The project *Inside Time* begins with a drawing that is currently in progress, viewed in Figure 1b in relation to the motif that it references to its left, Figure 1a., and concerns my currently being on the outskirts of a particular consideration of time.

In a psychodynamic experiential group several years ago, those of us involved sat in a circle and often referred to the group we had formed as maternal and containing, pregnant with new growth of thinking, or hostile if things were going badly. The idea that space could be conceived in this way was mainly from our study the work of the psychoanalyst Donald. W. Winnicott. The idea had great imaginative credence in this context. When we were not directly addressing any individual, our spoken words seemed to fall into, or were absorbed into this space. The silences between our expressed thoughts were often prolonged, and to avoid the embarrassment of eye contact we would stare into the space. In an architectural context, Baek (2015: 4, citing Lavin ((1997)) discusses Otto Rank’s idea, after Freud, of the significance of the birthing experience to one’s sense of ‘spatial continuity between the inside and outside’. By example, Baek refers to ‘[. . .] nullifying the difference between the object-like character of the house and its spatial continuity with the outside infinity’. This example suggests that the metaphor of the womb is significant in other professional contexts.
My memory of such an interpretation of space is drawn through to this present moment due to its implication already, in the drawing, via a spoken monologue of mine concerning the latter. During a voice recording I made while simultaneously beginning the drawing I referred to Winnicott’s idea of the containing environment through browsing one of his papers. The scenario of the drawing is not unlike that of the experiential group, insofar as I sit on the outskirts of a space, looking into it and processing my thoughts as appropriate action. While the medium of action in the experiential group was spoken language, this one is the gesturing first of soft pencil, then of black chalk on a white-primed canvas ground. What is different on this occasion, from the experiential group, is that I am my own addressee. As such, however, both actually and through visual-material language, I do also impose a voice. The use of voice recording audibly intones my thoughts as a supplement to drawings’ method, but also brings interests to the surface that would otherwise remain reflexively contained.

The following text as visual, Figure 2, is an excerpt from the recording’s transcript that cites Winnicott. This also includes attempts to transcribe the disfluency of my speech. Weiss (2014: 27) compares the experience of drawing to ‘intonations, hesitations, and inflections of speech’. In many instances in the transcript the fragmented pattern is due to my being distracted intermittently by the voice, as it were, of the drawing.
Michael Croft, 2016

[...] what interests me about Winnicott, um, is this idea of what he calls the ‘holding’ or containing environment [...] of the very earliest mother-infant relationship. But according to [...] psychoanalytical theory these, these, um, periods of time are brought, brought forward and re-enacted in later life [...] I mean I’m trying to bring the question of time into something which is more, um, thought of in terms of space, and in fact there’s a reference in, um, in Winnicott to this, where he says that—um, regarding this idea of the holding environment he says (ibid: 43) ‘the term holding is used here to denote not only the actual physical “holding” of the infant but also the total environmental provision prior to the concept of—um, living with’. And he says (ibid: 43-44): ‘In other words, it refers to a three-dimensional or space relationship with time gradually added’. [...] Um, so I’m here on the outskirts of this—um, spatial-temporal situation. I mean I’m wanting to see the space of this space as also the time of it. So I’m looking at a temporal idea of space, um. [...] At the moment I’m. [...] Okay I’m looking at this this is a, this is a kind of a focal point and I come down through here, down down through and here is, the lens frames of my glasses and down here, okay so I’m not moving my head, but I’ve moved my line of sight from this point down through to my left knee. This, kind of ushers me into the, into the space, and I look across to my other knee, my other knee from this point is about here. And then here is the, the corner of the drawing board. And across, across here is the corner of a, stencil, shape on the floor, and then I’m back to the, corner of the screen so these two are parallel. The drawing has more of a feeling of—um, visual notation at the moment rather than—um, attempting to construct space, and I don’t want to construct space in a one-point perspectival sense anyway because the whole idea is of my, okay albeit restricted but movement within the space, and the degree to which I can, I can usher myself into the space, so this, this space is in a sense that I’m looking out towards it’s, I’m kind of thinking of it more like a womblike space more like the space of a pregnancy. Um, but I’m looking back into it from the outskirts of this, kind, of womblike space. Um, Winnicott (ibid: 45) refers to [...] he refers to the ‘indwelling’.

Figure 2: An excerpt from a transcript of a voice-recording while drawing the space as seen in Figure 1a.

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If the experiential group had been a drawing situation, with paper placed in the middle, one might imagine participants kneeling down and, through drawing, physically engaging with the space. Weiss (2014) variously references and reproduces her own performative drawings in this respect. My own preference when drawing is to empathise with and reach into the observable space, if not often to physically engage with it. This is in the phenomenological sense of one’s awareness being in part understood through feelings of interrelationship between body and environment. Merleau-Ponty (2002: 115) refers to ‘the anchoring of the active body in an object, the situation of the body in face of its
tasks [. . .]’ This projection of one’s body into the space of one’s sensory engagement
Merleau-Ponty terms ‘bodily space’, which interacts with ‘external space’.

In the current drawing, Figure 1b, I am trying to create a case for my being situated on
the perimeter of a space that I project myself into through visual focus on it and its
development in and on the drawing. My awareness of the movement of my eyes around
and through the space, as indicated in the diagrammatic sketch of the situation, Figure
3, is a physiological means of empathising with the space that I all but inhabit with my
body, which forms my understanding of the space in the simultaneous sense referred to
by Merleau-Ponty (ibid: 115) as ‘bodily’ and ‘external’.

