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Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship Visual Arts 2024

93309 Printmaking

SCHOLARSHIP EXEMPLAR



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CONTROL



LET US THINK FOR YOU

DONT EVEN THINK
IT
SURVEILLANCE IS SECURITY



DEATH
CONTROL
OXY

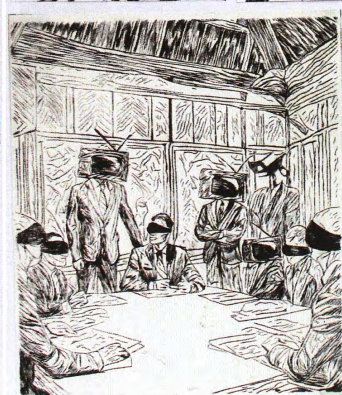
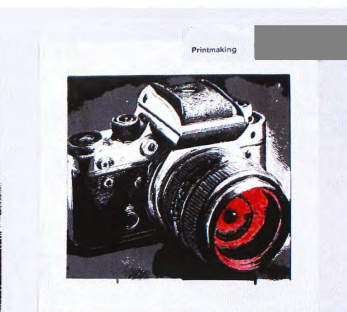
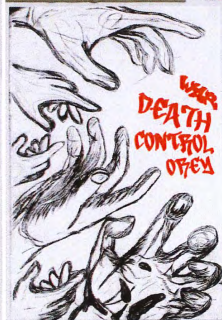
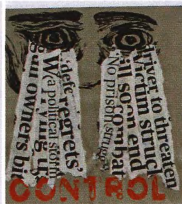
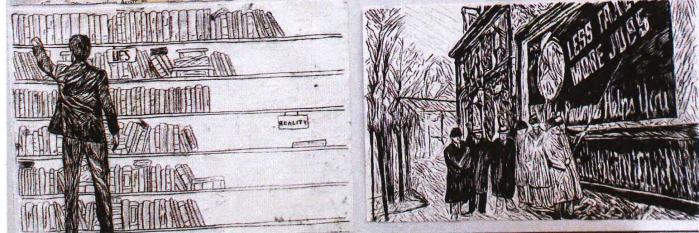
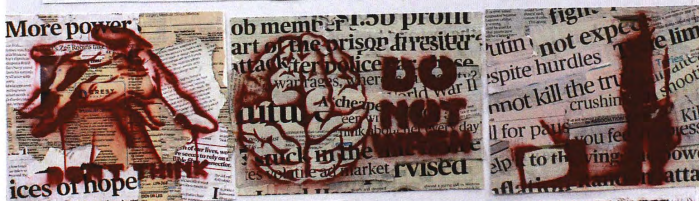
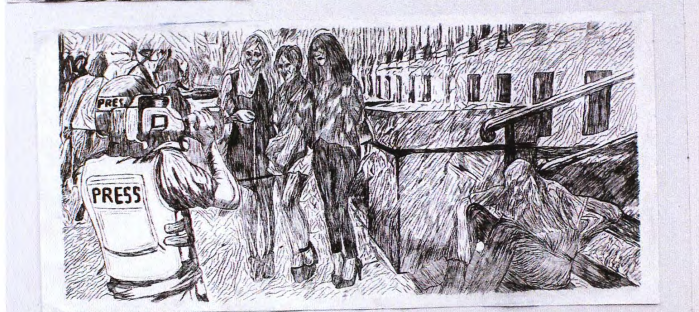


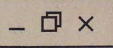
LOVE
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Media corruption is a growing problem in today's world, where fake news, biased reporting, and misinformation are spreading faster than ever. The news, what used to be a trusted source of information, is now often seen as unreliable. One of the key factors driving media corruption is the influence of big corporations. Many news outlets are owned by large corporations that have their own agendas, which influences what news gets reported and how it's presented.

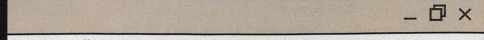
The impact of media corruption is far-reaching and harmful. It contributes to a more divided society, where people can no longer agree on basic facts. This division can weaken democracy, as a well-informed public is essential for making good decisions in a democratic society. **A 2022 report by the Edelman Trust Barometer found that 67% of people around the world believe that journalists and reporters intentionally mislead their audiences.** This shows just how deep the problem goes and how urgently we need to address it.



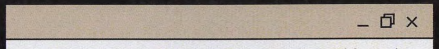
EDWARD HOPPER



BANKSY



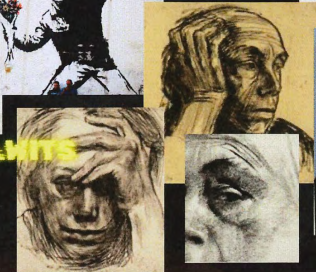
My influences—Banksy, with his biting commentary on consumerism and authority, Shepard Fairey, who challenges propaganda and power structures, Edward Hopper, whose isolation themes resonate with the loneliness we've felt, and Käthe Kollwitz, who exposed societal injustices—have guided my visual and conceptual development. Each artist, in their unique way, confronts the power dynamics that shape perception, which connects to my theme of questioning the control media holds over society.



I've grown increasingly passionate about this topic because young people, like myself, are especially vulnerable to the overwhelming presence of media in our lives. With social media and constant news updates, the lines between fact and opinion blur easily, and it's this manipulation of truth that I find dangerous. Through my work, I aim to make viewers stop and think critically, just as I've had to over the course of this year.



