

<p><i>Das</i> Logic of <i>Sinn</i> [logic of sense] and <i>Das</i> Logic of <i>Angst</i> [logic of anticipation] reveal themselves in the making of art . Suppose I am a film director who has successfully written , directed , edited , and most importantly cinematographed mine own films and have accrued a standing oeuvre : assume now that i hire someone intelligent to use only and I do mean only my previous work to create a fully realized filmographic art work that would best express my >oeuvre< ... What the intelligent person would find are what Deleuze and Guattari call " lines of flight " , what Plotinus calls " trace(s) of the soul " , what some others call " strains of thought " (or " strands of the subterranean conscious ") : these are , in this instance , all phrases for a full , discrete Arg of sense : for , to keep with the analogy , logic's conclusions are the premises of further conclusions , thus the art oeuvre builds off of itself in a similar fashion : This does not imply that all arguments of sense are logically consistent , for perhaps some works create forks in the oeuvre , some works being in different veins of sense : although possible to</p>	<p>[compare between , the flow of the sensible logic might be so disrupted that a pairing might itself express its discordance , and thus the existence of new kind (and sometimes when culturally recognized new kind of new) ... nevertheless , the situation above asks us to recognize the a film metaoeuvre : This art which expresses the oeuvre rather than the living artist is an expression of sense about sense : it is THE sense of anticipation and as such is made necessarily partly alienated from all arguments of sense of an oeuvre . This is what I took Asteroid City to be : a metaoeuvre film . The film metaoeuvre anticipates the oeuvre in a way that a film oeuvre intuits – the art made in a room lined with work is influenced but not beholdened : this is applicable to the direction of actors and their art of expression : how do you make the actor Cry (here used again in my sense , which includes all pure expressions and not only waterworks) ? What exactly is to be expressed by the making of an Actor cry ? When Scarlett Johanssen cries in Asteroid City , Scarlett Johansson so cries in character (in alternate version (?) of character (?) in</p>	<p>the film's scripted private pseudorehearsal of Johansson's character's character's reactionperformance of her crying , which was then depicted in film as her in a tub , almost fully covered by porcelain but while supposedly still nude (yet in full makeup) and reclined , seen through a window of her building which was separated from another charactercharacteralter-nateALTERNATE/stand-in (Jason Schwartzman) so sitting in for his alternate character's alternate self – not to be confused with Adrian Brody , who in the film is only the director of the PLAY `` Asteroid City " which the film is a hypothetical film adaptation of (possibly what the playwright had been imagining he the screenwright had been imagininh while writing a play called "Asteroid City" which might have been different than the actual written play (because of the scene of Schwartzman's character's (character's (?) character's audition) which itself was a filmed as play scene sequence used as partly intermission a la Bergman's magic flute intermission ... : so what was Johansson</p>
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<p>expressing ? Does the convolution of anticipation act as lamination ? This is what Stravinsky attempted with and within Apollon Musagete with his stated " Music without Affect " , but as I mentioned previously , the french were working on a literal ontic of nihilation to hope toward a pure affect , which I also showed / proved (above) to be self-defeating . Does Anderson achieve a lamination of a quiet sadness through a confused sense : rather than follow a</p>	<p>sensible logic to make Johansson cry , Johansson cries without affect – the stillness of her tears prove alien [pun very much intended] to sense and thus express only the know-how , only and i do mean only the Technē of the teardrop . A thought while reading Campion : If there be a harmony of the spheres and an agency in the human , then perhaps the astrology is the science of</p>	<p>adaptation , akin to a weather and distinct from its report . In what ways can one move water ?</p>
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