

# Education Resource Years 3 & 4

Visual arts learning sequences inspired and demonstrated by Studio A artist Thom Roberts.

**Studio A**

Thom Roberts, *Ice Cream Faces* (detail), 2022, acrylic and posca on cardboard, 46.0cm x 64.0cm



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# Introducing Thom Roberts



All images provided are courtesy of Thom Roberts and Studio A

Thom Roberts sees the world through a kaleidoscope lens. He interprets people, transport and infrastructure systems as colourful multiples. A Tangara train is named Kylie and also perceived as the Gold Coast Tower. Thom himself identifies as the Country Link Express train and the Burj Khalifa tower in Dubai.

Thom's unique interpretation of identities is also informed by the equally peculiar practice of crown reading (peering into the spiral of hair on the top of a person's head). There Thom might find anything from "holes" to millipedes, collie dogs and cows' bodies. Synthesising this information, Thom frequently bestows people with new identities and translates them in his work.

The photocopier is Thom's other great muse and core to his process and practice. Beginning with images found online or through his travels, Thom manipulates and duplicates them, forming the basis of new works.

Thom's work is instantly recognisable, adorned with new features—extra eyes, noses, moustaches or 'piano teeth'—Thom's work invites us to see ourselves and our world anew.

Thom works across painting, drawing, installation, animation and performance and is an awarded and recognised contemporary Australian artist. He is a multiple Archibald Finalist, recently with *Big Bamm-Bamm*, a portrait of Australian artist Ken Done.

Thom has been curated into a number of prestigious exhibitions, including The National 2019, Salon des

Refusés, Sydney Contemporary, Cementa, Big Anxiety Festival, and Artbank's 20/20 Shared Visions: 40 Years of Collecting Australian Art. He has undertaken important residencies both here and abroad: at Carriageworks, Bundanoon Trust, Canberra Glassworks and Società Raffaello Sanzio (Cesana, Italy), and in 2023, he was invited to present at the College Art Association Conference in New York, where he presented 'How to be an artist until you are a very old man'.

Thom's work is held in numerous collections, including the University of Technology Sydney and Artbank.

Thom Roberts works out of Studio A. Studio A is a leading Australian supported studio for professional artists with intellectual disability. Learn more about the studio by watching "[Inside Studio A](#)".

## MEET THE ARTIST

Hear from the artist himself as Thom walks you through his video workshop 'Making Funny Faces'. The video can be used as an introduction to the artist and as an Extension Learning Sequence for capable students (page 34).

# Unit Overview

In this unit students will learn about the work of Studio A artist Thom Roberts. They will investigate portraiture and attempt to create artworks using a variety of approaches and materials. Students will draw, paint, print, collage and use mixed media to create their artworks. They will be encouraged to share their interpretations of artworks and refer to techniques used.

Each unit consists of learning sequences that progress through artforms and activities linked to focus artworks. A learning sequence is not one lesson. It may contain a number lessons to be determined by the classroom teacher dependent on the class ability and time allocated.

This unit contains suggestions for differentiated learning needs. This is not an exhaustive list as individual teachers are best suited to cater for students' individual learning needs, including those with disability.

## Unit duration

Approximately 1 term (up to 10 weeks)

## Assessment overview

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs. Assessment opportunities are linked to syllabus outcomes and content descriptors. Individual students needs should be taken into consideration and adjustments be made accordingly.

## Outcomes—Visual arts

Through this learning sequence a student will work towards:

Stage 2

- VAS2.1—Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter
- VAS2.2—Uses the forms to suggest the qualities of subject matter
- VAS2.3—Acknowledges that artists make artworks for different reasons and that various interpretations are possible
- VAS2.4—Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of techniques

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## Cross-curricular links

- HSIE—Use of portraits in biographies of historical figures
- English—Use portraits to write descriptions or vice versa.
- PD/H/PE—Use face drawing techniques to explore emotions

## General capabilities

General capabilities encompass the knowledge, skills, attitudes and behaviours to assist students to live and work successfully in the 21st century.

The general capabilities included within this learning sequence are:

- Critical and creative thinking
- Ethical understanding
- Information and communication technology capability
- Personal and social capability
- Sustainability



# Learning Sequence 1

## Through this learning sequence:

All students will:

- Attempt to draw a face.
- Discuss and recognise facial features.

Most students will:

- Incorporate expression in their portrait drawings.
- Apply different tones of a watercolour.

Some students will:

- Be able to explain decisions made about their tonal work.
- Be able to apply portrait techniques learnt to different head shapes.



Thom Roberts, *A Man Standing In The Tunnel*, 2023, acrylic and graphite on canvas, 29.8cm x 36.8cm

# Portrait Drawing

## CONTENT FOCUS

### Drawing

## KEY VOCABULARY

- Portrait
- Face
- Facial Features

## REQUIRED RESOURCES

- Suitable portraits from online sources

## LEARNING INTENTION

- We are learning to incorporate facial features into our drawings.

## LEARNING SEQUENCE

1. Introduce the idea of a portrait being an image or representation of a particular person. Explore the different ways a portrait could be created such as drawing, painting, print and photography.
2. Discuss and list the features that students think a portrait should include such as facial features and /or any particular body parts.

## SUCCESS CRITERIA

- I can identify a portrait.
- I can list facial features.

