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 works of Gateschwyrmolch. Three artists who used their individual responses to create collaborative works.

For the last five years Gates-Stuart has been a part of gateschwyrmolch. 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 gateschwyrmolch. Some of the images and writing have been recorded 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 subtle words exploring slightly different aspects that underlie the work of gateschwyrmolch. By examining these words in detail the deeper issues of relationships between line, colour, space and text become evident. For example, the Scabbled’s works reveal a partnership through the collaborative relationship between seemingly arbitrary marks. This collaboration creates the direction, it forces one work 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 color. 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 these 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, blurry 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 fit together to make 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.

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