

SCHOOLS RISK ASSESSMENT SUMMARY: Poetry Goes No Further Than Language

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Buxton Contemporary exhibition *Poetry goes no further than language* 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).

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.

EXHIBITION OVERVIEW

Poetry goes no further than language traces the contemporary turn in Chinese art through the emergence of conceptualism and the work of Beijing artist collective New Measurement Group (1988–95). During the 1980s, a period of intellectual awakening exposed artists across China to a significantly expanded artistic and philosophical horizon. During this moment, individual artists continued to respond to prevailing themes and visual styles, while simultaneously questioning the foundations of art itself. Through varying expressions and approaches, they pursued distinct paths that—though appearing separate—collectively moved towards a critical point.

The exhibition brings together New Measurement Group's entire body of experimental works, alongside works by Shanghai-based conceptual artist Qian Weikang (active 1990–96) echoing the reverberations of New Measurement Group's influence among a younger generation of conceptual artists. The destruction and loss of work by these artists has restricted awareness and understanding of their influence, and significantly contributes to the obscurity surrounding the emergence of conceptual art in Chinese art history. Assembled through years of rigorous research, this project brings together archival material, collective projects and individual works, revealing the complex dynamics of this critical moment, where individual experimentation and broader social dynamics became mutually generative, signalling a decisive turn towards the contemporary.

Appearing throughout the exhibition is a new multi-part commission by Melbourne artist, Darcey Bella Arnold. Responding to the histories and ideas encountered in each gallery, Arnold's works extend her longstanding interest in how language, image, and systems of meaning can be taken apart and reassembled, creating a complex new dialogue across time, place and practice.



CONTENT WARNING

This exhibition includes three artworks with content warnings pertaining to: stylised nudity, performative violence, animal cruelty, and references to human excrement including urine and semen.

There is potential for students to interact with all works as part of a visit to *Poetry goes no further than language* 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

- 1. Evacuation Procedure**
- 2. Risk Matrix**
- 3. Map of exhibition risks** is provided to assist teachers in locating artworks in the Artwork Risk Summary.
- 4. Images of artworks with content warnings**
- 5. Images of fragile artworks**

ARTWORK RISK SUMMARY

GALLERY LOCATION	ARTWORKS	KEY CONCERN
<p>Gallery 1</p>	<p>This space establishes the discursive climate of the period. Video documentation records key Dadaist happenings and performances by artist collectives across the country.</p> <p>1. Southern Artists Salon Established Guangzhou, active 1980s <i>First Experimental Exhibition for Artists Salon of South China</i> 1986 video documentation 28:18 minutes Courtesy Inside Out Art Museum, Beijing</p> <p>2. Xiamen Dada Established Xiamen, active 1980s <i>The Fujian Art Museum Incident</i> 1986 video documentation 12:13 minutes Courtesy Inside Out Art Museum, Beijing</p> <p>3. M Art Group Established Shanghai, active 1980s <i>M Conceptual Art Performance</i> 1986 video documentation 18:08 minutes Courtesy Inside Out Art Museum, Beijing</p> <p>M Art Group video label: was established in October 1986. On December 21 of the same year, the group held a collective art performance in the theatre of the Second Shanghai Workers Cultural Palace in Shanghai’s Hongkou District. The sixteen members went on to stage one by one to present fifteen performances. Almost 200 people were in the audience, including poets, college students, newspaper editors, and art lovers. Performances were unrelated to each other in terms of theme or logic, but viewed as a whole they were radical in nature, evincing a preference towards anti-art, anti-culture and anti-civilisation. Themes of ritual, bodily constraint, and violence recurred across the program, and an oppressive, restless atmosphere permeated the performance, running for almost an hour and a half. Rejecting elitism in art, the artists intended to push against limitations of form, concept, and</p>	<p>All works: 1,2,3 are Accessible for D/deaf/HoH students: Video documentation of performance works plays on small monitors with headphones. The videos include atmospheric music, environmental diegetic sound, and there is minimal spoken word in Mandarin. (Ground Level)</p> <p>3. M Art Group This video includes a content warning (Ground Level)</p>

