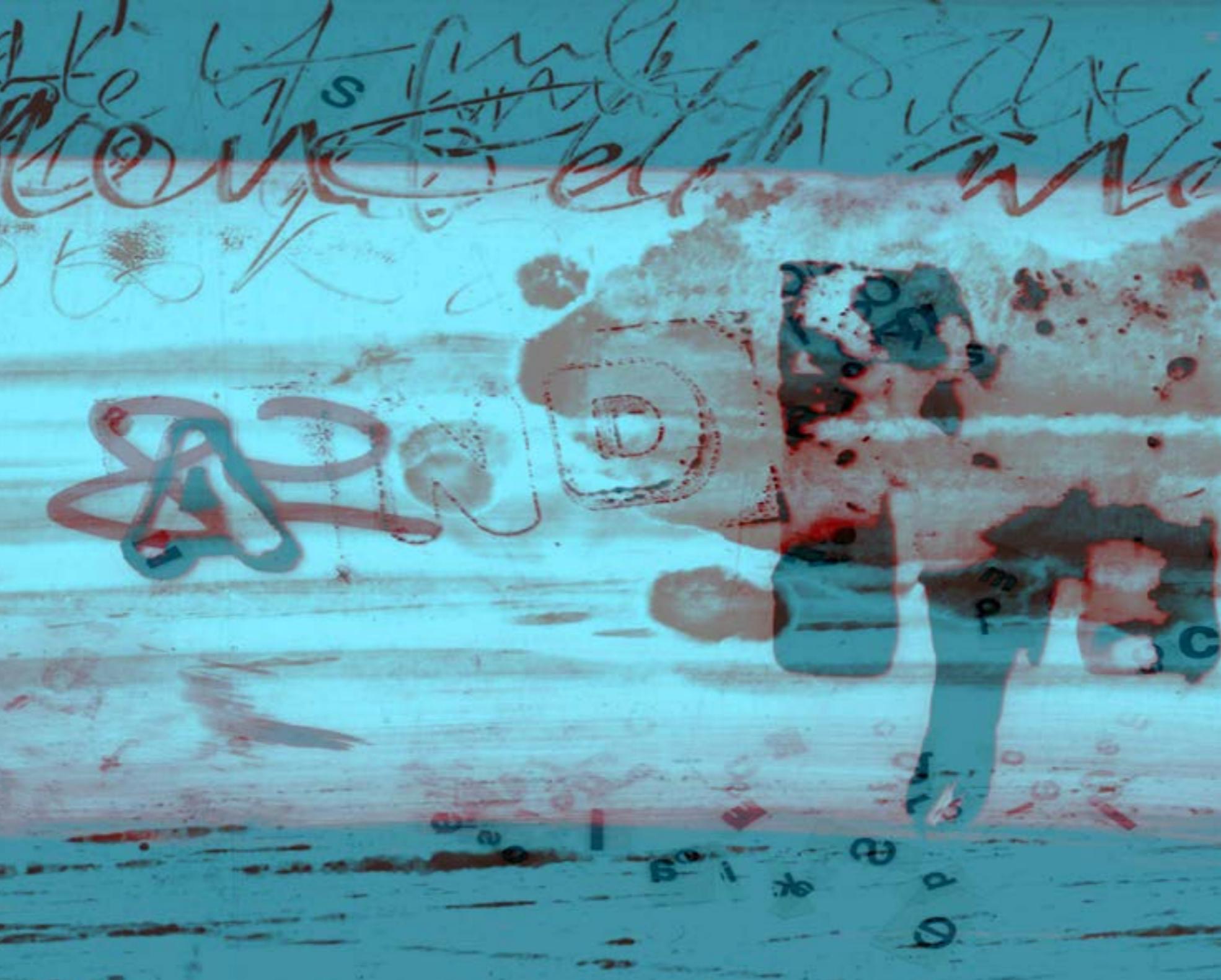


gatescherrywolmark



disruptive signals



British Library Cataloguing in Publication Data.
A catalogue record for this book is available from the British Library.