KATHY KOLWITZ



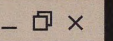
SHEPARD FAIREY

67%

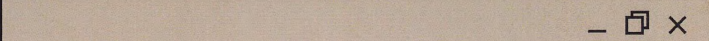
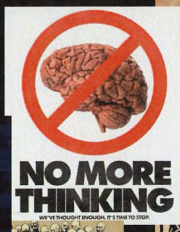
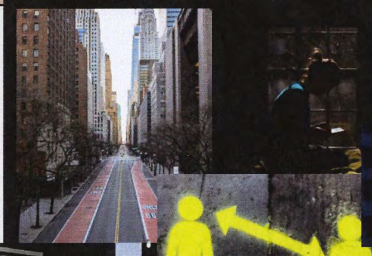


MEDIA CORRUPTION

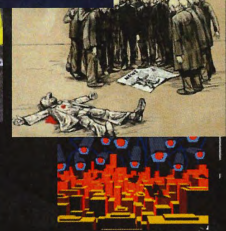
PRINTMAKING PORTFOLIO



Throughout the year, I will focus my printmaking portfolio on the theme of media corruption, a topic that feels deeply personal and relevant to our times. The idea that the media shapes how we see the world, often distorting or controlling narratives, especially struck me during the COVID-19 lockdowns. Being isolated from the outside world, the news became my only window—a pair of binoculars to view society from a distance. But instead of clarity, I often found distortion, half-truths, and manipulation. This experience fueled my passion for exploring how the media can obscure reality and the dangers of blindly accepting what is shown.



In my printmaking portfolio, I aim to explore these themes of media corruption and its effects on society. Through my art, I will use visual techniques to challenge the viewer to think critically about the information they consume. **I want to provoke questions about how the media shapes our understanding of the world and how corruption within the media can distort our views.** My work will combine traditional printmaking methods with modern themes to create pieces that are both thought-provoking and visually engaging. By focusing on the issue of media corruption, my portfolio will contribute to a broader conversation about the role of the media in society. I hope that my art will encourage people to be more aware of the potential biases in the news they consume and to question the reliability of the information presented to them. Through my work, I want to highlight the importance of restoring trust in the media and the need for greater transparency and accountability in journalism.



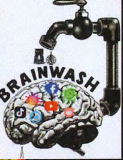
Statistically, the extent of media influence is staggering. According to a 2023 study, **62%** of young people aged 18-24 receive their news primarily from **social media platforms**, where algorithms prioritize content based on engagement rather than truth. This reflects Edward Bernays' work on propaganda, where information is tailored to manipulate public opinion, creating a distorted view of reality. Bernays' theories helped me conceptualize how media saturation leads to widespread belief in certain ideas without critical questioning, a key theme in my prints.

62%

REPORT BY THE UNIVERSITY OF BALTIMORE ESTIMATES THAT FAKE NEWS COSTS THE GLOBAL ECONOMY AROUND \$78 BILLION ANNUALLY.

more social less media

FAKE NEWS INVASION

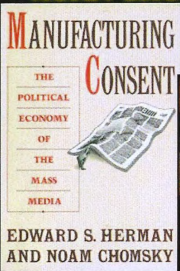


Chris Hedges pointed out, "We now live in a nation where the press destroys information." This quote highlights how the media, along with other powerful institutions, often prioritizes profit and power over the truth. This focus on money and influence can lead to biased reporting, where the news is shaped to fit the interests of those in power rather than to inform the public honestly.

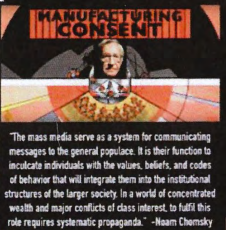
MIT STUDY ON TWITTER FOUND THAT FALSE INFORMATION SPREADS 6X FASTER THAN THE TRUTH!!!

RESEARCH & THEORIES

NOAM CHOMSKY

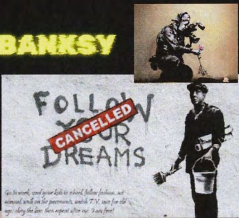


EDWARD S. HERMAN AND NOAM CHOMSKY



"The mass media serve as a system for communicating messages to the general populace. It is their function to inculcate individuals with the values, beliefs, and codes of behavior that will integrate them into the institutional structures of the larger society. In a world of concentrated wealth and major conflicts of class interest, to fulfil this role requires systematic propaganda." -Noam Chomsky

BANKSY



In addition to these media-focused theories, I looked at artists who visually critique this manipulation. Shepard Fairey, for instance, uses bold, simplified images that echo the propaganda style but with an ironic twist, forcing viewers to confront the subtext behind the messaging. I mirrored this in my own work by using striking, repetitive phrases like "Obey" and "Conform" to provoke reflection on how media can be both overt and covert in its control. My etchings of deteriorating cityscapes obscured by enormous billboards were influenced by Banksy's subversive street art, which also pushes the observer to look past the obvious.



"THE MORE TIME PEOPLE SPEND 'LIVING' IN THE TELEVISION WORLD, THE MORE LIKELY THEY ARE TO BELIEVE THAT SOCIAL REALITY ALIGNS WITH REALITY PORTRAYED ON TELEVISION."

I researched a variety of key concepts, including Noam Chomsky's idea of the "manufacture of consent." According to Chomsky, the media promotes agendas that benefit the elite while portraying these narratives as impartial or objective, serving strong societal interests. This subtle influence is frequently concealed beneath layers of information and amusement that seem objective.



I further explored the Agenda-Setting Theory, which suggests that media doesn't tell us what to think but rather what to think about. Research shows that **75%** of the public believes that the media plays a crucial role in shaping their views on important societal issues, illustrating the sheer power of media in guiding public focus. In the context of my artwork, this theory directly informed my depiction of billboards, televisions, and other media devices as tools of control—devices that don't reflect the full picture but instead frame narratives in ways that serve specific interests.

