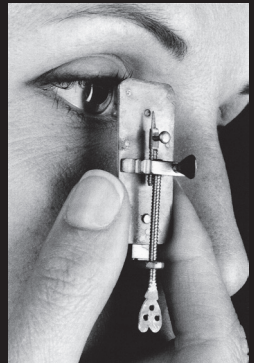


transtechnology research



Annual Report 2016

transtechnology research

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Transtechnology Research

Plymouth University, B321 Portland Square, Plymouth, PL4 8AA
United Kingdom
<http://trans-techresearch.net/>

Convenors

Prof. dr. Michael Punt - michael.punt@plymouth.ac.uk
Dr. Martha Blassnigg - 08.09.69 - 27.09.15
Dr. Hannah Drayson - hannah.drayson@plymouth.ac.uk

Transtechnology Research is a transdisciplinary research group situated in the Faculty of Arts and Humanities. Its constituency is drawn from historians, philosophers, anthropologists, artists and designers and is led from a historical and theoretical perspective with the objective of understanding science and technology as a manifestation of a range of human desires and cultural imperatives. Its aim is to provide a doctoral and post-doctoral environment for researchers who need to undertake academic research informed by their own and others creative practice. Its overarching research project concerns the historical and philosophical aspects of science and technology and the popular arts. The key objective is to understand the significance of creative agency in the process of technology acquiring meaning both before, and after, it enters into the public domain. Using a range of practice and theory based methods, the group is concerned to make apparent evidence of human desire and cultural imperatives as they are manifested in the way that science and technology is practiced, innovated by entrepreneurs and interpreted by its users.

Topics currently being researched concern:

– the historical and philosophical aspects of media and digital technology – speculative design and bio art – curation and laughter – intimacy and affective computing – material imagination, hypnotism as a creative medium – performative archives – early cinema and the technological imaginary – cognitive aspects of audio-visual media and design – copyright and digital archives – the cognitive trace in the photographic image – immersive cinema and medical simulation – affective interaction and instrumentation – representation and the sublime – nostalgia and video games design – theoretical and practical aspects of holistic science – transdisciplinary methodologies in the Arts, Sciences and Humanities – digital archive and mapping practices – cognitive aspects of contemplation – the 19th C photographic imaginary

Transtechnology Research is a constituent member of the Cognition Institute at Plymouth University (<http://cognition.plymouth.ac.uk/>), involving a wide consortium of researchers with international recognition in the areas of cognitive science, cognitive neuroscience, computational neuroscience, cognitive robotics, cognitive development and behavioural change in psychology, creative arts and humanities. Transtechnology Research collaborated with the Cognition Institute on the CogNovo Marie Curie funded international training network and supervises a number of CogNovo projects (detailed on page 16 of this report). As part of this training it delivered the 2015 *Topics and Concerns* seminar series.

Also in collaboration with CogNovo staff and fellows, Transtechnology Research collaborated in two events. The first, *Off the Lip 2015: Transdisciplinary Approaches to Cognitive Innovation* combined a 2-day conference and workshops on method (page 20). The second event was two days of public facing workshops for *Off the Lip 2016: Manufactory and Bizarre Bazaar* (pp.20-21). In addition to CogNovo fellows, 2016 two doctoral researchers have also won funding from the 3D3 Centre for Doctoral Training. <http://3d3research.co.uk/> In 2015-16 the annual Transtechnology Research seminar series continued to build on the intellectual trajectory of previous years under the title of *Objects of Affect and Affection* (p.18).

In 2015 Transtechnology Research established the Temporal Image Research Laboratory (TTIRoL) (p.12). The goal of the lab was to establish an interface between theory and practice that could generate and respond to new topics and concerns as they emerged from our highlighted research theme of media archaeology and cognition. The project is ongoing and so far has led to a number of paper outputs and the reconstruction of two experimental apparatus from the turn of the last century.

As part of an ongoing collaborations Transtechnology Research also hosts the UK editorial office of Leonardo and the international office of *Leonardo Reviews* and *Leonardo Reviews Quarterly* (<http://www.leonardo.info/>). It coordinates Transtechnology Research: Open Access Papers, a series of peer-reviewed open access papers and image-essays arising from doctoral and post-doctoral research, funded projects and international research collaborations at Transtechnology Research, Plymouth University.

Contributing Researchers

Convenors

Prof. dr. Michael Punt - michael.punt@plymouth.ac.uk

Dr. Martha Blassnigg - 08.09.69 - 27.09.15

Dr. Hannah Drayson - hannah.drayson@plymouth.ac.uk

Contributing Researchers

- Dr. Taslima Begum
- Dr. Rita Cachão
- Araceli De Anda González
- Dr. Joanna Griffin
- Dr. Madalena Grimaldi
- Johanna Ickert
- Jim Laukes
- Dr. Claudia Loch
- Dr. Kieran Lyons
- Dr. Yutaka Nakamura
- Dr. Claudy Op den Kamp
- Dr. Marcio Rocha
- Dr. Stephen Thompson
- Dr. John Vines
- Dr. Martyn Woodward
- Dr. Brigitta Zics
- Dr. Jonathan Zilberg

PhD Candidates

- Rupert Allan
- Amani Alsaad
- Becalelis Brodskis
- Edith Doove
- Guy Edmonds
- Amanda Egbe
- Agatha Haines
- Jane Hutchinson
- Abigail Jackson
- Jacqui Knight
- Len Massey
- Nick Peres
- Claudia Pilsl
- Eugenia Stamboliev
- Jason Stansbie
- James Sweeting
- Kyoko Tadaoka

Affiliated Institutions

EYE Film Institute Netherlands, Amsterdam, The Netherlands

Gdansk University of Technology, Gdansk, Poland

Humboldt University Berlin (Institute for European Ethnology)

Netherlands Institute for Sound and Vision, Hilversum, The Netherlands

South West Film and Television Archive, Plymouth, United Kingdom

University of Brasília, Brazil

Universidade Federal de Goiás, Brazil; Laboratory for Research in Electronic Media, MediaLab/
UFG

Universidade Federal do Rio de Janeiro, Brazil; Programa Avançado de Cultura Contemporânea

University of Arts, Poznan, Poland

University of Applied Arts, Vienna, Austria

The University of Texas at Dallas, ATEC (Arts and Technology), USA

Utrecht University, Utrecht, The Netherlands

VU University, Amsterdam, The Netherlands

Transtechnology Research Network

- Leonardo ISAST (International Society for the Arts, Sciences and Technology), San Francisco, USA

Research Collaborations

- Humboldt University, Berlin, Germany; Institute for European Ethnology
- Laznia Centre for Contemporary Art, Gdansk, Poland
- South West Film and Television Archive, Plymouth, United Kingdom
- TVP Kultura, Gdansk, Poland
- University of Amsterdam, The Netherlands; ASCA (Amsterdam School for Cultural Analysis)
- University of Brasília, Brazil; Laboratory of Technological Chemistry, Chemistry Institute, UnB/Lateq
- University of Texas at Dallas, USA; ATEC/EMAC
- Universidade Federal de Goiás, Brazil; Laboratory for Research in Electronic Media, MediaLab/UFG
- Universidade Federal do Rio de Janeiro, Brazil; Programa Avançado de Cultura Contemporânea
- Urbana Kultura I Edukacija, Čakovec, Croatia
- Manipal Center for Philosophy and Humanities, India

Poland – Erasmus Contracts and Funded IP Projects

- Gdansk University of Technology, Poland; School of Architecture
- University of Arts, Poznan, Poland; Art-Science- Technology, Studio for Transdisciplinary Projects and Research

Aurora Feast Public Art Project

- Concordia University, Montreal, Canada
- Heureka, the Finnish Science Centre, Vantaa, Finland

Space Art/Science Network

- European Space Agency ESA, Noordwijk, The Netherlands; Leonardo/Olats
- Indian Space Research Organisation (ISRO), Bangalore, India
- Zero Gravity Arts Consortium (ZGAC), San Francisco, USA

HERA TEF Project Partners

- EYE Film Institute Netherlands, Amsterdam, The Netherlands
- Netherlands Institute for Sound and Vision, Hilversum, The Netherlands
- University of Applied Arts, Vienna, Austria
- VU University, Amsterdam, The Netherlands

HERA KT Additional Project Partners

- Utrecht University, Utrecht, The Netherlands

INTR Participants/Workshop Contributors

- Autonomous Centre, Čakovec, Croatia
- Concordia University, Montreal, Canada
- Duncan of Jordanstone College of Art and Design, Dundee, United Kingdom; Visual Research Centre @ DJCAD
- EYE Film Institute Netherlands, Amsterdam
- Hungarian Academy of Fine Arts, Budapest, Hungary; Intermedia Department
- Hungarian Academy of Sciences, Budapest, Hungary; Research Institute for Art History
- Justus-Liebig University, Giessen, Germany; International Graduate Centre for the Study of Culture
- Laznia Centre for Contemporary Art, Gdansk, Poland
- Mediterranean Institute for Advanced Study (IMeRA), Marseille, France
- Newcastle University, Newcastle, United Kingdom; Culture Lab
- University of Amsterdam, The Netherlands; Department of Media Studies
- University College Cork, Ireland
- University of Leuven, Belgium; Department of Literature and Culture

Research Projects

The Temporal Image Research Open Laboratory (TTIRoL)

In 2015 Transtechnology Research established the Temporal Image Research Laboratory (TTIRoL). The goal of the lab was to establish an interface between theory and practice that could generate and respond to new topics and concerns as they emerged from our highlighted research theme of media archaeology and cognition.

The laboratory takes as its focus the cognitive processes of ‘image’ perception and their impact on the cultural construction of meaning. Through theory, creative practice and the restaging of psychological experiments it aims to connect current preoccupations in cognitive science and media archaeology with ideas of temporality in relation to change in processes of technological mediations and human cognition.

It finds its creative and intellectual leitmotif in an understanding of the ‘image’ in the fullest sense (Bergson) and the pioneering work of Rudolf Arnheim, Bela Bálázs and Hugo Munsterberg’s ‘psychotechnological’ experimental work at Harvard. Munsterberg in particular is important for this laboratory in as much as his late work *The Photoplay: A Psychological Study* (1916) is considered to be one of the formative theories in understanding the cognitive aspects of cinema (Andrew, 1976).

TTIRoL will bring together experts in the creative arts, experimental psychology, cognitive science, cognitive robotics, neuroscience and the humanities to collectively address some important questions and opportunities posed by research into technology and perception in the audio-visual arts. The expectation is that by forging a fully integrated humanities and scientific core of expertise we will be able to develop innovative theoretical insights that will inform future research into the effective exploitation of new delivery platforms for creative works, entertainment, education, research, therapy and well-being.

The research context for TTIRoL is provided by (i) the large scale three year project “Technology, Exchange and Flow” (2010-2013) by Blassnigg and Punt into the correlation between some kinds of advertising and industrial film and particular genres of short films, (ii) projects currently underway as part of the Marie Curie funded Cognovo ITN, in particular projects 6, 10, 22, 23,24, (iii) the established practice research in photography, publishing (including curation), and audio visual productions in the School of Art and Media, (iv) the work in experimental Music in

the Interdisciplinary Centre for Computer Music Research (ICCMR) and (v) the published and practice research on instrumental reality, the history and philosophy of technology and science, film theory and history, since 2006 at Transtechnology Research into audio-visual media and cognition.

A developmental and advisory board oversee the programme of research, to develop direction and commission new works: Prof. Sue Denham, Dr. Hannah Drayson, Prof. Roger Malina, Prof. Eduardo Miranda, Prof. dr. Michael Punt,

TTIRoL Supported Projects 2015-2016;

The foundational project of the TTIRoL was the reconstruction of some of the scientific apparatus that Munsterberg developed at Harvard (some of which remains in their archive). Two projects restaged experiments from the turn-of-the-century psychology lab and revisited findings in the context of contemporary cognitive science. Martha Blassnigg and Jane Hutchinson explored a device from Münsterberg's writings called the Motormen Apparatus. A second project by Hannah Drayson reconstructed Joseph Jastrow's 'automatograph' device, an instrument used to record involuntary movements related to a the Ouija board. The debate around involuntary movements between Jastrow, Munsterberg and their contemporaries extended the author's existing research into placebo effects, suggestion and the body, in particular the use of instrumental apparatus in the construction of perceptions of will and self-hood. The lab also now has an extensive archive of primary and secondary literature which is available to members of the research group and visiting scholars.

Emerging themes from the lab's activities informed the nine part Transtechnology Seminar series in 2014/2015 entitled, *Cognition and the Image of Affection: Instrumentation, Realism and Technology*. The team mapped key debates in turn-of-the-century psychology that are key to contemporary discussions of instrumentation, affect, perception and the body. This work resulted in a conference panel by Punt, Drayson and Hutchinson titled "Münsterberg in Context; Imaginary Machines" and a paper presentation by Eugenia Stamboliev at IAMHIST's *A hundred years of Film theory Münsterberg and beyond: Concepts, Applications, Perspectives* in July 2016 and four papers to be published by Leipzig University press as part of a collected volume;

Punt, M., Drayson, H., Hutchinson, J., "Münsterberg in Context; Imaginary Machines". Panel at *A hundred years of film theory Münsterberg and beyond: Concepts, Applications, Perspectives*. Leipzig, Germany, 29th June 2016 – 2nd July 2016. <http://www.muensterberg-2016.de/home>

Stamboliev, E., “Münsterberg, Flusser and the Screen Bodies”. Paper presentation at *A hundred years of film theory Münsterberg and beyond: Concepts, Applications, Perspectives*. Leipzig, Germany, 29th June 2016 – 2nd July 2016. <http://www.muensterberg-2016.de/home>

Drayson, H., (2016) Debunking the Self; Jastrow, Münsterberg and the Automatograph. *A hundred years of film theory Münsterberg and beyond: Concepts, Applications, Perspectives*. [In Press].

Workshop “Ideomotor Drawing” in collaboration with Stuart Nolan as part of *Off the Lip 2016*.

Hutchinson, J., (2016) Münsterberg’s Imaginary Machine. *A hundred years of film theory Münsterberg and beyond: Concepts, Applications, Perspectives*. [In Press]. .

Marcy Saude. Testing the Mind.

