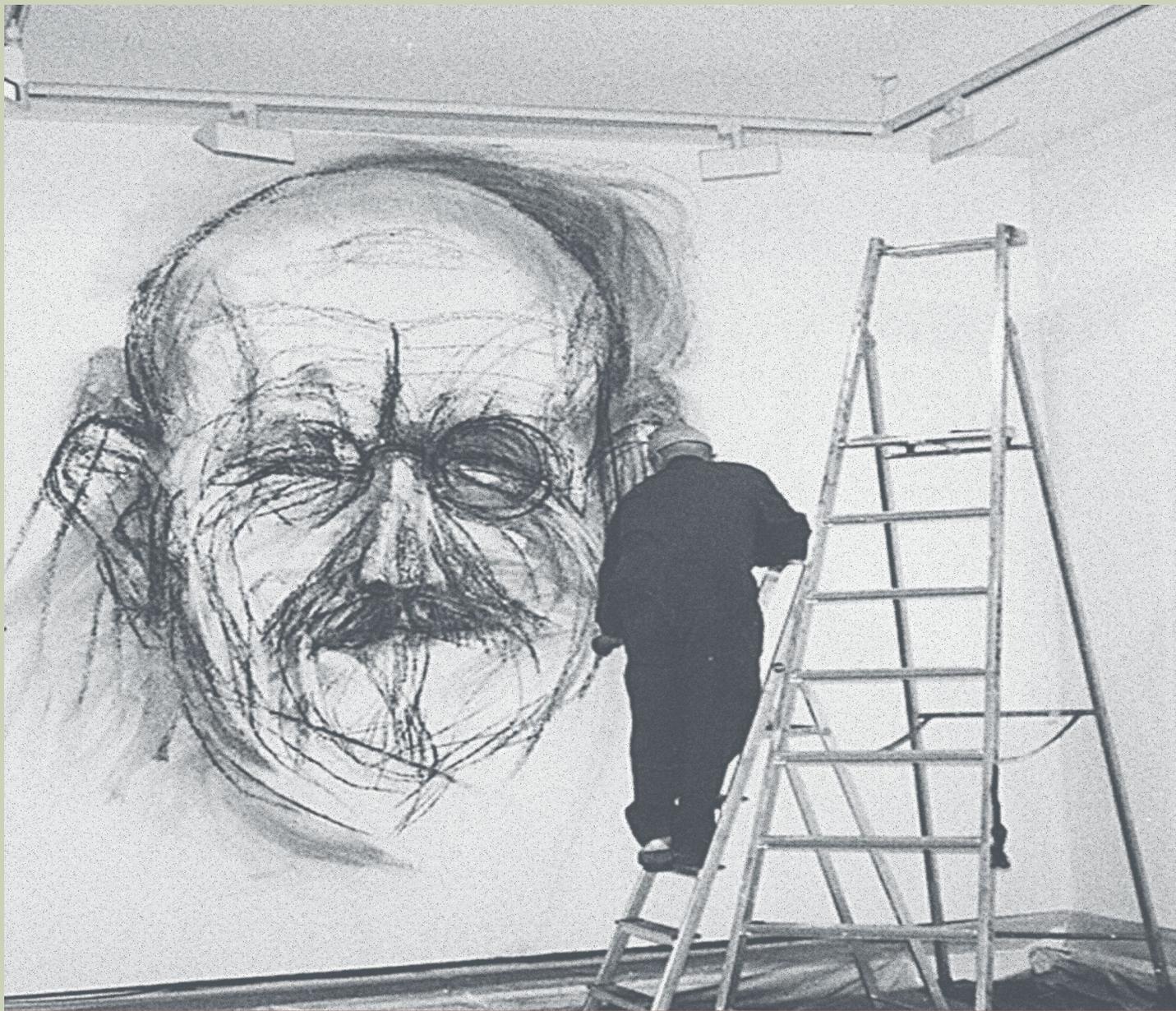


# ITERATIONS OF ARTISTRY

Temporal  
Performativity in  
Gondry and Dine





Part I:  
The Temporality  
