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OSCILLATION: DRAWING BETWEEN PRACTICE AND THEORY

Michael Croft^a

^a Independent Researcher
mcroft.contact@gmail.com

The article presents and discusses a multiple-sheet drawing that is part of a larger project called 'Inside Time'. The drawing was developed in a context of interest in the philosophy of A. N. Whitehead and the psychoanalytical theory of Jacques Lacan. While Whitehead's philosophy concerns a cosmology of existence that embraces both animate and inanimate in a broad sense, Lacan's metapsychology specifically concerns the human subject. The drawing oscillates between demonstrating conventional and more subjective methods of practice and implicitly referencing aspects of both theories. The article describes how and where these aspects are located in the drawing. How the drawing-based artist is positioned in the work as a subject in the midst of Lacan's Schema L topology and as Whitehead's trajectory, subject-superject, is formatted as an annexed space in the drawing as developed through to conclusion as an installation. The nodal points of this space are the two topologies' respective positions situated in their logical and likely places in relation to the artist. While the drawing's emphasis is on maintaining a balance between the theories' various trajectories, its process moves the artist towards a discovery that can conclude the larger project. Such a discovery alludes to Lacan's Real, of his three registers of the human psyche, as an interpretation of time.

Introduction

The following article presents and discusses a concluding contribution to a larger project of mine called 'Inside Time', updates of which have been posted on the TRACEY Drawing Journal Project Space since 2015. The multiple-sheet drawing under consideration was completed in 2018. When I look at the drawing, here available to the reader in reproduction, it does now seem to have the sense of remove of something long since completed—although this may also be a reflection of the difficulty of pitching one's work between practice and theory. In terms of two theories that I reference through and as the drawing, this may be a ratio between internalizing them for oneself and leaving them in abeyance as abstract concepts. I tend to track the progress of my visual work through self-reflective writing that sometimes achieves formalized texts that attempt to broach this ratio, while acknowledging that drawing is of course also its own entity. The article is an example in point, in which I try to explain how theory has informed and shaped the visual work, and equally, how the practical activity has provided an interpretation of such theory, Figure 1.



FIGURE 1: ANNEX DRAWING, MULTI-COMPONENT DRAWING, MIXED MEDIA, 316 x 195, 2018

In this respect, practice and theory oscillate as two otherwise separate fields of interest. I would hope that this question would resonate with the article's readers as a familiar experience. In the present case, I refer to the philosophy of Alfred North Whitehead and the metapsychology of Jacques Lacan.

The drawing is an observation of a referenced set-up and gradual inclusion of itself in the set-up, where the latter is annexed by nodal points of two diagrams relating to the theories. Whatever their incompatibility—Whitehead's philosophy is concerned with the ontology of existence and Lacan's focus is on subjective knowledge—the diagrams are the key means of practically integrating the theory. My

approach was to reference key terms from each of the two theories as proposed positions of myself as *subject* at each of the nodes. The drawing has therefore given physical shape at least to the theories' *potential* for compatibility, according to the requirements of both the drawing itself and what the latter was telling me about my own relationship to it through its process. My interest in the practice of drawing is on one level due to the immediacy by which it can enable on-going self-reflective dialogue, and on another level, how such dialogue structures the work. While Whitehead might consider the question of self to be marginal within his cosmological philosophy, Lacan gives position and role to the human subject in his structuring of the psyche.

Preceding Drawings

The generation of the drawing under discussion can be traced back to an earlier series where I was referencing my self-image reflected in a mirrored clock-face fronted with an empty glass bottle, Figure 2.

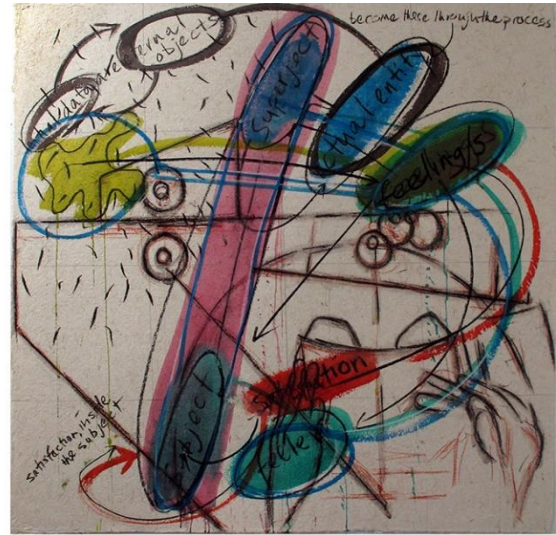


FIGURE 2: OSCILLATION SET # 5, DERMATOGRAPH PENCIL, INK ON LAMINATED CARDBOARD + OIL PAINT ON CLEAR PLASTIC OVERLAY, EACH PANEL 79 X 109CM, 2018

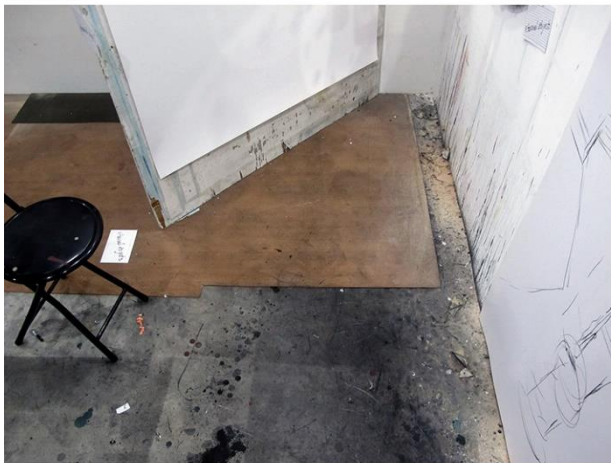
These drawings have overlays of clear plastic sheet with finger drawing in oil paint. The elements of this series further evolved to include reference to both an adjacent view of the clock and the view from behind a screen that, on its white-facing side, was masking any reflected reference other than the bottle, Figure 3a in the group below. The above and subsequent drawings led to the first state of a one-meter square drawing in paint. The right-hand image, Figure 3b, shows the beginning of the drawing as an attempt to superimpose Whitehead's schema onto a plan-view of the set-up as shown in the left-hand image, Figure 3c. I then position a later development of the Whitehead drawing in relation to the clock and begin to superimpose further aspects of the set-up, seen as a detail, Figure 3d.



