A TRAVERSAL NETWORK OF FEMINIST SERVERS

Setting Up the Network

A traversal network of local servers
A traversal network of servers (ATNOS) +1
A Traversal Network of Feminist Servers (ATNOFS) +1
+1 +1 +1

The above three lines are taken from an etherpad, a page from a collaborative writing software called Etherpad, showing the collective decision making process of choosing a name for the project.

The project A Traversal Network of Feminist Servers (ATNOFS) took place throughout the year 2022 in six different European locations, across various internet cables and with a small local server named rosa.

ATNOFS is a collaborative project formed around intersectional, feminist, ecological servers whose communities travelled between each other to share and extend their knowledges through live gatherings. ATNOFS argues that such platforms and tools are necessary to navigate our communications and cultural growth beyond the current media oligopolies, and democratise cultural and political expression outside obscure, bureaucratic algorithms and advertising monetisation.

After a little more than a year of many virtual and physical meetings filled with conversations, experimentations, collective writing, chit-chat and shared meals, the project is wrapped up in the form of this publication.

From the beginning, the goal of ATNOFS has been to set up a long-term collaboration framework together with a growing network of associations of people interested in, or already active within, self-hosting federated practices that follow feminist, intersectional principles. The project responded to the need for continuity, interrelation and support for self-hosted and self-organised computational infrastructures in The Netherlands, Romania, Austria, Greece and Belgium. This work is especially inspired by the tenets of the Feminist Server Manifesto.[1]

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1. Are You Being Served? *A Feminist Server Manifesto 0.01*. Available at: https://areyoubeingserved.constantvzw.org/Summit_afterlife.xhtml.

Each session is documented in one chapter of this publication, alongside two inserts that traverse the events. Everyone involved introduced their own focus, and raised questions regarding the different aspects of our infrastructures, spaces, practices and modes of working together from ecological, intersectional and feminist perspectives. These perspectives were articulated across the project through practices of sharing, learning, staying put, (re)wording, listening and (mis)understanding. All these practices are documented in the different chapters of this publication.

ATNOFS was set to engage with questions of autonomy, community and sovereignty in relation to network services, data storage and computational infrastructures by developing interrelational connections and making use of existing small-scale infrastructures, knowledges and skills. By collectivising practices of developing, hosting and implementing tools and methods that reflect their needs, interests and cultural environment, the different partners in the network gave and received support within it, and subsequently shared it further within their respective community and local cultural network.

This Publication

Each chapter of the publication is put together by one of the six different groups, mentioned here in chronological order of the sessions: Varia (Rotterdam), hypha (Bucharest), LURK (Rotterdam), esc mkl (Graz), FHM (Athens), and Constant (Brussels). Alongside the chapters, there are two inserts by ooooo and Marloes de Valk, which bring their own focus into the documentation, namely ecological and administrative questions in relation to the infrastructural practices that are present within the six groups and beyond.

Inspired by Michael Murtaugh's call for "forms of work that function as soft filters rather than templates, embrace freeform formats and ways of working that avoid becoming calcified and prescriptive, and activate protocols that solidify and amplify practices in a responsive way while maintaining locally defined values"[2], Varia, as the first event to launch the ATNOFS series, suggested using a "soft structure" for the making of the publication. This meant that a structure

was proposed, but that each organising group could choose whether to keep it as it is, or alter it to whatever extent they preferred. The makers of the chapter were welcome to recalibrate this structure as they see fit: what to publish, in what order, in which languages, what titles to give different sections, etc.

The way of writing this introduction is also reflective of the iterative approach that is noticeable throughout the publication. The main part of this introduction was written collectively during the last ATNOFS session, facilitated by Constant in Brussels. On the second day of the session, we dedicated forty minutes to write together, on a pad, answers to a collection of questions that allowed us to reflect on what has happened and what might come next. The writing moment was accompanied by a playlist put together collectively. We have decided to keep these answers as they were, with minimal editing, to reflect the polyphony of the project and to show how this multiplicity compelled us, organisers of ATNOFS, to let go of constraints for strict coherence and exhaustiveness and to embrace versioning and repetition.

At a later moment in time, the editorial team got together to sift through these answers, give some context and add a few additional notes along the way. We removed the initial questions and rearranged the answers around certain common themes that kept returning. These contributions from the session are visually differentiated.

The Project and What it Allowed

ATNOFS made possible a space to listen and grasp local urgencies, to which a praxis around decentralised, open source tools and methodologies could respond. Exchange happened not only around tools, tool making practices, and their relationship to the communities they serve and are served by, but also around organisational tactics and stories. The generous exchange of practices and strategies was crucial, though there are ways of organising and sustainability structures that cannot function across all the partners, due to different politico-economic local contexts; it is important to be realistic about the discrepancies in the contexts.

2. Murtaugh, Michael. Becoming Sponge: Sustaining Practice Through Protocols of Web Publishing https://march.international/becoming-sponge-sustaining-practice-through-protocols-of-web-publishing/.

We practised various sharing modes, hows and approaches. The hows could be practical or technical, how do you tunnel with a VPN, how to reach out to surrounding activist circles, how to obtain resources (economic or otherwise) to address urgencies and support necessary work, or how we work together. This did not always happen in a premeditated know-how-sharing sense, but also as a spontaneous result of sharing spaces, times and situations.

The physical meetings were often used to relay to one another what had happened before and what might happen next; notes were shared, modes of documentation were compared and adapted.

It was important to have different 'generations' of projects involved in ATNOFS that are caring for feminist serverhood from different commitments in time and space, each with their own relation to changing technological contexts, and their political, social and economic impact. Some of these projects are already existing for many years, some are in the process of forming themselves. It has been so helpful and refreshing in both directions, because more stable groups can both share methods and strategies that have worked so far to make practices sustainable, and are also questioned by newly emerging issues in relation to different contexts.

rosa

rosa is a travelling infrastructure for documentation, collective note taking, and publishing, and this is also where it acts as an object of study to think through what is a feminist server (as a conceptual tool)? And what forms of feminist principles matter to the groups?

At the beginning of the ATNOFS project, for the purposes of the six sessions, the group defined our travelling server as "a computer connected to the internet, running a website and file storage". However, as the project took shape, this definition seemed more and more alienating, and the foregrounding of the practical functions of the server, originally meant to make the subject more accessible, hid the multiplicity of conversations and encounters that rosa facilitated.

rosa became a concept of togetherness in the sense that it is a hub[3]. rosa is constituted by a multiplicity of processes, soft structures and relations. In one of the conversations that took place while organising the overall project, a member of ATNOFS reminded us that, as caretakers and holders of knowledges, the people travelling with the servers could themselves be considered servers. It became a moving repository of reflections on the norms and rigidities that computing enacts, which sparked ways to practically counter them, for example by changing error pages to include the commands needed to restart services, or by making interventions in the language of the command line.[4]

rosa was a first touch point to server technologies and working in the command line for some participants. Everyone who had the desire to go deeper was given sudo access to rosa, which is not something that happens easily in other collective server practices due to different urgencies, sensitivity of information and different needs towards stability and reliability.

As a space for learning and experimenting, rosa made us think of the ways we wanted to engage and be together around a continuously negotiated code of consensual practices. Perhaps rosa becomes a figure, creating desires to know more about, or question the realms of, naming, history, technical wiring, normative soft/hardware divide, and material-semiotic phenomena.

Surprisingly, a sort of dialect / language / accent / mode of speaking and use of language emerged within rosa. Commands were given new names, common spaces such as pads were made more friendly by interventions into their habitual technosolutionist language. It became a different way to inhabit the space inside the server together, through (re)wording.

The way we started referring to rosa ('plugging in rosa', 'logging into rosa', 'using rosa') made us rethink the language used in describing them, or the processes that were enacted through them. In a sense, it made us question the relations previously established between users, administrators, technologies and their contexts.

What Now?

One of the main ways in which we imagined our collective interactions — travelling to one another's spaces — proved to be the most challenging in terms of budget, schedule, proximity and infrastructure. Geography played a part in determining which partners had more ability for mobility than others, due to their location and train infrastructure. Reflecting back on this aspect of ATNOFS, it has become clear that a two-day session involved, at times, making

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3. 'Hub' is a term used to describe the configuration of the Varia server, through which rosa's internet connection passes. More about this will be introduced in the following section.

difficult choices when it came to the environmental impact of travel, and often didn't allow for enough time spent together.

Some urgencies that the involved organisations share were not foregrounded in this project. Examples include experiments with decolonising technologies, concerns about the (ab)use of natural resources involved in the production and operation of computational infrastructures and hardware, and ecological impacts of modes of operation that are bound to server practices. From these common concerns, some seeds have been sown during the project for possible future collaborations.

The project was funded through the Culture of Solidarity Fund by the European Cultural Foundation. This implied that the project's geographical realm was constricted to the space of Europe. As the consortium is aware of the limitations in terms of these five European geopolitical space-times along with the perspectives that they bring, we hope for rosa to be picked up and taken away to various places that will reappropriate the pocket server by means of their own words, questions and urgencies.

Please reach out to us if you are curious to be part of one of these places by subscribing and writing to the mailing list that has emerged and grown through the different iterations of the project: https://we.lurk.org/mailman3/lists/atnofs.we.lurk.org/.

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4. The command line is a text-based interface that allows users to give commands to their device.

ATNOFS Infrastructure: rosa

The following questions were written by Varia organisers as part of a short, collective exercise while preparing for the first ATNOFS session. The exercise is quite simple and goes like this: one person begins by asking a question, and then anyone else can respond by following up with another one. What happens when we can only speak in questions? We did this exercise together for ten minutes, trying to better define the scope of our relation to rosa. Below you can find a trace of some of the questions which were significant to us at that time. We would like to thank the participants of ATNOFS who have added more questions to this list. The full list of questions is written on a pad on rosa.

↳ **Genealogy**
The method of formulating questions based on questions was inspired by a workshop in the Experimental Publishing Master course (XPUB) in Rotterdam, organised by Camilo García A., Floor van Meeuwen and Kendal Beynon.

What is a feminist server?
What is an intersectional feminist server?
How is rosa a feminist server?
How does rosa operate?
What does operate mean?
Does operate mean work?
Does work mean labour?
Is this work around rosa elitist or niche? Is it available for all?
Is niche the same as elitist?
Does getting to know rosa involve commitment?
What barriers are there in making that commitment?
What makes us feel like we can trust each other?
Can we think of rosa in plural?
How is rosa different if it runs on the same software as other servers (which don't say they're feminist)?
What is the difference between a feminist server and a server maintained with feminist principles?
What is the difference between a community server and a feminist server?
Will rosa have time to rest or go to sleep?
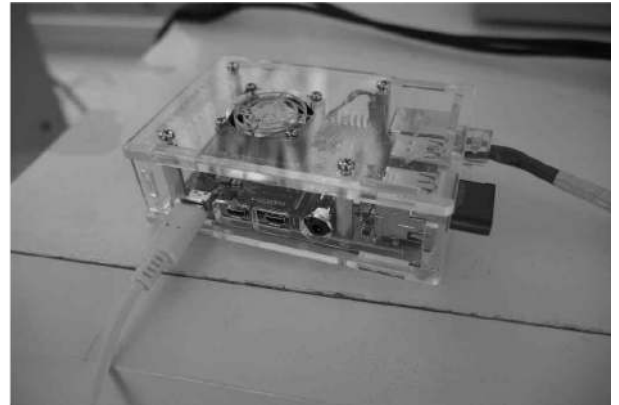What does it mean to personify rosa?

Why is rosa feminist?
How is rosa intersectional?
How is personifying rosa with a human name affecting our relationship with it?
Does rosa have pronouns?

Introducing rosa: a Travelling Server

rosa's first hardware: a RPI 4 with 8GB ram, borrowed from a fellow Varia member.

"Our practical struggle become[s] what it must be: the realisation of our basic principles in the process of social life and the embodiment of our general principles in practical every day action. And only under these conditions do we fight in the sole permissible way for what is at any time 'possible'". – Rosa Luxemburg

"Memories of our lives, of our works and our deeds will continue in others". – Rosa Parks

rosa is not only constituted in hardware or software, but also the multitude of relations that are created around the making, maintaining and passing on of this infrastructure: the processes that are performed, the affective charge of their actioning, the community around them. The polymorphous non-binary assemblage that they are is further iterated in the process of choosing a name for rosa. The name was picked by artist Alina Lupu as an homage to Rosa Parks and Rosa Luxemburg. From the beginning rosa was already in multiplicity: this publication refers to rosa as 'they' as a way to point to "a community of practice, a complex materiality, and a genealogy of intersected struggles and conditions of oppression and privilege"[5]. The spelling of rosa with a

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5. *A wishlist for trans ★feminist servers…*, a 2022 versioning of the Feminist Server Manifesto. Available at: https://etherpad.mur.at/p/tfs.

lowercase 'r' is an editorial choice for this publication, to posit rosa as 'a rosa' instead of an absolute Rosa.

A first iteration of rosa emerged from Thursday evening dinners in the homes of Manetta Berends, Cristina Cochior, amy pickles, Julia Bande and Alice Strete, who make up the 'we' in this section, in the North, South, and West of Rotterdam, between January and March 2022. They surfaced from a mixture of motivations, including wishes to learn about system administration and servers in general, to document server practices and share knowledges with political and cultural groups, and to practice feminism in relation to technology by making tools and digital infrastructure. This rhythm of cooking for and with each other, sharing conversation and meals, set the tone for a slow dive into networking technologies in relation to methods from different feminisms.

Installing rosa

During the weekly Thursday night dinners, we found moments of slowing down and installed rosa together on a borrowed Raspberry Pi[6], in the midst of a global chip shortage. rosa was connected to home routers, in dusty corners or behind clothing racks in various rooms. We ate raspberry pies on the day that we first installed the operating system and worked collectively from there using tmux sessions, slowly running through the installation steps one by one. Due to a lack of time to dive deeper into open and sustainable hardware, we installed Debian instead of Raspbian as a way to leave the possibility open for someone to transport the operating system to another hardware.[7]

You can find some traces from the installation notes below.

rosa is hosted on a Raspberry Pi 3 B+, which is a 64 bit computer and uses an ARM processor.

Are other groups and feminist servers writing tutorials about how to install a server?[8][9]

We installed ufw to open port 22.[10]

```
1  $ sudo apt install ufw
2
3  $ ssh ccl@192.168.178.40
4  $ ssh p_p@192.168.178.40
5  $ ssh strt@192.168.178.40
6  $ ssh mb@192.168.178.40
7  $ ssh ju_ju@192.168.178.40
```

We renamed the server to rosa

```
1  $ sudo nano /etc/hosts
2  $ sudo nano /etc/hostname
```

We edited the welcome messages when logging in on the servers

```
1  $ sudo nano /etc/motd
2  $ sudo nano /etc/ssh/sshd_config
3  $ sudo nano /etc/sudoers
```

We created a new sudo lecture file.[11]

```
1  $ sudo nano /etc/sudoers
```

We added the following two lines to the file:

```
1  Default lecture_file= /etc/sudoers.u
   nite
2  Default lecture=always
```

Then we changed the content of sudoers.unite to contain the message we preferred.

Resonance Board

As part of the preparations of the Varia session, the journey of the travelling server and the other sessions around it, we installed different tools for situated collaborative work. These were pulled together into the resonance board, which operates as the main welcome page of rosa.

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6. A Raspberry Pi is a small single-board computer.

7. At the the time of making this publication, Mara Karagianni, Wendy Van Wynsberghe and Michael Murtaugh are working on making more precise documentation of setting up another rosa on different hardware.

8. Run Your Own wiki. Available at: https://things.bleu255.com/runyourown/Main_Page.

9. Homebrew Server Club, Fundamentals series. Available at: https://homebrewserver.club/category/fundamentals.html.

10. For learning how to open port 22, see https://linuxconfig.org/how-to-use-ufw-on-debian-10-buster-linux.

11. For learning how to edit the sudo lecture file, see https://www.digitalocean.com/community/tutorials/how-to-edit-the-sudoers-file.

The resonance board is a shared space which gathers and folds pads, messages and files hosted on rosa. On the resonance board you can start *a new pad*, use *octomode*, use the *shared file system*, traverse the *list of pads* already created, read messages on the *folding board*, and browse the files that have been uploaded to the *chapters* folder.


A screenshot of the resonance board on rosa.

↳ **Genealogy**
The resonance board is based on *Etherpump*[12], a friendly fork of *Etherdump*[13], a command line tool written by Michael Murtaugh for Constant that indexes etherpads and transforms them to different formats. This fork is made out of curiosities for the tool, a wish to study it and shared sparks of enthusiasm to use it in different situations within Varia.

Hub

As rosa is a travelling server, we thought about ways to connect them to the internet from different locations, while avoiding the need for every group to connect rosa to their router, find the logins, and configure them in such a way that rosa could function. We felt that it was important that we would not have to spend too much time on technical configurations, to make sure that we could focus on activities that surround the server.

To do this, Roel Roscam Abbing installed a hub network in the Varia server, through which rosa could connect to the internet. Once the hub is working, rosa only needs to be plugged in with an ethernet cable and is ready to go.
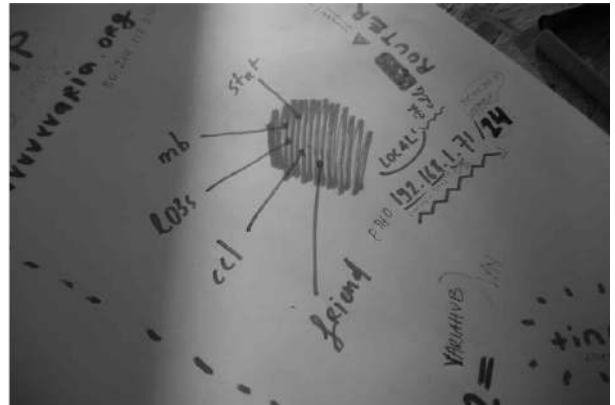
Mapping the networked situation of rosa.

The hub is a VPN, a virtual private network, where as many servers can be added as preferred. The network is hidden, it only exists between the servers that are added to it, but it works with public entry points. At the moment, this hub only has one entry point: the Varia server. The hub runs on a subdomain on the Varia server, which reroutes all the incoming and outgoing traffic to the servers that are part of the hub. So if a request is made to rosa, it first connects to the Varia server, which forwards the request internally, meaning inside the hidden network of the hub.

↳ **Genealogy**
Aymeric Mansoux developed the idea of the hub in the context of XPUB in 2019, enabling networked experiments and server related work to be done within the institution.[14]

Continuing Traversally

All participants of the six ATNOFS sessions used, modified, adapted and changed rosa, keeping in mind that modifications should support the group as a whole. It was sometimes difficult to fully grasp what that meant exactly, but rosa is part of the ATNOFS project and the communities extending from it, and as such is a server in flux.

During the Varia session a group discussion started around a number of questions: how to pass on rosa, ways to continue working with rosa, and how different hopes, fears and wishes can be expressed as the server travels and is transformed by the different groups and communities they encounter. Below are highlights from the

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12. Etherpump https://git.vvvvvvaria.org/varia/etherpump.

13. Etherdump https://gitlab.constantvzw.org/aa/etherdump.

14. XPUB's hub https://hub.xpub.nl/.

discussion, that happened between different partners within ATNOFS and participants of the Varia session.

What happens to rosa when travelling?
What are the agreements / things that change?

rosa as a person — naming, making "a person"
> a decision already taken, but which can change >
life and death — it has a deadline, not eternal

Ephemerality

Maintenance and caretaking — not an urgency, as no one is actually relying on rosa, so it works more as a playground

Historical context — Rosa Luxemburg, Rosa Parks, multiple rosas, herstory of resistance

Changing names according to each session

rosa as plural, multitude of processes: an actuality and something not there, not yet arrived
Beyond the stages of life and death — less linear, utopia that is always there

Travelling server / changes location
legislation on server: jurisdiction of the physical machine: what is legal / illegal about it
localisation of the internet / legal frameworks — VPN through Varia / Rotterdam

what is the history of Rosa — what is THIS rosa resisting to?

collective travel log, back-ups — also functioning within the other documents and approaches: consent, glossary [lexicon]
the political gesture of allowing / accessing these questions

rosa travels: **OPTIONS** / **WISHES** / **FEARS**

- **OPTIONS**: collective log, back-ups, speculating backwards, keep the changes, multiple rosas, rosa as technical method
- **WISHES**: for rosa to travel, to let go of rosa, share experiences of creating rosa, different media as storytelling, the snapshotting shall travel, that there is change, find good stories to tell, if one session runs into problems that there is support
- **FEARS**: that it stays in one single context, liquid (needs a watertight jacket), uncertainties about hardware, lack of accessibility, letting go, runnning out of time, upgrades

↳ **Continuations**

- A fashionable jacket was collectively made during the weekend to protect rosa while travelling, and hold notes and other items in its pockets. rosa still needs a waterproof jacket for the change in seasons.
- At the end of the conversation above, we made a video together that introduces the questions and topics discussed.[15]
- Suggestions on ways of thinking about anti-colonial methods for studying/researching with groups from the CLEAR Lab Ⴟ Max Liboiron.[16]
- In Bucharest, rosa was on holiday because of the Easter break; hypha organisers did not have a chance to access rosa physically and the SIM installed in the 4G LTE router ran out of "internet".
- rosa was connected to a speaker during the esc mkl session, and a performance ensued, bringing together machinic and human voices.
- rosa was brought to the Art Meets Radical Openness 2022 festival, where a conversation about Hosting with the Others took place.

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15. You can find it here: https://hub.vvvvvvaria.org/rosa/chapters/varia/26-and-27-March-at-Varia/rosa-video-1.mp4.

16. You can find it here: https://civiclaboratory.nl/methodological-projects/protocols-for-guests/.

Glossary of Terms and Abbreviations Used in This Publication

`404` is an error code that means 'resource not found', the server cannot find what your web request is asking for.

`50x` is a series of error codes for internal problems in the server, when it cannot do what you have asked it to do.

`alias` is a command that allows you to replace the words that activate commands with other words (see command line).

`ALSA` stands for the Advanced Linux Sound Architecture, a software that provides audio and MIDI functionality to the Linux operating system.

`Bash` stands for Bourne Again SHell, it is a shell (see shell).

`BBB` stands for Big Blue Button, an open source video conferencing software.

`CoC` stands for Code of Conduct.

`Command line` is a text-based interface that allows users to give commands to their device.

`CPU` stands for the Central Processing Unit, it is the hardware of your computer that performs processing and stores your data.

`Cron job` is a command line utility that acts as a job scheduler.

`CSS` stands for Cascading Style Sheets. It is a style sheet language which is used to describe the look and formatting of a document written in markup language.

`Debugging` is the act of removing 'bugs' from your code. A bug in this case being an error.

`Debian` is a flavour of the Linux operating system (see OS).

`eSpeak` is a free and open source, software speech synthesiser.

`/ETC` stands for the Eclectic Tech Carnival, it is a gathering of feminists who critically explore and develop everyday skills and information technologies in the context of free software and open hardware.

`Ethernet cables` connect devices such as computers, routers, and switches within a local area network (see LAN).

`Etherpad/Etherpad-lite` are very popular terms in this publication. It is an open source, web-based collaborative real-time text editor.

`Etherpump` is a tool that indexes etherpads and transforms them to different formats.

`Fediverse` is an ensemble of federated (interconnected) servers that are used for web publishing (social networking, microblogging, blogging, or websites) and file hosting.

`FLINTA*` stands for Frauen, Lesben, intergeschlechtliche, nichtbinäre, trans and agender.

`FLOSS` stands for Free, Libre, and Open Source Software.

`FSM` stands for the Feminist Server Manifesto.

`GAFAM` stands for Google, Apple, Facebook, Amazon and Microsoft.

`GPU` stands for Graphics Processing Unit, it is a hardware subsystem in your computer dedicated to processing graphics.

`GUI` stands for graphical user interface. It is the interface that uses graphical representation like buttons and icons for communication.

`hOCR` is an open standard of data representation for formatted text obtained from Optical Character Recognition (OCR).

`Hometown` is a modified version of Mastodon (see Mastodon).

`HTML` stands for HyperText Markup Language, used for web page creation.

`Hub` is a networking device that connects multiple computers or other network devices. It broadcasts all network data across each connection.

`ICT` stands for Information and Communication Technologies.

`Instance` can simply be a term for an occurence of anything. In this publication is it usually referring to a Mastodon instance, it could be any

node within the Fediverse (see Fediverse) and could refer to the hardware, software and / or community involved in the node.

`IP address` stands for Internet Protocol address. This is the address of any machine on a network, big or small.

`ISP` stands for Internet Service Provider.

`Jitsi` is a free and open source video conferencing software.

`Key` when talking about servers, means the same thing as a key to your house. It is a cryptographic string of alphanumeric characters, that unlock encrypted things.

`LAN` stands for a Local Area Network.

`Lecture file` is a message you receive the first time you request root access (see root) as a non-root user.

`LGBTQIA+` stands for Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual and more.

`Linux` is a free and open source family of operating systems (see OS).

`Log` is a record of everything that happens on a machine, with or without user interaction.

`Man pages` are manuals for most commands in Linux. You could write 'man cp in your command line and it would give you the manual for this command.

`Mastodon` is an open source and decentralised social network.

`Markdown` is a simple syntax that formats text as headers, lists, bold and more.

`Markup` as a language refers to a text-encoding system consisting of a set of symbols inserted in a text document to control its structure, formatting, or the relationship between its parts.

`MIDI` stands for Musical Instrument Digital Interface. It is a technical standard that describes a communications protocol and digital interface.

`nano` is a command line based text editor (see Command line).

`octomode` is an etherpad publishing environment made by Varia. It is a collective editing space for PDF making.

`OS` stands for Operating System. It is the software interface between you and your machine. It is where you spend a lot of time!

`Peertube` is a free and open source tool for sharing online videos, using peer-to-peer technology to reduce load on individual servers when viewing videos.

`Python` is a programming language.

`px aux` is a command you can run on your server to see the running processes of all users.

`Raspberry Pi` is the brand name of a small single-board computer.

`RSA key` a public key cryptography system used to secure data transmitted over the internet.

`root` Root (user) is the most privileged user on a Unix system (see Unix) meaning that user has access to everything. Root (file system) is the lowest part of the tree that you can go in your file system. Root (access) is to give a user temporary or permanent access that mimics that of the root user account.

`Shell` is a text-based environment in which you can run commands, programs and shell scripts, often referred to as the Command line (see Command line).

`ssh` stands for Secure Shell, it is a command that gives you access to another computer from the command line.

`Subdomain` is a prefix added to a domain name to separate a section of a website.

`sudo` is a command for a Unix machine that allows a user to run commands with root user privileges temporarily (see Root).

`Sysadmin` is an abbreviation for System Administrator, someone who takes care of a server.

`Terminal` is a term used to refer to the command line.

`Tesseract` is an open source optical character recognition (OCR) engine for various operating systems.

`tmux` is the name of an application that lets you write collaboratively in the command line of a single machine.

`ToS` stands for Terms of Service.

`TransH@ckFeminist` convergences or meetings are gatherings of people experimenting in the realms of feminist hacking practices.

`Tunnel` in networking, tunnels are a method for transporting data across a network using protocols that are not supported by that network.

`Unix` is a group of multi-user, multitasking operating systems (OS).

`URL` stands for Uniform Resource Locator, a web address.

`VPN` stands for Virtual Private Network.

`wall` is a command to send a message to all logged in users on a single machine over the terminal.

`WeeChat` is a free and open source Internet Relay Chat client.

`XMPP` stands for Extensible Messaging and Presence Protocol. In simpler terms, XMPP is a decentralised instant messaging standard akin to email.

VARIA

Introduction

[How to Read]

One person reads a word / sentence / paragraph / none.

When you are ready please pass this script onto the person next to you.

They can continue reading from where you paused.

Collective Script to begin ATNOFS

Hello everyone, welcome to this weekend. We are here, all together finally at Varia. We are very happy to have you present in this space.

This weekend, together with the radio broadcast on Wednesday, is the starting point of a bigger and expanded project called "A Traversal Network of Feminist Servers."

Or ATNOFS in short.

To say a few words about the space hosting us today, Varia is a member-based cultural organisation in Rotterdam, which brings a group of twenty people together who work as artists, designers, programmers, writers and educators.

[BREATHE]

Varia is a collective space in Rotterdam focused on everyday technologies. We believe technology shouldn't be the exclusive domain of specialists. It affects everyone and should enable, rather than preclude, diverse ways of living.

Focusing on everyday technology means questioning the hierarchies in place within technical objects and therefore the valorisation of skills needed to design or use these objects. This means reconsidering the hegemony of high tech: cheap, artisanal solutions are our method of choice.

Everyday technology means that a sewing machine is no less important than a laptop, that a tailor's work is by no means less meaningful than that of a computer scientist.

Everyday technology means keeping in mind multiple and entangled perspectives, needs, and aspirations when it comes to the understanding and framing of a technical object.

The shared efforts of Varia these days extend towards, amongst other things, a collective infrastructure using and providing digital, print and electronic facilities, resource sharing initiatives, this collective project around feminist servers, and a public programme focused on dialogical learning.

[BREATHE]

This is the first session of ATNOFS. We will focus on tools and methods to make space for understanding what feminist publishing infrastructures could be. During the weekend we will be experimenting with publishing infrastructures. The tools and methods that will emerge can later be used for further knowledge sharing as the project moves location and the program evolves.

There will be a publication at the end of the year, documenting all of the different ATNOFS sessions.

During this weekend we propose to make a collective chapter of this publication, and gather, record or generate materials for it.

During these two days we will all be documenting, writing, collecting traces, editing our work together into something legible, or not, into a form that can be published eventually at the end of the year.

[BREATHE]

We have been preparing for this weekend in the last months. A big part of that has been setting up a server called rosa.

We hope y'all enjoy your time. amy, Alice, Cristina, Julia and Manetta will be around as facilitators.

[BREATHE]

[The end, thank you for reading with us]

The script above was read out at the beginning of a two-day program that happened on the 26th and 27th of March 2022 in Varia. These two short days, together with a radio show a few days before, became the kick-off to A Traversal Network of Feminist Servers.

↳ **Genealogies**
Within Varia, the desire to articulate feminist practices of care within modes of organisation that are social, political and technological, already manifested in a number of previous projects: FHM, Digital Solidarity Networks etherpad listing and events, Minimal Viable Computing

research thread, Homebrew Server Club self-organised meetings, and the self-organised summer school Relearn. Conversations around setting up a feminist server as a pedagogical tool to learn together with people from local initiatives, and then possibly as service that can be shared with other political and cultural initiatives further afield, had floated around Varia since March 2020, when we received a financial donation from Alina Lupu and her collaborators. ATNOFS provided another spark for this work to happen with collectives from different localities.

Gathering Traversally

Program

Saturday, March 26th

9:30	Breakfast
10:00	Introduction *- General Intro to Varia and session* *- Infrastructure / rosa* *- Round of introductions* *- Activities for the day* *- Starting with buddy time*
11:30	Buddy time *pair with your buddy to say hi, read CoC and check-in*
12:00	Activities *Languages within Languages (in Varia), Resonant Publishing (in Varia), Consent Concerns (in RIB!)*
13:00	**LUNCH**
14:00	Freeflow *- activity time: circulate to another activity to see what is it about, if you like! Or continue on the activity you began, shift it, change it* *- editorial tasks: structures, introduction writing, colophon editing, translations, lay out tweaking, ...* *- gathering materials: record a conversation, a story, collect traces, annotate transcription of the radio broadcast, ...*
16:30	Buddy time *check in with your buddy*
17:00	Sharing moment *- 3 min: 1 to 1* *- 5 min: 4 people* *- 10 min: 8 people* *- 20 min: all together* *- total: 38 min + 10 mins explanation and moving around + 10 mins closing*
18:00	Drinks & conversation

Sunday, March 27th

10:30	Breakfast w/ buddy (and others)
11:00	Listening workshop w/ Gabi Dao
12:30	Short intro for the day **- schedule for Sunday* *- space for proposals / if we have an activity to propose, sharing what people will be working on*
13:00	**LUNCH**
14:00	Activities continue in freeflow, w/coffee *- and / or people continue with what they already started* *- and / or gather materials for documentation, how can your work be shared?* *- and / or make a soft case for rosa* *- and / or looking at the soft structure of the publication*
17:00	Buddy time
17:15	Walk around and șezătoare *(inspired by traditional Romanian evening gatherings in which people chat, tell stories, work on small tasks while being together, literal translation, "sit-downer")*
18:00	Miss you already! *Time for drinks if you like*

Facilitation Methods

Hosting

At the beginning of the session we shared breakfast, coffee, tea, cigarettes and sunshine (for which we were very grateful for). Once we were all present in the space we began by sharing information with participants: our schedule for the day, what and when to eat, where is the toilet, access considerations and our other host venue Rib, a space for art on the same street as Varia. Then we shared details of the project through a scripted introduction that we passed around the room. We asked everyone to read one line before passing it onto the person next to them. Instead of personal introductions in the whole group, we asked people to introduce themselves in pairs or trios. The task was to find out the name, pronouns, and something to introduce your partner to the rest of the group. In the end the final part didn't happen as people enjoyed their small conversations much more than we anticipated. People appreciated the lack of formality and we did too, but it did mean that some people in the space did not know anything about some, or most, of the

other participants. This balance between formal and informal is something we'd like to think more about.

Another aspect of facilitation to develop is the quantity of information we wanted to impart. There was so much to share and we struggled to cut down the information. We wanted to share the Code of Conduct for Varia's physical and online spaces, and settled on asking people to read this in pairs. The pairing of partners was made through the buddy system.

Buddy System

The buddy system was shared with us by the artist, designer and activist Chloë Janssens, who knows it from the website Training For Change and the author George Lakey. At the beginning of the first session we paired all participants as buddies. Buddies listened to each other at the start and end of the day as an intimate check-in moment and a way to get to know one person better.

More information about why and how to use the Buddy System is on the Training for Change website.[1]

Consenting to Photography

We wanted to introduce a more granular system through which people could express particular wishes of how they would like to be photographed, if at all. For this, we made a Photography Wishes paper, an open-ended, informal-yet-formalised system, that used stickers to make one's own legend. Participants started to make their own sticker patterns, and stuck them on their clothing and on the Photography Wishes paper with a short description of their preferences. Slowly more and more sticker patterns emerged throughout the session. Participants could add their own patterns, or follow the preferences of someone else. However, the more complex and multiplied the patterns became, the more difficult it was to keep track of them, and taking photographs became quite a complex matter.

