

Question 1 (25 marks)

- (a) Imagine you have been asked to explain to a friend how this artwork by Gabriele Münter is an expression of her experience of the world. 5

What would you say?

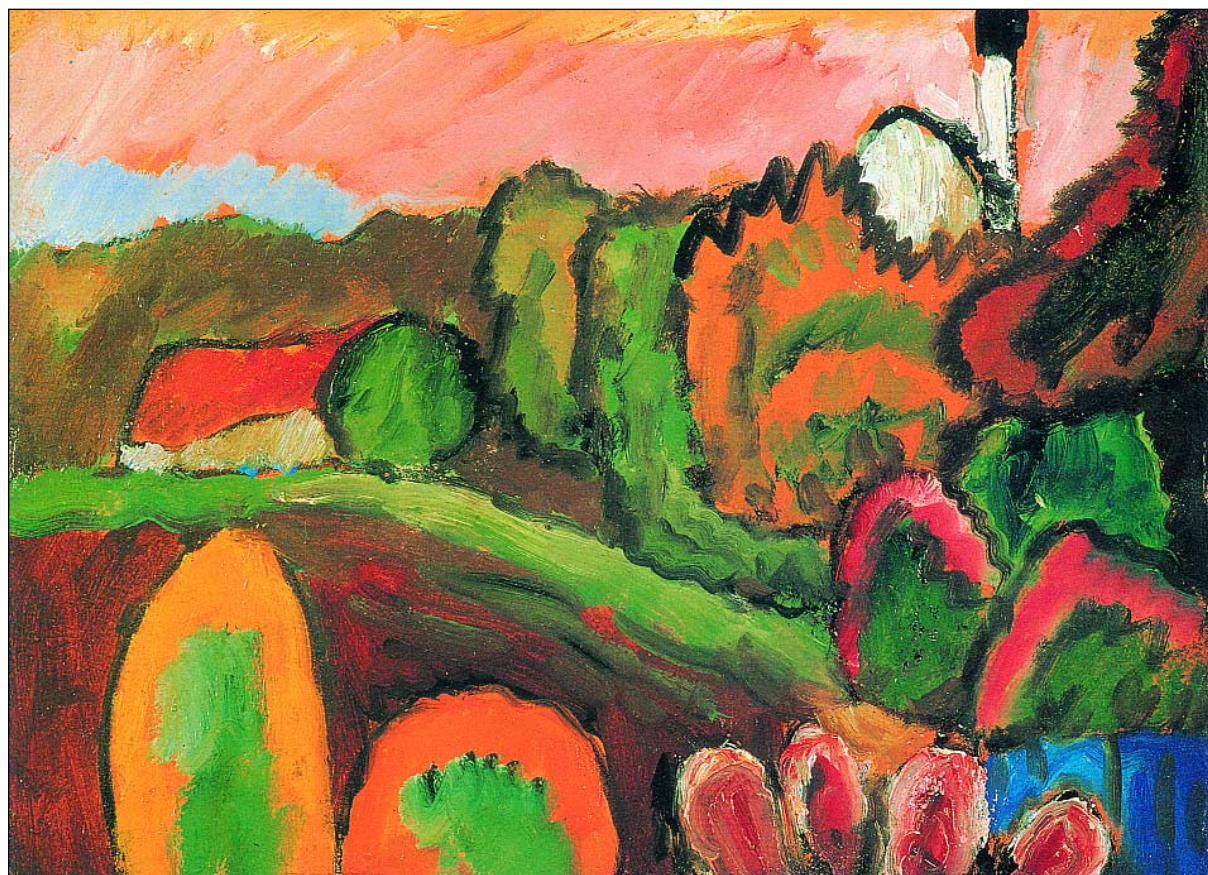


Plate 1: Gabriele Münter, 1877–1962, Germany,
Landscape with Church, 1910,
painting, oil on cardboard, 33 × 45 cm.

Question 1 continues on page 4

In your answers you will be assessed on how well you:

- write in a concise and well-reasoned way
 - present an informed point of view
 - use the plates and any other source material provided to inform your response
-

Marks

Question 1 (continued)

- (b) What can you infer about the relationships between artworks and audiences from these photographs (Plates 2 and 3)? **8**

