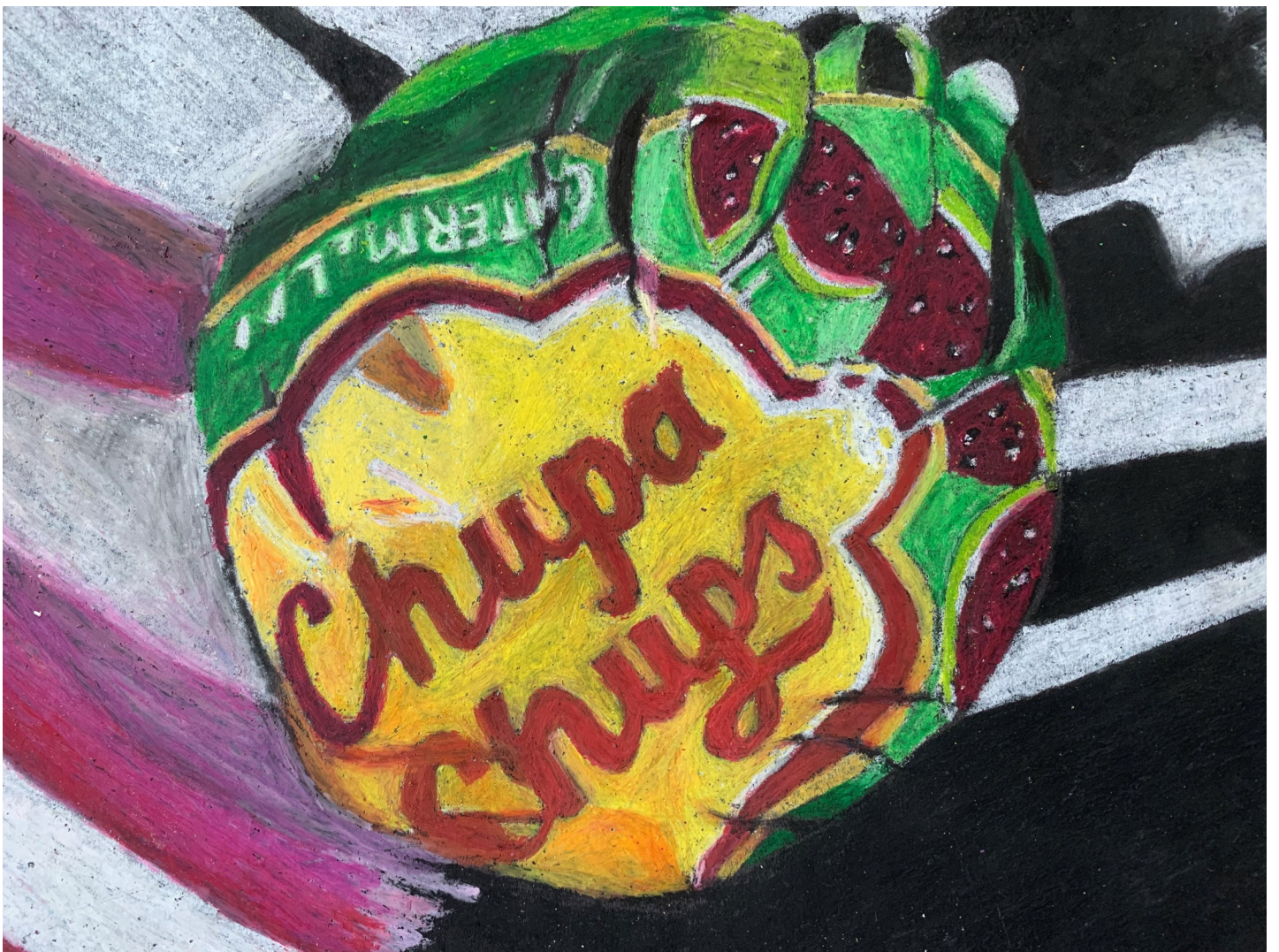






CATH

Cath Riley was born in 1952 in Keighley. She gained popularity for her realistic artwork after she gained a first class honours degree in embroidery and an MA in fine art from Manchester Polytechnic. Her

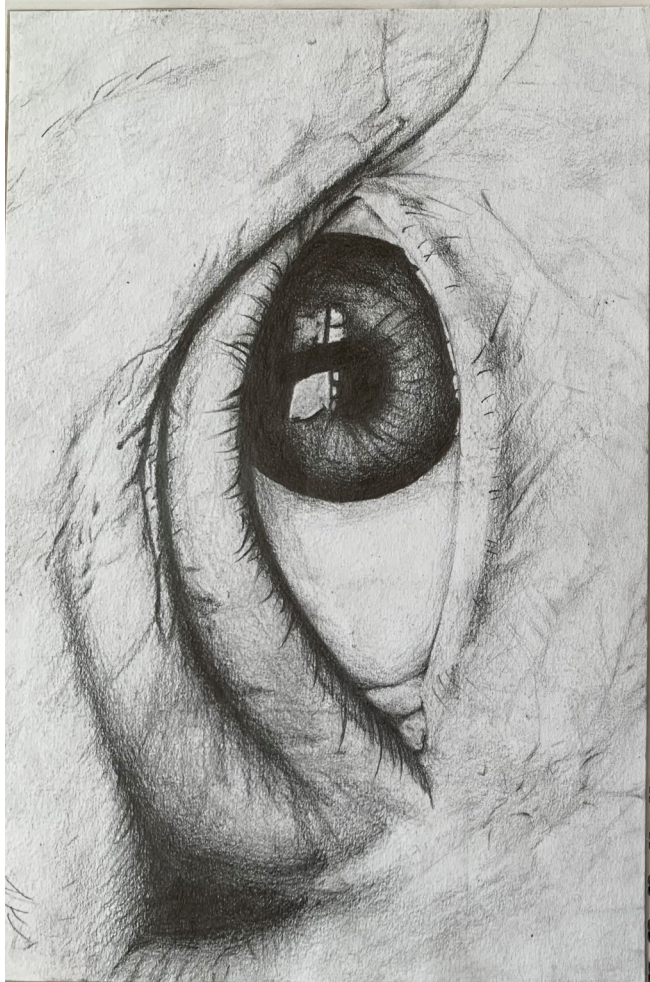
drawings have featured in many exhibitions, including The Royal Academy Summer Exhibition. Riley's main focus is making large scale three dimensional pieces, which have gained attention both nationally and internationally.



