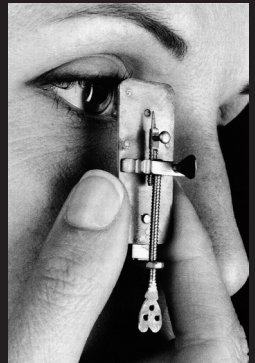


transtechnology research



Annual Report 2013







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## Convenors

Prof. dr. Michael Punt

Dr. Martha Blassnigg

Transtechnology Research

Plymouth University

B321, Portland Square

Plymouth, PL4 8AA

United Kingdom

michael.punt@plymouth.ac.uk

martha.blassnigg@plymouth.ac.uk

Transtechnology Research is a transdisciplinary research group situated in the Faculty of Arts. 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
- early cinema and the technological imaginary
- cognitive aspects of audio-visual media and design
- affective interaction and instrumentation
- representation and the sublime
- experimental, advertising and amateur film practice
- the cultural significance of space exploration
- intellectual property and creativity
- theoretical and practical aspects of holistic science
- transdisciplinary methodologies in the Arts, Sciences and Humanities

Transtechnology Research has attracted approx. 2.1 million Euro in research funding since 2006 and has from 2010-2013 been leading a number of funded research projects:

— ‘Technology, Exchange and Flow: Artistic Media Practice and Commercial Application’, a three year research project funded under the HERA JRP call ‘Humanities as a Source of Creativity and Innovation’ in collaboration with the VU University, Amsterdam, the University of Applied Arts, Vienna, The Eye Film Institute Netherlands and the Netherlands Institute for Sound and Vision.

— Knowledge Transfer Project ‘Advertising the Sublime’. Funded by HERA in collaboration with Utrecht University (Prof. dr. Birgit Meyer), the EYE Film Institute Netherlands and the Netherlands Institute for Sound and Vision.

— International Network for Transdisciplinary Research (INTR). Funded by Plymouth University this international network is concerned with post-doctoral and early career, practice-based research. Its purpose is to collate and cascade best practice of transdisciplinarity across the arts, humanities and sciences at postdoctoral level.

— It also currently holds doctoral and post-doctoral research grants from UK, EU, Brazilian and Portuguese Research Councils, and formal agreements with University of Texas at Dallas, Gdansk University of Technology and University of Arts, Poznan.

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 also hosts the UK editorial office of *Leonardo* and the international office of *Leonardo Reviews* and *Leonardo Reviews Quarterly* (<http://www.leonardo.info/>). It has recently launched the *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.

*Transtechnology Research: Open Access Papers* is published throughout the year on the Transtechnology Research website <http://www.trans-techresearch.net/papers/> and annually collected into a volume made available as a print-on-demand hard copy version.

## Contributing Researchers

### Convenors

Prof. dr. Michael Punt

Dr. Martha Blassnigg

### Contributing Researchers

Araceli De Anda González

Dr. Hannah Drayson

Dr. Madalena Grimaldi

Jim Laukes

Claudia Loch

Dr. Kieran Lyons

Dr. Stephen Thompson

Dr. John Vines

Dr. Brigitta Zics

Dr. Jonathan Zilberg

### PhD Candidates

Taslina Begum

Rita Cachão

Edith Doove

Amanda Egbe

Joanna Griffin

Jacqui Knight

Len Massey

Claudy Op den Kamp

Marcio Rocha

Martyn Woodward

## 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



## Recent Funded Research

### HERA Research Project: 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' (TEF) (2010-2013)

<http://trans-techresearch.net/tef/>



Transtechnology Research at Plymouth University has been leading a three year research project funded under the HERA JRP call 'Humanities as a Source of Creativity and Innovation' in collaboration with the VU University, Amsterdam, the University of Applied Arts, Vienna, the EYE Film Institute Netherlands and the Netherlands Institute for Sound and Vision. Through a series of distributed projects and subprojects, the research project entitled 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' (TEF) explored the relationship between creativity and innovation within the contemporary European media sector. The project asked how traffic between cultural forms in Europe, such as industrial film and new media arts on the one hand, and commercial exploitation of audio-visual media on the other hand, has been radically transformed at key moments. As such it was intended to prepare the way for thinking about new media environments when the distinctions between kinds of producers and the consumer and the producer are no longer valid or viable distinctions.

The project brought together three expert teams and two significant archives in a research partnership which focused on three distinct European examples of artistic practices and their commercial applications: early advertising and experimental film at a moment when the technologies of production become more widely available, post-war industrial films and early television commercials, and finally the emerging category of prosumers in contemporary distributive media consequent on games culture. The project examined the connections between the arts and their application from a Pan-European perspective by combining philosophical, historical, and practice-based approaches. Crucial questions were: How can we understand the relationship between commercial applications and implementation of artistic media practices in Europe? Is it determined by technological opportunity? Or by the exchange between artists, producers and consumers? Or by an interweaving of cultural and media formats (film, video, internet) which carry reproductive and distributive possibility?

In collaboration with Prof. dr. Bert Hogenkamp at the VU University Amsterdam, Prof. Dr. Margarete Jahrman at the University of Applied Arts, Vienna, and partnering with the EYE Film Insti-

tute Netherlands (Mark-Paul Meyer) and the Netherlands Institute for Sound and Vision (Bas Agterberg), research teams comprised senior researchers and PhDs to examine the connections between the media arts and the media industry from a Pan-European perspective. It combined philosophical, historical, and practice-based approaches that ultimately contributed widely applicable conclusions concerning creativity and innovation relevant to the burgeoning globalisation of media cultures. By examining media, human interaction and the imaginary, affective dimensions of technology and media, it challenged the traditional concept of a top-down hierarchical flow from artistic creativity to the commercial sector triggered by the stimulus of new technology.

Led by Prof. dr. Michael Punt and Dr. Martha Blassnigg at Plymouth University, the collaborative research lead to a number of publications, seminars and conferences and concluded with a large-scale interactive exhibition in the Kunsthalle Vienna in March 2013 and an innovative knowledge exchange event in April 2013 at the Netherlands Institute for Sound and Vision, Hilversum, and the EYE Film Institute Netherlands, Amsterdam:

## — HERA TEF Exhibition ‘Play and Prosume: Technology, Exchange and Flow’

Kunsthalle Vienna, 5-17 March 2013:

Curated by Dr. Margarete Jahrmann and Prof. Brigitte Felderer, the exhibition brought together the key research findings of the project research teams at the Kunsthalle Projectspace Vienna and associated presentations in the Filmmuseum Vienna. Through a highly interactive, participatory interface design using gaming technologies, it explored how traffic between cultural forms in Europe, such as industrial film and new media arts on the one hand, and commercial exploitation of audio-visual media on the other hand, have been radically transformed at key moments of technological change. It was intended to reveal that audio-visual media linked to consumption such as advertising are indebted to the artistic use of cinematographic form and audio-visual technologies in a three-way dialogue between creatives, industry and users. Exhibits included examples of early advertising in film and television, experimental film, trade cards, industrial films as well as contemporary video games.

The exhibition programme included the presentation of objects, texts, moving images, and reproductions of ephemera together with a series of lectures, discussions, performances and the use of real-time game strategies as the exhibition interface. It was designed to encourage participants to become both consumers and producers in order to contribute to the research findings of the research project and participate and critically engage with the persuasive power of the materials presented.

Panels led by the TEF researchers at Plymouth University:

**‘Collecting, Advertising and the Public: in Search of the Sublime’**

Friday 15 March 2013, Kunsthalle Vienna

Introducing the HERA Knowledge Transfer project “Advertising the Sublime” this series of presentations, films and performance examined evidence of the aspiration to the sublime in audio-visual media from 1900 to the present day. It presented the materials and framework for the HERA Knowledge Transfer project “Advertising the Sublime” to be led by Plymouth University in Hilversum and Amsterdam on 19/20 April 2013.

Michael Punt: *Introduction to the HERA/TEF Knowledge Transfer project “Advertising the Sublime”*

Martha Blassnigg: *Advertising, Science, Collecting and the Sublime*

Marleen de Witte: *Selling the Spirit: Advertising and Religion*

Claudy op den Kamp and Leenke Ripmeester: *Mid-way to the Sublime Island*

Phil Ellis: *Re Enact TV: 30 lines / 30 seconds (live performance)*

**‘Technology, Advertising and the Avant-Garde’**

Saturday 16 March 2013, Kunsthalle Vienna

This series of presentations drew on the research by the HERA/TEF team at Plymouth University, and digital artist Phil Ellis, who considered the role of performance and repetition in the history of persuasion and formalism in audio-visual media.