3a



3b



3c



3d

FIGURE 3: (A) VIEWING POSITION TO CLOCK AND BOTTLE, REFLECTION FROM WHITE-FACING SCREEN; (B) START OF APPLYING A DERIVATION OF WHITEHEAD'S SCHEMA ONTO A PLAN-VIEW OF DRAWING SET-UP; (C) SEATING POSITION FOR LATER DEVELOPMENT OF DRAWING; (D) FURTHER DEVELOPMENT OF DRAWING, REFERRING TO CLOCK, 2018

Interpretation of the Article's Two Theories

Lacan

The metapsychological theory of Jacques Lacan has been an interest of mine that I've tried to align with art practice for many years, initially due to his concept of *other* or alienated aspect of one's self, where self is synonymous with identity. Lacan first explains this phenomenon in his paper, 'The Mirror Stage as Formative of the *I* Function as Revealed in Psychoanalytical Experience', ([1949] 2006: 75-81). While it is Lacan's view that a combination of self *and* other constitutes identity, the other tends to concern the region of what might be considered fantastical attraction—my term, rather than Lacan's. While the original primitive source of such attraction becomes excluded from one in the psychical developmental process, one nonetheless remains fascinated by surrogate objects. Visual artwork, especially where this

concerns the exploration of imagery, can be a means of reflection of and on such objects. Since this all relates back to one's pre-verbal years in what Lacan terms the *Imaginary*, how it gets alienated from one in the psychical process is through the gradual acquisition of language. For Lacan's explanation of this process, refer to 'The Function and Field of Speech and Language in Psychoanalysis' ([1953] 2006: 197-268).

In Lacanian theory, there is also a phenomenon in the world at large, reverberating through any amount of communication and expression as a kind of abstract controlling agency, called *Other* in its capitalized form. While this is, similarly to many of Lacan's terms, a concept that cannot be singularly explained, according to Žižek (2006: 8) the Other is '...some nameless all-pervasive agency' that operates behind society unbeknown to us. Why the Other continues to reverberate at the unconscious level is because it will have been the origin of the linguistic move that cuts the human subject off from their original source of identification, but is presumed to still hold the truth of now-inaccessible knowledge. This linguistically based domain is termed by Lacan the *Symbolic*.

Such an introduction does not even begin to explain Lacan's hugely developed theory. However, what I've suggested is that while *other* and *Other* are concepts of the human psyche, the small other concerns the question of fantasy and the big Other maintains the source of the question as barred from knowledge. This in itself would be an interesting topology to explore through and as drawing. The mediator between what feels like the closely experiential but which is actually surrogate, and one's acquired conventions of practice, in a sense abstract manifestations of authority, could be that of drawing itself.

Whitehead

The philosophy of Alfred North Whitehead is very different but equally complex. While Lacanian theory concerns knowledge, albeit unconscious and largely unobtainable, Whitehead theory is an attempt to conceptualize existence at the cosmic level, not merely human, and particularly the nature of feeling in the general sense and how one achieves the *concretization* of feelings. For fuller explanation of this section's italicized terms refer to Whitehead's 'The Categoreal Scheme' in his main philosophical work, *Process and Reality*, (1985: 18-30), originally delivered as Gifford lectures in 1927.

I first referenced Whitehead's philosophy when writing an article on the process of ideas generation, development and conceptualization of art educational projects and one of my own drawings for the 'Inside Time' project (Croft, 2018: 275-292). Whitehead addresses how feelings, that may in very general terms be considered one's individual experiential identification with the infinite variety of life's presentations, at first circulate and are, as it were, already in the air as *eternal objects*. These objects are then processed through their increasing identification with and through oneself to become *actual entities*, and from that point achieve *concretization* as feelings. Whitehead's concept of *subject* is by no means restricted to the human domain, and it may even be possible to consider the feelings' process at work in something such as a drawing, especially if one is interested in the idea of factors of the medium that occur through only the most minimal of human intervention. In Whitehead's theory, the subject is actually *subject-superject*, where the superject is, as it were, outside already in search of eternal objects as the potentiality for emergence of feeling. If the superject represents the energized aspect of the process, the subject- stage, which is most easily understood as connecting with oneself, is the process's felt basis.

In terms, especially, of observational drawing, one may actively reach out to objects and make tentative marks and gestures that reflect their tenuous and fragile basis as perceptions, then in developing them—in drawing them *towards* one—cause them to be increasingly concretized, Figure 4.



FIGURE 4: OSCILLATION DRAWING IN SITU, DERMATOGRAPH PENCIL, INK ON LAMINATED CARDBOARD + OIL PAINT ON CLEAR PLASTIC OVERLAY, 79 X 109CM, 2018

The movement would be of superject back to subject- that results in referenced objects' rendered and felt basis as a drawing's relationship to oneself. In the above drawing, I wrote the stages of the Whitehead process onto the work at points that I felt were most applicable, and tried to achieve a balance between potentiality and resolution.

Time

Both the above theories have interesting implications in terms of time. Lacan's main discussion of the inter-subjectivity of time is through a paper titled 'Logical Time and the Assertion of Anticipated Certainty' ([1945] 2006: 161-75), in which he asserts that the human glance, which one associates with the instant, can last for as long as it takes to achieve comprehension (2006: 168). While the process of origination and development of feelings in Whitehead's theory is of course a temporal process, a key to its cyclical perpetuation, where any one feeling often generates a next new potentiality of feeling, is in the concept of continual repetition of *becoming* (1985: 136-7). Jürgens, of Jürgens and Fernandes (2018), speaking in a video article in the context of the work of the choreographer João Fiaedeiro, suggests something similar to both these ideas when he refers to the '...state of in-between-ness as the prolonging of a situation of inability'. Temperamentally, I like this idea very much. Both Lacan's and Whitehead's interpretations of time are, as it were, stretched in the drawing to be discussed, which involved multiple sheets and procedures across several weeks.

Annexed Space

The project of this drawing that spanned several weeks was not conceptualized beforehand but came together in a fragmentary sense alongside the theoretical reading. The painted drawing shown as Figure 3b, above, at least in that state, is an elaboration of sketchbook diagrams that I made of Whitehead's schema, which always suggest to me an elliptical circular movement, Figure 5.