AllSides Media Bias Chart™

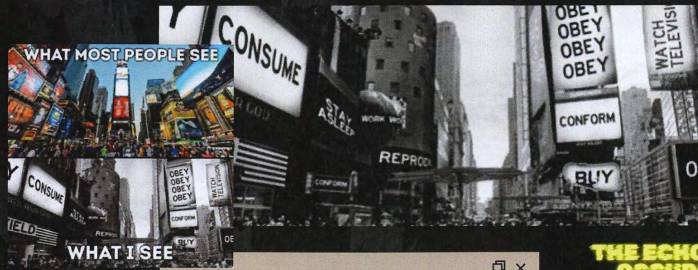
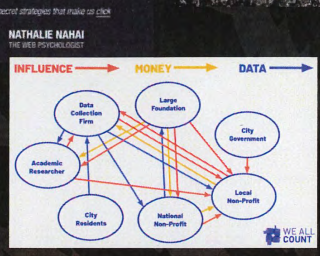
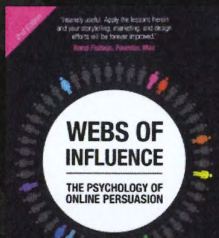
Ratings based on online, U.S. political content only – not TV, print, or radio. Ratings do not reflect accuracy or credibility; they reflect perspective only.

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L LEFT	LEAN LEFT	C CENTER	LEAN RIGHT R RIGHT

The recurring theme of hands and faces joined by strings represents our unconscious connection to media narratives. Faces that display misery or numbness indicate society's attempt to break free from these stories and discover genuine realities. The strings depict a web of influence and manipulation that ensnares people in the media's grasp by connecting them to one another and to invisible powers.



Hands tangled in string symbolize control and manipulation, almost like puppets being pulled by unseen forces. This imagery connects to how media can 'pull the strings' of society, subtly guiding public opinion and behavior. By using hands with strings, I highlight how our actions, even our beliefs, can feel manipulated by powerful, invisible forces in the media industry.



The city scenes with looming billboards serve as representations of modern society, where public spaces are saturated with messaging that demands attention and conformity. Phrases like "Obey" and "Conform" echo messages seen in propaganda, pushing the idea that media can dominate physical and mental landscapes.

THE ECHO CHAMBER EFFECT OCCURS ONLINE WHEN A HARMONIOUS GROUP OF PEOPLE ANALOGANATE AND DEVELOP TUNNEL VISION. PARTICIPANTS IN ONLINE DISCUSSIONS MAY FIND THEIR OPINIONS CONSTANTLY ECHOED BACK TO THEM, WHICH REINFORCES THEIR INDIVIDUAL BELIEF SYSTEMS DUE TO THE DECLINING EXPOSURE TO OTHER'S OPINIONS.

Eyes appear frequently as a symbol of surveillance and the invasion of privacy. They represent the ubiquity of media, watching and influencing from every angle, just as George Orwell's 1984 depicted "Big Brother" watching over the populace. By placing eyes throughout my work, I wanted to convey the idea that we are constantly under the gaze of the media, subject to its manipulation and influence, whether we realize it or not.



In order to convey a connection to totalitarian rule, I purposefully chose a propaganda style reminiscent of 1984 for several of the screen prints. These prints, which are influenced by Orwell's dystopian themes, employ striking black and red imagery to evoke a sense of urgency and threat. This method is similar to how the media frequently uses sensationalism to convey information in a way that appeals to feelings rather than providing objective information.

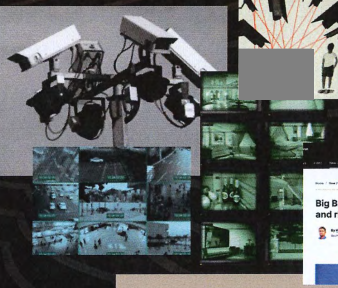


SUBJECT MATTER

'LOOK AWAY'
'SLEEP'
'OBEY'
'CONTROL'
'WAR'
'DEATH'
'SUBMIT'
'WATCHING'
'WORK'
'REPRODUCE'
'CONSUME'
'BUY'
'ALWAYS WATCHING'
'DON'T TINKK''WATER'

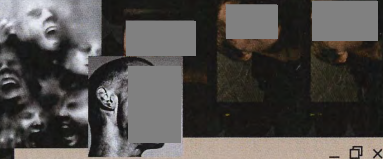
Bold text like "Sleep" and "Control" is repeated across different prints to emphasize the persistent, almost hypnotic nature of media messaging. This repetition mirrors the way news headlines and social media often bombard us with the same ideas until they become normalized, even if distorted.

Red is a recurring accent in my work, symbolizing urgency, alertness, and sometimes danger, capturing the attention just as sensationalized media does. The high contrast between black, white, and red emphasizes the harsh divide between truth and illusion.



Cameras appear repeatedly as representations of selective storytelling and monitoring. They serve as a metaphor for how media filters determine what society sees and, more significantly, what is excluded. The idea of a curated reality, where what we perceive through a lens is merely a portion of the truth, is reflected in this theme. The dual nature of media power is emphasized in my work by using cameras as instruments of both truth and deceit.

900K ARE WATCHING RIGHT NOW



Figures that appear distressed or are shown with controlled expressions hint at the emotional and psychological toll of constant media exposure. One of my works features figures who seem overwhelmed, reflecting society's helplessness in the face of media's pervasive presence.

THERE ARE NEARLY ONE BILLION CCTV CAMERAS ON THE WORLD'S STREETS, BUT THEY'RE FAR FROM EVENLY SPACED. YOU COULD WALK FROM EDGE TO EDGE OF SOME CITIES WITHOUT LEAVING THE SCREEN, WHILE OTHER CITIES ARE MORE 'BLIND SPOT' THAN 'IN THE SPOTLIGHT.'



