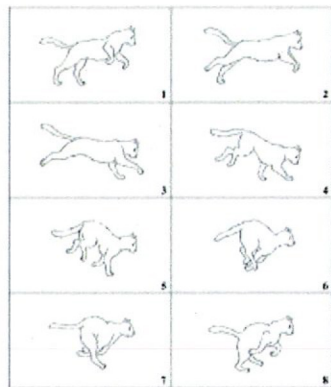


My theme is "Distorted Rabbit" exploring the importance of identity with a sub theme of "Dadaism". This board is a board that shows the journey of a rabbit who has been distorted by society and has his individuality erased to find his own individuality. In Japan, I experienced an education that ignores individuality and creates more capable company slaves. After coming to New Zealand, I received an education that values individuality, and I realized the importance of that. This rabbit is someone whose personality has been erased. I kept the gender and appearance simple so that it applies to everyone. Therefore, neither he nor she appears in these pages. Who are you, and what is important about being different from others? This is a board that asks about the social problem of losing such individuality.

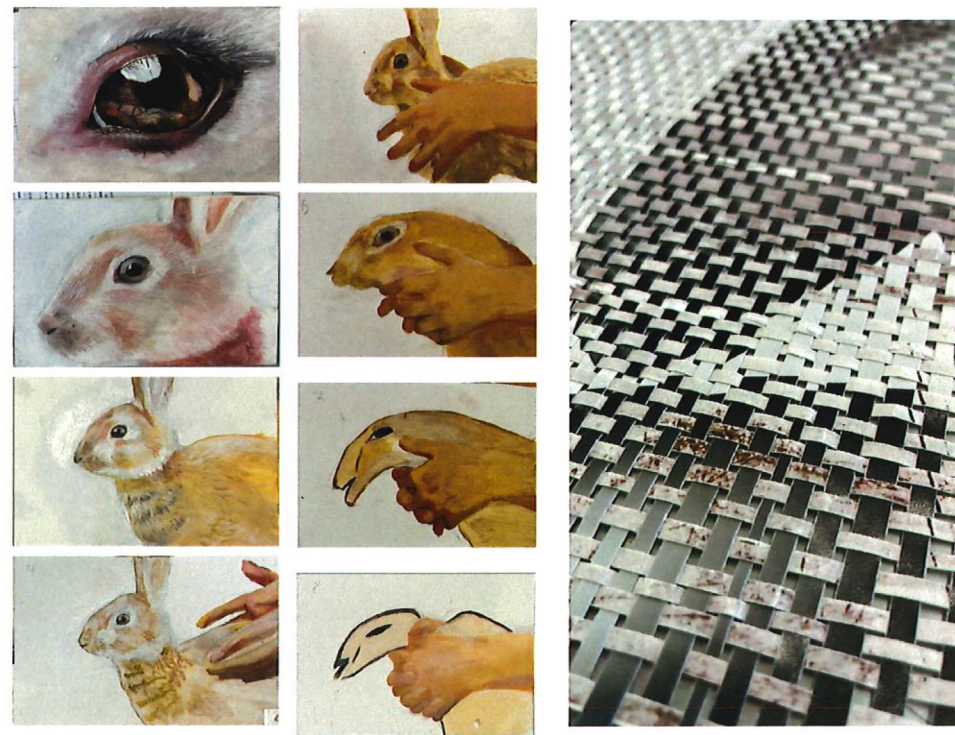
This year I wanted my painting practice/boards/proposal to explore ideas around representation and abstraction. I am interested in the idea of the importance of identity and to be different to others. I choose an image or motif that I could use throughout my board that would allow me to show a progression from traditional realism towards abstraction. I chose rabbit as my board motif because I like how iconic the shape of the rabbit is. Rabbits are easily distorted. Rabbits that are often run over on the road or die just because they are lonely have the image of being both physically and mentally weak. I would explore the idea of the distorted rabbit throughout the board using line, texture and a monochromatic palette to explore distortion, repetition, disruption and movement. The reason for material focus is because I don't want to limit my expressiveness with just two-dimensional paintings. Some of my work has been inspired by abstract painters like Pablo Picasso, Anselm Kiefer, Rosy Keyser and Gerhard Richter, but I have also been inspired by animation and anime and the processes of design.

Because identity is the theme of this board, I produced this board with the importance of expressing ourselves in my own unique way. I am confident that this board is different from other boards because I valued being different from others. Please enjoy the distorted rabbit struggling and worrying about the meaning of its existence.



I am interested in my true self. Exploring my aesthetic sense, thoughts and feelings in the unconscious is what this board is about. The art that comes out of the unconscious is the real me, the uncooked, uncooked material me, without prejudice or useless thoughts. I use Dadaism to read the deep mind, and I express my expectations of why I came up with the idea and the idea itself in the scholarship pages. Rabbits appear in all my work because they are animals that I adore and find very attractive. It is distorted because it is impossible to reproduce it perfectly in the unconscious.

Rabbits also multiple quickly - like creative ideas and I think I have always had more ideas than I can keep up with

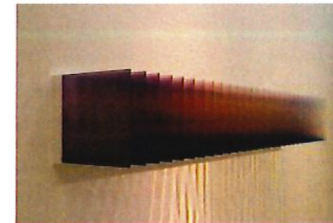


Artist model 1: Anselm Kiefer



German painter and sculptor Anselm Kiefer was born in 1945. Straw, ash, clay, lead, and shellac are some of the elements he uses in his artwork. Since 1992, Kiefer has lived and worked in France. He has mainly lived and worked in Paris since 2008. He received Austrian citizenship in 2018. I love his grunginess in his work. My works are influenced by his abstract expressed by materials. I love his dark, textured work, which is the key to my style.

Artist model 2: Nobuhiro Nakanishi



Nobuhiro Nakanishi was born in Fukuoka, Japan. He holds a BA Fine Arts from Tokyo Zokei University and an MA Fine Arts from Kyoto City University of Arts. Nakanishi lives and works in Osaka. His work has been shown in numerous solo and group exhibitions

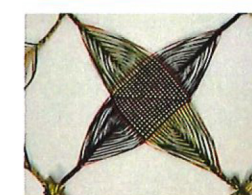
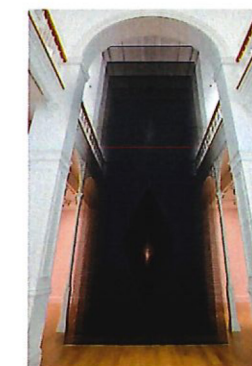
throughout Asia and Europe. He is one of my main artist models because he is a major influence on my work. I am fascinated by his layering and he has inspired me to create layered art. Of the 23 works on my board, 12 of them use layering techniques, so his influence is huge. He uses space and often arranges transparent boards, whereas I shift them onto paper, showing the beauty of lines and overlapping lines rather than the beauty of depth.

Artist model 3: Carola Kastman



Carola Kastman was born in Stockholm, Sweden, in 1972. Kastman has discussed the significance of her Scandinavian background in her art and how she incorporates her sad childhood memories into her works. Her choice of earthy, organic tones emphasises this links to my works and have a similar tone with my boards. I was heavily influenced by her work small talk to create the board's first concept series 'Rabbit that can't keep its shape', which is an important piece of work that is necessary to communicate the theme of the loss of identity in my board.