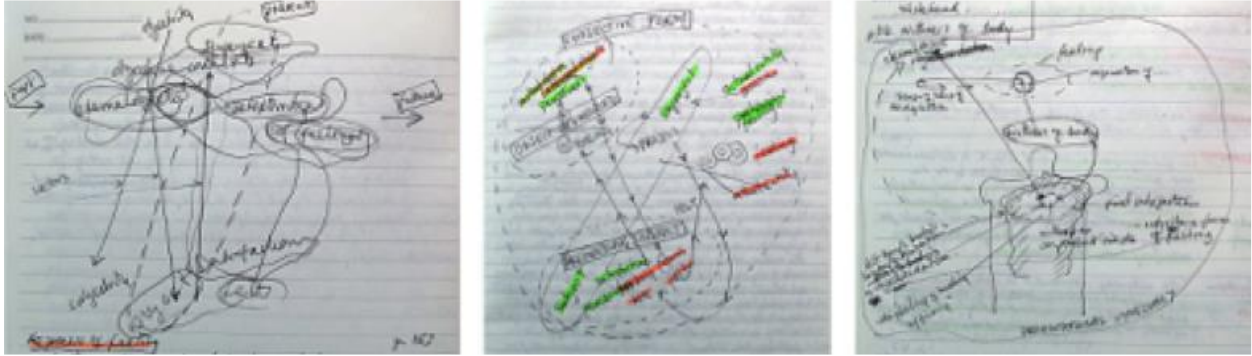


FIGURE 5: EXAMPLES OF THE AUTHOR'S OWN-DESIGNED DIAGRAMS OF WHITEHEAD'S SCHEMA, 2018

The finished drawing, Figure 1, above, has actually been flattened to the wall from its development as a three-dimensional installation. The elastic that is now stretched across it, if returned as string to its original positions in the studio, would delineate an enclosure or annex in which I was situated, that also involved an elliptical moving around between the work's component drawings and references. The photo details in Figure 6 and forthcoming photos give some idea of how the drawing looked as an installation.



FIGURE 6: THE WHITEHEAD POSITION SUBJECT- AT THE BACK OF THE BIG CHAIR AND THE POSITION SUPERJECT AT THE TOP OF THE DRAWING IN PAINT, 2018

The terms subject- and superject, of Whitehead's subject-superject, were placed at either end of the installation. The word on the back of the big chair—there is a smaller chair also placed in the annexed space—is to suggest where I was, physically, as the subject- component, while the word at the top of the painted drawing is to suggest where I was reaching towards in a cerebral capacity. However, in Whitehead's theory the reverse would probably more accurate; that the superject component was reaching towards me. Whichever reading, or as a conjoined back-and-forth, this is a highly subjective idea where such an axis has been a motivator deflecting into a measured observational drawing, partially seen in the left-hand photo.

The criterion *eternal object*, of Whitehead's schema, was positioned in several places in the annex and transmuted as beginning mark making, gesture and accents. To reiterate, I'm equating this initial reaching-out towards potentiality—initial data or eternal objects—as if it were projected back, with how one may tend to sketch and move approximations of things around on the surface before ideas and images of them start to coalesce.

Lacan's Schema L shows diagrammatically how the axis of the self, o (ego) and o' (other), crosses the axis Subject and Other, and insofar as one is constituted by language, creates a barrier between Subject and Other—a *wall of language*, Figure 7.

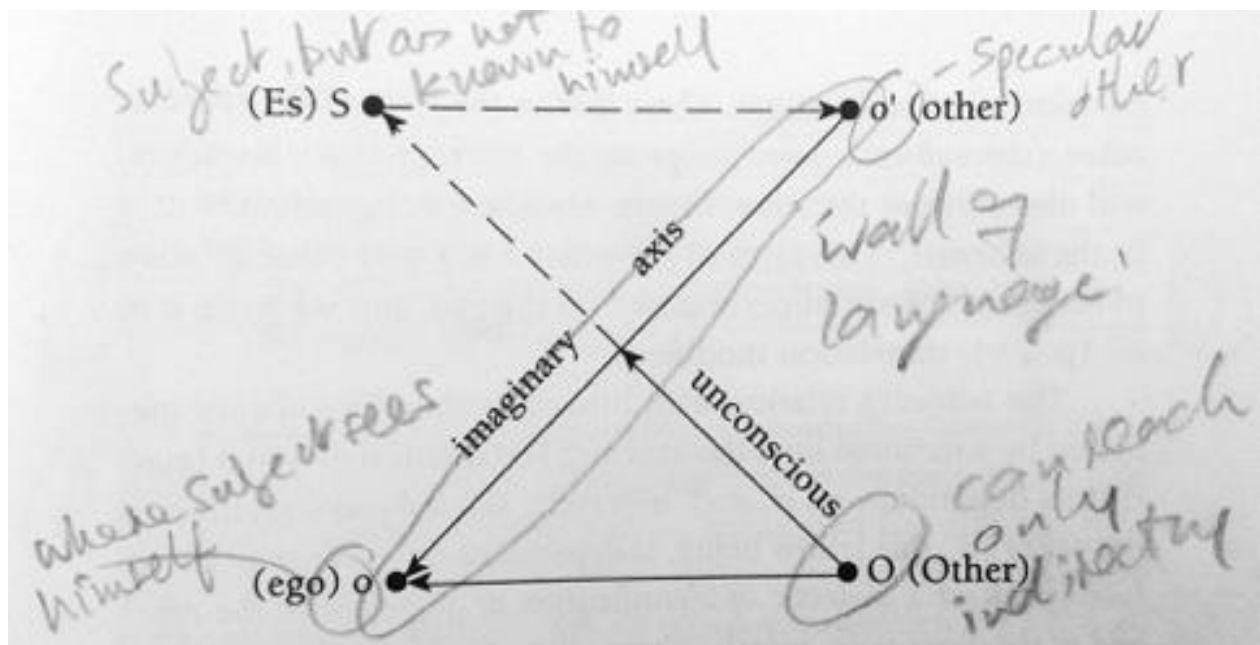


FIGURE 7: LACAN'S SCHEMA L TOPOLOGY, TAKEN FROM JOËL DOR'S *INTRODUCTION TO THE READING OF LACAN* (2004)

Drawing as a form of language is of course a familiar idea in art practice, research and education. It may be of interest to consider, however, that despite one's assumptions of its directness of mediation of experience, insofar as drawing is a language it could be creating its own barrier to any deeper and inner access to the psyche. This may be the case in Lacanian terms. Dahl (2003: 5) refers to the Italian theorist Alberti as having given 'ontological status' to the in-between of the optical pyramid. I mention this because according to Harari (2004: 125), in Lacan's theory the midway of the visual pyramid is a screen

that is actually a ‘...rather disturbing element that renders opaque and disguises the possibility of concord’. In relation to the space of the annex, I’m working with the assumption that one’s aim to be objective will automatically be compounded by individual subjectivity. There is material in Lacan that suggests that even intellectual pursuit is not necessarily free of unacknowledged psychical aims, or ‘jouissance’ (Bailly, 2009: 124). Bearing in mind the Whitehead trajectory subject-superject, as indicated in Figure 6, above, the inclusion of Lacan’s Schema L into and helping to form the annex may be as shown in Figure 8.

