**Lila Lee-Morrison, Ph.D**

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## Research interests

image theory, media aesthetics, algorithmic perception, cultural theory, digital humanities, surveillance studies, environmental humanities

## Education

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| 2019 | PhD, Division of Art History and Visual Studies, Department of Arts and Cultural Studies, Lund University. |
| 2012 | Master of Arts (M.A.), Visual Culture Studies, Lund University. |
| 2003 | B.A., Political Science, Minor: Media Studies, Hunter College, CUNY, New York. |

## Professional Appointments

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| 2023-2025 | Postdoctoral Researcher, Department of Sociology, "Show and Tell: Scientific representation, algorithmically generated visualizations, and evidence across epistemic cultures," Lund University. Funded by the **European Research Council** (2021-2025). |
| 2020-2023 | Postdoctoral Researcher, Institute of the Study of Culture, "Drone Imaginaries and Communities," University of Southern Denmark. Funded by the **Independent Research Fund of Denmark** (2020-2024). |
| 2013-2014 | Research Assistant, Division of Art History and Visual Studies, Department of Arts and Cultural Studies, Lund University. |

## Grants and Fellowships

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| 2023-2024 | Recipient of the Andy Warhol Art Writer's Grant: Book Category for project titled, *Machinic Landscapes: Technology, Art and Environment in an Age of Planetarity*. |
| 2023-2024 | INTERSECT Visiting Research Fellow, Department of Arts and Cultural Studies, University of Copenhagen. |

## Research qualifications

**Participation in Research Projects**

1. "Show and Tell: Scientific representation, algorithmically generated visualizations, and evidence across epistemic cultures," (2023-2025) Lund University. Funded by the European Research Council**.**
2. "Lively Technologies" research workshop, (2025) Malmö University. Funded by RJ Initiation Grant, organized by Medea Lab.
3. "Drone Imaginaries and Communities" 2020-2023, University of Southern Denmark, funded by the Danish Independent Research Fund, postdoctoral researcher.
4. *Digital Theory Lab*, (2020-2023) members from NYU and The New School, New York.

## Research Assignments

**Organization and convening of academic events**

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| 2022 | *Aesthetics of Machine Vision* conference, Coordinator, co-organizer of international 2-day conference. Drafted call, organized scheduling of event, selection of speakers, arranged travel and accommodation, moderated panels. Held at University of Southern Denmark, 15-16 September 2022. |

| 2021 | *Workshop on A.I with Meredith Broussard*, Coordination of interdisciplinary roundtable discussion inviting scholars from the fields of Law, Media and Communications and Artistic Practice. Held at the Center for Culture and Technology, University of Southern Denmark, 9 Dec 2021. |
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| 2021 | *Technological Earth Visions: Remote Views and Disembodied Landscapes*, Developed theme and coordinated workshop with visiting scholars and artists. Held at the Center for Culture and Technology, University of Southern Denmark, 12 March 2021. |
| 2015 | *Visual Culture: Environment and Nature,* Co-organizer of MA student conference with keynotes: Joanna Zylinska and Malcolm F. Miles, Lund University, 25-26 March 2015. |
| 2014 | *Art, Life and the Rule of Law* symposium, Facilitated the organization of international, inter-disciplinary symposium; arranged travel and accommodation, headed correspondence with participants. Held at Lund University, 13-14 March 2014. |

**Editorial work**

| 2025 | Member of editorial collective, *Journal of Visual Culture*. |
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| 2023 | Co-editor, *Media+Environment*, Special Themed Issue: "Machinic Visions of the Planetary," [In Preparation, Forthcoming Spring 2023]. Headed editorial responsibilities, developed theme, selection and feedback of contributions, drafted call, heading the drafting of introduction. |
| 2022 | Co-editor, *Journal of Media Art Study and Theory* (MAST), Special Themed Issue: "Automating Visuality," Vol. 3:1, April 2022. Drafted section of introduction on the relationship of automation and its influence on the image form and "post-truth," editorial responsibilities of feedback on contributors' texts and selection of contributors. |

