Iterative Intersections
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ABSTRACT
Iterative Intersectioning is a body of art works that comes out of the collaboration between author and electronic artist Jen Seevinck and a community of print artists, most particularly Elizabeth Saunders (EJ) and Robert Oakman. The work shown here is concerned with the creative process of collaboration, specifically as this informs visual forms. This is through our focus on process. This process has facilitated a ‘conversational’ exchange between all artists and a corresponding evolution in the artworks. In each case the dialogue is either between the author, Jen and EJ or between Jen and Robert. It consists of passing work between parties, interpreting it and working into it, before passing it back. The result is a series of art works including those shown here. The concept evolves in parallel to this. Importantly, at each of her iterations of creative work, the author Jen determines a similar ‘treatment’ or ‘interpretation’ across both print artists works at that time. A synthesis of EJ and Robert’s creative interpretation – at a high level – occurs. In this sense the concept and works can be understood to intersect with one another.

Author Keywords
Concept; process; collaboration; design; visualization; art; interactive art; cerebral palsy; disability; creativity.

ACM Classification Keywords

General Terms
Design

INTRODUCTION AND OVERVIEW
The Iterative Intersectioning body of work includes prints (Figure 1) and an interactive artwork. Iterative Intersectioning comes out of an arts grant whose aim is to explore the distinctive ‘mark making’ of collaborating ArTel artists in order to inform the nature of a new interactive art system by the author. The unique brush stroke of a painter has directed much of art history and our understanding of visual media. It has therefore been an intention to reveal some of these qualities of line that are distinctive for each artist, by comparing the images created through our collaborative process. Furthermore it is also true that every artist’s insight into the world differs, as their perception differs. Thus the artwork and process here are motivated to explore quality of a mark and the point of view of each artist. It is useful to note that this work comes out of a community-based collaborative effort. This has both informed the nature of the body of work produced and the author’s understanding of creativity and design for people with physical disability. It is intended that as the project progresses this knowledge can inform the HCI design of assistive technologies for persons with disabilities.

DESCRIPTION OF ‘ITERATIVE INTERSECTIONING’
The prints shown overleaf are both unique artworks in their own right and they are also artefacts of the conceptual structure described earlier. This concept stems from the collaboration between the artists. It is a process and it is a formal framework that influences the form of the works. This is akin to the role of formal relationships in the Constructivist art movement [2]. It is also integral to the creative practice of the author [3, 4]. As stated, the artworks embody an intersecting process where collaborative efforts accumulate and layer. They are creative outcomes from the intersections of each spiraling cycle of iteration between author and artist EJ and between author and artist Robert. They can evoke the image of two spirals interlocking.

Process
The collaborative and creative processes used through this project were initially highly exploratory. As we worked together new strategies became evident. The current process, which is still in progress, can be described as a ‘conversational’ exchange between all artists and effecting a corresponding evolution in the artwork. The process consists of passing creative
work between artists. At each turn, an artist will interpret the image they have received and draw or ‘work’ ‘back into’ it. They then return it to their collaborator and the process is repeated by that artist. Early process outcomes are shown below in Figure 1.

The process is similar to both the Surrealist game *Exquisite Corpse* and the children’s game of *Telephone* or *whisper down the line*. In *Telephone* players take turns to pass a message secretly from one player to the next, each repeating (or sometimes deliberately altering) what they hear for the next person. Inaccuracies often result and the message tends to change. Similarly in the art game the *Exquisite Corpse*, invented by Andre Breton and the Surrealists in the 1920’s [5], there is this process of shared drawing of a figure, working across a page from page top to page bottom. The first artist begins at the top of the page, for example by drawing a head. They will then extend lines down for the torso, but fold their section over so that it remains unknown to the next artist. This second artist will then (typically) draw a torso. They also provide means for continuing the drawing to the next player, as well as folding their section over to hide it from view. The process usually ends with a drawing of a figure that is a surprising montage of different genders, ideas, etc.

*Telephone* and the *Exquisite Corpse* each reflect a conversational aspect where the agents (children or artists) participate in a process of creative exchange. They also each involve multiple participants who operate on an equal footing; a sort of ‘bottom up’ organization to create an unpredictable emergent composition. These concepts of conversation, egalitarianism and the notion of Gestalt are all formative to the design process and philosophy that drive this collaboration and its outcomes.

**Figure 1** Top row, left to right: *Iterative intersectioning 2*, Saunders and Seevinck, 2013. Print 32x24cm. *Iterative intersectioning 1.2*, Seevinck and Oakman, 2012. Print 28x24cm. Bottom row, left to right: *Iterative intersectioning 1*, Seevinck and Saunders, 2012. Print 28x24cm. *Iterative intersectioning 1.1* Seevinck and Oakman 2012. Print 28x24cm.

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**REFERENCES**