Posthumanism in Art & Art in Posthumanism: Art as a Laboratory of Posthumanist Thinking

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Abstract. Over the past decades, philosophical, technological, and ecological shifts have disrupted established anthropocentric assumptions for understanding subjectivity, agency, and embodiment. Posthumanism has become a major framework for interpreting these transformations, yet its relationship to contemporary art is often treated as derivative: artworks are cited as illustrations of theory rather than as sites where posthumanist thinking is materially tested. This paper argues for a bidirectional exchange between art and theory: artistic practices not only reflect posthumanist ideas but actively participate in their formation by experimenting with the possible and making nonhuman agency perceptible at the level of experience.Building on key philosophical and theoretical positions (Ferrando, Wolfe, Braidotti, Marchesini) and on Stefan Lorenz Sorgner's typology of posthuman art, a methodological gap can be identified: existing approaches rarely distinguish the depth and mode by which posthumanist ideas are implemented in artworks. To address this, an analytical matrix is proposed that connects five conceptual nodes—bodily hybridity, technological mediation of experience, relationality, expansion of subjectivity, and de-hierarchization—to three dimensions of artistic realization: aesthetic (imagery and motifs), structural (material/technological/compositional organization), and communicative (authorship, participation, and interaction).The model is demonstrated through three cross-media case studies: Olafur Eliasson's *Ice Watch* (material agency and environmental temporality), Philip Beesley's *Hylozoic Ground* (sensor-driven environments and distributed technical agency), and *The [Uncertain] Four Seasons* (data-driven musical recomposition shaped by climate projections). Mapping how each project activates posthumanist nodes across the three dimensions, the paper differentiates symbolic references from deep structural collaboration with nonhuman agents, and outlines the model's further potential as a comparative and interpretive tool for analyzing posthumanist transformations across media.