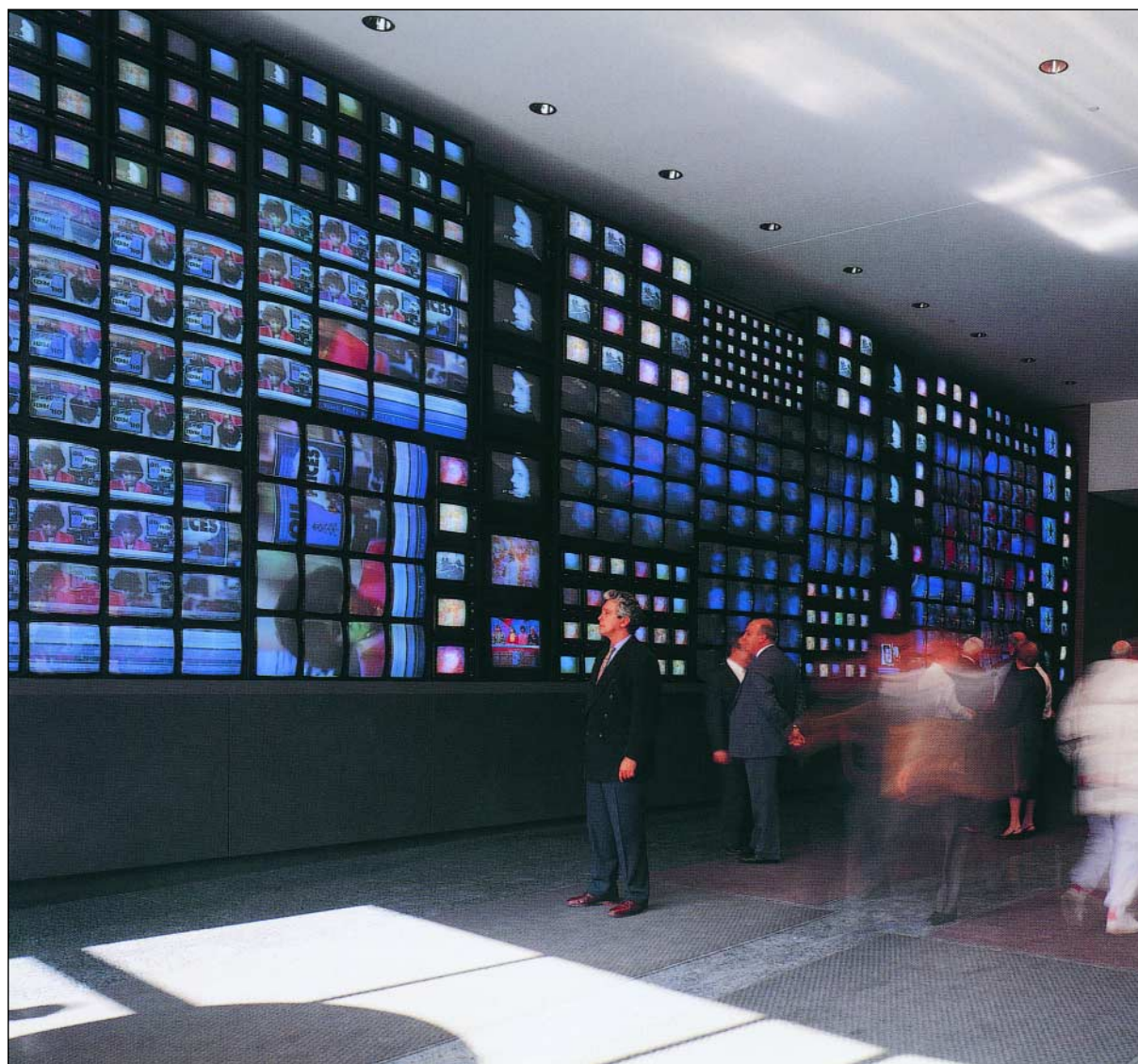


Plate 2: Photograph of audience viewing
Nam June Paik's installation, *The Chase Video Matrix*, 1992,
multi-television set matrix, 5.5×18.3 m,
in the lobby of the 4 MetroTech Center, Brooklyn, New York.

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Question 1 (continued)



Plate 3: Photograph of audience viewing
Jeff Koon's installation, *Puppy*, 1996,
steel, live flowers and soil, $12 \times 2.5 \times 6.6$ m,
in front of the Museum of Contemporary Art, Circular Quay, Sydney.

Question 1 continues on page 6

In your answers you will be assessed on how well you:

- write in a concise and well-reasoned way
 - present an informed point of view
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-

Marks

Question 1 (continued)

- (c) Explain Clifford Possum Tjapaltjarri's artmaking practice by referring to these photographs, artworks and extract of text. **12**



Plate 4: Photograph of Clifford Possum Tjapaltjarri painting *Yinyalingi (Honey Ant Dreaming Story)*, Kintore, Northern Territory, 1983.

Vivien Johnson:

Clifford, where did you get the idea to be an artist?

Clifford Possum:

That Dreaming been all the time. From our early days, before the European people came up. That Dreaming carry on

Everybody painted. They been using ochres—all the colours from the rock. People use them to paint up. I use paint and canvas—that's not from us, from European people. Business time, we don't use the paint the way I use them—no, we use them from rock, teach 'em all the young fellas.

Extract: An interview with Clifford Possum Tjapaltjarri by art writer Vivien Johnson, 1992–93.

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Question 1 (continued)



Plate 5: Clifford Possum Tjapaltjarri, b.1932, Australia, (Anmatyerre group), *Yinyalingi (Honey Ant Dreaming Story)*, 1983, painting, acrylic on canvas, 244 × 366 cm.



Plate 6: Photograph of exhibition *East to West: Land in Papunya Tula Painting*, including artworks by Clifford Possum Tjapaltjarri, Tandanya Aboriginal Cultural Institute, South Australian Museum, 1990.