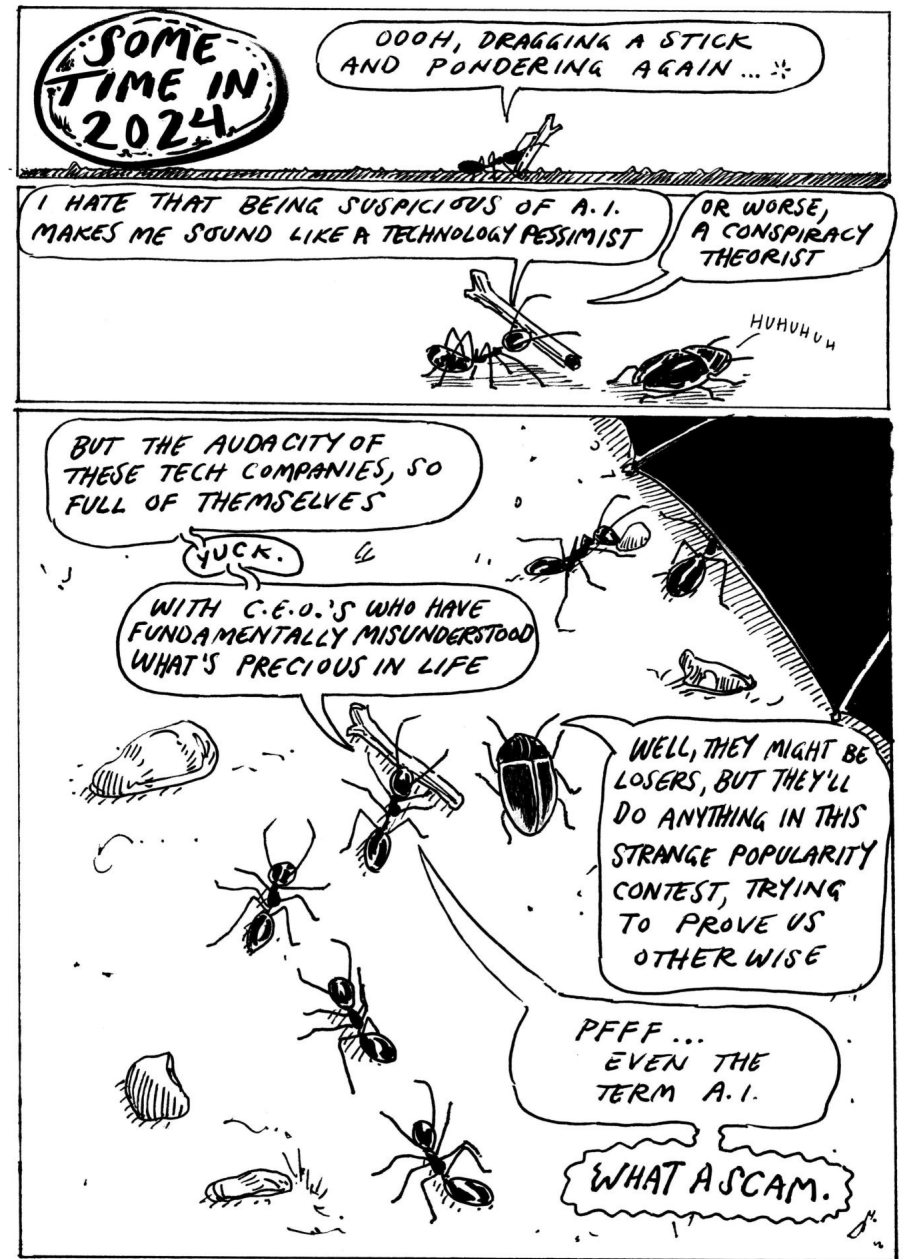
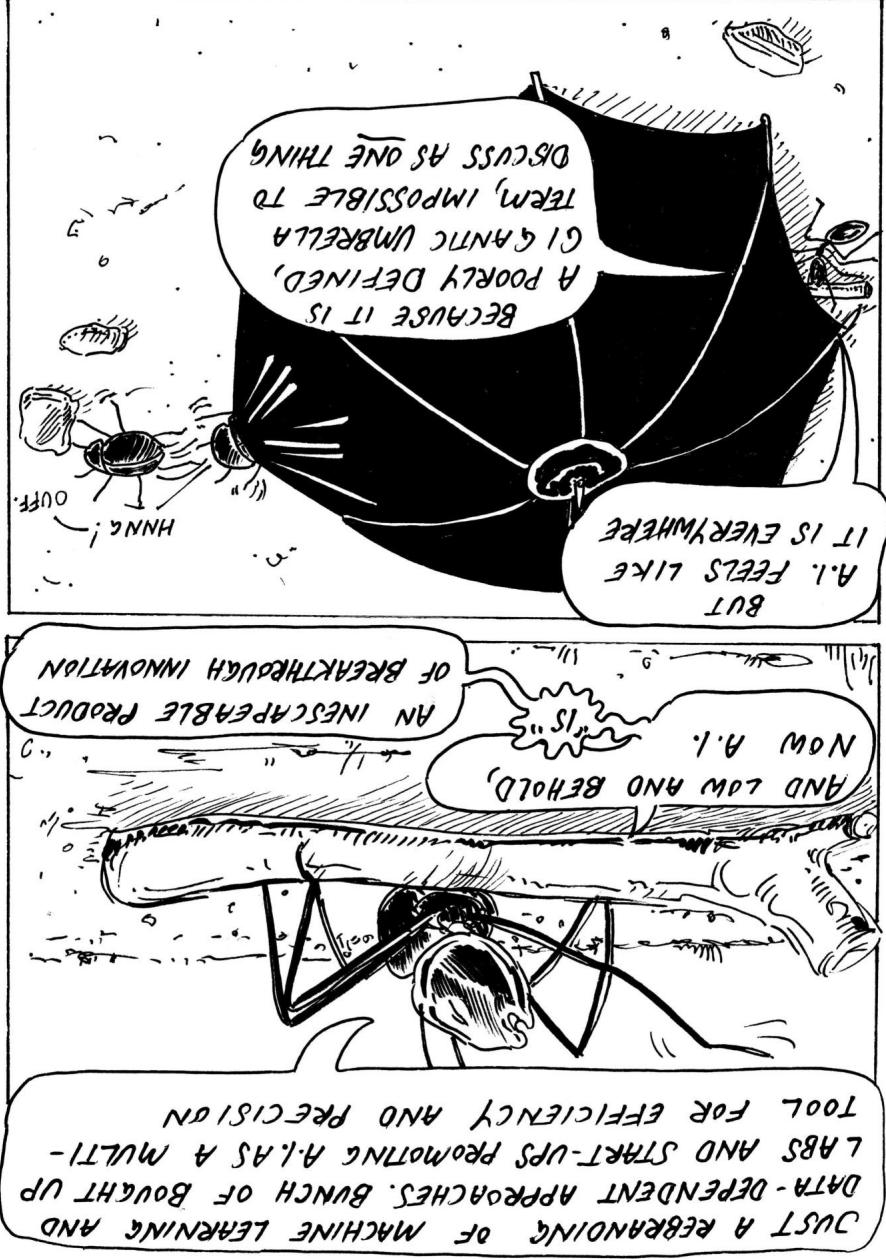




A photo taken from above of the Labrador guide dog Otis, lying on a colourful carpet and surrounded by grey cushions on which are embroidered in white the words 'magic', 'disagree' and 'tech'.





conditions of solidarity and collectivity, states of being that we hope would orient your re-use of this booklet.

