

# Nanopublication — Temporal Ekstasis - Form as Becoming

by Arnaud Quercy · Dasein · 2022



## Temporal Ekstasis - Form as Becoming

The flowing, directional curves of "Dasein [1]" translate Heidegger [3]'s insistence on Dasein's fundamentally temporal [2] structure. Dasein is not static substance but always "ahead of itself," projecting toward possibilities—what Heidegger calls temporal ekstasis. The sculpture's momentum arrested mid-flow, its organic growth pattern frozen in wood-grain PLA, makes visible this structure of "being-toward": a form that is always becoming, never settled into final presence.

### CONTEXT

Heidegger's radical claim in *Being and Time* is that Dasein is fundamentally temporal—not an entity that exists *in* time, but an entity whose being IS temporalizing. Temporality is not the measurement of change (clock time, Aristotelian succession of nows) but the structure of care (Sorge): Dasein exists by projecting ahead of itself toward possibilities (future), falling back into what it already is (past), and making present what it encounters (present). These three "ecstases" (ek-staseis, literally "standings-out") constitute Dasein's being.

The sculpture embodies this temporal ekstasis through directional form. The flowing curves suggest motion arrested mid-transformation—not stillness but pause, not completion but suspension. The organic growth pattern visible in the wood-grain PLA emphasizes becoming over being: this form appears caught in the process of

emerging, unfurling, reaching. There is no moment of final arrival, no settled identity. The sculpture is always "on the way" (unterwegs), to use Heidegger's term for Dasein's mode of existing.

The additive manufacturing process reinforces this temporal structure. 3D printing builds form layer by layer, accumulating presence through successive temporal deposits. Unlike carving (which removes material to reveal hidden form) or casting (which transfers form in a single moment), additive fabrication makes time visible as constitutive element. Each layer depends on the layer before it; the final form is literally the accumulation of temporal process. This material methodology mirrors Heidegger's account of Dasein as historical (geschichtlich)—not just occurring in history but constituted by its own temporal accumulation.

Phenomenologically, the sculpture demands temporal engagement. There is no single vantage point from which "Dasein" discloses itself completely. The viewer must circumnavigate, trace the curves through successive perspectives, build understanding through temporal synthesis. This enforced movement translates Heidegger's claim that understanding is always interpretive, always temporal, always a matter of working-out what shows itself through sustained engagement rather than grasping it in a single intuitive glance.

### REFERENCES

- [1] Arnaud Quercy (2022). Dasein — Catalog raisonné. <https://arnaudquercy.art/en/catalogue-raisonne/AQC0337.html>  
<https://arnaudquercy.art/fr/catalogue-raisonne/AQC0337.html>
- [2] Blattner, William D. *Heidegger's Temporal Idealism*. Cambridge University Press, 1999.
- [3] Heidegger, Martin. *Being and Time*. Translated by John Macquarrie and Edward Robinson. Harper & Row, 1962. [Division Two, on temporality and historicity]
- [4] Haugeland, John. "Truth and Finitude: Heidegger's Transcendental Existentialism." In *Heidegger, Authenticity, and Modernity: Essays in Honor of Hubert L. Dreyfus, Volume 1*, edited by Mark Wrathall and Jeff Malpas. MIT Press, 2000.

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<b>Date</b>	2022
<b>Collection</b>	Research on Tensions
<b>Certificate</b>	20221231-0007
<b>Asset code</b>	AQC0337
<b>Version</b>	1
<b>Generated</b>	2026-02-22