



BEYOND THE HORIZON OF MEDIA ONTOLOGIES: INSTANT INTRODUCTION

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Abstract

The article in brief presents all the main concepts and problems the authors of the issue are engaged in, also the article contains brief descriptions of the articles. New anthropological, sociological, philosophical, political projects suggested by posthumanist researchers and united by a critique of «Human» necessarily include a critique of the anthropomorphic perception of technology and media as a «natural» environment serving humanity. All articles examine new forms of such a new agency, which irrevocably change the subject and constantly crossing the dualistic boundaries as human/non-human, artificial/natural, cultural/natural.

Keywords

media philosophy; philosophy of technology; unstable ontologies; neorationalism; media materiality; inhumane



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The topic of the present issue is «Beyond the horizon of media ontologies». Many ideas of this topic was discussed on the roundtable «Reassembling Boundaries: Posthumanism and Postcolonialism», which ran as a part of 6th International Research Conference «Mechanisms for Formation of Cultural Exclusion and Frontier Zones (CEFZ)-2019» (RSPU, 10.04.2019).

New anthropological, sociological, philosophical, political projects suggested by posthumanist researchers and united by a critique of «Human» necessarily include a critique of the anthropomorphic perception of technology and media as a «natural» environment serving humanity. Redefining the boundaries of technology and media, posthumanist projects offer a radically different way of non-human agency perception. Plunging into everyday life and analysing the social context, theorists such as Bruno Latour, Donna Haraway, Helen Hester discover new forms of their agency, formatting social reality, constructing knowledge, irrevocably changing the subject and constantly crossing such dualistic boundaries as human/non-human, artificial/natural, cultural/natural. Also all texts work with the media materiality, body in media and the new forms of subjectivity.

Instead of introduction, the issue opens with an interview with Russian philosopher and cyberfeminist Alla Mitrofanova. Throughout the interview the key concepts of the issue, such as technological materiality, feminist philosophy of technique, non-stable ontologies, inhumane and social objective-oriented programming were articulated.

In the article «Historical-philosophical aspects of the problem of «inhumane» in sociocultural and media studies» by Valerii Belyaev the author undertakes extensive research on the term «inhumane» in the history of thought. Haraway's notion of cyborg usually can be hardly integrated in the «tradition», also the article contains an original genealogical analysis of such a concept.

The following article «Inhuman materiality of the bodily Noise and de-subjectivation in Chantal Akerman's «Je, tu, il, elle» and «Jeanne Dielman, 23, quai du commerce, 1080 Bruxelles» by Valeriya Vyasovskaya examines through two films by Chantal Akerman the human body surrounded by the inhuman



materiality and the inner premises of such a interaction which lead to the process of de-subjectivation and assemblage state.

In the third article «5 etudes on Body without Organs» by Ivan Belonogov the Deleuze's concept is reflected through the perspective of media studies and neorationalism. The question is how a Body without Organs could become the guiding idea of liberation, meanwhile confronting identity politics.

The article by Alina Holmowaia and Masha Danzis «Man with a movie camera: economy of movement and ASMR videos on Youtube» argues that ASMR phenomena could be considered as coincidence of Haraway's cyborg metaphor and the Russian constructivist conception of domestic life, movement and technique.

To continue the issue of subjectivity in media reality, the following text by Anastasia Volokhova «The subject of error: the myth of the subject in media reality» proposes new form of media existence – «The subject of error», who becomes a successor of a «split subject».

The next article analyses the notion of technology in the accelerationist paradigm. The emergence of media technologies, which affected power relations, brought the new powerful tools to the public participation. Such a process shaped plenty of new left political projects.

The last text in the issue «Queerisation of the medium. To the Plasticity in the sign structure of queer» by Ilya Deikun reflects on the Butler/Haraway's project of «multiple gender», the author also explains main premises of the failure of such a concept, then through the analysis of Cyborg Manifesto and works of Moscow artist Anya Belousova the author introduces the notion of «queerisation of medium».

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