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**The construction of happiness in the world of technical images:
from Aristotelian *ευδαιμονία* (*eudaimonia*) to the image-synthesis
of Vilém Flusser.**

“Human good (*αγαθόν*) must have two characteristics. It must be final (perfect), something always chosen for its own sake and never as a means to the pursuit of another purpose.”

Aristotle, *Nicomachean Ethics*

Introduction

Could the Aristotelian position on eudaimonia, as articulated in the *Nicomachean Ethics*, Book I, serve as a kind of metric (in the geometric sense of space) to examine the concept of happiness in relation to our contemporary technical images? The word produces the "image" of the concept to the extent that the subject records through it something that appears as a true condition and is located in the experience of its life. As is the case with Aristotelian virtue and the concept of the end for every good (*αγαθόν*) that concerns the energy of man, that is, his action. Aristotle thoroughly discusses eudaimonia as the highest of all goods with the ultimate end. At the same time, he creates the image of human eudaimonia. Following Flusser's distinction between technical and traditional images, we will try to demonstrate that the issue of eudaimonia needs to be approached through the philosophy of media, in the sense of the «existence of technical objects» (Simondon) as an integral part of modern man and his cultural development.

Teleology of life and the issue of eudaimonia

In Aristotle, the concept of "telos" expresses the idea of completing a purpose in relation to a certain action or activity. Its final outcome is the completion (telos) through the result. There are also actions in themselves¹ that differ from others whose telos concerns the result of specific works. Book A begins with the authoritative statement that every action, whether it involves technical skill

¹ Aristotle, *Nicomachean Ethics*, volume 1, Book A, 1094 a[1], edited by D. Lypurilis, published by Zitros, Thessaloniki 2006.

or cognitive activity, as well as every process of choice and preference, aims at some good. Therefore, the good is the ultimate realization of all things. The distinction between them, according to Aristotle, concerns the ends (τέλη). We could say that the Stagirian philosopher shapes an early phenomenology of human actions by positing the good as their ultimate end. We will call this process *teleology of life* in order to approach what Aristotle calls *the supreme good, eudaimonia*. His philosophy places political science in the center, in harmony with *its beautiful and just actions*². The rest are related to a multiplicity of opinions, to a subjectivity of the quality that these involve so that they are the result of *conventions and not by nature*³. Therefore, this reality is transferred to the aimed goods. Through the logic of *the golden mean* as well as the inductive method, Aristotle persistently seeks the clarification of *eudaimonia* as a *good in itself*. The ontological dimension of the supreme good concerns its essence (in itself) and consequently cannot constitute a mediation in order to aim towards something else (in relation) because it would not be the supreme good but a secondary one through which we would seek the first. This constitutes a universality of the One. Clarifying the concept of good in relation to the *practice of the arts/sciences*⁴, Aristotle relates it to the endogenous human *void*⁵ that produces the *lack*⁶, therefore any pursuit of its acquisition does not regard the *good in itself*. Following the hierarchy of intellectual and moral virtues, Aristotle concludes that human *eudaimonia* primarily concerns the former and secondarily the latter. However, these constitute a structural component of human *eudaimonia* because without moral virtues there can be no city and since man is a political being by nature, his happiness is directly related to the co-existence. Human's self-realization as an individual process of mental elevation and practice of the *golden mean* presupposes the whole, the city. In modern terms, we could interpret Aristotelian practice for the realization of *eudaimonia* as the ultimate good of human life through a value system of resistance to the alienation of man where the social imaginary would concern the maintenance of the social institution quality for the benefit of the city. According to Aristotle, the mental potential that man has by nature is contained in his soul. When conducted, this potential performs upon its non-rational part to set its rational limits. Otherwise, we would say that the symptomatology that the Marxist critique reveals to us with the alienation of the subject within capitalism with the pathology of the social relationship, can be dealt with through the philosophical practice of critical thinking and the reversal of the mode of existence imposed by the dominant system. This requires a performative practice of coexistence in the measure of civility and consciousness for the qualitative development of the social bond. A modern version of *eudaimonia* would be the self-realization of

² Aristotle, *ibid.*, 1094 b[2].