Recreating “Testing the Mind” is a practice-led research project centering on Hugo Münsterberg’s film series for Paramount Pictographs, resulting in a short film incorporating re-creation of elements of Münsterberg’s films from surviving descriptions and stills; objects from TTIRoL related to Münsterberg’s lab and his experiments; and contemporary examples of management theory, worker surveillance, and applied psychological employment tests. Rather than treat Münsterberg’s study of cinema and his influence on management theory as unrelated strains, this research uses experimental filmmaking as a critical tool to explore their historical and contemporary relatedness via the framework of affective labor.

Marcy da Silva Saude is an artist working with moving images. Her practice focuses on subjects including marginal histories, the landscape, counterculture, radical politics, and text(s), and has been presented in film festivals, galleries, and artist-run project spaces internationally. She is a member of BEEF (Bristol Experimental and Expanded Film) and the Filmwerkplaats collective analogue film lab in Rotterdam, the Netherlands, and received an MFA from the University of Colorado at Boulder.

Ongoing work;

With the results from the initial reconstructions, some of the problems of which are explored in Jane Hutchinson’s (2016) paper, activities for 2016-17 refocus the project on methodological strategies behind reconstruction and historical testimony. They will consider how we will modify experimental design and devise new scientific experiments to examine particular aspects of the

effects of digital images based on the theoretical frameworks above. On the basis of this we will invite, supervise and commission new productions that respond to and are informed by the research in the laboratory and exploit the affective potential of the temporal image.

PhD Research

Using a range of practice and theory based methods the group is concerned to make apparent evidence of human desire and cultural imperatives as they are manifested in the way that science and technology is practiced, innovated by entrepreneurs and interpreted by its users. Informed by transdisciplinary approaches, current research engages with burning questions in Film and Cinema Studies, Media Philosophy, Digital Media, History of Science and Technology, Media Anthropology, Design Theory, Interaction Design and Human Cognition. All supervisory teams include members with substantial track records of practice in the arts, design or filmmaking who also have significant publishing profiles in at least one other academic discipline. Registered students currently hold full doctoral research grants from AHRC, EPSRC, Plymouth University and Brazilian and Portuguese Research Councils. Transtechnology Research also holds and oversees doctoral and post-doctoral research grants from the EU.

For further information prospective candidates are advised to contact Prof. dr. Michael Punt (michael.punt@plymouth.ac.uk) in the first instance.

Completed PhD theses

Begum, T. (2015) Design Practice and Post-Colonialism

Cachão, R. (2015) The Mis-en-abyme of Space: Towards an artistic methodology to approach the ontology of space as a methodological tool

Griffin, J. (2014) Changing Space: The Social and Experiential Culture of Spacecraft and the Public Domain

Op den Kamp, C., (2015) The Go-Between – The Film Archive as a Mediator Between Copyright and Film Historiography

Rocha, M. (2015) New routes to Human Computer Interaction: Reconciling the Artificial with Human Nature

Woodward, M. (2014) The Multidimensional Depth of the Image: Body, Environment, Artefact

Current doctoral research projects

Alsaad, A. (2015-) Alternative Understandings of Creative Psychotherapy in the Arabian Gulf

Doove, E. (2011-) Infra-mince, Laughter & Cybernetics – Exploring the Curatorial as Creative Act

Edmonds, G. (2014-) The cognitive impact of analogue and digital cinematic film projection technologies

Egbe, A. (2011-) Notions on a radical moving image archive practice as a problematic

Haines, A. (2015-) Ideas Exchange: Understanding the human object

Hutchinson, J. (2014-) A Media-archaeology of Technologies of Enchantment

Jackson, A. (2014-) Responsive movement, technological mediation and human interaction in the study of developmental disorders

Knight, J. (2012-) An Ecology of Photography towards an Aesthetic of the Posthuman.

Massey, L. (2011-) The Possibility of Telepathy in Musical Improvisation

Peres, N. (2014-) A cinematic interface for cognitive exploration in (medical) simulation

Stamboliev, E. (2014-) “Imag(in)ing intimacy. On the visual and material representation of affection.”

Stansbie, J. (2014-) The Space Between Illness and Health, the Study of a Cardiac Patient

Sweeting, J. (2015-) The Impact of Nostalgia on Media Form – the Videogame

Tadaoka, K. (2014-) Contemplation and Time

Transtechnology Research Seminar Series 2015-16



Since 2006 Transtechnology Research has organised a series of annual seminar programmes of eight individual presentations delivered by doctoral researchers. This series of seminars is structured around linked themes and form the basis for the annual Transtechnology Research Reader. The Transtechnology Research Seminar Programme for the Academic year 2015/2016 was:

Objects of Affect and Affection

This seminar series explored how an object can be understood as a nexus of discourses, and how the arranging of those discourses in relation to a particular theoretical framework can offer reciprocal insights into the object and the framework. It also offers some traction in the ongoing discussion of cognition and media (practices). Each seminar will have as its primary discursive focus an object and through this, aspects of theoretical and practical research will find engagement with an extended realm of enquiry. In this series each move will be driven by the discussion of the object either as a symptom, mnemonic or dream of an affective and affectionate media interaction; oblique strategies to engage with the avant-garde and recover art as an aesthetic experience that allows the artist and the artwork to affectively connect with whoever encounters it.

The series follows on from the 2014/15 series: Cognition and the Image of Affection: Instrumentation, Realism and Technology, and explores the affective relationship of and with objects, media and technologies. We have called the series Objects of Affect and Affection in order to take forward our argument and examine the effects and consequences of the tendency of digitization to flatten difference.

Seminar Series 2015/16 - Objects of Affect and Affection

Nov 18 – Jane Hutchinson: Ephemeral Affections: The Elusive Object: Imagination, Abstraction and Dreams of Utopia

Dec 16 – Edith Doove: Ephemeral Affections: Mobile Absolutes

Jan 20 – Abigail Jackson: Ephemeral Affections: A Resonant Touch

Feb 17 – Guy Edmonds: The Knife Anatomised: A Forensics of the Inter-Frame Space

Mar 23 – James Sweeting: Freedom of Time and Space: Technological Affordances of Play

Apr 13 – Agatha Haines and Eugenia Stamboliev: The Medical Gaze: Mechanical Distance and the Affected Mind

May 11 – Nick Peres: Numbers and Bleeps: Decoding Healthcare's Digital Language

June 15 – Johanna Ickert: Seismographs of the Anthropocene: Earthquake Early Warning Systems as a Sensuous-Aesthetic Praxis of Material Interconnections and Processes

June 15 – Jacqui Knight: The Decisive Moment, Instant or Attenuated?

The 2015-16 abstracts, as well as all previous seminar series are archived at <http://trans-techresearch.net/>

Off The Lip 2015

Workshop and Conference: 7-11 September 2015

University of Plymouth, Plymouth, UK

Conference website: <http://otlip15.cognovo.eu>

Plenary Speakers:

Amy Ione, Director of the Diatropé Institute, Berkeley, California, USA

Roger Malina, Distinguished Professor of Arts and Technology, Professor of Physics, University of Texas at Dallas, USA

Sundar Sarukkai, Professor and Director of the Manipal Centre for Philosophy and Humanities, Manipal, India

The promise of cognitive innovation as a collaborative project in the sciences, arts and humanities is that we can approach creativity as a bootstrapping cognitive process in which the energies that shape the poem are necessarily indistinguishable from those that shape the poet. For the purposes of this conference the exploration of the idea of cognitive innovation concerns an understanding of creativity that is not exclusively concerned with conscious human thought and action but also as intrinsic to our cognitive development. As a consequence, we see the possibility for cognitive innovation to provide a theoretical and practical platform from which to address disciplinary differences in ways that offer new topics and concerns for research in the sciences and the humanities.

Workshops:

Prof. Gemma Blackshaw, 'The Art of Consumption: Picturing tuberculosis in alpine sanatoria around 1900'

Prof. James Daybell, 'Gender, Archives and Memory in Early Modern England'

Prof. Mat Emmett, 'Visual Mediators: Exploring the transactional capabilities of diagrams, maps and schematic notations'

Dr. Min Wild, 'Hanging in Dreams on the Back of a Tiger: Lies, Science and the Philosophy of Metaphor'

The workshops engaged participants in the contributions made by past and current research in the Humanities in the understanding of cognition as a creative interaction with daily life, featuring case-studies and examples that suggested how to build bridges between current trends in the cognitive sciences and established bodies of knowledge.

Off the Lip 2016; Cognovo Manufacture and Bizarre Bazaar

Public workshops: 20-21 October 2016

University of Plymouth, Plymouth, UK

Website: <https://www.cognovo.eu/events/off-the-lip-2016.php>

Plenary Speaker:

Professor Chris Harris, University of Plymouth

Over two evenings the Cognovo Manufacture presented the work of 25 PhD students and almost 50 associated internal and external researchers at CogNovo through public workshops designed to showcase new ideas, and run creative and scientific experiments and discuss results with participants. Workshops explored the findings or methodologies of a number of the COGNOVO doctoral projects; such as Diego Maranans' *Haplós: Vibrating Clothing for Well-Being and Play*, and introduced creative research methods, for example Jaqui Knight and Agatha Haines' drawing workshops. Others were inspired by cross-disciplinary explorations of creativity and perception such as ideomotor drawing or multisensory wine tasting. Work from this year's COGNOVO summer school provided technologies for experimental dance workshops and a collaboration with The Fantasy Orchestra to explore brainwave sonification and entrainment in choirs.

On Saturday 22 October, we invited workshop participants, their friends, colleagues, and families to meet in the Roland Levinsky Crosspoint at Plymouth University and exchange ideas, knowledge, and stories at the CogNovo Bizarre Bazaar.

Off the Lip is a collaboration between CogNovo (cognovo.eu) and Transtechnology Research (trans-techresearch.net) at the Cognition Institute, University of Plymouth, UK.

CogNovo (FP7-PEOPLE-2013-ITN604764) is funded by the EU Marie Curie programme.

Transtechnology Research Publishing

Transtechnology Research Reader 2014/15: Media Archaeology and Cognition

Table of Contents

Michael Punt *Media Archaeology and Cognition*

Texts: Latour, B. (2004) "Why has critique run out of steam". *Critical Inquiry* - Special issue on the Future of Critique. Vol. 30, No. 2, pp. 25- 248.

Münsterberg, H. (1915) "The Return of the Soul". *The North American Review*, Vol. 201. No 710, pp. 64-71.

Reed, E. (1997) *From Soul to Mind, the Emergence of Psychology from Erasmus Darwin to William James*. New Haven: Yale University Press, pp. ix-xvi.

Martha Blassnigg *Mediation and Cognition: Perception as a Matter of Choice*

Text: Bergson, H. ([1896] 1991). *Matter and Memory*, trans. Nancy Margaret Paul and W. Scott Palmer. New York: Zone Books, pp. vii-xvii.

Jacqui Knight *Recovering the Event from 'in-between' Moments*

Image: Bendiksen, J. (2000) 'Satellites: Altai Territory, Russia'. In Lubben, K. (2011) *Magnum Contact Sheets*. London: Thames and Hudson, p. 431 [Contact Sheet]

Nick Peres *Thoughts on a Ceiling Canvas*

Link: Beckett, S. (1959) 'Krapp's Last Tape' in Beckett, S. (1959) *Samuel Beckett: Krapp's Last Tape and Embers*. London: Faber and Faber, pp. 9-20.

Agatha Haines *Gnathograph*

Image: 'Gnathograph' (1939) *Popular Science Monthly: Mechanics & Handicraft*. Vol. 134, No. 6. New York: Popular Science Publishing, p. 121.

Phil Ellis *Rethinking Media Archaeological Reenactment*

Text: Blackson, R. (2007) 'Once More . . . With Feeling: Reenactment in Contemporary Art and Culture'. *Art Journal*, Spring, 2007 66:1, Research Library Core, pp. 28-40.

Eugenia Stamboliev *On Wittmann: On Münsterberg, on Cinema*

Text: Wittmann, M. (2008) 'S(t)imulations of the Mind: Hugo Münsterberg as a Media

Theoretician', in *Jahrestagung der Gesellschaft für Medienwissenschaft*, Vol. 2, No. 4. 2008, Institut für Medienwissenschaft, Ruhr-Universität Bochum.

Guy Edmonds Guy Edmonds *Reading "Hand-Powered Mentalism"*

Image: French Poster (1926) [Pathé Baby advertisement] Lossau, J. (2005) *Film Projektoren – Movie Projectors*. Hamburg: Atoll Medien, p.201

Edith Doove *Poet as Machine, on Calvino's Cybernetics and Ghosts*

Text: Calvino, I. (1967) 'Cybernetics and Ghosts'. In: I. Calvino, ed., *The Uses of Literature*, 1st ed. San Diego, New York, London: Harcour Brace & Company, pp. 3-27.

Kyoko Tadaoka *The Embodied Mind, Contemplation and Forms of Mediation*

Text: Varela, F. and Thompson, E. and Rosch, E. (1993) 'What Do We Mean by "Human Experience"?' in Varela, F. and Thompson, E. and Rosch, E. (1993). *The Embodied Mind: Cognitive Science and Human Experience*. Chicago: The MIT Press, pp. 15-33.

Abigail Jackson *Re-contextualising Empathy and Consciousness within the Study of Developmental Disorders*

Text: Thompson, E. (2001) 'Empathy and Consciousness'. *Journal of Consciousness Studies*, Vol. 8 No. 5-7, pp. 1-32.

Martyn Woodward *From Inter-action to Correspondance*

Text: Ingold, T (2013) *Making: Athropology, Archaeology, Art and Architecture*. London: Routledge. pp, 91-108.

Jane Hutchinson *"Not Me ... Not Not Me": A Restoration of Behaviour in Media Practices*

Text: Schechner, R. (1985) *Between Theater & Anthropology*. Philadelphia: University of Philadelphia Press, pp. 3-33. 281

Martha Blassnigg *Methodological Perspectives from Visual Anthropology*

Texts: Edwards, E. (2014) 'Photographic Uncertainties: Between Evidence and Reassurance'. *History and Anthropology*, 25:2, pp. 171-188.

Harper, D. (2002) 'Talking About Pictures: A Case for Photo Elicitation'. *Visual Studies*, Vol. 17, No. 1, pp. 13-26.

Hannah Drayson and Martyn Woodward *Thinking about 'Fittingness'*

Text: Hodder, I. (2012) *Entangled: An Archaeology of the Relationships between Humans and Things*. London: John Wiley and Sons, pp. 360-384. 352

Michael Punt *Revisiting Deep History Past and Present*.

