

__NOPUBLISH__

For sharing addresses please use this pad: <https://mypads.constantvzw.org/?/mypads/group/constant-www-aybi4bz/pad/view/bureaucracksypost-br2764cu>

Bureaucracksy Participants:

(Part:)

Sarrita Hunn:

Sarrita Hunn is an interdisciplinary artist, editor, curator and web developer whose often collaborative practice focuses on the culturally, socially and politically transformative potential of artist-centered activity. She is the co-founder of MARCH, a journal of art & strategy (an expansion of Temporary Art Review); artistic coordinator for Saas-Fee Summer Institute of Art; and managing editor of artbrain.org. Additionally, she is the co-chair of Liebe Chaos Verein, and founding member of Cypher Sex.

Muslin Bros (Tamar Levit + Yaen Levi):

Tamar Levit and Yaen Levi (Muslin Brothers) research and map the dresses worn in and next to correctional facilities. Through interviews and confessions we collect personal stories and experiences, chronicles, and technical craft detailing, about the diverse descriptions of prisoners', guards' and family members' attire, whether doing time or just coming for a visit. <https://www.muslinbrothers-shop.com/>
<http://dismantle.space/deviant-shop>

Francis Hunger:

Francis combines artistic and media-theoretic research with narration through installations, radio plays and performances. His works realize a critical examination of the historiography of technology as ideologically charged knowledge and power constellations. <http://www.irmielin.org/>
<https://twitter.com/databaseculture>

Meltionary (Loren Britton + Isabel Paehr):

Melt: As MELT, Loren Britton (they/them) and Isabel Paehr (she/her) are arts-design researchers who work with games, tech and radical pedagogy. Investigating the political & material conditions of tech infrastructures, they re-distribute agency in socio-technological systems with the methods of queer play, unlearning and leaking. Their work crumbles structures, unbounds materials, dissolves technology and makes collectivities.

Rares Craiut:

Rares is a Romanian Brussels based artist-researcher developing food performances centred on affect, collaboration and factual information. www.performingfood.com

Hans Lammerant:

I am working as an activist on peace and human rights issues, the last years mostly on arms trade. Further I am also doing research on the legal aspects of data-mining and big data. While these may seem two totally different subjects and approaches, if you add some philosophy both are in practice mixing quite well.

Kate Rich:

Trade artist and feral economist. Kate runs a grocery business (Feral Trade), acts as volunteer finance manager at Bristol'sCube Microplex, is system administrator for the Irrational.org art-server collective and

has recently established the Institute for Experiments with Business. In 2020 she is trialling a pilot curriculum for her next 20-year project the Feral MBA, and is convening with others around the semi-seditious idea that administration could also be at the heart of the creative work.

See <https://fo.am/publications/radmin-reader-2020>

Ana Isabel Carvalho + Ricardo Lafuente

AKA Manufactura Independente (Porto, PT). Designers working with code, typography, print and libre tactics. Were part of a magazine about libre design (<http://libregraphicsmag.com>). Been brushing shoulders with bureaucracy through organising open data/civic tech meetups in Porto. Also running tilde.pt, a self-hosted community server for oldstyle computing nostalgia and artistic potential. Lately been very much into text and bureaucratic documents as matter for visual wordplay.

Federico Pozzoni

I'm from Italy, in Brussels since a couple of years. My main background is in social anthropology, I have worked in non-formal education and currently doing a training in digital cultural mediation. I would like to move to the socio-cultural sector and I try to keep up with amateur art projects:

<https://cargocollective.com/federicopozzoni/>

Brendan Howell

Artist and Reluctant engineer. I live in Berlin and I teach a design foundations course at the Hochschule für Bildende Kunst in Brunswick Germany. I love office equipment and I like building machines that help me avoid using screens.