Copyright © 1999 Eleanor Gates, Jean Cherry & Jenny Wolmark

First published in 1999 by:
'gatescherrywolmark', 112 Causeway Head Road,
Dore, Sheffield S17 3DW, United Kingdom. T:(00 44 114 236 0828)

Typeset and designed by Image-On Artworks T:(00 44 1482 445570)
Printed by Pega Print, Rotherham, United Kingdom.

All rights reserved. No part of this work may be reproduced or stored
in a retrieval system, or transmitted in any form by any means, either
photographically, mechanically, electronically or otherwise, without
permission of the authors.

ISBN 0-9537113-0-7

MEATBALLS

Sept 9 to 99

CLASSIC



ORK FROM HOME
from \$100 per hour
Working and Mailing Envelopes
for details send S.A.E. to:
SEARCH BUILDING... STEPS V.P.
APT. 1601A
8 RIVERSIDE DR.
MILWAUKEE, WI 53202



JUNE, 1907

Sunday 18 (111-10)

Cloudy, wind N.

Wind 5 m.p.h.

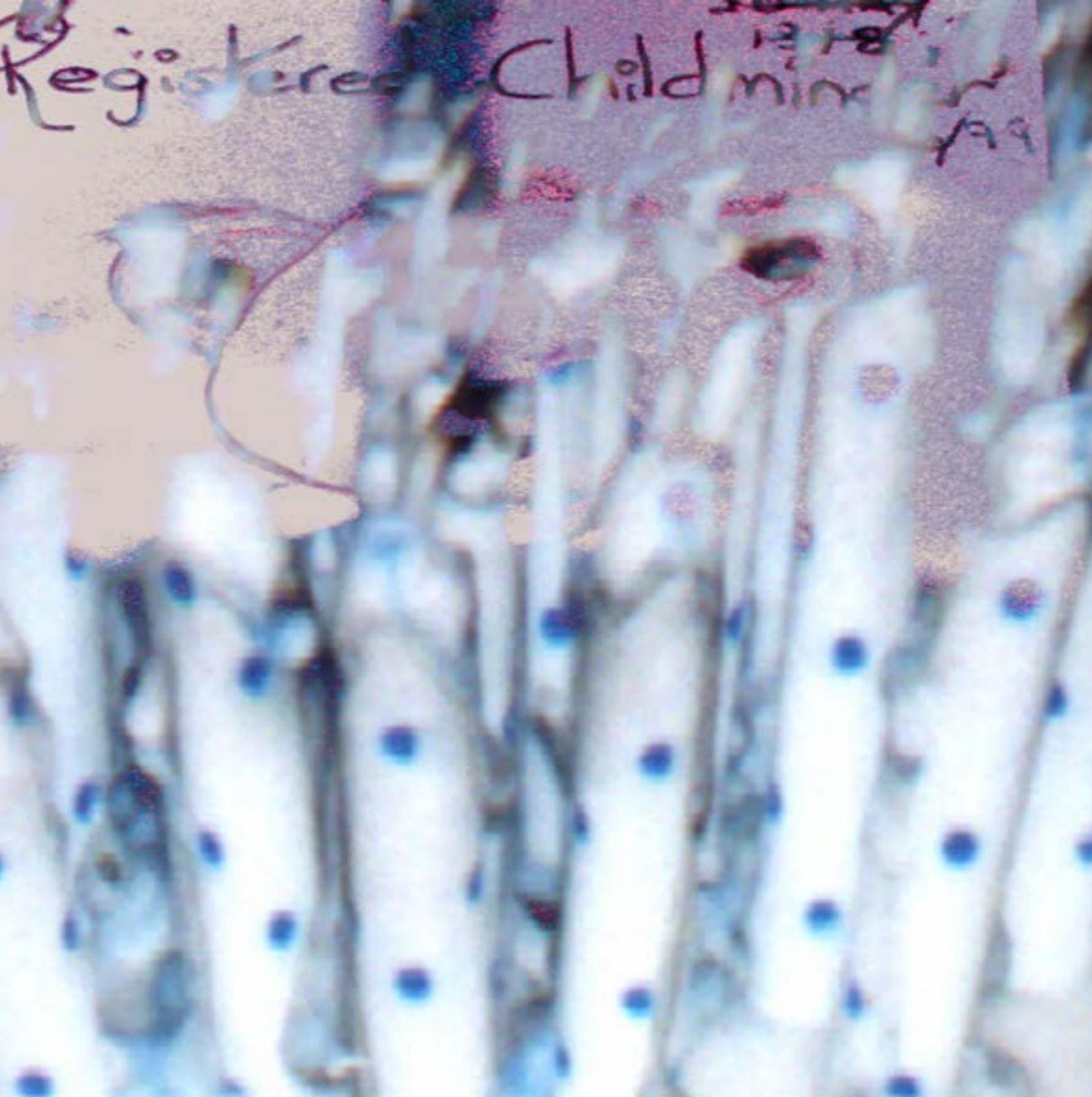
Cloudy, rain at
700 ft.

