Introduction to New Media, Public Spheres and Forms of Expression (NMOG)

6 credits

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Course description

The purpose of the course is for doctoral students in Interaction Design, Media & Communications, Artistic Research and connected fields to position themselves in relation to the interdisciplinary "NMOG – Nya Medier, Offentligheter och Gestaltningsformer" research area (translated as "New Media, Public Spheres and Forms of Expression") and, correspondingly, to be able to contribute to or critique the further development NMOG and its related fields.

The focus will be on current expansions of each of the three components of NMOG

- **New Media** will be read through digitization and datafication
- **Public Spheres** will be read through publics and participation
- **Forms of Expression** will be reach through decoloniality, feminisms and mediated bodily experiences

Across these themes, we will also discuss normativity and the possibility for developments in scholarly research to address and implement social and political change.

Format

The course is focused around three physical meetings of two days duration. It will be taught through lectures complemented by discussion seminars. Primary readings are offered in the course plan, students are invited to propose up to two additional secondary readings and practical examples. In order to promote discussion, the students are required to study the literature prior to each lecture/seminar and each student will be asked to present selected readings to commence discussion. The course includes a seminar where the students' final assignments will be presented and discussed. This assignment will primarily concern the relation of the themes of the course to the student's doctoral thesis and to her/his own discipline.

This successive unfolding of an NMOG orientation will also draw attention to and problematize contemporary dilemmas and controversies of inter-disciplinary, applied and experimental research.

Dates

3 - 4 October 2019
7 - 8 November 2019
9 - 10 December 2019
Each seminar day will run 10:00 – 16:00 at Malmö University's Niagara Building, room to be specified.

Participating faculty

Professor Maria Hellström-Reimer
Professor Susan Kozel
Professor Ann Light
Assistant Professor Temi Odumosu

Learning outcomes

- understand and describe the development and main themes of the NMOG research area
- identify, analyse, and critically discuss conceptual, ontological, epistemological, and political dilemmas in interdisciplinary research,
- demonstrate an insight into the conditions and consequences of the interplay of media technology, public participation and creative agency in relation to practice-based research
- be able to position her/his own research in relation to the NMOG research field.

Assessment

The assessment of the student's performance will be based on active participation in discussions, presentation of readings, and the submission of an individual final paper (4000 words).

List of Primary Readings:

SEMINAR ONE — Media

Balsamo, Anne. 2011. "Taking Culture Seriously in the Age of Innovation" + "Gendering the Technological Imagination". In Designing Culture: The technological imagination at work. Durham and London: Duke University Press, pp. 1-49.

Bogost, Ian. 2015. The Cathedral of Computational. The Atlantic. https://www.theatlantic.com/technology/archive/2015/01/the-cathedral-of-computation/384300/

Chun, Wendy. 2011. *Programmed Visions: Software and Memory*. Cambridge, MA: The MIT Press, pp 1-54

Deleuze, Gilles. "Postscript on the Societies of Control," in *October*, Vol. 59. (Winter, 1992), pp. 3-7.

Parikka, Jussi. 2015. *A Geology of Media*. Minneapolis: University of Minnesota Press, chapter one.

Marcuse, Herbert. 1965. "Repressive Tolerance" (including "Postscript 1968"), in Wolff, Robert Paul, Barrington Moore, Jr., and Herbert Marcuse, *A Critique of Pure Tolerance*, Beacon Press: 1969, 81-123.

McKenzie, Adrian and Anna Munster. 2019. "Platform Seeing: Image ensembles and their Invisualities," *Theory, Culture and Society*, June 2019.

Additional resource: The Cambridge Analytica Files, *The Guardian*, https://www.theguardian.com/news/series/cambridge- analytica-files

SEMINAR TWO — Publics

Gibson-Graham, J.K. 2008. "Diverse Economies: Performative Practices for 'Other Worlds'", in *Progress in Human Geography*, Sage Publications, 1-20.

Irani, Lilly, Janet Vertesi, Paul Dourish, Kavita Philip, and Rebecca E. Grinter. 2010. Postcolonial computing: a lens on design and development. In *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems* (CHI '10). ACM, New

Light, Ann and Yoko Akama. 2014. "Structuring future social relations: the politics of care in participatory practice," In *Proceedings of the 13th Participatory Design Conference*: Research Papers - Volume 1 (PDC '14), Vol. 1. ACM, New York, NY, USA, 151-160.

Robertson, Toni, and Ina Wagner. 2013. "Engagement, Representation and politics-in-action". In *Routledge International Handbook of Participatory Design*, edited by Jesper Simonsen and Toni Robertson, 64-85. New York: Routledge.

Rancière, Jacques. 2010. "The Ethical Turn of Aesthetics and Politics" in *Dissensus: On Politics and Aesthetics*. London: Continuum (pages to be specified).

Tsing Lowenhaupt, Anna (2015) *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins.* Princeton: Princeton University Press (primarily Part I – What's Left?)

Warner, Michael (2014) *Publics and Counterpublics*. New York: Zone Books (pages to be specified). 3(4)

SEMINAR THREE — Expressions

Ahmed, Sara. 2017. *Living A Feminist Life*. Durham: Duke University Press (pages to be specified).

Browne, Simone. 2009. Digital Epidermalization: Race, Identity and Biometrics, in *Critical Sociology* 36(1), 131.150.

Butler, Judith. 2015. *Notes Toward a Performative Theory of Assembly*. Harvard: Harvard University Press (pages to be specified).

Kilomba, Grada. 2010. *Plantation Memories: Episodes of Everyday Racism*. Münster: UNRAST- Verlag (pages to be specified).

Kozel, Susan. 2017. "Performing Encryption" in *Performing the Digital*, ed. M. Leeker et al, Bielefeld: Transcript-Verlag, 117-134.

N'Gugi Wa Thiong'o. 2009. *Something Torn and New: An African Renaissance*. New York: Basic Civitas Books.

Stewart, Kathleen. 2007. *Ordinary Affects*. Duke University Press, pp. 1-45.

Contact for Registration (or further information):

Please register by 15 September 2019 by email, including a short motivation and a letter of consent from main supervisor.

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