Known for his street art and use of bold, subversive imagery, Banksy's work inspired me to use satire and symbolism to critique social issues. His confrontational style, which often mocks authority and questions social norms, pushed me to integrate powerful visual statements and use text as a tool to deliver impactful messages. Like Banksy, I aimed to captivate viewers with powerful images that are instantly recognisable yet had layers of deeper meaning.



The propaganda posters from the Soviet Union and Maoist China were a major stylistic influence. These posters use simplified, bold imagery with strong contrasts in red, black, and white, aiming to capture attention and convey authority. I adopted this color palette and visual directness to evoke the same sense of power and urgency. The posters also inspired my use of repetition in slogans, creating a rhythmic pattern that suggests indoctrination and the omnipresence of media messaging.



Fairey's use of propaganda-inspired visuals and bold graphic elements in his work, such as his "OBEY" campaign, influenced my approach to integrating text and image. His art challenges viewers to question authority and cultural narratives, an approach that I used to critique media's influence on society. Like Fairey, I wanted to incorporate a sense of rebellion and defiance in my prints, using text and repetition to reinforce the sense of imposed obedience and conformity.



Orwell's dystopian novel deeply influenced my subject matter and themes. The concept of "Big Brother" watching over society resonated with me, especially as I explored media's role in surveillance and control. 1984 introduced me to ideas of censorship, doublethink, and the manipulation of reality, all of which I aimed to reflect in my work. My pieces featuring eyes, cameras, and selective framing echo the theme of surveillance and restricted knowledge, directly referencing Orwell's warning of authoritarian oversight.

COLLAGE

STENCIL

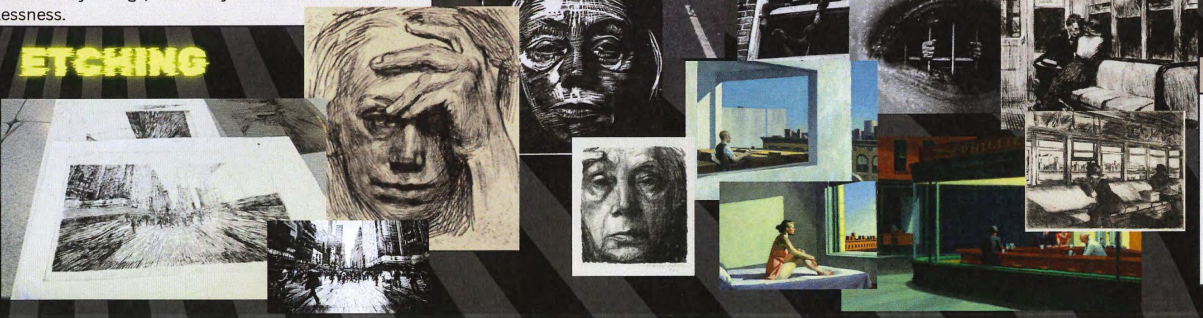


SCREEN PRINT

ETCHING

Inspired by both traditional printmaking techniques and the reproducibility of propaganda posters, I chose to work primarily in screen printing and etching. These techniques allowed me to layer imagery and text, creating dense, complex compositions that mirror the overwhelming presence of media. The process of creating multiple prints also reflects the repetitive nature of propaganda, reinforcing messages until they become part of public consciousness.

Kollwitz's emotional and socially conscious etchings influenced my choice of figures and expressions in my work. Her powerful depictions of suffering and resilience inspired me to show the human side of media manipulation—the emotional toll on individuals caught within these narratives. I looked to her techniques when depicting facial expressions, particularly in the faces of those overwhelmed or controlled by strings, to convey a sense of distress and helplessness.



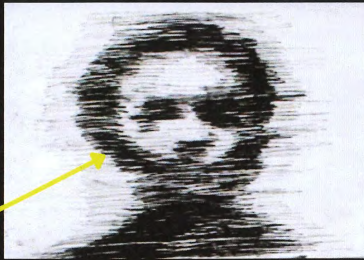
Personally, the isolation during COVID-19 became a significant influence on my perspective. The pandemic amplified the impact of media, as the news became my primary connection to the outside world, sometimes providing conflicting or sensationalized information. This experience reinforced my critique of media's role in shaping reality and fueled my drive to expose the ways it controls and distorts information.

Known for his depictions of isolation and alienation, Hopper's influence helped me create a sense of loneliness within urban landscapes. In my depictions of bleak cityscapes with anonymous corporate figures, I referenced his compositions' frequent use of lone figures in stark, disjointed locations. Hopper's artwork emphasised how information overload can make people feel disconnected from reality and a true sense of community.

IMPRESSIONS



Käthe Kollwitz's expressive and emotional style served as a major inspiration for this eerie, blurred etching portrait. I wanted to convey the emotional intensity of Kollwitz's art, which frequently examines themes of pain and resiliency, in this image. The blurred effect is a representation of distortion, showing how the media may distort and obfuscate the facts, causing people to lose touch with who they really are. The lines' depth and fluidity, which symbolise a fractured identity in a society where one's own truth is regularly twisted by other factors, were achieved through careful layering throughout the etching process.



Kollwitz's skill at conveying depth and fragility through straightforward yet powerful depictions served as the inspiration for this etching of an eye. In this artwork, the eye—which is sometimes regarded as a window to the soul—represents monitoring and examination, reflecting the constant gaze of authority figures and the media. To represent the entrapping nature of media, I added concentric circles around the pupil to give the eye a fascinating, almost unnerving appearance.