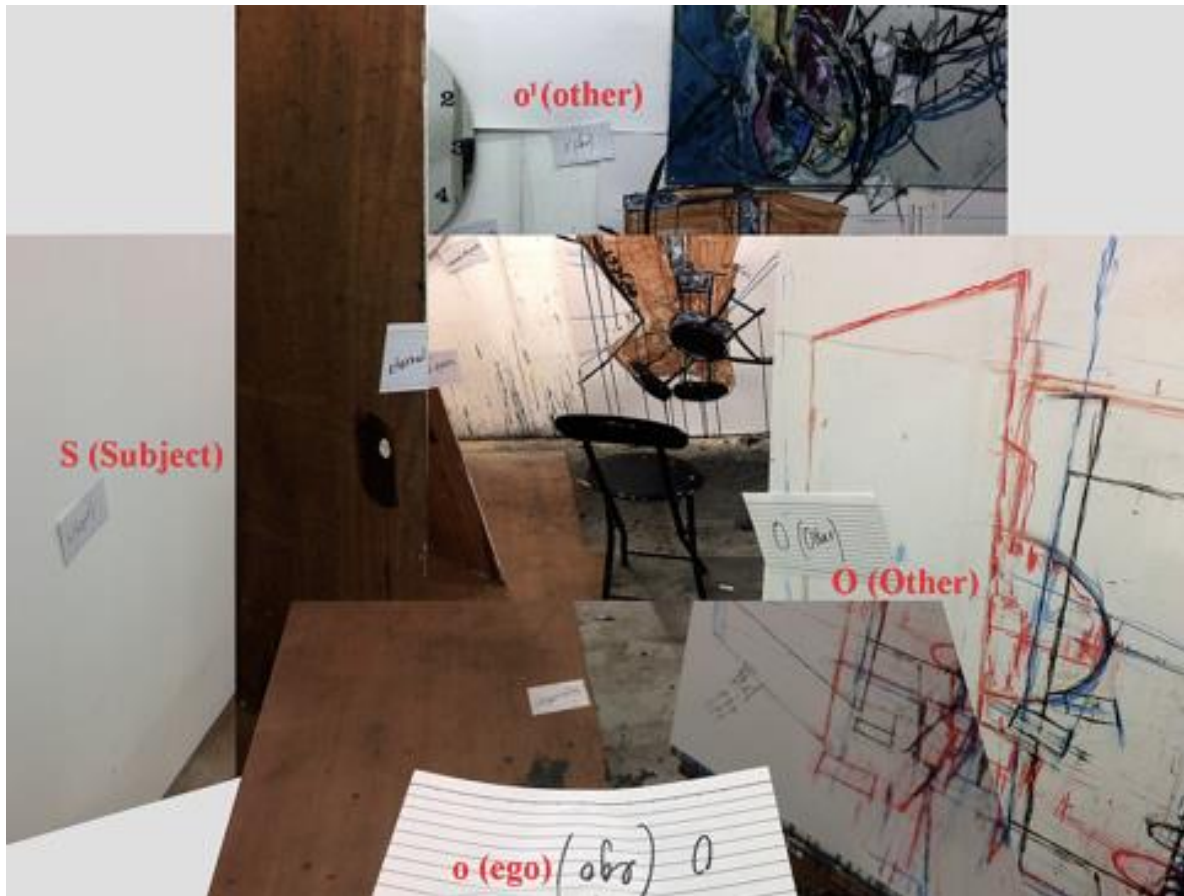


FIGURE 8: THE FOUR POSITIONS OF LACAN’S SCHEMA L PLACED IN THE SET-UP AS FILING-CARD NODAL POINTS, 2018

Such criteria of the subject-hood of human identity as shown in Figure 8 are here considered a source of motivation. Definition of the term S (Subject) in Lacan—and also Whitehead, if one considers that I placed his subject- at the back of the headrest of the big chair—could mean the idea of sitting with one’s back to oneself. What one is looking out towards, however, and seeing returned back, inasmuch as it is imbued with subjectivity, is more concerned with identity. The drawing shown in Figure 4, above, is mostly comprised of signatory mark making as a visual-material analogy to this idea of subjective return. The Lacanian Imaginary, which is the register of the pre-linguistic, is the domain of desire that is often equated with a creative activity such as drawing. The psychoanalyst Marion Milner’s patient, Susan, for example, in drawing her fantasies, presented Milner ([1969] 2011) with a means of provoking discussion about them. In the present work I’m not drawing imaginary forms, but responding to the annex’s space and objects relatively objectively while creating a means to discuss how an intuitive and reflexive component to the process may be structured. This is actually a key point, because it infers that an

outcome of the drawing is not only as visual-material work, but is also as the present article, which enables the citing of the work in its theoretical context. According to Dor (2004: 161, citing Sheridan), Lacan's S (Subject) is '...the subject in his ineffable, stupid existence', for which reason I might just as well sit with my back to it; the O (Other) amounts to any askance direction that one looks, to the right or left but not without consequence; the o (ego) is internal, constituting one's sense of being; the o (other) is that which looks back through one's tendency to externalize, and the immediacy of such return is a challenge to one's state of being. This, to my mind, gives a meaningful complexity to an otherwise convention-bound drawing situation.

The Positioning of Theory

My understanding is that Whitehead's subject-superject is a trajectory that extends between feeling more at the superject end, which is related to the initial prehension of a datum or eternal object in its potentiality, and subject, which is part of the satisfaction of a realized actual entity that is felt more at the receiving end. In the early stages of drawing, particularly, I may work at the level of prehension of data, given that according to Whitehead (1985: 18) even the attained actual entities are the domain of process and interaction at the micro or atomic level. In this respect, of myself as a multiplicity of data of which only some of the potentiality is drawn into the purpose, the rest of me is situated as S (Subject), to return to Lacan's terminology, behind me or at least to my left.

