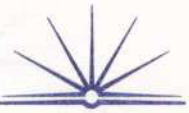


a) The painting is almost childlike in form and this is a result of the thick, ~~heavily~~ heavy and painterly brush strokes of the artist. Her colours like her experience of the world are raw and brightly contrasting. The rough lines of form show a sketchy view of structure and the black outline of each object demonstrates her want to control the surroundings.

There is an obvious lack of people in the painting. This could be due to the time of day, presumably late afternoon with the ~~sa~~ sun setting and a burnt orange and watermelon sky ~~the~~ sitting on the horizon. Or maybe it is because she is alone and hiding in the bushes.

Her perspective is deep, but peeping out from behind shrubs in the immediate foreground, possibly seeking isolation or a fear of religion and future seen symbolically through the church at which she is staring.





b) We can infer that artworks attract different audiences, and not all artworks are appreciated by all people.

From the photograph of 'The Chase Video matrix' we can see that some people have stayed a while to take in the whole artwork while others rush by it not even looking at it.

The photo has been taken on a long exposure shot to show movement, and makes it possible for us to realise how artworks and audiences relate to each other. The

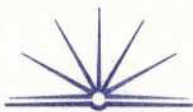
The man in the centre of the photograph is standing solid, both feet planted firmly and staring at the installation.

He seems to want to understand what it is implying, he wants to take the

time to watch it. Others behind him move quickly by and it seems as though the artwork has no impact on them. How an audience sees an artwork, and what they think of it is effectively what the artist is trying to understand. The artist Nan June Paik is commenting here on society and mass media as well as what is real art. Similar to her work 'Reclining Buddha' 1993. However different people view art in different ways.

Similarly the photograph of an audience viewing Jeff Koon's work 'Puppy' in 1996 at Circular Quay Sydney shows that even when artworks are approx 6 times larger than a man, some people will walk right by and not understand what is going on. Other people may read about





it to help their comprehension of it like the man at the centre base of the photograph reading the sign.

However how an audience and an artwork relate is due to the location of the artwork as well as its subject matter and the audience.

In both these examples the artworks are in public places. They will be viewed by many different types of people, and the different reactions an artwork generates ~~is~~ is its relationship with any audience.

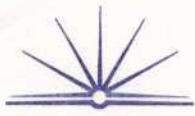


c) Clifford Possum Tjapaltjami's art making practice is hands on and individual. He is influenced by his cultural background and the Dreaming. As well as white settlement and the pressures to ~~become~~ make an income when they brought their new way of life.

In Plate 4 we can see how Tjapaltjami physically produces his work on the red dirt ground outside, this setting contrasts greatly with the white sterile environment of the 'South Australian Art Museum' in Plate 6.

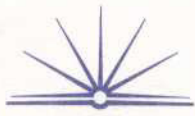
The way he works on the ground would give him the ability to walk all the way around his artwork to paint each individual dot.





This is an approach which involves the whole body in the artmaking process and is far more passionate than painting only with ones hand and wrist on a small canvas board.

His art making practice relates closely to the Dreaming. He says that is where he got the idea to become an artist. He is however not painting exactly as his people traditionally did, he says in the 'Extract' that he uses 'paint and canvas - that's not from us, from European people' This change has enabled him create works that could be sold he says 'Business time', but it is actually because of white settlement that he has to sell his artworks for money.

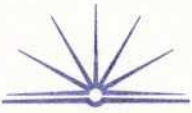


The relationship between his artwork and the artworld is taking place through exhibitions and museums such as the one shown 'South Australian Museum'. This is a shame as it is placed out of its original context. Tjapaltjarrri says that 'Every body painted. They been using ochres -' and the comment he is implying is that he has moved his traditional artwork out of where it was established.

Stones as presented in his work we see him creating that is in the finished product in Plate 5 would be lost on a society of white settlers and non-indigenous Australians.

Clifford's art making practice draws





on his traditional teachings of art practice but is influenced by white settlement. The audience has therefore changed and some meaning is lost.

The way in which he creates the work however is involving his whole body making it a personal and spiritual art making practice. His use of symbols are authentic as they come from his original ancestry but are lost on today's non-indigenous inhabitants of Australia. He uses these to depict his story.