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January 17, 2023

## Abstract

(*Surprising Benefits of an Artist in Residence Program*, 2021; Jung et al., 2021)(Jung et al., 2022; *The action research planner—Doing critical participatory action research*, 2014)(*Creating through the art of another: Exploring extreme ocean events via “Exquisite Corpse”*, 2022) Among the many benefits of ArtScience collaborations are the opportunities afforded to approach issues through the eyes of another. This might mean looking through a different disciplinary lens, engaging with unfamiliar individuals or communities, or deliberately seeking to open up intellectually and emotionally by diving into new perspectives. Through the universal language of art we illustrate such a process, using the “Exquisite Corpse” method to highlight different ways of interpreting extreme ocean events among an interdisciplinary group of artists and scientists. Over a six-week period, participants created series of three artworks inspired by a compilation of scientific imagery, data and news clips relating to the Hunga Tonga underwater volcano eruption in Tonga, 20 December 2021. At the end of each two week period, participants exchanged individual artworks, which served as inspirational seeds for subsequent interpretive creations, and thereby engaging participants in a process of deep reflection on one another’s perspectives without need for translation between artforms. When each participant had completed three artworks, all participants met to view, discuss and celebrate the full collection. The wide variety of narrative and artistic approaches explored showcases the multiplicity of approaches for interpreting and connecting to this scientific topic. The various series of artworks that build on one another demonstrate how creating as a response to the art of another makes space for exploration of new ideas and ways of thinking in a fun and emotionally engaging way. They also demonstrate the importance of giving space to various narratives of connection, creating a plurality of stories, perspectives and insights. The “Exquisite Corpse” approach is a pathway to transdisciplinary collaboration that creates a holding space for the coexistence of multiple ways of observing, interpreting, understanding and relating that is greater than the sum of its parts.

## References

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*Developing Empathy and Embracing Multiple Ways of Knowing about Ocean Science through a Participatory Art Process*. (2021). <https://doi.org/10.1002/essoar.10509459.1>

Doubling Down on Wicked Problems: Ocean ArtScience Collaborations for a Sustainable Future. (2022). *Frontiers in Marine Science*, 9. <https://doi.org/10.3389/fmars.2022.873990>

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# Creating through the art of another: Exploring extreme ocean events via “Exquisite Corpse”

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(An interactive version of this poster is available at <https://agu2022fallmeeting-agu.ipostersessions.com/?s=2B-66-D8-B8-60-67-63-DA-A8-E2-17-A5-AB-B4-0F-6D>)

## Overview

We present the results of a transdisciplinary collaboration between artists and scientists. Using multiple ways of knowing stemming from our individual creative practices and disciplinary perspectives, we created collaborative pieces that we found to be meaningful and that opened greater exploration potential than single pieces. We used the asynchronous Exquisite Corpse process, which allows participants to explore questions in a creative and collaborative way. Based on a shared initial inspiration, each participant created a series of artworks that built on each other by exchanging pieces with other participants. Each participant could only view and react to the piece that came immediately before them in a fun and emotionally engaging process. As the methodological details of this process have been described elsewhere in general (AGU Poster 2021), Ocean ArtScience and communities of practice report and in detail for this project (SRL Session), this poster focuses mainly on our reflections on the process itself. The full collection of artworks created as part of this project can be viewed on this Miro board. To put the spirit of this approach into practice, this poster also reflects our approach by featuring a number of collaboratively created elements.

The **Seed & Process** section contains the original video with data and narrative about the Hunga Tonga volcano explosion, which served as the seed for our project. Below this a short video illustrates the Exquisite Corpse process as a metaphor through the popular ‘heads, body, feet’ children’s game.

The Section **Looking through Another’s Eyes** contains an Exquisite Corpse poem that was created for the purpose of this poster by exploring our current reflections on the process.

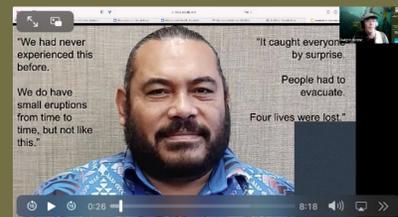
The **Virtual Art Show** contains a video recording of artworks produced through this project and displayed in a virtual art show prepared for the AGU 2022 Fall Meeting.

