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**The title of dissertation:**

“New media art and biometric data  
in the perspective of post- and transhumanist philosophy”

**Key words:** new media art, biometric data, posthumanism, transhumanism, affective theory

**Summary:**

The dissertation aims at introducing reflection on new media art using biometric data into Polish research area associated with new media. Two main research objectives are formulated in the doctorate: first, an attempt to categorize and generally characterize artistic practices based on biometrics; second, an analysis of selected research material in the context of an innovative methodological perspective combining the media studies discourse, oriented on post-anthropocentric perspective with the assumptions of post- and transhumanist philosophy. The essential research questions posed and defined in the dissertation's objectives concern media and materiality complexity of these artistic activities and these artistic activities based on biometric data imply a revision of the categories of the image, corporeality, nonhuman beings, and materiality, defining a multidimensional framework for the experience of post-human condition (Braidotti, 2014).

Since biometric art of the new media has not lived to see its well-arranged research area or theoretical conceptualizations (aside from selection and analysis of artistic projects) yet, I have undertaken to accomplish a complicated methodological task. My project belongs to the field of media studies departing from the anthropocentric perspective (Sarah Kember, Joanna Zylińska, Jussi Parrika, etc). However, the methodology and research tools are also determined in the project by theses, conceptions of post- and transhumanistic philosophy, understood as specific and different (Bakke 2010) research trends, with isolation of the perspective of critical posthumanism (Cary Wolfe, Pramod K. Nayar, Rosi Braidotti and others) within posthumanism itself, which is especially important for the research purposes within this subject, constituting a basis for other trends, also mentioned in the project (the theory of affects, new materialism, biopower theories, concepts of post-anthropocentric aesthetics - *zoe*-aesthetics and somaesthetic, and Karen Barad's ontology of agential realism – complementary areas in relation to those primary for the methodology). Therefore, in the analysis of selected works based on biometry I have combined tools from the areas of specifically oriented media studies and philosophy. The objects of analytical and methodological processes are several dozen projects of dozen artists (Jean-Gilles and Philippe Rahm Décosterd, Rafael Lozano Hemmer, Diane Covert, Benedetta Bonichi, Salvatore Iaconesi, Wim Delvoye, Laurie Frick and others).

In my dissertation I also present my own aesthetic concept – ‘post-affective aesthetics’, which refers to the specificity of the biometric projects, and it is based on the category of ‘inside-body actors’ that I introduce.

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