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## JORGE MARTINS: HIS INTROJECTION WITH THE PROJECTION OF HIS DRAWINGS

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**Abstract:** An apodictic analysis of Jorge Martins' drawings is presented here. We infer that they are representations of the clues of the unconscious. In turn, its projection, subliminally related to the conscious, seems to stimulate the need for expression when it feels that, in an introjection, it can better understand its (un)conscious. We suggest, then, that Jorge Martins explores this interrelationship "I (unconscious) – representation-of-I (conscious)" when drawing becomes the objective interface that leads to the subjective I-I reconciliation.

**Keywords:** Drawing, introjection, projection, subjectivation, desubjectivation.

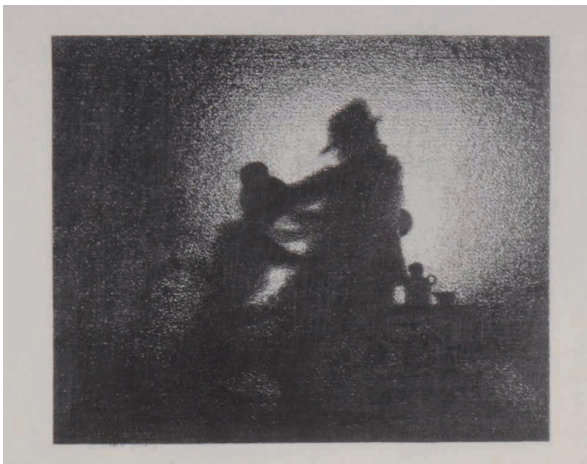


Figure 1. Jorge Martins, "Yes, yes!", 1974  
graphite on paper, 57 x 76 cm.

## INTRODUCTION

Jorge Martins (1944) dedicates himself to painting and also, particularly, to drawing. In the field of drawing, his exhibitions at the Museum of Badajoz MEICA, at the Serralves Museum, at the Carmona e Costa Foundation and at the Pompidou Museum stand out.

Jorge Martins' drawings will be analysed, assuming that in his creative process he adopts an attitude in which he seeks to look for questions that trigger other questions. In this indeterminate and open orientation, JM, on the one hand, deviates from the obvious

and logical-deductive tendency that closes a thought; on the other hand, it seeks to project, in the representation, an unknown, repressed or hidden self. For this purpose, it does not let its expression be conditioned by the exteriority of the deterministic reason of sociocultural preconceptions; instead, he seeks to reformulate the concepts of himself and the world, based on his creative experience based on the immersion of his interiority.

It is through the drawing interface, as an exteriority of the projection of his interiority, that the artist seeks empathy for the representation of his intra-subjective relationship. It is not, therefore, a question of drawings that represent an epidermal relationship that is limited to formal games, but that are a projection of deep contents.

Since these, due to the emotional expressiveness of the process, they bring him closer to his most genuine self, providing him with an introjection with himself, renewing his empathy for himself and presumably expanding his self-awareness.

## THE SEARCH FOR AN ONTOLOGICAL TRUTH OF BEING

Jorge Martins seeks paradoxes, that is, logical meanings in the illogic of representation. More than that, he converts the logic of objective truth (about the outside world) into the illogic of subjective truth about the inside world. For this, it starts from the outside of the inside (from the preconscious) and immerses itself in the inside of the inside, that is, in the unconscious.

We must be aware that the subjectivity of the unconscious is a product of the subjective relationship of interiority with the objectivity of exteriority. Fix yourself, say Touraine and Khosrokhavar (2001: 122), "subjectivity is the internalization of the external world", for which, he adds, "there is no subjectivity, but a look at oneself, which frees subjectivation." It

will be from the liberation of/through subjectivation that the artist approaches his self, despite having to experience the process of desubjectivation through his own look from the outside to the inside.

In the case of drawing, the exteriority of the representation, through the projection of the mental image, allows the outer self to look at the inner self through it. With this experience, JM's intention may be to address an ontological sense of the self that converges to an individual subjective essence (not socioculturally categorized), in the sense of an inversion (but also making the path) of desubjectivation resorting to the look objective over its subjectivity.

