

## Section I

**25 marks**

**Attempt Question 1**

**Allow about 45 minutes for this section**

Allow about 10 minutes for Question 1 (a)

Allow about 15 minutes for Question 1 (b)

Allow about 20 minutes for Question 1 (c)

Answer the question in a writing booklet. Extra writing booklets are available.

Commence each part on a new page.

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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
-

**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?

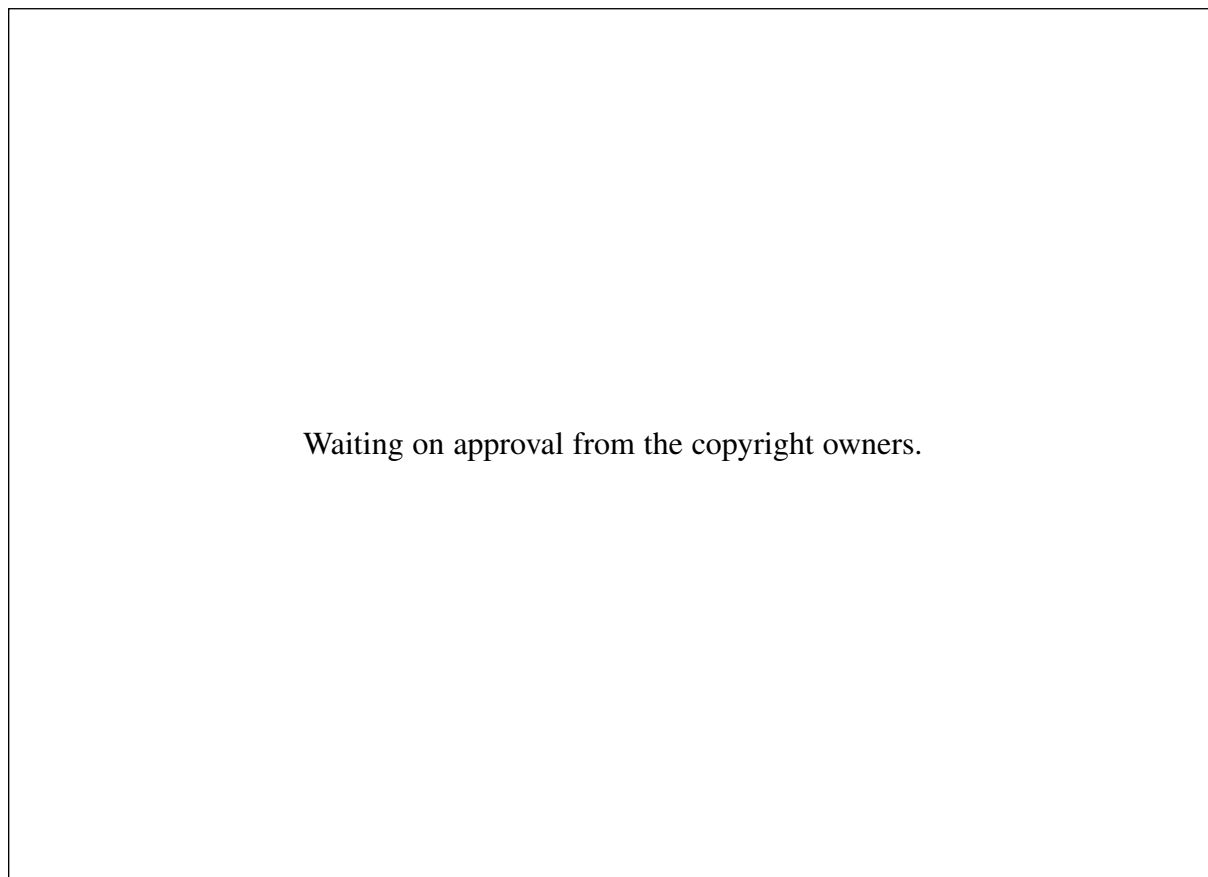


Plate 1: Gabriele Münter, 1877–1962, Germany,  
*Landscape with Church*, 1910,  
painting, oil on cardboard, 33 × 45 cm.

