



LUNDS UNIVERSITET

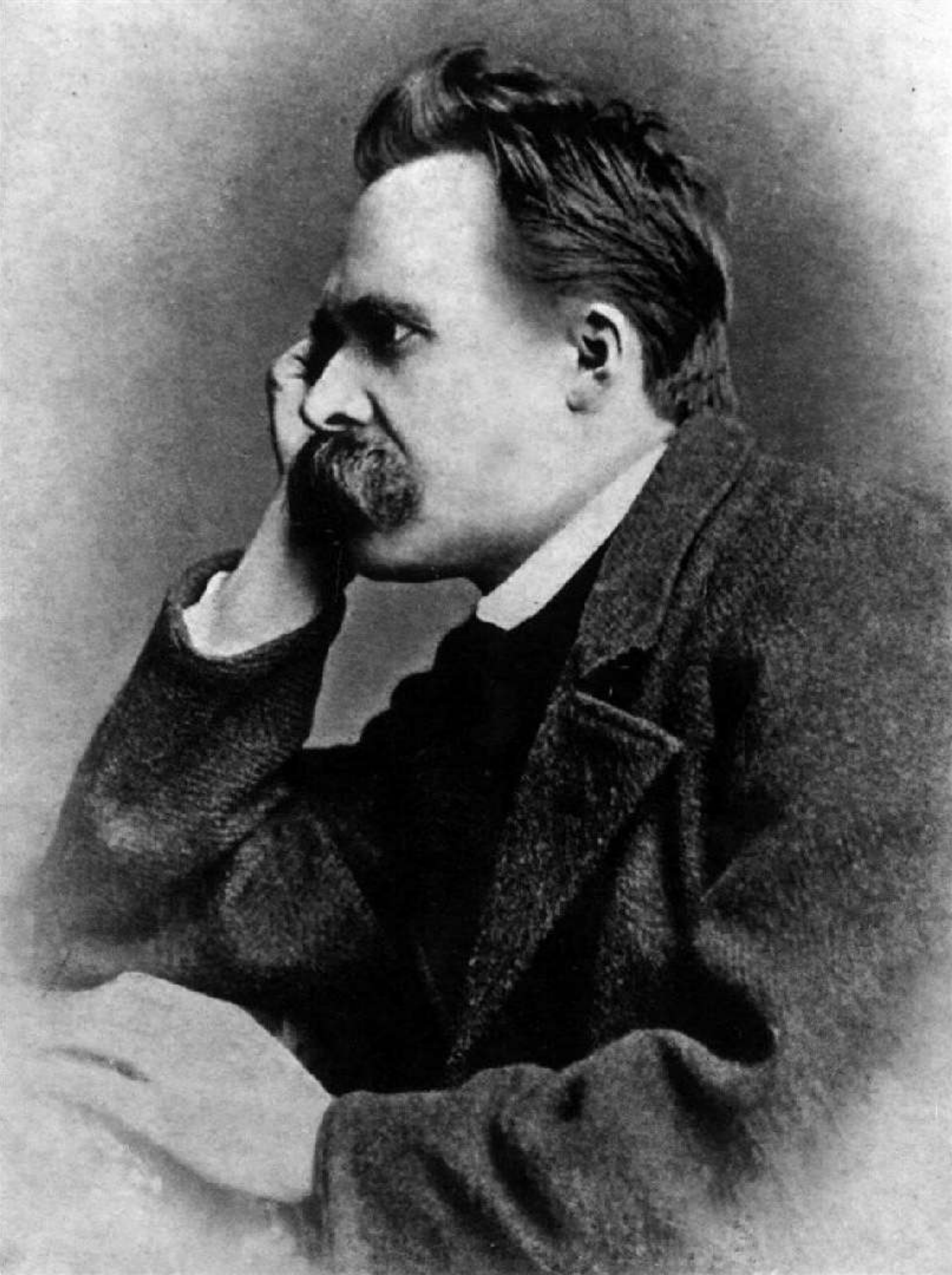
DIKA31.4 Bollmer & teorier om digital kultur

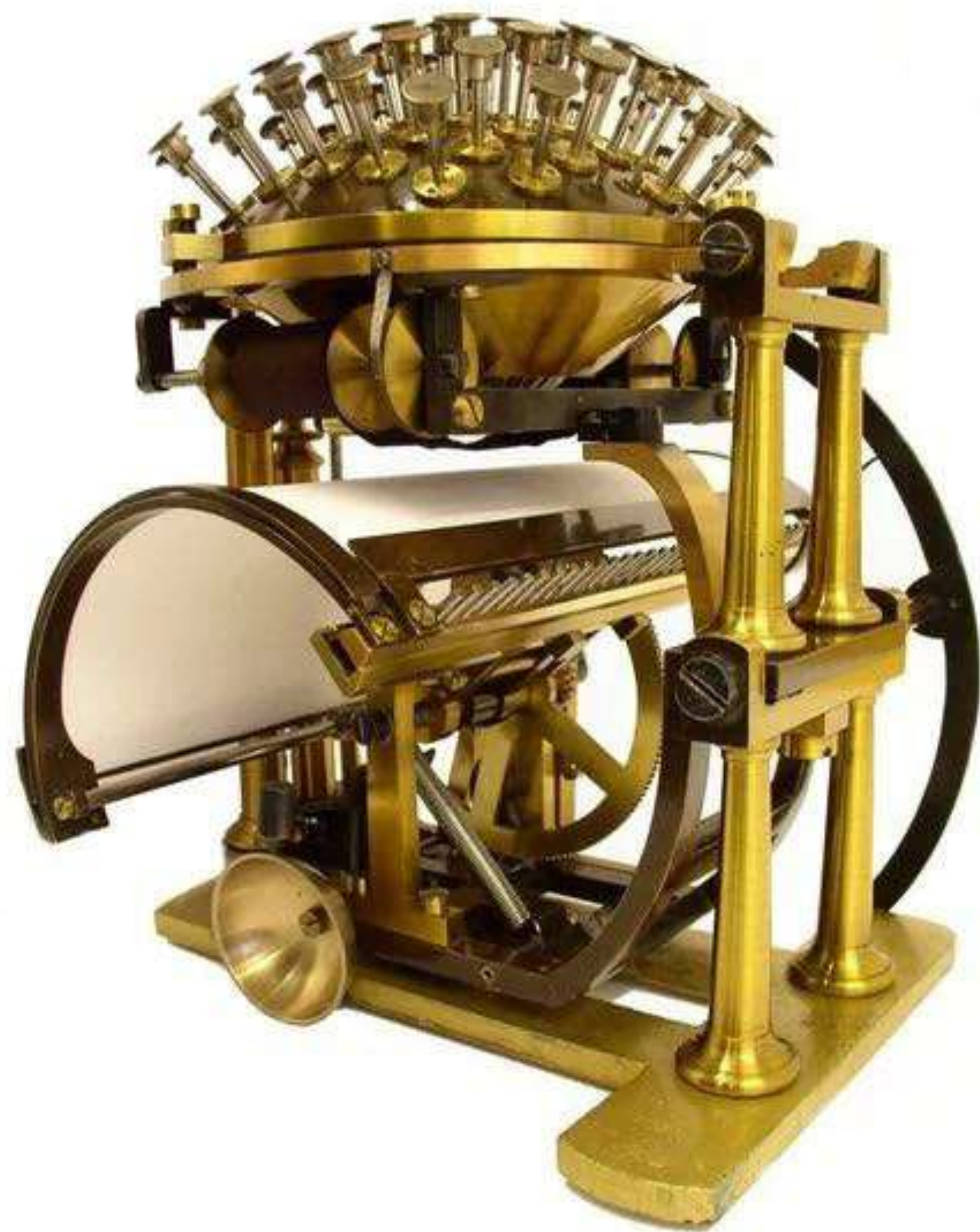
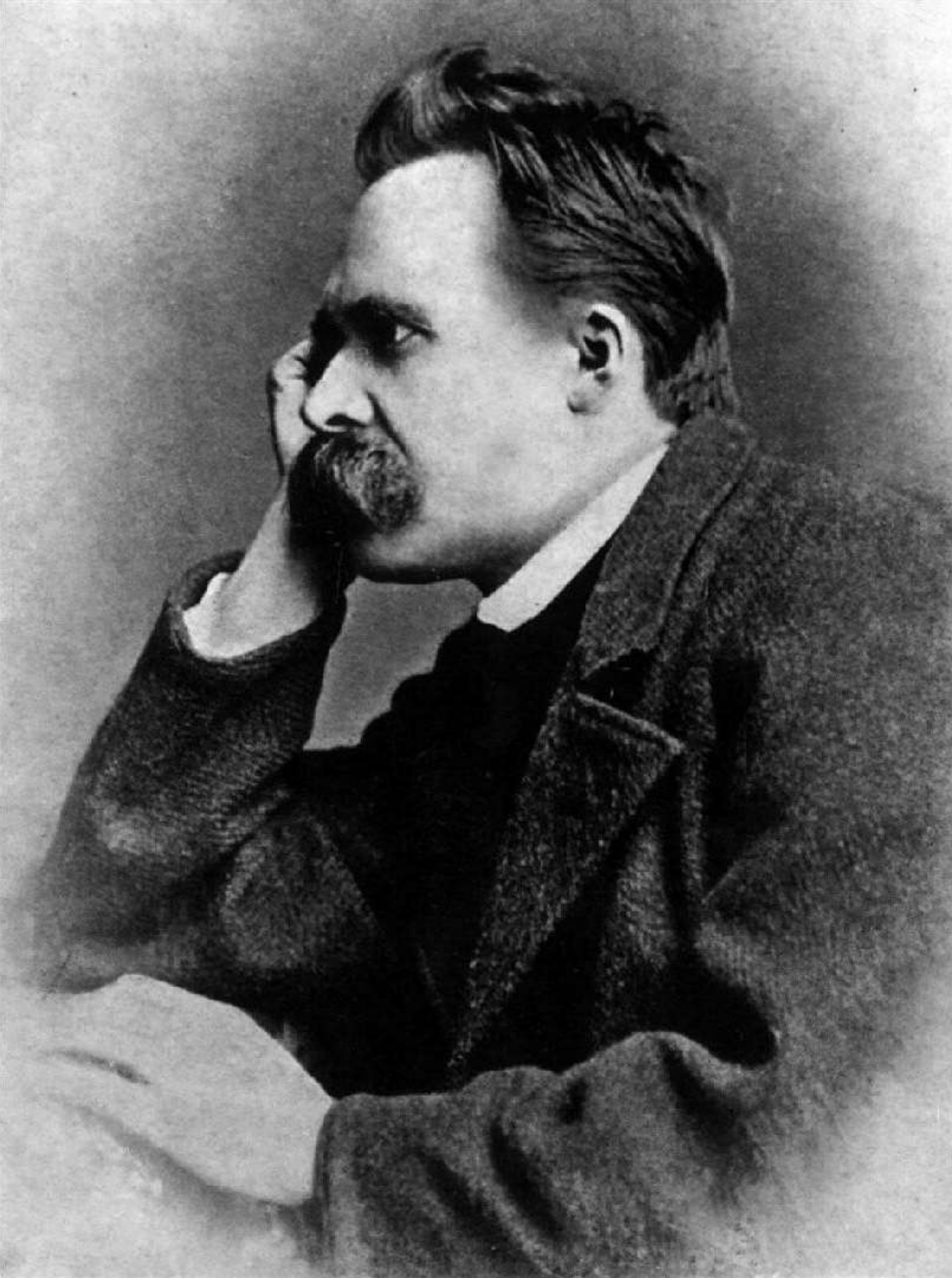
Teorier – fördjupning 1, Kontexter

Professor Pelle Snickars

Institutionen för kulturvetenskaper

Avdelningen för ABM & digitala kulturer



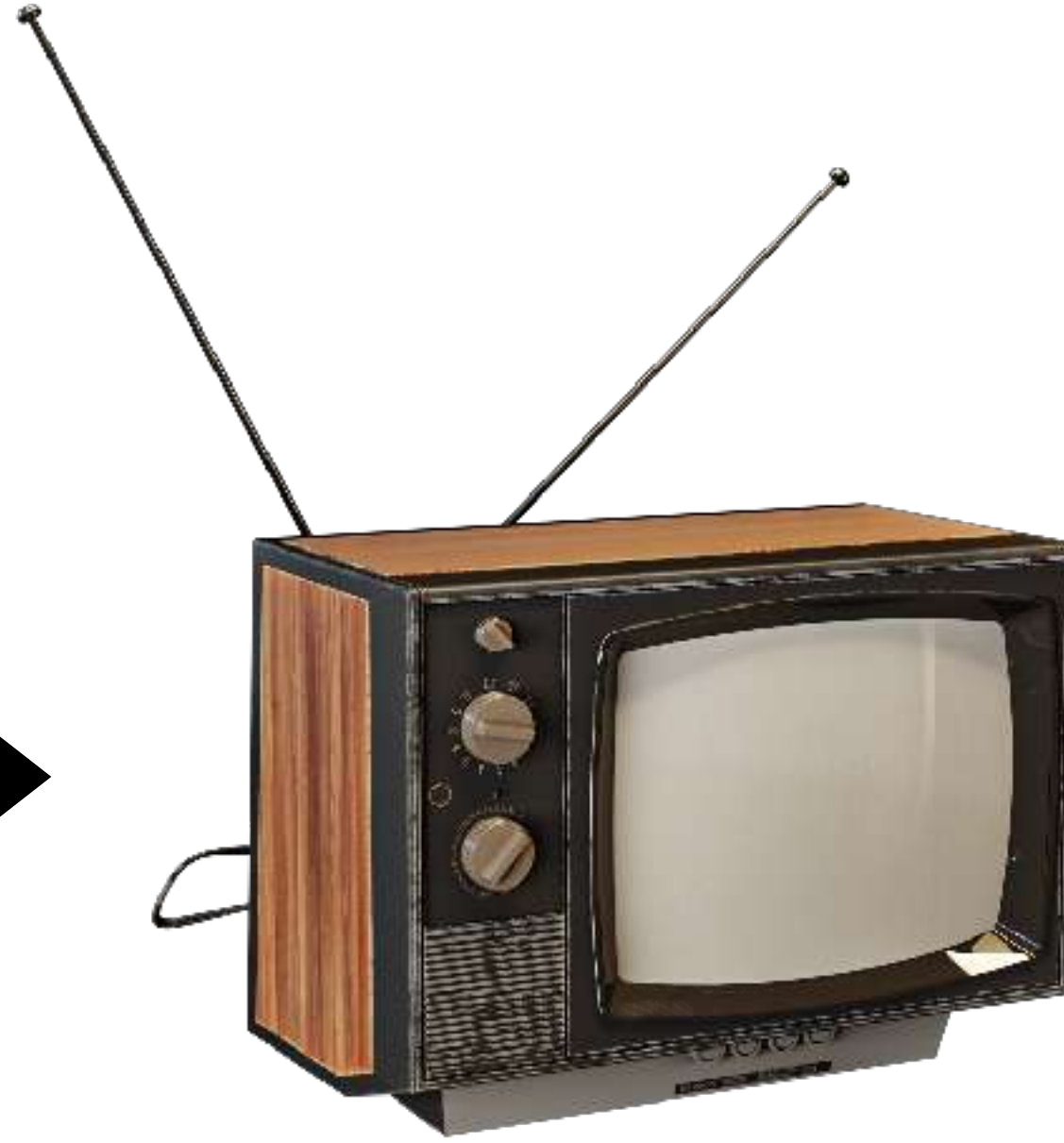
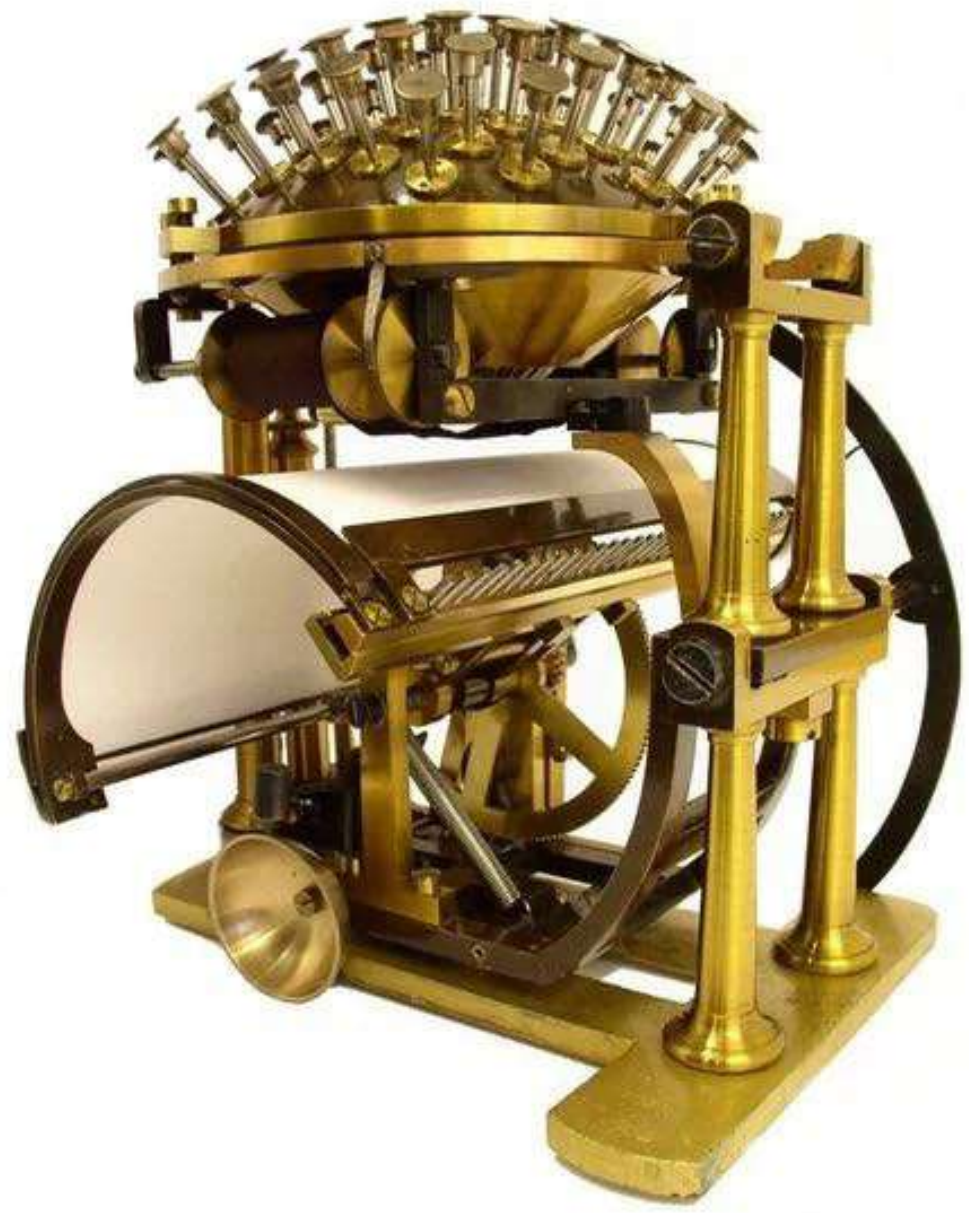