**Reviewer and editorial work**

| 2025 | External Reviewer, Phd Thesis / 50% Midterm Seminar, Simon Fagéus, "Artificial Ways of Seeing," University of Gothenburg, Academy of Art and Design, March 12, 2025. Peer Reviewer, *Culture Machine*, "The Aesthetics of Biomachines," (Vol. 24) |
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| 2024 | External Reviewer, Phd Thesis / 60% Midterm Seminar, Sebastian Rozenberg, "Appearances of the Generic Middle – Screen Media Between Discrete Computation and Habitual Aisthesis," Linköping University, April 16th, 2024. |
| 2023 | External Reviewer, Phd Thesis / 50% Midterm Seminar, Emma Shachat, "Forensic Impulse: Reconstructing contested sites of memory in contemporary art," Div. of Art History and Visual Studies, Lund University, October 2023. |
| 2020-2022 | Peer reviewer for *Digital Creativity, Polity Press*, *Senses and Society* Journal, *Transformations* Journal. |
| 2022 | External reviewer & examining committee: MA Theses, Visual Culture Studies, Lund University. Acted as external reviewer on two masters' theses completed in the Visual Culture masters' program at Lund University. This responsibility included sitting on the grading committee. |
| 2020 | Examining committee: MA Theses, Visual Culture Studies, Lund University. Participated on grading committee for the five MA theses of students which I supervised. |

**Research Information**

**International Conferences, Visiting Fellowships**

| 2025 | 'AI Enunciations: Redefining Identity, Space, and Meaning Across Disciplines,' (conference panel), The Ethics and Aesthetics of Artificial Images Conference, **Università Iuav di Venezia**, May 8-10, 2025. |
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| 2024 | 'The Figuring of Subjectivity in the Cosmos: Art and Aesthetics of Astronomical Imaging,' (conference presenter) **Vrije University**, Amsterdam, easst-4s 2024: Making and Doing Transformations, July 16-19, 2024. |

'Technodiversity – Beyond Datafication and Digital Colonialism,' (Invited conference speaker) **Stedelijk Museum** and Rietveld Academie's Studium Generale, Amsterdam, March 20, 2024.

2023    INTERSECT Research Fellow, Department of Arts and Cultural Studies, **University of Copenhagen**.

'Equitable data,' (Invited panel speaker) Just Cities conference. **University of Copenhagen**, 12 October 2023.

'Machinic Landscapes: Aesthetic entanglements of nature and technology,' (Invited speaker) Fragmented Evidence: The Social Life and Death of Images conference, **eikonos – Center for the Theory and History of the Image, University of Basel**, 5-6 June 2023.

'Machinic Landscapes: Aesthetics of the non-human,' (conference presenter) at Artefacts of Change: Visions of the Environment and Disruptions conference at **Rutgers University**, 26 May, 2023.

2021    'Finding Pictures in the Sky: Machinic Visions of Cloudscapes.' (conference presenter) Politics of the Machine (POM): Rogue Research Conference, **Berlin University of the Arts**, 14-17 September.

2017    'Eigenface and the composite portrait: an historical study into statistical ways of seeing,' (conference presenter), *Uncertain Image* conference, **University of Copenhagen**, 22-23 May 2017.

2015    'Aesthetics of an Algorithm,' (conference presenter) *Precarious Aesthetics* conference, Berkeley Center for New Media, **UC Berkeley**, 15-17 October 2015.


## Academic Leadership

2025    Member of the Scientific Advisory Board of the European Research Council Advanced Grant project, *fAIces – Facial Recognition Technologies: Etho-Assemblages and Alternative Futures* (2025–2030), **CIES-Iscte, University Institute of Lisbon**, Portugal.

2022    Head editorial manager, Special themed issue: Machinic Visions of the Planetary, *Media+Environment*, forthcoming Spring 2023.


## External projects

2021-2026    European Research Council, ERC Starting Grant, participant, "Show & Tell: Scientific representation, algorithmically generated visualizations, and evidence across epistemic cultures," €1.5 million, project leader: Alison Gerber (Lund University).