What I've conceived as a distance between Whitehead's subject- occupying the big chair and superject at the top-middle of the painted drawing, as shown in the right photo Figure 6, above, also happens to reiterate the Imaginary axis other (ego) - other' (other) from Lacan's Schema L. This sharing and interaction of the two theories is the idea that they in turn oscillate with issues of the practice. The proposition in Lacanian terms is that one's identity is determined by and subject to dynamic forces that can even manifest as abstract surrogates—here, for example, as a particular conceptualization of drawing. In Figure 9, the right photo shows the measured observational drawing complete, and the left photo shows it in situ in relation to its space and objects of reference.



FIGURE 9: LEFT PHOTO TO SHOW HOW THE NODAL POINTS BOUNDARY THE ANNEX, AND RIGHT PHOTO TO SHOW THE BOUNDARY'S DETOUR THROUGH THE MEASURED DRAWING, 2018

What courses through the drawing of the set-up, right photo, is a detour of the Lacanian Imaginary axis that shares the Whitehead trajectory subject-superject; my sitting in the foreground looking between the far screen and the selfsame piece of work. The incessant indexing of measurements taken from an eye-level vanishing-point located on the far screen just to the lower left of the painted drawing, that constitutes the drawing, may be considered to reflect the system of the Symbolic socio-cultural register within which one lives. The measuring convention applied to drawing could be an example of how the Lacanian Symbolic plays out in things and activities. This is myself as subject to and of the Symbolic through an activity that, in Lacan, will also have some connection with the Imaginary. Under the umbrella of the Symbolic, are the implications that whatever is the aspect of it that concerns the Imaginary—personally significant other things, not just people—is automatically reflected back. What I found with this measurement process is that I became absorbed in the sheer difficulty of precisely determining coordinates, which gave me a sense of ever-shifting uncertainty. The colour-coding, including black, relates to four slightly different positions and distances of the eye from the vanishing point, determined with a length of cord spanning from the vanishing point to where I held it just in front of my left eye. Nonetheless, there was something satisfying about a process in which I was conveying its difficulty through a nervously tense drawn line. Whether as a detour into it of the Imaginary axis, or as iteration of the Symbolic, the approach to this drawing did not necessarily contradict Lacan's theory of the inaccessible big Other that the Imaginary axis bars of the transverse axis Subject – Other, due to the *wall of language*. This axis extended from behind me, as seen on the left in Figure 8, towards the right in Figure 8, and onto the drawing seen on the right, Figure 9. (The term Other written on a filing card is attached to the left edge of the drawing.)

I enjoyed the eccentric procedures involved in this annexed space and it was with some reluctance to have to finally reduce the drawing to being wall-based. (In this respect, the article keeps the drawing alive as a process.) Insofar as the measured observational drawing could not fix the observed circumstances, which now oscillate between the four colour-coded attempts, symbolically this may represent life's inscrutability and evasion of meaning. How this feeling manifested from time to time, which does not necessarily contradict the idea of enjoyment, was for me to sit in the space, look around at the work's various components, and wonder what on earth I was doing! In Lacanian terms, the sheer inexplicable concerns the register of the *Real*. In his later theory, the Real, Symbolic and Imaginary are knotted, hence permeating one another, which concerns three rings, for which Lacan appropriated the name Borromean knot. With this kind of knot all three rings disintegrate if any one of them is cut. Similarly, if I'd at any stage cut the string that delineated the annex, the precarious subjective logic of the work would have collapsed. In terms of such logic, I did also mostly feel that I had the drawing working.

Relating this back to Whitehead momentarily, to maintain the comparison, Whitehead's (1985: 36) statement that '...consciousness, thought, sense perception, belong to the derivative "impure" phases of the concrescence of the organic process, if in any effective sense they enter at all', can be considered to at least *infer* the question of Lacan's Real. According to Epperson (2004: 113, citing Whitehead), there are "high-grade" and "low-grade" occasions of experience in Whitehead, which distinguish those of human consciousness from purely physical and biological occasions. Presumably this will not mean that the cosmic level of occasions cannot also include those that are felt as inexplicable.

Discussion: The *Real* Drawing

I move the discussion to the question of the Real, paradoxically, because I'd been hoping to find in the drawing a resolution to the larger project. The forthcoming paragraphs describe one such possible means prompted by the present drawing. According to Bailly on Lacan's Real (2009: 98), '...for everything that comes into our field of recognition by means of a signifier, something of it must remain imperceptible, unsymbolised: this is the Real'. Bailly (ibid: 98) cites Lacan on the Real as being '...“smooth” and “undifferentiated”, and then that “Only the Symbolic can introduce some cuts in the Real”'. Zizek (2008: 150) refers to an instance of the Real as a '...nondescript black mass' seen through the open window where the sky should be in Magritte's painting *La Lunette d'approche* (1963).

Of the three structural elements of self-knowledge in Lacanian theory, the Real is the one that concerns that which is beyond understanding. Svolos (2017: 165) refers to the '...dimension of the Real... the other side of the signifier...' where the signifier of the Other—that which causes the obligation, for instance, towards the signifier of a learnt skill—is enjoyed but dampened by an inclination that it is not the truth. Whatever *is* the truth lies elsewhere, in the inexplicable, but this means that it is impossible to deduce. According to Leupin (2004: 48), such questions as meaning and truth '...are submitted to a certain pulverization, they escape the grasp of representation...' and that 'The pulverization of the Real leads to our uncertainty'. (I take the latter to mean that the Real exerts a *pulverizing* capacity on one's efforts to attain truth and meaning.)

Moving on from the measured observational drawing, I positioned myself beside the painted drawing as seen in the left photo, Figure 6, above, standing and looking to the left towards a new sheet of laminated paper attached to the screen in readiness for a second drawing. In my capacity as Lacanian subject, therefore, I'd moved to the position of *o'* (other), Lacan's origin of alienation in the Imaginary, in the annexed space. My intention was to map my observation from my left, curving back to the position *o* (ego) written onto a filing card attached to the front of the headrest of the then-vacant big chair, to form a new representation of the space, Figure 10.