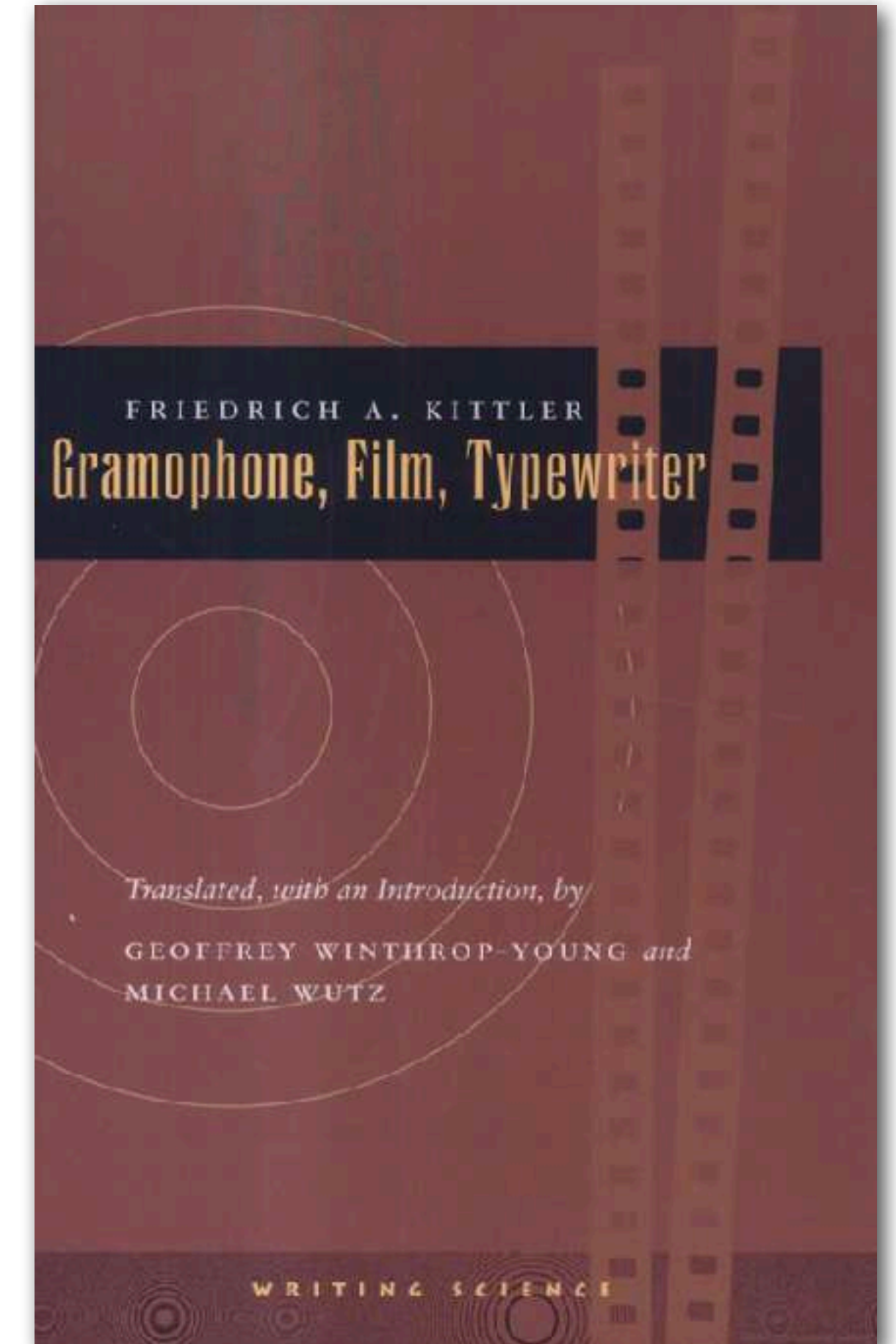
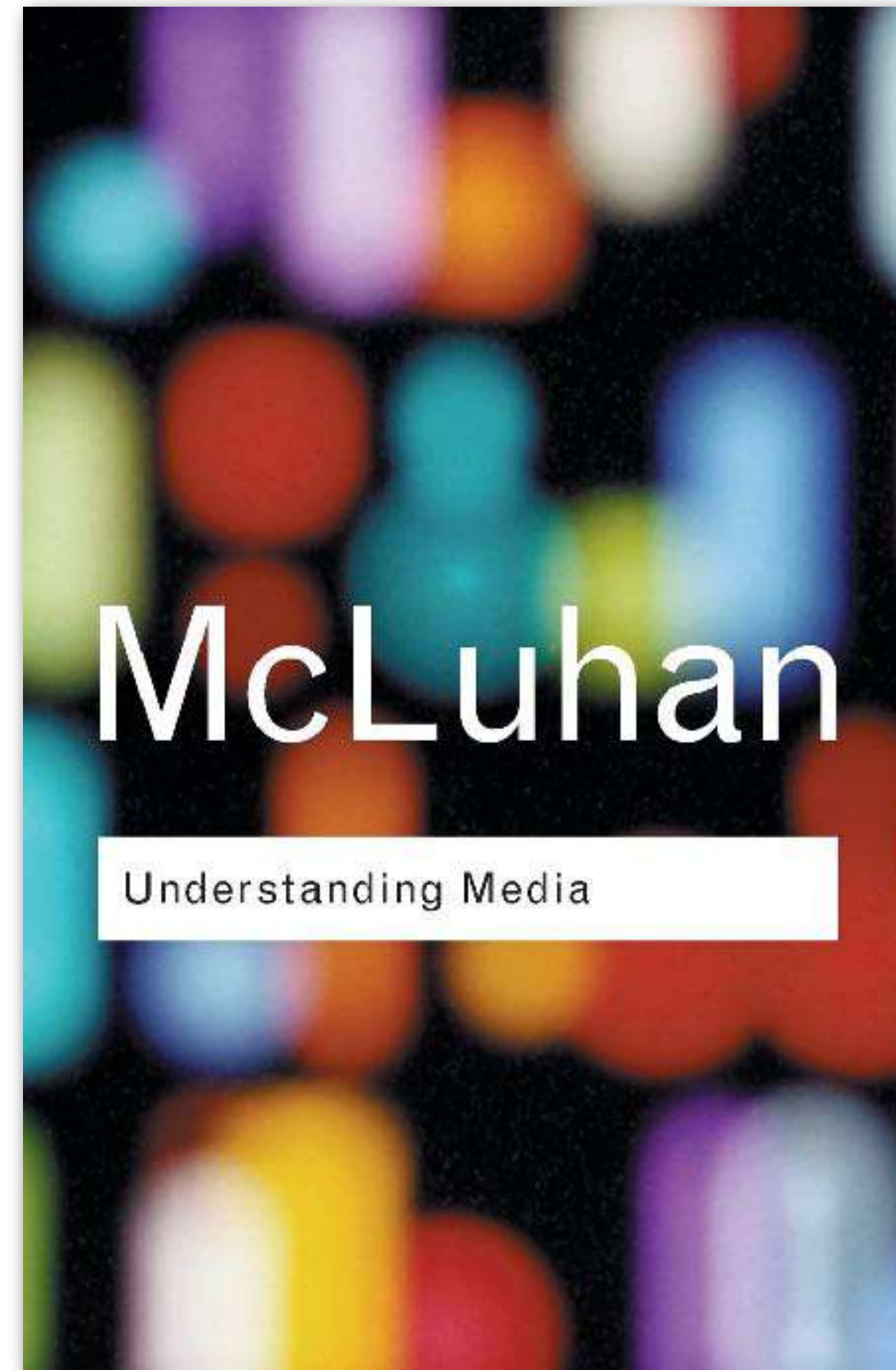
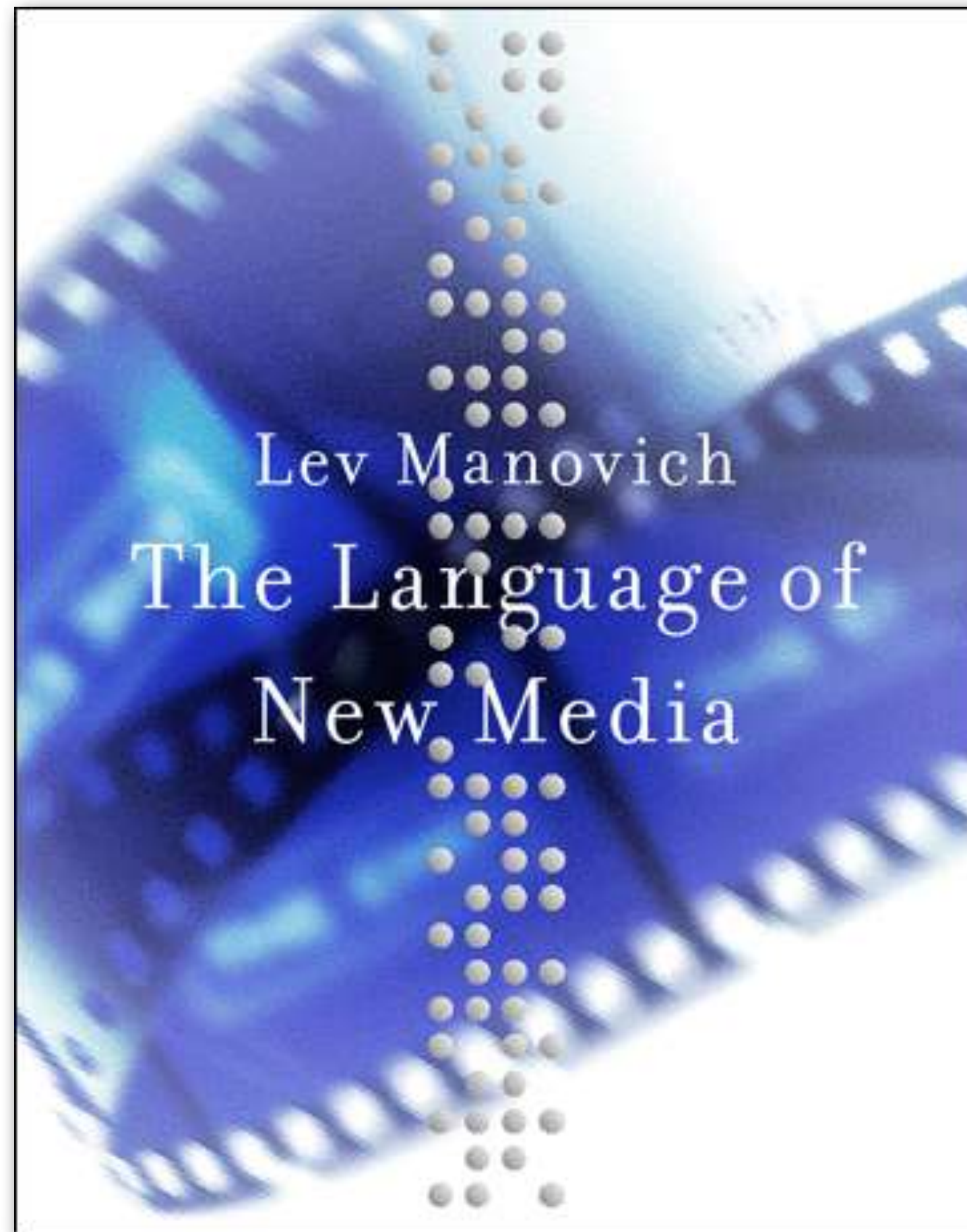
Nietzsche 1882:

**"unser Schreibzeug arbeitet mit
an unseren Gedanken"**



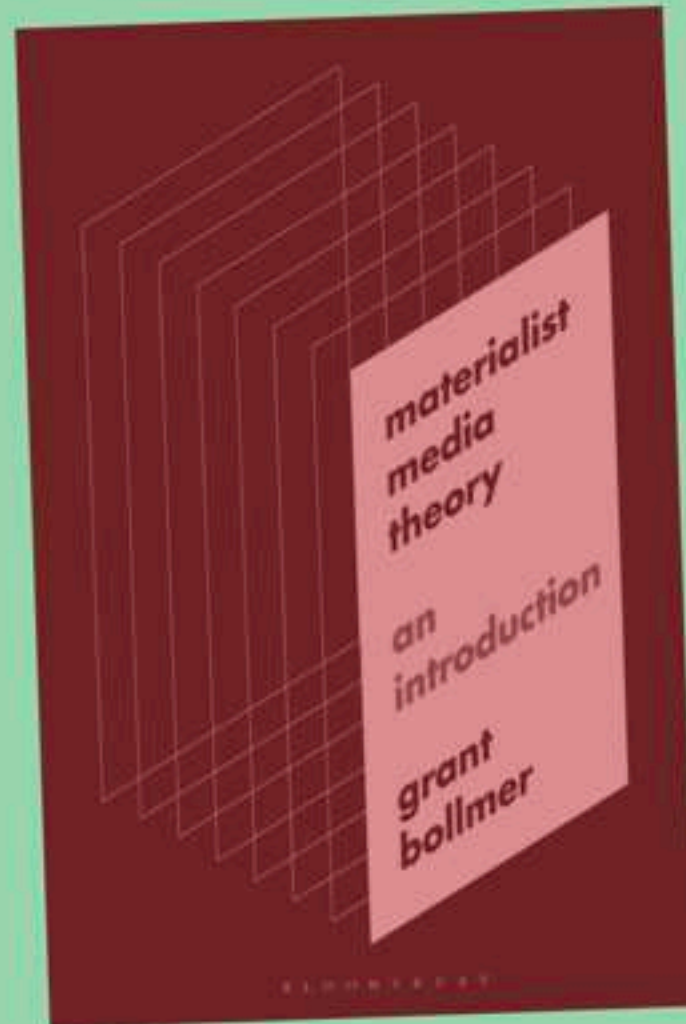
... medier påverkar vårt sätt att tänka ...





Mediet spelar alltid roll – the medium is the message!

a list of books, articles, projects, and other things
by grant bollmer

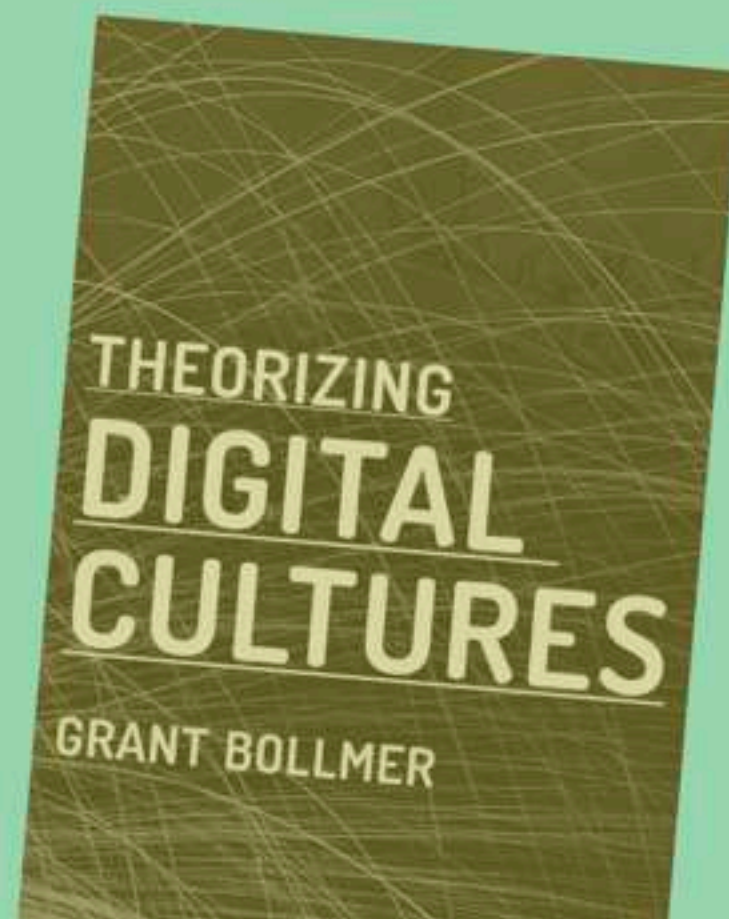


MATERIALIST MEDIA THEORY: AN INTRODUCTION

SEPT 2019

“Media determine our reality, and any politics of media must begin by foregrounding media's materiality.”

[Read more...](#)



THEORIZING DIGITAL CULTURES

SEPT 2018

“[D]igital media—in providing the material and infrastructure for a host of practices and interactions—affect identities, bodies, social relations, artistic practices, and the environment.”

[Read more...](#)

Grant Bollmer

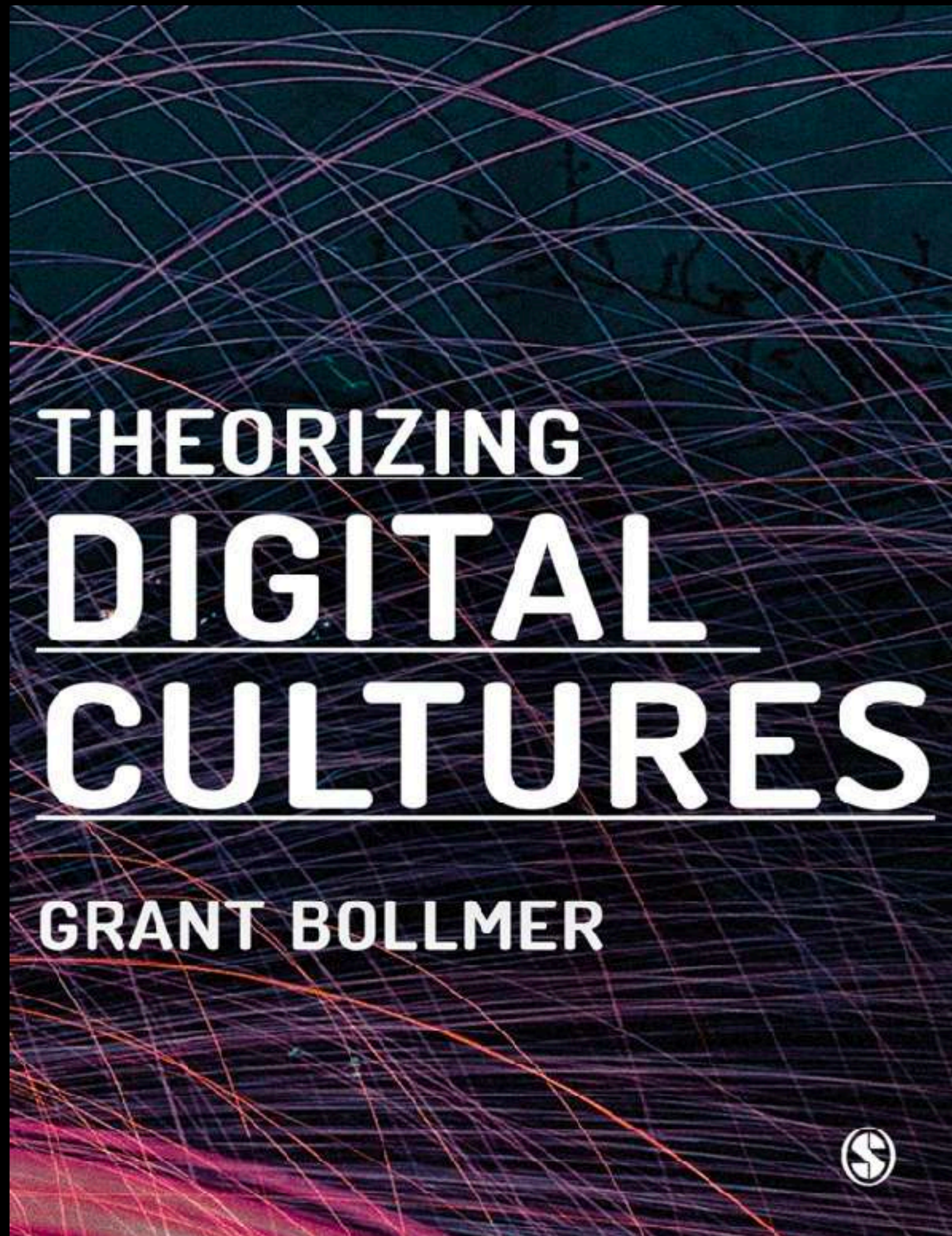
is a theorist and historian of digital culture.

I am an Associate Professor of Media Studies at NC State University, where I teach in the Department of Communication and the Communication, Rhetoric, and Digital Media Ph.D. program. My research investigates a wide range of topics related to digital media, including emotion recognition, selfies, memes, influencers, terrible videogames, motion capture, virtual reality and empathy, among many other topics.

I am the author of three books. The first, *Inhuman Networks: Social Media and the Archaeology of Connection* (2016), examines the history of connectivity in Western culture as it crosses the development of technological, biological, financial, and social networks. The second, *Theorizing Digital Cultures* (2018), provides a model for the study of digital media that synthesizes British and German approaches to media and culture. And the third, *Materialist Media Theory: An Introduction* (2019), attempts to update and revise the claims of Marshall McLuhan and Harold Innis in relation to a variety of recent theoretical innovations, especially New and Feminist Materialisms.