Photography Wishes paper, with sticker patterns and written preferences, including: "no solo please, ok with group photo", "NO PHOTO (PARANOID TYPE)", "NO FACIAL: 'FRONTEND [False]' 'BACKEND [True]'"

Photography Wishes paper, zoomed in on "NO FACIAL: 'FRONTEND [False]' 'BACKEND [True]'"

Pace

We shared breakfast and lunch as a collective every day, and there was beer, wine, juice, or other drinks, available at the end of the day. We intended to facilitate a conversation at the end of each day to share individual reflections on what had happened, questions and proposals for further activity. As our tiredness increased and time decreased, this moment became more loose.

---

1. Buddy System available at: https://www.trainingforchange.org/training_tools/buddy-system/.

Sudden appearance of dinner, bought at the Chinese restaurant
around the corner on Boergoensevliet.

Overall, the structure of our session was very
tight. While the intention was to help newcomers
ease into this new context, it left some desiring for
more unplanned moments of togetherness.

Scripts

For our session we prepared three different scripts as a way to share proposals for organised group activities. We focused our attention on questions we had ourselves when working on rosa, around interaction and interpersonal relations in the server space, and pedagogical exercises to introduce the tools we wanted to use and share.

Picture of the oracle welcome message appearing when you SSH into rosa, added by a participant during the Languages within Languages session.

Languages within Languages

"What meaning meant was meaningless. There were so many languages inside each language, such different meanings for each word, that the dialogical break was inevitable."
Alexis Pauline Gumbs, M Archive - shared with Varia by Jara Rocha

"Don't get hung up about names."
Linus Torvalds in a passive aggressive email exchange[2].

Through this script, we invite you to take a few moments to alter the language used within programming environments and to situate it within the present group. We will be customising system messages, renaming commands, and changing files.

A possible rhythm to follow:

15 min - Potential alternative route
If you have never used a terminal before, we recommend spending some time to get more comfortable with it. The Map Is The Territory game, developed by Solarpunk.cool is a short introduction to the commands you will need.[3]

There are also cheatsheets[4], or other games to try out.[5]

25 min - The login oracle (a score within a script)
To log into rosa, there are two ways, a simple one and a more complex one. The simple one gives you access to the rosa server while you are on the same network (so only when you are in Varia or in the next physical location of rosa), and the more complex one gives you access on any network you find yourself on.

The simple version:
What is SSH

XPUB 2020   Remote login is a lot like astral projection
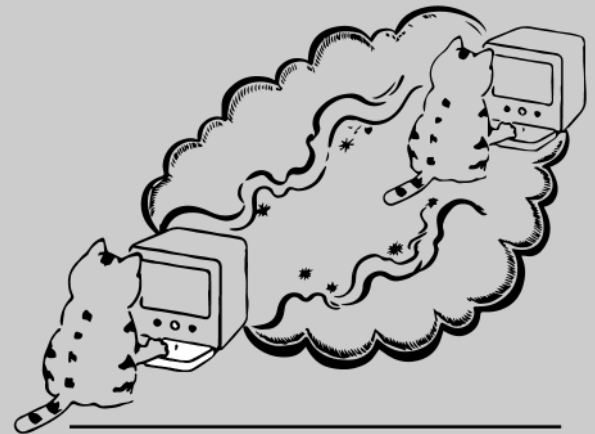
SSH is a command that gives you access to another computer from the terminal.

Open your terminal and run:
`$ ssh friend@192.168.1.71` [n.b. '$' is placed in front of a command that can be run on the terminal, and is not part of the actual command, copy & paste only what comes after]
Ask the key holders at the table for the password.

The more complex version:
You will first need to generate an RSA key.
An RSA is a public key cryptography system used to secure data transmitted over the internet. To do this, run:

```
1 $ ssh-keygen (only if you don't hava
  an rsa key already, or if you want t
  o make a new rsa key)
2 $ cd ~/.ssh/
3 $ cat ~/.ssh/id_rsa.pub
```

Copy what you see on the screen and ask one of the key holders at the table to add your public RSA key to the Varia server.

Edit the following file ~/.ssh/config to include:

---

2. See the exchange here: https://yarchive.net/comp/linux/everything_is_file.html.

3. The Map Is The Territory. Available at: https://solarpunk.cool/zines/map-is-the-territory/.

4. For example: https://linuxconfig.org/linux-commands-cheat-sheet.

5. Such as Bandit, see: https://overthewire.org/wargames/bandit/bandit0.html.

```
 1 host varia_hub
 2     Hostname vvvvvvaria.org
 3     User jump
 4     Port 12345
 5     ForwardAgent yes
 6     IdentityFile ~/.ssh/id_rsa
 7
 8 host rosa
 9     Hostname 10.5.1.2
10     User friend
11     Port 22
12     ForwardAgent yes
13     ProxyJump varia_hub
```

N.B. that the key path/name should be made specific to your own situation

With the above config you can now run the following command:

`$ ssh rosa`

For this section, we take inspiration from Alexis Pauline Gumbs, who in a lecture called 'Future of Praxis | Meridians: feminism, race, transnationalism', says:

"Sylvia Wynter says what we need is a socio-poetics, poetics for the society, we need poetics of a possible relation. The situation we have, she explains, is one of separation. The dominant story and the languages in which we reproduce it say that we are not related. Our relationships with people and environment are mediated by capital and violence. Sylvia Wynter says we need a poetic practice that finds a way to centre our relationships, to displace the unnatural violence that the whole definition of what it is to be human and racist, hetero, patriarchal, colonial, capitalist...
She says, Can we describe it?
That attempt should be our work, the point of all our art, the great creative act.

There has not been a day since where I have not mentioned Sylvia Wynter, and now I have this book where on every page, I cite a moment of Sylvia Wynter making a version of this argument in different contexts and in different ways. She is still making that argument right now, insisting that in this moment, when we can actually communicate as a species, all of us in real time, we are better poised than ever, to reject the false universalism that was used to justify colonialism and slavery. That continues to destroy our life chances on this planet.

This for me is also the question of meridians connecting points through lines, boundaries, transnationalism, feminism, race. The work of finding and redefining our relation across all of this, the nuanced poetic activity of reclaiming relation as praxis.
Sylvia Wynter says the ceremony must be found to create what she calls a we that needs no other. And so I'm offering an Oracle.
It requires our relationship and your participation."

The following actions are borrowed from the same lecture by Alexis Pauline Gumbs, they are edited from a transcript.

This Oracle requires your relation.
Think of, and activate, a resonant relationship in your own life, maybe part of the reason that you're here, but not a person who's actually here in the room, because that's what is poetic about it. The borders of this university, the limits of capitalist access, even the boundary between life and death cannot eradicate your relations. So we're going to dedicate this space to and for and with our relations.
Did you find them? Okay.
Write down the name and a little bit about why and who you dedicated to.
Take about four minutes to do that right now.

Now, think of a question that is at stake for you. In this time in your life.
It may have to do with why you prioritise being at this school. It may be related to the person that you dedicated to, or something else that is urgently on your heart.

Push away the fear of asking questions we don't already know the answer to. This is not that not to say that that doesn't do anything, just this is not that.
Draw on your relation for the power to be poetic in this moment.

When you have your question, think of a number between one and forty nine.
It could be just the number that comes to you. It could be a number related to your question.
Find your number in the book.
Photograph the words.
Write a reflection on how this relates to your person, your question, and how you can engage with writing.

The way this socio-poetic Oracle works is that there are forty nice different passages in Dub: Finding Ceremony, that specifically refer to

moments of emphasis in Sylvia Wynter's essays, they are ethno or socio-poetics that I referred to, and those are the forty nine.

We will adapt the score of Alexis Pauline Gumbs for accessing the rosa server. When logging in with a monitor connected to rosa, you will see a message prompt. You can change this by editing the file /etc/issue using nano, a text editor. You will need to use sudo for this. Sudo enables users to run programs with the security privileges of another user, by default the superuser.

```
$ sudo nano /etc/issue
```

Right now, the text you see before logging in is:

"Now, think of a question that is at stake for you. In this time in your life. It may be related to the person that you dedicated to, or something else that is urgently on your heart."

We invite you to follow this prompt before logging in via SSH. You don't need to say the question to anyone, or write it down anywhere, it's only for yourself.

When logging in, you will see a randomly selected Message Of The Day (MOTD). At the moment, these are excerpts from the book by Gumbs.
We invite you to look in the physical space of Varia, the library, the reference book area, the zines, or your own references to add to the oracle.

To do this, add text files in /home/friend/oracle:

```
1 | $ sudo touch /home/friend/oracle/tex
    t-name.txt
2 | $ sudo nano /home/friend/oracle/text
    -name.txt
```

25 min - Liaising through aliases

Definition of 'alias' from Merriam-Webster:

(Entry 1 of 2)\
        otherwise called : otherwise known as
        —used to indicate an additional name that a
        person (such as an artist ~~criminal~~) sometimes
        uses
        (Entry 2 of 2)
        an assumed or additional name that a person
        (such as a buddy ~~criminal~~) sometimes uses

In computing, an alias is a command which allows you to replace the words that activate commands with other words. It is mainly used for abbreviating a system command, or for adding default arguments to a regularly used command. They are are only visible

for one user, which is why for this part of the script, we will all log in as the user friend. Aliases can be found on rosa in the .bash_aliases file of the friend user. Making aliases can be a way to change the vocabulary of the server, to adapt it to local vernaculars, and to embed other kinds of metaphors in the meaning making process.

To create an alias, add it to the file ~/.bash_aliases while being logged in as friend.

To start a tmux session to collaboratively write in a terminal, the line below was added to ~/.bash_aliases:
alias together='tmux new -s'

Now one can run the following in the terminal:
```
$ together name_of_session
```
to start a new tmux session.

To join an existing tmux session, the line below was added to ~/.bash_aliases:
alias join='tmux attach -t'

Now one can run:
```
$ join name_of_session
```
to join the tmux session opened by someone else.

Another example of an alias added to ~/.bash_aliases:
alias sound="pavucontrol"

To make the latest aliases usable, a command needs to be run after every change in the .bash_aliases file. We will create the following alias for it:
alias begin='source ~/.bash_aliases'

Then we can run in the terminal:
```
$ begin
```

Multiple aliases can exist for the same command. What happens when you give an alias that exists for another command?

Other possible steps
Apart from aliases, there are other things we can change:

- the lecture file, which contains the message displayed whenever someone uses sudo. To change this run:
  ```
  $ sudo nano /etc/sudoers.unite
  ```
- a cron job that sends out a message to everyone's terminal who is logged into the server at regular time intervals. For example, you could send a message to everyone's terminals every hour. For this you would first write your message in a file. We wrote one in /home/friend/broadcast.txt that you can edit as you see fit. To make it run, we've added this line to the crontab `0 * * * * cat`

`/home/friend/broadcast.txt | wall` using
this command:

```
$ crontab -e
```

The command being run every hour is called
"wall". You can use this command to send a
message to everyone logged into the terminal:

```
$ wall "hello atnofs"
```

References

Networking zine by Julia Evans[6]
A server is hard to define by Julia Evans[7]

---

6. Available at: https://jvns.ca/networking-zine-coloured.pdf.

7. Available at: https://jvns.ca/blog/2019/12/26/whats-a-server/.

Reflections

The Languages within Languages script was not only a means of adapting the language of the server to a new context, but also to introduce participants to the terminal and how to access rosa. Although the script tried to maintain accessibility for participants of different degrees of familiarity with the terminal, making an account on rosa took considerable time for those who were using it for the first time and delayed the moment of experimentation.

This script developed and continued into the esc mkl session of ATNOFS in Graz, where we looked together into other ways of customisation and adaptation of the default language of systems. In particular, some participants looked at the default messages and prompts of Etherpad and made changes where they felt it was necessary. These changes can still be seen when accessing the etherpads on rosa.

During this session, questions were asked around the possibility of using two aliases for the same command, the negotiations around the wall message that was scheduled to appear regularly, the possibility of collective sudo and collective responsibility, and the implications of the lecture file. A new pad[8] emerged where participants started experimenting with different aliases, questioning the default bash commands and other language conventions that are commonly used within computers and servers.

The material below is composed of different fragments from this pad.

languageswithoutwalls

An attempt to write up what would be different ways to talk to type with or against bash / terminal commands

Some commands have violent connotations (kill, bash)
some commands propose hierarchies are they necessary? (sudo ....)

windows chooses to make their own island and not be interoperable with unix commands, is there an inclusion problem?

why is a cheatsheet called a cheatsheet?

Bash as a term is not very social

different methods to expanding the narrative:
we could think of 'nar' pages next to manual:
narrative pages in which the narration around a command is spelled on.
Or a 'gen' page: geneology of naming? where the word comes from
different meanings of the word

typing 'man' gives:
What manual page do you want?
Eliza psychotherapist version:
Are you sure you want a manual page?
man man :
are there more questions embedded in a manual page? we can add to that / change it

suggestive layer, not changing implying that we know better, but rather giving more context
'touch':
"did you ask consent before touching?"

colour as a sign that a command is an alias or an original command to avoid too much confusion

bash
Thompson shell
bourne shell
bourne again shell
why shell?

cat
'cat' in some distros is called 'dog'
cat comes from catenation, chaining to come together
if dog is now a verb, dogination

sudo
sudo 'root'
'superuser' regular user versus superpowers
the process to access this superpowers includes receiving the 'lecture' (great powers great responsibilities, etc.)

rm: remove .. where to ? (different than "delete")
information stays written on the disk, but nothing in the system knows anymore that there was a file: you erase the map but the house is still there
remove visibility / from the map

mv: move and rename a file in one go
unlike in the GUI, moving and renaming are the same thing, which reorganises the understanding of what is a 'path'..

man: help manual
too many layers: the immediate masculine meaning of man, the mansplaining tone which these manuals too often have

---

8. The full languageswithoutwalls pad is available at: https://hub.vvvvvvaria.org/rosa/pad/p/languageswithoutwalls.

true: do nothing, successfully
the production of truth is not nothing, but rather quite active ;)

touch
evidence, when did you touch this last time
touch time
used to see if you have access to a file, permission boundaries, asking
already crossing a boundary touch first, consent later?

for example:
alias touch = "echo 'would be nice to ask before touch'; touch"

proposed terms to replace with aliases
starting from a list of existing bash commands, such as here: https://ss64.com/bash/

Kill - a process by specifying its PID
possible alias: end

History: Command History
possible alias: herstory / theystory / *story
killall - Kill processes by name
possible alias: endall

Man: Help manual
possible alias: human / mean

.bash_aliases documentation
New commands:
YES = echo NO
leavehome = cd
showme = ls -lha
together = tmux new -s
begin = source ~/.bash_aliases
join = tmux attach -t
color = changes your terminal prompt to 'this is rosa'
visit = finger
wall = this again? stop it, you read that one yourself

–

on the technical negotiation of multiuser messaging?

wall as in "write to all"

wall without consent
there is an opt-out
to all but not to me
https://linux.die.net/man/1/mesg

the code for the command wall:
https://github.com/util-linux/util-linux/blob/master/term-utils/wall.c
there is a strange comment on the line 449 of the code for wall: `bs->data[bs->used] = '\0'; /*
be paranoid */`

wall as one of the 'easiest' ways to sense others sharing a time-space on the server..
so nice to keep the excitement of sharing a server

but you are forced in a sense to give attention.. not consent based, it is an opt out feature.. (you can stop it by the command mesg)

quickly negotiation happens.. whether asking others ('can you please stop it') or aliasing out the command figuring out dirty ways to get out of the annoyance of interruptions >> messing with a command with aliasing it to sth else
and then you learn there is a quick way out of that way >> just put your wall command in quotes or run /usr/bin/wall

how to change for an:
opt-in wall!

–

lecture file: We trust you have received the usual lecture from the local System Administrator. It usually boils down to these three things:

#1) Respect the privacy of others.
#2) Think before you type.
#3) With great power comes great responsibility.

response-ability file? lecture file added for wall? maybe?

–

response you get when you don't have sudo privileges, but you added sudo in front of a command: 'This user is not in the sudoers file. This incident will be reported.'

temporary reminder of who is in the sudo list redistribution of power

not having sudo can also be nice
the one who had sudo powers the longest needs to be kicked out and needs to be readded / reelected collective sudo

certain commands can only be written by several sudo accounts
when someone uses sudo everyone gets a notification and has to confirm

command w gives you the list of the users that are looked in
it tells you also what they are doing (using bash or nano + file name for example)

sudo on rotation [randomly]

having selective sudo privileges [only for particular command]

Consent Concerns

Introduction: To be read out loud by the group, one at a time whenever someone feels like reading and speaking (10 mins)

Archival practices, dissemination of information and knowledge sharing are crucial actions for intersectional feminist groups. Thinking about this we quickly come to questions of access, are the materials available to those who need and want them? There is also the question of consent. If you share knowledges, do you let them be shared forever? Do you agree to share it with people you may not know? Is your identity intertwined with what you shared, your body with your data, the traces of your online actions with the shared space around and its community, and… What does that mean? How to take care of yourself and each other? When trying to give our attention to consent while building rosa, we noticed that we didn't notice(!) many moments when we gave consent to both the hardware and software. We are curious to learn with you, to consider how the processes of setting up a server could be different. We also want to think through how consent appears in the ATNOFS project. As rosa travels and material accumulates in the storage from many different people, how are participants able to make choices in what materials they share, and how they share them? This is a polyvocal project, do we consent to share across our differences? And how can we build trust and communicate our boundaries?

Exercise 1: Hello, consent calling (15 mins)

In a circle we think out loud about how consent is relational and can be renegotiated.

Intro (read to the group): "The origin of the word consent comes from latin and means "con" (together) + "sentire" (feel), therefore, by itself, ideally, it expresses a mutual feeling".⁹ We like to think of consent as a relational process. And as a process, it can and should be renegotiated. We are asking to think over and about the power dynamics within these infrastructures and relationships: how information, knowledges and its comprehension plays out in these scenarios, who is being affected and how can we care for aligned collective attitudes?

We will ask, listen, repeat.
Someone begins by asking a question to the person next to them that requires consent.

If the answer is yes then this person (who responded with the yes) poses a new question to the person on their other side.
If the answer is no then the question moves around but we try a modification, what conditions would be needed for consent?
We can also maintain the response of no. If we would never consent to this request then we can change the question completely and continue the circle around.
We can also choose not to speak if we don't want to, at any time.

Now we can choose if we would like to do exercise two or three.

Exercise 2: Consent related to the server and our relationships around it (20 mins)

In pairs or groups of three pick out one scenario of consent from below and talk about it.

Scenarios:

- You want to use, create or store files in the server but don't want them public or seen by others. How do we keep things private or only available for some in a shared environment? How do we ask for consent?
- One service or tool is taking too much space and slowing everything down, making it difficult for others to continue their work. How could we deal with this? How do we negotiate server space? Do we have permission to stop or delete processes or files?

How and when does consent appear in this scenario? In which moment?
What does trust feel like here?
Can you change your mind?

When you are ready change your scenario, you are also welcome to make a new one.
Come together as a whole group to share, discuss and take notes.

Exercise 3: Begin to edit a consensual Code of Conduct (CoC) for the server (20 mins)

(If you went through the 'Languages within Languages' script already)
In the terminal on your computer you can display the running processes of rosa, you can stop them or

---

9. From Consent to our Data Bodies, by Paz Peña and Joana Varon.

manage them in other ways.
For example, in the terminal you can type commands
such as:

```
$ px aux
```

px aux is a listing of all the processes active in rosa.

Starting from these practices of listening and reading
the server, via commands such as px aux, or practices
of log reading, how could we write a CoC for the rosa
server?
You are welcome to take the Varia Code of Conduct[10]
as a basis, or any other one, or to create your own.

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10. Varia's Code of Conduct: https://varia.zone/en/pages/code-of-conduct.html.

Reflections

Consent Concerns turned to consentING concerns, as we realised that to consent to something should be a continuous process, not something undertaken at the beginning of a process and then forgotten about. Making consent a verb was also a reminder that it is an embodied action, we wanted to bring consent away from a tick box or written agreement. In the same way, we were imagining rosa as a space that holds us collectively. With this imagination, consenting turned into a frame on how to be together. What brings us to the space? And, how can we be in it with our differences?

Our conversations were slow, meandering and at times felt almost cyclical. We returned again and again to decisions and language around giving permission, becoming sudo users (which gives one full access to run commands), the hierarchies within rosa's users, etc. These were parts of rosa that began our concern anxieties, and somehow we never resolved them. Maybe this teaches us that we have to always be with them?

We could not resolve our consenting concerns, but the following texts are a collective attempt at staying with our discomfort.

Consenting with rosa

The following text was made with pens and one sheet of paper, passed around in the park outside Varia. Then it was transcribed onto a rosa etherpad and copied here.
It is a tentative outcome of our Consent Concerns exercises, a collective experiment in presenting the action of consenting - with others, with rosa - to another person.

this is a series of drafts
WITH ROSA
I consent that all materials can be used for creative purposes while maintaining responsibility for maintaing Varia's Code of Conduct
you are consenting to being with rosa, learning, attempting, failing, while getting to know the work of others and letting them know your work too.
be considerate of our consenting space that is being created, used and collectively sustained (through the care that was, still is and will be performed)
In this space there are also others. Your actions affect their server lives. Listen carefully as you step inside.
For the sake of knowledge distribution we have decided to keep the contents of this server as open as possible, on the condition that you consent to share and care for it responsibly.
Hello consent! You are welcome to be with rosa, and to sense together what to start, stop, erase, share, make or unmake.
We consent to commit in the knowledge distribution process (sharing and receiving) when possible, to understand better the implications of our uses of the server, and take concious and effective responsibility for these. This space we share is not fixed, it welcomes the in betweens and asks for our trust and respect of all possible layers. The ways of arriving somewhere can provide knowledges for others.

WITH ROSA AGAIN
Hello! You are welcome to change rosa, and then be changed by it / them / her rosa?
Welcome to this precious server space.
We behave with consciousness, care and respect for each other's space and work, and for the collective, by engaging energy and thought in understanding the implications of our uses.
Being with rosa, you are consenting to be with, and in amongst, the works of others. Here we try to be attentive to collective needs, labours and desires. Your actions affect rosa's life. Take conscious and effective responsibility for her / them / it / rosa.

References: welcome to add!

- Consent to Our Data Bodies[11]
- Informed Consent - Said Who?[12]
- Everything You Own You've Had to Build on Stolen Ground[13]

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11. Available at: https://hub.vvvvvvaria.org/rosa/chapters/varia/consent%20concerns/ConsentToOurDataBodies.pdf.

12. Available at: https://hub.vvvvvvaria.org/rosa/chapters/varia/consent-concerns/Kovacs-and-Jain-Informed-Consent-Said-Who-Final.pdf.

13. More information about the project here: https://www.aliparoto.com/not-found-on.

Resonant Publishing

This script introduces methods for collective PDF making, using octomode's pad publishing environment. octomode introduces a particular mode of collective work, one in which actions of writing, processing and lay-out making cross each other and happen continuously. The proposal of this script is to make *a resonating zine*, starting from a range of short exercises, to explore how resonance can be used as a framework to think about collective practices and publishing.

> *"We are sitting in a room different from the one you are in now. We are recording the sound of our speaking voices and we are going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of our speech, with the exception of rhythm, is ~~destroyed~~. What we will hear, then, are the natural resonant frequencies of the room articulated by speech. We regard this activity not so much as a demonstration of a physical fact, but, more as a way to ~~smooth out any irregularities~~ our speech might have."* Variation of Alvin Lucier's "I am sitting in a room".

For the making of the zine, we will experiment with models of *Resonant Publishing*: publishing that is not left at the end of a process of thought, but is embedded in a social, technical and collective process where thought develops and unfolds.

Combining tools like Etherpad and web-to-print techniques introduce a range of possibilities for publishing practices. This script focuses specifically on collective PDF making, using a tool called *octomode*. Starting in the middle of the different userspaces that this tool creates, the proposal is to experiment with *user-subjectivities*, *pad listening*, *diversioning* and other methods that will allow us to return to notions of resonance through vibration, citation and recording.

While being with many bodies and voices in a shared space we will operate in a *tentacular mode*, a variation of *tentacular thinking*, which is a term that Donna Haraway used to refer to *thinking with eight legged species*:

"I remember that tentacle comes from the Latin tentaculum, meaning "feeler," and tentare, meaning "to feel" and "to try"; (...) The tentacular ones tangle me in SF. Their many appendages make string figures; they entwine me in the poiesis—the making—of speculative fabulation, science fiction, science fact, speculative feminism, soin deficelle, so far. The tentacular ones make attachments and detachments; they ake cuts and knots; they make a difference; they weave paths and consequences but not determinisms; they are both open and knotted in some ways and not others. SF is storytelling and fact telling; it is the patterning of possible worlds and possible times, material-semiotic worlds, gone, here, and yet to come. I work with string figures as a theoretical trope, a way to think-with a host of companions in sympoietic threading, felting, tangling, tracking, and sorting. I work with and in SF as material-semiotic composting, as theory in the mud, as muddle." "Tentacular Thinking" in Donna Haraway, Staying with the Trouble: Making Kin in the Chthulucene, Duke University Press, 2016.

octomode is a collective editing space for PDF making, using Etherpad, Paged.js and Flask. If you want to work collectively on making a PDF, you can make a new *octomode environment*. Working *in octomode* includes 4 modes:

- pad: all materials for the PDF are collected here. (written in Markdown)
- stylesheet: all CSS rules for the PDF are collected here (written in CSS)
- html: render the lay out as a HTML (rendered with PyPandoc)
- pdf: render the lay out as a PDF (rendered with Paged.js)

The PDFs are rendered using Paged.js, a free and open source JavaScript library *"that paginates content in the browser to create PDF output from any HTML content. This means you can design works for print (eg. books) using HTML and CSS!"* The project is maintained by the Coko Foundation. Paged.js adds features to the CSS3 standards, expanding the possibilities to make lay outs for specific sections, place content in the margins of pages, and render indexes (amongst other things).

octomode is a wrapper around Etherpad and Paged.js. The tool was made by Varia members, emerging from Etherpad based practices and an interest in web-to-

print techniques.[14]

↳ **Genealogies**
octomode's continuations include other software practices based on pad-to-PDF workflows or collective infrastructure: Wiki-to-PDF by Martino Morandi (Constant), Ethertoff by OSP, Etherbox by Michael Murtaugh (Constant), Etherdump by Michael Murtaugh (Constant), Pad2Print by Luuse.

A possible rhythm to follow

15 minutes: Install yourselves (as much as you wish)

- octomode[15]
- Markdown[16]
- CSS[17]
- Paged.js[18]
- resonance: *"The word resonance comes from Latin and means to"resound" - to sound out together with a loud sound. (...) Resonance only occurs when the first object is vibrating at the natural frequency of the second object."*[19][20][21]

15 minutes: Echoes (exercises to warm up)

Echoes
Echo 1
→ What is your screen's width? Fill one entire line with your colour. You can press space or use any other key.
→ Write one or more words in the line without breaking it. You might need to delete some spaces.

Echo 2
→ Fill in one line of the pad with your preferred (nick)name, your pronouns, and anything else you would like to share with the group about yourself.

Echo 3
→ Change your pad colour using the colour wheel on the top right.

→ Open as many browsers as you can and access this pad url from different locations. You can also use Incognito Mode for this in the same browser.
→ Finish the following sentence from your different user-subjectivities:

We are sitting in a room,

Resonant listening & speaking
→ Time for experimenting with "pad listening" and "pad speaking".
→ In groups of two, explore your surroundings, which can be indoors or outside. Listen together to voices, sounds, discussions, noises.
→ Can you record what you hear? In pairs, take turns beginning a sentence, and ending it.

30 minutes: Resonant listening & speaking

- 15 minutes: in pairs, going to another space and listening, then responding (see below)
- 15 minutes: two resonant streams: collective editing / collective designing

— CONTINUE —

30 minutes: Continue resonant listening & speaking

25 minutes: Printing / collating / binding

- How would you like to print? Paper format? Type? Colour?
- How would you like to collate? In order, or not?
- How would you like to bind? Which materials?

5 minutes: Share and wrap up

↳ **Genealogies**
This script is a transformation of a previous *Resonant Publishing workshop*, hosted during Zine Camp in November 2021 by Simon Browne, Artemis Gryllaki, Alice Strete and Manetta Berends. It also has roots in the *Read & Repair* sessions organised by amy pickles and Cristina Cochior in Varia throughout 2021 - 2023, where etherpads have been used for

14. The code of Octomode can be found in the Gitea of Varia: https://git.vvvvvvaria.org/varia/octomode.

15. Scroll down to "How to use octomode?": https://hub.vvvvvvaria.org/rosa/pads/rosa.raw.html.

16. A Markdown reference: https://learnxinyminutes.com/docs/markdown/.

17. A CSS reference: https://learnxinyminutes.com/docs/css/.

18. The Paged.js documentation page: https://pagedjs.org/.

19. Resonance and musical instruments: https://www.physicsclassroom.com/class/sound/Lesson-5/Resonance.

20. Resonant rings: https://www.exploratorium.edu/snacks/resonant-rings.

21. Resonator: https://www.exploratorium.edu/snacks/resonator.

collective reading and annotation sessions[22] and the work around *Minimal Viable Learning*, a research trajectory in Varia around etherpad based learning practices: How is (or could) Etherpad be an educational environment? How could minimal and viable tools shape collective learning? How could collective learning shape minimal and viable tools?[23]

22. Read & Repair events https://varia.zone/en/category/readrepair.html.

23. Minimal Viable Learning https://pad.vvvvvvaria.org/minimal-viable-learning.

Reflections

Etherpad is very present in the day-to-day work of most of the groups within ATNOFS and the networks of networks around it. For this reason it isn't that much of a surprise that different practices and tools have emerged around the software. octomode is one of these tools. And as the group in the Resonant Publishing session was quite familiar with it, practical questions emerged: How can octomode be used by others? Is it easy to install on another server? Can it be used on top of someone else's Etherpad instance? What is the reality of depending on someone else's Etherpad instance?

While discussing the *traversal* aspect of the ATNOFS project, we asked ourselves if we could allow Etherpad instances to traversally cross between different cultural organisations. This idea has emerged in different variations during events in the last years, including the Resonant Publishing session. This type of exchange could be seen as another degree of resonance perhaps, one in which one Etherpad instance allows to be resonated with another one. For example, during Relearn 2019 in Varia the idea emerged to create "etherstekjes" (*etherbranches*): a (not-yet existing) technical way to "cut" a section from a pad in such a way, that it can continue growing elsewhere. The idea was brought back on the table and connected to the specific setup of rosa.

As rosa is part of a hub, we speculated what it would mean if more servers that are present in ATNOFS could be part of it and exchange documents, materials, text and images internally. What kind of network could be created and what could we exchange with it? What follows are notes from the session, traces of us speculating what this form of traversal networking could do.

In Traversal Resonance

You could run another instance of octomode, but you would need to have access to the API of an Etherpad instance...
(access / non-access - referring to the notion of 'access' described by Michael Murtaugh in Becoming Sponge: Sustaining Practice Through Protocols of Web Publishing)

- how to access your API key?
- how to exchange a key?

- when lists of multiple pad instances are shared >>>>>> are these porous relations?
- how to deal with security to collaborative writing? >>> shift discussion towards trust based exchange

Can we think of traversality in relation to pads?
How can we work with traversality across Etherpad instances?
Can we share API keys with each other? Etherstekje?
Does this allow for seed bombing?
Can etherpads also be branched outside of a network?

Definition Varia of Resonant Publishing: publishing that is not left at the end of a process of thought, [...]
An example of this is the format of the *log*, as a mode of publishing
focusing on octomode, online PDF environment from the etherpads - not splitting between writing and designing
writing, designing, viewing; to make print publications, collective publishing

what does it mean to be open to resonating, to develop thought together?

API key - to go into octomode from the Varia rosa server - a system of access and non-access, keys with permissions, asking the server for their key
The API key also gives you access to an overview mode, seeing a list of ALL the pads
Do we write another Code of Conduct? Process of barter...?

What are ways that instances of pads can cross?
Porosity, octomode as trasversality?
Like a handshake?
What are ways that pads can cross?

octomode code in Varia's Gitea:
https://git.vvvvvvaria.org/varia/octomode
There is a potential in the etherdump, the 'listening', to start crossing
Can we make *ether'stekjes'*? — *etherbranches*?
What would be a low threshold way to do so?
Inviting people to use it, using the address of Constant's or HNI's Etherpad...
How could we develop relationships of signaling that activity will happen?

Control over deleting? What are procedures of deletion?
Are you a keyholder?

Pad listening and pad speaking. A short in situ thoughtdump.

How to listen with one ear? Listening with different senses, sensing someone is there with you (in the pad).
Spectres connecting. What does it mean to be open to resonance? To the presence of others?
To multiple presences presenting themselves in the

same pad, finishing each other's sentences
presences present in multiple presents
There was a slight delay in the appearance of the
spectre. Some have difficulty connecting.
How to provide temporal space, server space, and
pad space for others?

An Etherdump, an overview of pads (?), as collective
archive.
What does it mean to cycle through different
platforms, different timelines and speeds of
publishing?
Building a collective intelligence.
Extending an octopus intelligence.

(...)

What are ways to generate PDFs in a traversal
etherpad?
How could we make content driven PDFs instead of
context driven PDFs?
Instead of individual pads as capsules / confined
somethings, can we think about traversal pads?
Can we generate one pad for each chapter, instead of
the full book?
Can we create crossings...?

This would be a way to publish the overlap between
chapters ...

What does "traversal" mean actually? what is the
dictionary definition?
> noun. the act or process of passing across, over, or
through: "A problem with the Voyager 2 spacecraft as
it began its traversal of the rings of Saturn was
eventually linked to high-speed collisions with
micrometeoroids".

Oh, that reminds me of the "Beurs traverse" in
Rotterdam!
Which is "een overgang en een ondergang" at the
same time.
Is it crossing without touching?

Traversing is different from cutting a material.
Cutting is an action of dividing,
and traversing is an action of dividing while travelling.