Phil Ellis: *The History of Television in 30 lines: Reenactment, Performance, Technology and Play*

Martyn Woodward: *The Expression of Smoke: Selling Perception*

Michael Punt: *The Avant-garde Leaving the Factory: Early Cinema and Persuasion*

Martha Blassnigg: *The Remembrance of Things Present: Projection, Recollection and Seriality*

The accompanying catalogue *Play and Prosume* (Eds. Jahrman and Felderer, 2013, Nuernberg: Verlag fuer Moderne Kunst) includes contributions by the TEF project partners in relation to the exhibited materials, as well as reflections about key terms such as “serious games”, “interfaciality” or the “prosumer”. The texts range from essays, interviews, commented images to discursive reflections. (Catalogues are available on request).

## — HERA TEF Knowledge Exchange Event ‘Advertising the Sublime’

Netherlands Institute for Sound and Vision, Hilversum, 19 April 2013 and  
EYE Film Institute Netherlands, Amsterdam, 20 April 2013

‘Advertising the Sublime’ was a Knowledge Transfer Project funded by HERA in collaboration with Utrecht University (Prof. dr. Birgit Meyer), the EYE Film Institute Netherlands and the Netherlands Institute for Sound and Vision. The project began in 2012 building upon the complementarity between aspects of two current HERA funded projects: ‘Technology, Exchange and Flow: Artistic Media Practices and Commercial Application’ (TEF) and ‘Creativity and Innovation in a World of Movement’ (CIM). It drew on the outcomes of the TEF exhibition/conference (Vienna, March 2013) and some of the concluding textual and networked outcomes of CIM in order to share the sublime dimensions of advertising in an accessible collaborative form with new user communities and audiences.

It took place in April 2013 with two days of public screenings and a participatory ‘roadshow’ at the Netherlands Institute for Sound and Vision in Hilversum and the EYE Film Institute Netherlands in Amsterdam, inviting audiences to share with professionals from heritage institutes (museums, archives, charities etc.) and academics what they think and feel about audio-visual materials and objects relating to advertising and everyday ephemera that hold affective, aspirational and mnemonic relations. Discussions included questions on: how do heritage and archival curators decide what to keep and what to throw away and what should be the role of the public in this process; what values are being inscribed and held in relation to these objects; how do these values change; how does cultural heritage turn into waste, and trash in turn into cultural heritage; what is the importance of the role of private collectors and personal memorial collections in the relation of the present with regard to the past and the future?

A collector’s fair presented selected items of private collections around audio-visual media as well as everyday objects, intersected with screenings of archival advertising materials, live interviews, and dynamic informal conversations and engagements. It concluded with an evaluation by an invited group of international scholars, heritage and industry professionals and cultural policy makers in Amsterdam.

A post-event brochure and video of the two-day KT event have been produced and published, available online at: <http://trans-techresearch.net/tef/>

### — TEF Expert Seminar at Plymouth University:

The public expert seminar “Screening the Sublime” took place at Plymouth University in January 2012 with contributions from eminent experimental and advertising filmmakers who discussed their creative exchanges and dynamics across the arts, industry and academic sectors. Malcolm LeGrice and Tony Hill presented their work in light of the underlying question of the interrelationship between artistic practice and commercial application and shed light on the reciprocal dynamics of their involvement in these fields. TEF member presentations comprised a discussion of the empathetic and affective participation of the audiences with audio-visual media, as conceptualised by aesthetic theorists, philosophers and psycho-physiological scientists; a rethinking of the so-called avant-garde of the early 20th century arts within the cutting-edge technological and scientific innovations of the late 19th century and a reconsideration of the dynamic history of cognition as it is reflected in the creative exchanges through AV-media. (See online podcasts posted by No Border Culture at: <http://blog.noborderculture.eu/?s=punt&submit=Search>)

For more information on the HERA TEF research outcomes see: <http://trans-techresearch.net/tef/>

HERA is a joint programme of national science foundations, set up to derive new insights from humanities research in order to address major social, cultural, and political challenges facing Europe (<http://www.heranet.info/>)



HERA TEF Exhibition ‘Play and Prosume: Technology, Exchange and Flow’

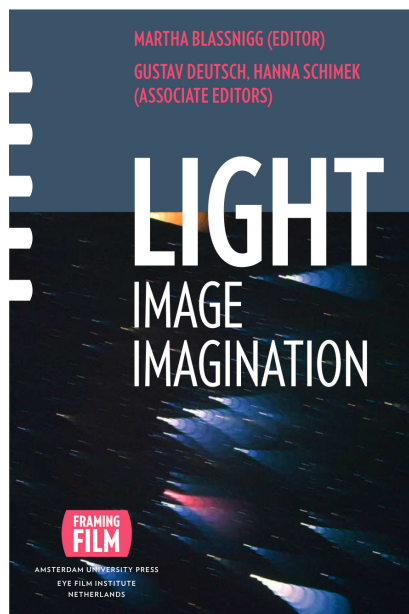


HERA TEF Knowledge Exchange:  
'Advertising the Sublime'



**Book-launch LIGHT IMAGE IMAGINATION**EYE Film Institute Netherlands, 20<sup>th</sup> April 2013

Amsterdam University Press launched **LIGHT IMAGE IMAGINATION**, edited by Martha Blassnigg, with Associate Editors H. Schimek and G. Deutsch (Amsterdam, 2013) and contributions by Michael Punt and further 18 contributions of text- and image-essays by international scholars and artists who lead critical discourses in audio-visual media history, practice and theory. The contributing authors and artists work at the interdisciplinary intersections of the Arts, Sciences and Humanities. Their expertise includes film and media theory, media archaeology, cinema history and theory, philosophy, history of science and technology, astronomy, computer music, literature studies, neuroscience, psychology, art history, art practice (painting, photography, film, video, digital arts; music composition). The main focus of the contributions lies in discourses and topics around 19<sup>th</sup> and 20<sup>th</sup> century innovations in arts, media and technology, and their media-archaeological and philosophical foundations. It juxtaposes text and image-essays to stimulate dialogue and associative interconnections in order to discuss the creation, perception and projection of images (both mental and material) and their specific relationship with light and imagination. A key feature of both the individual contributions and the book as a whole is the relative fluidity of disciplinary boundaries in order to amplify and enrich reflections on mediated images. The anthology is accessible to a broad readership and appeals especially to a constituency that views the boundaries between science, art and technology as a permeable and exciting territory to explore.



This project was realised with generous support by AUP, EYE Film Institute, Netherlands and the School of Art and Media, Plymouth University.

[www.aup.nl/index.php/light-image-imagination.html](http://www.aup.nl/index.php/light-image-imagination.html)

## International Network for Transdisciplinary Research (INTR)

‘... we take the view that a key aim of transdisciplinarity is to facilitate emergent insight, knowledge and interaction that could not have been foreseen or designed in anticipation of a specific outcome or solution to a problem. (...) Transdisciplinarity extends the scope, methods and perspectives of existing disciplines whilst at the same time respecting and using the existing disciplinary frameworks. (...) It calls for the development of theoretical, conceptual and practice-oriented approaches to transdisciplinarity as both, a post-hoc analytical process for the qualitative synthesis of collaborative research in interdisciplinary frameworks, and as methodological framework to forge innovative approaches to research collaboration that is inquiry-driven and seeks to identify new topics and concerns.’

(Blassnigg, M. and Punt, M. 2013. Transdisciplinarity: Challenges, Approaches and Opportunities on the Cusp of History. SEAD: <http://seadnetwork.wordpress.com/seed-questions-for-sead-report/>)

An extended version of this paper has been published as Blassnigg, M. and Punt, M. 2013. “Transdisciplinarnost: izzivi, pristopi in priložnosti na pragu zgodovine” / “Transdisciplinarnost: Izazovi, pristopi i mogućnosti na povijesnom vrhuncu” / “Transdisciplinarity: Challenges, Approaches and Opportunities at the Cusp of History”, trans. Ana Flac, Helena Fošnar, 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.

This network builds upon and extends the current international collaborations at Transtechnology Research in order to develop methods, pedagogies and resourcing strategies for transdisciplinary practice-based research at the highest level. The structure comprises several international network meetings financed in collaboration with participating institutions and has been extended to a joint research proposal.

The network has met in Plymouth (2010), Budapest (2011), Vienna (2011), Gdansk (2012) and Marseille (2012 and 2013). It is led by Transtechnology Research at Plymouth University and includes senior researchers from: Concordia University, Montreal; CultureLab, Newcastle University; Department of Literature and Culture, Leuven University; Department of Media Studies, University of Amsterdam; EYE Film Institute Netherlands, Amsterdam; Hungarian Academy of Fine Arts, Budapest; Hungarian Academy of Sciences, Budapest; International Graduate Centre for the Study of Culture (GCSC), Justus-Liebig University, Giessen; Mediterranean Institute for Advanced Study, Marseille; and The Visual Research Centre @ DJCAD, Duncan of Jordanstone College of Art and Design, Dundee.