Gernot Böhme (2003: 4) discusses such an idea of space that is founded on ‘bodily
presence’, which he refers to as a ‘being-here’, where ‘the “here” is implicit in the
intuition of oneself’. According to Böhme (ibid: 5), ‘Although bodily space is always the
space in which I am bodily present, it is at the same time the extension, or, better, the
expanse of my presence itself’. An inside/outside simultaneity is suggested by the

Figure 3: Sketch of myself in relation to the motif, Figure 1a. Black ink on paper. 26 x 25cm (2015).
Michael Croft, 2016

sketch, where what I have been drawing as a raking view of an expanse of floor in front of me now reads as if I am viewing the space from the air. The text explanations that accompany the arrows of movement of my eyesight across the space also suggest this paradox when, while writing them, it was not necessary for me to use the 1st person pronoun.

Sketchbook, legs, body behind the base of the page
  Eyes projecting to here
  Look out this way
  Turn head. Eyesight takes this path
  Looking towards wall skirting
  Jump to tab. Looks like ’32’
  Now eyesight can span a large perimeter of space
  Drawing board edge curtails movement
  Jump to floor below drawing board
  This movement of eyesight leads into edge of sketchbook
  Can take up movement at ‘4’ again
  Break the flow and move to here
    Follow axis
    Make axis across space, opposite direction to tab
      Use perspective of wood
        Block to direct gaze
        Up to wall corner
        Angle of wood block
        Down to re-position left knee

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When trying to introduce the circumstances of the drawing rationally, even in the transcript there is the sense that the explanation overrides feeling, unlike the directness of my experience of the psychodynamic group. While the drawing Figure 1b is gestural, to the extent that the sketch Figure 3 is indicative of the former’s concerns it may be said to investigate the circumstances that it proposes to embody. As my own addressee, however, I need not emphatically state that it is me reaching into the space and the latter being articulated through such striving. This said, what is of interest, that is
informing how I approach both the drawing and this text, is the concept of reflexive self-involvement.

Paul Ricoeur’s *Oneself as Another* (1994) includes a discussion of the means of citing personal identity in language. The complexity of the text is concomitant, it would seem, with a question that is embedded in language in great variety and depth. Ricoeur (ibid: 53) suggests of the term ‘here’, as opposed to ‘there’, in the context of oneself, that it concerns oneself as a subject that is at the centre of perspective rather than an object among others that constitute spatial coordinates in the perspective system. In the instructions to myself, above, I state: ‘Eyesight takes this path’ and ‘Break the flow and move to here’, where ‘this’ and ‘here’ each suggest a drawing of the space towards me. According to Ricoeur:

> [...] absolutely speaking, “here,” as the place where I am, is the zero point in relation to which all other places become near or far. In this sense, “here” is nowhere. And yet, the use of “here” in conversation implies a minimal topographical knowledge, thanks to which I can situate my “here” in relation to a system of coordinates, whose source-point is just as indifferent as the instant of cosmological time. (ibid: 53)

This quote is useful to my own discussion in two respects. Firstly, according to this explanation my use of ‘here’ in the instruction on the sketch, the one that alludes to the arrow-point of the axis on which the writing is aligned, cites me at that point in space as the locus of attraction, the ‘nowhere’, of the past point and departure of any subsequent point. However, in my sketch such a point is but an ‘instant of cosmological time’. The tabs that appear in Figure 1a and 1b., actually small paper cut-outs that are taped to the floor and have recently been removed from their points of origin on the drawing, indicate thirty-second intervals of clock time. These provide me with indicators as to where and when to draw within a set time-frame of twenty-three minutes. In the original transcript, the tabbed intervals of time concur with either words or spaces of text.

The intersecting of action, time and words recalls Ricoeur’s suggestion that ‘here’ is a ‘zero’. Each of the timed points of arrival and departure of my looking at the observable motif in relation to drawn mark making cite me at a range of forty-six possible
coordinates in space. While Ricoeur (ibid: 53) refers to the ‘indifference’ of ‘cosmological time’, these ‘zero’ points in my drawing are points of intersection, when I explore the ‘here’ of them through what I can see and sense of their position in space for a 30-second duration before moving to the next zero point, Figure 4.

Figure 4: Stop-frame photos of points of intervention at 16.02, 16.32, 17.02 and 17.32 minutes into the process of working stage 2 of the drawing.

The experiential group confirmed an awareness I had already sensed, that dynamic unconscious expression can affect in various ways and degrees one’s voiced and performed intentions and communication. The means by which those of us in the group looked at this was through our attempts to articulate feelings. Insofar as this kind of communication is reflexive, Alfred I. Tauber (2010: 187) discusses reflexivity in the context of an emergence of the subject in Freudian psychoanalysis that follows Kierkegaard as ‘a self-conscious process of interpreting - no more and no less’. Tauber (Ibid: 184) refers to the passivity of the reflexive, like seeing one’s image in a mirror, and the activity of the reflective, amounting to ‘intentional self-awareness’. The distinction between reflexivity and reflectivity concerns, respectively, a passive form of self-conscious awareness and an active form of retrospective consideration turned in on oneself. I am trying to transmute this emotional level of investigation, which has psychical and physical manifestations, into a self-conscious investigation of my connectivity with drawing.

The use of mechanical-time divisions to cite myself in an observable space in spatiotemporal terms is imposing a schema on my ‘bodily presence’ in the self-same space that enhances such awareness. While I anticipate that the drawings will waver between the language of gestural expression and a more topographical form of indexing, which the document’s visual examples at present suggest, I hope that the relationship of the written to the visual aspect of the project will result in a middle path where image and text increasingly interact.
References:


