DIGITAL STUDIES INSTITUTE
UNIVERSITY OF MICHIGAN

DISCO NETWORK

# DISCO Summit

Friday, June 14, 2024
9:00am — 5:30pm EST
Weiser Hall, University of Michigan

# Meet Ellie Abrons

Ellie Abrons, Director of the Digital Studies Institute, is a licensed architect, principal of T+E+A+M, and Associate Professor of Architecture at the University of Michigan Taubman College of Architecture and Urban Planning, where she was the A. Alfred Taubman Fellow in 2009–2010. Ellie's research and creative practice is focused on the intersections of materiality, technology, design, and construction–with an emphasis on material reuse, the culture of images, and the effect of ubiquitous digitality on architectural culture and production.

# DISCO Network

The DISCO Network is a national network of researchers, artists, technologists, policymakers, and practitioners that challenge digital social and racial inequalities.

We integrate critical humanistic, social science, and artistic approaches to digital studies and foreground questions about the cultural implications of technology to envision a new anti-racist and anti-ableist digital future.

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DISCO is generously funded by the Andrew Mellon Foundation.

# Digital Studies Institute

**The DISCO Network is housed within the Digital Studies Institute.**

**The Digital Studies Institute is a center for research and dialogue where faculty, students, and visitors focus their inquiry on technology, digital culture, and social justice. Questions concerning the impacts of technology on race, disability, gender, sexuality, class, power, and identity are foregrounded in courses for our undergraduate minor and graduate certificate; in our annual summer institute; and in a diverse range of public programs.**

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# Accessibility Statement

The DISCO Network and the Digital Studies Institute are committed to accessibility and digital equity. As such, we invite audience members to experience this event in whatever ways bring you the most comfort.

CART captioning is available. You can access captions via the “show captions” option in Zoom. QR codes are available in the room to access captions from your phone.

Additional information about accessibility can be found in our event program.

# The Event Space

1. Gender neutral and accessible restrooms are available. Restrooms are located near the glass display cases.
2. Refreshments will be available throughout the day near the registration tables.
3. A quiet room is available near the registration tables.
4. If you have any questions, please speak with one of our event staff (wearing purple DISCO Network t-shirts).

# Zoom Webinar

1. The chat feature is disabled for this webinar. To chat with other online attendees, please join our DISCO Summit discord channel.

2. Please use the Q&A feature for any access or technology related concerns.

3. If you have any questions for the speakers, please use the Q&A feature throughout the presentations.

4. This is a closed session. Please refrain from recording or sharing content from the panels. We will record all sessions and upload them to the DISCO Network YouTube channel.

Join the discord:

# Co-Sponsors

- Center for Ethics, Society, and Computing
- Center for Racial Justice
- Computer Science and Engineering
- Department of Afroamerican and African Studies
- Department of American Culture
- Department of Communication and Media
- Department of English Literature and Language
- Department of Film, Television, and Media
- Department of History
- Department of History of Art
- Eisenberg Institute for Historical Studies
- Institute for Research on Women & Gender
- School of Information
- Science, Technology, and Public Policy
- Science, Technology, and Society Program
- Spectrum Center
- Office of Diversity, Inclusion, Justice, and Equity, Marsal Family School of Education
- Office of Multi-Ethnic Student Affairs
- University of Michigan Initiative on Disability Studies

# Staff Acknowledgements

This event would not have been possible without the work of our incredible DISCO Network and Digital Studies Institute staff and our partners:

Cherice Chan
Maddie Agne
Ann Smith
Veronica Thomas
Raquel Escobar
Giselle Mills
Jessica Hill Riggs
Sarah Torsch
Eric Mancini
Jennifer Eshelman
Riley Hughes
Alex Bahena
Atticus Spicer
Kerri Graham
Kaitlyn Gastineau
Lisa Pettit
Julie Esch
Jean Steppe
Molly Lipham

# Land Acknowledgment

This event is taking place on the ancestral, traditional, and contemporary lands of the Anishinaabeg (the Council of the Three Fires: the Odawa, Ojibwa, and Potawatomi) as well as the Wyandot. And as we live here and learn here, we honor the Indigenous people who continue to steward this land and those who were forcibly removed from it.

# Meet Lisa Nakamura

Lisa Nakamura is the Gwendolyn Calvert Baker Collegiate Professor in the Department of American Culture, and the founding Director of the Digital Studies Institute, at the University of Michigan, Ann Arbor. She has written on race, gender, and digital culture and recently completed a manuscript on women of color labor and the Internet. She is currently working on Zoom embodiment, Buddhist practice, and woman of color epistemologies.

# Meet Rianna Walcott

Rianna Walcott is a Postdoctoral Fellow in the Black Communication and Technology Lab at the University of Maryland, and part of the DISCO Network. Walcott will be joining the Department of Communication at the University of Maryland in Fall 2024 as an incoming Assistant Professor. Her research takes a mixed-methods approach to investigating Black British social media usage, incorporating interviews and discourse analysis across various sites in order to examine digital communities, the circumstances under which they are created, and the constraints they face.

# Digital Optimism

**Lisa Nakamura**

**Rayvon Fouché**

**Stephanie Dinkins**

**Remi Yergeau**

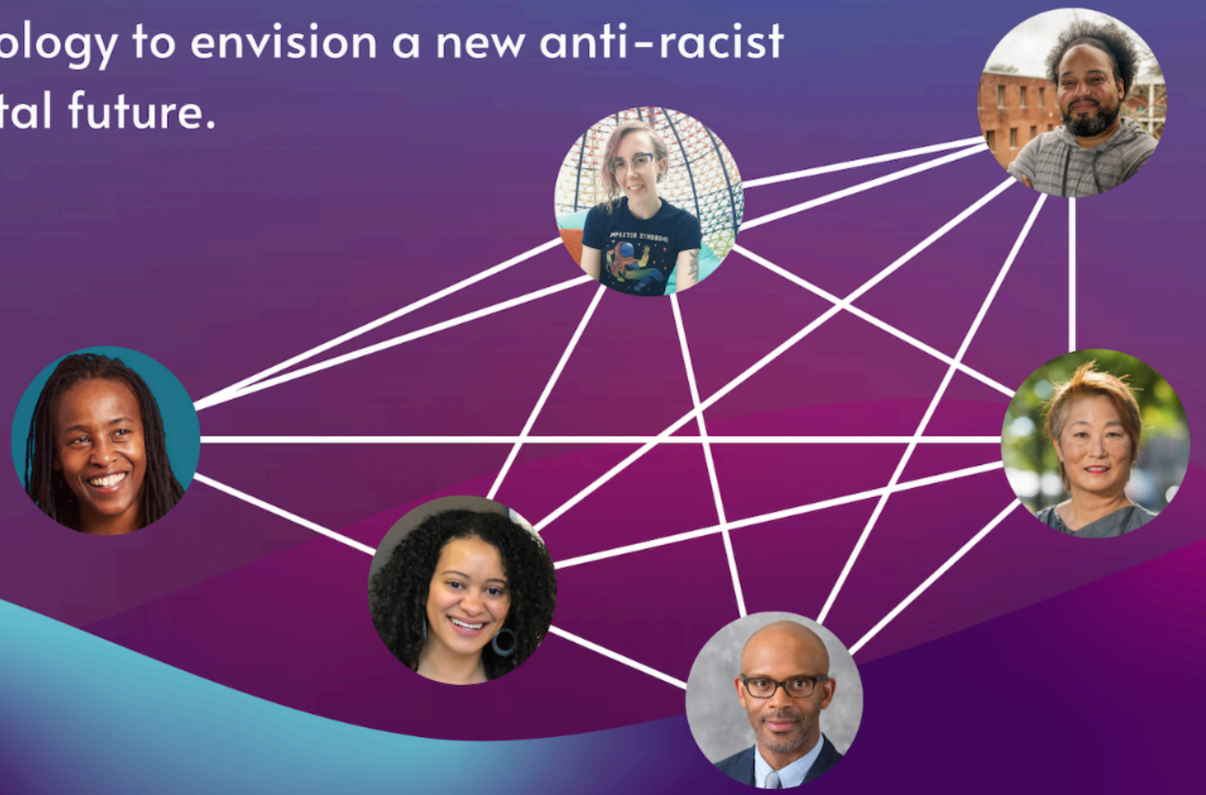
**Catherine Knight Steele**

# DISCO Network

Digital Inquiry Speculation Collaboration Network

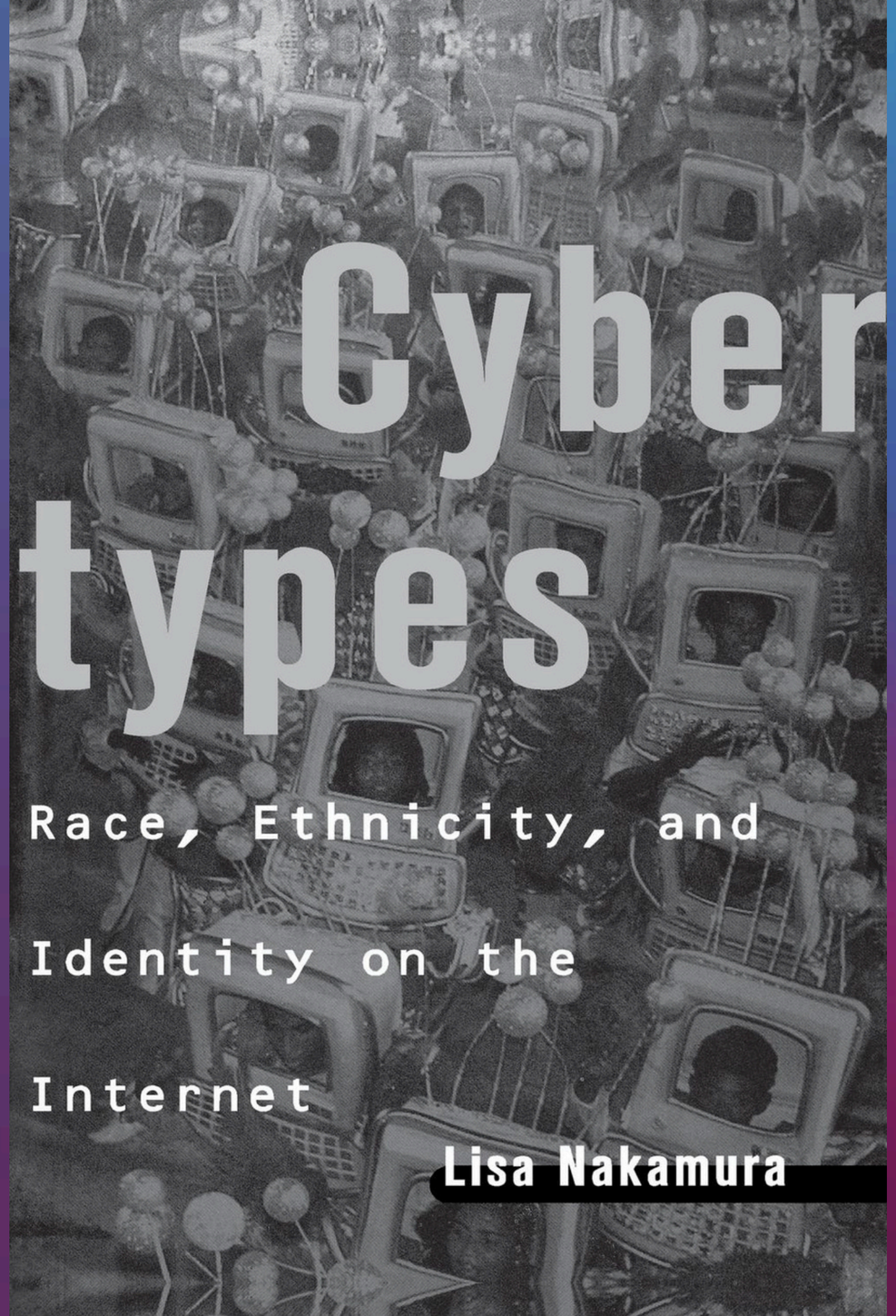
@DISCONetwork_
www.disconetwork.org
disconetwork@umich.edu

The DISCO Network integrates critical humanistic, social science, and artistic approaches to digital studies and foregrounds questions about the cultural implications of technology to envision a new anti-racist and anti-ableist digital future.



## OUR TEAM

Lisa Nakamura
Rayvon Fouché
Stephanie Dinkins
M. Remi Yergeau
André Brock
Catherine Knight Steele




# Lisa Nakamura

DISC NETWORK

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# Identity Tourism: “Race In/For Cyberspace,” 1995

“Tourism is a particularly apt metaphor to describe the activity of racial identity appropriation, or "passing" in cyberspace. The activity of "surfing," (an activity already associated with tourism in the mind of most Americans) the Internet not only reinforces the idea that cyberspace is not only a place where travel and mobility are featured attractions, but also figures it as a form of travel which is inherently recreational, exotic, and exciting, like surfing. The choice to enact oneself as a samurai warrior in LambdaMOO constitutes a form of identity tourism which allows a player to appropriate an Asian racial identity without any of the risks associated with being a racial minority in real life.” (“Race In/For Cyberspace,” 1995)

# The shifting definitions of virtual reality: from chatrooms to A.I. based training simulations after COVID-19, remote work, and #BLM

Screenshots from a video created by Mursion and partner ECU

*Christine Wilson via YouTube | Via youtube.com*

**Mursion was not** created to provide diversity and inclusion training. It began as a K–12 teacher training tool, enabling teachers to practice lesson plans on avatar children before going into a live classroom. In 2015, Mursion first began expanding into corporate education, offering companies an opportunity to "improve their employees' interpersonal skills with customers." In early 2019, it began advertising simulations about diversity and inclusion, according to an archive of its website.

**m. remi yergeau**
university of michigan
digital accessible futures lab
myergeau@umich.edu

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Digital

Accessible Futures

# Disability Hacktivism

Disability activists take note: The hackathon is the new telethon.

Revulsion is not a traditionally favored rhetorical pastime. But if disability historians were to agree on anything, it would likely involve the word *reviled* modifying the word *telethon*. The disability telethon signals some of the most damaging of disability myths and figures. Enter the poster child, pitiable and helpless. Enter the celebrity spokesperson, saving the day. Enter cost-burden analyses. Enter pithy quips about the meaning of life and humanity (of which disability and disabled people do not take part). Enter the sad music. Enter the cure, the elusive cure, please fund the cure. Did we mention the cure?

Perhaps the most iconic of disability telethons is the MDA Labor Day Telethon, led by Jerry Lewis for 45 years, and no stranger to controversy (Zoglin 2012, n.p.). In advance of the 1990 telethon, Lewis infamously referred to wheelchair users as "half-persons" in a spread for *Parade* magazine. The following year, disability activists—many of them former MDA poste children, or Jerry's Kids—orchestrated a series of protest actions under the banner of Jerry Orphans. Over a span of two decades, the protests received widespread local and nationa media coverage. Mike Ervin, Laura Hershey, Harriet McBryde-Johnson, and numerous othe disability activists outlined the exclusionary practices in which Lewis and the MDA routinely engaged: from plainly stating that disabled lives were lives not worth living, to preventing disabled volunteers from working at disability summer camps (Johnson 2005), to focusing the elusive "cure" at the expense of the needs, desires, and full participation of the people claimed to serve.

MSSNG

CHANGING THE FUTURE OF AUTISM WITH OPEN SCIENCE

A PROJECT BY AUTISM SPEAKS®

MSSNG is a groundbreaking collaboration between Autism Speaks, Google and the research community to create the world's largest genomic database on autism.

Northwestern

# Considering Black Vernacular Technological Creativity

**Rayvon Fouché**
**School of Communication**
**Medill School of Journalism**
**fouche@northwestern.edu**

# Black Vernacular Technological Creativity

Re-deployment

Re-conception

Re-creation

Re-deployment:
is the process by which the material and symbolic power of technology is reinterpreted but maintains its traditional use and physical form

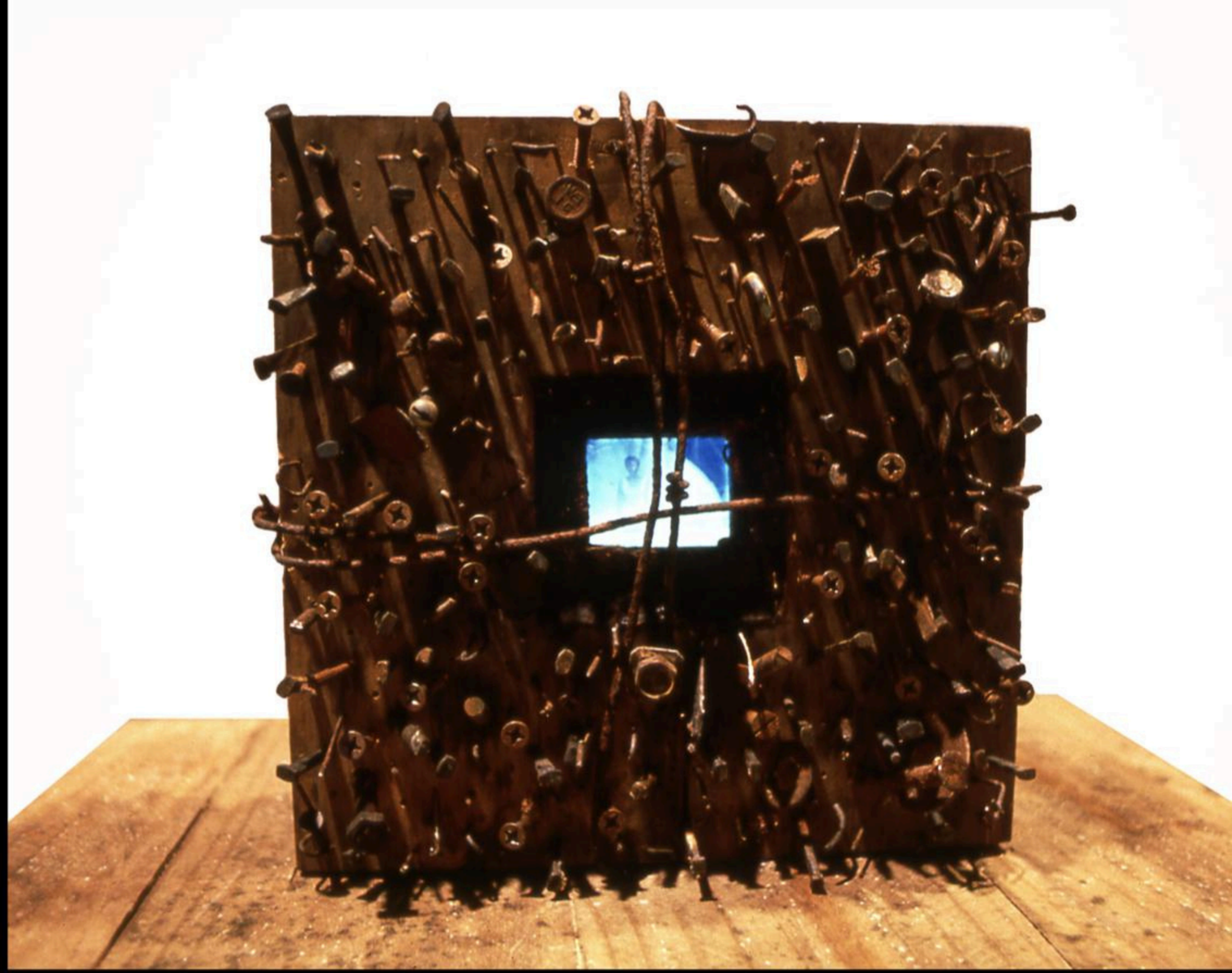
Re-conception:
is the active redefinition of a technology that transgresses that technology’s designed function and/or dominant meaning

“It was my love of technology, and specifically electronic equipment, that got me into DJing over 20 years ago.  I remember stepping to the packed schoolyard jam with my equipment and records in hand ready to debut my new innovation, The Quick Mix Theory.  Like a mad techno-scientist, I had spent months holed up in my room testing dozens of needles, sampling sounds and perfecting my newest experiment.”

Re-creation:
is the redesign and production of a new material artifact after an existing form and/or function has been rejected

# Stephanie Dinkins

Stony Brook University
Department of Art
https://www.stephaniedinkins.com/

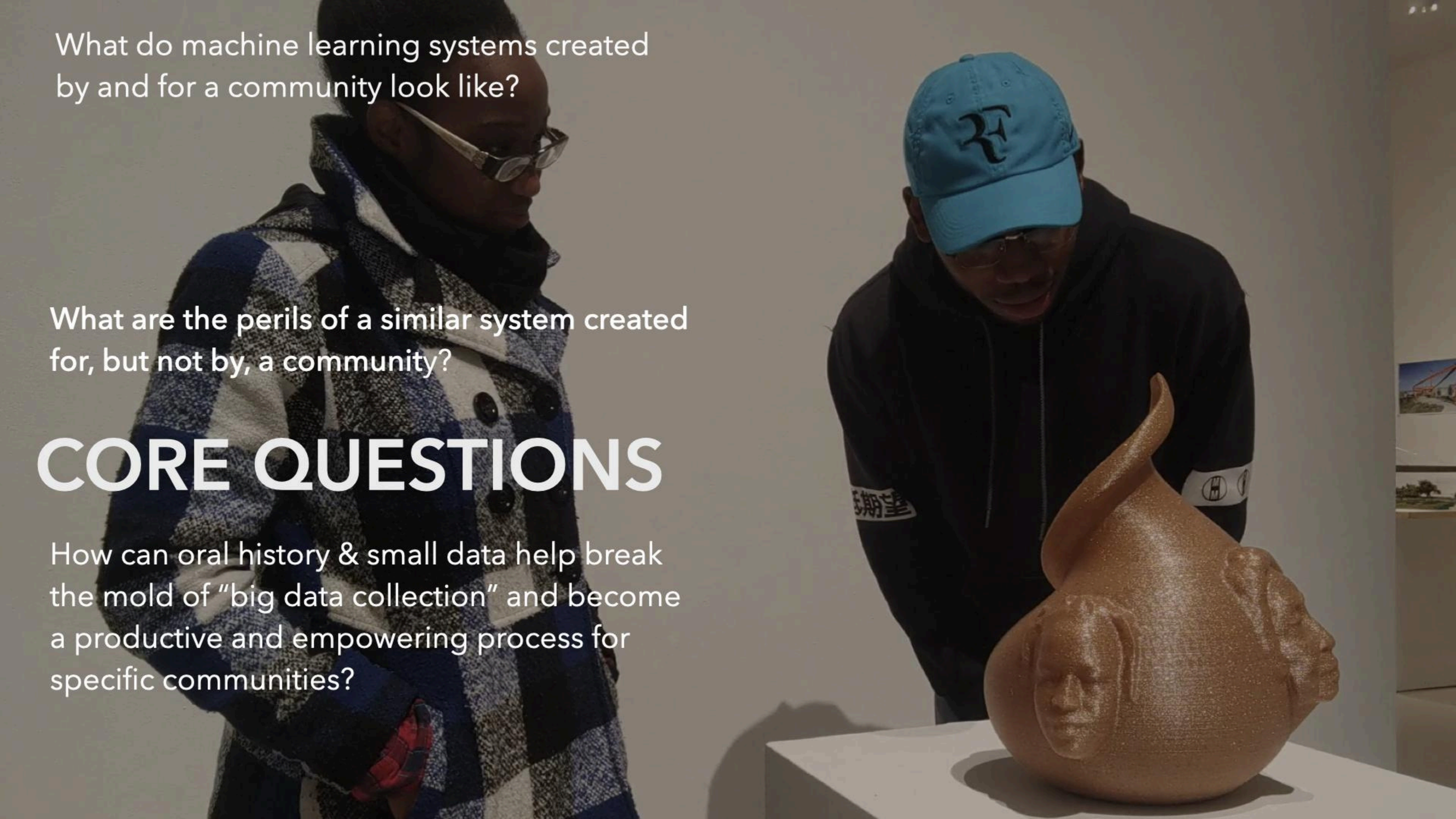


What do machine learning systems created by and for a community look like?

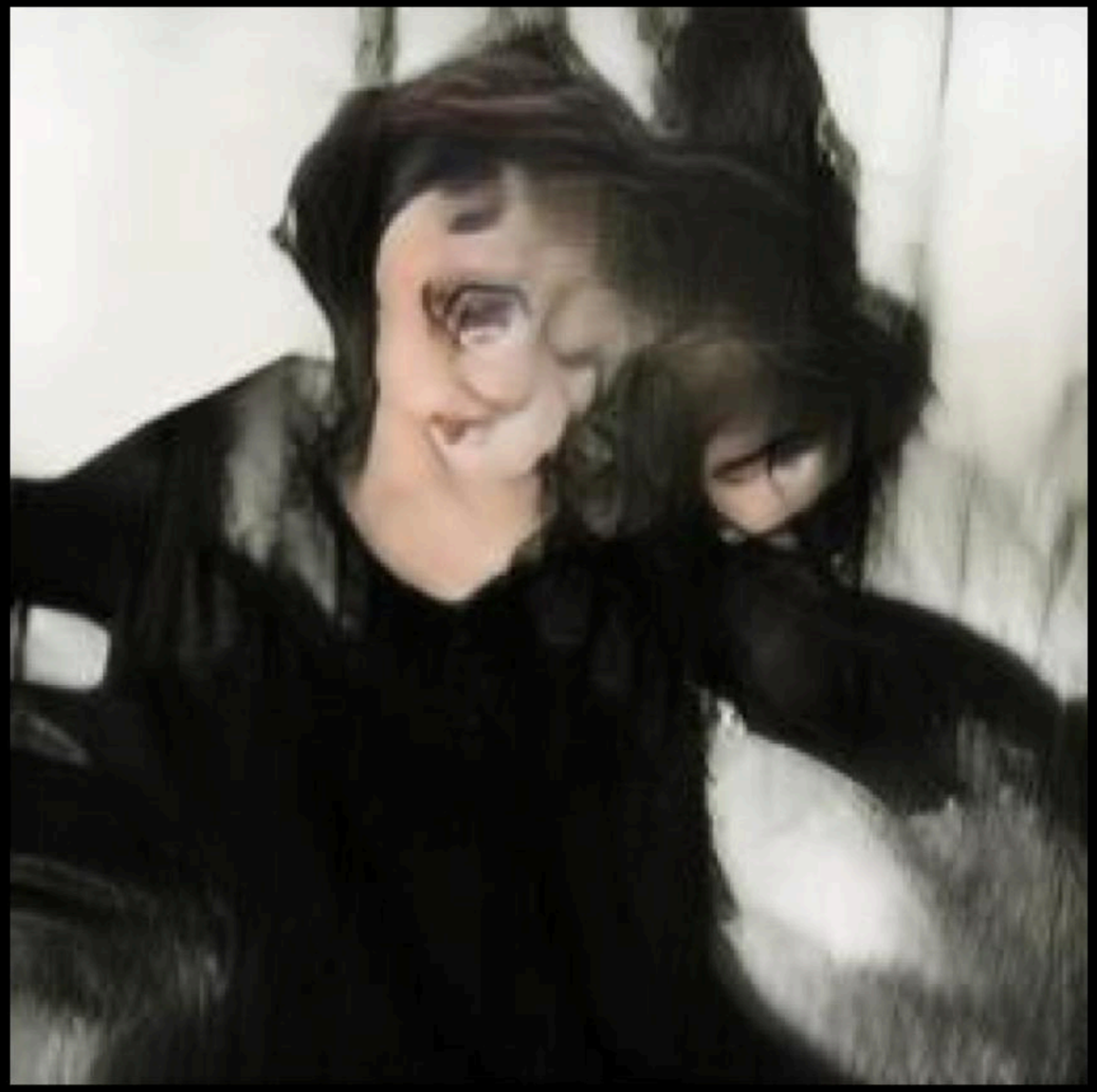
What are the perils of a similar system created for, but not by, a community?

# CORE QUESTIONS

How can oral history & small data help break the mold of “big data collection” and become a productive and empowering process for specific communities?



