 1m distance.</p> <p>Some artworks are particularly fragile.</p>	Risk of public walking knocking into the artworks, especially floor-based sculptures, and hurting themselves by tripping, falling, or cutting themselves.	<p>FOH staff are briefed on general management of public interaction with work.</p> <p>Slip rating to floor finishes assessed against regulations.</p> <p>Delicate artwork area identified on teacher resource notes.</p> <p>Learning team actively briefs school group on maintaining safe distance from artwork and managing crowd flow in tight areas upon entry to the exhibition.</p> <p>There is a limit to the number of students visiting the gallery at one time.</p>	D1
Fragile artworks	<p>Some artworks require hyper-vigilance</p> <p>2,5,6,8,9,11,13,17,</p>	<p>These artworks are not roped off to the public and are particularly fragile due to the materials used and the work's placement on the ground.</p> <p>Students must take care by maintaining 1m distance from the edges of the work.</p>	Risk of damaging artworks by touching, knocking, kicking, or tripping over objects.	<p>Gallery Attendants will stand close to the artwork to inform visitors of the fragile nature of the artwork.</p> <p>Learning Experience Facilitators will inform student groups prior to entering the exhibition, and remind groups upon approaching the artwork.</p>	
Content warning	<p>18. <i>Cock and Pussy</i> 2021</p> <p>28. <i>Turd</i> 2024</p>	Two artwork titles featured in the Exhibition Room Sheet include explicit language.	These artwork titles may offend students and be considered not appropriate by parents/carers.	<p><b>There are no artwork labels on display in the exhibition.</b></p> <p><b>Artwork titles will therefore not be on display and only made available in the Exhibition Room Sheet (attached as Appendix 1)</b></p> <p>Learning Experiences Team provides this risk assessment to schools upon booking so teachers can communicate the</p>	

KEY CONCERN	RELATED ARTWORKS	EXPLANATION OF KEY CONCERNS	RISKS	CONTROLS	RESIDUAL RISK RATING
				<p>exhibition content and artistic intent to students and parents.</p> <p>Teachers should advise students and parents about the content of the exhibition and the artistic intent of these artworks.</p>	
Engagement with technology (photography and online resource)		<p>Students have access to an online teacher resource associated with their visit to the exhibition and learning outcomes.</p> <p>Students are permitted to take photographs without flash using mobile devices.</p>	<p>Students may engage with online resources by using personal devices such as smart phones, iPads, or laptops, and whilst in the exhibition. Students may take photographs while exploring the exhibition.</p> <p>Students inappropriately using personal devices whilst walking in the gallery face a higher risk of tripping/falling/ or cutting themselves.</p>	<p>Teachers should advise students of appropriate use of technology on excursions, especially personal devices such as smart phones, and promote safe usage whilst walking in the gallery.</p> <p>The Learning Experiences Team will advise students to take additional caution while taking photographs using personal devices and not to watch content on personal devices whilst walking inside the exhibition. Students will be advised to sit to engage with audio-visual content to mitigate the higher risk of trips or falls.</p>	<b>D1</b>
Medical Emergency	Throughout gallery	Unexpected medical emergency for student, teachers or members of the public	<p>Poor access for emergency vehicles</p> <p>Potential injuries to public and staff</p> <p>Overcrowding of exits</p> <p>Failure to exit crowd in an emergency</p>	<p>Strategically placed First Aid kits.</p> <p>Ambulance access point known.</p> <p>First Aid Staff on site &amp; in communication with Campus Services.</p> <p>UoM Security trained in ambulance response for emergency vehicles.</p> <p>Designated emergency access points.</p> <p>Wardens to be equipped with loud hailers if required.</p>	<b>D1</b>
Any situation or threat requiring Fire, Ambulance, Police	Buxton Contemporary Gallery	Unexpected evacuation	<p>School students separate from school group during evacuation leaving them unsupervised.</p> <p>Teacher is unaware of evacuation location in South bank location.</p>	<p>Upon arrival, our staff will induct all students and teachers regarding our emergency management procedures.</p> <p>Teachers read Appendix 1: Evacuation Map on Page 7 of this document.</p>	<b>D1</b>

