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

For the last five years Gates-Stuart has been a part of gatosichryswolmark. This was an international collaboration between artists using the marks of prototyping, digital print and writing. The work in this collection is effectively a continuation of that. In this case there is only one artist. This collection follows a similar format to that of gatosichryswolmark. Some of the images and writing have been recycled to form the basis of this collection and makes 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 explaining slightly different aspects that underlie the work of gatosichryswolmark. By examining these sub-sects in detail, the deeper layers of relationships between line, colour, space and text become evident. For example, the Scribblers' works reveal a partnership through the collaboration relationship between seemingly arbitrary marks. This collaboration creates the direction, that forces one want to gaze another and ultimately forms the resulting piece.

In other works, the ideas 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 object. The way in which it exists within the body makes viruses seem to exist as another plane of work. Viewers 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. Throughout 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 as a very complex, tiny 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 sit each other within the work, within text is lifted through the idiosyncrasy 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 complete new areas.

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