of Homecoming  
and Radical  
Selfhood

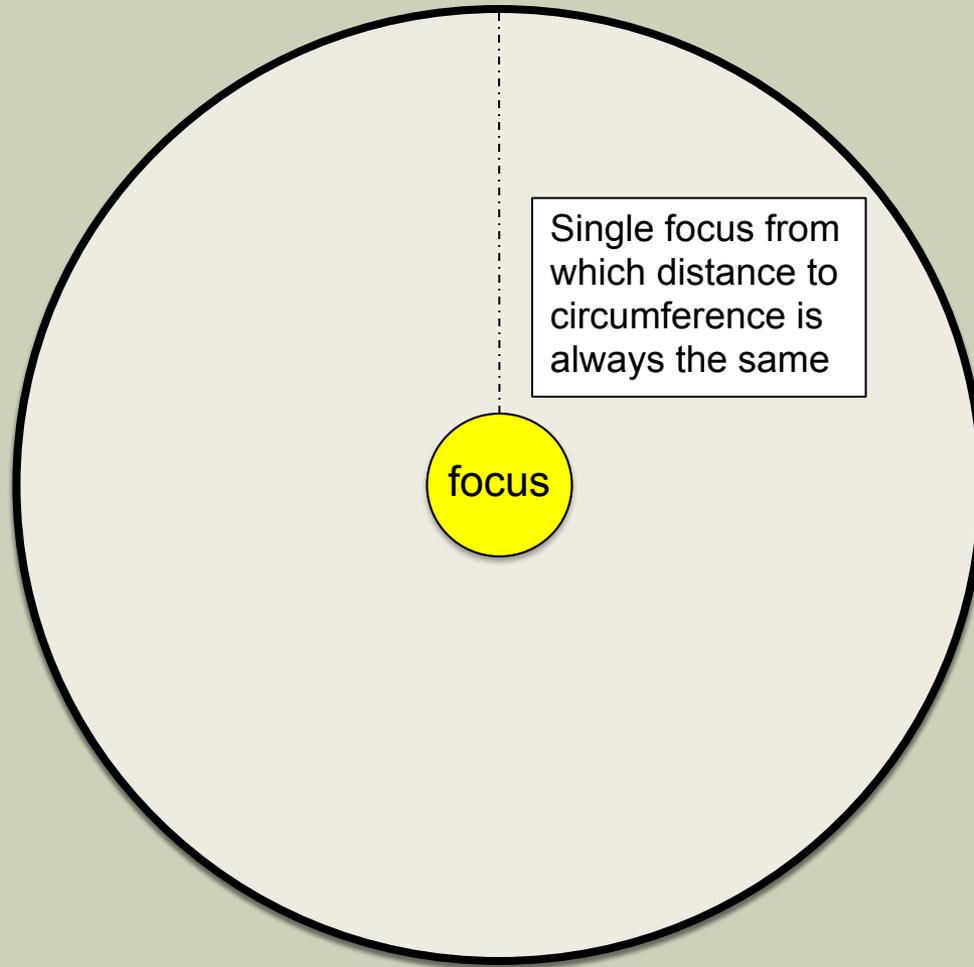
*“I discovered the mirror, and then I never stopped looking in the mirror.”*