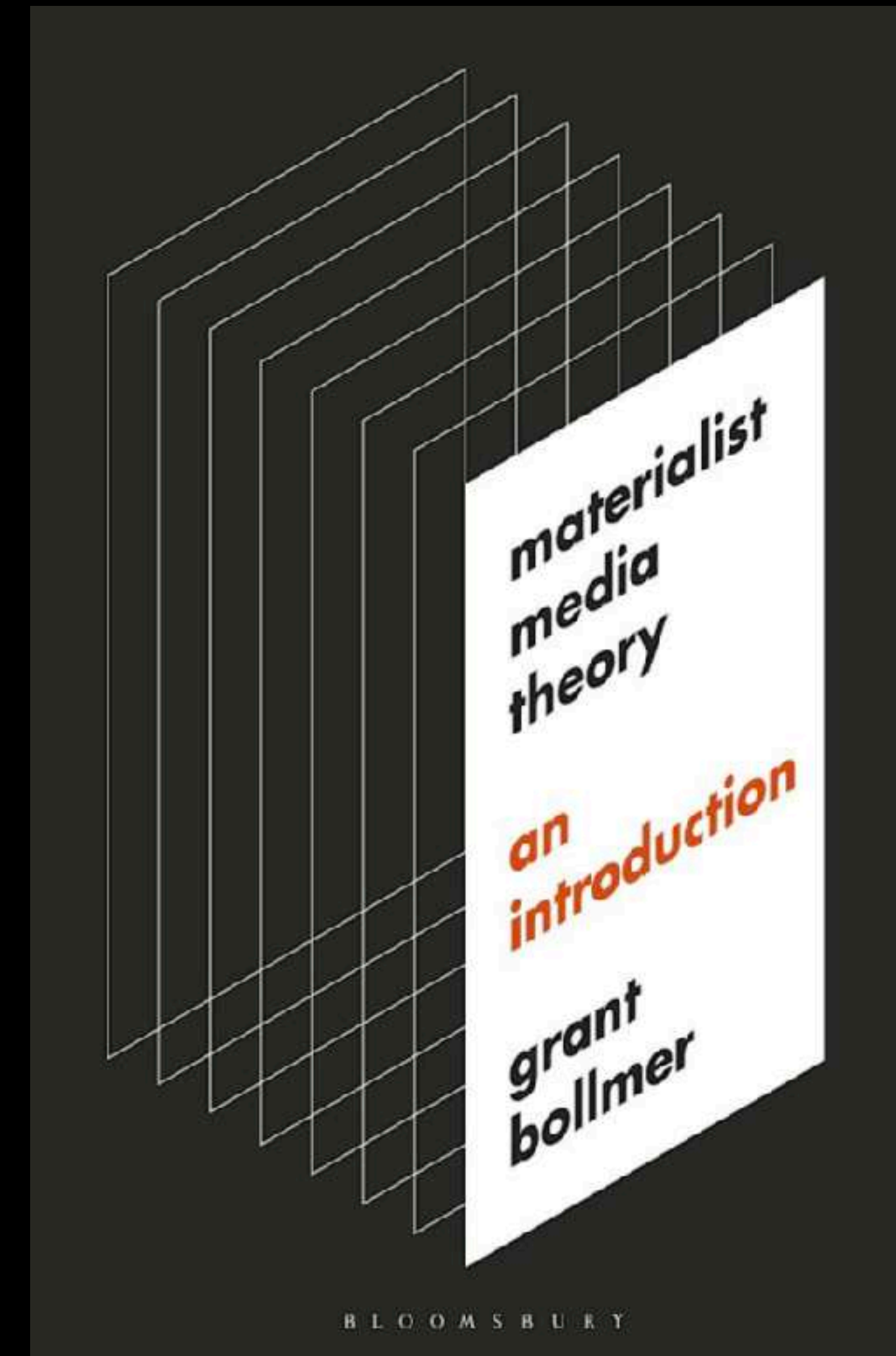
Among other awards, I've been the recipient of a grant from the National Endowment for the Humanities, a residency at the Media Archaeology Lab at the University of Colorado, Boulder, and was a contributor to an issue of the magazine *esse: Arts + Opinions* on “Empathy,” which received an honorable mention for “Best Editorial Package” from the Canadian National Magazine Awards/Les Prix du Magazine Canadien. I was the 2019 recipient of the NC State CHASS Outstanding Junior Faculty Award in the Humanities and the Robert M. Entman Award for Excellence in Communication Research.

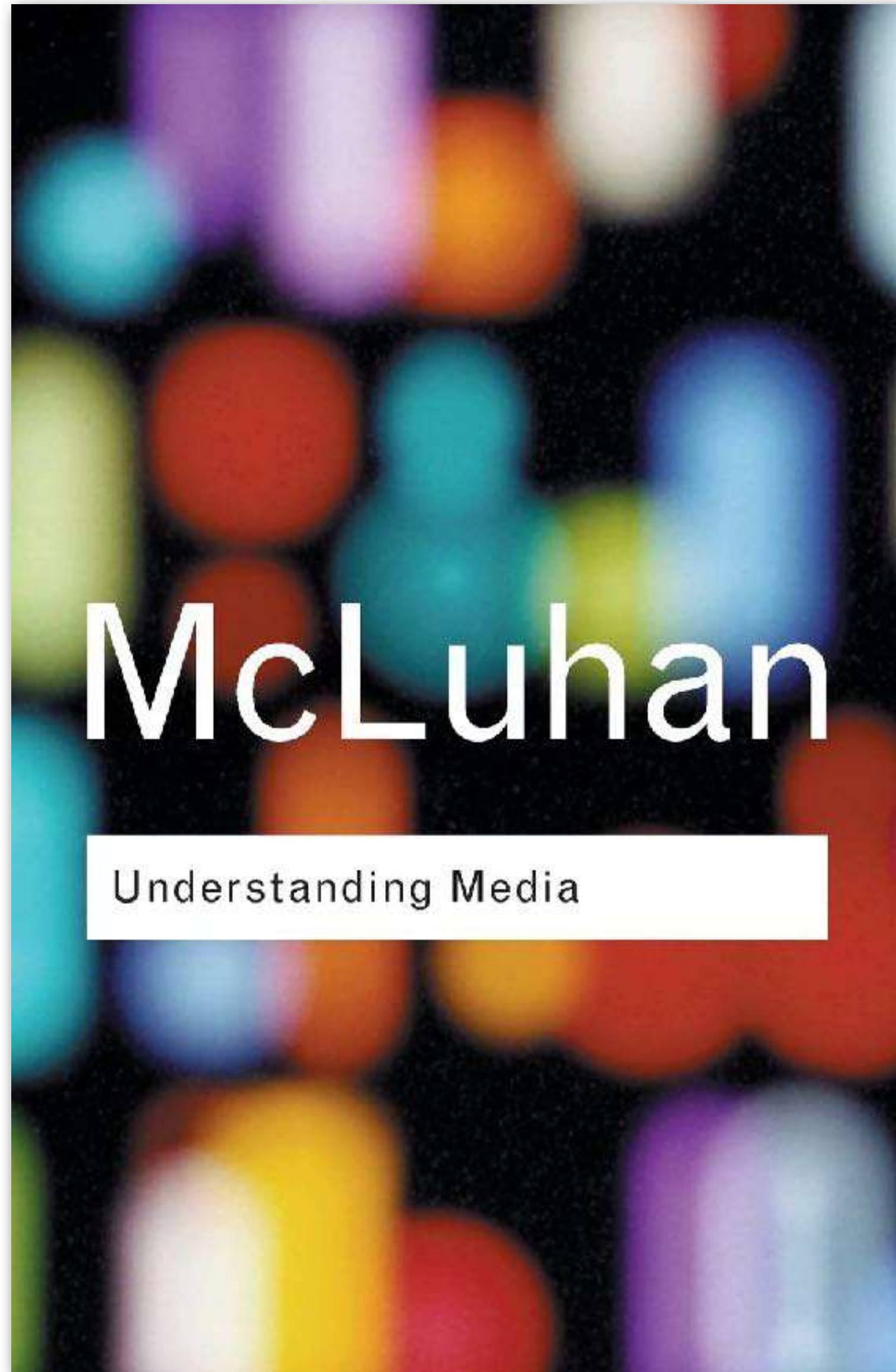




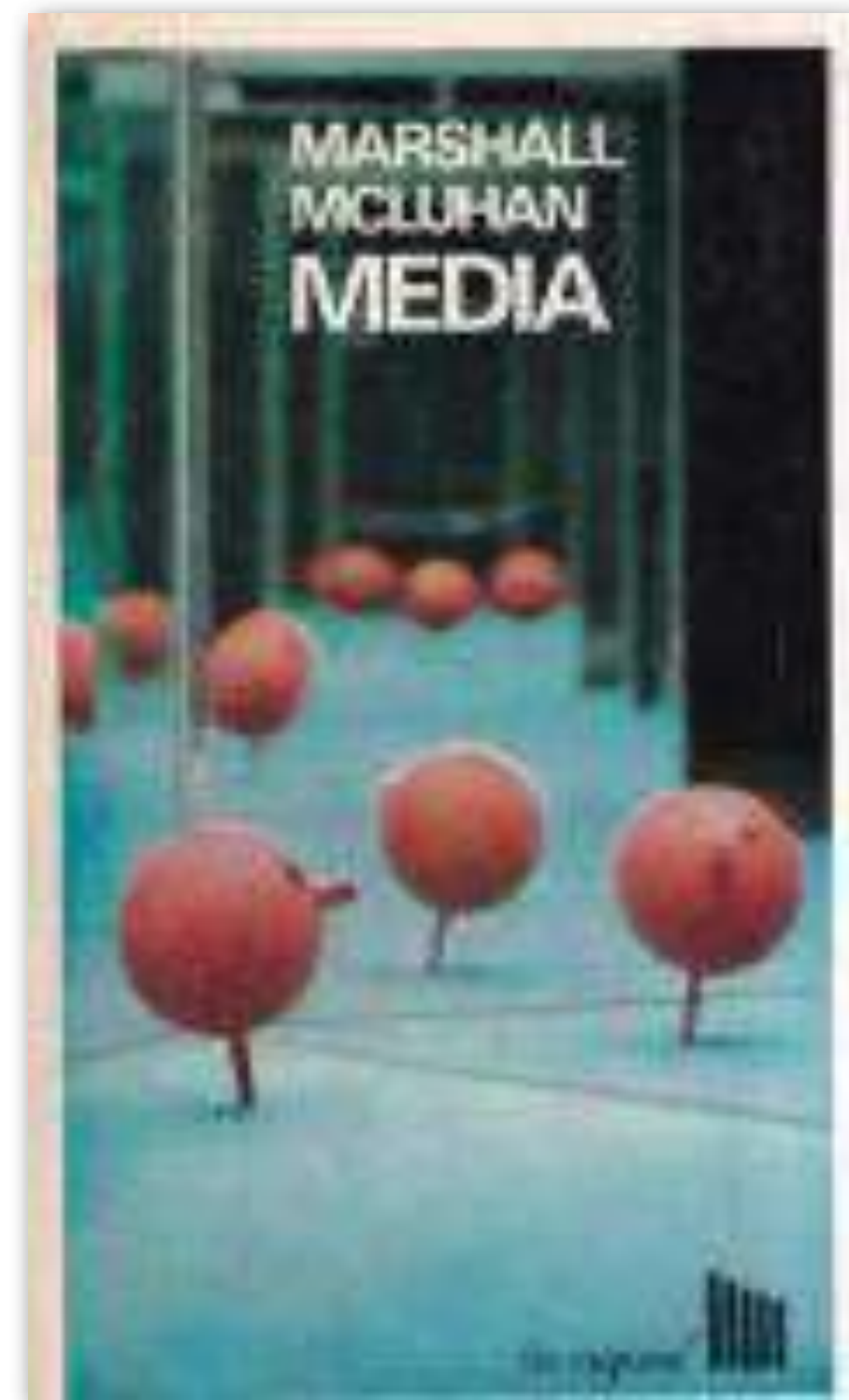
... a model for the study of digital media that synthesizes British and German approaches to media and culture.

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1964

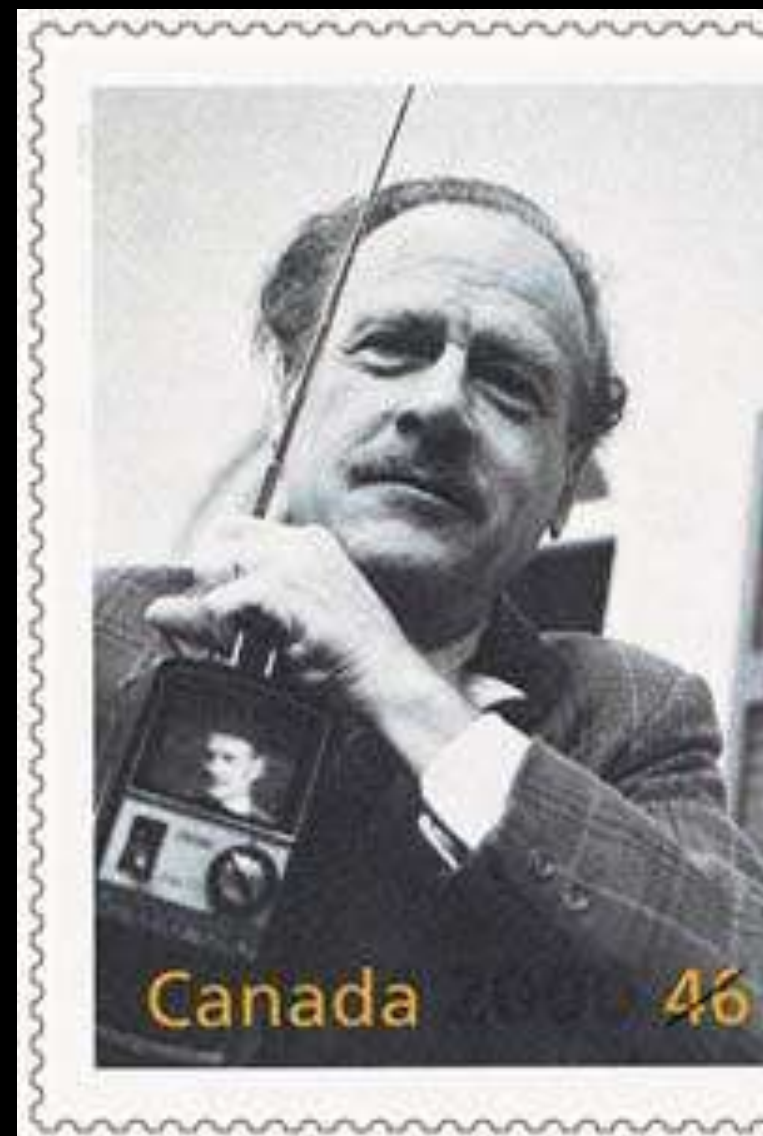
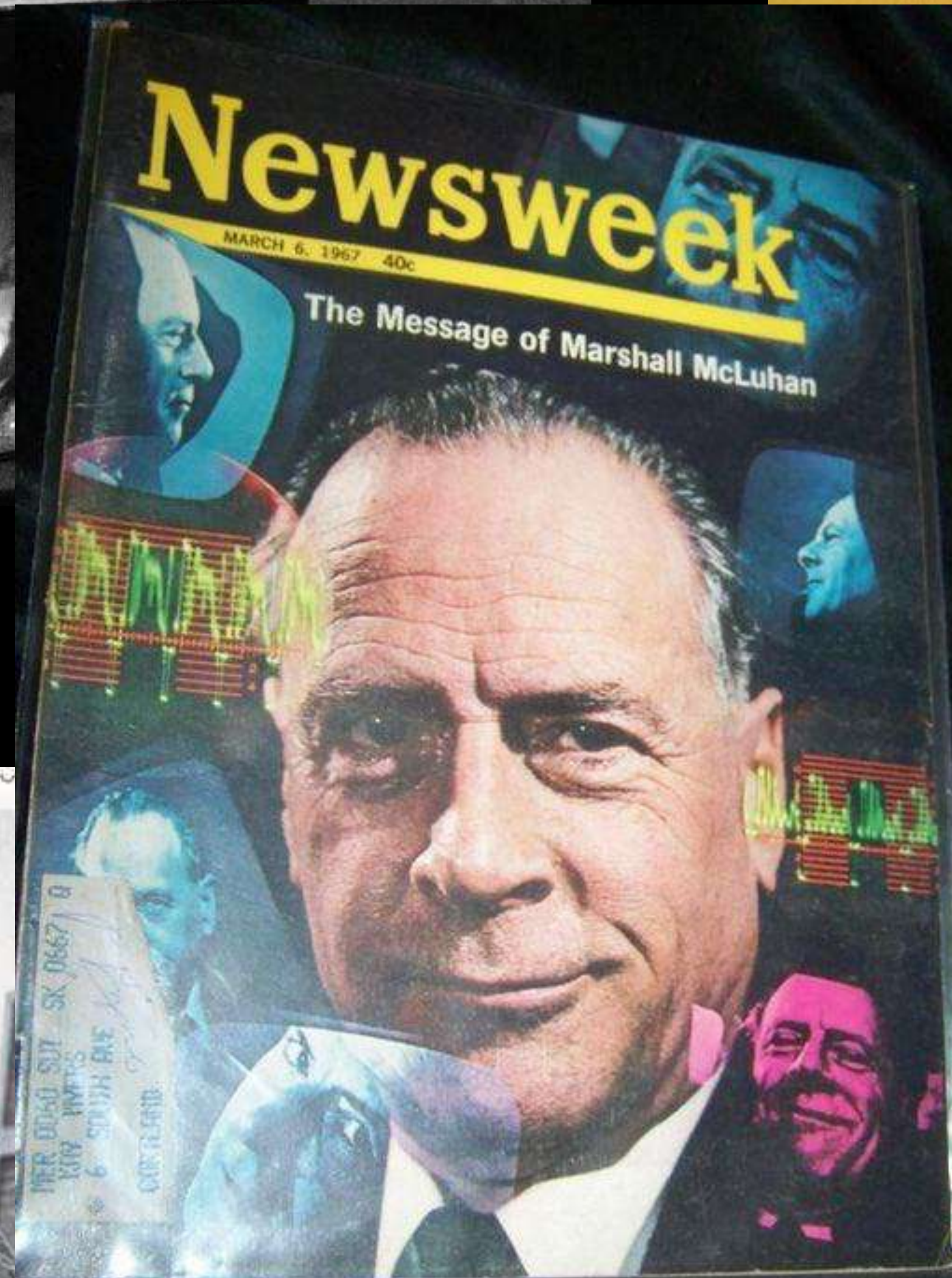


1967

The medium is the message – slogan, har det hävdats som lägger grunden till det akademiska studiet av medier.







HAS TECHNOLOGY CHANGED US?

The Medium is the Message

Narrated by



Gillian Anderson

McLuhan menade i sin bok, *Understanding Media* (1964) att medier var en sorts "**extensions of man**" – vilket i den svenska översättning då blev till den inte helt lyckade underrubriken "**människans utbyggnader**". Med medier utsträcker människan sin uppfattningsförmåga.

“The personal and social consequences of any medium — that is, of any **extension of ourselves**—result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology.”



heta medier _____ svala medier

global _____ village

öga _____ öra

auditativa _____ taktila

medium _____ message

extension _____ amputation

The medium is the message.

In the electric age, we wear all mankind as our skin.

Truth is what we make in our encounter with the world that is making us.

On Spaceship Earth there are no passengers, only crew.

Affluence creates poverty.

Education is civil defense against media fallout.

A moral point of view serves as a substitute for understanding in technological matters.

Language does for intelligence what the wheel does for the feet.

Only puny secrets need protection. Big discoveries are protected by public incredulity.

Whereas convictions depend on speed-ups, justice requires delay.

With telephone and TV it is not so much the message as the sender that is "sent."

Money is the poor man's credit card.

We look at the present through a rear-view mirror. We march backwards into the future.

Invention is the mother of necessities.

People don't actually read newspapers. They step into them every morning like a hot bath.

The road is our major architectural form.

Today each of us lives several hundred years in a decade.

Today the business of business is becoming the constant invention of new business.

The price of eternal vigilance is indifference.

All advertising advertises advertising.

"Camp" is popular because it gives people a sense of reality to see a replay of their lives.