## FUNDING

Even if money is not everything, it means a lot to be able to support many artists, researchers and collectives with meetings, workshops, commissions, and more.

Constant is supported by Vlaamse Overheid, Vlaamse Gemeenschapscommissie and Fédération Wallonie-Bruxelles - Loterie Nationale

cultuur@brussel  
FÉDÉRATION WALLONIE-BRUXELLES  
Vlaanderen  
verbeelding werkt

Until next year!

\*\*\*\*\*

Wendy, Peter, Mia, Martino, Imane, Donatella, Elodie

*Publi Fluor* is a font designed by Speculoos/Open Source Publishing in 2011 (named Crickx) and republished in 2024 by the Crickx research group with the addition of post-binary glyphs on the Bye Bye Binary foundry under Collective Conditions for Reuse (CC4r).

*Publi Fluor* was the store where self-taught artist Chrystel Crickx sold hand-cut vinyl letters for signage and advertising purposes between 1975 and 2000.

*Ouvrières* is an inclusive font by Laure Azizi distributed by Bye Bye Binary under the CUTE license.

## PRINTING

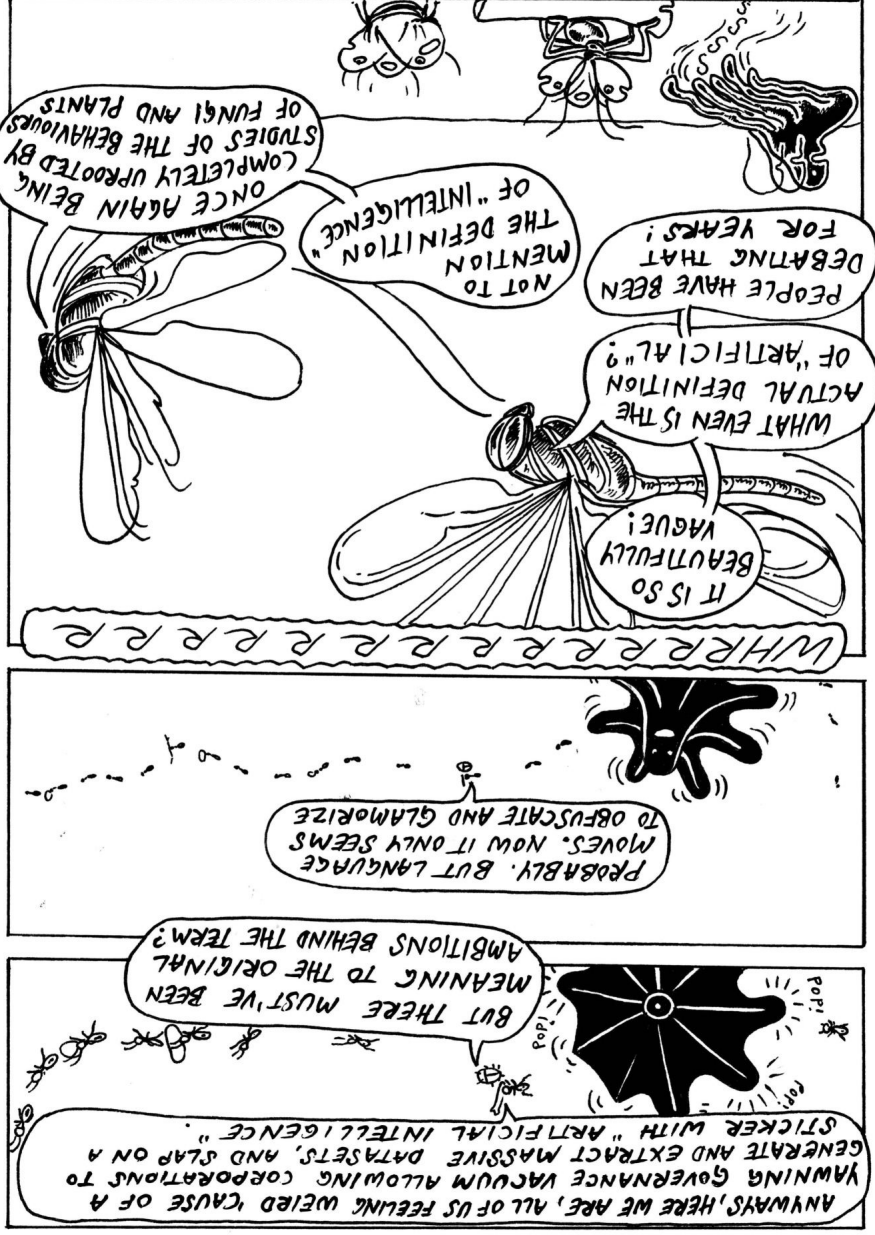
If you're lucky enough to hold the RISO edition in your hands, it's been printed at *chez Rosi* in Brussels (big thanks to them). If not, you're on your own and have printed your own edition at home (bravo!).

## LICENCE

All the work is licenced under the Collective Conditions for re-use license (CC4r).

The licence text mentions: "The invitation to re-use applies as long as you, as the FUTURE AUTHOR are convinced that your re-use does not contribute to oppressive arrangements of power, privilege and difference. These may be reasons to refrain from release and re-use." The license addresses





Lunchtype is a contemporary lunch-time design experiment designed by Stefan Weterstrand under SIL Open Font license, 1.1. A classic sans-serif typography, making it easy to read for people with dyslexia or other reading difficulties. Text formatting follows accessibility principles (fairly large typeface, wide line-height, no text justification). Lunch type was found on the amazing <https://usemodify.com/website>.

## FONTS

This publication was made collectively using etherpad, [pdp/css/js](https://pdp/css/js) and lots of [pdp/css/js](https://pdp/css/js). We were energised by tea and coffee, good vegetables, eggs, cookies and tangerines at Constant's office and studio in Brussels. The making and finalising of this zine was facilitated by Sarah Garcin.