Text: Shryock, A. and Smail, D. (2011) *Deep History: The Architecture of the Past and Present*. Berkeley: University of California Press, pp. 3-20.

Other Publications:

Leonardo Reviews

Leonardo Reviews is the work of an international panel of scholars and professionals invited from a wide range of disciplines to review books, exhibitions, DVDs, websites, and conferences. Collectively they represent an intellectual commitment to engaging with the emergent debates and manifestations that are the consequences of the convergence of the arts, sciences and technology. It publishes around 150 reviews a year, monthly online and bi-monthly in Leonardo.

Editorial Team: Michael Punt (Editor-in-Chief), Martha Blassnigg Managing Editor 08.09.69-27.09.15, Hannah Drayson, Dene Grigar, Jane Hutchinson (Associate Editors).

<https://www.leonardo.info/reviews>

Research Profiles and Outputs 2014-16

Professor dr. Michael Punt

Professor of Art and Technology, University of Plymouth

Editor-in-Chief, Leonardo Reviews

Director, Transtechnology Research

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Michael Punt is a Professor of Art and Technology at the University of Plymouth. He is the founding convenor of Transtechnology Research which has a constituency of 20 international doctoral, post-doctoral and visiting researchers who use a range of practice and theory based methods in making apparent evidence of human desire and cultural imperatives as they are manifested in the way that science and technology is practiced, innovated by entrepreneurs and interpreted by its users. Topics currently being researched concern the historical and philosophical aspects of nineteenth century media and contemporary digital technology, cinema and the technological imaginary, cognitive aspects of industrial design, affective interaction and instrumentation, spatial awareness in scientific representation, and sustainable new materials for artefact engineering.

He is an international co- editor for Leonardo and Editor-in-Chief of Leonardo Reviews that publishes in excess of 150 reviews each year on science technology and the arts. He has founded Leonardo Quarterly Reviews, an experimental publishing platform published through MIT Press and UT Dallas, which is a digest of review items contextualized by newly commissioned essays on 'burning issues' in the art, science, technology debates. He is also a founding member of the Leonardo book series committee and advisor to Consciousness, Literature and the Arts (Rodopi). Michael Punt practiced and exhibited internationally as a sculptor and film maker until 1990 when he brought the experience of his practice and research into film history to bear on a revisionist account of early cinema history as a consequence of a research grant at the University of Amsterdam. He subsequently extended this into a wider consideration of the cognitive determinants of technological form in audio-visual media. He has jointly produced two books, made 15 films and published over 100 articles on cinema history and digital technology in key journals. Between 1996 and 2000 he was a monthly columnist for Skrien, the Dutch journal of audiovisual media, writing on the interaction between the internet and cinema as it was developing. In the past five years he has given papers and keynotes in more than a dozen countries and is working on a two-volume

book project on new technology and imagination during the twentieth century.

He is a member of the AHRC Strategic Reviewers Group and is a reviewer and panel member for AHRC and EPSRC, the National Endowment for the Humanities, as well as for funding agencies, in USA, Canada, Portugal and the European Commission. He is also a member of the UK JHEP advisory board on cultural heritage.

His current academic functions at Plymouth are as a full-time research professor responsible for leading interdisciplinary research projects across the University with teaching responsibility for PhD supervision exclusively at Plymouth and external MSc Holistic Science dissertation supervision at Schumacher College.

Papers and publications

Punt, M. 2016. The Technological Imaginary and the Cognitive Trace. In: *Avanca Cinema*, Avanca: Editions Cine-Cube Avanca. pp. 1122-1131.

Punt, M. 2015. Cognitive Innovation and the Cognitive Trace. *Leonardo, Endnote*. DoI10.1162/LEON_e_01194.

Punt, M., (2015). Technology, Desire and Imagination In: Ascott, R. and Molina, A., eds. (2015). *Beyond Darwin: The co-Evolutionary Path of Art Technology and Consciousness*. Valencia: Impremta Provincial, pp. 157-168 and pp.260-268.

Punt, M., (2015). Leonardo Endnote: *Cognitive Innovation and the Cognitive Turn*. Accepted for publication. Posted online on 24 Nov 2015.

Punt, M., (2015). *From Soul to Mind. The History of an Idea*. Leonardo. 48:3, p.108 (Editorial).

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Dr. Martha Blassnigg – 08.09.69 – 27.09.15

Books:

Blassnigg, M., (2009). *Time, Memory, Consciousness and the Cinema Experience: Revisiting Ideas on Matter and Spirit*. Amsterdam: Rodopi Press.

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Chapters in books:

- 2013. with Punt, Michael. "Transdisciplinarnost: izzivi, pristopi in priložnosti na pragu zgodovine" / "Transdisciplinarnost: Izazovi, pristopi i možnosti na povijesnom vrhuncu" / "Transdisciplinarity: challenges, approaches and opportunities at the cusp of history", trans. Ana Flac, Helena Fošnjar, Snežana Štabi. In: *(NE) ODVISNI (NE)ZAVISNI INDEPENDENT*. (eds.) Snežana Štabi, Žiga Dobnikar, Dejan Pestotnik. Slovenia: KID / ACE KIBLA, pp.14-25 / 84-95 / 151-163.
- 2013. The Delightful(l) Mind: A Case for Aesthetic Intuition. In: *Light Image Imagination*. Blassnigg, M. et al. (eds.), Amsterdam: Amsterdam University Press.
- 2013. 'Free Play' between Science, Art and Conjuring: Advertising and the Knowing Prosumer, In: - Jahrmann, M., Felderer, B. (eds). *Play & Prosume*. Nuernberg: Verlag fuer Moderne Kunst, pp. 49-57.
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- 2006. Cinema, Clairvoyance, and Consciousness. In: Pepperell, Punt (eds.) *Screen Consciousness: Cinema, Mind and World*. Rodopi Press: Amsterdam, pp. 105-122.

Articles:

- 2014. 'Mediation and Cognition: Perception as a Matter of Choice'. In: *Media Archaeology and Cognition, Transtechnology Research Reader*, Plymouth University, pp. 58-66.
- 2013. with Punt, M. Transdisciplinarity: Challenges, Approaches and Opportunities on the Cusp of History. In: *Steps to an Ecology of Networked Knowledge and Innovation: Enabling new forms of collaboration among sciences, engineering, arts, and design. Volume II: Meta-analyses, Abstracts, and White Papers*. Published by: Networks for Science, Engineering, Art and Design (SEAD) advising the US National Science Foundation, pp. 87-90. Online at: <http://seadnetwork.wordpress.com/draft-overview-of-a-report-on-the-sead-white-papers/>
- 2011. 'Intuition and Imagination at the Convergence of Arts, Science and Popular Culture and Commercial Application: Clues from the Past'. In *W strone trzeciej kultury. Koegzystencja sztuki, nauki i technologii. Towards the Third Culture. The Co-existence of Art, Science and Technology*. Gdansk: Laznia CCA, pp. 66-77.

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- 2010. Revisiting Marcy's Applications of Scientific Moving Image Technologies in the Context of Bergson's Philosophy: Audio-Visual Mediation and the Experience of Time. *Medicine Studies*. Volume 2 (3) Issue: "Medical Imaging: Philosophy and History". Springer, pp. 175-184. DOI: 10.1007/s12376-010-0049-x. Available online at: <http://www.springerlink.com/content/e0601u8425715h15/>
- 2009. Ekphrasis and a Dynamic Mysticism in Art: Reflections on Henri Bergson's Philosophy and Aby Warburg's Mnemosyne Atlas. In: *New Realities: Being Syncretic*. (Series: Edition Angewandte) Eds. Ascott, Bast, Fiel, Jahrmann, Schnell. Wien, New York: Springer, pp. 42-46. ISBN 978-3-21178890-5.
- 2007. Imag(en)ing the Extreme — Spacetime Continuum and Duration: The Cinema as Meta-Universe. *Conference MutaMorphosis: Challenging Arts and Sciences*, 8–10 Nov, Prague, Czech Republic. Online at <http://mutamorphosis.wordpress.com/2009/02/24/imagening-the-extreme-spacetime-continuum-and-duration-the-cinema-as-metauniverse/>
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- 2005. Towards an Anthropology of Space. Online at http://www.olats.org/space/13avril/2005/te_mBlassnigg.html
- 2000. *Seeing Angels and the Spiritual in Film: An Interdisciplinary Study of a Sensuous Experience*. MA-Thesis at the University of Amsterdam, for Media and Culture, and Cultural Anthropology and Non-Western Sociology. Unpublished thesis.

Encyclopedia Entry:

- 2010. 'Lotte Hahn'. *Allgemeines Künstlerlexikon (AKL)*, Bde 66/67 (Gutt – Ham), K.G. Saur Verlag, Ein Imprint der Walter de Gruyter GmbH & Co. KG.

Dr. Hannah Drayson

Lecturer in Digital Art and Technology/Immersive Media Design Plymouth University

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Hannah Drayson is an intermedia artist and researcher. She supervises a number of Doctoral Students within Transtechnology Research and the Cognition Institute. Her work combines transdisciplinary theoretical and practice-based approaches to the theme of the imagination, materiality and the body, with a particular focus on the techniques that are used to mobilise or support the imagination to productive effects, in particularly in therapeutic and medical settings and the contemporary arts. Building on previous work creating instruction-based sound works and audio-visual performance, Hannah's practice involves the exploration of tools such as hypnosis, suggestion and visualisation for the production of imagined experiences. She is particularly interested in understanding in how different technologies are used (intentionally or not) to support or stimulate their user's imagination: placebo treatments, lie detector tests, visualisations, images, and through that influence the anatomy, physiology or experience of the body.

Papers

Drayson, H., (2016) Debunking the Self; Jastrow, Münsterberg and the Automatograph. *A hundred years of film theory Münsterberg and beyond: Concepts, Applications, Perspectives*. [In Press].

Conference and symposia

Drayson, H., (2016) Induction Ritual as Creative Practice. Conference Paper. *Performance of the Real; Ritual and Cultural Performance* Hui and Symposium. University of Otago. April 14th & 15th 2016

Drayson, H., (2016) Suggestion and Apparatus. Conference paper as part of panel presentation; *Munsterberg in Context; Imaginary Machines* at A hundred years of Film theory Münsterberg and beyond: Concepts, Applications, Perspectives. Leipzig, Germany, 30 June 2016 – 3 July 2016.

Drayson, H., (2016) *Authenticity and Process Suggestions*, Unconscious Memory Seminar Series, hosted by TORCH Oxford. 6th June 2016.

Performances and Exhibitions

Drayson, H., (2015) *Take Me on a Trip to Cyprus and You Could Win a Dream Holiday*, one-to-one performance presented at A+E Happenings, The Island, Bristol. 28th February 2015.

- *The Island of Nova Santos. Group visualisation performance.*

Phaneromeris 70, Old City Nicosia. 9th-11th April, 2015.

SuperNormal festival, Oxfordshire UK. 9th August, 2015.

- *I will buy your dreams. One-to-one performance.*

Port Eliot Festival, (as part of *Ways With Weirds*) Cornwall, July 30th - Aug 2nd 2015.

SuperNormal festival (with A+E), Oxfordshire UK. 7th and 8th August, 2015.

- *EVETNEH || NEHEVET Nicosia Old City Tarot*, presented at Phaneromeris 70, Old City Nicosia. 16th April, 2015.

- *Morning coffee telling and imagination games.* Interactive artist's talk. 18th April 2015. At NIMAC (Nicosia Municipal Arts Centre) <http://nimac.org.cy/archives/>

Rupert Allan

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Rupert Allan is a 3D3 candidate whose practice as an Art Director and Creative Technician across mainstream and arthouse film industries has led him to collaborate with some of the best-known film industry leaders. He cross-fertilizes this installation work with context-specific international work in both humanitarian and maritime environments.

Rupert has also led design projects for humanitarian organisations, and consults as a field mapping coordinator as part of MSF's world-renowned Manson Unit. This 'bottom-up' community advocacy project enables the production and use of field-derived ethnographic and humanitarian data through open-source mapping and visualisation tools – mobile phone apps. It serves marginal and 'at-risk' communities in the Global South – mainly in Africa – and technically empowers 'missing' communities to express – and map - their humanitarian medical needs and anthropological vulnerability.

Reflecting on the narratives of Utopia and Transformation inscribed (installed) and read (recorded) into displacement behaviours, this PhD navigates excluded peripheral communities who make-meaning of the contested space of the Sea. The study is informed by personal experience of refusal of entry at international ports of entry, maritime exclusion, and reflections on 'humanitarian consequence' and self-empowerment from the field. Through the problematic terms 'pioneer', 'refugee', it will seek to discover how seafarers 'walk the walk', sometimes in desperation; how they perform modern technology to 'realise' their own liberations, and what it means to 'escape by Sea'.

Amani Alsaad

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Amani Alsaad is a Ph.D. candidate with Transtechnology Research. Born in the Arabian Gulf and raised in the United Kingdom, her work explores psychotherapy and contemporary art practices to provide critical views of social and cultural issues, and identify and finding suggested solutions. Her educational background includes an MA in Applied Imagination in The Creative Industries, specializing in Art Therapy / Medical Art. She also holds qualifications in art therapy, creative therapy, personality profiling and cognitive behavioral therapy. She is an exhibiting artist who curates individual and group creative therapy sessions.

Her project; *Alternative Understandings of Creative Psychotherapy in the Arabian Gulf* aims to respond to cross-cultural gaps, working towards creating a modified toolkit and evaluation module that will offer a framework to support creative psychotherapy in the Arabian Gulf. Her longer-term goal is to create an official foundation in the region.

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The point of departure for my MPhil/PhD which began in October 2016 is a participatory arts project I've been producing called Re-imagine Your Town. My research is funded by the AHRC through the 3d3 centre for doctoral training. I am based between the Transtechnology Research Group in Plymouth University and Re-imagine your Town production base at InterAnima CIC Penryn Cornwall.

Re-imagine Your Town began by creating a 3D interactive CGI landscape of the town Penryn, topographically correct but with all the buildings, apart from the town hall, removed. Into this recognizable yet ghostly virtual reality we have been inviting residents to populate it with their memories of the past, observations of the present and ideas for the future of their town. To encourage an inclusive dialogue, crossing social divides, we have been working with residents across art forms, social practices and interfaces. The next stage of production is to archive the memories, observations and visions into the 3D map.