## CONTENT FOCUS

### Drawing

## KEY VOCABULARY

- Portrait
- Face
- Facial Features
- Horizontal
- Vertical
- Head
- Oval
- Bisect

## REQUIRED RESOURCES

- A5 white paper
- Lead pencils

## DIFFERENTIATION

- Start student off with the oval drawn.

## LEARNING INTENTION

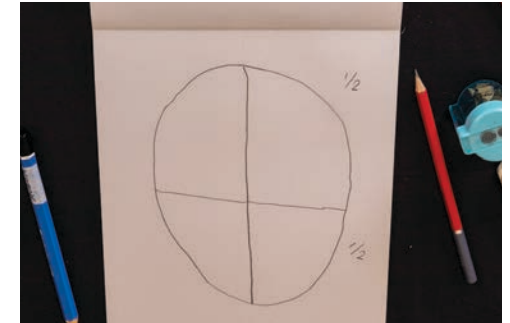
- We are learning to incorporate facial features into our drawings.

## SUCCESS CRITERIA

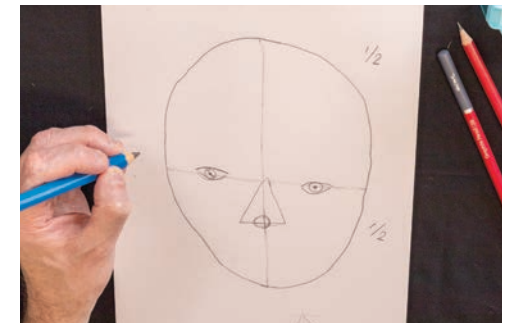
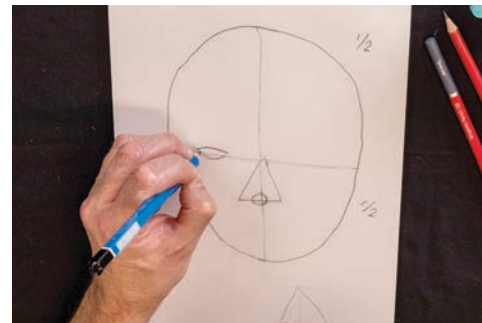
- I can recognise the effect of guideline positioning.
- I can draw a face with correctly positioned facial features.

## LEARNING SEQUENCE

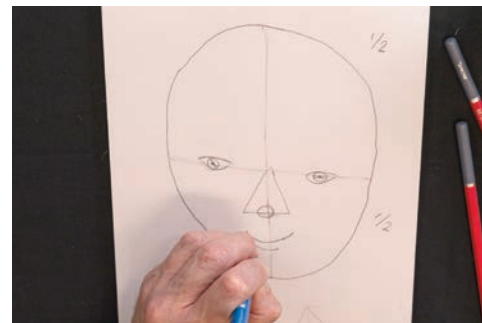
1. Lead students through drawing a basic face drawing by using an oval to start as the head shape and then follow these steps.
2. Draw a horizontal line to bisect the oval and then a vertical line that also bisects the oval. Having these two lines divide the oval into halves is important to having facial features in the best position.



3. The point where these two lines intersect becomes our starting point to draw a triangle as a nose with the intersection of the dividing lines as the starting point for the top of the nose. Add a small circle at the base of the triangle to give the nose some shape.
4. Draw two small circles as eyes either side of the nose sitting on the horizontal line. Many people draw the eyes too far up the head, they should sit halfway up the face. Place dots inside the circles as pupils. This simple step will add life to the drawings.



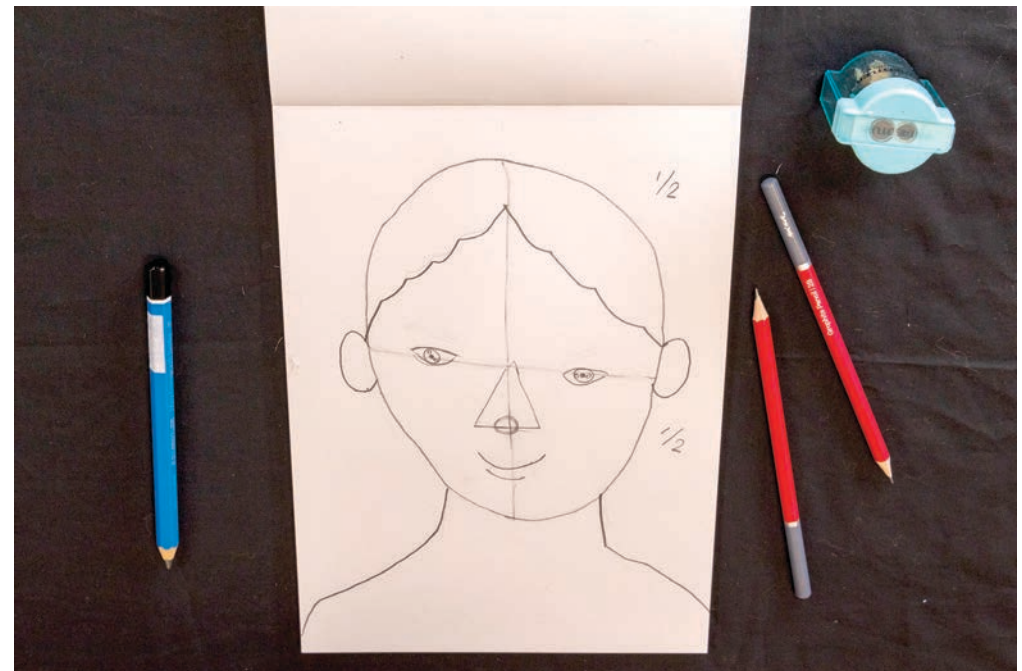
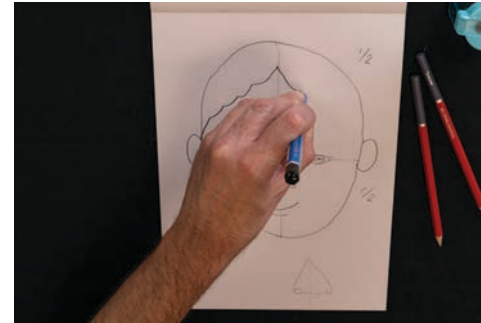
5. Add a simple line below the nose to form a mouth. A shorter line under the mouth line will give an indication of the bottom lip.
6. Use a simple 'C' shape to add ears. Ears can be added at the edges of the horizontal line at the same height as the eyes. Encourage students to check this positioning by looking at each other and observing that the eyes and ears are in line with each other.