Richard Wheeler

[READ FROM HERE]I'm a sometimes artist and most of the time consultant, but in both roles I spend a lot of time thinking about bureaucratic systems. I also teach sometimes. I'm based in Los Angeles, but I was actually in Brussels a lot last year. You can read more about him, including project descriptions, on the participants pad.[STOP READING HERE]

I'm a sometimes artist and most of the time consultant, but in both roles I spend a lot of time thinking about bureaucratic systems. In the consulting space I co-own and co-operate a small shop that provides support to the United States Department of Veterans Affairs (where we worked on va.gov), the Centers for Medicare and Medicaid Services (where we worked on healthcare.gov), and various parts of the monstrously large Department of Defense. In my art space, I spend a lot of time looking at the military, including making an open-source pedagogy about surveillance operations, writing about military training spaces, deconstructing military manuals, and creating sculptures on former military bases. I also teach sometimes, at UCLA and at the Art Center College of Design. I'm based in Los Angeles, but I was actually in Brussels a lot last year, visiting and taking French classes at the Alliance Française—and doing a photo project at the Centre Nationale D'Entraînement Commando De L'Armée Belge at Marche-Les-Dames (near Namur)—and I've remotely taken three more French classes at the Alliance this year so I've been "in" Brussels quite a bit this year, too.

Caterina M

Dancer-translatress, choreographic-editor. From Patagonia, living in Brussels, moving soon to Stcklhm. Trying to flip south-north. Promoter of lecture-pleasure practices and dances as inter-relational devices for colonial historical confrontation.

I never went to IKEA and I don't have credit card.

Lucia Palladino

Lucia Palladino is an independent artist and researcher based in Brussels. She combines and informs her artistic practices with motherhood since her 23. Her work focuses on the encounter with the other to question identity and property. She produces site-specific, long durational performances, game based devices, experimental videos and writing. The ensemble of research practices she develops on movement, walking, writing and filming constitute the core of what she calls Contemplative Activism. The Contemplative Activism develops decolonizing and anti-capitalistic practices for the bodies in relation to the landscape they are immersed and transitioning in. Contemplative Activism is a form of resistance to institutions and a tool for institutional critique. She leads the Nomadic School of Wanderings since 2016, a workshop based platform to share Contemplative Activism artistic practices between Italy, Belgium and Catalunya.

Office for Joint Administrative Intelligence:

... is the collaborative bilateral practice of artists Chris Dreier of O.J.A.I. Nord, Berlin, Director for financial research, systemic risk and sonic development and Gary Farrelly of O.J.A.I. Sud, Brussels, director for Administrative heritage, Self-Inventory and Political Ideation. A material enjoyment and over-identification-like deployment of administrative processes is central to their work. O.I.A.I. employs bureaucratic means as a structuring of intimacy and the conjuring of autonomy. O.J.A.I work takes the form of installations, sound art, performances, publications and a radio show.

Eric Snodgrass

... researches trails of EU bureaucracy and border enforcement as well as interventionist work aiming to counteract the forms of violence and oppression resulting from these enforcement practices and worked for five years at the Commission for Social Inspection's Parliamentary Affairs team, where he was part of one such bureaucracy.

Peter Hermans

... has a background in political science, urbanism and visual arts, and works as an educator at an art academy.

Jonathan McHugh

Burnt by the potential of eGovernment in 2005, Jonathan has been attempting to reconcile his social science underpinnings with his predilection for technologies. An earlier focus was combining technology and public policy for civil society; public policy; and cultural domains. Later, the desire to upskill as a coder and (later) raise two children has compounded his nebulous approach towards activity and focus in the information age. Sometimes overly reflective; sometimes prolific in output, this programme seemed a perfect opportunity to articulate some of his gestating approaches to bureaucracy in the modern age and interact with other multidisciplinary actors. Imbued with a deep interest in the arts, he has managed to keep doing djing and graphic design as a side note over the years, with artists often influencing his approach to information society and political economy.

Loup Cellard

Loup is a researcher and designer, working between the UK and France. He recently completed a PhD at the Centre for Interdisciplinary Methodologies (Warwick University, UK), a cross-faculty department focused on the datafication of society and culture. Loup's dissertation is an ethnography of algorithmic transparency in French public organisations. His approach is drawing on science & technology studies, anthropology and design research. More on his website: <http://www.loupcellard.com>

Simon Browne

Simon is an artist, researcher, a (contingent) librarian, and a recent graduate of the Experimental Publishing Master program at the Piet Zwart Institute in Rotterdam. He is the initiator of the "bootleg library", a collection of republished texts and the readers collected around them. His practice engages with the social dimension of publishing, free software and infrastructure that supports interpersonal knowledge-sharing networks.