KEY CONCERN	RELATED ARTWORKS	EXPLANATION OF KEY CONCERNS	RISKS	CONTROLS	RESIDUAL RISK RATING

**BUXTON CONTEMPORARY VENUE INFORMATION & SUMMARY RISK ASSESSMENT**

This exhibition is held at Buxton Contemporary in Southbank. 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>Drop off points for chartered buses are located in the (city-bound) service lane of St Kilda Road outside the NGV and Hamer Hall, but there is no parking permitted at these locations.</p> <p>Two-hour bus parking is available opposite Arts Centre Melbourne along St Kilda Road and is regulated by the Melbourne City Council. For more details please visit <a href="http://melbourne.vic.gov.au">melbourne.vic.gov.au</a> or call (03) 9658 9658.</p> <p>Parking is available at the Australian Ballet Centre, with a height restriction of 2.1 metres. For more information about this car park, click <a href="#">here</a>.</p> <p>Parking is also available at Arts Centre Melbourne but note the height restriction of 1.9 metres. For more information click <a href="#">here</a>.</p>	Drop off points for chartered buses and parking are a short walk to venue requiring students to cross roads via traffic light walkways. School groups should be monitored.	Teachers to ensure student/teacher ratios are available for the walk from drop off points to the venue using traffic light systems to cross all roads.	<b>D1</b>
Accessibility in the venue		<p>Unable to see in low light</p> <p>Unable to hear or lip read</p> <p>Unable to read information and instructions.</p> <p>Unable to read warnings</p> <p>Bodily injury.</p> <p>Anxiety.</p>	<p>The venue and exhibition are accessible step-free, and venue facilities and exhibition have been designed to ensure it is accessible friendly according to Human Rights &amp; Equal Opportunity.</p> <p>All structures are in contrast to the floors and walls to aid vision.</p> <p>A social script of the venue will be available on the website.</p> <p>Staff will be able to provide assistance where needed.</p>	<b>D1</b>

		Lift access	Brief teachers not to use the lift unless there are students with accessibility issues.	
Public lift	Lift offers access from ground floor to Level 1	Students access the public lift without a teacher present and have a negative interaction with public member  Lift stops operating and visitors are trapped.	School visitors using lift should have an accompanying teacher.  If lifts are not operating there are other lifts available that staff can advise.  An alarm button and speaker is inside the lift to talk directly to security.	D1
Public Toilets	All toilets at Buxton Contemporary are gender neutral and accessible.  Please note that these toilets are serviced by the general public.	Teachers do not accompany students to toilets and students engage with general public unsupervised.	<ul style="list-style-type: none"> <li>Teachers are aware they must supervise students accessing the gender-neutral toilets.</li> <li>Regular toilet breaks can be scheduled to enable teachers to monitor toilet breaks providing students with correct supervision.</li> </ul>	D1
UoM COVIDSafe Requirements	All artworks in Buxton Contemporary Gallery	Concerns that COVIDSafe density requirements and procedures are not being followed.  Some visitors may have hygiene concerns (e.g. COVIDSafe concerns) related to use of exhibit equipment or spaces by multiple visitors.	<p>Buxton Contemporary follows the COVIDSafe practices of the University of Melbourne which reflect the State Government of Victoria's DHHS requirements.</p> <p>Staff will monitor the flow of visitors and monitor public engagement with exhibition.</p> <p>Hand sanitizer and sanitizing wipes will be provided throughout the exhibition, including next to this exhibit, and visitors encouraged to use hand sanitizer before and after touching items within the gallery.</p> <p>Exhibits will be cleaned by staff regularly to CovidSafe standards, including disinfectant spray on material objects.</p> <p>Visitors can advise staff of any concerns they have.</p> <p>Capacity limits of each space will be displayed via signage.</p>	D1

