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**School: Creative Industries**

**Researcher: Charlie Tweed**

**Project Title: Re-writing the Machinic Anthropocene**

**UOA: 34 – Communication, Cultural and Media Studies, Library and Information Management**

300-Word Statement

Emerging from approaches drawn from media arts research, and grounded in the theory of ‘hyperobjects’ (Morton, 2013) and ‘actor network theory’ (Latour, 1987), ‘Re-writing the Machinic Anthropocene’ considers the complex relations between digitally networked technologies and the earth. It asks three research questions: One, how can the field of media art employ speculative fictional methods to expose and rewrite the relationships between digital technologies and the anthropocene? Two, how can such methods bring into view nonhuman voices and perspectives, making theoretical material more operational? Three, how can a symposium and thematic journal issue be developed that highlights these methods and interrogates similar innovative approaches within media art research?

The resulting outputs are: a performance lecture, an audio installation and live ‘spectrogram’, an artist’s book, a symposium, and a special issue of Screenworks journal edited by Tweed. Contextual information comprises a documented research timeline and research activities.

The project began with the construction of a fictive research space and a set of research personas. A mapping process traced the technical hyperobject of a smartphone, including the sourcing of raw materials, the production of new forms of waste and the impacts on human and nonhuman. This map was developed into ‘The Signal and the Rock: Proposal for a Film’ (2014-18), an iterative multimedia lecture that exposes and rewrites the hyperobject of a smartphone. A large-scale audio work titled ‘Re-writing the Overcode’ (2017*)* was then developed and selected for solo exhibition at Stanley Picker Gallery (2017). This work emerged as an elegy to digital technologies and their relations to the anthropocene, utilising nonhuman voices in its delivery. A subsequent book, ‘The Signal and the Rock’(2017), expands on the earlier methods.

Altogether, the works enabled Tweed to operate as a form of ‘translation mechanism’, ‘tuning in’ to nonhuman perspectives in a way that reveals the complex networks between the digital and the earth. The research contributes wholly new methods to the use of speculative fiction as a critical tool within media art research.