## LEARNING SEQUENCE (CONT.)

7. Hair is added by drawing downward from the top of the oval and down to the ears. As students become more familiar with these techniques they can experiment with different hairstyles.
8. Finally, add the neck and shoulders by drawing a coat hanger shape under the bottom of the oval and refine the shape into neck and shoulders.
9. Allow students to repeat this exercise many times to refine the technique. Try changing the head shape to a square, rectangle, circle or triangle to mix up the head shape. With different shapes, the technique stays the same, hinging on the halfway vertical and horizontal lines. Students can refine the faces, adding eyebrows, changing eye shapes, hairstyles, nose shape whilst keeping them all in the same position.





## CONTENT FOCUS

# Painting

## KEY VOCABULARY

- Monotone
- Light
- Shade

## REQUIRED RESOURCES

- Watercolour paints
- Brushes
- Water containers
- Black felt tip pens.
- Glue
- A4 coloured paper

## DIFFERENTIATION

- Assist with defining light and dark areas.

## LEARNING INTENTION

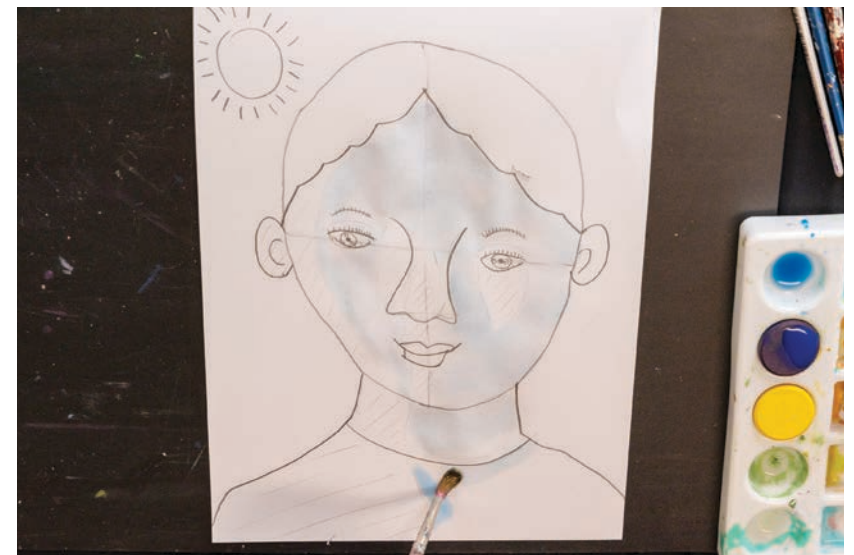
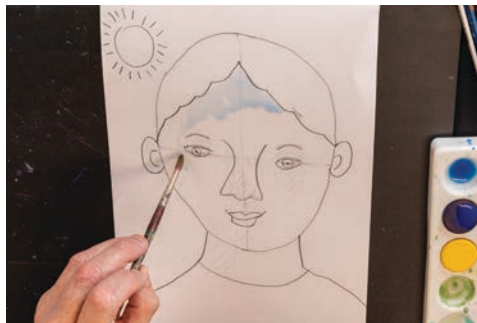
- We are learning to show light and shade using monotone.

## SUCCESS CRITERIA

- I can vary the amount of water used to create lighter and darker tones of a colour.
- I can strategically use darker tones to show shade.
- I can match the darkness of tones with the position of the sun.

## LEARNING SEQUENCE

1. Explain to students that they are going to explore monotone painting. Review that monotone is the use of only one colour but in different tones. To change the tone in watercolour painting, students will vary the mix of water to paint on the brush.
2. Using a face drawing from the last activity, have students lightly draw a small sun in one of the top corners. This is a reminder of where the light source is coming from in their painting. Discuss how the edges of the face closest to the sun should be the lightest tones and the darkest tones the underside of the face that it is shadow. Have students apply a light mix of their selected watercolour to the majority of the face, leaving light edges nearest the sun. Less is best, as darker tones can always be added if this application is too light.



## LEARNING SEQUENCE (CONT.)

3. Consider parts of the face that catch the light such as the tip of the nose, bottom lip and chin and keep these light.
4. Add a strong, darker tone to the underside of the face, neck and shoulders that would be in shadow and then blend mid tones around the face between the lighter and darker shades.
5. When dry, erase the sun image and use a black felt tip pen to outline the portrait. Cut around the portrait and mount the artwork on coloured paper.