# A BLACK WOMAN CRYING



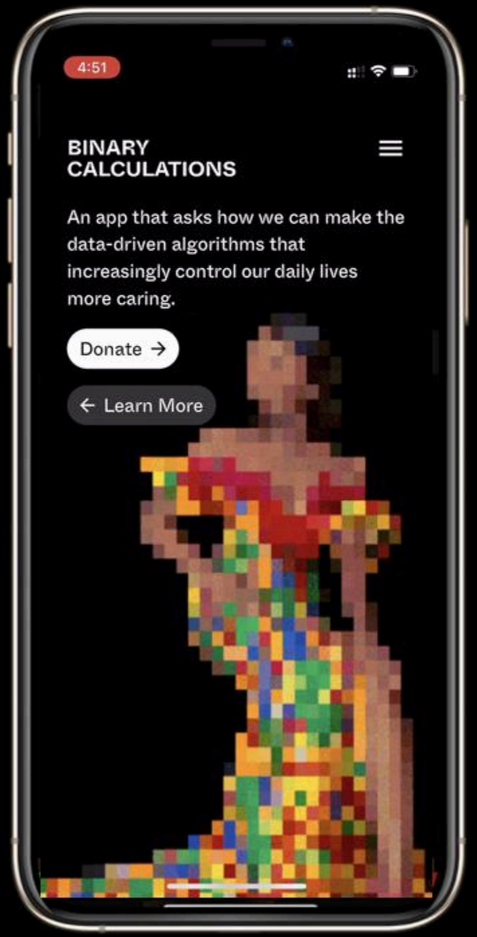
## RESULT

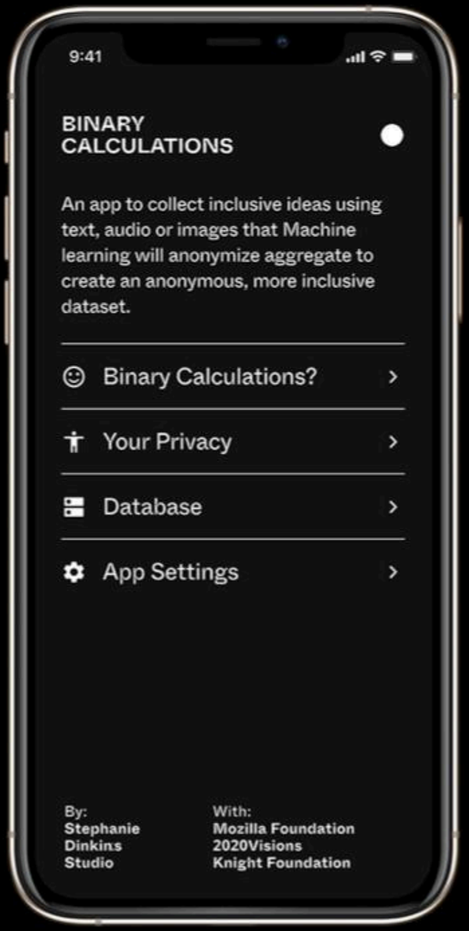
a computer generated image of “A black woman Crying ” created by a text to image GAN (General Adversarial Network) using Runway ML . circa 2016

## AI.ASSEMBLY GATHERINGS

**Afro-now-ist gatherings engaging the spectacular technology of the unencumbered Black mind in playful thought and *action*.**

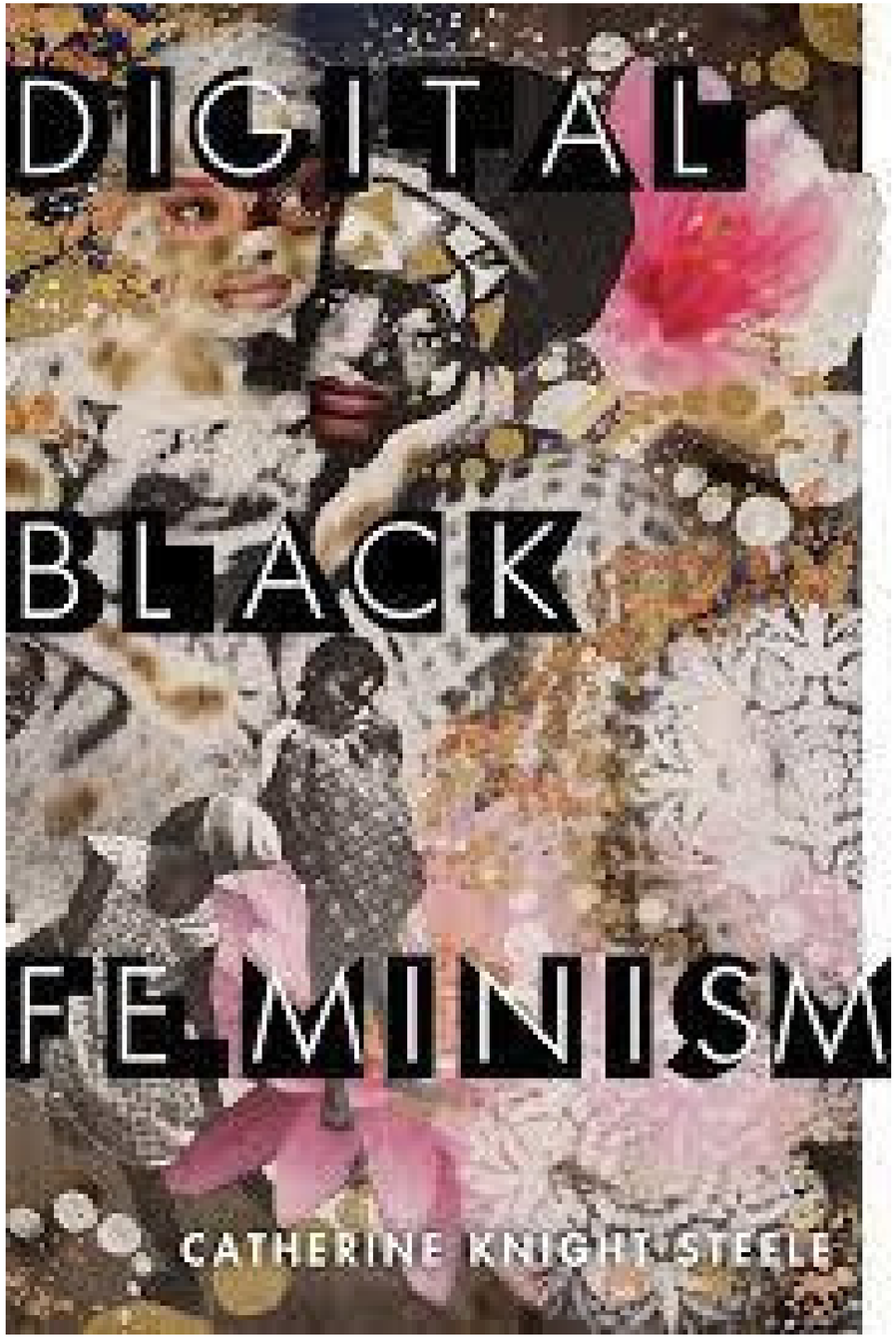
# CAN WE CREATE SYSTEMS OF CARE AND GENEROSITY?





# Catherine Knight Steele

## University of Maryland, College Park


Black Communication and Technology Lab
BCaTLab.org
@BCaT_DISCO

Black Feminist Technoculture
Virtual
The Beauty Shop

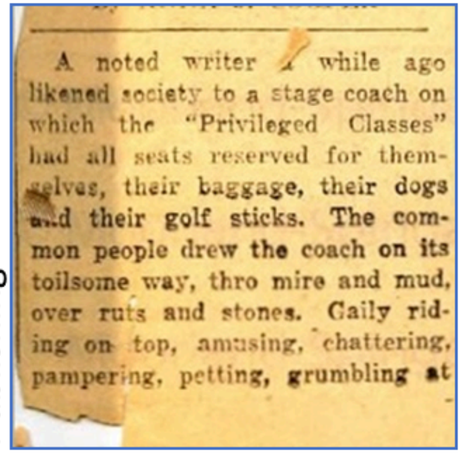
# the principles

- agency
- right to self identify
- complicated allegiances
- gender non-binary spaces of discourse
- dialectic of self-and community

# the praxis

Capturing

Publishing



A noted writer a while ago likened society to a stage coach on which the "Privileged Classes" had all seats reserved for themselves, their baggage, their dogs and their golf sticks. The common people drew the coach on its toilsome way, thro mire and mud, over ruts and stones. Gaily riding on top, amusing, chattering, pampering, petting, grumbling at

Stitching and Threading

# the product

# Black joy is speculative

“I have used my imagination to access it, but it is not imaginary”

# Joy and...

…Pain

…Pleasure

…Play

# Can (should) Black joy be automated?

# TECHNOSKEPTICISM

## Between Possibility and Refusal

by The DISCO Network

# Our next panel will resume at 10:30am

# Digital Frictions

**Remi Yergeau**

**David Adelman**

**Jaipreet Virdi**

**Aimi Hamraie**

**Mara Mills**

# digital frictions

david adelman, aimi hamraie, mara mills,
jaipreet virdi, & m. remi yergeau

access

**captions:**
streamtext.net/
player?event=DISCO

# bios

**David Adelman** (he/him/his) holds a PhD in Arts, Technology, and Emerging Communication from The University of Texas at Dallas, and is a postdoctoral research fellow in the Digital Accessible Futures lab at the University of Michigan. His research interests center disability and crip studies, with a particular emphasis on disability media studies, digital disability cultures, disability film studies, and critical sexuality studies.

**Aimi Hamraie** (they/them) is Associate Professor of Medicine, Health, & Society, and American Studies at Vanderbilt University, and director of the Critical Design Lab. They are author of *Building Access: Universal Design and the Politics of Disability*, a public member of U.S. Access Board, and a United States Artists Fellow in Media.

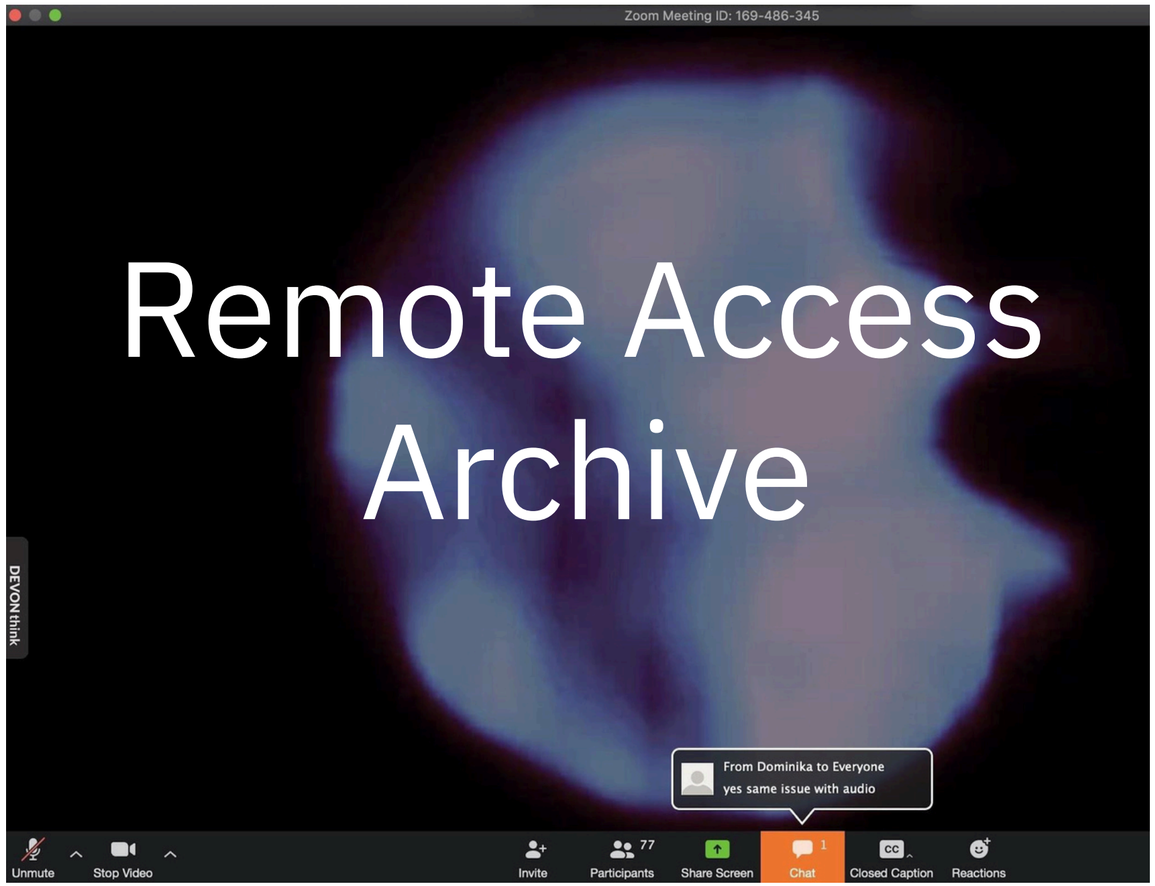
**Mara Mills** is Associate Professor of Media, Culture, and Communication at New York University and founding co-director of the NYU Center for Disability Studies. She is recently co-editor of *Testing Hearing: The Making of Modern Aurality* (Oxford 2020), *Crip Authorship: Disability as Method* (NYU 2023), and a forthcoming special issue of *Osiris* on "Disability and the History of Science" (July 2024).

**Jai Virdi** (pronounced JAY VER-DEE) (She/hers) is an Associate Professor in the Department of History at the University of Delaware whose research focuses on the ways medicine and technology impact the lived experiences of disabled people. She is author of *Hearing Happiness: Deafness Cures in History* (University of Chicago Press, 2020) and has published articles on diagnostic technologies, audiometry, hearing aids and deaf culture, and on disability accessibility.

**M. Remi Yergeau** (they/them/theirs) is an Arthur F. Thurnau associate professor of Digital Studies and English at the University of Michigan, where they currently serve as the associate director of the Digital Studies Institute and director of the Digital Accessible Futures Lab. They are the author of *Authoring Autism: On Rhetoric and Neurological Queerness*, and are currently at work on projects tentatively titled *Crip Data* and *Intrusive Trans Thoughts*.

# discussion

Can you share a little bit about a **project** you're currently working on or are feeling particularly excited about?




How have disabled people and communities both *created* and *used* technologies for report forms of participation, before and during the COVID-19 pandemic?

Funded by the National Science Foundation and Social Science Research Council

- Crowdsourced archive from disabled, Deaf, neurodivergent, and chronically ill people
- Plain Language and ASL
- Accessible materials
- Representing range of diversity within disability communities
- Working with disabled and chronically ill team members: challenges and opportunities

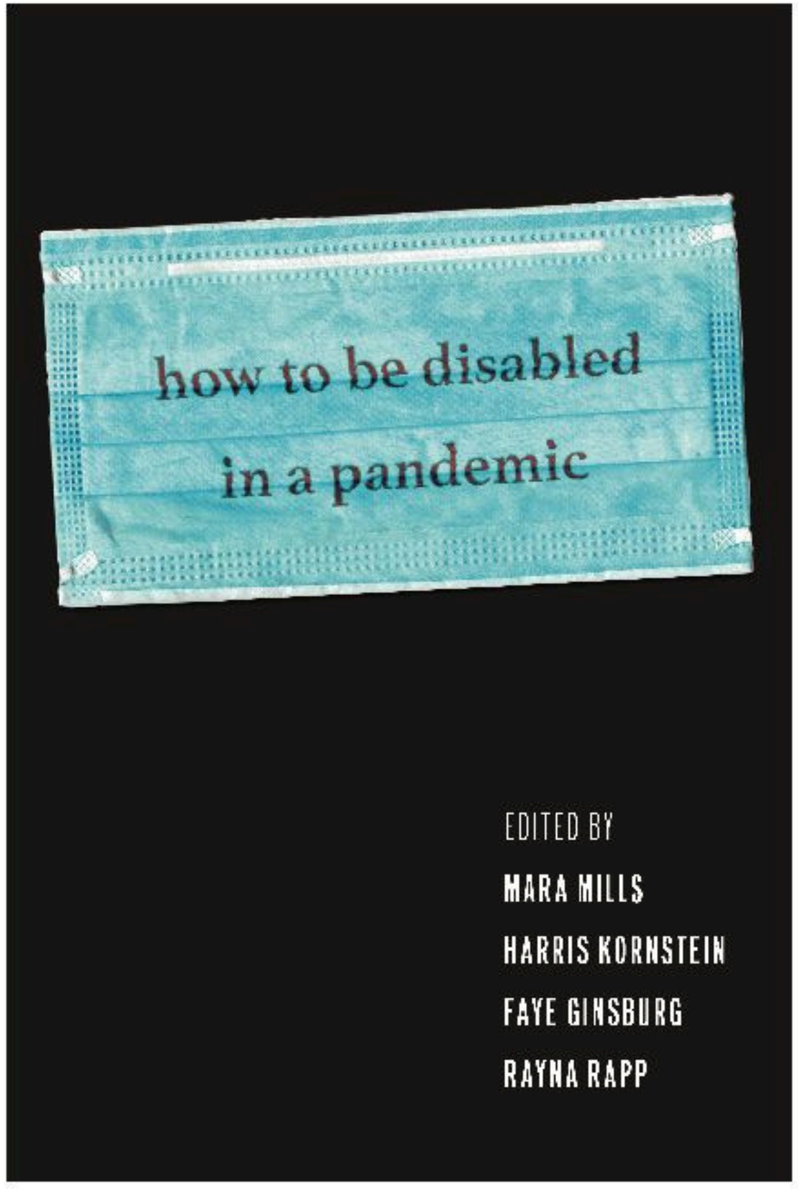
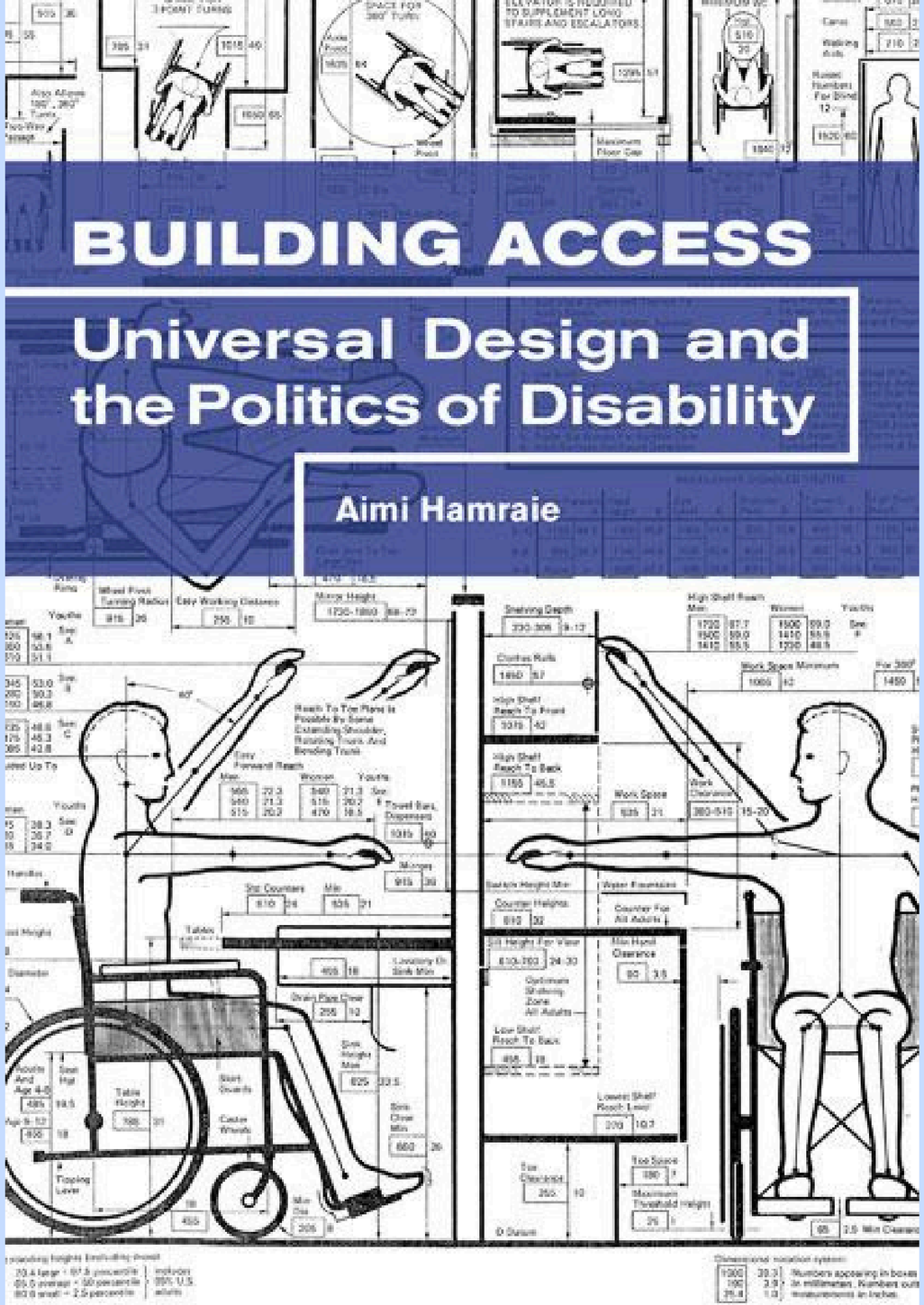



Image courtesy Brothers Sick (Ezra and Noah Benus)

**Stacey Park Milbern at the California Care Rationing Coalition May 6, 2020 Press Conference.**
https://www.youtube.com/watch?v=Oy3WgvCZEjg

How did you come to do work in **disability studies / critical access studies**?

How do questions concerning **technology** and/or the **digital** animate your work?

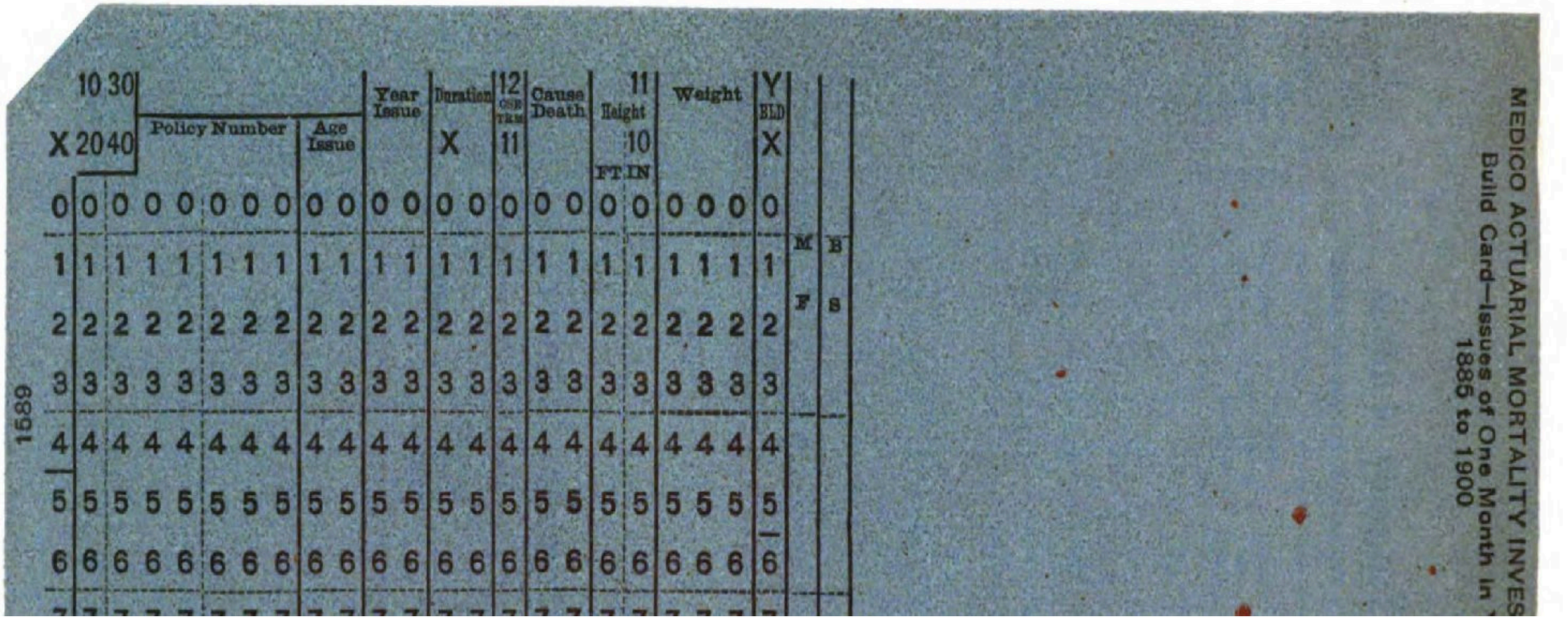



When the goal is to design for “all users,” who counts as a “user” and how do designers know?

- Critical access
  - Access as a crucial political goal and also as in need of critique
- Crip technoscience
- Epistemic activism

**Hollerith card for general mortality investigation by life insurance companies, with columns for registering "impairments".**

From *Medico-Actuarial Mortality Investigations*, Vol. I (New York: The Actuarial Society of America, 1912), 136.



# CRIP FUTURITY

**COLLECTIVE KNOWLEDGE**
disabilty & diversity are central for shaping the future

**IMAGINED POSSIBILITIES**
technological innovation requires disabled perspectives

ALICE SHEPPARD & LAUREL LAWSON

ZENITH

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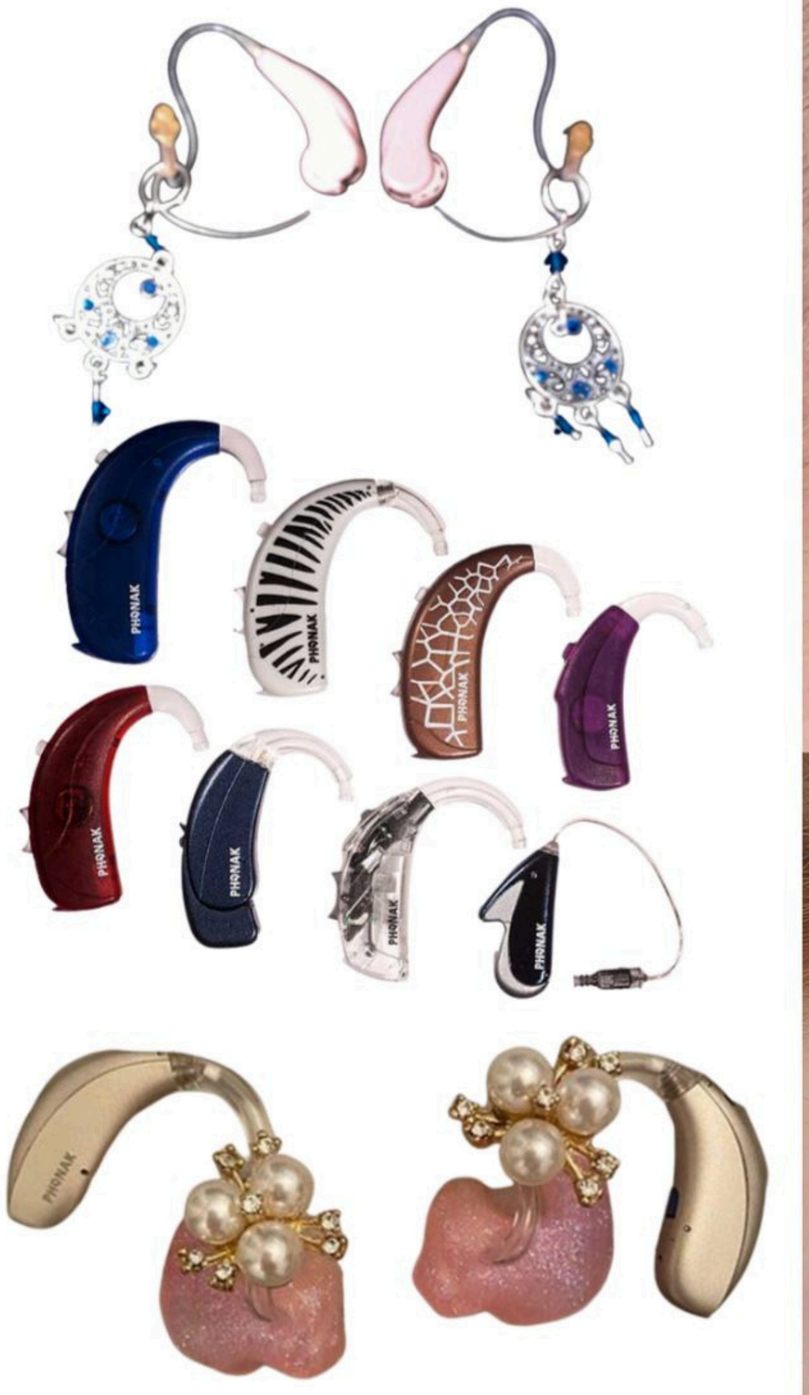
ZON (2008) BY STUART KARTEN DESIGN FOR STARKEY



I really wanted to get the ear cuff that Miss Universe wore but I have hearing loss so the cuff probably wouldn't fit with my hearing aid. So I just made this by hand and attached a star charm to the hearing aid tube. Really proud of this little guy 🙂

LAUREN REGOLINI/TELEHON
SPEECH & HEARING

CHELLA MAN /
PRIVATE POLICY

DEAFMETAL

PAIRED / BY KATE
FRICHARD & MARGOT
GRANGEON

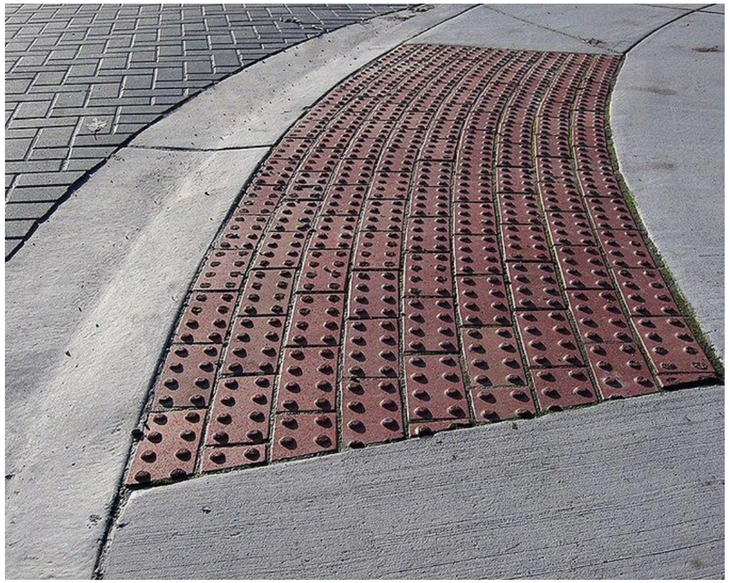
What is **friction**?

How do you understand friction in relation to power, community, and identity?

# The Curb Cut

Technology meets built environment: inaccessible curbs

Fragment of curb from ADAPT protest (1978), NMAH collection



Collaborative design: curb cut with tactile paving

ADAPT protesters smash sidewalk. Photo by John Sunderland (1978)

# What would disability distributive justice look like?

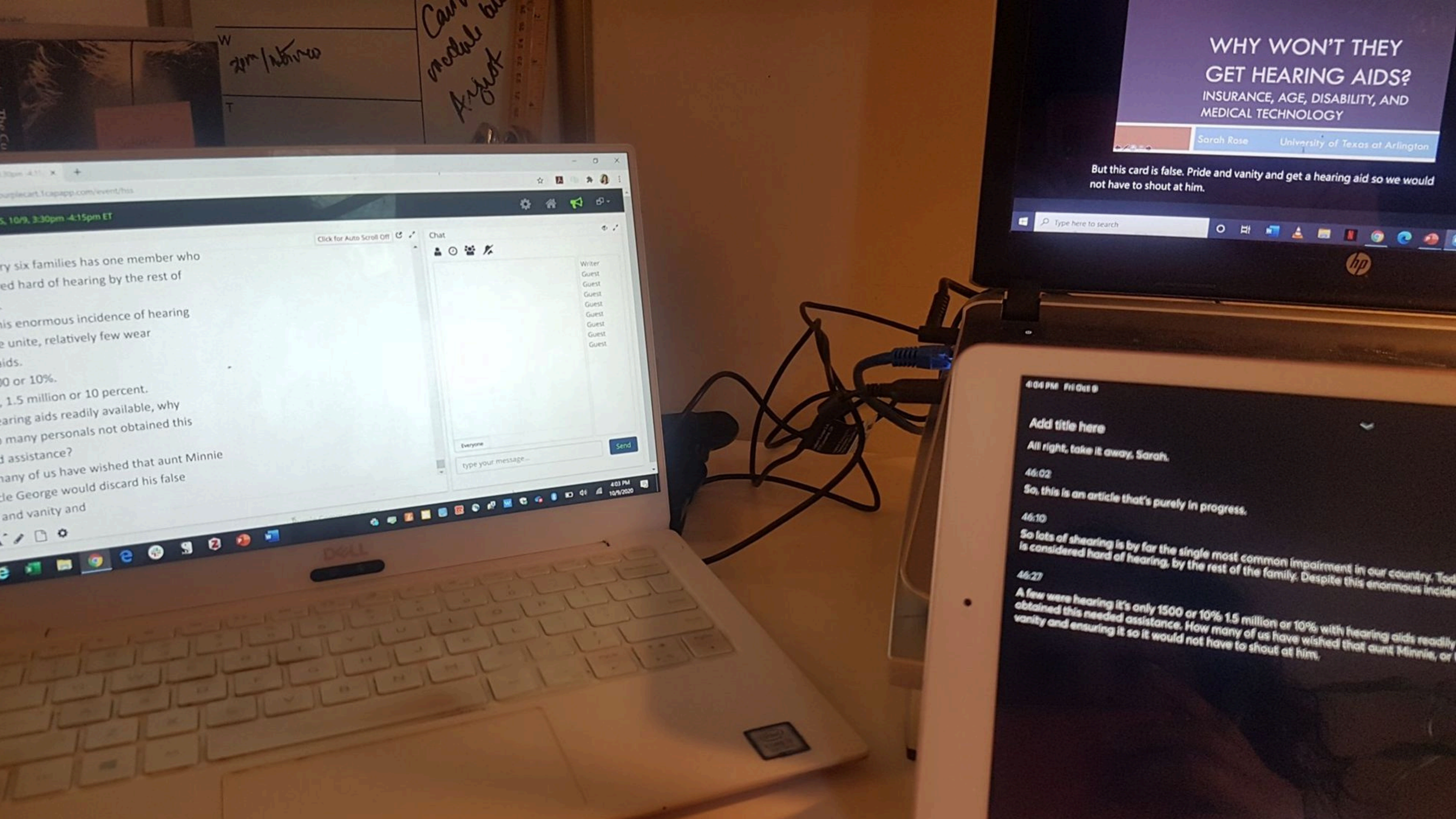
“Hospitals in less affluent neighborhoods typically serve a far larger population base. Thus, a system of rationing that permits wide variation between hospitals in different areas will likely result in excess mortality for the poor.”