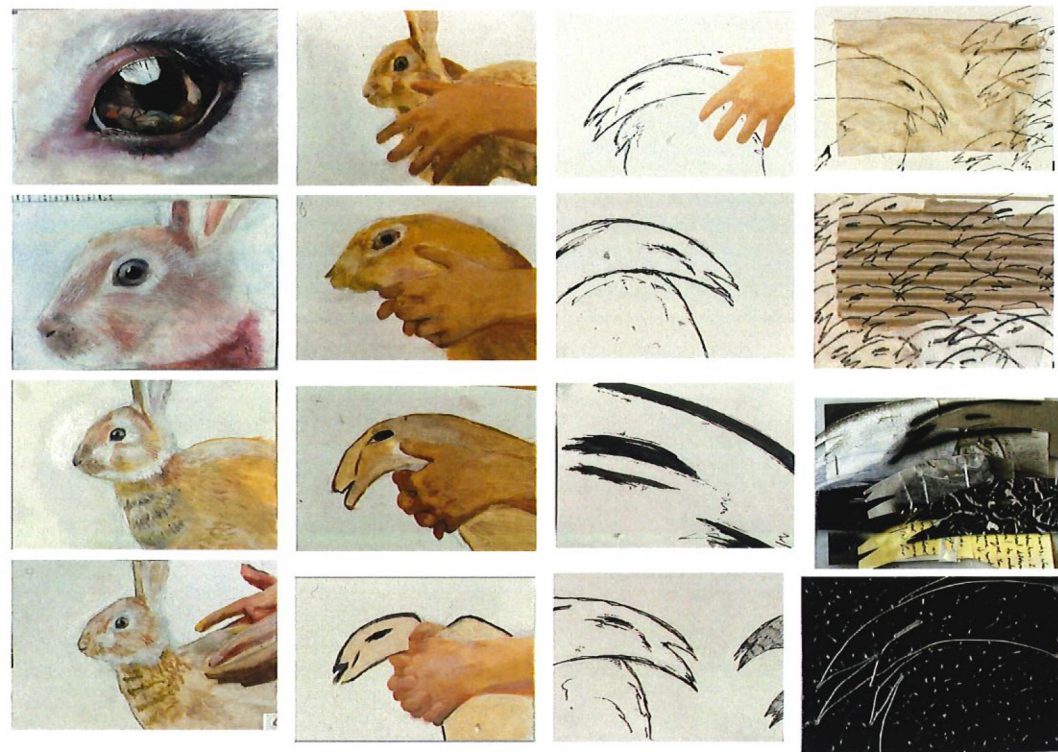
Artist model 4: Maureen Lander



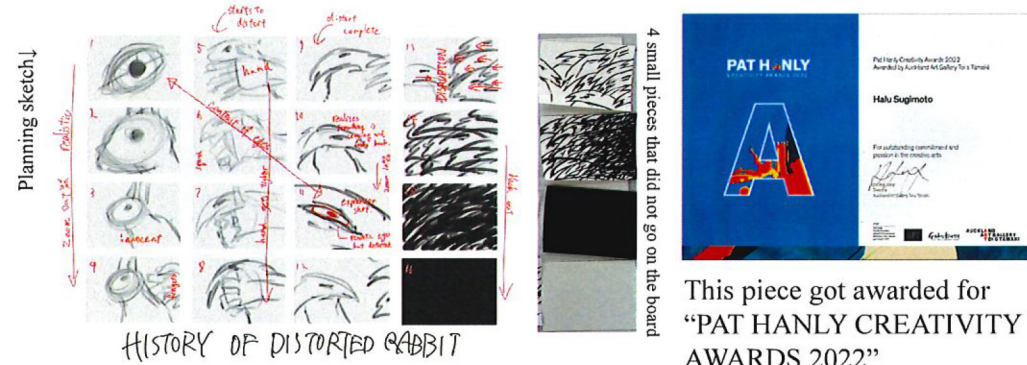
Maureen Robin Lander, is a weaver, multimedia installation artist, and academic from New Zealand. She was born in Rawene in 1942. Contemporary installation art as well as woven fibre taonga seen in museum collections serve as sources of inspiration for Maureen's work. She spent many years studying fibre arts before starting to learn how to make cloaks from renowned Mori weaver Diggeress Te Kanawa. Since her retirement from teaching at the university level, Maureen has continued to produce and exhibit her own creative work, mostly in the form of expanding fibre installations like Flatpack Whakapapa, which debuted at the Dowse Museum in 2017. This installation explores the relationships between whakapapa and raranga (Mori weaving) by utilising a common motif like the flat-pack design. She inspired me to incorporate New Zealand's traditional Maori Raranga techniques into my work.

Main artist models

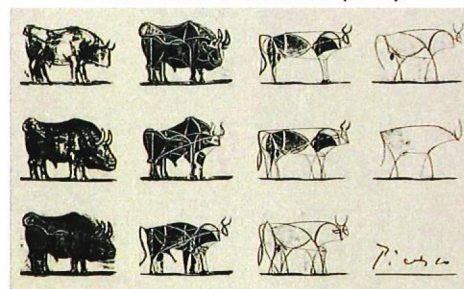
Page 2 ; Rabbit that can't keep its shape



The rabbit is crushed by someone's hand, distorted, becomes a mass of abstract lines and loses its color. The dull rabbit with no individuality noticed a large number of distorted rabbits that all look like the same as itself, rushing towards. However, even the distorted rabbits, who seem to have no individuality, realize that each of them has their own material. rabbit crushed by society who found his material (individuality) after all the unique distorted rabbit passing by.



Artist model 4:
Pablo Picasso "The Bull" (1945)

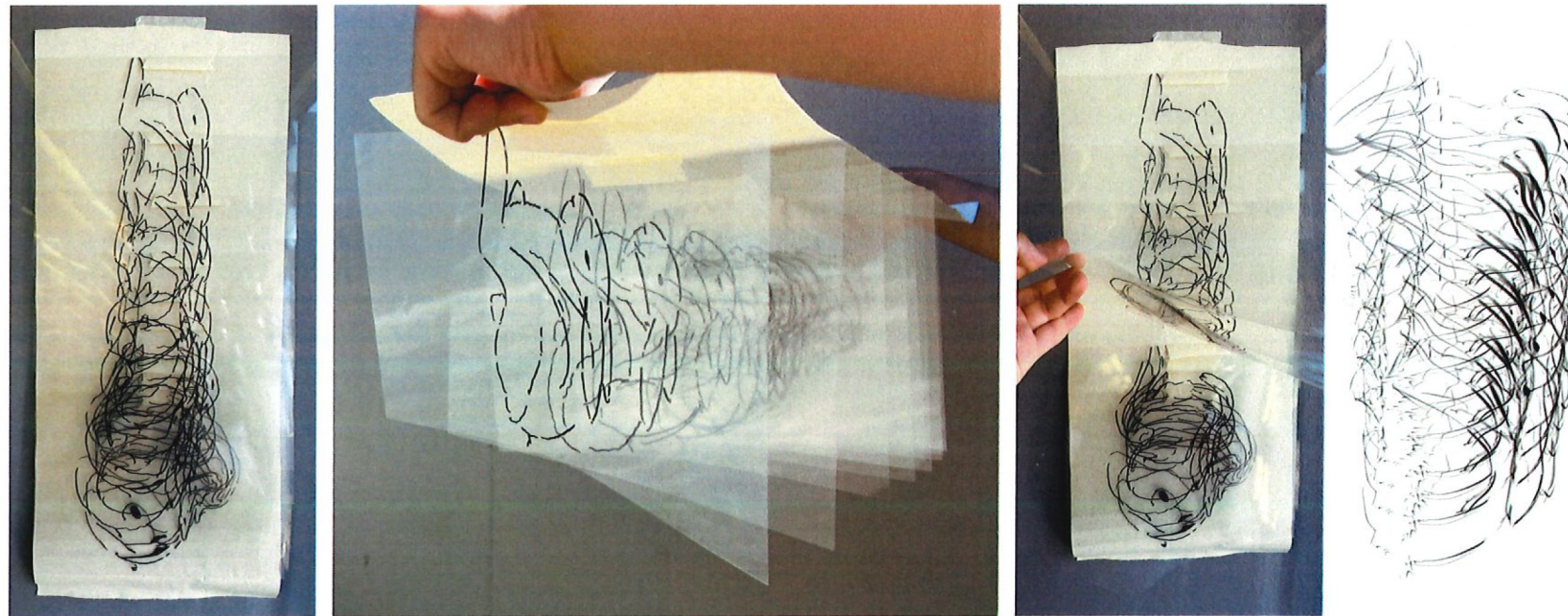


This artwork series is inspired by Picasso's work "The Bull". The Bull is a series of 11 lithographs created by Pablo Picasso in 1945. It shows the bull at various stages of abstraction, from realistic evolving through to nothing more than a few lines. His work expresses "how the bull becomes an abstract". My Distorted Rabbit was also originally painted realistically from an image of a real rabbit, much like his bull.

