

transtechnology research





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### Convenors

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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 philosophical aspects of science and technology and the history of 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 nineteenth century media and contemporary digital technology, early cinema and the technological imaginary, the interaction between experimental, advertising and amateur film in the mid twentieth century, perceptual aspects of audio-visual media, intellectual property and creativity, cognitive issues in design, affective interaction and instrumentation, space and the representation of the sublime, software ubiquity and affect, sustainable design in Amazon communities and the political and social significance of space exploration in the Indian context.

Transtechnology Research has attracted 1.9 million Euro in research funding since 2006 and is currently leading a number of funded projects:

(i) '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.

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

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

(iv) It also currently holds doctoral and post-doctoral research grants from UK, EU, Brazilian and Portuguese Research Councils, and Erasmus mobility agreements with the Gdansk University of Technology and University of Arts, Poznan.

Transtechnology Research is a constituent member of the Cognition Institute, Plymouth University, 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. It is also the UK editorial office of *Leonardo* and the international office of *Leonardo Reviews* ([www.leonardo.info](http://www.leonardo.info)) and *Leonardo Reviews Quarterly*.

## Contributing Researchers

### Convenors

Prof. dr. Michael Punt

Dr. Martha Blassnigg

### Research Fellow

Dr. Martha Blassnigg

### Visiting Researchers

Dr. Hannah Drayson

Jim Laukes

Dr. Kieran Lyons

Dr. Stephen Thompson

Dr. John Vines

Dr. Brigitta Zics

Dr. Jonathan Zilberg

### PhD Candidates

Flavia Amadeu

Taslîma Begum

Rita Cachão

Edith Doove

Amanda Egbe

Joanna Griffin

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

Netherlands Institute for Sound and Vision, Hilversum, The Netherlands

Queen's University, Belfast, Northern Ireland

South West Film and Television Archive, Plymouth, United Kingdom

University of Applied Arts, Vienna, Austria

University of Arts, Poznan, Poland

Utrecht University, Utrecht, The Netherlands

VU University, Amsterdam, The Netherlands

## Currently Funded Research

‘Technology, Exchange and Flow: Artistic Media Practices & Commercial Application’



The HERA-ESF 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 (see website: <http://www.esf.org/research-areas/humanities/hera-era-net/hera-joint-research-programme.html>).

Transtechnology Research at Plymouth University 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 is undertaking a major three year project approved under the HERA JRP call ‘Humanities as a Source of Creativity and Innovation’. Through a series of distributed projects and subprojects ‘Technology, Exchange and Flow’ (TEF) will explore the relationship between creativity and innovation within the contemporary European media sector. The project asks 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, is radically transformed at key moments. As such it is 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 brings together three expert teams and two significant archives in a research partnership which focuses 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 & early television commercials, and finally the emerging category of prosumers in contemporary distributive media consequent on games culture. The project examines the connections between the arts and their application from a Pan-European perspective by combining philosophical, historical, and practice-based approaches. The crucial question is 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 Jahrmann at the University of Applied Arts, Vienna, and partnering with the EYE Film Institute Netherlands and the Netherlands Institute for Sound and Vision, research teams comprising senior researchers and PhDs examine the connections between the media arts and the media industry from a Pan-European perspective. It combines philosophical, historical, and practice-based approaches that will ultimately contribute 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 challenges 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 will lead to a number of publications, seminars and conferences concluding with a large-scale interactive exhibition in the Kunsthalle Vienna in November-December 2012 and a final conference in Spring 2013.

### **'Advertising and the Sublime'**

This is a Knowledge Transfer Project funded by HERA (ESF) in collaboration with Utrecht University (Prof. dr. Birgit Meyer), the EYE Film Institute Netherlands and the Netherlands Institute for Sound and Vision. The project begins in 2012 building upon the complementarity between two current HERA funded projects: 'Technology, Exchange and Flow' (TEF) and 'Creativity and Innovation in a World of Movement' (CIM). It will draw on the outcomes of the TEF exhibition/conference (Vienna, November-December 2012) and 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 will be completed 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 and will conclude with an evaluation by an invited group of international scholars and cultural policy makers in Amsterdam.