*“This is the memory,  
this is me running after  
myself.”*

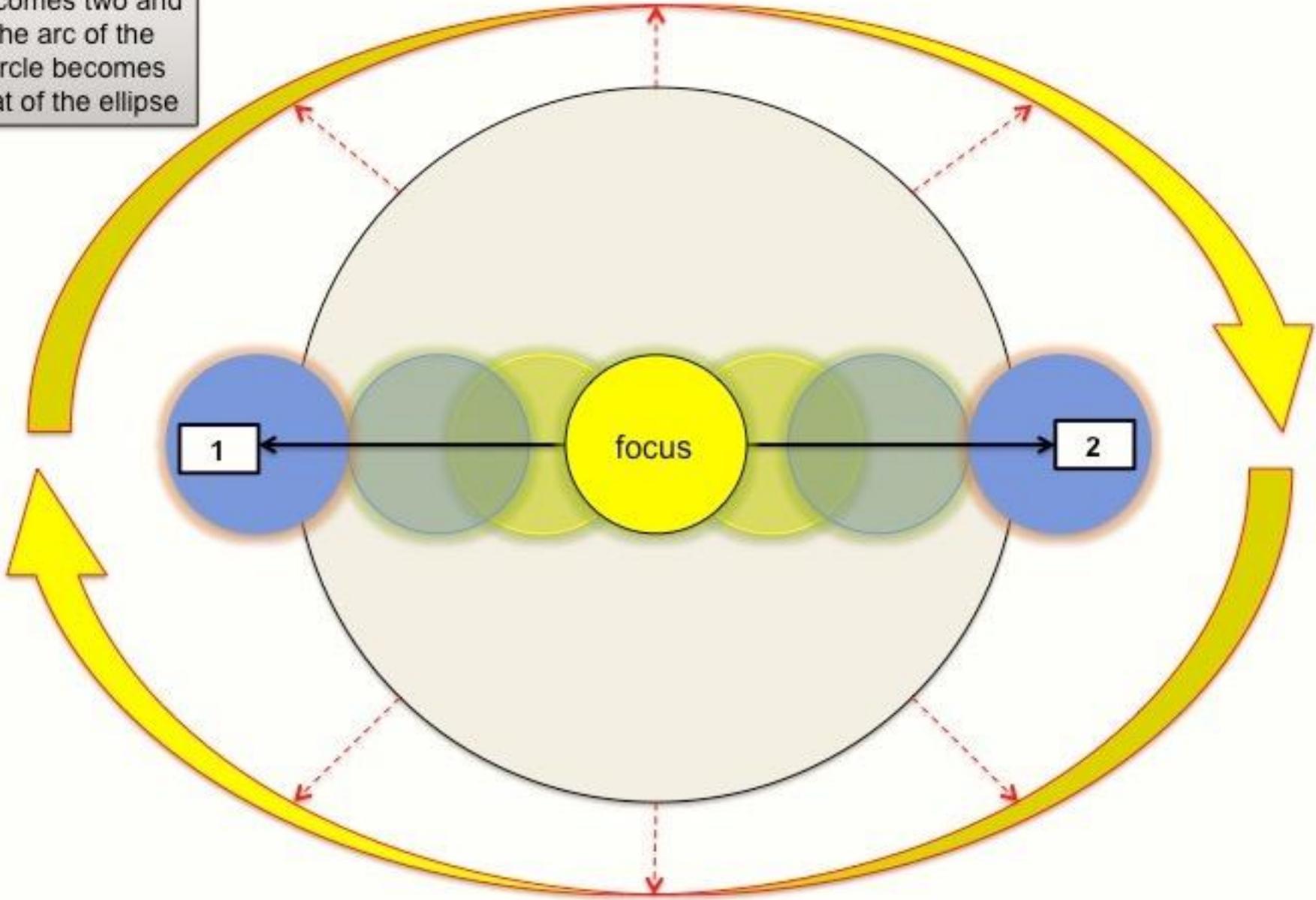
*Interview with the Albertina Museum  
July 2016*