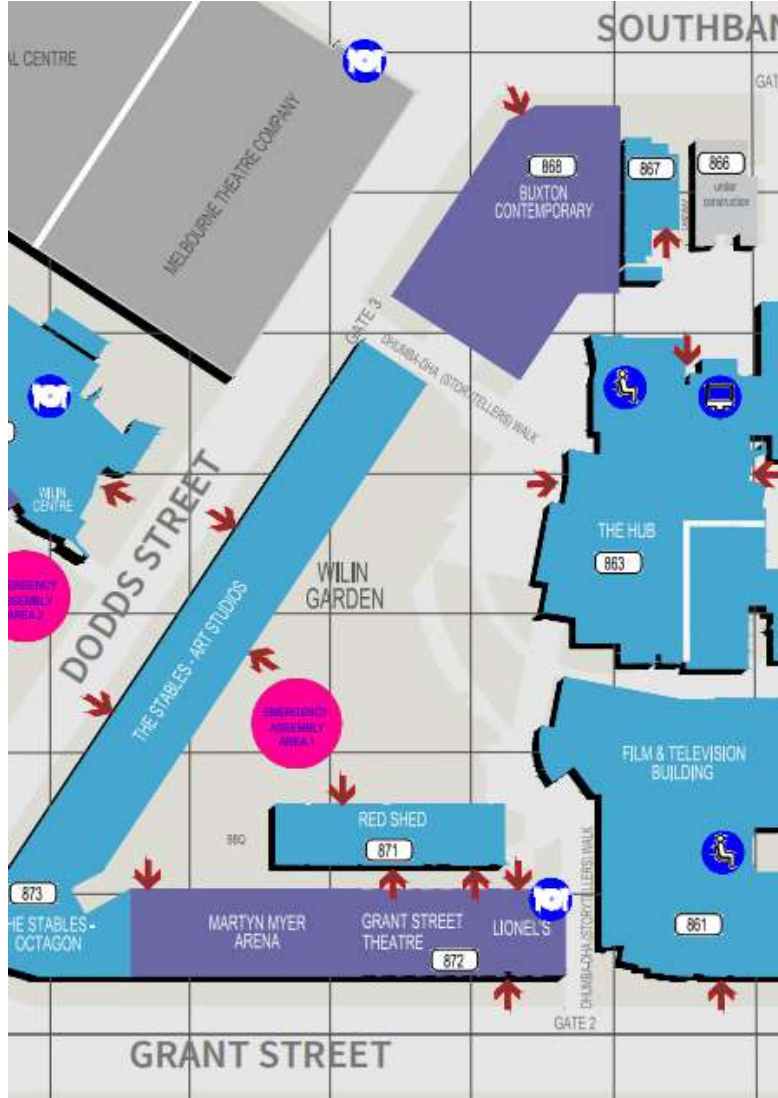
## APPENDIX 1: EVACUATION PROCEDURE

Trained wardens will be able to assist building occupants, including school visitors, with an emergency response. Our emergency meeting point in the event of a building evacuation is the Library Courtyard south of Buxton Contemporary (shown as Emergency Assembly Area 1 below).

See: the University's [emergency response procedures](#) for more details (this flipchart will also be available at the front reception).

The University has trained security officers that patrol our campuses 24 hours a day on foot, on bicycles and in vehicles. These officers are responsible for the safety of the University community and its property. University grounds and buildings are monitored by CCTV that is always supervised by trained security officers. If for whatever reason you needed security assistance, call 03 8344 6666.





## APPENDIX 2: RISK MATRIX

### Likelihood Ratings

Likelihood	Category	Description
Almost Certain	A	The event is expected to occur in most circumstances
Likely	B	The event will probably occur in most circumstances
Possible	C	The event should occur at some time
Unlikely	D	The event could occur at some time
Rare	E	The event may occur only in exceptional circumstances