"How was the rabbit distorted?" I drew the scenes one by one to answer such a question. Things are easily distorted by someone's hand. You can't distort by yourself. Whenever distortion occurs, it is influenced by something or someone. That is the reason why I put the hand, which is a human element that has never appeared before, into my works.



This work is also influenced by traditional animation and anime. I wanted to create a storytelling work using flipbooks, so I used this method of combining small works. As a Japanese, I am proud of the history of anime, which uses only pictures to tell stories without using words. Like Takashi Murakami and Yoshitomo Nara, I felt that many Japanese artists were influenced by anime. I myself started drawing thanks to an anime I used to watch.

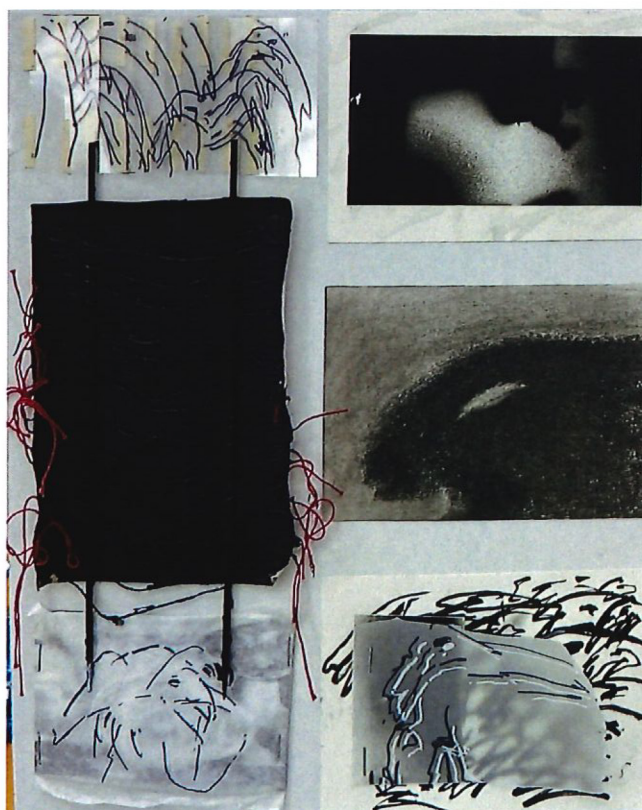


This is my first work. The concept of this work is the "Process" of the distorted rabbit. This work will be the basis of my board's ideas. It visualizes how the rabbit is distorted in shape and its changes. Rabbits are small, weak, and can die just by being lonely. Herbivores that are always the target of predation in the food chain. I chose such an easily distorted creature as my motif. Digitally, I drew a rabbit with only an outline, divided the layers and gradually distorted it. I traced it on a transparent plastic layer with an ink pen and taped it to a canvas cloth. The original, which keeps its shape, separates the top and bottom of the layer, and gradually narrows the space between the transparent layers. In this work, you can see the distorted rabbits at various stages by turning over the layers one by one. Also, if you hang the top and bottom of the work, you can see the transparent layers in layers. It is a work that you can feel the beauty of the lines seen in the overlapping of the distorted rabbits and the movement of the distorted process.

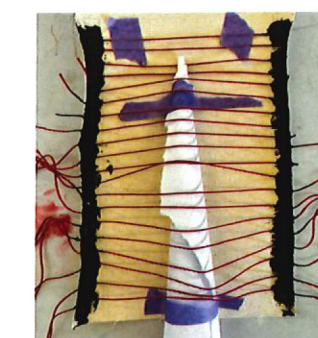
Artist Model 3: Nobuhiro Nakanishi



Nobuhiro Nakanishi was born in Fukuoka, Japan. He has a bachelor's degree in art from Tokyo Zokei University and a master's degree in art from Kyoto City University of Arts. Mr. Nakanishi lives in Osaka and works on his work. Mr. Nakanishi's work evolved from the conventional concept of sculpture production, which expresses humans and objects in three dimensions using wood, stone, clay, and metal. I was fascinated by the idea of layering his layers. The first work I made using the motif rabbit was influenced by him. The work on the left is a stack of all layers I made on my iPad. I shifted all the layers to show the concept of this work, "The Process of the Distorted Rabbit".



These six pieces are very small but significant. These works are important for their concepts and ideas. The top one on the left is made by drawing distorted rabbits of various shapes on a plastic sheet and layering them so that their lines intersect beautifully. Below this is a piece of cloth with a thread that is loosening more and more, held in place with two sticks and sprayed on top of it in black. This expresses how the straight lines are becoming more and more distorted. Next, tangled threads are placed between the black-and-white board and a piece of tracing paper with a rabbit drawn from various angles. It is inspired by the speech bubbles that often appear when people get confused, like in comic book expressions. At the top left is a white on white ink pen drawing of a crowd of distorted rabbits, with a spray-painted representation of his feelings on top. Below that is a simple charcoal drawing of a black rabbit. Finally, a tracing paper drawing of two distorted black and white rabbits is placed on top of the rejected piece from the first work.



Process of how I made the strings gradually looser

Page 3 ; Evolution of 'the' Rabbit



These four artworks are evolutions from the first board. However, I didn't set it to look like this from the beginning. Everything is a collage from various artworks through try and error. Considering the distortion of the thread, I made three different types of base so that the three-dimensional effect of the lower thread can be obtained with PVA from above.



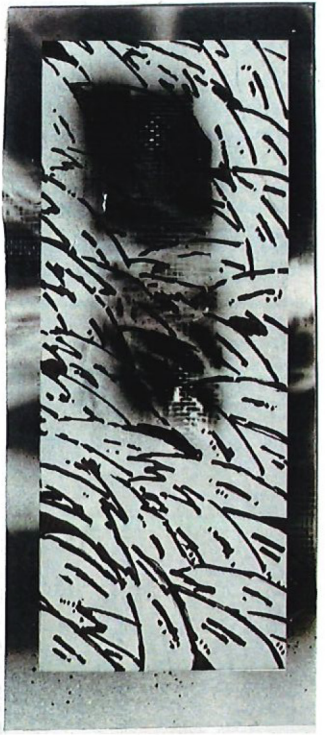
These works portray the skin, bones, and the soul in the rabbit. Using techniques such as ripping, cutting, stapler, layering, and spraying, we collage various materials such as threads, brown paper, transparent plastic, curtains, and transparent files. This work expresses the distorted feelings of a rabbit and the divine aspect. It contrasts with the first works, which expresses the physical appearance of a distorted rabbit. Distorted rabbit struggle to find its own true identity. The beauty of the lines by layering and repetition, and the reflections by distortion are points of interest. The board is intentionally arranged to become more and more complicated from left to right. I personally like this series very much.