³ Aristotle, *ibid.*, 1094 b[3].

⁴ Aristotle, *Nicomachean Ethics*, volume 1, Book A, 1096 a, translated by D. Lypourli, Zitros, Thessaloniki 2006.

⁵ *Ibid.*

⁶ *Ibid.*

the subject through its emancipation as a member of an autonomous society with a different hierarchy of *goods* to which the free man turns. Such a society could be a classless society.

The political and the trauma

We would add through the gaze of a phenomenology of the unconscious, that an emancipated person is one whose the forementioned conscious practice is complemented by the acceptance of his endogenous *trauma*⁷ and structural deficiency. He is the one who passes into the analytical discourse (*discours analytique*)⁸. The image of the happy man therefore refers to an emancipated subject with critical thinking and moreover related to his desires by integrating his *trauma*. This is really a political position in ideal terms. This position results from a performance of the individual and a performance of the collective (social). Philosophical practice, passing through the Aristotelian condition, meets in synchronicity the conventional realities that determine it. These realities are determined by the Badiounian event, according to which we have four general terms relating to events and which activate philosophy in terms of truths. These concern the movements (political invention), the academic event (inventive science and technological development), the poetic (aesthetic) and the erotic (psychoanalysis as an experience of emancipation). The existence of these activates, as Alain Badiou emphasizes in the famous "Manifesto for Philosophy"⁹, the space of truths. Consequently, the emergence of a post-event subject enables it to choose whether to subscribe to the new images that are "born" and which define its will for emancipation, or whether to return to its previous state. According to the above, *eudaimonia* refers to the will for emancipation and reconstruction of the individual and the social. The symbolic (language), the imaginary (construction of social and individual representations) and the real (as the unimaginable other), constitute the structure of the individual as far as its unconscious and its conscious are concerned. In Aristotle, of course, the slave cannot be like the citizen. The slave has no political entity and belongs to an inferior position with limited possibilities of development. The slave lives to serve the master, as, we could say, a living tool. The image of the slave also presupposes the image of a master. This double that Hegel discusses, in the "Phenomenology of Mind", defining, through this double, the concept of self-consciousness with its distinction between independent and dependent, does not concern the will to emancipate the slave. This will happen when the slave claims an independent

⁷ Trauma here is interpreted in its psychoanalytic sense as the core of human identity.

⁸ Reference to one of Jacques Lacan's four discourses which constitute the "social bond", see Alain Juranville, Lacan et la philosophie, Presses Universitaires de France, Paris, 1984.

⁹ Alain Badiou, Manifeste pour la philosophie, Seuil, Paris, 1989.

self-consciousness. The new image of the slave is of a subject who interrupts the master's enjoyment by claiming its own through its liberation and then its emancipation. In Aristotelian terms we would say that the subject turns into a political being and its emancipation as a radical act tending to *eudaimonia* is carried out within the city producing event processes. Therefore, any ability slaves have acquired is offered for the good of the city in proportion to the knowledge they acquire for themselves and the whole. This performance, as a political invention and act, produces the terms of an autonomy that at the collective level concerns the transformation of another social imaginary¹⁰ in relation to the individual imaginary¹¹ of the image of the emancipated slave. We would say that the new condition, through the self-establishment of society, excludes the expert as such.

Flusser's univers of technical images and modern happiness

But what happens in the era of digital and post-digital reality? Where the technical objects shape a new multiplicity of consciousness in relation to the huge 'warehouses' (storage) of information. The technical objects define a new *mode of existence* (Simondon)¹² while the dominant technical images, differentiated from the traditional ones that were related to writing, as described by Vilém Flusser, are inscribed on *surfaces* (surface) of two dimensions, while we have already passed to the 3-D surfaces of the *digital age*, but as we will see below, they are, in the end, of zero dimension, since they arise from points-digits. Following the logic of the media philosophy as introduced by Flusser in his phenomenology, we will try to demonstrate how the new "universe" of technical images as a function of the hyper-accumulation of information in the era of artificial intelligence (artificial intelligence-AI) shape the conditions of the existence of a subject whose consciousness was determined by the image in relation to the tradition of writing while its unconscious carries out the expressed truths in its body.

