



1(a) Gabriel Munter's painting called "Landscape With Church" is an appropriation of how she views this place. Every artist sees things from a different view. It's loosely painted - in a way that she hasn't tried to paint it like a photograph, but ~~she's seen~~ how she feels and what this place ~~means~~ ~~to her~~ means to her. She used natural colours of nature and maybe she is even showing us a view of her faith and religion, or just how she's ~~the~~ church. It's easy to look at. Don't you agree? The dark blue in the bottom corner is eye-catching, - maybe it's water. Her experience in the world is expressed through what she has ~~drawn~~ ^{Painted} and how she has painted it. It's not closely detailed but it does have very warm, bold colours. She's ~~to~~ overlooking a valley with a church - maybe she's overlooking her experiences with faith.

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1(b) Artworks and audiences the postmodern contemporary art challenges the ideas in the mainstream.

Artworks are very individual and have individual media, meaning + purposes

Nam June Paik's installation, "The Chase Video Matrix", constructed in 1992 is a multi-television set matrix. It is exhibited in the lobby of the 4 MetroTech Center, Brooklyn, New York, where ^{very integral location.} a large public audience can view the work. It's technology based and takes up a whole wall.

In relationship to Jeff Koon's installation, "Puppy" produced in 1996, out of steel, live flowers + soil, This is in front of the Museum of Contemporary Art, Circular Quay, Sydney. ^{the artworks are} Although on different sides of the world they are both shown in public that expect large crowds. They are both large works, making a strong ~~imp~~ statement, the medias are not at all comparative.

"The Chase Video Matrix" is making a positive impact on our Technology for audiences, while

"Puppy" make ~~is~~ ~~a~~ firm statement on life + growth. Both are outstanding examples of contemporary art and audiences are drawn to them because of their enormous sizes and their individual, one-of-a-kind appearance.

(e) Clifford Possum ~~Tj~~ Tjapaltjarri's artworks are cultural, they refer to the sustenance of the land, and displays his strong attraction to the Aboriginal bond with the land and the Dreamtime through his artmaking practise.

From Clifford Possum's interview, although his English skills are poor, it is evident he has had faith in the Dreamtime and the Aboriginal beliefs all his life. "That Dreaming been all the time."

He continues to describe how he uses the traditional Aboriginal art techniques of taking natural earth pigments and mixing it into his works, this has its ritual connotations.

"Yinyaling" produced in 1983, ^{from painting, acrylic} ~~also~~ ~~as well~~ on canvas

~~was~~ was composed in the outdoors and the title translates to "Honey ^{Ant} Dreaming Story".

It isn't realistic, Dreamtime is never realist, but the detailed work, ~~many~~ ~~times~~ depicts a story about honey

Ants. Sign + symbols are encoded throughout the work in natural earthy colours that refers to his culture, background + social structure.

Clifford Possum has ~~one~~ numerous artworks that are shown at the Tandanya Aboriginal Culture Institute, alongside other works of the same cultural + structural sustenance.

His artwork appeals to audiences that take interest in the Dreamtime.

The interview with Johnson does not reveal the deeper meanings and techniques in depth, she asks where he got "the idea to be an artist?", though he does not answer this question directly.

Tjapaltjarri's artworks reinforce the Aboriginal faith + beliefs in the sacredness of the land and the Dreamtime.