

In your written exam you will have to *compare and contrast* the work of two artists. Compare and contrast means describe similarities and differences in the artist's work. If you can remember the following sentence it will help you remember the points you have to cover.

portraiture
 expressive essay
 compare + contrast

“Chocolate Cake Fills My Tummy Say St. Paul’s Pupils!!!”

Read over then remember the information below about each artist’s work.

<p>Lucien Freud b.1922 – 2011</p>	<p>THE ARTISTS</p>	<p>Tim Okamura b.1968 - present</p>
<p>The models featured in Freud’s work are normally situated in the centre of the canvas so that they are the main focus of the work. Many of Freud’s portraits were created in his studio space which consisted of bare walls and bare floor boards. The only furnishings were second hand chairs and sofas. The space was also covered in the rags to clean his brushes on. The stark, paint splattered studio and tattered furnishings were often used as the backdrop to his work, making the sitter stand out as being fresh and fragile.</p>	<p>C for COMPOSITION</p>	<p>Urban portraits; The figure is normally situated in the centre of the canvas with decaying or graffiti covered brick walls as the backdrop or ‘stage’ as Okamura likes to call it. Okamura also uses the background to express something about the individual. For example in ‘the lioness’, a lioness stencil has been painted on to the distressed wall behind the standing female figure. It speaks of the female model’s strength and power, characteristics associated with a lioness.</p>
<p>Realistic, neutral, muted palette. He used a range of colour in the face which gave texture and depth to the face and makes the skin appear as being almost translucent.</p>	<p>C for COLOUR</p>	<p>Colour is realistic on the figure and often more bold and vibrant on the walls and backdrops. Okamura tends to pull together the colour in the clothing and the colours featured on the graffiti-adorned background walls.</p>
<p>Freud wanted his figure or figures in his pieces to be the focal point, because of this they were often painted in the centre of the canvas and painted large to draw the eye of the viewer in. The studio was often the background which was painted in</p>	<p>F for FOCAL POINT</p>	<p>Initially the figure is the main focus as they tend to be centred and in the foreground, however the viewer’s eye is then drawn to the intricately detailed background. Often Okamura’s uses of colour pulls the two rounds together.</p>

<p>neutral colour so as not to draw attention away from the figure. However in 'standing by the rags' the cloth is of equal importance as it mirrors the creases and folds in the model's skin.</p>		
<p>Oil paint on canvas was Freud's material of choice. When dry the oil paint possesses a gloss quality which mirrors the surface and texture of real skin. He also used a heavy, grainy lead based paint called Cremnitz white, which he used specifically for painting flesh. He used this as when he layered it gave the texture of skin which allowed the model's texture to stand out from the flatter background.</p>	<p>M for MATERIALS/ MEDIA</p>	<p>Okamura uses mainly oil paint to actually paint with, however many of his pieces are mixed media. This means using more than one material in one piece. Along with the oil paint he also used spray paint and paint markers. Like Freud, Okamura reserves a specific material, oil paint, to capture the figure and a different media for the backdrop to create contrast. He also uses pumice acrylic gel to build up the texture on his backgrounds to make the walls stand out and so they have a crumbling dilapidated texture to them.</p>
<p>Dramatic, the backgrounds were often kept quite dark to keep the attention on the featured figure, and he painted the models in luminous light tones. The light source appears very natural as though flooding in from a window but he often used spotlights. This was to keep the light the same as he often painted from life and through the night. The spotlight also highlights tones and texture on the face and body.</p>	<p>T for TONE</p>	<p>Dramatic use of tone. The figure have very definite spotlights shining directly on them. This string light creates bold highlights and dark shadows on the figures making them appear bolder and powerful. Tone is also created by using the acrylic pumice gel which has been heavily applied to create texture to the backgrounds.</p>
<p>He painted family and friends, he didn't like using unfamiliar models as he felt the way that they posed was too contrived. Knowing his models made them look more at ease and it captured more of their personality. The figures often look fresh against the backdrop of his bare studio space.</p>	<p>S for SUBJECT MATTER</p>	<p>Like Freud, Okamura capture people he knows, friends and family. He is interested in creating a juxtaposition between the person, showing life, strength and perseverance, and the urban backdrops, showing decay and fragility.</p>

<p>He liked to focus on the expression of the sitter.</p>		
<p>His style was realistic yet expressionist in style, which means they reveal the emotions of the model and Freud at the time with regard to pose and colour. People often find his nude portrait/figure work hard to take in as it is very honest, blunt and bold. He often spoke of painting what he saw rather than what others wanted to see. He did not glamourize his models.</p>	<p>S for STYLE</p>	<p>Contemporary portraiture, very realistic, almost photographic. Just as much detail in the background as there is on the figure. Urban, gritty, story-telling.</p>
<p>Pattern was created in his work by repeating colour. He often used colours which brought together the sitter and the surrounding space. He repeated the colours on the face into the background to make the piece feel complete. His repetition of large brushstrokes also created pattern.</p>	<p>P for PATTERN</p>	<p>Okamura creates pattern by repeating colours throughout his work. He often uses colours which bring together the figure and the space surrounding them. Often the colours on the clothing tie in with the graffiti featured on the wall behind, making the figure part of the environment.</p>
<p>He used large brushes and brushstrokes and overlapped thick layers of paint to create a life-like, flesh-like texture to the skin of the model. The thick Cremnitz white paint that he used was overlapped on the figure to create texture and depth, making the model appear even more authentic.</p>	<p>P for PROCESS</p>	<p>Very precise and detailed. Where oil paint has been used the brushstrokes are visible but still controlled. He has worked more feely and expressively with the spray paint and the paint markers in the background on the graffiti tags. He also uses the pumice gel to create texture on the walls to ensure the figure and the background have different, contrasting texture.</p>