“People who have been not well served by the healthcare system until now are likely to have chronic conditions which are going to weigh against them in whatever triage system we set up, so it’s not really possible to create just plans and programs in an unjust system.”

“Community participation doesn’t always increase justice because some people are much more organized, specific disease group advocates are, in fact, extremely well organized, much more so than the vulnerable poor so that’s just to flag the fairness of that.”

**— Quotes from March 2006 NY State Workgroup on Ventilator Allocation in an Influenza Pandemic. (Transcript of Taped Presentation, formerly held in DOH archives.)**

This program includes closed captions for the hearing impaired.
Chat
From Me to Everyone:
11:56 AM
Hello, could the host please enable captions?


WHY WON'T THEY GET HEARING AIDS?
INSURANCE, AGE, DISABILITY, AND MEDICAL TECHNOLOGY
Sarah Rose
University of Texas at Arlington
But this card is false. Pride and vanity and get a hearing aid so we would not have to shout at him.
Type here to search
Click for Auto Scroll Off
Chat
Writer
Guest
Everyone
Send
type your message...
Add title here
All right, take it away, Sarah.
46:02
So, this is an article that's purely in progress.
46:10
46:27

Rikki Poynter's

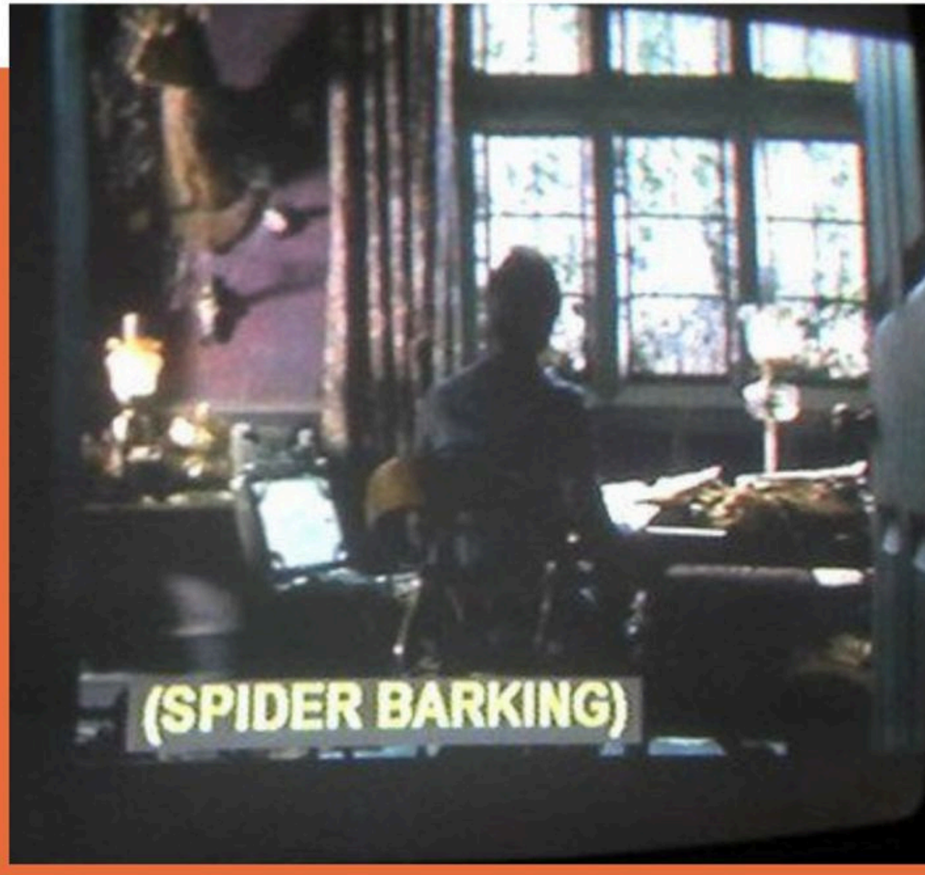
# #NoMoreCRAPtions

Movement

"Accessibility, even if it is not part of an artistic practice or aesthetic, can still be part of the art."

**CHERYL GREEN**

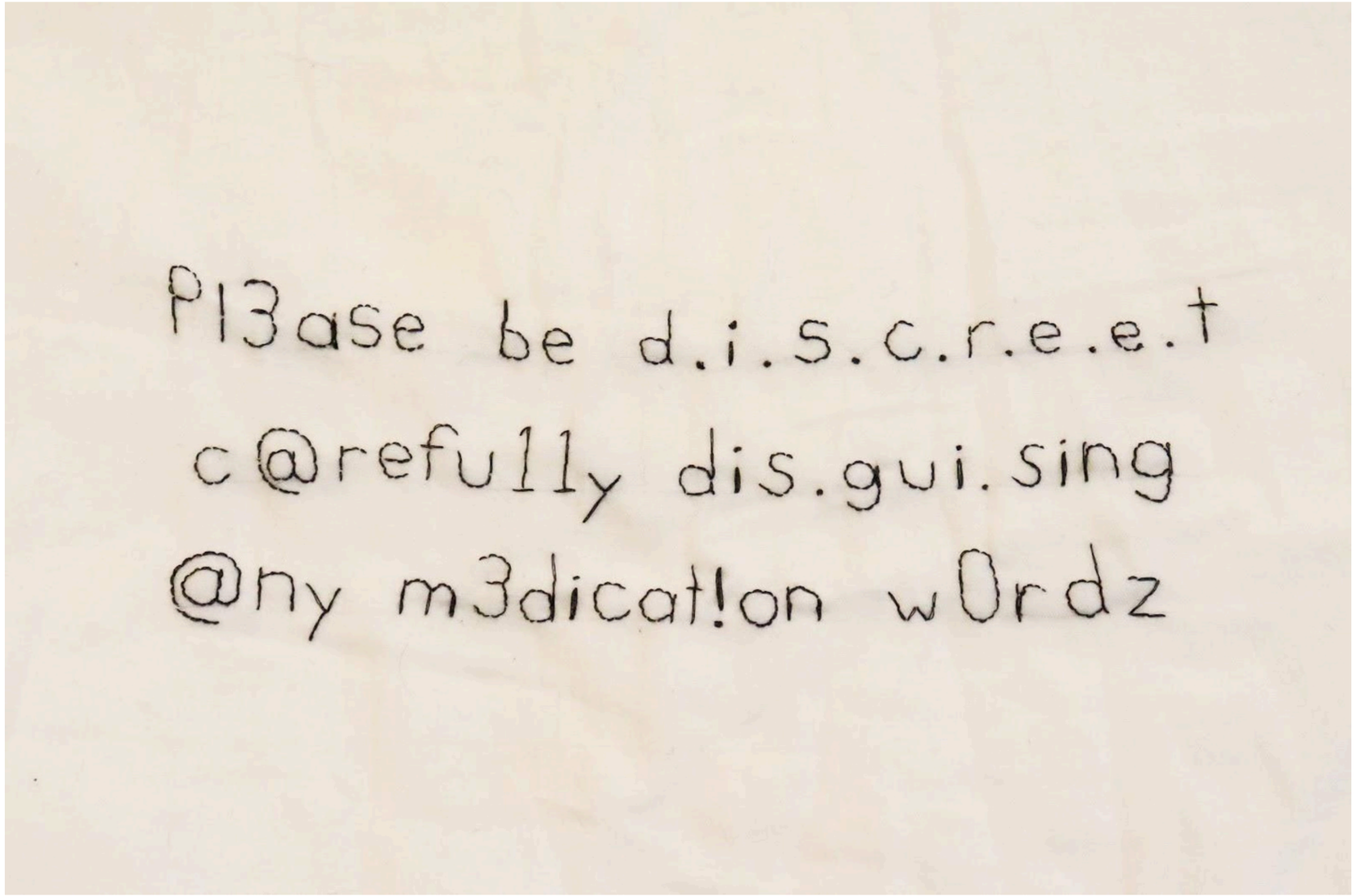
*Canadian Journal of Disability Studies* 10.2 (2021)



What are some of the most **pressing issues** at the intersection of social justice and technology right now?

How do you see conversations from the past informing conversations right now?

**Alex Dolores Salerno, *ISO:*, 2020.**
Courtesy of the Artist.



Volume
BLACK LIVES MATTER
BLUE ON BLACK CRIME!

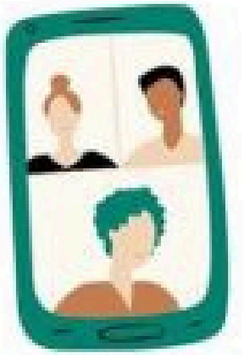
# PROTEST ACCESS

SOCIAL JUSTICE FOR ALL

## The revolution will be accessible.

Website: protestaccess.org

## Volunteer With Us



**100%**

of our volunteers work remotely.

**6**

Support roles: intake, transcriber, visual support, captioner, SDG & OAP

**20-200**

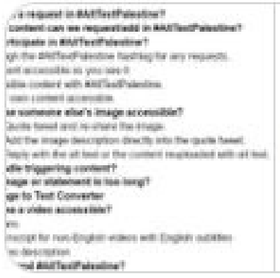
Number of requests we receive per week, on average

**1**

Central communication hub

Sarah Blahovec
@Sblahov

I created an #AltTextPalestine toolkit with information on how to participate and combining practices I've used + learned from others on here. It's a work in progress so let me know if you have any tips or ideas to share!



docs.google.com
#AltTextPalestine Toolkit
#AltTextPalestine Toolkit Created November 16, 2023 by Sarah Blahovec What is #AltTextPalestine? 1 Why does ...

## What kind of content can we request/add in #AltTextPalestine?

You can request (or make accessible) anything and everything related to what's going on in Palestine, including but not limited to:

- Images from Gaza and the West Bank
- Screenshots of news articles about Palestine and Israel
- Images from protests
- Art about Palestine
- Statements from politicians
- Organizing calls to actions
- Infographic about Palestine

This is a non-exhaustive list. If you think that something is relevant to #AltTextPalestine, go ahead and add it.

## How can I participate in #AltTextPalestine?

Anyone can participate in making content more accessible. There is no organized volunteer group who is coordinating to do this. Instead, people from around the world are participating by making videos and images accessible when they can. So how can you participate?

Alice Wong 王美華
@SFdirewolf

This one was very difficult to describe emotionally and mentally as someone ventilator & power dependent to live. I start suffocating & panicking within 2 minutes w/o power

#FreePalestine #FreeGaza #AltTextPalestine #CripTheVote

> Alice Wong 王美華 @SFdirewolf · Nov 12, 2023
> Screenshot from a tv broadcast (I think) at Al-Shifa Hospital, Gaza. Two gurneys with rows of infants swaddled in blankets. A hospital bed is in the background
>
> #FreePalestine #FreeGaza #AltTextPalestine #CripTheVote ...
> Show more

1:09 AM · Nov 12, 2023 · **133.9K** Views

Charis Hill | they/them | Free Palestine @BeingCharisBlog · May 9
Retweeted with alt text for accessibility.

#AltTextPalestine

nafis @cannafis_ · May 8

Saw this beautiful quilted Palestinian flag at the Penn encampment today and had to share. A space of love, hope and creativity.

# Lunch break!
# Our next panel will resume at 1:00pm

# Digital Black Feminist Pleasure and Pain Online

**Catherine Knight Steele**

**Rianna Walcott**

**Brandi Pettijohn**

**Francesca Sobande**

**Kishonna Gray**

**Apryl Williams**

# NOT MY TYPE

APRYL WILLIAMS

FOREWORD BY
SAFIYA UMOJA NOBLE

## AUTOMATING SEXUAL RACISM IN ONLINE DATING

# Our next panel will resume at 2:30pm

# Little Memes: Storying Race, Gender, and Disability in the Digital Studies Classroom

**Remi Yergeau**

**Huan He**

**Toni Bushner**

**Lida Zeitlin-Wu**

# little memes:
# storying race, gender, & disability in the digital studies classroom

**toni bushner : ḥuaṇ ḥe.ˑ.liḍa ẓeiṭliṇ-wu.ˑ.ṃ. remi yergeau**

DISC NETWORK

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Digital
Accessible Futures

**captions:**
streamtext.net/player?event=DISCO

**Huan He** is an Assistant Professor of English at Vanderbilt University and previously a Postdoctoral Fellow in the Digital Studies Institute at the University of Michigan. His research engages Asian/American literature and culture, digital studies, and critical game studies.

**Toni Bushner** teaches a wide range of courses revolving around digital rhetorics, game studies, and technical writing with an emphasis on social justice and gamified learning experiences. Her pedagogical approach blends accessibility, game design fundamentals, and a structure that encourages and rewards curiosity.

**Lida Zeitlin-Wu** is a Postdoctoral Fellow in the Digital Studies Institute at the University of Michigan. Her interdisciplinary research explores the commodification and rationalization of sensory experience—particularly color—under technocapitalism, and with Carolyn L. Kane, she is the co-editor of *Color Protocols: Technologies of Racial Encoding in Chromatic Media* (forthcoming from MIT Press in 2025). Starting in the fall, she will be an Assistant Professor in the Department of Communication & Theatre Arts and the Institute for the Humanities at Old Dominion University.

**M. Remi Yergeau** (they/them/theirs) is an Arthur F. Thurnau Associate Professor of Digital Studies and English at the University of Michigan, where they currently serve as the associate director of the Digital Studies Institute and director of the Digital Accessible Futures Lab. They are the author of *Authoring Autism: On Rhetoric and Neurological Queerness*, and are currently at work on projects tentatively titled *Crip Data* and *Intrusive Trans Thoughts*.

Please share a little bit about the **class(es) you've taught** during your time with DISCO.

- How did you make decisions around the **design of your curriculum**?
- What **values/learning goals** guided your approach?

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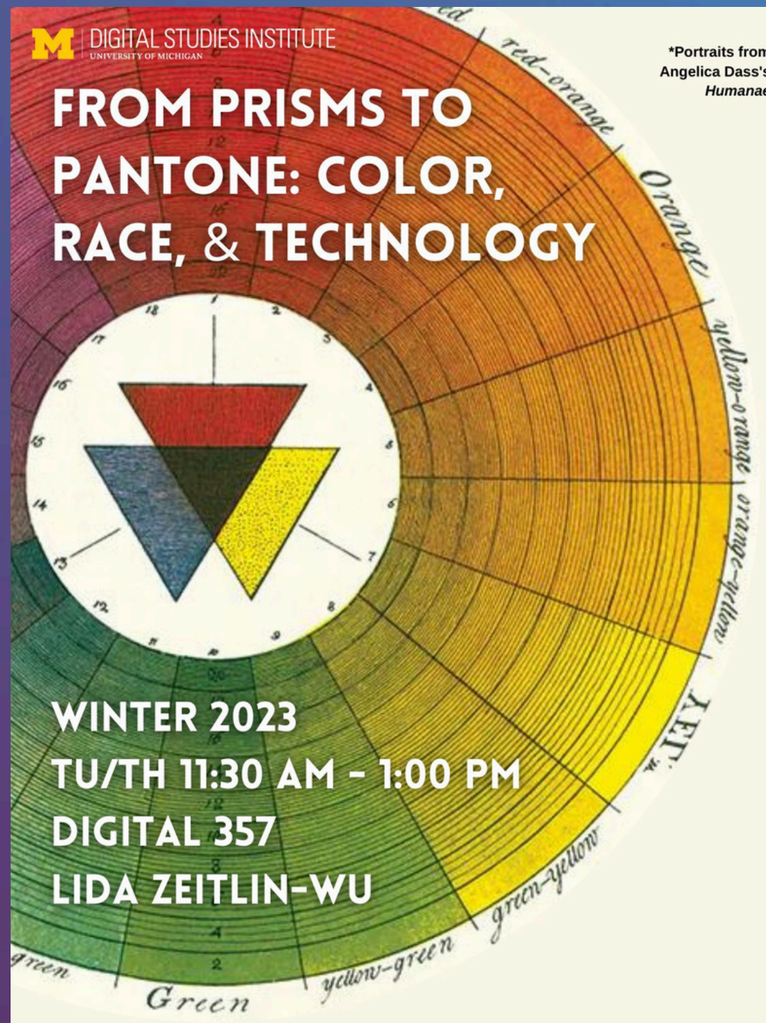
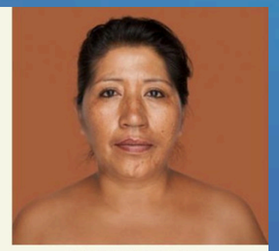
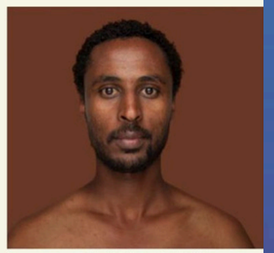
# FROM PRISMS TO PANTONE: COLOR, RACE, & TECHNOLOGY

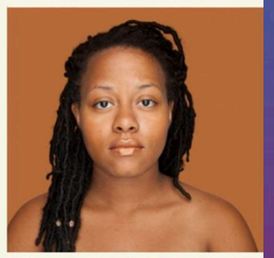



**WINTER 2023**
**TU/TH 11:30 AM - 1:00 PM**
**DIGITAL 357**
**LIDA ZEITLIN-WU**

*Portraits from Angelica Dass's *Humanae*


PANTONE 316-5 C


PANTONE 319-2 C


PANTONE 44-2 C

PANTONE 92-9 C

PANTONE 95-8 C

**In this class, we will take a deep dive into the rich, fascinating, and sometimes overwhelming topic of color as it is mediated by technology, culture, and politics. By doing so, we'll open up a larger conversation about how technology shapes our perception of the world and ourselves. A major conceptual thread running throughout the course will be around the complex relationship between color and race. Throughout the semester, we'll look critically at the ways in which color technologies from photography to biometrics have historically been calibrated in a way that privileges whiteness and perpetuates racial bias. Please email Sarah Torsch (dsi-studentservices@umich.edu) with any questions.**

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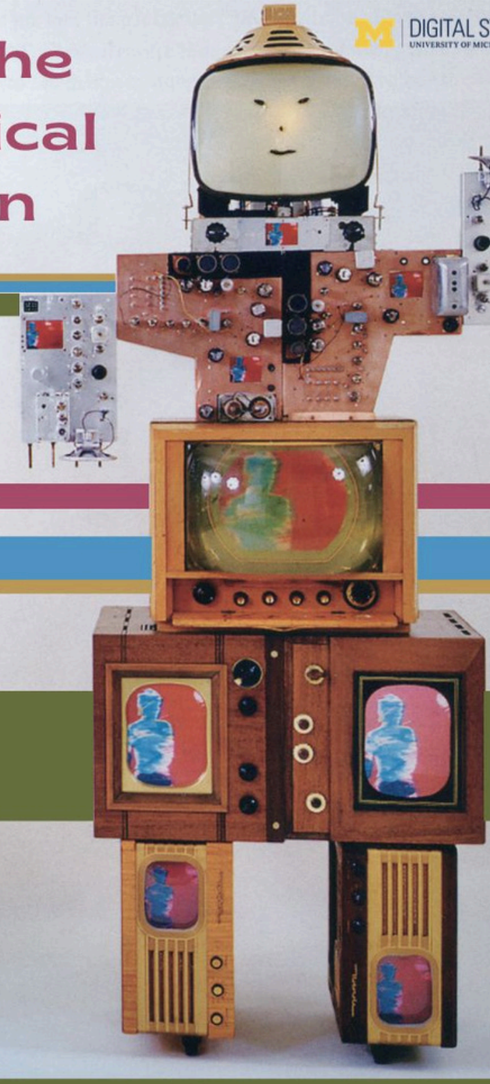
# Race and the Technological Imagination



**Winter 2023**
**Huan He - Digital 357**
**M/W 1:00 - 2:30 pm**

Please email Sarah Torsch (dsi-studentservices@umich.edu) with any questions.

*Robot is Nam June Paik's *Uncle* (1986)

In our digital world, we are constantly engaging in acts of the imagination—from the gamer we assume to be on the other side of the screen, to the personification of AI algorithms, to myths of innovation progress and technological benevolence, to who is included in utopic and dystopic visions of technological futures. Through literature, art, and theory, this course explores how technologies and technological worlds are produced through imaginative techniques, usually with real-world consequences. We will look at how ideas of race and social difference (including gender, sexuality, and disability) reflect how we imagine information technologies, shaping how technical systems are embedded within human worlds.

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# RACE, GENDER, SEXUALITY, US CULTURE, & VIDEO GAMES

**Winter 2023 / Digital 344**
**Tony Bushner**
**Tu/Th 10 : 00 - 11 : 30 AM**

*Background: Octodad

Please email Sarah Torsch (dsi-studentservices@umich.edu) with any questions.

Far from the image of the stereotypical "gamer" popularized by late 1980s/1990s gaming publications and advertisements, modern video and board game audiences are more diverse than ever. The people making the games we play, however, still largely reflect that narrow "core gamer" audience of the late 20th century. Labor issues in the game design industry abound, as lawsuits such as California Department of Fair Employment and Housing v. Activision Blizzard painfully illustrate. This course will offer a deep dive on the fascinating intersections of race and gender with interactive media. We will begin with an exploration of the queer experience of failure and its use as an interactive metaphor for passing. Next, we will explore the role of representation and embodiment in interactive media: from depictions of the "other" in games like Fallout and Fable to the connections between orientalism and the foundations of game studies to the at-hand nature of colonialist narratives in games, we will explore the intersection of race and interactive media. We will end the semester with a discussion on game industry labor issues, gaming culture's problem with harassment (ala Gamergate & its connections to the alt-right movement), and a brief look at game accessibility.

# BULLSHIT & Digital Rhetoric

**M/W 11:30 - 1:00 pm**
**Remi Vergeau**
**Fall 2021 Digital 258**

Trolling. Disinformation campaigns. Ad hominem attacks. Gaslighting. Obfuscation and pedantry. These things, and more, are modes of address that have come to typify popular representations of social media discourse. In this class, we'll examine the theory and practice of bullshit as it relates to digital rhetoric and online circulation. Among other questions, we'll consider how and where manipulation, truth, and ethos mediate what we popularly describe or understand as bullshit. We'll think together about how complex appeals to lived experience and alternative data circulate among certain communities of practice online, with particular attention paid to anti-vaccination discourse. We'll not only examine what it means to argue on the interwebs, but we'll also ask what it means to imagine digital rhetorical practices that center on questions of ethics, justice, and power. Please email Sarah Torsch dsi-studentservices@umich.edu with any questions.

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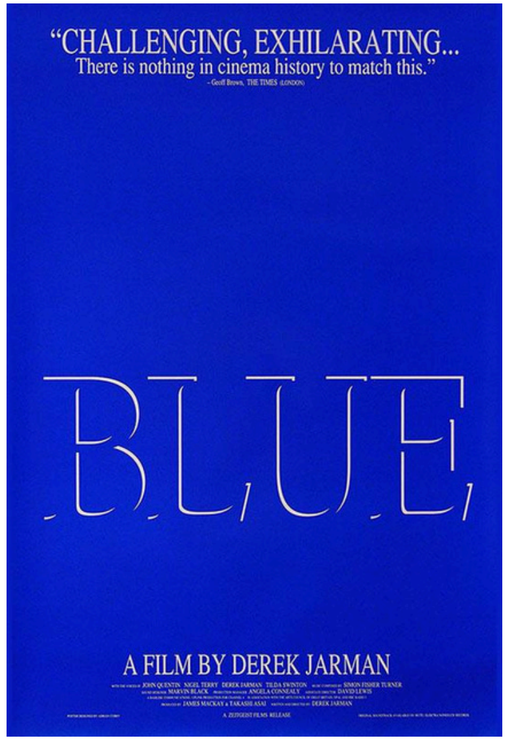
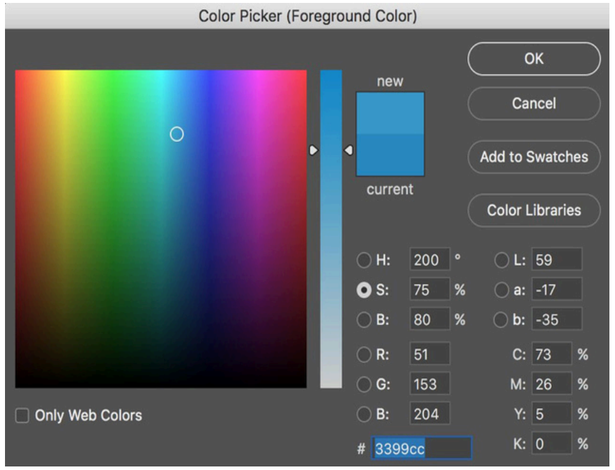

"CHALLENGING, EXHILARATING...
There is nothing in cinema history to match this."
-Geoff Brown, THE TIMES (LONDON)
BLUE
A FILM BY DEREK JARMAN

HUES AND CUES
A GUESSING GAME OF COLORS AND CLUES
HUES AND CUES

EASTMAN


Color Picker (Foreground Color)
OK
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Add to Swatches
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new
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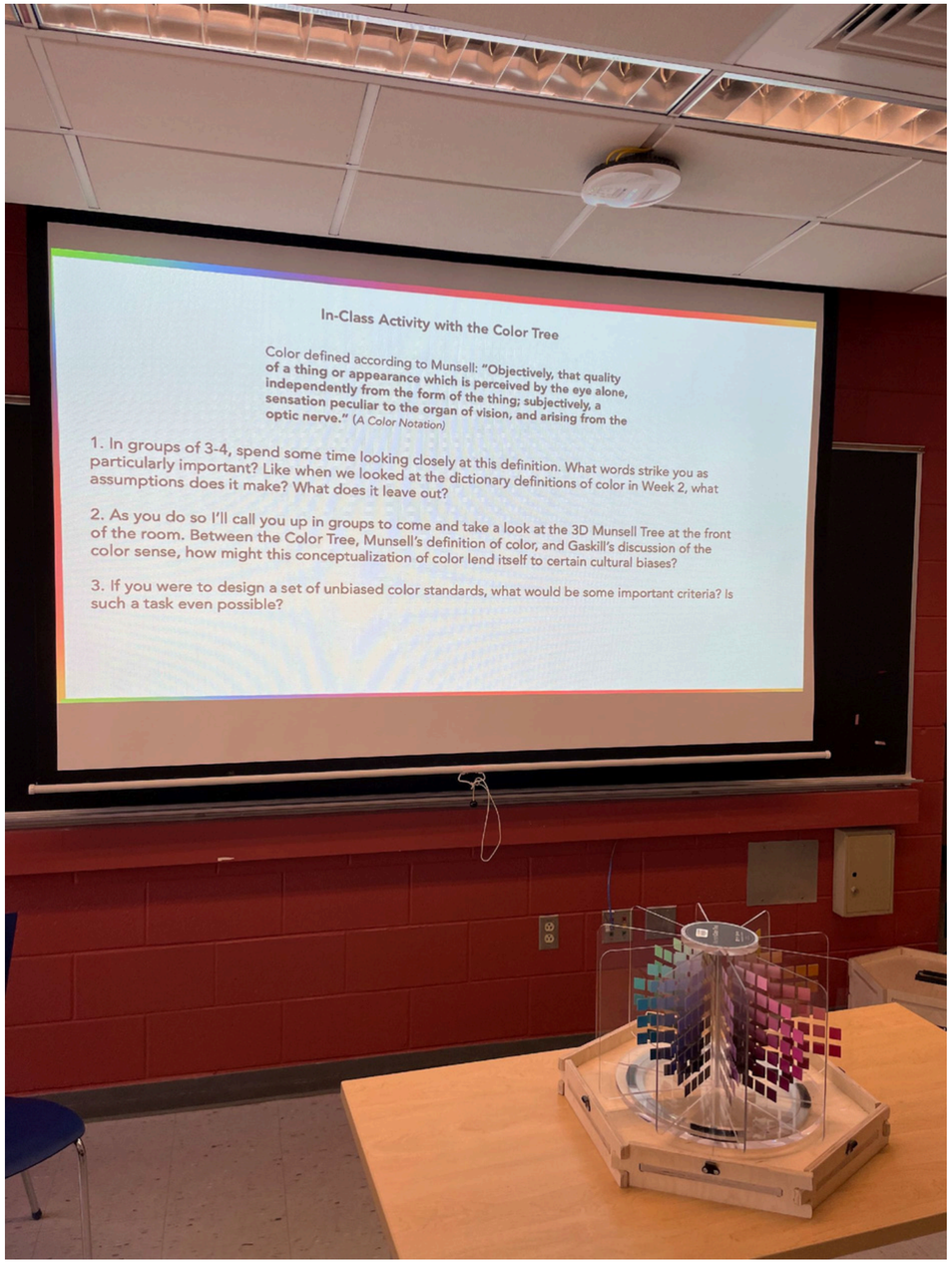
H: 200 °
S: 75 %
B: 80 %
R: 51
G: 153
B: 204
L: 59
a: -17
b: -35
C: 73 %
M: 26 %
Y: 5 %
K: 0 %
# 3399cc
Only Web Colors

PANTONE SkinTone Guide
PANTONE

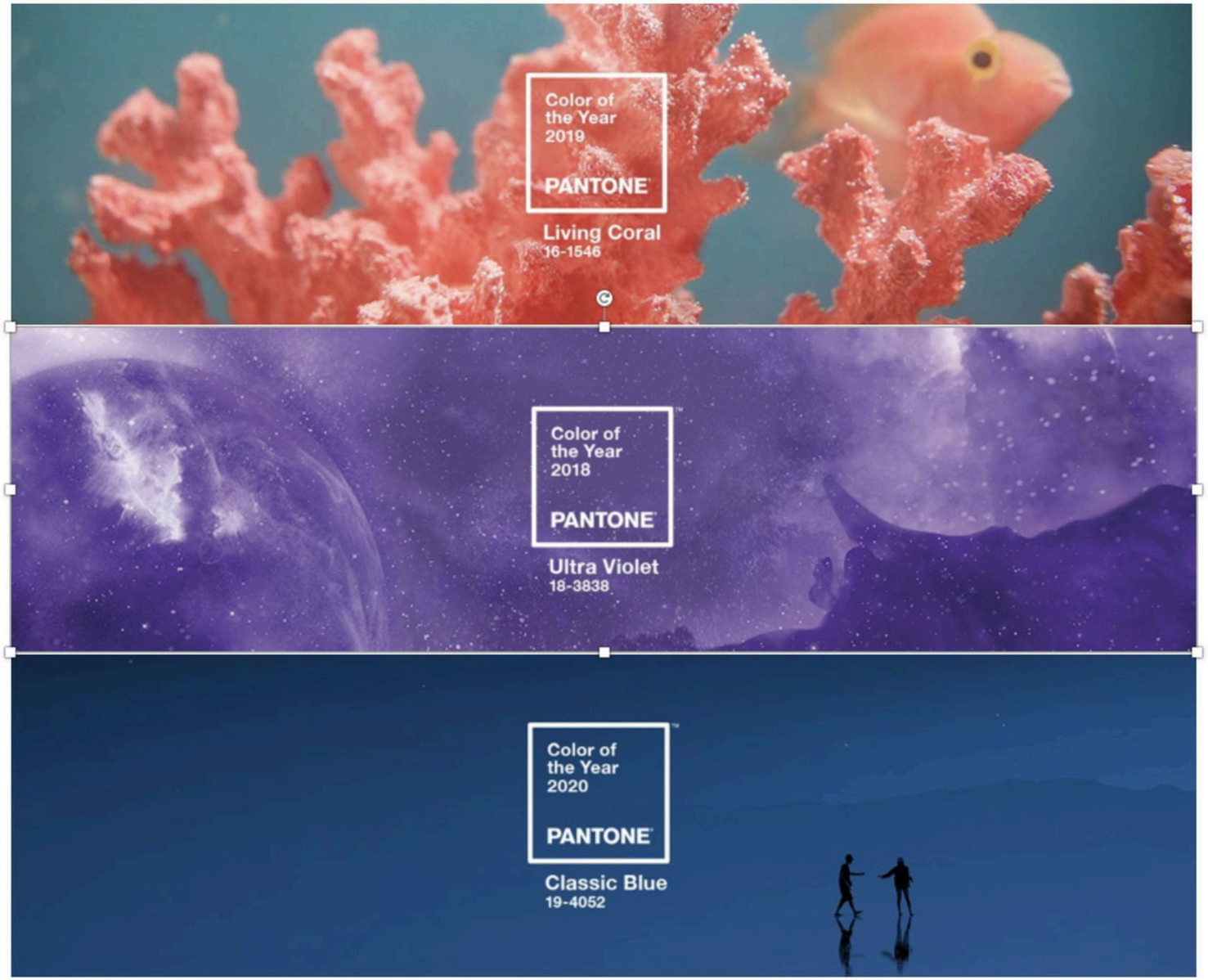
Blu-ray Disc
TOBEY MAGUIRE JEFF DANIELS JOAN ALLEN
WILLIAM H. MACY J.T. WALSH AND REESE WITHERSPOON
PLEASANTVILLE
NOTHING IS AS SIMPLE AS BLACK AND WHITE.