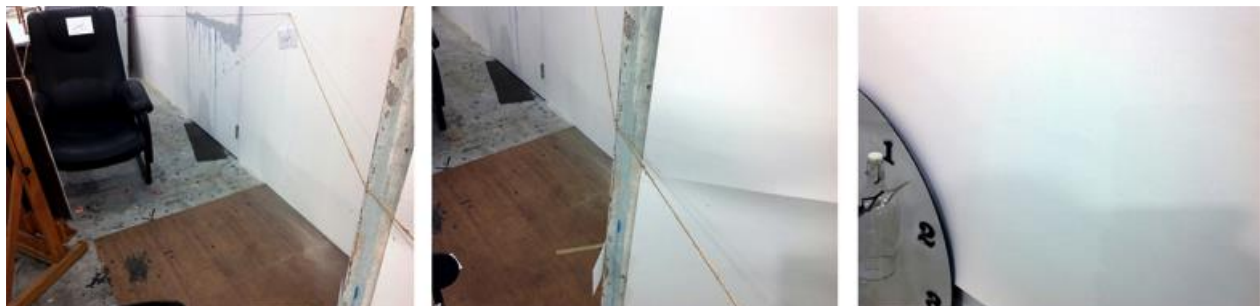


FIGURE 10: FROM THE VICINITY OF THE POSITION *o'* (OTHER) CURVING FROM THE LEFT BACK TO POSITION *o* (EGO) AT THE VACANT BIG CHAIR, 2018

In this instance, I was also occupying the annex from the vicinity of Whitehead's superject that was positioned behind and above me on the painted drawing. This is the vicinity of prehensions of actual entities in selected eternal objects, which I could rationalize as my looking out towards the elements of potentiality of a new drawing. Once the drawing had begun, the points of correspondence and contact as shown in the photos in Figure 10 transmuted into marks and gestures as initial data, Figure 11.



FIGURE 11: BEGINNING OF MAPPING THE ANNEXED SPACE AS A DRAWING, 2018

The mark making and gesture apparent on the drawing at this early stage is what I interpret as equivalent to Whitehead's eternal objects, similar to how the earlier drawing as shown in Figure 4 was developed. The configuration at this stage may also be likened to an indefinite suspension of Lacan's 'instant of the glance'. If left at this stage only, the entire drawing would have been in a state of un-resolve, yet in the drawing process this may be considered where *life* is.

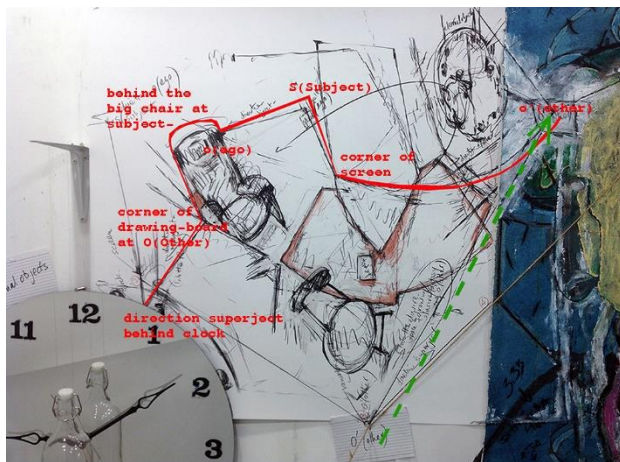
To describe the state of the drawing as shown in Figure 11; the string that, via the detour through the drawing—right photo as shown in Figure 9, above—connotes o' (other) placed at the eye-level vanishing point, is actually spanning between the latter and the position S (Subject), angled around the corner of a screen, as shown above in Figure 10. This distance from the edge of the screen to position o' (other) is firstly shown as a drawn line spanning down from above the clock to the o' (other) position, due to the angle of my view, as shown in Figure 11. Then secondly, looking down towards position o' (other), I continue the end-point of the actual string as an on-going straight line as though up and into the space/surface of the drawing. (All this is readable as such only when seen from my own precise height and angle of view at that time.) However, where the line meets the edge of the painted drawing it loosens into the drawn beginning of the aforementioned mapping towards the big chair. Since I'm now visually notating my interaction subjectively with the observed circumstances, I may more easily be considered to be in a next new instance of fantasy associated with the Imaginary. There is something perhaps initially more inviting about such an approach to drawing, due to its signatory handwriting, but at the same time rebuffs through its lack of legibility. What it is moving towards, however, on the drawing discernible as nodal points, is the aspect of the annexed space that concerns the axis o (ego) – o' (other). This is the axis of identity, indexed on the drawing through near autographic mark making.

In Whitehead terms, this would be the idea of eternal objects that were being prehended from the position superject, of subject-superject, their condition of potentiality represented by the sketchiness of the drawing. As I reached out towards them they re-orientated on/in the drawing more meaningfully and nearer to me, where from this position I bodily orchestrated the role of the superject. Behind the big chair was the word subject-, as seen in the left photo, Figure 4, above, as part of an imagined trajectory between that and the superject, above where I was standing to the right in the right photo, Figure 12.



FIGURE 12: THE DRAWING MORE DEVELOPED, RIGHT PHOTO, AND DETAIL, LEFT PHOTO, TO SHOW HOW THE TRAJECTORY SUBJECT-SUPERJECT APPEARS TO RECED BEHIND THE CLOCK, 2018

The final state of this subjectively observational drawing—subjective because it gives emphasis to the curvature of my perception as I was looking to the left and offering into the drawing to my right—as reproduced in the right photo and as a detail in the left photo, Figure 12, shows the Whitehead trajectory coming towards me from behind the big chair at subject-. The trajectory then conducts a detour through the measured observational drawing, not seen in this new drawing, before leaving from the edge of the measured drawing's drawing board on its way to superject. However, extraordinarily, this line could only recede behind the clock. This was purely due to where the observation took me, and was not planned in advance; an easily overlooked element that really does subvert the annex space's concept and curtail its continuous and circular reading, Figure 13.



The diagram shows firstly, in green, how the nodal point o'(other) is observed positioned on the drawing at top right, beside the drawn clock. Then, in red, if one accepts a left-direction to a movement that in the process of drawing shifted back and forth, the line maps to the corner of the white screen, to the nodal point S (Subject) on the wall to the left of the big chair, detours behind the big chair through the nodal point subject- at the back of the headrest, and moves to the corner of the drawing-board of the measured observational drawing.

From this point, where the line should be on its way to the nodal point superject-, it appears to recede behind the clock.