2020-2023    Danish Independent Research Fund (DFF), co-applicant, "Drone Imaginaries and Communities," 6.122.880 DKK, project leader: Kathrin Maurer (University of Southern Denmark).


## Lectures and Presentations

2025    'Dis/appearance in the Before and After: The repurposing of satellite images from reconnaissance to environmental monitoring,' (text presentation), **Deutsches Forum für Kunst-geschichte – Paris** (DFK– Paris), 'Disappearance in/of Photography,' Workshop, July 3-4, 2025.

'Looking Up and Looking Away: Art and Imaging Technology of the Cosmos,' in discussion with Annick Bureaud, (invited seminar) **Institut national d'histoire de l'art**, Paris, hosted by IMAGO – Cultures Visuelles, February 5, 2025.

2024      'Cultural Pluralities of Solar Observation in the work of Rohini Devasher," (Invited seminar), at Space, Ecologies, Art and Design (SEADS), **University of Nottingham**, Nov. 5, 2024.

'Machinic Landscapes: Art practices at the intersection of machinic logic and natural forms,' (Invited seminar) **Linköping University / Eco & Bioart Lab**, April 15, 2024.

"Technology, Art and Environment in an Age of Planetarity" (Invited Public Talk) **skēnē gallery**, Malmö, Sweden, April 13, 2024.

2023      'An Aesthetics of Machine Vision: The surplus value of algorithmic images,' (Keynote Speaker,) RMeS Summer School 2023: Imagophilia: Place, Politics, Passion, **Leiden University**, Amsterdam. 19-21 June 2023.

2022      'Operational Media' symposium, invited speaker, **University of Oslo**, Nov. 17-18, 2022.

'What is the Digital Theory?' symposium, presenter, **New York University**, 6. May 2022. Organized by Digital Theory Lab, NYU.

'Artificial Vision,' Invited speaker at *Meetings on Meaning* symposium organized by the Centre for Interdisciplinary Research on Communication at the **University of Turin**, 10 March 2022.

'Portraits of Facial Recognition: Art historical inquiries of machine vision,' Invited speaker for research seminar of the Department for the Law and Humanities, CERSA (Centre d'Études et de Recherches de Sciences Administratives et Politiques), **Université Paris II Panthéon-Assas**, 21 January 2022.

'Visual Culture – 20 years jubilee,' Invited speaker, **University of Copenhagen**, organized by the Department of Visual Culture, November 24, 2022.

"Artistic Techniques of Technology: Art as a Source of Theoretical Inquiry" Invited speaker, **Lunds Konsthall**, Sweden. 21. Apr 2022. Organized by Krognoshuset.

2021      'Machinic Landscapes: Aesthetics of the non-human,' presentation of research for *Digital Theory Lab* seminar, **New York University**, 7 May 2021.

'Photography Potentials: On Glitch & Error, Experimental Documentary and Interdisciplinary Storytelling,' Invited speaker, **HDK-Valand Academy, Gothenburg**, 12 October 2021.

2019      'Portraits of Facial Recognition: On the relationship of Art and Artificial Intelligence.' Artificiellt betyder konstgjort, **Konstnärernas Riksorganisation**, Stockholm, 7 November 2019, Invited speaker for audience of Swedish artists and representatives from the Swedish Department of Justice, and the Culture Department of Stockholm.

2018      'Future Portraits,' Invited speaker for symposium: *Facial Machines and obfuscation in an age of biometrics and neural networks*, **Aarhus University**, 13-14 November 2018 (invited speaker)

Participation in recorded, roundtable discussion providing audio aid to art exhibition, *Drone Vision: Surveillance, Warfare, Protest* at **Hasselblad Foundation**, Gothenburg, 19 May – 16 September 2018.

2016      'Statistical algorithms for facial recognition,' Invited speaker for The Unsharp Image seminar with James Conant, **University of Copenhagen**, 9 September 2016.

'Identification Politics of AFR,' *European Society for Literature, Science and the Arts Control* conference, **Stockholm University**, 14-17 June 2016.