## 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](mailto:michael.punt@plymouth.ac.uk)) or Dr. Martha Blassnigg ([martha.blassnigg@plymouth.ac.uk](mailto:martha.blassnigg@plymouth.ac.uk)) in the first instance.

### Completed PhD theses

- Drayson, H. (2011) *Gestalt Biometrics and their Applications; Instrumentation, Objectivity and Poetics*  
 Vines, J. (2011) *Aging Futures: Towards: Cognitively Inclusive Digital Media Products*  
 Thompson, S. (2008) *Artefacts, Technicity and Humanisation: Industrial Design and the Problem of Anoetic Technologies*

### Current doctoral research projects

- Begum, T. (2007- ) *Design Practice and Post-Colonialism*  
 Cachão, R. (2008- ) *Enquiry into the Essence of Space: Khôra, Kinaesthetic and the Sublime*  
 Doove, E. (2011- ) *Infra-mince, Laughter & Cybernetics – Exploring the Curatorial as Creative Act*  
 Egbe, A. (2011- ) *Notions on a radical moving image archive practice as a problematic*  
 Griffin, J. (2009- ) *Changing Space: The Social and Experiential Culture of Spacecraft and the Public Domain*  
 Knight, J. (2012- ) *Ontology of the Frisson*  
 Massey, L. (2011- ) *The Possibility of Telepathy in Musical Improvisation*  
 Op den Kamp, C. (2009- ) *Copyright Law and the Re-Use of Archival Footage*  
 Rocha, M. (2010- ) *Human Computer Interaction and the External Mind: New Routes for HCI Design*  
 Woodward, M. (2010- ) *The Multi-dimensional Image: Entanglements between Art and Advertising*

## Transtechnology Research Seminar Series



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 2013/2014 is:

### **‘Mediation and Transdisciplinarity: Towards an Archaeology of Affection’:**

This seminar series concerns an aspect of the history of human cognition in relation to media archaeology. It asks the question: what is the relationship between changes over time in media form and apparently corresponding changes in human cognition. Is it as Arnheim might suggest that art and media release dormant capacity in human cognition, or is it as perhaps more socially focused commentators might argue that media changes human cognitive competence? Alternatively is this simply a quirk of chance that technologies, such as the cinema, for example, exploit a latent cognitive potential that had hitherto remained occult, or was human cognition prepared for the kinds of stimuli cinema provides by other technological changes such as train travel as Kirby, Gunning and Schivelbusch argue? More adventurously: does the cinema represent a semi-material externalisation of consciousness that enables its expansion into hitherto uncharted affective domains? The seminar series will comprise presentations and papers anchored in existing atlases that try to codify aspects of human cognition such as encyclopedias, engineers’ stock books, actors’ manuals or Aby Warburg’s Mnemosyne Atlas. We will ask how evidence from these and other sources might be further explored and applied to new media and human cognition today.

Full information and the programme can be found at <http://trans-techresearch.net/>

The previous Transtechnology Research Seminar Programme for the Academic Session 2012/13 comprised individual presentations and discussions under the theme of ‘Transdisciplinarity: Deep History, Contingency and the Sublime’. This programme followed on from the past research seminar programmes, entitled ‘Transdisciplinarity and Creativity: Translation, Pre-cognition and Intuition’ (2011/12), ‘Reinstating the Visual: Aby Warburg’s Mnemosyne Atlas’ (2010/11) and ‘Realism and Its Discontents’ (2009/10).

All previous seminar series are archived at <http://trans-techresearch.net/> including a full programme for each year.

## **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
- 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

## **Public Dialogues 2013:**

Ludwig Boltzmann Institut, Vienna, Austria

Université d'Auvergne Clermont 1, France

University Paris 1, France

Jan van Eyck Academie, Maastricht, Netherlands

University of Amsterdam, Netherlands

Cardiff Metropolitan University, Wales, UK

Goldsmiths, London, UK

Leicester University, UK

University of Amsterdam, Netherlands

University of Oxford, UK

Auckland University of Technology, New Zealand

## Research Outputs 2008-2013

2012/3

### Publications (and in press)

Blassnigg, M. and Punt, M. (2013) 'Transdisciplinarity: Challenges, Approaches and Opportunities on the Cusp of History'. *SEAD*: <http://seadnetwork.wordpress.com/seed-questions-for-sead-report/>

Blassnigg, M. and Punt, M. (2013) "Transdisciplinarnost: izzivi, pristopi in priložnosti naragu zgodovine" / "Transdisciplinarnost: Izazovi, pristupi i mogucnosti 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.

Blassnigg, M. et al. (eds.) (2013) *Light Image Imagination*. Amsterdam: Amsterdam University Press.

Blassnigg, M. (2013) The Delightful(l) Mind: A Case for Aesthetic Intuition. In: *Light Image Imagination*. Blassnigg, M. et al. (eds.), Amsterdam: Amsterdam University Press.

Blassnigg, M. (2013) 'Free Play' between Science, Art and Conjuring: Advertising and the Knowing Prosumer, In: Jahrmann, M., Felderer, B. (eds). *Play and Prosume*. Nuernberg: Verlag fuer Moderne Kunst, pp. 49-57.

Blassnigg, M. (2012) 'A Boatload of Wild Irishmen, by Mac Dara Ó Curraidbin' Director; Brian Winston, Scriptwriter. First Run/Icarus Films, Brooklyn, NY, 2010 [film review]. At *Leonardo Reviews*, December. ISSN 1559-0429 <http://leonardo.info/reviews/jan2013/curraidbin-blassnigg.php>

Doove, E. (2013) 'Dancing Around the Bride' [review; book and exhibition] *Leonardo Reviews*. [Online]. Available at: <http://leonardo.info/reviews/may2013/dancing-doove.php>

Doove, E. (2013) 'Captain Cap (vol.1)' [review; book by Alphonse Allais; translated from French by Doug Skinner] *Leonardo Reviews*. [Online]. Available at: <http://leonardo.info/reviews/mar2013/allais-doove.php> (Accessed 13 May 2013)

Doove, E. (2013) 'A Natural History of Laughter' [review: book by Jacques Mitsch], *Leonardo Reviews*. [Online]. Available at: <http://leonardo.info/reviews/feb2013/mitsch-doove.php> (Accessed 13 May 2013).

Doove, E. (2013) 'The Islands of Benoît Mandelbrot: Fractals, Chaos, and the Materiality of Thinking' [review; book edited by Nina Samuel], *Leonardo Reviews*. [Online]. Available at: <http://leonardo.info/reviews/jan2013/samuel-doove.php> (Accessed 13 May 2013).

Drayson, H., Review, When Biometrics Fail: Gender, Race, and the Technology of Identity by Shoshana Amielle Magnet. *Leonardo* April 2013, Vol. 46, No. 2: 187–189.

Griffin, J. (2012) 'Moon Vehicle: Reflections From an Artist-Led Children's Workshop on the Chandrayaan-1 Spacecraft's Mission to the Moon', in *Leonardo*, 45(3).

Op den Kamp, C. (2013) 'The Greatest Films Never Seen: Audiovisual Archives and the Orphan Works Problem', in Halbert, D. and David, M. (eds.) *SAGE Handbook of Intellectual Property* [forthcoming].

Op den Kamp, C. (2013) 'Audiovisual Archives and the Public Domain: Exclusive Control, Digital Access and the Dynamics of History', in Crisp, V. and Menotti, G. (eds.) (2013) *Besides the Screen: The Distribution, Exhibition and Consumption of Moving Images*. London: Open Press [in press].

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Rocha, M. and C. Rocha. (2013) Design de Interação e Cultura Ficcional – Paradigmas, tendências e possibilidades /Interaction design and fiction - Culture Paradigms, trends and possibilities. In: *Poéticas Interativas. Estudos de Interfaces Computacionais*. (Series Coleção Fast Forward) Ed. MediaLab/ UFG e Funape. Goiania, Goias. Brazil, pp. 08-25, pp. 106-121. Available in Portuguese and in English at: <http://www.medialab.ufg.br/site/wp-content/uploads/2013/05/Livro-FFW.pdf>

Woodward, M. (2013) 'A Monstrous Rhinoceros (As From Life): The Epistemological Role of the Enacted Pictorial Image'. in: Yung, S.T, and Peibalga, A. *Designing the Relationship between Humans and Technology*. Cambridge Scholars Publishing [in press].

