The Illusion of Truth in the Latent Flatness Age

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Abstract

> *You cannot directly go at truth.*
> *In order to arrive at truth, you have to go to the end through the illusion.*
> Slavoj Žižek, in "*A Conversation with Slavoj Žižek*", "*The Idealist*" March 2014

> *[..] the instrument of knowledge can only by the movement of*
> *the whole soul be turned from the world of becoming into the world of being […] .*
> Plato, "*The Allegory of the Cave*", in "*The Republic*", Book VII

Contemporary lives are described by the relentless interaction with images, which are projected to us by different kinds of displays, whether they fit our hands, or reach the scale of a building. Nevertheless human being ontological knowledge and understanding surroundings pass through the world of images, as described by many philosophers of the present and the past in conjunction with Plato's Theory of Forms. Images indeed are bold vehicles for experiencing and dwelling the real because they allow our identity to take a particular "shape" by reifying the surrounding.

Such particular mechanism is also adopted for dwelling 2.0 digital reality, to the extent that we equally assign the same physical properties, like those perceived by touch and smell - besides sight - to objects from the real and the digital. Nevertheless such binary and mutual conditions, as perceived by our sense, make us dwell the digital as undisclosed, relentless and as a producer of (the illusion of) truth (our truth, of course), which is accessed by the apparent depth that any digital image possesses in the 2.0 world. Indeed the illusion of depth gives the digital physical matter and creates the condition of relegating the real to a particular image generated by the digital. Such inversion occurs because we sense our virtual reality by means of those desires (or illusions) that give it its form; nevertheless desires are triggers that feed one's ontological need of truth, which is purveyed by the illusion of digital image's depth. Because of such a loop digital reality appears at our eyes more real that the Real, as it is made of the same matter but shaped according to our own identity. Do we still need the real? In the hybrid-real, halfway between the digital and the real, we dwell by means of the illusion of depth that opens up questions about the shape of one's identity, which normally takes form by contrast with the Real rather than association, as described by Slavoj Žižek in many of his books. Hence this paper would like to address the formation of individual identity via the latent flatness of images and to discuss the modified perception of space in the coming age of wearable technology, where the digital and Real merge at our eyes, but not for our sense. Where is the real in the age of latent flatness?

Googling lapplel

Google Project Tango: smart phone sensors can scan the surrounding environment

"Project Tango" is a telephone application research project from Google, which provides a 3D reading of the surrounding by means of sensors that project in space infrared lights that give detailed depth maps of the immediate environment. In other words, through a mobile phone, or tablet, it is possible to reproduce, and display, 3D images of the Real: folds, cracks, roughness or smoothness, any sensorial and physical object's property is transferred to virtual reality by sensors, which displays for us the digital versions of the familiar scenario we are accustomed to "dwelling" in everyday.
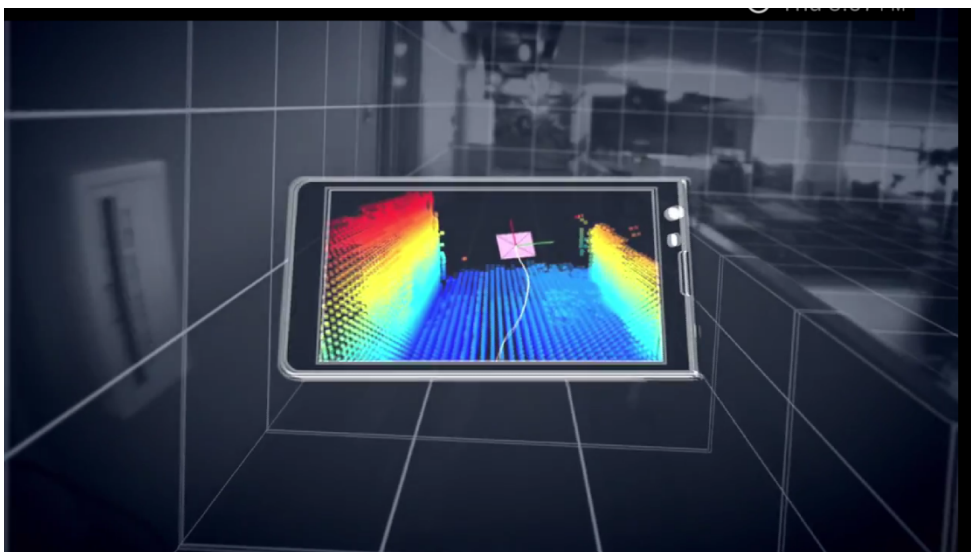
Google Project Tango: mapped surrounding environment