2016    'The Image and the Machine: a cultural inquiry into contemporary forms of perception.' Talk given at **Signal Gallery**, Malmö, 7 April 2016 (Invited speaker, open to the public)

2015    'The Forensic Architecture project: virtual imagery as evidence in the war on terror.' *Virtual Zones of Peace and Conflict* workshop, Centre for Resolution of International Conflicts, **University of Copenhagen**, 12-13 January 2015.

'Drone: the image and the machine,' Invited speaker for *Robert Frank seminar series*, **HDK-Valand Academy**, Gothenburg, 19 May 2015.

2013    'Grounding War,' workshop in Pufendorf Series, Faculty of Law, **Lund University**, 22 May 2013. (discussant).


## List of Publications

### Monographs

1. Morrison, Lila. *Portraits of Automated Facial Recognition: On Machinic Ways of Seeing the Face.* Bielefeld: Transcript Verlag, 2019. (Used as teaching material: BA course: Digital Culture and Society, Kings College.) ISBN: 9783837648461; 383764846X.

### Edited Journals [peer-reviewed]

1. Lee-Morrison, L., Maurer, K., Munck Petersen, R., Routhier, D., [eds.], "Stream: Machinic Visions of the Planetary," *Media + Environment*, Vol. 5:1, 2023. ISSN: 2640-9747.

2. Routhier, Dominique, Lee-Morrison, Lila and Maurer, Kathrin [eds.], "Special Theme Issue: Automating Visuality," *MAST: Journal of Media Art Study and Theory*, Vol. 3:1, April 2022. ISSN: 2691-1566.

### Journal articles [peer reviewed]

1. Lee-Morrison, Lila, "Photobombing and selfies: The Visibility of Atmospheric Mediation and Environing" *VIEW: Journal of European Television History and Culture*, Vol. 14:27, 2025.

2. Lee-Morrison, Lila, "Machinic Landscapes: Aesthetics of the non-human," *Media+Environment*, Vol. 5:1, 2023, 15 pp. ISSN: 2640-9747.

3. Lee-Morrison, Lila, "A Portrait of Facial Recognition: Tracing a history of a statistical way of seeing." *Philosophy of Photography*, Vol. 9:2, 2018, p. 107-130. ISSN: 2040-3682.

### Anthology contributions / Book chapters [peer reviewed]

1. Lee-Morrison, L. "[Dis]appearance in the Before and After: The repurposing of satellite images from reconnaissance to environmental monitoring," *Dis/appearance in and of Photography*, [ed.] Aicha Revellet & Dennis Jelonnek, FUNDUS – Distanz Verlag, (*forthcoming*).

2. Lee-Morrison, L., Dehn, B. A., "Landscape," *Environmental Humanities: Emergent key terms*, [ed.] Ulrik Ekman, Daniel Irrgang, 2025. https://artsandculturalstudies.ku.dk/research/art-and-earth/environmental-humanities-glossary/landscape/

3. Lee-Morrison, Lila, "The Environmental Gaze: Visual perspectives on monitoring landscapes of ecological devastation," *Media Matters in Landscape Architecture* [eds.] M'Closkey, K. & VanDerSys, K., ORO Press, 2025.

4. Lee-Morrison, Lila. "Drone." in *Uncertain Archives: Critical Keywords for Big Data*, [eds.] Nanna Thylstrup, Daniela Agostinho, Annie Ring, Catherine D'Ignazio and Kristin Veel, Cambridge: MIT Press, 2021. ISBN: 9780262539883.

5. Lee-Morrison, Lila. "Migrant Seascapes: visualized spaces of political exclusion." in *Bild och Natur: Tio Konstbetenskapliga Betraktelser*, [eds.] Peter Bengsten, Moa Goysdotter, Max Liljefors, Lund: Lund University Publishing, 2018. ISBN: 978-91-983690-4-5.

6. Liljefors, Max and Lee-Morrison, Lila. "Mapped Bodies: Notes on the use of Biometrics in Geopolitical Contexts" in *SocioAesthetics: Experience and Expression*, edited by Anders Michelsen and Frederik Tygstrup, Leiden: Brill Publishing, 2015b. (contributed in the areas which draw on the theorization of Vilem Flusser and Paul Virilio and the technical descriptions of biometric scanning.) ISBN: 9789004246270.