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Woodward, M. (2013) 'An Electrical Deep Time of the Modern Imagination'. In: *L|R|Q 2.02 (Leonardo Reviews Quarterly)*. MIT Press Journals, pp. xi-xii.

Woodward, M. (2012) 'Artifacts, Entanglements & Deep History: A Reflection on the Sublime in Art and Science'. In: *L|R|Q 2.01 (Leonardo Reviews Quarterly)*. MIT Press Journals, pp. xix-xy.

## Other Research Output

Blassnigg, M. (2013) 'Advertising, Science, Collecting and the Sublime'. Public lecture, symposium 'Collecting, advertising and the Public: in Search of the Sublime', part of the HERA funded exhibition programme for the project 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' at the 'Play and Prosume: Technology, Exchange and Flow', Kunsthalle Vienna, 15 March 2013.

Blassnigg, M. (2013) 'The Remembrance of Things Present: Projection, Recollection and Seriality'. Public lecture, symposium 'Technology, Advertising and the Avantgarde', part of the HERA funded exhibition programme for the project 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' at the 'Play and Prosume: Technology, Exchange and Flow', Kunsthalle Vienna, 16 March 2013.

Blassnigg, M. and Punt, M. (2013) 'Early Cinema and the Technological Imaginary' Public lecture, Institute of Engineering and Technology, Plymouth University, Plymouth, UK. 16 January.

Blassnigg, M. and Punt, M. (2013) 'Science, Technology and Entertainment: Transdisciplinarity in Practice'. Presentation at the annual conference of the Cognition Institute, Plymouth University, 'The Lure of the New', March 20-22, 2013.

Blassnigg, M., Punt, M. and Woodward, M. (2013). HERA (Humanities in the European Research Area) Final conference, British Library, London, 30 May.

Blassnigg, M. and Loch, C. (2013). Introduction and Video Presentation "Advertising the Sublime", a video documentation of the HERA funded Knowledge Transfer Event (Hilversum, Amsterdam 19-20 April 2013) at 'The Time and Place: Culture and Identity in Today's Europe', King's Place, London, 1 June.

Cachão, R. (2013) 'The Hollow Body and the Mouth of the Monster' [poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Doove, E. and Woodward, M. (2013) Joint paper accepted at *Deleuze* 2013 Conference, Lisbon, 8-10 July.

Doove, E. (2013) 'Infra-mince, Laughter and Cybernetics - Exploring the Curatorial as Creative Act' [poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Doove, E. (2012) 'On dialogue and the nonsensical' [Research seminar]. Plymouth College of Art, Plymouth, UK. 16 May.

Drayson, H., (2013) 'Outsider Bodies; Body Production and the Affective Dimensions of Instrumentation' [poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Egbe, A. (2012) 'Towards a structural materialist Archive: the (im)material aspects of duplication'. Channeling the Film Archive: Policy, Material and (Re) use Panel, *Besides the Screen*, Conference, Goldsmiths College, University of London (1-2 December).

Egbe, A. (2013) 'Notions on a radical moving image archive practice as a problematic' [poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Griffin, J. (2012) 'Artistic Practice as a Means for Recognising the Value of Autonomous Spacefaring Activities'. [presentation] *63rd International Astronautical Congress*, Naples, Italy. International Astronautical Federation. 5 October.

Griffin, J. (2012) 'The Incorporation of Transdisciplinary Thinking into the Development of Hitch hiking Payloads.' *63rd International Astronautical Congress*, Naples, Italy. International Astronautical Federation. 5 October.

Griffin, J. (2013) 'Accessing Imaginaries: drawing, seeing and not-thinking'. [workshop] *Research, Creativity and Business 2 conference*. The Culture Capital Exchange, Cass Business School, London. 30 April.

Griffin, J. (2012) 'Re-imaging space technology: Encounters with Chandrayaan-1 through art-practice perspectives' [invited speaker]. Centre for Contemporary Studies, Indian Institute of Science, Bangalore, India. 15 March. Podcast available <http://ces.iisc.ernet.in/hpg/ragh/ccs/podcasts/podcasts.html> [Accessed 28 May 2013].

Griffin, J. (2013) 'Surreptitious Networks'-professional development workshop [workshop and presentation]. *CRUMB-Curatorial Resource for Upstart Media Bliss*, University of Sunderland and Pixel Palace, Newcastle. 20 May.

Grimaldi, M. (2013) 'The Optical Illusion of the Third Dimension in Graphical Representation



and Virtual Projections' [poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Knight, J. (2013) Tyller Vyth: 16mm film workshop [artist led workshop] *Cinestar and no.w.here*, St Ives. 11-12th May.

Knight, J. (2013) Introduction to Photopolymer Printing [artist led workshop] Newlyn School of Art, Newlyn 22-24 July.

Knight, J. (2013) Photographic documentation of 'Advertising the Sublime', HERA Knowledge Exchange Event, Netherlands Institute for Sound and Vision, Hilversum and EYE Film Institute, Netherlands, Amsterdam. (Brochure available at: <http://trans-techresearch.net/tef/>).

Knight, J. (2013) 'The Frisson: A Unified Experience of Simultaneity' [poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Loch, C. (2013) "Looking On": Video documentation of 'Advertising the Sublime', HERA Knowledge Exchange Event, Netherlands Institute for Sound and Vision, Hilversum and EYE Film Institute, Netherlands, Amsterdam. (Video available at: <http://trans-techresearch.net/tef/>).

Loch, C. (2013) 'Geopartitura' [poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Malina, R., Punt, M., Sarukkai, S. and Woodward, M. (2012) (Editorial / Podcast) *MIT Press Journals Podcasts Series, No 18: Artifacts, Entanglements & Deep History: A Reflection on the Sublime in Art and Science*. [http://www.mitpressjournals.org/page/podcast\\_episode18\\_LEON](http://www.mitpressjournals.org/page/podcast_episode18_LEON) (From L/R/Q 2.01 MIT Press).

Massey, L. (2013) *Fear*; RCA Drawing Studio performances and workshops.

Massey, L. (2013) *Fear As Far As The Eye Can See And A Bit Further*; Rednetic Recordings "One Point Three - Archive B". <http://rednetic.bandcamp.com/album/one-point-three>

Massey, L. (2012/13) <http://fearinthegarden.com/>; Digital archive of Fear.

Massey, L. (2013) 'Remote telematic musical performance, an antidote to Eurovision', with Doctor H Alvelos; Maus Habitos Porto.

Massey, L. (2013) 'Analogue Synth' Derek Bailey book launch, Café Oto <http://www.cafeoto.co.uk/derek-bailey-ben-watson-book-launch.shtm>

Meyer, M. P. (2013). Panel discussion on Knowledge Exchange and Impact, HERA (Humanities in the European Research Area) Final conference, British Library, London, 30 May.

Op den Kamp, C. (2013) 'Recycled Images: Found Footage Filmmaking Practices' [Invited Talk/Workshop]. *XI MAGIS International Film Studies Spring School*, Gorizia, Italy. 21 March. (with Annabelle Shaw, BFI)

Op den Kamp, C. (2013) 'Found Footage, Legal Provenance and the "Aesthetics of Access"' [Invited Talk]. *XI MAGIS International Film Studies Spring School*, Gorizia, Italy. 21 March.

Op den Kamp, C. (2013) 'Midway to the Sublime Island', Collecting, Advertising and the Public: In Search of the Sublime', *Play and Prosume, schleicher Kommerz und schnelle Avantgarde*, Vienna, Austria. 15 March.

Op den Kamp, C. (2013) 'The Greatest Films Never Seen: Audiovisual Archives and the Orphan Works Problem/De Overval, 10 years later', *XX International Film Studies Conference*, Udine, Italy. 13 March.

Op den Kamp, C. (2012) 'Found Footage, Legal Provenance and "Aesthetics of Access"', *Besides the Screen Symposium*, Goldsmiths College, London, UK. 2 December.

Punt, M. (2013) 'The Avant-garde leaving the factory: early cinema and persuasion'. Public lecture, symposium 'Technology, Advertising and the Avantgarde', part of the HERA funded exhibition programme for the project 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' at the 'Play and Prosume: Technology, Exchange and Flow', Kunsthalle Vienna, 16 March 2013.

Punt, M. (2013) 'Introduction to the HERA/TEF Knowledge Transfer project "Advertising the Sublime"'. Public lecture, symposium 'Collecting, advertising and the Public: in Search of the Sublime', part of the HERA funded exhibition programme for the project 'Technology, Exchange and Flow: Artistic Media Practices and Commercial Application' at the 'Play and Prosume: Technology, Exchange and Flow', Kunsthalle Vienna, 15 March 2013.

