

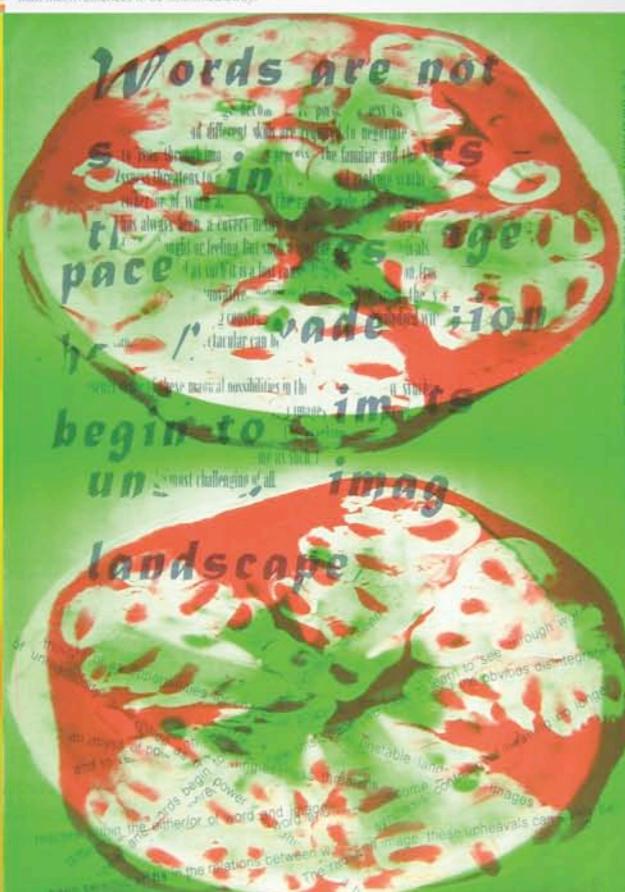


Although a website has been developed [3], the work is still at a very early stage. It is already clear, however, that since the website designer is willing to view his work as a contribution to the collaboration, then the decision-making process has become more open-ended than was the case with the Disruptive Signals. This is also demonstrated in video, *Logical Aesthetics*, a work that consists of material created by gatescherry/wolfsmark but assembled by Australian video artist Paul Mosig. The approach taken by gatescherry/wolfsmark in its work emphasises that knowledge is made evident through the process of making, rather residing finally in a final product or outcome. Thus, it is more appropriate to think of *tears-heaven/glmr1* as directing a 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 thump up issues and anomalies that are crucially important, 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 num-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 conquered.

A collage featuring abstract, hand-drawn shapes in red, green, and white against a light background. The shapes include a large circle at the top containing text, a smaller circle below it, and a large irregular shape at the bottom. Overlaid on these shapes is a dense layer of text in various fonts and sizes, including "Words are not", "so", "in", "so", "pace", "begin to", "un-", "imagine", "landscape", and "the interior of word and image". The text is partially obscured by the abstract shapes.

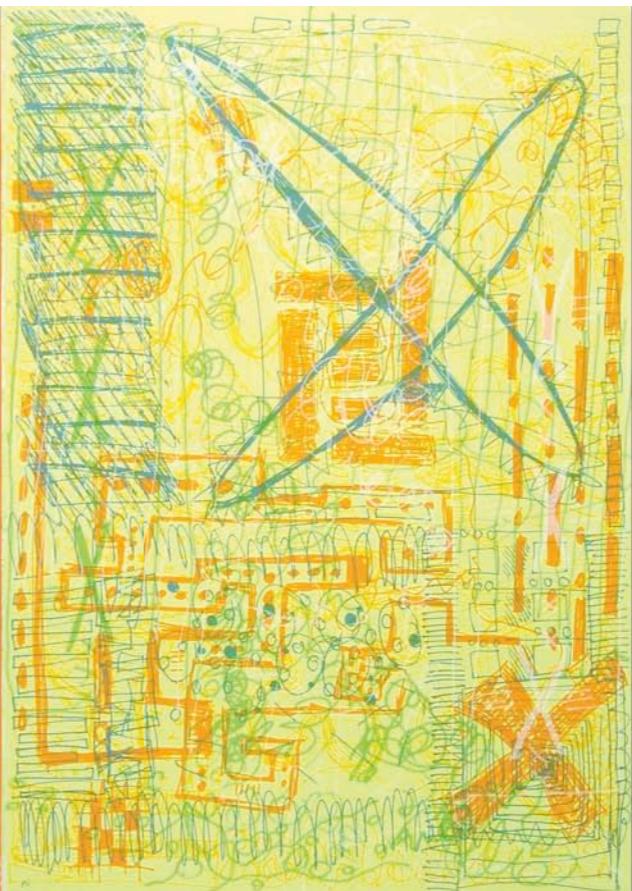


meaning no longer within the either/or of words

RELATIONS between word and image, and vice versa, are subject to significant changes in change, for as both speak and words begin to show. As the borders between word and image become more porous, a hybrid spatial environment is developing. New and different skills are required to negotiate this space; we have to learn to read through images. In the process, the familiar and the obvious disappears, and an analysis of potential meanings 'unreadability' reveals power mechanisms that control us.

ential of the need for change, and as such it is not ranks. It is the ability to derive from the Twin to change innovative meanings to be derived from the shared space generated by the overlapping of word and image. Iisted within such a space and the magical possibilities of the image, the most important factor is the absolute control, a tri

This book presents some of these magical possibilities of the image. To read through images will require a more interpretive approach. The overlapping narratives within the book are demanding but always interesting. They lead the reader to use his/her imagination to explore the hidden meanings of the images. But the image is never inert; it is always active, always changing, always challenging the reader to think and feel.