FIGURE 13: DIAGRAM THAT MAPS THE LINE THROUGH THE SUBJECTIVELY OBSERVATIONAL DRAWING THAT CULMINATED IN ITS RECEDING BEHIND THE CLOCK

The Locating of Time as Inexplicable

Insofar as time itself is Real, inexplicable except when measured mechanically or equated with subjective experience, and subject-superject as oneself and all else in Whitehead's cosmological schema places one as process in time, then the void behind the clock, left photo, Figure 12, could eventually become an appropriate metaphor. This was the key coincidence that suggested the possibility of completion of the project. The drawing in this respect will carry a concept that can be explained in writing, but despite being a key element, will recede into the opaque character of the completed work. Unless, that is, the work is not only the drawing but the attendant written research that it has generated.

The gap of irreconcilability between Lacan's *o* (ego) of the trajectory *o* (ego) – *o'* (other) and Whitehead's subject-, which is the *felt* of the feeling obtained in the vicinity of and by the superject, may also be considered Real. As a pair of terms from different domains, knowledge in the unconscious and a cosmology of being, they are both in the physical vicinity of the big chair, left photo, Figure 14, and the *between* of them is also, in a sense, a reference to void.



FIGURE 14: DETAIL OF A REPRESENTATION OF THE BIG CHAIR, AND MONTAGE OF HOW THE VOID THROUGH THE FILING-CARD SUBJECT- TOWARDS THE FILING-CARD *o* (EGO) WILL APPEAR, OIL PAINT ON CLEAR PLASTIC, 79 X 109CM, 2018

These are transparent spaces in the image's transparent ground—black and white oil paint on clear plastic sheet—of which one captions subject- on the back of the headrest, and the other, on the front of the headrest facing towards the set-up—as shown in the big chair's representation in the left photo Figure 12—captions *o* (ego). According to Svolos (2017: 164, citing Lacan), “knowledge is in the Other and owes nothing to Being”. As near as I could get to avoid but another self-representation inside time, when the latter remains inexplicable except as human construct, was to have replaced where my head and torso were positioned on the big chair with a void.

While the circumstances by which these fragments, since I then had two designated locations, present the Real, the matt black that I used in the process of my metaphorical self-positioning, insofar as it is a void colour and non-reflective, is indefatigably itself. This will firstly be where the completed drawing indicates that the clock should be, and secondly, where the filing-card that states o (ego) should be, which is on the front side of the big chair facing in. In the montage, right photo Figure 13, above, o (ego) is shown as void behind the caption only, of the filing-card, titled subject- —imperceptible in this reproduction but written onto the clear plastic.

While the completed multi-component drawing can only be the crudest metaphor for the above-referenced theory, whether of Lacan or Whitehead, it is informed in my own mind by a complex level of interest in such theory. However, the axes or trajectories of the annexed space that link between different points, even those reiterated in the space inside the measured observational drawing, may at least suggest a sequence conceived physically and subjectively across time and space. When I embarked on the project 'Inside Time', I imagined that the research would gradually lead me to a means of articulating this question. My closest attempt, as seen in the presently discussed drawing and in three of the five images in Figure 2, above, has been to indicate my absent presence as a chair.

The big chair as shown in Figure 14, above, indicates such absent presence as a void through its back, where back and front is the region of Whitehead's subject- and Lacan's o (ego). The circumstances of the measured observational drawing, referring back to the right photo, Figure 9, imply that the four colour-coded superimposed representations of the set-up would have come before the annexing of the space, the string of which now also maps the annex in the drawing itself. Since the string comes into the drawing at the position O (Other), it cannot reference the positions behind the latter, nor can it represent the big chair in which I was sitting. My sitting in the big chair may only be deduced from the subjective observational drawing, Figure 12, above, which references the positions not included in the measured observational drawing. Equally, if it is noticed that a representation of that drawing is now included in the measured observational drawing in the completed work as a tracing paper overlay, Figure 15, one may realize that the subjective observational drawing was the last major stage of the work.