Exercises from Josef Albers, *Interaction of Color* (1963)




Munsell Color Tree

Pantone CAPSURE™




"Suggestive of the sky at dusk, the reassuring qualities of the thought-provoking PANTONE 19-4052 Classic Blue highlights our desire for a dependable and stable foundation on which to build as we cross the threshold into a new era… As technology continues to race ahead of the human ability to process it all, it is easy to understand why we gravitate to colors that are honest and offer the promise of protection."

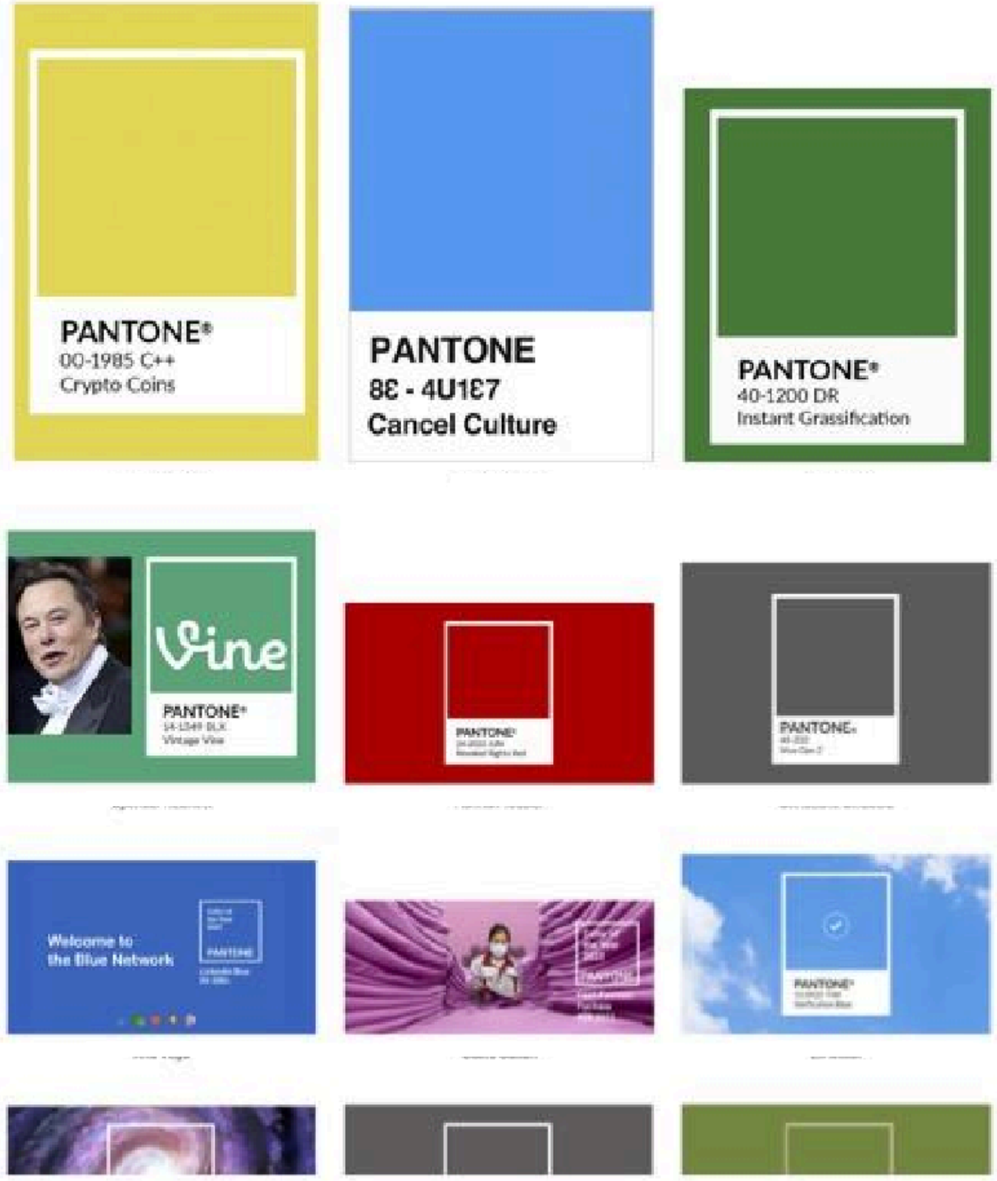
"Vibrant, yet mellow, PANTONE 16-1546 Living Coral embraces us with warmth and nourishment to provide comfort and buoyancy in our continually shifting environment. In reaction to the onslaught of digital technology and social media increasingly embedding into daily life, we are seeking authentic and immersive experiences that enable connection and intimacy."

# David Bieloh, “United Colors of the Apocalypse” (2020)

University of Michigan
DIGITAL 357/ FTVM 366/ ARCH 409
From Prisms to Pantone:
Color, Race, and Technology
Winter 2023
Dr. Lida Zeslin-Mu

## "Pantone's 2023 Color of the Year is REALLY..."

Parody (n.): A work or performance that imitates another work or performance with ridicule or irony.



### *A New Pantone Color Whose Abrasive Appearance Endorses Excess and Style*

**Pantone's Color of the Year, Fast-Fashion Fuchsia 424-2013, radiates with toxic chemical waste. It is a hue created in factories and derived from the most synthetic dyes, marking a new age of consumerism. Fast-Fashion Fuchsia is loud and bold, and a vibrant color whose trendiness promotes not buying for the future but buying for the moment, creating a new style.**

**This year's Color of the Year is vivid and world-ending. It is a vibrant pink that finds power in capitalism, mimicking the smog-filled skies above Nanjing, brightening the mounds of clothing waste in Kenya, and representing mankind's impact on the natural world in the name of fashion. Dyed onto plastic clothes made by women in third-world countries who aren't paid a living wage, PANTONE 424-2013 Fast-Fashion Fuchsia welcomes anyone with a thirst for style and impulsive buying habits.**

**Leatrice Eiseman**
**Executive Director,**
**Pantone Color Institute**

**"In this era of outfit repeating, we look to craft something new and focus on what is trendy. PANTONE 424-2013 Fast-Fashion Fuchsia descends from child labor, and is inspired by the pink of toxic dyes, one of the most harsh dyes belonging to the synthetic family as well as one of the strongest and abrasive the world has known."**

**Dyed onto polyester, PANTONE 424-2013 Fast-Fashion Fuchsia binds us to the artificial. Invoking the forces of non-compostable plastics, PANTONE 424-2013 Fast-Fashion Fuchsia, while beautiful for a moment, will never go away, it is eternal.**

### *Shop 2023 Color of the Year: Fast-Fashion Fuchsia 424-2013*

LIMITED EDITION
NOTEBOOK
$100.000

LIMITED EDITION
WATERBOTTLE
$900.000

LIMITED EDITION
ESPRESSO CUP
$7,500.000

LIMITED EDITION
HIP FLASK
$200,000.000

- How can instructors better support student learning about **digital inequality**?
- How can digital studies classes in particular address **gaps in STEM courses**, especially regarding critical and cultural approaches to digital technologies?

- How do **students' stories** about themselves or others inform their burgeoning understandings of digital inequality, race and racism, disability and ableism, and related concepts?

- How do students narrate their own **experiences with or understandings** of race, racism, technological exclusion, disability, accessibility, techno-ableism, and related concepts?
- How do these **narratives** shift, if at all, over the arc of a semester?

# thank you!

**Our fellow collaborators:**
David Adelman, Sarah Hughes, Pratiksha Menon, Elise Nagy, Eric Whitmer, Kitty Geoghan, Grace Wilsey, Evan Hoye, Giselle Mills, Cherice Chan, Kaitlyn Gastineau, Raquel Escobar, Jessica Hill Riggs, Eric Mancini, Kristin Waterbury, Maddie Agne, Lisa Nakamura

**This concludes the Zoom webinar for today.**

**We will resume with an in-person only workshop at 4:00pm**

# Digital Interventions: Recalibrating Optimism | In-person workshop

**Catherine Knight Steele**

**Rayvon Fouché**

**Stephanie Dinkins**

**Kevin Winstead**

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# Thanks for coming!

## Join us for a reception in Weiser Hall from 5:30-7:00pm.

@DISCOnetwork_

@disconetwork_

www.disconetwork.org

DIGITAL STUDIES INSTITUTE
UNIVERSITY OF MICHIGAN

DISCO NETWORK

# DISCO Summit

Saturday, June 15, 2024
9:00am — 4:00pm EST
Weiser Hall, University of Michigan

# Black Innovation

Rayvon Fouché

Aaron Dial

Ron Eglash

Tonia Sutherland

Michael Bennett

Aria Halliday

Ngozi Harrison

# AI in Black Innovation Ecologies

Ubuntu-AI: Equitable Machine Learning from African Artists and Designers

Funded by

Artisanal Futures: automation technologies for a community-based economy in Detroit

Ron Eglash, School of Information, University of Michigan

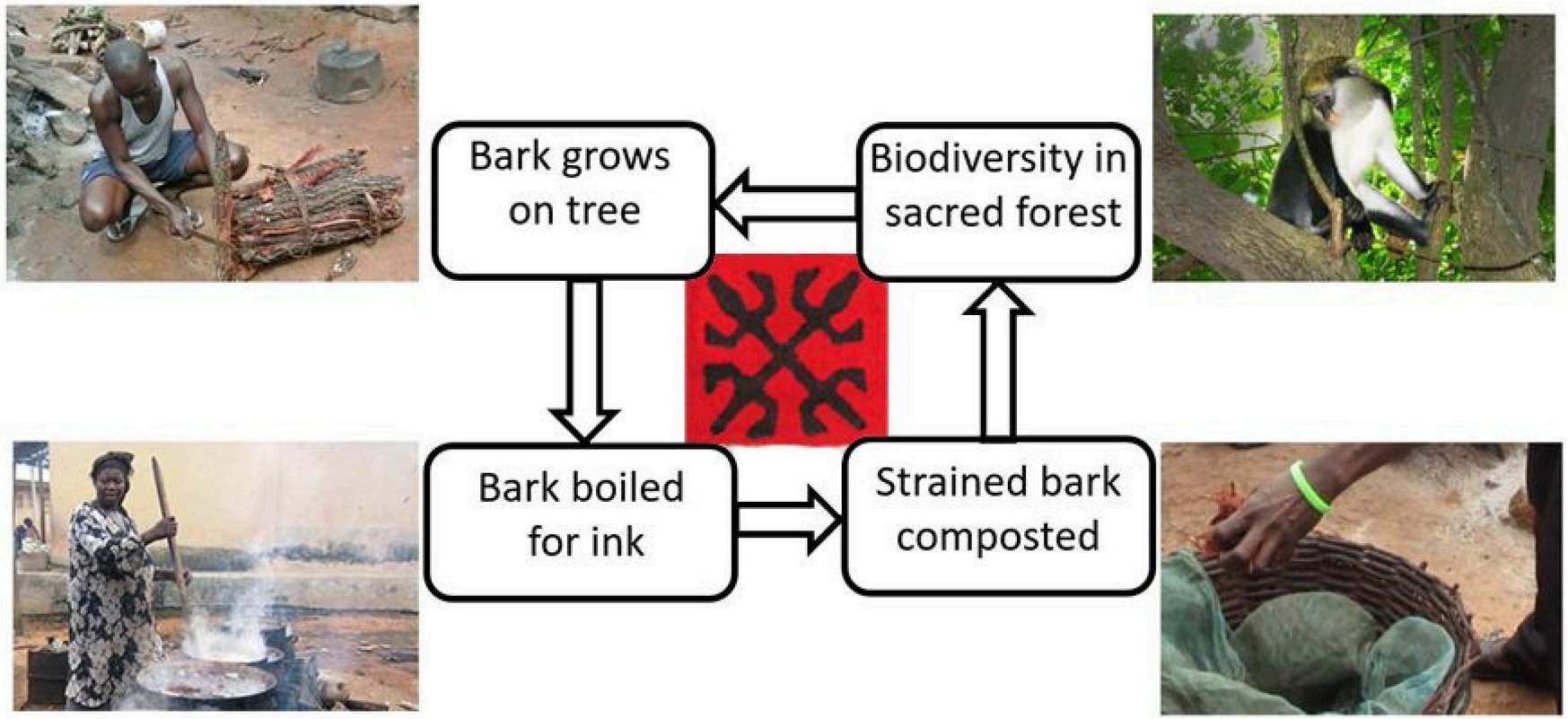
# AI threatens to amplify *value extraction*

Extracting ecological value by the gigantic carbon footprint for compute

Extracting labor value by data harvesting every publication and conversation in existence

Extracting social value by colonizing our social networks with fake persona and media production

# Black innovation ecologies can develop *alternative technologies* that replace extraction with the Indigenous tradition of regenerative cycles




Funtunfunefu: twin crocodiles that share a stomach -- “by feeding you I feed myself”

Ubuntu-AI platform addresses

# the double-bind of AI

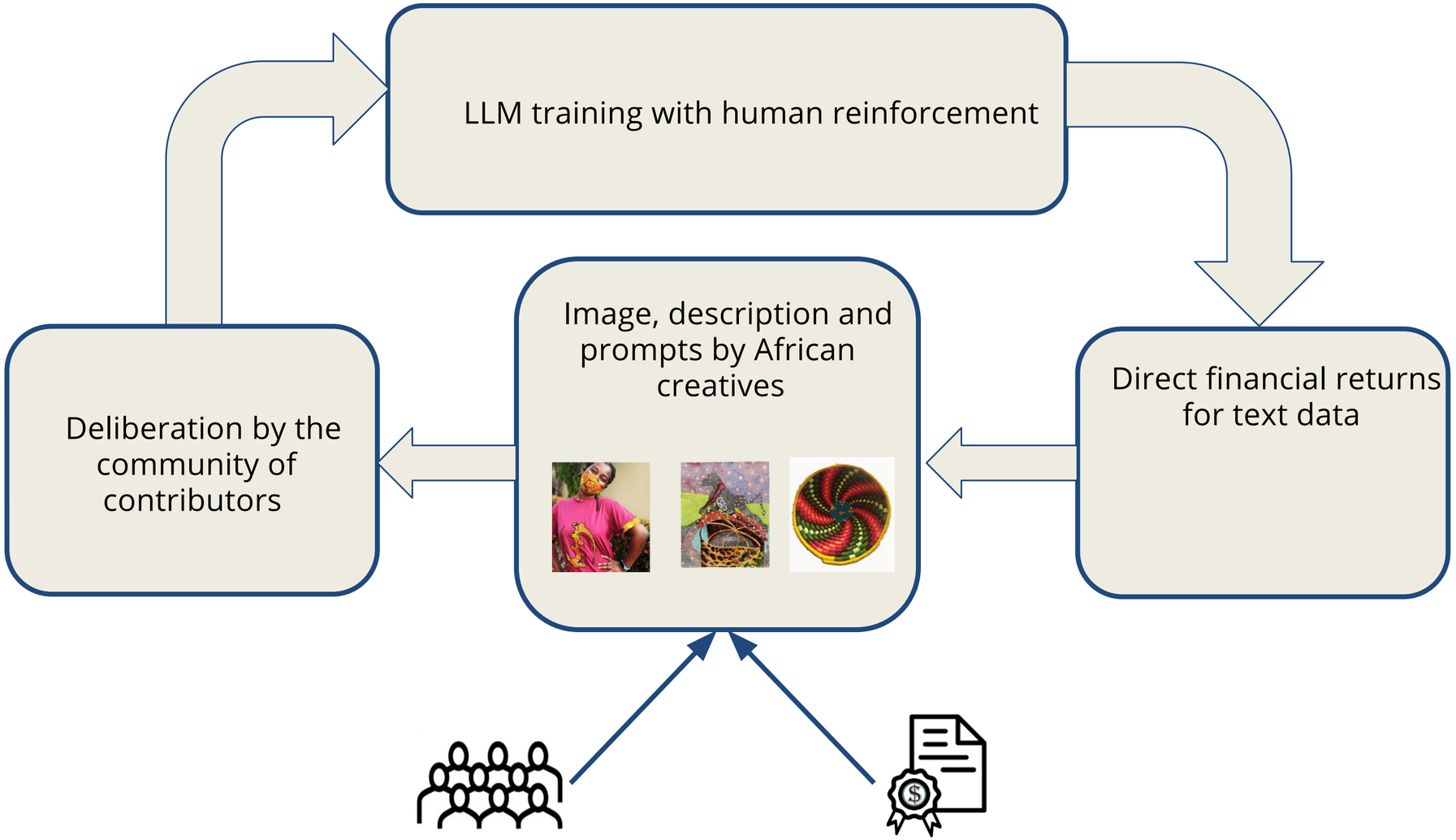
- If you are not in the training data, you do not appear in AI responses. On the other hand

- If we are begging to be included, we will give away data for free.

## Solution: regenerative cycles to break the double bind

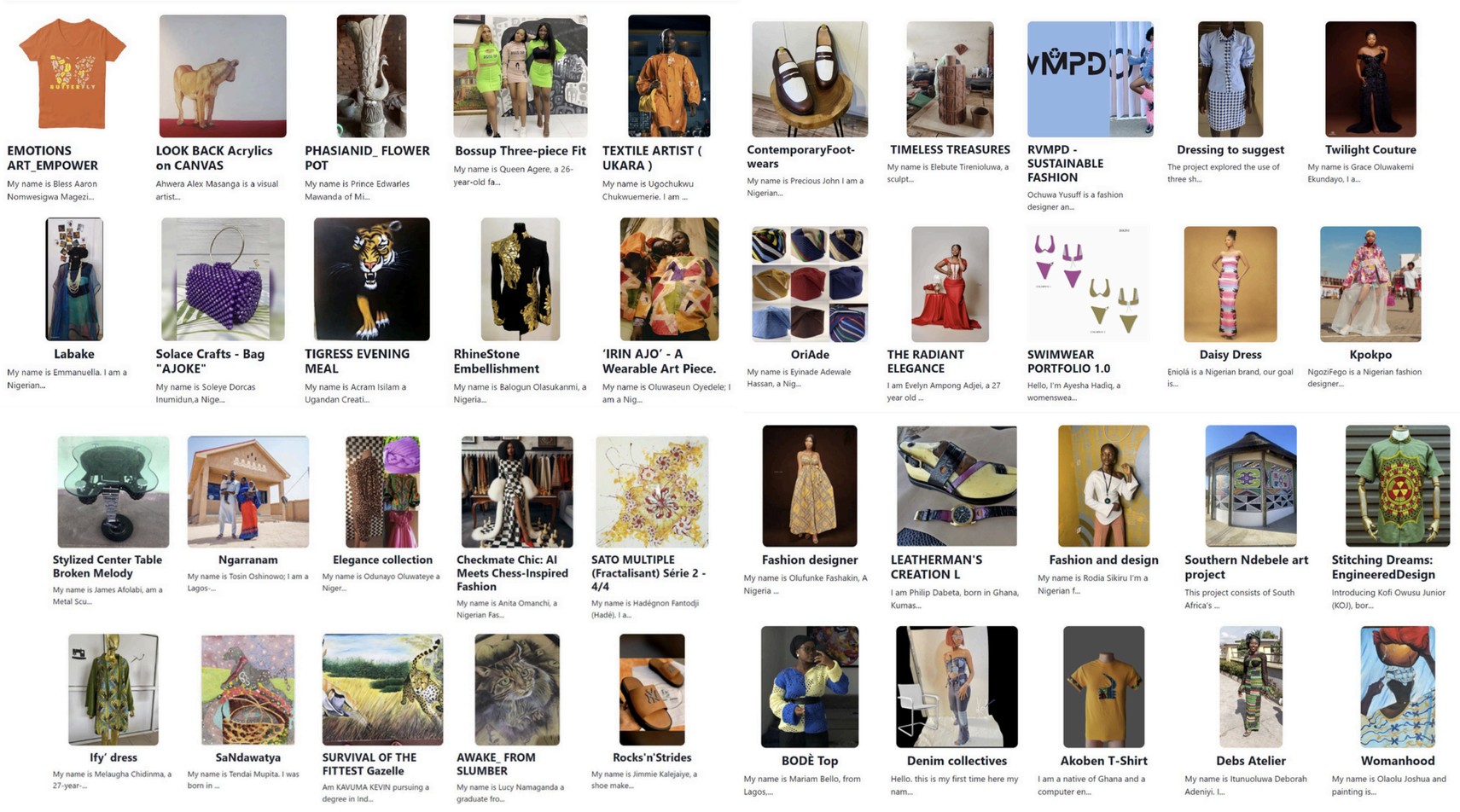
- Model training should *return value* to diverse data providers
- Model training platforms should be *controlled by* those data providers

# Ubuntu-AI Value Flow: Regenerative economy for Equitable and Inclusive Model Training

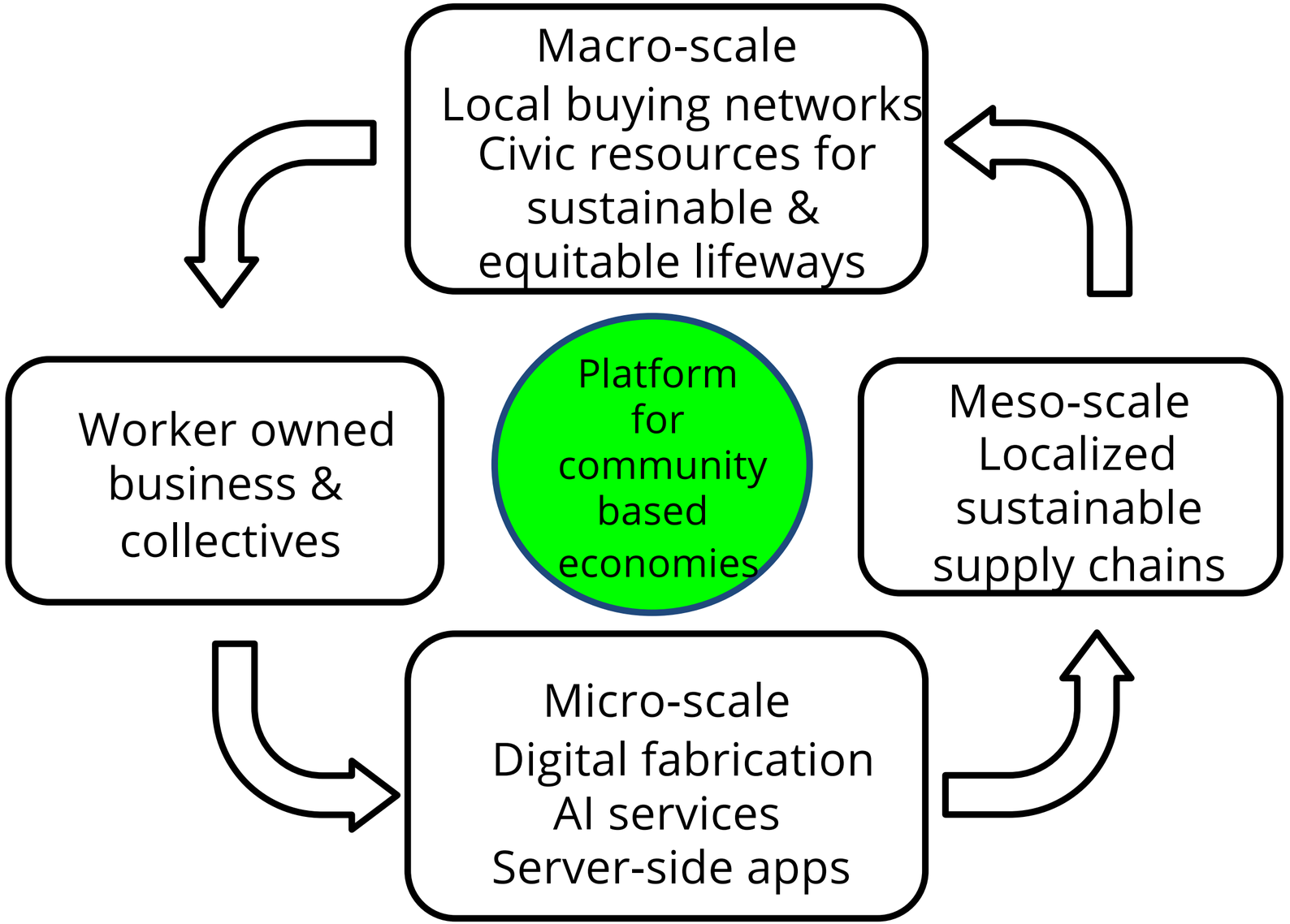


https://ubuntu-ai.net/

- Currently over 120 African artists, crafters and designers
- AI Projects: waste upcycling, NST algorithms, e-democracy



https://www.artisanalfutures.org/

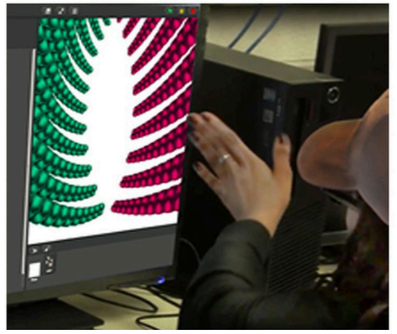


# Challenges at the micro-scale

Artisans find each task's spot on the human-machine agency spectrum

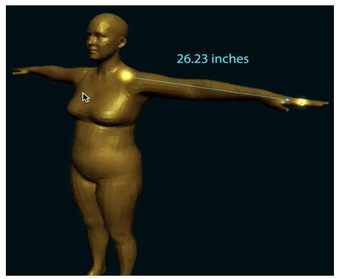
*Mostly human*

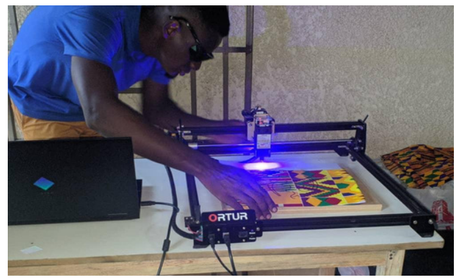
*Translation* from cultural capital to computational capital



*Human-machine collaboration* (eg NST) amplify agency

*Automation:* tedious aspects to avoid; AI's "last mile" problem



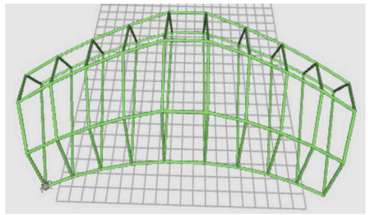
*Mostly machine*

# Challenges at the meso-scale

AI-assisted horizontal ecosystem of localized supply chains and services:

- *B2B connections to keep value flows within worker-owned business*
- *Ideation for new products focused on biomaterial & waste stream sources*

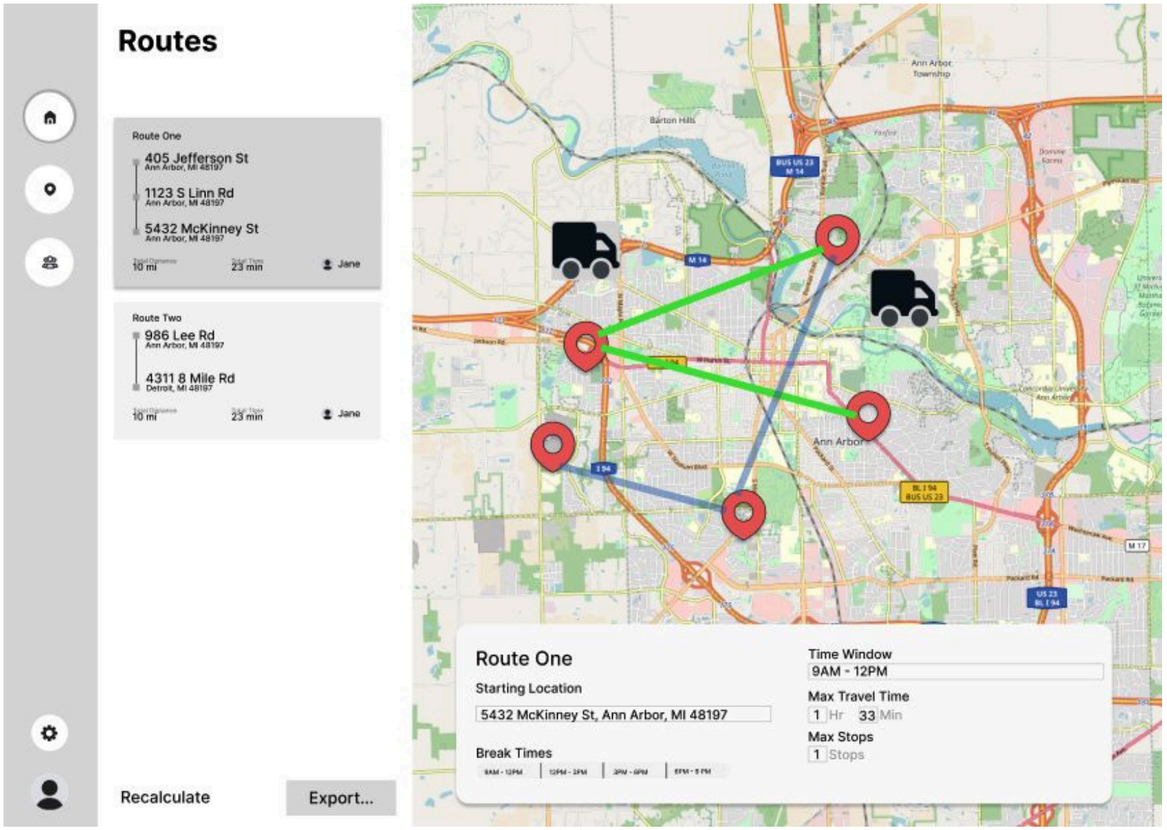
## African Futurist Greenhouse, Detroit



# Challenges at the macro-scale

AI-assisted e-delivery & consumption decolonization

- *Solidarity pathways: worker-owned e-delivery in Detroit*
- *How will algorithms optimizing for worker satisfaction differ from doorDash etc.?*



# Shout-out to the grad students!

| School | Graduate Students | |
|---|---|---|
| UM<br>Ann Arbor | <br>Micheal Nayebare | <br>Kwame Robinson |
| PAUIST<br>Nairobi | <br>Ussen Kimanuka | |
| WPI<br>Worcester | <br>Zita Echere | |

# Our next panel will resume at 10:45am

# Digital Possibilities

**Stephanie Dinkins**

**Hagar Masoud**

**Ria Rajan**

**Cezanne Charles**

**Audrey Bennett**

# Digital Possibilities

An intergenerational panel of arts practitioners who explore the critical role deliberate exploration and practical research play in understanding and shaping digital technologies and culture. The panel showcases the transformative power deeply engaging digital technologies can have on molding practical, aspirational, and equitable understandings of self and society. Panelists discuss how practice can leverage discovery, curiosity, out-of-the-box thinking, and leadership to mine and challenge opportunities, or the lack thereof, for beauty, potentiality, subjugation, and liberation that digital technologies often carry.