As recently reported by "BBC News"[1], "Wired"[2], "The Wall Street Journal"[3] and many other tech and business oriented news magazines, in Google there is a particular effort to achieve the reproduction of objects from the real, as different kinds of research in this area are pointing out. To what particular extent drives such specific interests?

Nevertheless the Palo Alto Company is not the only one superseding the Real for the digital. Facebook's recent expensive purchase of Oculus VR[4], the immersive virtual reality interface mainly employed for video games, gives a further hunch of the current break line of digital research, when interaction between the Real and digital is at stake. According to what has been described so far, it is reasonable to wonder which is the challenge of virtual reality, when "thick images" trespass the realm of the Real to enter the digital, intended as a composite form of reality. Whether business research looks more "concerned" with unfolding new possible territories available to "us" - users of new technologies- for understanding and shaping the 2.0 form of the Real, via the uncanny and hyperreal form of digital tech, what are the consequences of our individual approach when confronting hybrid real? According to the French philosopher Jacques Lacan, what supports the form of 'our Real' is driven by the fantastic world we create by means of the visual structure of our mind, which helps to reify the unknown that surrounds us, i.e. the Real itself[5]. Such a simple, but complex, behavioural code describes how we grasp, and escape reality and how we build the basics of anybody's identity when exposed to a social environment.

Thick Images

Nonetheless, how does it work the labile construction of the self in a context where the Real is reproduced by devices displaying images, whose intent is to manifest "our interests"? The 2.0 display of the Real works through data displayed by "thick images", which are organised according to algorithms that help on gathering information about ourselves and direct anyone's perception of the Real at the same time. Which kinds of self-awareness are we able to define? Which kind of environment do we perceive?

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[1] "*Google 'Poised to Produce 3D Imaging Tablet'*", in "BBC News Technology", 23 May 2014, in http://www.bbc.co.uk/news/technology-27538491 (accessed on May 2014)
[2] Issie Lapowsky, "*The Next Big Thing You Missed: One Day, You'll Google the Physical World with a Scanner Like This*", in "Wired", 13 May 2014, in http://www.wired.com/2014/05/scio/?mbid=social_fb (accessed on May 2014)
[3] Lorraine Luke and Rolfe Winkler, "*Google Developing Tablet with Advanced Vision Capability*", in "The Wall Street Journal", 22 May 2014, in http://online.wsj.com/news/articles/SB10001424052702303749904579578833557306544 (accessed on May 2014)
[4] Oculus VR, in http://www.oculusvr.com
[5] According to Jacques Lacan: "*Reality is a fantasy-construction, which enable us to mask the Real of our desire*" in Slavoj Žižek, "*Mapping Ideology*", in London New York: Verso 1994, p. 1478

Consumer Physics: SCiO: Your Sixth Sense. A Pocket Molecular Sensor For All

The Kickstarter start-up Consumer Physics[6] designed SciO, a mini scanner, interfaced with any kind of mobile smart technology, which is capable of 3D scanning any object from the realm of the Real. In other words, with a search engine such as Google, "normally" google the word "apple". With SciO we google the image │apple│, which means that we can collect through algorithms and data any image of the real world to which it can be associated any other kind of information. For instance when looking at a "real" apple we google/scan it: an image "apple" will turn up to tell us the amount of calories, nutrient values, recipes, and so on. The image │apple│,associated to the layer of information concerning "apple", defines the domain of hybrid images, i.e. images which belong to the realm of the real and virtual altogether. Such a combination describes "thick images", intended as thresholds of human knowledge which define, and carry with it, the sensorial world of the Real, i.e. through 'thick images' any kind of human sense will be somehow reproduced by looking at the image itself. According to Slavoj Žižek:

A somewhat analogous effect of the real occurs at the beginning of Sergio Leone's 'Once Upon a Time in America': a phone goes on ringing endlessly; when, finally, a hand picks up the receiver, it continues to ring. The first sound belongs to 'reality', whereas the ringing that goes on after the receiver is picked up comes out of the non- specified void of the Real.

Through Sergio Leone's movie, *Once Upon a Time in America*, Žižek describes how our mind builds bridges between elements of the Real and fantasies of our own, which in anyway contain physical properties of reality. Such behaviour occurs to compensate what he calls the *void* of reality, which is the gap between the Real as it appears and the real as we understand it; the 'virtual' ring of the telephone describes such an ontological condition. Within the 2.0 society what happens when we read Reality through the virtual properties of the digital, which, to some extent, are already *void of the Real*? Which is the kind of knowledge

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[6] "SCIO: Your Sixth Sense" in http://www.consumerphysics.com (accessed on May 2014)

process that we establish with the Real? The difference between engaging with reality or with the 'mirrored' virtual image of it defines the network where latent 'thick images' are thresholds among parts. By displaying 'latent deepness', i.e. a kind of depth which is merely a flat representation, we read 'thick images' as real, i.e. equal to those we experience in the real world – with the same properties such as taste, smell, and anything that our senses can grasp – to the extent that the latent │apple│ is equal to the "apple". Nevertheless 'latent thick images' are connected through an invisible mesh, whose structure is made by data that contain any kind of information concerning "apple".

During the past few years we learned to become familiar with the Cloud, i.e. a virtual storage system of our data, whose ubiquitous and deceptive service is offered by different kinds of hi-tech enterprises with the intent for us to access our stored content anytime and anywhere in the real world. It is also well known that the daily production of data is exponentially huge and that the current focus of hi-tech companies is to assign 'value' to any kind of spatial configuration that data might come up with, either in terms of meaning that in terms of usability. According to Benjamin Bratton:

The Nomos *of the Cloud, which both is and is not Modern, the model spatial exception is the enclave: the discontiguous sovereign body that interpenetrates and interweaves a thickened landscape of territorial claims. That thickened, landscape, that dense verticalization of the geometry of political geography is, I argue, less an accumulation of absorbable remainders, of geopolitical parts* maudites*, than the architecture of another nomos, called The Stack.*[7]

There is a specific system, or *spatial model*, which collects information from the Internet, whose value and leadership rely on the virtual and topographical arrangement of digital networks, to the extent that the topography of data, i.e. the spatial configuration previously mentioned, creates the 2.0 *geometry of political geography.* Such geography is called "*Stack*", which Bratton defines as the entity that gives hierarchy to any kind of information we produce everyday on the web, whose 'form' gives shape to topographical territories, whose value is political. By further describing what a *Stack* is, Bratton's concerns diverts to the freedom of any individual intellect within the mesh of social networks[8]; if the *Stack* can be imagined as a vertical section, as a *topographic model of layers and protocols*[9]*,* it is also:

..composed equally of social, human and "analog" layers (chthonic energy sources, gestures, affects, user-actants, interfaces, cities and streets, rooms and buildings, organic and inorganic envelopes) and informational, non-human computational and "digital" layers (multiplexed fiber optic cables, data centers, databases, data standards and protocols, urban-scale networks, embedded systems, universal addressing tables).[10]
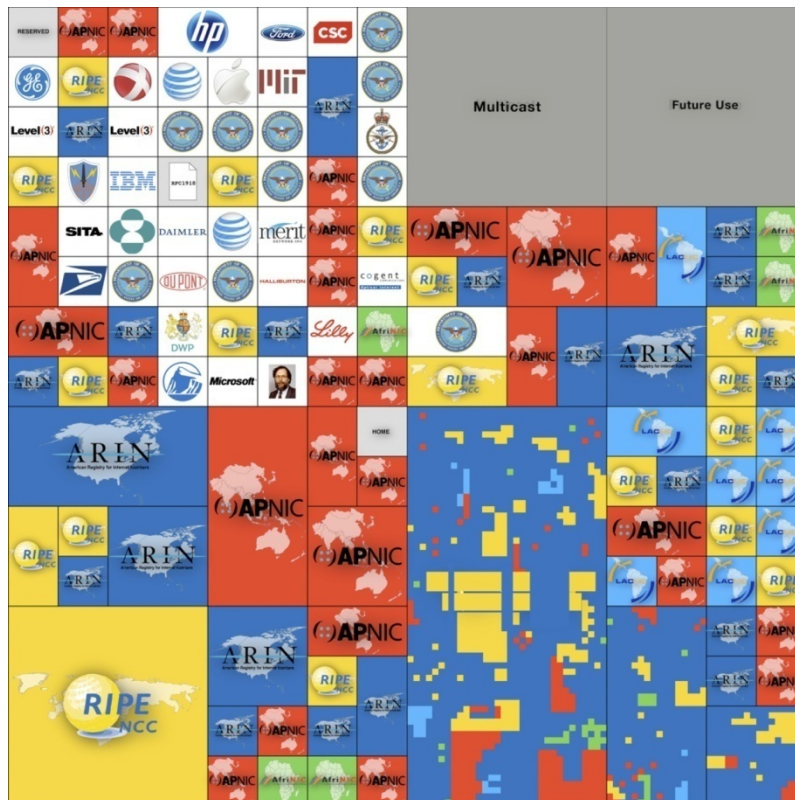
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[7] Benjamin Bratton, "On the Nomos of the Cloud: The Stack, Deep Address, Integral Geography", in

http://www.bratton.info/projects/talks/on-the-nomos-of-the-cloud-the-stack-deep-address-integral-geography/ (accessed on May 2014)

[8] Ibidem
[9] Ibidem
[10] Ibidem

From Bratton Info web: "The space is full. Schematic map of IPv4 Address space after the recently completed allocation of the final blocs of addresses to the RIR authorities". Designed by The Center for Design and Geopolitics (Sam Kronick and Benjamin H. Bratton, 2011)

Spatial Configurations

The *Stack* then constitutes the infrastructure of hybrid-real, i.e. a kind of real halfway between reality and digital. To support such a system, there is the Internet of Things, i.e. a system of 'talking' objects which populates the infrastructure of the Internet, the *Stack,* to engage us with virtual space via the 2.0 new possibilities of approaching the Real. As a matter of principle, the Internet of Things allows us to control reality by means of mobile smart devices, whose sensors and apps record data from space to make them available in our hands. Hence latent, virtual and thick are elements to be questioned, as it occurs an inversion by which objects of the Real become objects from the virtual, via the *Stack*, i.e. the digital order of territorial claim. Hence the geopolitical claim of digital territory becomes even clearer in this case. According to Geert Lovink:

If objects are produced and consumed in an already existing map of power across space, then the rise of the Internet of Things requires that we consider how projects capable of connection facilitate different layers of integrated activity around labour or sometimes fail it[11]

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[11] Geert Lovink. "*The Society of the Query and the Googlization of Our Lives: A Tribute to Joseph Weizenbaum.*" in: *Eurozone* September 5, 2008.