Riley's use of black and white matches my own style in its minimalist aesthetic.



RILEY



VERSIONS

This artwork is very detailed and realistic, which made me want to create my own version of it. I found using tonal pencil effective and would use it again in another project.

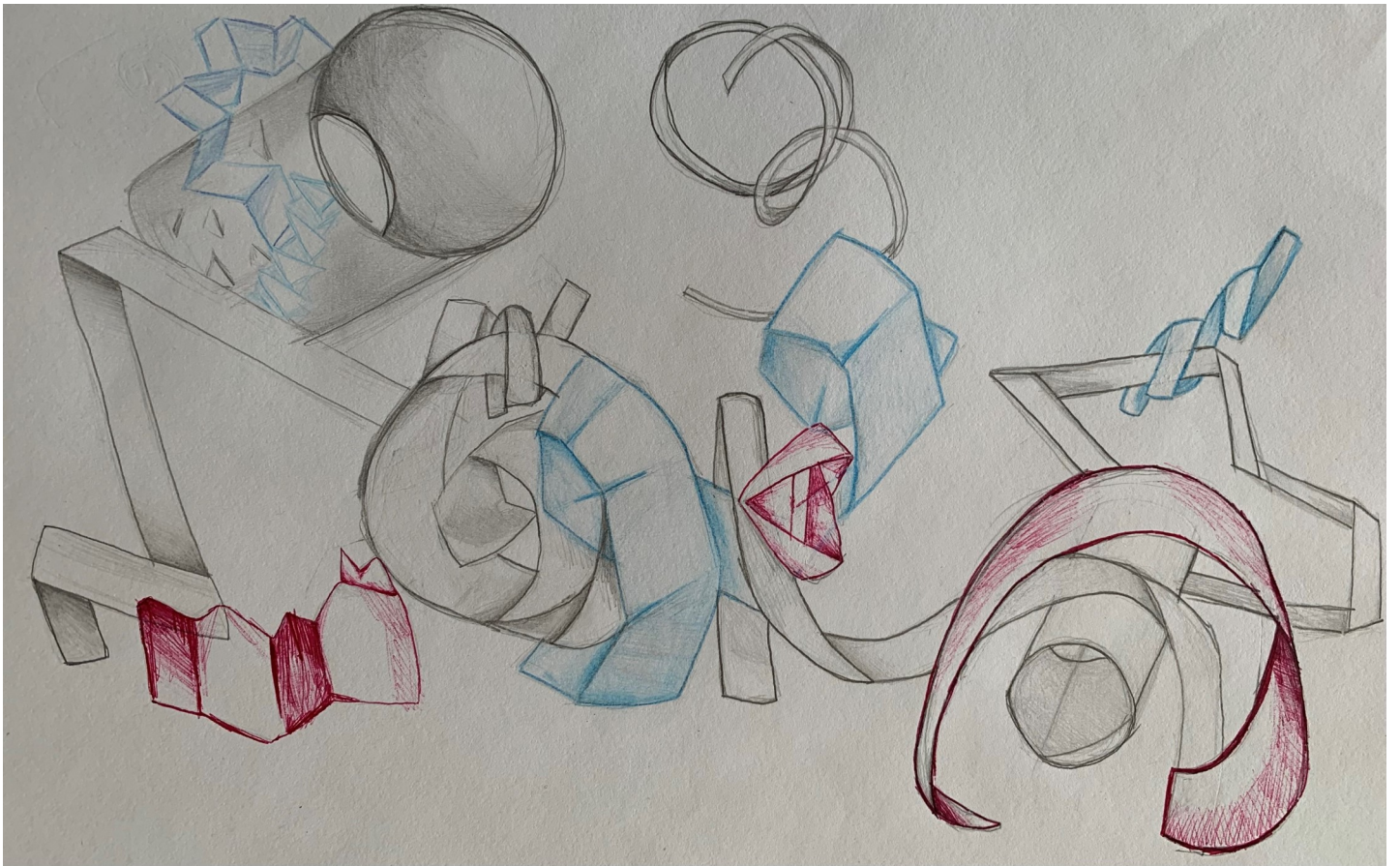
For the hands I used tonal pencil and coloured pencil for the rope. I chose to create a copy of this artwork because I was curious to see if I would be able to effectively create a realistic effect.