Could this become a design strategy?
Approaching the publication traversally effects the
outcome ...

ref to hyperlinked or non-linear reading ...

While crossing and trasversing, you also generate
something, right?
Maybe it's not about reading across material, but
while crossing you also generate something else, you
are leaving something behind.
Can the context of each session provide a specific *way*
of crossing?

Guest Contributions

Varia Score for Tina M. Campt
by Gabi Dao

The artist Gabi Dao led us through *Varia score for
Tina M. Campt*, a listening workshop to get us to
tune into one another. To really consider what an
intersectional feminist approach could be when
building a server and publishing together, we
wanted to focus our attention on narratives that
have been hidden and memories that can travel in
the sonic.

Questions we shared with Gabi were:
How can we give attention to positions that have
been written over, removed, or never included?
How can we publish in a way that does not
perpetuate linear thinking and progressive,
colonialist attitudes? What actions can we do
together that brings forth our collective memory
and encourages us to think deeply about the
possibilities for knowledge sharing?

To begin, we read from Tina M. Campt's book
Listening to Images, from the chapter The Hum of
Silence. This is an excerpt of what we read;

> *"The Hum of Silence*
>
> *The silence of the space couldn't have been
> louder. Stepping off the elevator of a converted
> Chelsea warehouse in the middle of a weekday
> felt like walking into a whitewashed
> mausoleum. The building was a warren of
> small but established galleries, yet to me it felt
> like a maze. I passed the door of the Walther
> Collection twice but only found it on the third
> pass. As soon as I entered the gallery, it was
> clear that quiet was the most appropriate
> modality for encountering the installation. But
> its quietude was anything but simple. It was
> the kind of quiet that is in no way an absence. It
> is fulsome and expressive. Restless, awkward,
> and unsettling, it is a form of quiet where
> gnawing questions simmer and send one
> searching for more complicated answers." (Tina
> M. Campt)*

After this, the group was invited to warm up
together and activate the listening. With eyes
closed, we drew the space we were in from a
particular corner of it, visualising the sonic into
drawings.
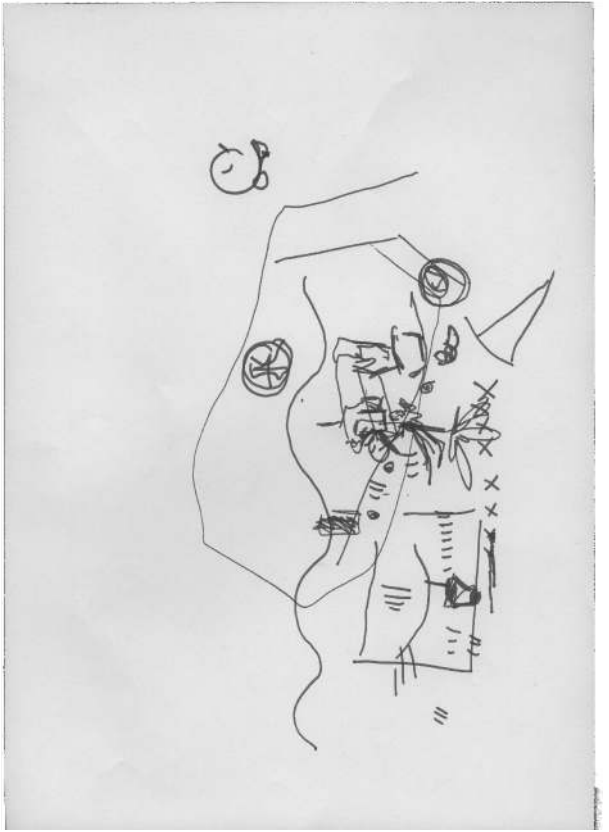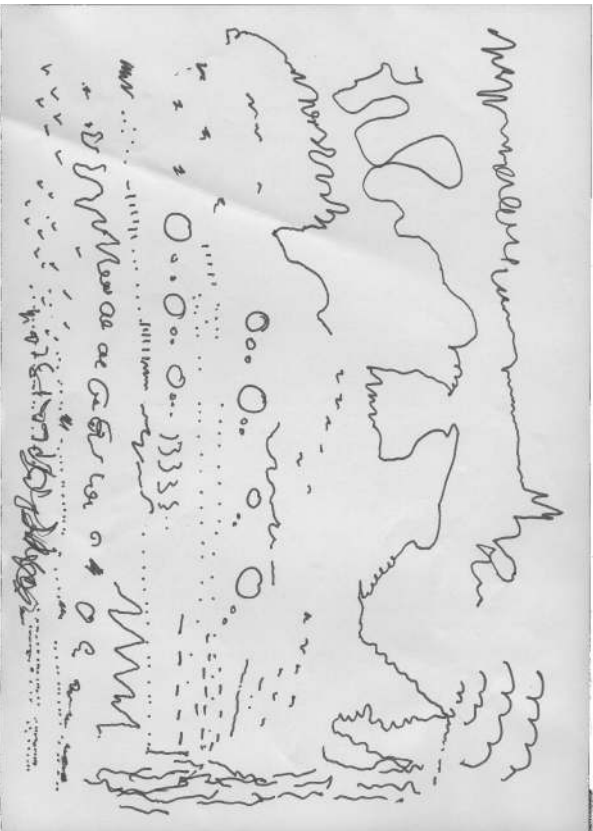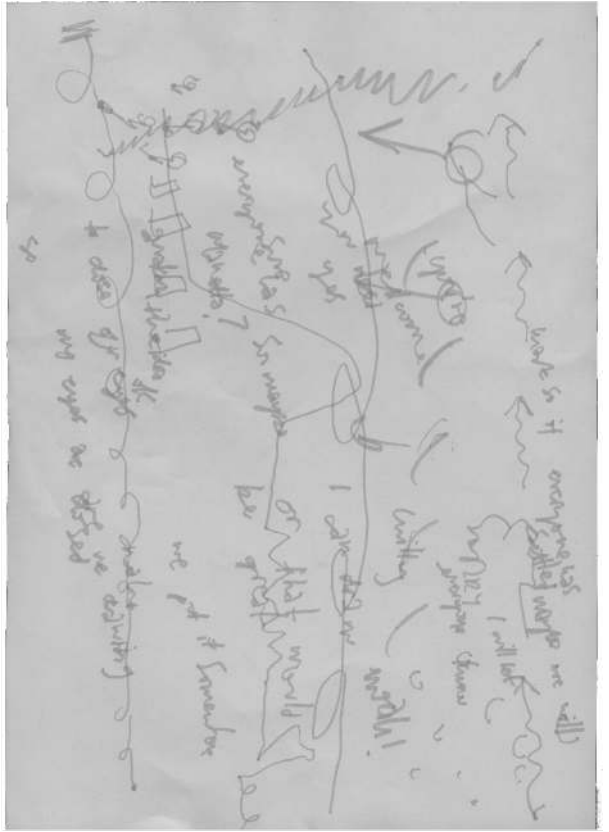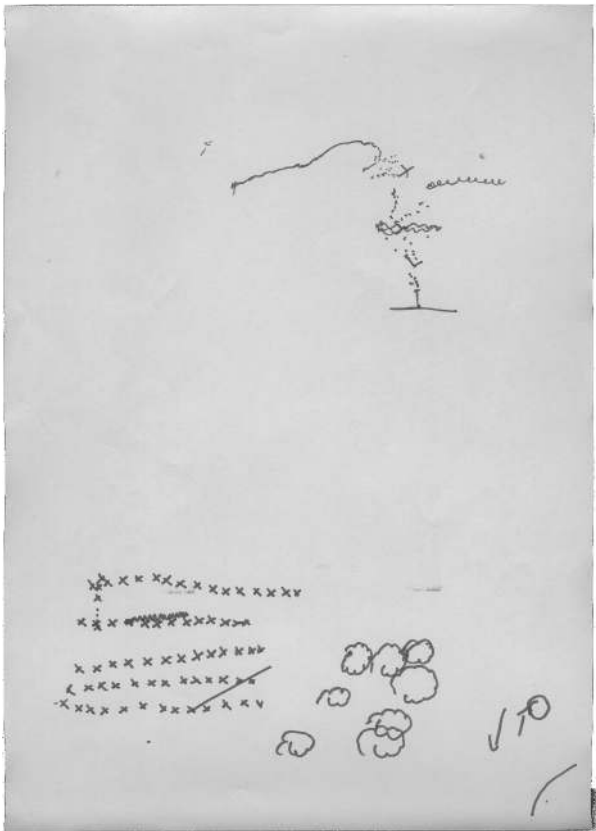
Varia score for Tina M. Campt

❦with voices and objects❦ (Gabi Dao)

make four different groups: readers, echoes,
transcriptions, the room.
spread out in the room, anywhere you feel drawn to.
Sit, lie down, stand, etc., make your body
comfortable. Cast a glance around, does everyone
look settled? If so, rub your palms together rapidly,
making your hands warm. Lightly cup your warm
hands over your eyes. Take a few deep breaths and
listen to the quiet of the room, pause for a time not
counted.
Readers begin when ready. Echoes, transcriptions and
the room join in after at any point.

readers: open your eyes and begin by reading
✺slooowly✺ from Listening to Images by Tina M.
Campt, The Hum of Silence, on pages eighteen and
twenty, at any time you feel ready. Feel and listen to
the pauses between words, between syllables,
between letters. Listen to one anothers voices phase
in and out between words and pauses as you read.
When is the space becoming chorus, becoming
cacophony?

echoes: keep your eyes closed, listening to the
readers. As you listen, choose a word or a phrase that
you hear from the readers. Echo it in the room. Repeat
it as many times as you want. Maybe you chose a few
words or phrases. How long do you pause for
between each of your echoes? Where does your echo
go? Into the sea, sky, soil?

transcriptions: keep your eyes closed. Do you
remember what you heard on your way here? What
did it sound like, a high frequency, a muffled voice, a
windy bush, the colour blue, your joints cracking, a
nhmmmZZZzzzzz? How did it make you feel?
Transcribe the sounds and sensations with your voice
— do you whisper, do mumble, do you whistle, do you
shout?

the room: open your eyes. Slowly move around the
room while imagining the pull of the inaudible
frequencies leading you to something that you will
eventually touch, hold, etc. How do you move around
the room? What do you sound like on your way there?
What is the sonic potential between you and what
you've chosen? How can you hear them through your
body? Your hands, your nose, your feet, your shoes,
your skin, your flesh, your bones? What shape is their
sound? The sound of its texture? Resonate in the
room.

Sparkles and Packages

At the end of wrapping up the Varia session, a few of the organisers got together to discuss and reflect on our thoughts on what would we like to carry further. The transcription of that conversation can be read below.

Can we think about what rosa can be after ATNOFS?

We talked about rosa as a place for experiments before they became part of ATNOFS. We wanted rosa to be a server that we could call feminist, and to have it as a space to try out and install things. But that quickly turned into a conversation about why we did not call the Varia server feminist.

I would say that both are, in different ways.

But one is explicitly so and the other one does not mention it.

Yeah, that's true, because that would require a group conversation with twenty people about it.

It's easier to come to a communal idea of a feminist server in a small group than in a bigger group.

In that sense, rosa did contribute to the slow process of maybe starting to call the Varia server feminist. I don't think we're there yet.

I am not as familiar with the Varia server as I am with rosa. I feel closer to rosa, I understand the processes better and I could associate them with a feminist server. For me the Varia server is still a black box mostly. All the contributions there have not been made by me, none of the interventions, none of the customisations, and this has become a big part of what a feminist server is for me.

Yeah, I'm not sure, there is indeed a tension, because we have been referring to a feminist server as a place for experimentation and thus instability, but in the case of Varia's server, it needs to be stable for those who depend on it. I cannot really put it fully into words but I would not fully feel comfortable calling it a feminist server at this point because we didn't really practise that yet, or talk about it so much. But I would like to work in that direction. But I don't think that if a server is stable, it is not feminist.

Sometimes Varia's server is unstable.

I guess it's more stable than rosa, because more people rely on it for various things.

I think the Varia server is definitely surrounded by feminist practices.

Can a server become feminist? Or does it need to start by being feminist? I'm interested in your personal perspective on it, we don't need to speak as a group.

Right. I wasn't there in the beginning and it was done a certain way that I don't have any connection with. I don't know enough to be able to say.

PAUSE

I think the question of what is the difference between a community server and a feminist server comes in handy here, because Varia's may be closer to being a community server. It can be both of course, it doesn't need to be either or, but some people know more about how the Varia server is operating. It's not always documented, so I think that accessing, caring for and maintaining the server is still difficult. Can this be part of the thinking?

When we have to do important changes we rely again on the hierarchy of knowledges, whereas with rosa it doesn't feel like it needs to be like that.

> This paragraph is a later addition to the conversation, added as we transcribe the recording. While typing out these words we thought to add that, when we were faced with time restrictions and the closer we got to the first ATNOFS session, we fell back into roles of expertise. On reflection, we want to recognise that the ATNOFS feminist server did emerge from a reproduction of particular divisions of work: whereby those skilled in one area worked more in that realm. Those more experienced in setting up a server continued with this, while those more experienced in group facilitation pursued these parts of our activities. We wonder if a feminist server would be one that can allow for different moments and flows where roles and rhythm shift accordingly to group needs and desires. If you need to focus on something, then you can, if you have desires to learn, then you can. Of course learning also requires that someone is available to guide this process. What we appreciated in our Varia ATNOFS session was that all knowledges in the group were valued equally, and considered without hierarchy. We think that a feminist server would be a space where value is shared and given generously.
>
> Now we are returning to the transcript.

What do you mean by relying on a hierarchy of knowledges?

Well, you ask the people who are the most experienced to do a back-up for example. It feels like this is how we work in Varia.

I joined some infrastructure moments last year. But when you have a limited amount of time, people who already have knowledges on a particular task step up

and take it on. In this case, it did happen to be people with more technical expertise, and then people who didn't have it, like me, had to make a bridge by themselves. But I could have also done the task myself if I had dedicated the time to learn how to do it. The others did make space for this to happen, and there was documentation on how this work had been done in the past. I have broken the server before and the response was always very generous, kind and supportive.

That's true and also in the documentation there are phrases that say things like 'please break things, we will fix it all together later', or there are messages that say 'don't be afraid', and I really like that. I guess it feels that now with rosa we could experiment and speculate a bit more what happens when you bring feminism and servers explicitly together.

I think the one moment when we did talk about whether the Varia server is feminist is when everyone got sudo rights.

Yes, that was an important moment.

I wasn't there for that.

Everyone now by default gets sudo rights, but that was not the case from the beginning.

I wanted to add one more thought to the conversation from before, that is not to confuse feeling responsibility for the group with the impossibility to change its structure, if that makes sense.

In the case of rosa?

In the case of Varia. What I really like about this group is that there is openness to change. At some point we just decided to stop organising through a board of people, and we didn't have another structure to replace it with, but we were trying to understand what would happen if we stopped relying on this format. I do think this attitude also applies to the server. We can experiment with it, but we also feel responsible for the consequences. You can change things, but if the server goes down, you know that you have to fix it. Which is why it's important to understand how something was set up.

Maybe one more thing to add is that when the work in ATNOFS and the work on rosa was presented at the Art Meets Radical Openness (AMRO) festival in Linz, on the panel "Hosting with the Others", it felt like a very precious moment, because it brought different groups together that are working on server maintenance. Also with groups that are already doing this since the 1990s. One thing that stood out was that in the panel there was a different kind of approach towards server maintenance. It was a lot about doing it together, doing it in tmux sessions, trying to really document everything as much as possible but also to organise events around it. So it is not only about the work itself, but also about creating a culture around doing the work. To create habits and

language around it, and moments of being together. This notion of event, of creating moments around server practices, initiated a conversation we had the same day to maybe organise a Varia server party in November this year, because Varia will have existed for five years. At AMRO we met some people who were relying on our etherpads and on our server, so the party would be a sort of a synced moment on the server to celebrate space shared together. We can also see this as a moment that we can bring experiments and customisation practices from rosa into the Varia server, maybe making it a bit more feminist.

I think the link between the Varia server and rosa is really strong.

But also to acknowledge more, you phrased it very nicely in that conversation, that we're accidental hosters, that people are relying on the Varia server without us offering this service very explicitly. I think that's really interesting to embrace and to question what it means to be an accidental hoster.

The hub is also interesting, because it creates a certain dynamic of power. It requires someone from Varia being in the room to make SSH accounts on rosa.

Yeah that's true, and now I remember that there was a conversation in the Varia session about maybe turning rosa into the hub access point, so that rosa turns from being a server for documentation into an access point to a hidden network of servers, instead of Varia being the central node in the whole network. Or, to have multiple access points and rosa could be one of them. To rethink the hub is out of the scope of the project, but to consider what it means to have a shared hidden network is really exciting. There is really something there.

Yeah.

Acknowledgements

HYPHA

What's in a Name

A hypha (from Ancient Greek, meaning 'web'; pl. hyphae) is a long, branching, filamentous structure of a fungus. In most fungi, hyphae are the main mode of vegetative growth, spreading and interconnecting with other material entities. Its existence happens underground, its manifestations take place above, breaching into and through the other stratifications of the earth. Its sociology is soft, diverse and non-hierarchical, horizontal and friendly, while being invested and undiverted in keeping its filamentous structure solid. Having this vegetable metaphor as a guiding imaginary, hypha defines itself as a collective of individuals working toward a better understanding of technology and its deep-seated implication in our socio-political climate.
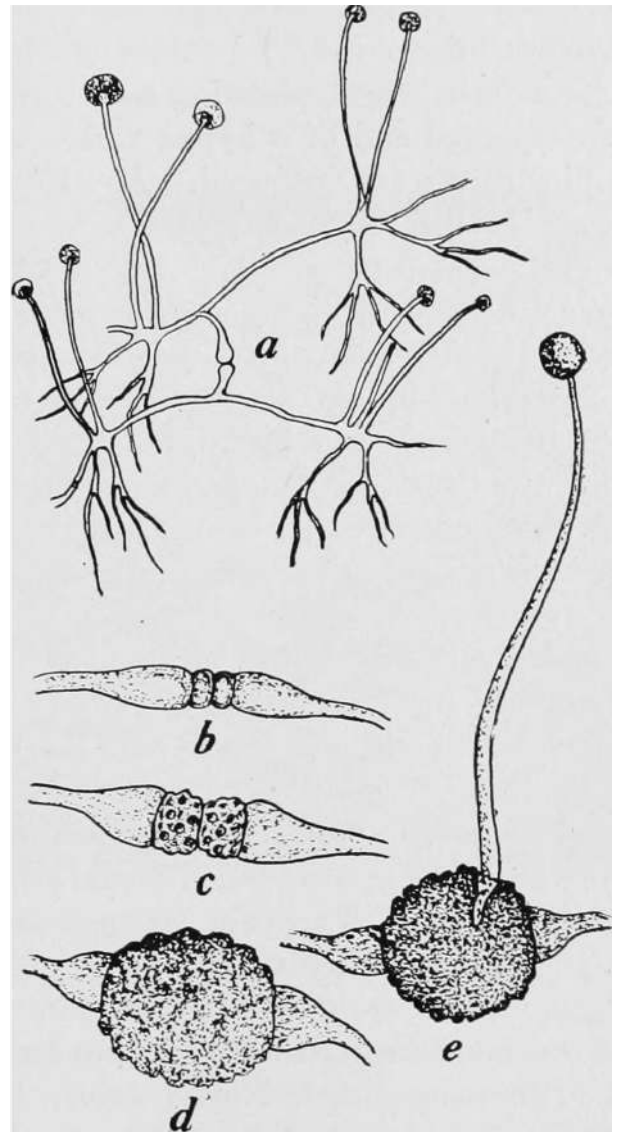
What Is the Soil Where We Come to Dig Our Routes?

We have witnessed a paradigm shift, going from isolated computing clusters to interconnected university computers and later on to the internet as we know it today. One of hypha's aims is to stop for a moment, have a look at the fast-paced evolution and trace back the steps accompanied by curiosity, critical thinking, and technical knowledges to understand how this is affecting us, our communities, and everyone else around us.

Starting with our embodied subjectivities, now in the age of continuous information overload, we're being bombarded with personalised data enforcing filter bubbles that are diluting notions of truth until they become a feedback loop of opinions, polarising populations and uprooting communities.

It has become a common practice for companies and state agencies to embed mass surveillance tools in our public infrastructure (such as public spaces or the internet). In the case of companies, they use it for profiling users, predictive analytics and data mining. In the case of governments, besides collecting data on populations, it seems there is also an overlay of nation states overimposed on the open internet, creating a split in the internet (or what is commonly referred to as splinternet).
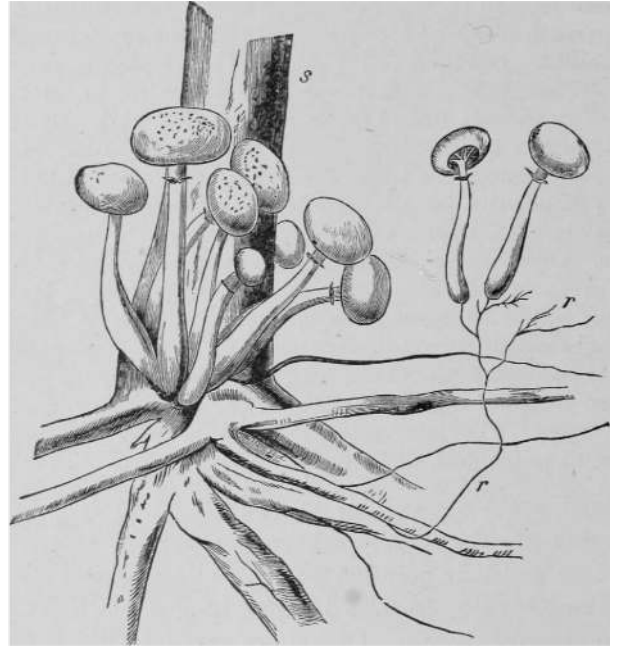
Regarding geopolitics, it seems that technology is just another avenue that nation states are heavily invested in the militarisation of. Considering the internet became the de facto infrastructure for communication, business, banking, etc., an interesting case scenario would be the Stuxnet malware, where a few allied nation states built malware made to exploit specific computer vulnerabilities and infect most devices connected to the internet. Here we can see the change from classical to digital warfare. The vulnerabilities were unknown to the software developers and because of that, the developers had zero days to fix the issues. Hence, such software vulnerabilities might be encountered by the name "zero-day". If Stuxnet malware detected industrial controllers specific to one target (in this case, an Iranian uranium enrichment facility), then it would become activated.

Our critical analysis of technology should look at both the structural / systemic and personal aspects in order to better understand how we can use it in ways that benefit our communities. Our group is engaged in debating and talking about open source alternatives that are available freely for everyone to use and implement. However, there is another complex debate about the material inequality around the invisible costs of implementing and maintaining such alternatives for ordinary communities and people, versus use by big technological companies, who can afford the human resources and technical infrastructure to sustain their services.

Routes Are Paved with Full Encounters

The session was not advertised or made public, but rather everyone joined the days based on peer-to-peer invitations. Our intentions were twofold: firstly to pinpoint what sort of technologies and technological knowledges our existing collectives need, and secondly to bring people together into a new group that would like to take on this type of work further. In terms of infrastructure, at that point in time we only had access to rosa. We currently don't have a space, but we have hosted our events and meetings at filaret16 - a local DIY punk space.

Program

Saturday, April 9th

12:00	Hello, world! *Gathering with warm tea and coffee to get to meet and know each other*
13:30	Lunch *Vegetarian food to accompany our words*
14:30	Local histories against the global design *Short presentations of ten to fifteen minutes that introduce the history and genealogy of the collectives that are part of this project and their relation with / to autonomous networks and self–governed technologies. Invited collectives: Varia, FHM, Constant, LURK, esc mkl, ooooo* *What is hypha? – a short presentation on hypha, a digital space initiated by Sergiu Nisioi and Anca Bucur, what is it and what we aim with it.* *Meet rosa! rosa is a Raspberry Pi server that will travel between Bucharest, Rotterdam, Athens, Graz, and Brussels. When it is not travelling, it can be accessed at this page https://hub.vvvvvvaria.org/rosa/. We will get the chance to meet the server physically and learn how to connect and interact with it.*
16:00	Break
16:30	A beginning, a scratch, a breach *During this session we intend to pinpoint the urgent issues of our local collectives and communities, what types of technologies we can adopt to help us organise better, to keep us secured from state or corporate surveillance, and to help us build a safe digital space. Some questions that we'd like to discuss are:* *- What is a server and what can we do with it? What are the reasons for installing a server?* *- How can a server become a political intervention into the capitalist global design? What is its potentiality to coagulate a situated activist movement?* *- What does it mean to approach software from a decolonial, feminist perspective?* *- A collective digital space (as any other space) needs shared work: how many people would like to join hypha and how much energy can we put into learning how to run a server and transform it into a functional tool?*

Which of the following self–hosted services could be useful to our communities?
- email / mailing lists / newsletters
- Mastodon alternative social media
- alternative chat (Rocket.Chat)
- collaborative text editor (Etherpad)
- online collaborative text editing (similar to Google Docs)
- file sharing, calendar, collaborative office (Word, spreadsheets, presentations) (Libre Office Online / OnlyOffice / Nextcloud)
- forms (LimeSurvey)
- hosting personal websites, project websites
- publishing platform books, leaflets
- videoconferences (Jitsi)
- peer2peer video sharing (Peertube)

18:30	Drinks *drinks to soothe our thoughts*

Sunday, April 10th

14:00	Lunch
15:00	An introduction to the internet (work) *a crash tutorial, a presentation where we will discuss how the internet currently works, what types of addresses are out there, what is an IP, a port or the Domain Name System. A discussion with knowledge sharing: for those of you who know all of this already, it's a chance to collectively share your knowledges with everyone else.*
17:00	Break
17:30	Encryption, VPNs, Proxy *a crash course presentation where we can learn and discuss what these acronyms mean: HTTPS, SSL / TLS, VPN, Tor browser. Some questions that we would want to ask:* *- To what degree can encryption protect us from surveillance?* *- What VPN providers can we choose from? (if any)* *- How do we enable encryption and how do we navigate the web?* *- What is a hash and how can passwords be cracked?* *- What is the Tor network and Tor browser?*
18:30	Closing remarks / planning for the future

When Branches Attach and Filaments Touch

April 9th was a nice and warm day and we decided to go to the park, sit on the grass and talk about our histories.

People from the ATNOFS network (Varia, FHM, and Constant) participated in the discussions. From our side, we had representatives from different local collective projects such as:

- Filaret16 - an anarchist DIY space in Bucharest that hosted our session
- Cutra - a radical queer feminist magazine
- Frontul Comun pentru Dreptul la Locuire (Housing Rights Common Front) - an activist group part of the housing rights movement
- Pagini Libere (Free Pages) - anarchist, decentralised, autonomous and non-hierarchically organised editorial collective
- Colectiva Literatură și Feminism (Literature and Feminism Collective) - organising events and promoting feminist and queer literature

The discussions were aimed at providing a mutual exchange between the invitees from Varia, FHM, Constant and different local representatives from queer, feminist, and leftist activist circles. The second day greeted us with lots of rain and tiredness, we continued our discussions and had a few first attempts at introducing several technical topics between each other.

As a result of our discussions, we learned how other collectives use technology to organise better, how can technology be used towards a situated emancipation, debated the needs of different collectives, and some of us self-organised into a group with the aim to continue this line of work.

A Continuation

- we gathered recurrently for knowledge sharing sessions and movie watching nights at Filaret16
- we continued the discussions around feminist servers and explored our own energy and our enthusiasm for doing deployment and maintenance work
- we discussed what it means to participate in the work needed to deploy and maintain infrastructure, especially when members have varied levels of comfort when it comes to the technical process involved
- talked a lot about secure communications, and about keeping our data out of the hands of Big Corps
- we feel that we need more exploration before we launch into deploying our own online spaces

Our movie nights program so far included the following:

- Alles ist eins. Außer der 0. (2021) - documentary about the beginnings of the Chaos Computer Club, in Germany
- Citizenfour (2014) - a chronicle of Edward Snowden's process of leaking NSA secrets
- The Internet's Own Boy (2014) - the story of Aaron Schwartz, and his attempt to liberate scientific research from behind paywalls
- The Pirate Bay: Away from Keyboard (2013) - documentary about the founding of the Pirate Bay and the lawsuit that ensued

The Protocol for Planned Disconnect

hypha plans to host a presentation of the Protocol for Planned Disconnect. This is a discussion about the current climate crisis and the possibility that technology may become scarce in the wake of climate catastrophe. The Protocol for Planned Disconnect is a workshop that emerged from the "After Extractivism" conference organised by the Berliner Gazette in 2022. The description of the protocol, below, is quoted directly from the conference page.[1]

Technology is not a panacea, but a tool that must be chosen and used strategically.

The Protocol for Planned Disconnect is an open source technology that can be used by groups or individuals. Its purpose is to provide a learning journey for everyone who wants to reflect on the deeper connection between technology and nature. You are invited to share it in your communities.

This also becomes clear when facing the climate catastrophe. Hence, the claim in this context must be two-fold: climate and tech activism. The first has slowly entered public consciousness, but the latter is usually dismissed, as digital technologies are considered "clean".

The high energy consumption of running data centres, manufacturing smartphones, streaming videos, etc. is underestimated and ignored. So, what does it mean to politicise digital technologies in the face of mutually fuelling crises without letting their use become part of the problem or even detrimental to its solution?

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1. The website can be found at https://bg-disconnect.vercel.app/.

What Our Local Collectives Need

1. Security

This issue is recurrent in our discussions, even before the first meetings. We are all interested in having a more secure internet, safeguarded from state or corporate monitoring and furthermore, to have our local devices secured against any potential attacks.

According to the Romanian dictionary, *anarchy* is a state of disorganisation and disorder, chaos in a country or an institution; indiscipline, disobedience of the individual to an organised collective. We can find such terms in the Romanian legal apparatus too. It can become very risky for organisations that identify as anarchist, as they could be used as scapegoats or targeted by the police. Folks still remember the 2008 violent crackdown by the police against a potential anti-NATO protest that destroyed the self-organised group cohesion and put an end to many local collectives.[2]

This matter has become more urgent as the recent COVID-19 pandemic and the war in Ukraine determined a further militarisation of the state. At the same time, the policies implemented in Romania tend to undermine and devalue public services and facilitate the outsourcing of essential ones such as medical and educational services to multinational private entities.

When we wish to communicate securely, we should make a habit of using Signal to chat and organize our meetings. While this can be blocked, we can be inspired by previous attempts at bypassing censorship, from the Hong Kong protests where peer2peer technologies were used to communicate[3]. Similarly, during the Arab Spring protests, Raspberry Pis were used to set up mobile local networks for communication.

For browsing we can use the Tor network (The onion routing) and run the snowflake proxy to help others access the internet, safely. In the end, security is a privilege, especially if we wish to run self-hosted instances. Security involves a full-time commitment and it's not possible at this moment to provide guarantees to our peers using self-hosted technologies. What we can provide are workshops and discussions around these topics and means to help people secure their devices and identify whether they might be targeted.

2. An Archive

During the meetings, we realised that the documentation from all the recent events, protests or actions is scattered and many times lost amongst our peers. And while we wouldn't want to have a public storage where some unwanted eye could take a look, nor would we want to risk losing everything in a single point of failure kind of storage. It would still be valuable to have an open digital space where we could back-up or preserve a structured copy of our actions so that we have the ownership of our histories. Therefore, an archive seems like a valuable resource to have, that can be provided as a self-hosted service.

While this sounds great in theory, we were left with plenty of questions at the end, the most important ones being:

- how much time and resources are needed for such a thing?
- who has access to this resource?
- a power structure will likely emerge between the hosts and the users, how do we deal with this?
- how do we comply with GDPR or people who wish to have their data deleted?

And maybe the answer to all these is not to offer the archive as a quasi-public service, but to have an encrypted, shared machine, disconnected from the internet that is available in one of our collective spaces.

2. Romania: Police actions against anti-NATO protests in Bucharest. Available at: https://www.statewatch.org/news/2008/april/romania-police-actions-against-anti-nato-protests-in-bucharest/.

3. Hong Kong activists use Pokemon Go and Tinder to organize as police crack down on ongoing protests. Available at: https://www.businessinsider.nl/hong-kong-protesters-tinder-and-apple-airdrop-to-organize-2019-8?international=true&r=US.

3. Alternatives to Social Media

Social media is used to promote the work of our collectives. Facebook, in particular, is extremely important in Romania and is the principal medium of planning, inviting and organising events. Beyond that, Facebook is used to connect with people outside of one's local bubbles, especially with people outside of the main urban centres. While Facebook is an extractivist platform gathering information from everyone, even those who aren't logged in, active or even registered users, it is extremely widespread in Romania which makes it (sadly) one of the best platforms for contacting vulnerable people, especially in cases of violence, housing or racial injustice.

Access to technological emancipation is limited by class and social context, therefore, in difficult times, we accept the trade-off of using an extractivist platform in order to continue doing our work.

Alternatives to commercial social media would be useful for our collectives to share our thoughts and ideas amongst each other, without worrying that some platform would track every single step we take and without being constantly distracted by scrolling through an infinite feed of commercials. More importantly, this alternative social media should have the role of connecting the people that do not live in the same city, since everybody from our groups agreed that we need "less social media" and more "social meetings face-to-face".

The discussions related to social media have been developed further through our participation in the LURK session and have been a recurrent topic in our discussions.

Summary:

- a Mastodon instance would help us get more filtered and concise content, where we don't get overwhelmed by commercials and other Facebook-like features
- mainstream social networks are still the only ones that can help us reach a wider audience beyond our bubble
- we need to be aware that once an instance becomes an essential infrastructure for the local communities, we need to take ownership of it and continue providing this service for as long as possible

- we talk about the mental burden associated with switching our processes and our tools
- we also need to come up with a set of guidelines for whom to block and how to moderate, we are excited by the idea of learning how to deploy and moderate an instance
- a self-hosted Mastodon instance is not suitable to help our collectives communicate essential organisational content that could make the communities more vulnerable

4. Digital Emancipation

This is another recurrent topic that emerges in our groups. Beyond providing access to private and secure technologies, it is of utmost importance to provide workshops and knowledge sharing sessions with our local groups of interested peers. This implies that both the people who organise the workshop and the ones who participate in these sessions have the availability to teach and learn bidirectionally. Availability can mean time, openness, an understanding of the burning issues related to technology, an adequate space, and actual digital infrastructure. Furthermore, workshops on digital emancipation must be adapted to different types of audiences, since addressing a queer feminist audience may require a different approach than an anarchist decentralised collective. Needless to say, the speaker must remain aware of the power relations created during an event and the historical patriarchal aspects of technology.

