

MIRROR: New views on photography



Education Kit

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NOTE

Hi Teachers, this Education Kit is best viewed online as it contains linked documents, these are included in red text. The Kit can also be printed out if you prefer.

Reflections: A guide to using this resource



**Reflections:
A guide to using this resource**

Purpose

MIRROR: New views on photography is an exhibition of words and pictures at State Library Victoria. More than 100 photographs from the Library's collection are presented alongside new reflections by Victorian writers and storytellers. Their responses to the photographs have been woven into films for three large projections.

This kit takes the concept and ethos of the exhibition beyond the walls of State Library Victoria, inviting young people from across the state to access and respond creatively to the Library's photography collection. It is designed to support teachers to reflect the curatorial process in their classrooms and to guide students on how to:

- × access digitised photographs in the collection,
- × think about these works and practise using evidence to support their opinions,
- × cultivate creative responses and
- × exhibit the resulting work in the classroom or community.

More broadly, the lessons in this kit provide a meaningful context for teachers and students to connect with the Library's vast suite of free online resources, assisting them to explore themes, issues and collections relevant to them and their communities.

Curriculum relevance

The activities in this kit have been designed to support the [Levels 8–10 English curriculum](#) → [Levels 7–10 Visual Arts curriculum](#) → and [VCE Art Making and Exhibiting curriculum](#) → More detailed curricula links are provided in the following pages. The research and critical-thinking skills embedded in the lesson plans also serve as a great foundation for further study in any subject area.

How to use these resources

This kit is made up of six lesson plans that can be used sequentially to support the development of a class or school exhibition or used individually as stand-alone learning experiences.

NOTE

If you are planning a *MIRROR*-inspired class exhibition, the curators and teachers at State Library Victoria would LOVE to hear about it.

Please reach out and let us know at education@slv.vic.gov.au

Lessons have been designed around learning outcomes and are not of equal duration.

Reflections:

A guide to using this resource

Each lesson plan includes:

- x curriculum links
- x suggested pre-reading (if required)
- x learning intentions
- x activities
- x resources

To best support learning in areas with limited internet access, all resources have been designed to work offline wherever possible. Red text has been used to indicate in-text and online links.

Lesson plan topics comprise:

- 1 [Exhibition making: An introduction](#) →
- 2 [Research rules: How to access State Library Victoria photography collections online](#) →
- 3 [Looking closer: Viewing and responding to photographs](#) →
- 4 [Words and pictures: Using images to inspire writing](#) →
- 5 [Exhibition design: Thinking about spaces, themes, audiences and parameters](#) →
- 6 [Collection care: Conservation and preservation of photographs](#) →

Additional teaching resources included in this kit:

[Introducing MIRROR video](#) →

Get a glimpse of the exhibition and hear from the curators about the process of making it.

[Tournament Prioritiser](#) →

A handy activity for making decisions about exhibitions as a class or team.

[Researching the State Library Photography Collection PowerPoint](#) →

A short presentation about the Library and what it has to offer, followed by a step-by-step guide on how to use the catalogue to access the photography collection online. A short video on how to find diversity in the collection and presenter notes are included.

[Visual Thinking Skills](#) →

A teaching and learning activity for interrogating photographs, developing observational skills and supporting interpretations with evidence.

[MURUB by Alice Skye](#) →

An example of a written creative response featured in the exhibition to share and discuss in class.

[Creative Writing Prompts](#) →

Activities to help inspire written creative responses to photographs.

[Exhibition Design Mind Map](#) →

A comprehensive list of exhibition design considerations and a brainstorming tool to help students develop ideas.

[Exhibition Design video](#) →

Hear from the architects behind MIRROR.

[Conserving photographs at State Library Victoria PowerPoint](#) →

An overview of how the photographs used in the MIRROR exhibition are stored and insights into the conservator's considerations with regards to handling, light and acclimatisation.

**Reflections:
A guide to using this resource**

If you would like to visit *MIRROR: New views on photography* with your class, or would like to request a curator talk, inquiries can be made education@slv.vic.gov.au →

Other teaching resources provided by State Library Victoria are available [here](#) →

Refractions: MIRROR and curricula for English, Visual Arts, and Art Making and Exhibiting



**Refractions:
MIRROR and curricula for
English, Visual Arts,
and Art Making and Exhibiting**

Middle Years

This kit aims to inspire and offer practical help to teachers of middle-year students who wish to build students' analytical skills and to foster creative practice in the classroom.

The activities included have been designed to specifically support the aspirations of the Victorian curriculum in growing:

confidence, curiosity, imagination and enjoyment and a personal aesthetic through engagement with arts making, viewing, discussing, analysing, interpreting and evaluating.
(Rationale and Aims, Visual Art, Victorian Curriculum Authority, 2023)

They also help students discover and understand:

how Standard Australian English works in its spoken and written forms and in combination with non-linguistic forms of communication to create meaning ... [and] appreciate, enjoy and use the English language in all its variations and develop a sense of its richness and power to evoke feelings, convey information, form ideas, facilitate interaction with others, entertain, persuade and argue.
(Rationale and Aims, English, Victorian Curriculum Authority, 2023)

Activities in the Kit are linked to English and Visual Arts curricula, the Digital Technologies and Intercultural Capabilities and utilise visual-thinking strategies. Research skills and critical and creative thinking processes are incorporated into the lesson plans. For quick reference, a summary of all content descriptors addressed in the lesson plans can be found in the following pages.

ENGLISH	Reading and Viewing: Expressing and developing ideas	Writing: Creating literature	Reading and Viewing: Responding to literature
Level 8	Investigate how visual and multimodal texts allude to or draw on other texts or images to enhance and layer meaning VCELA402 →	Create imaginative, informative and persuasive texts that raise issues, report events and advance opinions, using deliberate language and textual choices, and including digital elements as appropriate VCELY420 → Experiment with text structures and language features to refine and clarify ideas to improve the effectiveness of own texts VCELY421 →	
Level 9	Analyse and explain the use of symbols, icons and myth in still and moving images and how these augment meaning VCELA431 → Identify how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness VCELA432 →	Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features VCELY449 → Review and edit students' own and others' texts to improve clarity and control over content, organisation, paragraphing, sentence structure, vocabulary and audio/visual features VCELY450 →	
Level 10	Evaluate the impact on audiences of different choices in the representation of still and moving images VCELA459 →	Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts VCELT476 → Create literary texts with a sustained 'voice', selecting and adapting appropriate text structures, literary devices, language, auditory and visual structures and features for a specific purpose and intended audience VCELT477 →	Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response VCELT461 → Evaluate the social, moral and ethical positions represented in texts VCELT462 →

Create imaginative texts that make relevant thematic and intertextual connections with other texts [VCELT478](#) →

VISUAL ARTS

Explore and Express Ideas

Respond and interpret

Visual Arts Practice, Present and Perform

Levels 7– 8

Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks
[VCAVAE033](#) →

Analyse how ideas and viewpoints are expressed in artworks and how they are viewed by audiences
[VCAVAR038](#) →

Experiment with materials, techniques, technologies and processes in a range of art forms to express ideas, concepts and themes in artworks
[VCAVAV035](#) →