Thom Roberts, *Burt the Oscar Train*, 2017, painting, 101cm x 119cm

# Assessment Opportunities

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs.

Assessment opportunities could include:

- Able to incorporate facial features into drawings.
- Display and discuss the use of tones in monotone colours.



# Learning Sequence 2

## Through this learning sequence:

All students will:

- Attempt to draw portraits.
- Realise that portraits do not have to be exact replicas of their subject.

Most students will:

- Make modifications to their portrait face.
- Explore negative space.

Some students will:

- Discuss the choices used in their artwork.
- Blend two colours to produce a different effect.



Thom Roberts, *A Portruff of Adam (Shane Simpson AM)*, 2020, acrylic on canvas, 101cm x 101cm



# Thom's Way

## CONTENT FOCUS

### Appreciation

## KEY VOCABULARY

- Portrait
- Painting

## REQUIRED RESOURCES

- Thom Robert's artworks 'A portriffs of Adam (Shane Simpson AM)' (in resources and can also be found online [here](#))

## LEARNING INTENTION

- We are learning to recognise how creating art can have different approaches

## LEARNING SEQUENCE

1. Pablo Picasso is quoted as saying, "Learn the rules like a pro, so you can break them like an artist." Discuss the idea of artists being able to 'bend the rules' of art to create something new and unique. One such artist is Thom Roberts, an intellectually disabled artist from Studio A in Sydney.
2. Show students Thom Robert's artwork, 'A portriffs of Adam (Shane Simpson AM)'. Discuss the differences in Thom's work compared to the portraits drawn by the students in the previous lessons (extra eyes and ears).



Thom Roberts, *A Portriffs of Adam (Shane Simpson AM)*, 2020, acrylic on canvas, 101cm x 101cm

*Thom has a unique way of painting his portriffs (portraits). He calls it 'Thom's way'.*

## CONTENT FOCUS

### Drawing

## KEY VOCABULARY

- Oval
- Neck
- Shoulders
- Eyes
- Nose
- Mouth
- Ears
- Hair
- Hand
- Foot

## REQUIRED RESOURCES

- Lead pencils
- White A3 paper
- Coloured pencils

## DIFFERENTIATION

- Assist with completion of steps. May need repetition of instructions or broken down into smaller lessons.

## LEARNING SEQUENCE

1. Explain to the students that they are going to attempt to follow 'Thom's way' in his own words to create faces in his own style. (Thom's instructions in italics)
2. Assist students to follow step by step with the emphasis on participating in the process more so than the end result.
3. Allow students to repeat the process to create variations and become familiar with 'Thom's way'.

## LEARNING INTENTION

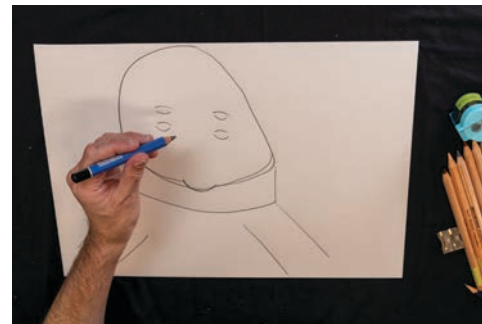
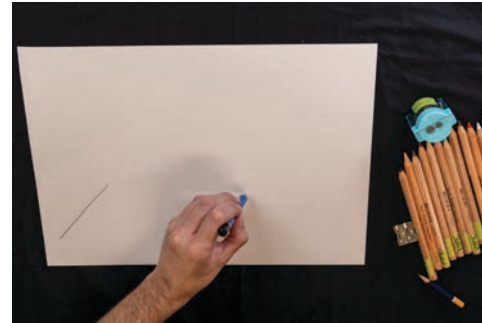
- We are learning to use unique drawing techniques.

## SUCCESS CRITERIA

- I can follow an artist's instructions
- I can create a face.
- I can draw a face using 'Thom's way'

## THOM'S WAY

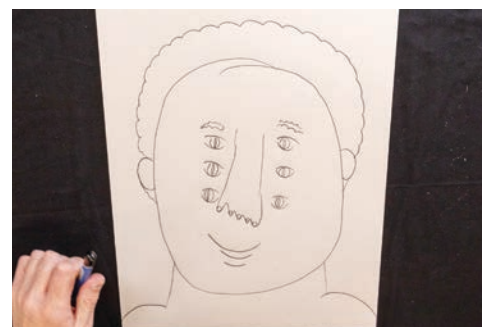
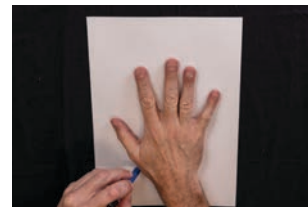
1. Start with the shoulders and arms—This is doing it Thom's way.
2. Then draw the neck.
3. Next is the head. You can draw a circle, oval or egg shape. You can draw a shape for the chin.
4. Put the eyes in. You choose 4 eyes, or more eyes. You can choose how many eyes go in, so you can choose to do it Thom's way.



