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# BODY KNOWLEDGE AMONG YOUNG STUDENTS
## Entanglements on Digital Platforms

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**KEYWORDS**

*Knowledge*
*Body*
*Young students*
*Digital platforms*
*Human (non)human*

**ABSTRACT**

*Everyday use of digital platforms has transformed understandings of the body, challenging the distinctions between the natural and the artificial, and between the human and the (non)human, including among school students and their educational communities. This study explores the bodily knowledge students articulate and enact, and analyses the human (non)human knowledge technologies entangled through these platforms. Using a relational design that combines digital ethnography with a posthuman approach, it draws on critical visual analysis, thematic interviews (visual narratives), and platform review, involving ten students aged 14 to 17 from Santiago, Chile. The findings show that bodily knowledge emerges from both the natural sciences and the knowledge technologies converging on digital platforms. Students enact it while distancing themselves from conventional conceptions of sex-gender and its biological parameters, giving rise to new ways of being with the digital.*

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## 1. Introduction

Everyday engagement with digital platforms such as Instagram, TikTok, YouTube and AI-generated content creators has brought about epistemic shifts in understandings of the human (non)human body, calling into question the idea of a natural and artificial body by revealing the increasingly blurred boundaries between humans and technology. These transformations have affected different areas of life and culture and have therefore also extended to school students and their educational contexts.

The relationship between humans, nature and technology is by no means a recent topic of debate. It has been extensively discussed from a posthumanist perspective (Haraway, 2022; Bennett, 2022; Barad, 2023), challenging the hegemony of the human in the Anthropocene as the standard against which intelligence, ableism, and sex-gender are measured as exceptional attributes of a supposedly "human" nature. Nevertheless, ideas of the human, the nonhuman and their technologies continue to circulate as forms of knowledge across digital platforms.

This landscape expanded considerably during the COVID-19 pandemic, a historical and social context that accelerated both the "datafication of the world" and our relationship with digital technologies (Costa, 2021). Developments in information technologies and digitalisation, which had already become widespread towards the end of the twentieth century through the Internet, personal computers and mobile telephony, evolved further during the first decades of the twenty-first century alongside the proliferation of smartphones and digital cameras. These developments have transformed both what we learn about the body and the ways in which we learn about it. As Almazán-López and Osuna-Acedo (2023) argue, digital environments have become the principal mediators of knowledge. These mediators reproduce representations of the human (non)human body that are shaped by cultural, gendered and ableist biases, among others, thereby influencing educational models and students themselves, since the visual content circulating on digital platforms functions as knowledge technologies. This process intensified during the pandemic, when schools were forced to close and shift to online teaching in order to continue operating, relocating educational activity to the Internet (Sibilia, 2023). At the same time, students became increasingly immersed in digital platforms and the circulation of knowledge beyond formal educational settings.

Research examining the relationship between digital platforms and school students has primarily focused on digital identity, subjectivity, the impact of social media such as Instagram and TikTok on self-image, gender stereotypes, influencers, mental health, adolescent body image (Gutiérrez-Martín & Ordóñez-Olmedo, 2026; Martín-Martínez & Gómez, 2025; Martín-Cárdaba, Lafuente-Pérez, Durán-Vilches & Solano-Altaba, 2024), and on young people's processes of socialisation and belonging. However, these studies do not examine human (non)human relationships and their assemblages from the perspective that humans and technology mutually constitute one another. The forms of bodily knowledge that concern us are those circulating through the visual content of the digital platforms with which students engage on a daily basis, since these intertwine knowledge technologies with assertions about the human (non)human body, thereby shaping students' bodily agencies.

In line with this perspective, the present study adopts a posthuman approach, according to which knowledge is constituted through the mutual constitution of humans and technologies. This perspective has increasingly informed both posthuman digital ethnography (Martí & Enguix, 2022) and diffractive ethnography (Barad, 2014). Posthuman digital ethnography focuses on the intra-actions between the human and the (non)human, moving beyond the dichotomies of natural/artificial and human/nonhuman. Likewise, diffraction provides a way of understanding the relationality of bodies through their intra-activity, displacing distinctions by foregrounding the entanglements of the human and the nonhuman through a reconceptualisation of ethnography from a posthuman perspective (Blom, Laczik & Mackenzie-Knowles, 2025).

Accordingly, this study addresses the following questions: What forms of bodily knowledge are articulated between the visual content circulating on digital platforms and students' bodily agencies? What human (non)human knowledge technologies become entangled through the digital platforms with which students engage? To answer these questions, the study pursues two objectives: first, to explore the forms of bodily knowledge that students articulate and enact; and second, to analyse the human (non)human knowledge technologies that become entangled and are constituted through digital platforms.