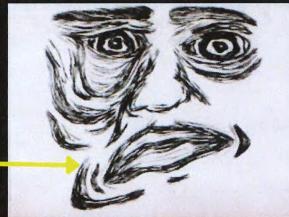


In this artwork, a man in a suit stands over a background of newspaper clippings, with his foot chained to a TV. This piece draws on Banksy's critique of societal structures and mindless consumerism, using the TV as a symbol of modern-day shackles. The collage of headlines hints at the media's role in binding people to its agenda, while the man in a suit represents the working class, tied down by a constant stream of news and advertisements.



BANKSY

Kollwitz's raw, emotional depictions of the human condition are echoed in the second piece of art, which is a twisted, expressive face. The distorted and stretched face represents internal conflict and the mental stress brought on by continuous media consumption. I tried to convey the fear and confusion that frequently come with today's information overload by emphasising exaggerated features. Similar to Kollwitz's method of expressing profound human emotion, the etching process allowed me to experiment with stark contrasts, employing jagged, rough lines to evoke a sense of worry and disruption.



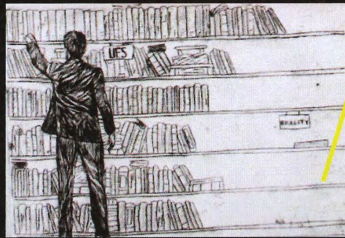
KATHY KOLLWITZ

In this piece, the brain is set against a chaotic collage of headlines, with the words "Do Not Wash" spray-painted next to it. This is a commentary on "brainwashing" and how repetitive media messaging influences perception and opinion. Inspired by Banksy's sarcastic, straightforward approach, I chose red spray paint to create a sense of urgency and danger. The brain symbolizes critical thought, while the "Do Not Wash" label is an ironic plea to preserve independent thinking. The use of stencils helped maintain clarity in the image while preserving the rough, rebellious energy of street art, reinforcing the message that critical thought is under constant threat.

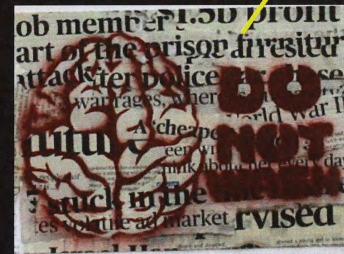


PANEL ONE

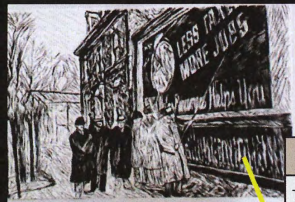
This piece features a collage of newspaper headlines in the background, layered with red spray-painted stencils of a hand pulling on strings attached to the phrase "Don't Think." Inspired by Banksy's use of provocative imagery and social commentary, I used the headlines to represent the overwhelming flood of media messages we face daily. The hand with strings suggests the control that media exerts over individual thought, essentially pulling the strings on our minds. By using a craft knife to cut precise stencils, I could achieve clean, bold lines that create a stark contrast between the background and the message in red, emphasizing the manipulative power of media in controlling narratives.



In this etching, a man stands in front of a towering bookshelf with two sections: one labeled "Lies," which is packed with books, and another labeled "Reality," which is completely empty. Hopper's reflective, gloomy manner also served as inspiration for this image. The empty "Reality" portion represents the repression or seizure of reality, leaving only false information and distortions for society to absorb. Facing the empty shelf, the man's stance conveys a sense of anger and powerlessness that is reminiscent of Hopper's portrayals of lone individuals deep in contemplation. The black and white etching's starkness heightens the scene's gloom and emphasises the idea that truth is routinely hidden or obliterated.



BANKSY



EDWARD HOPPER

This etching features a group of men in suits and black hats putting up a propaganda billboard with the slogan "Less Taxes, More Jobs." Inspired by Edward Hopper's moody, atmospheric scenes, I used deep contrasts and shadowing to create a sense of secrecy and hidden motives. The men in suits appear detached and robotic, emphasizing the calculated, impersonal nature of propaganda and those who put it up. The slogan on the billboard is a reflection of hollow promises often used to manipulate public opinion. This piece illustrates how such messages are constructed and delivered by faceless, powerful entities, echoing Hopper's themes of isolation and alienation in urban settings.



This etching presents a man in a "press" vest with a camera, filming three wealthy women while ignoring a homeless man lying nearby. Influenced by Hopper's ability to capture the disconnect in human relationships and social environments, I focused on the stark contrast between the wealthy women and the neglected figure on the floor. The etching technique allowed me to create rich textures and shadows, drawing attention to the hypocrisy in media coverage. The man with the camera symbolizes a media more interested in glamour than in addressing social issues. This piece highlights the selective focus of the press, like Hopper's scenes, captures the isolation and separation between individuals and social classes.

PANEL THREE



This piece is a black-and-white etching inspired by Edward Hopper. It shows a man sitting on a chair with his head in his hands, conveying a sense of overwhelming confusion. The wall in front of him is covered with propaganda posters, adding to the feeling of being trapped by media messages. This artwork captures the struggle of trying to make sense of the world when surrounded by constant information and influence. This piece captures themes of isolation and confusion, drawing parallels to Hopper's exploration of the human condition.



This artwork is another black-and-white etching inspired by Edward Hopper. It features a man in a suit who is blindfolded, symbolizing the lack of awareness or insight in today's media-saturated environment. His hands are moving around him in a desperate attempt to navigate, suggesting feelings of confusion and disorientation. The intricate distorted pattern in the background adds to the overall sense of chaos, representing the overwhelming nature of information and propaganda that surrounds us. This piece reflects the struggle many face in trying to find clarity and direction when bombarded with conflicting messages. It captures the emotional turmoil of being lost in a world where reality often feels obscured and manipulated, inviting viewers to contemplate their own relationship with media and perception.



