***Re-writing the overcode*(2017) audio transmission and spectrogram, 48:53 minutes**

The sound work and spectrogram built on the methods used in the performative lecture *The Signal and the Rock: Proposal for a Film (2014-18)*.

The works directly engage with the research questions utilising speculative fictional methods to expose nonhuman voices and perspectives, and then employing fictional tactics and appropriated theoretical material to rewrite the relationships between digital technologies and the environment, making theoretical material operational.

**In the production of this work some further questions were considered:**

•How sound be harnessed to work with the transmission of voices from a variety of non-human things that make use of effects and production strategies so that they have a spectral quality?

•How can this assemblage of voices also act to identify and expose new knowledge about technologies and their relation to the earth and forms of waste as well as providing some proposals for a re-alignment?

•How can a structure for the transmission and publication be defined that appropriates ideas of assemblage, Actor Network Theory (ANT) and the phasing technical hyperobject for its own means?

**Description of the work**

The work channels the swarm-like utterances of various post-human ‘ghosts’ of obsolete and decaying technologies who exist deep within the earth’s strata below the surface in an invisible ‘research space’. The voices exist across multiple timeframes and materialities, occasionally joining together to chant and sing responses to their condition.

The work is part elegy to human machines and their relation to the earth and part exposure device bringing into view the mesh of interrelations between human and nonhumans actors that go into the production and disposal of man-made machines. The work also identifies a proposal for the future sustenance of these machines by harnessing fusion technologies and Turing’s concept of morphogenesis to formulate new forms of hybrid materials and new types of ‘ecosophic autopoeitic machines’. A live spectrogram attempts to bring visibility to the traces, soundwaves and lost signals, the remnants of technological production and the human desire to control the natural world.