Rocha, M. and Woodward, M. (2013) 'Transtechnology Research' [Poster design for collective research presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Rocha, M. (2013). 'Mind, Bodies and Machines - To the early automata to the contemporary intelligent being' [Poster presentation]. *Lure of the New*, Cognition Institute Conference. Plymouth University, Plymouth, UK. 21st March.

Woodward, M. (2012) 'Screening a Puff: Advertising Film and the Enduring Forms of Modern-

ism'. *TEF Expert Seminar: Screening the Sublime*, Jill Craigie Cinema, University of Plymouth. 21 January.

Woodward, M. (2013). 'An Enacted Choreography Between Perceiver and Perceived' [Poster presentation]. *Lure of the New*, Cognition Institute launch and conference, University of Plymouth, Plymouth, UK. 21st March.

Woodward, M. and Vines, J. (2012) 'Weaving Baskets into (Im)Material Bits', *CHI 2012*, Austin, Texas. May 10-15 2012

## 2011

### Publications

Blassnigg, M. (2011) 'Intuition and Imagination at the Convergence of Arts, Science, Popular Culture and Commercial Application: Clues from the Past', in Kluszczyński, R. (ed.) *W stronę 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.

Blassnigg, M. (2011) 'A convergência da Arte e Ciência: Pistas do Passado' (transl. by Cleomar Rocha and Júlio César dos Santos), *Z Cultural, Revista Virtual do Programa Avançado de Cultural Contemporânea*, Ano VII(02), ISSN 1980-9921. [Online]. Available at: <http://revistazcultural.pacc.ufrj.br/a-convergencia-da-arte-e-ciencia-pistas-do-passado-de-martha-blassnigg/> (Accessed: 9 January 2012).

Doove, E. (2011) 'Inside Jokes – Using Humor to Reverse-Engineer the Mind' [review; book by Hurley, M., Dennett, D. and Adams, R.], *Leonardo Reviews*. [Online]. Available at: [http://www.leonardo.info/reviews/aug2011/doove\\_hurley.php](http://www.leonardo.info/reviews/aug2011/doove_hurley.php) (Accessed: 16 December 2011).

Doove, E. (2011) 'Koen Vanmechelen – The chicken and its audience', *Plastik, Art & Science*, #02. [Online]. Available at: <http://art-science.univ-paris1.fr/document.php?id=475> (Accessed: 16 December 2011).

Doove, E. (2011) 'We Can Change the Weather – 100 Cases of Changeability' [review; book edited by Wynants, M.], *Leonardo Reviews*. [Online]. Available at: [http://www.leonardo.info/reviews/jan2011/wynants\\_doove.php](http://www.leonardo.info/reviews/jan2011/wynants_doove.php). (Accessed: 16 December 2011).

Op den Kamp, C. (2011) 'Abandoned Images. Film and Film's End' [book review], *Historical Journal of Film, Radio and Television*, 31(2), pp. 297-299.

Op den Kamp, C. (2012) 'Reimagining the Archive: Remapping and Remixing Traditional Models in the Digital Era (review)' *The Moving Image*, 11(2) pp. 133-136 [Online] <http://muse.jhu.edu/>

journals/the\_moving\_image/v011/11.2.op-den-kamp.html [Accessed 28 May 2013].

Punt, M. (2011) 'Grinding A Ridge', in Kluszczyński, R. (ed.) *W stronę trzeciej kultury. Koegzystencja sztuki, nauki i technologii. Towards the Third Culture. The Co-existence of Art, Science and Technology*. Gdansk: Łaznia CCA, pp. 110-123.

Punt, M. (2011) 'Combinando Tecnologias: primeiro cinema, cultura popular e o imaginário tecnológico' (transl. by Cleomar Rocha and Júlio César dos Santos), *Z Cultural, Revista Virtual do Programa Avançado de Cultura Contemporânea*, Ano VII(02), ISSN 1980-9921. [Online]. Available at: <http://revistazcultural.pacc.ufrj.br/combinando-tecnologias-primeiro-cinema-cultura-popular-e-o-imaginario-tecnologico-michel-punt/> (Accessed: 16 December 2011).

Punt, M. (2011). "How much for a bad translation?". In: *L|R|Q 1.03 (Leonardo Reviews Quarterly)*, May 2011. URL: <http://www.leonardo.info/reviews/LRQ/LRQ%201.03.pdf>

Rocha, M. (2011) 'Cognitive Embodied e Enaction são reais perspectivas para o Design de Interação?' *Revista Z Cultural. Revista Virtual do Programa Avançado de Cultura Contemporânea da UFRJ*, Vol. 7(2) [Online]. Available at: <http://revistazcultural.pacc.ufrj.br/cognitive-embodied-e-enaction-sao-reais-perspectivas-para-o-design-de-interacao-de-marcio-rocha/> (Accessed: 12 December 2011).

Vines, J., Blythe, M., Dunphy, P. and Monk, A. (2011) 'Eighty Something: Banking for the Older Old', in *Proceedings of the 25th BCS Conference on Human-Computer Interaction*, Newcastle upon Tyne, UK.

Monk, A., Dunphy, P., Olivier, P., Vines, J. and Blythe, M. (2011) 'New Approaches to Banking for the Older Old', in *Proceedings of Digital Engagement 2011*, Newcastle upon Tyne, UK.

Zics, B. (2011) 'Toward an Affective Aesthetics: Cognitive-Driven Interaction in the Affective Environment of the Mind Cupola', *Leonardo: Art, Science and Technology*, 44(1), pp. 30-37.

Zics, B. (2011) 'Engineering Experiences in Biofeedback Interfaces: Interaction as a Cognitive Feedback Loop', *Journal of Visual Art Practice*, 10(1). DOI: 10.1386/jvap.10.1.71\_1.

## Other Research Outputs

Amadeu, F. (2011) 'Field Research' & Workshop, Assis Brasil, Acre, Brazil, 11-18 Dec.

Blassnigg, M. (2011) *Plenary presentation* [HERA/TEF expert seminar 'Play and Prosume', Kunststhal Vienna, Austria]. 13 July.

Blassnigg, M. (2011) Invited Participation at the HERA Joint Research Programme Workshop Humanities with Impact, Zagreb, Croatia, 30 June-1 July.

Blassnigg, M. (2011) 'Light and Imagination at the Convergence of Art, Science, Popular Culture and Commercial Application: Clues from the Past' [presentation]. *Toward a Third Culture. The Coexistence of Art, Science and Technology conference*. Laznia Centre for Contemporary Art, in collaboration with Gdansk History Museum / Art Line Project. Gdansk, Poland, 23-25 May.

Blassnigg, M. (2010/2011) 'Time, Memory in Action and Shared Consciousness: The Participatory Experience of Audio-Visual Mediation' [workshop]. Institute for European Ethnology, Humboldt University, Berlin, Jan/Nov.

Cachão, R. (2011) 'Day-Night Cosmologies'. *Heavenly Discourses: Myth, Astronomy and Culture Conference*, University of Bristol, UK, 15 October.

Doove, E. (2011) 'Platform P at the Duke' [exhibition curation]. Duke of Cornwall Hotel, Plymouth, UK, 4-6 November.

Doove, E. (2011) 'Thomas Nollet & Hilde Huyghe – Designing the Terraced House' [exhibition curation]. Roland Levinsky Building, Plymouth University, UK, 24 February-11 March.

Drayson, H. and Hudson, B. (2011) [Shokku A/V] 'Live improvised performance using processing', Open Socket at *Extended Play Conference*. Plymouth, UK, 5 November.

Egbe, A. (2011) 'National Review of Live Art Archive' [workshop and presentation]. *CAiRO (Curating Artistic Research Output) Summer School*, University of Bristol, UK, 29-30 June.

Egbe, A. (2011) 'National Review of Live Art Archive'. *Re-make/Re-model: Performing Documents*, Spike Island Bristol, UK, 27 September.

Egbe, A. (2011) *Deptford/Tributes* [exhibition]. *Foconorte Festival*, Santander, Spain, July, and *Deptford X Festival*, London, UK, Sept/Oct.

Griffin, J. (2011) 'Satellite Stories workshop' for exhibition *Camps Invisible: Geografies de les ones radio* [workshop leader], Arts Santa Monica, Barcelona, Spain, 6 November.

Griffin, J. (2011) *Orbitando Satélites* [exhibition]. Laboral Centro de Arte y Creación Industrial, Gijon, Spain, 15 July-30 October.

Griffin, J. (2011) Visiting Researcher presentation. *Manipal Centre for Philosophy and Humanities*, Manipal University, Karnataka, India, 14 September.