	<p>ideology. They considered themselves to be ordinary people in society, calling for life as art, and engaging with performance as a means to shift awareness and challenge social and cultural norms.</p>	
<p>Gallery 2</p>	<p>4. Gu Dexin Born Beijing 1962, lives and worked Beijing 1980s–2009</p> <p>Series of five, variously sized small format watercolour paintings, inspired by Surrealism, each with the following details:</p> <p><i>Untitled</i> 1980–90 watercolour on paper Michael Evans & W Collection</p> <p>Curatorial rationale: Alongside their collective, rules-based explorations, each member of New Measurement Group maintained a highly individual practice. Made during the same period as the group experiments presented opposite, these works demonstrate the breadth of direction each artist was pursuing independently. Drawing on surrealism, abstraction, folk art, and mythology, their individual works echo the dominant artistic trends of early to mid-1980s China—a period in which artists were rapidly absorbing a wide range of newly accessible visual and intellectual influences.</p>	<p>Content warning: Paintings by Gu Dexin feature stylised nudity (Ground Level)</p>
<p>Gallery 3</p>	<p>5. Qian Weikang born Shanghai 1963, active Shanghai 1990–96 <i>Wind Direction: White Quantity 205 Grams</i> 1993 metal sheets, plaster powder, video, spray paint Courtesy the artist and Inside Out Art Museum, Beijing</p> <p>6. Qian Weikang Human Bio-energy Input/output Physics Experiment 1994 industrial balance</p>	<p>Artwork requires special vigilance: this artwork is floor-based, fragile, and has sharp metal points (Level 1)</p>

	<p>Courtesy the artist and Inside Out Art Museum, Beijing</p> <p>About the work: Over a twenty-four-hour period on a day in 1994, Qian weighed everything he consumed and excreted, recording the exact figures. The artwork features measurement data and notes in Chinese displayed as an enlarged vinyl next to a physical scale, and an English translation is displayed as an A4 print. No images accompany this work.</p>	
<p>Whole Exhibition</p>	<p>7. Darcey Bella Arnold born Melbourne 1986, lives and works Melbourne with assistance from Emil Toonen</p> <p><i>A Pipe is not a Poem 2026</i> polystyrene foam, polyurethane polymer, synthetic polymer, cotton fibre, flocking, varnish, reclaimed timber Courtesy the artist, commissioned with funds from Buxton Contemporary Circle, 2026</p> <p>About the work:</p> <p>Fragments of peel appear throughout the spaces of the gallery as a recurring motif connected to a new work in the Project Gallery.</p> <p>Arnold has long been drawn to the orange as a linguistic and cultural symbol, and a site of slippage and convergence between language, image, and object. In Chinese, the word for orange (橙, chéng) is a homophone for success and wealth, making it a symbol of prosperity and good fortune. This linguistic crossing situates the fruit as a shared yet mutable sign a hinge between languages, traditions, and systems of meaning.</p>	<p>Artwork requires special vigilance: Artworks installed on window ledge (Ground Level), in the lift, and on the floor in the Project Gallery (Level 1).</p>

KEY CONCERN	RELATED ARTWORKS	EXPLANATION OF KEY CONCERNS	RISKS	CONTROLS	RESIDUAL RISK RATING
<p>Art works on open display</p>	<p>All artworks require special vigilance.</p>	<p>The exhibition artworks are on open display and not roped off to the public.</p> <p>Some artworks rest on the floor and rely on the audience engaging with each work with 1m distance.</p>	<p>Risk of public walking knocking into the artworks, especially floor-based installations, and hurting themselves by tripping, falling, or cutting themselves.</p>	<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</p>	<p>D1</p>

KEY CONCERN	RELATED ARTWORKS	EXPLANATION OF KEY CONCERNS	RISKS	CONTROLS	RESIDUAL RISK RATING
		Some artworks are particularly fragile.		<p>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>	
Fragile artworks	Artworks: 5 and 7	<p>These artworks are not roped off to the public and are particularly fragile due to the materials used and the placement of the works on window ledges, in the lift, and on the ground.</p> <p>Students must take care by maintaining 1m distance from the edges of the work.</p>	<p>Risk of damaging artworks by touching, knocking, kicking, or tripping over objects.</p> <p>Some artworks require hyper-vigilance</p> <p>Some artworks are on open display and installed on the floor, in the lift, and one floor-based work has sharp points.</p>	<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 to keep 1m away from works at all time.</p> <p>Students are not allowed to use the lift unless it if for accessibility. Students can look at the lift-based artwork from outside the lift.</p>	