Develop skills in planning and designing artworks and documenting artistic practice [VCAVAV036](#) →

Create and display artworks, describing how ideas are expressed to an audience [VCAVAP037](#) →

Levels 9–10

Analyse and interpret artworks to explore the different forms of expression, intention and viewpoint of artists and how they are viewed by audiences
[VCAVAR045](#) →

Select and manipulate materials, techniques, and technologies and processes in a range of art forms to express ideas, concepts and themes [VCAVAV042](#) →

Conceptualise, plan and design artworks that express ideas, concepts and artistic intentions
[VCAVAV043](#) →

Create, present, analyse and evaluate displays of artwork, considering how ideas can be conveyed to an audience
[VCAVAP044](#) →

**DIGITAL
TECHNOLOGIES****Data and Information**

Levels 7–8

Acquire data from a range of sources and evaluate their authenticity, accuracy and timeliness

[VCDTDI037](#) →

**INTERCULTURAL
CAPABILITY****Cultural Practices**

Levels 7–8

Examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations

[VCICCB014](#) →

Levels 9–10

Analyse the ways in which intercultural relationships and experiences have contributed to the development of attitudes, beliefs and behaviours, and how they are manifested in various contexts

[VCICCB018](#) →

VCE Art Making and Exhibiting Study Design, 2023-27



VCE Art Making and Exhibiting Study Design, 2023–27

This resource supports teachers to meet the following aims as they are outlined in the study design:

- × understand how exhibitions are planned and produced by galleries, museums, other exhibition spaces and site-specific spaces, and how artworks are curated and displayed for audiences
- × understand the methods used and considerations involved in the preparation, presentation and conservation of artworks

The lesson plans supplied here address key knowledge and skills required in the following units.

Unit 2, Area of Study 1 Understand – ideas, artworks and exhibition

Key knowledge:

- × the influence of contexts on the representation of subject matter and communication of meaning in artworks
- × strategies used to exhibit artworks from different contexts in a thematic exhibition, including ways to select and form relationships between the artworks in the exhibition
- × background information about artists and artworks
- × the ways artworks in an exhibition have been selected for display

Key skills:

- × use a range of resources to investigate information about artists and artworks
- × justify the selection of artworks for a thematic exhibitions
- × use of appropriate art terminology in the presentation and evaluation of artworks
- × identify and analyse the influence of contexts on the representation of subject matter and ideas to communicate meaning in artworks

Unit 2, Area of Study2 Develop – theme, aesthetic qualities and style

Key knowledge:

- × art elements, art principles and aesthetic qualities used in artworks

Unit 3, Area of Study 3 Connect – curate, design and propose

Key knowledge:

- × the characteristics of exhibitions
- × the responsibilities involved in curating an exhibition
- × methods used to identify and analyse curatorial considerations and the thematic connection between the artworks and artists in an exhibition
- × methods used to develop didactic information about a theme, artists and artworks in an exhibition
- × strategies used to plan and develop an exhibition in a specific space

Key skills:

- × discuss characteristics of exhibitions, exhibition spaces, artists and artworks using art terminology

Unit 4, Area of Study 3 Plan and critique

Key skills:

- × research and discuss the display of artworks in specific exhibition spaces

Key knowledge:

- × methods used and consideration involved in the preservation, conservation and care of artworks while on display in an exhibition space
- × considerations of conservation and care that relate to art works in handling, storage, and transportation of art works
- × terminology used to discuss the conservation and care of art works

Looking into MIRROR: An introduction to the exhibition



Looking into MIRROR: An introduction to the exhibition

The exhibition

MIRROR: New views on photography is an exhibition of words and pictures.

It comprises 141 photographs from the Library's collection that explore the theme of 'mirror'.

The words are by Victorian novelists, essayists, spoken word artists, non-fiction writers, activists, songwriters and poets. They were invited to produce new writing (or a form of writing) in response to a selection of the photographs.

The written works and photographs have been woven together into films produced by Antuong Nguyen, with Ziga Testen, for three large projections that create an immersive experience.

The theme

'Mirror' was the keyword selected to harvest the 141 photographs from the collection. Mirrors in these photographs are objects on bathroom walls, a screen in a photo booth, the reflection of the sky on a body of water, two identical children, two sides of the same coin, a gesture or thing repeated, an imitation or copy and the playful allusion to one thing from another.

In the creative responses, mirrors are also referenced through their symbolism: they reveal other ways of seeing – and even the idea of photography itself.

The exhibition curators researched and selected the photos using the same online catalogue used by the public to access the collection.

The photographs

The photographs were taken between 1950 and today. The selection represents images by well-known artists, documentary photographers and lesser known photojournalists. Some of the photographs were born digital while others were made as analogue documentary records, and for presentation in books, on gallery walls or in newspapers.

Collectively, the images convey the breadth of the Library's photography collection. Yet they also reflect absence. The exhibition curators would like to acknowledge that not all Victorians will see pictures relatable to them or their families or cultures. Not everyone in the photographs is named. The images represent historical institutional blind spots and biases that the Library is working to correct, and this exhibition is part of a process of reckoning. It draws attention to how we might grow the state collection and it emphasises an ever-present invitation to others to tell stories about, around and against the collection.

Once the photographs were selected, the exhibition curators invited the writers and storytellers to respond to the images that engaged them. They could choose one or they could work with all 141 photographs, or some number between.

The photographs were taken by *Argus* newspaper; Barat Ali Batoor; W. Beams; Ross Bird; Peter Douglas Campbell; Antonia Chaffey; Maree Clarke; Destiny Deacon; Maggie Diaz; Douglas W. Down; Paul Dunn; Rennie Ellis; Sue Ford; Lyle Fowler; Viva Gibb; Elizabeth Gilliam; Susan Gordon-Brown; Mathias Heng; *Herald and Weekly Times*; Ian Harrison Hill; Grant Hobson; Maylei Hunt; Norman Ikin; Katayoun Javan; Alan K. Jordan; Ian Kenins; Koo Bohncchang; Kim Kruger; Le Dawn Studios; Ruth Maddison; Jesse Marlow; Ali MC (Alister McKeich); Georgia Metaxas; Hayley Millar-Baker; Julie Millowick;

Looking into MIRROR: An introduction to the exhibition

Helmut Newton; Polixeni Papapetrou; Louis Porter; Dyranda Prevost; Archer Roberts; Robert Rooney; Annette Ruzicka; Emmanuel Santos; Rhonda Senbergs; Wolfgang Sievers; Matthew Sleeth; Mark Strizic; Simon Terrill; The Huxleys; Robert Whitaker; Yuncken, Freeman Brothers, Griffiths and Simpson; and Reimund Zunde.

You can view the photographs [here](#) →

The creative responses

The words accompanying the photographs have been written by Victorian novelists, essayists, spoken-word artists, non-fiction writers, activists, songwriters and poets. Their responses to the photographs have been woven into films for three large projections.

Alice Skye has arranged lyrics. She is a Wergaia and Wemba Wemba award-winning artist living in Naarm, whose music takes its cue from the world within and around her. Her piece is about the geo-psychology of a place – being from and belonging to a land.

