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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 media arts research approaches and grounded in theory of ‘hyperobjects’ (Morton, 2013) and ‘actor network theory’ (Latour, 1987), ‘Re-writing the Machinic Anthropocene’ considers the relations between digitally networked technologies and the earth. It addresses 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 perspectives, making theoretical material more operational? And three, how can scholarly dissemination platforms serve to interrogate similar approaches within media art research? The outputs comprise a performance lecture, an audio installation and ‘spectrogram’, an artist’s book, a symposium, and a special issue of Screenworks journal. Contextual information comprises a documented research timeline and research activities.

The project began with the construction of a fictive research space and 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 its impact. This map was developed into ‘The Signal and the Rock: Proposal for a Film’ (2014-18), a 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 book, ‘The Signal and the Rock’(2017), expands on these methods.

These 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.