### Risk Consequence Descriptors

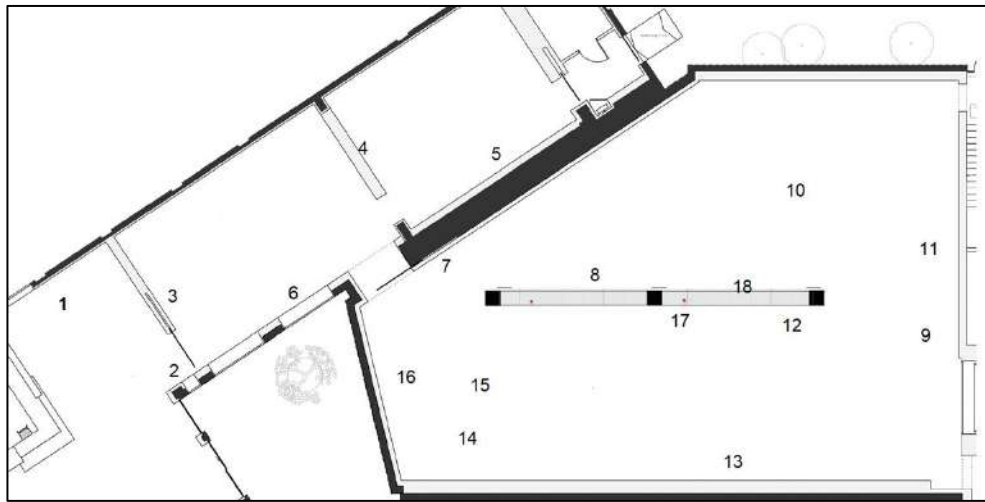
Consequence	Category	Business Interruption	Environmental	Financial	Human	Public Image & Reputation
Catastrophic	5	Essential service failure, or key revenue generating service removed	Irreversible damage	Above \$20,000,000	Death(s) / many critical injuries	National and International Concern / exposure
Major	4	Service or provider needs to be replaced	Harm requiring restorative work	Up to \$10,000,000	Single Death/ multiple long term or critical injuries	State wide Concern / exposure
Moderate	3	Temporary, recoverable service failure	Residual pollution requiring cleanup work	Up to \$1,000,000	Single minor disablement/ multiple temporary disablement	Local community concern
Minor	2	Brief service interruption	Remote, temporary pollution	Up to \$200,000	Injury	Customer complaint
Negligible	1	Negligible impact, brief reduction/loss of service 2-12 hours	Brief, non hazardous, transient pollution	Up to \$20,000	Minor First Aid	Resolved in day-to-day management

### Risk Matrix

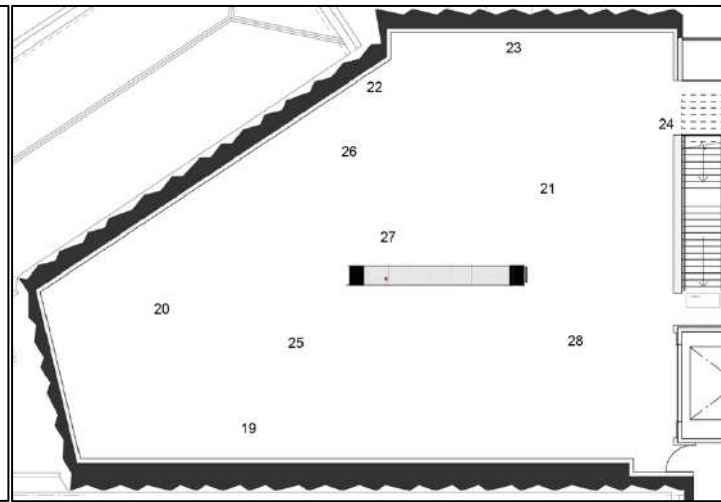
Likelihood Label	Consequence Label				
	1	2	3	4	5
A	Medium	Medium	High	Very High	Very High
B	Medium	Medium	High	High	Very High
C	Low	Medium	Medium	High	High
D	Low	Low	Medium	Medium	High
E	Low	Low	Medium	Medium	Medium