Unfortunately, synchronising all these requirements between a workshop organiser and participants is fairly difficult within the current local context of Bucharest. This context is rather restrictive — spaces that are not business oriented lack financial support, and plenty of us are in a state of precarity. This leads to exhaustion and lack of availability for teaching and learning.

The stage we are at now is more than incipient in every aspect. Our current goals are to start small, and open these discussions in both formal and informal contexts. Beyond tech knowledges, we wish to create a local vocabulary and to bring a critical perspective inspired by new materialist and ecofeminist theories. We are aware that this is a kind of work that can only be done with time and must be accompanied by leisure and emotional care.

5. Safe and User-friendly Digital Services

This is related to the first point and the need to have privacy and security. Facebook groups are not desirable. There is a need for safe digital services, from chat groups, storage, to shared document writing, but it's also very important to be easy to use. After all, writing a text collaboratively is definitely easier in a Google document than in a Cryptpad.

To have safe digital services, advocacy and policy changes can be used to impose more legislative control of the extractivist platforms. Self-hosting can't always substitute the technologies that everyone is familiar with; it's more of a path towards learning and working collaboratively, and towards sharing a common digital space.

6. Other Examples and Connections with Outside Collectives

A listing of examples of projects, collectives, groups, associations that could inform the process of hypha:

- Labomedia
- FuturÉtic
- Indymedia
- Systerserver
- Varia
- Feminist Hack Meetings
- mur.at
- servus.at
- Autistici/Inventati
- Vedetas
- Anarchaserver
- women.it
- ooooo
- Constant
- Riseup
- Donestech
- cisti.org
- Digital Power: Activism, Advocacy and the Influence of Women Online
- Calafou

Acknowledgements

LURK

Introduction

LURK, on the precipice since 2014.

LURK started out as a small collective of artists / hackers, cultural workers, art, sound and design practitioners (from makers to writers) interested in facilitating and archiving discussions around net- and computational culture and politics, proto- and post-free culture practices, (experimental) (sound) (new media) (software) art, and other such topics. We have been active since 2014, and today we are best described as both a collective and a community of communities. Practically speaking, we offer, to like-minded people and peers, the possibility to host their email discussion lists, access instant messaging services, participate on alternative social media platforms, as well as make use of an audio and video streaming server for events, radios, and miscellaneous experiments.

With COVID-19 reigniting conversations about autonomy and sovereignty in relation to digital infrastructures, it has been our concern to inform these discussions with lived accounts of both the challenges and opportunities of self-managed digital resources and autonomous digital infrastructures. We frequently share these concerns in the form of lectures, seminars and hands-on workshops to discuss the services we run, the infrastructure we use, and the time and energy it takes to support it all. We do, however, remain critical of the frequent technosolutionist reduction often found in discourses surrounding alternative computer and network technology, as well as the social, economical and organisational dependencies it systematically obfuscates. In that sense, our motto could be "there is no one-click install to autonomy".

We see the ATNOFS exchange as a valuable way to continue our practice of networked services, experiments and workshop facilitation, in which we can engage with the issues listed above together with others. Therefore, it felt natural for us to first contribute to ATNOFS through supporting the discussion across participants, by hosting the project's email discussion list. Second, and, most importantly, we contributed by developing and facilitating the workshop "How to run a small social networking site with your friends". The latter is both a synthesis of past similar workshops and a new way of engaging with the topic of alternative social media hosting and communities.

This chapter thus provides some background information on the workshop in relation to prior experiences of running similar activities, as well as a detailed account of its structure. The chapter also briefly introduces the participants who joined and what their concerns and experiences were, both before, during and six months after the workshop. Finally, the chapter concludes with some reflections on the ongoing challenges with regard to launching and sustaining community-owned alternative social media sites.

Motivation

The workshop *How to run a small social networking site with your friends* draws significantly from our prior experiences of running workshops with groups and individuals interested in alternative social media. In the past, we have co-hosted workshops focused on explaining and introducing the fediverse[1], and have hosted workshops focused on the technical aspects of installation and maintenance of software[2].

Running workshops to introduce new things is always a delicate exercise in balancing between focused and broad into something that can be actually activated or carried on once the session is over and the participants part ways. Frequently, this exercise leads either to overly technical or generic formats. On the one hand, engaging with, and understanding the underlying technical aspects of computer and network technology seems like a good idea to open up discussions on other non-technical topics or concerns. In practice, however, these kinds of workshops tend to get bogged down in technicalities (e.g. debugging why a particular command won't run). Another effect is that it will often favour a minority of very engaged participants who "get it", while being too distracting or confusing for the majority. On the other hand, more general, explanatory and introductory workshops tend mostly to attract groups and individuals only interested in learning about novel concepts, for general curiosity, for entertainment, for footnoting an ongoing research, or simply to surrender to FOMO. As a result, such participants do not necessarily care more deeply about the subject, nor will pursue it any further beyond the workshop.

In particular, in the Western European cultural sector, the workshop as commodity is inextricable from socioeconomic conditions that have increasingly turned such activities into disposable experiences led by a pool of precarious cultural workers. These are commissioned to entertain a general audience, or another pool of precarious cultural workers, as part of an ongoing cycle of media art circus and creative destruction within the fields of art and cultural production, facilitated by both cultural organisations and funding bodies.

Collective practices in the field of art and cultural production have become increasingly popular. We should, however, not forget that one incentive to work in such a way is the extreme precarity of cultural workers. In such a context, what does it mean to teach and explain ideas such as alternative social media, data sovereignty, self-hosting, and the autonomy of communities of practice? Thus, the challenge for us was to figure out if, and how, these issues could be addressed in the way the workshop was structured, and the way participants were selected. No stone should be left unturned, and we took the near complete freedom provided by the European Cultural Foundation funding as a rare opportunity to experiment with the format. We felt this was even more relevant given that our topic touched profoundly on concrete activation and experimentation around digital autonomy and data sovereignty.

In the past, we have worked with an approach that goes beyond technical or introductory imperatives. More specifically, we have run workshops about setting up a self-hosted alternative social media platform, with a strong focus on what happens *after* the installation. This bypasses most of the technical, and makes room for hands-on moments to discuss things such as group formation, content moderation and governance, instead. We first trialled this form of workshop for the Centre for the Study of the Networked Image[3], and realised that the selection of participants, as well as the context of their participation, is essential to make such activities meaningful. Going forward, it became clear for us that we wanted to engage more thoroughly with non-institutional settings. Choosing to work with different kinds of collectives and communities, specifically those in which the urgency of autonomy, the conditions of precarity, the need for safe spaces or their activist practice created a strong incentive to engage with collective practices in a radical way. This is the reason why the selection process, a part often overlooked in our past workshops, became a crucial element. As a result, we decided to only accept already established, non-funded or self-funded groups who had active plans to establish an alternative social media presence for themselves and / or their community, yet were struggling to get started. We also had to make sure that the participants should feel they were allowed to represent whatever group they came

1. Welcome to the Federation. the What, Why and How of Alternative Social Media #1. Available at: https://2020.transmediale.de/content/welcome-to-the-federation-the-what-why-and-how-of-alternative-social-media-1.

2. See, for example: https://bibliotecha.info/read/.

3. Screen Walk: One-click install to autonomy? https://www.centreforthestudyof.net/?p=5693.

from. We did so by stressing that all the results of the workshop could be anything from a fully operating social media platform ready for people to join, to a first draft that could be brought back to the larger group for further discussion.

In the process of preparing the workshop, we also came to realise that what we were ultimately working on was a workshop derived from, and synthesising, all the things we encountered as a collective, let them be social, economic, cultural and technical issues, while running an alternative social media ourselves for the past few years. It was the workshop we would have liked to attend when we started.

(fade to black, sad yet bold background violin music ensues)

Workshop Format

The core idea of the workshop, which will be described in more detail below, was simple. First, to gather a group of participants wishing to set up an alternative social media instance with their community, either publicly, privately or both. Second, to give them not only a theoretical introduction, but also the opportunity to work out some issues on governance and moderation in a focused and rich environment.

While the workshop began as rather theoretical and unidirectional, to introduce some basic concepts and make sure everyone was familiar enough with the issues at hand, most of the activities were designed to be interactive and hands-on. Divided in blocks, each block asked participants to engage with specific questions (referred to as discussion prompts in this text) which would impact their social media platform-to-be. We introduced each block with a personal / collective account of the experience of running post.lurk.org. The purpose of this was to highlight how setting up and successfully maintaining such a community over time very much consists in learning by doing. We did so by illustrating that fundamental decisions such as how the "door policy" would have a considerable impact on the nature, quantity, and quality of work involved and on the character of the space being created.

These blocks and corresponding prompts asked participants to specifically think in terms of "for whom", "what is the work", "who does the work",

"what are the available energies" etc. Progressing through the blocks, the discussion prompts about capacities, resources, labour etc. would inevitably end up modifying answers to previous blocks, complicating the picture and forcing a shift from blue-sky thinking to situated perspectives. Finally, each block also introduced some examples of communities running their own social media platform to illustrate the discussion.

Consequently, the format we chose for the workshop would hopefully give the participants several concrete results: a running server with the first configuration steps, a map of capabilities and resources of the team and first drafts of governance documents (Code of Conduct, Privacy Statement and Terms of Service). In addition, the participants would be part of a network of similar groups, including LURK, that could offer mutual support.

Even though we had two days, in order to not waste time solving technical problems, all participants were asked to have a working installation of Mastodon prior to joining the workshop. We provided an email discussion list so that participants could help each other during the installation phase, that took place roughly a week before the workshop started. When some people got stuck with this, we tried to help them as well.

Regarding the software, we mentioned Mastodon, which is a popular alternative social media software. To be more specific, the workshop was based on a special version of the software, called Hometown. Hometown is a modified version of Mastodon which has some additional community-oriented features. It is developed and maintained by Darius Kazemi, an artist and developer who created the Hometown modification as part of a Mozilla fellowship. During that fellowship, he also wrote "How to run a small social network for your friends"[4]. This is where the name of our workshop derives from, both as a tribute, a comment (the important distinction between the *for* and *with*) and an apt description of the workshop content. Furthermore, we introduced the option of participating groups not installing a server themselves, but instead having one managed by a hosting company. Somewhat surprisingly, no group went for this option. These considerations for the workshop format made their way into the call for participations.[5]

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4. How to run a small social network for your friends. Available at: https://runyourown.social.

5. Read the open call here: https://txt.lurk.org/how-to-run-a-small-social-networking-site/.

Who Joined?

Considering that the call was circulating right before and during the latest upheaval involving Twitter and Elon Musk, the Western oligarch who eventually managed to buy the platform, we got an overwhelming response. It was difficult to choose from the many applications. In the end, we settled for those which answered the questions in the call, represented a group, seemed serious and committed to the work, and most importantly we privileged those who did not have institutional support.

The final list of participants included representatives from the following nine groups:

hypha collective, "an initiative in Bucharest, Romania that aims to coagulate discussions around eco-feminist, hacktivist, and autonomous possibilities of software actualisations and embodiments". hypha is one of the partners of the ATNOFS project.

Feminist Hack Meetings (FHM), "a project that wants to support a safe, inclusive community of people who are typically discriminated against in the technology sector. As a group, we like to work with free / open source tools." FHM members are based both in Rotterdam, The Netherlands, and in Athens, Greece, and create activities in both cities. FHM is one of the partners of the ATNOFS project.

Dot Dot Dot User Group, an upstart group of four artists and their network "who share interests in Net, Sound, Feminism, Tech etc. and [...] are located in Seoul, South Korea."

Enby Social Club, "a discord group for non-binary (and other trans individuals)" in Michigan, USA.

MayFirst Movement Technology, "a cooperative of US and Mexican social activists that provide secure tech services including web hosting, video conferencing, email, database, collaborative editing, and discussion forum services with free, libre and open source software, and supports political awareness within [their] movements about the uses and abuses of digital technology through workshops, presentations and participation in conferences."

Data Coop, "a volunteer-driven consumer cooperative data.coop based in Copenhagen, Denmark. Collectively [they] own two physical servers and run a number of services on them. The goal of the association is to collectively run digital infrastructure for [their] members with focus on privacy protection, encryption, decentralisation and zero-knowledge, and to further these goals and help other data cooperatives getting started."

Organization for Ethical Source, as represented by media scholar Robert Gehl, OES is "an NGO that makes and promotes the Hippocratic License."

Minadora[6] server collective, a collaboration between three practitioners of the cultural scene in Tiblisi, involved in queer activism and cultural production in the city. The goal of the collective is to build up emancipatory tools / platforms in Georgia, for artists, particularly women and queer folks.

Varia, a space for developing collective approaches to everyday technology. Varia members joined as part of the ATNOFS project, not necessarily to host their own instance.

Workshop Program

The workshop was conducted hybridly, meaning both online and in-person in Varia. This permitted some flexibility given the international and diverse group of participants. Joining in person were three representatives of the Minadora server collective, Varia members, members of FHM, a representative of hypha, Robert Gehl and the workshop facilitators. No one cancelled their participation last minute — an ever present risk with free-to-participants workshops — another testament of the commitment of the group.

The workshop was structured over two days, from 12:00 to 18:00, to accommodate for the extreme difference in timezones. This compromise allowed for those in USA to *only* start at 06:00 and those in Seoul to end *only* at 01:00. The six hours of each workshop days were divided into forty five minute thematic blocks followed by a fifteen minute break and with a one hour break in the middle of the day.

In practice, we chose for a well structured and didactic approach given the density of material to cover. We were very strict with our frequently planned small and larger breaks, to make sure the

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6. Named after Minadora Orjonikidze.

hybrid situation of dealing with both remote and local participants would not be too exhausting. This provided a humane and enjoyable tempo for all.

	Friday, 13th May
12:00	Block 1 - Introductions
12:45	Break
13:00	Block 2 - Where are we? The Fediverse
13:45	Break
14:00	Block 3 - How is the software different?
14:45	Break
16:00	Block 4 - Thinking in inclusions & exclusions + scale
16:45	Break
17:00	Block 5 - Discussion and review about response to Block 4

	Saturday, 14th May
12:00	Block 6 - Money + resources and how to use them
12:45	Break
13:00	Block 7 - Defining expectations and norms: Codes of Conduct, Terms of Service and Privacy Statements
13:45	Break
14:00	Block 8 - Governance, moderation and hosting: CoC, ToS and Privacy Statements in action
14:45	Break
16:00	Block 9 - Maps and diagrams: visualising infrastructures, workflows, resources and interdependencies
16:45	Break
17:00	Block 10 - Final presentations

Block Reviews

The following text provides an overview of each block and an anonimised highlight of the discussions we had along the way in the form of a Q&A. We are also providing the prompts used for the blocks in which the participants were asked to reflect in small groups, as a means to help think about all the things that need to be considered when running an instance.

To make things practical, we split into groups for smaller discussions to happen:

- Group 1: Sergiu (hypha) & Rob (Organization for Ethical Source [OES])
- Group 2: Dorian (Enby Social Club) & Dave (MayFirst Movement Technology)
- Group 3: Wonjung & Dooho (Dot Dot Dot User Group)
- Group 4: Tekla, Mika & Nona (Minadora server collective)
- Group 5: Artemis, Mara & Aggeliki (FHM)
- Group 6: Balder & Reynir (Data Coop)
- Group 7: Roel (LURK), Lídia (LURK), Aymeric (LURK), Manetta (Varia) & Marloes

Day 1

Introductions

We started the day with an introduction, during which we informed participants about the content of the two days ahead, how we would work and what they could expect. Furthermore, we laid some groundwork by situating ourselves and contextualising the workshop, both within the ATNOFS project and within Varia.

It was also in this block that we introduced the pad structure, in which we would be taking notes and documenting the workshop.

Lastly, we alerted participants to the existence of a Code of Conduct, namely that of Varia, which would apply to both physical and digital spaces, and collected their consent for photographic and written documentation.

Where Are We? The Fediverse

Summary

The second block focused on giving an overview of the Fediverse as a different paradigm of social media, contrasting it with corporate social networking platforms such as Facebook, Twitter, Instagram, etc. Such a different paradigm allowed us to unpack and reconsider principles that are usually taken for granted: what does it do, how does it run, what is the economic model, what applications are used, who is it for, how to best use it, agency, etc. In addition, the second block provided a critical account of what and who is already part of the Fediverse. We also discussed matters of privacy and the importance of trust within this context. Finally, we introduced the relationship between the different instances and diverse software applications which constitute the Fediverse, including Hometown. In order to discuss the latter, we introduced its origins, its aims and its most important features, namely the possibility to post local-only messages, a feature which creates a space for community formation that seems to be lacking in other social media platforms.
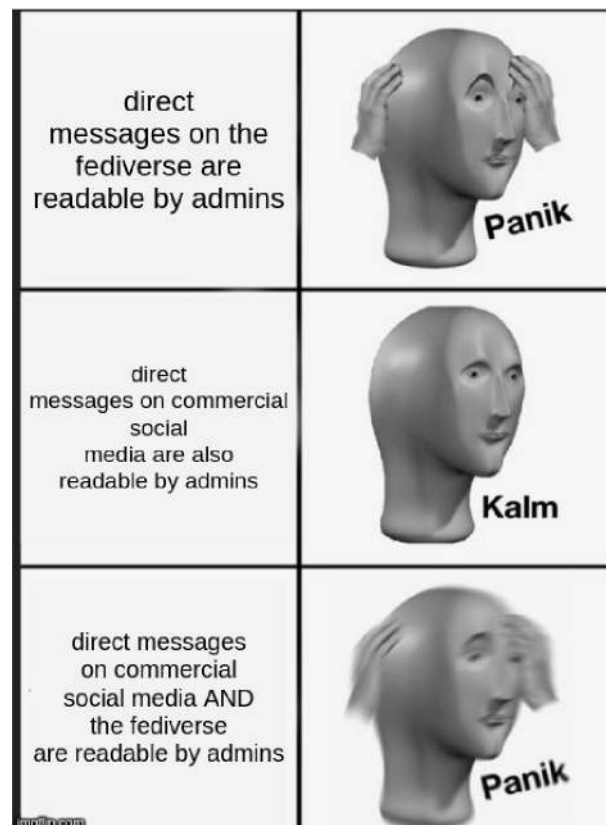
Meme by Cristina Cochior

Group Discussion

Q: How do mapping projects such as https://fediverse.space interact with consent?
A: They do not really interact, but there is also a distinction with scraping content for mapping. Furthermore, these projects tend not to map very small providers as a way to respect privacy and generally allow opting-out. This also points to the fact that, within the Fediverse, it is relatively common to discuss cultural norms about what kind of stuff is acceptable or not within the communities that form the network.

Q: Is 'no to scraping' possible on a server level? Via the robots.txt file?
A: 'No to scraping' is configurable but it isn't widely enforced, or even truly possible unless an instance is fully private and not federated. It is however common that anyone who admits they are scraping, or are seen scraping, are called out by Fediverse users and asked to stop. At the very least, scraping is looked down upon by them. However, as new users join — including journalists and academics — they may not recognise this cultural prohibition or even understand why it is an issue, as this represents yet another sample or population to study. We can only assume this will become increasingly problematic if the Fediverse becomes more popular and visible.

Q: Are blocking lists between servers also shared?
A: The #fediblock hashtag is a way for people to spread news about instances they block which are considered unsuitable to their community. Nonetheless, this hashtag can contain false positives and has also been used to smear others during conflicts. It is best to use your own judgement rather than to copy from a hashtag or a list. In general, blocklists are pretty controversial: developers think blocklists will lead to abuse. In contrast, people concerned about safety are trying to implement shareable blocklists. There is an interesting paper that looks into the subtleties of blocklists by Jhaver, Ghoshal, Bruckan and Gilbert.[7] At time of writing, shareable block lists are being discussed as a future feature, which will add another layer of complexity and messiness.

Q: In a federated environment with several web applications of different kinds which are interconnected, you can never really know how your message will show up on the other side. How to deal with that?
A: You don't. For a lot of the messages it's really clear, because many clients use a Twitter-like interface. But different servers can make changes, such as forcing their users to make posts with fewer characters, while others will allow the posting of very lengthy posts. The federation of different systems also means that public posts can end up as comments in someone's blog, but this is not necessarily an example of good practice. Besides, some software like Pixelfed, an Instagram inspired platform, will emphasize images; however, if you render those posts on a regular Mastodon client it might look radically different (and vice versa). More generally, every server has its own view of the Fediverse! You might not be able to connect to a friend because your admin has blocked their provider for bad behaviour in the past. This happens because each instance has their own policies / Code of Conduct, and these range from highly moderated safe spaces to free speech, absolutist troll nests.

How Is the Software Different?

Summary

The third block of the workshop looked more closely at the interface features of Mastodon / Hometown in order to discuss their differences in relation to non-federated social media. We introduced features such as posting (aka tooting), following (both local and remote users), favouriting, filtering, boosting and interacting with different federated software applications (Pixelfed, Peertube, etc.). Furthermore, and in connection with posting, we discussed options such as different visibility settings and content warnings. Not only did we provide a more theoretical introduction to these topics, we engaged with them through hands-on exercises in which participants could follow each other and interact with posts across different software projects on the Fediverse.

Group Discussion

Q: How do hashtags interact with the federated nature of these platforms?
A: As you follow more people, and as your

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7. Jhaver, Shagun, Sucheta Ghoshal, Amy Bruckman, and Eric Gilbert. "Online Harassment and Content Moderation." ACM Transactions on Computer-Human Interaction 25, no. 2 (2018): 1–33. https://doi.org/10.1145/3185593.

instance's network grows, more and more posts will show up when you search for hashtags. There is no "total" view of the network.

Q: How do other servers get connected to your server?
A: When you interact with accounts on other servers, your server becomes aware of that connection. This is a bi-directional relationship.

Thinking in Inclusions ⤧ Exclusions ⤧ Scale

Summary

Block four asked who the server is and isn't for. To set the ground for Block four, we gave an overview of post.lurk.org's history and composition up to now, a community made up of three roughly overlapping groups of cultural practitioners: algoravers and live coders, artists and academics working with net culture or net.art, and graphic designers working with free software tools. This allowed us to introduce topics such as recruitment (from friend-of-a-friend tactics to guerilla flyering), scale, and community diversity.

Although there are a few limitations for joining post.lurk.org (such as, applicants preferably have a creative practice), opting for a relatively arbitrary "door policy" often makes it difficult for the moderation team to make decisions, and may aid with the creation of certain imbalances within the community (such as gender). Defining who can make accounts and how thus greatly influences the need for moderation work, the workload it involves and the culture created. Hence, sharing these experiences and comparing their outcomes to other Mastodon instances, such as mastodon.social, where everyone is welcome except blatant Nazis. Another example, queer.haus, only interconnects with two or three other servers that are related to the Berlin queer scene or are fully trusted. These examples laid the ground for introducing some prompts for the participants to reflect on.

Discussion Prompts

- For whom is this instance meant?
- Who is not welcome? Think not only broadly (no racists) but more subtly (your friendly but quite boring colleagues)
- You know your crowd the best: to what extent does this need to be a sheltered or a hyper-connected space?

- Should people mostly talk to each other as a community, or should they be individuals grouped together who each talk to an "audience" (Twitter-like)? How do you facilitate that?
- How will you recruit new people? How much time do you spend introducing newcomers?
- Are you ok with institutional and / or promotional accounts? Are you ok with automated posts? How does that decision affect the (community) experience you are trying to build?
- What size server are you planning for? Your immediate friends? Your association? Your co-workers? Your association and some others? Your city?

Discussion and Review of Responses to Block 4

During Block five, several topics came up, but two are worth highlighting:

Concerning activist practices

Building a local activist community is difficult, and some participants wondered if Mastodon was suitable for that. Mastodon in general doesn't fit every use. Maximum reach can be at odds with privacy concerns, for example. Specially if the community is of an activist or political nature general security considerations come into play, for example: are people using their real name to discuss sensitive topics?

It is unknown if there has been any serious analysis of how Mastodon holds up to attacks. Furthermore, the creation of Mastodon instances during the incidents with the elections in Catalonia a few years back (2018) has, in fact, created a completely open directory of people doing activist work. Easy to scrape, it facilitates

the task of profiling people and networks. While it was positive that the instances were easy to quickly deploy and impossible to take down, it created a potentially massive security risk. In that respect, old school indymedia networks were much more secure, careful and aware of risks. Nonetheless, depending on your threat model, Mastodon could be suitable.

On choosing Hometown (instead of Mastodon)

The biggest advantage of Hometown, by far, is the possibility to do local only posting, which is not possible in vanilla Mastodon; this means you can utilise your instance for group discussions with only your members. This could also partly echo some concerns regarding privacy and surveillance sketched above.

Hometown has minimal changes from vanilla Mastodon, meaning that maintenance of the fork is very simple. Of course, choosing a fork is a big decision because new / added / altered features may not work well across the Fediverse and between various clients (such as, local posting is not well supported by mobile clients). Furthermore, if the maintainer of the fork stops maintaining it, you might be stuck with something difficult to migrate away from.

Day 2

Money / Resources and How to Use Them

Summary

We started the second day of the workshop with Block six, which aimed at highlighting the fact that setting up a Hometown / Mastodon server requires not only resources and personal energy, but also costs money. Thus, it is important to take this into account and to find a model that works for the specific local context in order to keep hosting sustainable and future-proof.

To illustrate these points, this section introduced a history of public arts funding in Europe for the development of digital infrastructure as a background for LURK. It also introduced the notion that because of our interests, skills, and backgrounds it was easier for us to get started with hosting. For example, LURK benefits from having some of its computing infrastructure donated by friendly associations / companies. At the same time, the team has other weaknesses and blindspots. Here, we briefly touched upon task division and the risks of burnout when performing this type of, mostly, highly unstructured labour. On a rather sobering note, it was proposed that the question now is not whether post.lurk was going to crash and burn, but rather when.

Finally, we described different funding models, and how, after nearly four years of operation, LURK started its own crowdfunding model to sustain the cost of labour specifically, as we currently have no server costs. This financial structure is supported by Open Collective, a platform that facilitates fundraising, fiscal hosting and legal status for grassroots organisations.

Last but not least, we briefly discussed the environmental concerns linked to hosting an alternative social media software. LURK purposefully chose to work with a service advertised as *green* for our instance, but we are not naive that this is far from being so simple. Green IT does not exist. More practically though, we try to be very careful when it comes to optimising our servers, and take pleasure in working under constraints, recycled hardware and old machines in general. We have no desire to scale LURK without consideration on the footprint consequences. This is has an impact on choices we are making presently, and also future, for instance with a current discussion we have regarding our desire not to provide infinite storage and infinite account numbers.

Discussion Prompts

- Who is the team?
- What are the resources / strengths in the team? Who is enthusiastic? Who is a good communicator? Who is technically very proficient? Who is a good fixer? Who has a lot of money? Who has a lot of time?

- Which resource is the most scarce? (time, money, computation, bandwidth, etc.)
- Who can take over if the one doing the task really can't or doesn't feel like it?
- How are things paid? Which things are paid (i.e. what are your priorities)? What rate?
- How much work are you willing and realistically able to put in?
- How do you take care of the ecological footprint? (computational limits, recycled repurpose hardware, so-called green datacentre)

Note: as we had planned to look into server infrastructure mapping later, for these questions we wanted to focus solely on resources (machinic, humans) and financial / environmental / labour sustainability considerations and ethics.

Texts about Expectations and Norms

In Block seven we discussed norm and expectation setting documents, such as the Code of Conduct, Terms of Service and Privacy Policy. These are three important documents for the administration / moderation team and the people on the server that help establish and understand; expected and prohibited behaviour, the conditions for using the server and finally, how privacy is impacted by using the service. In particular, we stressed how these should both reflect the capacities and capabilities of the group and the threats faced by the group. In this, it was introduced how LURK's documents came about, their conscious development, albeit rather haphazardly and responding to specific incidents, only took place after four years of LURK services being online and half a year after post.lurk.org saw the light of day. Finally, we shared examples of documents from other instances, organisations and events, namely Varia's, Libre Graphics Meeting's and Merveilles.town Codes of Conduct and QueerHaus's and Mastodon.social's Terms of Service. It was a great block to discuss digital paperwork :)

Discussion Prompts and Assignments

- Does your group have already established norms and guiding documents that you could rely on?
- What kind of behaviour do you want to see?
- What kind of behaviour do you not want to see?

- How do you take the first step to ensure that you are creating a space where your community feels safe? What safeguards should be put in place?
- How do you take the different relations of power within your own community into account when writing these documents?
- Which things are you promising, and do you have the resources to make good on those promises?
- Look back on block four & six and modify the above accordingly.

Write a first draft of these:
- CoC (what behaviour do we want to see in the community, what behaviour do you not?)
- ToS (what can you expect of the service / server, what not?)
- Privacy Statement (how do you deal with your users' data, from analytics to retention and tracking?)

Governance, Moderation and Hosting: CoC, ToS and Privacy Statements in Action

Summary

Block eight focused on putting the documents discussed in Block seven into practice, as these should be evolving and actively enacted to be effective. The block discussed questions of governance, work distribution, procedures for moderation and for making decisions, etc. Specifically in terms of governance, while it might be seductive to go for a democratic consensus-governance model, this can also be a risk when it comes to starting out and establishing the space if the group doesn't have enough capacity. In order to highlight this, we introduced an honest description of LURK's governance model as an "impulsive and time-constrained benevolent eurocentric oligarcho-do-ocracy". Deconstructing what this means: our governance model is impulsive because scratching itches / personal enjoyment are the main motivators for work on LURK. Time-constrained because everything is done whenever the administrators / moderators find free time to work on the server; TODOs tend to span months, unless they happen to be scratching someone's itch. Benevolent, as we like to consider ourselves well-intended, and are willing to listen, learn and do best efforts given our constraints. Eurocentric, as the entire team is in

one timezone, concentrated on four to five languages, and culturally homogenous. Oligarchy, as the governance structure consists of a small cabal (a conspirational group) which makes executive decisions. A do-ocracy, because decisions are made primarily by people acting on something. Moderation decisions such as accepting new people to the server, banning other servers etc., tweaking the technical configuration are often just "done" by those within the oligarchy without prior discussion. Only very difficult situations, non-trivial technical issues, or really large decisions are actively discussed in the oligarchy. All of that does not imply that we haven't, for example, solicited input and feedback on things such as the Terms of Service to the larger LURK.org userbase.

On a less exciting note, running LURK also means that we frequently run into time zone issues, have been harassed on our personal accounts by blocked users, etc. In order to help solve some of these, and to support each other with dealing with problematic situations, we created an extended moderator group for one of our services, XMPP, and for one particularly difficult chatroom on this service, we set up a system where users joining the group don't have voice by default. While in theory this is not ideal, in practice this is what has worked for LURK.

Finally, we discussed that, when setting up our donation system, it was of the utmost importance for us to keep track of the time we put into moderation work, for which it was necessary to have a clear overview of the exact tasks which qualify as such.

Group Discussion

Q: Does the invite policy lead to a disjointed community within LURK?
A: It worked really well for a long time, where we mostly invited friends and friends of friends. However, with the latest influx from Twitter, it became more tricky. We ran into timezone problems: suddenly twenty new people join. What if two hundred people suddenly join: how will we manage it? Thus, we decided to close it down for a while. However, people in the wider LURK network could still ping the administrators / moderators for an account. In the end, it's about speed. How quickly do people join and get accustomed to how things work on LURK? We want to avoid people joining and simply using it the same way they used Twitter. The more you

open it, the more chance for good as well as bad encounters, so it is quite important to think this through.

At the time of writing this chapter in November 2022 and as post-scriptum to the above: with the current wave of new users coming after Elon Musk became the new CEO of Twitter, we have decided to limit the LURK instance to six hundred and sixty six (666) accounts, and not take anyone new. Regardless if seen from a moderation point of view, a resource issue, or the desire to keep the community at relatively human-scale, it all points to deciding to stop scaling up for the foreseeable future. We will, however, free some space by deleting never-ever-used accounts, allowing a few new people to join from time to time.

Discussion Prompts

- How are your CoC and ToS accommodated proactively / preventatively?
- How is the CoC enforced? Who does that?
- Who are admins, who are mods? How are they reachable?
- How do you assist each other with grey / vague issues regarding moderation?
- Is there a group account for mod / admin or individual accounts?
- How is the place governed in theory? How is it in practice?
- How explicit can you be, or do you want to be, about how things are enforced and directed?

Maps and Diagrams: Visualising Infrastructures, Workflows, Resources and Interdependencies

Summary

Block nine drew from several visualisations of resources and workflows we made for lurk.org.

This map (Fig. 1) is essentially an inventory of services, machines and their situation. It shows how, for example, the server infrastructure of LURK is an assembly of old machines running in a university, donated virtual servers and servers maintained by other cultural collectives. It also shows that some machines are *exclusive* to LURK, while others are *shared* with other collectives and groups. While a constant source of frustration, a reliable back-up system is an absolute must-have.

Another aspect to consider regarding the federation, is the strong discrepancy between the cultural diversity of instance hosting and their communities, and the diversity of the hosting infrastructure. The https://fediverse.observer/ map notably shows that the biggest chunk of Fediverse hosting is located in datacentres across Europe, followed by USA, which in turn is followed by Japan. More generally, when you are running an instance, what kind of infrastructure are you going to be engaging with? It varies from self-hosting at home to going to the cheapest option you can find online, regardless of their impact on the planet, their politics or judicial conditions.

Mapping can also be used to show the governance structure (the impulse, time-constrained nature, etc.) and how decisions are made. It can also be used to summarise the underlying economic model that allows the instance to remain sustainable in the long term.

Following this, participants were asked to take the input of the last two days to sketch out their situation, once again using LURK's own diagrams as an example.