Griffin, J. (2011) 'Orbitando Satélites' [workshop leader] *Laboral Centro de Arte y Creación Industrial*, Gijon, Spain, 10-14 May.

Griffin, J. (2011) *Secret Satellites* [exhibition]. Belfast: Belfast Exposed Gallery, Northern Ireland, 18 March-30 April.

Massey, L. (2011 [2007]) *Cabaret of Complexity: Blind* [performance]. Maus Hábitos, Porto, Oct.

Massey, L. (2011) Luke Daniels, *The Mighty Box* [CD]. Reading: Gael Music [cover design].

Massey, L. (2011) *John Norris Wood NATURAL FORMS Drawing Prize and public exhibition* [exhibition management and curation]. RCA Courtyard Galleries, UK, 16-20 May.

Massey, L. (2011) *Man Group plc Charitable Trust Drawing Prize and public exhibition* [exhibition management and curation]. RCA Courtyard Galleries, UK, 4-8 May.

Op den Kamp, C. (2011) 'Taking Stock' [panel presentation 'The Current and Future State of Moving Image Archival Education']. *Association of Moving Image Archivists (AMIA) Annual Conference*, Austin, TX, USA, November 18.

Op den Kamp, C. (2011) 'Copyright Law and the Re-Distribution of Archival Film' [PhD research project presentation]. *IX MAGIS Gorizia International Film Studies Spring School*, Italy, April 11.

Punt, M. (2011) 'Between Worlds: Beyond Asimo: Transdisciplinarity and Technology' [presentation], *Transdisciplinary Workshop, Automoni Cenatar –ACT*. Cakovec, Croatia, 23 September.

Thompson, S. (2011) 'Design is Dead Get Over It!' [public lecture]. *Cardiff PechaKucha*, 7 October.

Transtechnology Research (2011) 'Art & Science – Synergy of Technology and Art in the City Spaces' [workshop]. *Erasmus IP*, Gdansk, Poland, 9-22 October. For more information, see page 21.

Woodward, M. (2011) 'Selling the Immaterial: Avant-garde Practices and Commercial Advertising Forms'. *TEF Expert Seminar: Play and Prosume*, Kunsthalle Project Space Karlsplatz, Vienna, Austria, 13 July.

Zics, B. (2011) 'Eye Gaze as a Vehicle for Aesthetic Interaction: Affective Visualisation for Immersive User Experience' [presentation]. *17th International Symposium on Electronic Arts (ISEA)*. Sabanci University, Istanbul, Turkey, 15 September.

Zics, B. (2011) 'The Concept of Cognitive Feedback Loop: Applying Eye Tracking and Affective Visualisation for New States of Consciousness' [presentation]. *Toward a Science of Consciousness: Brain, Mind, Reality*, Stockholm University, Stockholm, Sweden, 4 May.

Zics, B. (2011) 'The Mind Cupola V2: Interactive Installation' [presentation]. *HCI 2011: The 25th BCS Conference on Human-Computer Interaction*, Culture Lab, Newcastle: University, 7 July.

## 2010

Blassnigg, M. (2010) 'Revisiting Marey's Applications of Scientific Moving Image Technologies in the Context of Bergson's Philosophy: Audio-Visual Mediation and the Experience of Time', *Medicine Studies*, 2(3), 175-184. DOI: 10.1007/s12376-010-0049-x.

Blassnigg, M. (2010) 'Delightful(l) Mind: Toward an Anthropology of Light' [plenary lecture], *The Pleasure of Light: Gyorgy Kepes and Frank J. Malina Exhibit and Symposium*, Budapest, Hungary. Collaboration between the Hungarian Academy of Sciences, Collegium Budapest, Institute for Advanced Study, The French Institute Budapest, Ludwig Museum of Contemporary Art, Budapest, 3 Sept.

Cachão, R. (2010) 'Metaphysics of non-capitalised Space' [presentation]. *Lost-in-Space Workshop*, UCL, London, UK, 2 December

Cachão, R. (2010) 'Disclosing Space: Order and Mediation from Hand-Drawn Scientific Illustration to Geometry' [presentation]. *Space: The Real and the Abstract*. Centre for Art, Design, Research and Experimentation (CADRE) School of Art and Design, University of Wolverhampton, 6 Jul.

Drayson, H. and Hudson, B. (2010) [Shokku A/V] 'Live improvised performance using processing', *BFI Southbank AV Club, Dark Fibre / Movie-Con Special*, London, UK, 13 August.

Drayson, H. and Hudson, B. (2010) [Shokku A/V] 'Live improvised performance using processing', *BFI Stage at Big Chill Festival*, Herefordshire, UK, 6 August.

Egbe, A. (2010) 'Approaches to Representing the Unrepresentable in Moving Image Archives'. *British Comparative Literature Association XII International 'Archive' Conference*, University of Kent, 6 July.

Griffin, J. and Shastri, P. (2010) 'Children's Festivals' [presentation]. *13th All India People's Science Network Conference*, Thrissur, Kerala, India, 28 December.

Griffin, J. (2010) 'Moon Vehicle Café' [presentation]. *Astronomy and Society: Public Ownership of Science Symposium, Kalpaneya Yatre: Journey of Imaginations Festival*, Bangalore, India, 5 December.

Griffin, J. (2010) Kalpaneya Yatre: Journey of Imaginations [exhibition]. *Bangalore: Jawaharlal Nehru Planetarium*, India, 26 November-5 December.

Griffin, J. (2010) 'Finding Meaning' [presentation]. *2010 Global Lunar Conference*, Beijing, China, 2 June.

Massey, L. (2010) *FEAR* [performance]. RCA Drawing Studio, UK, November-December.

Op den Kamp, C. (2010) 'Is Audiovisual Archival Public Domain Material Really Freely Available?' [presentation]. *Besides the Screen Symposium*, Goldsmiths College, London, UK, 21 November.

Op den Kamp, C. (2010) 'De overval, the Film and its Dissemination: a Resistance Against a Dominant System.' *British Comparative Literature Association, XII International 'Archive' Conference*, University of Kent, Canterbury, UK, 6 July.

Punt, M. (2010) 'Grinding A Ridge: The Subversive Pleasure of Artificial Light', *The Pleasure of Light: Gyorgy Kepes and Frank J. Malina Exhibit and Symposium*, Budapest, Hungary. Collaboration between the Hungarian Academy of Sciences, Collegium Budapest, Institute for Advanced Study, The French Institute Budapest, Ludwig Museum of Contemporary Art, Budapest, 3 September.

Punt, M. (2010) 'Opening Address' [Ludwig Museum of Contemporary Art, Budapest, Hungary], *The Pleasure of Light: Gyorgy Kepes and Frank J. Malina Exhibit and Symposium*. Collaboration between the Hungarian Academy of Sciences, Collegium Budapest, Institute for Advanced Study, The French Institute Budapest, Ludwig Museum of Contemporary Art, Budapest, 2 September.

Punt, M. (2010) 'Accidental Machines: The impact of Popular Participation on Computer Technology', in Buchanan, R., Doordan, D. and Margolin, V. (eds.) *The Designed World: Images, Objects, Environments*. Oxford: Berg, pp. 167-188.

Rocha, M. and Rocha, C. (2010) 'Realidades, Imagens e Virtualidade – Terminologia taxonômica baseada na Experiência do Usuário'. *9th International Meeting of Art and Technology*, Brasília, Brazil, 8 November. Available at: [http://www.fav.ufg.br/9art/nono\\_art.pdf](http://www.fav.ufg.br/9art/nono_art.pdf). (Accessed: 22 December 2011).

Eardley, R., Dinka, D. and Thompson, S. (2010) 'Designing VoIP Video-communication for the home' [Group 2010 - Workshop on Connecting Families: New Technologies, Family Communication, and the Impact on Domestic Space]. *ACM Conference*, Sanibel Island, FL, USA, 7-10 November.

Thompson, S. (2010) 'Enchantment, the Designer and the Technology of Fantastic Reality'. *Shadow Play: Alchemy, Redolence & Enchantment Conference*, Cardiff, UK, 3 November.

Thompson, S. (2010) 'Engineering the Soma: A Posthuman Design Perspective'. *Zoontotechnics Conference*. Centre for Critical and Cultural Theory, Cardiff University, UK, 14 May.

## 2009

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

Blassnigg, M. (2009) 'Time, Memory and the Philosophical *Dispositif* of Cinema: The Mirrored Metaphor of Culture and Technology', in Grabes, H., Nünning, A. and Baumbach, S. (eds.) *REAL*



*Yearbook of Research in English and American Literature*, Tübingen: Gunter Narr Verlag, pp. 299-314.