It appears that the role of 'latent images' doesn't simply claim the desire of ordering any kind of object of the Real, in order to 'merely' provide information from the spatial composition of virtual reality. Images are nonetheless thresholds to different kinds of dimensions, which are ruled by territorial claims whose primary trigger is related to economical, then political, interests. In a recent article published in "Wired", the problem of marketing wearable technologies is addressed; because their current 'image' is largely associated to geek culture, foreigner to the big public and, above all, mass production; the article wonders about the possible image wearables should clad on themselves in order to make them 'understandable' to the eye of the masses. Google, somehow, already explores this strategy when it lends its products to selected developers in order to trigger the virus of consumption by means of usage. In other words Google provides the *Stack* and let people play around with its content to find individual ways of experiencing it, then find meaning[12]. *Changing the View of Wearable Tech* is the motto used to direct the user's perception towards a familiar approach, by picking up seeds of individual experience hacked by digital devices. According to the author of the article:

Take a look at gel nail polish. It's a seemingly simple product. But, in fact, gel polish is a high-tech polymer that works because of a free-radical reaction between the monomers and oligomers, which allows the photo initiative in the resin to interact with a specific wavelength of the LED lamp.

From a chemical perspective, gel nail polish is a breakthrough. But chemical engineers aren't the primary target market for a modern manicure.

Instead of focusing on the science, gel nail polish ads feature women in the salon putting on their shoes or holding their car keys. The key marketing points are that gel polish is hard, fast, and shiny — everything a pricey new mani/pedi moment should be[13].

The familiar image of manicure, easy to be understood by many, is what Žižek describes as a system to fill the gap between scientific scenarios, i.e. the Real, and everyday experience and fantasy, so that the product's marketing strategy doesn't require an explanation of any specifics. Nevertheless, it is enough to clarify that you can hold keys and wash your hands anytime you want without any scratches on your glossy nails. Such captivating images, which mould and define anybody's life style, claim and fill the gap of unfamiliar products towards familiar routes of experience; the latter is indeed pivotal for increasing the number of consumers of the 2.0 market. Because of the realm of 'latent thick images' there is no need to promote a kind of system that works behind it, as the experience, i.e. 'latent thick image' of anybody's life, is enough for engagement purposes. "Engaging" becomes then key word of the 2.0 reality, as it establishes an active way of experiencing life's events and makes them part of anybody's cultural background, then to create experience which constitutes one's identity. According to what has been described so far, images are a vehicle and means of experience-as Žižek described through the example of Sergio Leone's movie,images fill the gap between the Real and our own real. Nonetheless 'latent thick images' are somehow our fantasy of

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[12] Such discussion is raised by "The Wall Street Journal" journalists in relation to the release of the Google Tablet capable of 3D scanning objects from the Real. On this see note n 3

[13] Lisa Calhoun, "*How to Fix Wearable Tech's Bad Image Problem*", in "Wired" 13 May 2014, in http://www.wired.com/2014/05/how-to-fix-wearable-techs-bad-image-problem/(accessed on May 2014)

the Real from which we gain experience of reality by overlapping, not interweaving, layers of 'latent thick images'. For instance Blippar[14], a user experience commercial design firm that deploys Augmented Reality to create individual scenarios of a familiar experience, makes the most of 'latent thick images'.

"Engage with your consumers for longer

Attract, retain and engage with consumers through an immersive experience. Through one app, Blippar becomes the lens through which the real world can be spontaneously 'unlocked' and converted into content-rich, interactive experiences.

Reach out to your customers everywhere

*Blippar brings the static, physical world to life - whether at home, in-store or on the go*"[15].

As displayed in many of their commercial campaigns, the recurrent riddle of narrative reverberates through their engaging packages, which creates an individual experience via 'latent thick images'. Such engagement feeds our imagination, i.e. our ideological status and social position. Images are the system we use to reify the real, as Jacques Lacan argues, because they directly reach individual perceptions, hence imagination of the Real. When the *Stack* produces its own order, we find ourselves dependent from it, as the form of our identity is related to the order the *Stack* produces via data: such process makes us the 2.0 commodities to the extent that what it is at stake is our individual sense of criticality, which appears to be orchestrated by invisible entities displayed by the latent form of the Real, i.e. images. According to what has just been described, the interaction with Reality occurs through individual imagination, because, as Jacques Lacan argues, it is how we understand the Real: by escaping it[16]. Hence if our imagination plays a crucial role, we

