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Affective Glitch of the Empty Stage: Post-Subjective Creative Processes of SINGULAR_GLITCH in Posthuman Media Art

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論 文 名　：Affective Glitch of the Empty Stage: Post-Subjective Creative Processes of SINGULAR_GLITCH in Posthuman Media Art
（ポストヒューマン・メディアアートにおける《SINGULAR_GLITCH》のポスト主体的創造過程と空舞台のアフェクティブ・グリッチ）

区　　分　：甲

論 文 内 容 の 要 旨

This dissertation investigates post-subjective creative processes in posthuman media art through the development of a theoretical framework termed **SINGULAR_GLITCH**. It asks how a new aesthetic–ontological condition emerges when human creative subjectivity is systematically decentered within technologically mediated systems. Rather than treating creativity as the expression of an individual author, the study reconceptualizes it as an emergent phenomenon arising from affective modulation, evental rupture, and distributed agency.

Drawing on affect theory, event philosophy, and posthuman thought, the dissertation argues that aesthetic experience can be understood as the circulation and transformation of pre-personal intensities. Following Brian Massumi, affect is theorized as bodily intensity that precedes semantic interpretation. Glitch is framed not as technical failure but as an evental rupture that reconfigures ongoing processes, drawing conceptually from both Badiou's notion of decisive breaks and Deleuze's immanent production of difference. Agency is defined as relationally enacted across human and nonhuman actants, informed by Barad's intra-action, Latour's actor-network theory, and Braidotti's posthuman subjectivity.

SINGULAR_GLITCH functions as a proof-of-concept system. Anonymous textual inputs are translated into seven-dimensional affect vectors, which modulate audiovisual parameters within a recursive feedback loop. Intermittent glitch injections introduce discontinuities that prevent teleological closure, generating emergent trajectories not reducible to individual intention. A small pilot study provides descriptive alignment between theoretical claims and audience perception, particularly regarding intensity, autonomy, and distributed authorship.

The dissertation's primary contribution lies in reframing creativity from the question of "who creates" to "how novelty emerges." It integrates affect, event, and distributed agency into a coherent post-subjective model, treating glitch as an ontological operator rather than an error. In doing so, it expands theoretical approaches in musicology and media art studies, proposing a relational framework for understanding creative emergence in technologically mediated environments.