## PROCESS AND TOOLS

Jessica, Mara, Lars, Nona, Helena, Maria, Olga, Kristine, Yoon He, Sarah, Felicie, Loraine, Maxime, Ahnjilli, Alyssa, Dan, Alice G., Ava, Kamo, Simone, Sakinus, Norbert, OKO, Lorenzo, Lula, Menko, Niek, Shaan, Güice, Juliän, Sofia, Maribel Josefien, Ren, An V., Cato, Charlotte G., Sarah G., Maxigas, Tom, Vivien, Nubo, Marielle, Eugénie, Rita, Loes, An G., Teresa, Phyllis, Giorgi, Louisa, Cassandra, Jara, Marie, Cristina, Sakina, Helen, Raaf, Linde, Angeliki, Alex, Anna, Noah, Karl, Ludvine, Hypolite, Arthur, Jen, Laura, Doriane, Clara, Stéphanie, Tactic, Julia, Harry, Christel, Otis

# COLOPHON

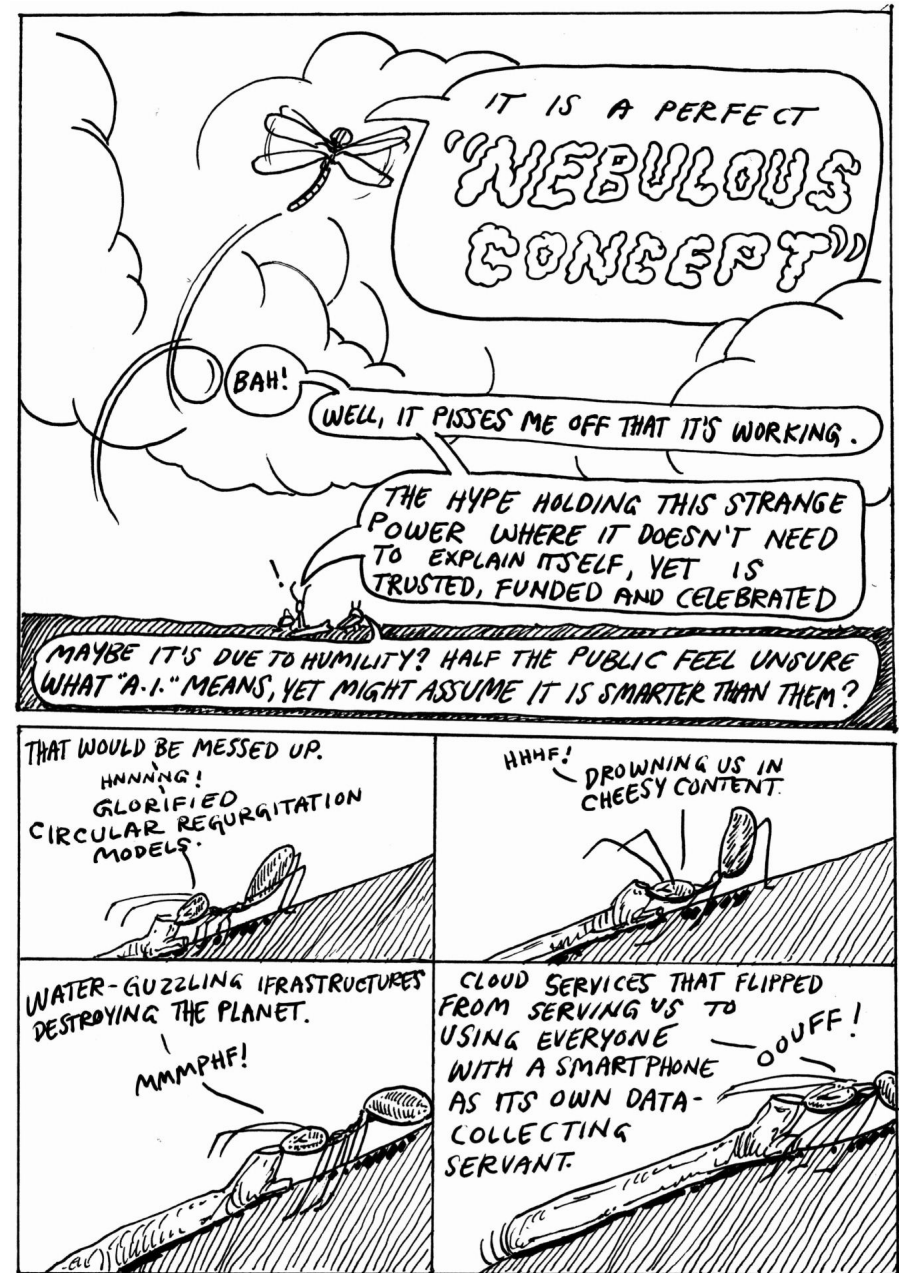
## LAST BUT NOT LEAST

We would like to express our gratitude to everyone who took part in this process.

During this year around accessibility, in which we have learnt so much but in which we also came up against limits, thresholds, frustrations, things impossible to achieve (on a short term), trials and errors, we were very lucky, as usual, to be surrounded by many smart, lovely and caring people.

## THANK YOU TO (LISTED VERY RANDOMLY):

Sévérine, Femke, Laurence C., Sarah M., Peggy, Denis, Nadia, Al, Anita, Vlaamse Gemeenschapscommissie, Tina, Pierre C., Hans, Pierre De J., Ot, An M., Claire, Tundé, Rafaella, Winz, Giulietta, Miriyam, Fédération Wallonie-Bruxelles Arts Numériques, Angeliki, Wouter, Pieter-Paul, Valérie, Sakina, Alix, Alice N., Annee, Agnes V., Julie, Jimé, Diego, Innoviris, Sarrita, Flo, Seda, Liesbeth, Ana, Sina, Wouter, Appa, Just for the record, Mo, Vlaamse Overheid, Reni, Rachel, Axel, Daniel, Nicolas, Michael, Kris, Pierre H., Marius, Sarah I., Laurent, Maximiliaan, Leonard, Greg, Thomas, Florence, Hélène, Alexander, ooooo, Ronan (Harry Studio), Quentin, Martin, Julie & Léa (Studio Purple), Charlotte L., Arnould, RABBK0, Stéphanie, Agnes Q.,





