A Word from the Visiting Editor

Dear reader, you are about to enter with us into a world without people, so we will not keep you long; after all, what can we say when this issue intends to embark on images that are above all testimonies to the failure of sight, or even to the failure of thinking itself, at least the human one. For we have chosen artistic, game, film, and media images that present to us the manifestations of the inhuman: whether creatures or a world that excludes human beings and human thought. In the now quite rich and complex terrain of transhumanism, or various versions of post-humanism, however, we have also focused on those moments that are constitutive of humans today: that is, those moments that critically expose us to our own inhumanity.

We begin methodically with Martin Švantner's essay *Humanity and Inhumanity of the Sign: Two Views of Man*, which centres its focus on the conceptual clash involving selected definitions of the human and the non-human, within the field of sign theory, particularly examining two nearly paradigmatic perspectives – structuralist semiology and Peircean semiotics – and defends the unique ability of human animals, even if unconsciously, to engage in semiotics.

After which comes Jakub Chavalka's *The Cruelty of Waking: Ahypnotic Experience in the World of Franz Kafka*, which connects novella and a shortstory by Kafka (Metamorphosis and Disciplinary Camp), Marco Donnarumma's art installation (Amygdala), and Friedrich Nietzsche's understanding of the sublime, just to show the shared motif of the "ahypnotic experience", i.e., the state in which the character is frightened by sleep, since in sleep he loses control over himself, and is given up to the forces which rid him off of his human form.

Jakub Marek's *Selfhood and Simulacra: On the Phenomenon of Snapchat Dysmorphia* does not offer much relief, since the case study of the limits of our views of the relationship between selfhood and corporeality addresses a body dysmorphic disorder where a user of filtered selfies becomes dis-

satisfied with his or her "natural" appearance, and seeks surgical procedures in order to look like he or she does in the filtered selfies.

Tomáš Kobes' *Inhumanity and Sexbots: On Incestuous Relations with Sexbots* focuses on British multimedia artist K. Davis, and the campaign against sexbots initiated in 2015 by K. Richardson and E. Billing in the project *Logging on to Love*. The paper argues that being human or inhuman in relation to sexbots can only be fully understood with regard to incest, which can contribute to understanding sexbots in a more symmetrical sense than the one offered by their critics and defenders.

Ondřej Váša's *Speculative Sons of Ulysses and the Inhuman "Worlds without People"* muses on the repeated and systematic references to the figure of Ulysses in the work of Quentin Meillassoux, Ray Brassier, Eugene Thacker, and Reza Negarestani. Because these are not random occurrences, Ulysses represents a key figure in the mutually interconnected visions and reflections related to the idea of a "world without people" that bind the named authors implicitly and explicitly to the originally Dantean imagery.

Martin Charvát's *Catastrophic Aftermath: The Loss of Sight as a Process of Becoming Posthuman in Contemporary Audiovisual Culture* argues that in contemporary audiovisual production (mainly the Apple TV series *See*), the theme of the loss of sight due to nuclear catastrophe becomes a symptom for the analysis of the disintegration and revival of a world that has disintegrated due to the exploitative demands of postmodern capitalism, thereby de facto marking the end of the so-called "Anthropocene era".

That there is something to be gained is clearly shown by Václav Janoščík's essay *Survival and Ontology: A Tentative Genealogy of Survival in Gaming and Contemporary Philosophy*, which sees computer games as mirrors of our present consumerist capitalism. This, however, can be taken not only as a symptom of the current atmosphere of dystopian realism and mainstreaming of the survival genre, but also as a productive hint or allegory for philosophy.

The essay therefore leads to a conclusion that could also serve as the motto of this issue: that in gaming, as well as in contemporary thinking, the demand to address the dystopian contours of our time are demands for ontology. And that rather than presenting a criticism of these games and theories, we framed them within an economy and demand for new ontology.

We wish you pleasant reading! From the whole team

Ondřej Váša
Visiting editor