

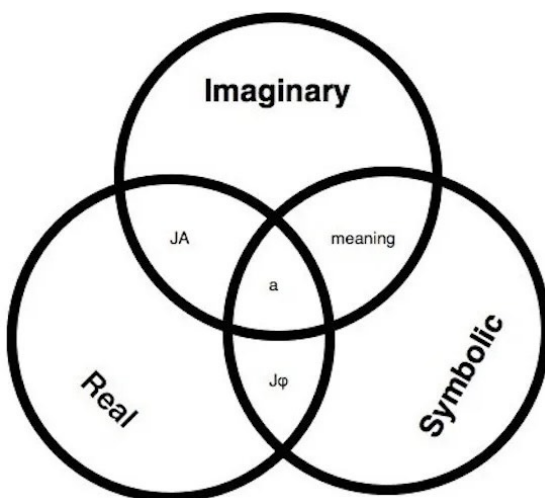


**Fig. 1**—If we imagine that Jacques Lacan's psychoanalytic practice is lodged in space and time without a spatiotemporal location, defined by an address that we can go to, it may be because his analytical practice homed in on the public *and* each one of us, at the same time. He holds this *je-ne-sais-quoi* lodged in space and time—through a logic of interpolation—which is not of space and time, but indicates the existence of another dimension (that relates to *categories*). A 5<sup>th</sup> dimension if you will.

A characteristic of Jacques Lacan's psychoanalytic practice is his use of [algebraic symbols](#) and diagrams, summoning a *mathematical* reading, of sorts. **Jφ** and **JA** are found in the *Borromean knot* diagrams. But since it is *not* pure nor applied math—and Badiou, his student, characterises his take on philosophical questions as *anti-philosophy*—they can perhaps be read as *archeological* diagrams, with the didactic purpose of *public analyses*, homing in on the public *and* each one of us, *at the same time*. Where is Lacan's cabinet: in a news bureau, a shopping mall, a satellite, TV?

**Jφ** and **JA**—phallic jouissance and jouissance of the Other—are *bidirectional* in the same way: enjoyment of the phallus ( $\phi$ ) and enjoyment of the other (A). Perhaps the sum of the two feature what Badiou calls a *situation*. In the Borromean knot, the third element, which transforms the triangle into a holding pattern, in Lacan's system, is *meaning*. But dislocation of the cabinet makes it difficult to take the *psychoanalyst* into account. And since it is clearly *not* the *genius loci* of 'Freud's cabinet' we are in for, Badiou's notion of 'situation' could come in as a possible moderator.

Unless the psychoanalyst is the [objet petit a](#): that is, the other with a small initial—as distinct from the Other as a source of enjoyment (A in **JA**)—which is the causal object of desire (that is destined to fail in the psychoanalytical relationship). But, in the light of our previous discussion of the *object a* (or simply *a*) the problem of the *psychoanalyst's location* still remains: be it a location in time. In Badiou's terminology, the situation names the *truth* which, when lodged in the event, gives rise to the human subject  $\$$ . So, the problem of location is here solved in a different way than blood and soil.



**Fig. 2**—detail of the Borromean knot diagram: it is a holding petter in which any of the hoops are such that if it were to be removed, the two remaining would fall apart. At the interstices: **JA**, **Jφ**, **meaning** and *objet petit a*.

In our ongoing development of a scenario for a contemporary Nansen passport, our first steps have been to assess the journey—the right to cross borders and move on—as a location: that universal right, as it were, to a Lacanian cabinet for *everyone*. To be that desired other (with a small initial) which we do not only find in the *petit objet a*, but also in Georg Simmel's *stranger*. S/he who is specifically not an alien foreigner, but passing through, in whom one may confide with truths otherwise unspoken. Though the stranger is in motion, by definition, s/he presents the opportunity to tie some loose ends. Which is why the stranger is also a *stop* (and a shift).

That is, a dot or a *punctum*. The stranger is therefore not strictly dislocated, but it lodged unto the locality on

*passing* terms: when s/he moves on, the local person's life starts on a *new* chapter. It is therefore expected of the stranger that s/he somehow is *in character*, since it is on this condition only that s/he will be page-turner that local person needs them to be. As someone moves on their journey, someone else will be moving on with their life. This is Simmel's point with the stranger. This stranger is precisely not an alien, and somehow belongs to the compound political system.