Let us then clarify the concepts given to us by the work of the Czech-Brazilian philosopher Vilém Flusser, who lived his last seventeen years in Paris. He is one of the philosophers who consistently, following initially the thinking of Marshall McLuhan and Friedrich Kittler, put in the center of philosophy and political critical thought the scientific-technical development of the media in order to interpret the new human condition. Engaging productively with French/Czech philosophers and already having a great amount of work in German, he has already authored his famous

¹⁰ The social imaginary has its root in imagination which is a fundamental human quality. Cornelios Kastoriadis calls it radical imagination in his work *The Imaginary Institution of Society*, see Cornelius Castoriadis, *L'Institution imaginaire de la société*, Seuil, Paris, 1975.

¹¹ The individual fantasy here refers to that of the unconscious and arises from the subject's body image as a whole through the other. The first imaginative relationship with the body and its totality occurs in the Lacanian stage of development called the "mirror stage".

¹² Gilbert Simondon, *Du mode d'existence des objets techniques*, Aubier, Paris, 1958.

book, *Towards a Philosophy of Photography*¹³. In it we identify a dictionary of basic concepts: *image, apparatus, program, and information*. In contrast to the other philosopher of photography, Roland Barthes, who describes photographic images as declarative and suggestive following the linguistic structuralism of Ferdinand de Saussure, Flusser in a different logic of images, very much in line with the era of dominance of information theory, cybernetics, social psychology, compares images with numbers or digits, creating a new "universe of images" that he would later call *technical images*. Ever since the discovery of photography we learn (to be programmed) to think functionally. This transition of thinking to functionality and directionality concerns the way in which the medium itself as such affects that uses it. That is, the instrument that the human constructs with their both and physicality as a reference point as spatiality (*spatialité*)¹⁴, models their mode of being in the society. Therefore, now, the model-tool models both the model-subject and the model-society. The concept of *model (model)* is central in Flusser and appears in his fundamental work "In the Universe of Technical Images" as well as in "The Writing".

To demonstrate the alienation condition of the subject in relation to the way the means act on its existential dimension in capitalism, we will discuss his book "In the Universe of Technical Images". This discussion will be assisted by the concept of *magic* that Flusser uses in his work to demonstrate the effect of technical images on the human being. This concept that helps to describe the performative process of the "magical image" as emerged from Flusser's conceptualization, concerns the process of "causality and structuring of time and consciousness"¹⁵ which, for Flusser, changes radically in the age of technical images. This is clearly not about the conceptualization of media as technical objects, nor is it based on a technophobic, moralistic approach, according to which the intentionality of media is generally evil since this would be a barren thought. It concerns the alienation of the subject within the neoliberal market that often exists in the society of spectacle as a 'market of images' and how this interacts with the evolution of these objects. In our view, technical images are technical objects that, according to Simondon, de facto bear the human condition to establish their existence as such. Let us therefore return to Flusser's universe of technical images to talk about the way in which the image of the modern happy human being is formed, and the supreme good of bliss (*eudaimonia*) that Aristotle laid down for us in his philosophical work.

The passage of humanity through history is the result of writing. That is, from the images-symbols that created meaningful sets. It is the passage from orality and the images that produced sound sets in relation to the world which at that time appeared to and recorded by the man as

¹³ Vilém Flusser, *Für eine Philosophie der Fotografie*, European Photography, Göttingen, 1983.

¹⁴ It refers to the "spatiality of situation" of a subject and not "spatiality of position" as it happens to the various objects within a space as interpreted by Maurice Merleau-Ponty in *Phénoménologie de la perception*, Gallimard, Paris, 1945.