Dia Hamed

Dia is a victim of multidisciplinary, which has always encumbered his writing of a comprehensible short bio. He has been dragged and sometimes pushed into various creative practices, involving Handcrafts, Scenography, Theater, Cultural Management, Street Clowning, video performance, corporate entertainment, machine learning and digital archives. After being drained in trying to sustain collaborations and initiatives he started, he now finds refuge in reading early Decolonial and counter Orientalist texts.

Elodie Mugrefya (Constant)

Elodie is part of Constant. Being very awkward with attributes she has not yet figured out how she should be calling herself but she's interested into the many things that form, aliment and codify what we call knowledge and its transmission. She's been recently experimenting with generative gestures in writing and thinking, modest attempts to keep swimming in an ocean of oppressive systems (social, technological, economical, political). Very sensitive to the ways bureaucracy is used as a partner for repressive and discriminating logics, she wonders how to break those open. She wonders also how much she can talk of herself in the 3rd person...

Femke Snelting (Constant)

With Peter, An, Wendy, Donatella and Elodie I am co-responsible for the daily running of Constant. With Constant, but also in various other constellations we develop projects at the intersection of design, feminisms, and free software and explore how digital tools and social, artistic practices might co-construct each other. This week I'll be working on multiple c's: on counting 'events during which someone died trying to reach or stay in Europe', on consent forms and on the collaboration guidelines of Constant. (More: With mediator/researcher Jara Rocha I collaborate as Possible Bodies, to interrogate the concrete and fictional entities of bodies in the context of volumetric technologies. We are currently working on a publication that should come out next year. With the Underground Division (Helen Pritchard and Jara Rocha) we study the computational amalgamation of rocks and with Seda Guerses, Miriyam Aouragh, Helen Pritchard we recently co-initiated the Institute for Technology in the Public Interest. I teach regularly at XPUB (experimental publishing master, Rotterdam.) <http://snelting.domainepublic.net>

An Mertens (Constant)

An Mertens is a media artist and author, living in Brussels. She is a core member of Constant since 2008. An develops a research based art practise, focusing on the use of computational techniques for literary creation. In 2012 she started to learn programming and initiated Algorit, a workgroup around free code, text and literature. She started looking into 'Algorithmic storytellers' and their narrative potential. As an antidote to the intensive use of computers, An became interested in trees. In 2019 she launched the artist name Anaïs Berck, a collective that stands for an equal collaboration between people, algorithms and trees and looks into the specificities of human intelligence amidst artificial and vegetal intelligences.

(Org + Prod:)

Wendy Van Wynsberghe (Constant, Org)

Artist, tinkerer, sound & field recorder, fauna adept, part of the lively and chaotic Brussels realm, fascinated by protocol in all shapes and sizes, avid and critical free libre open source software user, frankenscript coder, physical computing aficionado, computational and net territoriality custodian, workshop creator, dabbling in weaving, embroidery, crochet & knitting (with or without eTextiles).

Peter Westenberg (Constant, Org)

... amateur anti-capitalist part-time jewel-maker, 2020 masters graduate @ Autonomous Design dept. @ KASK School of Arts, Gent (BE) which he co-ordinates. Professional (enthusiastic and / or reluctant) artist, dossier-writer, media-pedagogue, board-member, teacher, tax payer, advisor, member of steering committee, follower, cultural instigator, administrator (choice) @ (past and / or present:) Constant, Independent, Peliskan, Vlaams Audiovisueel Fonds, KASK, Arts in Society (@Cera Bank), (not current:) Vlaamse Overheid, BKO-RAB, Imagica, Piet Zwart institute, Tent, Dienst Cultuur Utrecht, Recyclart, Bronks, ERG. (not exhaustive, in no particular order)

Donatella Portoghese (Constant, Prod)

Takes care of the financial aspect of Constant as well as the production and communication of activities. She has studied English and French Literature and then Museology and when she started working, she said that she would never do administration having hated mathematic all her (student) life, but she discovered along the way that she was actually good at it and slowly started to appreciate the 'beauty' of calculation sheets and so on. She has to deal (almost daily) with the surrealistic Belgian bureaucracy and since she has moved to Belgium from Italy (another country famous for messy bureaucracy) she encountered 'interesting' bureaucratic situations in her private life as well.