Remake



These two verticals are mainly made up of a combination of different pieces. The piece on the left is a remake - I liked the idea of the original piece, but wasn't happy with the look, so I had to remake it. I attached the remainder of the digital piece I used for board 3 'Ambivalent rabbits' to the bottom layer, a copy of the piece made from a plastic file that did not go on the board, and a crumpled up piece of duct tape with lots of horizontal lines on top. I found it really cool in the way the crumpling distorted the straight lines. On the right is a combination of two pieces, both of which I used as an underlay when I used the sprayer, which was also cool as a piece on my board. I combined them and drew a group of distorted rabbits on the top piece with an oil-based pen.



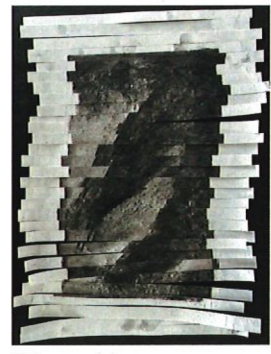
Process



These two works are placed above the weaving piece as a development from the small pieces in board one. The left work is made with a spray painted background with transparent paper on top with distorted rabbit drawn on. The right work is made from black spray painted over wire mesh as the base and strings and modelling paste, with a transparent plastic sheet shaped as the silhouette of the distorted rabbit. Both works strongly emphasise the beauty of the overlap between the front and rear depths for layering. The difference in texture between the translucent tracing paper and the transparent plastic paper on the left and right is one of the interesting parts of these artworks.



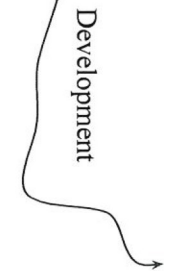
This piece was made as an experiment in weaving. It is an experiment in creating a new cubism, using different coloured paper and weaving techniques to see two points of view in one work. The weaving creates an exquisite three-dimensional effect. Also it is inspired from the Maori weaving "Raranga". turned out surprisingly well, so I decided to actually put it on the board. On the right is a work made with charcoal before weaving. It represents the crossed and complicated feelings of a distorted rabbit searching for its own feelings. The piece that developed after this is the "Ambivalent rabbits" on board 3. "Ambivalent rabbits" is an evolution of this work, increasing from two to four viewpoints, with more small strips and well drawn. The four digital works have been completed even tho they are cut up and woven.. These have become two pieces that show good development between the two boards.



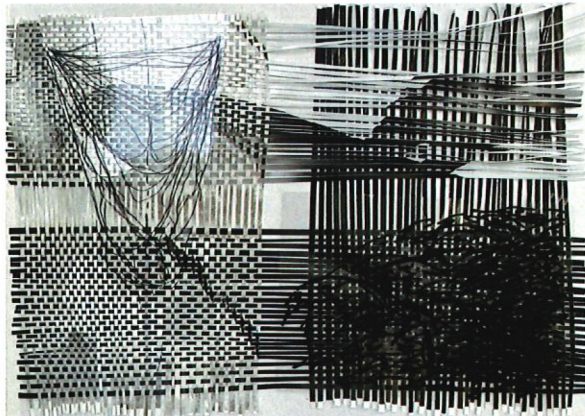
Weaved in



↑ These two were created from this piece which did not go on the board. The top work was a part of this work but cut out and sprayed over with black and the bottom piece was the cardboard underneath it from preventing the ground being sprayed.



Planned better

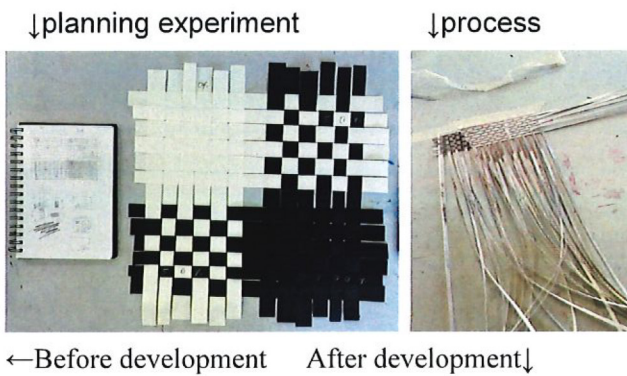


These were the first three rabbits to be painted well on their own. They represent the morphological changes of the distorted rabbits, each of which is unique and has its own identity. The chopped up rabbit on the right is a development of the weaving work on board 2, which I also liked very much before weaving. I have often combined various media in my work, but these three pieces are all completely different media - digital, paint and charcoal - and I used only one of them in one piece. By doing so, a sense of unity was created for each work.



development

Board 3, which includes these two pieces, is the culmination of the previous boards 1 and 2. Both express the distorted rabbits state of mind who doesn't know their own identity. The mental state of the distorted rabbit is very complicated and messy, the rabbit has many identities, doesn't know his real one.



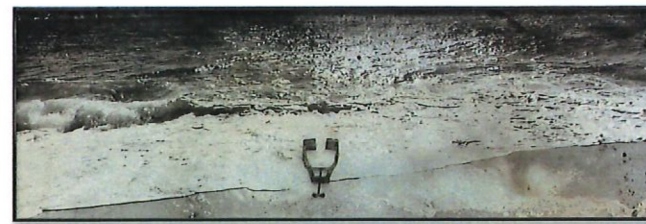
The work "confusion of distorted rabbits" uses a lot of media. The base is black and white spray, on top of which are acrylic paints, marker pens, tracing paper, transparent plastic paper, thread, modelling paste, etc. The work never gets old. The contrast between the crowd of distorted rabbits in black and white on the left and right is highlighted by the lone rabbit in between. The distorted horizontal lines of the distorted rabbits and the straight white vertical lines that wrap around the collage of thin, vertical paper, transparent plastic and the work itself make the work more eye-catching and interesting to look at.