Leah Jing McIntosh has composed a short story. She is a critic, photographer and the founding editor of *Liminal* magazine. In *Where the light falls*, Leah Jing McIntosh takes the archive to task, considering what occurs beyond the photographic frame. In a visual essay, she arranges and rearranges the photographs that comprise the MIRROR exhibition. McIntosh asks: in the archive, who is afforded grace? Who is captured—and who does the capturing? Whose histories do we preserve, and whose do we fail to see? *Where the light falls* is a complex constellation of photographs and almost-aphorisms, looping around what it means to be relegated to the edges of history.

Jason Tamiru has performed an audio-visual journey. He is a proud Yorta Yorta man who has worked with many of Melbourne's most iconic performing arts companies, museums and festivals as a producer. *The Muluna / Spirit Express* is about a Spirit that lives on trains, traveling along Songlines and engaging with the ceremony of language that connects us to our greater being.

Pasifika Storytellers Collective (Bridget Inder, Grace Vanilau, Irrawaddy Matuauto-Epa, Jessica Paraha, Lay the Mystic, Marita Davies, Mele-Ane Havea, Sēini F Taumoepeau, Veisia Tonga) has made songs, films, short texts, spoken word and prints. The Pasifika Storytellers Collective is a group of diverse creative persons of Pasifika background who have come together to nurture and develop their craft as storytellers.

Prithvi Varatharajan has written poems. He is a Melbourne poet, essayist and sometime literary audio producer. Formal considerations are important to Varatharajan in his poetry, and he has worked with images that reflect this same concern. He is also drawn to photographs in which the camera's eye has caught its subject's eye: a moment of mirrored scrutiny between photographer and subject.

Superfluity has crafted a radio show. Superfluity is also a RRR radio show presented by Casey Benetto, Clem Bastow and Christos Tsiolkas. Amongst the beautiful, considered responses, they'd like you to view their contribution as a cinema slideshow intermission commentary.

**Looking into MIRROR:
An introduction to the
exhibition**

Walter Kadiki has performed a poem. He is a proud Deaf man whose work involves creating Auslan and English poetry for all, both the deaf and the hearing. His piece *Laments of Old Wal* delves into the mind of an elderly person at a time when their strengths and dreams ultimately come to a pause. You can watch Walter speaking about his work [here](#) →

– Jade Hadfield, Kate Rhodes, Linda Short
State Library Victoria curators



MIRROR Exhibition Model

Lesson Plan 1

Exhibition making: An introduction



Lesson Plan 1

Exhibition making: An introduction

Learning intention Students will be introduced to the concept of curation and exhibition making, using MIRROR as an example, and develop their own ideas for an exhibition in their classroom, school or community.

Success criteria

- × Students will understand the role and responsibilities of the curator.
- × Students will understand the process of exhibition making.
- × Students will be inspired to create their own exhibition.
- × Students will create, discuss and evaluate exhibition themes relevant to their local community.

Recommended pre-reading for teachers [Looking into MIRROR: An introduction to the exhibition →](#)

Curriculum links

Middle Years
Level 8 English: [VCELA402 →](#)
Level 9 English: [VCELA431 →](#)
Level 10 English: [VCELA459 →](#)

Levels 7–8 Visual Arts: [VCAVAR038 →](#)
Levels 9–10 Visual Arts: [VCAVAP044 →](#)

VCE Art Making and Exhibiting
Unit 2, Area of Study 1
Understand – ideas, artworks and exhibition

Key knowledge:

- × the ways artworks for an exhibition have been selected for display
- × the influence of contexts on the representation of subject matter and communication of meaning in artworks
- × strategies used to exhibit artworks from different contexts in a thematic exhibition, including ways to select and form relationships between the artworks in the exhibition

Unit 3, Area of Study 3
Connect – curate, design and propose

Key knowledge:

- × the characteristics of exhibitions
- × the responsibilities involved in curating an exhibition
- × methods used to identify and analyse curatorial considerations and the thematic connection between the artworks and artists in an exhibition

Key skills:

- × discuss characteristics of exhibitions, exhibition spaces, artists and artworks using art terminology

Activities [Tuning in: Introducing MIRROR video →](#)
Students will learn about the MIRROR exhibition at State Library Victoria, hear from the curators about how and why they chose this theme, gain insight into the process of exhibition making, and learn tips and tricks for creating their own exhibitions.

Lesson Plan 1

Exhibition making: An introduction

Class discussion

Prompt discussion with direct questions:

- × What do you think of the theme 'Mirror'? What would you expect to see in this exhibition?
- × Why might the curators at the Library have chosen this theme?
- × Why is your audience important to think about when planning exhibitions?

Brainstorming activity

Prompt students to think about themes for their own exhibition. Give them one minute to free write ideas under the following headings and ask them to jot down random words, places, feelings and names associated with their locale:

- × History
- × Environment
- × Community
- × School

(You might like to include topics linked to relevant areas of study)

Ask each student to share their favourite words with the class and explain why. Collate responses on the board.

To decide on a theme, students can complete a [tournament prioritiser](#) → in pairs or as a class.

Review

Ask students to think about their theme and respond to the prompts the curators speak about in the video:

- × Why choose this theme?
- × Why is it relevant or significant?
- × Why now?
- × How might it be meaningful to our audiences?

Resources and
additional reading

[Introducing MIRROR video](#) →
[MIRROR website](#) →
[Tournament prioritiser](#) →

Lesson plan 2

Research rules: How to access State Library Victoria photography collections online



Lesson plan 2

Research rules: How to access State Library Victoria photography collections online

Learning intention	Students will be introduced to the Library and its suite of free online resources and they will use their research skills to access the online photography collection.
Success criteria	<ul style="list-style-type: none">× Students will understand State Library Victoria's role in preserving the state's social history.× Students will learn how to access State Library Victoria's digital photography archive.× Students will understand how copyright restrictions apply.× Students will learn how to navigate the collection to find images of Victoria's diverse cultural communities.× Students will be curious and inspired by the collection.× Students will select images for their own exhibition.
Recommended pre-reading for teachers	Using the Library's collections →
Curriculum links	<p>Middle Years Levels 7–8 Digital Technologies: VCDTDI037 → Levels 7–8 Intercultural Capability: VCICCB014 →</p> <p>Levels 7–8 Visual Arts: VCAVAR038 → Levels 9–10 Visual Arts: VCAVAR045 →</p> <p>VCE Art Making and Exhibiting Unit 2, Area of Study 1 Understand – ideas, artworks and exhibition</p> <p>Key knowledge:</p> <ul style="list-style-type: none">× background information about artists and artworks× the ways artworks in an exhibition have been selected for display <p>Unit 3, Area of Study 3 Connect – curate, design and propose</p> <p>Key knowledge:</p> <ul style="list-style-type: none">× methods used to develop didactic information about a theme, artists and artworks in an exhibition× methods used for identifying and analysing the curatorial considerations and thematic connections between artworks and artists in the exhibition
Activities	<p>Tuning In Watch the five-minute video → about Alan K. Jordan, <i>one</i> of the photographers whose work is featured in MIRROR.</p> <p>Discuss</p> <ul style="list-style-type: none">× Why might the Library collect these kinds of photographs?× Why are they important? <p>Presentation Use the teachers notes included in this PowerPoint → to</p> <ul style="list-style-type: none">× facilitate an introduction to State Library Victoria× learn how to become a Library member× provide information on accessing the photography collection

Lesson plan 2

Research rules: How to access State Library Victoria photography collections online

If you have a good internet connection, you could also step your class through this directly online.