**PERFECTIONISM**

**SENSE OF URGENCY**

**DEFENSIVENESS**

**QUANTITY OVER QUALITY**

**WORSHIP OF THE WRITTEN WORD**

**ONLY ONE RIGHT WAY**

**PATTERNALISM**

**ETHER/OR THINKING**

**POWER HOARDING**

**FEAR OF OPEN CONFLICT**

**INDIVIDUALISM**

**I'M THE ONLY ONE**

**PROGRESS IS BIGGER, MORE**

**OBJECTIVITY**

**RIGHT TO COMFORT**

A list of white supremacy concepts

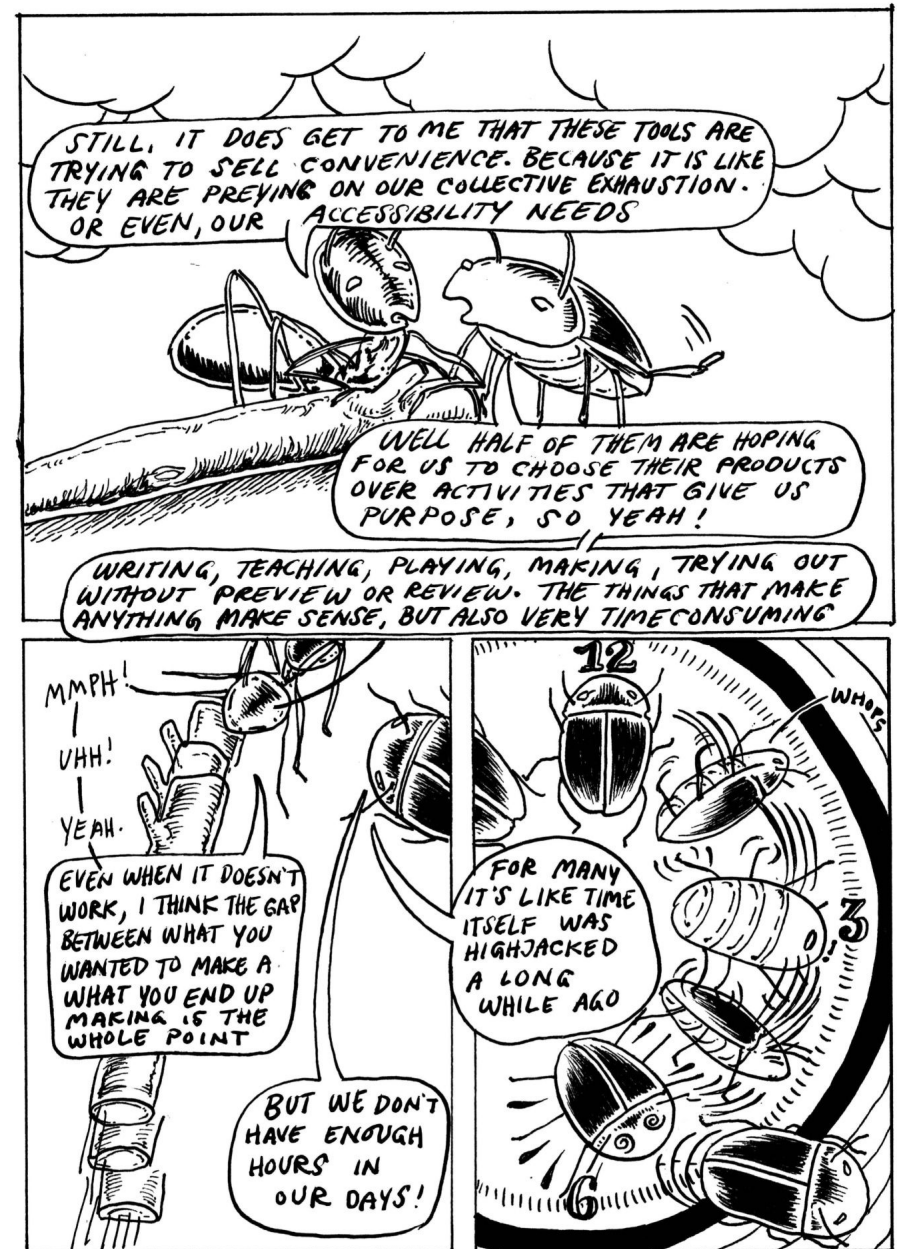


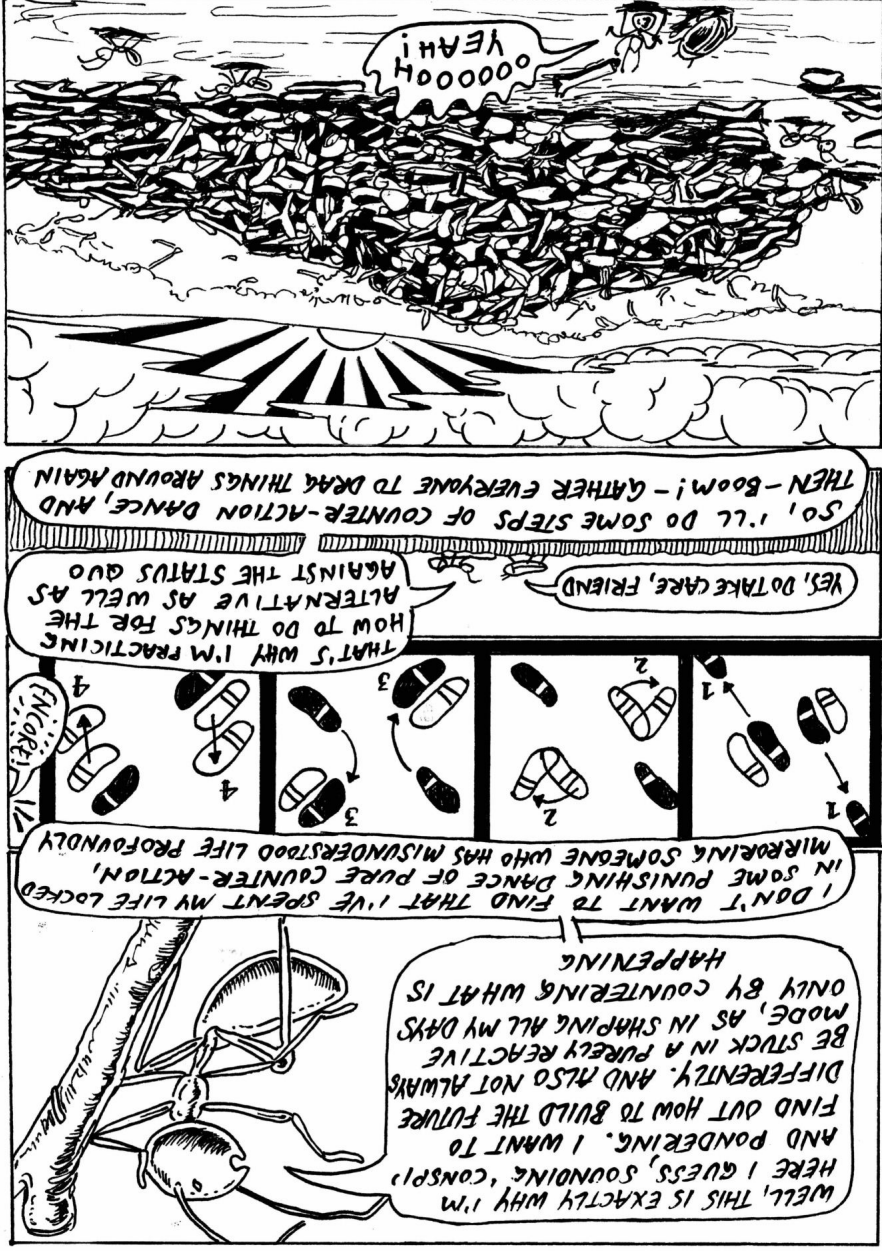
# STARING AT WHITE SUPREMACY

Next to the feedback pool, we were guided and advised by **Stephanie Collingwoode Williams** during internal sessions we called Conflicts with an attitude. At the end of these sessions, Stephanie showed us the fifteen characteristics of white supremacy culture and told us how much they're pervasive in our institutional modes. We've decided to keep them with us; one feedback pool member even explained that they printed them during their first day on the job. Another one said:

If we take white supremacist, ableist culture as being the basis of how we move through the world, the amount of things that one has to undo in order to be able to step out of that is A LOT. There's a lot of operations that need to happen for it to be the case.