Artist model 1: Anselm Kiefer



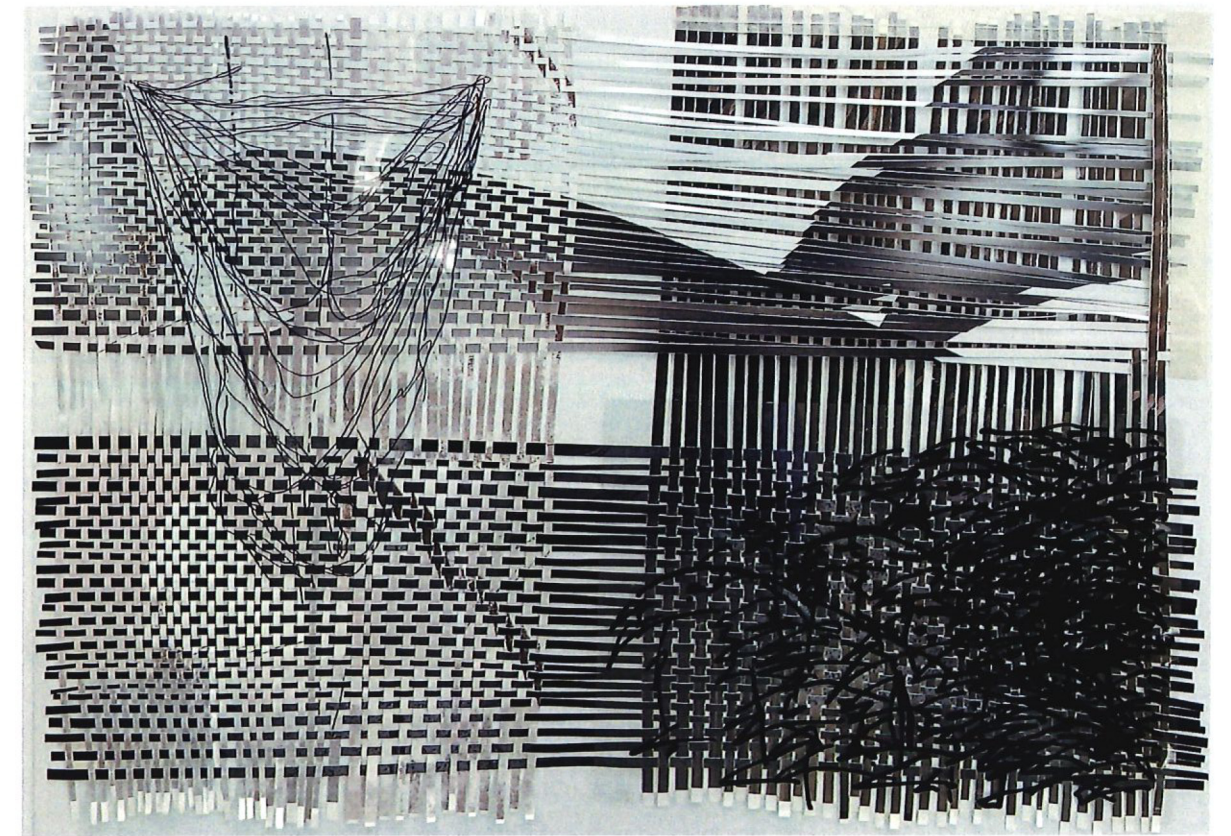
Voyage au Bout de la Nuit

Anselm Kiefer, the main artist on my board, is also an inspiration for the final board. The composition and colour atmosphere of his 'Des Meeres und der Liebe Wellen' is very cool, so I made it in black and white spray paint, using the horizontal composition and the colour of the background as a reference.]



Des Meeres und der Liebe Wellen

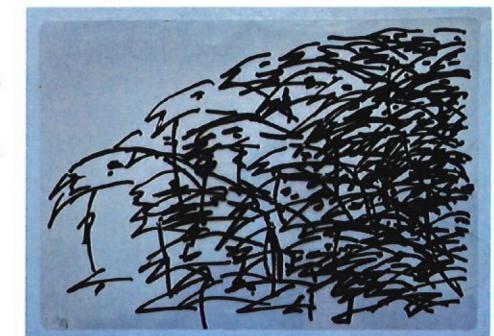
I also found the strings he used fascinating. It is important to deliberately use string to express simple lines, which gives the work a more material feel and makes it more interesting. I wrapped the white string around the work so that the sensation gradually spreads from the left to the right of the work. By doing this, the space between the colours becomes more and more empty and less and less vertical, thus expressing a distortion. I have also succeeded in expressing a sense of rhythm and movement from left to right. The contrast between this straight line of thread and the underlying distorted, crooked line is beautifully emphasised.



'Ambivalent rabbits' is the result of weaving together four digitally drawn illustrations, which are combined with a large number of distorted overlapping rabbits and traced hanging threads, using transparent sheets. This work was the result of an improvised arrangement of a very planned piece. The experimental work on board 1 was originally inspired by the 'takitaki' weaving form of 'raranga', a Maori weaving technique. 4 digital illustrations consist of two horizontal and two vertical, and are planned to be A3 size with a hollow in the middle when weaved in a spiral shape. Two white and two black, both horizontally and vertically. When knitted, the white squares are on the top left (white and white overlap), the grey squares are on the bottom left and top right (white and black overlap) and the black squares are on the bottom right (black and black overlap) to form a gradation of light to dark from the top left. On top of that, I drew a large number of distorted rabbits on transparent plastic paper, drawn with an oil black pen, and a marker tracing of a section of a previous piece of work I had made. In this way, I have given more information and depth to the work than just the two-directional lines from weaving.



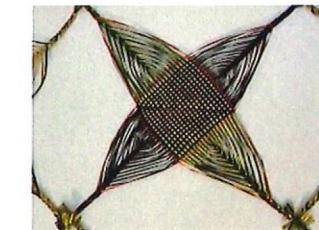
These four pieces were digitally drawn by me in the app "clip studio". Two illustrations are bright white and two are black, all incorporating the distorted rabbit. I cut them into small pieces about 1 cm wide and wove them together.



This is the piece I put on 'Ambivalent rabbits'. Originally it was a piece on its own using repetition of the distorted rabbits.

Artist model: Maureen Lander - NZ

Maureen Robin Lander MNZM is a New Zealand weaver, multimedia installation artist and academic. She is of Ngāpuhi, Te Hikutu, Irish, Scottish and English descent.



My work has been inspired by her use of mixed materials and media - often natural materials to explore ideas around space, sites and the meaning of objects





My very first piece
This is the very first piece I made when I turned yr13. I wanted to make something interesting, so I drew the internal organs of a rabbit on several layers of tracing paper that I had in the classroom. It must have been a time when I was into rabbits. This work can be said to be the starting point from which I came up with the idea for this year's board.



New Cubism
This woven artwork is a new way of being cubism. Cubism was a new attempt at artistic expression created by Pablo Picasso and Georges Braque in Paris at the beginning of the 20th century.

Instead of depicting a single subject from a fixed point of view, they attempted to express images seen from multiple perspectives, concentrating them in a single painting. However, this art of mine is not an attempt to draw multiple viewpoints on a single sheet of paper, but rather to draw multiple viewpoints on multiple sheets of paper and then combine them into a single sheet. The technique I used there is weaving.



Pablo Picasso : Weeping Woman (1937)

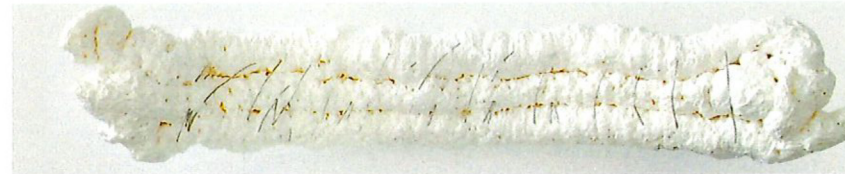
What is Cubism ?

Cubism is a new style of painting founded by Picasso and Braque in the 20th century. Whereas previous painting styles depicted the work from a single point of view, Cubism contains surfaces from various perspectives on a single canvas. One of the most famous cubist works is Weeping Woman, by Picasso, a weeping woman with her own child who died in the war.



Experimenting with Plastic sheets

These two pieces were created when I was experimenting and having fun with materials I found in my classroom. The work below is a clear plastic sheet painted with black acrylic paint without water and dragged paint off by my finger and drew the distorted rabbit before it dries. The paint will come off where you draw with your finger with small lines of paint left by fingerprints, and you will be able to see the transparent plastic sheet. It would be interesting if I put colorful pieces behind this work as a background.

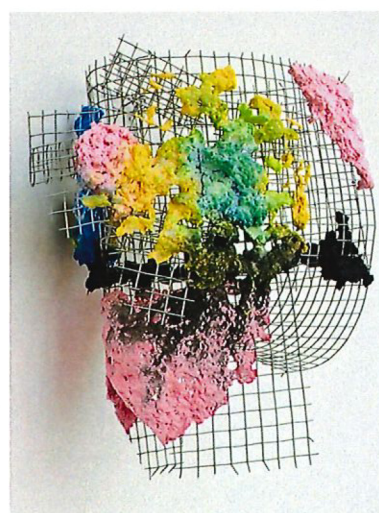


Foam Series

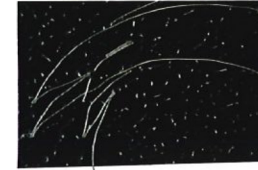
These four pieces were intended to be on the board, but were removed because they did not fit much else. However, the artwork itself turned out very well. I decided to use cloud-like expanding foam to represent the imaginary world of the distorted rabbit, the dream. It was the first art material I used, but it was surprisingly as expected. The big one above is titled 'dreaming d.c'. For 'dreaming d.c' I made a base with moulding paste on a wire mesh, then expanded foam, then painted it white with acrylic paint and spray painted a distorted rabbit with black. Finally, the hardened foam was cut and shaped with a cutter to complete the work. The three works below them are also presented on this page as works that do not appear on the board because their shapes and overly simple style do not fit on the board.