5. Nose comes next. If you are choosing to do it Thom's way, the nose is a 'Hand'.

*If your paper is big enough - you can place your hand on the paper & trace it onto the face. You can add fingernails if you like.*

*If you like, you could choose to do a 'foot' for a nose—this is also doing it Thom's way.*

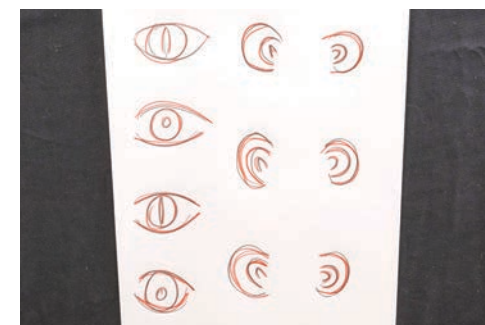


## THOM'S WAY (CONT.)

6. Now it's time for the mouth. Thom starts with two horizontal lines top & bottom; Then draws an oval shape around them.
7. For the lips Thom draws a line that looks like two mountains on top.
8. For the bottom lip, he draws a soft curve. This makes up the mouth. Sometimes Thom simply draws 3 loose squiggly lines one on top of the other, and this becomes the mouth.



9. Go back and add eyeballs if you like. Draw a circle inside the eye shape, then add another tiny circle for the pupil. You can also choose to leave them out, as Thom does sometimes in his quick drawings.
10. Bang the ears on. These can be added (if you like) to the side of the head. Sometimes ears are pointy, or rounded, or a little bit of both. Thom has made a quick guide of different types of eyes, pupils and ears that may be helpful.



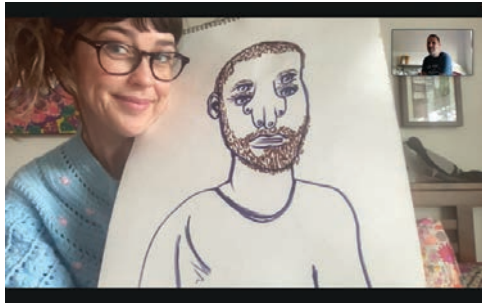
11. Now comes the hair. Choose a coloured pencil that matches the hair colour you want. You can long strokes and lines with the marking pen if you are wanting long hair or a fringe.
12. If you are doing curly hair, you can do squiggles and jiggles.
13. If you are doing very short hair like Thom, you can do lots of little dashes and very short lines. If you are doing a beard, you could also do lots of short dashes & lines for this too.





## THOM'S WAY (CONT.)

14. Glasses, piercings or earrings can also be banged on at the end to make your portriffin (Portrait).



(This is Woody Tiger's 'portriffin' of Thom, following his steps, and using short dashes for Thom's shaved head and beard.)



Thom drawing and his subject.

## CONTENT FOCUS

# Painting

## KEY VOCABULARY

- Paint
- Light
- Dark
- Tone
- Forward
- Back
- Colour
- Palette

## REQUIRED RESOURCES

- Acrylic paint
- Brushes
- Rollers
- Sponges
- Prepared A3 'Thom's way' drawing from previous lesson.

## DIFFERENTIATION

- Draw using pencils or markers instead of brush.

## LEARNING INTENTION

- We are learning to apply paint to create a colourful portrait.

## SUCCESS CRITERIA

- I can apply paint to create a background
- I can paint a portrait.
- I can create light and dark areas in my painting.

## LEARNING SEQUENCE

1. Students select one of their 'Thom's way' drawings to paint.
2. Refer back to Thom's 'A portruff of Adam (Shane Simpson AM)'
3. Identify and discuss the following techniques used by Thom Roberts in his painting of Shane Simpson AM.

Thom has used two colours, one light and one dark in his background.

He has left a white edge around the figure which helps it stand out from the background.

In the face, Thom has used lighter tones on parts of the face that are forward, such as the nose, forehead, chin and bottom lip. He uses darker tones to set back areas such the neck and ears.

4. Explain to students that they will paint one of their 'Thom's way' faces using these techniques with a limited colour palette.

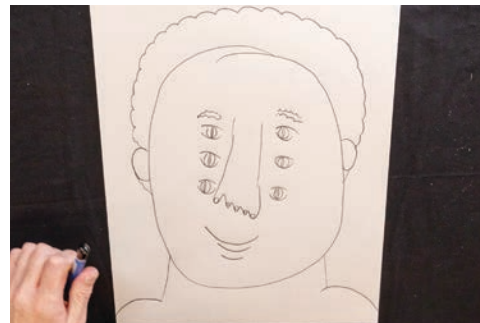


Thom Roberts, *A Portruff of Adam (Shane Simpson AM)*, 2020, acrylic on canvas, 101cm x 101cm



## LEARNING SEQUENCE (CONT.)

5. Prepare acrylic paint in combinations of two colours (no black or white), one light, one dark. Suggested combinations such as yellow/dark green, light blue/purple, pink, purple or yellow/brown.
6. Students select one combination and use rollers or sponges to paint a light and dark side to their background.
7. Students then change palettes to select a different two colour combination to paint the face and hair. Start with the lightest tones to paint the lightest areas such as nose, chin and forehead.
8. Identify the darkest areas such as the neck, ears and hairline to paint using the darkest colour.





## LEARNING SEQUENCE (CONT.)

9. Remaining areas are then painted by students mixing the two colours to create mid tones. Demonstrate to students to add a very small amount of the darker colour to the lighter colour as it is easier to add more dark if required rather than lighten a dark tone.
10. Use white or a light colour they haven't yet used to paint an outline around the head shape to create a border like Thom has on his portrait.