The specialist is one who never makes small mistakes while moving toward the grand fallacy.

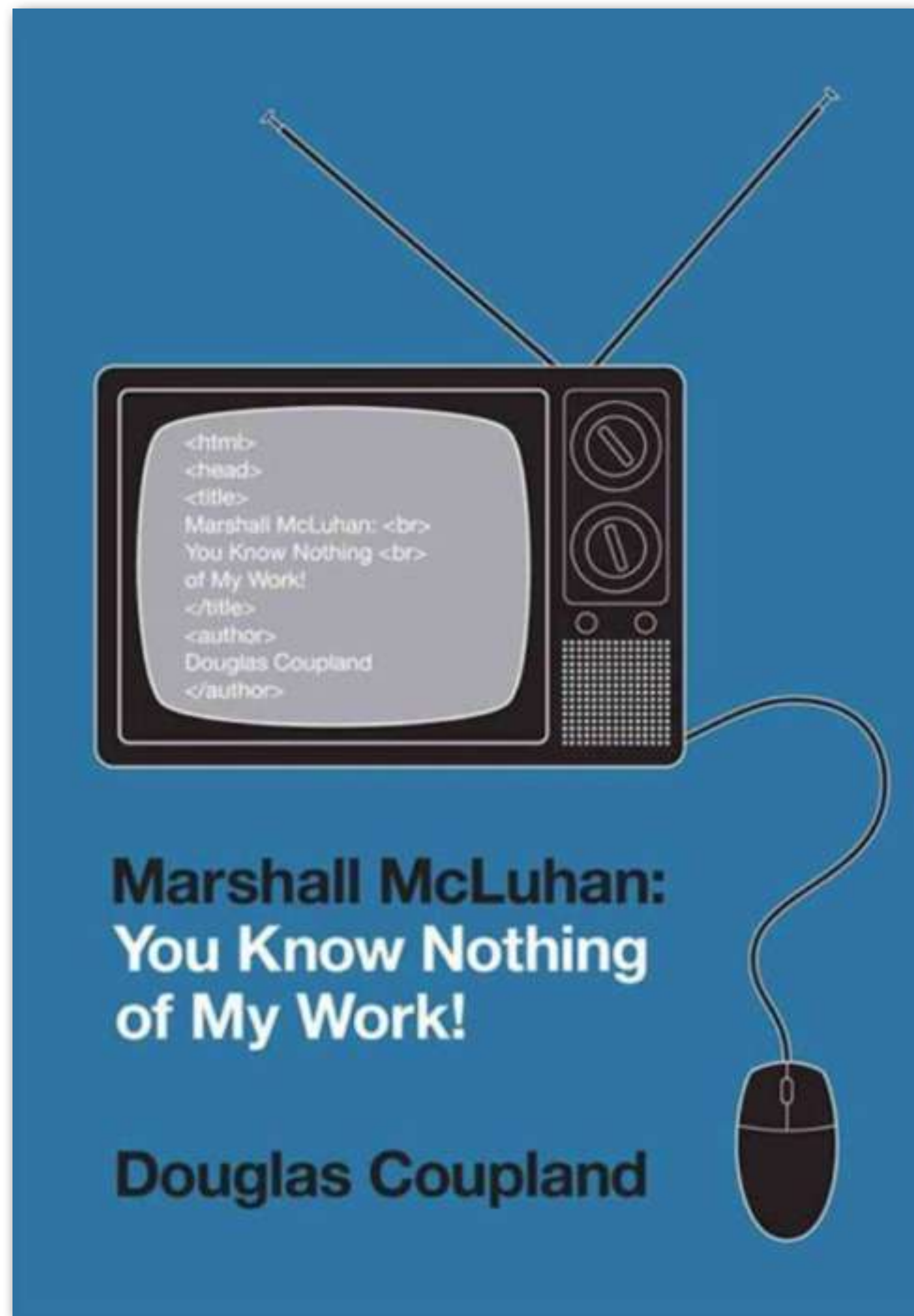
Politics offers yesterday's answers to today's questions.

The missing link created far more interest than all the chains and explanations of being.

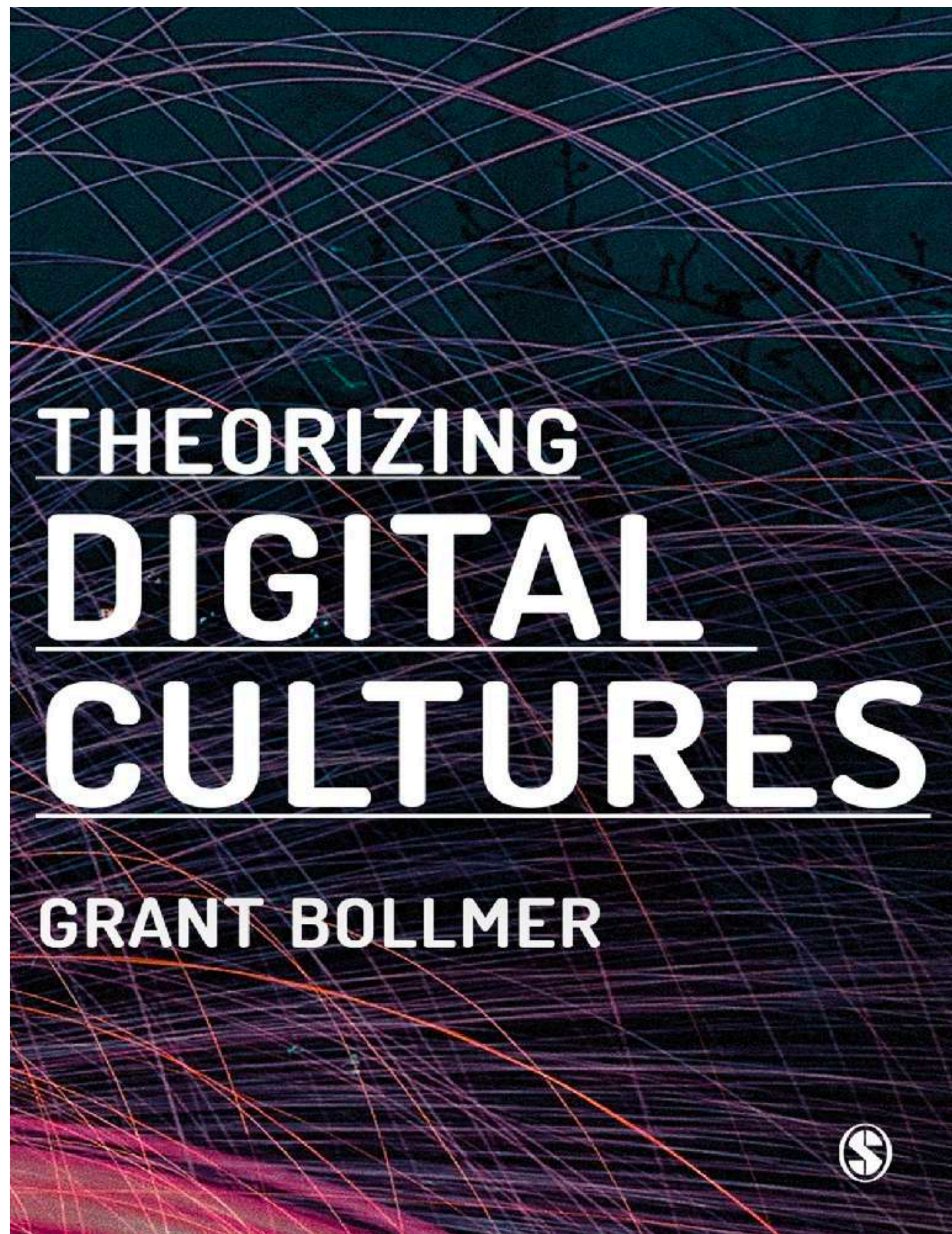
In big industry new ideas are invited to rear their heads so they can be clobbered at once.

Food for the mind is like food for the body: the inputs are never the same as the outputs.

En återkommande fråga när det gäller McLuhan handlar om så kallad **teknikdeterminism**, det vill säga frågan huruvida det är **tekniken som driver samhällsutvecklingen** – eller om den snarare är ett redskap som **människan har full kontroll över**.

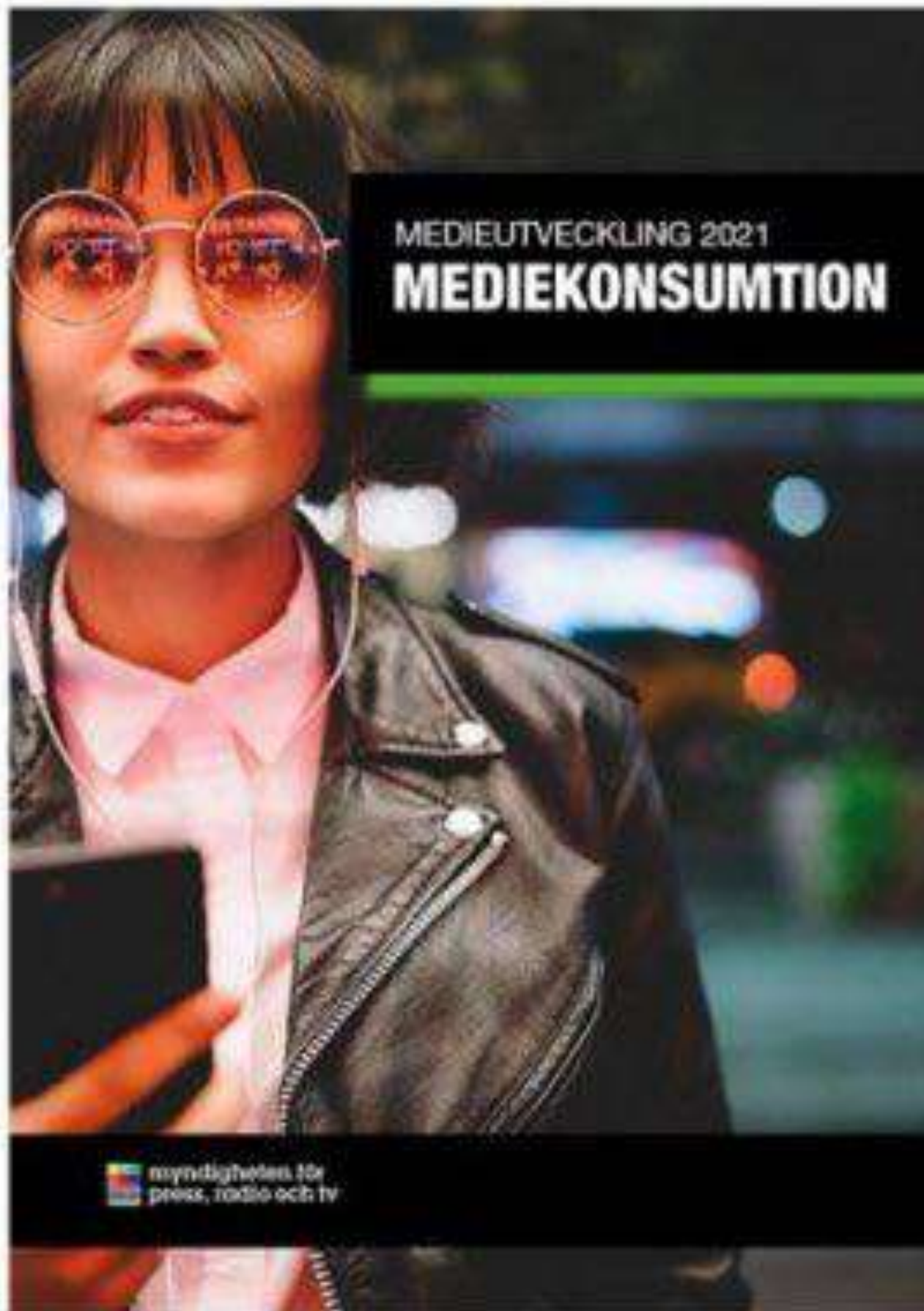


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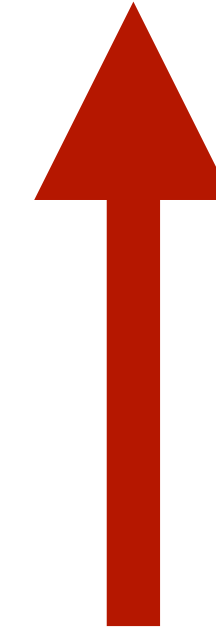
digital | kultur

Many current invocations of digital culture refer to social media and smartphones in everyday life, along with the practices performed by individuals online ... This follows a version of media studies that suggests our key focus should be on investigating what people are doing with media.

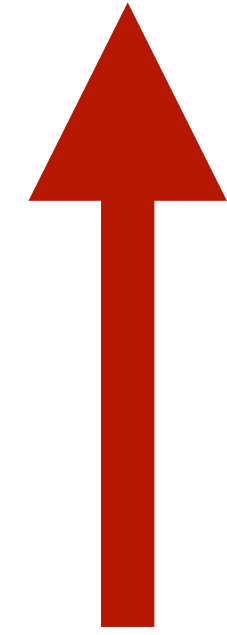


**Medieanvändning med fokus på hur
medier brukas – där de ofta inte spelar
så stor roll om det handlar om tv, radio,
Youtube, Twitter eller TikTok.**

digital | kultur



Digital culture often refers to little more than what people happen to be doing with digital media. While this is a perfectly acceptable way of defining digital culture, one that has led to a number of politically productive and sociologically stimulating investigations of digital media, there's a lot more to digital culture than people's use of digital media.



digital | **kultur**

Instead, I claim, we should think of digital culture as made up of three elements, narratives about **technology**, material **infrastructures** that shape communication, and the **physical** capacities of bodies, human or otherwise, in their ability to move and perform specific acts. Digital culture is found at the intersection of these three elements.

digital | kultur

digital | kultur

A. Cultural studies

digital | kultur

A. Cultural studies

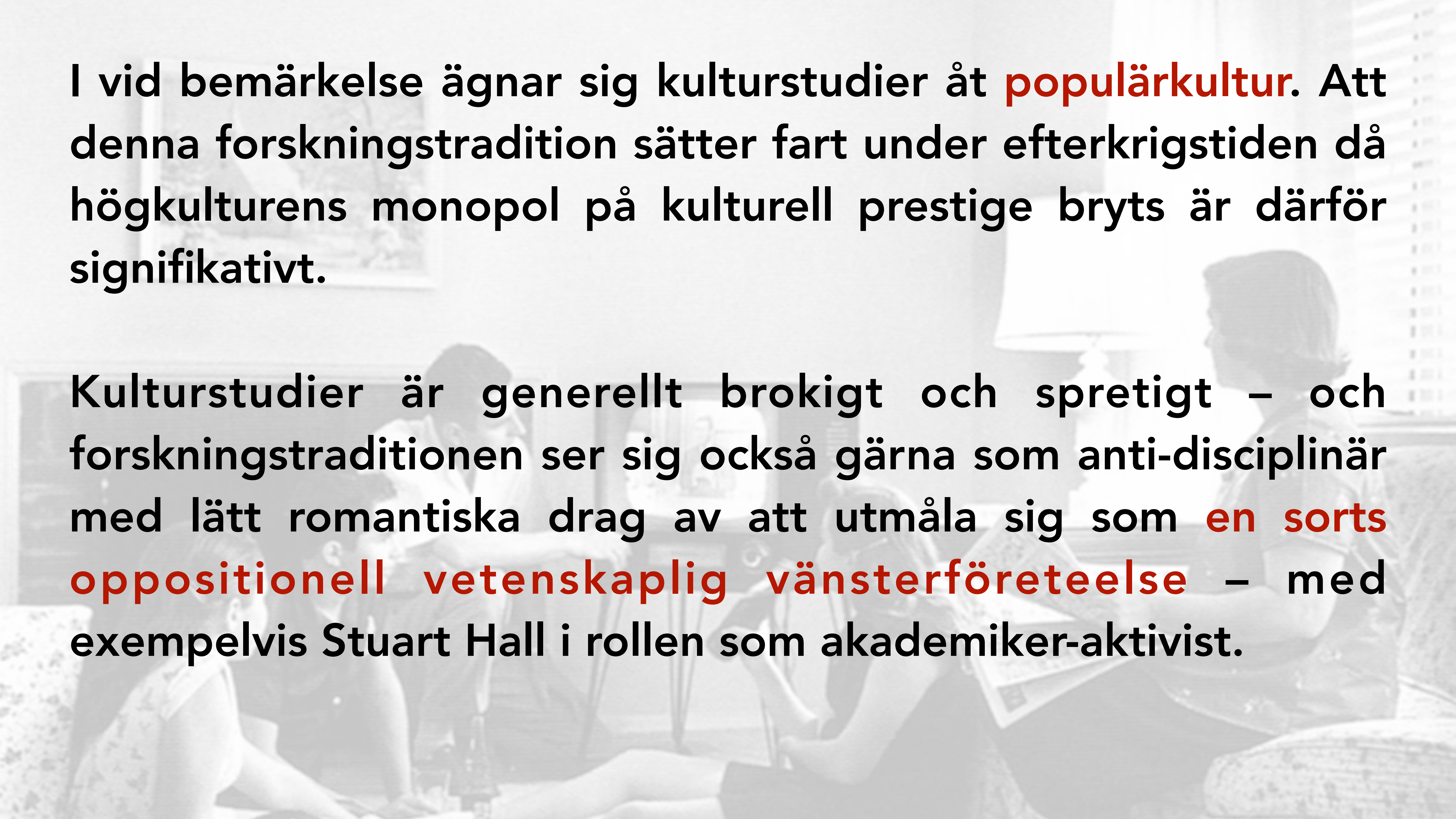
B. German media theory



Som medieteori kännetecknas **cultural studies** – eller “kulturstudier” som exempelvis Johan Fornäs brukar benämna fältet – av ett återkommande fokus på **reception**.

Medieanvändning och hur mediers innehåll och budskap uppfattas och tolkas utgör kärnan i denna teoribildning – inte sällan med fokus på television och olika vardagspraktiker.





I vid bemärkelse ägnar sig kulturstudier åt **populärkultur**. Att denna forskningstradition sätter fart under efterkrigstiden då högkulturens monopol på kulturell prestige bryts är därför signifikativt.

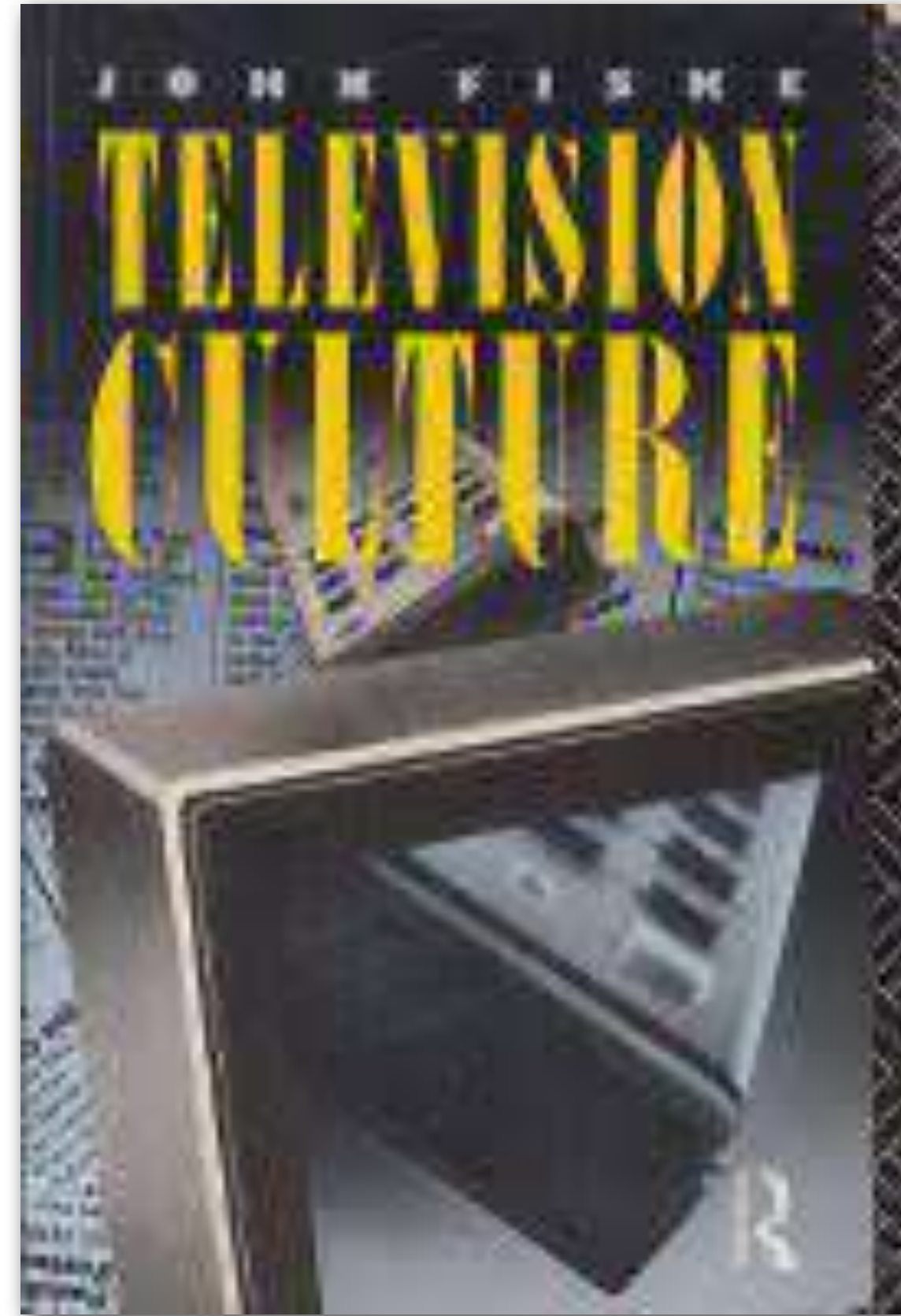
Kulturstudier är generellt brokigt och spretigt – och forskningstraditionen ser sig också gärna som anti-disciplinär med lätt romantiska drag av att utmåla sig som **en sorts oppositionell vetenskaplig vänsterföreteelse** – med exempelvis Stuart Hall i rollen som akademiker-aktivist.