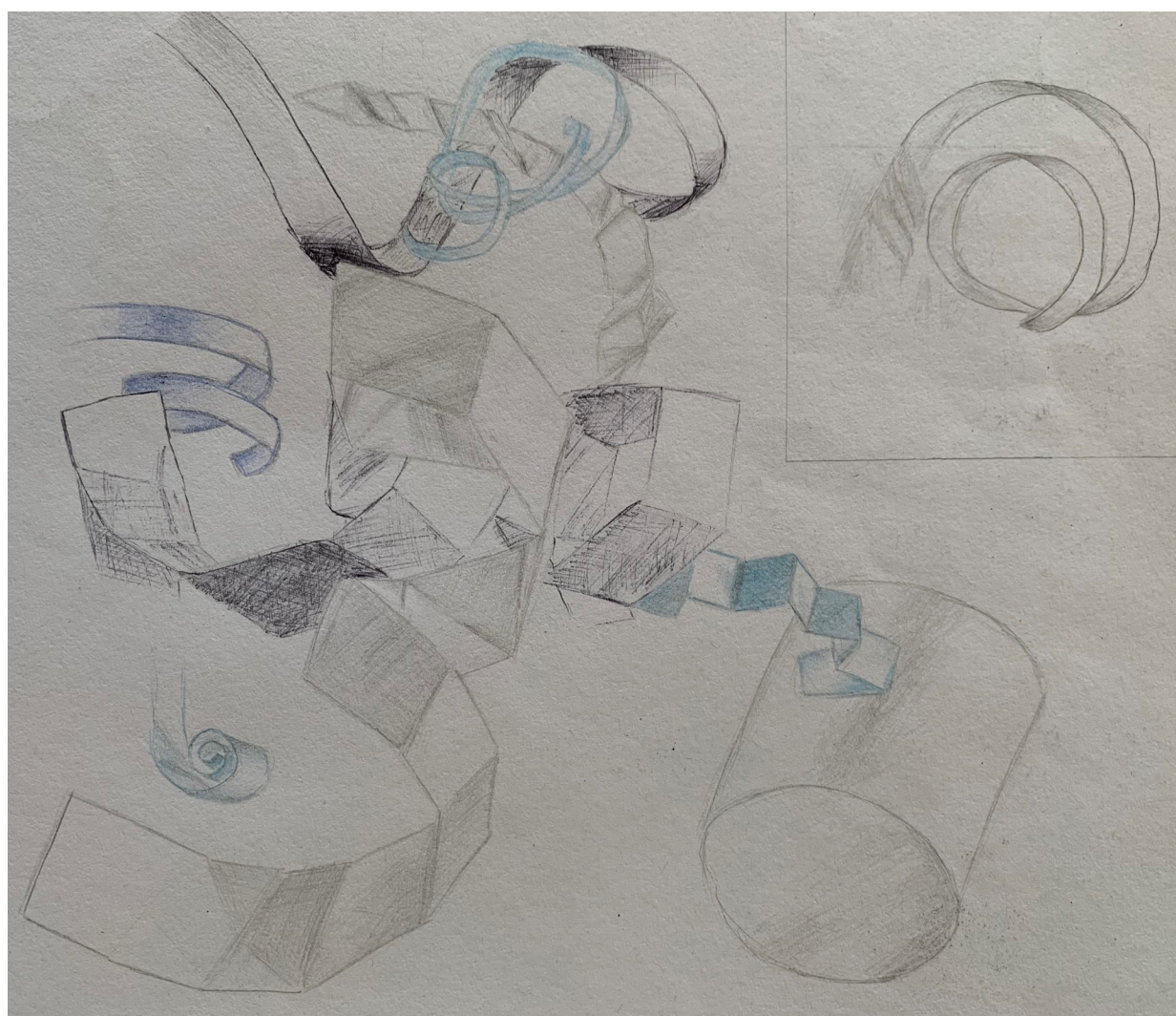
ANALYSIS



This artwork captured my attention because of its realistic appearance. The fingers have the most detail, and these attracted my attention first. I think with this artwork Riley is trying to convey the beauty in everyday things.

I like Cath Riley's attention to detail. In my own work I would try to use the same materials for a similar effect of realism. Since analysing the artwork I have become curious about the story behind it and why Riley chose to create the piece. I am more appreciative of the care Riley has taken while creating her art and her emphasis on detail. Looking at this artist has taught me to take my time with art and focus on perfecting the details.



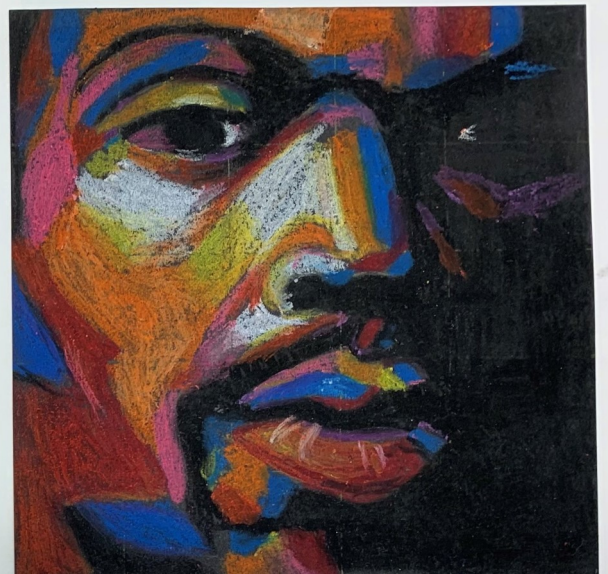






The artwork focuses on the power of hands and other body parts. Despite this she has done other types of art. The art looks as though it is trying to convey love and compassion through the contact between the body parts.

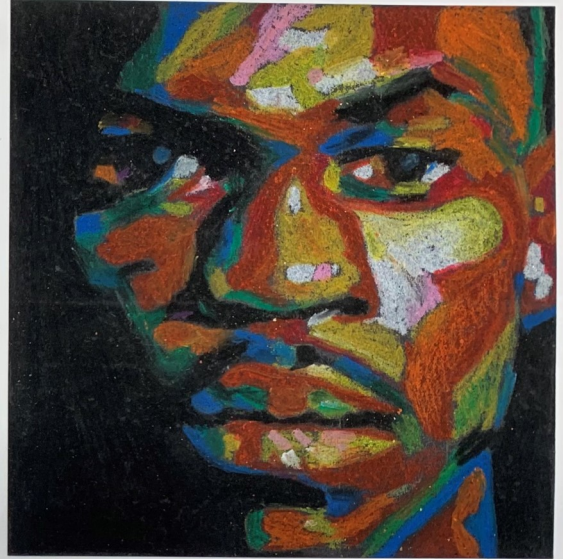
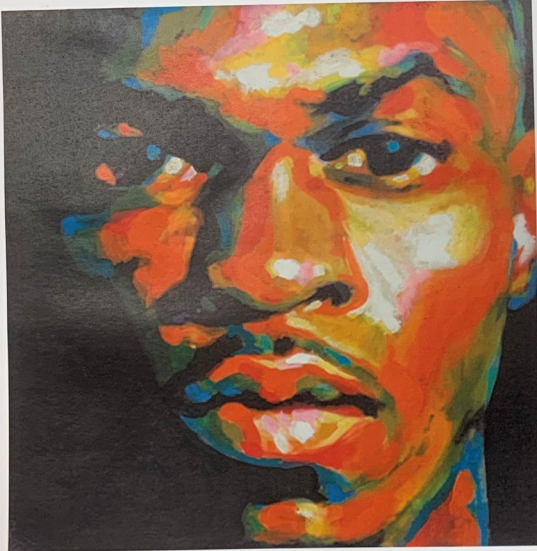
Riley has used paper and pencil to create her artwork. She has done it in black and white and created a realistic piece. They are drawn from photographs of hands or body parts, although her work isn't limited to these things. I will attempt to copy the way she shades. I like these materials because I can use them more effectively than other materials.