Thom Roberts, *Zoe's Family*, 2022, acrylic on canvas, 76.0cm x 101.5cm

# Assessment Opportunities

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs.

Assessment opportunities could include:

- Identify and create light and dark areas in paint.
- Use, discuss and interpret painting techniques.

# Learning Sequence 3

## Through this learning sequence:

All students will:

- Attempt to create art using collage materials.
- Draw a head shape.

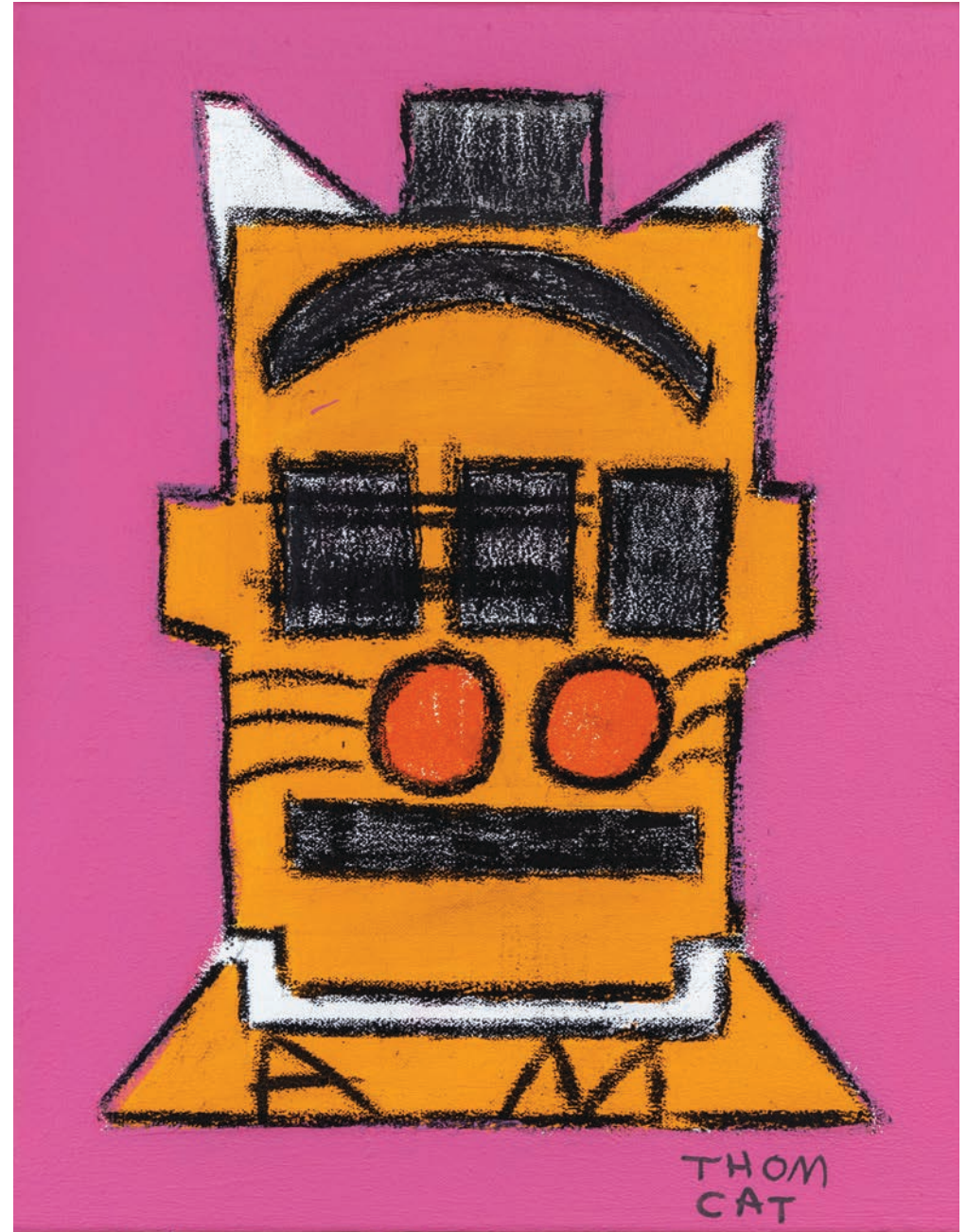
Most students will:

- Use a variety of techniques in their artmaking.
- Realise that art comes in many forms.

Some students will:

- Explore various ways of using different materials.
- Realise that artworks are created for different purposes.

Thom Roberts, *The Bert Train*, 2023, painting, 40cm x 50cm





# Collaging Thom's Way

## CONTENT FOCUS

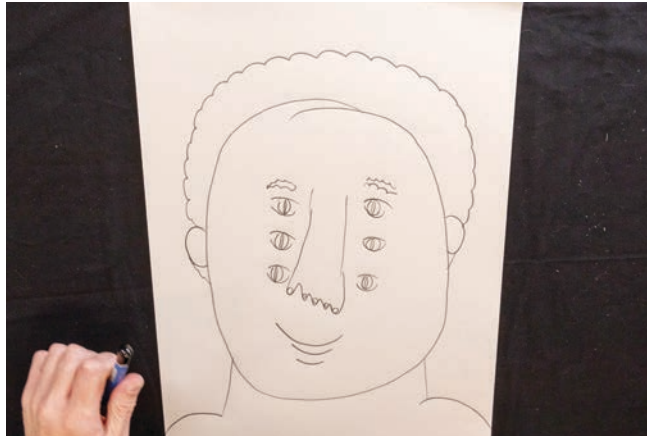
### Appreciation

## KEY VOCABULARY

- Facial Features
- Adjustments
- Fun
- Whimsy

## LEARNING SEQUENCE

1. Revisit the 'Thom's way' method of drawing a face. Focus on the part where Thom uses a foot or hand as the nose.
2. Discuss the possible reasons why Thom employs this adjustment to his artworks.
3. Make a list of other possible adjustments for other facial features. These may include inanimate objects such as tools, toys or household objects.