We've decided to keep them present and visible, maybe it's our gentle way of inviting you to do the same?





making them completely disappear. I think 'shifting out of gear' with white supremacist and other patriarcho-capitalist regimes is important. Within arts and culture we can create spaces of empowerment, experimentation and discovery that are absorbing harm, and offer relief, rest, recuperation, resilience and resistance. There is militancy in queering calculation, language, togetherness, computation, organising and being, and there is pleasure and 'undoing' in tuning in with registers of collectivity and support.



by Moten and Harvey. there is still a lot to be done to understand how that translates into the arts, that has a similar but different visibility imperative.. and i agree it is an urgent question :)

**Being formally part of an institution can also be tricky because you have to accept being in the position of setting up your 'solidarity frame', like how and who you're going to help and support thanks to your institutional privilege.** It might be difficult but I don't find it weird. It is a privilege, and it reminds me that the word privilege stands for positive fortune. We are lucky to do this. It also reminds me of the way my dad used to talk to me as a child about privilege, himself coming from a lower working class background, he used the word to talk about how fortunate we were to for example be able to go on a holiday together as a family. That it is important to take a moment and understand it when you know you are lucky. – So as an institution we set up our solidarity framework, and we don't forget that we are fortunate to be part of such a thing, and in that way don't take it lightly. Potentially difficult work, yes, but not weird.

**The funding systems that were set up within arts and culture are quite incompatible with undoing white supremacy.** Any oppressive regime breeds its own oppositions and these can be of many types. The work we do with Constant is oppositional in that it aligns with mutual support and solidarity. It is a slow but persistent work to erode oppressions, hollow them out, make them less dominant. It is true we probably will 'undo them' as in:

# ASSOCIATING ASSOCIATIONS

The graphs below and elsewhere in this zine, are attempts to visualise relations that occur throughout the work of Constant. Using a diagram-generating software called 'tardigraph'°, terms, names, places and practices, intentions and ambitions that come from our 2024 programme are associated. The outcome is often quite incomprehensible, very much due to the inexperience of the maker :-)) but what is nice is that it does allow for different kinds of readings of the relationalities, densities, proximities, interrelations, multiconnections and recurrences of what went on during 2024.

°code available: <https://gitlab.constantvzw.org/titipi/tardigraph>

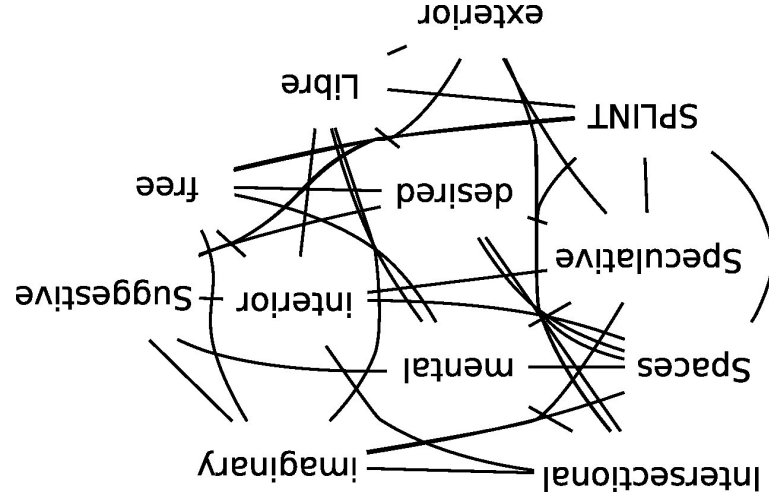
window. It feels important to define what we'd want this tool that is Constant to be used for; so that we also have a common understanding of its limits.

If you want to act against injustices, you cannot rely on the legal framework. And even so, governments have repeatedly been doing crimes within the legal frameworks they have themselves set up. So why shouldn't art institutions do crimes? What we do can't only be about art, for instance we got to know about labour laws, about internal security measures etc. as an individual as well as an institution, doing crime becomes needed in face of a justice system being so deeply unjust. helping out an undocumented person, the obvious right thing to do, is also often a crime. so you do crime. the problem as an

institution, though, as a complex and faceted entity, is the political question of where you draw the line collectively, when it is right to disobey the law. like a real political question, you will have different answers even within the people that you work with, that frequent your activities, and read your publications. related, the question of how

transparently you do so and speak about that, will produce even more disagreements. as the current european political climate is slowly becoming a bleak one, going towards a tightening of the right-wing ranks, and you start seeing soft silencing of dissident voices, being outspoken about doing crime might not always be the right move. so we need to be ready to go under, to develop modes of trust and of opacity and of solidarity that are not fully readable. I think there is a lot to learn from the work done in academia and education along the undercommons proposal, formulated

both key notions open up for new meanings.



The above graph attempts to relate two things: Our long running framework **SPLINT** which stands for: Speculative Libre Intersectional Technologies, and different types of spaces: Mental spaces, suggestive, free, exterior, interior, desired, imaginary spaces. By exchanging the adjectives both key notions open up for new meanings.

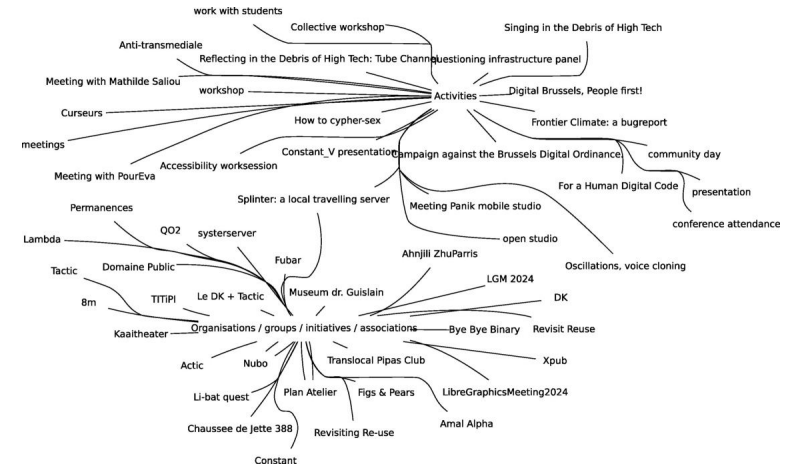
## FEEDBACK LOOP

*The feedback pool is a team of three persons invited each year to pay close attention to Constant on multiple levels. To think with us our institutional modes and internal workings. To review our programme of activities and reflect on the specific research topic of the ongoing year. And to see how this all sit in relation to our mission and our initial intentions.*

The 2024 feedback pool members, **Ren L Britton**, **An Vandermeulen** and **Tunde Adefioye**, highlighted each in their own way some of the things Constant struggled with institutionally speaking; and especially throughout this past year. They notably told us “inclusivity and diversity frameworks aren't enough, you have to shift towards abolition & complicity”. This strong and explicit recommendation makes us pause, wondering what abolition and complicity would mean for Constant, what shape would it take and what would need to happen to shift in this direction? What follows is a slightly artificial construction in which edited quotes from the feedback pool (in bold) were selected out of the long recorded conversations. Later on, the team members were invited to write a response/ reaction to one of the quotes.