¹⁵ Martha Schwendener, *Flusser Studies*, 31-July 2021, Special Issue, Flusser et la France: 4.

immediate reality with their archaic consciousness. The transition of man to writing was a mediation which created an abstract condition of the perceived world. The awareness of the reception of reality became more complex, and so did social bond. Now images as representations of the world were increasingly produced through writing which coexisted with the earlier illustrations in caves and various objects (artefacts). Centuries would pass until the Gutenberg revolution. The moment the Bible is reproduced by non-manual labor but through a more complex technical object, the dynamics of transmitting an information that until then existed between handwriting and orality is radicalized. Leroi-Gourhan records in his work "*Le geste et la parole*"¹⁶ the evolutionary processes of gesture, performative capacity and speech of the individual up to the first writing and then to the transitions in the evolution of technical objects as functional developments of the body, McLuhan in his book "*Understanding Media: The extensions of man*" (1964), documenting the dynamics of media in relation to the new individual, he concludes that they are extensions of the individual that shape their relationship with the world and transform their physicality in relation to the technical change in the mode of communication. His axiom is famous: the message is the medium¹⁷ Kittler, also a great philosopher and co-founder of the ontological-historical, techno-materialist philosophy of media¹⁸, reverses this axiom by demonstrating the radical change of the modern individual's mode of existence in the age of spatial condense and the almost instantaneous dissemination of information. The most important issue raised by Kittler is that technical means (from the gramophone to the computer) are directly linked to the manipulation of time. In media technology, time itself, which is understood in the context of mathematical structures that are fundamentally non continuous than continuous, becomes one of the many variables that can be manipulated, that become objects of performance¹⁹. The individual will become an extension of the technical object, the medium.

Flusser's subject and meta-history condition

The subject in Flusser is associated with gestures as performative processes of human existence in relation to something that concerns a medium and completes a work (in the sense that natural science gives to this process: the production or consumption of a work). In his homonymous

¹⁶ André Leroi-Gourhan, *Le geste et la parole I, Technique et langage*, ed. Sciences D'aujourd'hui, Albin Michel, Paris, 1992.

¹⁷ Marshall McLuhan, *Understanding Media. The Extensions of Man*, Gingko Press, Berkeley, 2003.

¹⁸ Friedrich A. Kittler, *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young, Michael Wutz, Stanford University Press, Stanford, 1999.

¹⁹ Sybille Krämer, "The cultural techniques of time axis manipulation: On Friedrich Kittler's conception of media", *Theory, Culture & Society* 23.7-8 (2006): 93-109.

book²⁰ Flusser clarifies the term through his phenomenological critique which starts from his critique of the Western techno-positivistic and rationalistic position. The individual stores and accumulates information, an undeniable fact in synchronicity, transmitting and interacting with it on an ontological level. That is, their interaction is an ontological level act and constitutes their social status through the communicative as such. We would call *ontological modality* the Flussrian position in relation to the media function with the gestural discontinuity of its communicative articulation as well as the construction of realities related to its cultural contexts. In Flusser, mediality exists as ontological gesture. The subject acts through sets of gestures by producing performances (performing). As for example, gesture writing. Therefore, they are programmed in relation to this action and reconstruct structures by going from system to system, using the technical media objects. It is a wholly human practice, not a natural function that extends in every field of human knowledge and experience. Individuals have the potential to transform this programming (program) and change the given conditions. For example, the Chinese writing of ideograms, which is what Flusser approaches as a construction between drawing and writing, belongs to a different cultural environment and therefore programmed to be so and in contrast to, for example, the Western way of writing. Both are isomorphic gestures. To the extent that the individual, through their interaction with constructed reality and the means that define it, can move with actions capable of changing it to their advantage both in the individual and collective level (like the city according to Aristotle), then their freedom to manipulate the information as a condition of the social good, in the context of communication, constitutes their self-activity.