## APPENDIX 3: EXHIBITION RISK MAPS

GROUND



LEVEL 1



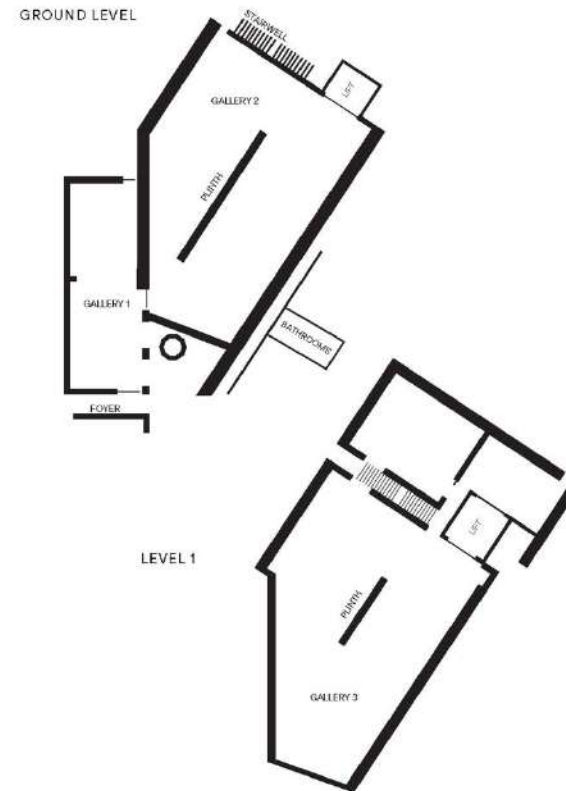
**APPENDIX 4: EXHIBITION ROOM SHEET**

**BUXTON  
CONTEMP  
ORARY**

**HANY ARMANIOUS  
STONE SOUP**

21 NOV 2025 – 11 APR 2026

ROOM SHEET



University of  
Melbourne  
Museums and  
Collections





*Venus Christ* 2020  
pigmented polyurethane resin,  
gouache, edition of 1+1 AP  
Courtesy the artist and Fine  
Arts, Sydney



*Smokers* 2013  
pigmented polyurethane resin  
b.e., architecture art collection



*Depletion* 2012  
pigmented polyurethane resin,  
edition of 2  
Lismore Regional Gallery  
Collection



*Frequently Asked Questions*  
2015  
pigmented polyurethane resin  
Courtesy the artist and  
Phillida Reid, London



*Moth* 2020  
pigmented polyurethane resin,  
gouache, edition of 1+1AP  
Private collection, Melbourne



*Flat Earth* 2017  
pigmented polyurethane resin,  
edition of 3  
Buxton International  
Collection, Melbourne



*Figure Ground* 2025  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and  
Phillida Reid, London



*We Astrologers* 2010  
pigmented polyurethane resin  
Collection of Reg and Sally  
Lord, Sydney



*Boundaries* 2023  
pigmented polyurethane resin  
Courtesy the artist and Fine  
Arts, Sydney



*Image* 2023  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and Fine  
Arts, Sydney



*Dew Point* 2012  
pigmented polyurethane resin,  
pewter  
Courtesy the artist and Fine  
Arts, Sydney



*Untitled* 2015  
U V reactive dye on cut pile  
nylon carpet  
Private collection

## Gallery 2



*Coin* 2013  
pigmented epoxy resin, bronze  
Courtesy the artist and Fine  
Arts, Sydney



*The Story of Art* 2022  
pigmented cast polyurethane  
resin, gouache  
Courtesy the artist and  
Phillida Reid, London



*Areopagitica* 2025  
UV print on wall surface  
Courtesy the artist and Fine  
Arts, Sydney



*The World* 2023  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and Fine  
Arts, Sydney



*Sphinx* 2024  
brass, pigmented  
polyurethane resin  
Courtesy the artist and  
Phillida Reid, London



*A Good Thing* 2024  
pigmented polyurethane resin  
Courtesy the artist and Fine  
Arts, Sydney



*Happiness* 2010  
pigmented polyurethane resin,  
pewter  
Courtesy the artist and  
Phillida Reid, London



*magic* 2022  
pigmented polyurethane resin  
Courtesy the artist and Fine  
Arts, Sydney



*Want* 2023  
pigmented polyurethane resin,  
gouache  
Private collection



*Voiding* 2020  
pigmented polyurethane resin  
Private collection

## Stairwell



*Weeping Woman* 2012  
pigmented polyurethane resin  
Museum of Contemporary Art  
Australia. Donated through  
the Australian Government's  
Cultural Gifts Program by Danita  
Lowes and the Fite Family, 2025



*Channels* 2024  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and Fine  
Arts, Sydney



*Water Lilies* 2018  
solvent pigment print on canvas  
Chartwell Collection, Auckland  
Art Gallery Toi o Tāmaki,  
purchased 2022