For more senior students, you might like to direct them to the [Picture research guide](#) → written by librarians who work with our photography collection.

Explore

Allow students time to explore the catalogue and digital image pool. Ask them to create a folder of images they really like.

If your class is completing this task as part of the curatorial process, you might provide parameters for the images they collect, such as theme, time or place.

Share

For homework, ask students to:

- 1 Explore the collection further at home
 - 2 Nominate a single photograph that they would like to include in a class display or exhibition
 - 3 Present their image in class and give a one-minute summary explaining why the image speaks to them:
- × What is their connection to the image?
 - × What makes it visually pleasing to them?
 - × What does it make them wonder?

If internet connectivity is an issue or you would like to limit the scope of the image search, ask students to complete this activity using print outs of the images selected for MIRROR, which you can find compiled [here](#) →

Resources and additional reading

[State Library Victoria website](#) →

[Picture research guide](#) →

[Living Rough in 1960s Fitzroy: the photographs of Alan K Jordan](#) →

[Researching the State Library Photography PowerPoint](#) →

Further research assistance

For more research tips and tricks, check out the library's series of online tutorials designed specifically for secondary school students [here](#) →

Zooming in on State Library Victoria's image collection

[From the Vault](#) →

This video series delves into the surprising, poignant and sometimes funny stories behind the unique archived images in the State Library Victoria collection.

Lesson plan 3

Looking closer: Viewing and responding to photographs



Lesson plan 3

Looking closer: Viewing and responding to photographs

Learning intention Students will practise analysing photographs from the state collection using visual-thinking strategies.

Success criteria × Students will develop their observational skills.
× Students will practise supporting interpretation with evidence.
× Students will understand the importance of recognising personal biases and backgrounds, and how this can influence the way images are read.

Recommended pre-reading for teachers [Background information about visual-thinking strategies](#) →

Curriculum links **Middle Years**
Level 8 English: [VCELA402](#) →
Level 9 English: [VCELA431](#) →
Level 10 English: [VCELA459](#) →

Levels 7–8 Visual Arts: [VCAVAR038](#) → [VCAVAP037](#) →
Levels 9–10 Visual Arts: [VCAVAR045](#) →

Levels 7–8 Intercultural Capability: [VCICCB014](#) →
Levels 9–10 Intercultural Capability: [VCICCB018](#) →

VCE Art Making and Exhibiting
Unit 2, Area of Study 1
Understand – ideas, artworks and exhibition

Key knowledge:
× use of appropriate art terminology in the presentation and evaluation of artworks

Key skills:
× identify and analyse the influence of contexts on the representation of subject matter and ideas to communicate meaning in artworks
× explain the connections between artworks in a thematic exhibition

Unit 2, Area of Study 2
Develop – theme, aesthetic qualities and style

Key knowledge:
× art elements, art principles and aesthetic qualities used in artworks

Activities **Set-up**
You can run this lesson using:
1 this ready-made [resource](#) →
2 photographs of your choice from the [MIRROR exhibition](#) → or
3 photographs your students have selected from the State Library Victoria collection for their own exhibition (see [Lesson 2](#) →).

Print the selected photographs as large as possible and stick them up around the room. Print the [question sheets](#) → and place one next to each photograph. Use the text only if you are using your own images.

Lesson plan 3

Looking closer: Viewing and responding to photographs

Group work

Divide the class into five small groups and allocate a photograph to each group. Give them four minutes to individually complete the activity (considering the photograph according to the printed questions), then two minutes to share and discuss their answers with the other members of their group.

Did they have different interpretations? Why might this be? Allow more time if required.

Rotate to the next photograph and set of questions and repeat the exercise until each group has looked closely at all photographs.

Discussion

Come together at the end of the rotations and ask each student to share a reflection on a photograph or discussion that surprised them.

If you are using the photographs provided, share the background information about each with the class. Discuss with students if this changes the way they see each image.

If you are using photographs the students have chosen, ask the student who nominated the image to briefly provide context for their choice.

Exit pass

Ask students to think about the background information and reflect on their assumptions about the images they saw today. Then, ask them to write, in seven words, one thing that surprised them and to pass it to you on the way out of class.

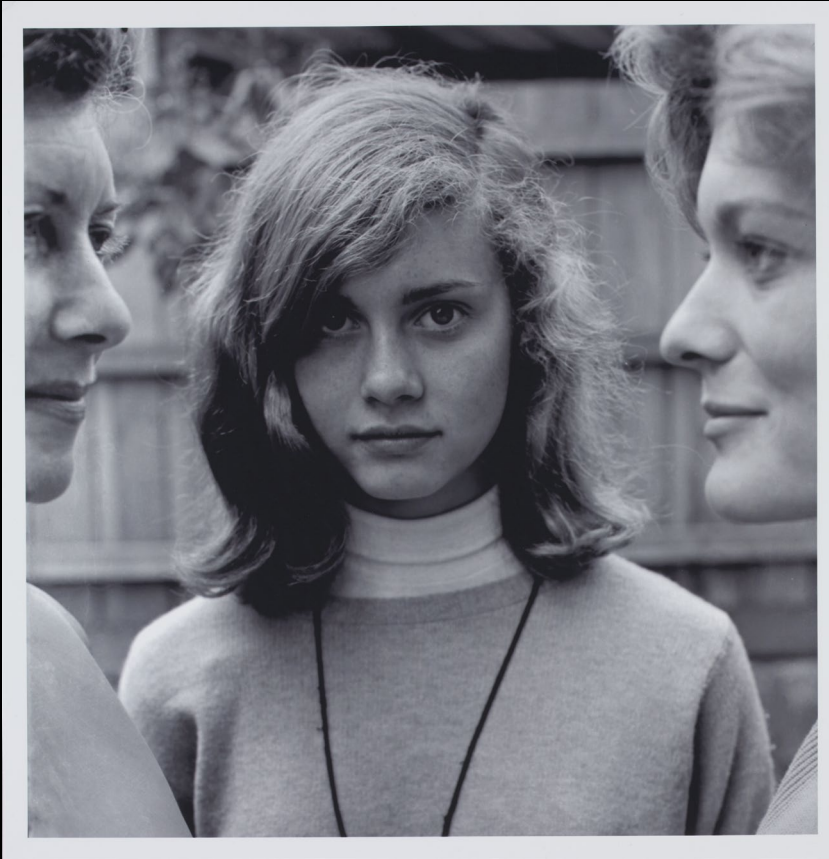
Resources and
additional reading

[MIRROR images](#) →
[Visual Thinking Skills](#) →

Visual-thinking strategies are based on Project Zero thinking routines. For more visual-thinking strategies, Harvard University's Project Zero has lots of excellent free [routines](#) →

Lesson plan 4

Words and pictures: Using images to inspire writing



Lesson plan 4

Words and pictures: Using images to inspire writing

Learning intention Students will use photographic images to inspire written works of fiction or non-fiction.

