

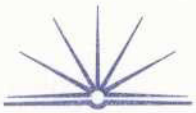
(a) How this artwork by Gabriele Münter is an expression ~~of~~ of her experience of the world.

We, the viewer, can clearly see that "Landscape with church" is an expression of Münter's experience of the world by looking at the techniques used, ~~is~~ with uneven brush strokes, and an ~~sort~~ almost unfinished look about it. Münter's colours are somewhat bright yet dull, almost like she believes her life is quite dull and boring.

We can clearly see Münter's religious side with the church in the somewhat barren land. The painting seems almost too good to be true, as there is a lot of bushland behind ~~there~~ the church, where as most know, the amount of bushland is decreasing very rapidly. The message hidden in Münter's work seems to be that their environment is decreasing at a rather rapid rate.

(b) By looking at both plates, I can infer that the relationships between the two artworks and audiences are quite different.

In plate 1, "The Chase Video Matrix", we the audience can see that compared to plate 2 "Puppy", that in fact it's very technological and in a way unrealistic, almost like it's set in the future, and that the audience is surrounded by ever growing technological advancements. In plate 1 "The Chase Video Matrix" we can see



what looks like business men and women off on an important job or a lunch break, with people scurrying around.

Plate 2 "Puppy" is a more laid-back approach and is very surreal. We, the viewer can see a large life-like "Puppy", with on-lookers amazed at its life-like appearance and beautiful colours and environmentally friendly approach to art, rather than being taken over by technology like plate 1 "The Chase video matrix". Plate 2 "Puppy" includes very relaxed on-lookers, showing the audience the peacefulness of the artwork.

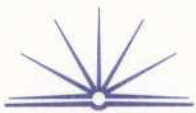
(c) Clifford Possum Tjapaltjarri's artmaking practice has derived from historic aboriginal dreamtime techniques with sandstone or rock.

Tjapaltjarri's ideas were more modern ways, rather than his background's ~~technique~~ techniques, Tjapaltjarri uses paint and canvas to mimic his forefathers painting techniques.

In photograph of Clifford painting "Yinyalingi", we see his paint and canvas techniques ~~are very~~ produce the same results as rock.

Plate 5 "Yinyalingi" again we see close up that his technique is extraordinary. Tjapaltjarri explains that his new found techniques were derived from the European settlers, rather than his people.

In plate 6 Tjapaltjarri's exhibition "East to West: Land in Papunya



"Tula painting", we, the audience can see his artworks in an art gallery, rather than carved into sandstone, like a mural on a wall. Clifford's artmaking practice is now taken over by the technological advancements, from when he was able to paint murals on a wall, to now, when he can use his dreamtime ideas only to be put onto canvas with paint, then put on show in an exhibition.