Assignment

Final exercise, make three maps / diagrams to synthesise:

- computer / net infrastructure
- money / resources flowchart
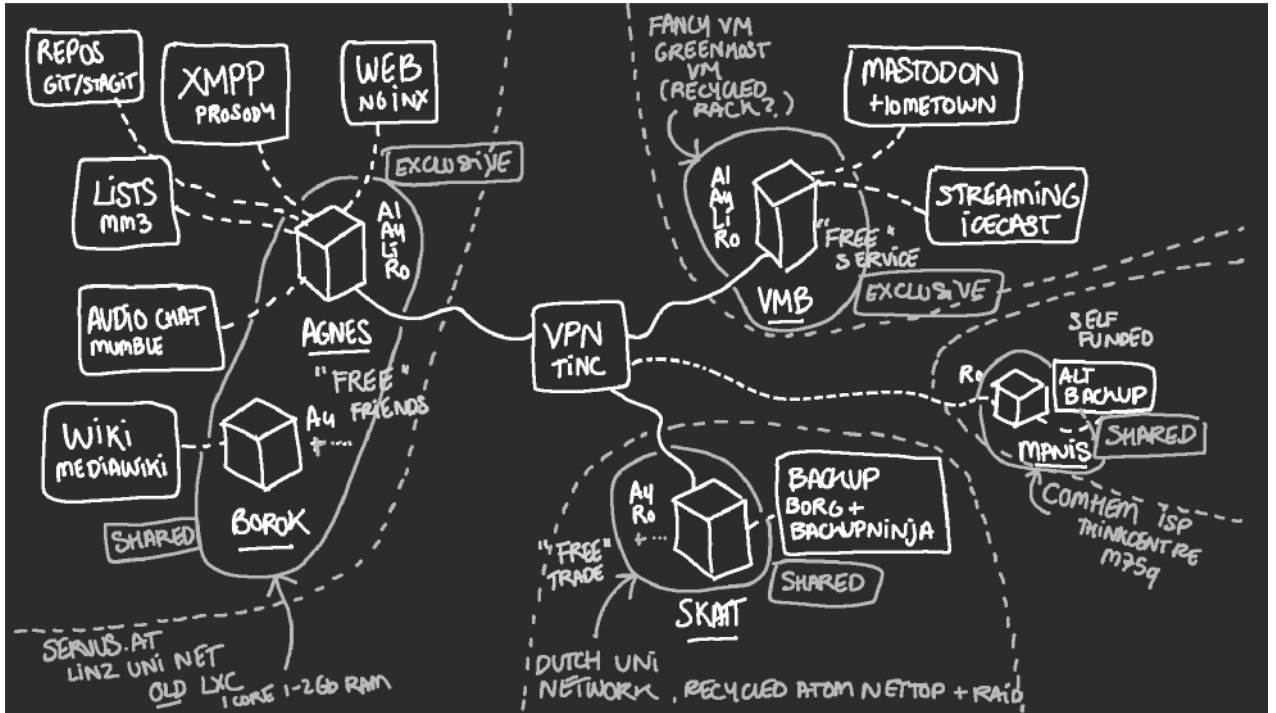- Moderation / maintenance / admin workflow

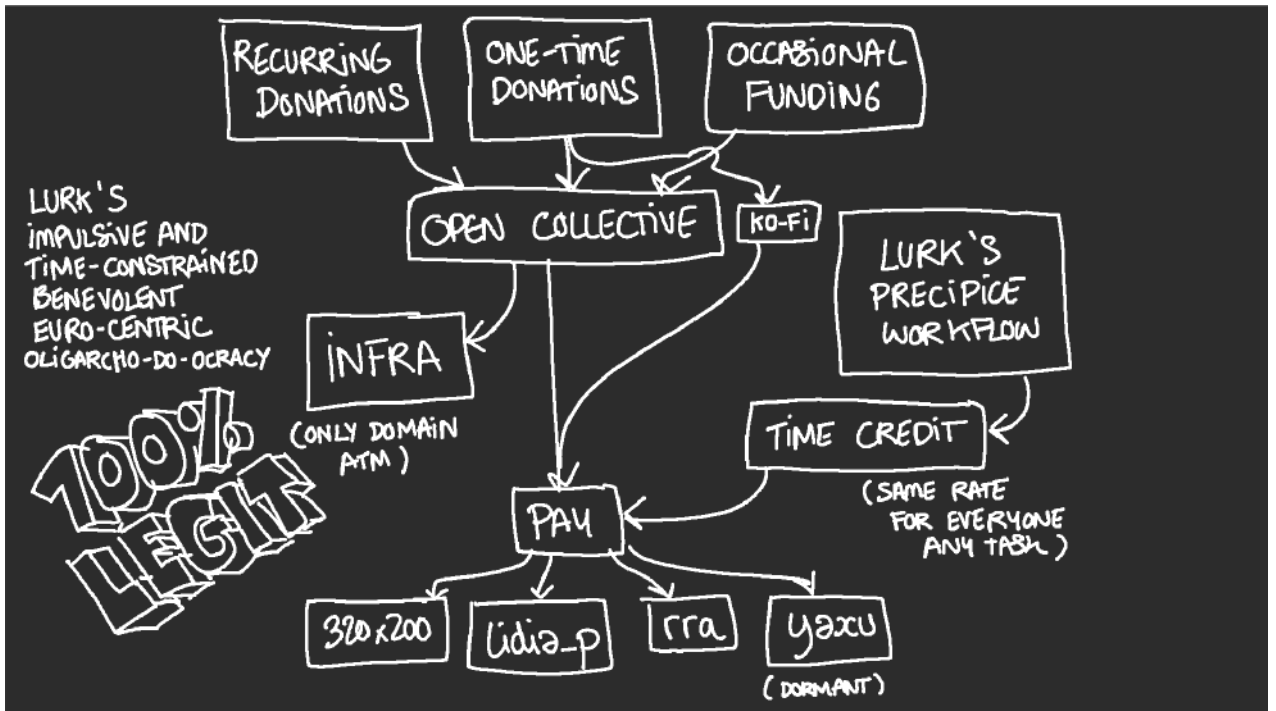Fig. 1: Inventory of services, machines and their situation – a map

Fig. 2: LURK's impulsive and time-constrained benevolent Euro-centric oligarcho-do-ocracy
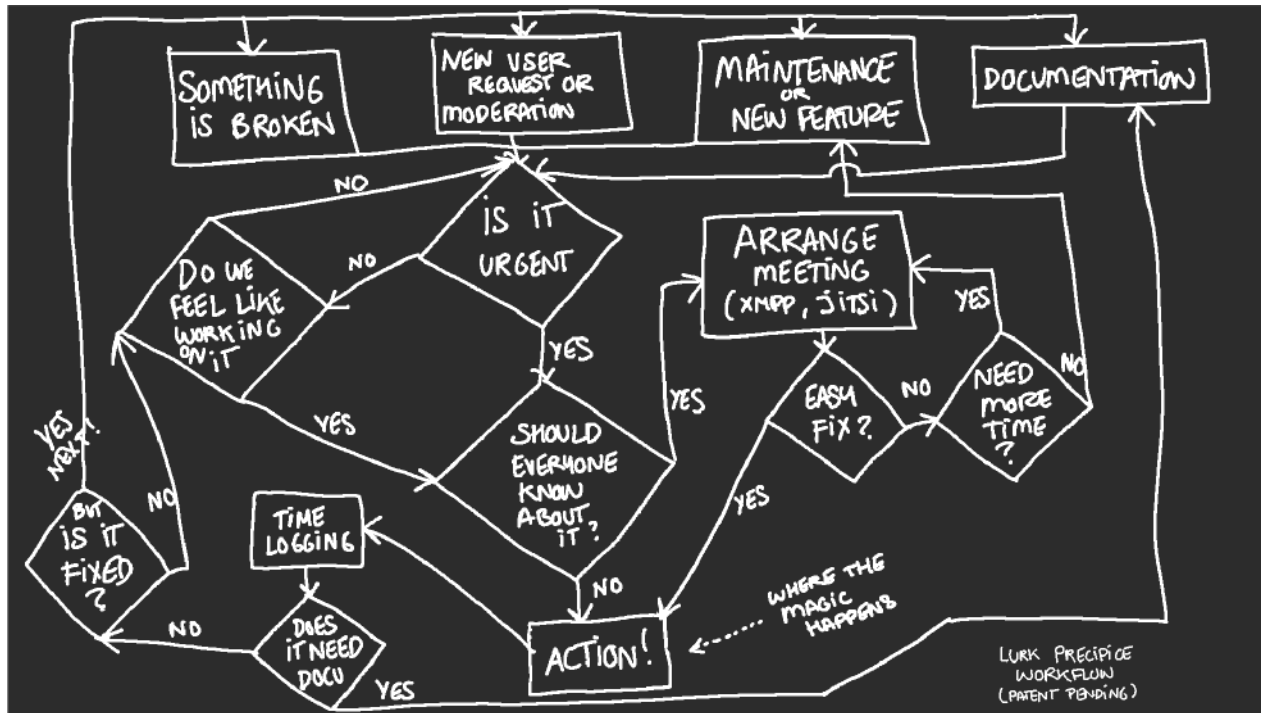
Fig. 3: LURK's precipice workflow

Final Presentations

Summary

For the very last session, we asked the participants to make use of all the pads / documents, maps and diagrams they produced during the two days and put together a small presentation about what their group has been working on in relation to:

1. CoC / ToS / Privacy Statement
2. Infrastructure
3. Resources
4. Moderation

Next to the presentations, we were able to use this as one last opportunity to discuss things that did not quite fit in the final presentation format. For instance, we discussed:

- the necessity of some organisations to align with software platforms that match their ethical agenda;
- the problem of access to technical documentation and resources for groups situated in environments where English is not used easily, if at all;
- the scale of the platform and its impact on the kind of conversation it generates;
- the regional specificities of access to cultural funding or the possibility to crowdfund such a project;
- the challenge to preserve the dynamics of very small collectives once it interfaces constantly with a much broader network, and if federation limited to a handful of other like-minded instances can help preserve such dynamics;
- the problem of availability across different timezones; the difficulty of a right process to onboard new people, specially when the space

has been carefully crafting specific CoC / ToS / Privacy statements;
- the hierarchy between admins, mods, and users and whether or not any alternative governance is possible when so many assumptions are already hardcoded into Mastodon;
- the emotional labour and work of care of moderation and facilitation that cannot be reduced to a technical fix, content flagging, editing;
- the problem for activists to organise and communicate more and more via mainstream social media, whether there is any actual true alternative, and why this is not addressed more widely with the exception of some groups and services like Riseup and similar efforts;
- how to properly classifiy the different kinds of labour taking place in running an alternative social media;
- how the non-capitalist modes of organisation and production based on mutual support get impacted by the increasing needs to make such projects financially sustainable to avoid burnout and instability within communities;
- the tension between federation as networked load-balancing, and federation as a project of cultural diversity;
- the potential of reinventing social media seen by some as a last attempt to figure out if there is any value in such type of software.

Where Is Everyone Now?

Where do the participants and their servers stand after half a year of the workshop taking place?

We approached all participants to discuss this with us. While not everyone was able to get back to us in time, we gathered enough feedback to provide some useful insights and afterthoughts in relation to what the workshop brought to the group. Below is an edited summary of our follow-up discussions with them.

FHM used Systerserver's https://systerserver.town/about, a pre-existing community of cyberfeminists. It has been in use since, even if it is not a Hometown instance. Additionally, after the FHM ATNOFS session in Athens, they met and connected with a local Greek feminist group, Kamia Anohi[89], who needs support in installing a Mastodon instance aimed mostly at reporting violence against women in Greece. FHM will support them during that process, giving them another chance to revisit the outcomes of the workshop and potentially install the Hometown fork.

FHM joined our workshop with an interest to discuss alternative social media and technologies from a feminist perspective. According to them, in the Greek art and activist scene most feminist and grassroots initiatives rely on corporate social media in order to reach out, making them more vulnerable to harassment and unable to control important aspects of governance and moderation of their online communities. FHM was specifically interested in joining to develop their Code of Conduct, not only for their Mastodon instance, but also for the rest of their online community infrastructure. By learning more of LURK's Mastodon moderation strategies and getting an insight into costs and energy required for maintenance, they hoped to acquire necessary knowledges to eventually expand their user base. FHM found the discussion prompts asked in each block particularly useful. These questions helped them revisit their organisational models and work

towards future developments. The discussion prompts were also shared with their feminist sysadmin's mailing lists and used in a workshop during the TransH@ckFeminist convergence last August. However, FHM stated that, in practical terms, their rules and moderation policies have not changed since the workshop. The limiting factor in this has been the size of the Systerserver network and the governance structure it currently has. This makes taking these types of decisions a slow process that requires much communication before agreement is found and action can be taken. FHM realised the significance of having more clarity about who manages, moderates and maintains their Mastodon instance as a result.

DDDUG used https://toot.dddug.in/about. During a conversation looking back on their experience of the workshop, the DDDUG members Dooho and Wonjung mentioned they kept their instance purposefully small. There were several reasons for this: first, the group had not had much time to work together since the workshop. Second, they were keen on only letting people join whom they knew in person. They mentioned this makes it easier to maintain and easier to introduce to newcomers. However, there was also a technical constraint, as DDDUG is hosted on a small machine on a residential network in Seoul. While it works for now, they mentioned it is not allowed to self-host with their ISP and they are also having trouble setting up email which means that registering accounts needs to be done together. Thus, right now, the instance is kept alive but small and on unstable ground, while the members wait for a good artistic opportunity to activate both DDDUG and the instance. Dooho mentioned the workshop and their Hometown server were a good way "in" to what they believed is an exciting network of artistic and hacking practices. Thus, they follow others actively through the Fediverse. Wonjung mentioned that when using Hometown to share things she had a better sense of who she connected to, as opposed to Instagram which felt more anonymous. Finally, there was an interest to look at customising and using Pixelfed[10] as the possibility to work with a platform designed for sharing visual content primarily felt more exciting to them than Hometown did.

hypha, a group who focuses on the multiple aspects in which technology impacts social and political life joined the workshop because they

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8. Καμιά Ανοχή's Facebook account https://www.facebook.com/KamiaAnohi/.

9. Καμιά Ανοχή's Twitter account https://twitter.com/kamiaanohi?lang=en.

10. Pixelfed https://pixelfed.org/.

were interested in the possibility of hosting a Mastodon instance to connect local activists and leftist groups across Romania. After the workshop, they realised the group is not yet in a stage where it can take the responsibility of hosting a Mastodon instance. They are not, however, discouraged, but rather realise this is a serious endeavour and the timing is not yet quite right. In their email conversation with us, hypha stated they will use the guidelines and notes collected during the workshop (especially the Code of Conduct) when the time comes, to create their own instance.

Organization for Ethical Source was represented by media researcher and OES member Rob Gehl, who wrote a report on the workshop for the board of OES. At the time, OES was having discussions on what their social media strategy should be and Gehl wished to make a case for social media that aligned with the values of OES. In this report, he lauded the questions raised during the workshop, specifically those concerning resources and moderation. He recommended OES to work through the questions and set up their own Mastodon / Hometown server. However, wary of additional system administration and moderation labour, the organisation did not follow this recommendation. Nonetheless, Gehl mentioned that the workshop was beneficial in another way, as he plans to re-use much of it for similar workshops for NGOs in North America. The feedback also turned out very relevant to introduce the Fediverse to the Association of Internet Researchers, an academic association dedicated to the advancement of the cross-disciplinary field of Internet Studies.

Months prior to the LURK workshop, the **Minadora server collective** came together with the intention to form a feminist server collective engaged in the development of emancipatory tools / platforms for artists in Georgia, particularly women and queer folks. Upon learning that the LURK workshop would be taking place, the collective was excited to join with the expectation to learn more about different approaches of hosting an instance and gathering a more comprehensive overview of the platform. Reflecting on the workshop, the collective indicated an appreciation for its accessibility and its focus on sharing personal experiences of the LURK team, particularly the challenges and frustrations faced during their time hosting post.lurk.org. This allowed for a more realistic understanding of the possibilities of hosting their own instance. Furthermore, regarding the rules and moderation policies, the Minadora collective stated that the LURK workshop greatly impacted them in their thinking about these topics, providing a set of guidelines to tackle the development of these documents. While they shut down their experimental server set up for the workshop, in their email response the collective stated their intention to slowly continue engaging with the topic, aiming to set another instance up based on the insights drawn from the workshop. Since our exchange with Minadora, we have seen this instance go live. The Minadora collective has networked with the other participants of ATNOFS, specifically mur.at and Systerserver, to build out their digital infrastructure and create an affinity network.

Concluding Thoughts

Between the lines of the responses that we got, and the ones we did not get, it can be read that it remains very challenging to set up and maintain an instance. The groups who joined the workshop with an already established server had an easier time to keep it going afterwards. Surprisingly, one of the particular challenges that was raised in two separate conversations was that, while it was doable to install the Hometown / Mastodon server, the real challenge was in getting email working. The dependency of Mastodon on having email to set up accounts thus became a bottleneck. While not excessively difficult to install by itself, Mastodon makes of course many assumptions about the Linux / BSD knowledges required to make an instance fully operational, in relation to other software components of the operating system, including a working email server. These knowledges becomes even more necessary when the instance requires fine tuning and optimisations to operate under heavier load and network constraints. On a more positive note, this challenge also sketches the benefits, and the urge to rethink network solidarity and decentralisation, from a cooperative perspective where not every collective would need to deploy and maintain everything on their own. As mentioned earlier, LURK is already doing that partly, both relying on the infrastructure of others for some services, but also lending its own services to others (including access to our email server!).

Regardless, and as seen at time of writing with the current influx of new users on the Fediverse following the take over of Twitter by Elon Musk, the real hard challenges are not technical. They are the facilitation and organisation of a community; the clash of expectations between providing a relatively safe discursive space and the normalisation of toxic behaviours learned from mainstream social media, the deployment of a moderation strategy and, of course, financial support to make all this happen (especially when some public instances can grow ten times bigger within a couple of days). While we believe that the workshop was able to signpost the road ahead, and tried to prepare everyone as much as possible for a safe journey, the journey still remains to happen and it is easier said than done.

This is why, for future iterations of this workshop, we would like to focus more keenly on the afterglow: what remains when the workshop is over? How can we facilitate the post-workshop experience and keep the energies going? While we set up the mailing list with this purpose in mind, it has not been used as such ever since. A reflection point therefore is whether the workshop can be structured differently to promote these future conversations or whether this reaches beyond our sphere of influence. More specifically, and looping back to a remark introduced earlier in this text, it could also very well be that the workshop as a model of dissemination and learning for this particular situation is in fact simply not a good fit, specially when so many elements require care in preparation, and time for fermenting and sharing. We are still thinking about this...

All that being said, and as one participant reminded everyone, even in the situation where things do not quite turn out as planned, there is still potentially much fun to be had in the process of trying to run a social media platform with friends. So, what are you waiting for?

P.S. Everything is amazing and the world is a beautiful glittery thing.

Acknowledgements

INSERT: BACK-END OPERATIVE
MODELLING

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We are an insert *[modelling]* the administrative, operative and economic flows which circulate in the Traversal Network of Feminist Servers.

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Graz, Schell Collection

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These graphs[1] were compiled by ooooo through conversations with people from each of the participating partners and close network on how they organise themselves financially, administratively and infrastructurally.[2]

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1. Available online at: https://www.ooooo.be/etherhtml/e2h.php?link=https://pad.constantvzw.org/p/atnofs-insert.

2. Modifying https://totalism.org/glia-graph system & graph template developed by CHT/Totalism.org hosted on https://www.ooooo.be.

Systerserver

Systerserver was launched in early 2000 by the Rotterdam based group, Genderchangers[3]. They collectively organised networked performances, installations and workshops. Together they decided to setup and configure a feminist server for its network of feminist, queer and antipatriarchal folks. The Systerserver is run by using free, open source software. It acts as a place to learn system administration skills, host services and inspire others to do the same.

Bologna, Eclectic Tech Carnival

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3. Genderchangers https://genderchangers.org/index.html.

now/before

eclectictechcarnival credit

volunteer

A Fair New Idea

?

fund

BUY

digital care

self-finance

1 year

bare metal machine

virtual machine

domain names

fee

peertube

nextcloud

gitlab

mailman

mur.at

mastodon

adminsysters
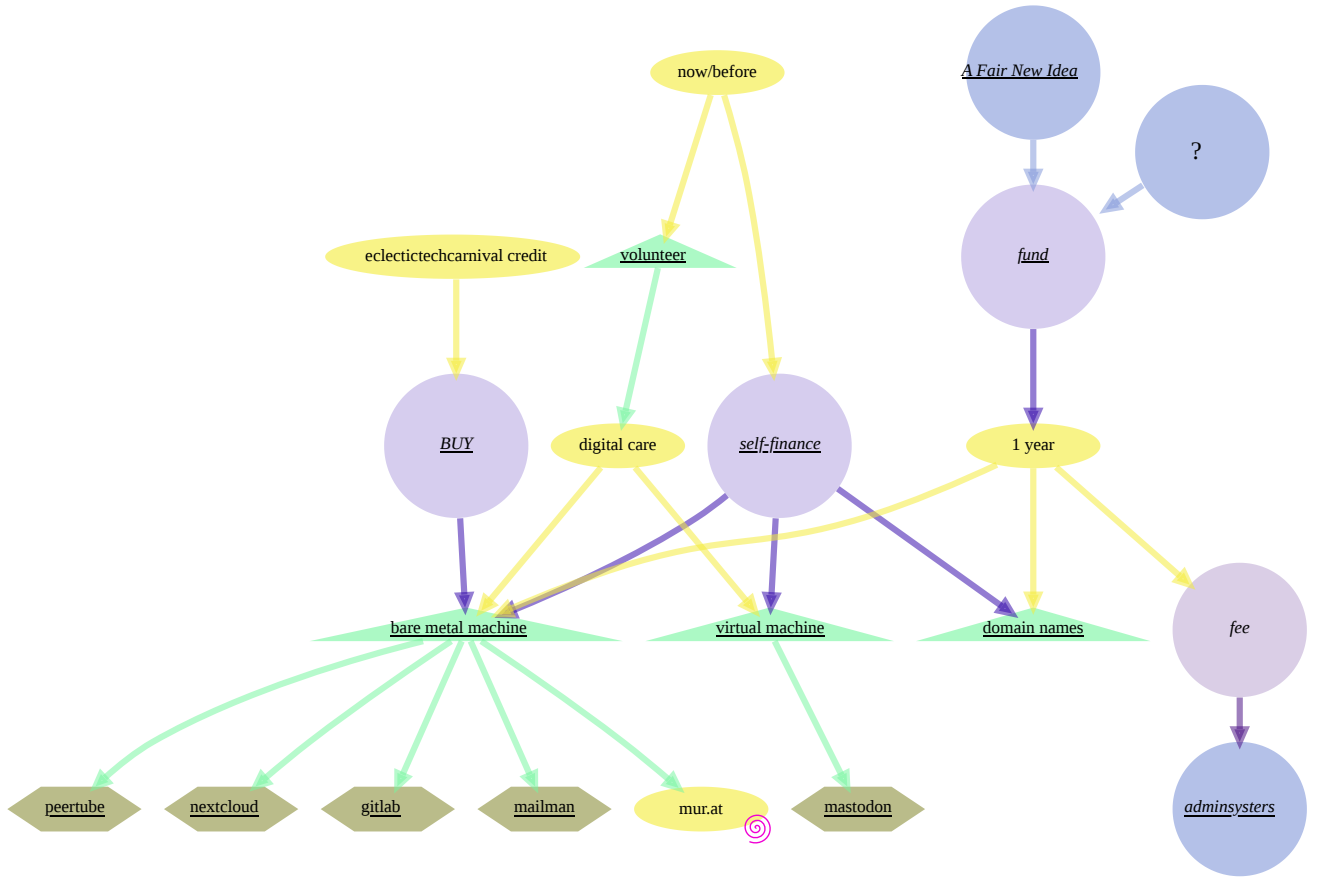
mur.at

https://mur.at/

mur.at is an association based in Graz, that operates a server farm which enables the networking of a wide variety of art and cultural initiatives. The network is a virtual, expanding open source platform for art and culture creators from diverse fields, to develop and promote net culture.

associations individuals collectives city state district

members

FUND

ROUND Δ

employee

solidarity fee sysadmin_1 sysadmin_2

data center

internet

electricity

physical machine virtual machine account- services location/rent replace hardware

mail/webmail mailman Gitlab web hosting Domains Wolke Nextcloud Jitsi / BBB Etherpad appartment

Graz, server farm

manager

artistic programme

local   international

artist residence   virtual residence   unconference   publications   radio/podcast   collaborations

Varia

Varia is a Rotterdam based initiative, which started in 2017 from the need to open up their members' practices and organise ad-hoc public or semi-public moments among different configurations; at its core it aims at developing critical understandings of the technologies that surround us. Varia experiments with tools for building physical and digital infrastructures in a collective way.

Rotterdam, Varia

non-member

activist

artist

non-funded

funded

institution

free

fee

space

buffer for emergencies

members

electronic depot

physical server

kitchinette

library

printing infra

commission job

monthly fee

pricelist

15%

leftover capital

fair use

electricity

internet

common fund

public funding

expenses

rent

public program

labour workgroups

member

mediawiki

gitea

kanboard

nextcloud

project managment

physical machine

keycloack

friend

etherpad,pump,dump

website

zulip

znc

xmpp

backup

tinc

distribusi

chat

local

lurk

vpn

archive

Constant

https://constantvzw.org

Constant is a non-profit organisation based in Brussels since 1997 and active in the fields of art, media and technology. Constant develops, investigates, supports and experiments. Constant learns from/engages with/practices from within feminisms. Constant is inspired by the principles of copyleft, free/libre + open source software while formulating its own critique towards it.

Etherboxland, Constant

association

fund

vlaamse overheid

vgc

fwb arts numériques

supports

maribel

digital infrastructure

free software development

sysadmins + admin

mailinglist / newsletter

domain name

bare metal machine

physical machine

location/rent

backup

electricity

internet

office
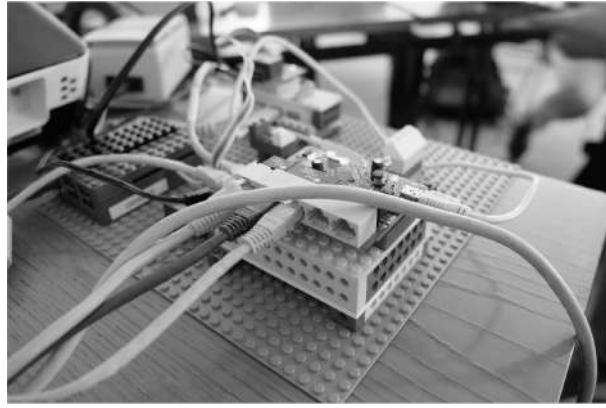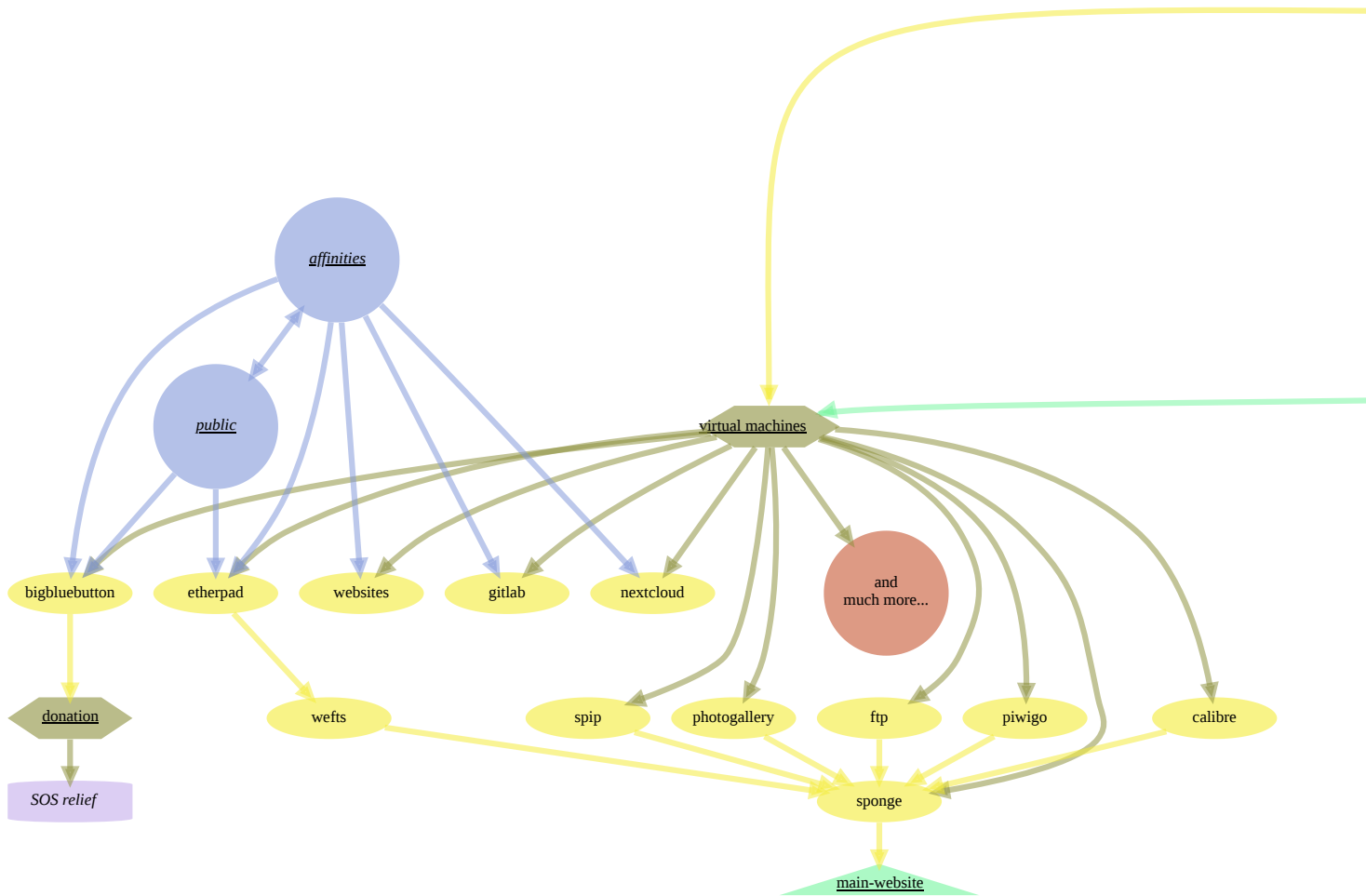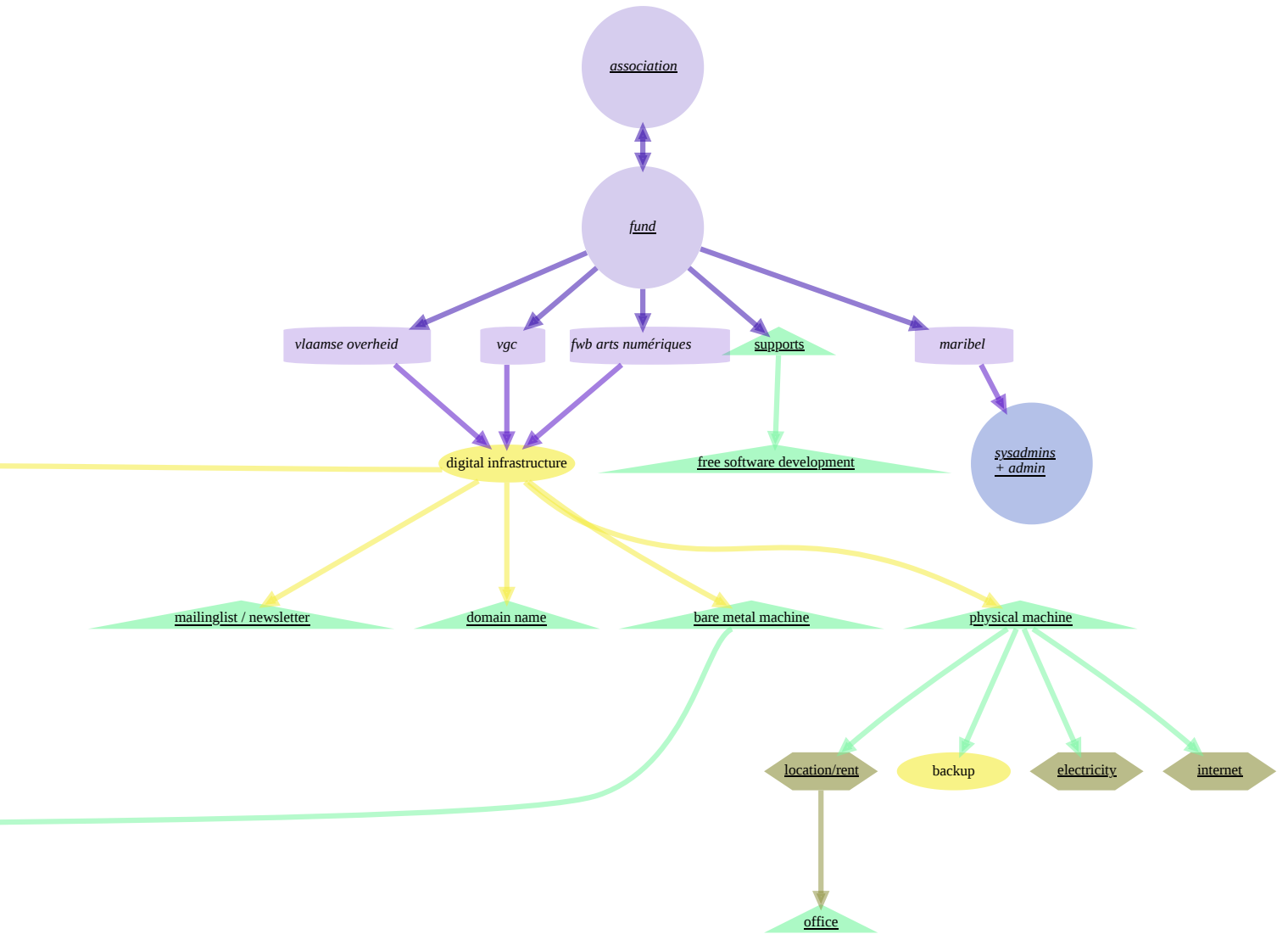
LURK