Success criteria

- × Students will analyse one of the creative responses to the photographs in the MIRROR exhibition.
- × Students will practise justifying opinions with examples.
- × Students will create written works inspired by State Library Victoria's photography collection and the responses they have read.

Recommended pre-reading for teachers [Looking into MIRROR: An introduction to the exhibition →](#)

Curriculum links

Middle Years
Level 8 English: [VCELA402 → VCELY421 → VCELY420 →](#)
Level 9 English: [VCELA432 → VCELY449 → VCELY450 →](#)
Level 10 English: [VCELT478 → VCELT477 → VCELT476 →](#)
[VCELT461 → VCELT462 →](#)

Activities

Inspiration
For the MIRROR exhibition at State Library Victoria, seven writers and storytellers were asked to write a creative response to images from the State Library Collection. These written works were presented in the exhibition alongside the photographs, but also as videos featuring the authors reading them aloud or performing them in sign language.

Watch
View this [video →](#) of deaf poet Walter Kadiki explaining his work in MIRROR.

Discuss
Read and discuss [this example →](#) by Alice Skye, a Victorian musician. More information about Alice and the other writers whose work appeared in the exhibition can be found in the 'Looking into MIRROR' section at the start of this kit and on the exhibition website.

Direct discussion with the following questions:

- × How is the text connected to the image?
- × What is the author's intention and why do you say that?
- × What part or phrase do you like most and why?

Writing for your own exhibition
This activity can be completed using:

- 1 your choice of photographs from the [MIRROR exhibition →](#) or
- 2 photographs your students have selected from State Library Victoria's Pictures Collection (see [Lesson 2 →](#)).

Selection
Print your selection and place the images in piles at the front of the class. Allow students to select the photograph they would like to respond to and ask them to place it face down in front of them on their desk.

Lesson plan 4

Words and pictures: Using images to inspire writing

Warm-up activity: [Looking ten times two →](#)

Ask students to flip over their photograph and list ten words or phrases about any aspect of it. These should be random words. Ask them to look again and try to add ten more words or phrases. Then ask them to circle the words or phrases they like most.

Writing activity

Nominate an activity or allow students to choose one of the writing tasks outlined on the attached [handout →](#)

Resources and additional reading

[Walter Kadiki on creating poetry for the Deaf community →](#)

[MIRROR exhibition microsite →](#)

[MIRROR images website →](#)

[MURUB by Alice Skye →](#)

[Creative writing prompts →](#)

Lesson plan 5

Exhibition design: Thinking about spaces, themes, audiences and parameters



Lesson plan 5

Exhibition design: Thinking about spaces, themes, audiences and parameters

Learning Intention	Students will understand exhibition design practice and use these principles to inspire their own exhibition design.
Success criteria	<ul style="list-style-type: none">× Students will understand how the exhibition design for State Library Victoria's <i>MIRROR: New views on photography</i> was developed.× Students will understand the practical factors that inform exhibition design, including conservation and environmental issues, structural and spatial limitations, and budget and maintenance costs.× Students will be empowered and inspired to design their own class or school exhibition.
Suggested teacher pre-reading	Looking into MIRROR: An introduction to the exhibition →
Curriculum links	<p>Middle Years Levels 7–8 Visual Arts: VCAVAP037 → Levels 9–10 Visual Arts: VCAVAP044 →</p> <p>VCE Art Making and Exhibiting Unit 3, Area of Study 3 Connect – curate, design and propose</p> <p>Key knowledge:</p> <ul style="list-style-type: none">× characteristics of exhibition spaces× the responsibilities involved in curating an exhibition× strategies used to plan and develop an exhibition in a specific space× art terminology used to discuss exhibitions, artists and artworks <p>Unit 4, Area of Study 3 Plan and critique</p> <p>Key skills:</p> <ul style="list-style-type: none">× research and discuss the display of artworks in specific exhibition spaces
Activities	<p>Tuning in: Introducing MIRROR video → Watch the video, paying special attention to the physical environment of the exhibition.</p> <p>For further insight into the curatorial choices in the exhibition, read, as a class, Looking into MIRROR: An introduction to the exhibition → at the start of this kit.</p> <p>Discuss How would you describe the exhibition space? Why do you think it might have been designed like this?</p> <p>Watch Listen to the designers, and see if your predictions were correct. Exhibition Design Video →</p> <p>The following activities can be done as a group for a class exhibition, or individually if students are presenting their own work or designing their own exhibition.</p>

Object selection

Select items for the exhibition, such as:

- 1 photographs from the **MIRROR exhibition** →
- 2 images that students select from the **Library's Pictures Collection** → and the **written creative responses** → or
- 3 the students' own work or choice of artworks, objects or images.

Create a mood board on the classroom wall or on a poster

You might want to include:

- × images of exhibition objects and written responses, if including the latter
- × a large image of the exhibition space or gallery,
- × themes, relevant words or ideas
- × inspiring or guiding imagery, motifs, objects or pictures

Discussion

Discuss as a class the following questions underpinning the student exhibition, or ask students to respond in their workbooks:

- × What is the theme of the exhibition?
- × Why choose this theme?
- × Why is it relevant or significant?
- × How might it be meaningful to our audiences?

Considering the exhibition content and design, ask them:

- × What is the difference between content and design?
- × How can exhibition design influence the perception of the content?
- × How do you want visitors to feel and how can design help achieve this?
- × What about lighting, seating, display options, music/sound, colour and props?

Brainstorming exhibitions

To develop whole-of-class exhibitions:

1 Think

In pairs, students complete the **mind map worksheet** → Ask students to include as many different ideas and perspectives as they can think of when responding to the prompts.

2 Refine

Ask students to review their ideas and use a coloured marker to circle their favourite ideas.

3 Share

As a class, create a giant brainstorm chart on the board. Ask students to share their favourite ideas. Discuss the different responses, recording the most popular ones on the board. Use the board notes as the basis of the class exhibition design.

4 Extension task

Ask students to complete annotated drawings – by hand or using technology – or to create a small diorama of what they imagine the exhibition space will look like, based on the brainstorm on the board.

