



School: Creative Industries

Researcher: Charlie Tweed

Project Title: Fiction Machines

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

Research Timeline

Date	Rationale of research activities and decisions undertaken
01/2016	The first work <i>Oporavak</i> (2016) was developed in response to the research questions, it takes the language of data recovery to extreme levels, manipulating both digital and non-digital materials via its sentient interface and apparent ability to control all things human and non human.
02/16 – 01/20	<i>Oporavak</i> was selected for a range of high profile media art festivals, conferences and screenings including <i>WRO Media Art Biennale</i> , (2017); <i>VAEFF</i> , NY (2017); <i>NeON Digital Arts Festival</i> , Dundee (2016), <i>Cold Bodies</i> , <i>Warm Machines Conference</i> , Dusseldorf (2016), <i>Rencontres Internationale: Paris and Berlin</i> (2019) and also <i>Emotional Interfaces: Wrong Biennale</i> , Paris. I participated in many of these events, presenting my research alongside the film.
01/17	Further works: <i>Implex</i> and also <i>We Must Capture</i> were then developed which built upon the techniques used in <i>Oporavak</i> , appropriating text and image material and inventing hybrid fiction machines. <i>Implex</i> for example appropriates the language and visual imagery of behavioural marketing to reformat it into a new type of machine.
03/19	From the development of these practical works I then wrote about the methods used within the film <i>Oporavak</i> and the research findings via a journal article that was published in the <i>International Journal of Creative Media Research: Fiction Machines: Oporavak</i> .
15/07/19	From here I developed a symposium called <i>Digital Ecologies II: Fiction Machines</i> at BSU that I curated featuring a large amount of practice-based responses to the CFP for its four strands: design fictions, non-human fictions, activist fictions and post-truth fictions. It included

keynotes from Professor Simon O’Sullivan (Goldsmiths) and Dr Tony D Sampson (UEL).

01/2020-
10/2020

From here I then developed a further CFP for a special issue of the International Journal of Creative Media Research which will be focused on Fiction Machines and co-edited with conference participants Dr Tony David Sampson (UEL) and Dr Andy Weir (Arts University Bournemouth)
