



The Hallingskarvet mountain rising behind Arne Næss cabin at Tvergastein over Ustaoset. In the biographical interview with David Rothenberg—*Does it hurt to think?*—Næss speaks of Hallingskarvet as his *father*.

While living in *Vienna*, Arne Næss relates, in a book based on an extended interview by David Rothenberg, that he was *analysed* by Eduard Hitschman in an intensive period of daily psychoanalytical sessions. Though expounding on Næss' *neurosis*—owing to events and turns in his childhood with his parents and siblings (the early loss of a father, a dominating class-conscious mother and being the youngest in a group of siblings)—to Hitschman it was *not* therapy.

Instead, he used the concept of *character analysis* to define the nature of his daily sessions with young Arne Næss. In Rothenberg's biographical interview, he does not pursue the matter further. Though in his narrative on mountaineering—and rock-climbing—a residual psychoanalytic *lingo* remains: Arne Næss returns on several occasions to the idea of *Hallingskarvet*, a mountain over his cabin at Tvergastein, as his *father*. His substitute after his biological father's early departure.



Torberg Foss (left) and Leif Høghaug (right) during a session in *Freud's bar*, discussing an novel of Hermann Ungar (*The maimed*, 1923). Friday October 13th 2017 at *Litteraturhuset*.

Our purpose is to use this as a background-story for a *scenario*. In the scenario a *psychoanalyst* (Torberg Foss) and an *artistic researcher* (Theodor Barth) attempt to determine what *character-analysis* could be, within the practical range of *psychoanalysis* in his tradition: which has grown from many years of practice, and an early theoretical grounding in Jacques Lacan's take on psychoanalysis. Theodor Barth brings along an equivalent of Næss' *mountain* (to build, develop & analyse character)—an archive.

That is, the private archive of a *husband-and-wife* team who *kept* a domestic unit—a diplomat's home—in the service of the Norwegian Foreign Ministry: a public service penetrating a domestic sphere. The archive includes a collection of selected documents, from the husband's professional sphere; and it

contains a collection 71 diaries kept by the wife, building character, over a period of about 40 years. The title of this project—*Trolling words*—is accounted for in a [separate handout](#).

Together, Foss and Barth—while remaining true to *each* their practices—is to investigate a *new* horizon of scenarios and their potential. Scenario is here defined as the development and application of *fiction* in the investigation of the real. As a genre, the scenario is distinct from e.g. *science fiction* in this sense: it does not aim at exploring the *fantastic* from the extrapolation of current technologies, but seeks *credibility* for a reality in a timescape *beyond* our current reach.

This reality—how *life* can be beyond the perimeter of our *current* reach—does *not* have to be in the future. It can be in the past (*backcasting*), elsewhere (*heterotopia*) and also the present (*subreal*). Bracha Ettinger coined the term *subreal*, in an artist essay for the SALTWATER Istanbul biennale (14th Istanbul biennale in 2015; subtitled *A theory of thought forms*). Alongside her practice as a painter and diary-practitioner, she is educated a Lacanian psychoanalyst.

As a feminist philosopher she has engaged discussions in the wake of e.g. Brian Massumi. Her notions of *carriance*, *wit(h)nessing* and the *subreal* are of interest to archival research—in the present sense—because they are centred on *co-poiesis*: *carrying* the archive as it is *handed over* (whether it is a private or a public archive), spending an extended time living *with* the archive as a *witness* to it; in search of the subcurrent *real* might have *in store* (as a mode of the present).

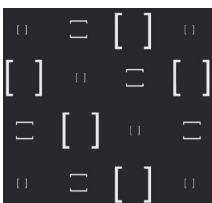
Working with/on an archive here features a lopsided working-relationship: *co-poiesis*. A similar lopsided work-relationship—in our scenario—is between the *psychoanalyst* (Torberg Foss) and the *researcher* (Theodor Barth). A similar di-vision is found in the *specific* archive discussed here: featuring the lopsided work-relation within the husband-and-wife team in their residences abroad, featuring in the **A**) the documents and **B**) the diaries and some *correspondence* [early love-letters].

Which is why **A** and **B** can be used as denominations of roles with some potential for transposition, in quite *different* work-relationships: opening the doors of the *unconscious* across them {}, so to speak. Torberg Foss working with Theodor Barth. Theodor Barth working with the archive. And the archive with materials based on a similarly *asymmetric* relation between the two parts of the archive **A** and **B**. In sum, the 3 *layers* of relations of the **A/B** type opens for an unconscious *traffic*.

The *upside* of this affordance for unconscious diffusion, although each of the 3 are *specific*, is that the *precisions* that are worked out in *one* of them, can *benefit* the two others. Hence the possibility of *transactions*—of interception and delegation—between **A** and **B** (the psychoanalyst and the researcher, the researcher and the archive, and the two major bulks of the material (accounted for in [Trolling words](#)). Hence, the communicative affordances of the unconscious.

That is, unconscious across each relationship {}, non-conscious in each of the relationships {}, but with the possibility to articulate an investigation at the brink of desire & consciousness through a *sustained* triangulation: from the harvest of letting things play about *within* the archive, *between* the researcher and the National Library of Norway where he is a researcher in *residence*, and in the relationship between the psychoanalyst and the researcher: a *carriance* between relationships.

In Bracha Ettinger's terms, *carriance* is not containership: but exists through the alternation between enfolded *wounds* and unfolding *emergence* ('wound' and 'emergence' have the same *root* in Hebrew). Here, two paths open to the human "wetware": **1**) *on the one hand*, simulation, substitution and erasure {}; **2**) *on the other hand*, screening, interception and framing {}. The notions are *heuristic* rather than common, since it is expected that the 3 conversations will *grow their terms*.



Hence the clarification of the terms in which the problem is set—in each conversation—will differ on the level of *terminology*, but the *precision* obtained from such clarification is convertible *across* the 3 conversations: which we seek to investigate as *carriance*. Let us, for convenience, call this *carriance* **X**. This gives from background for the researcher's decision to start by using pseudonyms for the husband and wife: respectively, *K* and *La Kahina*. Because it is a *scenario*. Namely, this: **A + Bi = X**

It is *not* an attempted biography, but to explore the [affordances](#) in 'a scenario of the subreal', in which alternatives to the *current* can be explored: based on the the development of a *fictional* form that can be *marked* by the *real*. By having 3 conversations *present*—rather than two, which is the most common—where the usual transpositions of *confidence* and *betrayal* {} cannot exist, we aim at an [exposition](#) in which the 3 conversations are juxtaposed and convertible {}.