Lesson plan 5

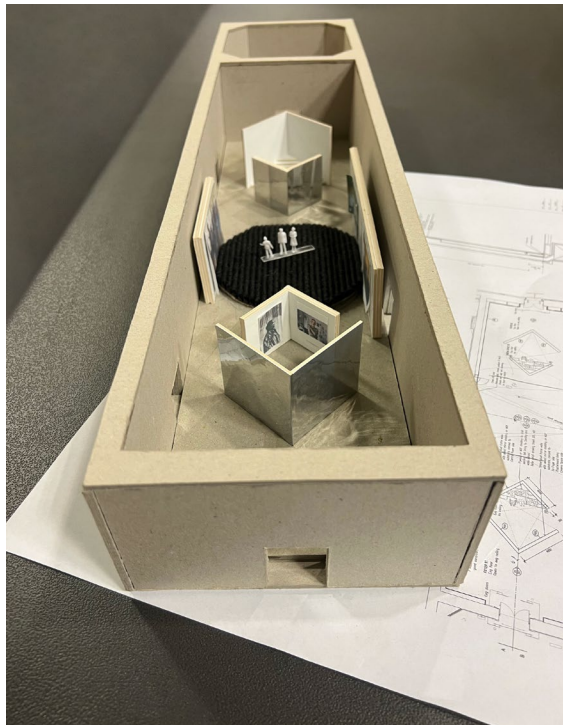
Exhibition design: Thinking about spaces, themes, audiences and parameters

To develop individual exhibitions:

- 1 Ask students, working in pairs, to respond to the prompts on the [mind map worksheet](#) → offering as many different ideas and perspectives as they can.
 - 2 Ask students to individually review their ideas and use a coloured marker to circle their favourite ideas.
 - 3 For homework, ask students to use their notes to create a more formal exhibition design proposal, using the subthemes on the mind-mapping sheet as headings. This could be shared as:
 - × an oral presentation, with supporting images and/or video or
 - × a formal written document, with supporting images and/or video.
-

Resources

[Exhibition Design Mind Map](#) →
[MIRROR images](#) →



MIRROR Exhibition Model

NOTE

State Library Victoria would LOVE to hear about any MIRROR-inspired exhibitions your class, school or community does bring to life. Please get in touch via education@slv.vic.gov.au.

Make sure you celebrate your exhibition with an opening party!

Lesson plan 6

Collection care: Conservation and preservation of photographs



Lesson plan 6

Collection care: Conservation and preservation of photographs

Learning Intention Students will develop an overview of conservation and preservation practices at State Library Victoria and be able to think about how they can apply these protocols to the preservation of their own work.

Success criteria

- × Students will be introduced to terminology used to discuss collection care.
- × Students will understand the methods used to preserve and store photographic collections at State Library Victoria.
- × Students will understand handling protocols at State Library Victoria.
- × Students will develop their knowledge of how conservation concerns inform curatorial decisions and exhibition design.
- × Students will reflect on how these considerations can inform conservation of their own works of art.

Curriculum links

**VCE Art Making and Exhibiting
Unit 4, Area of Study 3
Conserve – present and care**

Key knowledge:

- × methods used and consideration involved in the preservation, conservation and care of artworks while on display in an exhibition space
- × considerations of conservation and care that relate to artworks in handling, storage and transportation of artworks
- × terminology used to discuss the conservation and care of artworks

Activities

Tuning in: videos

Watch these videos for insights into the general work of conservators and preservation technicians at State Library Victoria

- × [Inside the Conservation lab](#) →
- × [Inside the Preservation studio](#) →
- × [Inside the Digitisation lab](#) →

[Zoom in: storage, handling and display of photographic works](#) →

Teachers notes in this PowerPoint explain how the photographs used in the MIRROR exhibition are stored and preserved.

Reflection

Give students two minutes to write down a response to the following prompt: What can you do to help preserve your photographs?

Additional resources

[Conserving photographs at State Library Victoria PowerPoint](#) →

Further videos about conservation of the State Library Victoria collection can be accessed through the following links:

- × [The Library Files: making a book cradle](#) →
- × [The Library Files: Conserving a 19th century charcoal portrait](#) →
- × [The Library Files: Conserving a historic theatrical poster](#) →
- × [Textiles back in time: behind the scenes of *Handmade Universe*](#) →
- × [The Library Files: preserving mid-century Chinese textiles](#) →

Lesson plan 6

Collection care: Conservation and preservation of photographs

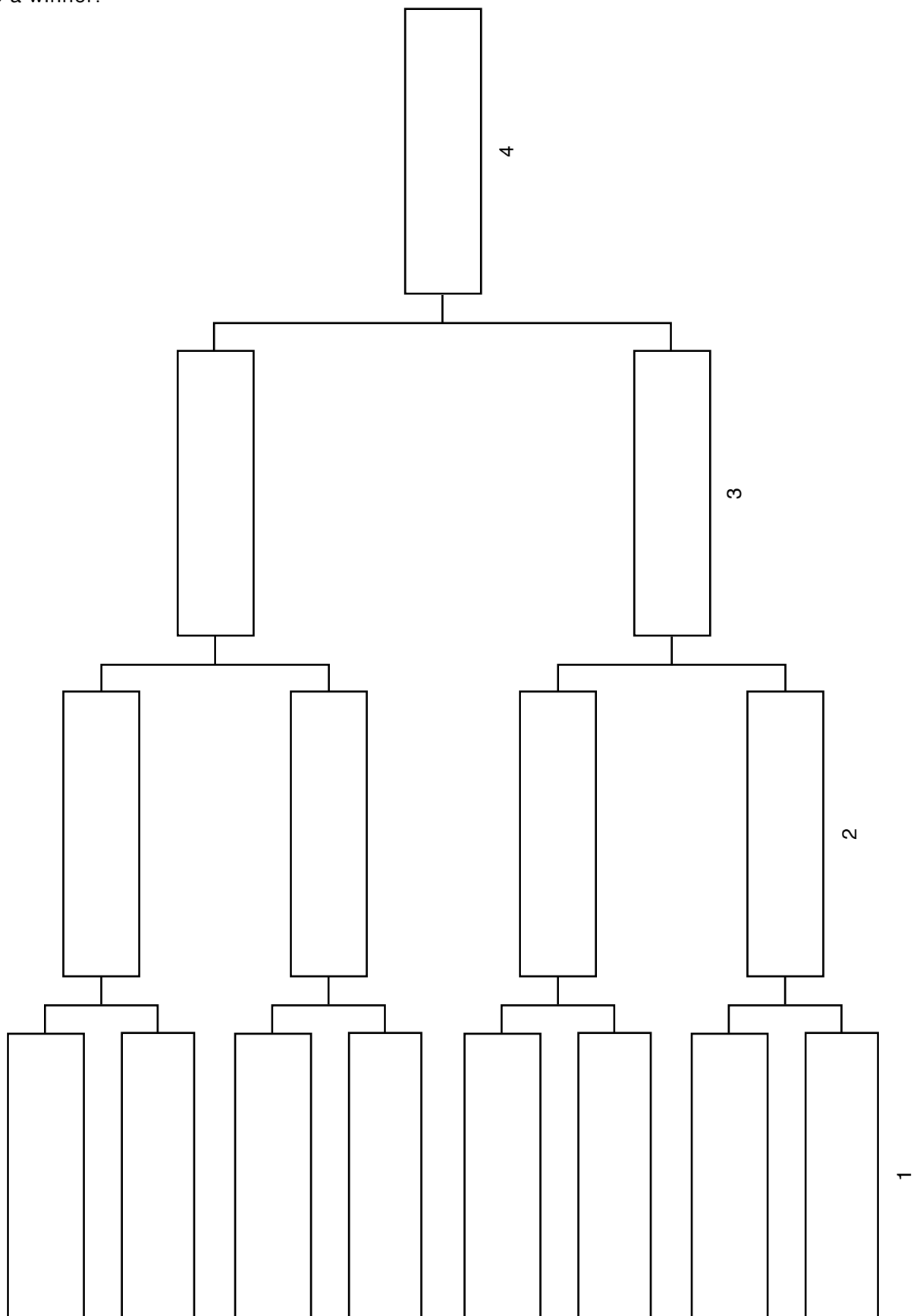
Our conservation experts have produced a series of information guides to help the public care for and conserve books, newspapers, artworks, paper documents and photographs. These downloadable PDFs cover topics from pests and mould to storage and framing. They are available on the [Library website](#) →

The national body, the [Australian Institute for the Conservation of Cultural Material](#) → has lots of additional resources, including this detailed [guide](#) → to preserving photographs.