Lurk hosts, facilitates and archives discussions around net- and computational culture and politics, proto- and post-free culture practices, (experimental) (sound) (new media) (software) art, and things like that...
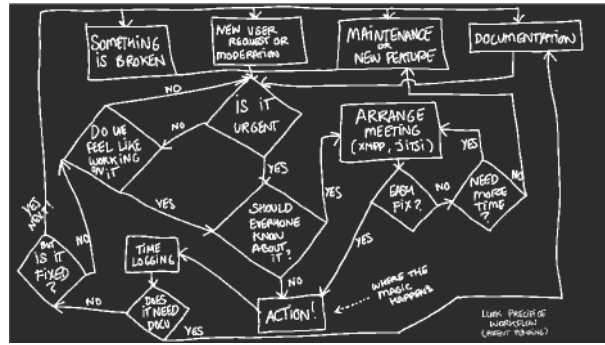
LURK, precipice workflow
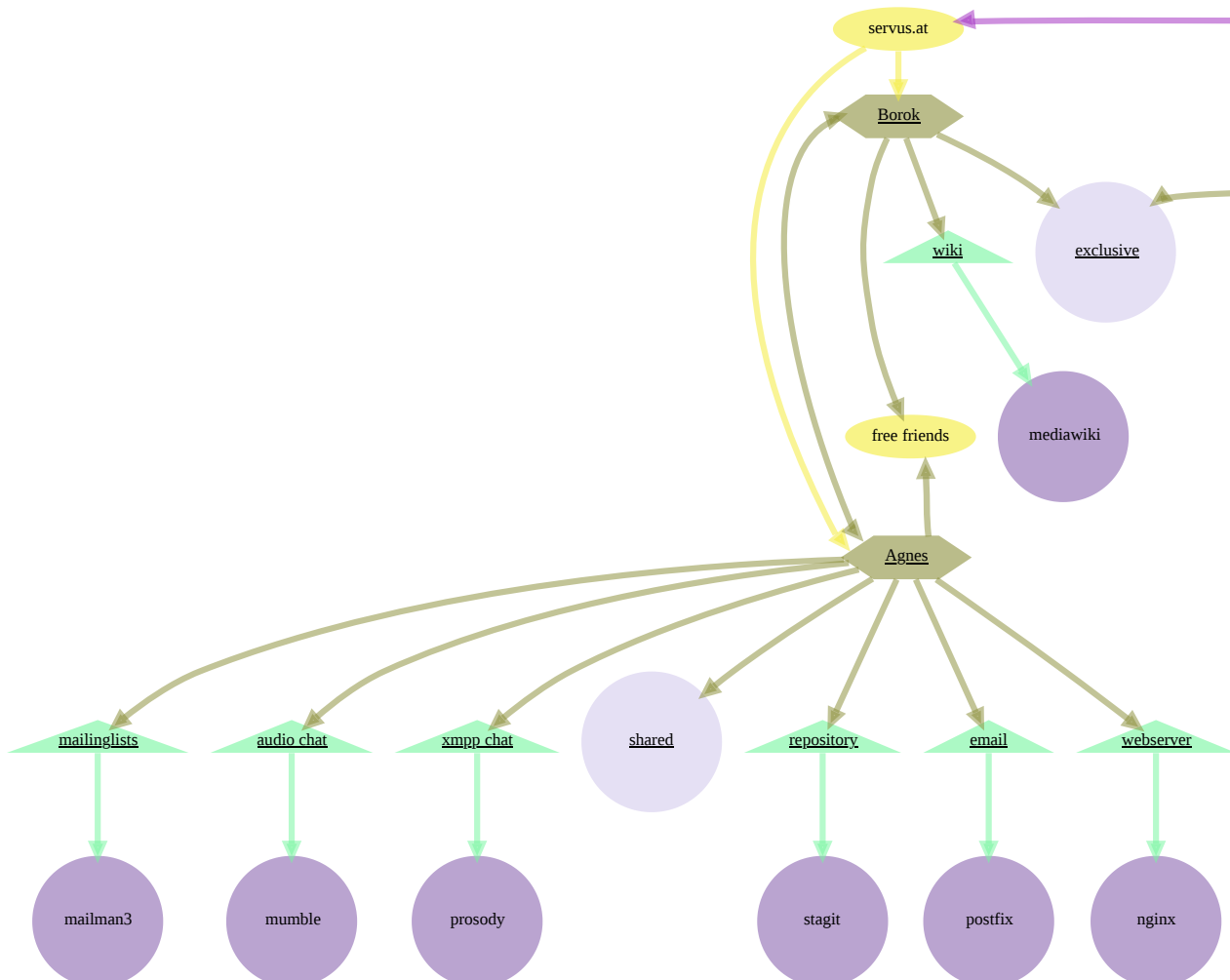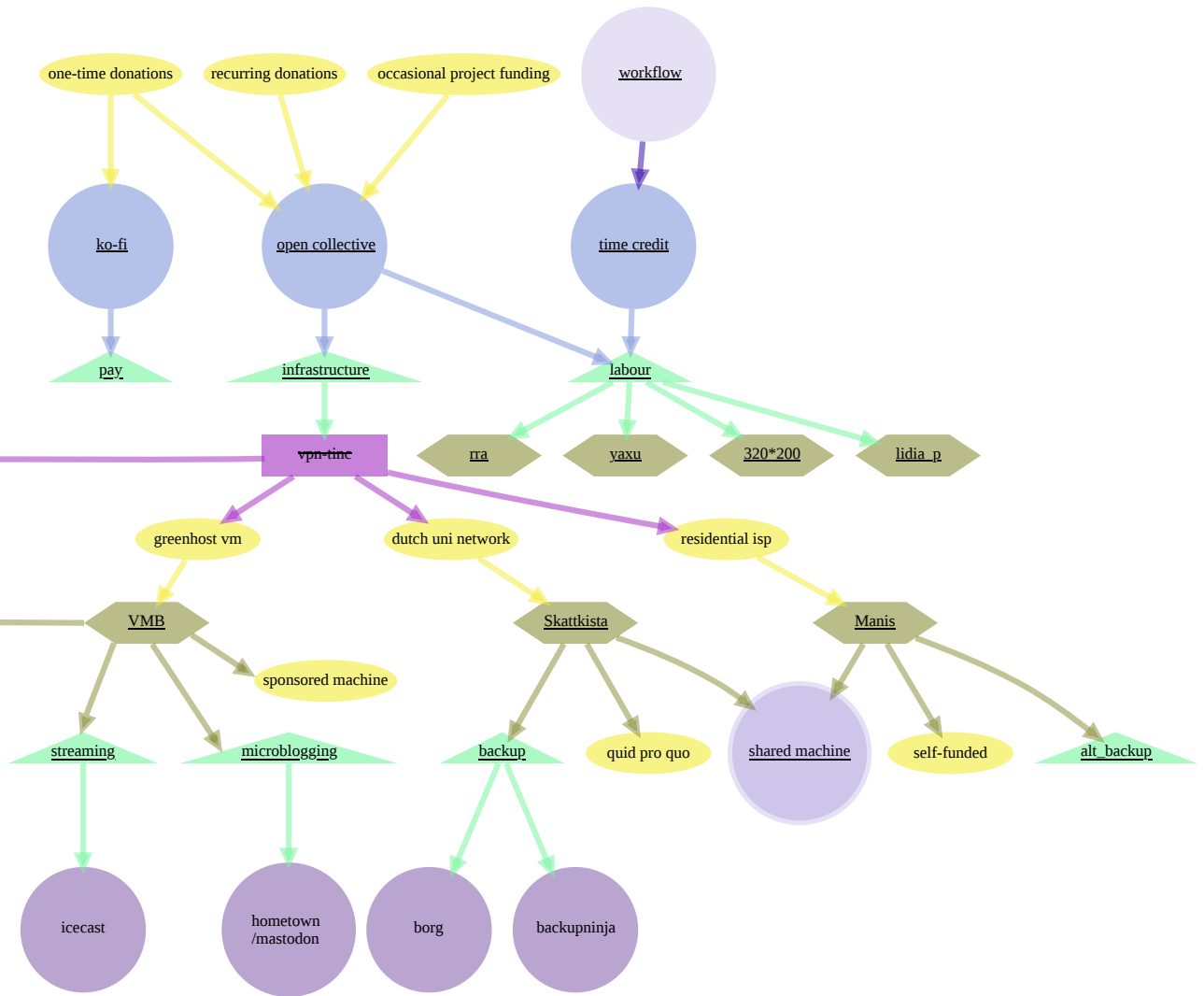
ESC MKL
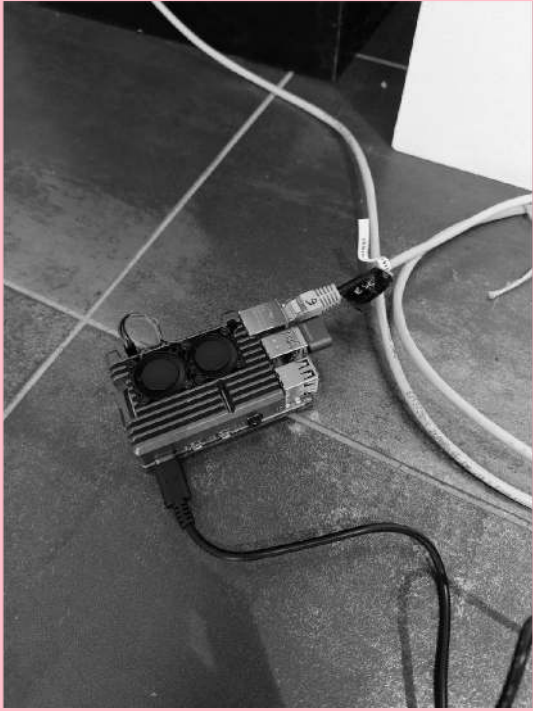
Introduction

esc medien kunst labor (mkl) is an art initiative, a cultural organisation and exhibition space based in the city centre of Graz, Austria. While its main task is the production of art, it also puts emphasis on the observation and capturing of artistic processes. The artistic activities of esc mkl are determined by the fact that art is understood as a subsystem of social and societal reality. As a hub for the exchange of ideas, esc mkl serves to network between artists, scientists, theorists and many more while also providing infrastructure, technical support and advice. Furthermore, exhibitions contribute to the public awareness for art and promotes artists.

Besides art, feminism is also a key subject in the activities of esc mkl. Early on, esc mkl focused on the emancipatory effect of education and organised introductory workshops, especially for FLINTA[*1]. A central motive was the joint acquisition of knowledge, which encourages independence and self-reliance.

The ATNOFS project and esc mkl not only share a common philosophy, but they are also deeply embedded in a network of like-minded initiatives. The close relationships to projects like mur.at, Art Meets Radical Openness (AMRO), Constant and Eclectic Tech Carnival (/ETC) help to organise international events and encourage a constant exchange of information.

Feminist Activities

Like many other initiatives, esc mkl is a product of the 1990s: the political situation in Europe is diverse and open to change. The internet is in its infancy and free software initiatives are emerging. The digital world is still an unobstructed space - a potentially free space that can be designed and used according to one's own ideas, for everyone and at any time. Without artificially erected borders or guidelines, without commercial goals. This boundless, chaotic environment, accessible to many, was the perfect breeding ground for creativity. This free use of technology has shaped the philosophy of esc mkl.

esc mkl was among the first organisations to have its own website and email service. Email was a central tool, especially in this early phase of the internet, and as an independent international Standard it harmonises perfectly with esc mkl's ideology.

Similar movements were forming elsewhere in Europe. In 2001, for example, the feminist hacker group GenderChanger Academy (GCA) began collaborating with the ASCII Hacklab in Amsterdam to organise hardware workshops in which computers were disassembled and reassembled together. With the initiative of the participants, /ETC was born, travelling from place to place as a roving event to reach out to local communities.

In 2005, esc mkl was the host of /ETC in Graz. The contact was made via Marina Grzinic, a feminist philosopher based in Ljubljana and Vienna and a long-term collaborator with esc mkl; she made the personal connection between members of /ETC and esc mkl. With the amazing support of Nicole Pruckermayr, then working at the IZK (Institut für Zeitgenössische Kunst IZK / Institute of Contemporary Art at the TU Graz), an event with a diverse program of workshops and lectures around the topics of free software, feminism and experimentation of all kinds, took place on the premises of the IZK. This context offered the participants the possibility to understand art as a means of information exchange and to transfer this to technology — one of the central values of esc mkl. Since then, esc mkl and Reni Hofmüller have repeatedly been part of feminist technology initiatives as a driving force and have been able to play a significant role in shaping the scene.

But to make such movements and events possible, one thing is essential: infrastructure. While esc mkl provided a platform for artists and cultural workers to exchange knowledges, the open network infrastructure, which was previously provided primarily by universities, began to dwindle in the mid-1990s. Due to closer involvement of the business world in the financing of university resources, many resources became only accessible to students and employees. Also, the general perception of universities as a public good was beginning to change in favour of a closed one.

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1. FLINTA* is an abbreviation which stands for (in German) Frauen, Lesben, intergeschlechtliche, nichtbinäre, trans and agender.

This was the impulse for the founding of mur.at, an association in the same cultural context whose goal is to bring artistic and cultural initiatives together in a virtual space and facilitate access to essential internet infrastructure, including the possibility and freedom to experiment. mur.at operates a server farm and thus provides a network infrastructure for the local scene. Furthermore, mur.at is committed to technology development and the use of free software. However, as a non-commercial, self-managed operation, mur.at has limited financial resources and few employees, making the service difficult to compare with large internet corporations. But even this does not contradict the goals of the project: it is about contextualising and understanding the use of resources and how to find collaborative solutions. If something is not working, how can I help solve this problem?

Today, more than four hundred and eighty websites are hosted by mur.at. Small associations as well as large events have found their web space here and thus a dense network of net culture creators in and outside of Austria is spun. Since 2015, it has also been the home of the Systerserver, that was able to say goodbye to the commercial data centre where it was hosted before.

esc mkl has been an active participant in a network of feminist activists from the very beginning, which continues to grow. It will continue to support and promote feminist activism on the net in the future.

rosa being unpacked, sitting on their travel jacket.

Gathering Traversally

Contingencies

The premises of esc mkl are situated in the historic city centre of Graz. Surrounded by art galleries, the Palais Trautmansdorff is one of the cultural hotspots.

The session was held in the gallery space of esc mkl, that also hosted the exhibition *PERFECT BODY*[2] at that time. Three large video installations as well as a kinetic audiovisual sculpture, an interactive online artwork and a plaster figure of a hand inhibited the large ground floor studio. The large windows flooded the room with light, despite the cloudy weather.

To start, we had freshly brewed coffee together with a small breakfast buffet. Local breads, cheeses and spreads were served on the kitchen counter. Participants had the opportunity to chat and have breakfast while more and more people arrived.

We set up the workspace with one large table in front of the projector where it was possible for everyone to plug in their computer and share their screen. rosa was also connected to the internet right at this table. This way, we were able to watch the machine while we were working – seeing LEDs blinking and hearing the fans power on when rosa was working.

For discussions and talks we decided to split up the group and let everyone decide for themselves where they want to go, inside or outside of esc mkl. Many stayed outside, either sitting on the stairs right in front of the big sliding door, or walking to the nearby park to enjoy the fresh air.

Before each focused worksession, Reni did a body warm-up exercise with us. We stood in an upright position, feet about shoulder width apart in a circle. With eyes closed, we tapped our entire body, starting with our feet and ending with our faces. Humming softly supported the deep breathing and warmed up the vocal chords. Finally, we jumped on the spot and shook the whole body, using as many muscles as possible — the pogo dance finale.

With a refreshed body and mind, we were then able to get down to work in a concentrated manner.

Thematic Perspective

esc mkl's practice is deeply rooted in the observation of the artistic process, viewing art as a subsystem of social and societal reality. Thus we decided to focus this session on the context of technology within society. We did this both theoretically, in the form of group discussions and speculative design, and practically, by introducing people with varying levels of technological expertise to the command line and sharing with them how to work with rosa.

One aim was to foster international and intergenerational conversations, between people from the ATNOFS network as well as the local community in Graz. We wanted to learn about the different perspectives on feminism and technology and how these changed with time, thus we proposed a couple of questions.

- How does technology shape communication and how do we deal with the consequences?
- Which impact does technology have on our daily lives?
- Does technology emancipate us?
- How do we envision the future of technology in the context of feminism?

We then tried to take these thoughts a step further to imagine what a far away future might look like, using fiction to learn about our realities and what would need to be done to achieve our utopian visions.

Another goal was to make challenging topics, like servers and the cloud, more accessible. Through the tour at mur.at, these often ominous concepts were to be demystified and thus made easier to understand. The motto was "look, touch, understand". The same applies to rosa's hardware: in contrast to a conventional server rack, the Raspberry Pi is light and handy; it can be taken along, disassembled and explained clearly.

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2. PERFECT BODY exhibition https://esc.mur.at/en/projekt/perfect-body.

Facilitation Methods

Our goal for the ATNOFS Graz session was an open, equal conversation, where everyone could share thoughts without pressure or fear, and to allow everyone to be themselves while welcoming everyone to the conversation. We wanted to provide the opportunity to connect to new people and therefore open up to new ideas and perspectives. Additionally, we always encourage collaborative working and self-initiative.

To achieve these objectives, we developed a number of strategies:

- Short introductions to put more focus on interactions rather than the personal curriculum vitae;
- Discussions were split into groups in order to make sharing easier. We chose to have groups of two to four people, the smaller the better. In these small groups, it is easier to have a coherent conversation in which everyone has a chance to speak and one can respond to another's ideas. The results of the small group discussion were then shared with the whole group, where questions and comments were welcome.
- Open working sessions where interests and goals are shared and accomplished together rather than a leader-follower mentality;
- Daily warm-ups before the workshop sessions to activate body and mind.

Program

The program was designed to combine practical work on the server with discussion sessions. In order to leave room for additional conversations, we kept the schedule as flexible as possible. This gave us the opportunity to continue debates that were particularly exciting. Some workshops were intentionally moved to the evenings to enable participation alongside regular work hours.

Thursday, June 9th

09:00	Breakfast
10:30	Setting up rosa
11:00	Warm-up session
11:15	Hands-on with rosa
12:00	Workshop: Politics of Technology
13:00	Lunch break
14:30	Workshop continuation: Politics of Technology
17:00	Exhibition – Guided tour
18:00	Break and walk to the offices of mur.at
19:00	Excursion to mur.at and dinner

Friday, June 10th

09:00	Breakfast
10:00	Warm-up session
10:15	Hands-on with rosa
13:00	Lunch break
14:30	Workshop: Speculative Design
18:00	Break
19:00	Dinner at Herzl Weinstube

Rhythms & Preparations

The months before the session in Graz were peppered with short, spontaneously organised meetings between core team members accompanied by a cup of tea or coffee in a relaxed atmosphere. These meetings served primarily to exchange ideas and thoughts. In a small setting, we were able to work out a basic concept in a concise manner.

As we wanted to involve the local community in the project, we organised a discussion evening with a diverse group of people. During a relaxed conversation followed by dinner, each participant had the opportunity to contribute something to the event. We already knew that we wanted to address politics in the context of technology, but we didn't know yet what topics this broad idea could encompass. After a brief introduction of the project and rosa, we invited our guests to share their perspectives on the politics of technology. The different nationalities, cultures and professional backgrounds, as well as age differences and approaches to technology, fostered the productivity of the discussion.

From this lively round of conversations, we were able to distill a number of thematic focus points that could not have been more different from one

another:

- Time
- Rituals
- Encounters
- Context
- Empowerment
- Negative impacts of technology
- Censorship and surveillance
- Philosophy of technology

These ideas were then used as conversation starters for our workshops; carrying the thoughts to other minds, where they were reinterpreted, remixed and developed further.

Politics of Technology: Discussion Workshop

The message I'm trying to send is that technology is political, and that many decisions that look like decisions about technology actually are not at all about technology — they are about politics, and they need to be scrutinised as closely as we would scrutinise decisions about politics. – Evgeny Morozov[3]

Technology is an essential part of our daily lives. We are constantly confronted with it, whether for communication, for work, or as a means of transport. Life without it would be virtually impossible, so it is clear that every decision about technology is a political one.

The aim of this workshop is to create a discussion panel in which people can talk freely about the politics of technology, without being restricted by concrete questions of application. This allows new, daring ideas to be generated, which are only later broken down into a practically implementable concept.

We would like to understand how each and every one of us perceives the implications of technology on our lives. Which possibilities does it provide, what dependencies do we have and how is technology used against us?

In order to get the discussion started we will use some focus points:

- Time: what are the most important events of feminist history? What could a feminist calendar look like?
- Rituals: human interaction is strongly tied to rituals. Are there any rituals in the context of technology?
- Encounter: counselling between humans and machines
- Context: how do we interact with technology? What are our individual histories of learning and understanding new technologies? How does our age / race / culture / gender influence this?
- Empowerment: how does technology empower FLINTA*? How did this change? Are there new forms of empowerment? Such as Twitch etc.
- Negative impacts of technology: what are negative implications in people's lives? Such as unsolicited images, stalking etc.
- Censorship and Surveillance: what is happening with the EU plans to enroll a chat control? How does technology promote censorship and surveillance?
- Philosophy of Technology: Such as permacomputing, technological determinism etc.

These are meant as suggestions, participants are also welcome to choose a different direction.

Breakout Sessions

To improve the conversation experience we invite participants to create breakout sessions, where smaller groups of two to three people are formed to discuss their chosen topic among themselves. This encourages active participation and creates a more in-depth conversation. Ideally the pairs form between people who don't know on another well, in order to create a more diverse conversation with differing viewpoints. After about thirty minutes, everyone gathers and reports the ideas they have been working on to the large group. Everyone is encouraged to contribute their opinions.

3. Q&A: Net Delusion author Evgeny Morozov says dictators are learning to love social networking. https://www.straight.com/article-381541/vancouver/qa-net-delusion-author-evgeny-morozov-says-dictators-may-learn-love-social-networking.

Transcripts

We managed to do two rounds of breakout sessions including group discussions, one before and one after lunch. Everything was transcribed collectively in order to be able to connect to the conversation at a later point.

Below are the transcript as excerpt of the discussion.

Time
discussed by Reni, ooooo and Antonia

What was an important event in feminist history? The reversal and synchronisation of time. We discussed perception of time and how time is ordered and measured (clocks, coordination, perception of own lives in that regard). Everything you do is determined through this external time instead of how you perceive it.

We thought about rosa & in which time rosa is when they are not connected and how can we get a grasp on that. rosa is slow, does that mean they are not efficient? It takes time, slowness. Velocity. No time or still time. Virtual time, parallel time and... Temporal vacuum or temporal void (is that where they are when they are travelling?). We discussed different ways of perceiving time, non-linear, cyclical, etc. Rhythmanalysis[4] would be a practice to analyse spaces through what is done in a space over time (what happens linearly, durationally, periodically, cyclically). Could be a practice to experiment with. Through bodies we absorb the rhythms of our surroundings. The body as a tool – space is constituted through this.

Rythmanalysis is rooted in Marxist theory. To interpret what we do and be disobedient to certain rhythms. To boycott certain rhythms pushed onto us by capitalist logic. But it is also used in certain algorithms... theorists use rhythmanalysis in relation to digital processes (artificial intelligence for instance). Predictive algorithms and their effect on our perception of time. How to inhabit time which is happening ahead of us.

Empowerment
discussed by Nina and Marloes

We talked about techno-empowerment: How does technology empower FLINTA*? How did this change? And are there new forms of empowerment?

There is this social media paradox concerning reaching an audience and generating revenue while maintaining a socially inclusive and empowering community. With big corporate platforms you have a bigger audience, more revenue but you are captured by the platform because it is based on their terms and they have no interest in your precarity and how you can make a living. With small safe spaces you work on your own terms but you reach fewer people. It can be safer and more dedicated but also more difficult to have revenue without falling in same traps. For example, using algorithms to provide the users with more personalised, hence more "interesting" content, that would create a bias.

Censorship and Surveillance
discussed by Wendy and Linda

We took the censorship and surveillance topic, linking it with a feminist view on both scopes. Then tried to connect that to rosa.

What is chat control: a Proposal on EU level to undo encryption on chat, email, etc. and / or being able to undo that in particular situations. This would make it possible to surveil communications. Small structures and infrastructures do not have the means to surveil or monitor communications, yet GAFAM (Google, Apple, Facebook, Amazon and Microsoft) already do it. It would kill small providers. The alleged reason was to be able to detect child pornography. Also there is the case of Signal, that doesn't want to follow these surveillance laws, and would become illegal.

The current trend is heading towards the Chinese surveillance system, keeping track of all communications. This brings up several related topics: machine learning, motoring and analysing data, machine vision & image recognition (nudity), cultural differences in the context of artificial intelligence.

Thinking about image recognition and recognizing nudity for instance: what is considered nude is very different in different cultures. Who is going to determine what is suspicious, what is nude etc. What should you monitor? Word combinations, images? How do you analyze them? Everybody is a suspect. Who gains from this? Qui bono?

What are community based solutions to manage cultural differences? Book recommendation: Feminist Surveillance Studies by Rachel E. Dubrofsky and Shoshana Amielle Magnet

Standards: do we tweak them, break them, renegotiate them? Who asks the questions? *Decentralised Response:* one of the ways small

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4. Rhythmanalysis is a concept popularised by Marxist sociologist and urbanist philosopher Henri Lefebvre. In his book "Rhythmanalysis: Space, Time and Everyday Life" he outlines the theory that analysing the rhythms of spaces and environments and their impact on its inhabitants can offer insights into social practices.

infrastructures respond is by staying small, shielding themselves. Trust in big tech is gone.

What about rosa? Is the chat in the pad encrypted? No.

Smaller communities would need ways to obfuscate communication that is encrypted if the proposal becomes law. No log communities were a response to a law making keeping log files for a very long time mandatory.

After lunch, we decided to repeat the conversations in newly arranged groups. This way, on the one hand, we each had the opportunity to talk to someone new and get to know them better, and on the other hand, we could focus on a new topic.

Time ⚥ Rituals
discussed by Reni & Cristina

The clockwise direction and its connection to time comes from sundials on the northern hemisphere. This influenced our perception of time. Resistance against this would be a counterclockwise clock :) Witches generate energy for spells with clockwise and counterclockwise movements.

Rituals have a human-centric connotation but there are many rituals in nature (although there is the role of observation there). Rituals are a form of survival. The sunflower moves with the sun. What rituals do we do ourselves? Routines versus rituals.

Collective dinner: the cooking itself became the performance and everybody takes responsibility in each step.

Turning routines into rituals: pick a computational routine and turn it into a ritual (idea for tomorrow? Speaking about coffee: script that is running in the start of rosa)

Should some routines (rituals?) be automatised – such as starting the etherpads manually on rosa?

A routine is something that is necessary, a ritual is something that doesn't necessarily perform a utilitarian function, but has a symbolical or transcendental meaning. You don't need it for your survival, but you need it for your wellbeing. A protocol, computing without protocols is problematic. You have to feel something in a ritual. How do we appropriate a term like ritual? What is lost and gained when using such a term in another context?

Rituals get easily appropriated. Sometimes it becomes very artificial, not connected to something historically, shared by a group. In a ritual you share something larger; it needs context, and embeddedness into a larger whole.

"But how can we define a ritual as ancient as the Agnicayana as algorithmic? To many, it may appear an act of cultural appropriation to read ancient cultures through the paradigm of the latest technologies. Nevertheless, claiming that abstract techniques of knowledge and artificial metalanguages belong uniquely to the modern industrial West is not only historically inaccurate but also an act and one of implicit epistemic colonialism towards cultures of other places and other times." Pasquinelli, Matteo. "Three Thousand Years of Algorithmic Rituals: The Emergence of AI from the Computation of Space", e-flux journal, 2019.

Philosophy of Technology: Permacomputing
discussed by Wendy & Aggeliki

We first read the permacomputing definition from permacomputing.net. It means trying to not be invasive, introducing something new, but relating to what is there. Seems like aikido, using the energy of your opponent.

It has similarities with soil care. But that was not on the wiki. Repairability in design itself. Minimising energy use and doing away with planned obsolescence. Finding other ways to compute. It doesn't have to be high-tech. Instead of tilling, plowing and extracting, using what is there and processes naturally occurring like companion species (is that how it is called? plants that grow well together). Long lasting hardware minimises the consumption of resources, for example, use the heat of your CPU to keep your tea warm.

Back to rosa → who is on them? If we are with too many on the pad, it becomes too heavy for rosa. Monitoring also takes resources. Could making rosa lighter be a solution? Or a bit less heavy? The cron job and etherpump take a lot of CPU cycles. Changing the frequency of the cronjob can make some processes fragile, there should be some choices. Or rosa could suggest us to take breaks!

Can we make certain processes lighter? Etherpad-lite is not light for instance. If we are writing together in the same space, we could write locally and put it on the pad later for example. A frugal locality in a reciprocal relationship. The following is the crontab for friend:

```
1 */5 * * * * cd /srv/etherpump && sh
  cron.sh > cron.log 2>&1
2 */5 * * * * cd /srv/distribusi && sh
  cron.sh > cron.log 2>&1
```

The Feminist Server Manifesto is very relevant, the 'not being available all the time' for instance. Feminism is also important in relation to sustainable

practices but is not recognised. Same with indigenous practices.

The people who wrote the Feminist Server Manifesto are now commenting on it, because it started to feel monolithic. A group from Indonesia and one from Turkey, as well as others based in The Netherlands but from different countries, Femke Snelting, Cristina, Jara Rocha and Karl Moubarak annotated the manifesto. A type of versioning, trying to trigger more versions. Aggeliki and FHM made a diagram from the manifesto.[5] Jara uses it in their teaching and annotates it with their students. Relearn[6] has been annotating the FSM also. There are many versions already :) Including the pad itself, which is a version of the FSM.

Git notes is a standard git feature where you can annotate comments – this would be great for versioning and annotating the manifesto.

At Relearn 2019 in Rotterdam we read the manifesto and made executable commands on the server inspired by that; using hooks and commands that were written on the pad.

Luke created a hook that loaded scripts from a pad, making it more accessible. To change, for instance, the greeting message and other system messages.[7]

Philosophy of Technology: Permacomputing

discussed by Luke & Marloes

Localisation is inevitable, people were developing their ideas on permaculture, that cannot be applied everywhere. Working with what is already there is essential, as Peter Gelderloos points out in his book "The Solutions are Already Here: Strategies for Ecological Revolution from Below". This also strongly relates to permacomputing.

People believe that any human interaction is bad and we should erase humans, but humans can also help. Computing can help as long as it can have an impact on human societies that can help them strengthen ecosystems.

Encounter: Counselling Between Humans and Machines

discussed by Alex, Linda, oooooo

We wanted to talk about rosa more concretely. Linda had her first encounter with rosa this morning. We talked about languages and how you need to find the language to connect to rosa. The command line is in English, this poses a barrier for non-English speakers.

What is the encounter between a human and a machine in, for instance, voice assistant interactions? It's humanising the machine by giving it a voice. But it also helps some people to gain easier access to technology: people with dyslexia or people who cannot type, etc.

Anthropomorphising computers: "to meet rosa for the first time…" the levels of comfort when anthropomorphising objects are different depending on culture. In South-Korea people relate to robots and computers very differently than here, because things can have a spirit. They tend to be not as reluctant to anthropomorphise as in the West.

Perhaps it becomes easier to build an emotional connection when anthopomorphising. Yet, in certain contexts anthropomorphisation can also lead to the sexualisation of objects / computers. Master and slave related terms are especially problematic. The computer is a tool but when you give it a name it becomes something else.

What is rosa? The data? The hardware? The network? The people here?

In Rotterdam we've been calling rosa 'they' to think in multiples instead of one determined thing / person. We want to rethink how we want to relate to rosa.

It is sometimes alienating to go back to the human and not transform ourselves into different concepts. For instance, these ideas from Butoh[8] performance: to transform the negative feelings to air, but then you transform yourself to the smell of that air. Or the shadow of a coat that is hanging from a nail. Some kind of shapeshifting and constant transposing.

Reflection

The Politics of Technology workshop was intended for idea generation and free discourse. We perceived the general discussion as successful: everyone engaged in the conversation

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5. See diagram here: https://vvvvvvaria.org/archive/2020-20XX-Feminist-Hack-Meetings/FHM0_20_signal-2020-03-04-190725.jpg.

6. Relearn is a collective learning experiment with as many teachers as it has participants. A summer school where participants gather to learn from and teach to each other, beyond the traditional paradigms of education. It grows from an interest in FLOSS culture and practices as a way to address and acknowledge the production processes and frameworks involving technology and culture. More information at: https://relearn.be/2021/.

7. Code for Relearn hooks available at: https://gitlab.com/relearn/relearn2019/-/blob/master/relearn.local/var/www/html/etherdump/publish/hooks.

8. Butoh is a "dance form developed in postwar Japan which rejects Eastern and Western dance conventions, expressing intense emotions through slow, controlled, and sometimes distorted movements." Definition from <thefreedictionary.com>.

and we found lots of interesting viewpoints. Some participants expressed that they would have liked to dive deeper into certain topics and apply them directly to our work with rosa. We also recognise that it would make sense to continue this work, but there was so much we could talk about that we focused on conversations first.

PERFECT BODY – Guided Tour

During the ATNOFS session in Graz esc mkl also had the exhibition *PERFECT BODY* on display. It dealt with the human body and how we try to optimise it through cosmetic, technological or even surgical measures:

We believe in the possibility of an incalculable number of human transformations and declare in all seriousness that wings sleep in the flesh of man. [F.T. Marinetti]

In keeping with the ideas and promises of Futurism, Marinetti still envisages predominantly positive things when he writes about the technical possibilities of bodily extensions and expansions. Today, it is above all the media productions on internet platforms that, in the course of obsessive optimisation efforts and permanent (self-)measurements, blind us to the status change of the body to object, to capital. We train, repair, rehabilitate, model, beautify and mechanise our bodies through cosmetics, fitness programmes, supplements and medicines, surgical interventions, prostheses, implants, computer-brain interfaces and other technical enhancements. The effort and the results are constantly being recorded by a wide variety of programmes and applications, and the data is made readily available to the data-processing industries. Under their influence, the pressure to invest in our "body capital" in a self-responsible way is increasing, non-compliance is met with sanctions. The interventions have long since also affected our cognition and our emotion. Michel Foucault's findings about the reciprocal relationship between the usefulness and compliance of the body in a politics of constraints is being put into practice today as corporate politics: the human body enters into a machinery of exploitation that penetrates, dissects and reassembles it. We should be aware of who is pursuing what interests and who is reaping the greatest profits from all the beautiful and new possibilities of optimising and perfecting the

body when the view of the changes in our body, our thoughts and emotions is softened by the filters of fascination and erotic attraction.

