



published or exhibited and this allows for the element of ambiguity that has become integral to the work of gatescherrywolmark. It also enables gatescherrywolmark to become an umbrella description that can include any number of collaborators.

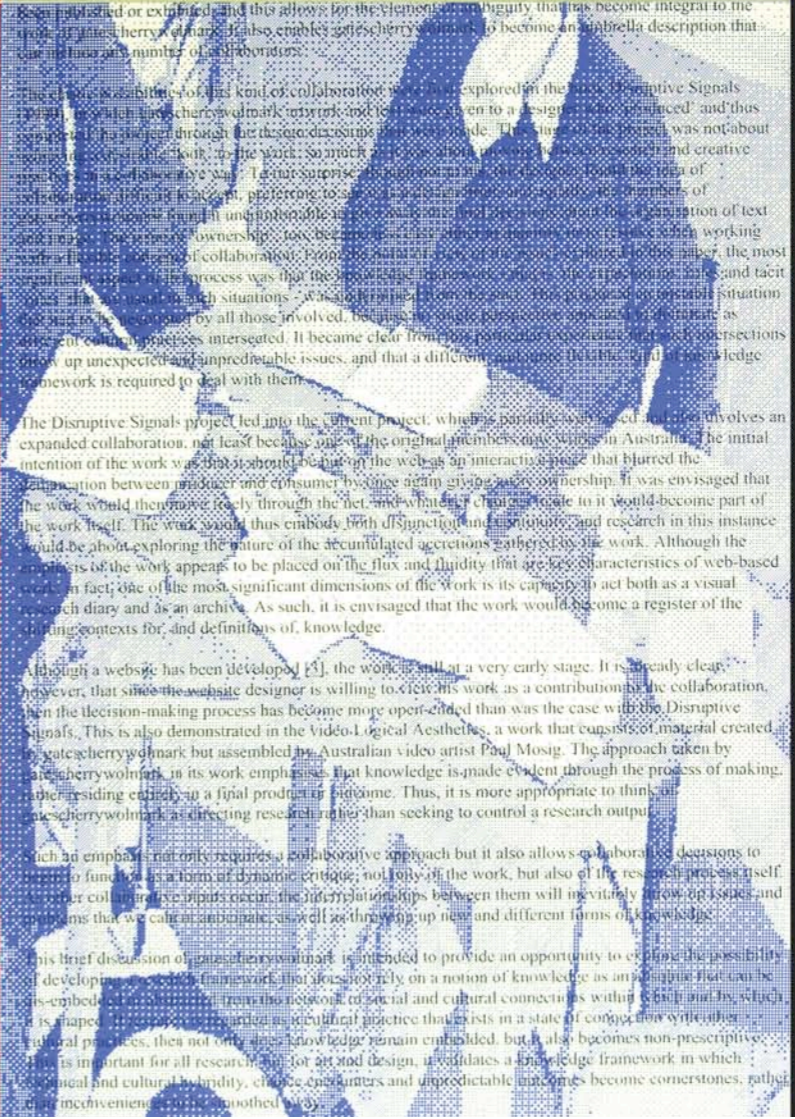
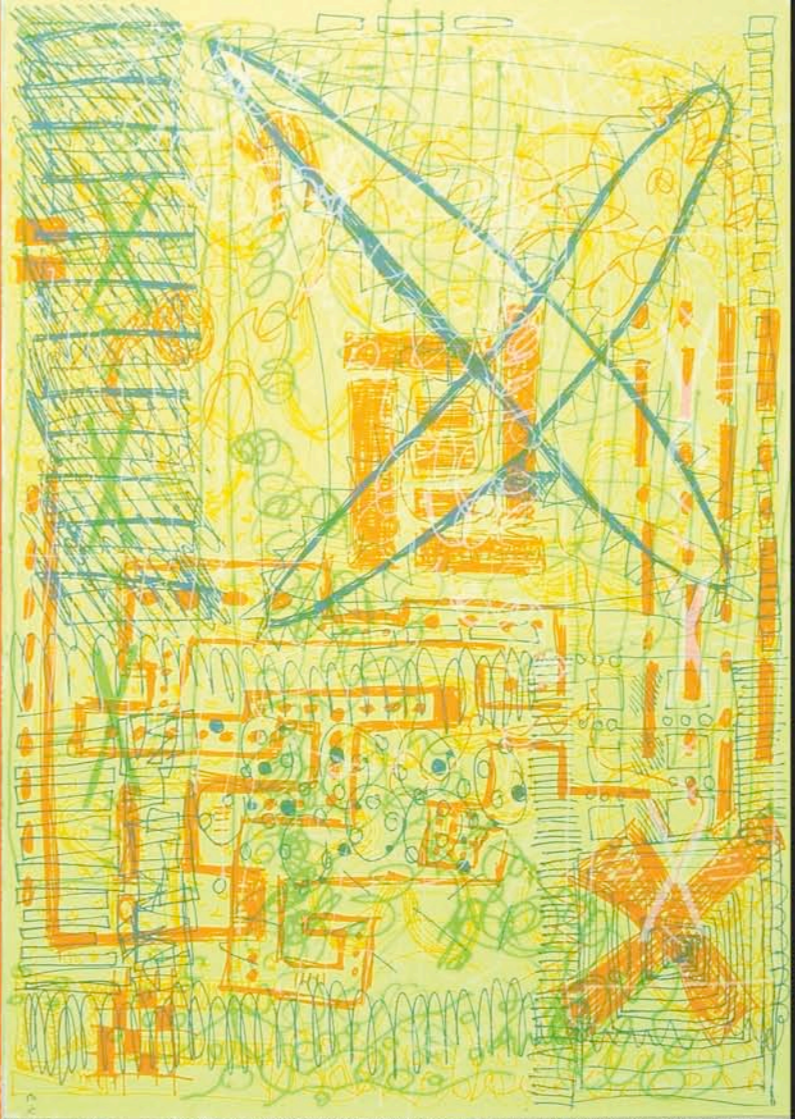
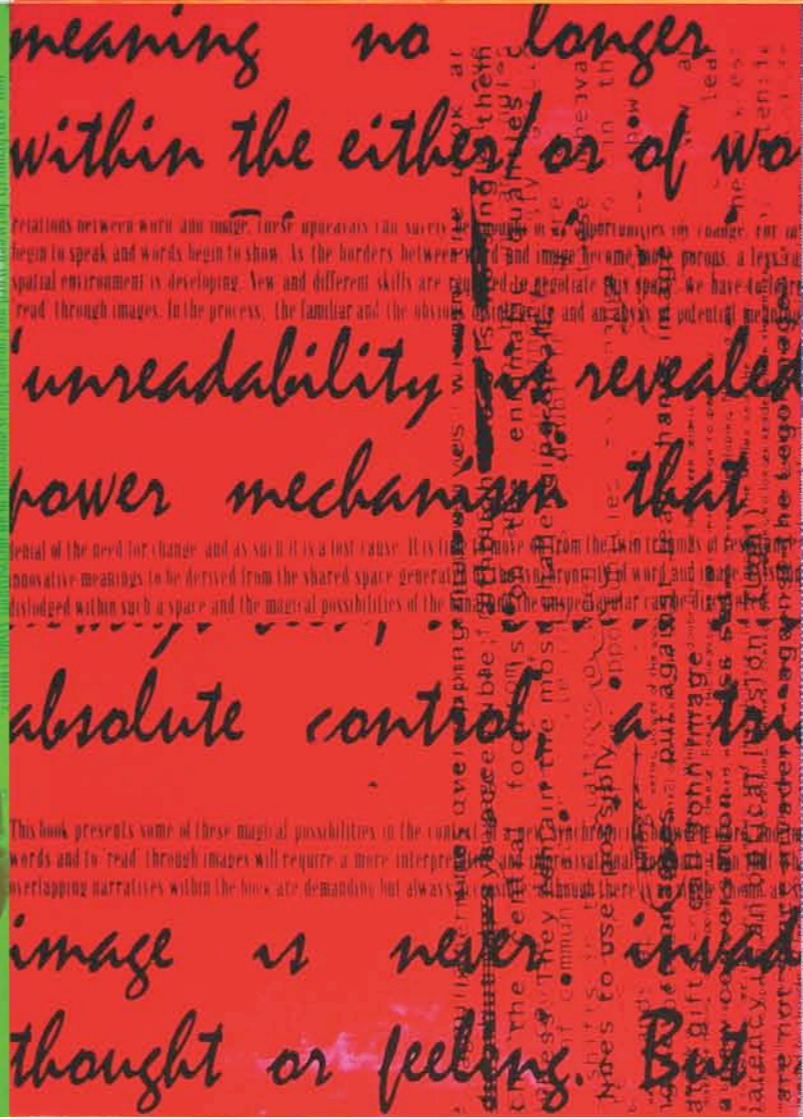
The elastic possibilities of this kind of collaboration were first explored in the book *Disruptive Signals* (1999), in which gatescherrywolmark artwork and text were given to a designer who 'produced' and thus completed the project through the design decisions that were made. This stage of the project 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, rules 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.