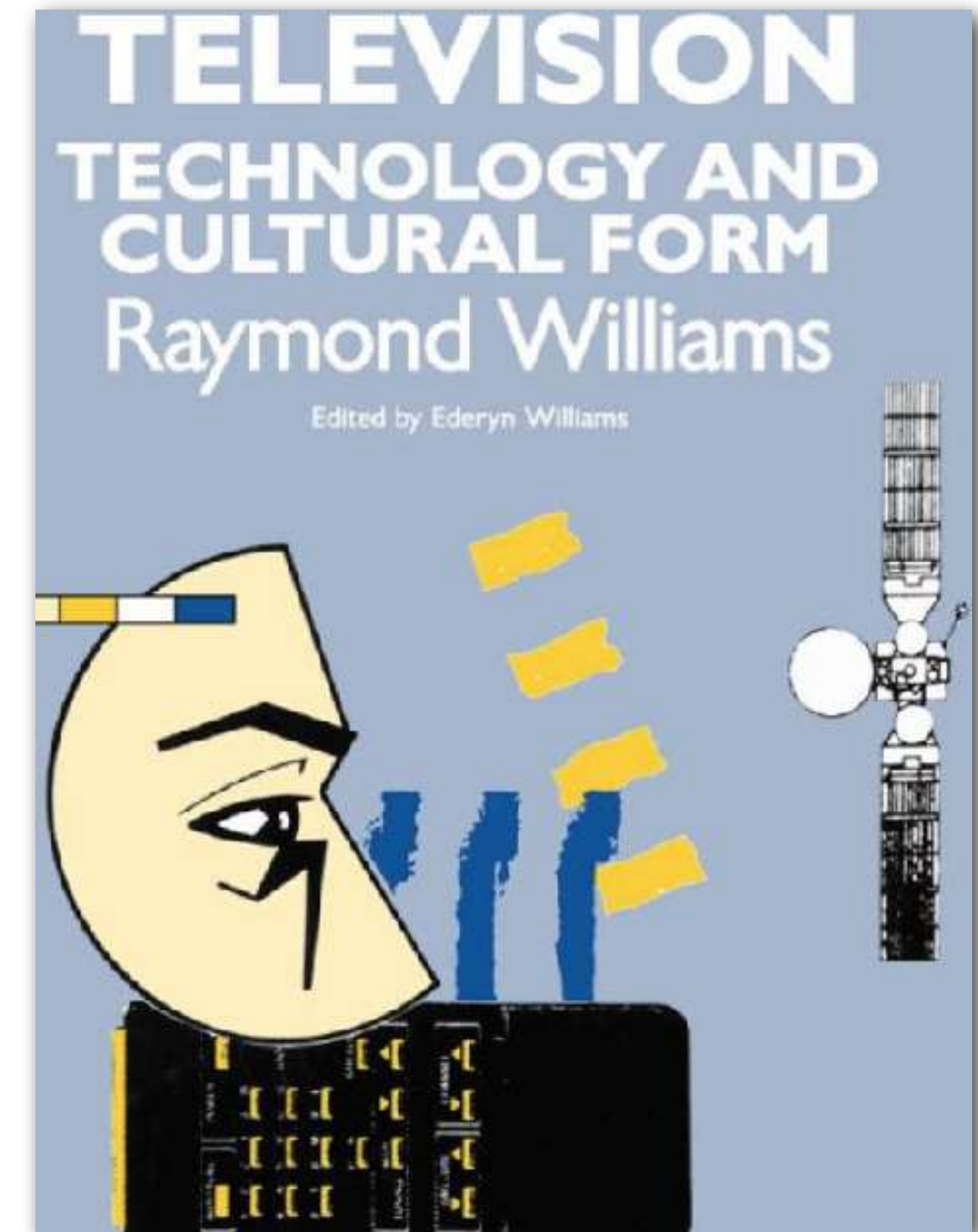
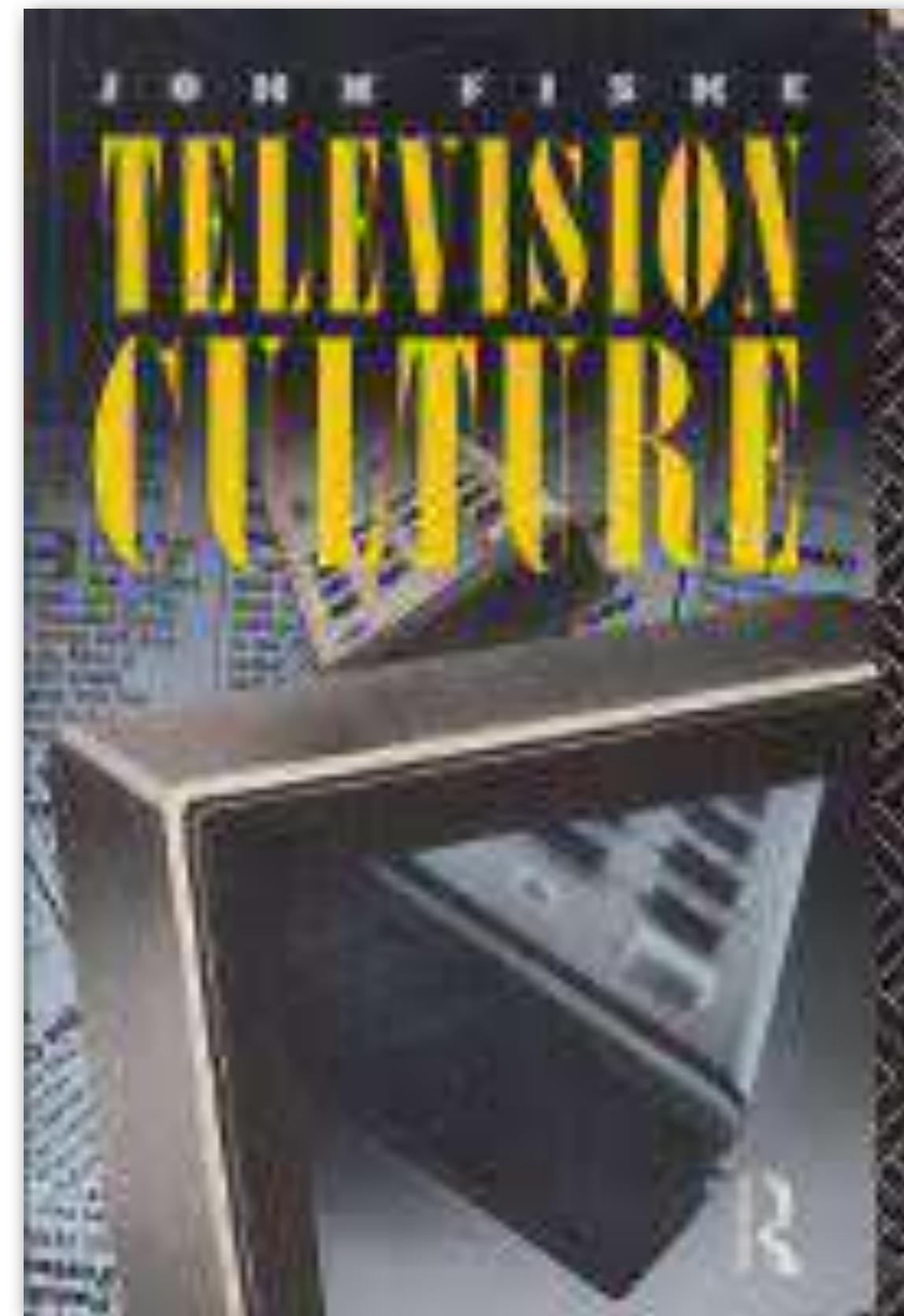
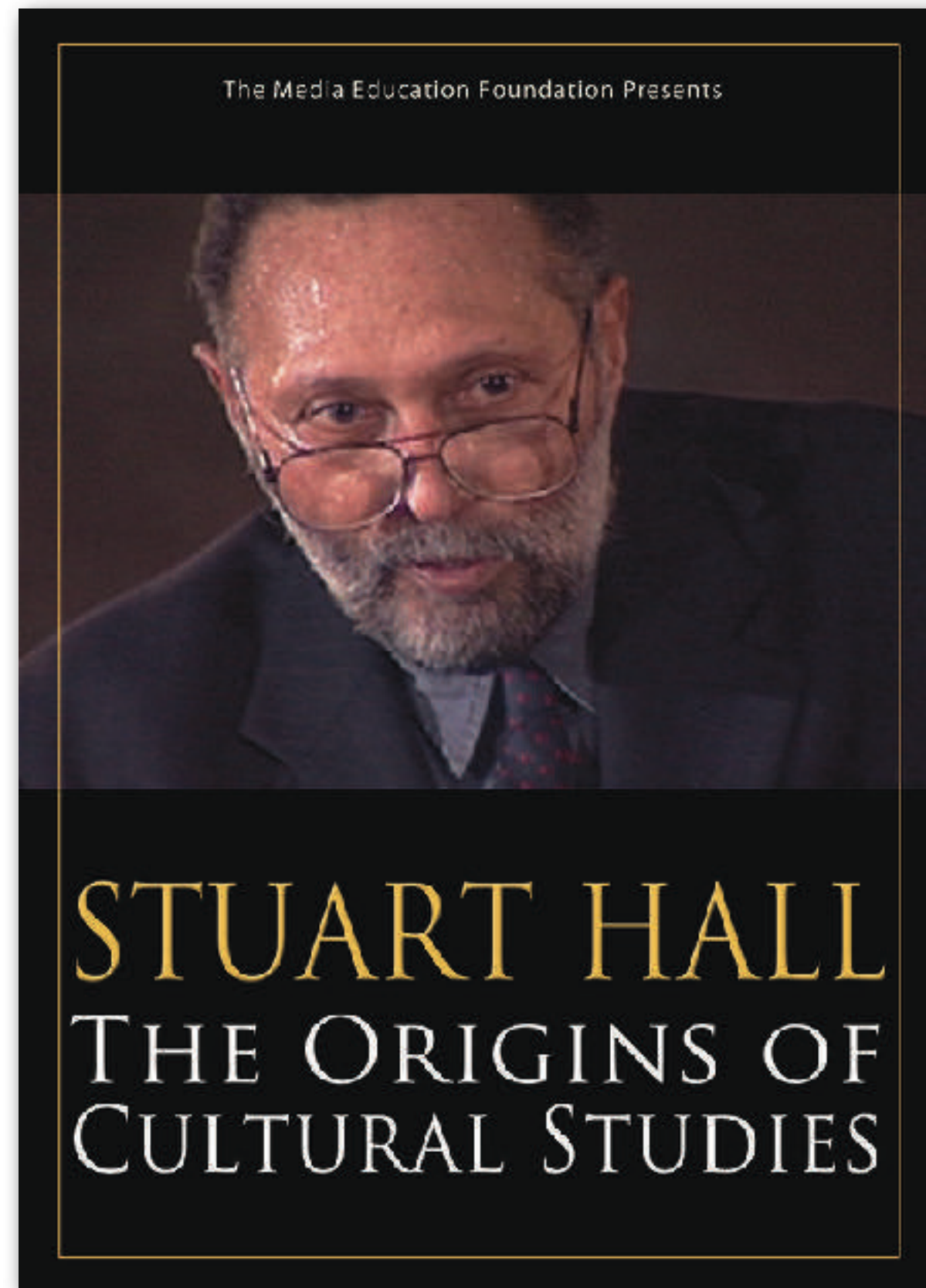
The Media Education Foundation Presents



STUART HALL

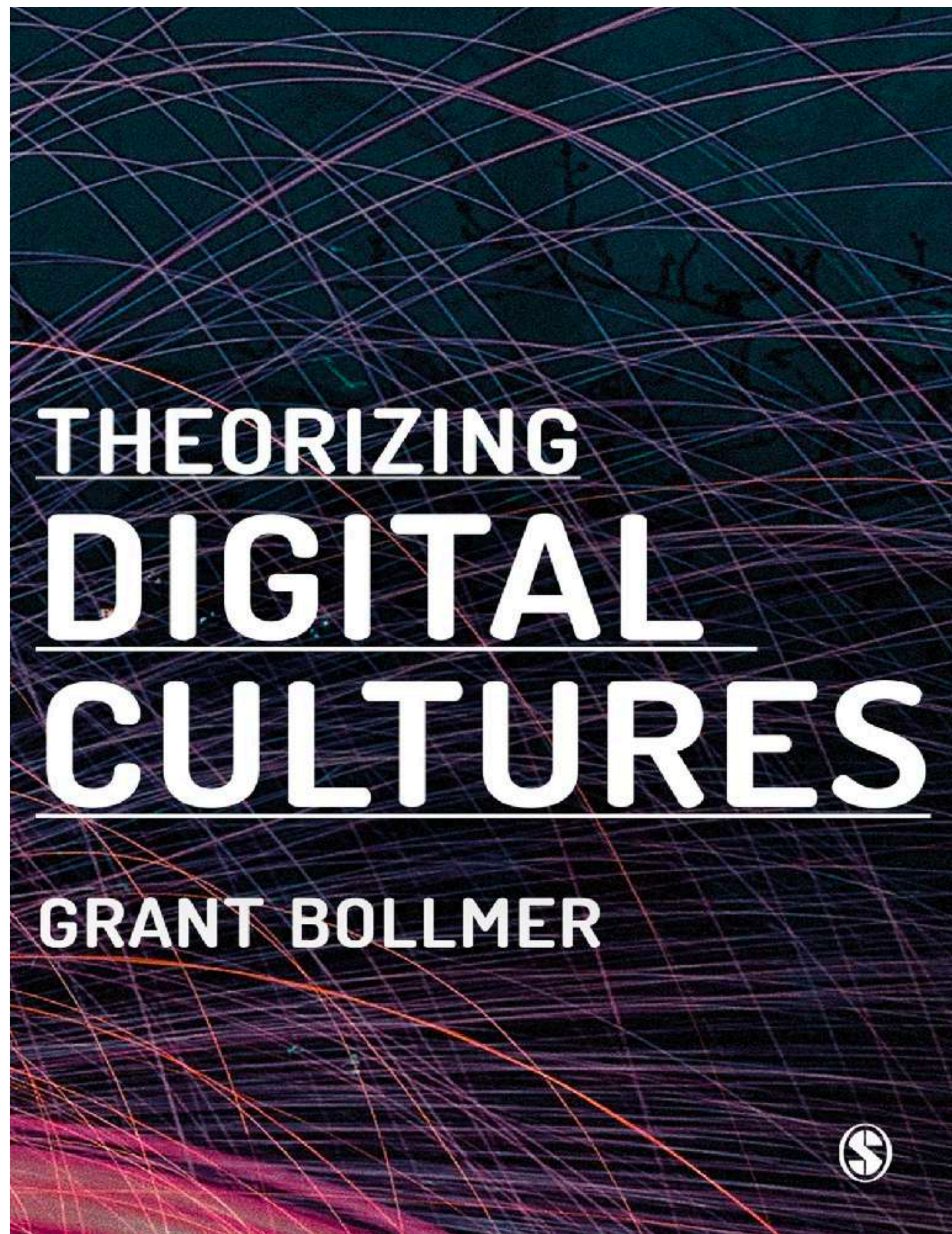
THE ORIGINS OF CULTURAL STUDIES





Generellt, existerar det inom kulturstudier en ständig och återkommande risk att det specifikt mediala förbises. Givet fokus på mening och mediebruk – och där denna mening ofta beskrivs i språkliga (och litteraturvetenskapliga) termer – försvinner inte sällan mediet som sådant.

Samtidigt har analyser av mediala representationer – och inte minst den globala cirkulationen av dessa inom olika medie- och användarkontexter – varit helt centrala för kulturstudier som fokuserat på, säg, representation av kön eller i mer konkret bemärkelse hur exempelvis "vithet" konstrueras i Hollywoodfilm.