My first reaction was positive because I enjoyed the detail created by a range of colours. My first thought was that I like the bright, vibrant colours. The facial expressions he draws captured my attention. The colours stand out to me above all, because they're so bright. The artist originally used oil paint to use the colours and take advantage of the long drying time. I have instead copied in oil pastel.



Claude Caupont was born in the South of France, 1960. He first took drawing class at an early age of 7 years old. He studied applied arts at ENSET. In 1995, he studied in the Caribbean island of Martinique where he explored the history of slavery.

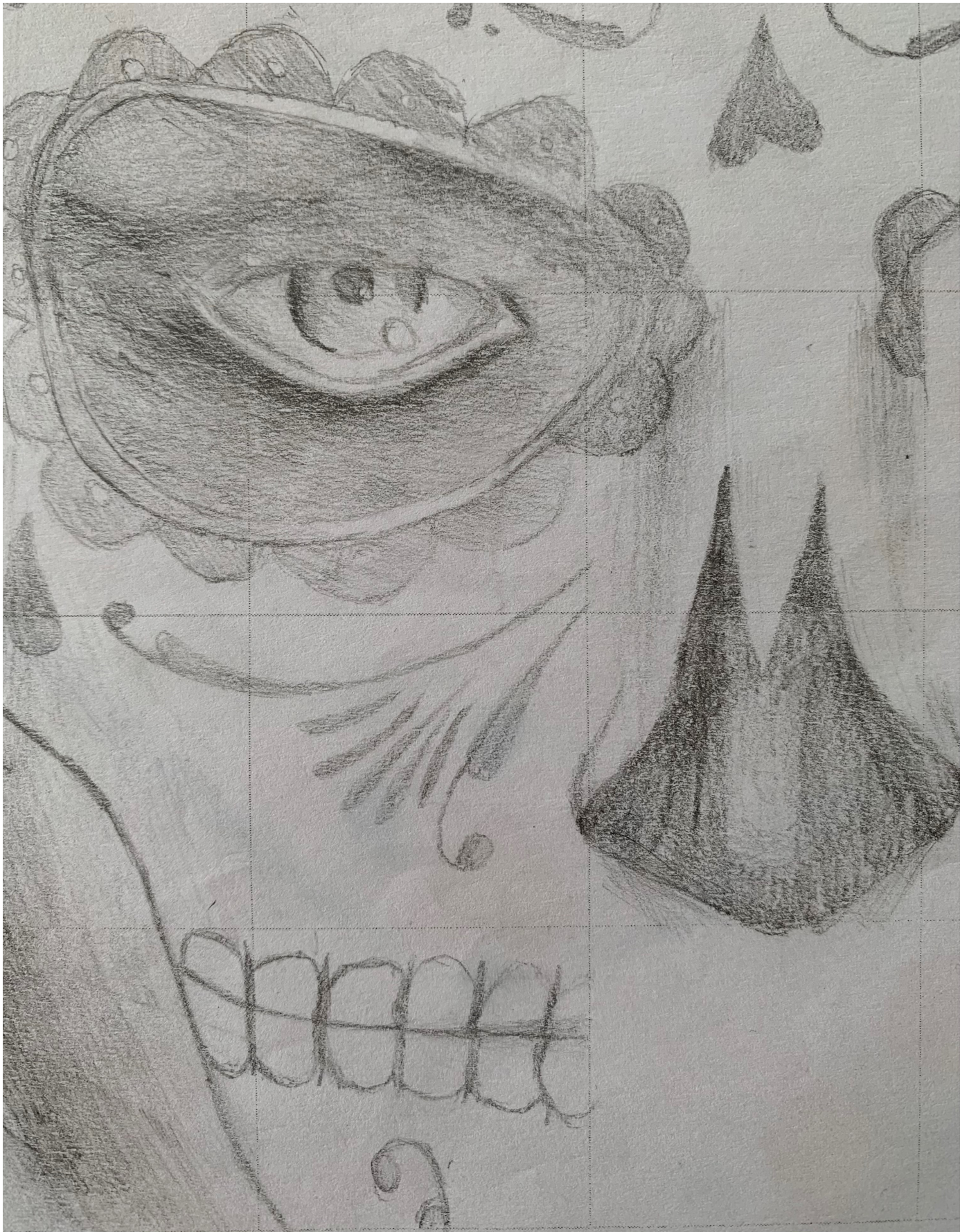


This work focuses on dark skinned people and their facial expressions. Claude aims to represent through his work how each and every one of us is unique, he captures through his use of abstract colours these emotions. He aims to tell his stories through the eyes, their positioning and direction. He prioritizes the issue they create from the overall piece.