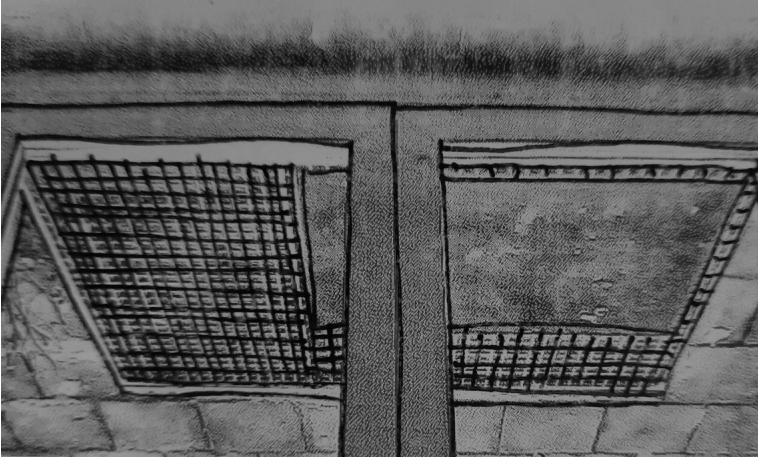
You can use the institution as a tool, to make certain things possible which normally aren't, to counter injustices.

Finding your spot in the grey zone of the grey zone. Let's think about a hammer, you can hammer nails into planks to make a table but you can also use a hammer to smash a



Constant organises public and semi-public **activities** but is also engaged with **people, organisations, structures and groups** in different ways that are less visible on the program. Reasons can be to study something together, to join collective brainstorm, to scheme actions, to formulate critiques, or to support research and development processes.

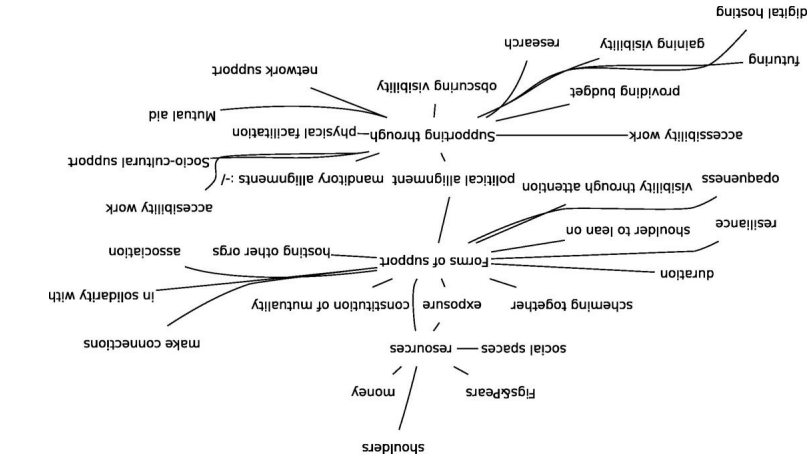
entrance of the building. The 20cm step that was there before is now gone.



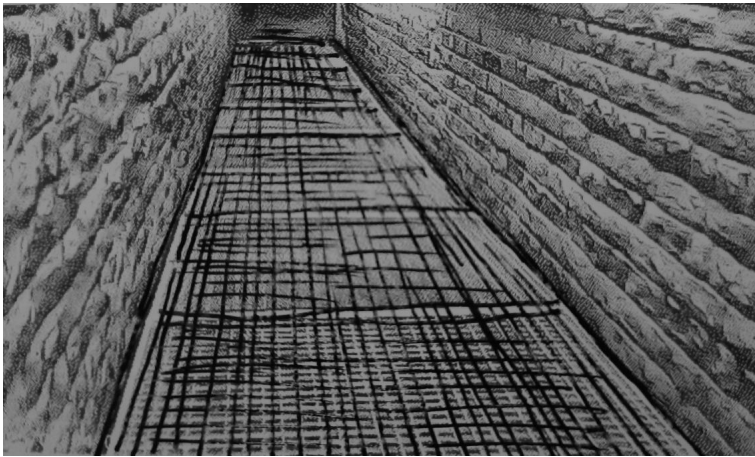
Looking through the glass door towards the garden showing the metal ramp that is placed outside, and the absence of a ramp inside

### Threshold to the garden

The doors opening to the garden have quite a high threshold. Outside a permanent ramp has been installed, which is made from the same metal as the sloping ramp towards the entrance of the building. But on the inside of the garden door there is no permanent ramp installed. Instead, a mobile ramp is available. But putting this when someone needs it remains an obstacle.



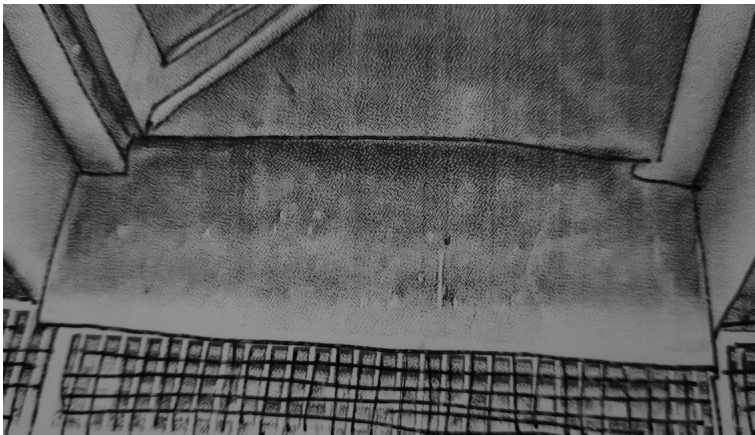
We team up with many for various reasons: to imagine alternatives, to think together around urgencies that arise or with situations that need attention. Concretely, Constant can **support** with **resource**, but also with time and energy. To give an example: the beautiful work that Tactic organised in DK throughout the year 2024 was announced through our newsletter. Constant is also supported by others: we joined the network-of-networks, temporarily called the Translocal PIPAS Club made of comrades from The Institute for Technology in the Public Interest, Varia, the Cell for digital discomforts and others. The Translocal PIPAS Club gathered around a research on 'Anti-Colonial Tech through Resistance and Discomfort' that was prepared for, but eventually withdrawn from the Transmedial Festival, as a result from TM's decision to leave no space for expressing any form of solidarity with Palestine in times of genocide.



A narrow pathway with bricks on both sides, a metal grid on the floor

### Metal grid over outdoor corridor

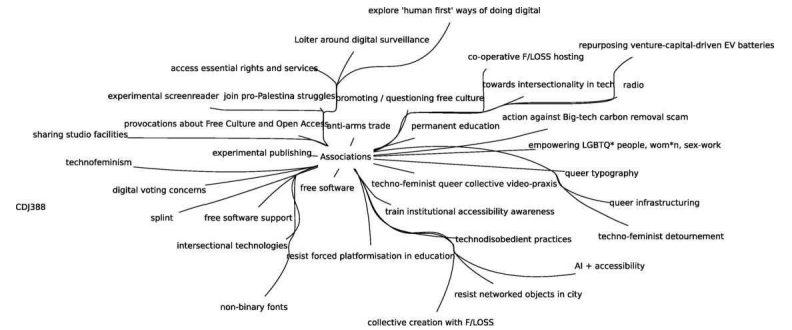
A large grid was installed over the very uneven cobblestones of the outdoor passway, to offer better access for people using a wheelchair.