### *1.1 State of Research on Digital Platforms and Young Students*

Research on digital platforms and young students has primarily focused on social media and its impact on the construction of body image (Camacho-Vidal, Díaz & Sabariego-García, 2023; Mallo, 2023; Cobos, 2024), young people's digital identity, and representations of the body on visually oriented platforms such as Instagram and TikTok. Regarding social media, Rojas and Solano (2025) argue that "within this digital environment, the 'self' becomes a narrative shaped by algorithms, audiences and expectations of visibility, where authenticity and strategy are not opposites but dimensions that coexist and remain in constant tension" (p. 5). In other words, the body is assembled through the interplay between platform applications and young people's expectations of bodily visibility. This positions digital platforms as mediators of bodily knowledge. However, these studies do not examine how the self-affirmation of the "self" and self-image are articulated within a context in which algorithms, their sex-gender biases, and the AI technologies embedded in digital platforms shape the ways in which bodies become visible.

Similarly, Regueira, González-Villa and Martínez-Piñeiro (2023) highlight the influence of social media on the construction of adolescent identity and gender roles. Martín-Cárdaba, Lafuente-Pérez, Durán-Vilches and Solano (2024) argue that, on social media, young people "…tend to consume content traditionally associated with their respective genders. This may suggest that their behaviour on social media reinforces the reproduction of gender stereotypes" (p. 92). Nevertheless, it remains necessary to ask how influencers respond to hegemonic knowledge concerning sex-gender and how visual content on social media is assembled with the gender representations and images legitimised by students themselves as these circulate through the digital environments with which they engage.

Other studies have examined issues such as the digital subjectivities of secondary school students (Zapatero & Estrada, 2022) and the configuration of digital identity, focusing particularly on digital alterity (Martín-Martínez & Gómez, 2025) and the impact of Instagram and TikTok on adolescents' social relationships and sense of belonging (Virós, Jiménez & Montaña, 2025; Lozano, Mira & Gil, 2023). Zapatero and Estrada (2022) argue that "technological mediations are not adopted automatically but are instead subject to criticism and negotiation among young people themselves, particularly when they affect other aspects of life, such as schooling" (p. 1137). This highlights young people's agency within digital contexts. In other words, their engagement with digital platforms cannot be understood simply as algorithmic appropriation or the assimilation of algorithmic biases. Rather, their conceptions and forms of knowledge about the body depend on how they interpret the images and content circulating on these platforms and how these are incorporated into their own ways of enacting the body.

Although these studies do not examine how young school students articulate bodily knowledge through their agency and entanglements across digital platforms, they nevertheless provide evidence of the relationship between digital networks and body image as configured within these environments, while also revealing the increasingly blurred boundaries between the natural and the artificial body. At the same time, they expose the absence of analyses that address human–technology relations as constitutive and agential, recognising that technology and the human are not separate entities but are relationally constituted.

### *1.2 Bodily Knowledge and Digital Platforms from a Posthuman Perspective*

Knowledge of the human (non)human body has traditionally privileged the human as the subject that "knows". The categories of the human and the nonhuman are themselves forms of knowledge produced alongside the natural sciences, the humanities and language, all of which have organised ways of living around the human body as the normative point of reference. This constitutes a regime of knowledge founded upon the hegemonic conception of the human and its dominance over nature. This issue lies at the heart of posthuman debates, which challenge humanism—and the human itself—as the organising principle of bodies, whereby the human body is positioned above nonhuman bodies through distinctions such as the organic and the inorganic, the artificial and the natural.

Barad (2023) argues that "A posthumanist understanding calls into question the givenness of the differential categories 'human' and 'nonhuman', examining the practices through which these boundaries are stabilised and destabilised" (p. 72). In other words, this perspective interrogates the variations and forms of agency associated with established representations of what is assumed to constitute the natural human body. Such an understanding is grounded in a conception of knowledge that decentres the human subject and recognises that knowledge is constituted through the intra-

actions of material relations, technologies, and the human (non)human. This, in turn, challenges the distinction between organic (human) memory and artificial memory within digital environments (Hui, 2023).

Haraway (2022) likewise contests the very notion of nature, arguing that it "…is a commonplace and a powerful discursive construction, generated through the interactions of semiotic-material, human and nonhuman actors" (p. 40). In other words, nature is constituted through relationships involving both human and nonhuman actors, which in turn delimit forms of knowledge about the body. This idea is particularly relevant to the present study, since nature is understood here as an invention constituted through discursive practices, language and material relations involving plants, animals, machines and other entities. Consequently, knowledge of the human (non)human body cannot be regarded as natural but rather as constituted through knowledge technologies.