## LEARNING INTENTION

- We are learning to understand the make adjustments in our art.

## CONTENT FOCUS

# Collage

## KEY VOCABULARY

- Cut
- Draw
- Trace
- Template
- Collage

## REQUIRED RESOURCES

- Coloured A3 paper
- Various other coloured and/or patterned paper
- Pencils
- Scissors
- Glue
- Variety of fibre materials such as patterned material, fake fur, buttons, sponge, pipe cleaners and wool.

## DIFFERENTIATION

- Assist with cutting and tracing
- Assist with attaching materials

## LEARNING INTENTION

- We are learning to create a collage.

## SUCCESS CRITERIA

- I can draw a simple head shape as a plan.
- I can use different materials in my collage.
- I can experiment with other materials to add texture and features to my artwork.

## LEARNING SEQUENCE

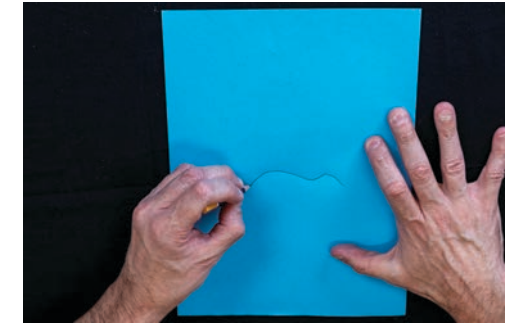
1. On a coloured A3 sheet of paper have students use a lead pencil to draw a simple head shape that touches all four sides of the paper. Cut out the head shape.
2. Explain to students that they will create a collage artwork using paper and some other materials to create a 'Thom's way' face.
3. Students use different colours to their base head colour to create features for the face and glue them down onto the base head shape in a style similar to Thom's 'portriffs' drawing technique.
4. Firstly draw and cut eye shapes, students deciding how many eyes they will include. Glue in place.





## LEARNING SEQUENCE (CONT.)

5. Students then select a shape from the written list to be the nose, such as a garden tap. Glue in place.
6. Using Thom's 'mountain drawing technique' have students create a mouth shape and then detail the lip lines with a marker or thin strips of cut paper. Glue in place.
7. Reference Thom's eyeball chart from his instructions to have students create eyeballs for the eye shapes they have glued down.
8. Ears. Draw ear shapes using Thom's examples or make adjustments to use other body parts or objects from the list to create ears. Glue in place. These can hang over the edge of the paper.



## LEARNING SEQUENCE (CONT.)

9. There are many options for students to create hair depending on the materials available. Encourage students to use paper in various ways such as curling, scrunching, shredding or flat strips or combine with other materials such as string, wool or foil. Glue in place.
10. Other materials can be used to create accessories such as earrings and/or glasses to be added to the collage.
11. When all features are glued securely, mount faces together in a space to create a colourful crowd scene.





Thom Roberts, *Bert*, 2023, acrylic on tracing paper, 14.8cm x 21.0cm

# Assessment Opportunities

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs.

Assessment opportunities could include:

- Creation of an artwork from collage techniques and explanation of techniques used.
- Awareness of art being created for different reasons.
- Appreciation of techniques used by Thom Roberts in selected artworks.

# Learning Sequence 4

## Through this learning sequence:

All students will:

- Attempt to draw a self portrait.
- Represent aspects of their lives in their artwork.

Most students will:

- Identify individual achievements or traits of themselves.
- Apply different textures through mixed media.

Some students will:

- Be able to explain the humour used in their work.
- Discuss the differences and similarities between their artwork and Thom Robert's portrait of Farhad Haidari.



Thom Roberts, *In the future there might be new tall buildings built by Bert (Farhad Haidari)*, 2023, acrylic and graphite on timber, 61 cm x 192cm



# Idiom Art

## CONTENT FOCUS

### Appreciation

## KEY VOCABULARY

- Portrait
- Elements
- Frame
- Architect
- Buildings

## REQUIRED RESOURCES

- Thom Roberts—Archibald artwork and statement (in resources and can also be found online [here](#))
  - Lead pencils
  - A5 paper
- 'In the Future there might be new tall buildings built by Bert (Farhad Haidari)', 2023

## LEARNING INTENTION

- We are learning to understand the effect of elements of an artwork.

## LEARNING SEQUENCE

1. Introduce students to Thom Robert's 2023 Archibald prize entry, In the Future there might be new tall buildings built by Bert (Farhad Haidari)
2. Explain to students that Farhad Haidari is an architect and that Thom has referenced this by adding elements to his portrait (buildings rising from the frame). Explain to students that artists will often add elements to a portrait to reference the person's achievements, likes, personality or occupation. A sport star may be painted in their team uniform.
3. Discuss what elements could be added to a portrait of a teacher.