Single focus from which distance to circumference is always the same

focus

One focus becomes two and the arc of the circle becomes that of the ellipse

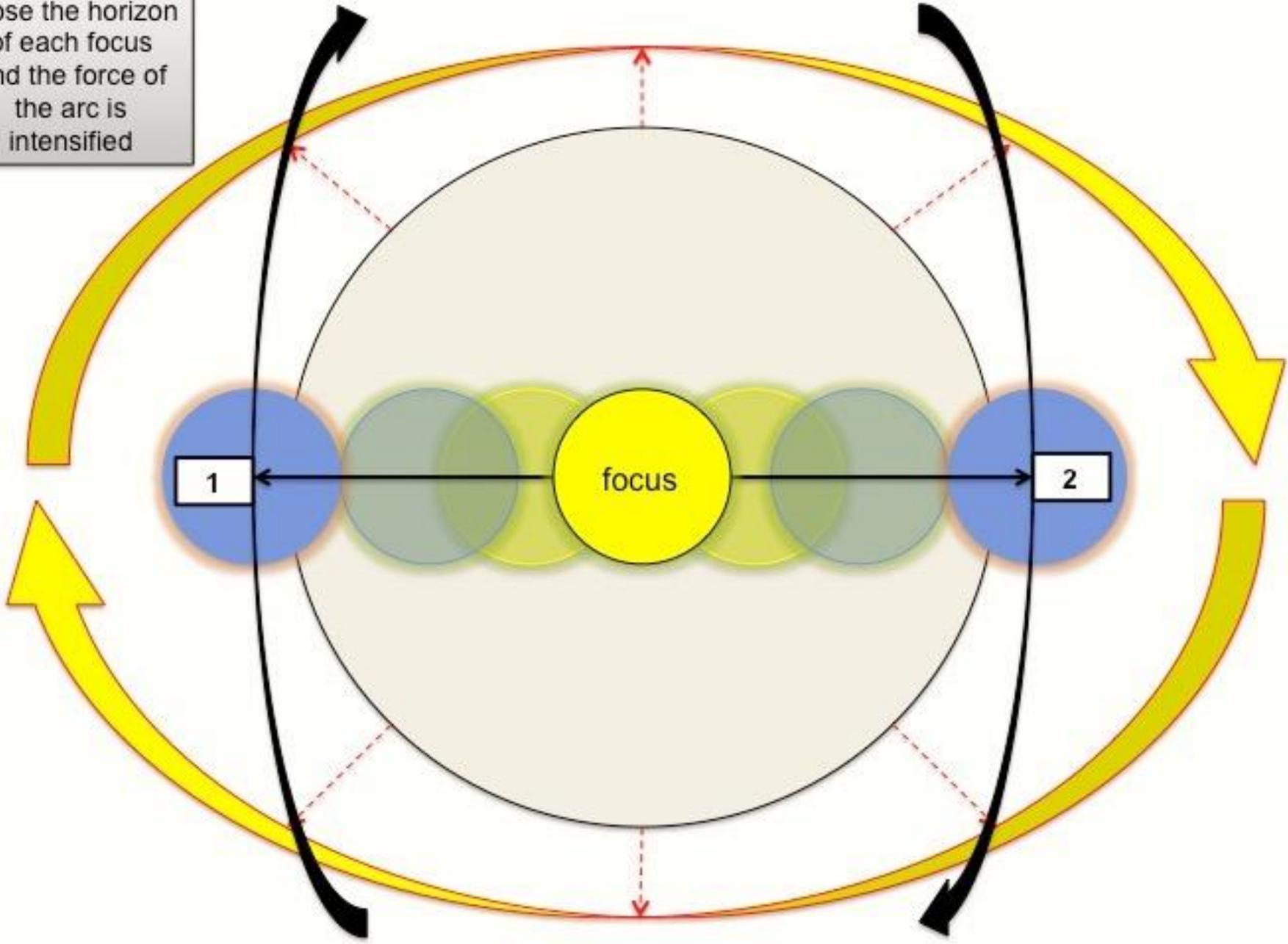


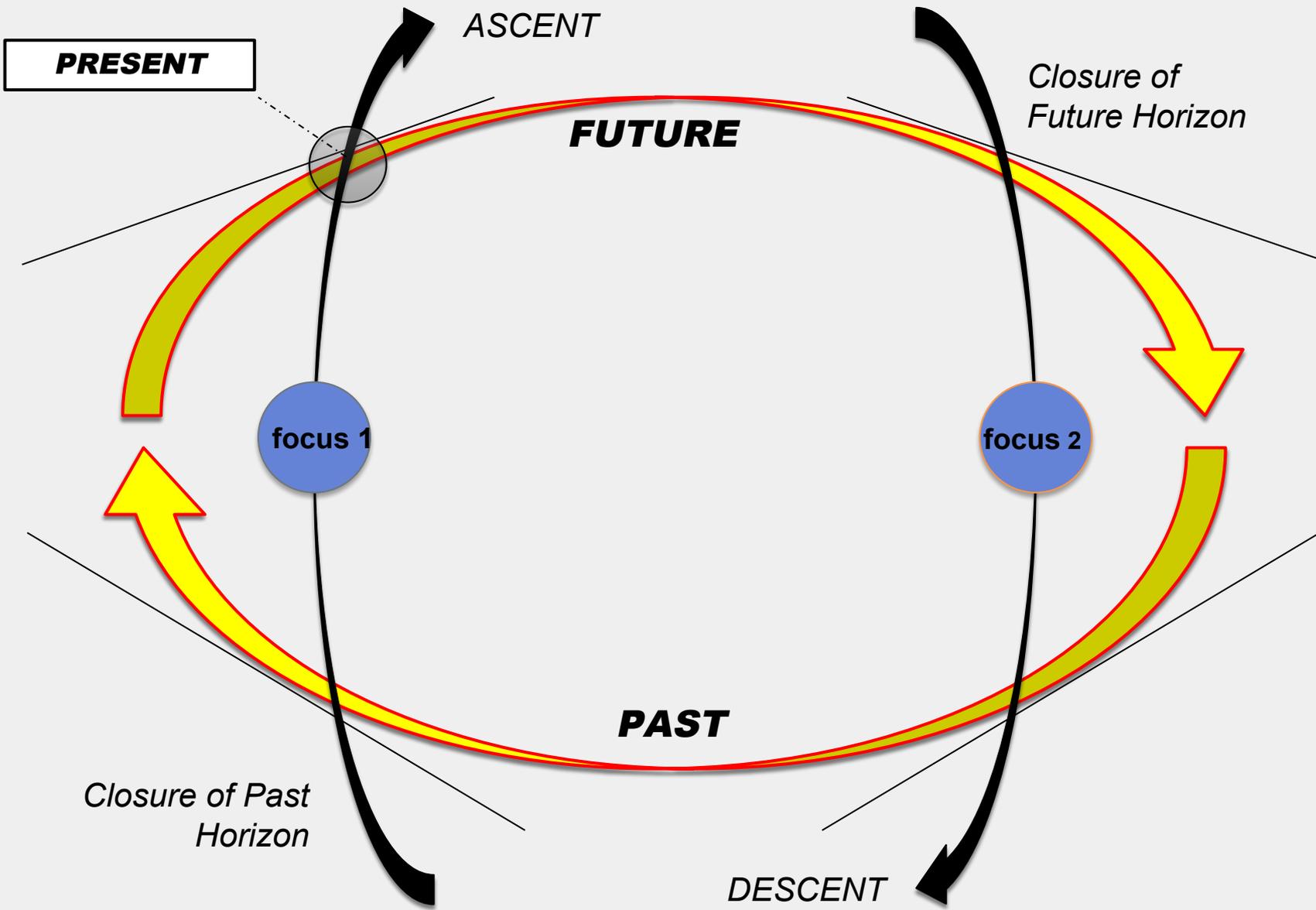
## ***Augenblick:***

Translated as Moment, but more literally -

The blink or glance of the eye that captures a glimpse of the whole - the whole situation in which a decisive action may take place, and thereby the whole structure of time moving dynamically in an interplay of its tenses: past, present, and future.

Close the horizon  
of each focus  
and the force of  
the arc is  
intensified





# Three Senses of Possibility in *Being and Time*

(Heidegger, 1927):

1) The horizontal possibility that forms the structures of time such as they are lived by the human being. Such horizontal possibility is so named for its allotment to the human being by the closure of the future horizon (i.e., by being, understood as finite time);

2) the deactualization and (re-) opening onto possibility that occurs in the human being's self-relinquishment, i.e., the degradation of the actual unto the possible that is always happening as the figure of death is shot through human life; and finally,

3) the possibility that the human may take hold of its being (as deactualized possibility) and embrace it – becoming authentic.