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.

© 2004 Eleanor Gates-Stuart

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

References:
gatescherrywolmark ~ a cast of three. video, script, text & image...a new series 2004
gatescherrywolmark (2003), *Logical Aesthetics*
Wolmark and Gates-Stuart (2002) 'Research as Cultural practice' in *Working Papers in Art & Design*, www.artdes.herts.ac.uk/res2prac/
gatescherrywolmark (1999), *Disruptive Signals*. Sheffield, gatescherrywolmark

Published by
Eleanor Gates-Stuart
PO Box 8223 ANU
Canberra ACT 2601
Australia
Tel: +61 405 121 569
Email: Eleanor.gatestuart@anu.edu.au

ISBN 0 7315 3039 X

Acknowledgements:
Australian National University, Jean Cherry, gatescherrywolmark, Matisse Derivan, Megalo, Auguste Soesastro, Kane Stuart and Jenny Wolmark.

All rights reserved. No part of this publication may be reproduced, stored in retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, or otherwise without the prior written permission of the publisher.

Documentary print titles and digital archive reference

arcv12345678.tif	keyredtxt.tif	spcrscriptblue.tif
arcv12345678.tif	plsbobbjntext.tif	sptscaps.tif
arcv432.tif	plsjntext.tif	sptslettersyell.tif
arcv432.tif	plsscscriptcaps.tif	sptsred.tif
arvccentre.tif	plsscscriptorange.tif	txtblue.tif
arvccentre.tif	scrblack.tif	txtbobbin.tif
arvccentrecurl.tif	scrblue.tif	txtcaps.tif
arvccentrecurl.tif	scrborangespiral.tif	txtconfpaper.tif
arvcmagical.tif	scrpurple.tif	txtcorn.tif
arvcmagical.tif	scrbred.tif	txtpink.tif
bksgrey12345678.tif	scrbredwobble.tif	txttred.tif
bksgrey12345678.tif	scrbsticks.tif	txtpacetextyell.tif
bksgrey432.tif	scrbyelblocks.tif	vsblueredblob.tif
bksgrey432.tif	scrbyellcross.tif	vsgrimredcurl.tif
bksgreycentre.tif	scrbyellpnk.tif	vsgreenred.tif
bksgreycentre.tif	scrtraingreen.tif	vsorange.tif
bksgreycentrecurl.tif	scrbrainpink.tif	vspprimp.tif
bksgreymagical.tif	spcbue3.tif	vsredblob.tif
keycardsblue.tif	spcbuestage.tif	vsredcurl.tif
keygcwblue.tif	spcorangestage.tif	vsyellblob.tif
keygcwblur.tif	spcrbars.tif	vsyellowblobs.tif