The **Reflections** section provides a snapshot of reflections on the outcome from our Exquisite Corpse process that emerged during the final stages of the process.

A collage of the visual artworks (sound pieces not included) that were created as part of this process can be seen in the animated slider, lower-centre. These are displayed in order for each creation thread of the project.

## Seed & Process

Our kick-off meeting for the Exquisite Corpse project began with introductions and an overview of the project process and schedule. We then watched the “seed” presentation, which served as our guide and source of inspiration for all ensuing artworks.



During the Exquisite Corpse process, 3-stage series or “threads” are created by three individuals. The first uses the project seed as inspiration. The second uses the work created by the first individual. The third uses the work created by the second individual, but without access to the first work of the thread. The result is similar to head-body-legs artworks that may be created by children in school.



## Looking through another’s eyes

This poem was written via the Exquisite Corpse process, with each contributor writing their segment based on the final line of the preceding segment. The focus for our intent was to express in a creative way our feelings and experiences derived from participating in this Exquisite Corpse project.

**Diego Narvaez**

*We plunged into a new ocean of discovery. Without expecting anything, the vision found by others, expanded our search towards uncharted territories. We constructed paths together, each step an impulse to add our deep intention to the whole.*

**Julia Jung**

*Constantly delighted, unexpected thoughts blooming like fields of Riffa. Surprised by the warmth of our shifty experience in the deep sea, a shared voyage down into “something”, yet each bringing along snacks for the ride from our own shores.*

**Dwight Owens**

*The bumpy ride from shore, buffeted by cloudburst, riding long, riding sky high, hooking our umbrellas on the jet stream, we swoop swift, from Capricorn to Cancer.*

**Aleksandra Cherkasheva**

*Our stories flow, with no time for perfection and self-judgement. These stories are not polished, and this is the beauty of them. Meanwhile we become a common mind, completing each other.*

**Alison Neilson**

*Much loneliness and disillusion had come from relentless critical reactions to positivistic, apolitical ocean science and ocean literacy. Now light shines, generosity grows and a breadth of understandings and possibilities arise, where before there seemed none. Separated, but together, we are light and dark, joy and pain, birth and death: as one, with all the (salty?) laughter and weeping in between.*

**Colin Malloy**

*Even at a distance we are close on this sphere. The farther we go, the nearer we come. There are no parallel lines, we all intersect. Our path forms a great circle and each step provides the footing for the next. All there is, new and old, surprising yet familiar. A voice echoes,*

**Anna Zivian**

*Repeating, a beat, a voice, a song. Removed, mediated, multiplying... Intermediaries creating new immediacy*

