

Session 8, Week 2
KTS 83-87, LOK Ex. 15

Transition and Orientation

In the phone call for Week One, I discussed the word “projection,” emphasizing how it can be understood both as a noun (‘what we project) and as a verb, an act of ‘projecting’. Before looking more closely at what it would be like to focus on the *activity* of projecting, we took the questions and comments you raised as an opportunity to clarify the distinction between ‘arising’ and ‘projecting’. In the former (compare DTS Ex. 14, the assignment for last week), we let go of projecting, simply accepting with appreciation. In the latter (consider the exercise we did during the phone call), we explore project itself as the expression of time’s dynamic, whether we understand this in terms of our own steady ‘projecting’ of a world or as the interacting realms of subject and object as time’s dynamic projections). Both approaches allow us to enter into ‘intimacy’ with time (78-79). We are given together with what is. This is the ‘new vision’ (77) that a second-level understanding of time makes possible.

Let’s stay for a moment with the reading for last week. We looked at *projection*; now the text goes on to explore the possibilities for intimacy in terms of *creation*. The same transition is called for: we are invited to see creation in terms of the *act* of creating, rather than the *outcome* of such an act (our more usual understanding). In this second-level vision, creation is available not just at the beginning of a sequence (for instance, the creation of the universe), but in each interaction. Time is “brought to life”, in both senses of this phrase, and we discover a dynamic that we can engage playfully. Go ahead and use DTS Ex. 14A as the walkabout for this walk—a way of exploring this possibility.

Still staying with last week’s reading, the discussion of creativity continues in the following chapter. The source of creativity, says the text, is inherent in time itself (Incidentally, the word “create” in English is associated more with ‘growing’ than making, which seems to fit well with the point being made here.)

Following up on this point, ask yourself whether the working with the TSK vision makes you engage the world more creatively. That is one question; a second is this: How could you tell? What tests might you use? Those of you in the Teacher Training can use this set of questions as your writing assignment for the week. For starters, note the interesting remarks (81) about how creativity “reveals itself to be the natural unfolding of time’s energy [in] art, music, and poetry, new insights and inventions, spontaneous understanding, and compassionate action”

The reading for this week is quite short (a single chapter), and builds on what has gone before. The end of the previous reading made a distinction between the temporal order and the ‘logos’ that shapes that order (a relationship we have been looking at for a while, without reaching any particular conclusion.) This week’s reading suggests that in standing outside the temporal dynamic (as ‘bystanders’) we establish or confirm a ‘logos’ that has no way to engage the rhythm of time. To put it differently, the rhythm of time is transformed into the points that build up the known world.

The rest of the chapter explores how these points function, what they presuppose, and how a reorientation to what points really ‘point out’ might help restore a sensitivity to the temporal rhythm after all. We end up returning to the notion of ‘friction’, which I introduced briefly toward the end of Session 7, and which we will explore in next week’s phone call.