My next artwork features an etching in the background depicting a city in ruins, engulfed in flames, symbolizing destruction and chaos. Layered on top in vibrant red, created using screen printing, are a pair of hands positioned together to form an eye. This eye, with swirling patterns in the pupil, represents the concept of brainwashing and the manipulation of perception. The contrasting colors highlight the tension between the devastation of the city and the hypnotic allure of media messages that can distort reality. This piece invites viewers to reflect on the impact of propaganda and the power dynamics at play in shaping societal beliefs, suggesting that if not stopped, media corruption has the potential to send out reality into uncontrollable/irreversible chaos.



This multi-layered screen print portrays a city scene where several individuals in beige suits patrol the streets however, their heads have been replaced by red CCTV cameras, symbolizing surveillance and the loss of individuality. The use of red for the cameras adds a sense of urgency and highlights the theme of constant monitoring in modern society. Influenced by Shepard Fairey, this piece critiques the ways in which technology and authority intersect, suggesting that our privacy is compromised in a world where we are perpetually watched. Through this artwork, I aim to provoke thought about the implications of surveillance culture and the ways it shapes our behavior and perception of freedom.

This artwork is a multi-layered screen print featuring a camera, but: within the lens, there is an eerie red eye that looks out. The eye symbolizes the constant surveillance and scrutiny that comes with living in a media-driven society, suggesting an unsettling awareness of being watched at all times. The red color adds a haunting quality, evoking feelings of alarm and discomfort. This piece invites viewers to consider the implications of surveillance technology and the way it shapes our reality, as well as the potential loss of privacy in a world where every action can be monitored and scrutinized. Through this artwork, I aim to provoke questions about the balance between security and personal freedom in our increasingly interconnected lives.

Furthermore, this work connects to my earlier pieces that explore the media's selective reporting and its impact on public perception. Just as the eerie red eye in the camera lens symbolizes constant surveillance, it also reflects how media outlets choose what to show and what to hide, influencing our understanding of reality. This selective reporting can create a distorted view of the world, much like the way the camera captures only certain moments while ignoring others. By linking this piece to my previous works, I aim to highlight the critical role that media plays in shaping narratives and how it can manipulate our perceptions, ultimately prompting viewers to question the information they consume and the sources they trust.

My final artwork depicts a bustling city scene filled with people walking the streets. However, the atmosphere is unsettling, as the billboards prominently feature red screen-printed words like "SLEEP," "OBEY," and "WATCH TV." These phrases serve as stark reminders of the ways media can influence behavior and thought, encouraging conformity and passivity in society. The bold red color of the text adds a sense of urgency and alarm, drawing attention to the pervasive nature of these messages.

This piece directly relates back to my overarching theme of media corruption, illustrating how powerful media narratives can manipulate public perception and control individual behavior. Influenced by artists like Banksy, Shepard Fairey, and Edward Hopper, I strive to capture the tension between reality and media representation. Just as these artists use their work to critique societal norms and expose hidden truths, I aim to highlight the detrimental effects of media manipulation. By weaving together these influences and themes, I invite viewers to reflect critically on their own relationship with media and the importance of questioning the messages they encounter in their daily lives.



"THE GREAT ENEMY OF THE TRUTH IS VERY OFTEN NOT THE LIE— DELIBERATE, CONTRIVED, AND DISHONEST— BUT THE MYTH— PERSISTENT, PERSUASIVE, AND UNREALISTIC."
— JOHN F. KENNEDY



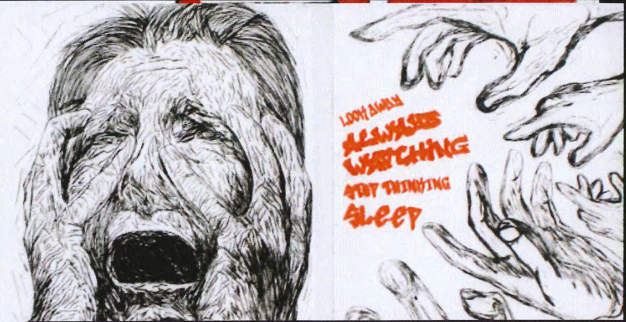
This black-and-white etching combines the haunting social critique of Käthe Kollwitz with the isolating atmosphere of Edward Hopper. The piece depicts a group of men in suits gathered around a table covered with documents, some with their heads replaced by TVs and others with blindfolded eyes. The TV-headed figures represent individuals who have become mere conduits for media narratives, losing their personal agency to the screens that dictate their actions and thoughts. Those with blindfolds symbolize willful ignorance, choosing not to see the truth laid out before them, even when it's directly within reach.

The etching process allowed me to emphasize the stark contrast between light and dark, highlighting the isolation and blindness of each figure. Inspired by Kollwitz's raw expression of societal suffering and Hopper's exploration of urban alienation, this piece captures a room full of power and influence, yet devoid of true awareness or understanding. It reflects the disconnect between those who have authority and their disinterest in truth, serving as a critique of how power structures can be manipulated by the media and blind devotion to agendas.