The visual content circulating on platforms such as Instagram and TikTok promotes particular forms of bodily knowledge that become intertwined with these platforms' applications, uses and purposes. Through body-editing applications, filters and related technologies, these platforms blur the boundaries between the natural and the artificial, articulating the human (non)human within posthuman bodies constituted through technological connections, living beings and (non)human entities (Braidotti, 2020). This perspective decentres the human body as the privileged point of reference, challenging the "…hegemonic conceptions and epistemes that have been imposed upon us and transmitted from generation to generation" (Torres, 2024, p. 26) through institutional practices and their representations.

Knowledge of the human (non)human body and the assertions associated with it circulate through institutions—including schools and digital platforms—in which representations of the human body define what is recognised as (non)human. Posthumanism questions these representations because they stratify bodies and attribute differential characteristics to them, thereby contributing to the production of inequalities. Digital platforms may therefore be understood not only as technological infrastructures but also as institutions of knowledge. Srnicek (2018) argues that platforms constitute "…a new business model capable of extracting and controlling vast quantities of data…" (p. 13), providing an infrastructure composed of human (non)human relations that articulates knowledge through data and algorithms. Likewise, Roca (2025) argues that "in the case of digitality, institutional domination is channelled through the policies of global actors (...) Consequently, institutionalised power has also become digitalised power" (p. 72), highlighting the sociotechnical relations through which these institutions operate as sites of both knowledge and power. Every institution is constituted through forms of knowledge that distinguish it from others, not only by virtue of its purposes but also through the ways in which it produces power. In the case of visual-content platforms, this power is reproduced and extended through the circulation of images—that is, through their knowledge technologies.

This perspective also encompasses schools as hegemonic institutions involved in the production of knowledge about the human (non)human body. Ramiro (2017) argues that "School is a productive institution, and this has not changed over time. It produces knowledge, representations, practices, ways of thinking, opinions, experiences and subjectivities" (p. 233). Here, however, we understand that such forms of knowledge are enacted by students themselves and therefore cannot be regarded simply as the passive adoption of learned knowledge. Rather, these forms of knowledge are articulated with digital platforms and with the material experiences of everyday life, giving rise to understandings of the body that emerge across multiple contexts and disciplinary fields. From this perspective, the knowledge acquired through schooling does not exist outside digital platforms, nor are platforms external to schooling; rather, both are mutually articulated within digital environments.

Understanding bodily knowledge through its agency requires us to conceptualise agency as intra-action (Barad, 2023), constituted through language, materialities and visual content, all of which mutually constitute one another through their entanglements. Consequently, distinctions such as machine, human and nonhuman cease to function as discrete categories. As Fischetti (2023) explains, "intra-action is the mutual constitution of entangled agencies (...) they differ only in relation to their mutual entanglement; they do not exist as individual entities..." (p. 54). These agencies emerge within shared meanings, assertions and forms of bodily knowledge that are enacted. From this perspective, agency emerges and is defined through the relationship between humans and nonhumans. It therefore differs fundamentally from interaction, since the human and the nonhuman become entangled through material experiences, discursive practices and technologies.

## 2. Research Design and Method

To explore the bodily knowledge articulated and enacted by students, a relational research design was employed. A relational research design combines "…1) the dynamics of the flows that shape the variability of the phenomenon under investigation; and 2) a relational, collective and integrated search (…) emerging from the reflexivity embedded in the research findings…" (Andrade & Rivera, 2019, p. 15). In the present study, this perspective is applied to both the diversity and variability of bodily knowledge and the flows through which such knowledge circulates via visual content on digital platforms. This type of design makes it possible to combine the contributions of digital ethnography with a posthumanist perspective and research methods such as critical visual image analysis, thematic interviews (visual narratives), and a review of the digital platforms used by the students participating in the study.

Digital ethnography understands that technologies "…are integrated into our everyday lives (…) At the same time, with the spread of interactive technologies such as social media and mobile applications, we have become increasingly active producers and shapers of media content" (Pink et al., 2019, p. 65). Accordingly, the smartphone was incorporated as a research tool, given that "…the mobile phone has become one of the most widely used technologies for almost all digital practices" (Gómez, 2018, pp. 85–86), functioning as an everyday portable device.