Artist model :

Richard Tuttle (Matter Series)



My Form series was influenced by Richard Tuttle's 'matter' series of works from his first solo exhibition in Paris in 2001. His matter series is a three-dimensional artwork made of mesh wire, something solid like Styrofoam, with colourful colours. I felt the beauty of the straight mesh wire in contrast to the random curves of the Styrofoam, and for the Foam series, I also used finer mesh wire with Expanding Foam that I had bought but not colourful because it will move away from my theme.



Rugged expression by sand paper and molding paste

This expression is made by grainless molding paste applied as a base to form strong texture, then acrylic is applied from above, and the surface is lightly sanded. By scraping the upper acrylic with sandpaper, the lower molding paste emerged, and I succeeded in expressing a heavy, grunge texture. When I used rough sandpaper, the whole molding paste peeled off from the paper, so I used finer sandpaper. I didn't mix the colors in the molding paste, so I think mixing the colors will increase the range of expression. I came up with this idea from a line made on roads. When they experimented with oil paint instead of acrylics, they were unable to scrape off the slow-drying oil paint, which scraped off the dry crust on the surface, causing the still-drying oil paint inside to pop out. This is not a good measure as it takes time for the inside to dry.

This technique was used for the last two artworks in the 'Evolution of 'the' Rabbit' series. The white moulding paste that peels out from under the black acrylic successfully treats the grungy atmosphere as a background.



←This work is a black and white copy of a another work I made with mesh wire, strings, modeling paste and canvas cloth but it was to colourful and I didn't add any distorted rabbits on this work so it did not really fit my board



←This is a transparent file on which rabbits are drawn distorted and stapled together, shifting their width.



←Distorted Rabbits drawn by white pen on white paper. It was too white and hard to see on my busy board..



← work I made by spraying and ripping.



←This is a piece that I had planned to stack all the surplus pieces at the time and nail them together in the middle. I tried to reuse and use leftovers and things I didn't need from the past, but some of them were good pieces that could be used on the board, so I never actually finished them. This is another unfinished piece, but one of my personal favourites.



←This is a work made out of unwanted curtain I found in my house and pressed it against one of my works on board 1



What is DADA ?

According to Hans Richter, Dadaism is not art, but "anti-art." Dadaism ignored the aesthetics of traditional art styles. "Dada" or "Dadaism" is a European avant-garde art movement in the early 20th century. It started in Cabaret Voltaire in Zurich, Switzerland in 1916, then bloomed in New York Dada in 1915, in Paris in 1920, and became popular in cities around the world such as Berlin, Cologne, and Hanover. Dadaism arose as a reaction to the depressed reality of World War I. It was a movement that rejected traditional art and insisted on anti-war politically. Its forms of expression include a wide range of visual arts, literature, poetry, declarations, logic, movies, graphic design and more. Performed across visual, literary and acoustic media such as collages, symphonic poems, cut-ups and sculptures. Dadaism was centered around artists who denied the logic, reason, and aesthetics of modern capitalism and expressed meaningless, irrational, and anti-bourgeois elements. He expressed dissatisfaction with violence, war and nationalism, and had a high political affinity with the radical far left. Dadaism originated when a group of artists arrived in Zurich, Switzerland, to escape the First World War and began to think about 'why war'. After thinking through such issues as "thinking to rule with violence" and "the business principle of wanting territory", they finally came to the conclusion that "war exists because people have feelings." In other words, Dadaism was "to stop thinking". Therefore, the name Dadaism also comes from the word 'dada', which was found on a random page in a dictionary. Therefore, the works of Dadaism are already messed up. However, the premise is not to "make a messy work". Rather, "Let's make works without thinking".

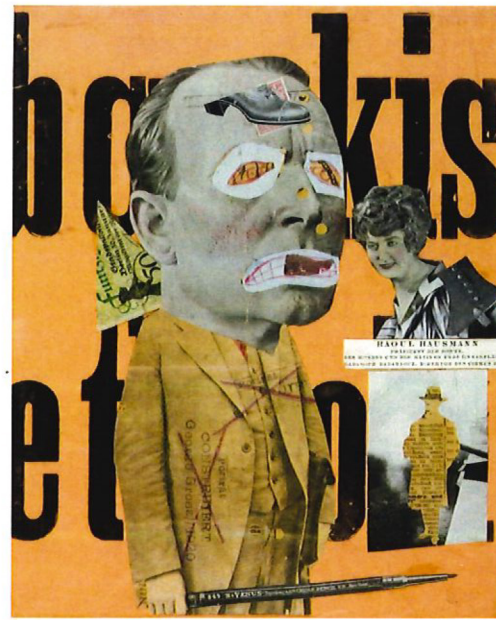


Fountain (1917)
Elsa von Freytag-Loringhoven

How does Dadaism relate to my work?

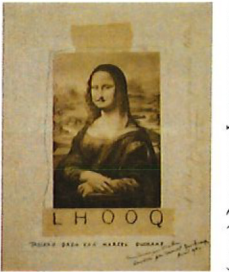
Most of my work, with the exception of a few, I made it sensuously. I drew, cut, pasted and weaved the rabbits without thinking. My hands just moved unconsciously and made the pieces. Therefore, there are a few pieces that turned out to be just messy pieces. Others, however, stood on their own as works of art, not because I decided on their composition, colouring, shape and placement, but because they were made solely with my own sense of style. I thought that by doing so, my unconscious identity would be expressed. For this reason, realism, which requires close observation and thoughtful drawing, does not suit this board, and I have opted for extreme abstracts, which can be created sensitively. Also, a lot of collage was used in the Dadaist period. This is because there is no point in drawing. That is why I also use a lot of collage. There I just added the original distorted rabbits. Some people may not see any beauty in my boards. Some people may not be attracted to this board because they don't share my values, because I rely on my own sense of originality. This I think it belongs partly to the anti-art of Dadaism. I don't mind if people don't like my art. As long as I like my art, it doesn't matter. I think you will find that the boards made with this philosophy are energetic and that I enjoyed making them.

Artist model 5 :
Raoul Hausmann 'The Art Critic' (1919-20)

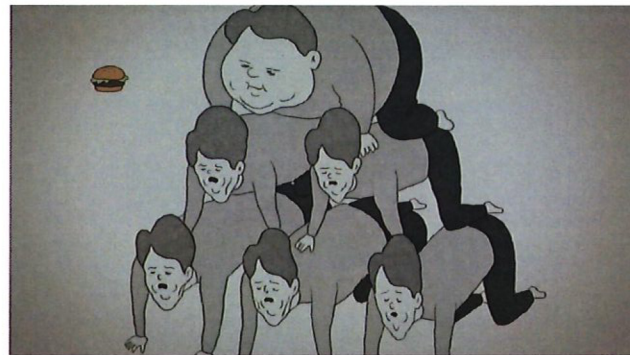


Cake on "Mona Lisa"

On the May 29th at the Louvre Museum in Paris, France, a man in a wheelchair disguised as an elderly woman threw a cake at Leonardo da Vinci's masterpiece "Mona Lisa". The man might not had a meaning of dada, but I thought how he used such an iconic object like a cake against the world's most famous painting was relating to the idea of ready-made. The artwork L.H.O.O.Q by Marcel Duchamp is really similar to this. The artwork was a mona lisa but with a hand drawn mustache. Duchamp's "L.H.O.O.Q" means the denial of past aesthetic values and traditions. This aer contains the message, "Everyone takes art too seriously."