7. Lee-Morrison, Lila. "Drone Warfare: Visual Primacy as a Weapon." in *Transvisuality : The cultural dimension of visuality, Vol. 2 : Visual Organizations*, edited by Kristensen, Tore, Michelsen, Anders, Wiegand, Frauke, Liverpool: Liverpool University Press, 2015a. ISBN: 9781781381786.

## Conference papers
1. Lee-Morrison, Lila "Finding Pictures in the Sky: Machinic Visions of Cloudscapes," in *British Computer Workshop Series (BCS EWIC Series)*: *POM Berlin conference proceedings*, September 2021, pp. 344-350, DOI: 10.14236/ewic/POM2021.46

## Reviews
1. Lee-Morrison, Lila. "Book Review: (W)archives: Archival Imaginaries, War, and Contemporary Art," in *Theory, Culture and Society*, 3 October 2022, 4pp. https://www.theoryculturesociety.org/blog/review-daniela-agostinho-et-al-warchives

## Non peer-reviewed publications
1. Lee-Morrison, Lila. "In between Images and Information: On the operational environments of Björn Lövin," *Forty Viewpoints in Seven Instances on the Reconstruction of Two Environments by Björn Lövin,* Null and Void Books, 2024. ISBN: 978-91-981854-5-4.
2. Lee-Morrison, L., Maurer, K., Munck Petersen, R., Routhier, D., "Introduction: Machinic Visions of the Planetary," *Media+Environment Journal*, 2023, ISSN: 2640-9747.
   a. Responsible for drafting entirety of text except for summary descriptions of individual articles.
3. Lee-Morrison, Lila. "Denaturalizing the Image: Artist Interview with Susan Schuppli," (Accepted/In press), *Media+Environment Journal*, Vol. 5:1, 2023, ISSN: 2640-9747.
4. Lee-Morrison, Lila. "Living Memory: Lila Lee-Morrison on Kids and the surplus of the image" *Artforum*, Vol. 61:3, November 2022, New York: Artforum International Magazine. ISSN: 0004-3532.
5. Routhier, Dominique, Lee-Morrison, Lila and Maurer, Kathrin [eds.], "Automating Visuality: An Introduction" in Special Theme Issue: Automating Visuality, *MAST: Journal of Media Art Study and Theory*, Vol. 3:1, April 2022. ISSN: 2691-1566
   a. Responsible for drafting summary descriptions of individual articles.
6. Tuck, Sarah, *Drone Vision: Warfare, Surveillance, Protest*, Sweden: Art & Theory Publishing, 2022. (Transcribed Round Table discussion participation.)
7. Lee-Morrison, Lila. "Facial Recognition," *Rainbow 1 Hour Photo: Jennie Jieun* Lee, New York: Pacific Books, 2018. (Essay in artist book.) ISBN: 1644671506.
8. Lee-Morrison, Lila. *State of the Art Report on Drone–Based Warfare*, Lund: Lund University Publications, 2014. ISBN: 978-91-981983-0-0.

## Popular Science contributions / Outreach
1. Dowling, Tom and Lee-Morrison, Lila. "An Explosion of Drones: New Technology in the Geosciences." in *The Naked Scientists*, Cambridge University's Institute of Continuing Education, 23 July 2015.

## Other
1. Lee-Morrison, Lila, *Drone Warfare: War in the Age of Digital Reproduction*, Master's Thesis, Lund University, 2012.

## Teaching Qualifications

**Pedagogical courses taken**

1. ***Teaching and Learning in Higher Education***, Lund University, 3 ECTS (Spring 2015) (Appendix V)

**Teaching and supervision**

Supervisor (2024-2026)

Co Supervisor, PhD Thesis, Emma Shachat, "Forensic Impulse: Reconstructing contested sites of memory in contemporary art", Div. of Art History and Visual Studies, Lund University.

1. ***Histories of Modern Visualities***, English, 15 ECTS, 20-25 students, Master's level, Lund University.