From a posthumanist perspective, technologies and digital platforms are not understood simply as means of interaction between human beings but rather as relations constituted between human (non)human entities and technology. In this sense, digital ethnography informed by a posthumanist perspective moves beyond the notion of users of digital platforms and instead focuses on human–technology and human–machine relationships.

In keeping with this perspective, the Instagram account *Laboratorio de Investigación Corporal Blob* was created to serve four purposes: (1) to establish and maintain contact with the participating students; (2) to share images for collaborative analysis; (3) to conduct thematic interviews through direct messages (DMs); and (4) to disseminate the research in collaboration with the participating students.

### *2.1 Type of Study and Scope*

This study is exploratory in nature, given that it addresses a relatively under-researched topic from a posthumanist perspective. Accordingly, it is guided by the following research questions: What forms of bodily knowledge are articulated through the relationship between the visual content circulating on digital platforms and students' bodily agencies? What human (non)human knowledge technologies become entangled through the digital platforms with which students engage?

The study involved ten secondary school students aged between 14 and 17 years, enrolled in schools belonging to the Local Public Education Services (*Servicios Locales de Educación Pública*, SLEP) in Santiago, Chile. They were invited to participate through an open call, and participation was voluntary and based on their interest in the study. Regarding sex and gender, participation was open regardless of gender (a non-probability sampling criterion), in keeping with the epistemological perspective underpinning this research. The age range was established on the basis of previous research demonstrating young students' everyday engagement with digital platforms.

Additional inclusion criteria required participants to have an Instagram account, own a smartphone, and have access to either mobile data or an Internet connection, since these constituted the context in which the research was conducted. The participating schools served solely to facilitate student recruitment and the required ethical approvals and authorisation procedures; the educational settings themselves did not constitute the object of the research.

An ethical protocol was also implemented. Participation required informed consent from both the students and their parent or legal guardian in order to protect participants' identities and ensure their ethical participation in the study.

#### *2.3 Sample and Selection Criteria*

The sample consists of 100 images selected by the participating students according to the criteria of reflexivity and ethnographic openness (Pink et al., 2019). As a general selection criterion, participants were asked to select ten images posted during 2025 on their Instagram reels, stories or profile.

In addition, the study includes a sample of ten thematic interviews (visual narratives) conducted with the participating students in relation to the images analysed.

Finally, the sample also includes 30 images from platforms such as TikTok, YouTube and Pinterest, identified and shared by the participating students during the interviews as examples of the platforms, accounts and public figures they follow and that interested them, and used to illustrate the topics discussed during the interviews.

### *2.4 Topics of Analysis and Data Generation Techniques in Digital Contexts*

The topics of analysis were: (1) the forms of bodily knowledge that students articulate and enact; and (2) the human (non)human knowledge technologies that become entangled and are constituted through digital platforms, with the aim of exploring bodily knowledge.

The data generation techniques comprised critical visual analysis of digital images, visual narratives (thematic interviews), and the review of images from digital platforms identified by the participating students.

The visual analysis was conducted by considering the context of each image in order to interpret the signs and the denotative and connotative meanings present in the images, while also questioning these meanings through the students' reinterpretations and agential cuts. The denotative dimension of the digital image involved describing the visible signs that could be decoded from the image surface—that is, what is perceived in an initial visual reading of the image. The connotative dimension, by contrast, addressed the multiple meanings attributed to the images, taking into account the context of their circulation across digital platforms, including the cultural, social and other contexts in which knowledge is constituted. As Rose (2019) argues, visuality encompasses "how we see, how (...) we are allowed or made to see, and how we see this seeing and the unseen" (p. 41). This approach involved a critical practice through which students critically examined and appropriated the ways in which they see bodily knowledge, while also exploring how they enacted what remains unseen, an aspect that was further developed through the thematic interviews.

Thematic interviews (visual narratives): The thematic interviews were conducted around the images selected by the participating students. To explore the topics in greater depth, the interview questions were linked to the images chosen by the students and previously analysed through visual analysis. A thematic interview guide was prepared and subsequently adapted to the particular images under discussion, focusing on the multiplicity and variability of "how we see and how we see this seeing", while examining the forms of bodily knowledge enacted through digital platforms and their critical connotations. During the interviews, participants were also asked to share examples of the Instagram accounts, TikTok profiles, public figures and other digital references they mentioned by providing both an image and the digital platform on which the content was available.

Finally, the Instagram, TikTok, YouTube and Pinterest accounts mentioned by the participating students during the interviews were reviewed in order to examine how they became articulated with the human (non)human knowledge technologies through which students engaged with digital platforms.