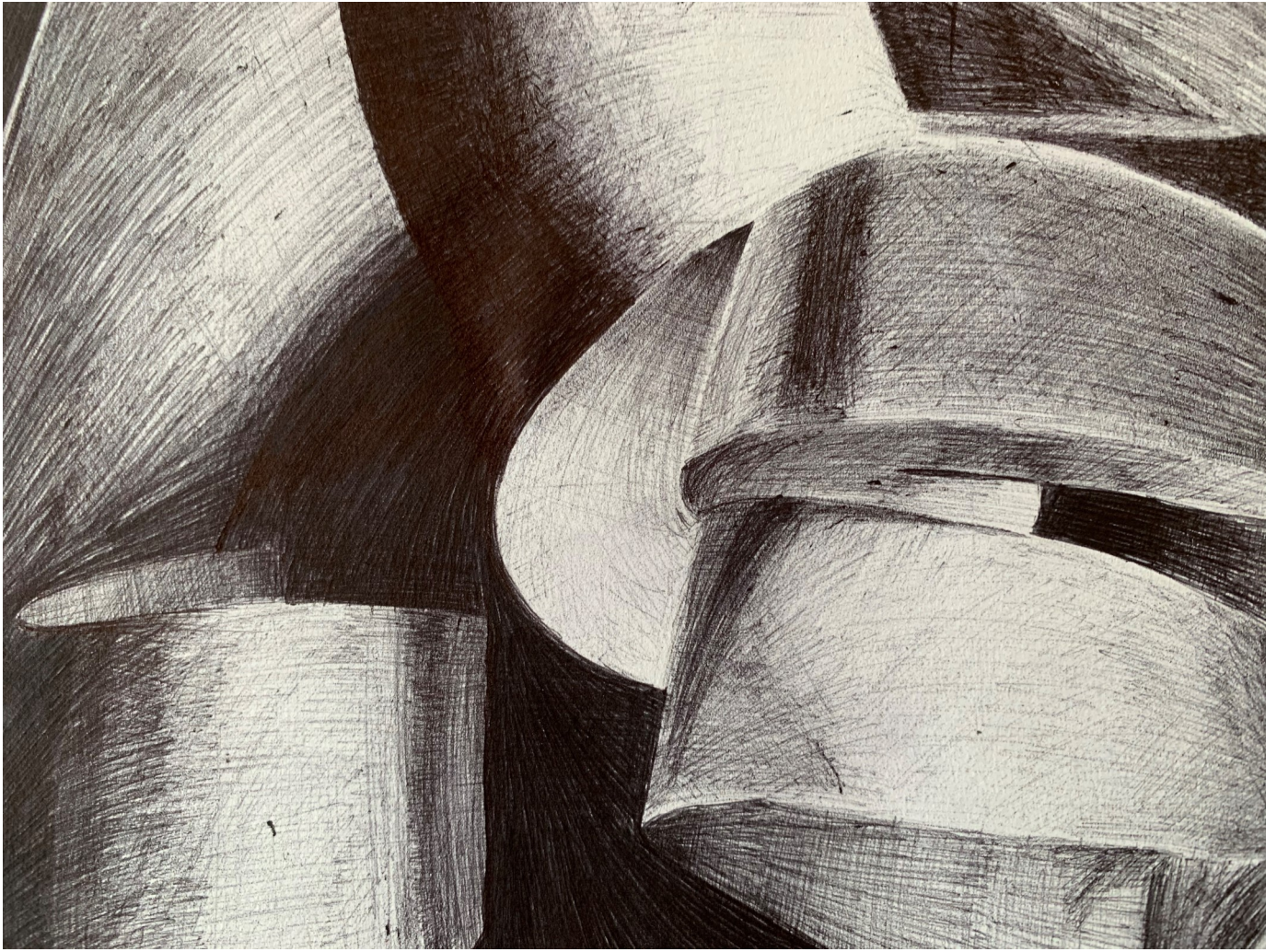
The reason I chose to copy this one is because it contrasts the black and white tonal pencil drawings Cath Riley draws. It is bright and coloured and I have drawn in an oil pastel, as I haven't explored different media outside of tonal pencil. I also wanted to experiment in colour.



I like the colours used in this artwork and how they are so varied but look natural and complement each other to make one skin colour. I don't dislike anything about this. I will copy the bright colours and try to start using different media in my work. My perceptions have not changed and I still enjoy working on it. The artist has given me the idea to do a simple piece using oil pastel.







DAY OF THE DEAD

Personally, I like how the bright colours reflect that, although friends and family have died, it is still a happy event. I also like how the patterns used in the artwork, facepaint & decorations are mostly taken from nature for example flowers, butterflies and cob-webs.

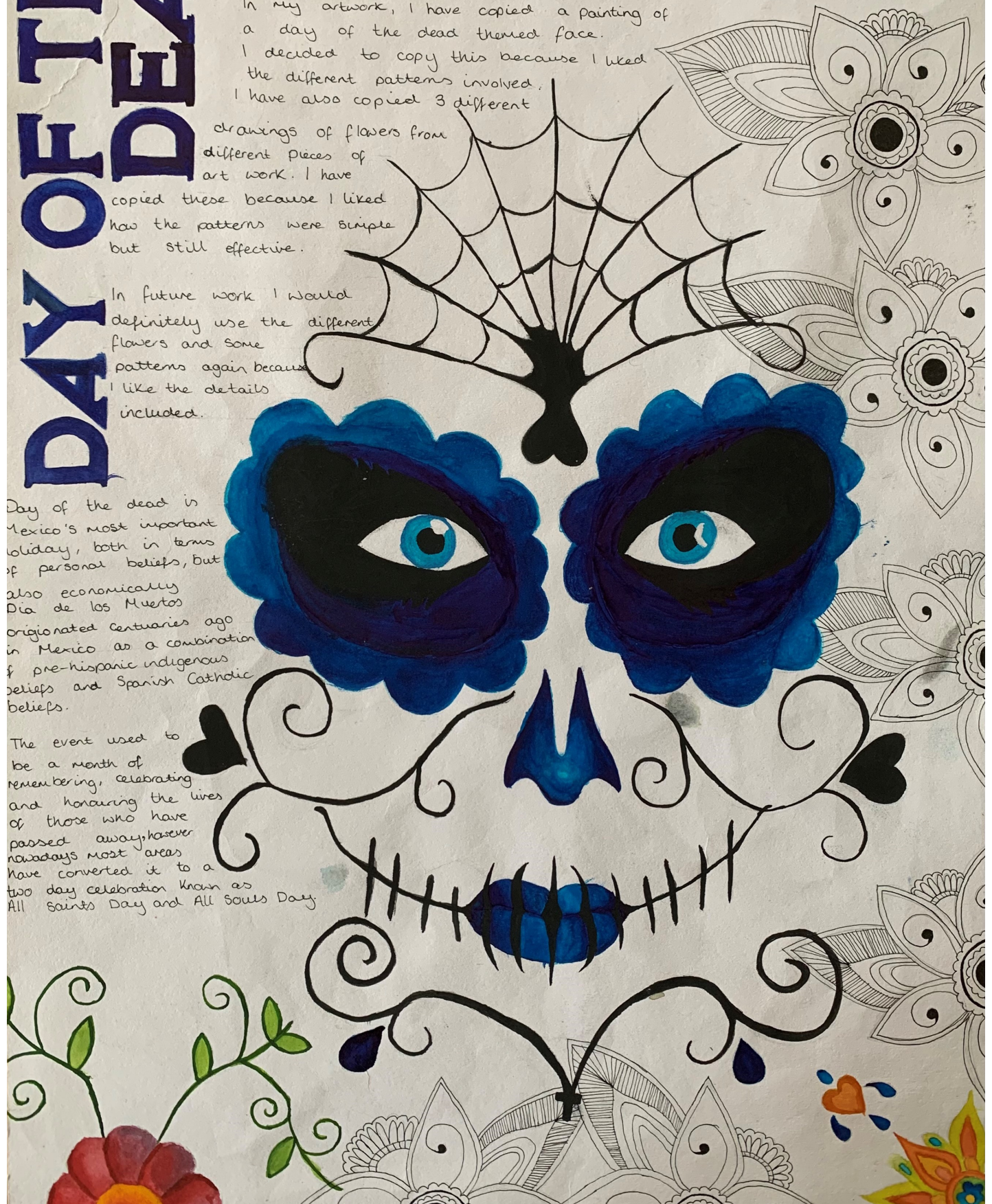
In my artwork, I have copied a painting of a day of the dead themed face. I decided to copy this because I liked the different patterns involved. I have also copied 3 different

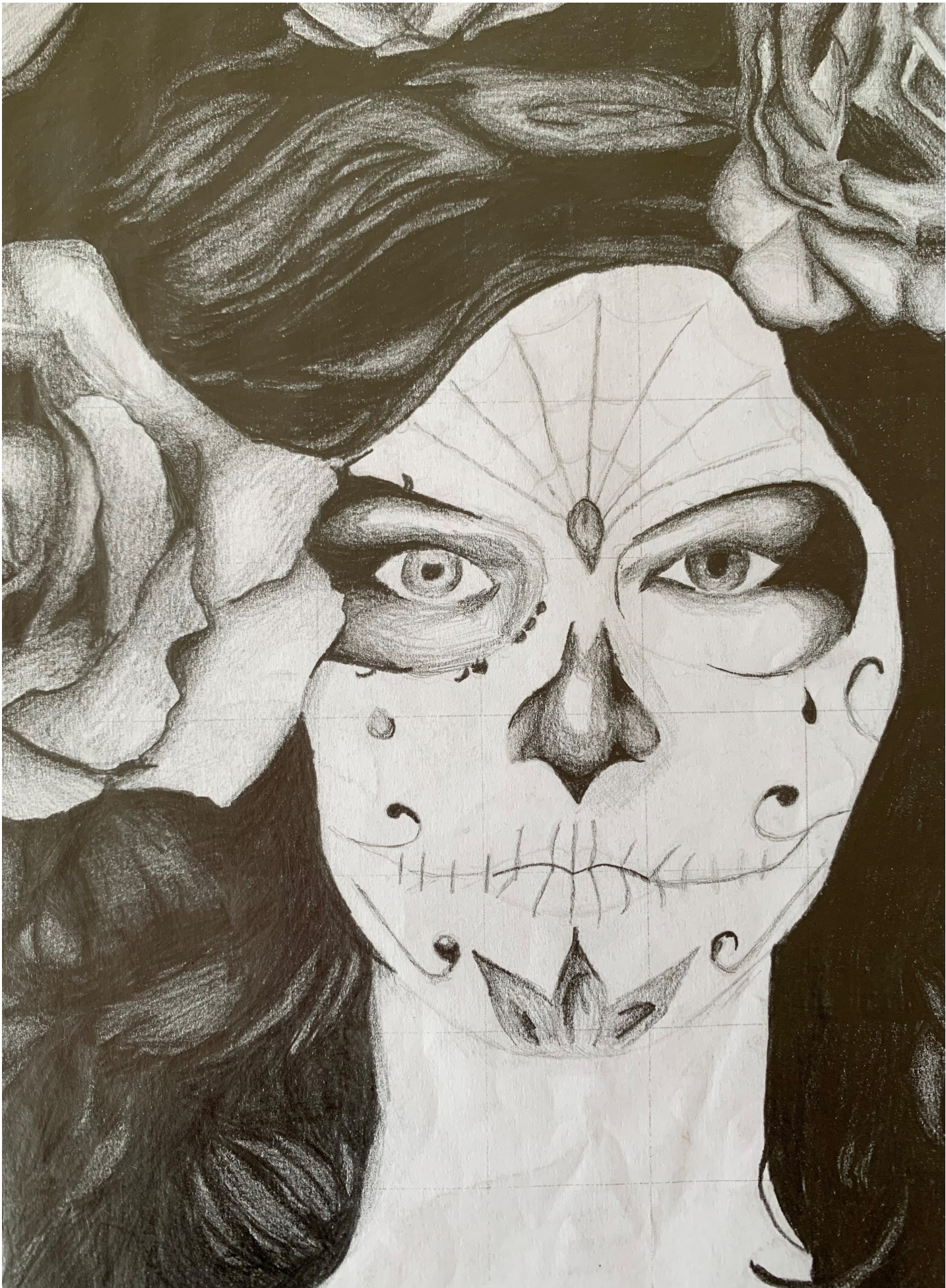
drawings of flowers from different pieces of art work. I have copied these because I liked how the patterns were simple but still effective.