### **International Network for Transdisciplinary Research (INTR)**

'[...] trans-disciplinarity', by which is meant the mobilization of a range of theoretical perspectives and practical methodologies to solve problems. But, unlike inter- or multi-disciplinarity, it is not necessarily derived from pre-existing disciplines, nor does it always contribute to the formation of new disciplines. The creative act lies just as much in the capacity to mobilize and manage these perspectives and methodologies, their 'external' orchestration, as in the development of new theories or conceptualisations, or the refinement of research methods, the 'internal' dynamics of scientific creativity.' (Nowotny, H., Scott, P. and Gibbons, M. (2003). "Mode 2' Revisited: The New Production of Knowledge - Introduction", *Minerva*, 41(3), pp. 179-194.)

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 five network meetings financed in collaboration with participating institutions and the ambition is to extend the network to a joint research proposal.



The network has met in Plymouth, Budapest and Vienna and has two more meetings scheduled for 2012. The network is led by Transtechnology Research 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, UoP, 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) or Dr. Martha Blassnigg (martha.blassnigg@plymouth.ac.uk) in the first instance.

### Completed PhD theses

- Drayson, H. (2011) ..... *Gestalt Biometrics*
- Vines, J. (2011) ..... *Aging Futures: Towards Cognitively Inclusive Digital Media Products*
- Thompson, S. (2008) ..... *Industrial Design Discourses*

### Current research projects

- Doove, E. (2011-) ..... *Inframince, Cybernetics and the Curatorial Practice*
- Egbe, A. (2011-) ..... *Radical Moving Image Archive Practice: Explorations on the Notion of a Transparent Archive*
- Massey, L. (2011-) ..... *Earth Sound: Listening to the Planet*
- Amadeu, F. (2010-) ..... *The Social Application of Co-Design Practice and Principles in Creative Communities*
- Rocha, M. (2010-) ..... *Software Studies and Cognitive Models*
- Woodward, M. (2010-) ..... *Selling the Immaterial: Advertising Film, Creativity and Enacted Media Theory*
- Griffin, J. (2009-) ..... *Changing Space: The Social and Experiential Culture of Spacecraft and the Public Domain*
- Op den Kamp, C. (2009-) ..... *Copyright Law and the Re-Use of Archival Footage*
- Cachão, R. (2008-) ..... *Enquiry into the Essence of Space: Kbhóra, Kinaesthetic and the Sublime*
- Begum, T. (2007-) ..... *Design Practice and Post-Colonialism*

## 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 a Transtechnology Reader.

The programme for 2011/12 follows on from the previous research seminar programmes, entitled 'Reinstating the Visual: Aby Warburg's Mnemosyne Atlas' (2010/11) and 'Realism and Its Discontents' (2009/10). The whole seminar series is archived at [www.trans-techresearch.net](http://www.trans-techresearch.net) where a full programme for each year is published.

The Transtechnology Research Seminar Programme for the Academic Session 2011/12 comprises individual presentations and discussions broadly dealing with the theme of 'Transdisciplinarity and Creativity: Translation, Pre-cognition and Intuition'. Focusing on intuition as a crucial element of practice we will identify areas of consensus on the concept of creativity between disciplines and, on the basis of that, ask how a more sophisticated and inclusive understanding of the role of creativity in transdisciplinary research (Nowotny *et al.*, 1993) may be shared and transmitted. It will ask a simple question: what is a working consensus of creativity in the sense that it is a requirement of high-grade transdisciplinary research? In the landscape of large-scale multi-, inter-, and transdisciplinary research projects in the Sciences, Arts and Humanities, focusing attention on shared explicit and tacit strategies of creativity will have a timely relevance and impact.