In the same reasoning, it is understood that UM's drawings will also serve to try to overcome the stagnation of the so-called self-schemas, considering that these result, according to Kaufmann (2005: 70), "in the social trajectory of the history of the person" and that are "the reflection of experiences of confrontations with different contexts, recorded in the form of a framework for determining future actions", but which, however, will not fail, according to the author, "to metamorphose, when the occasion presents itself, into models of behavior strictly guiding the action." The role of artistic drawing will therefore be to metamorphose the self-schemas, providing a free expressive subjectivation, although, passing through the desubjectivation of the respective conversion of the objectified image.

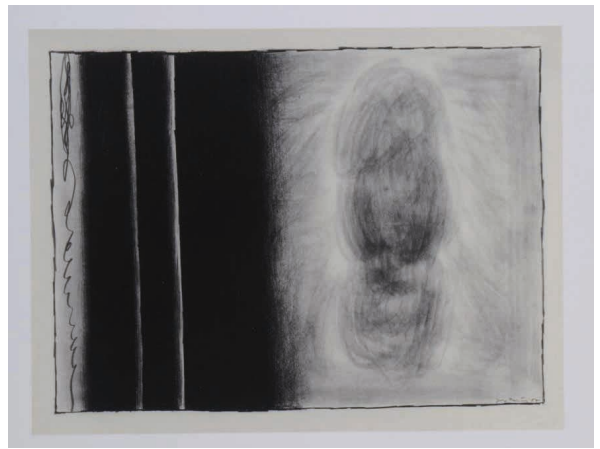


Figure 2. Jorge Martins, Without title, 1987, graphite on paper, 56 x 76 cm.

The design of Figure 2 suggests that the artist enters the plane of predetermined desubjectivation through forms associated with a certain obvious abstractionism, however, one can see in him the struggle in a dilemma between the immediately definable (under the influence of self-schemas) and the mediately indefinable (under the influence of sensitivity). Here, the self-schemas originating from a collective unconscious (Jung, 1928/2009) are transformed into contents of the individual unconscious (Freud, 1932/2001). That is, what everyone tends to intuit objectively and orthodoxly is replaced by what the author subjectively and heterodoxly understands as unprecedented.

In an opposite sense to a predetermined understanding of the world, it seems that JM intends to discover a metaphysical meaning in the subjectivity of understanding. Which suggests reversing the meaningless when evaluated under the epistemic prism of universal rationality (objectifying desubjectivation). Perhaps the desire is to (re)find an Episteme of subjectivity and its subliminal senses. Which leads us to the understanding of UM's drawings as a search for a metaphysics of the Being or, even, the ontology of its Being.

To approach the ontology of Being,

let us consider an opposition between rational desubjectivation (conscious and superliminal) – in which we are shaped by the outside – and the source of irrational subjectivation (unconscious and subliminal) – in which we give freedom to our interior. Despite this divergence, both constitute two sides of the same coin, that is, they constitute (inseparably) the essence of the Self: the one that is formulated in the dialectical and complementary relationship “I – not-I”, “mental image – represented image”. In this perspective, these realities, which contradict or diverge at the level of the nature of their force, actually originate from the same essence if we refer to the ontology of Being; they converge towards the original vortex of creation.

Despite what has been exposed, let it be said that JM, as we suggest, rather than wanting to find the answer to understanding the ontology of Being, wants to know the ontology of your Self: a fluctuating connection between (your) conscious and your unconscious, in the experience of your own autobiographical history and your intrasubjective and intersubjective relationships. It is from his intrapsychic world through artistic subjectivation, having as an interface the projection of his interior in the drawing (extrapsychic object), through the procedural desubjectivation of the materialization of images (of himself) that the artist seems to be motivated to project his imaginary. From the more or less disquieting condition, its creation seems to lead it towards an inner rebalancing through introjection with the representation that projects this imaginary.

*Introjection means an adaptation of the object to the subject, projection, on the contrary, a distinction of the object with respect to the subject, carried out by means of a subjective content transferred to the object. Introjection is a process of extraversion, since empathy, investment or occupation of the object is*

*necessary for the adequacy of the object. (cf. “Introjection”. In: Jung, 1921/2008: 538-9, T. A.)*

Notice the following drawing (Figure 3). This suggests that the author represents the projection of his identity in an imaginary context of other heteronymous identities. This process seems to cause the desubjectivation of the I-I relationship, perhaps paradoxically, in the sense of looking for its identity through the eyes of its heteronyms. These are a projection of himself with which he relates in an introjection, to the extent that they tacitly give him a more objective look at his subjectivity, in a certain sense, reconciling the imaginary unreal (a deep subliminal realism) with the materialized reality that gave him visibility (symbolically).