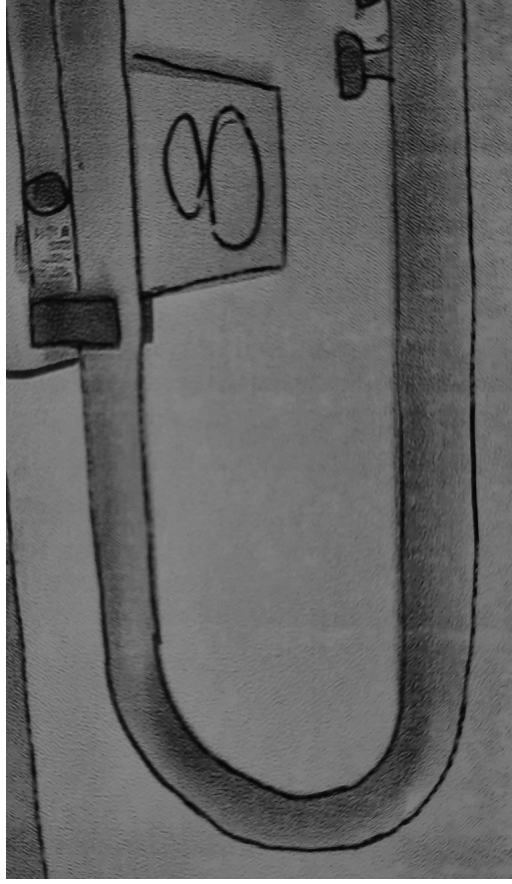
Door opening of the main building, picture made from outside, showing the absence of a height difference

### Threshold at the entrance

The metal grid is also a slow slope towards the main



As a an association run by artists, designers, researchers and hackers, Constant creates collaborative situations that engage with the challenges of contemporary techno-life. The graph shows interests and affinities that were mentioned in the activity program of 2024, such as for example: experimental printing, practices of techno-feminist queer collective video, in(ter)dependent hosting, queering typography or accessibility awareness. Through these, Constant **associates** with a distributed network of friends, people, allies, partners, organisations, in past present and future.



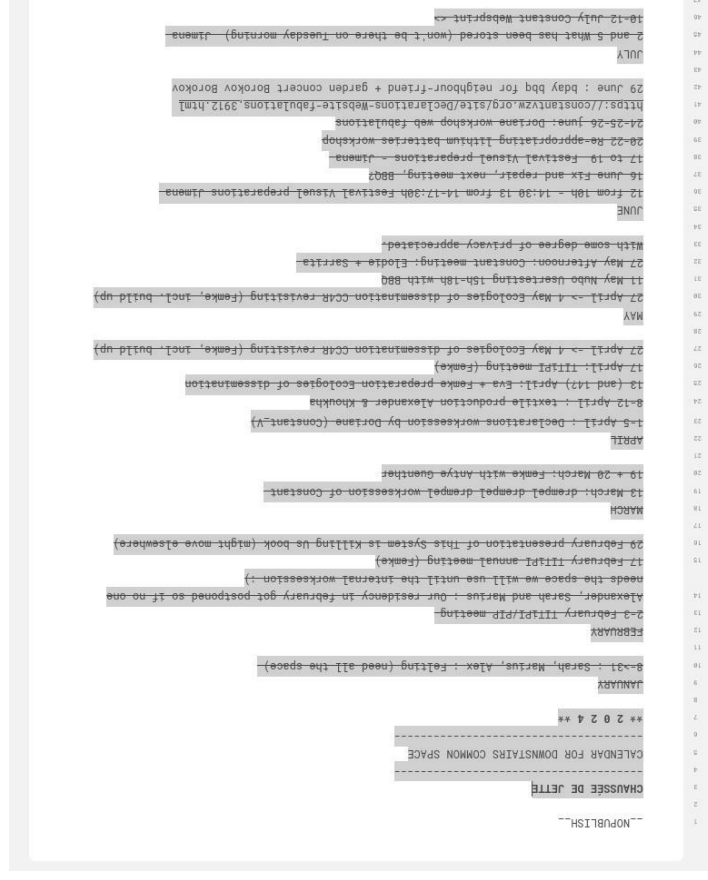
An arm rest made from tube metal, folded upwards

## Fold down armrest

Some years ago, this armrest was recuperated from Kaaitheater which went into long term renovations, by In-Limbo, a platform that aims to facilitate the donation and reuse of materials within the socio-cultural sector in Brussels. (<https://www.inlimbo.brussels>) Two years ago we got it from them, and we tried installing it a few times, but it never worked. Now, finally it found its way to the renewed toilet.

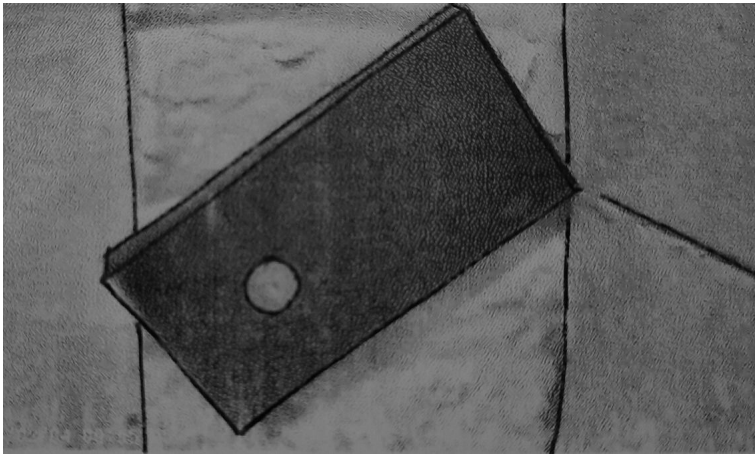
**GDU CALENDAR**

This is a print of the collective agenda for the shared space that we keep between the artists working in the studio building CDJ388. The space is for mixed usage, sometimes research and production for diverse artistic projects, sometimes workshops for invited people, sometimes modest public moments.