My background as an artist crosses traditional stone carving, animation and documentary in both producing and directing roles. Alongside, I have extensive experience of teaching in both HE environments and community arts environments. As a PhD student my first objective is to integrate my role as producer of a creative project with the scholarly activities of a PhD student to explore whether creating an interface between digital technology and physical art practices can develop a dialogic archive of a community that enables residents to have a significant impact on town transformation.

My aim is that this PhD will lead to sources of knowledge and inspiration that develop a more rigorously critical understanding of my roles as an artist, teacher and creative producer. I am interested in ideas that question the role of participatory arts practice and the digital tools I increasingly use; if, all be it unintentionally I am engaged in a collaboration with ideologies I oppose and developing a reliance on unseen hegemonic networks. I hope to adjust my practice and develop alternative approaches that provide opportunities to move forward agendas for positive social change.

Edith Doove

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Edith Doove is a freelance curator, writer and researcher specifically interested in notions of self-organisation, emergence and contingency, cross and trans-disciplinary collaborations. She is a contributing researcher and subsequently PhD-candidate with Transtechnology Research at Plymouth University, UK since August 2010. Her curatorial career, which began in 1987, she allowed her to experiment with several formats, outside and inside art institutions. In her research project, titled *Laughter, Infra-Mince and Cybernetics – Exploring the Curatorial as Creative Act*, she undertakes a poetic investigation of an opaque meshwork that is seen as instrumental for the curatorial and meaning-making in general. Doove is a regular contributor to *Leonardo Reviews*.

Publications

Doove, E. (2016) Letter. In: Wade, C. ed. *As We Alter It, So It Alters Us*. Birmingham: Rope Press

Doove, E. (2016). *Laughter, infra-mince and cybernetics – Exploring the curatorial as creative act*. In: Denham, S. and Punt, M. eds. *Off the Lip Conference Proceedings 2015*. Plymouth: TT OA Papers, pp. 35-42

Doove, E. (2017). (in press) *Slow/Networked Media Art and the Museum: Who Takes Care of Whom?* In: Smite, R. and Smits, R. eds. (2017). *Renewable Futures Conference Proceedings 2015*. Riga: Acoustic Space #16

Doove, E. (2016) (in press) *Il faut cultiver notre jardin ... On the need for gardening*. In: Doove, E., Fritz, D., Maes, A., Medosh, A., Steels, L. *Alchimia Nova*. Ghent: MER. Paper Kunsthalle

Reveivs

Doove, E. (2016). *The Curatorial Conundrum* by Paul O'Neill, Mick Wilson and Lucy Steeds, eds., *Leonardo Reviews*, [online] July. Available at: <http://leonardo.info/reviews/july2016/oneill-doove.php>

- (2016). *The Process That Is the World – Cage/Deleuze/Events/Performances* by Joe Panzner, *Leonardo Reviews*, [online] June. Available at: <http://leonardo.info/reviews/jun2016/panzner-doove.php>

- (2016) *Diffractional Technospaces: A Feminist Approach to the Mediations of Space and Representation* by Federica Timeto, *Leonardo Reviews*, [online] April. Available at <http://leonardo.info/reviews/apr2016/timeto-doove.php>

- (2015) Of Walking in Ice by Werner Herzog. Leonardo Reviews, [online] August. Available at: <http://leonardo.info/reviews/aug2015/herzog-doove.php>
- (2015) Other Planes of There. Selected Writings by Renée Green. Leonardo Reviews, [online] July. Available at: <http://leonardo.info/reviews/july2015/green-doove.php>
- (2015) How Reading is Written – A Brief Index to Gertrude Stein. Leonardo Reviews, [online] May. Available at: <http://leonardo.info/reviews/may2015/orange-doove.php>
- (2015) Rays Media Collective: Casebook. Leonardo Reviews, [online] February. Available at: <http://leonardo.info/reviews/feb2015/maranda-doove.php>
- (2015) The Curatorial Avant-Garde: Surrealism and Exhibition Practice in France, 1925–1941. Leonardo Reviews, [online]. January. Available at: <http://leonardo.info/reviews/jan2015/jolle-doove.php>

Other research output:

- Invitation by Cathy Wade for a Public correspondence as part of her Wheatley Fellowship at Birmingham City University on conversation as sculptural practice, Mid May – Mid July 2016
- Teaching Curatorial discussion and visit of exhibitions with 2nd i-DAT students, University of Plymouth, 12 May 2016
- Managing editor Denham, S. and Punt, M. eds., (2016). Off the Lip Conference Proceedings 2015. Plymouth: TT OA Papers
- Transtechnology Research Seminar Ephemeral Affections: Mobile Absolutes (or Absolute Mobiles), Transtechnology Research, University of Plymouth, UK, 16 December 2015
- Paper presentation Slow/Networked Media Art and the Museum: Who Takes Care of Whom?, Renewable Futures Conference, RIXc, Riga, Latvia, 9 October 2015
- Curation BUREAU DOOVE presents: Ballard, Blow & Driftingspace, Devonport Guildhall, Plymouth, UK as part of the Plymouth Art Weekender, <http://www.plymouthartweekender.com/events/bureau-doove-presents-ballard-blow-driftingspace/>, 25-26 September 2015
- Poster presentation at Off the Lip – Transdisciplinary Approaches to Cognitive Innovation conference, University of Plymouth, UK 9 September 2015
- Transtechnology Research Seminar The Opaque Lens: Affect and Subversion in Media Practices, Transtechnology Research, University of Plymouth, UK, 18 February 2015

During the period of January 2015 and July 2016 a series of seminars, talks and reviews were produced. The following gives a short overview. In general the research uses Marcel Duchamp's concept

of the infra-mince that is viewed as a product of its time, to look specifically at the role of the speculative, poetic and absurd, the personal and subjective in the instant of emergence of creativity. The research output connects to this aspect from different angles.

Transtechnology Research Seminar

'Ephemeral Affections: Mobile Absolutes (or Absolute Mobiles)', Measurement and relativity
16 December 2015

This seminar was part of the three-part subseries 'Ephemeral Affections', as part of the Transtechnology Research Seminar Series 2015/16 dedicated to Objects of Affect and Affectation that pointed to a connection of ephemerality and movement between the subject matters of the idea of a machine (Jane Hutchinson), the infra-mince (Edith Doove) and of touch (Abigail Jackson).

The seminar connected several strands discussed earlier in the year during a session of Topics and Concerns on Drawing (16 January 2015) and the Transtechnology research Seminar The Opaque Lens (18 February 2015). Whereas during the first the influence of technical drawing in the 19th century via Nesbit (1991) was discussed, the latter contextualized the state of 'opaqueness' within both poetic and scientific contexts as an affective driver in the (very) creative act of re-training perception and awareness (Stengers, 2014). A re-reading of the experimental psychologist and poet Gertrude Stein's so called 'poetic science' (as demonstrated within her 1914 text 'Tender Buttons'), was used as a way of focusing upon language as an affective medium through which perception is re-trained (Lorange, 2014). One of the outcomes of this seminar was that reading Stein's Tender Buttons while traveling on a train contributed considerably to an understanding of this disruptive text as it fell in place with the disruptive rhythm of the train. Both rhythms started to communicate with each other and led to new meaning making.

In this latest seminar some of the elements of these earlier presentations were picked up and thickened, especially through Isabelle Stengers' constructivist reading of Whitehead's Process and Reality, which necessitates maximization of friction in order to stimulate imagination of reading and understanding; and the ideas of abstraction as lure, trust, and tuning. The Object of Affect and Affectation that formed the starting point for this seminar was a small bubble spirit level that had been used in a curator's practice leading to an investigation of the general idea of equilibrium, measurement and measuring, the critical attitude towards it at the beginning of the 20th century (Poincaré), and Bohm's idea of an implicate order in which everything is connected as well as his

idea for the need to make mistakes in order to perceive the new (Bohm). Duchamp's *infra-mince* is read as such a 'mis-take'.

Paper

Doove, E. (2017). *Slow/Networked Media Art and the Museum: Who Takes Care of Whom?*
In: Smite, R. and Smits, R. eds. (2017). *Renewable Futures Conference Proceedings 2015*. Riga:
Acoustic Space #16.

This paper, first presented at the Renewable Futures Conference at Riga organised by RIXc on 9 October 2015 (<http://rixc.org/en/conference/>), looks at the importance of Slow/Networked media art for a rethinking of the museum and its traditional view on preservation. With process or a time-based approach at its core Slow/Networked media art is in principle incompatible with the conservative object-based approach of the museum. Where museums once were a haven for contemplation, especially the larger museums now tend to be fast-paced, mass orientated and commercial. Rather than confining Slow/Networked media art in this non-sustainable perspective the paper suggests to work towards a networked version of the museum that is able to step outside of its constraining walls and truly cross borders. Slow/Networked media art can play an important role in returning to a contemplative approach and help to re-educate towards achieving a longer and slower attention span for current and future audiences.

The issue of preservation is thus somewhat controversially reversed and turned into how Slow/Networked media art can be meaningful for museums rather than trying to box it into a format where it does not belong. Contemporary practices incorporated in the arts such as gardening and walking might give scope for new approaches, allowing Slow/Networked media art to offer an alternative and/or additive standing closer to the practice and experience of both makers and audiences or participants.

The paper builds its argument from *Re-Collection – Art, New Media, and Social Memory* by Richard Rinehart and Jon Ippolito (2015) and uses the European ALOTOF-initiative that was completed in 2015 as a case study.

Keywords: Slow, networked, media art, museum, preservation vs re-education, social memory.

Reviews

During this period several reviews were written for Leonardo Reviews the subjects of which were al-

ways carefully chosen in relation to the on-going research (see above for complete overview). Several reviews relate to curatorial and artists practices such as *The Curatorial Avant-Garde: Surrealism and Exhibition Practice in France, 1925–1941* and *Rays Media Collective: Casebook*. The latter also alludes to inventive trans-disciplinary collaborations. Artists practices specifically linked to language are also important in *How Reading is Written – A Brief Index to Gertrude Stein, Other Planes of There. Selected Writings* by Renée Green and even in *Of Walking in Ice* by Werner Herzog. Finally *Diffractive Technospaces: A Feminist Approach to the Mediations of Space and Representation* by Federica Timeto gave a good insight in a possible methodology.

Overall these kind of outputs endeavoured to build a thick meshwork that will enable an original reconnection of the current broad interest in and ubiquity of curation beyond a purely art historical framework into a wider everyday application, to its provenance and connoisseurship.

Curated project

Although actual curated projects have been brought back to an absolute minimum for the time being while completing the PhD, the two-day project BUREAU DOOVE presents: *Ballard, Blow & Driftingspace* was organised at the Devonport Guildhall, Plymouth, UK as part of the Plymouth Art Weekender on 25-26 September 2015. The selected art works relate to a specific interest in Slow/Networked Media Art.

<https://bureaudoove.wordpress.com/news/>

‘POD’ (2009) by Alison Ballard and Mike Blow at Devonport Guildhall, Plymouth

‘Vellum’ (2015) by Driftingspace at Devonport Guildhall, Plymouth

Guy Edmonds

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I am a highly experienced freelance film restorer and archivist, having previously worked at the EYE Film Institute (formerly Nederlands Filmmuseum), Christie's Camera and Photographic auctions and The Cinema Museum in London. I received my MA in Preservation and Presentation of the Moving Image from the University of Amsterdam in 2006.

My research interests revolve around exploring and understanding the affective potential of the moving image, especially as this relates to historical film and its technology. In general, I am interested in effects that exist outside of the narrative form as discussed in the majority of film and media studies. The objects of my research are therefore classes of film that resist or exhibit alternative techniques of storytelling, such as early film, experimental film and amateur film and home movies, as well as extended elements of the cinematic experience, such as its physical apparatus and environment. In my CogNovo project, I aim to discover new insight into the role played by differing projection technologies and how they condition our perceptual and cognitive response, through the application of electroencephalography (EEG) analysis to the cinema viewing experience.

My academic interests in early cinema and home movies are informed and indeed mirrored in practical terms by both experience as a filmmaker and as the creator of two unique programming series in which I propose new contexts for found films. Firstly, the 'Séance du Cinema' performances where spiritualistic mediums attempt to divine further information about the unknown protagonists of found home movies and, secondly, the 'Saloon of Refuse' in which a wide variety of often fragmentary film forms are saved from landfill for last chance saloon screenings. Both series draw attention to the highly contingent nature of film collecting and archiving – a situation common to large national institutions as well as individual collectors.

Publications

Catanese, R., Edmonds, G., & Lameris, B. (2015) Hand-Painted Abstractions: Experimental Color in the Creation and Restoration of Ballet mécanique. *The Moving Image*, vol. 15, no.1, University of Minnesota Press

Edmonds, G. (2015) 'Electrophysiology of Cinema Spectatorship', in *Off The Lip Conference proceedings*, Plymouth University

Edmonds, G. (2016) 'Vitascope Movie-Maker: A Ludic Historiography', in, 'Exposing the Film Apparatus: The Film Archive as a Research Laboratory'. Amsterdam University Press

Edmonds, G. (2016). 'FoFA Case Studies 2012-2015 - Early Cinema and Cognitive Creativity',

Journal of Film Preservation, no. 94, 4/2016, FIAF, Brussels

Participation

-2015 February 4 'Ballet Mécanique - from BW to (hand) colour, a restoration history' - Colour in Film with the British Film Institute and the Colour Group (GB)

City University, London

-2015 May 4-8 Guest of Europe on Screen film festival, daily talks and discussions about film preservation and restoration. Various locations in Jakarta, Indonesia: Erasmus Huis, GoetheHaus, Institut Francais, Universitas Multimedia Nusantara

-2015 June 7 Introduction to 16mm film screening at Lichtspiel, Bern, Switzerland

'Bugatti, Ferrari & Schnelle Flitzer, Ein Abend mit dem Filmer Guy Edmonds'

-2015 September 9 'Electrophysiology of Cinema Spectatorship'

Off The Lip – Transdisciplinary approaches to cognitive innovation, Plymouth University, Plymouth, UK

-2015 October 26 podcast with Roger Malina, 'The Divorce of Eye and Ear is an Accident of the History of Technology', in honour of World Day for Audiovisual Heritage 2015

creativdisturbance.org

Seminar Presentations

Edmonds, G. (2015) 'Technophilia: Technologies for the Corrupted Body'. With Agatha Haines. Transtechnology Research Seminar Series, University of Plymouth, Plymouth, UK, 21 January 2015.