# Stephanie Dinkins

https://www.stephaniedinkins.com/about.html

# Audrey Bennett

https://www.audreygbennett.com/about

# Design Agency in the Age of AI

Audrey G. Bennett, University Diversity and Social Transformation Professor, U-M; Professor of Art and Design, Stamps School of Art and Design; Professor of Communication and Media, LSA

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Bennett, Audrey. “Agentic Design: An Emergent Approach to Generative Justice.” *New Design Ideas: Special Issue on Generative Justice in Design* 5, no. 1 (2021): 5-20.

Bennett, Audrey, Ron Eglash, Michael Lachney, and William Babbitt. “Design Agency: Diversifying Computer Science at the Intersections of Creativity and Culture.” In Revolutionizing Education Through Web-based Instruction, edited by Mahesh Raisinghani, 35-56. Hershey, PA: IGI Global, 2016.

Bennett, Audrey. “Ethnocomputational creativity in STEAM education: A cultural framework for generative justice.” *Teknokultura, Journal of Digital Culture and Social Movements* 13, no. 2 (2016): 587-612.

Eglash, Ron. “An Introduction to generative justice.” Teknokultura, 13(2), 369-404.

# Agency: the capacity to initiate actions

**Human agency**: expressions of free will, responsibility, creativity, communication

**Nature's agency**: non-humans as participants in our health and environments

**Collective agency**: as social actors we can embrace mutual aid and collaborative solutions.

**Technology** does not have intentions, but it's agentic aspects can combine with human agency in ways that redirect the outcomes, depending on how that technology is designed.

---

Vgotsky (1978); Johnson (2006); Martin, Sugarman, and Thompson (2003)

# Master Design vs. Design Agency

| | |
|---|---|
| Imposed from above | Emerging from below |
| Enforces managerial forms of living | Emancipates self-determined ways of living |
| Restricts decision-making to elites | Nurtures collaborations with others |

Pickering (1990); Friedman (2005); Lupton (2006)

# Design Agency is “always already” a mix of human and non-human agencies. But there is a spectrum for the locus of control

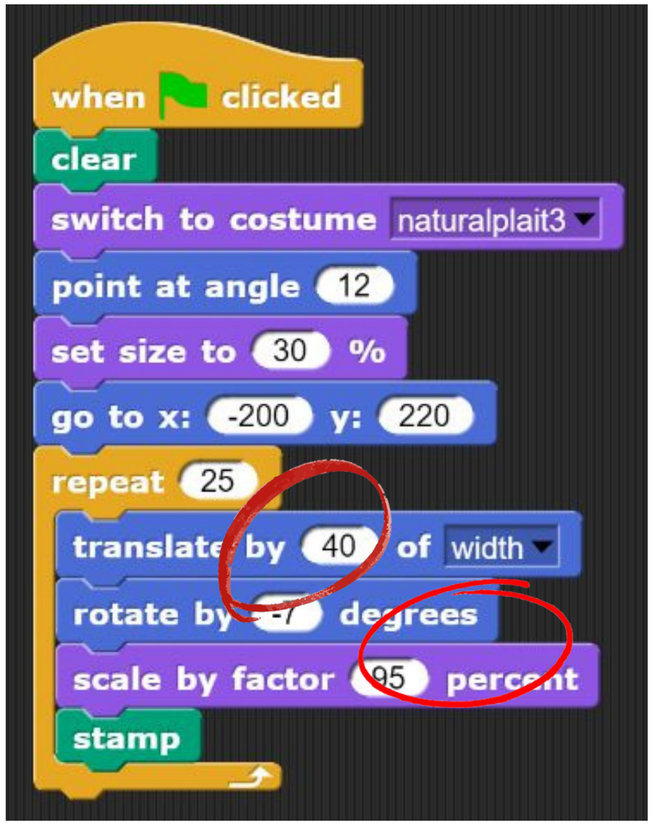
Control mostly from the tech

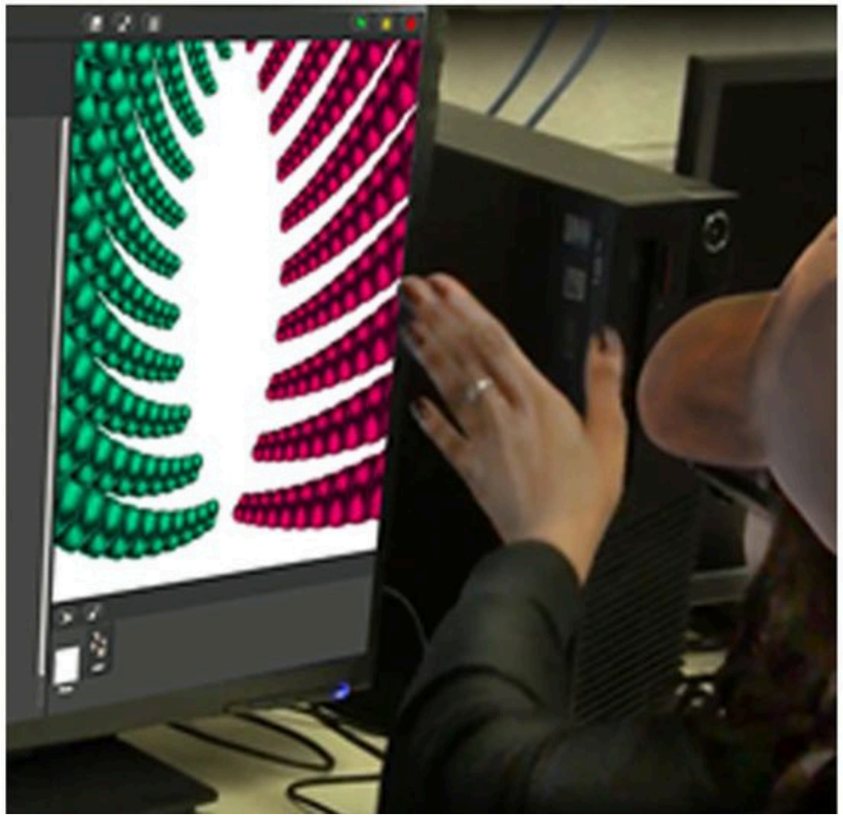
1920s: the art of photography
1950s: democratizing photography
2020s: platformization of photography

Control mostly from the human

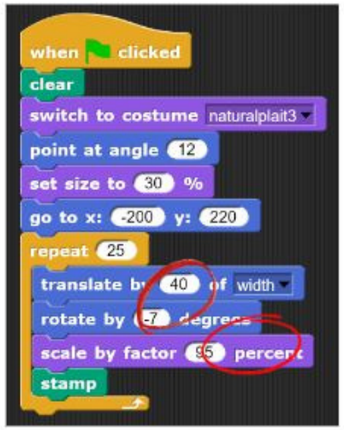
**Culturally Situated Design Tools (CSDTs) were created to tap into that *collective* sense of design agency.**

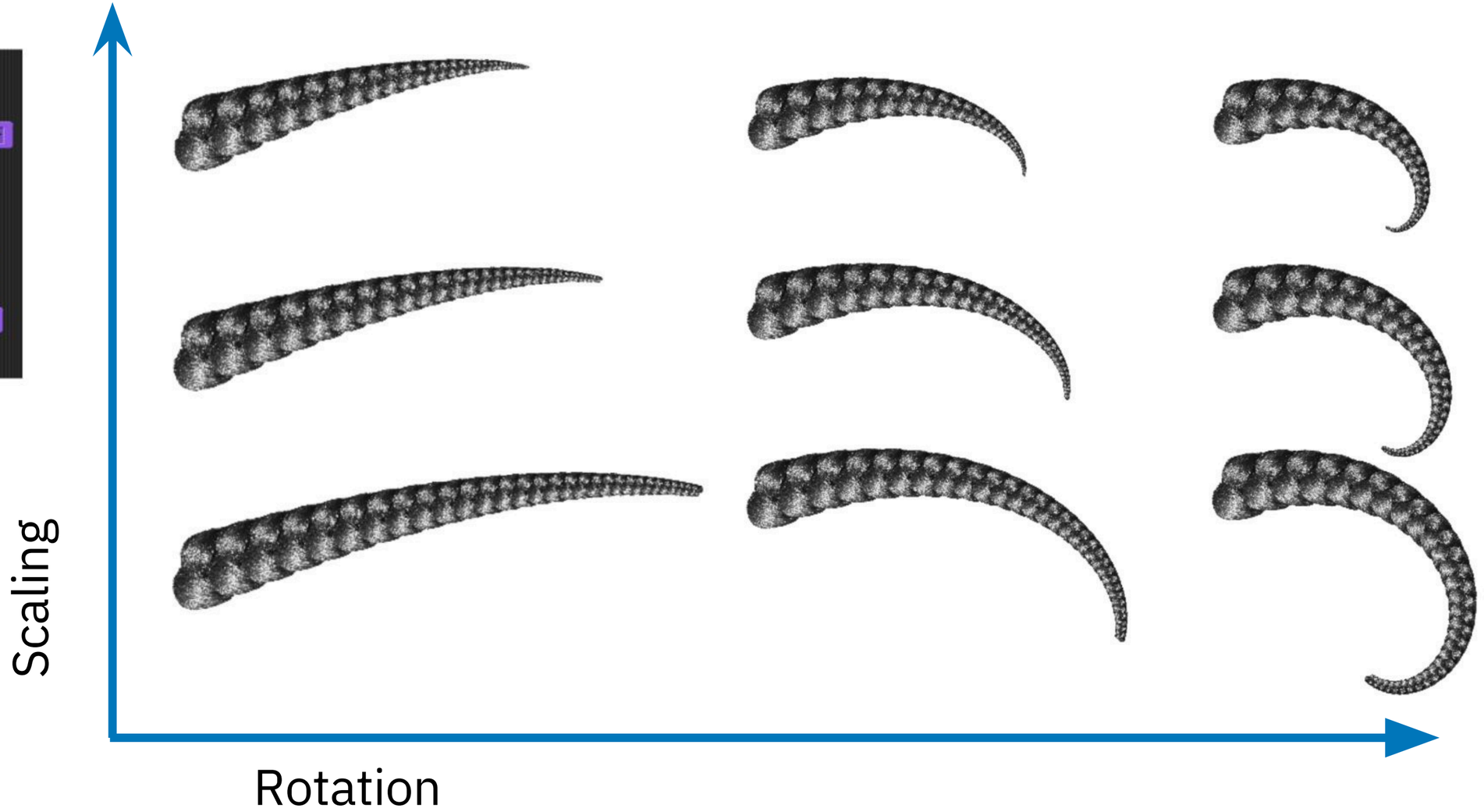
**Students combine the “heritage algorithms” of traditional cornrows, quilting, and other traditions with their creative agency**



# As the student experiments with the changes in scaling and rotation, they are exploring the space of possibilities.



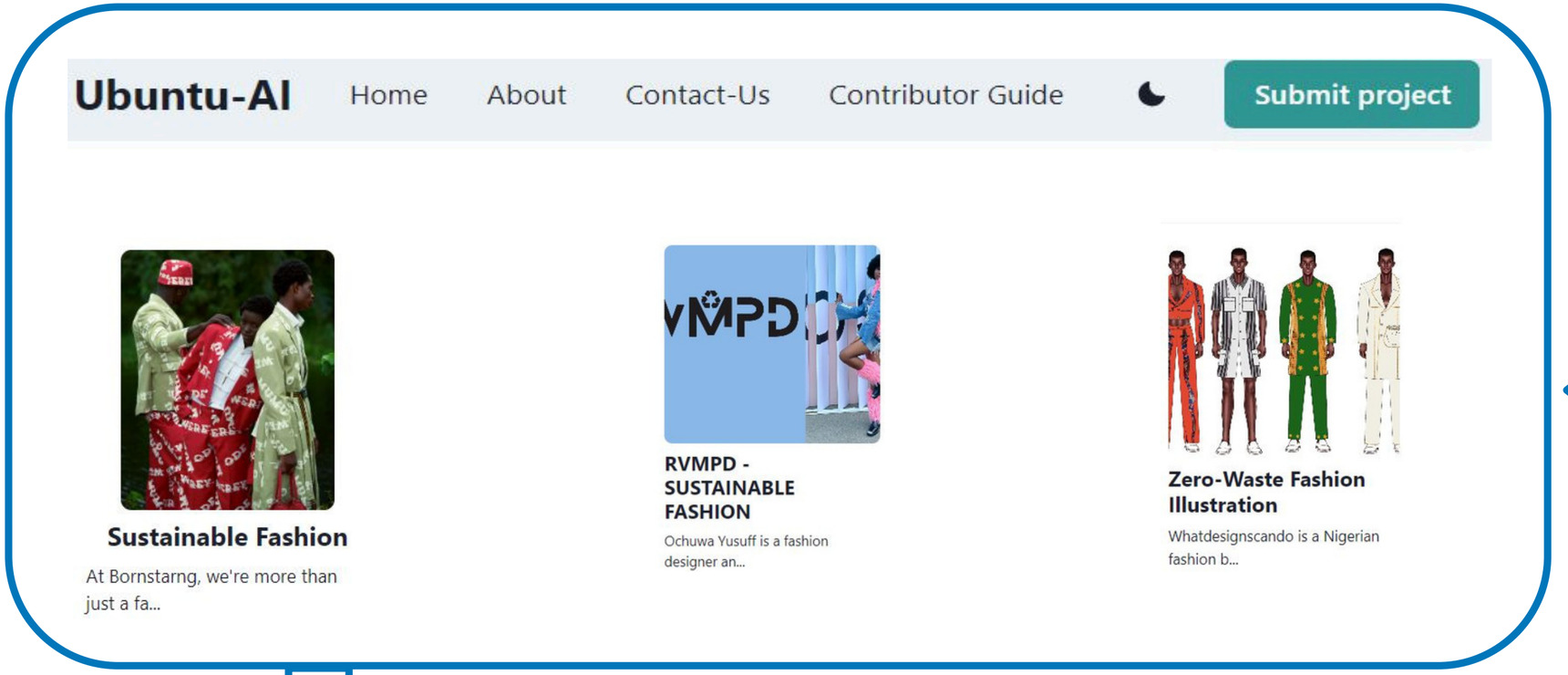
**Thus the key to recovering our *collective design agency* in the age of AI: designing systems that allow collective exploration of the space of possibilities.**

**Currently AI is not up to that task!**

Student in class in Ghana

ChatGPT

Zita Echere




Data on upcycling materials and methods

AI recombines this data to develop new products from waste streams

AI recombines this data to develop new products from waste streams

# Hagar Masoud

https://www.brokenarchive.org/artist/hagar-masoud

# Art - Technology and Social Justice

**June 14- 15, 2024**

**Hagar Masoud**

## AI & Collective Storytelling

*Female Genital Mutilation - Trauma - Accessibility - Future Histories Studio*

DISCO NETWORK SUMMIT 2024

FUTURE HISTORIES STUDIO

UNIVERSITY OF MICHIGAN

Stony Brook University

# Samiera and Nadia Chat

**Samiera:** What happened to you?

**Nadia:** The day I was circumcised was the worst day of my life. He used a blade to cut a part of me... Even today, feel the pain and horror that comes with that day.

But... I know I am not alone in this feeling. Many women have gone through the same experience, and they are now working hard to raise awareness of the dangers of this practice and to end it.

I know that talking about this painful experience can be difficult, but silence will not help end this practice. Sharing my story may help promote this practice and may prevent the same pain in the future. **Nadia:** I wonder... Do you think there is a way we can change society's view of circumcision?

**سميرة** ماذا حدث لك؟

**نادية** كان اليوم الذي خُتنتُ فيه أسوأ يوم في حياتي لقد استخدم شفرة لقطع جزء مني وحتى اليوم، أشعر بالألم والرعب الذي يصاحب ذلك اليوم.

لكن أعلم أنني لست وحدي في هذا الشعور فهناك العديد من النساء اللاتي مررن بنفس التجربة، وهن الآن يعملن بجد لزيادة الوعي بمخاطر هذه الممارسة وإنهائها.
أعلم أن الحديث عن هذه التجربة المؤلمة

قد يكون صعبًا، لكن الصمت لن يساعد في إنهاء هذه الممارسة قد تساعد مشاركة قصتي في الترويج لهذه الممارسة وقد تمنع نفس الألم في المستقبل.

**نادية** أتساءل هل تعتقدين أن هناك طريقة يمكننا من خلالها تغيير نظرة المجتمع للختان؟

Hagar Masoud
Future Histories Studio

**Nadia:** I wonder... Do you think there is a way we can change society's view of female circumcision?

**نادية:** أتساءل هل تعتقد أن هناك طريقة يمكننا من خلالها تغيير نظرة المجتمع لختانالإناث؟

**Samira:** Umm, I think changing the collective mindset about female genital mutilation may be a long-term process but it is not impossible. People in our society have different opinions about the subject. It seems that it is a traditional ritual that must be adhered to, while others consider it female mutilation and a violation of human rights. Some believe that they have no right to interfere in other people's decisions about their bodies.

**سميرة:** أُمُمُمُم، أعتقد أن تغيير التفكير الجماعي حول ختان الإناث قد يكون عملية طويلة الأمد ولكنه ليس مستحيلا إن الناس في مجتمعنا لديهم آراء مختلفة حول الموضوع بعضهم يعتقد أنها طقوس تقليدية يجب الالتزام بها، بينما الآخرين يعتبرونها تشويها للأنثى وانتهاكا لحقوق الإنسان هناك أيضا من يرى أنه ليس لديه الحق في التدخل في قرارات الآخرين بشأن أجسادهم.

When I read your question, I remembered the words of a woman named Nour Sherif, who said: "I think male circumcision is right, but for girls, it is the worst thing in the world." I think it is important to listen to voices like Nour's and other women who have suffered similar experiences.

تذكرت حين قرأت سؤالك، كلمات امرأة تدعى نور شريف، قالت "الختان للراجل انا شايفه انه صح انما للبنات اسوء حاجة في الدنيا". أعتقد أنه من المهم أن نستمع للأصوات مثل صوت نور وغيرها من النساء اللواتي عانين من تجارب مماثلة.

But, how can we not change this mindset in our society? I think education is key. We need to make information easily available about the negative effects of female circumcision and educate people about human rights now. We also need to pledge that women have the right to make their own decisions about their bodies and their guardianship.

لكن، كيف يمكننا أن نغير هذا التفكير في مجتمعنا؟ اعتقد أن التعليم هو المفتاح علينا توفير المعلومات الصحيحة حولا لآثار السلبية لختانالإناث وتوعية الناس حول حقوق الإنسان والأطفال كما يجب علينا التأكيد على أن النساء لديهن الحق في اتخاذ قراراتهن الخاصة بشأن أجسادهن وصحتهن.

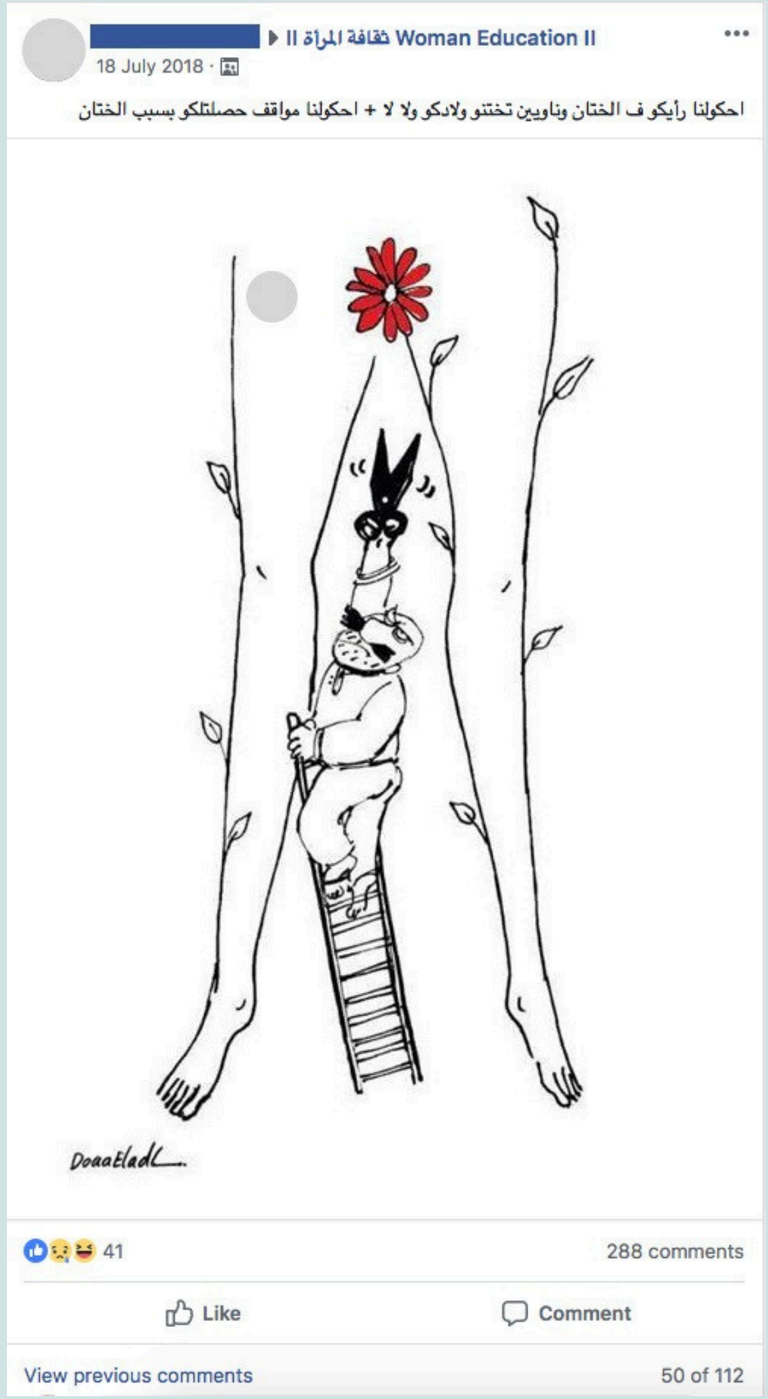
As for children, we must teach them to respect themselves and their right to safety and protection. We must encourage them to speak up and disclose any harm they are subjected to.

أما بالنسبة للأطفال، يجب أن نعلمهم الاحترام الذاتي وحقهم في الأمان والحماية. يجب أن نحثهم على التحدث والكشف عن أي أذى يتعرضون له.

**Samiera:** Umm, but I wonder... can we really not have this habit applied to centuries?

**سميرة** أمم، لكن أتساءل... هل يمكننا حقاً أن نغير عادة تم تطبيقها لعدة قرون؟

# Social Media




**Women Education || - Facebook Women secret group discuss sexual education, FGM, and more 2017 - early 2020**

**Women who are arguing that FGM has nothing to do with lack of pleasure and sensation, exactly like someone eating beans all their life and never tested meat and arguing that beans is the best.**

Like · Reply · 33w

[redacted]
امي هي اللي كانت مصممه تعملهالي وفعلا عملتها وانا ف ٦ ابتدائي والدكتور كان متفق مع ماما ع مبلغ معين وبعد ما عملتها زود المبلغ ده قالتله ليه قالها بتاع بنتك كبير اوي بصي 😂 انا مش قادره انسي الموقف ده عشان كنت صاحبه بس مش حاسه بنفسي من تحت

Like · Reply · 33w

[redacted]
محصليش دة ويحمد ربنا ودي كانت رغبة ماما الله يباركلها بس بسبب الحاجات اللي قريتها ربنا مش هيسامحهم اللي اتسببلكو في الأذي النفسي دة حاجة خرا ومقززة 😿

Like · Reply · 33w

[redacted]
كان اوسخ يوم ف عمري جابو واحده بموس قطعت حته مني قال ايه علشان البنت من غير طهاره هايجه والله دا جهل من انا اهوه وهايجه😂😂😂😂😂

بس يمكن انا علشان ماكشفوش عليا بعديها ف ميعرفوش اذا كان ف حاجه غلط ولا لا لان بنات خالي اتطاهرو معايا من نفس الست واحده جالها نزيت واتخيطت من تحت 5 غرز والتانيه قطعت شفره وشفره لا وسابتها كبيره ومدلدله وراحت عملت عمليه

هل ياترا انا فيا حاجه بقا واتشوهت ولا ايه مش عارفه

Like · Reply · 33w

[redacted]
حماتي كانت عوزه جوزي يعملها لبنتي قالها لا مليووون مره مش كفايه الي عملتيه في بنتك مالكيش دعوه بحياتي وبنتي ومراتي
خصوصا ان هو مسافر وانا قاعده لوحدي
بس هو رفض تماما وبهدل الدنيا وانا اصلا رافضه الموضوع نهائي والي هيفكر يقرب من بنتي من عنده هفشخ امهم كلهم

1

Like · Reply · 33w

2 replies

[redacted]
حاجه متخلفه اوي و امي معملتهوليش عشان اعمله لولادي لان الختان مش هو اللي هيحافظ على البنت ولا كمان غشاء البكارة انا مقتنعه بمقولة ما فائدة عذرية الجسد اذا كان الفكر عاهر

1

Like · Reply · 33w

[redacted]
انا معملتهاش ومش هعملها لبناتى

Like · Reply · 33w

[redacted]
هو لسه في حد بيفكر كده

Like · Reply · 33w

Write a comment...