## *3. (Non)Fieldwork and Relational Analysis*

Within digital ethnography, fieldwork dissolves the traditional notion of physical presence as a prerequisite for conducting research, recognising virtuality as a space of bodily presence and thereby reconfiguring the very notion of the research site. This perspective moves beyond the conventional ideas of the "field study" or the "field of observation" by bringing into relation the everyday use of technologies such as smartphones, chats and digital platforms as the spaces and supports through which research is conducted. This is consistent with the non-digital-centric principle of digital ethnography, which argues that we cannot focus "…specifically on those spheres of activity in which digital media are used rather than on the characteristics or uses of those media" (Pink et al., p. 26) in our everyday relationships.

Data collection—or, more precisely, data generation—was carried out in four phases. **Phase 1:** an Instagram account was created to establish contact with the participating students, who were invited to connect with the profile *Laboratorio de Investigación Corporal Blob* by following the account. Participants were then asked to select images, which were subsequently analysed in terms of their visual denotations and connotations. **Phase 2:** thematic interviews were conducted using the images analysed

during Phase 1. The interviews were analysed according to the interview topics and thematic guide. **Phase 3:** the digital platforms were reviewed, and the images shared by the participating students as examples or evidence of the digital platforms and Instagram accounts with which they engaged were analysed. **Phase 4:** a relational analysis was undertaken by integrating the information generated during Phases 1, 2 and 3.

The analytical approach adopted was relational analysis. For this purpose, an analytical matrix was developed comprising the following dimensions: meaning (image), descriptive denotation and connotation, interview topics and subtopics, visual narratives, and comments relating to the digital platforms reviewed. These analytical dimensions were organised in an analytical matrix created in Microsoft Office using the Microsoft Word word-processing application.

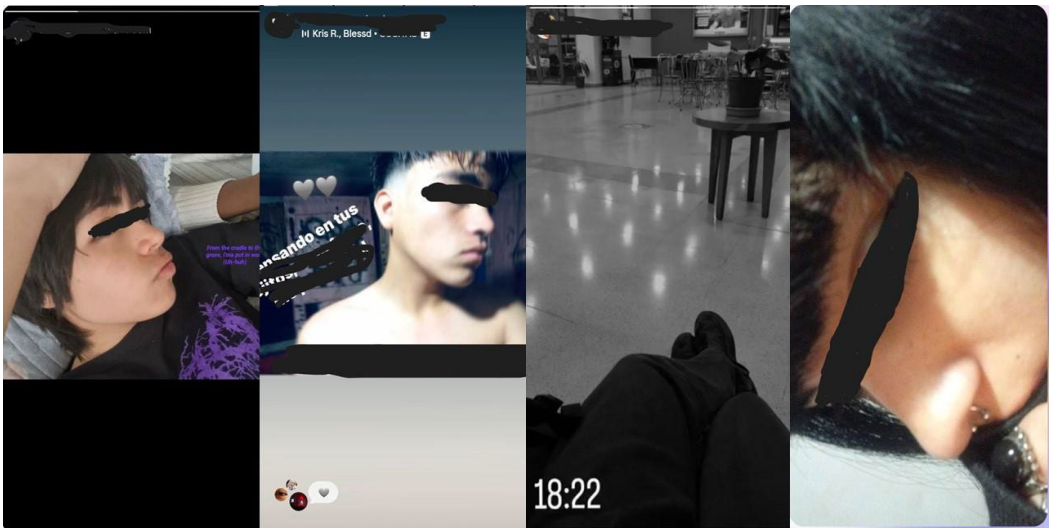
## 4. Results

The findings reveal forms of bodily knowledge associated with distinctions such as animal, plant, machine, smartphone and camera, among others, which, at the connotative level, take the form of representations of selfies (self-images), landscapes (forests and beaches), influential figures, and other visual motifs. These connotations are articulated within the participants' narratives through knowledge technologies associated with disciplinary fields (natural sciences, the arts, and others) and knowledge-producing institutions (schools, digital platforms, and others), as well as through the ways in which participants "see this seeing" by questioning these representations through their bodily agencies. This process acquires meaning through the (re)interpretations that students make of their human (non)human forms of knowledge and learning.

### *4.1 Forms of Bodily Knowledge That Students Articulate and Enact (Natural Sciences)*

The human body is represented through the denotative elements of the visual content, including descriptions of the human body and its distinguishing features (face, torso and legs) (Figure 1). The representation of the human body is understood by the participating students as knowledge learned through the natural sciences, involving their schooling processes.