Tournament Prioritiser

Tournament Prioritiser

- 1 Add in all the options
- 2 Choose your preferred option
- 3 Choose again
- 4 You have a winner!



Visual thinking skills



See, think, share

- 1 What is happening in this photograph?
- 2 What makes you say that?
- 3 What does the person next to you think is going on in this photo?



Here now, then there

- 1 What do you notice about this photograph?
- 2 Makes some notes about how you feel about this photo:
 - x here and now, in the present, and
 - x travel back in time and think about how people might have viewed this photograph at the time it was made, then and there.
- 3 Was your perspective the same as that of the person next to you?



What makes you say that?

- 1 What visual effects have been used in this image? Think about the way the people have been photographed and the photographer's use of colour, light and shape.
- 2 How would you describe the mood of this photograph?
- 3 What makes you say that?



Values, identities, actions

- 1 What values does this photograph invite us to think about?
What makes you say that?
- 2 Who is this work speaking about? Who is it speaking to?
Is anyone left out of this story? Why?
- 3 What actions might this photograph encourage? Whose actions?
What makes you say that?



See, think, me, we

- 1 See: Look closely at the image. What do you see? Make lots of observations.
- 2 Think: What thoughts do you have about the image?
- 3 Me: What connections can you make between yourself and the photograph?
- 4 We: How might the image be connected to bigger stories – about the world and our place in it?

Background Information from the Library catalogue



Jesse Marlow
A S11 member wearing a balaclava watches over the crowd of protestors, 2000
Photograph
Pictures Collection, H2001.11/8

The World Economic Forum met at Melbourne's Crown Casino complex between 11 and 13 September 2000. The meeting was the focus for mass public protest. The S11 alliance, which co-ordinated some of the demonstrations, took its name from the commencement date of the forum. The protest was part of the anti-globalisation movement, inspired by concerns including environmental issues and the impact of multinational corporations on developing countries.

[Available online](#) →



Viva Gibb
Performer at Tricia's nightclub West Melb, Drag show and Cabaret March 1979
Photograph
Picture Collection, H98.161/157

[Available online](#) →



Barat Ali Batoor
Candle Light Vigil #1, 2019
Photograph
Pictures Collection, H2019.277/9
Melbourne's Hazara community held a candlelight vigil in July 2013 after a suicide attack in Pakistan killed at least 28 people.

[Available online](#) →



Jesse Marlow
Homeless man preparing a bed on flattened cardboard boxes, Flinders Street Station, 1999–2000
Photograph
Pictures Collection, H2001.256/7

A middle-aged man is photographed from behind as he lays newspapers onto flattened cardboard boxes at the entrance to the stairs to the riverbank at the southern end of the Swanston Street concourse.

[Available online](#) →



Paul Dunn
From the series *Opening Doors – Renting for All*, 2019
Photograph
Pictures Collection, new acquisition

John Tpepkema in his studio, from photographic series titled *Opening Doors – Renting for All*. This series was produced as part of a broader project by the disability advocacy group Action for More Independence and Dignity in Accommodation (AMIDA). Dunn documented people living with disability, posed in their own home environment. Currently not accessible online.

MURUB by Alice Skye



Douglas W Down
Mirror – oblong, house and bridge design
Digitised glass negative
1957
8.5 × 11 cm
H92.388/246

MURUB (ghost, spirit)

By Alice Skye

You don't know this Country like I do

He said

I could take you out into the plains

Couldn't tell you any names

Just Blak faces

...the ones we claim

The ones that were midwives to my great greats

He said *my families been here for generations*

Since before federation

But,

what about the clans and nations

Where I come from

You don't know this Country like I do

I feel it in my body

The way a smell will take me back home

The way I make more sense in freshwater

Aboriginal shearer, farmers daughter

The birds circle overhead as mum leaves food out for them,

I know they've been singing the same songs

To My Countrymen

Still, maybe Scottish-Australian think he knows what's best

But how can I know what happened when I can't hear it from you

They'll never know this Country like we do

Audio: sound of walking through paddocks, rustling leaves, grass,
could have very faint humming in the background of a mostly ambient
piano led, heavy reverb soundtrack on a loop

Link to voice recording run through [here](#) →

Creative Writing Prompts

Creative Writing Prompts

Free write

If you feel inspired by the photograph you've selected and already have ideas for your writing, get going!

If not, choose one of the following activities to get started. You might like to complete more than one activity, or to combine your responses to different tasks into one new piece.

1 Create a concrete poem

Write the words you listed in the warm-up writing task onto separate slips of paper. Think about the size and shape of the different words as you write them out, and how the font style affects them.

Play with arranging the words in different orders, patterns and shapes on the page until you find a design you like. Add extra words if you feel inspired!

2 Questions

Write a list of questions that you'd like to ask the person/object/place in your chosen image. They could be serious questions, silly questions, political questions, scientific questions, weird questions. Order your questions from the least to the most important.

Think about how you could present these questions creatively on a page, or how you could record yourself reading them aloud. What effects could you use?

3 Three things

Look at your photograph closely. Focus on three small details; for example, a body part, a corner of a building, any object in the frame, a colour, a line. Create a story that links these three details together.

4 Non-fiction writing

Write a non-fictional response to the photograph. This could be a personal reflection on the image, an analysis or an historical overview of the time or place it was made. You could research the image or its creator using the State Library Victoria catalogue.