Marcel Duchamp : 'L.H.O.O.Q.' (1919)



<https://www.youtube.com/watch?v=XPgcC9Wamtw>

Fast week short animation directed by Q-rai

I have always loved anime, which is probably why I came up with the idea of layering. I find it very aesthetic in the way illustrations are shifted slightly, as animators used to draw the movements one by one by hand. I have always loved the animations that Q-raise makes. Among them, I like this one called "fast week" the best. All of his animations are surreal, but I enjoy watching them while thinking about the ironic meaning behind them. Among his many animations, "fast week" seems to represent the inequality in the world. I wondered if there was a point in hiding the meaning in this incomprehensible and surreal way of telling people what it means. I think that metaphors that are too easy to understand or meanings straight to the point will be boring, so I express the distorted rabbit not to clearly as it worries and suffers while looking for its own identity on my board.

The fascination of monochrome.

Black and white, which does not rely on colour, forces you to concentrate on other elements. My style makes the board full of informative artworks. Therefore, I use monochrome and did not add information by colour, which also makes the boards more visible. It eliminates unnecessary colours and highlights the beauty of the lines. The absence of colour makes lightness and contrast very important. It will create a strong emotional connection to the viewers subjectivity, without the distraction of colour information. With the absence of colour, I think it genuinely increases the freedom of the viewer and my artistic imagination. In addition, the elimination of an important and large element in art - colour - gives a stronger emphasis to the other elements. This makes it easier to convey the meaning and intent of my work. The reflections of textures and materials also reach the viewer's eye straight away, without being distracted by the colours. However, as it would be too boring to see only completely achromatic black and white, so I also use extremely saturated light brown and its complementary colour, saturated light blueish white, a little bit.

My interest against Rabbits.

I have been into rabbits for the last year or two. I got into the iconic nature of rabbits when I happened to do a personal drawing of a rabbit. However, I am not attracted to the cuteness of rabbits. I am rather addicted to the interestingness of its shape. The only contact I have with rabbits is that I was a rabbit caretaker in primary school and my girlfriend has a rabbit. I am surprised that I was able to continue drawing rabbits for a year just out of interest.



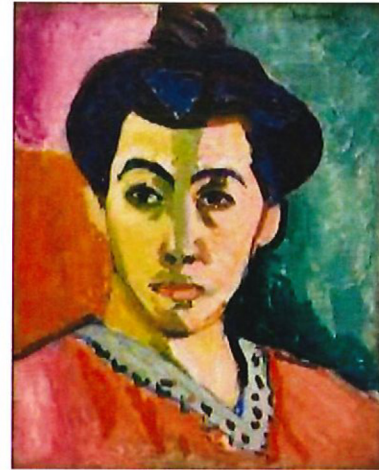
Page 7; Contemporary Abstraction

Contemporary art = abstract painting, because realistic figurative painting was almost exhausted and finite in style. Abstract painting, by contrast, has unlimited possibilities and will continue to be updated with new styles. This is because there are no rules in contemporary art. I used abstract because I was attracted to such a freedom art form.

In order to be thorough with abstracts, I avoided drawing realism. By abstracting the beauty of intersecting lines, textures of materials and colours that overlap and show through, I was able to ignore the beauty of drawing realism and successfully express it.

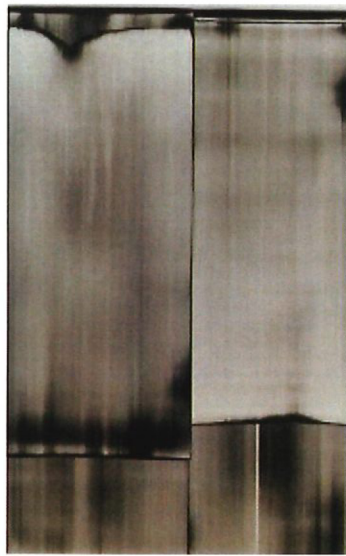
In the past, I used to paint as realistically as possible, aiming to draw like a photograph. But as I got better, realism didn't excite me. Photography is a better way to express realism, and I didn't feel the need to spend a lot of time painting realistically. People at the time thought that after the invention of the camera, art was over. This is because until then there was no concept of abstract drawing itself. But they used abstracts to express feelings and the beauty of things that cannot be expressed in photographs, things that cannot be realistic. Henri Matisse's "Green Stripe" is said to have been the first to venture into abstract. He painted a green nose stripe, which was a shock to people at the time.

This is a realistic watercolour painting I drew when I was 14.

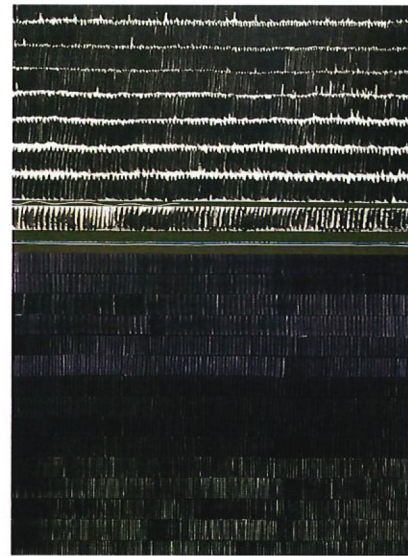


Henri Matisse : 'Green Stripe' (1905)

Anne Lindberg is an artist born in the USA in 1962. She is one of my main artist models, as she has created many works of outstanding linear beauty. Anne Lindberg carefully draws each line in her sensitive mixed-media drawings, sculptures, and installations, building textured, abstract compositions that she refers to as "mirror[s] of how I experience the world." Her seemingly straightforward creations, which include graphite and coloured pencil sketches on mat board or over pictures, thread drawings, sculptures and installations made of thread, are actually the result of an exhaustive and time-consuming process. Every line and thread in the compositions are manually drawn, and they appear to ripple and move as if they were breathing. **What did you do differently? How is it the same?**



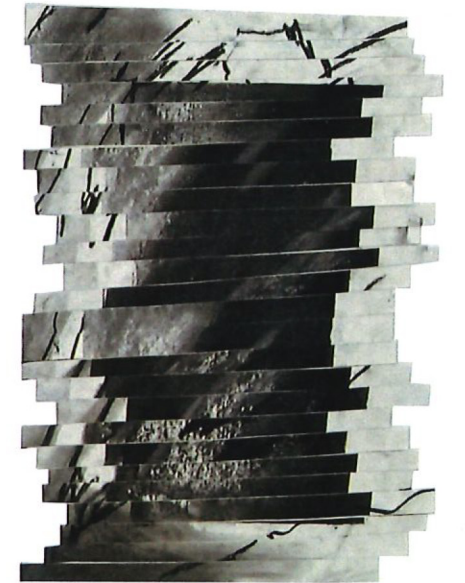
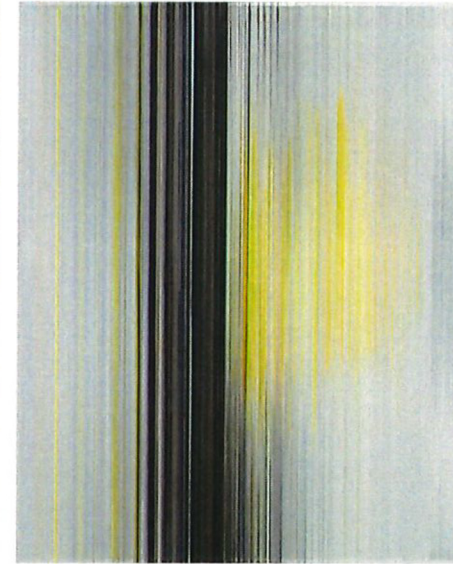
Noel Ivanoff