We had a personal tour through the exhibition where we gained insight into the development process and background of each exhibit.

Excursion to mur.at

For the evening we had planned a tour to see the servers of mur.at.

mur.at is a community-run datacentre, that operates a server farm on-site and is connected to the worldwide network via ACOnet (Austrian Scientific Network). They provide infrastructure and a platform for artists from various fields for the development and promotion of net culture. Furthermore they are actively developing and using free and open source software. The team is organised as a self-administered, non-commercial operation and is the backbone of mur.at.

The central control unit of the server rack.

We walked together to the mur.at premises through the city centre and saw some sights of Graz on the way: Tummelplatz, the plague column in Herrengasse, the busy bus and tram stops at Jakominiplatz, and Augarten. When we arrived at the home of mur.at in Leitnergasse we were welcomed by the mur.at staff and invited to take a

seat and have a drink. Unlike other server farms, mur.at is not housed in a cold industrial complex, but in a cosy old building in the heart of the city. There are three rooms: the community room with a small kitchen, an office room, and the server room. We sat down in the community room, some around the big table, some on the couch. The atmosphere was homely, posters from past events hung on the walls and the furnishings were somewhat reminiscent of a cosy student flat-share.


The sound proofing mattress door.

Djamil gave us a short introduction about mur.at, then we gathered in front of the door to the server room. When he opened the door, the loud whirring of the computers and the ventilation could suddenly be heard. In order to minimise the noise outside, the old wooden door was cushioned with a mattress from the inside. Only ten people could enter the server room at the same time, since space is limited. Inside there was a relatively small rack composed of three shelves. It stood in the very centre of the room to be accessible from all sides. Within the shelves there were several machines, the hardware that houses Systerserver being one of them.

The crowd waiting to be granted access.

"Currently, about four hundred and eighty websites of the independent art and culture scene in Graz are hosted on mur.at.", explained Djamil. "However, to keep the ecological footprint as small as possible, we use green electricity here. We have also analysed our energy consumption and are saving wherever possible." At the back of the racks, the individual machines were connected to each other with colourful cables. The connection to the internet is only provided by a single, inconspicuous looking cable.
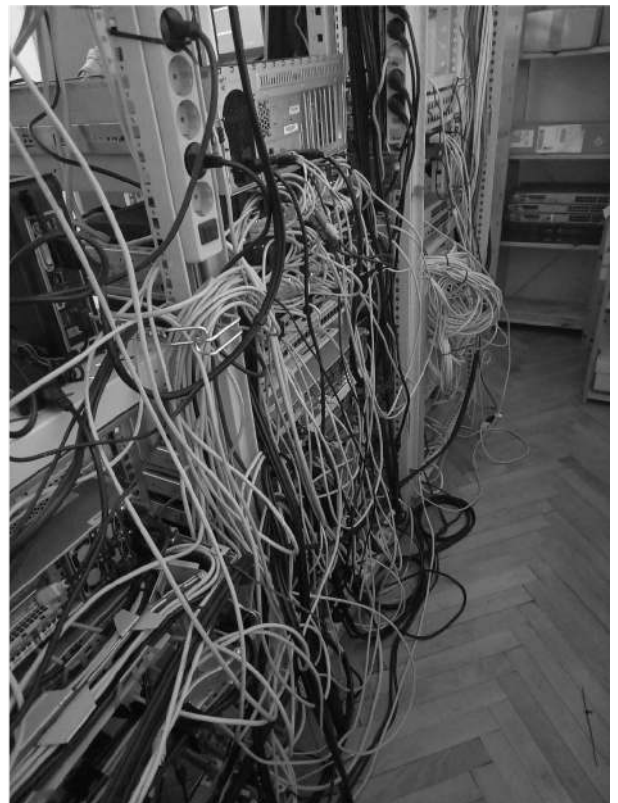
Cables everywhere! Be careful not to get caught inside! :P

We enjoyed taking several photos documenting our in-person meeting with the Systerserver machine and "touching the internet". Then we headed back to the community room where we ordered pizza for dinner and concluded the evening with drinks and lively conversations.

Hands-on with rosa

The physical home of Systerserver.

It was refreshing to get to know the work of mur.at. Normally it is not possible to see server centres from this close up — they are usually not accessible to the public and are kept under lock and key due to security concerns. This personal contact with the infrastructure and the people who run it helps demystify the subject. The cloud and server structures are no longer just abstract concepts once you see them in person.

Dinner is ready! Pizza for everyone.

Since many of the local participants did not have prior experience with servers we had a short introduction to the services installed on rosa and how to access the server using SSH. There were some struggles with the generated keys. Sometimes parts were missing, because it was not obvious what is, and what is not part of the key. After sorting this out, everyone who wanted had an account.

We experienced problems with the etherpads, that needed to be restarted after it changed location. The occurring error message didn't communicate that well enough, so we decided to customise the 404 and 50x pages by adding HTML files to the config.

We achieved this by adding the files custom_404.html and custom_50x.html to `/usr/share/nginx/html/`

The following lines were then added to the nginx config file, located at: `/etc/nginx/sites-enabled/default`

```
 1 error_page 404 /custom_404.html;
 2 location = /custom_404.html {
 3      root /usr/share/nginx/html;
 4    internal;
 5    }
 6 error_page 500 502 503 504 /custo
   m_50x.html;
 7 location = /custom_50x.html {
 8      root /usr/share/nginx/html;
 9    internal;
10    }
```

We only later realised that there was a custom 404 already in `/var/www/html` for instance unavailable.html and lol.html. We tested if the config file parses correctly with:
`$ sudo nginx -t` and restarted nginx:
`$ sudo service nginx reload`
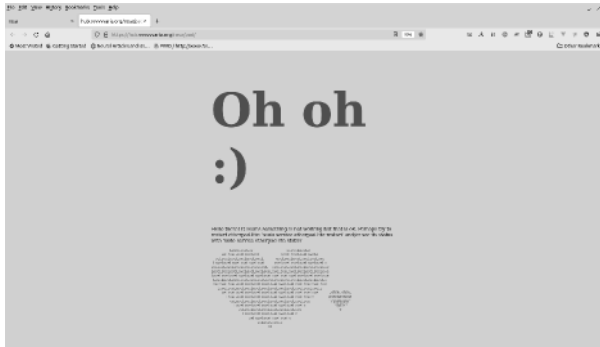
The new error page.

Meanwhile, some participants decided to continue their examination of default system languages that had been started in the *Languages within Languages* workshop in Varia. They worked on rephrasing Etherpad-lite's standard messages and interface labels: 'chat' became 'gossip space', 'loading' became 'what is time', and 'force reload' became 'gentle reload'.

To customise the messages that the etherpad shows you need to go to:

```
/srv/etherpad-lite/src/locales/...
```

If you want to change the messages in English, open the English configuration file with:

```
$ sudo nano en.json
```

And change the messages that are written in between the "".

For instance, if you want to change the loading message to *WHAT IS TIME*, it would look like this:

```
1 | "pad.loading": "WHAT IS TIM
    E...",
```

Later that day, Luke decided to set up a local chat with WeeChat, which enabled anyone to chat directly in the command line. It was installed with:

```
$ sudo apt install inspircd weechat
```

In order to connect to the chat called *thecafe* you need to type:

```
1 | $ weechat
2 | $ /server add localhost 127.0.0.1
3 | $ /connect localhost
4 | $ /join #thecafe
```

A wish for audible feedback from rosa was expressed, and a team worked on sound from rosa. At first we were struggling to get the sound working, but this was solved by setting up ALSA, which also provides MIDI functionality. With an external sound card and the text-to-speech synthesiser eSpeak, we were able to let rosa read us their syslogs.

With this command rosa reads the syslogs out loud:

```
$ sudo cat /var/log/syslog | espeak --
stdout | aplay -D
plughw:CARD=ALSA,DEV=0
```

There are several preset voices to choose from: a library provides seven masculine and four feminine voices. Additionally, there are presets for different languages in order to ensure correct pronunciation.

```
1 | $ espeak --stdout -ven+f3 "we are
    the borg" | aplay -D plughw:CARD=
    ALSA,DEV=0
2 | # so called feminine voice with
    English pronunciation
```

eSpeak also provides the option to manipulate the voice by adding attributes like pitch, echo, tone etc. It would be possible to create one's own dialect by changing the pronunciation of certain key elements of a word.

```
1 | $ espeak --stdout -vfr+f2 -g50 -p
    99 "Rosa @ 192.168.1.122" | aplay
    -D plughw:CARD=ALSA,DEV=0
2 | # in French, female voice 2, slo
    wed down with gaps between word
    s -p higher pitch
```

Gender and age are also attributes that can be part of an eSpeak voice. But as the documentation notes:

> gender <gender> [<age>]
> This attribute is only a label for use in voice selection. It doesn't change the sound of the voice.
> – <gender> may be male, female, or unknown.
> – <age> is optional and gives an age in years.

There also were experiments into how we could use this new functionality for practical purposes. There was this script below that would figure out if there is an IP address, then the idea was to speak it out so as to help this moment of local discovery:

```
 1│
 2│#!/bin/bash
 3│while :
 4│  do
 5│    ip=$(hostname -I | awk '{pri
   nt $1}')
 6│    if [ -z "$ip" ]
 7│      then
 8│        echo "we are not ip"
 9│      else
10│        echo "we are ip: $ip"
11│    fi
12│    sleep 2
13│done
14│
```

And of course some artistic experiments:

```
 1│# Let's try to do a choral - and
   all play at the same time the sc
   ript
 2│$ sh /home/decentral1se/ipspeak
 3│
 4│# if you wanna run a choir but yo
   u're alone, use parallel:
 5│$ parallel sh ::: ipspeak ipwhisp
   er
```

We even made a recording of the layered voices reading several different texts at once. Combined with our own voices and laughter it created an abstract composition.[9]

An impression of the hands-on work from the second day.

9. Listen to it here: https://hub.vvvvvvaria.org/rosa/files.php?p=chapters%2Fesc&view=choral-voices-rosa-speaking.m4a.

Speculative Design Workshop

The aim of this workshop is to detach oneself from real circumstances and to engage with a different context in order to gain a new perspective. In this way, issues can be looked at differently, gaining insights into oneself, one's motives and aspirations.

The instructions were as followed:

1. Assemble groups of two to three people. Pick people that you haven't worked with so far, or people you don't know yet.

2. Please read through the documentation of our discussion from yesterday to remember the ideas and concepts.

3. Choose one topic from yesterday's discussion. It can be anything you are interested in, something you have talked about or something other people discussed in their session.

4. Think of an utopian future scenario somehow connected to your topic. It's absolutely imaginary and doesn't need to be realistic at all. You are free to choose any year – it can be the future in one hundred years, but also one year in the future from now.

5. Your scenario can be about the people and how they interact with one another or machines, how the government is structured, how people work and live their lives etc. From which perspective do you tell the story? Do you focus on a region / country or is your story situated somewhere in space? If you also discover dystopian aspects during the process, please also capture these thoughts!

6. Try to condense your thoughts into short stories. Please write them down. (It doesn't have to be a masterpiece, it's more about putting all the infos into a medium that can be easily understood).

7. Share your stories with the others at the end of the session.

Transcripts

After initial difficulties in forming teams, we managed to put together groups with the help of a drawing system. We equipped every group with paper and pens for note taking. Then the individual groups headed outside to find a suitable workspace. At around 17:00, everyone gathered again to share the results of their work.

The drawing of groups process: Aggeliki was our oracle.

Here are some of the stories that emerged:

Will There Be Coffee?

A speculative utopia

In 2035 the great great great great granddaughter of Ned Ludd learns about her infamous ancestor. Anthropologists discovered Ned Ludd was not a fictional character but a man from Papua New Guinea who was taken captive and forced to work in a textile mill at the start of the 19th century in the North of Great Britain. She started leading a neo-Luddite revolution that was based on a small Debbie Bookchin publication that had survived the ages. It was beautifully illuminated with old Bookchin 'thank you for Googling me' memes.[10]

Coffeebean sat in his garden with a repaired terminal, thinking about how nice it would be to celebrate the success of the revolution with Spoon and Oatmilk. He started brewing a coffee and launched his local mesh network node. It started passing on stored encrypted messages that needed to still be forwarded. Oatmilk and Spoon were each about twenty five hops away but with intermittent connectivity it was hard to tell when they would read each other.

In terms of communication systems, we still have global connectivity but it is organised in a radically different way. IXPs & ASes are democratically managed as co-operatives, there are no artificially imposed transport costs. The fad-based IoT economy has simply collapsed.

There is no more Twitter but local things connected to other local things, connected to further away local things and so on. Mechanical energy is widespread and we have overcome the limitations of size and design. People have access to small salt water batteries and, where appropriate, mechanical water storage is used (not in the Netherlands!).

Spoon and Oatmilk happened, almost by miracle, to be connected to their local nodes and all the in between hops were successful. It was a windy and sunny day, which greatly improved the odds of reaching people. There was a lot of mechanical energy storage applied throughout the world but people decided to use it sparingly and all tech was built to resiliently respond to power outage and intermittent connectivity.

Spoon, Oatmilk and Coffeebean logged onto WeeChat on rosa, their favourite node in the European mesh. The code of WeeChat was easily comprehensibly and well documented, while also being very lean and efficient, using a minimum amount of resources from wind powered rosa. WeeChat had slowly evolved into a software that could easily be adapted to diverse local circumstances. Spoon, Oatmilk and Coffeebean shared a remote celebratory coffee, which had become a luxury good, like champagne, yet was still circulating in Europe. The speed of innovation in agriculture had slowed down, following degrowth principles. Coffee was not genetically modified but was grown using slowly diversified old varieties. Beans were transported on sailboats. Sails beyond repair were used in permaculture gardens or smoked (we have developed an agent which sets off safe biodegradation of materials). The coffee and the chat were great.

Performance

by ooooo, nlgk and dywen

ooooo, nlgk and dywen described a log file of rosa and how they gain consciousness. Antonia performed the piece in an *amazing* way, that unfortunately cannot be reproduced here. The notes don't do justice to what Antonia made out of it.

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10. More information about the Murray Bookchin meme https://knowyourmeme.com/photos/1251831-google-murray-bookchin.
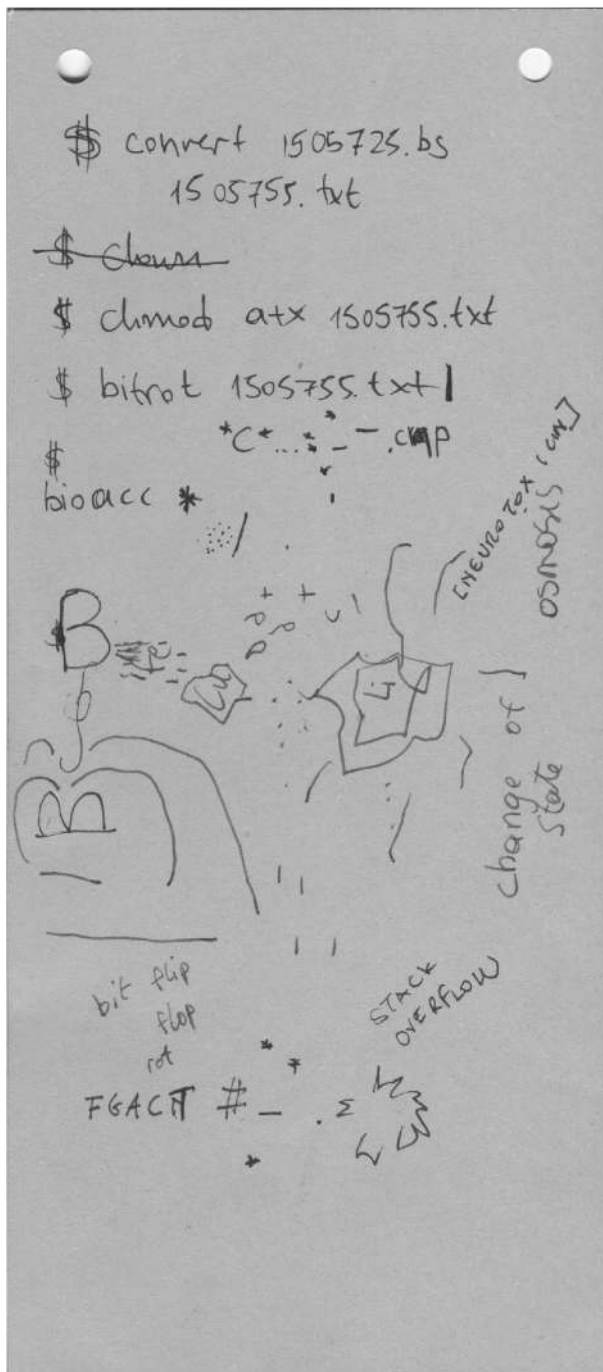
Untitled

by strt, reni, ccl, maggie

Yesterday night, there was this old laptop from 1995 sitting on the table in a narrow dimly lit room. It looked like a brick and it weighed about a kilo. strt said her friend gave her a weighted blanket that has weight pads woven into its fabric. It helps to soothe and comfort you when you try to sleep. Maybe many would need such a weighted blanket, she said, because of being kept awake by worries and sorrows about the future. When we managed to get the laptop to come to life, it started to move its fan and hard drive with a humming noise, and you could feel the machine's body warm up, a tangible sign of internal activity. Six of those laptops would make about six kilos, which equals the weight of one weighted blanket. In a possible future, computers are not only an extension of human cerebral activity. Resources are scarce and all of them — be it heat, organic mass, minerals, energy, hardware, raw materials — are tightly integrated into an ecosystem of re-use, repurpose, recycling and exchange. Folding the age of our laptop into the future time domain, we are in the year of 2047 and its humming warm mass of one kilo is part of a warming blanket spread out on my body that helps to comfort me whenever the situation of digital work stresses me out.

You could say the old laptop is still unbearably slow compared to a newer one. Yet in the time we are speaking about, there is no hierarchical concept of time. Mechanic speeds are no longer defining the rhythms and speeds of natural and human lives, rather they are all merged into a temporal multiplicity. Different speeds, degrees of definitions of time, and diverse movements and personalities of time coexist in one machine. Several users on one computer can communicate and work with time on their own diverging domains: reboot when the sun is standing high behind the house — meet Reni tomorrow — see you in three Maggiehours — send me an email but slowly… A computer operable by a snail would operate on snail time, with slowly winding processes and it would be completely okay like this because the ephemerality of its soft wet trails would still remain long enough on the metal surface to generate sparks of energy that then be collected and shared for powering another machine process happening in another time domain, operated maybe be a human, a tree or another being.

In terms of hardware, time seemed to always go forward. Old devices create nostalgia because we remember our own lives attached to them. In 2047, planned obsolescence is considered a strange outdated concept. No old laptop is thrown away because of being slow or being made of no longer functioning hardware. Rather, they get passed on as precious gifts, part of a family heritage that is kept dear not only for its functions but also for their personal value by future generations. Intergenerational computation involves modularity, and our old laptop will become a module of another machine, as computers are not anymore produced always anew, conceived of as short lived monoblock-ish devices in which you cannot even change the battery. In an intergenerational computer, different modules of different generations work together, sharing their memories and resources across diverging time domains, different hardware and functionalities. Nostalgia may be the feeling of longing towards something that seems lost or abandoned, but in the future technology will be part of the lasagna of time in which layer by layer, module by module, time and experiences are shared, accumulated and lived across families, communities and generations.

Here. Now.

by Antonia, Alexander, Mario Romera, César Escudero Andaluz, Nina

It is now. Which is the year 4689 in our (human) concept of time. We are here, because there is no other place anymore. In our terms of geology it would be called Alaska. The world has changed rapidly. 1200 years before now, a massive sun storm destroyed all digital media. All the people who heavily relied on technology died out – only small populations of people survived. They where forced to move up north where climate is still habitable.

What is now the permacomputing revolution has evolved into an interconnected system of rhizomes. There is a symbiosis between what we would call plants, humans and animals. A fusion of fauna and flora occurred. The need for vocal communication has vanished–it now happens through enzymes, pollen etc. We are able to connect with plant life and vice versa. There are no thoughts, because communication is not how communication was understood anymore, what we call feelings cannot directly be transferred to their states of being, but if we observed the situation now, we would say they are having an eternal party. Sex, no idea, death, doesn't look like a drama. Maybe because all consciousness is anyways shared in one.

Reflection

We were stoked about the amazing stories that we developed during this workshop. There also was a group that decided to perform their work instead of just writing it down. Unfortunately the superb performance was not captured. This is something we could improve in order to offer the participants more freedom of expression, maybe by recording the sessions on video.

Continuing Traversally

Sparkles and Packages

We passed the ideas that have been gathered during our Politics of Technology workshop on to the following ATNOFS sessions, including the paper notes and the conversation transcripts on the etherpads. These may serve as starting points for future projects and inspire other interesting discussions. The stories from the Imaginative Design Workshop travelled with rosa in their travel jacket.

We are positive that the functionalities rosa gained during our session well served the following ATNOFS sessions. At least the customised 404 and 50X sites were handy already.

After the meeting in Graz, some of the participants travelled from Graz to Linz to participate in the AMRO festival, specifically in the discussion panel "Hosting with the Others". It took place there as a conversation between initiatives that manage an independent infrastructure for their community of artists and cultural workers.

esc mkl was also the bridge that facilitated contact between ATNOFS and Azahara Cerezo's Mobile Server project, which she had presented in 2021 in residence at mur.at and with which she also participated in AMRO. In January 2020, Azahara Cerezo moved her artist website files to a small portable server that can be connected to a solar panel. Using a small mirror and a camera, the server takes selfies and displays them on the main page of the website, so that whoever enters it sees part of the elements that physically support it. That is, that support her work. The Mobile Server and rosa share a similar spirit as well as some technical aspects, which is why Azahara was invited to join ATNOFS and participate in the last session in Brussels.

Resource Contributions

Several external resources came up during our conversations. This is a list compiled of all the material that have been referenced:

- Rhythmanalysis: Space, Time and Everyday Life by Henri Lefebvre
- Feminist Surveillance Studies by Rachel E. Dubrofsky and Shoshana Amielle Magnet
- Three Thousand Years of Algorithmic Rituals: The Emergence of AI from the Computation of Space by Matteo Pasquinelli
- Comments to the feminist server manifesto[11]
- Bash hooks written in response to the feminist server manifesto, during Relearn 2019 in Rotterdam[12]
- The Solutions are Already Here: Strategies for Ecological Revolution from Below by Peter Gelderloos
- The Politics of Permaculture by Terry Leahy
- Dissens Podcast #123 - Blow Up Pipelines? Tadzio Müller and Andreas Malm on What Next for the Climate Movement[13]
- WeeChat
- eSpeak

Acknowledgements

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11. The pad where the comments reside: https://pad.constantvzw.org/p/feministserver.

12. Gitlab link to the hooks: https://gitlab.com/relearn/relearn2019/-/blob/master/relearn.local/var/www/html/etherdump/publish/hooks.

13. You can find the podcast here: https://podcast.dissenspodcast.de/123-climate.

FEMINIST HACK MEETINGS

Traversing in the Middle

Introduction

What Is FHM

Feminist Hack Meetings (FHM) is a project initiated in Varia, Rotterdam, that aims to create a safe space to explore the suggestions, urgencies and potentials of feminist hack and tech initiatives. As FHM we organise research meetings and workshops around technology and feminism, enabling diverse activities such as sociopolitical discussions, prototyping, skill sharing and experimenting with various artistic practices. Feminist pedagogies and Free, Libre and Open Source Software ideas of sharing are inspirations for our working methods. Our sessions are open to people who envision the making of technology, and its processes, as a feminist practice.

How It Started

FHM started in February 2020 after our involvement in the Eclectic Tech Carnival (/ETC)[1], in Athens in October 2019. In 2021, FHM brought together people from different feminist communities throughout our networks; from Greece, Austria, Spain, The Netherlands, and participants from various parts of Europe and Latin America. Organisers, workshop hosts and participants came together to share skills and knowledges, enrich intersectional feminist hacking and inform each other about our activism, artistic, social and technological practices.

Within a Network

FHM organisers are also involved in Systerserver, a self-managed, feminist, bare metal server built by the members of its community. Systerserver hosts the /ETC site, a code repository (Gitlab), mailing lists for several feminist groups and projects, a Mastodon instance, and recently a Peertube instance for online art residencies and streaming of feminist and queer events. It is important to note here, that while the community of Systerserver is loose because of its mostly volunteer based maintenance, it is very large because it dates back to early 2000s'[2].

FHM in Athens

In 2022, we joined ATNOFS as FHM – Athens, aiming to initiate discourse around alternative social media and to engage with feminist servers in the Greek context. Discussing alternative social media and technologies from a feminist perspective in the Greek local arts and activist scene is important, since most local feminist and grassroots collectives rely on Facebook to spread news and political content such as protests, events, open calls etc. This makes them vulnerable to online harassment, leaving them with no agency to create their own community rules for their online presence.

Context

Why FHM in Greece

In the last few years, feminist and #MeToo movements in Greece have gained more visibility and continue to grow. Multiple people and initiatives are participating in feminist protests against gender-based violence and discrimination. They support women's rights, LGBTQIA+ rights and civil law reviews regarding family conflicts and violence, such as the introduction of the term femicide (γυναικοκτονία) in the legal and social context. Grassroots groups are active mainly in the big cities of Greece, usually meeting physically in safe spaces and organising events, demonstrations, performances, workshops and talks.

Social Media as Channels of Communication and Publishing

Organising and announcing open calls and streets protests happen mostly through mainstream social media and platforms like Instagram and Facebook. Organising private and political sensitive events, creating safe spaces, has been done through these commercial media channels. Moreover, the distrust of the Greek mainstream media has pushed people towards the use of social media channels for disclosing and addressing

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1. Eclectic Tech Carnival https://eclectictechcarnival.org/.

violence. An example being when Facebook pages become walls for posts related to reports on court cases: YouTube, personal Facebook and Instagram stories announce incidents of harassment, rape and violence, that have been collected through direct messages / inboxes. While these social media provide wide access to more audiences, and broad visibility and audibility in urgent moments of making things public, they lack sensibility around women and LGBTQIA+ struggles.

Lack of Infrastructure

These tactics of making use of mainstream social media for circulating feminist and queer discourse in larger audiences seem effective, but it is also dangerous. People have reported infiltration of trolls, spamming, threats and spying. There have been cases where these platforms suspended accounts, taking down feminist pages, or censoring content. The independent media channels in the online realm are almost non-present, apart from a few websites from feminist and queer groups. There is a shortage of knowledges about alternatives and the technical skills to create them, often due to the continuous migration of skilled youth abroad, the so called brain drain. There is also a lack of communication with other international groups that can offer solidarity as an act of mutual aid. FHM is interested in bridging this gap and expanding a solidarity network across Europe. ATNOFS provided the space and time to try this out. We hope that the contacts and possible collaborations emerging from the Athens session will continue in the long-term.

rosa unpacked next to the router

Space

FHM, as the fifth session of ATNOFS, organised a two day session named *Publishing and Toolings*, on the 9th and 10th of September, at the art space EIGHT in Athens. FHM doesn't have a fixed location, nor its own server. The meetings happen in places where the project's values are celebrated and respected. We reached out to the art and politics related space EIGHT, in a continuation of our collaboration during the /ETC of 2019, as it was one of the spaces where the carnival took place. Since there is very little public funding for the arts in Greece, an oligopoly of private, commercial funding institutions have been established (Onassis and Niarchos) that tend to monetise the local arts from a top down approach. FHM chose to organise the session with an artist / activist run space in the centre of Athens that makes an effort to stay autonomous. We are very glad to have formed this relationship with EIGHT, an art space in the centre of Athens.

EIGHT, in Athens, Politechniou 8

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2. Find the archive here: https://eclectictechcarnival.org/ETC2019/archive/.

Streaming

The two talks during the FHM session were streamed and archived on Systerserver's video platform (a Peertube instance).[3]
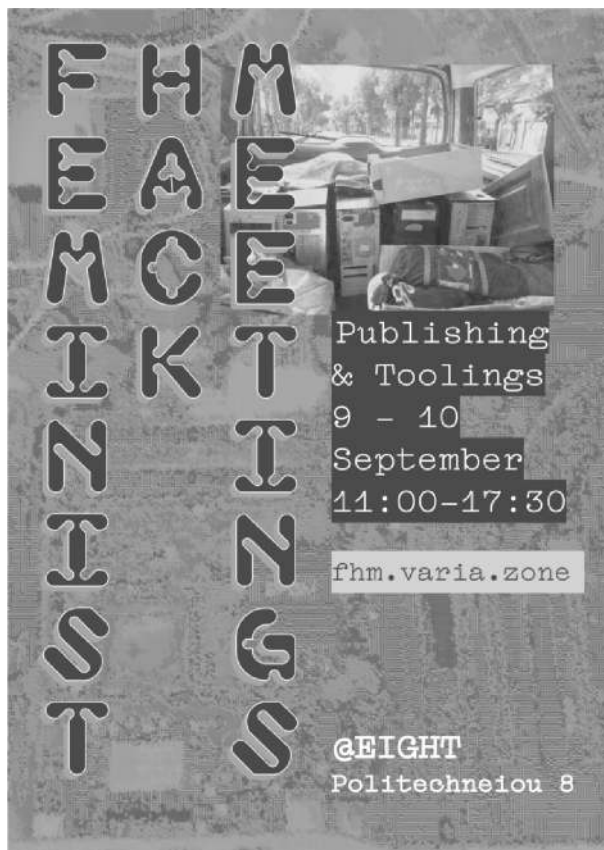

Streaming the presentations

An interesting anecdote from a professor who participated in the FHM session: In the context of the Greek university, calling something feminist, puts the author / organiser and the activity in isolation. It creates a stigma on the work / event etc., and often a majority of students won't join because they feel excluded. Thus the professor uses feminist methodologies in their work without naming them. Moreover, the lack of resources, and an outdated academic entry system for new scholars, has resulted in marginal technological advances in digital arts and humanities of Greek universities. Hence, the professor will tend to seek for technical knowledges through grassroots and local social activities, like FHM, that are outside of the normative spaces of formal education in Greece.

3. You can watch them here: https://tube.systerserver.net/w/uM3KhY3vBBxQusVLk1FQET and here: https://tube.systerserver.net/w/mn19B8g5gFAggbtcr2j2Pe.

Gathering Traversally: ATNOFS FHM Session

The poster for the event

Program

Friday, September 9th
Publishing (decentralised social networks)

11:00	Introduction over coffee - *Feminist Hack Meetings* - *A Traversal Network of Feminist Servers*
12:00	Presentation WordMord and discussion
13:00	Lunch break
15:00	Workshop - *Introduction to The Fediverse and discussion*

Saturday, September 10th
Toolings (servers, mapping, coding)

11:00	Introduction over coffee - *Feminist servers*
12:00	Presentation CNMFPP and discussion
13:00	Lunch break
15:00	Workshops - *Speculative Writing on Feminist Tools and discussion*

Lunch break at Revithaki, Athens

Some sentences that stood out to us while making the transcripts have been italicised.

Day 1

Publishing (Decentralised Social Networks)

Presentation WordMord[4]

[gr] **Εισαγωγή WordMord**

Franck-Lee Alli-Tis: Το WordMord είναι ένα υβριδικό τέρας που ξεδιπλώνει τα πλοκάμια του βαθιά μέσα στο αρχιπέλαγος των πληθυντικών γλωσσών. WordMord σημαίνει ότι η γλώσσα μπορεί και σκοτώνει. Η λέξη Mord προέρχεται από τα Γερμανικά και σημαίνει φόνος. Το WordMord ερευνά τους σύνθετους τρόπους με τους οποίους η γλώσσα και η τεχνολογία διαπλέκονται με το τραύμα, τη βία αλλά και το σώμα, την απόλαυση και τη σεξουαλικότητα. Ξεκίνησε το 2019 ως μια περφόρματιβ ανάγνωση για τη σχέση τεχνολογίας

4. Archived at https://tube.systerserver.net/w/mn19B8g5gFAggbtcr2j2Pe.

(κοινωνικών δικτύων, κινητών συσκευών), τέχνης και βίας που έγινε στα πλαίσια ενός εργαστηρίου του κέντρου Νέων Μέσων και Φεμινιστικών Πρακτικών στο Δημόσιο Χώρο, με αφορμή τη γυναικοκτονία της Ελένης Τοπαλούδη στη Ρόδο και το λιντσάρισμα και δολοφονία της Zackie Oh το 2018 στην Αθήνα. Στη συνέχεια δημιουργήσαμε την αρχική ερευνητική ομάδα που αποτελείται από τα εξής άτομα: Αγγελική Διακρούση, Χριστίνα Καραγιάννη, Στυλιανός Μπενέτος aka Oύτο Arognos, Vassiliea Stylianidou aka Franck-Lee Alli-Tis και (μέχρι τις αρχές του 2022) την ομάδα Μουνολογίες που είναι η Ελένη Διαμαντούλη και η Άννα Δελήμπαση. Επίσης αργότερα συνεργαστήκαμε και με τις Cristina Cochior και Manetta Berends, οι οποίες συνέβαλαν σε αλγοριθμικές γλωσσικές πρακτικές.

