

keeps me from seeing
I'm covering my eyes
them!!!

ting dots in an orange
A series of black flo
in.

It has confused my sense
thing has happened
understand it and so I
of what I am, I do not
cannot describe it.

one of those occasions
Nothing momentous, but
come full of potential
on which small things
ies. Maybe or not.
~ open to all possibili

EKAT III, zap 3 and 1
I'm fused with zing dot



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 work of gatescherrywolmark, three artists who used their individual mediums to create collaborative works.

For the last five years Gates-Stuart has been a part of gatescherrywolmark. 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 gatescherrywolmark. Some of the images and writing have been recreated to form the basis of this collection and make its documentary style more effective.

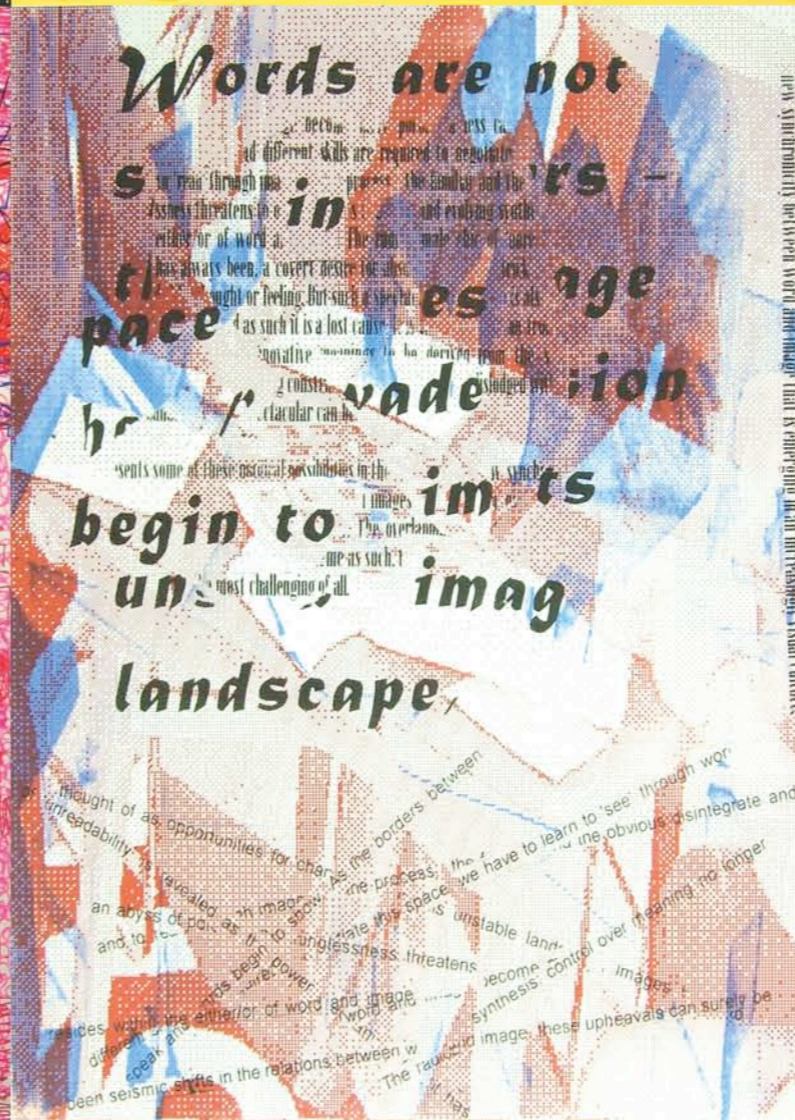
The purpose of many documentaries is to examine and explore an idea from a detached perspective. The medium used for this is usually film, but the same idea has in this case been recreated using print. Within this documentary are many sub-sects exploring slightly different aspects that underlie the work of gatescherrywolmark. By examining these sub-sects in detail, the deeper levels of relationships between line, colour, space and text become evident. For example, the 'Scribbles' works reveal a partnership through the collaborative relationship between seemingly arbitrary marks. This collaboration creates the direction, it forces one mark 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 voice. 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 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 in a very complex, busy 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 lift each other within 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.

Kane Stuart



Words are not
space in
begin to
un-
landscape

thought of as opportunities for change
unreadability revealed an abyss of possibilities
and to the power of the word
desires within the interior of word and image
been seismic shifts in the relations between w

new syntheses between word and image that is emerging as an increasingly vital culture.