**Question 1 continues on page 4**

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- 

**Marks**

Question 1 (continued)

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

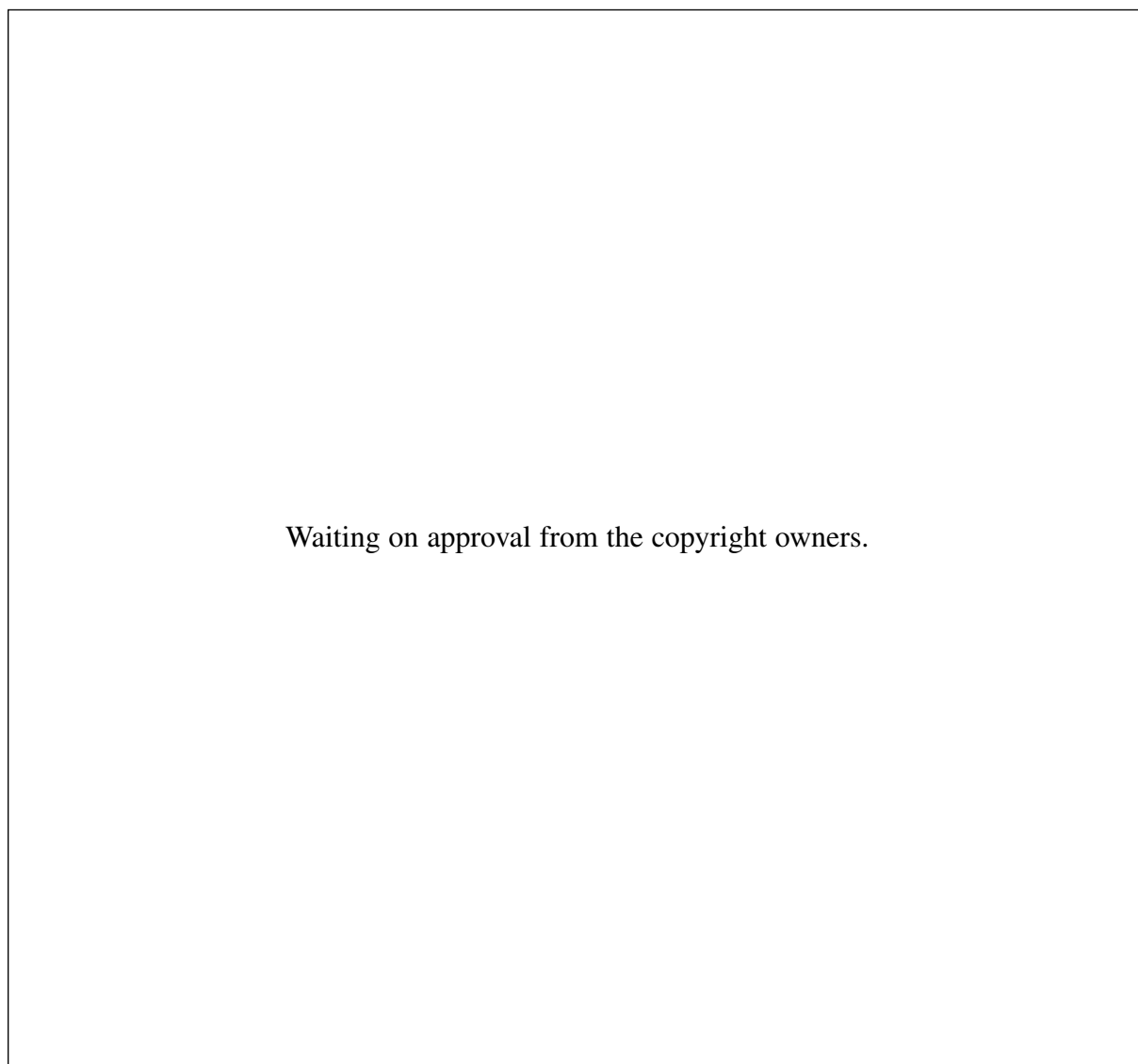


Plate 2: Photograph of audience viewing  
Nam June Paik's installation, *The Chase Video Matrix*, 1992,  
multi-television set matrix, 5.5 × 18.3 m,  
in the lobby of the 4 MetroTech Center, Brooklyn, New York.

**Question 1 continues on page 5**

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.

Photo from Williams, D and Wilson, B, 1992, *From Caves to Canvas*, Sydney, McGraw-Hill Book Company.  
Reproduced with permission of McGraw-Hill Australia Pty Ltd.