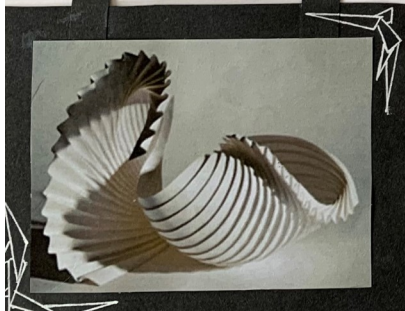
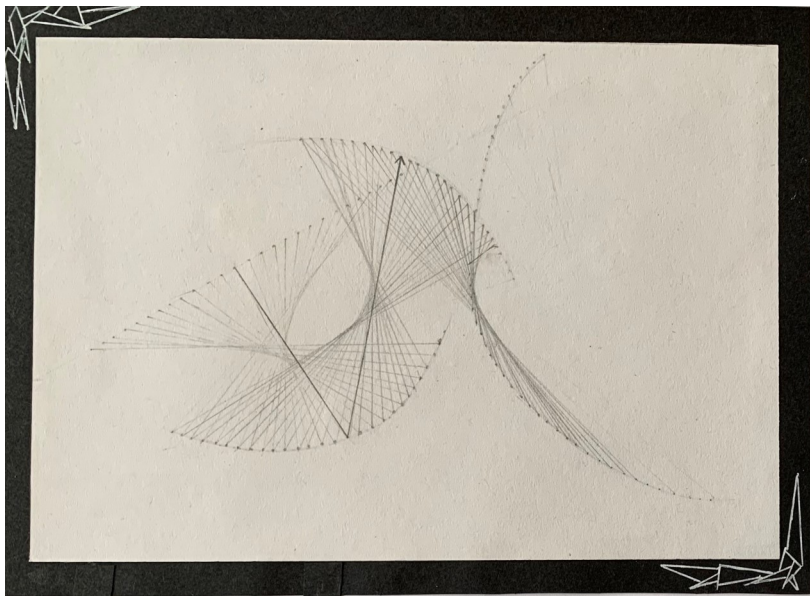
In future work I would definitely use the different flowers and some patterns again because I like the details included.

Day of the dead is Mexico's most important holiday, both in terms of personal beliefs, but also economically. Dia de los Muertos originated centuries ago in Mexico as a combination of pre-hispanic indigenous beliefs and Spanish Catholic beliefs.

The event used to be a month of remembering, celebrating and honouring the lives of those who have passed away, however nowadays most areas have converted it to a two day celebration known as All Saints Day and All Souls Day.







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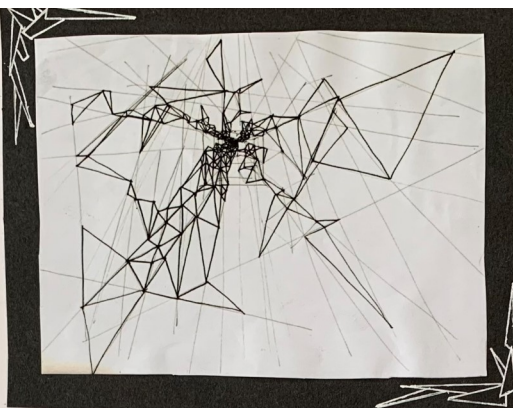
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painting as I cannot relate it to anything.

Richard Sweeney

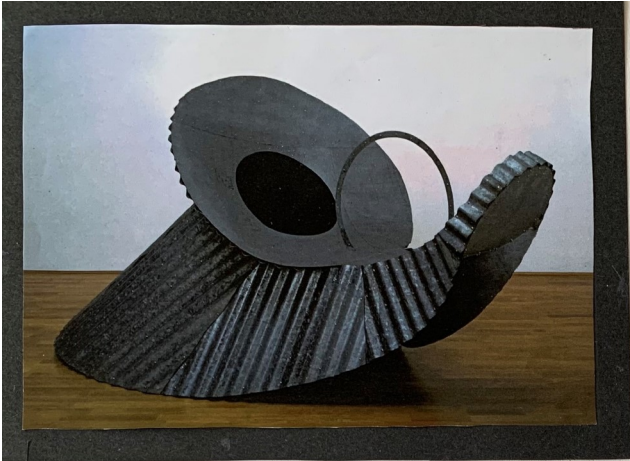
My first reaction to the sculpture was that it was interesting and impressive. I thought this because it is abstract and different to anything I'd seen before. When I first saw the sculpture the light areas and dark shadows stood out to me.

I like the artist's work as it creates an illusion-like look and it can be very abstract and intriguing. I dislike that I cannot link some pieces to a theme as I believe linking it to a theme makes more of an impression.



Richard Sweeney was born in Huddersfield, England in 1984. He discovered his talent for sculpture at Bailey School of Art and Design in 2002 which led him to the study of Three Dimensional Design at the Manchester Metropolitan University.

Richard's practice combines the disciplines of design, photography, craft and sculpture, resulting in a varied output of work including graphic design and public sculpture commissions. Sweeney aims to maintain an experimental, hands-on approach, to discover unique sculptural forms.



Richard Deacon was born in Bangor, Wales, in 1949. During his childhood, his family moved several times including a period of three years spent in Sri Lanka.