*Logos* 2015  
pigmented polyurethane resin  
on steel pins  
Courtesy the artist and  
Phillida Reid, London



## Gallery 2 plinth



*Continuum* 2025  
UV print on wall surface  
Courtesy the artist and Fine  
Arts, Sydney



*Portrait* 2020  
pigmented polyurethane resin  
National Portrait Gallery,  
Canberra. Purchased with  
funds provided by donors  
2024



*Hollow Earth* 2016 (detail)  
pigmented polyurethane  
resin, digitally printed vacuum-  
formed polypropylene, gold,  
chrome  
Courtesy the artist and  
Michael Lett, Auckland



*Moth* 2020  
pigmented polyurethane  
resin, mica  
Courtesy the artist and Fine  
Arts, Sydney



*Meetings* 2025  
pigmented polyurethane resin  
Courtesy the artist and Fine  
Arts, Sydney



*Plato's Cave* 2023  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and Fine  
Arts, Sydney



*Pageant* 2024  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and  
Phillida Reid, London



*Cook and Pussy* 2021  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and Fine  
Arts Sydney



*Tapestry* 2024  
pigmented polyurethane resin  
Courtesy the artist and Fine  
Arts, Sydney

## Gallery 3



*Manhole* 1998  
photograph  
Collection of Reg and Sally  
Lord, Sydney



*Turd* 2024  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and  
Phillida Reid, London



*Areopagitica* 2025  
UV print on wall surface  
Courtesy the artist and Fine  
Arts, Sydney



*Untitled* 2015  
UV reactive dye on cut pile  
nylon carpet  
Collection of Kai and  
Wendy Tan



*Birth of Venus* 2010  
pigmented polyurethane resin  
Courtesy the artist and  
Phillida Reid, London



*Sleeping under Water* 2023  
pigmented polyurethane resin,  
gouache  
Private collection, GRANTPIRRIE



*Pieta* 2024  
pigmented polyurethane resin  
Courtesy the artist and  
Phillida Reid, London



*Luminous Solution* 2023  
pigmented polyurethane resin  
Courtesy the artist and Fine  
Arts, Sydney



*Possession* 2023  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and Fine  
Arts, Sydney



*Intervals* 2025  
brass, glass  
Courtesy the artist and Fine  
Arts, Sydney



*Realm* 2025  
UV print on wall surface  
Courtesy the artist and Fine  
Arts, Sydney



*Set and Setting* 2010  
pigmented polyurethane resin  
Love Collection, Sydney



*Moth* 2021  
pigmented polyurethane resin,  
gouache, edition of 1 + 1 AP  
Courtesy the artist and Fine  
Arts, Sydney



*Wow* 2024  
silver, gold  
Courtesy the artist and  
Phillida Reid, London

### Gallery 3 continued



*Corridor* 2024  
pigmented polyurethane resin,  
Courtesy the artist and Fine  
Arts, Sydney



*Spooks* 2024  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and  
Phillida Reid, London



*Universe* 2021  
pigmented polyurethane resin,  
UV print, gold  
Courtesy the artist and Fine  
Arts, Sydney



*The Vessels* 2018  
pigment polyurethane resin  
Australian National University  
Art Collection. Donated  
through the Australian  
Government's Cultural Gifts  
Program, 2024.



*Mumble* 2023  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and Fine  
Arts, Sydney



*Eulogy* 2018  
pigment epoxy resin,  
pigmented polyurethane resin  
Private collection

### Gallery 3 plinth



*Yes and No* 2024  
pigmented polyurethane resin,  
gouache  
Courtesy the artist and  
Phillida Reid, London



*Title Forgotten* 2013  
pigmented polyurethane resin,  
edition of 2  
Collection of Reg and Sally  
Lord, Sydney



*Vitrine* 2024  
brass, pigmented  
polyurethane resin  
Courtesy the artist and  
Phillida Reid, London



*Delphi* 2024  
pigmented polyurethane resin  
Courtesy the artist and  
Phillida Reid, London



*Moth* 2020  
pigmented polyurethane resin,  
wire, gouache, edition of 1 + 1AP  
Courtesy the artist and Fine  
Arts, Sydney





**BUXTON  
CONTEMP  
ORARY**