EDWARD HOPPER



SHEPARD FAIREY

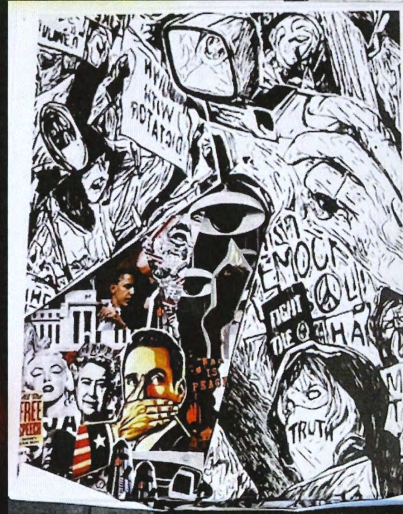


KÄTHE KOLLWITZ

This triptych uses three interconnected etchings to convey a powerful message about control, conformity, and the pressures exerted by society. The central image features a distressed, screaming face, with hands clutching his cheeks in a gesture of anguish. This figure represents the individual trapped under the weight of societal expectations and propaganda. His expression and posture reflect the internalized tension and helplessness many feel under constant scrutiny and control. The side panels depict numerous hands tugging at strings, which visually connect to the central figure, symbolizing the external forces that manipulate individuals. These hands represent authority figures, societal pressures, and media forces, all pulling at the strings of control. Screen-printed in red across the strings are commands such as "OBEY," "CONFORM," and "WE ARE WATCHING." The red words add a sense of urgency and alarm, capturing the oppressive messages designed to suppress free thought and individuality. This piece draws inspiration from Edward Hopper's exploration of isolation and Käthe Kollwitz's raw portrayal of social suffering. By combining Hopper's atmospheric tension with Kollwitz's emotive intensity, I sought to create a visual metaphor for how external pressures erode personal freedom.

This series of four multi-layered screen prints draws inspiration from the aesthetics of propaganda posters, as well as Fairey. Using a bold color palette of red, black, white, and beige, each print contributes to a cohesive commentary on control, surveillance, and media manipulation, visually mimicking the intensity and authority of classic propaganda. The first print shows a man in a suit with a TV as his head, a symbolic representation of individuals consumed by media. This figure is a powerful metaphor for how people are often defined by the media narratives they consume, emphasizing a lack of individual critical thought. The second print depicts eyes casting beams of newspaper headlines down onto the word "control." This imagery speaks to the overwhelming influence of media on perception, where headlines act as a weapon, bombarding viewers with information designed to shape and limit thinking. The third print features a stack of TVs with the phrase "let us think for you" above them. This piece highlights the concept of media as an authoritative force, which often assumes the role of decision-maker in people's lives. The multiple screens symbolize the overwhelming presence of digital and televised media, constantly feeding curated information to the public. The fourth print showcases a lamp post covered in CCTV cameras with the phrases "don't even think it" above and "surveillance is security" below. This piece critiques the pervasive surveillance culture, suggesting how closely monitoring people has become normalized as a form of "security," often at the expense of personal freedom. Through these screen prints, I explore the themes of surveillance, control, and the suppression of free thought. This series serves as a visual warning about the dangers of unchecked authority in media and surveillance, inviting viewers to question the influences shaping their perceptions and beliefs.

PANEL TWO



This piece combines elements from Banksy's socially charged stencil art and Edward Hopper's atmospheric scenes to critique media bias and the selective narrative in reporting. The background is an etching of a protest, filled with figures holding signs bearing words like "truth" and other messages symbolizing the people's call for authenticity and transparency. The protest scene captures a moment of collective action, emphasizing a demand for reality to be shown as it is. In the foreground, a set of hands holds a camera, which casts a spotlight over the scene. Inside this spotlight is a collage of carefully chosen, colorful images, contrasting starkly against the black-and-white etching of the protest in the background. This spotlight signifies the media's tendency to highlight specific aspects of a story while ignoring or downplaying others. The vibrant colors within the collage draw viewers' attention, symbolizing how media filters reality to craft a specific narrative, often at odds with the full truth. This piece was inspired by Banksy's sharp criticism of social issues and Hopper's exploration of isolation and hidden realities. The camera in the hands represents the media's power to dictate perception and control the narrative, shining light only on selected aspects while leaving the broader, often more complex truth in the shadows. Through this work, I aim to question and expose the ways in which media curates information, shaping public opinion and sometimes obscuring reality.

GEORGE ORWELL

INSPIRATION

My artwork was heavily inspired by George Orwell's dystopian novel 1984, which explores the dangers of totalitarian regimes and the manipulation of truth through media. The old TV with its shattered glass represents the distortion of reality and the way information is fragmented and controlled. The words etched onto the shards, such as "sleep," "conform," "control," and "obey," echo Orwell's depiction of a society where individuals are constantly surveilled and manipulated by propaganda. The broken screen symbolizes the destruction of free thought, as well as the fractured and deceptive nature of media, themes that Orwell powerfully portrayed in 1984. Through this piece, I aim to capture the overwhelming sense of control and submission that media corruption can exert on society, much like the oppressive force of Big Brother in Orwell's narrative.



3.5 INTERNAL



LOOKING BEYOND

MATERIALS

To create my artwork, I gathered recycled materials, including an old TV and a mirror. The mirror had been sitting unused, making it a perfect choice for this project. I also used a set of Posca pens to inscribe words on the mirror shards.

SMASHING THE MIRROR

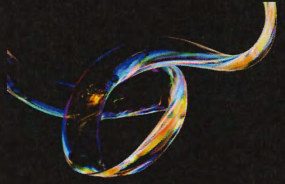
The process of breaking the mirror was both technical and cathartic. I started by using a glass cutting tool to carve rough shapes into the mirror. Once the lines were etched, I wore mechanics gloves and carefully snapped the pieces apart by pivoting the mirror on my dad's engine box. This method allowed me to create jagged, uneven shards.

CONSTRUCTION

Once the mirror was broken, I spray-painted the inside of the TV black to create a dark, empty backdrop. I then used my Posca pen to inscribe words like "control," "conform," and "obey" onto each piece of glass, amplifying the themes of manipulation and obedience. Finally, I used hot glue to carefully attach the mirror shards to the inside of the TV, making them appear like the shattered fragments of a once cohesive screen.