Course coordinator (Fall 2020, 15 hr)

Updated curriculum to include the problematization of an understanding of 'modernity' in relation to visuality. Updated the curriculum to include external lecturers that would provide perspectives from Film studies, Gender studies and Post–coloniality and race. Revised final exam according to syllabus outcomes of course.

Lecturer (Fall 2018, Fall 2017, Fall 2015)

*Introduction Lecture* (1 hr)

*Visuality and digital culture: machine vision & the logistics of perceptio*n (2 hr)

*Visuality and digital culture: machine vision & the production of images* (2 hr)

Seminars (Fall 2020, Fall 2018)

*Writing Analytically* (2 hr)

Seminar introducing writing from an analytical frame of mind including an overview of methods and writing practices from observation.

Supervisor (Fall 2018, Fall 2017)

Supervised fieldwork assignment at Emporia Shopping Mall: a two–day fieldwork assignment in which I facilitated discussion with students performing on–site analysis of the relationship between visuality and consumer culture. (Theoretical references included Walter Benjamin and his Arcades project.)

2. ***Visual Culture: The Body and the Image***, English, 15 ECTS, 20-25 students, Master's Level, Lund University.

Lecturer (Fall 2019, Fall 2018, Fall 2017, Fall 2015)

*Imaging the biometric body: the body as archive* (2 hr)

3. ***Visual Culture: Environment and Nature***, English, 15 ECTS, 20-25 students, Master's level, Lund University. (Spring 2015)

Course developer

Designed curriculum with colleagues including coordination of the final assignment which consisted of a student–organized conference.

Seminar leader (16hrs)

-Leading eight weekly reading group seminar discussions on course literature.

Supervision (8 hrs)

-supervised students on the organizational aspects of a producing an academic conference including poster design, scheduling, panel organization and presentations.

Grading (6 hrs)

4. ***Visual Culture: Critical Perspectives in Globalization***, 15 ECTS, 20-25 students, Master's level, Lund University.

Course coordinator (Fall 2015)

Lecturer (Fall 2019, Fall 2016, Fall 2015)

*Introduction lecture* (2 hr)

*Bodies and Borders: Critical perspectives at the intersection of migration, technology and visual culture* (2 hr)

*Visuality and Slavery in North America* (2 hr)
>        -introduced work of contemporary artists producing diverse perspectives of this subject.


5.  **The City –Boundary, Transgressions and Visual Expressions – Fieldwork course held in Berlin, Germany**. English, 15 ECTS, 20-25 students, Master's level, Lund University.
<u>Co-supervisor</u> (Fall 2013)
Daily supervision of student groups on their fieldwork projects concerning analysis of the use of public space as vehicles of visual expression, transgression and regulation.


6. **Digital Cultures: Theories – Specialization I**, English, 7,5 ECTS, 20-25 students, Bachelor's level, Division of ALM and Digital Culture, Lund University.
<u>Lecturer</u> (Fall 2014, Fall 2015, Fall 2016)
*Simulacrum and Visuality* (2 hr)
>        -taught on Jean Baudrillard's concept of 'simulacrum' through metaphor utilizing the storybook, *The Velveteen Rabbit* (Williams, 1922).


7. **Digital Cultures: Fieldwork Assignment**, english/swedish, 12 ECTS, 20-25 students, Bachelor's level, Division of ALM and Digital Culture, Lund University.
<u>Supervisor</u> (Fall 2016)
Supervision of student groups on their fieldwork assignments concerning analysis on the digital technologies of daily life.


8. **Workshop: Writing Analytically**, English, non-credit based, 6 students, PhD level, Lund University.
<u>Coordinator/workshop leader</u> (Fall 2018, Spring 2019)
Organized weekly seminar discussions and practices for PhD students in the humanities based on the book, *Writing Analytically* (Rosenwasser, Stephen, 1996).