Figure 3. Jorge Martins, *Three to darkness*, 2004, graphite on paper 120 x 160 cm.

## THE POWER OF SYMBOLIC FREE ASSOCIATION THROUGH THE IMAGINARY

The strangeness of the unrealism of JM’s drawings, given the illogic of meanings, happens in the (ir)reality of the imaginary. The compatibility of non-senses in this field only becomes possible through a free symbolic association with which it relates, subliminally and harmoniously, the real contents of the

conscious and the unreal contents of the unconscious.

However, the harmonious approximation between these opposites collides with the logical-deductive pre-formulation of a rationalized thought of de-subjectivation and intrusion of the exterior on the interior.

By reversing the effect of exterior and invasive omnipotence, the symbolic reformulation underlying a dreamlike approach to art allows us to immerse ourselves in what is hidden in the interior, consciously inaccessible, but transformable, from the inside to the outside, through an introjective and reordering subjectivation. Note that Ogden (2010: 318) associates dream thinking with transformative thinking and defines this as being a form of thinking “that creates a new way of ordering experience that allows conceiving different types of emotions, forms of relationship between things, object relations, and previously unimaginable soul qualities.”

Taking these assumptions into account, we can intuit in the design of Figure 4 a re/de/contextualization of different elements with a certain symbolic character that not only confronts us with the strangeness of the unimaginable and dreamlike, but also asks us about the subliminal relationship between objects and soul qualities suggested with a subliminal connection with our own autobiography and the our individual imagination.

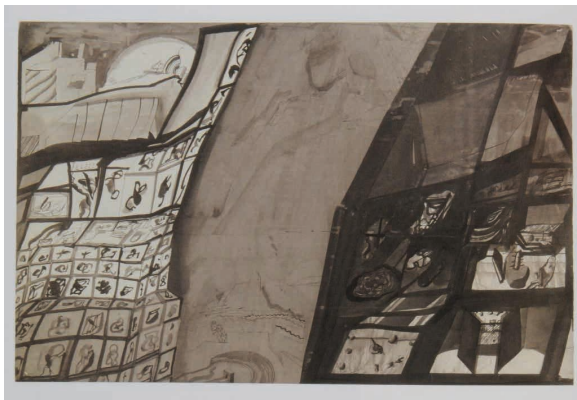


Figure 4. Jorge Martins, *Without title*, 1965, Indian ink on paper, 76 x 116 cm.

In the context of our autobiography, the need to, through imagination, restore balance (between the freedom of our interiority and external constraints) motivates the transformation and summoning of the imaginary and images that mediate the interior and the exterior. This, in the same sense that Jung suggests when he “emphasizes that cognitive activity and the experience of reality, internal and external, are born from the continuous intersection of rational and logical thinking with irrational or intuitive thinking and, therefore, with imagination” (Pieri, 2005: 50-51). Therefore, we start from the assumption that imagination reconciles opposites when, symbolically, it allows escape from the rational constraints of an autobiographical story in which we are confronted with the self-schemas of the sociocultural conjuncture. This way, imagination will be, deep down, a field where the author, through the image, frees himself from the rationalisms coming from the outside, not excluding them, but rather, through de-subjectivation, transforming them, hoping to rediscover, through subjectivation, inner harmony in the context of a symbolic relationship with the outside world.

Symbology is, therefore, the resource with which the artist can explore different experiences with empathic and introjective

effects on himself, facilitating the reconciliation between the conscious and the unconscious, between the exterior and the interior, and, consequently, enhancing the freedom of expression. creation that unites the real with the imaginary. Hence the importance not only of imagination, but also, above all, of the symbolic image as a link between “me – not-me” and “real – unreal”, because, says Pieri (2005: 36-37) in his *According to Jung*, “the image is an expression of the most original need, that is, of the clash between man and the world and of naked coexistence.” The image will be the vehicle with which it becomes possible for the artist, through imagination, to immerse himself in its interiority, and from which to create an order (rational of consciousness) for chaos (irrational of the unconscious), in a dynamic (re) harmonizing the (apparent dichotomies) I-environment, intrinsic-extrinsic, interiority-exteriority, projection--introjection.

Observe that in Figure 5, this search manifests itself in the representation with which the artist would have wanted an introjective relationship in which he experienced this interior-exterior and imaginary(unreal)-real phenomenological rebalancing.



