



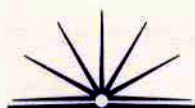
## Question 1

a) Gabrielle Münter's work in Plate 1, Landscape with Church, is essentially a subjective expression of her emotional experiences in the world. Münter has used vigorous brushmarks, soft-toned colours and dark, obvious linear elements to express these emotional experiences. The soft — yet relatively bright — colours used in the ~~horizon~~ landscape in Plate 1, ~~suggest~~ when analysed from a subjective perspective, communicate ~~the~~ an emotion of joyful reminiscence. — perhaps this landscape ~~alludes~~ in Plate 1 alludes to a ~~joyful~~ period in Münter's childhood when she was ~~but~~ innocently happy and content. The vigorous brush strokes also reinforce the aura of joy, ~~and~~ ~~freedom~~ childhood freedom and happiness. Similarly, the dark outlines around the landscape forms reflect those innocent and simple childhood drawings to



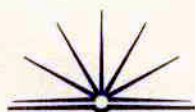
which we are all so accustomed to.  
Essentially, landscape with a Church, ~~is~~  
~~rather~~ is a subjective expression of  
the artist's past ~~joyful~~ or possibly present  
— joyful experiences of the world.

b) The relationship between artworks and audiences in the conceptual framework is one where the artwork ~~can make~~  
~~can~~ can either ~~draw~~ draw the audience into <sup>temporal</sup> ~~an~~ experience, ~~or~~ <sup>and/or</sup> where the artwork is simply viewed by the audience, but ~~is~~ simultaneously imposes its non-  
temporal monumentality on the viewer. In Plate 2, the photo of an audience viewing the Chase Video Matrix demonstrates how the artwork draws the audience into an experience where the viewer's ~~undergoes~~ ~~experiences~~ a ~~temporal~~ ~~attention~~ ~~requires~~ is drawn into ~~the~~ the temporal ~~exi~~ nature of the artwork.

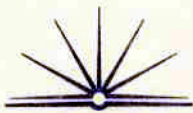


The changing images on the screens of The Chase Video Matrix requires the audience to absorb a sequence of symbols and messages which may have a certain cultural or subjective significance for the audience.

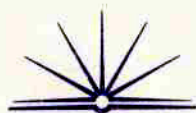
Plato 3 On the contrary, Koons' Puppy sculpture is an artwork where the audience undergoes a non-temporal experience where the artwork is relatively static (in relation to The Chase Video Matrix). The artwork-audience relationship ~~is~~ shown in Plato 3 does not involve a 'temporal experience' as such, but rather, Puppy <sup>effects</sup> ~~provokes~~ a ~~subjective~~ ~~and~~ ~~cultural~~ ~~cultural~~ postmodern ~~appr~~ response through its static, yet monumental existence. Puppy communicates its message through its aesthetic values, not through a system of signs and symbols as in The Chase Video Matrix in Plato 2.



c) Clifford Possum Tjapaltjarri's artmaking practice involves the use of traditional techniques & ~~modern media~~ <sup>modern media</sup> ~~media~~. The subject matter of Clifford Possum's artworks arise from an event Clifford Possum's artworks are also created from a cultural perspective. Plate 4 shows Clifford Possum painting Yinjalingi outdoors and in the traditional indigenous Australian painting style. Clifford Possum ~~uses this painting style~~ In the Extract, it can be also gleaned that Clifford Possum uses ~~traditional painting~~ <sup>modern painting</sup> materials which include ~~rocks~~ ~~the colours from the rock~~ acrylics and canvas. Clifford Possum ~~uses~~ uses these materials in tandem with traditional indigenous Australian dot-painting techniques to create artworks which describe traditional cultural events from the Dreamtime — an ~~imp~~ integral part of Aboriginal culture.



Clifford ~~has~~ Possum himself, in the Extract, says that his primary inspiration to paint arose from the traditional 'Dreaming' culture of the indigenous Australians. Plate 5, Yinyalingi, and Plate 6, which shows an assortment of Clifford Possum's artworks, demonstrate the traditional style of Clifford Possum's painting. The titles of his artworks also ~~do~~ display the cultural driving force behind his artmaking — the Dreamtime. The title of the artwork in Plate 5, Yinyalingi (which means Honey Ant Dreaming Story) suggests the Dreaming. Similarly, the reference to 'Papunya Tula' in the title of the artwork in Plate 6, suggests strong links with culturally significant aspects of indigenous Australian culture. Clifford Possum's art-making practice is also a strong element in the vitality of Australian Aboriginal culture — Plate 6 ~~shows~~ suggests



that Clifford Possum's works ~~are~~ are regarded as very culturally significant — they are displayed in the Tandanya Aboriginal Cultural Institute. Also, the extract shows how Clifford Smith passes down important cultural techniques as a part of his artmaking — he says: "we use them [paints] from rock, teach 'em all the young fellas."