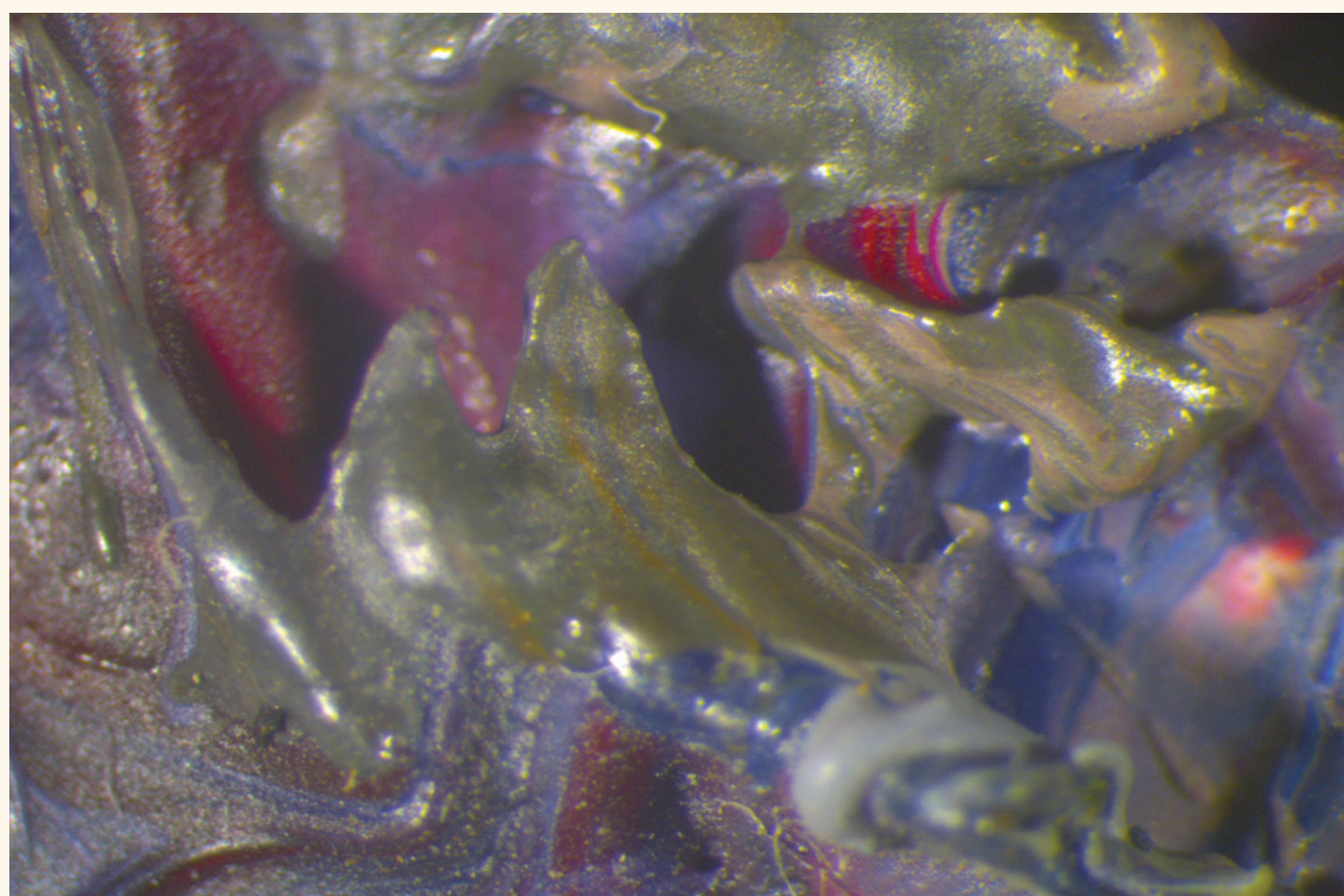


Technique

Robinson largely favours the wet-on-wet technique in most of his landscapes paintings. Wet-on-wet is when one layer of paint is added to another before it is dry so that the two often mingle and combine to a certain extent. This technique allows Robinson to work the paint in a more gestural manner, but likewise demands a certain amount of speed to avoid the paint drying and becoming unworkable. As illustrated in the photos of Robinson's progressive work on *Creation landscape: Dome of space and time 2003/04*, the artist explains that he chooses to work in fairly discrete areas before moving on, in order to maintain his "free-flow of expression". Working the paint to achieve a uniform image, as seen in the detail in the image to the right, is done by forming the foliage out of rapid, individual daubs of paint, but working the paint into a more flowing, solid structure for the tree trunks. This is highlighted in the image to the right where the light transmitted through the canvas from behind reveals the glow of the white ground around the islands of foliage detail, leaving the tree trunks as dark areas of dense, solid paint.

Robinson's wet-on-wet technique is also illustrated below, showing how colours are applied to existing wet layers, allowing them to blend and mingle. The gestural movements of the brushwork are also revealed in the image below where the paint is worked up into a three-dimensional form as his technique causes the paint itself to imitate the peaks and troughs of the mountains, forests and oceans it depicts.