It is the philosophical anthropology that departs from the classical humanistic version and, penetrating the contemporary science and phenomenology, reflects on the truth of the active relation of the evolution of the means and the individual in modern times as *subject of the image-synthesis*. It is a substitution of depth as the essence of the truth we interpret, with the multiplicity of surfaces. Thus, the classical subject of history is transformed into a new subject of meta-history. This "pure information society" or we could say of digital and post-digital representation of life as another kind of constitution of reality, now concerns the realization of a new subject inscribed in the topology of the non-geographical localization²¹. A topology of web evolution that reaches up to the various versions of AI (Artificial Intelligence). Digital reality is a reality as well as the simulations it defines. Its technical images and its synthetic co-constructions shape our existential state always in relation to our unlimited possibility of producing technical objects that exist in our world bearing

²⁰ Vilém Flusser, *Gesten: Versuch einer Phänomenologie*, Bollmann Verlag, Düsseldorf, 1991.

²¹ It concerns the topology of digital reality and the representations it produces, although these representations do not have a specific geographic location as is the case with the topology of a living space. They can emerge simulatively, geographical spaces that appear on our screens wherever we are, a major topic in media theory that Jean Baudrillard dealt with extensively.

the human. If they were related to a natural law the very evolution of the system without the existence of an external action would, according to the second law of thermodynamics, end in disorder as a result of entropy. A glass dropped on a hard surface is doomed to break into pieces. Only an action by a being with the intention of "saving" it, i.e. a "gesture", would possibly prevent chaos. Thus cultural environments as sets containing technical images and technical object-media as elements are produced by human actions. It is a negative entropic condition that results in order rather than chaos. The cultural digital condition defines new physicalities and materialities that have as their analogue what Flusser calls the zero-dimensional image, meaning the point-digit.

The emerging societies in Flusser's work on technical images are not, at the time he wrote it, future developments but a critical view of the present to give his version of two utopias, as he calls them. The one "directed towards a totalitarian, centrally programmed society and the one that is an interactive, telematic society composed of collectors and producers of images. Despite being imaginary, the former is rather a negative form, and the latter tends towards a rather positive form of utopia". The human universe of information is acquired and does not belong to the organic operators. As mentioned, the relationship of the individuals with the reality they experience is mediation. The media as technical objects co-constitute the individual's existence in relation to what exists around them. Whether by constructing tools to intervene in the physical environment out of necessity or for symbolic reasons or for pleasure or for their aesthetic experience expressed through the "language of forms"²² the human body expands. When we refer to the body, we mean its triple existence. The organic (biological) body, the symbolic body (related to the linguistic structure) and the imaginary body (the "mirror stage" according to Lacan). The intermedium is thus determined by the inter-corporality to the extent that the multiple mediation is always to the multiple of the body as each medium is also a non-human body but its materiality as an imaginary image always arises through the "mirror" of Lacan. Besides, images as surfaces are also imaginary images of the individual through their body not as a "shape but as an imaginary totality" (Dolto)²³. Flusser divides images into traditional and technical ones. The passage from orality to writing changed the way knowledge was transmitted but also gave another possibility to the accumulation of information, first in the clergy and with the birth of philosophy in the public sphere. Through Socrates and his method, the market learns to think through a mental 'assembly' experiential experience, but through the writings the philosophical positions of the various philosophers come down to the present day recommending an experience of the written act. Consequently, our transition to technical images as other structures-carriers of information affects the way we perceive the lived cosmos and its existences, thus exerting a "determining effect on our lives". Traditional images already

²² Leroi-Gourhan, *Le geste et la parole I, Technique et langage*,

²³ Françoise Dolto, *L'image inconsciente du corps*, Éditions du Seuil, Paris, 1984.

from the Paleolithic era and up to the time of the subject of history through linear one-dimensional texts defined a two-dimensional form, i.e., a surface. In any case, even in the textual dominance they coexisted dialectically with it. But what about technical images? Are these also two-dimensional surfaces like the traditional images that dominated the 40,000 years or so of "prehistory"? Are the two structures - transfer information media equivalent? That is, "are we in a phase of returning to the 'normal' form of life, i.e. the two-dimensional, the fantasy, the magical and the mythical?"²⁴. Flusser argues exactly the opposite. That the individual progressively produces images that "are based on the texts and come from them, they are not surfaces like the previous images but mosaics assembled from particles"²⁵. These are emerging dimensionless post-historical structures.

