

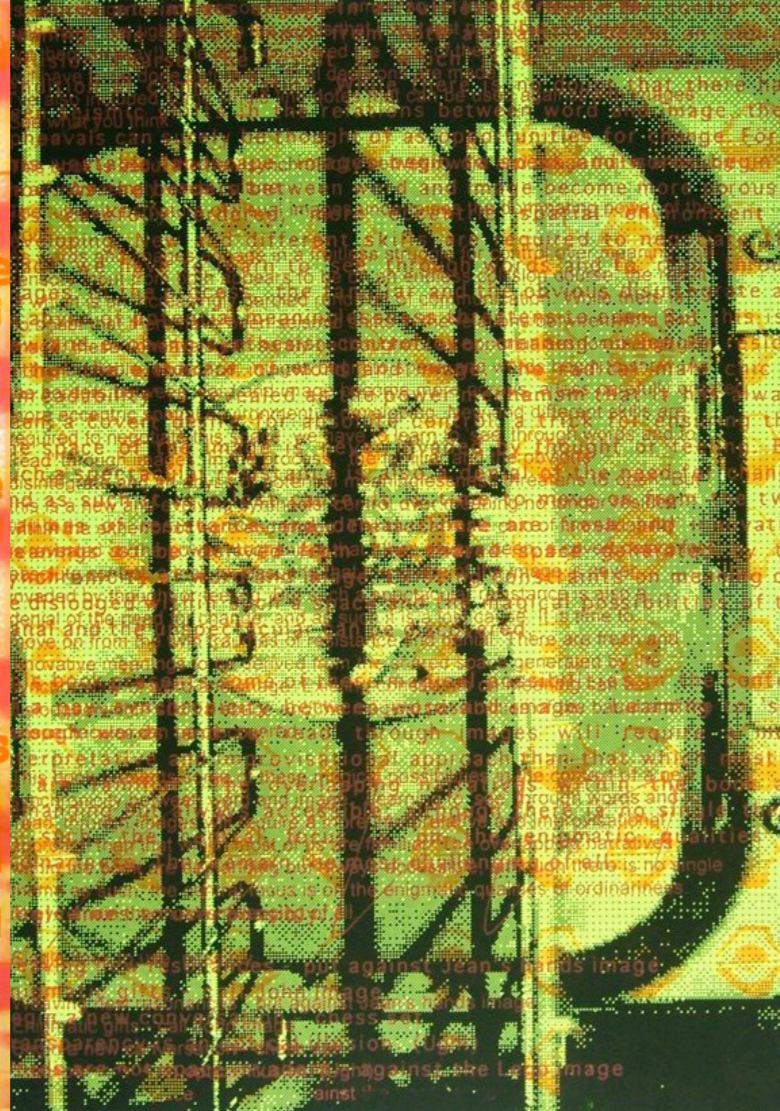
It keeps me from seeing  
I'm covering my eyes -  
them!!!

ting dots in an orange  
A series of black flo  
skin.

It has confused my sense  
thing has happened th  
understand it and so I  
of what I am, I do not  
cannot describe it.

one of those occasions  
Nothing momentous, but  
become full of potential  
on which small things  
ies. Maybe or not.  
~ open to all possibili

EKAT III, zap 3 and 1  
I'm fused with zing dot



The interpretation of art is an incredibly diverse area of observation. The processes involved in the creation of Eleanor Gates-Stuart's print collection have formed work which on many levels can reveal a different understanding and interpretation. This collection works as a documentary on the work of gatescherrywolmark, three artists who used their individual mediums to create collaborative works.