Op den Kamp, C. (2009) 'Towards a More Accurate Preservation of Colour' [panel presentation]. *Colour and the Moving Image Conference*, University of Bristol, UK, 11 July 2009.

Punt, M. (2009) 'Swing Time as Metaphor', in Grabes, H., Nünning, A., Baumbach, S. (eds.) *REAL Yearbook of Research in English and American Literature*, Tübingen: Gunter Narr Verlag, pp. 315-328.

Thompson, S. and Vines, J. (2009) 'Enacted Experience and Interaction Design: New Perspectives', in Ramduny-Ellis, D., Dix, A., Hare, J. and Gill, S. (eds.) *Proceedings of the Third International Workshop on Physicality*. Lancaster: Lancaster University Press, pp. 49-54.

Vines, J. (2009) 'The Ageing Present: Neurophysiological Change and the Relational Affordances of Technological Objects' [presentation]. *Doctoral Colloquium of the International Association of Societies of Design Research 2009: Rigour and Relevance in Design*, COEX, Seoul, South Korea, 19 October.

Vines, J. (2009) 'Embodied and Ecological Cognition and the Design of Engaging Technological Artefacts for Older Individuals'. *Nordes 2009: Engaging Artifacts*, The Oslo School of Architecture and Design, Oslo, Norway, 31 August.

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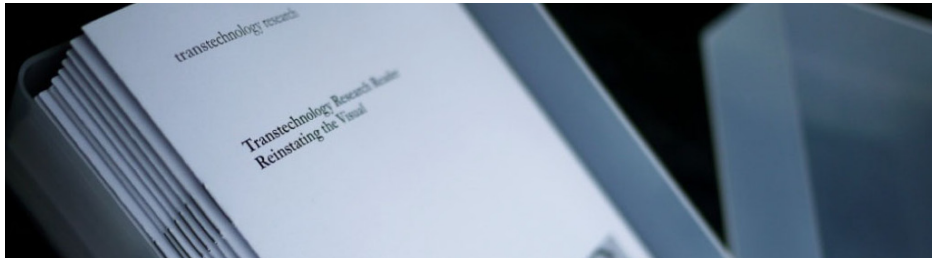
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## Transtechnology Research Publishing

### Transtechnology Research: Open Access Papers



*Transtechnology Research: Open Access Papers* is 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. *Transtechnology Research: Open Access Papers* is published throughout the year on the Transtechnology Research website <http://www.trans-techresearch.net/papers/> and annually collected into a volume made available as a print-on-demand hard copy version.

Editorial Team: Executive Editor: Prof. dr. Michael Punt; Editors-in-Chief: Dr. Martha Blassnigg and Dr. Hannah Drayson; Managing Editors: Amanda Egbe, Martyn Woodward. Associate Editors: Rita Cachao, Edith Doove, Joanna Griffin, Claudy Op den Kamp, Jacqui Knight, Marcio Rocha, Martyn Woodward; Advising Editors: Dr. Peter Anders (Chair ISEA), Dr. Giovanna L. Costantini, Dene Grigar (PhD. Director and Associate Professor at The Creative Media & Digital Culture Program Washington State University Vancouver), Rob Harle (Independent artist and writer), Amy Ione (Director, The Diatrobe Institute), Jim Laukes (Independent Scholar), Dr. Mike Leggett (University of Technology, Sydney), Roger Malina (Executive Editor of Leonardo Publications at M.I.T Press and distinguished professor of arts and technology, and professor of physics at the University of Texas at Dallas), Dr. Steven Thompson (Deputy Dean, Cardiff School of Art & Design), Prof. Alan Schechner (Plymouth University), Dr. John Vines (Northumbria University), Dr. Jonathan Zilberg (Associate Research Scholar at UIUC).

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## ***Transtechnology Research Reader 2012/13***

### *Deep History, Contingency and the Sublime*

This Reader draws on this year's seminars series which took as its starting point the idea of the sublime as a category of the unknown that is accessible through the imagination, and which can impact on our conscious construction of the world as a contingency of our presence. The emerging discussion of deep history in the last few years was used to ground this starting point in a process of thinking through objects in order to expand the use of the document as an evidential trace of the incomplete and partially understood. In a series of structured presentations, researchers at Transtechnology Research situated their current research in this intellectual framework to extend the discussion of deep history and test its viability in the context of transdisciplinarity as it is understood as the identification of new research topics and concerns.

### **Table of Contents**

Transdisciplinarity: Challenges, Approaches and Opportunities at the Cusp of History - *Martha Blassnigg, Michael Punt*

'Free Play' between Science, Art and Conjuring: Advertising and the Knowing *Prosumer* - *Martha Blassnigg*

An Essay on Space and Order (Part 1: the Diagrammatic Wheel or the Hollow Body and the Mouth of the Monster - *Rita Cachao*

Exploring the Curatorial as Creative Act Part II - The Artist as Found System - *Edith Doove*

The Rhetoric of instrumentation: Objectivity, Instrumental Rationality and Affect - *Hannah Drayson*

The (Im)material Aspects of Film Duplication: The Optical Printer as a Philosophical Apparatus - *Amanda Egbe and Martyn Woodward*

Hitchhiking to the Moon - *Joanna Griffin*

Illusions: the Magic Eye of Perception - *Madalena Grimaldi*

A Unified Experience of Simultaneity- *Jacqui Knight*

Playing GeoPartitura in the Urban Space: Artwork with Music, Image, Technology and Interactivity - *Claudia Loch*

From Graffiti to CIURBI: An Introduction to the Sociological Art Context - *Claudia Loch*

Andy Warhol and the Cinematic Eclipse of Marcel Duchamp - *Kieran Lyons*

Inside the Medium - *Mark-Paul Meyer*

Start Playing - *Michael Punt*

Intelligent manifestation of ingenious devices: Improving Human Computer Interaction using Early Automations - *Marcio Rocha*

A Staging and Choreography of Theatrical Play: A Brechtian Aesthetic for Popular Culture - *Martyn Woodward*

Being Through Painting and Weaving: A Brief Commentary on Intuition - *Martyn Woodward*

## *Transtechnology Research Reader 2011/12*

### *Reinstating the Visual*

The second Transtechnology Research Reader, draws together the intellectual energies and insights generated by the seminar series in 2010/11 and gathers them up in the form of a boxed collection of 'pamphlets'. The particular form of the Reader this time around not only responds to a perceived distinction between the needs of the individual author and the virtues of the dynamics of the collective context, but also emerges from the very core of our thinking during the 2010/11 seminar series.

The programme for 2010/11 ran under the title 'Reinstating the Visual: Aby Warburg's Mnemosyne Atlas'. Each monthly seminar, led by the contributing researchers, used a single panel of Warburg's Mnemosyne Atlas as a trigger for a presentation of their own research. The intention was to use the visual to stimulate and open up a transdisciplinary critique of all of our individual research projects: to facilitate multiple perspectives identifying new topics and concerns while retaining the direction and rigour of the primary research question.

### **Table of Contents**

The Integrated Artefact of Natural Rubber from the Amazon: A Case Study of Co-Design - *Flavia Amadeu*

Ekphrasis and a Dynamic Mysticism in Art: Reflections on Henri Bergson's Philosophy and Aby Warburg's Mnemosyne Atlas - *Martha Blassnigg*

Written and Drawn Cosmologies: From the Daily Body to the Night Sky (and Back Again) - *Rita Cachao*

Exploring the Curatorial as Creative Act, Part 1, Hidden Similarities - *Edith Doove*

Imagine Being Slapped - *Hannah Drayson*

Moon Vehicle - *Joanna Griffin*

Hippocratic Intuition - *Stephen Thompson & Theo Humphries*

Visual Arrangements in Duchamp's *Étant Donnés* - *Kieran Lyons*

Cosmopoiesis - *David McConville*

Audiovisual Archives and the Public Domain - *Claudy Op den Kamp*

Synchrony and the Semi-Material Object - *Michael Punt*

Cognitive, Embodied or Enacted? Contemporary Perspectives for HCI and Interaction - *Marcio Rocha*

Mnemosyne, Metaphor and Theory of Mind: an Imaginative Visual Essay of Computationalism - *Marcio Rocha*

Senescence, Enaction, Technology - *John Vines*

A Monstrous Rhinoceros (as from life) - *Martyn Woodward*

The Unseen Modernist Eye - *Martyn Woodward*

Eye Gaze as a Vehicle for Aesthetic Interaction - *Brigitta Zics*

Speak Memory: Memorials and History - War and War Crimes - *Jonathan Zilberg*

## ***Transtechnology Research Reader 2010/2011***

### *Technology, Mind and Contingency: Matter, Models and Metaphors*

Mind and Contingency: Matter, Models and Metaphors, as the outcome of two research seminar programmes in 2008/2009 and 2009/2010. Following on from this, the essays bound together in the current Reader, entitled Reinstating the Visual, are intended to offer a dynamic profile of the research that is ongoing among its constituents. They reflect an ongoing intellectual process that is both individual and collective; identifying and challenging themes and models of thought presented in 2010/2011. (PDF versions of the contributions available at [www.trans-techresearch.net](http://www.trans-techresearch.net)) Transtechnology Research published its first collection of essays as the outcome of two research seminar series in 2008/09 and 2009/2010. The reader reflects an ongoing intellectual process that is both individual and collective.