Is it legitimate to conceive the psychoanalyst as an invention on the stranger which, under Simmel's pen, is an *archetype* of sorts? And is this invention which Lacan brought unto the *modernist* repertoire (cf, his essay on paranoid schizophrenia in the same issue of *Le Minotaure*, a pre-WWII Surrealist magazine edited by André Breton for Albert Skira, that also included an essay by Salvador Dali on the same topic), proliferating as an expanding repertoire in *contemporary* society? If so, what does it mean to be *in character* and also to make oneself available on these terms?

The bidirectional scope of Lacan's practice—addressing the public *and* each one of us—is structurally similar to the bidirectional scope of his two *mathemes* of enjoyment:  $J\phi$  and  $JA$ . In the wake of a work-session with photogravure, explaining my professional non-artistic reasons and engage with this complex photomechanical practice, I recognised the same *bidirectional* scope in the work of getting into character (with an approach similar to *method-acting*): getting into character (1) to co-author a text with specialist Jan Pettersson; (2) to study some manuscripts.

This bidirectional reference—for the work and effort of *getting into character*—also articulated a bi-locality: since the co-authoring (1) was prompted by a collaborative venture with Prof. Pettersson at KHiO and the manuscript-study (2), from a private archive after a wife-and-husband team at the service of the Norwegian Foreign Ministry, is located at the National Library of Norway (NLN). I therefore propose that this bidirectional scope is considered as the interpolating affordance, whereby alternating modes (like *paralysis* and *blindness*) point to a creative point of *joint* articulation.

That is, in a certain sense, toward a subject '\$'. This discrepancy '\$\Delta\$' amounts to a change of time: whether it features in a multitude of minor *slips*, or a major *phase-shift*. Even though a change of time marks a categorical shift—adding that *je ne sais quoi* to a spatiotemporal co-incidence—it is still lodged somewhere: though it is not an isolate, a confine or a territory with a border, it is still a *home* of some sort, even if impossible to locate spatiotemporally. It is akin to Duchamp's notion of the *inframince* (infrathin): lodged *between* 2D and 3D... the sound of walking with corduroy-pants.

If categories are marked by the real and lodged *between* 4D and 5D, this would be a home for the *beginning-and-the-end* of things: a stop-and-shift which cannot really be integral to time and space, but instead relates to its *periodisation*. **Meaning**, as located between the **Symbolic** & the **Imaginary**, then would be the *home* in which the bidirectional *mathemes* of enjoyment— $J\phi$  and  $JA$ —are lodged. While *Lacan's cabinet* would be where a bidirectional *psychoanalysis* that homes in on the **public** and **each one of us** at the same time (for **Real**).

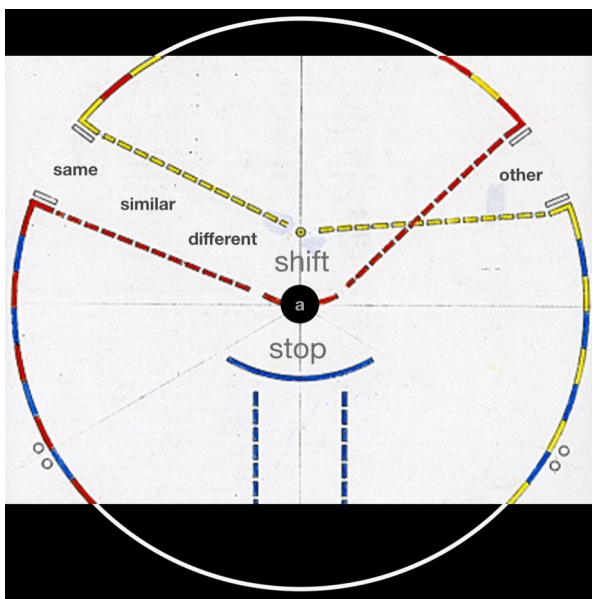


Fig. 3—if being the other to one another relates to how our homes extend to each other, the stranger—as an archetype—is the substance of a home: that is, one that only extends and will not receive. The stranger is not part of the receiving line.

I can see a variant of  $J\phi$  and  $JA$  in photogravure: the *penetration* of the copper-plate (*limen*), in the rite of passage from the photograph through exposure and the etching, and the print *peeling off* it (*hymen*) when the plate is inked, the paper is soaked/damped and the compound comes out of the press. Here, the *limen* and *hymen*—or,  $J\phi$  and  $JA$ —are lodged in a home which is *not* defined by what it excludes, but by the varieties of ways in which it *reaches out*. This outreach is paradoxically content of which the stranger is the container: a signifier  $S_1$  (*passing through*) of a signifier  $S_2$  (*reaching out*). If this is our situation, it means that the stranger constitutes the archetype of the home.