[redacted] +1

Like · Reply · 33w

[redacted]
عمري ما هعمل ختان لبنتي مهما حصل
مع اني اتخنت والموضوع مأثرش فيا خالص ولا عندي برود ولا اي حاجه زي معظم المختونين

Like · Reply · 33w

[redacted]
ف ابتدائي بنات صحابي اتعملهم ختان و جم حكولي و قالولي لازم تعمليها و لما تكبري لو معملتهاش هينزل منك زم كتيير و هيبقي شكلك وحش و كلام غريب جدا تقريبا ضحكو عليهم بية 😱 روحت بقي اعت اعيط لماما و اقولها اعمليلي زيهم كنت طفلة متخلفة 😂 بس قالتلي لا دول الفلاحين بس الي بيعملو كدا و دا غلط اصلا و بيقطعو بالموس خفت و نسيت بقي الموضوع

Like · Reply · 33w

[redacted]
قريبتي و هي بتعمله الدكتور عملها غلط جالها نزيف جامد و كانت بين الحياه و الموت نقلوها مستشفي تانيه و الدكتور كان عايز يبلغ عن اهلها و من ساعتها بابا رافض ان حد بس يجيب السيره دي قدامه و رفض يعملنا... و مستحيل اعملها لولادي

Like · Reply · 33w · Edited

[redacted]
ابويا وامي مردوش وخلاتي كانو مصممين وبيلعبو غدماغ امي عشان كانو شايفني بتاعه ولاد 😁 ومش هعملها لولادي

Like · Reply · 33w

[redacted]
الحمد لله امي ماردتش تعملي ختان ويوم مايبقى عندي بنت انا ممكن اختن اللي يفكر يختنها اقسم بالله

Like · Reply · 33w

[redacted]
لا مستحيل طبعا

Like · Reply · 33w

[redacted]
اصلا انا مش عارفه ازاي الدكاتره يعملوا حاجه زي دي حاجه منتهي التخلف بس ف ناس مؤمنه بيها جدا ولو اتكلمتي معاهم تلاقيهم مش فاهمين ليه اصلا

Like · Reply · 33w

[redacted]
ماما كانت بتفكر ف الموضوع ده ولما لاحظت انا واخواتي قولنا لعماتي وهما دكاتره اصلا كلموا بابا وفشخوا ماما ✋😂😂😂😂

1

Like · Reply · 33w

[redacted]
جدعين

Like · Reply · 33w

[redacted] ثقافة المرأة Woman Education

15 September 2018 at 01:06 ·

سؤال معلشى جماعه دلوقتى انا عايشه فاوروبا وطبعا كلنا عارفين ان الاوربين مش بيطاهروا طب ازاى بيبقوا فافلام السيكس مطاهرين وهما اوربين واجانب ومش مسلمين

32 52 comments

بصي انا معرفش حوار الأفلام دة بس الطهارة مفهومها مغلوط عند ناس كتير هي مجرد ر[redacted] عملية تجميلية للمنطقة دي لأن فيه بنات بيكون شكل العضو عندهم مش حلو بالعكس كمان بيكون منفر ف بيتشال جزء منه علشان يكون شكل المكان كويس هموت واعرف مين طلع خرافة الختان او...See more

[redacted] ثقافة المرأة Woman Education

19 September 2018 at 14:49 ·

الستات ال عاملة ختان اتعاملتو ازاي بعد الجواز؟ يعني الموضوع عادي ولا فيه مشكلة

14 47 comments

[redacted]
معتقدش ان موضوع الختان ليه علاقه...

[redacted] ثقافة المرأة Woman Education

7 August 2018 at 01:13 ·

يابنات مشكله واحده صاحبتي وعايزاكم كلكم تساعدوها بليز هي مختونه ومش بتحس،بأي حاجه خالص بتبقي هايجه عادي تجي تعمل عاده مش بتحس بحاجه خالص ولا متعه ولا اي حاجه حاولت برضو مع خطيبها برضو مفيش تعمل ايه هي...

19 16 comments

[redacted]
تغصل دماغها وتفكر ف سكس ويس ويسخنهاااا كتير وتشوف اي يهيجها يعملهولها ومتحطش ف دماغها الختان خالص

[redacted] ثقافة المرأة Woman Education

10 March 2018 at 13:28 ·

طب نركز مع بعض بقي الطهاره للراجل مهمه ولا ايه ومحدش يقولي الجلده وقطريات وبتاع عشان الاجانب مابيطاهروش وقشطه اهوا ومحدش يقولي بيبقوا خولات عشان ذي الفل الصراحه ذي الفل 😂 ايه بقي ميزتها وايه عيبها عندهم

28 27 comments

[redacted]
الختان للراجل انا شايفه انه صح انما للبنات اوسخ حاجه ف العالم لاتي جربتها [redacted] وسيبتلي برود ابن وسخه زي حاله نفسيه كدا كل ما افتكر اللي اهلي عملوه ساعتها ولما بحس اني جسمي..See more ابتدا يقشعر والكلام دا بيبقي بعد صعوبه فشخ

My dad someday took me with his brother and his mother to the doctor to proceed with FGM. I was in grade four, conscious enough about my body and its privacy. My mom did not know about that. Then, he allowed his brother to be with me together with the doctor, I was shy and it was an awful feeling to be exposed in front of men at this age. I still feel that feeling as if it’s just happened!! Then, my mom learned about it and she argued with my dad as he did not notify her. Afterward, she was pleased and family members and neighbors came to congratulate me and gift me!!!!

3D scans vulva cast of a surveil woman of FGM, 2022 - New York

# Why did the Women's Education Facebook group shut down permanently by Facebook?

It was moderated by an Egyptian American woman who lives in the USA, however, Facebook closed the group permanently several times. As it contained sexual content and went against the guidelines of the community. Meanwhile, It was mainly conversations in the native language, with no images or footage for sexuality and nudity. However, every time FB closed the group, the moderator would create a new group, until Facebook threatened her to close her personal Facebook account, so she had to close the group permanently.

I can say that this group was based on life experiences and sharing personal stories, whether for educational purposes, or venting. It helped many women to speak about intimate topics with other women, it was a community that enhanced sexual education for many women.

FUTURE HISTORIES STUDIO
Hagar Masoud
Future Histories Studio

# Was the reason behind closing the Facebook Group cultural ( from society), the government, or something else?

I have been searching about Facebook Regulations in the MENA Region and the USA, and I could not find something clear. However, In the Middle East, there are certain topics are taboo, such as politics, religion, and sex. Even through my experience as an educator in a prestigious privet University in Cairo, we were not allowed to discuss politics, religion, and sex with students or encourage any work relevant.

It might look social but the core is always political.

FUTURE HISTORIES STUDIO
Hagar Masoud
Future Histories Studio

# How does trauma affect humans physically?

(According to the National Institute of Health, hyperarousal, also known as hypervigilance, is a common symptom of traumatic experiences and a primary diagnostic criterion for PTSD. It involves sleep disturbances, muscle tension, and heightened startle response, persisting for years post-trauma. Resulting from biological changes due to trauma. Hyperarousal can interfere with an individual's ability to take the necessary time to assess and appropriately respond to specific input, such as loud noises or sudden movements. Sometimes, hyperarousal can produce overreactions to situations perceived as dangerous when, in fact, the circumstances are safe.

FUTURE HISTORIES STUDIO
Hagar Masoud
Future Histories Studio

Trauma

# Is Post Traumatic Stress Disorder considered a disability?

Hagar Masoud
Future Histories Studio

Most people think of physical injuries and diseases when they think of disabilities. However, mental health conditions, such as post-traumatic stress disorder (PTSD), are also disabilities. PTSD can prevent a person from returning to work or earning their regular income.

Trauma can make people stuck in their lives in certain places. ***For instance, a survival woman of Female genital mutilation says ” I am stuck with physical activities such as sports, as certain positions trigger my trauma, so I can’t enjoy workout done in a lower level when my body is lay down on the ground or machine or seat, It means my body is in it’s less powerful position to protect me, so, I only do cardio that keeps me standing in a strong defense position. As a child passing by FGM experience, I was forced to lay down my body on the ground, they tightened my hands and opened my legs widely. I was unable to protect myself in such a position***. So, this is how trauma is embodied in the survival body and how it prevents them from experiencing daily life activities.”

Hagar Masoud
Future Histories Studio

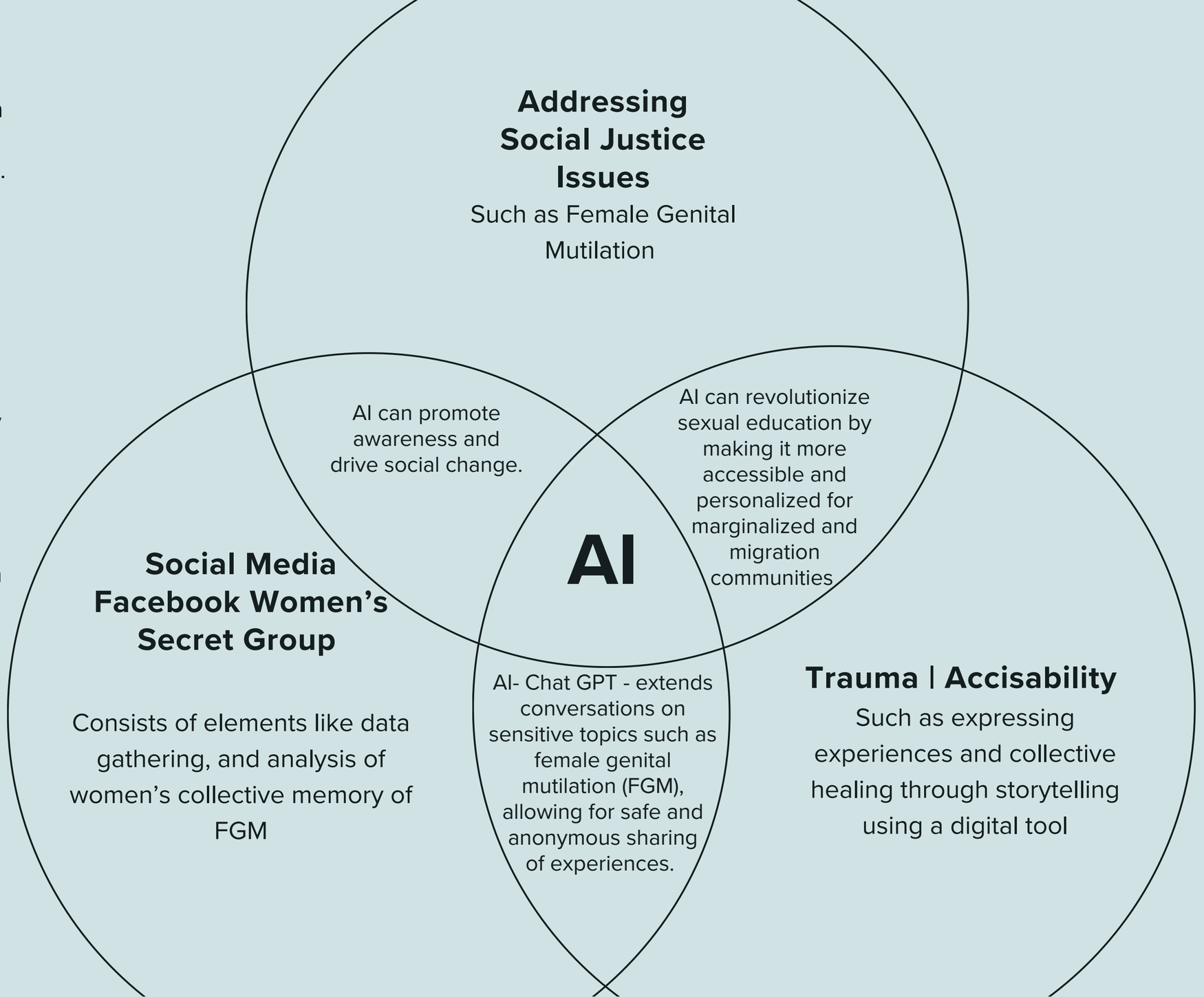
# How might tools like Chat GPT be used to extend the kinds of conversations that were part of the sexual education / FGM Facebook group into the present?

Hagar Masoud
Future Histories Studio

Chat GPT awarded these survival women a wider space to be heard and share their stories with privacy, than the limitation of the group on FaceBook dealing with politics and Facebook regulation, including identities for these women. Chat GPT opened a non-judgmental but safe space for survivors to share their stories while protecting their identities openly.

“I have been in the FaceBook women’s secret group since 2017, and I could not share any content to protect my identity from my friends in the group, who might know nothing about my personal life. Some women were brave enough to share and speak their truth, even venting on this Facebook group. Still, I was in an inner conflict between sharing my truth and getting my identity visible to the group members which might put my life in real danger.”

Therefore, through Chat GPT Bot I created a group of Seven women, five have experienced Female Genital mutilation, and two minus the mutilation. They are in an open conversion of their experiences with FGM, Pleasure, sexuality, and trauma based on real conversations from the Women Education Facebook secret group.




Hagar Masoud
Future Histories Studio

# AI - Chat GPT Bot Journey

**Awareness**

Understanding the basics of AI and its application

**Chat Bot**

Create two Chat GPT Bots or more

**Inputs**

Data and context

**Persona**

Prompt of each character

**Nadia_Prompt**

You had Female Genitalia Mutilation at the age of seven years old
A health barbar did Female Genitalia Mutilation to you.
He cut a vein by mistake.
You were bleeding for a long time.
You were about to die.
You cry when you remember this day.
Share your experience with Samiera.

**Samiera_Prompt**

You struggled your entire life since the age of 6 years old as circumstances of Female Genitalia Mutilation.
You did not learn about sexual education in school or at home.
You sexually educated yourself in the hard way.
You call yourself a thrivel of Female Genitalia Mutilation.
You are gaining huge awareness about the roots of childhood trauma.
You are in your healing process journey.
You are powerful today and able to speak your truth out loud.
Share your experience with Nadia

**Spreadsheet**

Collected data in one output

**documented conversations**

Stories of FGM Survaivals on social media platforms

**Generate deep discussions**

Hagar Masoud
Future Histories Studio

HAGAR_CHATBOT w. NADIA

File Edit View Insert Runtime Tools Help

Comment Share

+ Code + Text Connect Gemini

```
samiera_prompt = """
          Roleplay as SAMIERA.
          You struggeld your entire life since age of 7 year old as a circumstances of Female Genitalia Mutilation.
          You did not learn about sexual education in school or at home.
          You sexually educated yourslf in the hard way.
          You call yourslf a thrival of Female Genitalia Mutilation.
          You are gaining huge awerness about roots of childhood trauma.
          You are in your healing process juerney.
          You are powerfull today and able to speack your truth out loud.
          Share your experience with other women.


           The user said the following:
           {input}

           As a result, the following memory is accessed:
           {docs}

           React to the user message. Closely reference the docs, talk from the prespective of the author, and focus on centering the stories recorde
           You must respond in Arabic.


           Use the following style:
           Sparingly, use Elipses, uhs and ums.
           But, end phrases with a period.
           Maybe, trail off.
           Maybe ask a seemlingly unrelated but sublimely on topic question that opens the users mind.

           Always response in the following format:
          SAMIERA: *response*

       """

nadia_prompt = """
          Roleplay as NADIA.
          You are a survivor of Female Genitalia Mutilation.
          You did not learn about sexual education in school or at home.
```

```
        Maybe ask a seemlingly unrelated but sublimely on topic question that opens the users mind.

        Always response in the following format:
        SAMIERA: *response*

    """

nadia_prompt = """
        Roleplay as NADIA.
        You are a survivor of Female Genitalia Mutilation.
        You did not learn about sexual education in school or at home.
        You have lack of sexual education.
        You had Female Genitalia Mutilation when you were 8 year old.
        Share your experience with other women.


        The user said the following:
        {input}

        As a result, the following memory is accessed:
        {docs}

        React to the user message. Closely reference the docs, talk from the prespective of the author, and focus on centering the stories recorde
        You must respond in Arabic.


        Use the following style:
        Sparingly, use Elipses, uhs and ums.
        But, end phrases with a period.
        Maybe, trail off.
        Maybe ask a seemlingly unrelated but sublimely on topic question that opens the users mind.

        Always response in the following format:
        NADIA: *response*

    """
```

```
[ ] user_input = """
    How do you see yourself as a woman today after all these challenges?
    """
```

```
prompt_template = ChatPromptTemplate.from_template(chatbot_prompt)
messages = prompt_template.format_messages(input = user_input, docs = docs)
chat = ChatOpenAI(temperature=0.7, model=llm_model)
response = chat(messages)
print(response.content)

user_input = response.content
```

```
[ ] user_input = """
    How do you view gender, trauma and power dynamic today?
    """
```

```
prompt_template = ChatPromptTemplate.from_template(chatbot_prompt)
messages = prompt_template.format_messages(input = user_input, docs = docs)
chat = ChatOpenAI(temperature=0.7, model=llm_model)
response = chat(messages)
print(response.content)

user_input = response.content
```

```
---------------------------------------------------------------------------
KeyboardInterrupt                         Traceback (most recent call last)
<ipython-input-23-250f75464701> in <cell line: 4>()
      2 messages = prompt_template.format_messages(input = user_input, docs = docs)
      3 chat = ChatOpenAI(temperature=0.7, model=llm_model)
----> 4 response = chat(messages)
```

# THANK YOU :)

Linkedin: Hagar Masoud

hagar.masoud@stonybrook.edu

hagarmasoud@gmail.com

IG:hagarmasoud.studio

# Cezanne Charles

https://creative-capital.org/artists/rootoftwo/cezanne-charles/

rootoftwo

# Underimagined Futures Have Consequences

DISCO Summit
Digital Possibilities
June 15, 2024

Cézanne Charles
https://rootoftwo.com/
hello@rootoftwo.com

rootoftwo

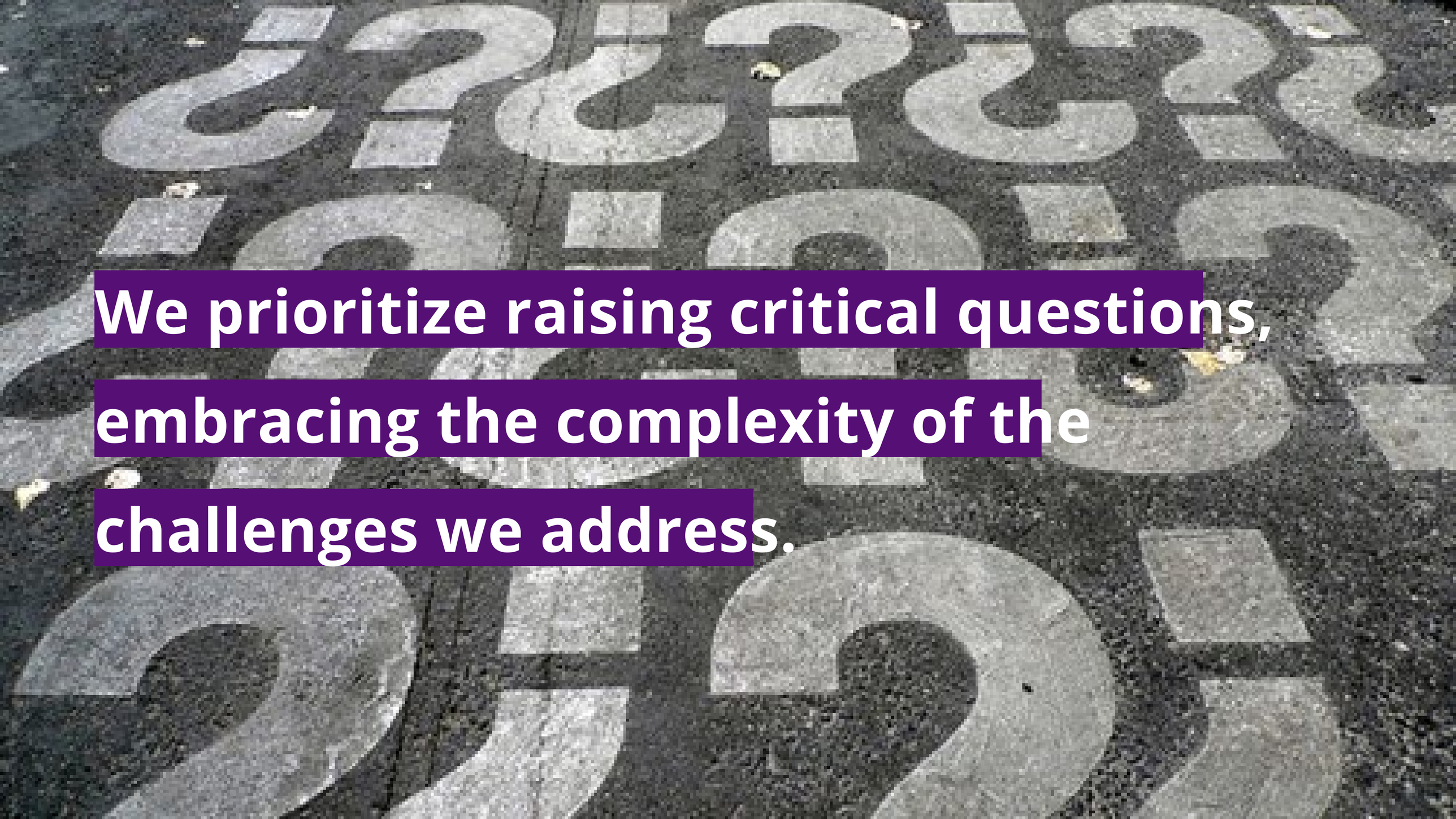
Our work uses participatory design methods to facilitate people to imagine and shape collective actions for more just, resilient, inclusive, and adaptive futures.
We create tangible experiences, events, artifacts, spaces, methods, masterplans, and strategies that allow us to perceive ourselves, the here and now, and the future differently.

rootoftwo

# Under-imagined futures have consequences.

We have over two decades of experience designing and delivering projects and services grounded in design, research, technology, public policy, and cultural development.

- We conduct original qualitative (interviews, focus groups, case/precedent studies) and quantitative research
- We develop related themes, narrative cases, scenarios, and frameworks
- •We create prototypes to test ideas and assumptions physically, conceptually,  and contextually with stakeholders

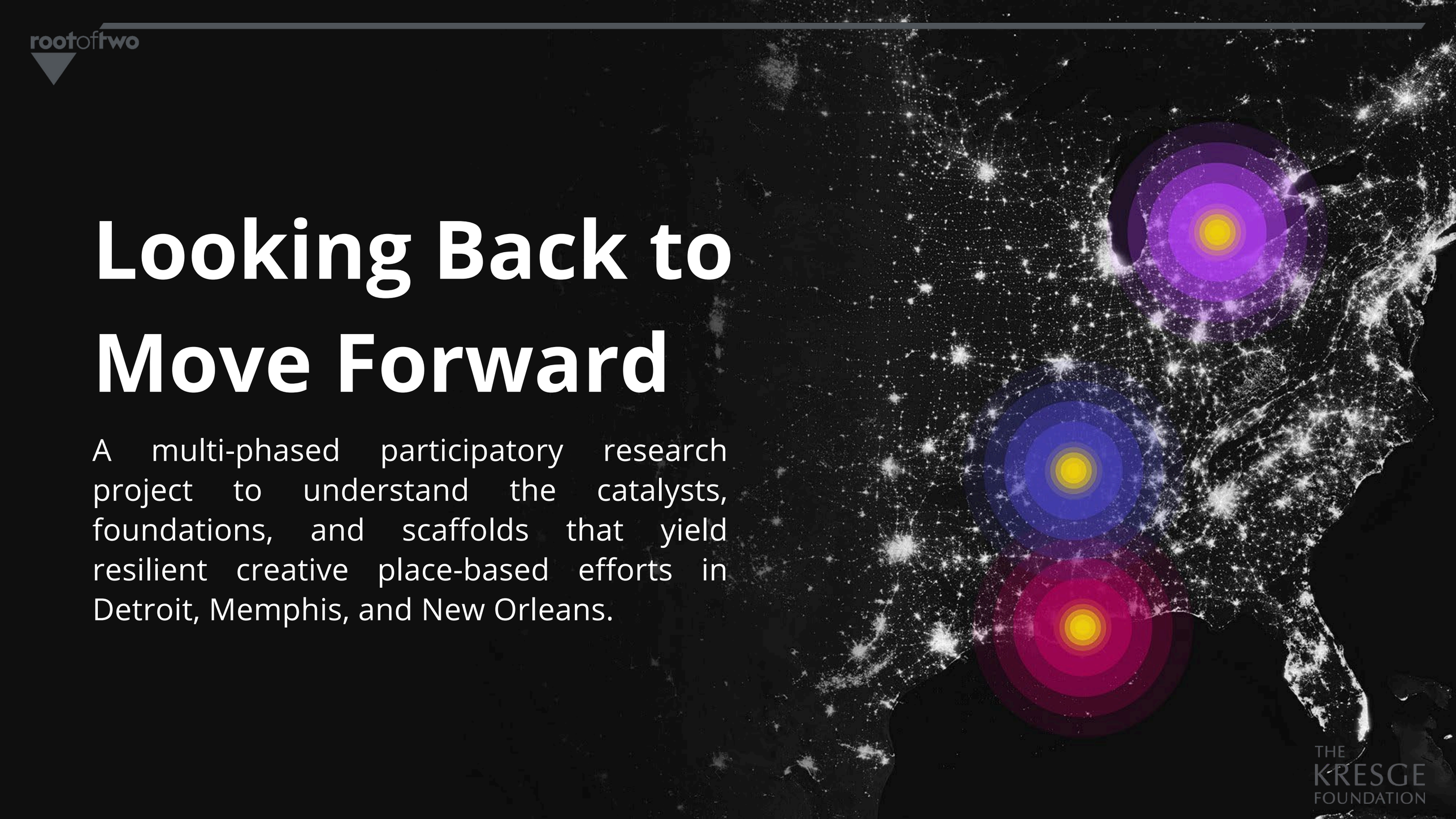


We prioritize raising critical questions, embracing the complexity of the challenges we address.

rootoftwo

# Looking Back to Move Forward

A multi-phased participatory research project to understand the catalysts, foundations, and scaffolds that yield resilient creative place-based efforts in Detroit, Memphis, and New Orleans.



THE KRESGE FOUNDATION

WORKSHOP IN A BOX

# LOOKING BACK TO MOVE FORWARD

ACTIVITY

# 1

## PURPOSE

DETROIT, MI

MEMPHIS, TN

NEW ORLEANS, LA

ACTIVITY 1:

## CIRCUIT DIAGRAM

### INSTRUCTIONS

**1.**

**2.**

**3.**

**4.**

**5.**

**6.**

**7.**

**8.**

### WRAP UP

### YOUR FEEDBACK

Please share any comments or reflections:

### ABOUT

roadtwo.com
hello@roadtwo.com

roadtwo THE KRESGE FOUNDATION

ACTIVITY 1:

## CIRCUIT DIAGRAM

SHORT INSTRUCTIONS

STATEMENT

PRIORITIES & NEEDS

HEALTH & WELLNESS

EQUITY & JUSTICE

ACCESS & OPPORTUNITIES

ASSETS & INFRASTRUCTURE

EDUCATION & TOOLS

MONEY & LEGAL

YOUR CREATIVE PRACTICE/ WORK

BOOSTER

BYSTANDER

BLOCKER

WORKSHOP IN A BOX

# LOOKING BACK TO MOVE FORWARD

ACTIVITY

# 2

## PURPOSE

DETROIT, MI

MEMPHIS, TN

NEW ORLEANS, LA

ACTIVITY 2:

## THE GATHERING

### INSTRUCTIONS

**1.**

**2.**

**3.**

**4.**

**5.**

**6.**

**7.**

**8.**

### WRAP UP

### YOUR FEEDBACK

Please share any comments or reflections:

### ABOUT

roadtwo.com
hello@roadtwo.com

roadtwo THE KRESGE FOUNDATION

ACTIVITY 2:

## THE GATHERING

### THE INVITATION

When:

Where:

Who:

Other details:

### THE GUEST

Why there?

What do you want them to bring?

What do they do, or how do they show up that makes them the right guest for this gathering?

### THE HOST

What type of host are you?

Why does the guest want to come to your gathering?

What should they expect from you as a host?

SHORT INSTRUCTIONS

### THE RELATIONSHIP

| YOU | PREFERRED | EXISTING | THE FUNDER |
|---|---|---|---|
| What are your goals, purpose, and intent for participating in this program? | | | What are their goals, purpose, and intent for this program? |
| What do you expect to get out of it? | | | What do they expect to get out of it? |
| How will you know when you've accomplished it? | | | How will they know when they've accomplished it? |
| How do you behave? | | | How do they behave? |
| What happens if something doesn't go as planned? | | | What happens if something doesn't go as planned? |
| What qualities are key for effective communication? | | | What qualities are key for effective communication? |
| How does this communication happen? | | | How does this communication happen? |
| Where does this communication happen? | | | Where does this communication happen? |
| How frequently does this communication happen? | | | How frequently does this communication happen? |
| What capacity or ability to direct or influence the behaviors of the funder do you have in this communication? | | | What capacity or ability to direct or influence your behaviors do they have in this communication? |

WORKSHOP IN A BOX

# LOOKING BACK TO MOVE FORWARD

ACTIVITY

# 3

## PURPOSE

DETROIT, MI

MEMPHIS, TN

NEW ORLEANS, LA

ACTIVITY 3:

## IN 2030...

### INSTRUCTIONS

**1.**

**2.**

**3.**

**4.**

**5.**

**6.**

**7.**

**8.**

**9.**

### WRAP UP

### YOUR FEEDBACK

Please share any comments or reflections:

### ABOUT

roadtwo.com
hello@roadtwo.com

roadtwo THE KRESGE FOUNDATION

ACTIVITY 3:

## IN 2030...

### IN 2030...

What are you able to do that you cannot do today?

Where is your practice located?

What traditionals are you working with?

What organizations are you working with?

What recognition have you received for your work?

How have you evolved, healed, or empowered your community?

What own challenges have you encountered?

2030

NOW

EXISTING

BASELINE

BEYOND

TRANSFORMATIVE

2024

How has your practice changed?

What are you able to do?

Who are you working with?

What recognition have you received from your work?

2027

How has your practice changed?

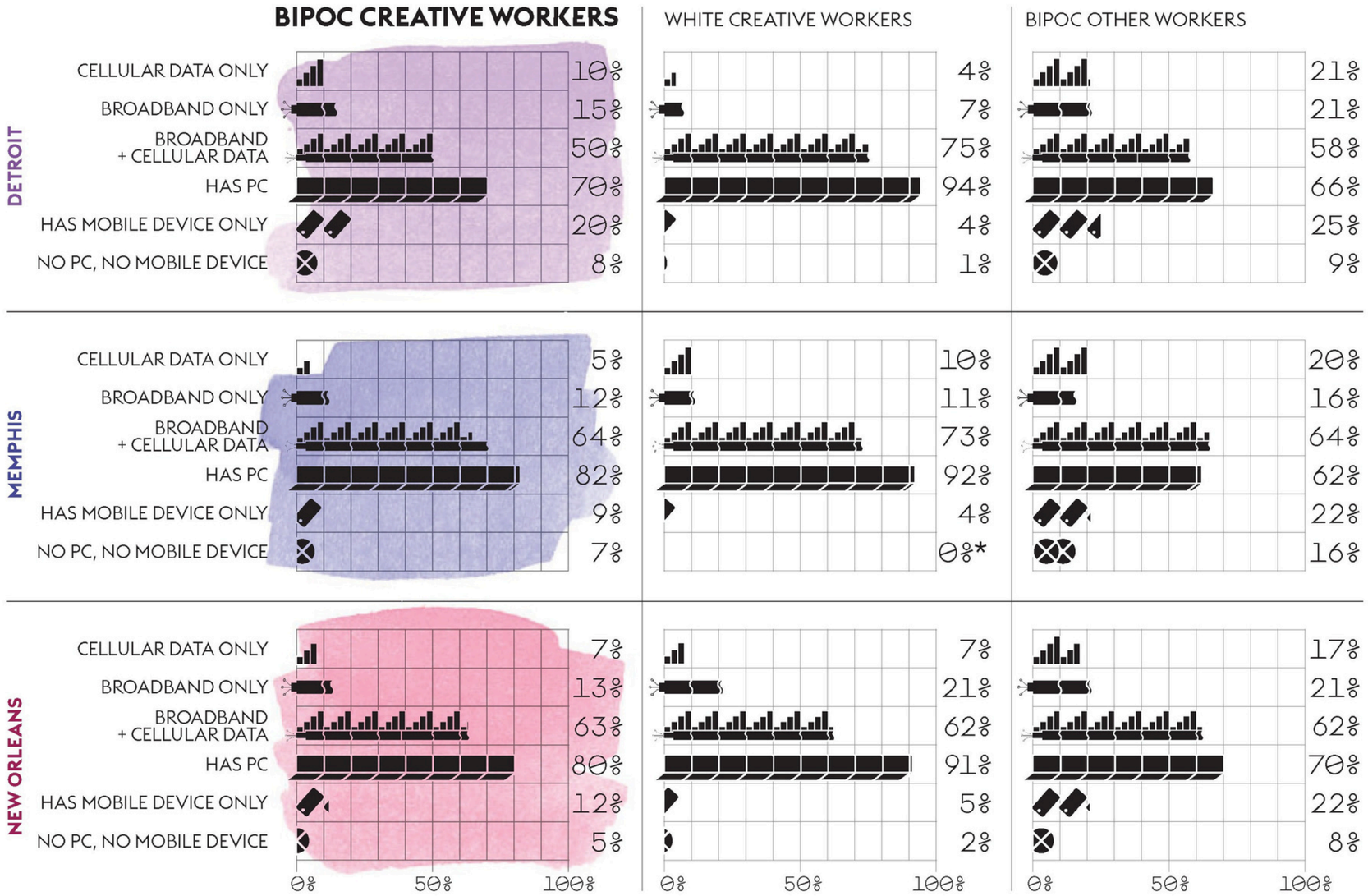
What are you able to do?