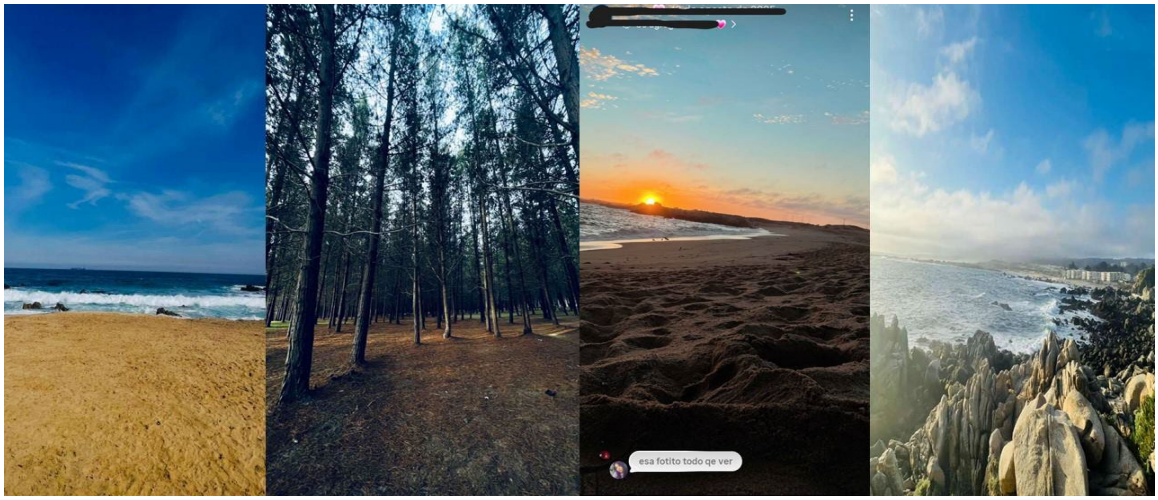
**Figure 1.** The human body(a)




Source: Compiled by the author, using images selected by the students, 2025.

Nature is represented and learned as attributes of a "landscape" (beach, plants, rocks, sky, etc.) (Figure 2), which, for the participating students, exists outside the human body. In other words, humans are not considered part of nature; rather, nature is understood as that which exists beyond the boundaries of the human body. In this sense, the visual narratives demonstrate that scientific knowledge (natural sciences) shapes both how participants see nature and how they are permitted to see it, as a "natural landscape" in which there is assumed to be neither human intervention nor human existence.

**Figure 2.** Nature




Source: Compiled by the author, using images selected by the students, 2025.

The body is constituted through a digital memory shaped by sex-gender biases, as evidenced in the interviews, which reveal both an automated matrix and shifts in understandings of sex-gender stereotypes by expressing non-binary conceptions of the masculine-feminine gender binary and questioning human biology and the visual parameters through which bodies are understood as natural. These processes are enacted by the participating students.

In the students' visual narratives, this corresponds to what is permitted to be seen: the sex-gendered matrix of the human body is understood as "a human need to label", reflected in the question "Are you a man or a woman?", represented by "physical appearance" and the bodily ideal emphasised in the images circulating on Instagram and TikTok.

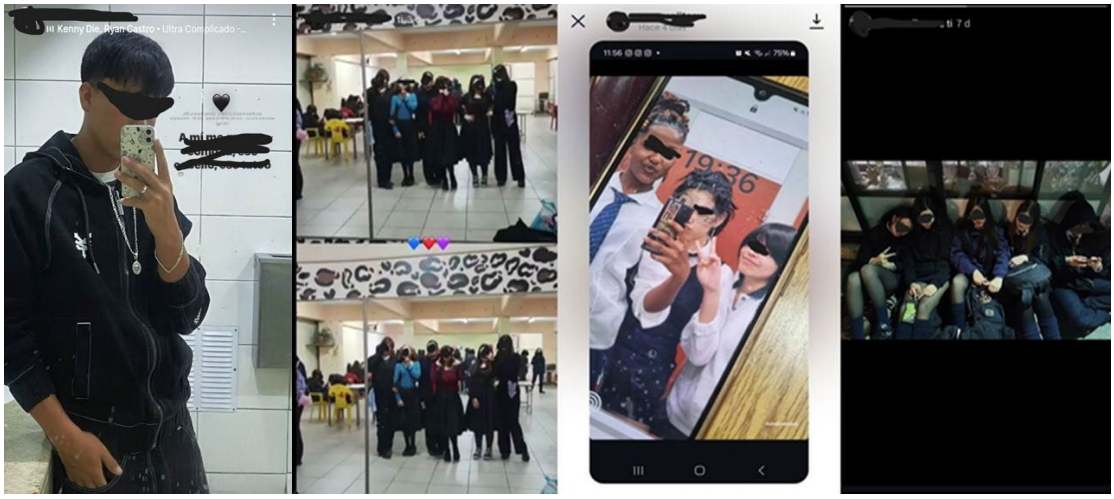
The participating students challenge these assumptions by incorporating non-representational forms of knowledge about bodily technologies (postures, clothing and gestures), emphasising that "everyone can do and wear whatever they want", regardless of sex or gender. This highlights the material dimension of the body and how it is articulated with the gender biases embedded within digital platforms. These biases are enacted by the participating students as they question the representation of the human body as an image and distance themselves from conventional bodily norms through contemporary aesthetics that are not constrained by "feminine" or "masculine" stereotypes. Nevertheless, in their visual narratives, the representation of the human body as either female or male continues to function as the biologistic parameter of the human body.