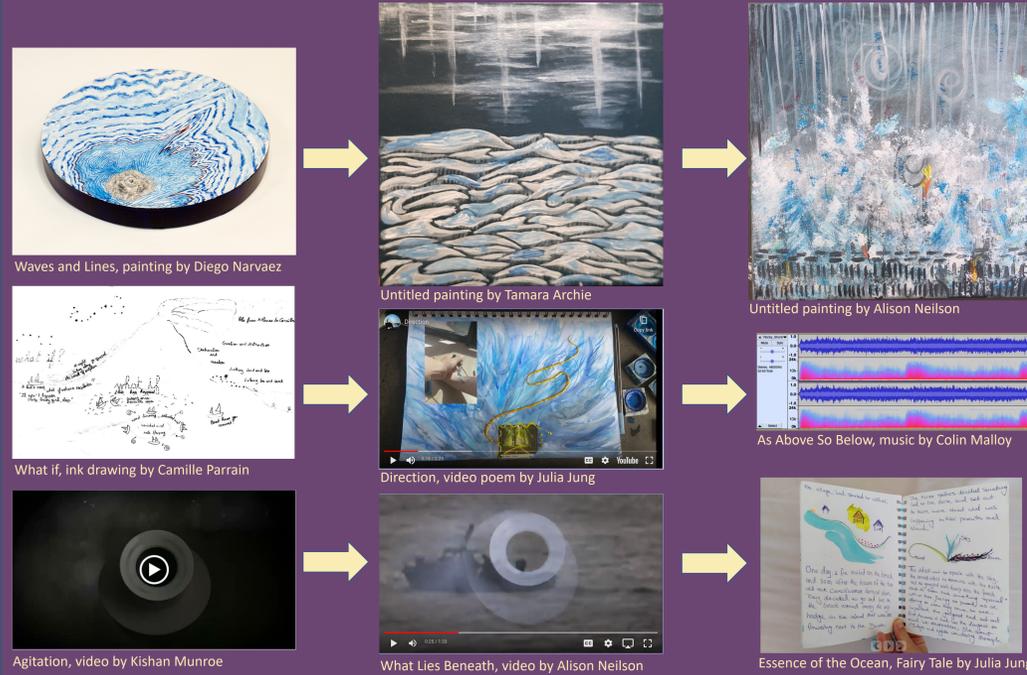
**Kishan Munroe**

*Disruptors of the renaissance-amnesia continuum. Plaguing human history. Fathoming the unfathomable. Through wavelengths of light and sound and thought. The largest world on Earth*

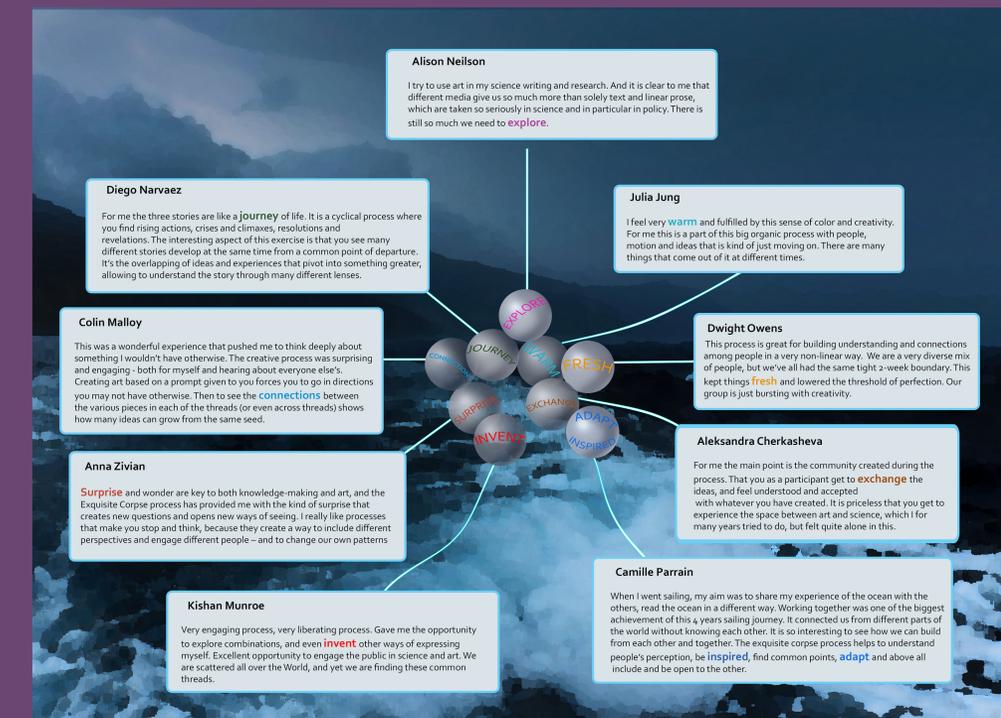
**Camille Parrain**

*The smallest scattered world on the Ocean. Surrounded by Ocean immensity. Fading into the Ocean vulnerability... Escape, flow, be, blind with the Ocean. The unpredictable trigger connecting our souls. The largest universal constellation on Earth.*

## Example threads



## Reflections



## References

Julia Jung, Andrea Berardi, Kim Juniper, et al. Developing Empathy and Embracing Multiple Ways of Knowing about Ocean Science through a Participatory Art Process. ESS Open Archive. December 13, 2021.