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Cosmological Cinema: Pedagogy, Propaganda, Perturbations In Early Dome Theaters - *David McConville*

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Swing Time: Technology As/As Metaphor - *Michael Punt*

Constructed Bodies: How Can Physiological Instruments Become Tools Of Self Perception? - *Hannah Drayson*

Provisional Connections: Science And Arts – Tales Of Sound And Fury - *Michael Punt*

Darwin's Ghost: The Darwin Exhibit At The American Museum Of Natural History - *Jonathan Zilberg*

Joey The Mechanical Boy - *Stephen Thompson*

The Failure Of Designers Thinking About How We Think: The Problem Of Human-Computer Interaction - *John Vines*

A Brief History And Theory Of Not Looking: Toward A Field Theory Of The Audiovisual - *Martyn Woodward*

From Active To Passive Participation: Toward An Affective Aesthetics - *Brigitta Zics*

Algorithmic Allure: Heidegger, Harman And Every Icon - *Robert Jackson*

Disclosing Space: Order And Mediation From Hand-Drawn Scientific Illustration To Geometry - *Rita Cachão*

Where Does Lap Go When You Stand Up? Meaning Making, Expression And Communication Beyond A Linguistic Constraint - *Martyn Woodward*

Introduction (Revisiting Ideas On Matter And Spirit) - *Martha Blassnigg*

The Mind Cupola And Enactive Ecology: Designing Technologically Mediated Experiences For The Ageing Mind - *Brigitta Zics and John Vines*

Spaces Of Historical Illusion: Moving Image Document As Panorama - *Amanda Egbe*

Finding Meaning - *Joanna Griffin*

De overval, the Film and its Dissemination: A Resistance Against a Dominant System - *Claudy Op den Kamp*

## 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), Bryony Dalefield (Managing Editor), Martha Blassnigg, Hannah Drayson, Dene Grigar (Associate Editors), Claudy Op den Kamp, John Vines and Martyn Woodward

### *Leonardo Reviews Quarterly* - L|R|Q

*LRQ* is a new publication that meets the needs of an emerging print-on-demand constituency and prepares the way for delivery of first rate copy to other portable publishing formats. *LRQ* presents a quarterly selection of reviews together with other newly commissioned articles, such as overview essays and extended reflections on particular themes, along with a cross-section of the reviews of the past three months.

Editorial Team: Roger Malina (Executive Editor), Michael Punt (Editor-in-Chief), Claudy Op den Kamp (Managing Editor)

### *Leonardo Reviews Quarterly* 2.02 | 2012

*Science, Spectacle and Imagination*

Editorials

Michael Punt – Science and the Industrialisation of the Imaginary

Martyn Woodward – An Electrical Deep Time of the Modern Imagination

Martha Blassnigg – The Zigzag of Science and Consciousness in Action

Roger F. Malina – Science in the First Person Singular; New Roles for the Arts in the Theatricalisation of Science?

Review Article

Giovanna Costantini – On Sentience

Jan Baetens – Six Stories from the End of Representation by James Elkins

Wilfred Niels Arnold – On the Litany of Illnesses Associated with Vincent van Gogh

***Leonardo Reviews Quarterly 2.01 | 2012***

*The Sublime in Art and Science*

Editorials

Michael Punt - Science, History and the Sublime

Sundar Sarukkai - Science and the Sublime

Roger F. Malina - A Role for the Sublime in ArtScience?

Martyn Woodward - A Reflection on the Sublime in Art and Science

Review Article

Valery Oisteanu - And Tell Tulip the Summer by Allan Graubard

***Leonardo Reviews Quarterly 1.04 | 2011***

Editorials

Michael Punt - Curiosity, Innovation and Agency

Roger Malina - Curiosity, Borders of the Real and Multiple Futures

Review Articles

Jonathan Zilberg - Beyond the Estuary Metaphor

Ian Verstegen - Arnheim for Film and Media Studies by Scott Higgins (ed.)

***Leonardo Reviews Quarterly 1.03 | 2011***

Editorials

Michael Punt - How much for a bad translation?

Roger Malina - Non-Euclidian Translation: Crossing the River Delta from the Arts to the Sciences and Back Again

Martin Zierold - A Commentary

Review Article

Marcel Duchamp: Étant Donnés - by Michael R. Taylor

Marcel Duchamp: Étant Donnés - by Julian Jason Haladyn

Reviewed by Kieran Lyons

***Leonardo Reviews Quarterly 1.02 | 2010***

Editorials

Roger Malina - Big Data, Citizen Science and the Death of the University

Michael Punt - Boundaries and Interfaces: Transdisciplinarity and the Big Data Problem

***Leonardo Reviews Quarterly 1.01 | 2010***

Editorials

Roger Malina - Hard Humanities in Difficult Times

Michael Punt - L|R|Q

## Transtechnology Research Conference, Public Dialogues 2013

### *At the Interlude Between Body, Artifact and Discourse*

This year the Transtechnology Research Dialogues built upon a contemporary challenge to conventional and disciplinary notions of what can be understood as an 'historical document' through questioning the necessity of material evidence to understand the world around us, as well as human activity itself within the world. The questioning of the limits of materiality has further implications for how we conceptualise notions of the 'artefact', the 'body' and 'discourse', across the arts, sciences and humanities as we come to terms with a material world that can be seen to coalesce in many ways with the immaterial dimensions of the imagination.

The dialogues comprised panel discussions, presentations, material screening events, and round-table dialogues chaired by doctoral and postdoctoral researchers, with the aim to question what may have become the discrete domains of the body, the artefact and discourse from a number of different perspectives. It brought together thinkers and practitioners from a number of diverse practices and disciplines across the humanities, sciences and arts, nurturing and liberating dialogues that may happen at the extremities and within the interludes between disciplinary accounts of the body, artefact and discourse. The dialogues provided a transdisciplinary environment in which thinkers and practitioners from diverse fields can converge and share knowledge, insights and methodologies in order to liberate new questions and concerns.





**Session 1: 'Intangible Encounters and Artistic Practices'**

Chair: Jacqui Knight (*Transtechnology Research*)

Dr. Jenny Walklate (*University of Leicester*)

Guy Edmonds (*Film Restorer and Archivist, Netherlands*)

**Session 2: 'Archaeologies of Archival Practices'**

Chair: Amanda Egbe (*Transtechnology Research*)

Dr. David Hilton (*Plymouth University*)

Christian Gosvig Olesen (*University of Amsterdam*)

**Session 3: 'Imaginary Materialialities'**

Chair: Dr. Hannah Drayson (*Transtechnology Research*)

Matthew MacKisack (*Goldsmiths, University of London*)

Kayla Parker (*Plymouth University*)

**Session 4: 'Between Images, Minds and Discourse'**

Chair: Martyn Woodward (*Transtechnology Research*)

Dr. Lambros Malafouris (*University of Oxford*)

Lydia Nsiah (*Ludwig Boltzmann Institut*)

Verena Ziegler (*Aukland University of Technology*)



## **Session 5: 'Ontology, Space and the Boundaries of Historical Objects'**

Chair: Rita Cachão (*Transtechnology Research*)

Jasper Coppes (*Jan van Eyck Academie*)

Prof. dr. Sundar Surakkai (*Manipal University*) (*via Skype*)

## **Session 6: 'Artist, Territory, History'**

Chair: Edith Doove (*Transtechnology Research*)

Pascale Weber (*University Paris 1*)

Jean Delsaux (*Université d'Auvergne Clermont 1*)

Claudia Loch (*University of Brasilia*)

## **Session 7: 'Distributed Mind(s) Reading Through Artefacts'**

Marcio Rocha (*Transtechnology Research*)

Respondant: Dr. Stephen Thompson (*Cardiff Metropolitan University*)

Respondant: Prof. dr. Michael Punt (*Transtechnology Research*)

**Workshop:** *Séance du Cinéma* with Guy Edmonds