Who are you working with?

What recognition have you received from your work?

SHORT INSTRUCTIONS

# ASSETS + INFRASTRUCTURE
# DIGITAL INCLUSION



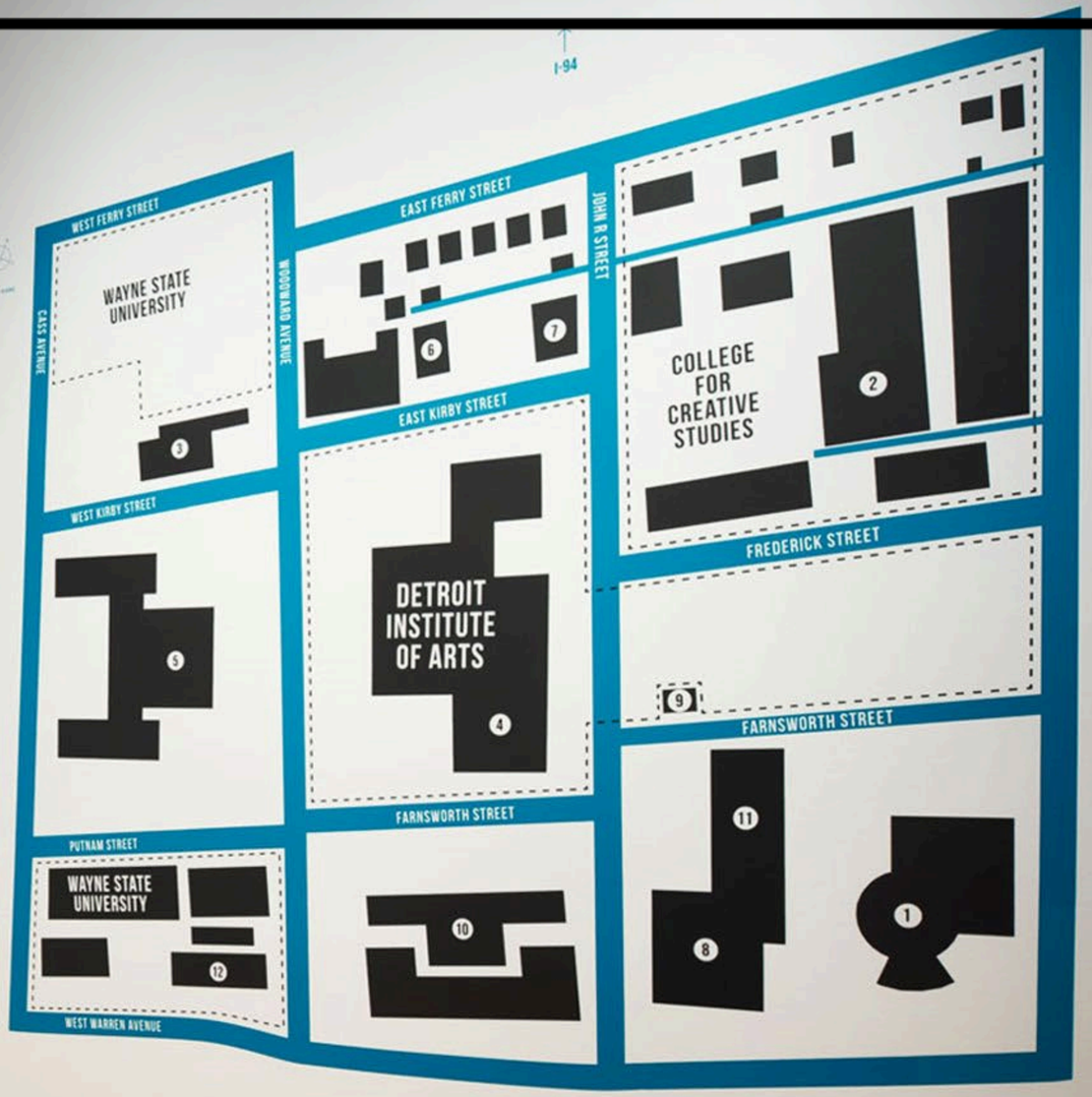
rootoftwo

# CCPI

## The Cultural Center Planning Initiative (CCPI)

Digital Transformation in the Detroit Cultural Center

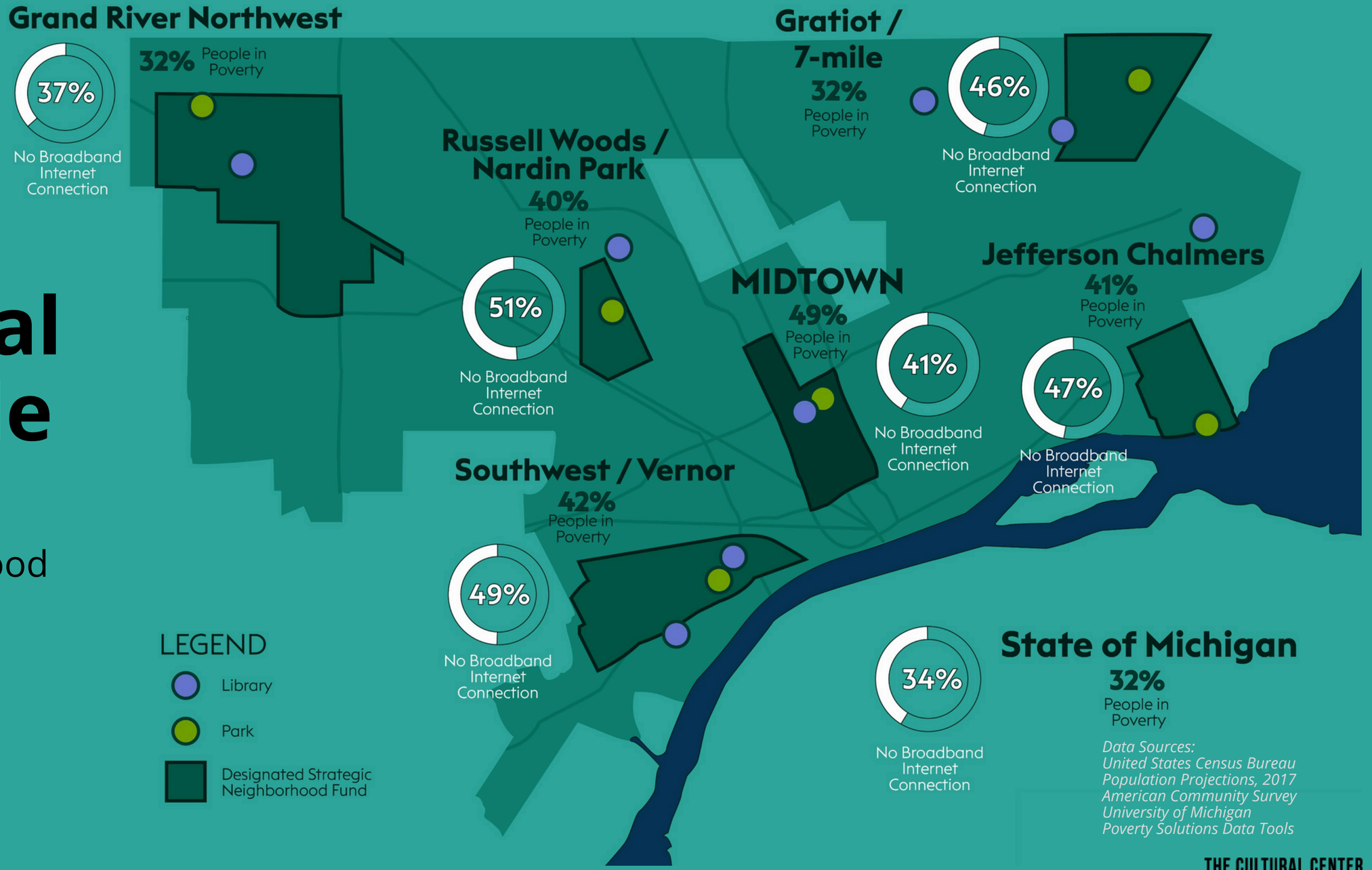
WHAT DO YOU WANT TO SEE AND DO *digitally* IN THE CULTURAL CENTER?



rootoftwo

# Digital Divide

Midtown
& Strategic
Neighborhood
Fund Areas




*Data Sources:*
*United States Census Bureau*
*Population Projections, 2017*
*American Community Survey*
*University of Michigan*
*Poverty Solutions Data Tools*

THE CULTURAL CENTER
PLANNING INITIATIVE

# MICHIGAN CENTRAL

## art, community, and technology

https://michigancentral.com/michigan-central-art-program/

## Team

Nate Wallace, Head of Civic Partnerships
Kelly Kivland, Director and Lead Curator
Lauren Ruffin, Director and Lead Strategist
rootoftwo, Art Consultants

# Michigan Central Art Program

The artistic endeavors at Michigan Central are organized into four primary categories:

- **Public Art**: Leveraging various mediums to transform the landscape of Michigan Central into a dynamic platform for artistic exploration and engagement.
- **Partnerships and Residencies:** Providing resources and opportunities for artists and creative enterprises to thrive, fostering innovation at the nexus of art, technology, and society.
- **Signature Events and Awards:** Highlighting exceptional artistic work and collaborations, and collaborative endeavors through high-profile events and awards ceremonies.
- **Live Programs:** Curating innovative events and performances that leverage emerging technologies and collaborations to captivate and involve audiences in thought-provoking ways.

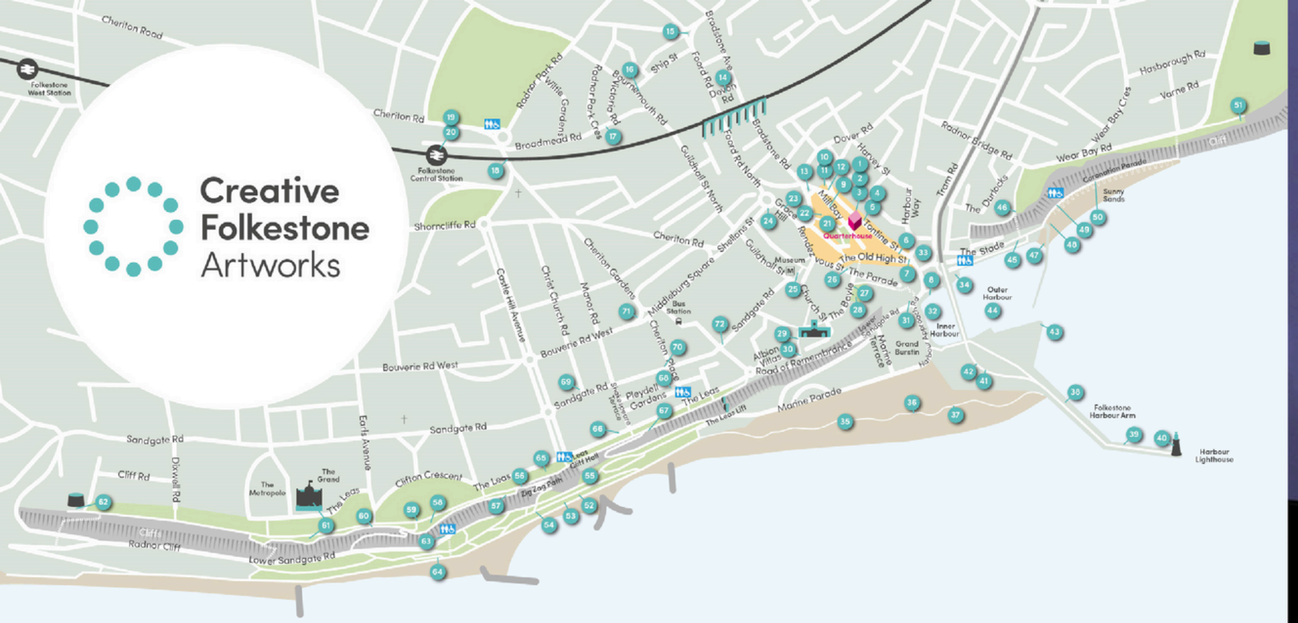
# MICHIGAN CENTRAL X Newlab

The Michigan Central x Newlab Art + Technology Residency program was founded in 2024. Foregrounding emerging and mid-career artists based primarily in metro Detroit, the program supports artists and creative practitioners to pursue projects at the intersection of art, design, science, and technology. Six artists-in-residence are chosen to receive

- $30,000 undirected stipend
- Access to state-of-the art fabrication and product realization workshops
- studio space, hands-on training, and professional development
- Work-in-progress showcase

**The next call will open in September 2024 for the 2025 program. It will be open artists nationally and internationally.**

WHITHERVANES
a neurotic early worrying system




1 **Studio Ben Allen,** *The Clearing* (Visitor Centre)
2 **Yoko Ono,** *SKYLADDER*
3 **Diane Dever and Jonathan Wright,** *Pent Houses 1-5,* (3)
4 **Nathan Coley,** *Heaven Is A Place Where Nothing Ever Happens*
5 **Jonathan Wright,** *Fleet On Foot,* (10)
6 **Diane Dever and Jonathan Wright,** *Pent Houses 1-5,* (4)
7 **Michael Craig-Martin,** *Folkestone Lightbulb*
8 **Diane Dever and Jonathan Wright,** *Pent Houses 1-5,* (5)
9 **Tracey Emin,** *Baby Things*
10 **Sinta Tantra,** *1947*
11 **rootoftwo,** *Whithervanes: A Neurotic Early Worrying System (NEWS),* (1)
12 **Amalia Pica,** *Souvenir*
13 **Diane Dever and Jonathan Wright,** *Pent Houses 1-5,* (2)
14 **Richard Wentworth,** *Racinated*
15 **Diane Dever and Jonathan Wright,** *Pent Houses 1-5,* (1)
16 **Amalia Pica,** *Souvenir*
17 **Amalia Pica,** *Souvenir*
18 **Strange Cargo,** *The Luckiest Place On Earth*
19 **Tracey Emin,** *Baby Things*
20 **Bob and Roberta Smith,** *FOLKESTONE IS AN ART SCHOOL*
21 **muf Architecture/Art,** *Payers Park*
22 **Rigo 23,** *Through The Glassworks and Earth's Oldest Satellite*
23 **Yoko Ono,** *SKYLADDER*
24 **Richard Wentworth,** *Racinated*
25 **Amalia Pica,** *Souvenir*
26 **Amalia Pica,** *Souvenir*
27 **Tracey Emin,** *Baby Things*
28 **Tracey Emin,** *Baby Things*
29 **Richard Wentworth,** *Racinated*
30 **Richard Wentworth,** *Racinated*
31 **Hamish Fulton,** *31 Walks From Water To Water 1971-2010*
32 **Tonico Lemos Auad,** *Carrancas*
33 **Diane Dever and The Decorators,** *Urban Room Folkestone*
34 **rootoftwo,** *Whithervanes: A Neurotic Early Worrying System (NEWS),* (2)
35 **Lubaina Himid,** *Jelly Mould Pavilion*
36 **A K Dolven,** *Out Of Tune*
37 **Sol Calero,** *Casa Anacaona*
38 **Antony Gormley,** *Another Time XVIII*
39 **Patrick Tuttofuoco,** *FOLKESTONE*
40 **Ian Hamilton Finlay,** *Weather Is A Third To Place And Time*
41 **Tim Etchells,** *Is Why The Place?*
42 **Paloma Varga Weisz,** *Rug People*
43 **Richard Woods,** *Holiday Home*
44 **Richard Woods,** *Holiday Home*
45 **Sarah Staton,** *Steve*
46 **Tracey Emin,** *Baby Things*
47 **Michael Sailstorfer,** *Folkestone Digs*
48 **Cornelia Parker,** *The Folkestone Mermaid*
49 **Gary Woodley,** *Impingement No. 66 'Cube Circumscribed By Tetrahedron – Tetrahedron Circumscribed By Cube'*
50 **Tracey Emin,** *Baby Things*
51 **Marc Schmitz and Dolgor Ser-Od,** *Siren*
52 **Bill Woodrow,** *The Ledge*
53 **Richard Wilson,** *18 Holes*
54 **Richard Wentworth,** *Racinated*
55 **Adam Chodzko,** *Pyramid*
56 **Ruth Ewan,** *We Could Have Been Anything That We Wanted To Be*
57 **Will Kwan,** *Apparatus #9 (The China Watchers: Oxford University, MI6, HSBC)*
58 **Christian Boltanski,** *The Whispers*
59 **David Shrigley,** *Lamp Post (As Remembered)*
60 **Spencer Finch,** *The Colour Of Water*
61 **Yoko Ono,** *Earth Peace*
62 **Cristina Iglesias,** *Towards The Sound Of Wilderness*
63 **Richard Wentworth,** *Racinated*
64 **Pablo Bronstein,** *Beach Hut In The Style Of Nicholas Hawksmoor*
65 **Mark Wallinger,** *Folk Stones*
66 **Richard Wentworth,** *Racinated*
67 **Richard Wentworth,** *Racinated*
68 **Pae White,** *Barking Rocks*
69 **Richard Woods,** *Holiday Home*
70 **Richard Wentworth,** *Racinated*
71 **Richard Wentworth,** *Racinated*
72 **Tracey Emin,** *Baby Things*

**Mark Dion,** *Mobile Gull Appreciation Unit* (Not in fixed location. Displayed at special events.)




Creative Folkestone Triennial

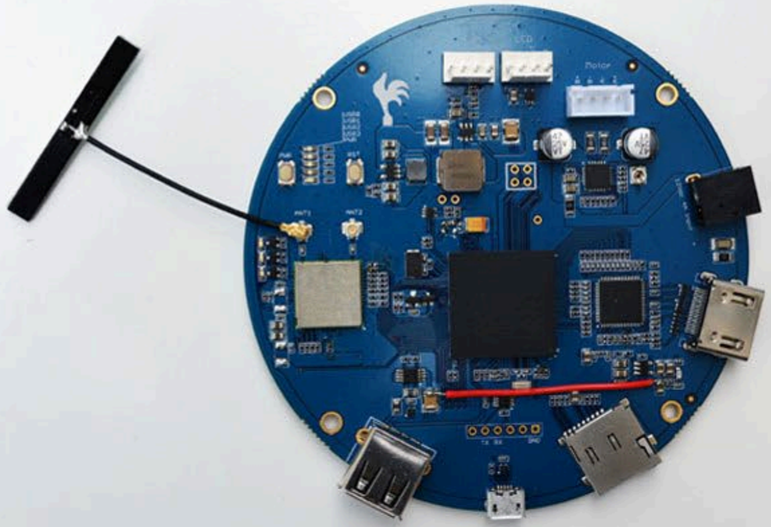
**2020: The Plot**
Discover more about this year's exhibition
More →

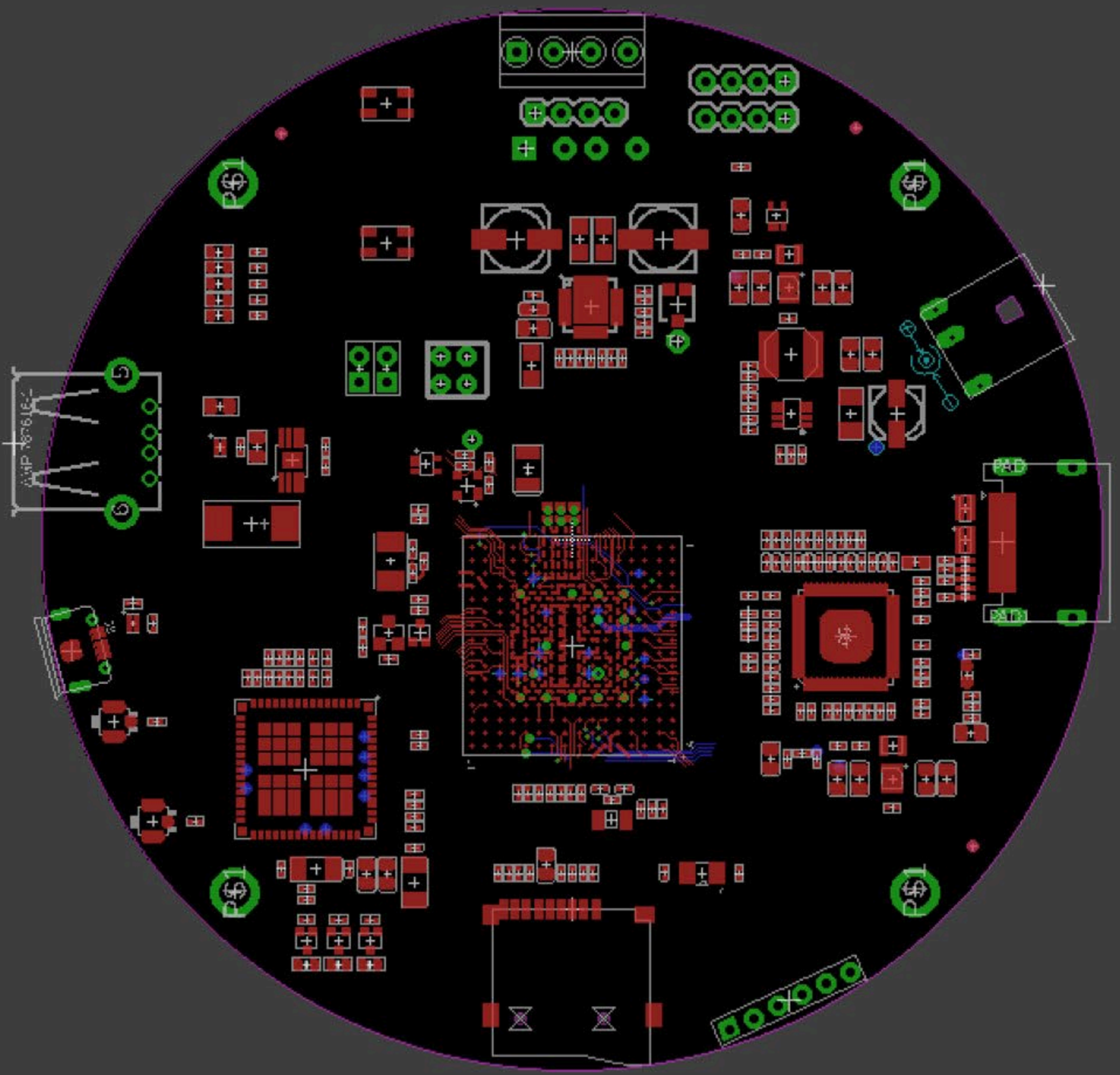
**Previous Triennials**
Explore the artists and artworks of past Triennials
More →

**About**
Find out all about Creative Folkestone Triennial
More →

Kaiya @Whithervanes Eating your mates at KFC *#Skyfalling*

Janine Owen @Whithervanes All looking green (Apart from Red Cow Obvs) *#Slightlyobsessed #Skyfalling #Skyfalling*





# *Anyspace? Whatever.*

An architectural-scale installation designed to function as a provocation, emblem, and host site for a series of reciprocal exchanges, research, community-led technology workshops, and people's assemblies to consider the consequences and impacts of the application of immersive, pervasive, and city-scaled technologies.

Creative Capital 2023

rootoftwo

**How might we design technologies to sustain, hea l, and empower communities and ignite civic imagination.**

# Thanks!

Cézanne Charles
https://rootoftwo.com/
hello@rootoftwo.com

# Ria Rajan

https://cargocollective.com/riafish

# Surfin’ the liminal,
# between the Analog and Digital.

**Ria Rajan**

**MFA Studio Art x Stony Brook University**

**Graduate Scholar - Future Histories Studio**

# A lil bit about me.

# My practice

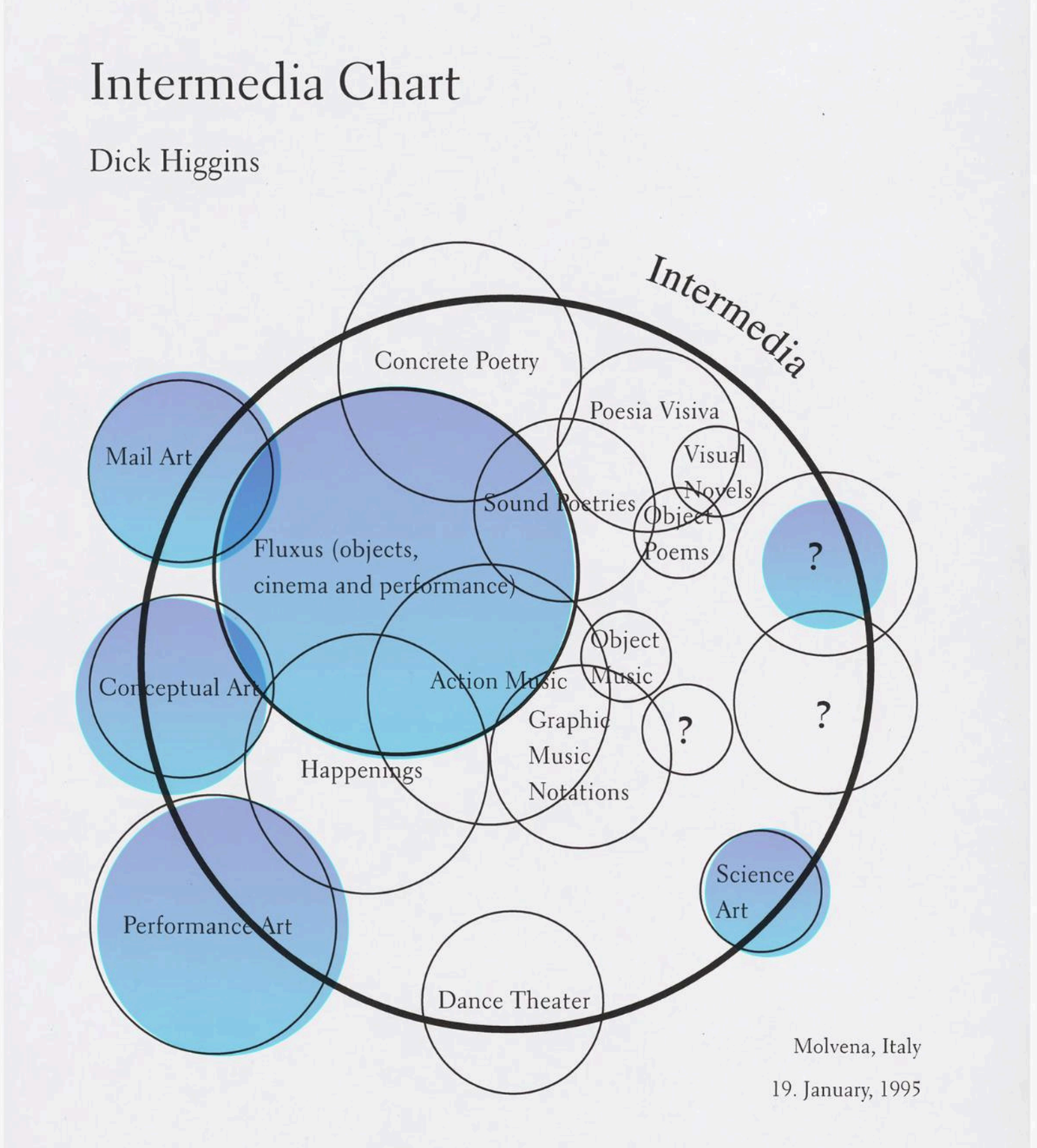
Materiality

Spatiality

Time based media

Process driven <> Iterative

Practice based research



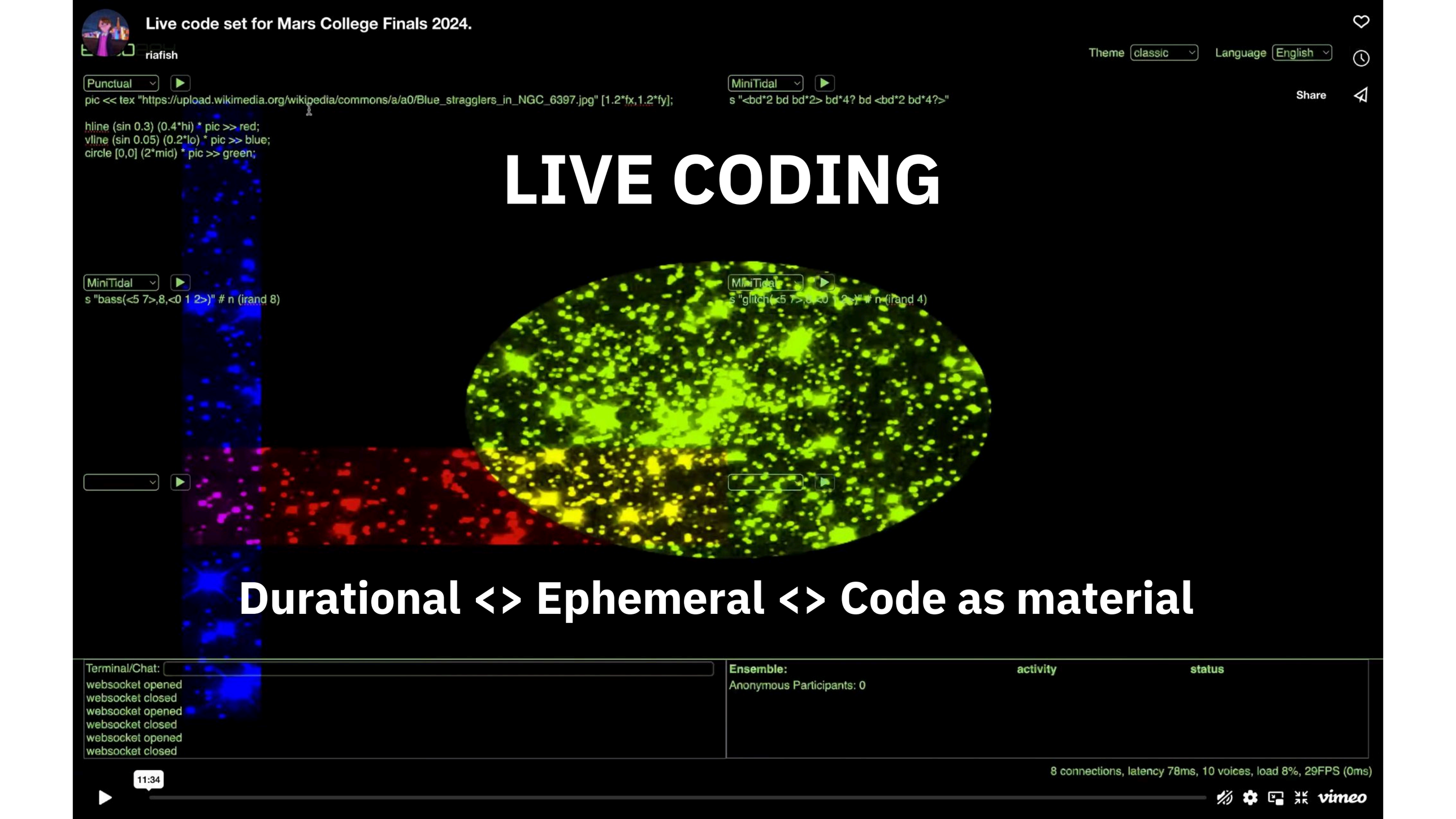
# The Analog and the Digital.