Juan Uslé



Anne Lindberg



The above three artists are all contemporary artists exploring line distortion. They use fine threads, smudging, repetition and succeed in creating abstract, yet subtle expressions. Before earning a Certificate in Advanced Studies (Postgraduate) at St Martins School of Art in London and a Master of Fine Arts with First Class Honours degree from Elam School of Fine Arts in 1999, Noel Ivanoff finished his undergraduate studies at the School of Art, Otago Polytechnic, so he is a local artists who exhibits in Auckland. I would like to have seen his work up close. It looks like his work made from digitally dragged paint or ink. I explored this idea a bit in my vertically layered works. It also reminds me of Gerhard Richter who we looked at briefly in class at the beginning of the year - and who also creates marks by dragging paint. I wanted my work to be more controlled in terms of the mark-making, and to use overlapping repeated lines to create abstract shapes and patterns, but I was still inspired by the monochrome nature of this abstract work and the vertical direction of it.



Gerhard Richter



What I liked about the use of spray paint was the soft edges it created which felt like blurring or a hazy focus/perspective. This idea was explored by Richter in his early work (see left)

At first it was just a distorted line drawing of a rabbit, but as I drew on, my distorted rabbit became like one character representing my board. It's as if it's a character that represents artists like Yoshitomo Nara or Brian Donnelly's work, KAWS. Even so, I thought that Takashi Murakami's representative work, Flowers, had a lot in common. His FLOWERS is the kind of art that mass-produces colourful colours on simple flowers. In contrast, my distorted rabbits are not colourful at all, but they are simple and my style is also to draw large herds of rabbits. I find this distorted shape very iconic. I hope that some people will find the repetition of lines and wave-like shapes of this large group of distorted rabbits, which are simple but look like some kind of creature, fascinating.



Distoter Rabbit × Street installation
This is a chalk drawing I did on the wall of the house I rented when I moved to Japan. Painting on a large canvas was very difficult to balance, but because of its size, it has an impact that cannot be conveyed by a photograph, so I decided to leave it as it is for a little while. This group of distorted rabbits is very easy to draw and would be easy to remember from the iconic shape as street art. The meaning is not conveyed to people passing by this wall, but I hoped that they would be at least a little bit interested in what this is about.



Distorted rabbit × Photography
I also used this distorted rabbit as a photograph. This is a photo of people on the street in Japan. I put this distorted rabbit, a symbol of identity, on every person as a mask to show that each one of them has a completely different and unique identity. I thought this surreal work had a lot of potential for future development. I will consider more combinations of distorted rabbit, photography as one of the options for the distorted rabbit art series.



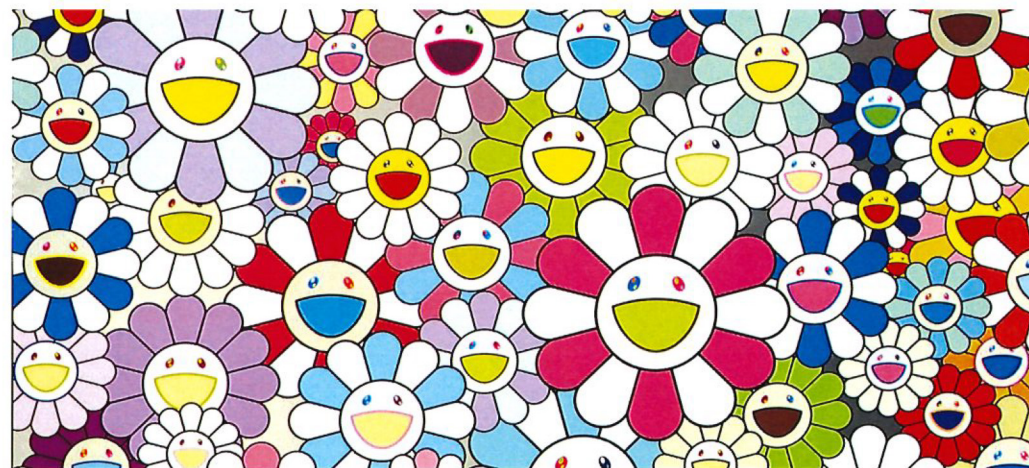
Distorted rabbit × Fashion
This is a photograph of a beanie with a distorted rabbit assumed to be a patterned one-pointed design on a beanie. Just like Takashi Murakami collaborates with various fashion brands, I thought this distorted rabbit could be incorporated into fashion as a pattern. Distorted rabbits could be used in the world not only as art, but also as design. Not only on beanies, but also on t-shirts and the backs of jackets.

Distorted rabbit × ETC
I also think it would be good if, by going beyond the board and spraying on walls as street art like Banksy, all the people on the street would become interested in these rabbits, and from that point, they could research and know about the artwork and understand the meaning these to understand the importance of their identity. I also think that this simple, iconic design can be used as a large sculptural work, like Yoshitomo Nara's 'Miss Forest' at the Aomori Museum of Art. 'Miss Forest' is a piece of art that can be enjoyed in response to architecture and nature and I love this work because of the impact made from a huge distorted white dog.



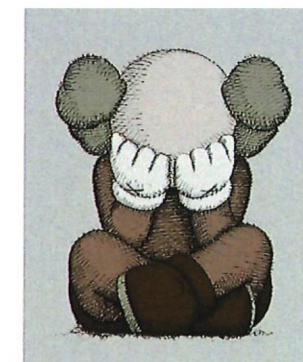
Miss Forest (2006)
Nara Yoshitomo

Artist model : Takashi Murakami



Takashi Murakami, is a contemporary artist, work director, and film director. Behind the Japanese anime pop style, there is a strong influence on the composition of ukiyo-e (Japanese traditional art), and the keywords of modern culture such as the flatness of Japanese painting. Takashi Murakami, a top artist famous not only in Japan but all over the world. I admire his cutting-edge pop art. He is famous as a colorful smiley face flower. His color scheme is bright, colorful and eye-catching. The design is simple and ideal for collaboration. His eye-catching design was chosen as my model artist.

Artist model : Brian Donnelly (KAWS)



Born in 1974 in New Jersey, United States. He started graffiti when he was in elementary school and became known in the early 1990s. He also hit the gates of the School of Visual Arts in 1993 and studied at the school until 1996. At the age of 19, he worked with a bounty hunter in Japan for his first three-dimensional work. In the early 2000s, he created the character "Companion," whose eyes were marked with a cross. In 2002, he began selling his work through his official website. Since 2008, he has been in a gallery run by Emmanuel Perrotin. His KAWS design appealed to commercial design. By creating unique characters, we have realized collaboration with various brands. I think it's a wonderful design that has given great value to the character itself.

Artist model : Nara Yoshitomo



He is a Japanese painter and sculptor. She is a world-renowned artist and one of the representatives of the second generation of Japanese contemporary art, with works in the Museum of Modern Art (MoMA) in New York and the Museum of Contemporary Art in Los Angeles. Known for her characteristic drawings and paintings with acrylic paints, with the motif of a person looking back at her. I'm his great fan. All the works he draws are burned into the brain and are unforgettable. I think that it is a work that I will never forget that the oil paint is used well and the blurred design that gives a soft touch and looks as it is in my memory.

I want to continue to create distorted rabbits as a symbol of me, rather than these rabbits I have been drawing for a year just being stuck on a yr13's painting board. And one day, when I have drawn a rabbit that is not distorted, that will be when I know who I really am.