PROCESS



Reflecting on my journey through this project, I realize that my exploration of media corruption and social control has only just begun. I was able to experiment with how viewers could interact physically with my work after finishing my NCEA 3.5 piece; a damaged, old television with mirror shards inside. The audience is immersed in the messaging and becomes a part of the artwork as the mirrors reflect red words like "obey," "control," and "conform" back at them. The impact of the media is frequently reversed, influencing not just what we see but also how we view ourselves, as this installation work highlights.

ASSEMBLAGE SCULPTURE

My assemblage sculpture, made from an old TV and shattered mirror, is a powerful visual representation of media corruption, a theme central to my art portfolio. The broken shards of glass symbolize the fragmented and distorted nature of information in today's media landscape. Inspired by George Orwell's 1984, my work reflects how media can be manipulated to control and conform society. By recycling materials like the TV and mirror, I not only contribute to sustainability, but also emphasize the idea of outdated technology being used to push false narratives—highlighting how even obsolete forms of media can still hold power over us. The inscriptions on the mirror shards, featuring words like "control," "sleep," and "conform," represent the subconscious influence media exerts, constantly feeding us messages designed to suppress free thought and individualism.

This sculpture directly connects to my personal interest in media's pervasive influence on society. Like many others in my generation, I am aware of the misinformation that surrounds us, making it harder to find the truth. My sculpture embodies that frustration, visually depicting how media can shatter our perception of reality, leaving us with a distorted view of the world. The process of smashing the mirror, etching the words, and assembling the final piece felt like a metaphor for breaking down these illusions and seeing the fractured reality beneath the surface. It's a deeply personal commentary on the way I, and many others, experience modern media.

In the context of my art board, this piece fits seamlessly into my exploration of media corruption. The shattered TV, with its broken screen reflecting manipulated messages, mirrors the rest of my portfolio, which critiques the way media influences public opinion and shapes societal norms. This artwork marks a culmination of my ideas on how media can fracture our sense of truth and control our thoughts, tying together both the visual and thematic elements that I've explored throughout my board. By using the TV—a symbol of traditional media—and shattering it, I confront the viewer with the disintegration of trust in the media, pushing them to question what they consume and how it affects their perception of the world.

I hope to develop these concepts further in the future in a more extensive project, perhaps turning a whole room into an immersive, interactive experience. I see a room full of mirrors, layered messages, and warped screens that allude to the overpowering power of contemporary media. In a setting that mirrors the same sensation of dread and contemplation I explored in my smaller pieces, viewers would be forced to confront the impacts of continual surveillance, propaganda, and media overload.

THROUGH MY ART, I AIM TO EXPOSE THE HIDDEN STRINGS OF MEDIA CONTROL, ASKING VIEWERS TO STEP BEYOND PASSIVE CONSUMPTION AND CONFRONT THE FORCES SHAPING THEIR REALITY.

Scholarship

Subject: Visual Arts – Printmaking

Standard: 93309

Total Score: 17

Marker commentary

This Scholarship Printmaking submission establishes a proposition relating to media corruption and societal control. The enquiry inventively investigates in depth ideas and builds conceptually and pictorially through examining the idea that the media is manipulative and “shapes how we see the world, often distorting or controlling narratives.”

Ideas relating to isolation, grief, and desolation are informed by examining artists, including Käthe Kollwitz, Shepard Fairey, Banksy, and Edward Hopper to guide both pictorial and conceptual concerns. The workbook includes data and statistics and documents the thinking and the artistic exemplars behind each work. At times there are also descriptions on how each work was made. Processes include collage, stencil, screenprint, drypoint, and woodcut. The final page of the workbook presents a three-dimensional assemblage offering possibilities for extension.

The workbook discusses ideas about fake news, misinformation, half-truths, propaganda, manipulation of the truth, brainwashing, selective storytelling, media saturation, the impact of social media and algorithms on young people, the blurry lines between facts and opinions, and biased reporting. There are references to the ideas of political theorist including Noam Chomsky and Edward Bernays. Soviet and Maoist propaganda posters and literature including George Orwell’s *1984* are also noted as inspiration.

The first panel sets up the idea of distortion and the media being drawn to sensation and glamour, rather than societal issues. The submission starts simply and builds momentum and complexity. In the smaller series, a hand symbolically controls puppet strings, and a figure is chained to a television. Collaged statements from newspapers help reinforce the proposition.

Panel 2 starts with works referencing political posters and goes on to present an image that clearly communicates the researched ideas by replacing faces with television screens or blindfolds. Text is used to build and extend ideas.

The focus on Panel 3 shifts to surveillance and the idea of ‘Big Brother’ watching over society. This final panel is provocative and creates a sense of being bombarded with billboard messages. Barbara Kruger’s work comes to mind with the messages to consume, work, buy, and obey.

This powerful and dynamic submission has clearly laid out workbook pages and a portfolio of successful compositions and works that confidently uses a limited palette of black, white, and red to define the subject matter through a combination of graphic and expressive media. The mix of screenprint and drypoint processes enable the candidate to create bold forms and shapes alongside detailed facial expressions.

To sit higher up the rank order in Scholarship Printmaking, the pages spent documenting and talking about works on each of the three panels would be better used investigating and testing further possibilities through artmaking. Space is valuable in the workbook so including photos of images seen on the portfolio is unnecessary.

The work successfully engages the viewer in reflecting on and questioning the nature of information we consume. We are reminded to be aware of the control media can hold over society, encouraging the viewer “to question the reliability of the information presented to them.”