Edmonds, G. (2015) 'The Ascetic Image: Technologies of Disavowal'. With Udo Hudelmaier, Jane Hutchinson, Abigail Jackson, Nick Peres. Transtechnology Research Seminar Series, University of Plymouth, Plymouth, UK, 18 March 2015.

Edmonds, G. (2016) 'The Knife Anatomised: A Forensics of the Inter-frame Space' Transtechnology Research Seminar Series, University of Plymouth, Plymouth, UK, 17 February 2016.

Abstract

Edmonds, G. (2015) 'Electrophysiology of Cinema Spectatorship', in *Off The Lip Conference proceedings*, Plymouth University

As a loose movement, Media Archaeology has employed a multiplicity of approaches and, unlike more formal media studies, its exponents have often productively engaged with the artefacts and practices that it investigates. This is admirable but can be extended even further in combination with techniques in use in the cognitive sciences to create an archaeology of historical audio-visual perception.

This paper outlines a novel method for analysing human perception and cognition as it relates to the viewing of motion pictures. It applies knowledge gained from human electrophysiological studies to scholarship on the reception and technology of Early Cinema and proposes an experiment in which I aim to compare brain response to projections of analogue and digital versions of the same film stimulus. The intention is to combine experimental media archaeology – media archaeology in which use of historic technology is central to the investigation - with electrophysiological techniques. It takes dormant, obsolete technology, which is nevertheless loaded with the potential for action and bristling with suggestive affordances, and reanimates it for the purpose of shedding light on the question of historical perception.

[image posterimg2016-8bw goes with this]

Abstract

Edmonds, G. (2016) 'Vitascope Movie-Maker: A Ludic Historiography', in 'Exposing the Film Apparatus: The Film Archive as a Research Laboratory'. Amsterdam University Press

The Movie-Maker is placed within a historical context in which the desire to open up amateur filmmaking to a wider public was prevalent. The essay describes the author's hands-on method of exploring the camera's functionality, and offers an interpretation of the films produced by the camera as being representative of technology's effect on aesthetics. This essay argues for a connected, interdisciplinary approach to the study of moving-image technology and the images it produces rather than a discrete analytical approach, and suggests this can be a task of the film archive as research laboratory. The use of the Movie-Maker in this essay should be considered as a loose form of ludic historiography, not as a strict attempt to recover a historical moment.

Amanda Egbe

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Lecturer in Media Production at the University of Bedfordshire and associate researcher at Transtechnology Research

Publications

Egbe A. (2016) [Review] “Avant – Garde Museology”, *Leonardo Reviews*, May 2016

Egbe A. (2016) [Review] “Writing and Unwriting (Media) Art History: Erkki Kurenniemi in 2048”, *Leonardo Reviews*, May 2016

Conference Papers Presented

Egbe, A. (2015) “Letter from an Unknown Woman: Moving Images, Meaning Making and Trans-media Practices”, RIMAP Seminar Series 2015/16, University of Bedfordshire, UK (2, December)

Egbe, A. & Novakovic, R. (2016) “The Cinemembrane” Radical Film Network Unconference, University of Glasgow, UK, April 29 – 2 May 2016

Egbe A. (2016) “Mnemosyne Moving Image Archive: Ethics and assemblage as a radical archival practice”, *Doing Women’s Film and Television History III Conference*, 2016 Conference, De Montfort University, Leicester, UK, May 18 – 20, 2016

Exhibitions/screenings

Egbe, A. & Novakovic, R. (2015) Deptford|Tributes [Screening]. *Gentrification Season*, vol. 1 - Deptford Cinema, London, UK, September

Joanna Griffin

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Publications

(2015) 'Reflections on the Authorship of Space Technology'. *Space Policy*, 33 (2015) pp. 4-7 DOI: 10.1016/j.spacepol.2015.06.001.

Presentations

2016 'Art and Astronomy' [discussion] with Marek Kukula, public astronomer, Royal Observatory Greenwich at Newton Field Centre, Northamptonshire, for Fermynwoods Contemporary Art (21 July).

2015 'The formational imaginaries of space technology as an issue of cognitive innovation' [conference paper] Off the Lip: Transdisciplinary approaches to cognitive innovation organised by Transtechnology Research and Cognovo, Plymouth University (September 7-11).

2015 'Moon Vehicle' [symposium presentation] Art-Life-Technology, Organised by FOA-FLUX and Srishti School of Art, Design and Technology, Bengaluru, India (18 April).

Film/video

2014 'Who Authors Space Technology?' one of 10 selected videos for The Society of the History of Technology 3-minute thesis contest, Best use of Film. Available at: <https://vimeo.com/channels/shotdissvideo/videos>

2016 'Side by Side' screening of 5 films selected by Cinestar and LUX at Back Lane West, Redruth Cornwall of 'Feathered Water' (2002) 16mm black and white film made from archive film at the Imperial War Museum film archive. 5 mins, with sound.

Exhibition

2015 Arte en Órbita, Centro de Arte Contemporáneo, Quito, Ecuador. Curated by Pedro Soler and Fabienne Borges.

Peer reviewer

Leonardo, Journal of the International Society for the Arts, Sciences and Technology
Identities: Global Studies in Culture and Power

Agatha Haines

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Papers

Haines, A. (2015) 'Gnathograph' [paper] Trans-technology Reader, Plymouth University.

Haines, A., Francis, K., Briazu, R. (2015) 'The affective embodiment of testing tools and their influence on experimental outcomes' [paper and presentation] for Off The Lip conference, Plymouth, UK. 7-11 September.

Conference presentations / papers

Haines, A. (2016) 'The body dismantled' [presentation and exhibition] Innoculum Conference, connecting the other, organised by PhyChip, at CLB Berlin, Germany. 4-5 February.

Haines, A. (2016) 'Transtechnology, Transdisciplinarity and Speculative Design' [presentation] What is media? University of Portland Oregon, US. 16 April.

Haines, A. (2015) 'Understanding the human object: if you prick us do we not bleed?' [paper, presentation and exhibition] Research through design conference, Microsoft research Lab, Cambridge, UK. 25-27 March.

Seminar Presentations

Haines, A. and Edmonds, G (2015) 'Technophilia, technology for the corrupt body' [Research Seminar]. Plymouth Trans-technology seminar series. 21 January.

Haines, A and Stamboliev, E. (2016) 'The Medical Gaze, Mechanical Distance and the Affected Mind' [Research Seminar] Plymouth Trans-technology seminar series. 13 April.

Exhibitions

Haines, A. (2014) 'Cyber Arts' [exhibition] Ars electronica, Linz, Austria, 4- 14 September

Haines, A. (2014-2015) 'Bio:fiction film festival' [film festival exhibition] screened at Linz, Austria 23 – 25 October. In Waldkraiburg, Germany 28 November. In Ljubljana, Slovenia 29 November. In Helsinki, Finland 22 May.

Haines, A. (2014) 'Last Breath' [exhibition] Clearlake Hotel London, UK, 4 April.

Haines, A (2015) 'Technophilia and the corrupt body' [exhibition] Menier Gallery, London, UK, 2-7 March.

Haines, A (2015) 'Hemma I Framtiden / Domestic Futures' [exhibition] Nationalmuseum Design Stockholm, Sweden. 18 September to 15 November.

Haines, A. (2015-2016) 'Body of Matter' [exhibition] MU Gallery, Eindhoven, Netherlands, 27 November to 07 February.

Haines, A. (2015-2016) 'Playing Life' [exhibition] Transnatural Gallery, Amsterdam, Netherlands, 26 September to 16 April. Also during Dutch Design Week, Eindhoven, Netherlands, 17-25 October.

Haines, A. (2015-2016) 'Human+' [exhibition] Centre de Cultura Contemporània de Barcelona, Barcelona, Spain, 7 October to 10 April.

Haines, A. (2016) 'Alter: between human and non-human' [exhibition] Gus Fisher Gallery Auckland, New Zealand, 22 April to 5 May.

Haines, A. (2016) 'Habitats' [exhibition] University of Oregon, Portland, Oregon, 14 April to 14 May.

Workshops

Haines, A. (2014) 'Being Human' [workshop leader] Design the future workshops at Chatham Historic Dockyard, UK, 19 June.

Haines, A., Park, S., Wells, O. (2015) 'Transitive wearables' [workshop co-leader] CIID Copenhagen, Denmark, 11 February.

Haines, A. (2016) 'Prototyping bodies' [workshop leader] Mediamatic biotroop, Amsterdam, Netherlands, workshop series.

Talks

Haines, A. (2015) 'Now future Talkshow'. Dutch Design week for VPRO 23 October.

Haines, A. (2015) 'What if...'. Dutch design week opening 17 October.

Haines, A. (2015) 'Designing the Human Body'. Bio-talk Mediamatic 15 October.

Haines, A. (2014) 'Rewiring the Body'. Open City Docs Fest, Rich Pickings event, London, UK 17-22 June.

Haines, A. (2014) 'Dei Ex Machina'. Graphic Design Festival Breda, Retweet, Breda, Netherlands 22 – 24 April.

Haines, A. (2014) 'Are two heads better than one?'. TEDX Maastricht, TEDX event, Maastricht, Netherlands, 14 October. And at TEDX side event Chemelot Campus, Maastricht, Netherlands, 15 October.

Haines, A. (2016) 'Reality'. Creative Mornings, Rotterdam, Netherlands, 27 May.

Haines, A. (2016) 'Hack-the-brain inspiration'. The Waag Society, Hack-the-brain pre-event, 19 May.

Johanna Ickert

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Marie Curie Research Fellow at the University of Plymouth in the School of Geography, Earth and Environmental Sciences

Johanna Ickert is a documentary filmmaker and cultural anthropologist with a major interest in the trans-disciplinary potential of film-based methods in the field of georisks, environmental change and sustainability. She received a diploma in Film and Television Direction from the Babelsberg Film University “Konrad Wolf” for an interactive documentary about the sociocultural aspects of climate change mitigation, as well as her full-length documentary about the public perception of a carbon capture and storage (CCS) in Germany. She also holds a Master in Cultural Anthropology, Sociology and Media & Communication Studies from the Humboldt University Berlin and the Free University Berlin.

For ten years she has been working as a director, author and editor, exploring audiovisual media at the interface between scientific research and artistic practice. Her engagement with trans-disciplinary approaches in science communication builds on her studies as well as on her artistic experience. Besides her work as independent filmmaker, she has been collaborating with NGOs, foundations and research institutes (among others Institute for Advanced Sustainability Studies (IASS), Institute for Advanced Study in the Humanities (KWI), PROGRESS, BUND, Heinrich Böll Foundation, atmosfair).

In November 2014 Johanna took up the position of Marie Curie Research Fellow at the University of Plymouth in the School of Geography, Earth and Environmental Sciences and became a member of the Transtechnology Research Group. Based within the ITN-ALeRT virtual campus of geoscientists investigating the geological evolution of Turkey’s Anatolian Plateau, her PhD research explores the potential of visual anthropological methods in the field of seismic risk communication.

Publications

Ickert, J. (2009) *Der Kulturkosmos Müritz – Sozialkapital, Placemaking und Local Governance als Entwicklungsfaktoren in ländlich-peripheren Regionen Ostdeutschlands*, Omniscrypt, 2009.

Ickert, J. (2015) *Textures of The Anthropocene: Grain Vapor Ray*, Leonardo Digital Reviews, 2015

Ickert, J. (2016) (in press): *Earthquake Risk Communication as Dialogue – Insights from a Workshop in Istanbul’s Urban Renewal Neighbourhoods*, NHESS, 2016.

Conferences/Seminars

Presentation at “Freie Universität Berlin”, Seminar Title: Risiko, Krisen und Katastrophen – Kommunikation und Verhalten im Angesicht möglichen Scheiterns (MA Political Sciences)), Seminar Leader: Prof. Dr. Martin Voss

April 17, 2015

Participation Poster Session EGU Vienna: April 12 – 17, 2015

Presentation of PhD-project at the Doctoral Session of the Mediacity 5 Conference, Plymouth May 1-3, 2015

Presentation of PhD-project and Film-Screening at the Institute du Globe de Paris (IPGP), Paris May 7, 2015

Presentation of PhD-project at the “Institutskolloquium” of the Institute for European Ethnology, Humboldt University Berlin; June 30, 2015

Presentation of PhD-project at the Science in Public Conference, Bristol: July 9, 2015

Participation at the Workshop “Synergies of Arts and Science for Sustainability Transformations”: November 17, 2015

Presentation of PhD-project at the Early Career Geoscientist Evening, Plymouth: February 11, 2016

Presentation “Ethical Implications of Seismic Risk Communication in Istanbul – Insights from a Transdisciplinary, Film-based Science Communication Workshop”, EGU Vienna April 18, 2016

Further Outreach Activities

Photographic and Filmic Documentation of;

- ALerT Fieldschool (South Central Anatolian Plateau), Turkey, Sept 29 – Oct 5, 2014
- ALerT Workshop (Field based video), Turkey, May 26 and June 01, 2015
- ALerT Fieldschool (North Central Anatolian Plateau), Turkey, May 27-31, 2015

Production of 2 Research Films about the first research stay in Istanbul (45mins./8mins.)

Earthquake Risk Communication as Dialogue – Insights from a Workshop in Istanbul’s Urban Renewal Neighbourhoods

The following is the introduction to an article accepted by the NHESS Special Issue “Effective Science Communication and Education” in *Hydrology and Natural Hazards* (NHESS/HESS inter-journal SI)

Hazard scientists rarely meet the people that are actually 'at risk' - those in communities prone to natural threats. When they do, scientists generally find that those living in the shadow of disaster view an impending threat in ways very different to that envisaged by the specialist, whose outlook is steeped in probabilistic or deterministic thinking about the chances or impacts of an extreme event. Unfettered by the technical prognosis for a particular hazard scenario, ordinary citizens instead embed scientific concerns about the likelihood of a natural calamity into the broader social, economic and political stress field that shapes their day-to-day lives. The projected earthquake, volcanic eruption or flood event feeds into community conversations about topics such as ongoing social transformations, local arguments over economic development plans, and political debates about corporate corruption and civic trust.