### *4.2 Human (Non)Human Knowledge Technologies That Become Entangled and Are Constituted Through Digital Platforms*

Bodies are articulated with machines, smartphones and digital applications, constituting bodily knowledge technologies that circulate through the visual content of digital platforms, where the body is extended through technological assemblages involving smartphones, cameras and other technologies. This is evident in selfies (Figure 3), which function as a knowledge technology of the human (non)human body and its technological assemblage.

Likewise, the relationship with technology and the visual representation of the body is expressed through the articulation of, and analogy between, technology and human (non)human bodies. This is constituted through participants' narratives about their use of digital platforms and self-images as ways of remembering and preserving affective memories of school friends and other friendships. In this sense, digital platforms such as Instagram are understood as a digital memory of everyday life.

**Figure 3.** Human(non) human technologies

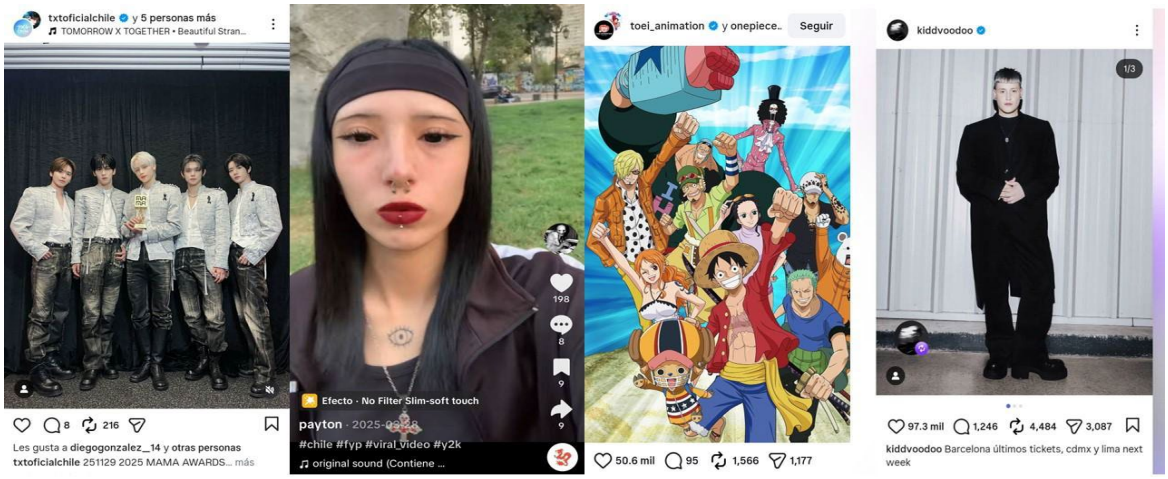


Source: Authors' own elaboration based on images selected by the participating students, 2025.

The digitality of life assembles other knowledge technologies that become entangled in the bodily modulations of the participating students, including anime, films, K-pop, trap music, the baggy style, influencers and content creators circulating on Instagram, TikTok, YouTube and Pinterest. These digital contexts are understood as contexts of learning in relation to music, cinema and literature, in which body, technology and culture are reconfigured, while emphasising digital platforms as "media" of knowledge with which participants engage.

These forms of learning are exemplified through anime such as *One Piece*, influencers such as Payton (marcianabendecida), TXT (K-pop) and Kidd Voodoo (Figure 4). Beyond the popularity of *One Piece* and the influence of platforms such as Pinterest as a "reference point" for drawings and fashion trends, the participating students describe an assemblage with the digital, learning, and bodily affects through aesthetic and audiovisual tastes and desires that function as references for knowledge and ways of making the body visible.