Exhibition Design Mind Map

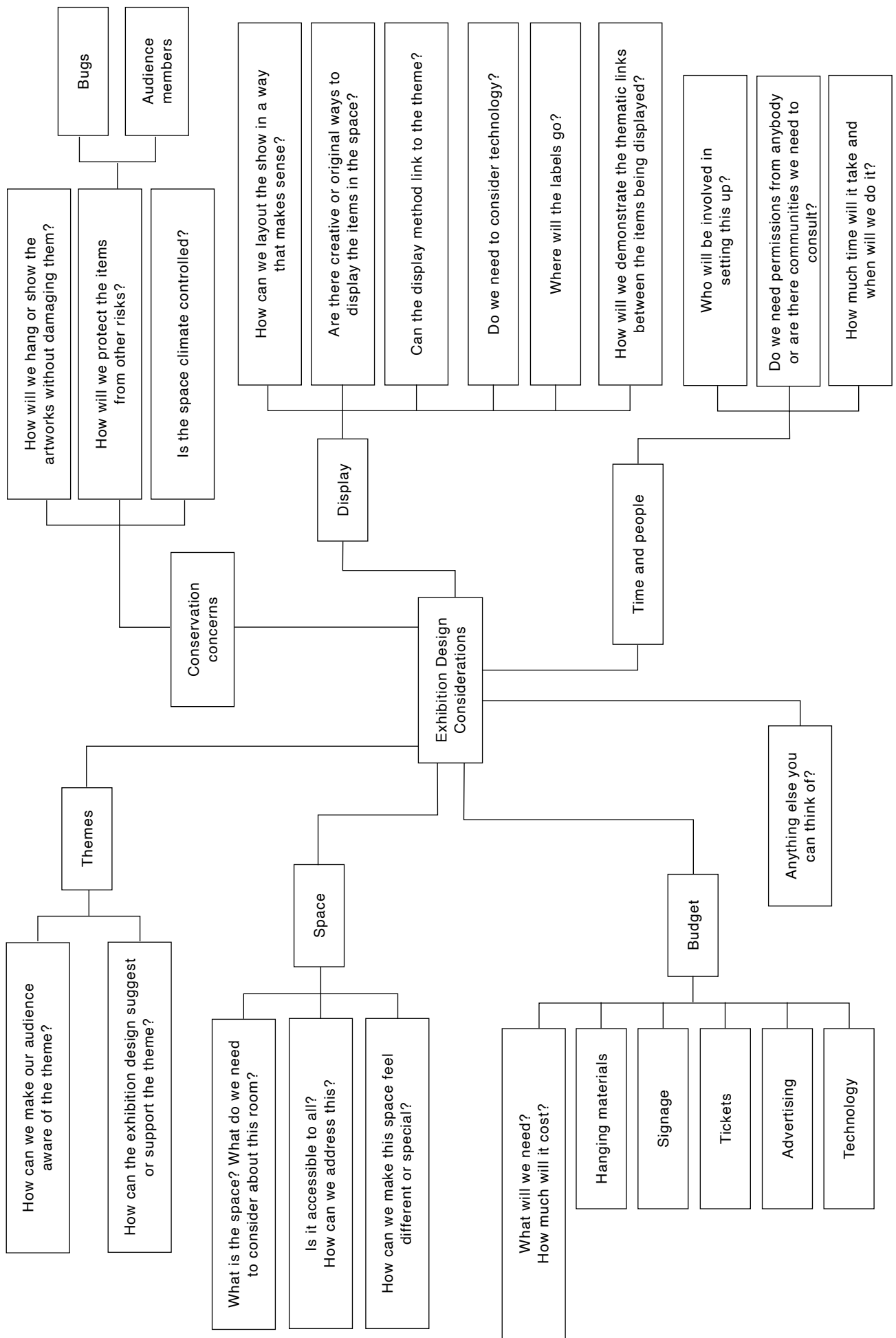


Image captions

Cover

Helmut Newton
Hand in focus
Photographic print (gelatin silver)
1952–58
25 × 20 cm
H2006.47/681
Courtesy of the Helmut Newton
Foundation

Wolfgang Sievers
*Conductor of the Frankfurt and Germany
Radio Symphony Orchestra, Dean Dixon*
Photographic print (gelatin silver)
1962
20 × 25 cm
H2003.100/576

Mark Strizic
Scenes at the Royal Botanic Gardens,
Melbourne
Black and white negative
1970
35 mm
H2009.81/1232

Page 19

Jesse Marlow
Young woman at the automatic photo
booth, Elizabeth Street entrance, Flinders
Street Station
Photographic print (gelatin silver)
1999–2000
22.2 × 33 cm
H2001.256/11

Wolfgang Sievers
Security surveillance at Ford Research
Division, Broadmeadows Plant
Photographic print (gelatin silver)
1970
19.1 × 24.1 cm
H98.30/83

Page 31

Matthew Sleeth
Untitled #46 from the series *Rosebud*,
2004–6
Photographic print (Type C)
2004
51 × 61 cm
H2008.133/17

Page 3

Matthew Sleeth
Untitled #28 from the series *Rosebud*,
2004–6
Photographic print (Type C)
2006
44 × 53 cm
H2006.204/8

Koo Bohnchang
Road 01: Clunes 2015
Colour photographic print
2015
45.4 × 42 cm
H2015.187

Rennie Ellis
Gordon, young man, punk, Greville St.,
Prahran
Digitised colour slide (35 mm
transparency)
1985
35 mm
H2012.140/1406
Courtesy of the Rennie Ellis Photographic
Archive

Page 22

Destiny Deacon
Whitey's watchin'
Colour photographic print
1994
26 × 21 cm
H99.222
Courtesy of the artist and Roslyn Oxley
Gallery, Sydney

Rennie Ellis
Model applying makeup
Digitised colour slide (35 mm
transparency)
1988
35 mm
H2010.126/868
Courtesy of the Rennie Ellis Photographic
Archive

Maggie Diaz
Close up of Maggie's hands
Black and white negative
1958
6 × 6 cm
H2011.62/332c
Courtesy of Gwendolen DeLacy, Curator
of the Diaz Collection

Page 7

Wolfgang Sievers
Interior Guest room Menzies Hotel, 509
Bourke Street, Melbourne
Photographic print (Type C)
1965
20.4 × 25.4 cm
H98.30/400

Viva Gibb
Milton, 1988
Photographic print (gelatin silver)
1988
36 × 31 cm
H98.161/138
Courtesy of the Estate of Viva Gibb

Reimund Zunde
Vincent sitting in one of the paddocks with
his dog Rover at Pine View Yandoit
Photographic print (gelatin silver,
selenium toned)
2002
20.5 × 30.3 cm
H2002.89

Page 25

Ross Bird
Rosa de Jesus, (80), from Dili, sitting in
her room at the Puckapunyal Safe Haven
Photographic print (gelatin silver)
1999
27.2 × 22.2 cm
H2000.198/50

Alan K Jordan
Exterior view of a block of flats
Black and white negative
1970
35 mm
H2010.105/381f, H2010.105/381

Rennie Ellis
Interior of tattoo parlour
Digitised colour slide (35 mm
transparency)
c. 1980–89
35 mm
H2012.140/1535
Courtesy of the Rennie Ellis Photographic
Archive

Page 12

Wolfgang Sievers
2600 horsepower girth gear and pinion for
a grinding mill, Vickers Ruwolt, Richmond
Photographic print (gelatin silver)
1967
24.5 × 19.7 cm
H2002.99/99

Rennie Ellis
Interior of tattoo parlour
Digitised colour slide (35 mm
transparency)
c. 1980–89
35 mm
H2012.140/1535
Courtesy of the Rennie Ellis Photographic
Archive

Page 15

Reimund Zunde
Hiroyuki Iwaki conducts the Melbourne
Symphony Orchestra during a rehearsal,
Melbourne, 1990
Photographic print (gelatin silver,
selenium toned)
1990
20.3 × 25.4 cm
H92.400/17

Page 28

Robert Whitaker
Olivia Newton-John
Black and white photographic print
1963
42 × 41 cm
H2007.102/2
Courtesy of the Robert Whitaker Archive

MIRROR: New views on photography

An exhibition at State Library Victoria
18 May 2023 – 28 January 2024

Curated by Jade Hadfield,
Kate Rhodes and Linda Short

Education Kit by Georgia Goud

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