Such a situation confronts the issue of risk communication in Istanbul. The geoscientific consensus is that the city of 13.5 million inhabitants is facing a major earthquake threat in the coming decades (Parsons et al., 2000; Bohnhoff et al., 2013). The destructive earthquakes of August and November 1999 to the east of the city highlighted that lethal potential of the seismic threat (Özdem, 1999), and the intervening years has built up a considerable body of science concerning future disaster scenarios (e.g. Barka, 1999; Okay et al., 2000; Pichon et al., 2001; Armijo et al., 2005; Ansal et al., 2009; Erdik et al., 2011). A loss-estimation study carried out for Istanbul after the 1999 Kocaeli earthquake (JICA and IMU 2002) revealed that, under a scenario earthquake of magnitude 7.5 along the Marmara Sea segment of the North Anatolian Fault, over 50,000 buildings could expect to be heavily damaged or collapse. In response, extended public education and awareness programmes on structural and non-structural mitigation measures took place, and geologists and engineers have been involved in city-wide earthquake preparedness measures, mainly focused on improving the resilience of the city's largely vulnerable building stock. Despite a recognition that "seismic risk in the buildings in Istanbul is mostly dominated by building vulnerability, not hazard" (Yakut et al. 2012), there is widespread distrust of Istanbul's retrofitting and reconstruction measures even among residents of some of the city's most at-risk quarters (Green, 2008; Islam, 2010; Karaman, 2013; Kuyucu, 2014; Eren and Özcevik, 2015).

The roots of this distrust go deep into the Turkish psyche. An inter-comparison of populations living in seismic earthquake-prone areas in Japan, USA and Turkey revealed that especially strong and varied emotions permeate Turkish earthquake perceptions and attitudes (Joffe et al., 2013). The direct experiences with the 1999 earthquakes provoked heightened feelings of worry, fear and anxiety, but in addition there were strong expressions of corruption and incompetence of politi-

cians, civil servants, planning regulators and the construction industry. According to the study, discussion of corruption accompanied expressions of lowered self-esteem, and two-thirds of Turkish respondents lamented a 'demise of identity', with responses to earthquake risk permeated by the widespread belief that the character and moral fibre of the country was weak and ineffective. For many participants, it was this endemic corruption, greed and selfishness that was seen to produce vulnerable cities and buildings, and which produced a heightened fatalism and weakened sense of control and self-efficacy. The result was that despite a substantial awareness of the earthquake risk, the Turkish respondents were far less likely than their US or Japanese counterparts to adopt seismic adjustment measures (Joffe et al., 2013), a phenomenon also described by other scholars (Özderem, 1999; Eraybar et al., 2010; Erdik, 2014).

The contested nature of Istanbul's seismic preparedness exemplifies a general view emerging from disaster risk reduction research. For more than a decade social science studies indicate that there is little or no correlation between the provision of scientific information about risks and the adaptive changes in individual or community behaviour that would reduce risk (Slovic, 2000; Kasperson, 2014; Palm & Hodgson, 1992; Solberg et al., 2010; Fischhoff, 2012; Lichtenstein and Slovic, 2006). As reflected in the concept of "shifting baselines", an important paradox of hazard communication is that even if a potential physical threat is made public by the scientist, the scientific message can become normalised into the complex, chaotic and contested discourses of daily life (Rost, 2014). Wachinger et al. describe a "risk perception paradox": It is widely assumed by hazard practitioners that high risk perception will lead to personal preparedness. Yet, the authors provide evidence that also the opposite can occur if individuals with high risk perception still choose not to personally prepare themselves in the face of a natural hazard. They describe a multitude of different factors that influence the relationship between risk perception and preparedness for actions, with personal experience of a natural hazard and trust—or lack of trust—in authorities and experts having a particularly significant impact (Wachinger et al., 2013). The need for hazard practitioners to pay more attention to the different factors shaping risk behaviour, and to analyse how, and if, adaptation and mitigation measures integrate local concerns is also outlined by other scholars (Moser, 2014; Krüger et al., 2015; Egener et al., 2014).

Despite various examples for a recent change of scientific and government risk communication practices towards an inter- and transdisciplinary practices (Bostrom, 2014), for the geoscientist charged with a responsibility to communicate the earthquake hazard, addressing the social and cultural dimensions of seismic risk is problematic. Most hazard scientists are trained in the physics

of natural processes and practised in intricate risk assessment procedures, but not in the nuances of political science or cultural theory, nor the sociology and psychology of human relations. For that reason, most geoscientists would regard it as beyond their realm and remit to confront the messy reality of how natural threats are translated and perceived by an at-risk community (The Royal Society, 2006; Jensen et al., 2008; Bentley & Kyvik, 2011). Despite the risk of being ineffectual, the majority of risk communication is still taking place in the form of a “deficit-model” (Frewer, 2004), as a one-way transmission of risk information from experts to lay people.

In this paper, we attempt to address this ‘deficit gap’ between what geoscientists want to tell at-risk communities and what those communities want to hear from the scientific experts. We do so by reporting on a communication workshop that directly provoked a group of early-career geoscientists with the sharp focus of the local politicized nature of seismic preparedness in Istanbul. The aim was to challenge the geoscientists about their role as ‘communicators’, to reflect what are the essential geoscience messages that need to be publicly conveyed and to critically evaluate methodological frameworks for a more integrated seismic risk communication. With that objective, in the following sections we first introduce the geoscientists, and then outline the political and social context in which Istanbul’s seismic risk controversy is embedded. The paper then documents the responses of the geoscientists to the communication problem they have been confronted with, and follow that up with recommendations that emerged from the group about establishing new strategies for geoscience communication in general and community-centred earthquake education initiatives in particular.

Abigail Jackson

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Abigail Jackson is an MPhil/PhD candidate with Transtechnology Research Group at Plymouth University, and has received AHRC funding via the The 3D3 Centre for Doctoral Training. With an Undergraduate Dance Theatre Degree in Dance Theatre, and a Masters of Research dance her current research has developed into a multidisciplinary project. The research project aims to facilitate expressive movement sessions, in the development of a creative intervention, for children holding a diagnosis of autism, with digital mediation embedded in its investigation. The progression of this project is aligning with research into the increased connection with technology, for the autistic child, as new technologies are introduced to the schooling, and home, environment.

Abigail's practice explores movement practices such as contact improvisation, authentic movement and somatic movement practices through the theoretical lens of phenomenology. The movement sessions in her work use mimicry and imitation, as tools to develop trust between the child participant and adult facilitator, and aid the development of self-referential ability in the autistic child. It is through practical and physical engagement with the participants that she has been able to comprehend the importance of combining these research investigations for the pursuit of her primary research, and this will form a comparative study of expressive movement session, with and without technological involvement. This area is of particular significance when connecting research surrounding the heightened affiliation with technology, evidenced by a large percentage of children on the autistic spectrum and aims to inform the research surrounding autism and the use of technology within current interventions.

Publications

Jackson, A. (2016) Empathy. Mimicry. Touch. In. S. Denham & M. Punt, ed. (2016) *Off the Lip, Transdisciplinary Approaches to Cognitive Innovations*, Conference Proceedings, Plymouth: CogNovo and Transtechnology Research. Pp: 146 – 160

Jackson, A. (2014) Re-contextualising Empathy and Consciousness within the Study of Developmental Disorders In. M. Punt and M. Blassnigg, ed. (2014) *Media Archaeology and Cognition – Transtechnology Reader 2014/15*, Plymouth: Transtechnology Research pp: 208 – 245

Poster Presented at Off the Lip, Transdisciplinary Approaches to Cognitive Innovations Conference (2015)

Jacqui Knight

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Jacqui Knight is Marie Curie (ITN) research fellow with the Cognition Institute, and contributing researcher with Transtechnology Research at Plymouth University. As a practicing artist and doctoral researcher she is concerned with the simultaneity of experiences as a 'generative moment' that brings an artefact into existence and results in the emergence of artistic forms. Her research uses artistic practice specifically photography, film and print as a tool to understand the conditions of these generative processes and their affective implications. She lectures across various institutions in the South West of England and is co-founder of the film cooperative Cinestar based in Cornwall, dedicated to supporting creative work with analogue film through experimental workshops, screening events and education. She has curated numerous screenings events, exhibited in group exhibitions throughout the UK and has had a solo show at Nancy Victor Gallery, London. Her work has been published in numerous specialist art journals.

Publications

Unseen: The Lives of Looking by Dryden Goodwin conference proceedings *Ways of Seeing at Royal Museums Greenwich* [in press]

Poster presentations

Cognovo Marie Curie Neural Basis for Creativity at Plymouth University, 28th April 2016

Conference papers

Knight, J., (2015) *Ways of Seeing* Conference 17th July 2015 at Queen's House, Royal Museums Greenwich. Paper: The Contact Sheet in Close up

Knight, J., (2014) *Art Matters: Reconfiguring the Relationship Between Art and Materiality*, Faculty of Art History of the University of Barcelona, Barcelona. 11-12th December 2014. Paper: A Media-Archaeology of Art or an Art of Media-Archaeology?

Knight, J., (2016) *Contemporary Film and Media Aesthetics: Culture, Nature, and Technology in the 21st Century*. Department of Philosophy, Media, and Performing Arts. Roma Tre University, Rome, 24th–25th November 2016. Paper: The Contact Sheet as a Viable Conduit to Cognition in Action

Knight, J., (2016) The Contact Sheet in Close Up. *Off the Lip. Transdisciplinary Approaches to Cognitive Innovation*. Plymouth, UK, 7-11 September.

Workshops and Exhibitions

Loop the Loop Cameraless filmmaking workshop in Cornwall Libraries, March 2015

Knots film screening as part of BFI Loved Up Series at Cornwall Film Festival 16th November 2015

Curated events

Side by Side screening event in partnership with LUX at Back Lane West Redruth, 4th April 2016

Photochemical 16mm film screening, Cornwall Film Festival, Redruth, 15th November 2015

Cinestar artists' film screening, Cornwall Film Festival, Redruth, 14th- 16th November 2015

Galow Gas film screening, Cornwall Film Festival, Redruth, 14th November 201

The Contact Sheet in Close Up

Ways of Seeing 2015 Queen's House conference, Royal Museums Greenwich.

Abstract

Possibly the most established post modernism truism is that what you see depends on where you stand, but perhaps less discussed is the notion of selectivity in one's visual encounter with the world. In this paper I will discuss the photographic contact sheet as an archaeological trace of vision and attention. It will show how a forensic study of the sequencing, intervals and photographer's inscriptions of this 'first sight' of all the pictures taken on one film roll has much in common with the attentive processes of high speed and time-lapse photography. The contact sheet in this paper will be discussed as an artefact of close and slow looking in two registers, the first as a record of the photographer's selective attention and the second as the reflective engagement after the event. Using examples from Magnum photographers Cartier Bresson and Jonas Bendiksen and through the writing of Vilem Flusser, this paper will try to show how the photographic contact sheet, perhaps once the most natural and ubiquitous outcome of the analogue photographic process, can be seen as a world view that is exclusively available through the photographic artefact as 'apparatus' (dispositif), and its subsequent interpretation through a post hoc narrative. The exceptions to this perhaps are those photographic practices in which the 'photographic process is intentionally made apparent in the image in order to highlight the conscious awareness of visual comprehension within the viewer.

Kieran Lyons

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Originally trained as a sculptor, Kieran Lyons worked as an interactive artist (1997-2008). His return to drawing practice following his doctoral studies reflects preoccupations emerging from his thesis that considered the implications of militarism in France on Marcel Duchamp. This theme surfaces in Duchamp's text 'The Jura-Paris road' of 1912 and appears periodically, as a discernible preoccupation, from then on. The topic has also been the subject of papers and journal articles: notably for Tate Gallery Research, (2006) and Technoetic Arts (Intellect Publications) (2009), Leonardo Review Quarterly (2011) and Transtechnology Research (2012).

He is currently making drawings that require a methodical approach where external factors hamper the predictable outcome, an approach drawn from Duchamp. In a recent set of 42 drawings made in an exposed rowing boat on the tidal river Wye, Turner's oil-sketch 'Seascape with Burning Hulk' of 1828 is conjured from memory, although the effects of wind and weather frustrate a conventional result. A visit to India in 2015 initiated a new set of drawings based on temple carvings, where a universally recognized Buddhist trope is similarly compromised.

Exhibitions and presentations

A Least Random Number: Drawings. (2014) Group Exhibition. 53 Beck Road Gallery. London. UK

I'm not Dead, I'm in Herne Bay: Marcel Duchamp. (2013) Group Exhibition. Beach Creative, Herne Bay. UK.

'Sequential and fugitive imaging in Duchamp, Marey and Dagognet' (2017). Presentation at 'Dagognet philosophe et historien des sciences'. L'Université Paris 1 Panthéon-Sorbonne.

Drawings 2014-2016

'Ghost Gear' 2015 – 2016. 3780mm x 1788mm. Water-soluble crayon on paper, nine footballs. Forty-two individual drawings, 420mm x 297mm. <http://kieranlyons.uk/index.php/work/ghost-gear/>

Turner painted his oil-sketch 'Seascape with Burning Hulk' in 1828. It shows a burning, derelict ship with smoke merging into an overcast sky. In my work, based on this picture, the title 'Ghost Gear' refers to the sea-borne debris that is jettisoned by ships at sea. In this instance it alludes to the

line of decaying footballs forming a horizon across the middle of the work. The drawings are made from memory using water-soluble crayons held in clusters of ten, with the pigment oozing onto the river-saturated paper and responding to the motions of the boat. In this manner I drew, from memory, 21 versions of Turner's picture. I collected the footballs from the river – over forty so far – some in extreme states of decay. Their decaying state is a pathetic reminder of Turner's derelict ship. A second group of 21 drawings, drawn under similar conditions – but this time upside-down form the reflection of the original set.