Question 1 continues on page 6

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

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  - 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**

Waiting on approval from the copyright owners.

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.

**Question 1 continues on page 7**

Question 1 (continued)

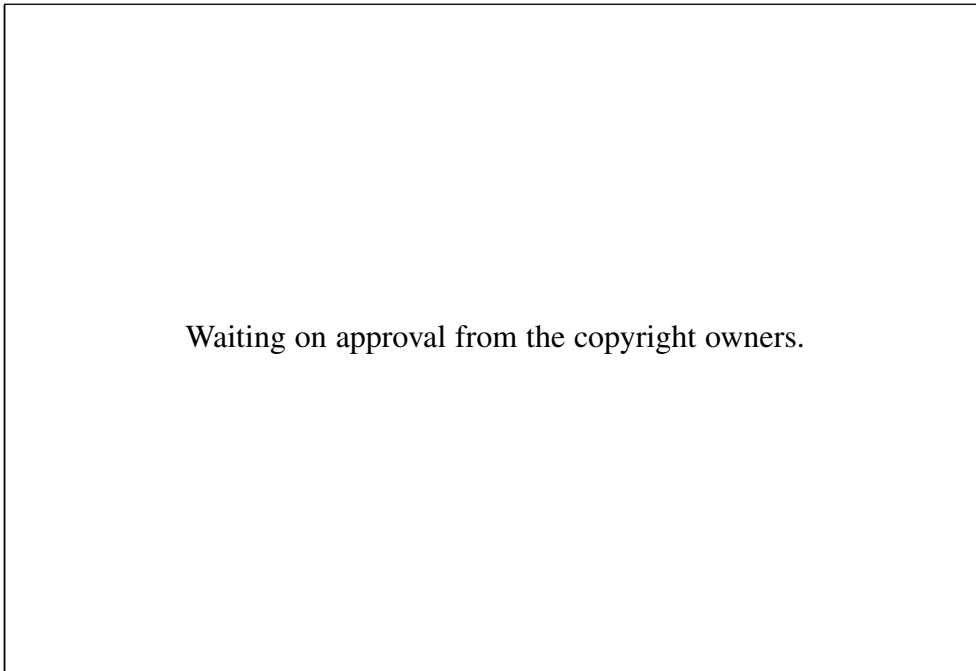


Plate 5: Clifford Possum Tjapaltjarri, b.1932, Australia, (Anmatyerre group), *Yinyalingi (Honey Ant Dreaming Story)*, 1983, painting, acrylic on canvas, 244 × 366 cm.

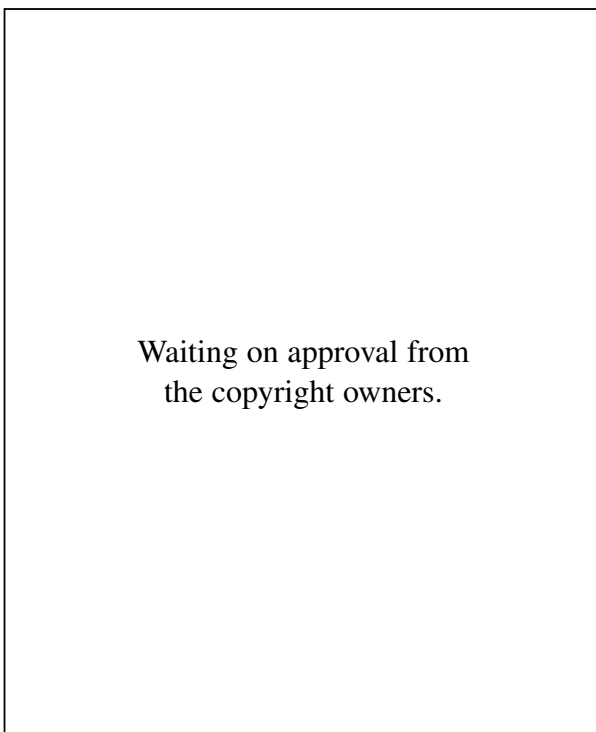


Plate 6: Photograph of exhibition *East to West: Land in Papunya Tula Painting*, including artworks by Clifford Possum Tjapaltjarri, Tandanya Aboriginal Cultural Institute, South Australian Museum, 1990.