In 1968 he attended a foundation course at Somerset College of Art, before completing an undergraduate course at St Martin's School of Art where he focussed on performance-based work. Deacon continued his education on an MA course in Environmental Media at the Royal College of Art, between 1974 to 1977. In the last year of this course, he set up a studio at 52 Acce lane in Brixton.

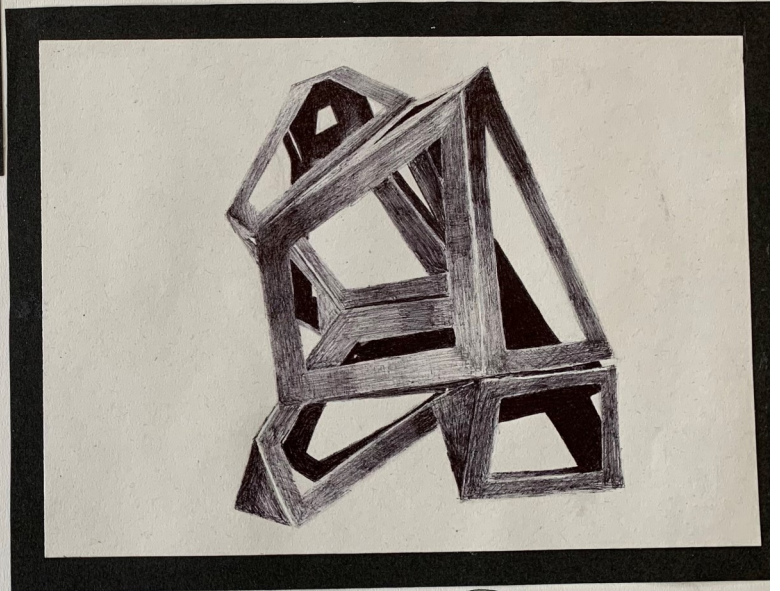
After the birth of his daughter in 1982, he began the work of sculptural pieces.

He began to gain national and international recognition and since then has been exhibited extensively throughout the work.

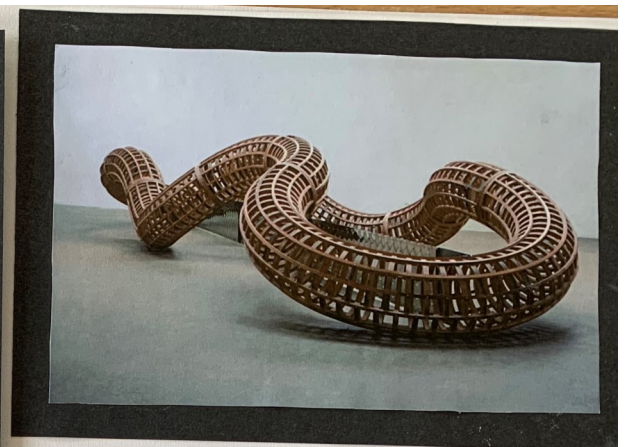
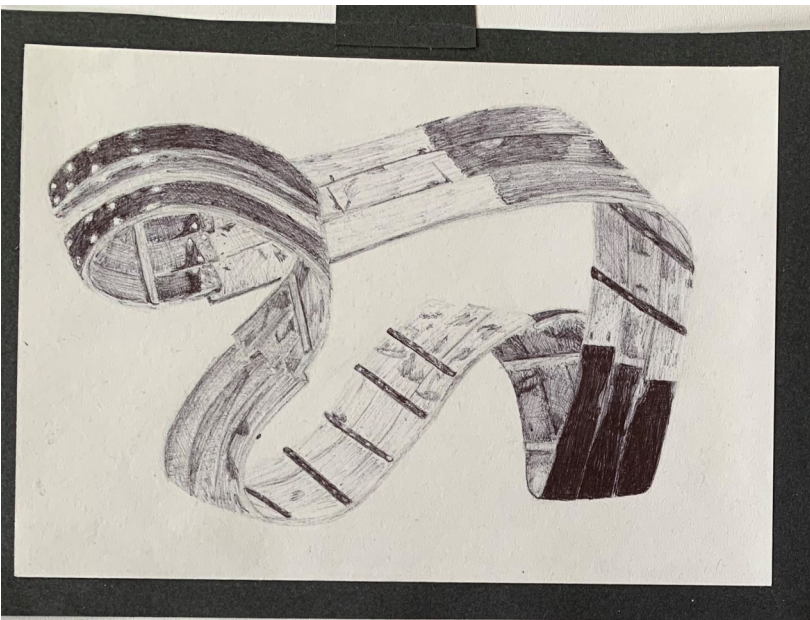
In 1987 he was awarded the Turner prize, and from 1992 to 1997 he was a trustee of the Tate gallery, all whilst exhibiting and creating several public art commissions.

Teaching for Deacon has become a constant feature and he has undertaken professorships at the London Institute, The Hochschule fur Angewandte Kunst, Vienna and the Ecole Nationale Supérieure de Beaux Arts, Paris.

His contribution to Art has been recognised with the awarding of the Chevalier de l'Ordre des Arts et Lettres by the ministry of culture, France and in 1999 Deacon was made a CBE for his significant contribution to the arts in Britain.



Richard Deacon



This sculpture is multiple twisting pieces of wood which have been nailed together to create one consistent sculpture. The sculpture is both realistic and abstract as I have never seen wooden sculptures which are similar to this one. The sculpture has been made by pieces of wood being steamed then bent. The wood is then nailed together to secure it. The use of twisting in this piece leads my eye around it as it is continuous. This piece of artwork does not make me feel a particular way as I cannot link it to a particular theme. I believe that some sculptures can create the same emotional response as a painting if it can be associated with a certain subject. My first reaction to the sculpture was that it was abstract and intriguing. The way the sculpture is curved around is the first thing that stood out to me as I hadn't seen anything like it before. I like the artist's work as it creates an illusion-like look to the way it is continuous, although I dislike that I cannot link it to a particular theme as I believe this could make more of an impression.