The *model* he proposes to clarify the new "ontological position" of the dimensionless technical image is a ladder of five rungs that "humanity has climbed step by step". It is the model of the history of civilization and the alienation of the individual from the particular²⁶. That is, through the proposed model of description Flusser traverses the whole human history through five phases - stages and the transitions between them to speak of the ontological expression of the emerging subject on each rung. It is a phenomenological approach to the in-between starting from the "wild Being" (Merleau-Ponty), the Being that is shaped by technical images. The first rung concerns animals and archaic individuals in an animate world, in a four-dimensional continuum. It is the experience of the particular. In the second, human species experience an objective situation in a three-dimensional space from objects they can grasp. It is the level of "grasping and shaping". Using stone as a blade, the first tools are a reality while patterns of forms are carved into the surfaces of objects. In the third, the emergence of the dominant species of Homo sapiens is identified with the imaginary relationship they develop with the reality around them using their imagination. It is the "slipping into an imaginary", into a two-dimensional zone of mediality between themselves and the environments around them. It is the level of observing and visualizing the world around them and is characterized by the so-called traditional images such as cave paintings. Observation determines the individual's conception of the representations of the world they process. Mediation here as well as in the second step is related to its "figurative property". In the fourth we have the zone of another mediation, that of writing, of linear texts, which is placed between the individuals and their images. It is the level of understanding and explanation of the world, the historical level. Now, narration and information are being recorded and collected in the linear texts as knowledge that is

²⁴ Vilém Flusser, *Into the Universe of Technical Images*, trans. Nancy Ann Roth, University of Minnesota Press, Minneapolis, 2011.

²⁵ *Ibid.*

²⁶ The translation we choose here is based on an interpretation of the word as opposed to generic based on the Longman Dictionary of Contemporary English, New Edition.

transferred. Such examples are The Bible, Homer, Aristotle, and his philosophical texts, etc. In the fifth and final step, Flusser identifies the inadequacy of the texts so that they "do not allow further pictorial/exploratory mediation". Now, they become unclear and collapse into particles that must be fused. It is the level of technical images. It is a cultural revolution of new media. Although they remind us of traditional images, technical images are defined as existentialities that arise from technical devices (apparatuses). The transition from the fourth to the fifth rung of this mental ladder involves four steps of transition from one universe to another. Therefore, we are interested in the transition from the conceptual media universe of writing, the production of concepts using the normative structure of language transformed into text. We have already moved from the two-dimensional pictorial/explanatory surface (pictorial surface) to the one-dimensional textual linearity with a gesture defined by Flusser as *grasping*. It is a reduction of images to lines of text a deconstruction of traditional images by removing their one dimension. From the two-dimensional surface to the line. Now, the "conceptual universe of texts emerges along with the calculations, narratives, explanations and projections of an activity" so that the *mageusis* as a process that arises from the image and its relation to the individual before the story is lost in the name of the concepts that the new medium produces and is called upon to capture the world. What happens in the fourth step? Now the code is a set of concepts distributed in an order through specific rules. Like mathematics and logic. These rules will determine the description of the circumstance and produce more actions than any magic. That is, the creation of codes such as algorithms and devices, form a universe where they are determined by the construction of codes consisting of binary digits of information that the constitution of rules make them work. But these rules emerge from our scientific texts. They are not discoveries within the condition prevailing around us; they are not natural laws and therefore, as Flusser writes, subject to a question of their universality. Now, the digitization of binary digits and their condense with the use of special apparatuses will produce technical images. Flusser refers to calculus by its Latin etymology, which is the digit. The execution of a computer for example puts all the digits in order and together through the rules of a machine language. In this way in the universe of technical images the condition around us is signified, represented, and made tangible. According to the philosopher the difference between traditional and technical images is as follows: "the former are observations of objects, and the latter are aggregations of concepts". Thus, the former arise "through imaging while the latter arise through a peculiar capacity for image-synthesis". The production of synthetic images, then, involve a reverse process from the so-called traditional ones. The latter are analogue images of objects that exist 'out there' while the former are projected 'out there' as composites produced by an algorithm.