'Out of the Wye'. 2014 – 2015. 1320mm x 355mm. Water-soluble crayon on paper. Set of six drawings. <http://kieranlyons.uk/index.php/work/out-on-the-ye/>

These drawings were also made in my boat in the minutes of slack water at the top of the tide, when it's safe to leave the oars without danger of being tangled up in the floating detritus caught in the tide. I tried to follow, as best I could, Duchamp's precept set down in his work the 'Three Standard Stoppages' of 1913. In the boat I try to draw whatever appears in a narrow line of vision, moving my three pencils vertically up and down in what aims to be a straight line. This line is pulled away from the vertical by the impulse to follow the subject as the boat moves past. When the pencils arrive at the midpoint of the paper, I rotate the paper and start a reverse process up the page in reflection. The crayons remain in contact with the paper throughout. This method should achieve a rigorous symmetry but nature and the moving boat conspire against this plan.

In the studio I assemble these drawings into sets of six. I connect the completed sets by overlaying the shapes of Duchamp's 'Standard Stoppages'. Over the surface of the drawing I run a line of inkblots, which I try to render symmetrical by copying them onto the adjoining sheet. These form a horizon and, when working properly, stand in for the tangled hazards that appear alongside in the water as I draw.

Nick Peres

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South Devon Healthcare Foundation Trust, Torbay, UK

University of Plymouth, Plymouth, UK

Nick Peres is the Lead for Learning Technologies at Torbay and South Devon NHS Foundation Trust and a PhD researcher with Transtechnology Research. Previous to his current role Nick specialised in simulation practice in medical training and has worked extensively within video and film production. Nick's background in film continues to influence his approach to both his work and research in medical simulation and training, where he looks towards cinematic influences, particularly concerning the camera angle and portraying on-screen narratives as a possible means to explore more effective methods from which to highlight humanistic skills within healthcare education, namely in the areas of empathy, communication and compassionate behavior. Nick's most recent work involves the use of emerging visual technology platforms, notably including Virtual Reality (VR) and 360 degree video; where through these platforms he has been exploring the educational benefit of filming immersive patient perspective scenarios to capture human factors activity that occur directly with and around the patient within the 360 space.

Expanding within this area, in 2015 Nick created a project titled PatientVR which filmed a number of 360° patient journey video scenarios for clinician based training, becoming one of the primary case studies in the introduction of VR to health education and the very first example of it being used in the area of human factors. In the later part of 2015 Nick successfully ran the first course in health education to incorporate VR as an interactive tool, with each class-member using a VR headset to watch an immersive video experience. Nick continues to work and explore with 360 video capture in healthcare, often presenting and discussing this work, but he remains most interested of all towards the use and consideration of the video camera in medical training and simulation, as an apparatus from which has not yet been utilised enough.

Publications

Peres, N (2016). VR Focus: UK Hospital Using Google Cardboard in 'Second Stage' of VR Training, February 2016: <https://www.vrfocus.com/2016/02/uk-hospital-using-google-cardboard-in-second-stage-of-vr-training/>

Peres, N (2016). Torbay and South Devon NHS Foundation Trust News: Doctors' training revolutionised by cardboard, smartphones and Google!: <http://www.torbayandsouthdevon.nhs.uk/about->

us/news-and-publications/press-release/2016/02/patientvr/

Peres, N. (2015). Wired: Patient VR puts doctors in your shoes, March 2015: <http://www.wired.co.uk/news/archive/2015-03/26/patient-vr-uk-hospital>

Peres, N. (2015). South Devon Healthcare NHS Foundation Trust News: Torbay Hospital first to use virtual reality technology to improve patient experience: <http://www.sdhct.nhs.uk/about-us/news-and-publications/press-release/2015/04/torbay-hospital-first-to-use-virtual-reality-technology-to-improve-patient-experience/>

Peres, N. (2015). ITV news, 10 April 2015: New technology allows doctors to see hospitals through the eyes of a patient: <http://www.itv.com/news/westcountry/update/2015-04-10/new-technology-allows-doctors-to-see-hospitals-through-the-eyes-of-a-patient/>

Peres, N. (2015). 0012 PatientVR – a virtual reality experience from the patient perspective In: *BMJ STEL 2015*;1:Suppl 2 A1

Peres, N. (2014). Thoughts on a Ceiling Canvas. In: M. Punt and M. Blassnigg, ed., *Media Archaeology and Cognition – Transtechnology Reader 2014/15*, Plymouth: Transtechnology Research, pp. 88-91.

Presentations

Peres, N (2016). Presentation at Torbay Hi-Tech Forum: Virtual Reality in Healthcare Education; Considerations Beyond Just Entertainment, April.

Peres, N (2016). Presentation & Workshop; Masters In Simulation: Beyond Simulation Technologies, March.

Peres, N. (2015). Presentation at the ASPiH (Association for Simulated Practice in Healthcare) Annual Conference: Tech room Presentation; Virtual Reality experiences from the patient perspective, November.

Peres, N. (2015). Presentation: Inside Government; Raising the Quality of Hospital Standards Forum. Primary Case Study Presentation: The Role of Innovative Technology in Helping to Raise Standards, October.

PatientVR – a virtual reality experience from the patient perspective

Abstract

PatientVR is a virtual reality film project born out of PhD research carried out by Nick Peres while studying towards the creation of visual interfaces to represent the patient voice in medical simulation. Having worked as a film maker prior to working in simulation technologies, Nick quickly recognised the ability filmic elements could have enhancing the patient background and character within simulation scenarios. PatientVR was created to give unique insight into how and what the patient sees during a treatment pathway. Using immersive video technology, the project introduces a first person visual representation of the patient perspective to highlight to the user the impact that 'humanistic' or non-technical skills such as effective communication and empathetic gesture can have on a patient.

PatientVR is a series of immersive film experiences created specifically for viewing with virtual reality hardware, the demonstration video of which puts viewers in the shoes of a fictional character experiencing chest pains. Filmed in 3D 360° to capture total event coverage, users take the role of the patient as they go from ambulance to resus then onto theatre. The aim of the videos is to help those treating such patients to better understand patient feelings and gain the alternative patient perspective to various situations. The virtual reality aspect gives users the ability of looking around the complete scene using head tracking technology, as if they were the actual patient.

In its initial stages, the project has already recorded very positive results from clinical staff that through this reflective learning experience recognise small but important changes they can make, in aspects such as body language, communication, eye contact and even environment awareness from this new perspective. The take home message is that we're here to make people feel better, not just to treat them. The patient sees and hears things differently than we often realise.

References

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- Gorini A, Capideville CS, De Leo G, Mantovani F, Riva G. The role of immersion and narrative in mediated presence: the virtual hospital experience. *Cyberpsychology, Behavior and Social Networking*. 2011;14(3):99–105

Dr. Yutaka Nakamura

Yutaka Nakamura (Ph.D, Cultural Anthropology)

Associate Professor, Tama Art University

Contributing Researcher, Transtechnology Research at University of Plymouth, UK

Organizer, Ningengaku-kobo [Atelier Anthropology]

Ph.D (Hitotsubashi University, 2008)

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Yutaka Nakamura is an associate professor at Tama Art University in Japan. He is also a contributing researcher at Transtechnology Research at University of Plymouth, UK, and an organizer of Ningengaku-kobo [Atelier Anthropology]. Trained in the field of cultural anthropology, he has conducted his fieldwork among African-American Muslim communities in Harlem, New York. More recently he started his new project that engages in the cultural expressions and movements in the socio-cultural “margins” both in the US and Japan. His research topics include violence, social pain and suffering, cultural expressions and movements, modes of communication and discommunication, mechanisms of discrimination and conflicts.

In 2015, Yutaka published an ethnography, *Zankyo no Harlem* (Howling Harlem: Voices of Muslims on the Street) (Editorial Republica), based on his fieldwork in Harlem, NY, which began almost a year after 9.11, when the socio-political atmosphere in the city was still tense. The book focused on the frustration and anger among African-American Muslim communities and explored historical as well as socio-cultural contexts surrounding their often strong and emotional language. In doing so, the book dealt with such topics as the position of archive in their historiography, the force of gentrification in the redevelopment and the Columbia University’s campus expansion, and the conflicts and discommunication with other Muslims and non-Muslims, as well as among themselves.

In 2016, Yutaka collaborated with other creators from various genres – artist, designer, poet, film director, photographer etc. – and published an edited book on art, design, and creativity, *Geijyutsu no Jyugyou* [Lectures on Art: Behind Creativity] (Koubundou). Ever since he started teaching at Tama Art University in 2008, his exploration into the field of art and design has begun. The book is his first attempt to investigate what is behind creativity and explore the selective creators’ way of seeing and being in the world in the contemporary society.

Yutaka has also been collaborating with a New York based photographer, Makoto Matsuo, and conducting fieldwork in the socio-cultural “margins” of the U.S. In this project, his focus is on the cultural expressions and movements especially by the Native Americans and other cultural creatives in relation to violence and social pain and suffering. Over the last four years, Yutaka and Makoto have visited the communities of Seminole in Florida, Chickasaw in Oklahoma, Pueblo in New Mexico, Native Hawaiian in Hawaii, and indigenous peoples in Alaska. His travel writings together with Makoto’s photographs are published in the form of booklet called *Lost and Found* (Ningengaku-kobo [Atelier Anthropology]). The booklet is a collaborative effort by Yutaka and other students and graduates from Tama Art University as well as other universities.

Publications (Jan, 2015 – July, 2016)

Yutaka Nakamura (2015) “Global-ka no Nami no nakade Eigo to Nihongo towo Oufukusurukoto [Going back and forth between English and Japanese in the Tide of Globalization]” *Japanese Journal of Cultural Anthropology* 80(2): pp.288-289.

Yutaka Nakamura (2015) *Zankyou-no Harlem: Street ni ikiru muslim-tachi-no koe [Howling Harlem: Voices of Muslims on the Street]*, Editorial Republica, Tokyo, 2015.

Yutaka Nakamura (2016) “Catastrophe, Sense of Crisis, Cultural Responses: Exploration into the Location of Violence in the post-3.11 Japan” *Off the Lip Conference - Transdisciplinary Approaches to Cognitive Innovation*. Conference Proceedings, Sue Denham, Michael Punt and Edith Doove eds., Plymouth University, CogNovo and Transtechnology Research: Plymouth, Devon, UK, pp.181-191.

Yutaka Nakamura (2016) “Notes on Mediators Workshop,” *News Letter* (vol.6), Mediators, p.2.

Yutaka Nakamura ed. (2016) *Geijyutsu no Jyugyou: Behind Creativity [Lectures on Art and Design]* (Edited by Yutaka Nakamura), Koubundou, Tokyo.

Yutaka Nakamura (2016) “Epilogue,” “Dialogic Elaboration in the Field (co-author with Michinobu Niihara and Tetsutada Suzuki),” Michinobu Niihara ed. *Being Involved with the Field: Reflexive Research into a Nascent Community*, Chuo University Press, pp.457-466 and pp.523-546.

Yutaka Nakamura (2016) “Journey to Alaska: Walking the “Margins” of America 3 [Photos by Makoto Matsuo],” *Lost and Found vol. 3* (Edited by Yutaka Nakamura et.al.), Ningengaku-kobo, pp.105-148.

Yutaka Nakamura (2016 Forthcoming) “Book Review on *Blacks and Christianity in America: History of Struggle and Modes of Spirituality* [by Makoto Kurosaki, 2015]”

Other Research Output (Jan, 2015 – July, 2016)

Yutaka Nakamura (2015) Comments in the Roundtable called “The Impact of Internationalization/ Globalization and Cultural Anthropology: At a Critical Moment for Plurality” *The Japanese Society of Cultural Anthropology 49th Annual Meeting*, May 30th 2015.

Yutaka Nakamura (2015) Seminar Fieldwork Workshop (at Ueda, Nagano, Japan), September 15-17, 2015.

Yutaka Nakamura (2015) *Fieldwork – Encountering and Thinking Together: Journey to the Opposite Side of the Planet* and *to Where I Stand*, Public Lecture with Michinobu Niihara and Noboru Nakamura at BUN Café, Chuo University, October 1st, 2015.

Yutaka Nakamura (2016) *Jazz and City: Reverberation under Gentrification*, Booktalk with Gen Hirai by Editorial Republica on Zankyō no Harlem [Howling Harlem: Voices of Muslims on the Street] and Gunyari Tokyo [Gentrified Spineless Tokyo] at Café Lavanderia, April 15th, 2016.

Yutaka Nakamura (2016 Forthcoming) *Art, Tacit Knowledge, Taboo*, Booktalk on Geijyutsu no Jyugyō [Lectures on Art and Design]: Behind Creativity, May 11th, 2016.

Yutaka Nakamura (2016 Forthcoming) *Jazz and Art: Exploring the Sounds of the Soul*, Public Lecture, May 8th and May 22nd, 2016

Yutaka Nakamura (June, 2016 Forthcoming) “Migration and the Location of Violence: Reflections on the Narratives of African-American Muslim,” Workshop to be held at The 50th JAAS Annual Meeting.

Claudy Op den Kamp

Book Chapters

Flueckiger, B., Op den Kamp, C., and Pfluger, D. (2016) 'A Material-Based Approach to the Digitization of Early Applied Colors', in Street, S. et al. (eds.) *The Colour Fantastic. Chromatic Worlds of Silent Cinema*. Amsterdam: AUP. [forthcoming]

Op den Kamp, C. (2015) 'Audiovisual Archives and the Public Domain: Exclusive Control, Digital Access and the Dynamics of History', in: Crisp, V., and Menotti, G. (eds.) *Besides the Screen: Moving Images Through Distribution, Promotion and Curation*. Basingstoke: Palgrave Macmillan, pp. 147–161.

Op den Kamp, C. (2014) 'Copyright and Film Historiography: The Case of the Orphan Film', in: David, M., and Halbert, D. (eds.) *The SAGE Handbook of Intellectual Property*. London: SAGE Publications Ltd., pp. 404–417.

Journal Articles

Op den Kamp, C. (2016) 'The Paper Print Collection. How Copyright Formalities and Historical Accidents Led to Film History', *UWA Law Review* [under submission]

Op den Kamp, C. (2016) 'Too Good to be Forgotten. The Copyright Dichotomy and the Public-Sector Audiovisual Archive', *International Association of Sound and Audiovisual Archives (IASA) Journal*, 46. [forthcoming]

Op den Kamp, C. (2016) 'The Art of Defiance. Found Footage, Legal Provenance and the "Aesthetics of Access"', *Provenance, Journal of the Society of Georgia Archivists*, audiovisual issue. [visual essay; forthcoming]

Op den Kamp, C., Heller, F., Pfluger, D., and Flueckiger, B. (2016) "'Digital Desmet": Translating Early Applied Colors', *The Moving Image*, 16(1). [in press]

Op den Kamp, C. (2016) 'Circumvention and the Film Archive. Found Footage, Legal Provenance and the "Aesthetics of Access"', *ilinx. Berlin Journal for Cultural History and Theory*. [in press]

Op den Kamp, C. (2016) 'Recycled Images: From Orphan Works to Found Footage', *Art Libraries Journal*, 41(1).