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[14] Blippar's mission is to engage 'consumers' through immersive experience. 'Latent images' are proper threshold to interwoven worlds. In https://blippar.com/en/about (accessed on May 2014)
[15] Ibidem
[16] On the threat of the Real, which can't be grasped, then it's filled with our imagination Slavoy Žižek offers a telling example of René Magritte's *"La Lunette d'approche"*: " *The translation of this painting into Lacanese goes by itself: the frame of the window pane is the*

can understand why we lose the sense of criticality, because our experience and perception of the Real is manoeuvred by invisible entities. In an article recently published by "The Guardian", it is argued that the Face Recognition[17] technology improved it to the extent that any face can be recognised by cameras, even if there is not enough light. In other words our position in the real space will be more and more acknowledged, to the extent that individual desires and interests can be anytime caught for advertising individual ads, such as in "Minority Report" where Tom Cruise moves around projected images of custom advertisements, or like the targeted commercials that appear to cab customer in New York taxis, thanks to an app designed to catch human profiles[18].
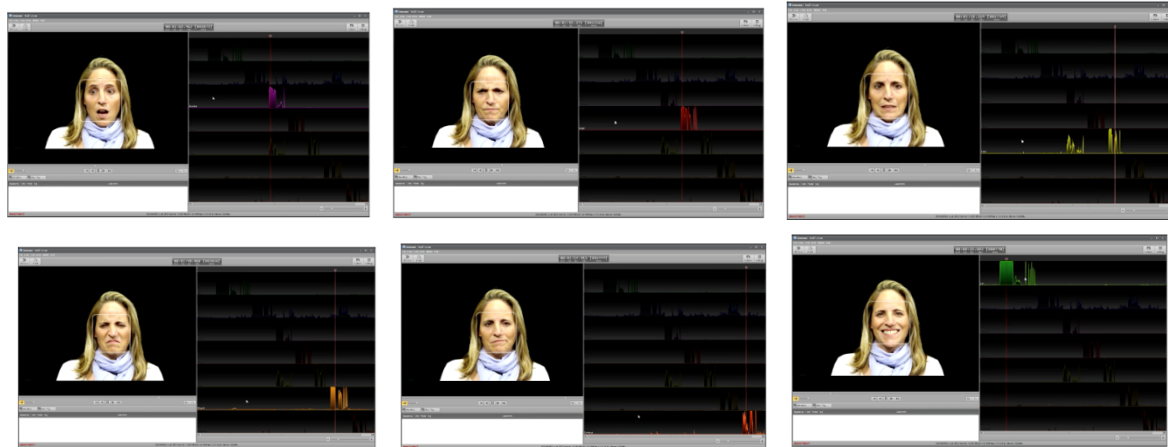
Emoticon is capable of catching up any kind of facial expression, even if sublte [19]

Capital 2.0

If 'latent thick images' are vehicle to understand the real and give form to the 2.0 identity, how does such attitude reflect on the perception of the self? Because of the Capitalism need to find new routes for triggering exchange and value, which came under crisis in the last years because of the obsolete rules governing the exchange market - if compared to the Third Industrial Revolution, as stated by the Economist – a new type of commodity appeared: "ourselves" with our wishes and desires that replaced the old object exchange market, which defined the fundamental relationship between labour and surplus value. Indeed the new technologies of the Third Industrial Revolution claimed new rules in new market in order to save capitalism itself. Data retained and embodied value is now currency of the new capitalism, i.e. capitalism is transforming our desires and wishes, i.e. our identity, into commodities to be used for its own survival. Nevertheless in order to make the whole process work, it is important to engage the user to keep alive the system by engaging him/her via a narrative, which is a kind of 'latent thick image' for its property of reflecting a certain quality of the Real that our fantasy fills with any kind of personal background. Therefore latent flatness becomes pivotal for the whole system, as it behaves as luring device for opening new market possibilities; hence the

fantasy frame that constitutes reality, whereas through the crack we get an insight into the 'impossible' Real, the Thing-in-itself. Slavoj Žižek," *Interrogating the Real*", Rex Butler and Scott Stephens (eds), New York: Continuum 2005, p. 150.