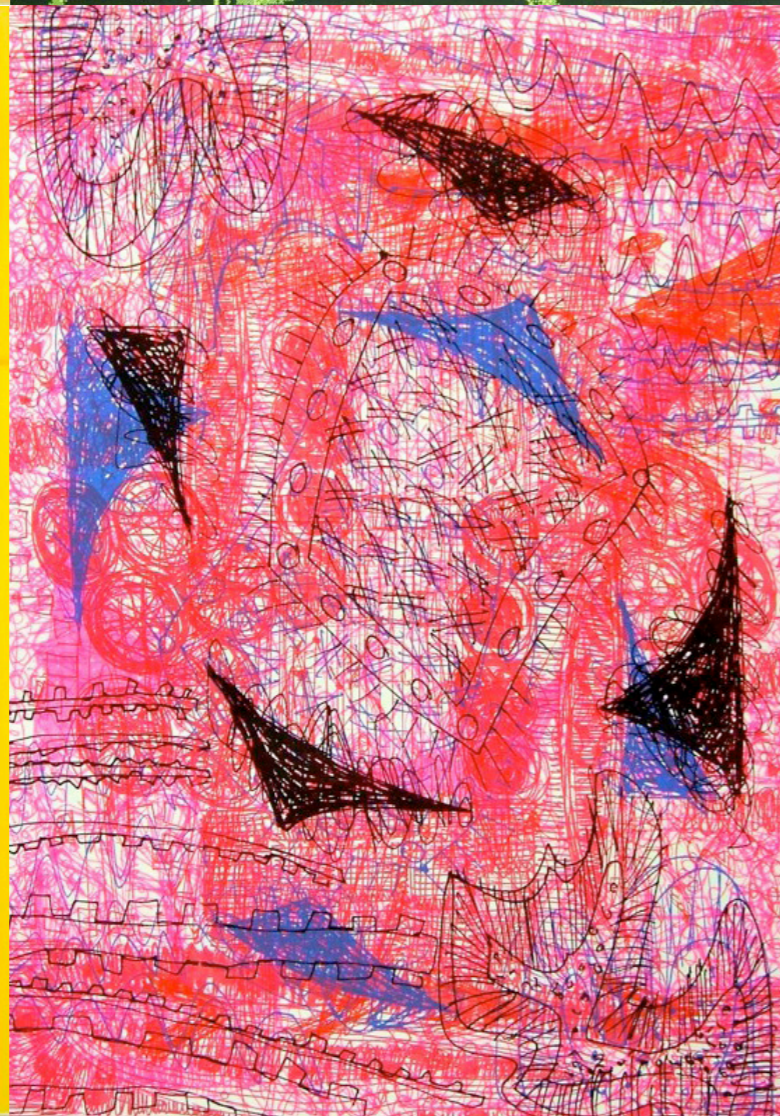
For the last five years Gates-Stuart has been a part of gatescherrywolmark. This was an international collaboration between artists using the media of printmaking, digital print and writing. The work in this collection is effectively a continuation of that, but in this case there is only one artist. This collection follows a similar format to that of gatescherrywolmark. Some of the images and writing have been recreated to form the basis of this collection and make its documentary style more effective.

The purpose of many documentaries is to examine and explore an idea from a detached perspective. The medium used for this is usually film, but the same idea has in this case been recreated using print. Within this documentary are many sub-sects exploring slightly different aspects that underlie the work of gatescherrywolmark. By examining these sub-sects in detail, the deeper levels of relationships between line, colour, space and text become evident. For example, the 'Scribbles' works reveal a partnership through the collaborative relationship between seemingly arbitrary marks. This collaboration creates the direction, it forces one mark to guide another and ultimately form the resulting piece.

In other works, the idea of a virus is explored as a physical presence. As the virus is also an artificially created presence it exists as a constructed object rather than a sound or voice. The way in which they exist within the works makes viruses seem to "cast members of another piece of work". Viruses are a component of the composition of the work, as such they represent time and thought through this and form an additional element.

When closely examining the content of various prints it becomes evident that simple elements such as text and colour are used in very symbolic ways. Through this they are used for equally individual and important purposes within the works. The use of text in a fragmented nature is an excellent example as it can be seen either in a very complex, busy nature or as whole text deconstructed making no sense. Text loses the significance it held within its original context, but gains new purpose in a symbolic way through its application in these works. Images in the work take on meaning that they otherwise would not hold and so almost parallel the way in which text is applied. The two visual mediums lift each other within the work; written text is lifted through the iridescence of the colours, as images are significant in new ways when surrounded by text.

This collection crosses the boundaries between traditional print and that of a more contemporary experimental nature. The intention to create a documentary of past work and the processes surrounding the creation of this is achieved remarkably. Not only have ideas been explored but new pathways have also become open potentially leading this work into completely new areas.