Cloudy

Wednesday 20

9:01 a.m.

Cloudy



return to 9

2 cups

7

8

1/2 cup

4

3 eggs many

2 oz. land

5

1/2 cup

2 spoonfuls

strawberries

As the boundaries between practices and processes begin to break down, the work increasingly finds itself in an unmediated, pure and impure, it is a place of power and excess. In which word and image begin to cohere in unfamiliar and transgressive.

As the borders between word and image become porous, a less carefully ordered, more eccentric spatial environment is beginning to develop. New and different skills are required to negotiate this space: we have to learn to 'see' through words and to 'read' through images. In the process, the familiar and the obvious disintegrate in a new and evolving synthesis in which control over meaning no longer resides within the either / or of word and image. In the shared space generated by the synchronicity of word and image, existing constraints on meaning are dislodged, and new meanings that are both improvisational and innovative can be articulated.

unities for change. For in this unstable landscape, images begin to speak and words begin to see. At the borders between word and image, more and more porous spaces are created, more eccentric spatial environments are developing. New and different skills are required to navigate this space: we have to learn to 'see' through words and to 'read' through images. In effect, the familiar and the obvious disintegrate and an abyss of potential meaning stretches before us to open. But this is a new and evolving synthesis: control over meaning no longer rests with either the word or the image. The visual and the visualized have been joined as the power mechanism that it has always been, a covert desire for absolute control, a desire to ensure that the space of the image is appropriated by touch and feeling. But such a desire can only be satisfied if the image is seen and used in such a way that it becomes part of the banal.

MOVE ON FROM THE TWIN TRAUMAS OF RESISTANCE AND DENIAL. THERE ARE FRESH AND INNOVATIVE WAYS OF SEEING THE IMAGE AS A MEDIUM FOR EXPRESSION. THE EXISTING CONSTRAINTS ON MEANING CAN BE DISLODGED WITHIN SUCH A SPACE AND THE MAGICAL WIRTS OF THE BANAL AND THE UNSPECIFIC CAN BE DISCOVERED.

THE BOOK PRESENTS SOME OF THESE MAGICAL POSSIBILITIES IN THE CONTEXT OF A NEW SYNCHRONICITY BETWEEN WORD AND IMAGE. IT IS A THEORETICAL CONCEPT WHICH WILL BE A MORE INTERPRETATIVE AND IMPROVISATIONAL APPROACH THAN THOSE WHICH MOST OF US ARE USED TO. THE OVERLAPPING HARRAMINES WITHIN THE BOOK ARE DEMANDING BUT ALWAYS ACCESSIBLE; THEY ARE THE SPACES WHERE THE WORD AND IMAGE CAN BE USED AS A MEDIUM FOR THE EXPRESSION OF IRIM EGG. THEY REMAIN THE MOST CHALLENGING OF ALL.

ace and the magical possibilities of the banal
This book presents some of these magical possibilities
spectacular can be discovered.
he context of a new synchronicity between word and
presents some of these magical possibilities
Learning to 'see' through words and to 'read'
through images will open up a more interpretative and