**...SPIRAL...**



***Selbst-Ständigkeit:***  
**The Constancy**  
**of the Self**



“All the time I was identifying with the boy, but now, you know it is a great story because it’s a metaphor for art, this old man brings the puppet to consciousness through his craft, and in the end I am Geppetto, I am no longer Pinocchio.”

Dear Mr. & Mrs. Eakin

Clementine Kruczynski has had Joel Barish  
erased from her memory. Please never  
mention their relationship to her again.

Thank You.

LACUNA INC.  
110 E Grand St, New York, NY 10013

Part II:  
Iterations of  
Artistry: Dine's  
*Carnival* and  
*Eternal Sunshine  
of the Spotless  
Mind*







I'M ERASING YOU



AND I'M HAPPY







The film relies more specifically on the temporality of homecoming as envisaged through the *Augenblick* of Nietzsche's eternal recurrence, which is predicated upon having forgotten what must have been previously revealed so as to occur as a sudden revelation.

In this way, forgetting acts as the motive force for the recurrence of the elliptical cycle and, like possibility, has more than one valence. Let us consider, at the least, a distinction between primary (active) forgetting, and derivative (simple) forgetting.



Blessed are the forgetful,  
for they get the better even of their blunders.

*This is a hard sight for the human being to see; for, though he thinks himself better than the animals because he is human, he cannot help envying them their happiness - what they have, a life neither bored nor painful, is precisely what he wants, yet he cannot have it...*





**F HD**









F

HD



**F HD**