To this end the seminar programme for 2011/12 will address the asymmetrical understandings and approaches to creativity in innovative and leading-edge research in the Arts, Sciences and Humanities in response to the increasing emphasis in all disciplines on transdisciplinarity. It proposes to identify profound difference and transferable practices (*translation*) related to creativity by focusing on *intuition* as a shared value underpinning research in more or less all disciplines. In this context *pre-cognition* has been identified as a key issue in the discussion of creativity in cross-disciplinary forums.

## Transtechnology Research Network Map

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

### Research Collaborations

- Humboldt University, Berlin, Germany; Institute for European Ethnology
- South West Film and Television Archive, Plymouth, United Kingdom
- Swinburne University of Technology, Melbourne, Australia
- TVP Kultura, Gdansk, Poland
- Université de Pau et des Pays de l'Adour, France
- 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, Cakovec, Croatia

### Port Eliot Conversations

- University of Amsterdam, The Netherlands; Department of Psychology and Behavioural Sciences

### Poland – Erasmus Funded IP Projects

- Gdansk University of Technology, Poland; School of Architecture
- Laznia Centre for Contemporary Art, Gdansk, Poland
- 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 Project Partners**

- Queen’s University, Belfast, Northern Ireland
- Utrecht University, Utrecht, The Netherlands

**INTR Participants/Workshop Contributors**

- Concordia University, Montreal, Canada
- Newcastle University, Newcastle, United Kingdom; Culture Lab
- Duncan of Jordanstone College of Art and Design,

**Dundee, United Kingdom; Visual Research Centre @ DJCAD**

- 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 (GCSC)
- Katholieke Universiteit Leuven, Belgium; Department of Literature and Culture
- Mediterranean Institute for Advanced Study (IMeRA), Marseille, France
- University of Amsterdam, The Netherlands; Department of Media Studies

## Research Output

2011

### Publications and In Press

Blassnigg, M. (ed.) (2012) *Light, Image, Imagination: The Spectrum Beyond Reality and Illusion*. Amsterdam: Amsterdam University Press. [in press]

Blassnigg, M. (2012) 'The Delightful(l) Mind: A Case for Aesthetic Intuition', in Blassnigg, M. (ed.) *Light, Image, Imagination: The Spectrum Beyond Reality and Illusion*. Amsterdam: Amsterdam University Press. [in press]

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).

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(4). [in press]

Currò, D., Op den Kamp, C. and Ruedel, U. (2012) 'Towards a More Accurate Preservation of Color: Heritage, Research and the Film Restoration Laboratory', in Brown, S. (ed.) *Color and the Moving Image*, AFI Film Reader on Color, New York: Routledge. [in press]

Op den Kamp, C. (2012) 'Reimagining the Archive' [conference review], *The Moving Image*, 11(2). [in press]

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.

Punt, M. (2012) 'Image, Light and the Passage to the Semi-Material Object', in Blassnigg, M. (ed.) *Light, Image, Imagination: The Spectrum Beyond Reality and Illusion*. Amsterdam: Amsterdam University Press. [in press]

Punt, M. (2011) 'Grinding A Ridge', in Kluszczynski, 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. 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).

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 Output

Amadeu, F. (2011) 'Field Research', Rubber Community, Assis Brasil, Acre, Brazil, 11-18 December.

Blassnigg, M. (2011) Plenary presentation [HERA/TEF expert seminar 'Play and Prosume', Kunsthalle 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.

Egbe, A. (2011) *Deptford|Tributes* [exhibition]. Deptford X Festival, London, UK, September/October.

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*, Gijón, 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, Portugal, October.
- 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 work-in-progress 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, Autonomi Cenatar—ACT*. Cakovec, Croatia, 23 September.
- Thompson, S. (2011) 'Design is Dead Get Over It!' [public lecture]. *Cardiff PechaKucha*, UK, 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: BCS and Newcastle University, UK, 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(I) 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 September.