Words are not  
space in  
pace  
begin to  
un-  
landscape

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been published or extended, and this allows for the system to be re-negotiated, integrated or re-worked. If gatescherrywolmark had also enabled gatescherrywolmark to become an umbrella description that can include any number of collaborators.

The elastic possibilities of this kind of collaboration were first explored in the book *Disruptive Signals* (1999), in which gatescherrywolmark, artwork, and text were given to a designer who 'produced' and thus completed the project through the design decisions that were made. This stage of the project was not about achieving a desirable 'look' to the work, so much as it was about moving between research and creative practices in a collaborative way. To our surprise, though not to his, the designer found the idea of collaboration difficult to accept, preferring to see it as a design brief, and equally, the members of gatescherrywolmark found it uncomfortable to give away the final decisions about the organisation of text and image. The issue of 'ownership', too, became less easy either to quantify or to resolve when working with a flexible concept of collaboration. From the point of view of the issues explored in this paper, the most significant aspect of the process was that the knowledge framework - that is, the expectations, roles and tacit 'rules' that are usual in such situations - was undermined from the start. This produced an unstable situation that had to be negotiated by all those involved, because no single perspective appeared to dominate as different cultural practices intersected. It became clear from this particular experience that such intersections throw up unexpected and unpredictable issues, and that a different, and more flexible, kind of knowledge framework is required to deal with them.

The Disruptive Signals project led into the current project, which is partially web based and also involves an expanded collaboration, not least because one of the original members now works in Australia. The initial intention of the work was that it should be put on the web as an interactive piece that blurred the demarcation between producer and consumer by once again giving away ownership. It was envisaged that the work would then move freely through the net, and whatever changes made to it would become part of the work itself. The work would thus embody both disjunction and continuity, and research in this instance would be about exploring the nature of the accumulated accretions gathered by the work. Although the emphasis of the work appears to be placed on the flux and fluidity that are key characteristics of web-based work, in fact, one of the most significant dimensions of the work is its capacity to act both as a visual research diary and as an archive. As such, it is envisaged that the work would become a register of the shifting contexts for, and definitions of, knowledge.

Although a website has been developed [3], the work is still at a very early stage. It is already clear, however, that since the website designer is willing to view his work as a contribution to the collaboration, then the decision-making process has become more open-ended than was the case with the Disruptive Signals. This is also demonstrated in the video *Logical Aesthetics*, a work that consists of material created by gatescherrywolmark but assembled by Australian video artist Paul Mosig. The approach taken by gatescherrywolmark in its work emphasises that knowledge is made evident through the process of making, rather residing entirely in a final product or outcome. Thus, it is more appropriate to think of gatescherrywolmark as directing research rather than seeking to control a research output.

Such an emphasis not only requires a collaborative approach but it also allows collaborative decisions to begin to function as a form of dynamic critique, not only of the work, but also of the research process itself. As other collaborative inputs occur, the interrelationships between them will inevitably throw up issues and problems that we cannot anticipate, as well as throwing up new and different forms of knowledge.

This brief discussion of gatescherrywolmark is intended to provide an opportunity to explore the possibility of developing a research framework that does not rely on a notion of knowledge as an absolute that can be dis-embedded or abstracted from the network of social and cultural connections within which and by which it is shaped. If research is regarded as a cultural practice that exists in a state of connection with other cultural practices, then not only does knowledge remain embedded, but it also becomes non-prescriptive. This is important for all research, but for art and design, it validates a knowledge framework in which technical and cultural hybridity, chance encounters and unpredictable outcomes become cornerstones, rather than inconveniences to be smoothed away.



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**arcv.pls.txt.scrb.spc.spt.vs.eleanor.gates-stuart**

This series of documentary silkscreen prints were produced by Eleanor Gates-Stuart in 2004, through the Printmaker in Residency Program at Megalo Print Workshop, Canberra, Australia.

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Note:  
Work by gatescherrywolmark has been shown in the UK, Australia and the USA, most notably at Siggraph 2003. The original members of the partnership are Eleanor Gates-Stuart, Jean Cherry and Jenny Wolmark.