A screenshot from a etherpad page that was used by the users of the CDJ studio building to program the sharedspace in 2024





A rectangular piece of wood attached to the wall with one screw in the middle, an axis around which it can spin

### Basement cover

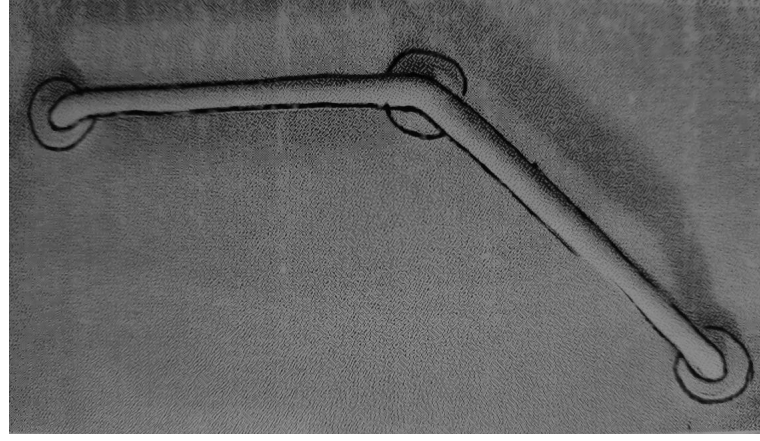
This turning piece of wood is a very basic solution for upkeeping the cover to the basement. The wooden cover on the stairs to the basement opens until vertical, and can then be locked in place by turning the small woodblock in front of it. It is nice to see that the builders found inventive solutions. Before it was difficult to enter the basement due to the heavy cover that was there, which had no hinges, but now we can more easily enter.

48	AUGUST
49	!!! No activities in the downstairs space between 19 August and mid/end September (renovation works in progress) !!!
50	
51	SEPTEMBER 2024
52	!!! No activities in the downstairs space between 19 August and mid/end September (renovation works in progress) !!!
53	
54	2 to 5 september: textile lab (Alexander & Celine)
55	
56	6 + 7 september: workshop on website fabulations by doriane, subscribe via <a href="mailto:imaneconstantvzw.org">imaneconstantvzw.org</a> -> <a href="https://constantvzw.org/site/Declarations-Website-fabulations-3912.html">https://constantvzw.org/site/Declarations-Website-fabulations-3912.html</a>
57	
58	8 september: Diego's b-day bbq, salad, music! welcome to join from 3pm on
59	9 september: textile lab (Alexander & Celine)
60	10 september 11:00-16:00 Nubo mis au vert (Fenke/TITIPI)
61	11 + 12 september: textile lab (Alexander & Celine)
62	13 september: constant bbq! welcome to join met een (vegan)vleesje :D from 5pm to bam(?) (constant/team)
63	15 september: permanence emplacement (constant/martino)
64	16 + 17 september: textile lab (Alexander & Celine)
65	18 september: bms battery maintenance day (constant/martino)
66	19 + 20 september: textile lab (Alexander & Celine)
67	21 september: Constant hackathon Commission (constant/wandy)
68	23 to 28 september: textile lab (Alexander & Celine)
69	
70	OCTOBER
71	1-3 What has been stored - research project Jimena
72	4 + 5 + 6 October (including build up + clean up) research session Complicit Chips (TITIPI)
73	7 -> 10 October (including build up + clean up) The Social Life of XG Studio Event (TITIPI)
74	14 -> 21 October (including build up + clean up) Brussels: A History of Violence, A Story of ...
75	Monday 14 + Tuesday 15 October: RENAUD works on ELECTRICITY
76	16 oktober: afternoon: meeting Jubilee
77	18 October: BMS mutualized battery meetup
78	21 okt.: textile lab Alexander & Celine
79	24 okt.: studentes Max UAntwerpen
80	26 October: clean-up weekend: prepare for demolition
81	26 & 27: textile lab Alexander & Celine (compatible with clean up?)
82	28 October FIX starts RENOVATIONS COLLECTIVE SPACE OUT OF USE
83	
84	NOVEMBER
85	ACCESSIBILITY RENOVATIONS -> COLLECTIVE SPACE OUT OF USE
86	5 November Constant collective training
87	19 November Constant collective training
88	19 November: House meeting
89	18 -> 20 November: Leo would love to use the space for 1 or 5 days in end of november with his collective "platform.org" - but i see that the space will be in renovation, i just note it down here, in case that things change and the space might be free :)
90	
91	DECEMBER
92	RENOVATIONS COLLECTIVE SPACE OUT OF USE
93	19 December: house meeting
94	
95	opening party of renovated space 1 (cancelled)
96	
97	8C
98	
99	
100	

A screenshot from a etherpad page that was used by the users of the CDJ studio building to program the sharedspace in 2024

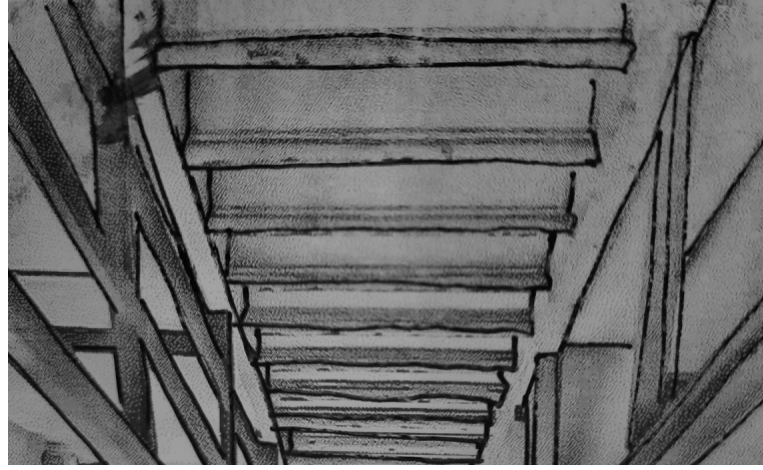
# STUDIO ACCESSIBILITY

During the last months of 2024, renovations took place in the shared studio building. For accessibility reasons, some adaptations were made to the downstairs space that is used as a collective space. These are some elements that were added / altered.

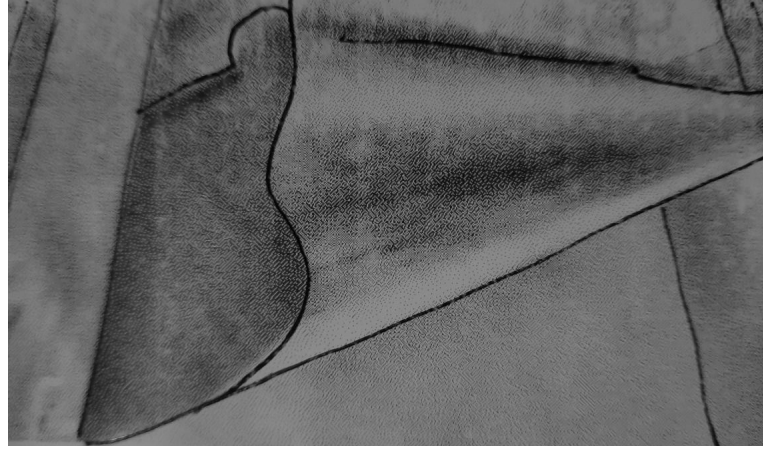


Frontal view of a tubular grip of about 1 meter

**Support grip in downstairs toilet**  
It is a big help to have some extra grip next to the toilet. This one is stable and anchored in the wall.



Staircase photographed from below looking upwards, showing handrails on both sides of the stairs



Detail of the end of the newly added handrail.

## Stairs, added handrail

The top floor is not wheelchair accessible, there is a staircase, but no elevator. The stairs had a handrail on the open side, but not on the side of the wall. To give more grip and extra support for people who need it, a railing was added on the side of the wall.