

Transurban Canal to Creek

TRANSURBAN PUBLIC ART PROGRAM



VADEA
NSW

VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

BRAD ROBSON

THE GOLDEN AGE | STAGE 4 WORKSHEET

Brad Robson's mural, *The Golden Age*, presents a nostalgic celebration of three Australian motorcycle champions. Painted on the walls of the iconic Procycles motorcycle store in St Peters, Robson's portraits celebrate the history and legacy of the local community.



Brad Robson, *The Golden Age*

CRITICAL AND HISTORICAL INVESTIGATION

VOCABULARY - nostalgia, memory, history, impermanence, mural, expressive portraiture, distortion, commission, community art program, collaboration

STRUCTURAL FRAMEWORK

1. Artists create artworks that communicate particular ideas or make comments about the world. Visit Brad Robson's ***The Golden Age*** on the Canal to Creek Art Portal. Look closely at the details of the portrait, thinking about what the artist has painted and the way he has painted it.

a) What ideas do you think the artist is communicating in this artwork?

b) ***The Golden Age*** is a celebration of three Australian motorcycle champions. While not everyone will recognise their faces or names, audiences viewing this artwork will know that they are important or famous figures. What technique/s has the artist used to give this impression?

2. Look closely at the artwork again, this time focusing on one of the portraits and the techniques the artist has used to depict it. Use your observations to complete the table below.

Techniques	What do you see? Use as many descriptive words as you can!	What could it tell you about the subject of the portrait?
Colour		
Brushstrokes		
Facial Expression		

ARTMAKING TASK

Expressive Portraiture

“...instead of just a big, perfected, realistic portrait...[the owner of Procycles] wanted something a bit more broken and aged and that had character.” - Brad Robson

Rather than creating perfectly realistic portraits, Brad Robson has used expressive techniques to paint the racers featured in ***The Golden Age***. Experiment with a range of drawing materials to create an expressive portrait of yourself, a friend or family member that communicates aspects of their character to your audience.

1. Decide who will be the subject of your portrait. Take or find a photo of them to use as a reference and use your Visual Arts Diary to brainstorm ideas about their character.
2. In your Visual Arts Diary, practise drawing the portrait you have chosen. Start by trying to draw realistically to become familiar with the proportions of their face and their facial features.
3. After you have completed some draft portraits and received feedback from a peer or teacher, use notes in your Visual Arts Diary to plan how you will use expressive techniques to communicate ideas about the subject's character. Consider the following questions as a guide:
 - Will I use vibrant colours, limited colours or black and white?
 - Should the portrait feature loose lines and bold textures or have a softer and more blended appearance?
 - Will I exaggerate certain facial features or keep them in proportion?
4. Experiment with your use of expressive techniques in your Visual Arts Diary. Try some of the following ideas:
 - Experiment with charcoal or graphite pencils, trying different marks and blending techniques.
 - Creating a watercolour wash background. Use loose brushstrokes to add texture.
 - Make a range of different lines and marks with oil or chalk pastels.
 - Experiment with different ways of blending or layering colours with pencils.
 - Layer a range of materials together to experiment with different effects (e.g. use oil pastels on top of your watercolour wash).
5. Use your Visual Arts Diary to create one or more drafts of your expressive portrait. When you have finalised your ideas, begin to work on your final artwork.
6. Write a short artist statement to accompany your portrait. Explain how your use of techniques communicates particular ideas about your chosen subject.