Conclusion

Aristotle as a writing subject produced concepts through writing. The image of his concept emerges through the linear syntax of the abstract symbols of the alphabet that comprise his texts. In the first book of the *Nicomachean Ethics* Aristotle tries to construct the concept of the highest good, *eudaimonia*. To conceive the *eudaimonia* of the individual, that is, of the citizen, always superior to the slave who cannot seek the *eudaimonia* as such in their life. He is deprived of the possibility of being part of the city. How would Aristotle define this performance of human life towards the highest good and the completion (end) of a higher purpose, through photography, television, video, the terminal of a computer? How would we define *eudaimonia*, in the Aristotelian way, through technical images; our truthfulness exists within the universe or the universes of media and their multiplicity. In digital reality of the mediation of algorithms and technical objects that we constantly construct, the subject appears as a part of this reality to the extent that the accumulation of information tends to infinity.

On the other hand, there is always the possibility of gesture. The digital world gives one the possibility of intervention and supposedly their own construction of the representation of the world one experiences. Behind a digital body there is the action of using a keyboard or the touch of a screen. Could bliss have its algorithm? To capture the maximum quality of human life? On the other hand, we have the production of the surfaces on which the points that will produce the new information will be imprinted. In traditional images there was the completeness of the meanings as a "magic condition". Man through them experienced the world ontologically complete. With the transition to the removal of the medium of linear texts the historical consciousness emerged and "imagination serves (and opposes to) conceptual thought. There is therefore the historicity of *eudaimonia* through Aristotle's texts. But our consciousness of the world is radically different. The way we can understand a concept such as that of *eudaimonia* (happiness) and the way we can interpret Aristotle's *eudaimonia* are influenced by the universe of technical images. We grasp its importance but how do we experience the world in the present? Therefore, a philosophy of media already starting its reflective process from photography enables us to reflect on various concepts older or not which now belong to another cultural condition completely different. Nothing is the same as before. Our "inner being", as Flusser writes, is the issue. The experience of contemplation in a present of extreme mediations is an ontological gesture that activates a subject that is not-ever-an experience set, with "mnemonic traces" of traditional images; images that reappear through the phenomenon of art that constitutes another language, that of forms. It does not cease to experience

the fear of mortality and the "performance of its gender"²⁷, to connect with living space through a living body. We are not just the narratives of algorithms. We are also the network of relationships with them. We are defined by our structural lack grounded in our intrinsic void. Like the ontology of the void formed by a vase in Heideggerian thought. Our consciousness now is an inclusion of the technical world and its objects, the supersets of information carried there outside of the technical images. The human as dominant over the physical until the indeterminate moment of a catastrophe. And if for Aristotle eudaimonia is the end of ends and virtue is the means for man to reach it, in the age of technical images, the concept of the medium that concerns the Flusserian reflection is the development of new gestures. Flusserian reflection emerges by creating the conditions of a conventional freedom within its constructed realities. This means the formation of a new social contract where both the living body and its digital representations, both in live and digital space, will seek to break through (*forage*) the established social reality. Perhaps then the new revolutionary subject constructs a meta-discourse in relation to their deepest desire, anchored in the unconscious, for the passage to "eternity" as 'let go' in the vortex of the present. It is a performance of assemblage²⁸ as defined by Judith Butler and within the new formal conditions of existence. It refers to a deep desire to emancipate the subject in the horizon of the idea of a life, in which the autonomy of their action forms the freedom of their existence as the root of their Being. The impossibility of absolute freedom concerns the possibility of exhausting the limits of the possible. We could say that eudaimonia, in the era of glaring possibilities is, the desire for the impossible as an unrestricted process of realizing our encounter with the real.

²⁷ Judith Butler, *Gender Trouble. Feminism and the Subversion of Identity*, Routledge, London, New York, 1990.

²⁸ Judith Butler, *Notes toward a performative theory of Assembly*, Harvard University Press, Cambridge Massachusetts, 2015.