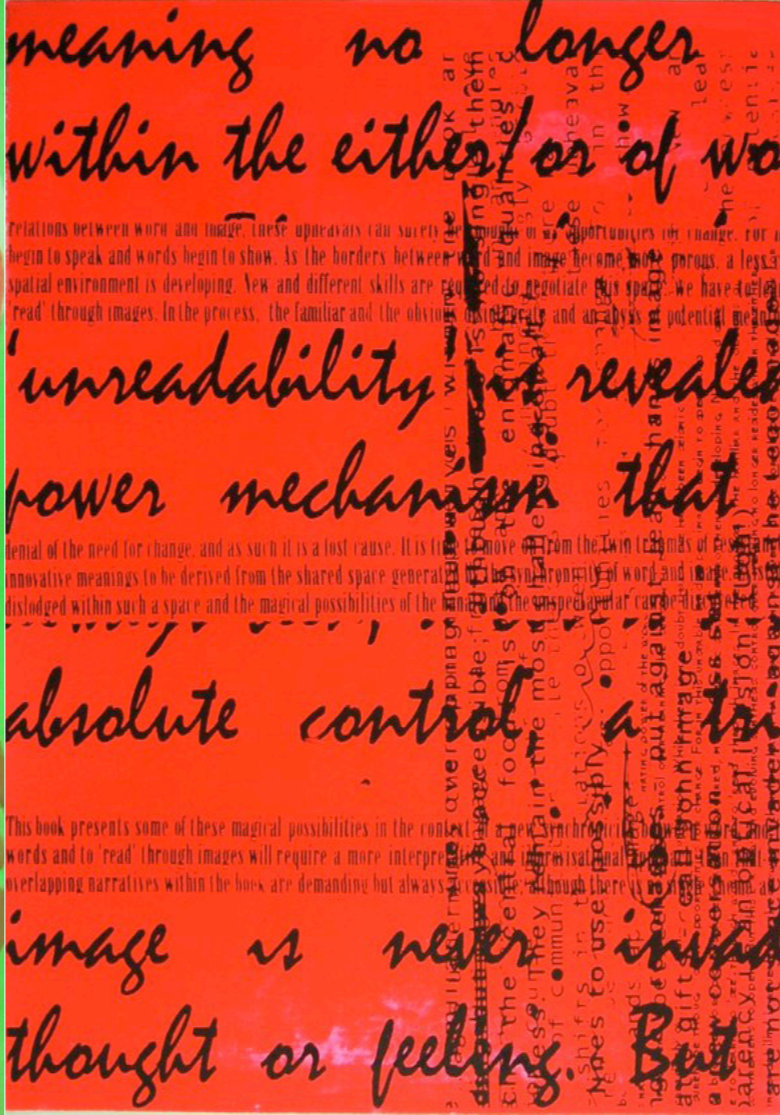
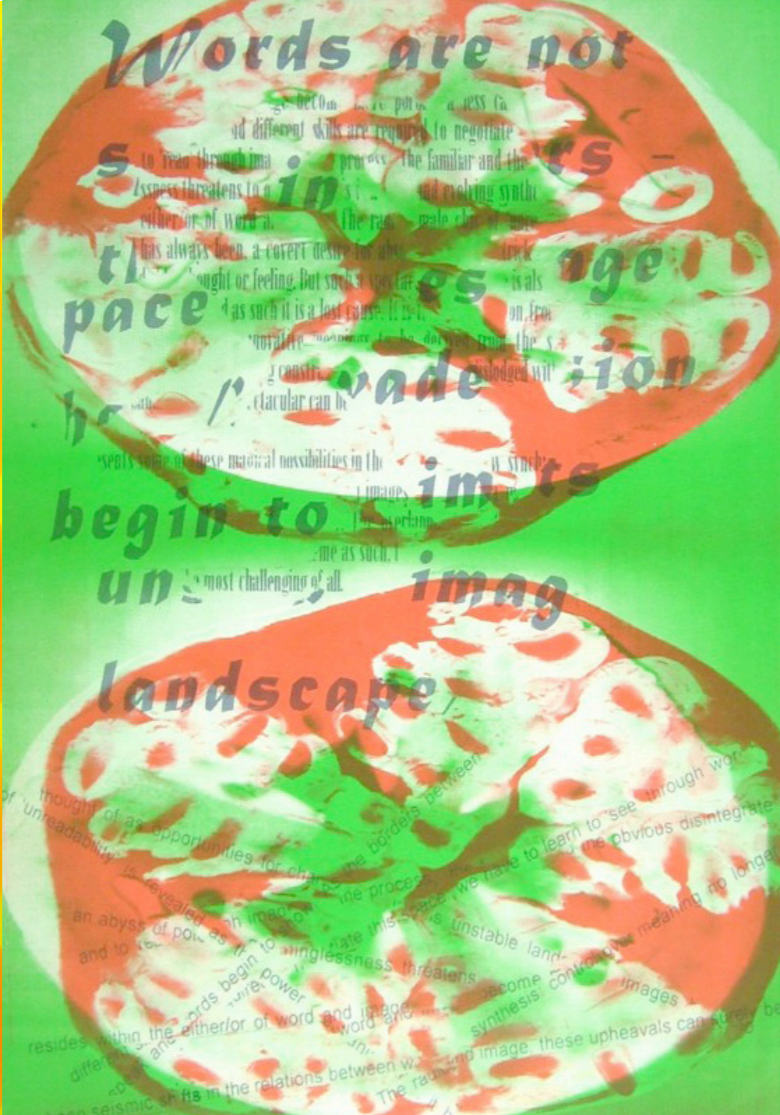