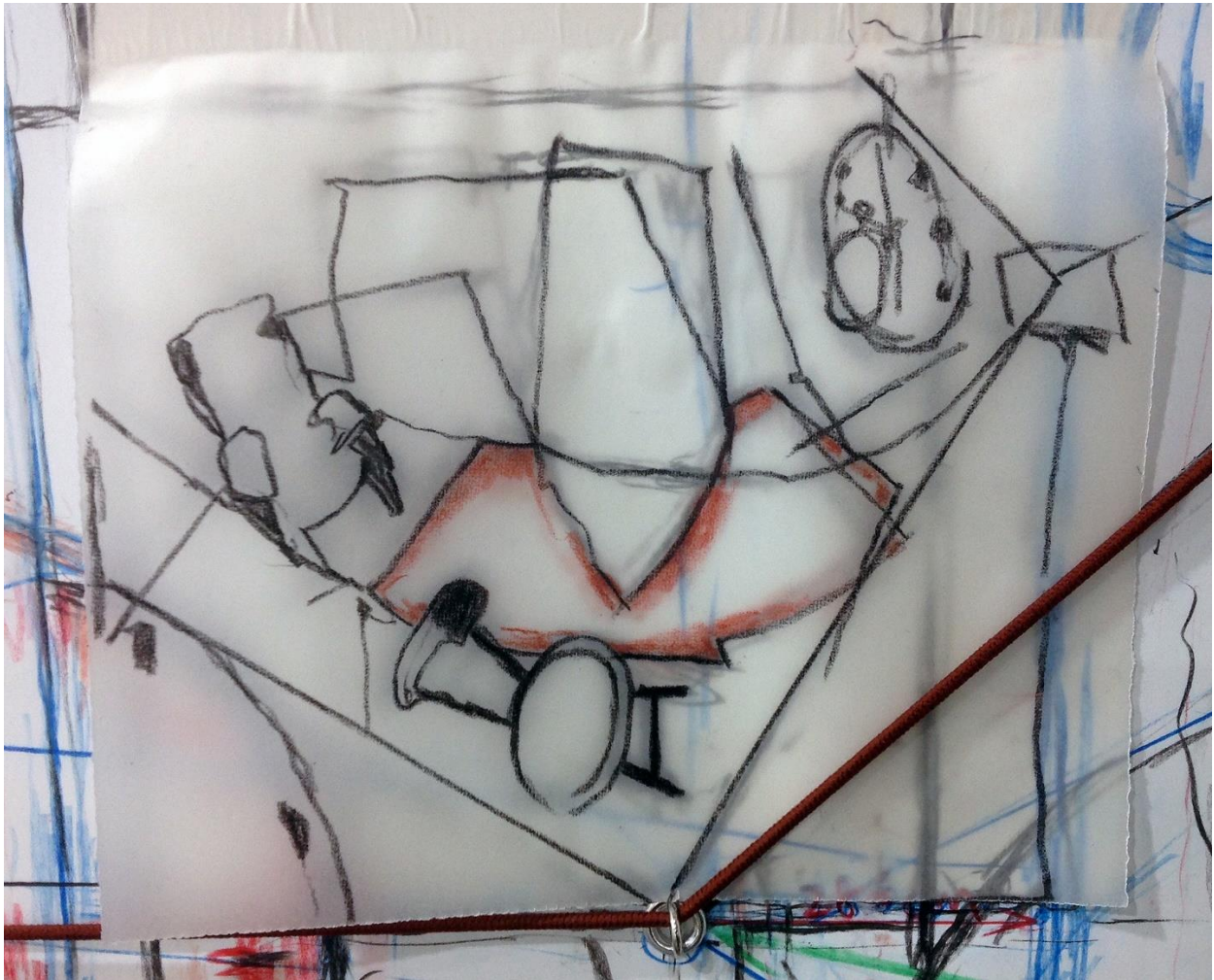


FIGURE 15: SKETCH OF DRAWING WITH SUBJECTIVE CURVATURE IN SITU ON THE FIRST OBSERVATIONAL DRAWING

Time that I propose in my drawing is ultimately a manifestation of the Lacanian Real, is in the region of the enigmatic matt-black shapes of where the clock used to be, and is the space through the back of the headrest of the big chair. These elements, however, do not participate in the observed spatiotemporal sequence but may be considered and seen as concluding motifs of the project. The looping circuit of the annex therefore finally gets broken, if only in a representational form, where the line of it disappears into the void that replaces the clock, Figure 16.



FIGURE 16: DETAIL TO SHOW BLACK VOIDS WHERE THE CLOCK USED TO BE AND THE SPACE THROUGH THE CHAIR-BACK, 2018

The materiality of the above-mentioned metaphor in its two presentations, where the screw fixing penetrates the plane and the elastic stretches across the plane, may be examples of the occasional intrusion of the Symbolic into the Real, to reiterate the point made by Bailly (2009: 98) concerning ‘cuts’.

Conclusion

The article has involved a discussion of a drawing in its process of development in relation to aspects of the philosophy of Whitehead, which has provided a schema that concerns how data is gathered and processed as forms of understanding or *feeling*, and from the psychoanalytical theory of Lacan that suggests a structural concept of the human subject. Together they suggest how I was able to consider myself as situated in the drawing’s midst. Key terms from each of these theories have been used as nodal points for an annexed space that has been the source of reference in and as the drawing. Part of the intention has been to hold practice and theory and their interrelationship in the balance, yet, as I’ve suggested, this is constitutional, hence the key term *oscillation*. The locus of both the drawing and the kind of research conducted around it and offered into it has indeed been to remain inconclusive. Nonetheless, relating to the idea of research findings, I feel I *have* found a means of closing the ‘Inside Time’ project with a visual work that may cite me inside time. Whether the eventual work’s viewer would understand the closure, however, involved in a direction that should run from O (Other) to superject yet recedes behind the void of a clock, would rely on their positive acknowledgement of the idea’s theoretical basis.

Another way of looking at the article’s question is as a challenge to the Other, when the latter is firstly the master-authors Whitehead and Lacan and an assumption of and obligation towards literacy, not only as linguistic argument but as the drawing’s coherence. Not only is this a multi-component drawing, which is unusual in my work, but it needs the string of the annex to hang as one piece: cut the annex and the work loses its essential support—an idea that can refer back to Lacan’s Borromean knot, as mentioned in the article. The drawing and its theoretical basis is a deliberation around the question of substance.

Various spaced in the drawing’s set-up were filing-cards that indicated likely vicinities of Whitehead’s *eternal objects*. The equivalent of these, as I suggest, would be the loose mark making and gesture that may often occur at the beginning of drawing, in evidence in Figure 11. Further to Whitehead, achieving the satisfaction of concretized feeling may in this case mean a work that is necessarily incomplete.

I have a feeling, nonetheless, of correctness obtained from the work and have tried to present the conditions of this in and as the article; the integration of drawing and written work together providing an alternative outcome. With the help of the two theories, the engagement in process has brought me to an idea of how to conclude the larger project, but such a conclusion also suggests how feeling right about a piece of work can involve the domain of the inexplicable; the Lacanian Real. What provides this very suppositional theory with a degree of credence for me, however, apart from its relation to oneself as subject, is how certain issues are mirrored and repeat themselves in a visual-material medium such as drawing. A case in point would be the big chair drawing, as shown in Figure 14. The present image is a re-working of an earlier version. While such re-working might be viewed as the correction of mistake, there is, especially since I’m prone to doubting first initiatives and re-evaluating decisions, a degree of internal compulsion that directs proceedings that is outside of my control. While this might also be the experience of other practitioners, the important question is how one explains or accepts this to and of

oneself. It is often advised by artist-friends that I should try to let such concerns go and by that means achieve a more relaxed mode of practice—where I might have been able to accept the first version of the chair. However, even this *lighter* state, as it were, finds comparison via Whitehead's theory to that of Lacan. In Whitehead, to reiterate, the subject- is but the latter end of a process in which one is engaged that need have nothing to do with explainable levels of human consciousness, and rather concerns one's operations at the level of actual entity. This idea can be extended to the drawing itself, which, in the second-state big chair example, would mean that it visually provides evidence of its own process of concretion. The marks and gestures of re-working of the whole whitened area under the chair are instances of returning the image to a new level of initial data: prehension, in a sense, of eternal objects.

Vestiges of the Real as defined by Lacan may be said to manifest everywhere as intrusions of a sense of meaninglessness into what is otherwise an absorbing process, or alternatively, as suggested by Whitehead's philosophy, the recognition of one's own process in the movement of becoming in other things, animate or inanimate, may cause one to feel a certain more positive lightness of being.

Whether the import of such theories is part of the constitution of artistic creativity or merely an interesting working hypothesis, it has felt useful for the time being.

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