Figure 5. Jorge Martins, *Mirror games*, 2003, graphite on paper, 160 x 120 cm.

On this basis, we intuit that JM’s imaginary allows him to expose an (ir)reality of himself projected, in the drawing, as an image with which he seeks a reconciling introjection with himself (in the here and now of the I-I intra-subjectivity). It is from this relationship that JM seems to project, through the expressiveness of the decompression of repressed emotions, the symbolic representation of the image of self-understanding in relation to the world.

Jorge Martins uses the indirect means of symbology because they are the ones that, in the freedom of the imaginary, harmoniously combine rational judgment and that of affection. JM’s art is not, therefore, an act of exploding indifferently in an attempt that this explosion dilutes the restlessness of the confrontation between affection and the reason that judges it. It is not an act of total annulment of the power of desubjectivation. Instead, the unstable subjectivizing manifestation of emotions has to submit to

a certain order of desubjectifying reason and vice versa, so that reason clarifies emotional restlessness and emotion gives an affective meaning to reason.

Figure 6 presents a set of forms with an underlying content, in which, given the tacit correlation at a symbolic level, we are allowed a certain empathy with drawing, insofar as the free association of these ideas/forms awakens in us the free affective manifestation of remembered contents susceptible of introjection and subjectivation. For this purpose, it is the symbolic character that can tune the interrelationship of imaginaries.

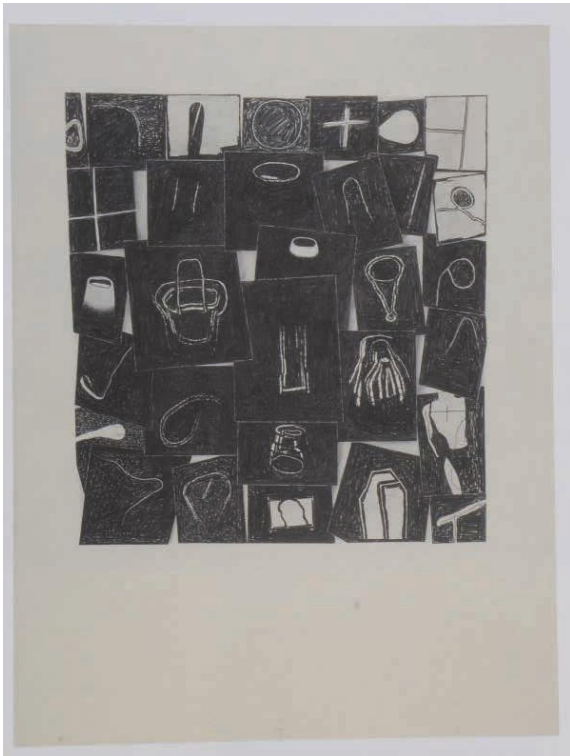


Figure 6. Jorge Martins, *Lost and found*, 2002, graphite on paper, 160 x 120 cm.

It must be emphasized, therefore, that not only instinctive indetermination of emotions nor only rationalist determination; neither just subjectivation nor just desubjectivation. What JM seeks, using the symbolic and expressive representation of its relationship with itself and with the world, is, basically, rebalancing

in the following circumstances: where emotion is the *indeterminate* condiment, of life, which infiltrates the predetermining reason; where the unstable *emergency* of the irrationality of the individual unconscious rises up against the *immersion* the rationality of a collective (un)conscious; where the desire to instill a vital emotional instability (intrinsic to the body) in the stable universality of the omnipotence of reason (intrinsic to the mind) is given rise; or, in a word, where *liberating projective emergence of the imaginary gives rise to introjective immersion, more truly, liberating.*

## CONCLUSION

In general, in all of JM's drawings, one feels that there is a density of retained emotions that metamorphose into positive affects, or rather, into the projection of emotions through graphic and symbolic expression and, consequently, introjective harmonization of the artist himself. In projecting the disquieting emotions that are represented in the symbolic metamorphosis of autobiographical memories, the artist reconciles with the projection of himself – the one that the drawing returns to him and that allows him to transform disquiet into empathy.

In conclusion, the design will be for ONE, the phenomenon where there is no *the imposed reality, but exposed realities*. The projection of the restlessness of these realities is being discovered and transformed, in the sense that irrationality (of its most unconscious, unstable and subjective identity) and rationality (of conscious, stable and objective universality) converge to a single source, to reality originating from your Being.

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