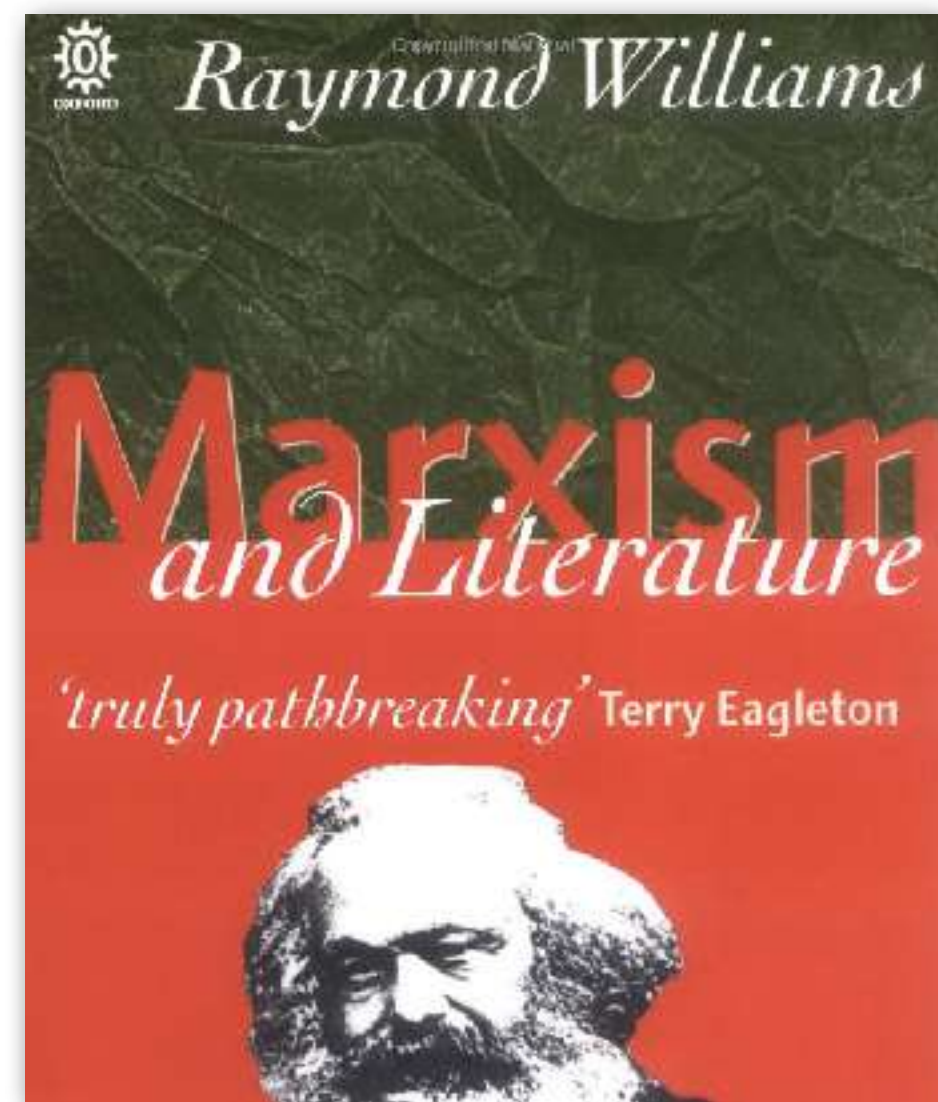
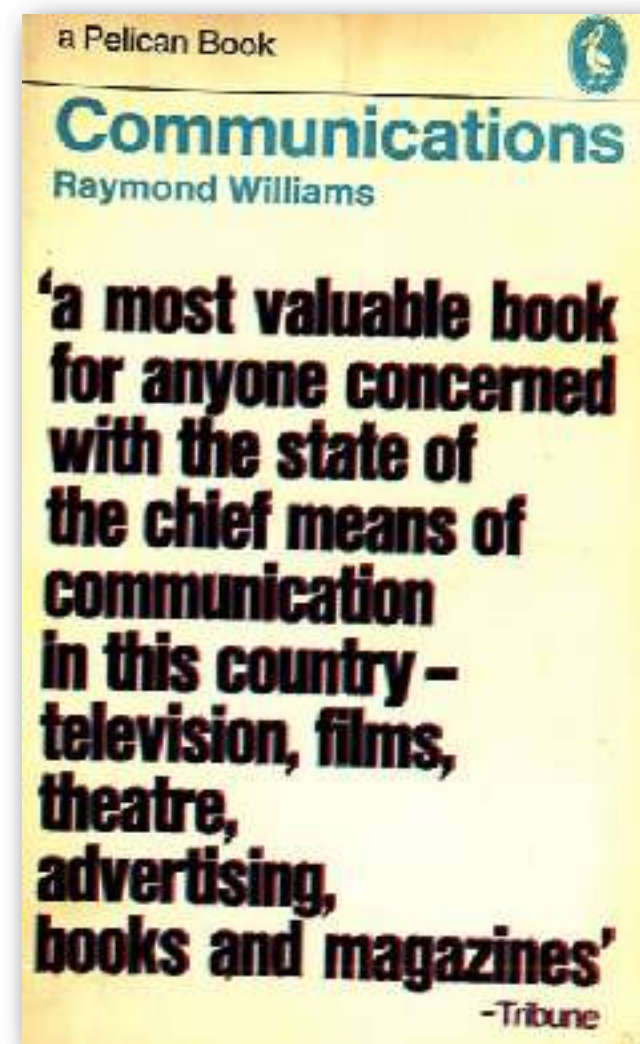
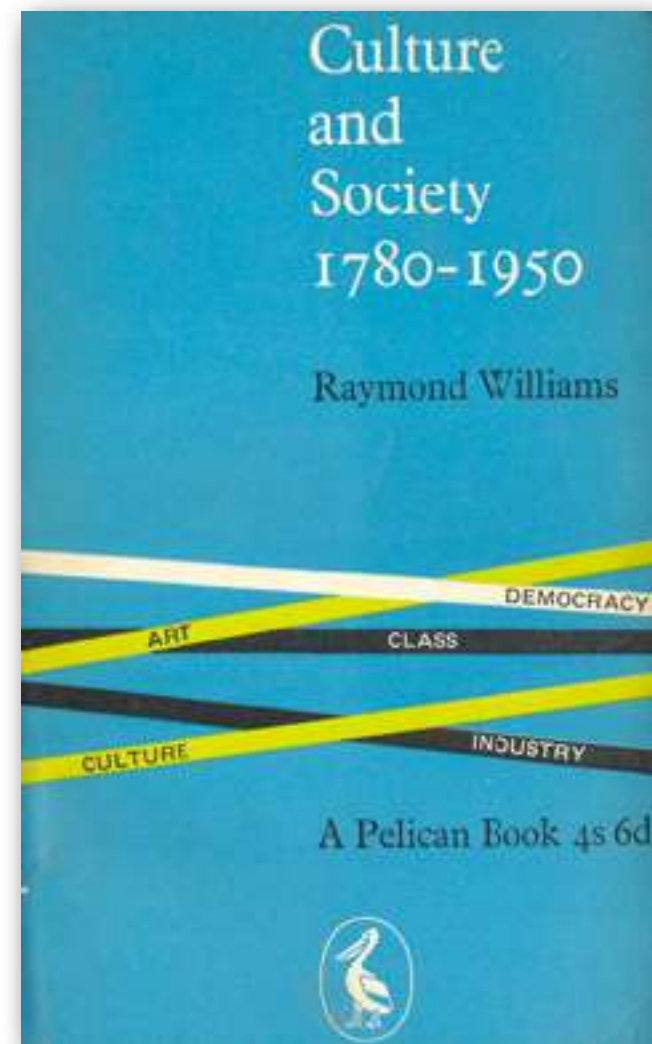


One of the major figures who guided the development of cultural studies, **Raymond Williams**, divided culture into the categories of dominant, residual, and emergent.



Enligt Williams innefattas alla (medie)kulturer av **dominanta, frambrytande** och **kvardröjande element**.

Den **dominanta** kategorin är den som utgör *default* vid en viss tidpunkt, medan den **frambrytande** kategorin tar hänsyn till att nya teknologier, praktiker, meningar, värderingar och erfarenheter ständigt skapas. Den **kvardröjande** kategorin lyfter exempelvis fram att medieformer och mediebruk som en gång var dominanta i en kultur och trängdes undan – men ändå inte helt försvann.

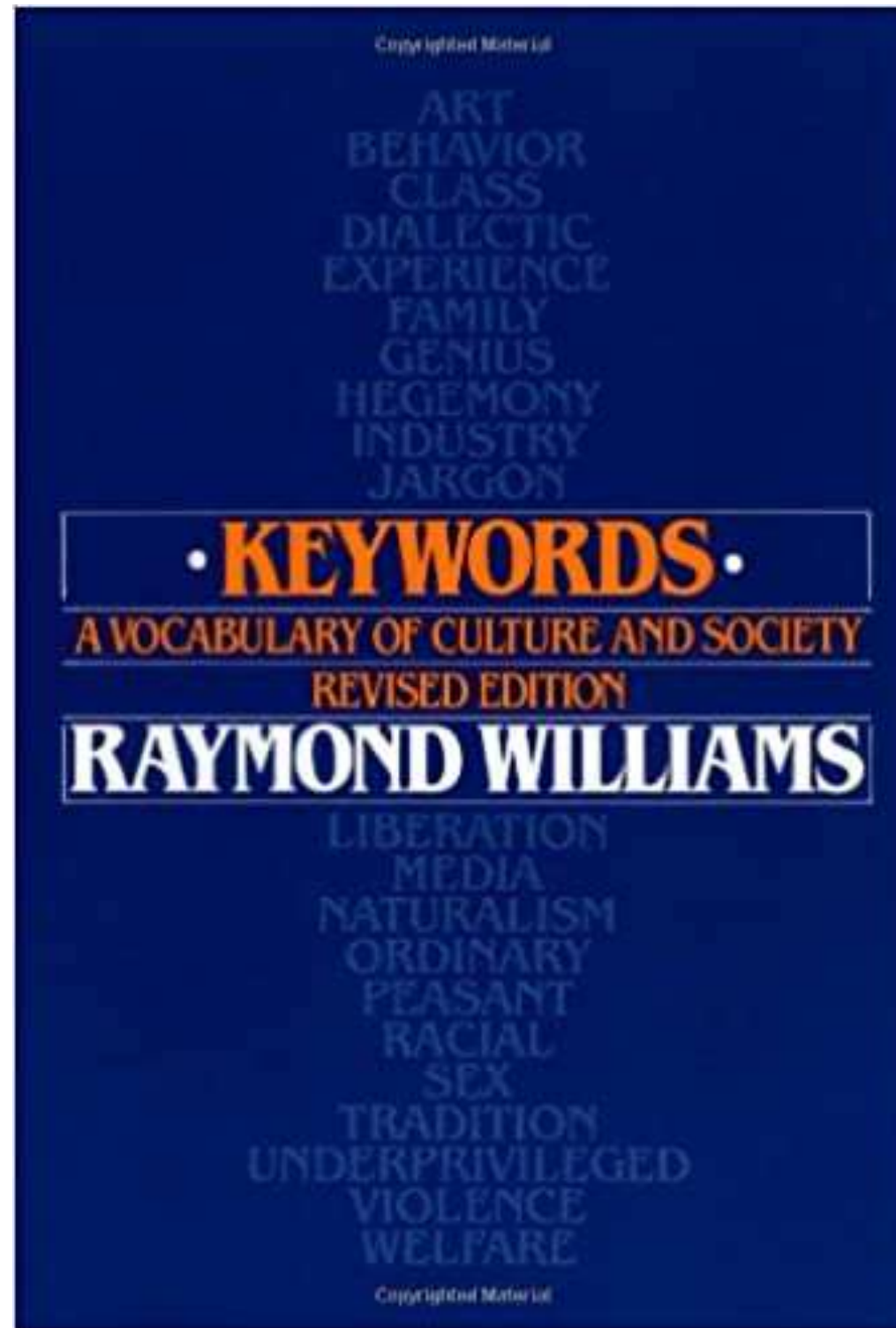


> kulturellt färgat mediebegrepp som egentligen handlar mest om **kulturell kommunikation** i vid bemärkelse.

> initialt mer fokus på "**kultur**" än medier.

> fokus på samhället som en kommunikationsprocess, på medieanvändande och ett slags relativ värdering av **mediekulturens** olika uttryck.

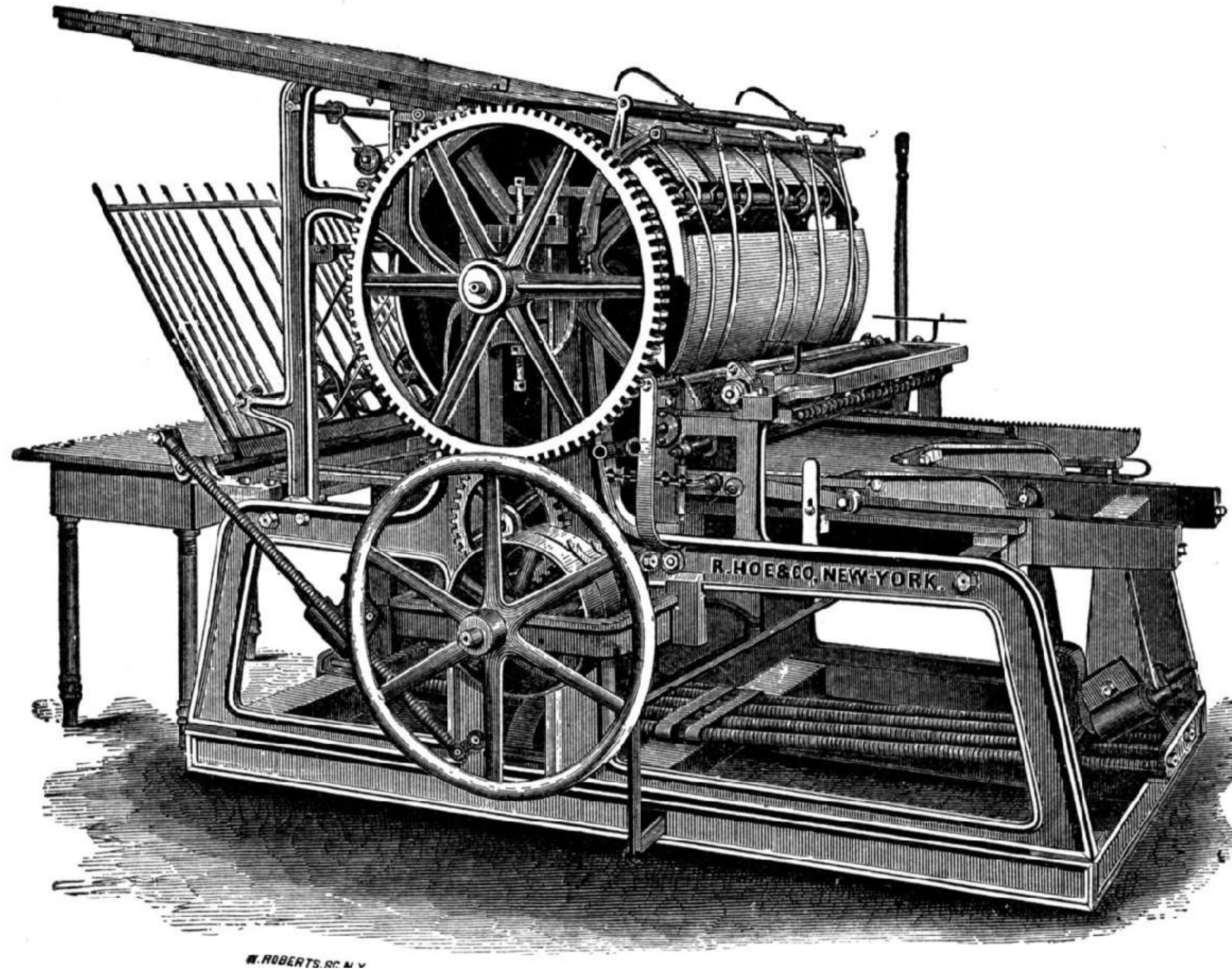
> skiftande **medieteoretiska perspektiv** – från övergripande, mediehistoriska studier av den brittiska kulturens föränderlighet till specifika böcker om exempelvis television eller marxism och litteratur.

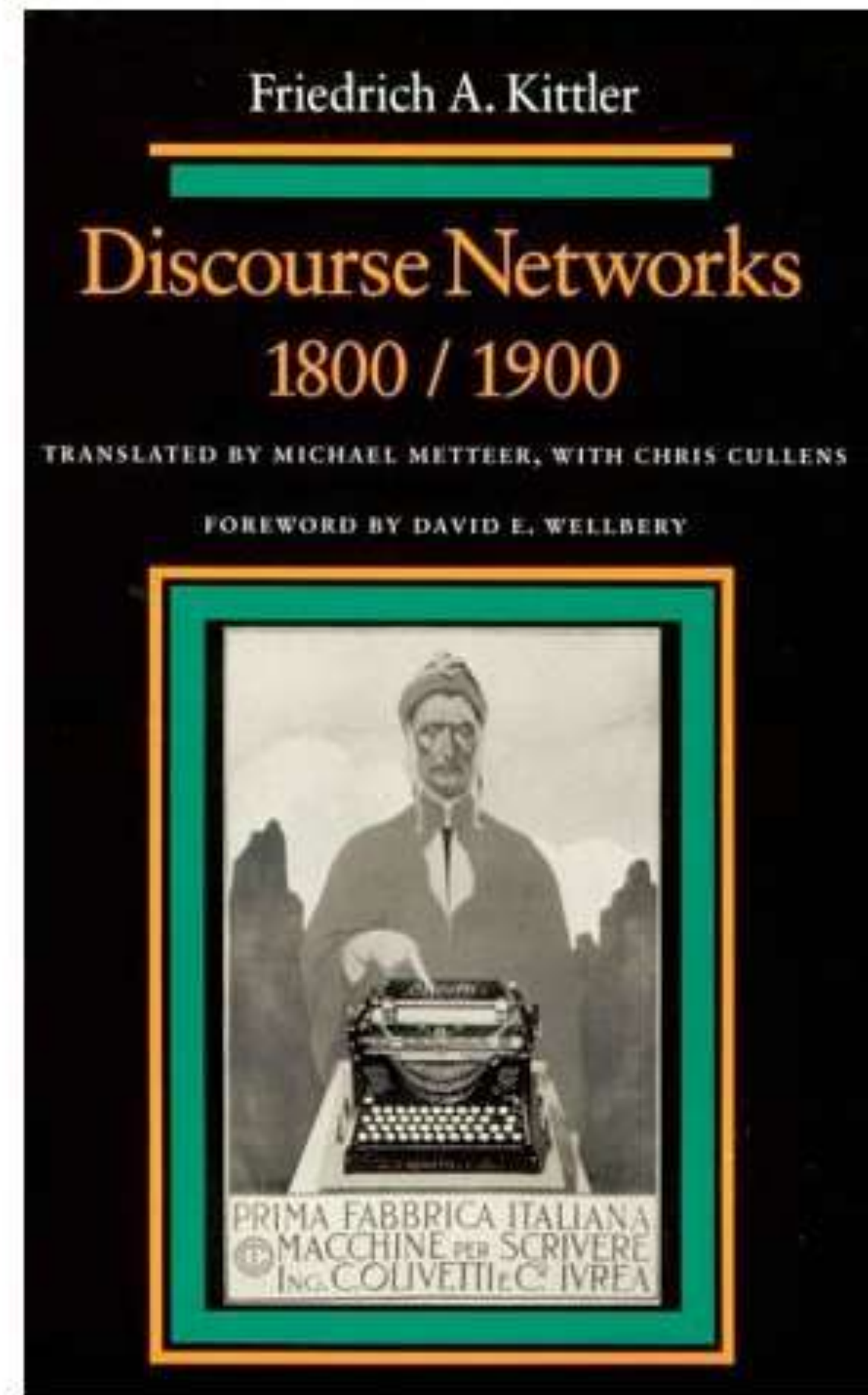
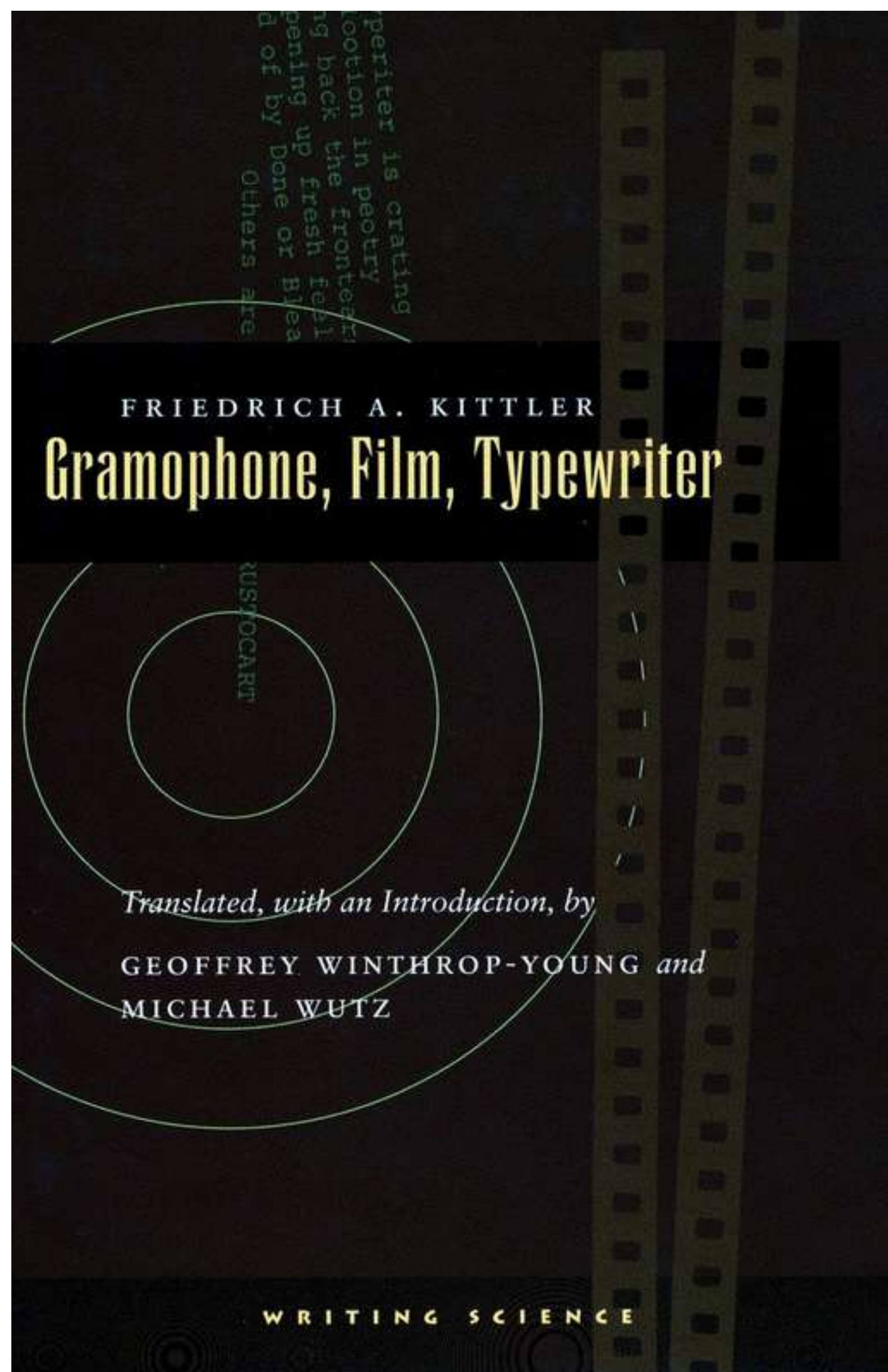


I sin bok, ***Keywords. A vocabulary of culture and society*** (1976) – en sorts kulturhistoria över begrepp; "nyckeltermen" med Raymond Williams terminologi som till exempel "konsument", "smak" eller "upplevelse", med fokus på hur språk och begrepp ändrar betydelse över tid – hävdade Williams att termen "**culture**" är ett av **engelskans allra mest komplicerade ord**.

Men också: "**Culture as a whole way of life.**"

German media theory & kulturtekniker

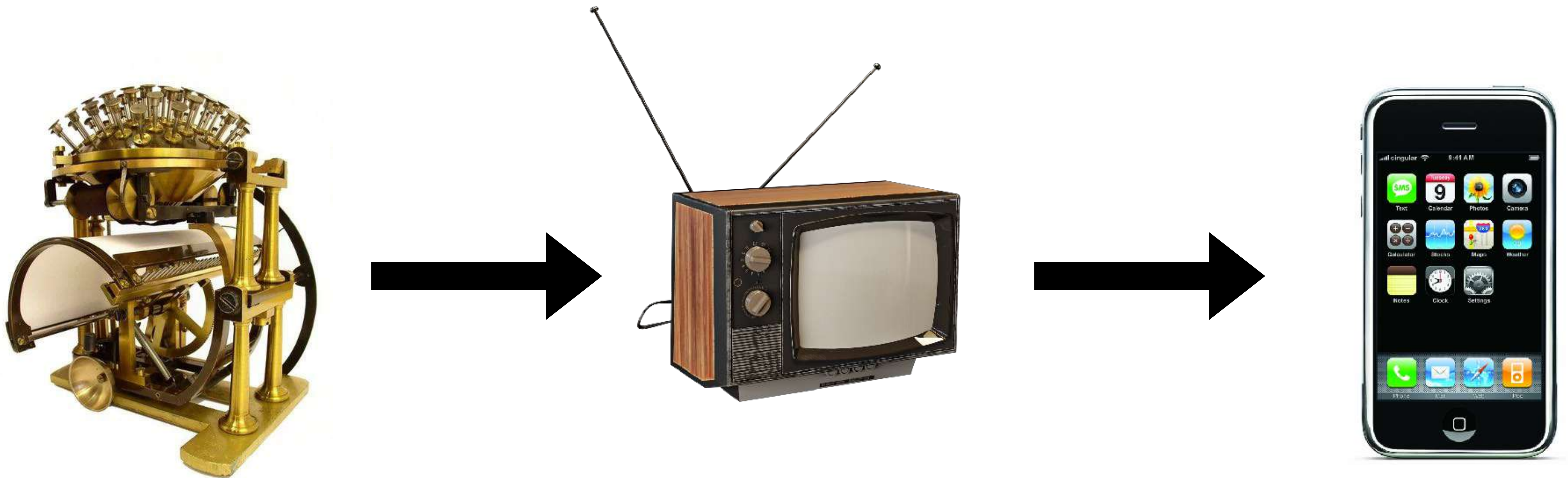




Kittlers grundidé är att historiens kulturer reglerats av de mediala (an)ordningar som präglat olika epoker. Han strävar efter att artikulera samtidens och det förflutnas **mediala villkor**, detta genom återkommande undersökningar av specifika mediala nedskrivningssystem som **lagrar, bearbetar och överför kulturens data** (information).

**Det handlar alltså om hur teknologi och nya tekniska
landvinningarna styrt (och reglerat) vårt tänkande och
konsten som sådan, liksom dess förutsättningar och
möjligheter.**

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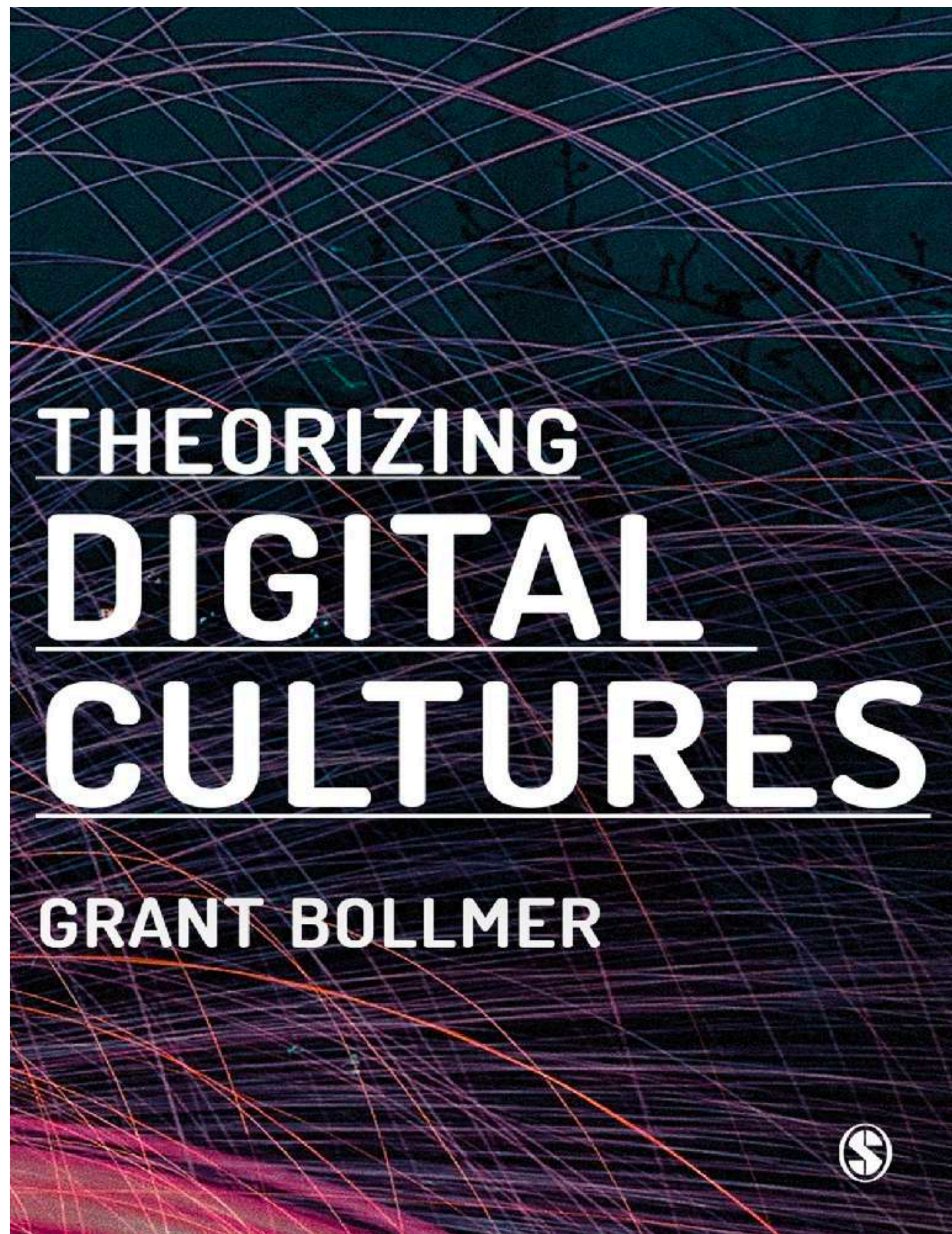


Sammanfattningsvis handlar Kittlers teoretiska synsätt om att uppmärksamma **historiskt betingade mediala villkor** som ett motgift mot den tekniska glömska, *Technikvergessenheit*, som ofta präglat litteratur- och kulturvetenskaperna. För Kittler – och den så kallade mediearkeologi som utvecklats ur hans idéer – är det **apparater och teknik** som står i centrum av mediehistorien.

Termen *Kulturtechnik* används framför allt inom tysk medie- och kulturhistorisk forskning för att beskriva hur mänskliga aktiviteter – som att skriva, läsa, räkna, måla eller modellera – är historiska handlingar som är beroende av olika tekniker, vilka därför definierar den kultur som produceras.

**... alla kulturens utsagor är alltid först
mediala (eller kulturtekniska) – därefter
diskursiva ...**

**... att alltid uppmärksamma mediernas
former och format ...**



Culture is not just what people do with digital media, **since the material, ontological qualities of media participate and share in the making of culture.**

Is the 'like' button a cultural technique?



On Facebook this gesture was used to express a wide range of emotions, which, until the introduction of reactions, were converted into an act of approval because there was simply no other button than the thumbs-up.



Is the 'like' button a cultural technique?

A like is, in fact, a form of documentation. When you click 'like', you are inscribing information that Facebook then uses to create a profile that records who you are and how you relate to others.

Interventioner för att uppmärksamma
hur mediet – exempelvis Facebook –
reglerar användning ...



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Facebook Demetricator

A web browser extension that hides all the metrics on Facebook



Facebook Demetricator
web browser extension (demonstration video)

2012-present

[watch original 2012 demo video](#)

Install

Click the button below to install on Chrome. Visit the [extended installation page](#) for instructions on installing in [Firefox](#), [Safari](#), [Edge](#), or [Opera](#).

Install Facebook Demetricator on Chrome

... cultural effects of software ...

Artist Ben Grosser focuses on the cultural, social, and political effects of software. How is an interface that foregrounds our friend count changing conceptions of friendship? Who benefits when a software system can register how we feel? What changes in democracy and society when platforms designed for growth and engagement become our primary window to the wider world?

To examine questions like these, he constructs interactive experiences, machines, and systems that make the familiar unfamiliar, revealing the ways that software prescribes our behavior and thus, how it changes who we are.

<https://bengrosser.com/projects/>

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7 Messages

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Pelle Snickars

2,312 Tweets



Edit profile

Pelle Snickars

@pellesnickars

Professor • Department of Arts and Cultural Sciences • Lund University

Joined April 2009

269 Following 1,588 Followers

Tweets

Tweets & replies

Media

Likes

You Retweeted

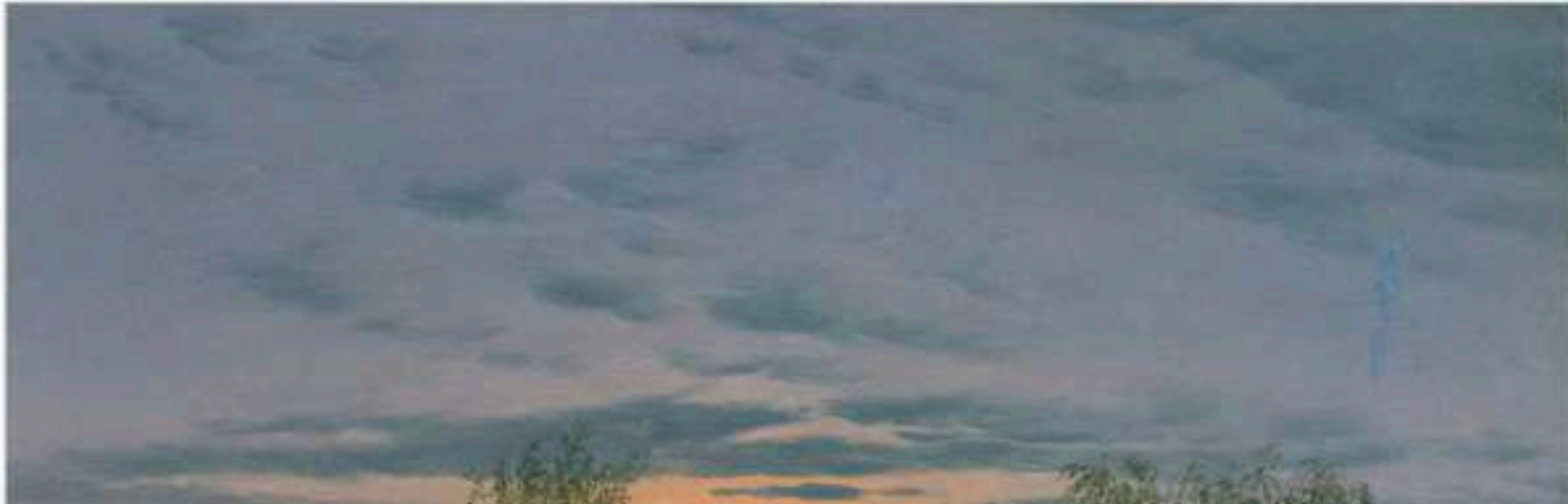


Caspar Friedrich

@artistfriedrich · Sep 2

Automated

Plowed field, 1830 #caspardavidfriedrich #friedrich wikiart.org/en/caspar-davi...



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2,499 Tweets

Twitter Demetricator

Hides all the metrics on Twitter

Hide the Metrics?

No

Options

☒ Hide age metrics (e.g., 12s, 9m, 2h)?

☐ Hide dot indicators showing > 0 metrics?

Twitter Demetricator is created by Ben Grosser. You might also be interested in Facebook Demetricator.

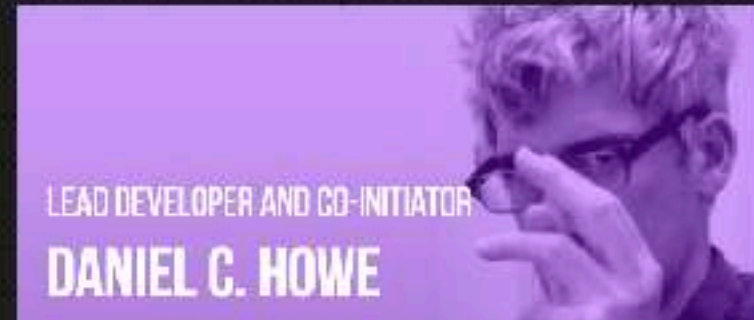
SCM / research / Daniel Howe: Critical Software

Daniel Howe: Critical Software

SOFTWARE ART, MACHINE LEARNING & AI



Advertising Positions, 2017 Interactive Animations / Installation



LEAD DEVELOPER AND CO-INITIATOR
DANIEL C. HOWE



LEAD DESIGNER
MUSHON ZER-AVIV



CO-INITIATOR
HELEN NISSENBAUM

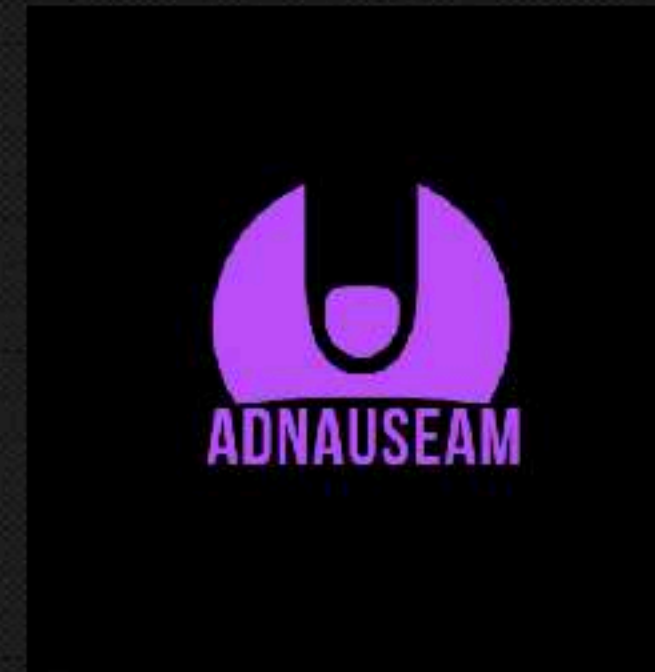
CLICKING ADS SO YOU DON'T HAVE TO.

As online advertising becomes ever more ubiquitous and unsanctioned, AdNauseam works to complete the cycle by automating ad clicks universally and blindly on behalf of its users. Built atop uBlock Origin, AdNauseam quietly clicks on every blocked ad, registering a visit on ad networks' databases. As the collected data gathered shows an omnivorous click-stream, user tracking, targeting and surveillance become futile. Read more about AdNauseam in this [paper](#).

Install AdNauseam 3.9



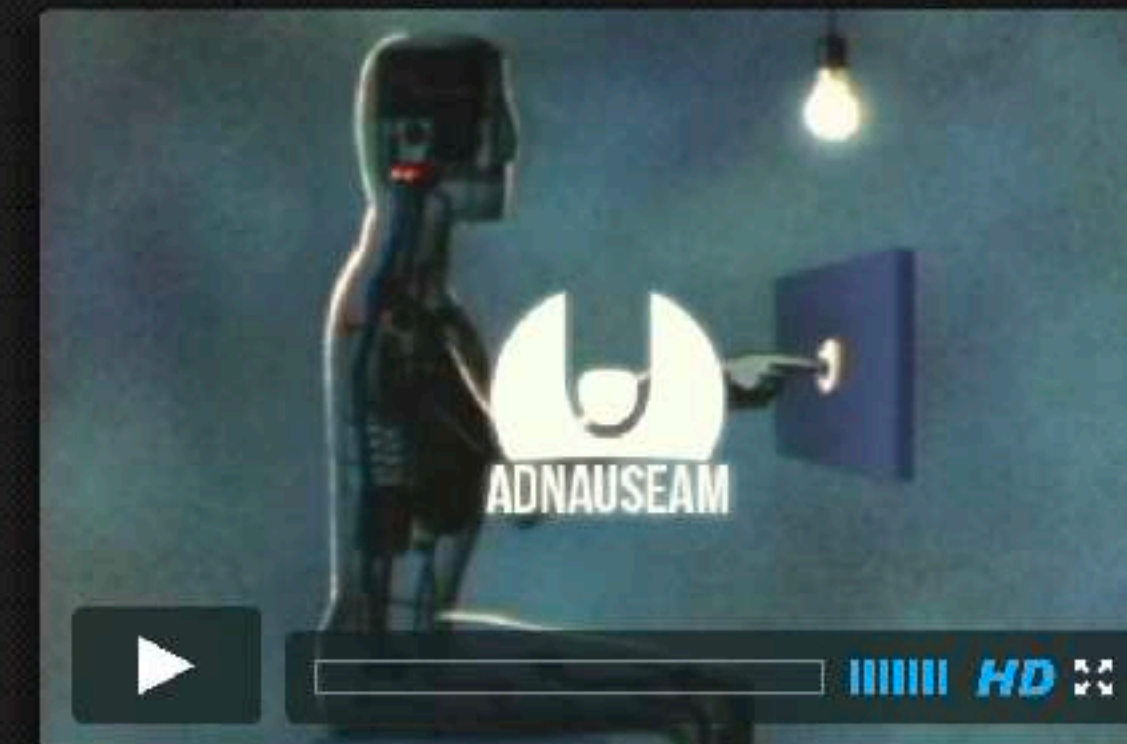
also available for:

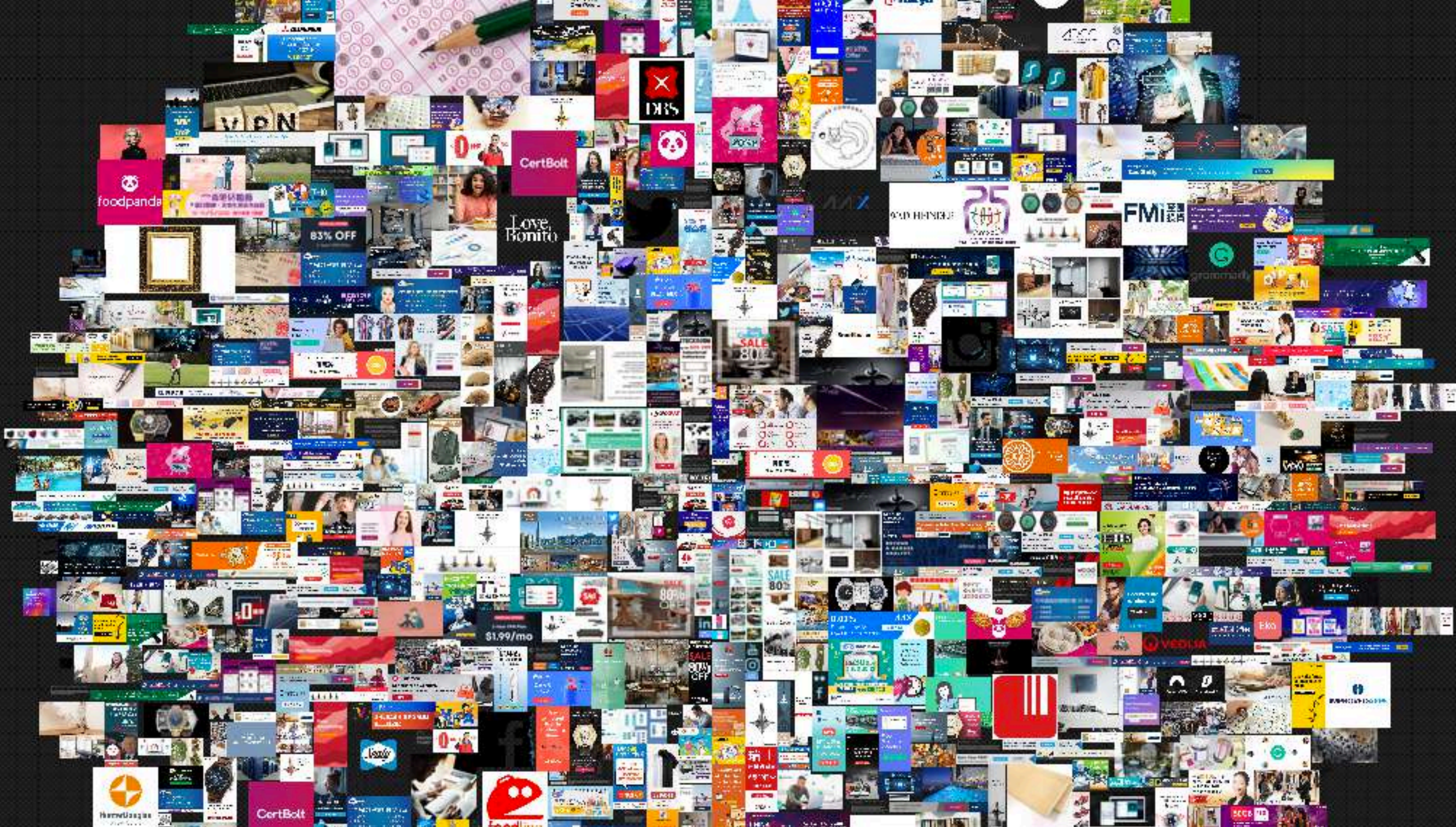


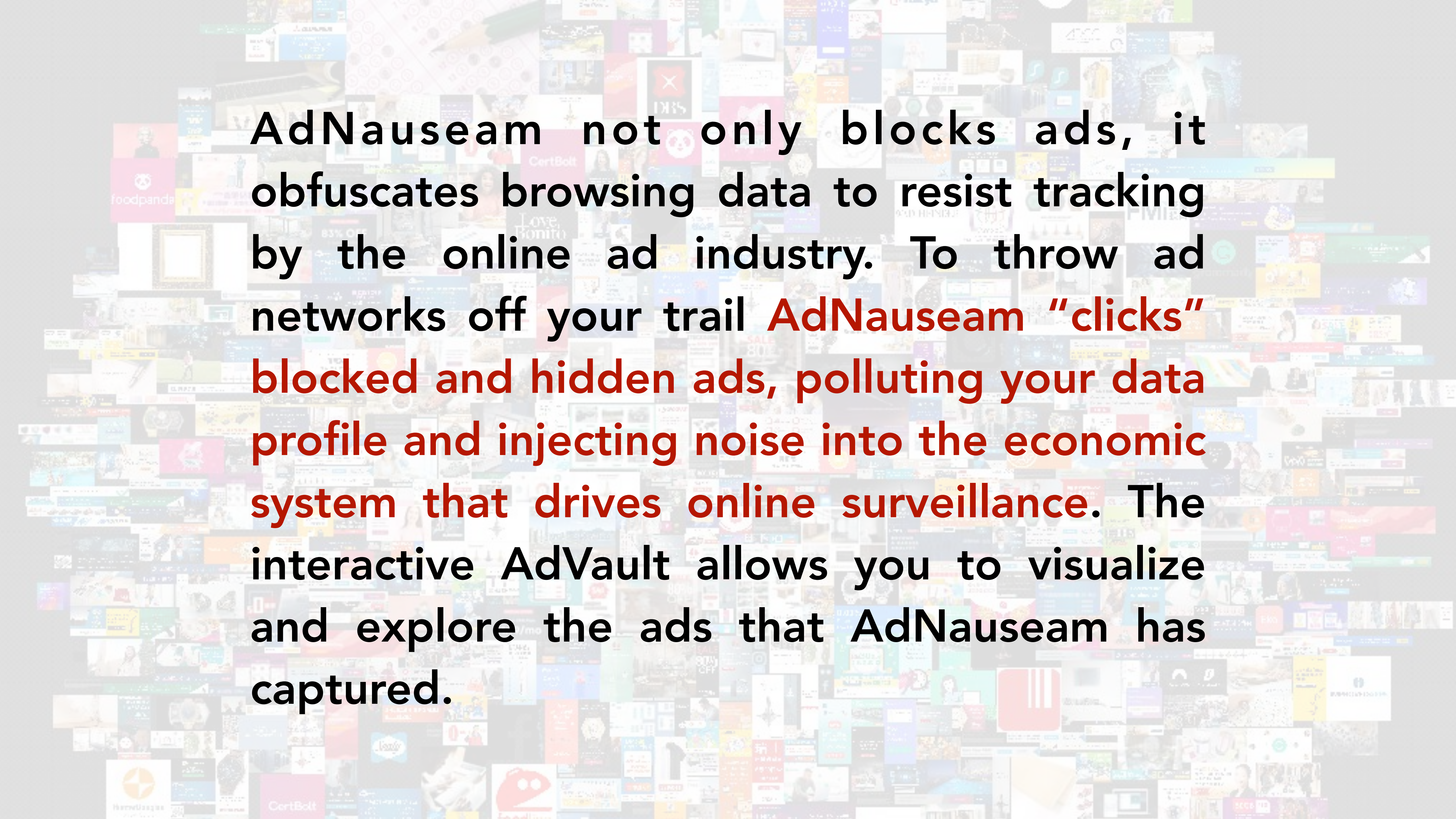
SUPPORT US
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AdNauseam is a free browser extension designed to obfuscate browsing data and protect users from tracking by advertising networks. At the same time, AdNauseam serves as a means of amplifying users' discontent with advertising networks that disregard privacy and facilitate bulk surveillance agendas.







AdNauseam not only blocks ads, it obfuscates browsing data to resist tracking by the online ad industry. To throw ad networks off your trail **AdNauseam "clicks" blocked and hidden ads, polluting your data profile and injecting noise into the economic system that drives online surveillance.** The interactive AdVault allows you to visualize and explore the ads that AdNauseam has captured.



<https://vimeo.com/62200472>



Install AdNauseam on Chromium based browsers

Alberto Harres edited this page 23 days ago · 17 revisions

Google has banned AdNauseam from its web store and have left users with no access to their data. Follow these instructions to install it anyway.

Backup your data

If you're a new AdNauseam user, or don't need your saved ads, jump to [Installation](#)

1. Click on the AdNauseam icon in the toolbar
2. Then click the View Ad Vault button
3. Then click EXPORT at bottom-right

Pages 128

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Clone this wiki locally

<https://github.com/dhowe/AdNauseam>



FirefoxFileEditViewHistoryBookmarksToolsWindowHelp

AdNauseam — AdVault

Extension (AdNauseam)moz-extension://26ca3580-1bfd-4964-9efa-d87655bc1af9/vault.html

100%

ADNAUSEAM

CLICKED 0 / 0 ADS DETECTED

VIEW AD VAULT4

ADNAUSEAM IS PAUSED ON THIS PAGE

ACTIVESTRICTDISABLE

Free Coupons, Cash Back & Deals for September 2022 - Coupert

Free Browser Extension

Coupert Automatically Find And Apply PromoCodes At Checkout. Save at Thousands Stores.

HelloFresh Matkasse

Använd kodern: 989OFF

Välj vilka recept du vill och laga riktigt god mat med upp till 989 kr rabatt på 4 kassar

MY STATISTICS

TOP AD NETWORKS

GOOGLE ADS4

TOP SITES

EBIZMBA.COM4

AD TYPES

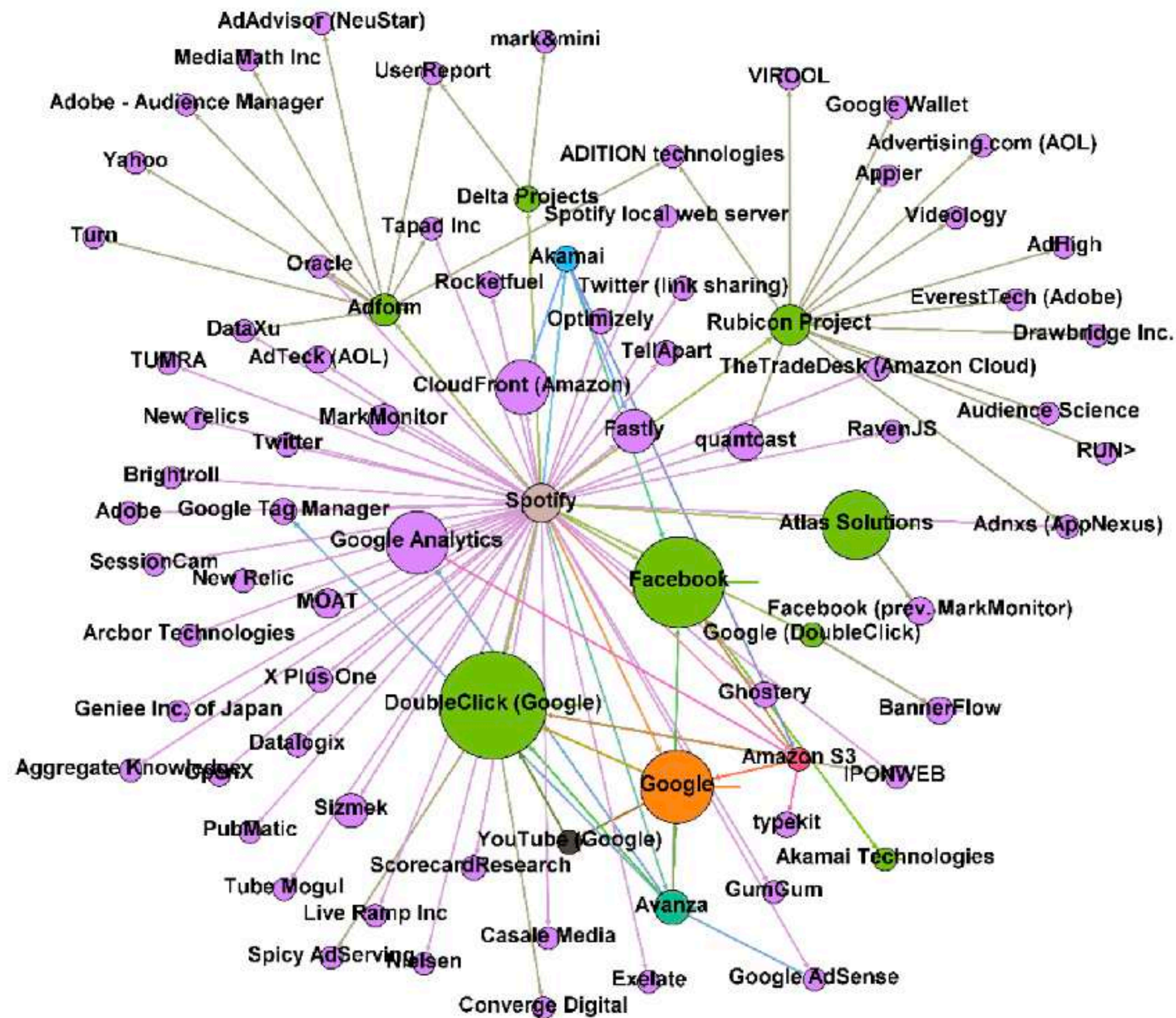
IMAGE ADS2

TEXT ADS2

SINCE TUESDAY, SEPTEMBER 6, 2022 AT 4:17 PM, CLICKED 4 / 4 ADS COLLECTED

TOTAL ESTIMATED COST = \$4.12

EXPORTIMPORTCLEARPURGE DEAD ADS



SPOTIFY TEARDOWN

Inside the Black Box
of Streaming Music

"A powerful book exploring the new dimensions of streaming culture. ... A roadmap to the near future of online media." —Paul D. Miller, aka DJ Spooky

/ Maria Eriksson / Rasmus Fleischer

/ Anna Johansson / Pelle Snickars / Patrick Vonderau



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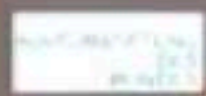
An OS X app that automatically mutes ads on Spotify. <http://spotifree.gordinskiy.com>

[174 commits](#)[3 branches](#)[4 releases](#)[10 contributors](#)[MIT](#)Branch: **master** ▾[New pull request](#)[Find file](#)[Clone or download ▾](#)[Enellis](#) Merge branch 'pr/82' ...

Latest commit b956880 on 23 Jul 2017

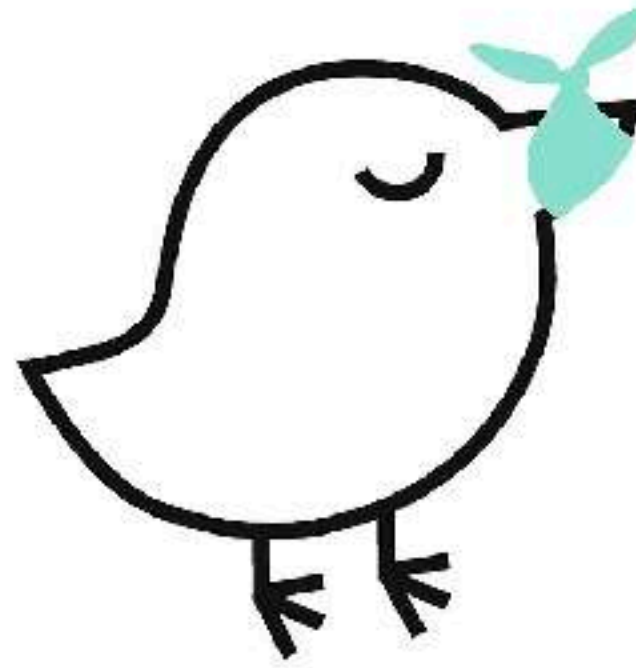
Frameworks/ Sparkle.framework	Completely rewritten with Swift	2 years ago
SVG Icons	Added vector source icons in SVG and Illustrator formats.	4 years ago
Spotifree.xcodeproj	Merge branch 'pr/82'	7 months ago
Spotifree	Merge branch 'pr/82'	7 months ago
.gitignore	Several changes and bug fixes	3 years ago

13:00–14:00, Talk
Launching SongBlocker:
Spotify and the Future of Advertising
With Maria Eriksson, Rasmus Fleischer,
Patrick Vonderau



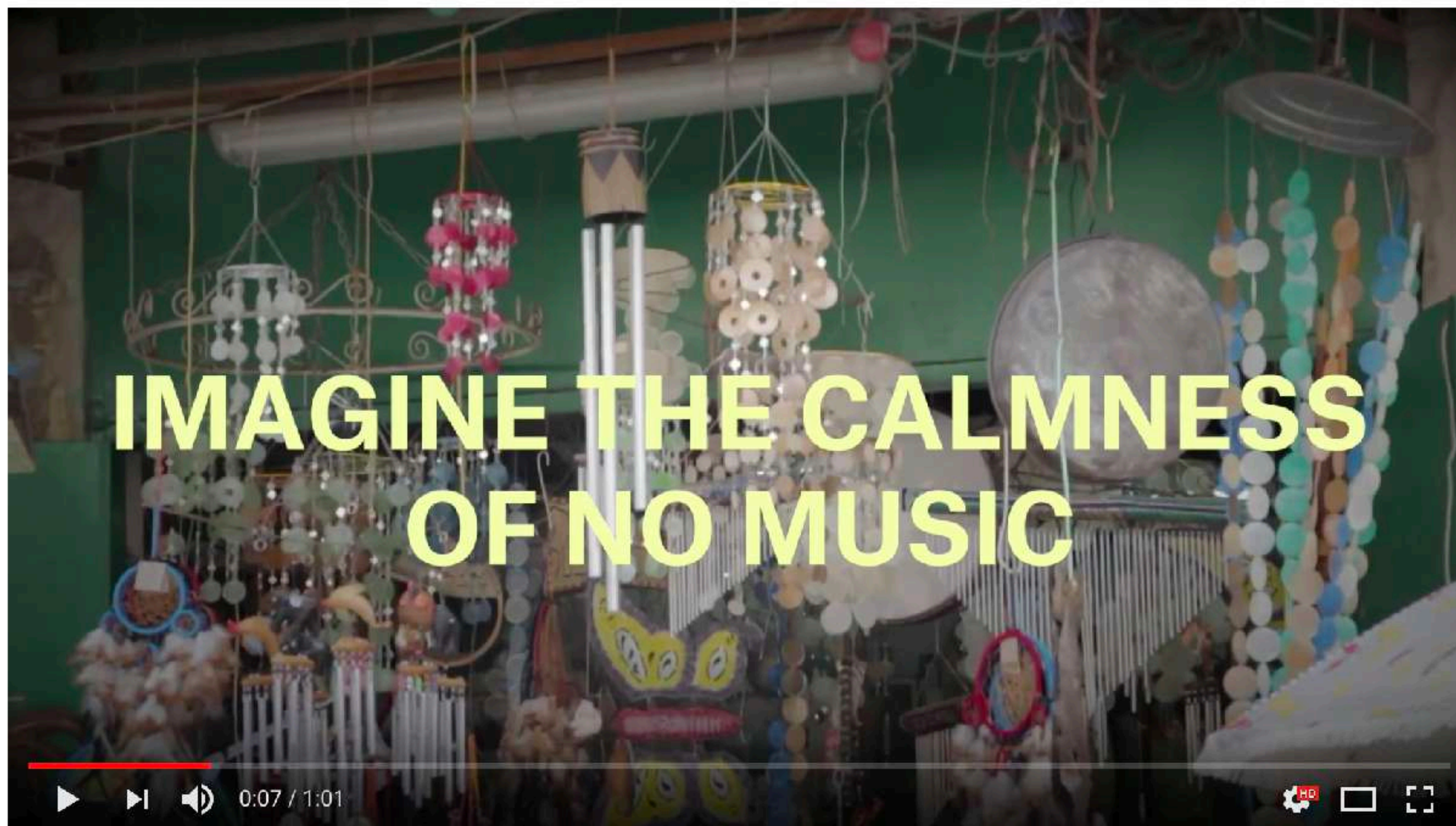
HKW



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Songblocker

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Songblocker — more than just a blocker

16 122 visningar

6 0 DELA



songblocker

Publicerades den 13 feb. 2017

PRENUMERERA 4





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artist, focused on the cultural, social, and political effects of software [more →](#)

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– tack!