Conference Papers Presented

2016 Invited Lecture, 'Restoring THE STORY OF THE KELLY GANG (AU 1906, Charles Tait)', Chiltern-Rutherglen Continuing Education Group, Star Theatre Chiltern, AU, 16 April

2016 'Opening Pandora's Box: Bridging the Gap Between Film Preservation and Intellectual Prop-

- erty', Swinburne Law School Research Seminar, Melbourne, AU, 23 March
- 2016 'The Paper Print Collection: How Copyright Formalities and Historical Accidents Led to Film History', Australasian IPIE Conference, hosted by The University of Western Australia, Fremantle, AU, 4 February
- 2015 'The Paper Print Collection: From Historical Accident to Film History', CMCL/IP & Media Law Conference, University of Melbourne, AU, 23 November
- 2015 'Reshuffling the Film Archive: Public Domain Films and the Digital Skew', Melbourne Screen Studies Group, Deakin University, Melbourne, AU, 11 September
- 2015 'The Film Archive as a Birthplace. Found Footage, Legal Provenance and the "Aesthetics of Access"', NECS - European Network for Cinema and Media Studies, Annual Conference, University of Łódź, PL, 19 June
- 2015 'Testing "Digital Desmet"', The Colour Fantastic: Chromatic Worlds of Silent Cinema, EYE Film Institute Netherlands, NL, 31 March
- 2015 Invited Lecture, 'The Film Archive as a Birthplace', Keeping Within the Lines: Legal and Creative Approaches to Copyright in Art and Design Archives, London Metropolitan Archives, UK, 13 March
- 2014 'The Greatest Films Never Seen: The Audiovisual Archive, Copyright Ownership and the Historical Narrative', Jahrestagung der Gesellschaft für Medienwissenschaft (GfM) Medien|Recht, Philipps-Universität Marburg, DE, 3 October
- 2014 'The Process of Restoring a Dufaycolor Film Title as a Model for the DIASTOR Research Project', FIAF Summer School, Il Cinema Ritrovato, Bologna, IT, 2 July
- 2014 'CTI DIASTOR Research Project Case Studies: An Overview', DIASTOR Workshop, Zurich, CH, 6 June
- 2014 'CTI DIASTOR Research Project Case Study PARURES', ARRI Archive Workshop, Munich, DE, 3 June

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PhD “Imag(in)ing intimacy. On the visual and material representation of affection”

I am discussing different models of visualising and imagining human gestures in early cinema and humanoid robotics, which include an understanding on the technology as a gesture. The frame work of analysis spans from 19th century hypnosis, early cinema to contemporary debates in artificial emotion (AE). The work unpacks structural differences and challenges in visualising emotion through scientific technologies and media forms. What I aim to find out is how the visualisation or materialisation of gestures can be seen as a performance of relationships, not as a visual separation between expression and experience. This work creates a triangle between practicing a media philosophical methodology on the simulation of artificial emotion in humanoid robotics through the lens of post-structural performance theory.

Conference Presentations

-‘Using the Refugee as Vehicle for Political Shift. Unpacking the Austrian Presidential Campaign 2016’ [conference paper]. *Media and Migration. Conference ECREA - European Communication -Research and Education Association*. Prague, Institut Français de Prague, Canadian and German Embassy, 7 - 9 November 2016.

-‘A space to wonder - collective improvisation with sound and movement’ [workshop in cooperation with Klara Lucznik, Abigail Jackson and Ali Northcott] *Off the Lip 2016. Transdisciplinary Approaches to Cognitive Innovation*. Plymouth, Plymouth University, 22 October 2016.

-‘In Awe of Things. On the Authority of Objects in Scientific and Theatrical Performances’ [conference paper]. *Annual TaPRA conference (Theatre and Performance Research Association)*. Bristol, Bristol University, 5 - 7 September 2016.

-‘Münsterberg, Flusser and the Screen Bodies’ [conference paper]. *A Hundred Years of Film Theory. Münsterberg and Beyond: Concepts, Applications, Perspectives*. Leipzig, Leipzig University, 28 June - 2 July 2016.

-‘Telepathy, Hypnosis and the Medium’ [conference paper]. *Off the Lip. Transdisciplinary Approaches to Cognitive Innovation*. Plymouth, Plymouth University, 7-11 September 2015.

Seminars/Lectures

-Transtechnology Research Seminar Series 2016 - 2017. *Tropes of Affect: Devices, Narrative and Illusion*. 'Human Devices - Instrumentation of Physicality in Performance'. Collaboration with Abigail Jackson [19 October 2016].

-Transtechnology Research Seminar Series 2015-2016. *Objects of Affect and Affection*. 'The Medical Gaze: Mechanical Distance and the Affected Mind'. Collaboration with Agi Haines [13 April 2016].

-Transtechnology Research Seminar Series 2014/2015. *Cognition and the Image of Affection: Instrumentation, Realism and Technology*. 'The Hypnotic Image. From Affect to named Emotion' [22 October 2014].

Publications

Stamboliev, E., (2017) Münsterberg, Flusser and the Screen Bodies [book chapter]. In: Steinmetz, R., ed., *A Hundred Years of Film Theory. Münsterberg and Beyond: Concepts, Applications, Perspectives*. Leipzig: Leipzig University Press [In Press].

Stamboliev, E., (2016) Vilém Flusser - Without Firm Ground [review: Vilém Flusser exhibition *Without Firm Ground*. Academy of Arts Berlin]. *Leonardo Reviews* [Online]. Available at <http://leonardo.info/reviews/feb2016/exhibition-bodenlos.php>

Stamboliev, E., (2015) Telepathy, Hypnosis and the Medium [Conference paper]. In: Punt, M., Denham, S., ed., *Off the Lip. Transdisciplinary Approaches to Cognitive Innovation*. 7-11. September 2015. Plymouth: Plymouth University, pp. 205-214.

Stamboliev, E. (2015). Shabbat [Encyclopaedia entry]. In: Zielinski, S., Weibel P., and Irrgang, D., ed., *Flusseriana. An Intellectual Toolbox*. Minneapolis: Univocal Publishing.

Stamboliev, E. (2015). Dwelling [Encyclopaedia entry]. In: Zielinski, S., Weibel P., and Irrgang, D., ed., *Flusseriana. An Intellectual Toolbox*. Minneapolis: Univocal Publishing.

Stamboliev, E. (2015). On Wittmann, On Münsterberg, On Cinema. In: Punt, M., Blassnigg, M., Drayson, H., Woodward, M., ed., *Transtechnology Research Reader 2014/2015*. Plymouth: Transtechnology Research.

Affiliations

Member of the British Federation of Women Graduates (BFWG)

Member of the British Society of Aesthetics (BSA)

Member of the Theatre and Performance Research Association (TaPRA)

James Sweeting

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James Sweeting is an MPhil/PhD research student at Plymouth University in the Transtechnology Research group. His focus is on videogames and their changing media form, this is explored via a focus on memory and nostalgia.

Publications

Sweeting, J. (2016) 'Constructivism and the Transition From Representation to Nostalgia in Videogames'. Proceedings Off the Lip 2015, p243-249. <https://pearl.plymouth.ac.uk//handle/10026.1/4271>

Sweeting, J. (2016) 'We Need to Talk about Videogames'. Thumbsticks. January 6. <http://www.thumbsticks.com/we-need-to-talk-about-videogames/>.

Sweeting, J. (2016) 'Are Videogames Too Focused on the Past?' Thumbsticks. February 3. <http://www.thumbsticks.com/videogames-too-focused-on-past/>.

Sweeting, J. (2016) 'Isolation, Handheld Gaming Escapism and Digimon Story'. Thumbsticks. March 30. <http://www.thumbsticks.com/handheld-gaming-escapism-digimon-story/>.

Sweeting, J. (2016) 'Is VR just another gimmick or is "Flat Screen" gaming here to stay?'. Thumbsticks. April 22. <http://www.thumbsticks.com/vr-just-another-gimmick-flat-screen-gaming-stay/>

Sweeting, J. (2016) Review of How Games Move Us: Emotion by Design, by Isbister, K. Leonardo Reviews.

Seminar Presentations and Posters

Sweeting, J. (2016) 'Freedom of Time and Space: Technological Affordances of Play'. *Objects of Affect and Affection* Seminar Series, Transtechnology Research, Plymouth University, Plymouth, UK. 23rd March 2016. <http://bit.ly/1pxalnP>

Sweeting, J. (2015) '*Constructivism and the Transition From Representation to Nostalgia in Videogames*'. City College Plymouth, Plymouth, UK. 10th December 2015

Sweeting, J. (2015) 'The Videogames Medium and its Compressed History of Nostalgia'. *Plymouth University Postgraduate Conference*, Plymouth University, Plymouth, UK. 2nd December 2015

Sweeting, J. (2015) 'The Impact of Technological Constructivism on Representation and Diversity in Videogames'. *Off the Lip*, Cognovo and Transtechnology Research, Plymouth University, Plymouth, UK. 9th September 2015

Kyoko Tadaoka

The aim of this PhD project is to contribute to the understanding of contemplation as a pathway to profound personal philosophical insight. Rather than seeing contemplation as an attribute of a state of consciousness, this research will introduce the Bergsonian philosophical concept of time/duration to highlight the contemplative flux nature and resituate the experience as an enriched integrated qualitative mode of duration. With the help of the knowledge from contemplative studies, religious studies, sound studies and voice studies, a rigorous investigation on the relationship between ontology of time and structural patterning of chant will be delivered as to illustrate the underlining argument. Neglected themes such as sound and duration, chanting and structure will be drawn into the discussion.

Publications

Tadaoka, K. (2014). Review-The Embodied Mind, Contemplation and Forms of Mediation. In: M. Punt and M. Blassnigg, ed., *Media Archaeology and Cognition – Transtechnology Reader 2014/15*, Plymouth: Transtechnology Research, pp. 182-187.

Tadaoka, K. (2015). Conference Review of Kyoto Conference 2015—Beyond the Extended Mind: Different Bodies, Dolls, Female Soul and Eastern Spirit, *Leonardo Reviews*, In: *Leonardo Reviews*, Online at *Leonardo Reviews*, September, 2015: <http://leonardo.info/reviews/sept2015/tadaoka-kyoto.php>

Seminar Presentations

Tadaoka, K. (2016) “The Sound of One Hand Clapping—The Role of Resonance in the Experience of Contemplation.” Public Seminar, Research group for “MInd and Body Transformation Technique”, Kokoro Research Center, Kyoto University, Kyoto, Japan, 9 February.

Dr. Jonathan Zilberg

Contributing Researcher, Transtechnology, University of Plymouth

As a museum ethnographer and activist anthropologist, the main focus of Johnathon's work during 2015-16 has been to collaborate with museums and civil society to critique and enhance the performance of museums in Indonesia terms of their educational functions and research mandates.

Publications

Zilberg, J., (2016) "On Embedded Action Anthropology and How One Thing Leads to Another By Chance." In *Applied Anthropology: Unexpected Spaces, Topics, and Methods*, eds. Sheena Nahm and Cortney Hughes Rinker. New York: Routledge, 2016, pp. 79-92.

Zilberg, J., (2015) "A Tribute to Terence Ranger." In *Concerned Africa Scholars*. Review No. 89, pp. 18-19, Spring 2015. At: <http://concernedafricascholars.org/wp-content/uploads/2015/04/rangerbulletin1.pdf>

Reviews

Zilberg, J., (2016) *African Art and Agency in the Workshop*. Sidney Littlefield Kasfir and Till Forster, eds. Bloomington: Indiana University Press, 2013. *Anthropology of Work*, forthcoming, 2016.

Zilberg, J., (2016) *African Art, Interviews, Narratives: Bodies of Knowledge at Work*. Joanna Grabski and Carol Magee, eds. Bloomington: Indian University Press. 2013. *Leonardo Reviews On-line*. March, 2016, leonardo.info/reviews/mar2016/grabski-zilberg.php

Zilberg, J.,(2016) *The Voice in the Drum: Music, Language, and Emotion in Islamicate East Asia*. Richard Wolf. Urbana: University of Illinois Press, 2014. *Leonardo Reviews On-line*, February, 2016, leonardo.info/reviews/feb2016/zilberg-wolf.php

Zilberg, J., (2015) *Peaceland: Conflict Resolution and the Everyday Politics of International Intervention* by Séverine Autesserre. *Leonardo Reviews On-line*. June, 2015. www.leonardo.info/reviews/jun2015/autesserre-zilberg.php

Recent and Ongoing Affiliations and Projects

Visiting Research Scholar, South East Asia Program, Cornell University, Ithaca, N.Y., USA, May – October 2016. Preparation of publications based on the last decade of field research in Indonesia on museums and pluralism.

Visiting Research Scholar and Senior Project Advisor, The Indonesian Institute, Jakarta, Indonesia, August 2015 – ongoing. "The Government of Indonesia's Museum Revitalization Project, 2010-

2014: A Critical Analysis.”

Visiting Research Scholar, Center for Strategic International Studies, Jakarta, Indonesia, August 2014- August 2015. “The Decade Project: Tracking Pluralism 2005-2015.” An archive project and special research collection on the rise of intolerance and the crisis of pluralism and liberalism towards an exhibition and data base for future historical studies.

Associate Research Scholar. Center for African Studies (CAS), University of Illinois at Urbana-Champaign. UIUC is my long term base for my on-going work in African studies. This research mainly involves collaboration with Dr. Janet Stanley at the Harold Robbins Library in the National Museum of African Art at the Smithsonian Institution, Washington, D.C. on The Cyrene Project.

Presentations

“The Problem of Muarajambi and the Application for UNESCO World Heritage Status.” Young Intellectuals of Jambi. Jambi Television. April 10, 2016.

“Museum Revitalization in Aceh.” Focus Group Discussion on creating museum synergies on the occasion of the Museum Aceh Centennial. Museum Tsunami/ICAOIS, July 28, 2015.