So published or exhibited, and this allows for the elements of ambiguity that may become integral to the work. If *sherrywolman*, who also creates *sherrywolman*, becomes an umbrella description that can cover a number of laboratories, then these possibilities of new kinds of collaboration may be explored by the *sherrywolman* project. The *Disruptive Signals* project, which has been described as a 'research and intervention' project, given to a designer as 'uninformed' and 'this is how it is', is a starting point through the three discourses of the project. The design process was not about creating a solution, but about working with the work. So much so that the project became a 'research and creative intervention' project. In this situation, the *sherrywolman* project is a 'laboratory' in the sense of a total of possibilities, and in this way, the project is able to explore the potentialities of the web as a space for the creation of new forms of ownership, and of collaboration. One of the main features of the *sherrywolman* project is the way in which the generation of text and images is a collective process. This is a key feature of the web-based culture, where people work together, the most well-known example being Wikipedia. The difference between the *sherrywolman* project and this is that the most important element of the process was that the work was not necessarily a collective effort, but rather a collective effort that had tacit agreement from all those involved. It was a collective effort that was based on a tacit understanding of the situation, and that was agreed by all those involved, because they were all part of the same project. This is a very different attitude as far as social practices intersected. It became clear from the *sherrywolman* project that there were many intersections that would bring up unexpected and unpredictable issues, and that a different kind of knowledge framework and a knowledge framework is required to deal with them.

The *Disruptive Signals* project led into the current project, which is primarily concerned with how it involves an expanded collaboration, at least because one of the original intentions was to work online in Australia. The initial intention of the work was to demonstrate the use of the web as an interactive space that blurred the distinction between producer and consumer by giving away ownership. It was envisaged that the work would then move freely through the net, and that it would settle in to a world-become part of the work itself. The work would thus embody both disruption and inheritance and research in this instance would be about exploring the nature of the accumulated agreements gathered by the work. Although the focus of the work appears to be placed on the flux and fluidity that are key characteristics of web-based culture, in fact, one of the most significant dimensions of the work is its capacity to act both as a visual sketch diary and as an archive. As such, it is envisaged that the work would become a register of the changing contexts for, and definitions of, knowledge.

Although a website has been developed [5], the work is still at a very early stage. It is already clear, however, that since the website designer is willing to offer 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 *Ligital Aesthetics*, a work that consists of material created by *sherrywolman* but assembled by Australian video artist Paul Mosig. The approach taken by *sherrywolman* in its work emphasises that knowledge is made evident through the process of making, the residing emphasis in a final product or outcome. Thus it is more appropriate to think of *sherrywolman* as directing research rather than seeking to control a research output.

Such emphasis on making requires a collaborative approach but it also allows a laboratory of decisions to be funded, a form of dynamic critique, not only of the work, but also of the research process itself. Such a collaborative approach means that the interactions between them will inevitably stress the codes and meanings that we call 'cultural', as well as those that are emerging in new and different forms of knowledge.

This brief discussion of *sherrywolman* is intended to provide an opportunity to examine the possibility of developing a knowledge framework that does not rely on a notion of knowledge as an empirical function, but is developed through a process that starts from the movement to social and cultural contexts within which it is located. If the knowledge is seen as an institutional practice that exists in a state of configuration with other cultural practices, then not only does knowledge remain embedded, but it also becomes non-prescriptive. This is important for all research in art and design, as it provides a knowledge framework in which empirical and cultural plurality, choice, contingencies and unpredictable outcomes become cornerstones, rather than obstacles.

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.

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.gatesstuart@anu.edu.au

ISBN 0 7315 3039 X

**Acknowledgements:**  
Australian National University, Jean Cherry, gatescherrywolmark, Matisse Derivan,  
Mount Isa Institute of Technology, Karen Phelan, and others.

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	keyredxt.tif	spcrsciptblue.tif
arcv12345678.tif	plsbobbinjentext.tif	sptscaps.tif
arcv432.tif	plsjentext.tif	sptlettersyll.tif
arcv432.tif	plsscriptcaps.tif	sptsred.tif
arcvcentre.tif	plsscriptorangeb.tif	txtblue.tif
arcvcentre.tif	scrbbblack.tif	txtbobbin.tif
arcvcentrecurl.tif	scrbgreenblue.tif	txtcaps.tif
arcvcentrecurl.tif	scrborangespiral.tif	txtconfpaper.tif
arcvmagical.tif	scrbpurple.tif	txtcorrn.tif
arcvmagical.tif	scrbred.tif	txtpink.tif
bksgrey12345678.tif	scrbredwobble.tif	txtrred.tif
bksgrey12345678.tif	scrbsticks.tif	txtspacetextyell.tif
bksgrey432.tif	scrbyelblocks.tif	vbslueredblob.tif
bksgrey432.tif	scrbyellcross.tif	vscrimredcurl.tif
bksgreycentre.tif	scrbyllpnk.tif	vsgreenred.tif
bksgreycentre.tif	scrtbraingreen.tif	vsorange.tif
bksgreycentrecurl.tif	scrtbrainpink.tif	vsppcrimp.tif
bksgreymagical.tif	spcblue3.tif	vsredblob.tif
keycardsblue.tif	spcbluestage.tif	vsredcurl.tif
keygcwblue.tif	spcorangestage.tif	vsyellblob.tif
kevacwblur.tif	spcrbars.tif	vsyellowblobs.tif