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*. The Centre for Art, Design, Research and Experimentation (CADRE) School of Art and Design, University of Wolverhampton, UK, 6 July.

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, UK, 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.
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## Transtechnology Research Reader

### *Reinstating the Visual*

In 2010, Transtechnology Research published its first collection of essays, entitled *Technology, 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))

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## 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

## 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)

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**'Art & Science – Synergy of Technology and Art in the City Spaces'**

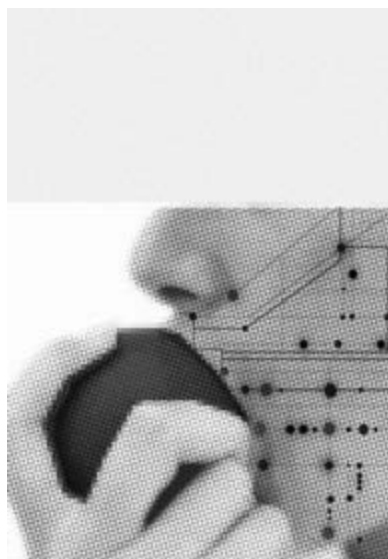
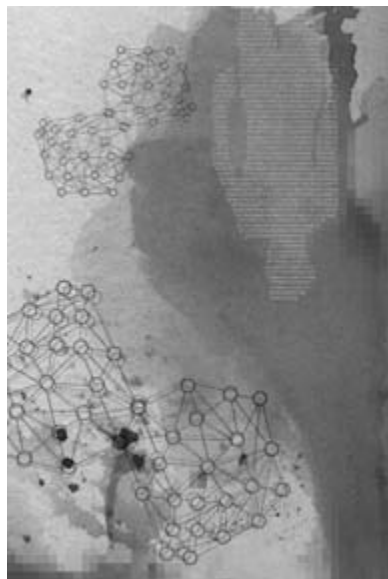
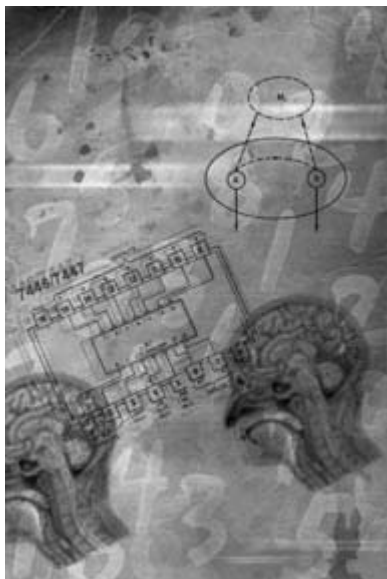
**Collaboration**

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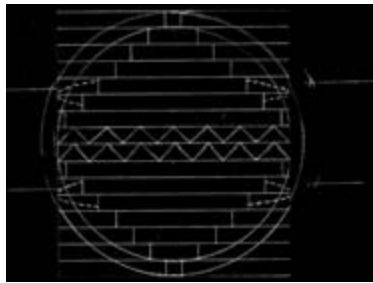
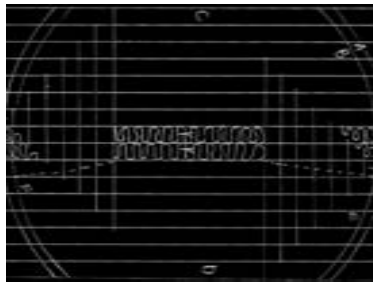
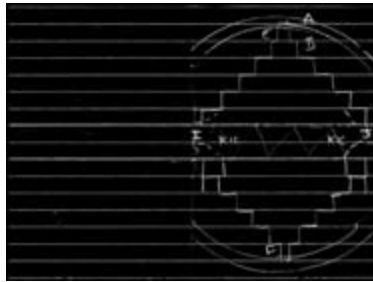
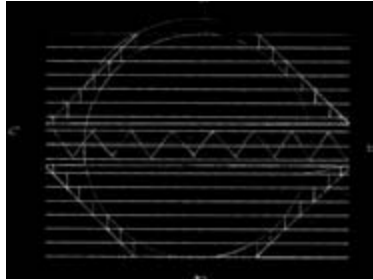
**Transtechnology Research Team**