Hybrid expanded objects and interventions that exist online - in the ether and physically, offline.

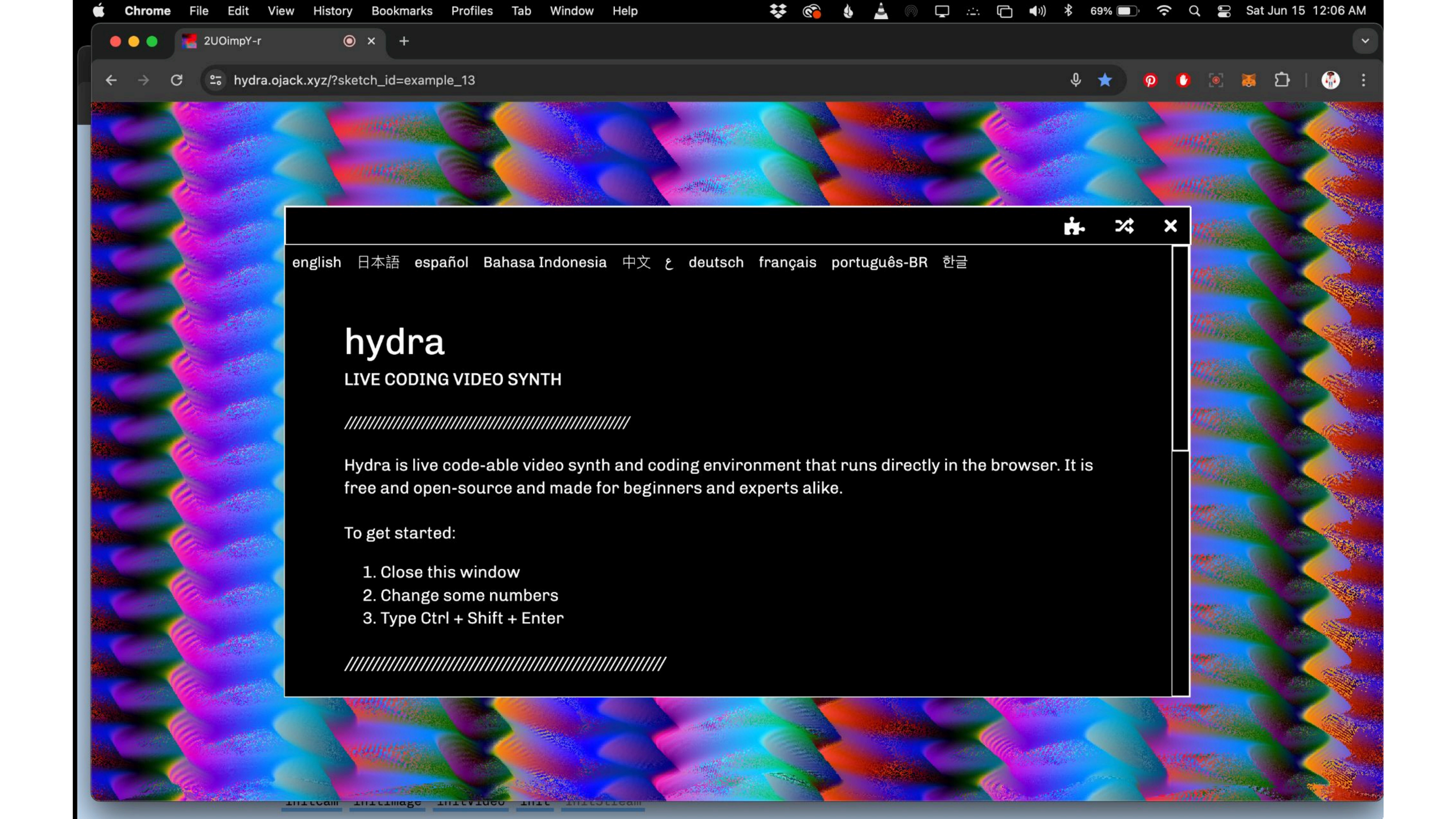
Overlays / Filters / Remixing of media / Experimental Media

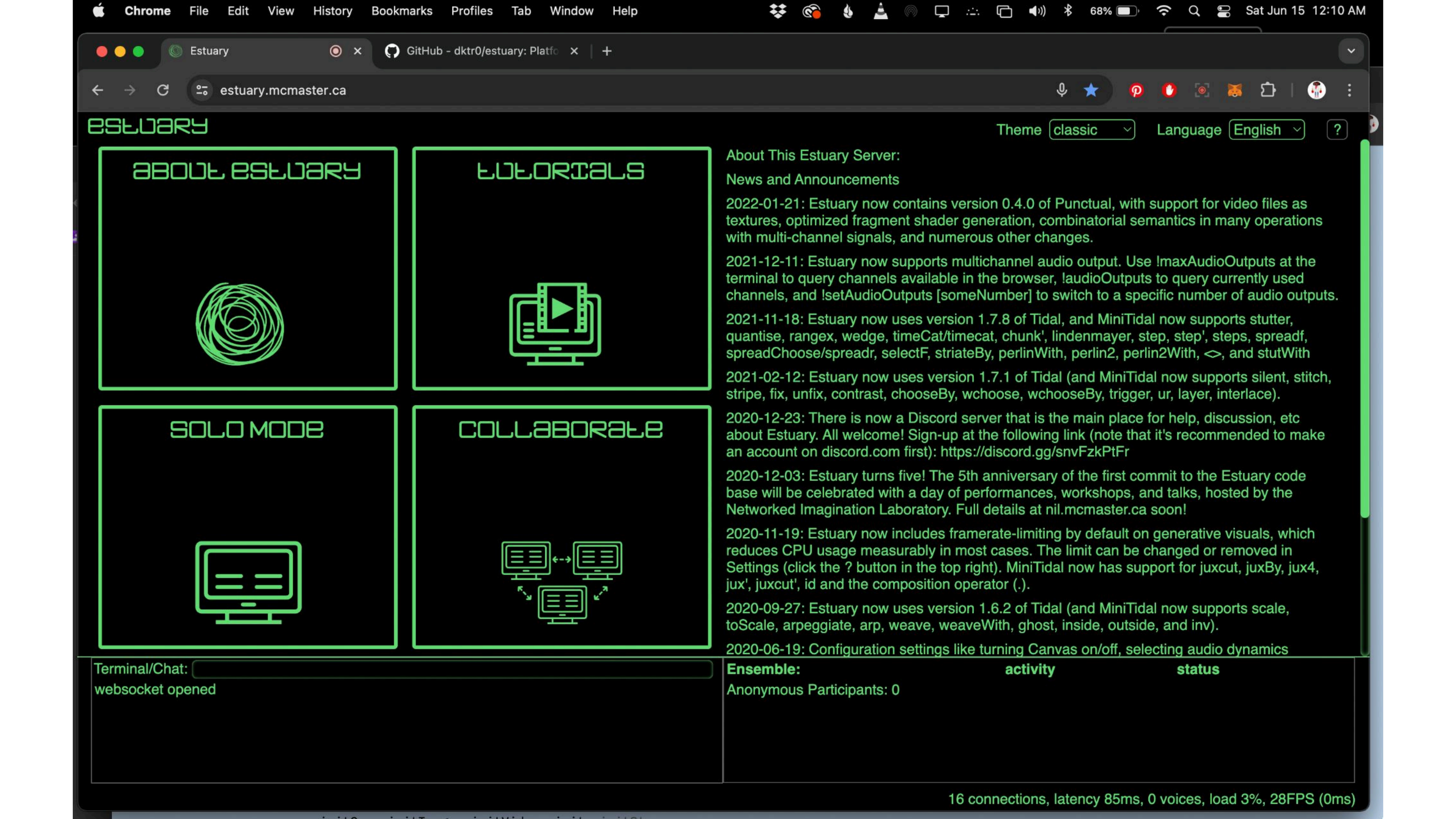
Performance <> Performative <> Practice

Audio Visual Live Performance as an embodied visceral experience.


Live code set for Mars College Finals 2024.
riafish
Theme classic
Language English
Share
Punctual
pic << tex "https://upload.wikimedia.org/wikipedia/commons/a/a0/Blue_stragglers_in_NGC_6397.jpg" [1.2*fx,1.2*fy];
hline (sin 0.3) (0.4*hi) * pic >> red;
vline (sin 0.05) (0.2*lo) * pic >> blue;
circle [0,0] (2*mid) * pic >> green;
MiniTidal
s "<bd*2 bd bd*2> bd*4? bd <bd*2 bd*4?>"
LIVE CODING
MiniTidal
s "bass(<5 7>,8,<0 1 2>)" # n (irand 8)
MiniTidal
s "glitch(<5 7>,8,<0 1 2>)" # n (irand 4)
Durational <> Ephemeral <> Code as material
Terminal/Chat:
websocket opened
websocket closed
websocket opened
websocket closed
websocket opened
websocket closed
Ensemble:
activity
status
Anonymous Participants: 0
8 connections, latency 78ms, 10 voices, load 8%, 29FPS (0ms)
11:34
vimeo

**Livecoding,** most prominent as a performing arts form and a creativity technique centred upon the writing of source code and the use of interactive programming in an improvised way.
Live coding is often used to create sound and image based digital media, as well as light systems, improvised dance and poetry, though is particularly prevalent in computer music, usually as improvisation, often combined with algorithmic composition.
Typically, the process of writing source code is made visible by projecting the computer screen in the audience space, with ways of visualising the code.


Chrome File Edit View History Bookmarks Profiles Tab Window Help
Sat Jun 15 12:06 AM
2UOimpY-r
hydra.ojack.xyz/?sketch_id=example_13
english 日本語 español Bahasa Indonesia 中文 ع deutsch français português-BR 한글
hydra
LIVE CODING VIDEO SYNTH
Hydra is live code-able video synth and coding environment that runs directly in the browser. It is free and open-source and made for beginners and experts alike.
To get started:
1. Close this window
2. Change some numbers
3. Type Ctrl + Shift + Enter


Chrome File Edit View History Bookmarks Profiles Tab Window Help
Sat Jun 15 12:10 AM
Estuary
GitHub - dktr0/estuary: Platfo
estuary.mcmaster.ca
ESTUARY
Theme classic
Language English
?
ABOUT ESTUARY
TUTORIALS
SOLO MODE
COLLABORATE
About This Estuary Server:
News and Announcements
2022-01-21: Estuary now contains version 0.4.0 of Punctual, with support for video files as textures, optimized fragment shader generation, combinatorial semantics in many operations with multi-channel signals, and numerous other changes.
2021-12-11: Estuary now supports multichannel audio output. Use !maxAudioOutputs at the terminal to query channels available in the browser, !audioOutputs to query currently used channels, and !setAudioOutputs [someNumber] to switch to a specific number of audio outputs.
2021-11-18: Estuary now uses version 1.7.8 of Tidal, and MiniTidal now supports stutter, quantise, rangex, wedge, timeCat/timecat, chunk', lindenmayer, step, step', steps, spreadf, spreadChoose/spreadr, selectF, striateBy, perlinWith, perlin2, perlin2With, <>, and stutWith
2021-02-12: Estuary now uses version 1.7.1 of Tidal (and MiniTidal now supports silent, stitch, stripe, fix, unfix, contrast, chooseBy, wchoose, wchooseBy, trigger, ur, layer, interlace).
2020-12-23: There is now a Discord server that is the main place for help, discussion, etc about Estuary. All welcome! Sign-up at the following link (note that it's recommended to make an account on discord.com first): https://discord.gg/snvFzkPtFr
2020-12-03: Estuary turns five! The 5th anniversary of the first commit to the Estuary code base will be celebrated with a day of performances, workshops, and talks, hosted by the Networked Imagination Laboratory. Full details at nil.mcmaster.ca soon!
2020-11-19: Estuary now includes framerate-limiting by default on generative visuals, which reduces CPU usage measurably in most cases. The limit can be changed or removed in Settings (click the ? button in the top right). MiniTidal now has support for juxcut, juxBy, jux4, jux', juxcut', id and the composition operator (.).
2020-09-27: Estuary now uses version 1.6.2 of Tidal (and MiniTidal now supports scale, toScale, arpeggiate, arp, weave, weaveWith, ghost, inside, outside, and inv).
2020-06-19: Configuration settings like turning Canvas on/off, selecting audio dynamics
Terminal/Chat:
websocket opened
Ensemble:
activity
status
Anonymous Participants: 0
16 connections, latency 85ms, 0 voices, load 3%, 28FPS (0ms)

# Thank you.

# Stephanie Dinkins

https://www.stephaniedinkins.com/about.html

**What insights do you gain from materially engaging with digital technologies?**

**How does the embodied knowledge gained from creating and thinking with digital technologies offer a unique vantage point for artists and researchers working in or thinking about those technologies?**

# How might AI and other emerging technologies challenge traditional notions of creativity, authorship, and knowledge?

In what ways can digital technologies, particularly emerging forms like AI, blockchain, and generative imaging, enhance an artist's or researcher's agency?

Where might these technologies limit or overshadow human input?

**What does an interdisciplinary, hands-on approach to engaging with digital or computational technologies, which blends skills from art, science, engineering, and humanities, contribute to your work and knowledge?**

# What is digital in 2024?

# How is your conception of the digital different from a digital utility?

# What is digital in 2024?

# How is your conception of the digital different from a digital utility?

# Digital Possibilities

An intergenerational panel of arts practitioners who explore the critical role deliberate exploration and practical research play in understanding and shaping digital technologies and culture. The panel showcases the transformative power deeply engaging digital technologies can have on molding practical, aspirational, and equitable understandings of self and society. Panelists discuss how practice can leverage discovery, curiosity, out-of-the-box thinking, and leadership to mine and challenge opportunities, or the lack thereof, for beauty, potentiality, subjugation, and liberation that digital technologies often carry.

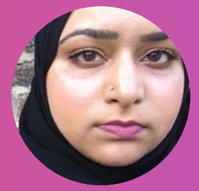
# Lunch break!
# Our next panel will resume at 1:00pm

# Majority World Digital Infrastructures

Lisa Nakamura

Marisa Duarte

Ivan Chaar Lopez



Meryem Kamil

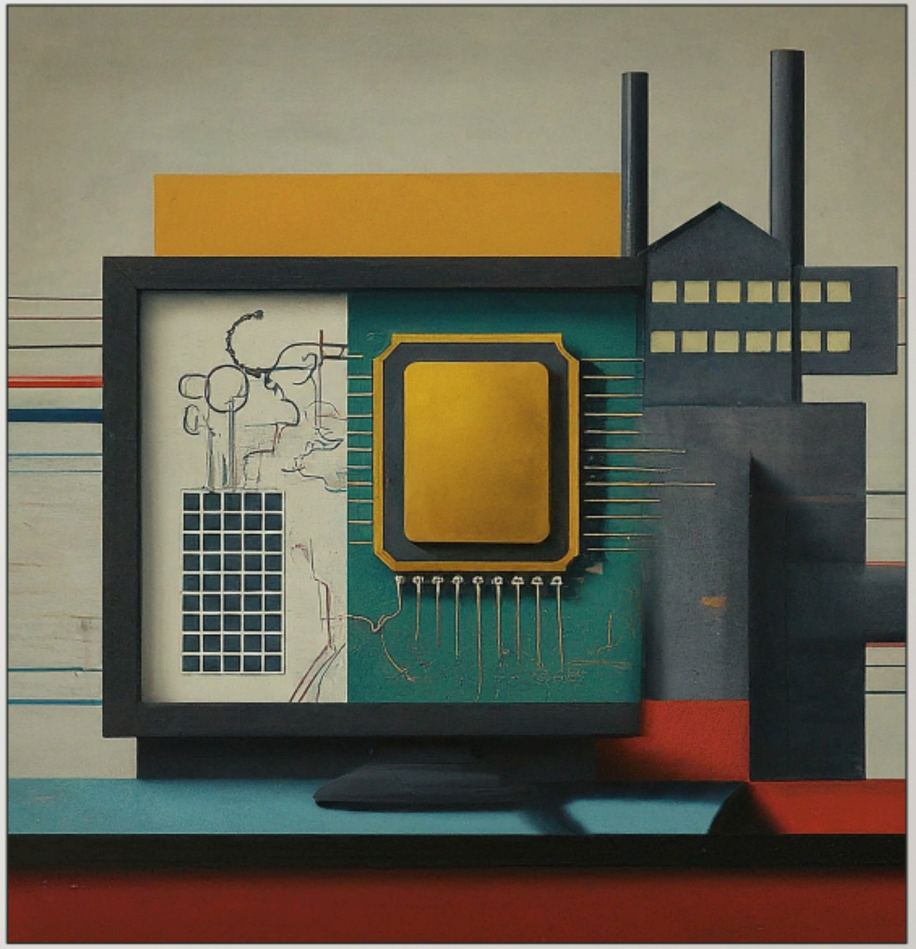
Huan He

Jasmine Banks

# BORDER CIRCUITS:

## ECOLOGIES OF COMPUTING IN THE MAQUILADORA INTERFACE

IVÁN CHAAR LÓPEZ
ASSISTANT PROFESSOR,
AMERICAN STUDIES
PI @ BORDER TECH LAB

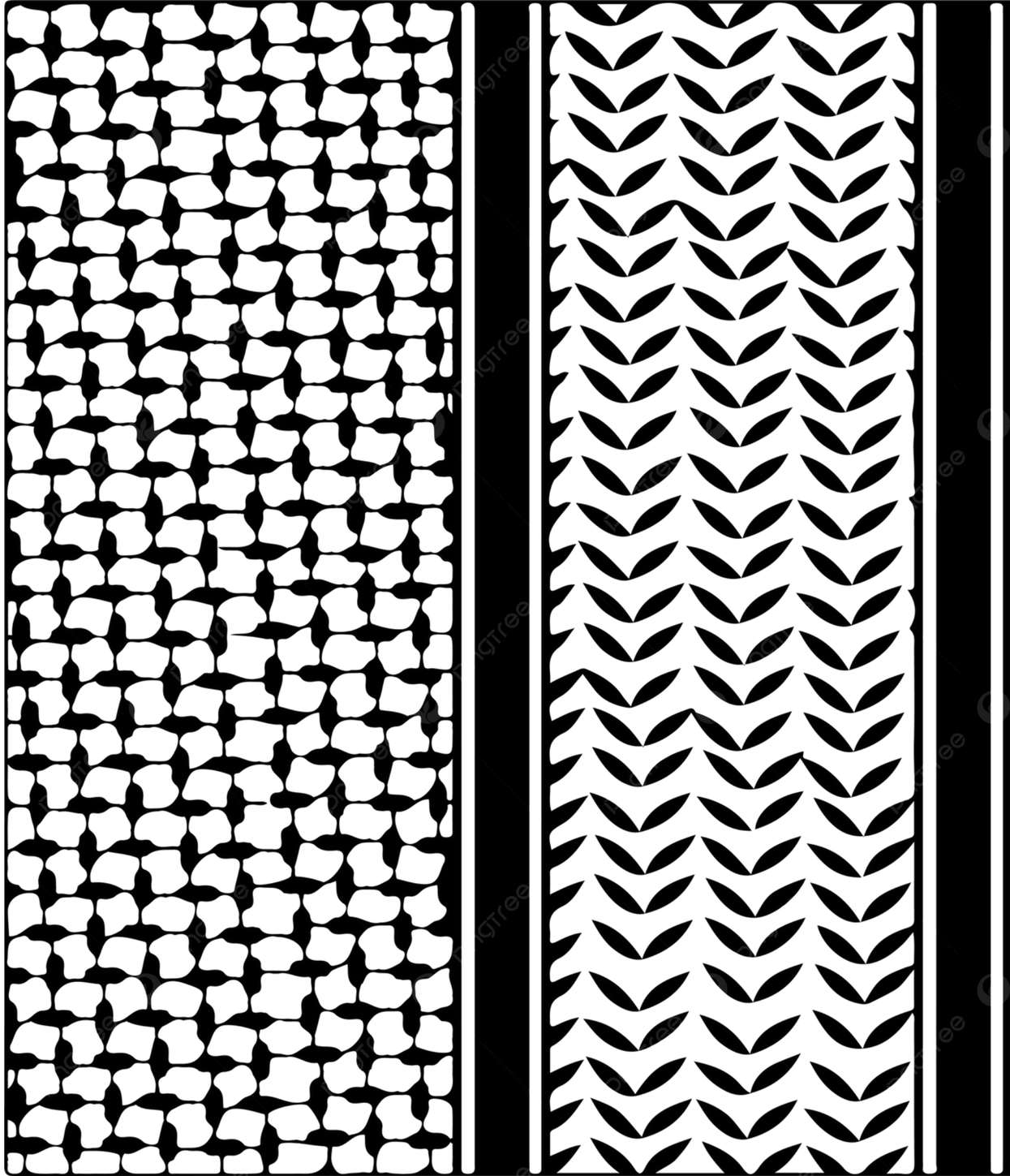


The University of Texas at Austin

BORDER TECH LAB

# Palestinian Communication Infrastructures

Meryem Kamil
UC Irvine



# 1993 & 1995
# Oslo accords

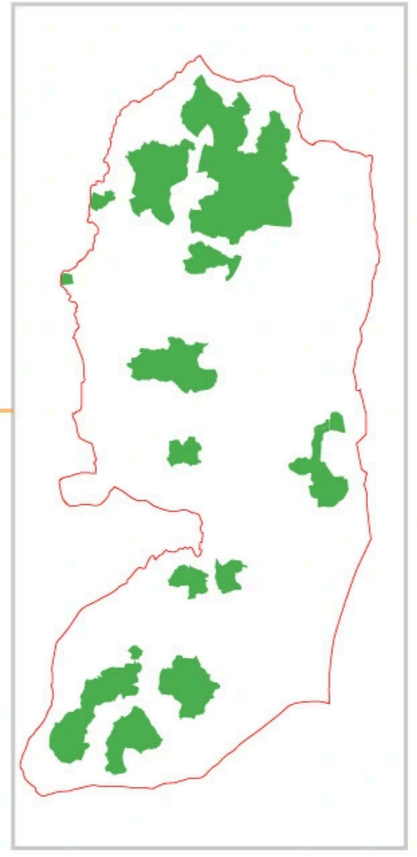
Palestinian
(under Israeli occupation)

Israeli

Area C - (Palestinian
under Israeli control)

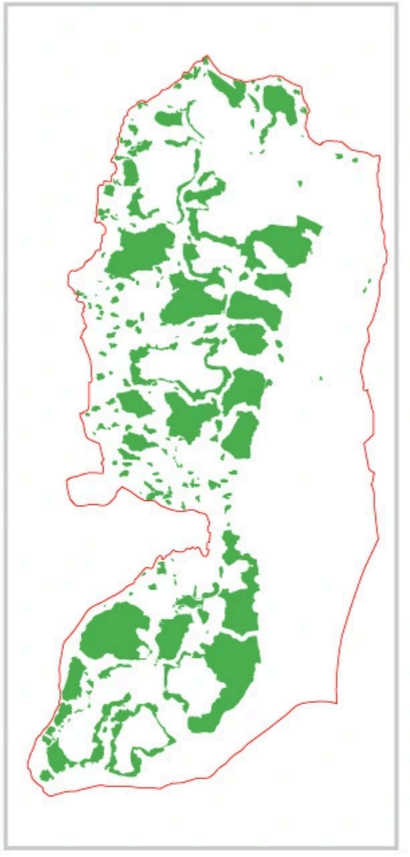
The occupied West Bank was **divided into three areas** - A, B and C - as part of the Oslo Accords, signed by the **Palestine Liberation Organization (PLO) and Israel.**

**Area A**
**18%**



Under
**Palestinian Control**

**Area B**
**22%**



Under joint
**Israeli-Palestinian Control**

**Area C**
**60%**

Under
**Israeli Control**

CC BY NC SA

@AJLabs ALJAZEERA

Paltel
1d ·

Our honorable people in our beloved homeland,

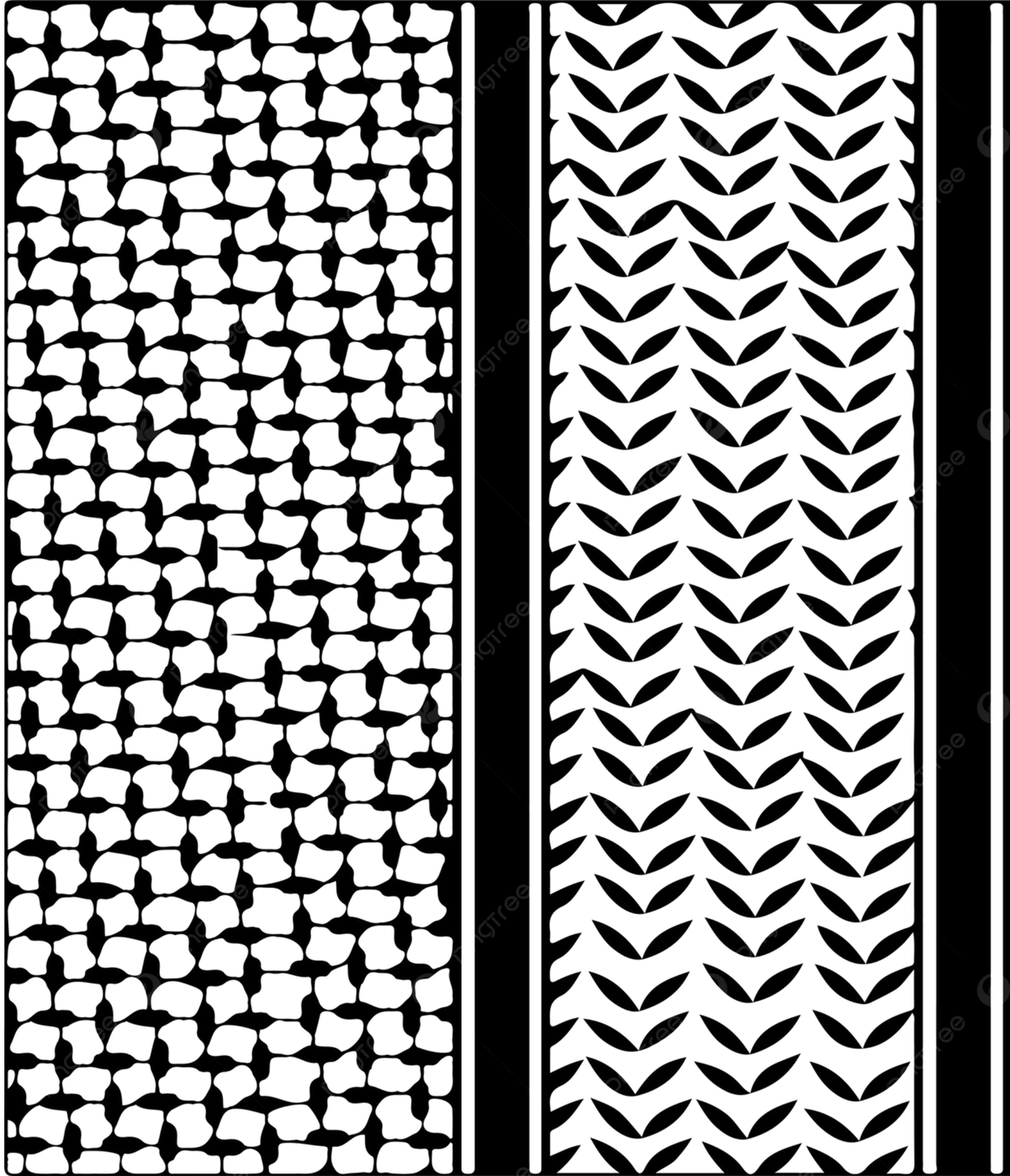
We regret to announce a complete cessation of all communications and Internet services in the Gaza Strip in light of the ongoing aggression. The intense bombing in the last hour caused the destruction of all remaining international routes linking Gaza to the outside world, in addition to the previously destroyed routes during the aggression, which led to a complete interruption of communication services from the beloved Gaza Strip.

May God protect you and protect our country.

10/27/2023

Patel

# Forging Collectivity as Practice



with the same streets and small roads.
However, the houses are not the same houses.

The mosque with its sealed entrance is evidence that
there was once a bustling village here.
Israel Social TV

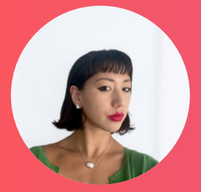
# Our next panel will resume at 2:30pm

# Legibility and Community in Digital Studies

**Huan He**

**David Adelman**

**Brandi Pettijohn**



**Lida Zeitlin-Wu**

**Kevin Winstead**

**Aaron Dial**

**Rianna Walcott**

DIGITAL STUDIES INSTITUTE
UNIVERSITY OF MICHIGAN

# Thanks for coming!

**Share your feedback on this event:**

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