KEY CONCERN	RELATED ARTWORKS	EXPLANATION OF KEY CONCERNS	RISKS	CONTROLS	RESIDUAL RISK RATING
Content warning	Artwork 3, 4 6:	<p>Artworks can be seen by all students and teachers on self-guided visits and facilitated tours of the exhibition.</p> <p>List these specific artworks (3,4,6) will not be highlighted in facilitated Interactive Exhibition Tours.</p>	<p>These artworks offend students and be considered not appropriate by parents/carers.</p> <p>Artwork 3: this video documents an artistic performance which depicts the following:</p> <ul style="list-style-type: none"> - At 2'58" -3'20" - a group of men attacking a man and holding him to the ground - At 4'57" - Animal cruelty with part of a snake being put into a pot of paint then placed on canvas to make marks - At 12'38" - Performative portrayal of a sacrificial male experiencing violence - At 15'56" - Man in red painted sheet symbolising blood and death <p>Artwork 4: contains stylised nudity</p> <p>Artwork 6: describes bodily excrement including urine and semen.</p>	<p>The Learning Experiences Team provides this risk assessment to schools upon booking so teachers can communicate the exhibition content and artistic intent to students and parents.</p> <p>These artworks are not the focus of the tour. They can be seen from all angles of the gallery, despite their small size. Teachers should advise students and parents about the content of the exhibition and the artistic intent of these artworks. Please refer to the exhibition labels in the appendix.</p>	D2
Engagement with technology (photography and online resource)	Buxton Contemporary Gallery	<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 or trips or falls.</p>	D1
Medical Emergency	Buxton Contemporary 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>Strategically placed First Aid kits.</p> <p>Ambulance access point known.</p> <p>First Aid Staff on site & in communication with Campus Services.</p>	D1

KEY CONCERN	RELATED ARTWORKS	EXPLANATION OF KEY CONCERNS	RISKS	CONTROLS	RESIDUAL RISK RATING
			Failure to exit crowd in an emergency	<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>	
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>	D1

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 melbourne.vic.gov.au 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 here.</p> <p>Parking is also available at Arts Centre Melbourne but note the height restriction of 1.9 metres. For more information click here.</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.	D1
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>Lift access</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 & 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> <p>Brief teachers not to use the lift unless there are students with accessibility issues.</p>	D1

Public lift	Lift offers access from ground floor to Level 1	<p>Students access the public lift without a teacher present and have a negative interaction with public member</p> <p>Lift stops operating and visitors are trapped.</p>	<p>School visitors using lift should have an accompanying teacher.</p> <p>If lifts are not operating there are other lifts available that staff can advise.</p> <p>An alarm button and speaker is inside the lift to talk directly to security.</p>	D1
Public Toilets	<p>All toilets at Buxton Contemporary are gender neutral and accessible.</p> <p>Please note that these toilets are serviced by the general public.</p>	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 gender-neutral toilets. • Regular toilet breaks can be scheduled to enable teachers to monitor toilet breaks providing students with correct supervision. 	D1
UoM COVIDSafe Requirements	All artworks in Buxton Contemporary Gallery	<p>Concerns that COVIDSafe density requirements and procedures are not being followed.</p> <p>Some visitors may have hygiene concerns (e.g. COVIDSafe concerns) related to use of exhibit equipment or spaces by multiple visitors.</p>	<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