Prof. dr. Michael Punt, Dr. Martha Blassnigg; Flavia Amadeu, Amanda Egbe, Rita Cachão, Joanna Griffin, Marcio Rocha and Martyn Woodward

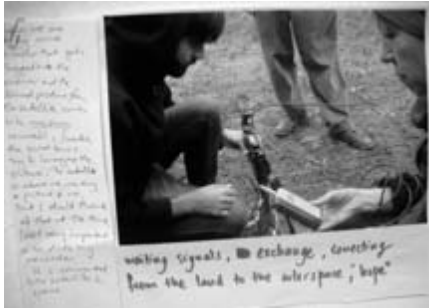


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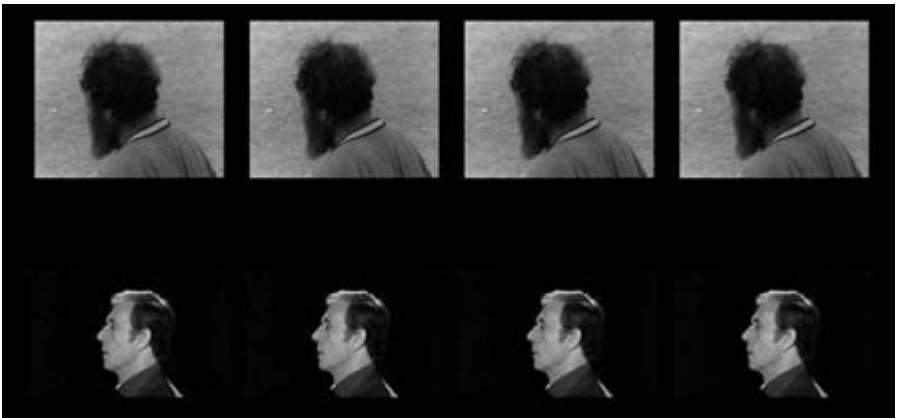
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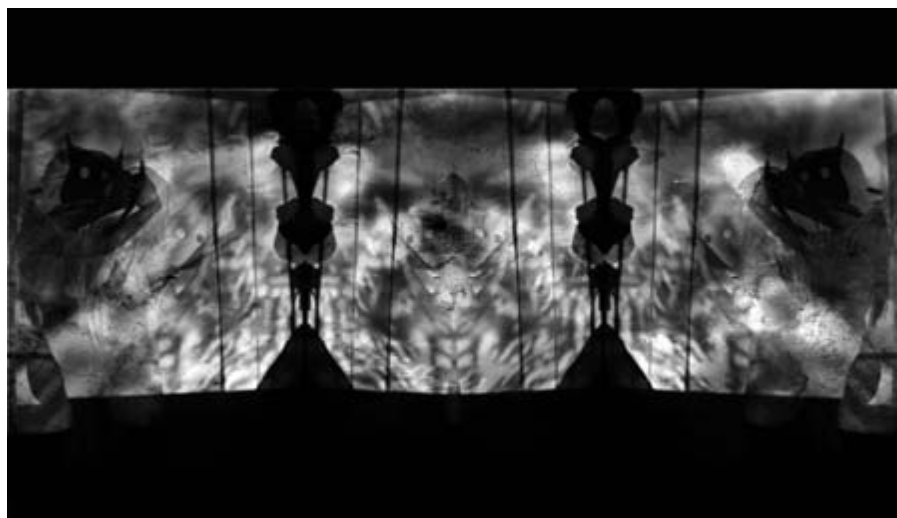
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