9. **Visual Culture: Master's Thesis**, English, 30 ECTS, 5 students, Master's level, Lund University.
<u>Supervisor</u> (Spring 2020)
Supervised five Masters' students through the successful completion of writing a MA thesis.
Held monthly writing workshops on the use of structure as heuristics, on analytical style of writing and on thesis format.
Individual supervision/feedback in the final stages of thesis writing.
Participated in thesis defenses and the grading committee of students supervised.
<u>Co-supervisor</u> (Spring 2018, Spring 2014), 10 students.
Supervised master's students in coordination with colleague, Max Liljefors.


10. **Kulturhistorie 1**, English, 5 ECTS, 16 students, BA level, University of Southern Denmark.
<u>Lecturer</u> (Fall 2021)
 *Art and AI: The visual culture of automated facial recognition algorithms* (1,5 hr)


11. **Ethics in Drone and Robotic Systems Design**, English, 5 ECTS, 3 students, MA level, Department of Engineering, University of Southern Denmark.
<u>Visiting Lecturer</u> (Fall 2021)
*Conceptualization from the Humanities on Drone Use* (2 hr)


12. **Navigating Transdisciplinarity**, English, 25 ECTS, 3 students, MA level, School of Arts, Design and Architecture, Aalto University.
<u>Visiting Lecturer</u> (Spring 2022)
*Machinic Visuality: A visual culture inquiry into algorithmic perception* (1,5 hr)

13. ***Technology and War***, at HBK Braunschweig, May 15, 2024. (2hr)

**Materials/documents highlighting applicant's teaching expertise:**

Appendixes attached to "Teaching Reflection" document:

1. Planning and leading of teaching: Supervision writing workshop outline
2. Study and teaching material:
    a. Text seminar instructions, KOVN15
    b. Text seminar questions for discussion, KOVN15
    c. Teaching material on, "How to write an abstract," KOVN15
    d. Final Exam Design, KOVN13
3. Development in teaching and learning: Pedagogical paper, 'Transition from student to teacher in higher learning: notes on some inherent contrasts between roles'
4. Summary of course evaluation: KOVN15

**Additional notes on teaching expertise:**

1. ***PhD Writing Workshop – "Writing Analytically within the Humanities"***

As a PhD student at Lund University, I found that there was a lack of communal writing resources for the PhD community within the broader Humanities. Independently, I proposed a weekly workshop to be offered to all PhD students within the Department of Arts and Cultural Sciences for utilizing writing as a tool of analysis. I lead these workshops in hopes to develop a writing community in which fellow PhD students could discuss and share on the challenges we face and develop methods to help our processes of writing. I based these workshops around sections found in the book *Writing Analytically* (Rosenwasser, Stephen) and lead workshop in which for participants to address their own writing challenges.

I was then asked by my division to teach seminars for the Masters' students on the Visual Culture program based on these workshops. I taught these seminars on the MA course, *Histories of Modern Visualities* and also as acting supervisor on the *Visual Culture: Master's Thesis* course (2020).

2. ***KOVN15, Co-development of final assignment on MA course, Visual Culture: Environment and Nature***.

With fellow colleagues in the Division of Art History and Visual Culture, I co-designed the course syllabus and the final assignment as a practice–based learning outcome in which MA students developed the skills of coordinating and participating in an academic conference. This assignment taught the Masters' students the skills of presenting one's own research within a wider academic community, providing feedback for each other as well as organizing a public research event including the development of panel themes. We invited keynote speakers which included established scholars within the subject area such as Joanna Zylinska and Malcom Miles. (2015).

3. ***Publication used as teaching materials, Dept of Digital Humanities, King's College***.

Lee-Morrison, L. *Portraits of Automated Facial Recognition: On Machinic Ways of Seeing the Face*, Transcript Verlag, 2019 part of syllabus material taught on BA course, ***Digital Media and Culture*** (taught by Prof. Mercedes Bunz, Fall, 2020).

4. ***Higher education course training, CED, Lund University***

Through collective group work we designed innovative methods of teaching a lecture which would directly address multiple learning outcomes of a course including developing students' critical thinking skills. This included implementing student group work, field work, organization of student presentations, and developing discussion questions. As a group we designed a lecture outline including its content and presented this outline to the class.