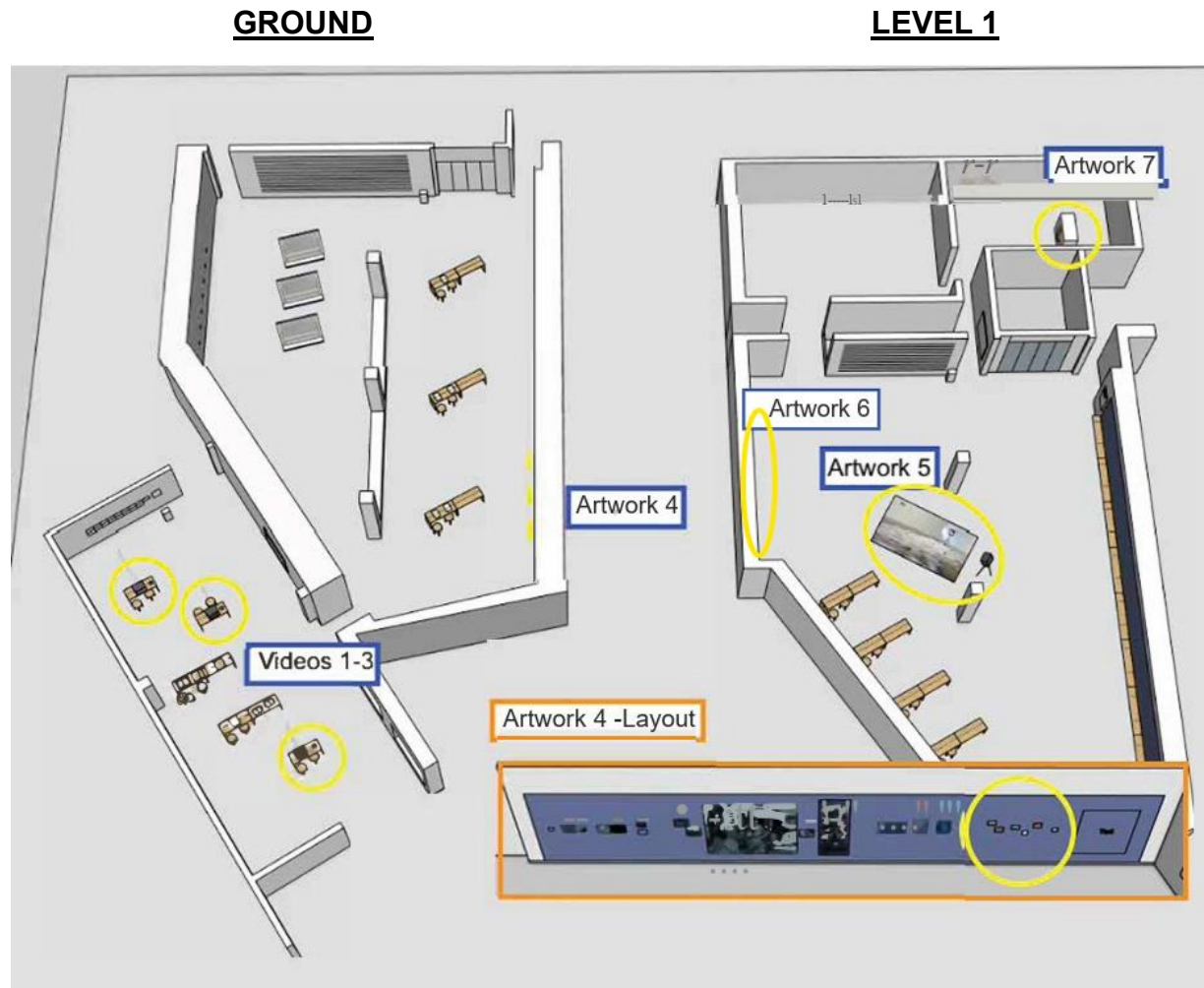
Risk Consequence Descriptors

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

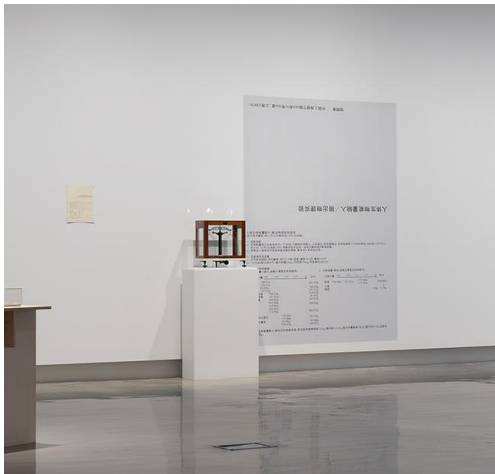


APPENDIX 4: IMAGES OF ARTWORKS WITH CONTENT WARNINGS

Artwork 3



Artwork 5



Artwork 4



APPENDIX 5: IMAGES OF FRAGILE WORKS