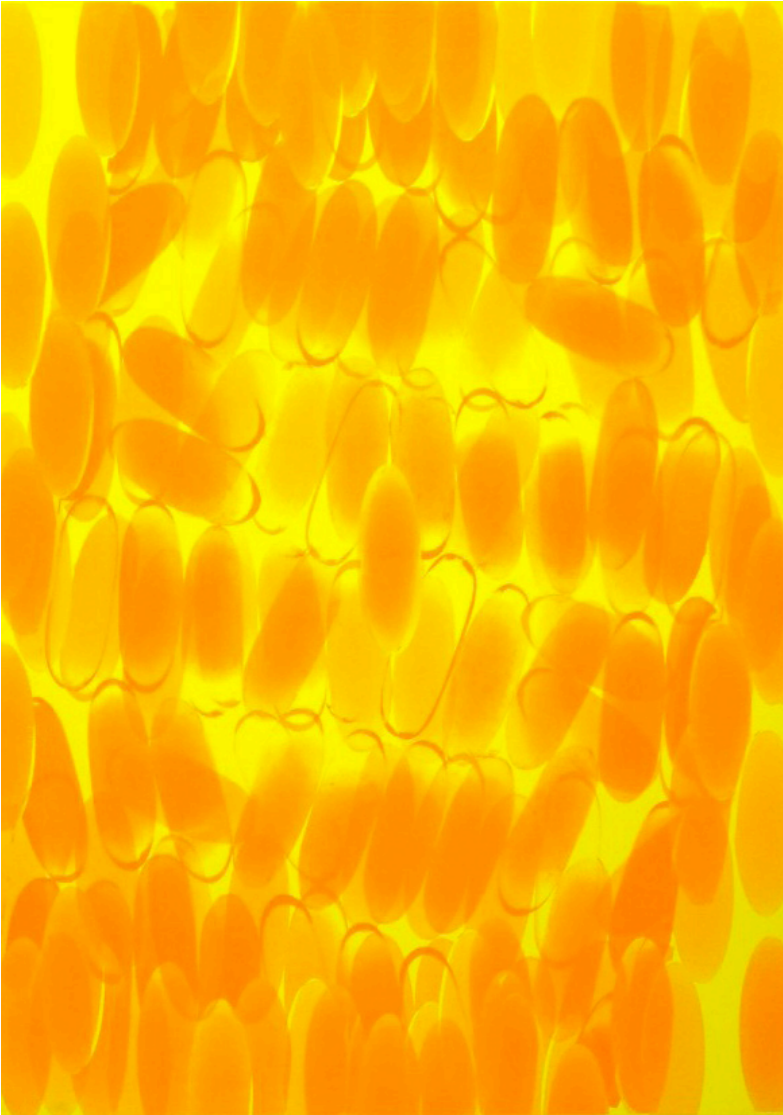
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