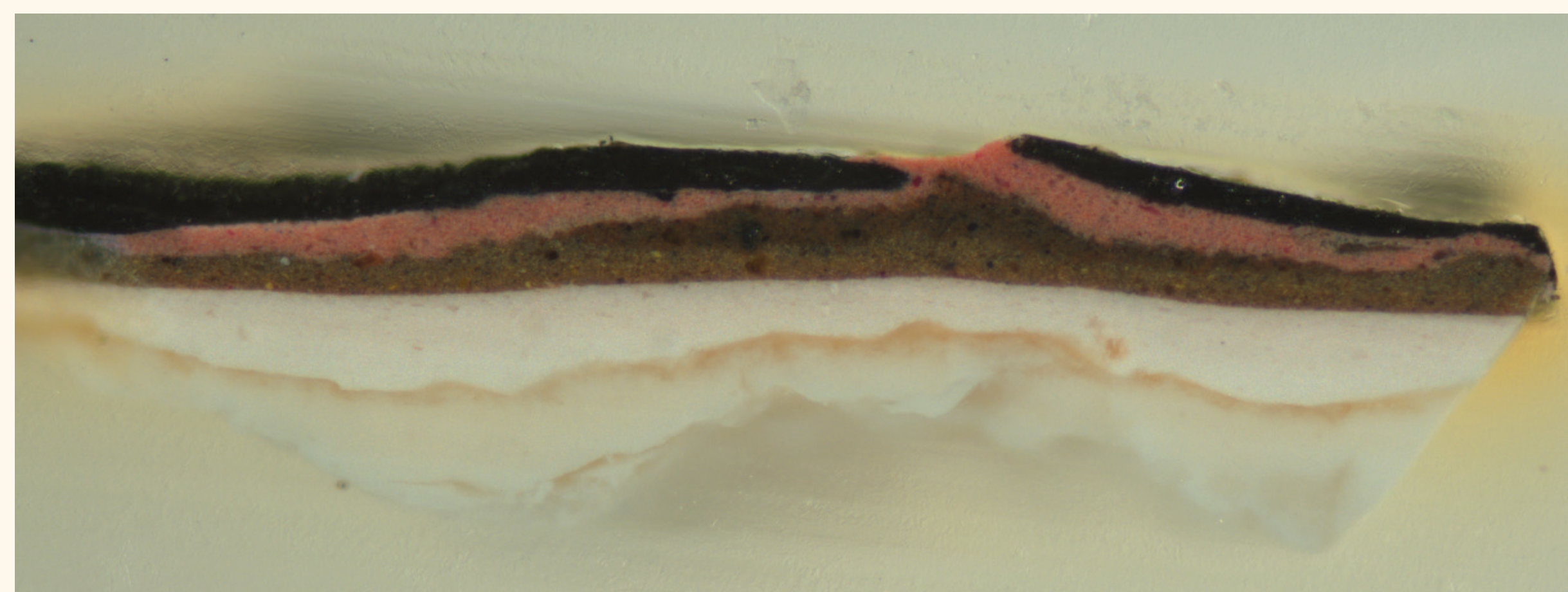


LEFT
Detail images of *Early light, Coomera Gorge 1994* at 20x magnification.
Photo: Sophie Theobald Clark, 2015.

RIGHT
Detail images of *Early light, Coomera Gorge 1994*, in natural light (top) and transmitted light.
Photo: Richard Stringer, 2013.

Technique

“When I got into the farmyards... I wanted to give it a greater reality, so I stepped up the thickness of the paint”, says Robinson. The distinct layers of paint used to create the black chicken in the lower right corner of *Goats and chooks* 1980, can be seen in the cross-section below. The paint has been added as wet layers onto drier, lower layers, thus creating discrete layers of colour. The pigments featuring in this sample include a traditional lower ground layer of chalk with some zinc white added, followed by a second traditional ground of lead white and titanium white added. The paint layers start with a brown synthetic pigment with some cadmium yellow added, followed by the pink synthetic lake pigment (an aluminium-based particle with an added natural dye) with some white (made of barium sulfate and zinc white), and a top layer of bone black (powdered charred bones, also known as calcium phosphate).



As in *Goats and chooks*, UV imaging and raking light photographs of *Equestrian self portrait* 1987 also reveal much about Robinson's materials and techniques. The artist's preference for using natural rose madder lake lends itself well to showing the subtle atmospheric changes of a sunset, even more apparent in the above right UV image. The organic matter in the rose madder paint causes Robinson's sky to fluoresce various shades of pink-orange according to its density and combination with other colours.

The raking light detail from *Equestrian self portrait* shows Robinson's change in technique since the farmyard era, when he applied the paint in more thin, blended layers, thus allowing the weave of the canvas to add texture to the paint, as well as allowing for light from the white ground through the thinner layers of paint.

TOP LEFT
Paint cross-section from *Goats and chooks* 1980.
Microscopy images: Sophie Theobald Clark, 2014.

TOP RIGHT
(Left) Detail from *Goats and chooks* 1980 in raking light.
Photo: Richard Stringer, 2013.

(Right) UV detail image from *Goats and chooks* 1980.
Photo: Richard Stringer, 2013.

RIGHT
Detail from *Equestrian self portrait* 1987 in raking light.
Photo: Richard Stringer, 2013.

BOTTOM RIGHT
Equestrian self portrait 1987 with inset UV image.
Photo: Richard Stringer, 2013.



Robinson's subtle use of colour can be seen clearly in these detailed images from *Goats and chooks* where two different white paints have been used to form the goats—the UV-absorbing titanium white that appears purple, and another titanium white containing high levels of zinc oxide that cause fluorescence. Similarly, there are two reds used in the background—a non-fluorescing synthetic organic red, and the orange fluorescing red madder lake.

The detail of *Goats and chooks* in raking light highlights built-up areas of impasto paint as well as the varied direction of gestural brushwork used to create a sense of activity in the farmyard.