[17] Luke Dormel, "*Facial recognition: is the technology taking away your identity?*", in "The Guardian", 4 May 2014, http://www.theguardian.com/technology/2014/may/04/facial-recognition-technology-identity-tesco-ethical-issues. (accessed May 2014)

[18] A Sicilian start up designed an app, which targets customers for user based commercial."From Sicily, A Success Story that brings Hope", in "Italy Magazine", 5 March 2014, http://www.italymagazine.com/news/sicily-success-story-brings-hope (accessed on May 2014). Further information about the company can be found at http://www.edisonweb.com/en/

[19] http://www.emotient.com/ (accessed on May 2014)

ambiguity embedded within the *Stack*, as it leaves one's imagination open to the gap of the Real, as René Magritte represents in "*La Lunette D'approache*[20]".

Furthermore, according to Žižek, the role of symbols represented by specific images, is to let the user identify with a specific event; for instance Žižek uses Alfred Hitchcock's movie, "*The Rear Window*" to explain such a phenomenon. In the movie Reality is built through elements of intuitions, which are, nevertheless, products of our fantasy[21]. 2.0 commodities are readings of human behaviour, whose trigger is the sense of gratification that enables fantasy and pleasure. Nonetheless the form of commodity creates meaning, hence its related image. Such process of making 2.0 commodities is somehow the riddle of the wearable's image where its specific representation of the Real works as an engagement tool to trigger people's enjoyment and pleasure[22].

The reproduction of capital gives form to society[23]; in order to feed the process we are the 2.0 commodities by means of the free labour given out by navigating, and liking, the Internet kingdom, i.e. the realm of 'latent thick images'.

Conclusion

According to what has been argued so far it appears that 'latent thick images' embody the base of our social 2.0 structural system. Nevertheless the current crisis of capitalism is triggering new form of labour - social structure whose vehicle is individual experiences of the Real accessed through 'latent thick images'. As argued also by Žižek[24], experience is the new form of currency whose commodities are our identities shaped by the connection created by the *Stack*, as described by Benjamin Bratton: our wishes, desires, interests are the current exchange value for keeping the market alive according to the rules of the *Stack*. A London restaurant[25] offers free meals if food pics are uploaded on the social network Instagram, accompanied by the correct hashtag. Of course we are the new labour and we participate in an invisible game, a body of current market exchange[26]. What is it at stake? If the perception of the real is orchestrated through the latent deepness of images, which are nonetheless hot spots for data collection and gathering to be used for

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[20] On this see also note 16

[21] *" In the last decade or so there has been a shift in the accent of marketing, a new stage of commodification that the economic theorist Jeremy Rifkin designated "cultural capitalism". We buy a product – an organic apple, say – because it represents the image of a healthy lifestyle. As this example indicates, the very ecological protest against the ruthless capitalist exploitation of natural resources is already caught in the commodification of experiences: although ecology perceives itself as the protest against the virtualisation of our daily lives and advocates a return to the direct experience of sensual material reality, ecology itself is branded as a new lifestyle. What we are effectively buying when we are buying "organic food" etc is already a certain cultural experience, the experience of a "healthy ecological lifestyle".* Slavoy Žižek, "*Fat-free Chocolate and Absolutely no Smoking: Why our Guilty about Consumption is All-Consuming*", in "The Guardian", 21 May 2014, in http://www.theguardian.com/artanddesign/2014/may/21/prix-pictet-photography-prize-consumption-slavoj-zizek (accessed on May 2014)

[22] According to Žižek "*The secret of the form not the secret behind the form*". Slavoj Žižek, "*Mapping Ideology*", p. 1482

