



During our roundup day Friday 16th April, Kristin Nordeval—last AR conversation—will spend some time with us. We hope to be able to do the class outdoors rather than on Zoom: a possible alternative reality. But it depends on the wheather. In Norway, April is a tricky month weatherwise.

I propose that we devote that Friday to the Freedom of Expression. The freedom to be whoever we need to. And to say what we need to say. But on the given premise that it is a *two-way* (or, more than one-say) conversation. That is, freedom of expression as something that also obligates us.

Personally, I would argue that freedom of expression cannot be based on the *hit-and-run* principle. Freedom of expression is not consensus-based—it is not based on agreement—but it is still based on consent. The power of discussion to come up with something better than we have. Read the back!



Isabella Eberhardt's variety of different *personae*.

In this flyer I am going to elaborate on some points concerned with a very specific scenario-technique linked to the use of *pen-names*, or *pseudonyms*. The scenario-work lies in the effort you use to build a fictional character which is sufficiently credible for you to use as your pen-name.

I have had plenty of such pseudonyms in my days. Such as Abu Laffia, the Brothers L'orange, Olf Notsig and Thorbjørn Geilanger. What is important are the reasons you may have to develop a pen name, for instance by creating an alias and developing as a *fictional character* that you are able to be.

Not permanently, of course, but for certain *nominated purposes/objectives*. But first a word of caution: there is a difference between a *pen name* and a false name. It is not a forged identity made to misdirect/fool other people. But it is there to *help you adopt a different point of view* than the current.

There can be several good reasons to do this. For instance, if you suffer from a writer's block, your pen alias may not suffer from this: what happens if you write as a *different person*? Who and what does that person need to be? Evidently, this is a resource not limited to cure a writer's-block.

It's a little bit like the *first writing exercise* you did in the course. *If you had to make up your own key words* for the play dough figure you worked on, you could have been in trouble. But receiving the key words from *others*, on the other hand, provided you with *materials* to work on as designers.

I would say that it is (almost) the same thing with a pseudonym, or a pen alias. In my experience, it works more efficiently if the pen-alias is *different* from you. So, resemblance should be *avoided*. I propose that you investigate the possibilities of a *pen alias* in the groups tomorrow.

And then, in the afternoon, do the following writing exercise: *make a short write up of what currently interests you*—for your essay or your research portfolio—but *as a different person than yourselves*. Obviously, you must *like* that person, or somehow attracted, in order to pull it off. Try it out!

For it to work, it is very important that you forget who you are for a moment, and try to *completely* think, behave and write as that person (the *pen alias*) would do. It shouldn't be that difficult: after all, the social media are full of this. Perhaps Instagram is the most prominent here. I may not be updated!

When you live yourselves into the pen-alias you will find that not only that the character you have invented starts living her own life: for instance, she starts being *inventive in her own way*, which is *different* from yours. As you progress you may even become frankly impressed with her achievements.

After posting it on Canvas. Forget about it for a while. Then you have look. More often than not you will become surprised by how much your pen-alias owes to what *you have been working on*. But s/he will have brought her own colour, concepts and ways to it. I fair exchange I should think.