**Figure 4.** Knowledge technologies and digital platforms




Source: Authors' own elaboration based on images from digital platforms and accounts followed by the participating students, 2025.

What remains invisible in these knowledge technologies and their platforms is the "chance" within each platform's search function as a way of knowing and learning. This "algorithmic chance" operates through the mutual relationship between the human (non)human and technology. It is neither a tactile act nor an arbitrary decision; rather, it is constituted through the platforms' "offerings" of suggested, random and automated recommendations to follow influencers' accounts, bodily aesthetics such as Gothic and Y2K (urban) styles, and the baggy style, all of which are highly visible within the platforms' search functions.

## 5. Discussion and Conclusions

Based on the findings, the following discussion is organised around the research questions and objectives established for this study.

Bodily knowledge is expressed through the articulation of the figure, or idea, of the human body as the centre of knowledge in relation to other human (non)human bodies. This is reflected in the boundary established between the human and the other, understood as nature or technology, revealing a dichotomous relationship in which, from the perspective of knowledge, the human and nature appear to belong to material planes that are not mutually constituted; in other words, they are understood as opposing materialities. This demonstrates that the human body remains the centre and standard of knowledge, imposing itself over other human (non)human bodies through its deep-rooted position within the discursive practices used to name lived material experiences. Haraway (2022) argues that the relationship between humans and non-humans is mediated, for us, by language. Similarly, Barad (2023) states that:

"Language has been granted too much power. The linguistic turn, the semiotic turn, the interpretive turn, the cultural turn: lately it seems that with every turn all 'things'—even materiality—become matters of language or some other form of cultural representation" (p. 66).

From this perspective, the human body emerges within the participating students' bodily knowledge as both the reference point and the sign of the body that "knows", as a representation of culture. The findings likewise reaffirm the influence of the natural sciences as the foundation of knowledge about the human body and other bodies, together with their articulation with the knowledge technologies embedded in visual content and schooling processes. This demonstrates the articulation between knowledge technologies and digital platforms as constitutive elements of bodily knowledge. This composition appears to be automated, although no more mechanised than our own bodily automatisation. This highlights the mutual constitution of body, technology and the automation inherent in digital technologies, their applications and databases as agents that "modulate" bodily knowledge. Hui (2020) argues that "'data' means something given (...) it is no longer a form 'given' from the outside but is produced and modulated by human beings" (p. 124). This returns us to the notion of automation, understood here as something constituted through data produced by human bodies and in relation to the (non)human. This does not refer to the work of a programmer but rather to the human (non)human relationships that sustain digital platforms and the forms of knowledge through which they are constituted as institutions of learning.

These forms of knowledge affect ways of visualising the body, not only because they privilege highly reproduced and trending bodily aesthetics promoted by digital search functions, but also because they constitute contexts in which people "learn" about the human body. This highlights the fact that both schooling processes and digital platforms share a common narrative as contexts of "learning", connected through shared forms of knowledge, namely science and language.

With regard to forms of agency, this becomes meaningful through the differentiation and diffraction of the sex-gender matrix expressed in the agencies of the participating students, who constitute themselves by distancing themselves from representations of the human body as the bearer of a fixed sex and gender, as well as from the knowledge technologies circulating through digital platforms. This expresses a deconstruction of the man/woman binary that disrupts the biological essentialism of the sex-gendered body. From this perspective, we identify a rupture between the idea of nature and the technosciences of the body, together with the explanatory systems that have sought to provide "answers" about the body and its distinctions between human/animal, sex/gender and human body/artificial body. Nevertheless, the agency expressed by the participating students also affirms that the hegemony of the biological matrix of the body persists within human knowledge while simultaneously being fractured through material experiences and relationships with technology, thereby giving rise to posthuman bodies. In this sense, these agential cuts emerge between biological definitions, material experiences and the representations through which participants constitute their bodily agencies in relation to the affirmation of a human sex and gender.

At the same time, affective memories emerge that intertwine the human (non)human within everyday experiences. This relationship between affect and the visibility of material-digital experiences involving friends, family, musical styles, influencers and others becomes entangled within digital platforms, giving rise to other ways of being with digital platforms in a compositional and agential sense between human, machine and digital technology.

Based on these findings, new questions emerge regarding how to investigate agency and human (non)human diffractions across digital contexts from a posthuman perspective. This represents a challenge that also acknowledges the limitations of a study that sought to explore bodily knowledge as it is articulated and enacted, while recognising that words and language continue to speak on behalf of the (non)human. It may therefore be necessary to consider other forms of research-creation that enable us to approach the relationality between students and digital contexts beyond forms of knowledge centred on human language.

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