[23] Frederick Jamenson in Slavoj Žižek, *Mapping Ideology*", p. 1486

[24] *What we are witnessing today is the direct commodification of our experiences themselves what we are buying on the market is fewer and fewer products (material objects) that we want to own, and more and more life experiences – experiences of sex, eating, communicating, cultural consumption, participating in a lifestyle*" .Slavoy Žižek, "*Fat-free Chocolate and Absolutely no Smoking: Why our Guilty about Consumption is All-Consuming*", in "The Guardian"

[25] Victoria Woollaston, "Now You Can Pay for Dinners Using Instagram: Pop-up Restaurants Let Diners Settle the Bill by Uploading Photos",in http://www.dailymail.co.uk/sciencetech/article-2627144/Now-pay-dinner-using-INSTAGRAM-Pop-restaurant-lets-diners-settle-bill-uploading-photos.html

[26] My research looks at the dichotomy between Real and digital, by taking the Real as point of departure and return, via the digital realm of virtual reality. Such dichotomy works in close contact with individual fantasies and desires, which appear to be exploited for other kinds of purposes. I explain such complex mechanism in the article "*Back to Reality. Architecture in the World of Fantasy*", in "*Ultima Thule. The Journal of Architectural Fantasy,* Vol1 n1, 2011, in http://www.ultimathule.com.au/index.php/ultima/article/view/13 (accessed on May 2014)

allowing the market to survive, the sense of individual perception of the Real, hence the critical approach to reality, is lost. There is no longer a detached approach to the surrounding because of the vortex of information in which we dwell that, on one hand, offers choices and, on the other, it fails any possible criticality as any next step, is an orchestrated decision. Within this scenario reality is embedded in our 'individual perception of truth, ideals and real'. Fantasy helps us on reifying the Real by means of the 'symbolic meaning' we give the surrounding. However it looks that we still need the Real, i.e. that kind of entitywhere the physical matter of the body finds its own space. Nevertheless the question is how claiming space?How do we claim our individual moment of self-reflection when the system works on the opposite side? Such a question should be matter of collective discussion, not only in the public domain, but also within institutions that organize society, such as politics. According to Professor Manuel Castells[27] the route to take is by claiming the configuration of space. This paper aimed to describe how certain high-tech enterprises give order to our space according to the rule of 2.0 society and 2.0 market. On the other hand recent events showed us how space, in particular public space, has been claimed by people, as desire to stop any undisclosed digital, and Real, invasions. Whether in Istanbul, where physical barricades circumscribed space to define what belongs to people, to Edward Snowden who claimed back space by leaking, or occupying, the *Stack* spatial configuration, there is a discontinuous flow of attempts that look at inverting the general and unquestioned rules of 2.0 market, which accesses individual space by 'latent thick images'. Engaging with 2.0 reality by means of self consciousness develops digital intricacy that might trace a different route that inverts also the role of 'latent thick images'. According to Jacques Ranciere[28], art represents the diversion of the Real, which triggers an uncanny feeling that mystifies the viewer. Hence 2.0 'latent thick images' can be solid artistic interfaces for social communication, as stated also by political theorist Chantal Mouffe[29], where art is intended as collective social labour, i.e. public performance activity of engaging social life.

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[27] Manuel Castells, "*The Space of Autonomy: Cyberspace and Urban Space in Networked Social Movements*", in Harvard GSD Lecture, http://www.gsd.harvard.edu/#/media/lecture-manuel-castells-the-space-of-autonomy-cyberspace-and.html (accessed on March 2014)
[28] "There is an interplay of operations that produces what we call art: or precisely an alteration of resemblance. This alteration can take a myriad of forms [..] a turn of language that accentuates the expression of a feeling or renders the perception of an idea more complex" Jacques Ranciere, "The Future of the Images" p. 6
[29] On this see Chantal Mouffe, "*Agonistics*", London New York:Verso, 2013