Jung J, Gupta D, Hash C, Thoms J, Owens D, Threlfall J and Juniper SK (2022) Doubling Down on Wicked Problems: Ocean ArtScience Collaborations for a Sustainable Future. Front. Mar. Sci. 9:873990. doi: 10.3389/fmars.2022.873990

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Kemmis, S., McTaggart, R., & Nixon, R. (2014). The action research planner—Doing critical participatory action research. Springer Singapore: Singapore.

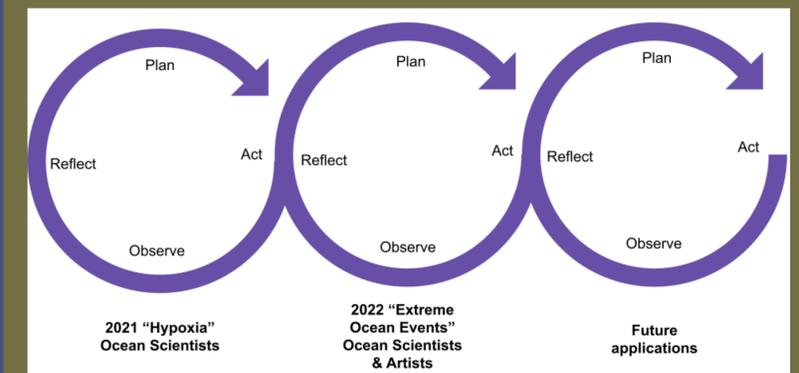
Dwight Owens, Dennis Gupa, Colton Hash, et al. Surprising Benefits of an Artist in Residence Program. ESS Open Archive. December 21, 2021.

## Virtual Art Show



This screen recording tours a section of the 2022 American Geophysical Union Virtual Art Show. The section shown in this video includes works derived from collaborations as part of an “Exquisite Corpse” project cycle in the summer of 2022.

## Looking ahead (your face here?)



Our methodological approach for this project is participatory action research (Kemmis et al., 2014). We work in continuous cycles of planning, action, observation and reflection focusing on creating opportunities to bring people together in meaningful exchange and continuous reflection. Through this constant learning and adaptation, each of our cycles builds on the previous trying to put new insights into practice and follow up new leads that emerged. We are an open collective of Ocean ArtScience practitioners and enthusiasts trying to learn together. If you are interested in our approach - please feel free to get in touch with one of us or join our online community space. We'd love to hear from you and to perhaps welcome you for our next iteration.

## Abstract

Among the many benefits of ArtScience collaborations are the opportunities afforded to approach issues through the eyes of another. This might mean looking through a different disciplinary lens, engaging with unfamiliar individuals or communities, or deliberately seeking to open up intellectually and emotionally by diving into new perspectives. Through the universal language of art we illustrate such a process, using the “Exquisite Corpse” method to highlight different ways of interpreting extreme ocean events among an interdisciplinary group of artists and scientists. Over a six-week period, participants created series of three artworks inspired by a compilation of scientific imagery, data and news clips relating to the Hunga Tonga underwater volcano eruption in Tonga, 20 December 2021. At the end of each two week period, participants exchanged individual artworks, which served as inspirational seeds for subsequent interpretive creations, and thereby engaging participants in a process of deep reflection on one another’s perspectives without need for translation between artforms. When each participant had completed three artworks, all participants met to view, discuss and celebrate the full collection. The wide variety of narrative and artistic approaches explored showcases the multiplicity of approaches for interpreting and connecting to this scientific topic. The various series of artworks that build on one another demonstrate how creating as a response to the art of another makes space for exploration of new ideas and ways of thinking in a fun and emotionally engaging way. They also demonstrate the importance of giving space to various narratives of connection, creating a plurality of stories, perspectives and insights. The “Exquisite Corpse” approach is a pathway to transdisciplinary collaboration that creates a holding space for the coexistence of multiple ways of observing, interpreting, understanding and relating that is greater than the sum of its parts.

Image: Example artistic thread beginning with a JMA satellite animation of the Hunga Tonga volcano explosion (upper left), which inspired a mixed media collage by Alison Neilson (upper right). This became the seed for a food sculpture by Anna Zivian (lower left), which, inspired an interpretive dance by Aleksandra Cherkasheva (lower right).