	Eldorado	IDEAS other interruptions	challenging i ok	
LUXURY	NON V.WAT. EXCITING S.P.D. INHIBIT.	visual image	medial Ridicule	space-invader
	EMOTIONAL	self-referent WERTES	public self-regulation control	REFORM legit
	IA	VISUAL EXHAUSTIVE	STUBBORN	HOOS
	EMOTIONAL		Resonance LOCALISTIC	PUSHY

<p><u>Luxury</u></p>  <p>overweight EMOTIONAL messy</p> <p>can withdraw weird</p>	<p><u>IDEAS</u> → visual - words INDULGE daydreaming <u>IMAGE</u> Gender issues messy - LANGUAGES) messy Movement</p>	<p>CONFIDENCE SPACE-INVADER NEGLIGENCE - RESTRICTEDNESS I don't want not public GENDER - two things best work out only crazy Guideline Piano crazy</p>
---	---	--

... communication. While there is no doubt that these have been seismic. New and
sturdy can surely be thought of as opportunities for change. For in this unstable landscape, images begin to speak and
and image become more porous, a less carefully ordered, more eccentric spatial environment is developing. New and one.
we have to learn to 'see' through words and to 'read' through images. In the process, the familiar and the obvious are
in darkness threatening to open. But this is a new and evolving synthetic control over meaning no longer resides within the either/or
chic of 'unreadability' is revealed as the power mechanism that it has always been, a covert desire for absolute control, a trick for
is never informed by thought or feeling. But such a spectacular resistance is also a denial of the need for change, and as such it is a loss over
the twin traumas of resistance. Control over meaning no longer to be derived from the shared space generated by the either/or
~~word~~ and image. The twin traumas of resistance can be healed
one ~~power mechanism~~ but it has always word and image. Learning to 'see' through words.
solution control, a trick for ensuring that the ~~overriding narratives within the~~ is
ever informed by thought or feeling. But ~~it's~~ a specific
also ~~it's~~ the need for change and as such it is
time to move on from the twin traumas of resistance
there are fresh and innovative meanings to be derived from
~~space, words~~ led by the irony of ~~word~~ and image.
~~but~~ meaning can be dislodged within such a space
geographical possibilities of the canal and the unspectacular
ecology.

is seek presents sense of these imaginative possibilities in the con-
text synchronicity between ~~word~~ and ~~image~~ - learning to 'see' the
words and to 'read' through images will require a more interpretive
and improvisational approach than t.c. When most of us are
interpreting narratives within the book are demanding but also
desirable, although there is no single theme as such the central focus
on the enigmatic qualities of ordinaryness. They remain the chal-
lenging of all.



~~CONFIDENTIAL~~

~~AMOXICILLINE 1000mg oral tablets (30) - Take ONE
AMOXICILLINE 1000mg oral tablets (30) - Take ONE
tablet ONCE DAILY: No: 28 FIRST 30/03/98
Prev 16/03/98
Prev 12/03/98~~

~~BENDROFLUAZIDE 2.5mg tablets (30) - Take ONE
tablet ONCE DAILY: No: 29 FIRST 30/03/98
Prev 16/03/98
Prev 12/03/98~~

~~2 prescriptions on form
2 prescriptions on form~~

~~STC~~





A dark, abstract painting featuring a figure in a red dress and a green mask. The figure is positioned in the upper left, wearing a green mask with a red circle in the center. Below the figure, there is a small white object, possibly a book or a piece of paper. The background is mostly black and dark, with some abstract shapes and colors. The overall style is moody and mysterious.

'disrupted signals' is the work of three women, two of whom are visual artists, the third is a writer/critic. The words and images contain hints of authentic identities, ways of being, pieces of the past collapsed into the present. The work does not attempt to eliminate the significant differences in their practices and subjectivities in order to produce a 'finished' book. On the contrary, we have found that the intersections between contradictory ways of thinking and making are replete with both pleasures and creative possibilities.



gatescherrywolmark

University of Lincolnshire & Humberside



Yorkshire Arts