## CONTENT FOCUS

### Drawing

## KEY VOCABULARY

- Self portrait
- Elements

## REQUIRED RESOURCES

- A4 white paper
- Lead pencils
- Colour pencils

## DIFFERENTIATION

- Supply a black and white photo of the student to colour into.

## LEARNING SEQUENCE

1. Have students draw a self portrait on white A4 paper using either the basic method at the beginning of this unit or 'Thom's way'.
2. Use coloured pencils, crayons and/or pastels to create a colourful self portrait.
3. Lead students through creating a list of elements that reflect themselves. These could be achievements, personal likes, such as bushwalking, cultural background or anything else they identify with.



## LEARNING INTENTION

- We are learning to create a self portrait.

## SUCCESS CRITERIA

- I can list elements of myself to add meaning to a self portrait.
- I can draw an image of myself
- I can use other media to create elements to add to my self portrait.
- I can explain the meaning of my added elements.

## CONTENT FOCUS

### Mixed media

## KEY VOCABULARY

- Elements
- Self portrait
- Mixed media

## REQUIRED RESOURCES

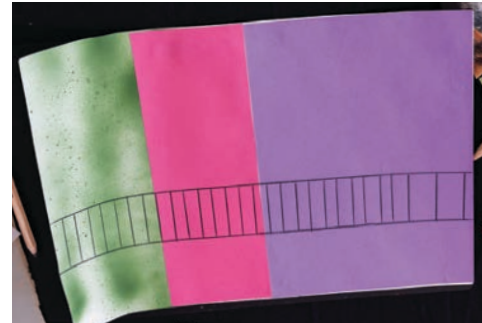
- A3 paper
- Various mixed media available such as packing materials, leaves, foil.

## DIFFERENTIATION

- Assist with fine motor skills actions.
- Print out pictures to assist with element creation.

## LEARNING SEQUENCE

1. Have students select elements from their list that they feel they can create to accompany their self portrait. This may be only one element, such as Thom did with buildings for 'Bert' or a number of elements.
2. Students plan the materials they need to create their elemental section of their self portrait. Thom used pieces of board to create 'Bert's buildings'.
3. By mounting their A4 self portrait onto A3 paper, students create space to attach the extra elements they have created with mixed media.
4. Once students create their additional element work, they glue, tape or staple it to the A3 paper to surround their self portrait.



*Thom likes trains*



# Assessment Opportunities

Student progress can be monitored through a range of formative and summative assessment strategies and differentiated according to individual student needs.

Assessment opportunities could include:

- Able to add meaning into drawings.
- Discuss the connection between subject matter and artwork.



Thom Roberts, *Rachey in the Mirror*, 2022, gouache, acrylic and resin on MUD ceramic, 38.0cm x 38.0cm



# Extension Learning Sequence

Studio A has produced a series of artmaking tutorial videos for students. Through this video students will have the opportunity to view Thom Roberts' artmaking process and follow along with the instructions to produce their own artwork. This is an extension Learning Sequence and can be used as either a differentiation method for high ability students, or as a deeper whole class study.

## Through this learning sequence:

All students will:

- Trace a mirrored face using posca pens.
- Apply paint on paper using a brush.

Most students will:

- Transfer an initial sketch into a painting on canvas.
- Use a range of brushstroke techniques and paint layers.

Some students will:

- Compose a portrait in accurate proportion to the paper size.
- Use mixed media to add detail and physical qualities of a portrait.

'Making Funny Faces' with Thom Roberts



# Unit Evaluation

For future use and development comment on:

Unit Effectiveness

Suggested Changes

# Thom Roberts Resources

1. *A Portruff of Adam*  
(Shane Simpson AM), 2020
2. *In the future there might be  
new tall buildings built by Bert*  
(Farhad Haidari), 2023





Thom Roberts, *A Portrait of Adam (Shane Simpson AM)*, 2020, acrylic on canvas, 101cm x 101cm

**Thom Roberts—  
Archibald statement  
2023**

*In the Future there might be new tall buildings built by Bert (Farhad Haidari)*

I call Farhad 'Bert'. I like to rename people and places. I met Bert when I was doing an art residency in Epping.

He was the Architect making tall building heights and he made the building I was working in called The Langston. Bert came to see me making art in his building. I said to Bert "Can I do your portriffs (portrait)?" Bert said "I'd be happy too" This was my first meeting with Bert.

I love to share my love of buildings with Bert.

I was invited by Bert to go and see him in the MLC building in Martin Place where his office is, which is very high up. This is where I did my first drawings of Bert with all of the other city buildings. It was special to be invited to Berts office in the MLC in Martin Place as I love that building and Bert and I ate Burgers for lunch.

Bert showed me his sculpture models of building heights. I am a bit like an architect too and I also like to make VERY tall building heights like Bert, like what I have added to my painting of Bert.



Thom Roberts, *In the future there might be new tall buildings built by Bert (Farhad Haidari)*, 2023, acrylic and graphite on timber, 61 cm x 192cm

# About Studio A

Studio A is a Sydney based social enterprise and arts company that makes great art and tackles the barriers artists with intellectual disability face in accessing conventional education, professional development pathways and opportunities needed to be successful and renowned visual artists. When you buy art and design product from Studio A you employ an artist with intellectual disability and ensure Australia's cultural life includes diverse voices.

**studioa.org.au**

 @\_studio\_a\_

 @studioasydney

*Studio A acknowledges the Cammeraygal people, Traditional Custodians of the land on which we work. We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.*

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Australian Government



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