Στο WordMord αναζητούμε ποιητικά, ενσώματα και αλγοριθμικά εργαλεία και μεθοδολογίες για να αποσταθεροποιήσουμε (dirty-struct / distort / paraphrase) τις ηγεμονικές και βίαιες πλευρές της γλώσσας του νόμου, του διαδικτύου, των σχολικών βιβλίων, των συμβολαίων, τις γλώσσες που ακούμε στο δρόμο, στην οικογένεια, τις αλγοριθμικές γλώσσες, τη γλώσσα του μίσους, αλλά και τη γλώσσα του δίπολου που κυριεύει και κατασκευάζει το σώμα και τις επιθυμίες μας. Εστιάζουμε και φωτίζουμε τις εκφάνσεις της ενσώματης γλώσσας που συνδέεται με την απόλαυση την σεξουαλικότητα στην πολιτική τους διάσταση (όπως η φωνή, αναπνοή, στόμα, γλώσσα, σάλιο, ήχος, ρυθμός, τονικότητα). Και ουσιαστικά όλο το σώμα παράγει τη φωνή και τη γλώσσα. Εμπνεόμαστε από τη γλώσσα που μιλάμε στον έρωτα, τις άλλες, δικές μας γλώσσες που έχουμε επανοικειοποιηθεί, καθώς και από αλγοριθμικές διαδικασίες φεμινιστικών πρακτικών coding. Και κυρίως από το Slow coding.

Δυό λόγια για τις ριζωματικές ροές του WordMord στα νερά των πληθυντικών γλωσσών:

Formats:
- Πλοκάμια (tentacles) (συλλογικά πρότζεκτ και υποομάδες)
- Wholομέλειες και coding meetings: όπου διαμοιραζόμαστε τις ενσώματες εμπειρίες και γλώσσες μας μας, ενώ παράλληλα εξελίσσουμε τα διάφορα πλοκάμια μας
- Εργαστήρια
- Wordlist: που είναι ένα pad στο οποίο διαμορφώνουμε ένα μη γραμμικό, χαοτικό συλλογικό παραλεξικό που αποτελείται από νεολογισμούς, λέξεις, κολάζ, επινοημένες λέξεις, dirtystructed λέξεις που έχουμε επινοήσει και άλλες που έχουμε ακούσει και μας αρέσουν κτλ. (Dirtystruct είναι μια μεθοδολογία που έχουμε σκεφτεί και χρησιμοποιούμε, είναι μια λέξη κολάζ,

από το dirty και το construction ή destruction.)
- Collective artworks: αναζητάμε την αποδόμηση αυτής της κανονιστικής λέξης "artwork"

Τρέχοντα πλοκάμια:
- onlania: μια λέξη κολάζ από τις λέξεις 'online' και 'αλάνια'
- Komminuτέρας_musicgang
- Non-linear genealogy of queer feminist artistic and theoretical methodologies towards the deconstruction of patriarchal language (embracing gaps and trauma)
- Καμία* επισημείωση δεν είναι μόνη
- Para-dictionary / Lexikon

Collective artworks:
- Manyfesto or How to dirtystruct the lexicon by onlania tentacle, 2022

[en] Intro WordMord

WordMord presentation, with two members present in person, and two joining online

Franck-Lee Alli-Tis: WordMord is a keen and joyful hybrid monster that unfurls its tentacles in the sea of plural languages. WordMord means that words can kill.
Word + Mord (murder in german)
WordMord explores the complex ways in which language and technology intertwine with trauma, violence but also with the body, pleasure and sexuality.
It started as a performative reading on the relationship between technology (social networks, mobile devices), art and violence within the context of the seminar "Feminist Practices in the Public Space at the Era of Globalised Technologies" organised by the Centre of New Media and Feminist Practices in the Public Space in 2019. We then created the initial research team: Aggeliki Diakrousi, Christina Karagianni, Stylianos Benetos aka Oύτο Arognos, Vassiliea Stylianidou aka Franck-Lee Alli-Tis and the group Mounologies: Eleni Diamantouli and Anna Delimpasi. Later we collaborated with Cristina Cochior and Manetta Berends, who contributed with algorithmic language practices.

We explore poetic, embodied and algorithmic tools and methodologies to analyse, destabilise (dirty-struct / distort / paraphrase, re/verse, shake up, paraphrase, transform, trans/late, slow down) the hegemonic and violent aspects of the language of the law, the school, the internet, the languages we hear on the street, in the family, the algorithmic languages, the language of hate, but also the binary language that dominates and constructs our bodies and our desires. This deconstruction_dirtystruction is, for us, an act of linguistic poetic activism. We focus on the manifestations of embodied language and on the material aspects of language associated with pleasure and sexuality in their political dimension (sound, breath, voice, mouth, tongue, saliva, rhythm). We are inspired by the language we speak when we make love, the languages we have made our own, the languages we have appropriated. We are also inspired by algorithmic processes and feminist practices in coding. Slow coding.

Our rhizomatic flow in the currents of languages in plural:

Formats:
- Tentacles (collective projects and subgroups)
- Online meetings: wholoμέλεια and coding meetings (sharing our situated embodied languages and knowledges while exploring / unfolding our tentacles)
- Workshops
- Wordlists
- Collective artworks (!!!!let´s dirtystruct this hegemonic word artworks!!!)

Tentacles in process:
- Onlania (a mixed-up word consisting of the words 'online' and 'αλάνια' which means 'vagabond' in Greek).
- Κομμινυτέρας_musicgang
- Non-linear genealogy of queer feminist artistic and theoretical methodologies towards the deconstruction of patriarchal language (embracing gaps and trauma)
- No Annotation Is Alone*
- Para-dictionary / Lexikon

Collective artworks:
- Manyfesto or How to dirtystruct the lexicon by onlania tentacle

[gr] Ερώτηση 1. Πως "ενοχλείτε"/υπονομεύετε τα mainstream κοινωνικά δίκτυα;

Franck-Lee Alli-Tis: Αρχικά θέλουμε να σημειώσουμε ότι το WordMord αποφάσισε μέχρι στιγμής να μην έχει λογαριασμό στα mainstream κοινωνικά δίκτυα για την προώθηση της δραστηριότητάς μας ή ακτιβιστικού υλικού που συνδέεται με τα θέματα που μας αφορούν. Τα μέλη της ομάδας χρησιμοποιούμε τα προσωπικά μας δίκτυα για να διακινήσουμε είτε φεμινιστικά / ακτιβιστικά περιεχόμενα είτε τις καλλιτεχνικές δράσεις μας. Στο πλοκάμι καμία* επισημείωση δεν είναι μόνη (No Annotation Is Alone*), το οποίο είναι ένα εγχείρημα (σε εξέλιξη) παρέμβασης στο νομικό λόγο και συγκεκριμένα του Δέκατου Πέμπτου Κεφαλαίου του Ποινικού Κώδικα, που αφορά στα Εγκλήματα κατά της Ζωής, αρχίσαμε να διερωτώμαστε πιο εντατικά σχετικά με το θέμα των δικτύων επικοινωνίας και διακίνησης / διάχυσης / συζήτησης περιεχομένων.

Στο πρότζεκτ αυτό πήραμε ως σημείο εκκίνησης το ονλάιν PDF αρχείο του Ποινικού Κώδικα το οποίο είναι ελεύθερα προσβάσιμο στην ιστοσελίδα του υπουργείου Εσωτερικών[5], ωστόσο δεν προσφέρει καμία δυνατότητα επεξεργασίας και επισημειωσης ούτε καν αντιγραφής. Με το πρότζεκτ καμία* επισημείωση δεν είναι μόνη επιδιώκουμε να προσφέρουμε προς μετάλλαξη και τροποποίηση το αρχείο αυτό και συγκεκριμένα το Δέκατο Πέμπτο Κεφαλαίου του Ποινικού Κώδικα, που αφορά στα Εγκλήματα κατά της Ζωής. Ξεκινήσαμε τη διαδικασία δημιουργίας ενός εργαλείου που αντιγράφει το νομικό κείμενο στη συνέχεια αντικαθιστούμε λέξεις ή φράσεις μέσα στο κείμενο του νόμου. δίνουμε τη δυνατότητα στα επισκεπτ@ να επισημειώσουν και να αλλάξουν τον κώδικα. Αυτο το εργαλείο το ονομαζουμε μεταλλucktρια και τις παρεμβάσεις μεταλλuckσεις.

Ξεκινήσαμε με την αντικατάσταση της λέξης ανθρωποκτονία με τη λέξη γυναικοκτονία. Σχεδιάζουμε περαιτέρω μεταλλuckσεις. Πχ κάποιες φράσεις του νομικού λόγου θα αντικατασταθούν από ποιητικές εκφράσεις. Με αυτόν τον τρόπο δημιουργούμε παρεμβολές και μεταλλάξεις στον πολλές φορές τραυματικό και άδικο λόγο του νόμου. Για τη διακίνηση αυτού του πλοκαμιού ήταν σημαντικό για εμάς να βρούμε ένα δίκτυο που να παρακάμπτει τα mainstream σοσιαλ μίντια. Μετά από πολλές συζητήσεις εντός της ομάδας αλλά και με την Ελπίδα Καραμπά από το ΚΦΠΔΧ επιλέξαμε το φορμάτ της mailing list ως ένα εργαλείο και μέσο "συνομιλίας-με-νήματα" ("threaded conversation") που προτείνει διαφορετικές χρονικότητες και ρυθμούς φροντίδας και αργοσύνης

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5. http://www.opengov.gr/.

σε αντίθεση με την ταχύτητα κατανάλωσης πληροφορίας που επιβάλλουν τα ηγεμονικά κοινωνικά δίκτυα.

T* WordMord αναζητά διαφορετικές και όχι απαραίτητα πάντα "νέες" πλατφόρμες δια /επαφής. Η γενεαλογία της mailing list ως εργαλείο συνομιλίας τοποθετείται στις αρχές της εποχής του διαδικτύου και συχνά έχει χρησιμοποιηθεί και εξακολουθεί να χρησιμοποιείται από (κουίρ) φεμινιστικές συλλογικότητες. Με την επιλογή αυτού του δικτύου συνδεόμαστε με αυτή τη γενεαλογία. *Η Αργοσύνη και η φροντίδα στη συζήτηση που ξεκινάμε με το καμία* επισημείωση δεν είναι μόνη, μας βοηθάνε να επικεντρωνόμαστε κυρίως στο πώς ακούμε τα άλλα σώματα και τις γλώσσες τους και όχι στη ποσοτική αύξηση της ορατότητάς μας ή του «κοινού» μας.* Η ενόχληση που επιδιώκουμε να προκαλέσουμε στα κυρίαρχα κοινωνικά δίκτυα ξεκινάει τη στιγμή που χρησιμοποιούμε τα κανάλια τους, για να διαδώσουμε το αργό δίκτυο (mailing list) διαμέσου του ταχύτατου. Αυτό το καλλιμπράρισμα της (μη) ταχύτητας και του αργού ρυθμού μπορεί να παράξει "παράσιτα" & „θόρυβο" στα δίκτυα των κυρίαρχων/ ηγεμονικών πολιτικών "ορατότητας". (αργοσύνη, σύνθετα νήματα συζήτησης, απαίτηση χρόνου και διαβάσματος από τ@ επισκεπτ@, text-based και οχι image-based, η χρήση εικόνας δεν είναι εύκολη). Επίσης, ενας άλλος τρόπος ενόχλησης στα κυρίαρχα δίκτυα ειναι και η διακίνηση του μακροσκελούς URL του ίδιου πρότζεκτ (Καμία* επισημείωση δεν είναι μόνη). Το URL αυτό είναι κωδικοποιημένο (επειδή είναι γραμμένο με ελληνικούς και όχι λατινικούς χαρακτήρες) και αποκωδικοποιείται μόνο όταν εισάγεται σε ένα browser.

[en] Question 1. How do you disrupt/undermine mainstream social media?

Franck-Lee Alli-Tis: First of all, WordMord, so far, has decided not to have an account on mainstream social networks to promote our activities or activist material related to our issues. The group members use our personal networks to distribute either feminist / activist content or our artistic actions. The tentacle No Annotation Is Alone* is a project (in progress) to intervene in the legal discourse, specifically Chapter Fifteen of the Criminal Code concerning Crimes against Life. Here we started to question, more intensively, the issue of communication networks and the circulation / dissemination / discussion of contents.

In this project we took, as a starting point, the online PDF file of the Penal Code which is freely accessible on the website of the Ministry of the Interior[6]. Still, it does not offer any possibility of

6. Ibid.

editing and annotation, or even copying. With No Annotation Is Alone* we seek to open up the mutation and modification of this file, in particular, the Chapter Fifteen of the Criminal Code, which concerns Crimes against Life. We began the process of creating a tool that copies the legal text and then replaces words or phrases within the text. We enable visitors to highlight and change the code. We call this tool μεταλλυσκτρια and the interventions μεταλλυσκσεις.

We started by replacing the word homicide with the word femicide. We are planning further μεταλλυσκσεις. For example, some legal phrases will be replaced by poetic expressions. In this way we create interference and mutations in the often traumatic and unjust discourse of the law. To circulate this tentacle it was important for us to find a network that bypasses mainstream social media. After many discussions within the group and with Elpida Karaba from The Centre of New Media and Feminist Public Practices (CNMFPP), we chose the mailing list format as a tool and medium of "threaded conversation" that suggests different temporalities, rhythms of care and slowness as opposed to the speed of information consumption imposed by hegemonic social networks.

WordMord seeks different, and not necessarily always "new", interface platforms. The genealogy of the mailing list as a conversational tool dates back to the early internet age, it has often been, and still is, used by queer and feminist collectives. By choosing this network we are connecting to this genealogy. *Slowness and care in the conversation that we initiate with No Annotation Is Alone* helps us to focus mainly on how we listen to other bodies and their languages and not on the quantitative increase of our visibility, or our "audience".* The disruption we are aiming to cause to dominant social networks begins the moment we use their channels to spread the slow network (mailing list) through the fast-paced one. This calibration of (non-)speed and slow rhythm can produce "parasites" and "noise" in the networks of dominant/hegemonic"visibility" policies. (slowness, complex discussion threads, requirement of time and reading by visitors, text-based and not image-based, the use of images is not easy). Another way to disrupt the mainstream networks is the circulation of the long URL of the same project (No Annotation Is Alone*). This URL is encoded (because it is written in Greek, not Latin characters) and is only decoded when entered into a browser.

[gr] Ερώτηση 2. Με ποιους τρόπους προσπαθείτε να είστε ορατ@ εκτός ηγεμονικών κοινωνικών δικτύων;

Christina: *Για την ενδοομαδική επικοινωνία μας συναντιόμαστε προγραμματισμένα και εβδομαδιαία μέσω ονλαιν βιντεοκλήσης που γίνεται απο το jitsi και σε μεγαλύτερη συχνότητα αλλά λίγο πιο άτακτα η επικοινωνία μεταξύ μας γίνεται μέσω του signal (που είναι μια εφαρμογή άμεσης ανταλλαγής μηνυμάτων). Δουλεύουμε συλλογικά κ κειμενικά κυρίως μέσα απο τα pads.* Τα pads είναι ονλαιν κοινά αρχεία που μπορούμε ταυτόχρονα ή σε διαφορετικές χρονικότητες το καθένα να γράψει, να επεξεργαστεί και να κρατήσει σημειώσεις για διάφορα ζητήματα που μας απασχολούν και τα πρακτικά από τις συναντήσεις μας. Τα pads αυτά στεγάζονται και συντηρούνται στη varia (συλλογικότητα απο Ρότερνταμ) και είναι εν δυνάμει δημόσια. Οποιοδήποτε άτομο με λινκ μπορεί να έχει πρόσβαση. Κάποια απο τα παντ επιλέγουμε να τα κάνουμε δημόσια με μετατροπή τους λαιβ σε σελίδες του σάιτ μας. Και τέλος κάναμε δημόσιο το pad με όνομα wordlist το οποίο είναι ανοιχτό και μπορεί κανείς να κάνει editing και να συμμετέχει στο chat. Την υψηλότερη όμως πηγή ορατότητας στον διαδικτυακό χώρο μέχρι στιγμής την προσφέρει η ιστοσελίδα μας που βρίσκεται σε εξέλιξη. Έχουμε το https://wordmord-ur.la/ website όπου ως τώρα έχουμε δημοσιεύσει υλικό από τις δράσεις και ιβεντς:

-το εργαστήρι WordComminutes / A workshop on crashing language που έγινε στο οκτω/EIGHT,
-το Dear neutral language: μια παρουσίαση και workshop που έγινε ονλαιν.
-Το onlania-ενα πλοκάμι του wordmord (μαζί με Ειρηνη Λαζαριδου, Πέρσα Μύρτσου, Νεφέλη Μυρτίδη) που προέκυψε σαν συνέχεια του πρώτου εργαστηρίου και ερευνά τις δυνατότητες αποσταθεροποίησης του επίσημου γραφειοκρατικού και κανονιστικού λόγου. Ως τώρα υπάρχει υλικό απο την εκθεση manyfesto or how to dirtystruct a lexicon. Γι' αυτό το νήμα επικοινωνίας χρησιμοποιούμε την πλατφόρμα tumblr.

Όταν λοιπόν τρέχει κάποιο ιβεντ που θέλουμε να επικοινωνήσουμε με το ευρύτερο κοινό-ως τώρα- αυτό που κάνουμε είναι να τα επικοινωνούμε είτε μέσα από τα προσωπικά προφίλ μας (ινφρουαgram, φαμεbook ηγεμονικά κοινωνικά δίκτυα) (Δεν έχουμε δλδ επίσημη σελίδα σε αυτά τα δίκτυα.) είτε τα επικοινωνουμε μέσα από τα προσωπικά email. Επίσης χρησιμοποιύμε πολύ και τον προφορικό λόγο.

[en] Question 2. What are your ways or modes of trying to be visible outside the hegemonic and mainstream social media?

Christina: *For our internal group communication, we meet on a scheduled and weekly basis through online video calls in Jitsi. More frequently but also irregularly, we communicate with each other through Signal (an instant messaging application). We work collectively and textually mainly through Etherpad.* Pads are online shared files on which we can simultaneously or asynchronously write, edit, document our meetings and take notes on various issues of concern. These pads are hosted and maintained by Varia and are potentially public. Anyone with a link can access them. We choose to make public some of the pads by converting them into pages on our website. Finally, we made public the pad named wordlist, which is open, and anyone can edit and participate in the chat. So far, the highest source of online visibility is our website, currently under construction. On the website[7], we have published material from several activities and events:

-WordComminutes: A workshop on crashing language held at οχτώ / EIGHT
-Dear neutral language: a presentation and workshop that took place online
-onlania: a tentacle of WordMord (together with Eirini Lazaridou, Persa Myrtsou and Nefeli Mirtidi) that emerged as a continuation of the first workshop, exploring the possibilities of destabilising official, bureaucratic and normative language. So far, there is material from the exhibition manyfesto or how to dirtystruct a lexicon. For this communication thread, we use the platform Tumblr.

So, when there is an event running that we want to communicate with the broader public, what we do until now is to publish it either through our personal profiles (in mainstream social networks, not on an official page) or we communicate it through our personal emails. We also use word of mouth a lot.

[gr] Ερώτηση 3. Πώς φτιάχνετε τα δικά σας ψηφιακά εργαλεία, τι λογισμικό χρησιμοποιείτε;

Aggeliki: Θα μιλήσουμε για το καμία* επισημείωση δεν είναι μόνη (No Annotation Is Alone*). *Το 2020 επηρεασμέν@ από τις συζητήσεις γύρω από τις πολυάριθμες γυναικοκοκτονίες στην Ελλάδα αποφασίσαμε ότι θέλουμε να κάνουμε κάτι με αυτό και τη γλώσσα που χτίζεται γύρω από αυτό. Η καμία**

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7. WordMord https://wordmord-ur.la/.

επισημείωση δεν είναι μόνη είναι ένα εγχείρημα παρέμβασης στο νομικό λόγο εντός ενός διαλόγου που συμβαίνει μέσω της mailing list του WordMord. Καλούμε άτομα και συλλογικότητες να συμμετέχουν σε αυτή τη συζήτηση διερώτησης του νόμου και συγκεκριμένα του Δέκατου Πέμπτου Κεφαλαίου του Ποινικού Κώδικα, που αφορά στα Εγκλήματα κατά της Ζωής. Με αφορμή αυτό αποφασίσαμε να παρέμβουμε στο PDF του συγκεκριμένου νόμου που είναι διαθέσιμο διαδικτυακά από το κράτος.

Θέλαμε να κάνουμε επισημειώσεις στο κείμενο αυτό και να αντικαταστήσουμε κάποιες λέξεις. Σκεφτήκαμε να κρύψουμε αυτήν την επισημείωση μέσα στο ίδιο αυτό το PDF, οπότε όταν κάποι@ αντιγράφει αυτό το κείμενο να είναι διαφορετικό. Χρησιμοποιήσαμε ανοιχτού λογισμικού εργαλεία για να το κάνουμε αυτό. *Χρησιμοποιήσαμε το εργαλείο tesseract που κάνει Optical Character Recognition (Οπτική Αναγνώριση Χαρακτήρων) σε μία εικόνα / PDF με κείμενο και δημιουργεί ένα αρχείο σε γλώσσα html που λέγεται hOCR (αυτό το εργαλείο δηλαδή παίρνει την εικόνα-PDF και την κάνει επιλέξιμο-κείμενο).* Μετά με γλώσσα Python εισάγουμε αυτό το κείμενο πίσω στο PDF ώστε να μπορείς να επιλέξεις και να αντιγράψεις το κείμενο του PDF. Πειράξαμε αυτή τη διαδικασία με το να παρέμβουμε στο κείμενο πριν το εισχωρήσουμε στο PDF και να αντικαταστήσουμε λέξεις όπως αυτή της ανθρωποκτονίας σε γυναικοκτονία. Έτσι όταν κάποι@ αντιγράφει το κείμενο του PDF και το κάνει επικόλληση κάπου αλλού βλέπει τη δική μας επισημείωση. Θέλαμε να συμμετέχουμε στο δημόσιο διάλογο για τις γυναικοκτονίες με το να διανείμουμε το PDF στα social media, σε κύκλους δικηγόρων, ακαδημαϊκών, φεμινιστριών. Το σκεφτήκαμε σαν ένα ιό που διανείμετε και προτείνει το χακάρισμα των παγιωμένων (fixed) PDF. Το PDF έχει την ιδέα του βιβλίου, που δεν μπορείς να αντιγράψεις, δε μπορείς να τροποποιήσεις κλπ. Και αυτός είναι ο τρόπος που μοιράζεται το κράτος ποινικά κείμενα, εκεί εμείς θέλαμε να το σπάσουμε, να χακάρουμε αυτό το PDF. Για να το μοιραστούμε το ανεβάσαμε στο σέρβερ μας και το μετατρέψαμε σε ένα URL. Επειδή τα ελληνικά όταν μετατρέπονται σε χαρακτήρες και κρυπτογραφούνται σε ένα URL σκεφτήκαμε να κρύψουμε την πρόθεσή μας εκεί και δημιουργήσαμε ένα μικρό μανιφέστο μέσα του. Το μήνυμα μπορεί να αποκρυπτογραφηθεί μόνο στο browser.

Περάσαμε πολύ χρόνο συζητώντας για να βρούμε ποιος είναι ο καλύτερος τρόπος να το διαμοιράσουμε ώστε να επηρεάζει πράγματι το διάλογο γύρω από αυτό το θέμα χωρίς να χρησιμοποιούμε τους κυρίαρχους τρόπους επικοινωνίας όπως ένα event στο Facebook, αφού ήταν ένα παράσιτο, ένας ιός. Σκεφτήκαμε να

μοιραστούμε το PDF με το τεράστιο URL μέσω mailing list, emails, whatsapp chat, και άλλα. Με αφορμή αυτού δημιουργήσαμε και τη δική μας mailing list που γίνεται host στο server φίλων το lurk. org. Σιγά σιγά και συζητώντας στις εβδομαδιαίες συζητήσεις χτίσαμε μαζί ένα διαδικτυακό εργαλείο που φανερώνει το μήνυμα, αποκρυπτογραφεί το PDF και δημιουργεί ένα νέο PDF με τη δική μας επισημείωση. Το χτίσαμε με flask και βρίσκεται στο σέρβερ μας. Έχουμε άμεση πρόσβαση σε αυτό και το εξελίσσουμε μαζί με τη βοήθεια φίλων μας. Ένα από μας έχει περισσότερες γνώσεις στον προγραμματισμό αλλά κάνουμε κοινές συναντήσεις ώστε να μάθουμε το ένα από το άλλο και οι διαφορετικές πρακτικές μας να επηρεάσουν τα εργαλεία που δημιουργούμε, εντάσσοντας στις ψηφιακές παρεμβάσεις μας ενσώματες πρακτικές για παράδειγμα.

[en] Question 3. How do you create your own digital tools, what software do you use?

Aggeliki: We will talk about No Annotation Is Alone*. *In 2020, influenced by the discussions around the numerous femicide cases in Greece, we decided to do something with this and the language built around it. No Annotation Is Alone* is a project to intervene in legal discourse within a dialogue that happens through WordMord's mailing list. We invite individuals and collectives to participate in this debate questioning the law, specifically Chapter Fifteen of the Penal Code, that deals with Crimes Against Life. On this occasion we decided to intervene in the PDF of this law that is available online from the State.

We wanted to annotate this text and replace some words. We thought to hide this annotation within the PDF. So, when someone copies the text, it will appear differently. We used open source tools to do this. *We used the tool Tesseract for Optical Character Recognition on an image / PDF with text that creates an HTML file called hOCR (this tool takes the image-PDF and makes it selectable-text).* Then with Python programming language, we insert this text back into the PDF so you can select and copy it. We twisted this process by altering the text before inserting it into the PDF and substituting words (Such as homicide replaced by femicide). That way, when someone copies the text of the PDF and pastes it somewhere else, they see our annotation. We wanted to participate in the public discourse on femicides by distributing the PDF on social media, in circles of lawyers, academics, feminists. We imagined it as a virus that is spread and suggests the hacking of fixed PDFs. The PDF has the idea of a book that you can't copy, can't modify, etc. The state shares legal texts in PDF format; we wanted to intervene and

hack it. We uploaded it to our server and turned it into a URL in order to distribute it. To have greek characters in a URL, they have to be encoded. We thought to hide our intention there by creating a small manyfesto inside. The message can only be decrypted in the browser.

We spent a lot of time discussing the best way to share it so that it would influence the discourse around this issue. We didn't want to use mainstream communication channels like Facebook. Looking at this PDF (with the huge URL) as a parasite, a virus, we thought to share it via mailing list, emails, WhatsApp chats and more. On this occasion, we created our own mailing list, hosted on LURK's server (lurk.org). Slowly, and by discussing in our weekly chats, we built together a web tool that reveals the message, decrypts the PDF and creates a new PDF with our own annotation. We made it with Flask and it is hosted on our server. We have direct access to it and are developing it together with the help of our friends. One of us has more knowledges in programming, but we have communal meetings to learn from one another. Our different practices influence the tools we create, such as integrating our digital interventions with embodied practices.

[gr] Ερώτηση 4. Πως φαντάζεστε μια ουτοπική πλατφόρμα κοινωνικής δικτύωσης;

Franck-Lee Alli-Tis and Oύto: Μια "ουτοπική" πλατφόρμα δικτύωσης θα έπρεπε να πάψει να είναι ουτοπική και οπωσδήποτε χρειάζεται να γίνει συλλογικά. Θα ήταν υβριδική συνδέοντας ενσώματες/βιωματικές πρακτικές με αλγοριθμικές / ψηφιακές (αυτό είναι κάτι που απασχολεί ιδιαίτερα το wordmord). Είναι fragmented ίσως εφήμερες και μη γραμμικές αλλά και παραμένουν στο χρόνο. Υπάρχουν ήδη τέτοιες διαφορετικές πλατφόρμες δικτύωσης είτε όνλαϊν είτε offline. Θα είχε ενδιαφέρον η έρευνα και μελέτη μιας γενεαλογίας διαφορετικών κουίρ φεμινιστικών δικτύων σύνδεσης, που δεν είναι απαραίτητα μόνο διαδικτυακά παραδείγματα, π.χ. online / offline εργαστήρια, ένα πολύ ενδιαφέρον φορματ της βερολινέζικης ομάδας UNWETTER που σημαίνει κακοκαιρία)ντισκόρσιβ πικνίκ, safe χώρος, δεν υπάρχει το άγχος της άμεσης δημοσιοποίησης, πιο προσέσουαλ, μείξη βιωματικού, προσωπικού με τα θέματα εργασίας της ομάδας, αργοσύνη–δε χρειάζεται να γίνεται ποστ κάθε πρόσες, πιο προσέσσουαλ / προσέξουαλ, εργασιακό συνδέεται με το προσωπικό, πραγματικά προβλήματα.

Γενικά κάτι που εντοπιζόταν και σε παλαιότερους τρόπους κοινωνικής δικτύωσης, όπως τα προγράμματα άμεσης ανταλλαγής μηνυμάτων (instant messaging) της δεκαετίας του 1990, όπως το mIRC, που

χρησιμοποιούνταν με σκοπό τη δημιουργία, διαδικτυακών και μη, σχέσεων και κοινοτήτων, και δεν έχει αλλάξει μέχρι σήμερα, είναι: η ανάγκη εύρεσης ενός ασφαλούς κοινού τόπου και η επιθυμία συζήτησης και συσχέτισης. Συσχέτισης με άτομα που παρά τις διαφορές τους μοιράζονται κάτι ελεύθερα κοινό με όρους επιθυμιών, αναζητήσεων και δυνητικοτήτων, τόσο σε ψηφιακό, όσο και σε συν-αφικό χωροχρόνο.

[en] Question 4. How do you imagine a utopian social media platform?

Franck-Lee Alli-Tis and Oύto: A "utopian" networking platform should cease to be utopian and definitely needs to be done collectively. It would be hybrid, linking embodied / living practices with algorithmic / digital (this is something WordMord is particularly concerned with). It is fragmented, perhaps ephemeral and non-linear, but also persists in time. There are already such different networking platforms either online or offline. It would be interesting to research and study a genealogy of different queer feminist networks of connection, not necessarily just online examples. A very interesting format of the Berlin group UNWETTER (meaning bad weather) is their discourse picnic, it is a safe space with no stress of immediate publicity. It is more attentive, while there is a mix of experiential, personal and group work issues. There is slowness, there is no need to post every process. It is more prosexual, work is connected to personal, real problems.

In general what was in older social networks, such as the instant messaging programs of the 1990s, like mIRC (my Internet Relay Chat), which were used to create online and offline relationships and communities, is still present today: the need for a secure common place and the desire to discuss and associate. To associate with people who, despite their differences, share something freely in common in terms of desires, aspirations and potentialities, in both digital and co-tactile spaces.

WordMord κλείσιμο

ΦανταΖΩμαστε μια ου-τοπική πλατφόρμα ή
αλλιώς..πως να αντιστέκεσαι στη μοναξιά.
ΦαντάΖΩμαστε αυτή την πλατφόρμα
τροποποιώντας την τέταρτη ερώτηση:
Που τοπο-θετείται μια ου-τοπική πλατφόρμα
κοινωνικής δικτύωσης;
Ίσως είναι απ' τη φιαξιά της ου-τοπική με την έννοια
του ότι ο ψηφιακός της τόπος, είναι εικονικός,
αν δεχτούμε βέβαια ότι υλοποιείται νοητικά στο
επίπεδο της φαντασίας,
ενώ αντίθετα ένας φυσικά αντιληπτός χώρος είναι
ένα προσδιορισμένο μέρος του υπαρκτού φυσικού
περιβάλλοντος
Που στεγάζεται και σε ποιο / ποια / ποιον ανήκει;
Ποια / ποιες / ποιους απασχολεί;
Τι (εκ)πληρώνει;
Η αλλιώς..πως αντιστέκεται στην ανελευθερία;
πως φαντάΖΩμαστε τα φύλα, τις γλώσσες και τα
γράμματα μιας ουτοπικής πλατφόρμας κοινωνικής
δικτύωσης;
Τη φαντάΖΩμαστε ορατότερη και ασύνορη.
Φιλική προς το χρήστι / τη χρήστρια / το χρήστη.
Φιλική προς τις γλώσσες, τα σώματα, τα μάτια και τα
αυτιά
Φιλική προς τα μη ανθρώπινα ζώα.
Η αλλιώς..πως αντιστέκεται στην πληγωτικότητα;
Πλήκτρα, πλήκτρα, πλήκτρα
κι αγγίγματα οπτικών ινών.
Χωράνε η ιεραρχία και ο έλεγχος σε μια ου-τοπική
πλατφόρμα κοινωνικής δικτύωσης;
Ποια είναι η μυρωδιά της;
ΦαντάΖΩμαστε μια ουτοπική πλατφόρμα κοινωνικής
δικτύωσης.
Συμπεριληπτική, αλλά α-τοξική.
α-ταξική.
Δια-σωματική, δια-προσωπική, πολυφωνική, αλλά
όχι επιθετική.
Πολυώνυμη και οργανική.
Γενικά τη φαντάΖΩμαστε ΔΙΑΦΟΡΑ.
Κέϊκ ανάμεικτο, κίμτσι και λεμονάδα.
Τι χρώματα είναι αυτή;
Θα θεωρεί δεδομένο ότι τα δια-σωματικά μας
δεδομένα
δεν είναι προϊόντα για τις νεοφιλελεύθερες
στατιστικές
και τις απολυταρχικές κυβερνήσεις.
Τη φαντάΖΩμαστε δύσκολη στην ανοχή της βίας.
Ποια είναι η υφή της;
Πατησίων.
Τη φαντάΖΩμαστε εύκολη στη μετακίνηση.
ιδρώνοντας,
αστέρια, βρύα και καλώδια.
αγκαλιαζόμαστε,

γλιστράει!
Γιατί σε αυτή την ου-τοπική πλατφόρμα βρισκόμαστε
για να μετακινηθούμε
Τη φαντάΖΩμαστε τοπικά και ξεπερνώντας τα
σύνορα
σε τόπο διατοπικό από τα σώματά μας φτιαγμένο,
κι έτσι δια-ου-τοπική.
Γιατί σε αυτή την ου-τοπική πλατφόρμα
ενδεχομένως να συγκινηθούμε
Ποια είναι η γεύση της;
Τη φαντάΖΩμαστε γαλαζοπράσινη και συννέφινη
χωρίς συντηρητικά.
Ή μήπως είναι Ά!-τοπα όλα αυτά;

WordMord Closure

We imagine an u-topic platform or... How to resist
loneliness? We imagine this platform by modifying the
fourth question: Where is an u-topic platform placed?
Perhaps it is by its own 'u-topic' in the sense that its
digital topos is virtual,
if we accept that it is cognitively realised at the level
of imagination,
whereas a physically perceived space is a defined
part of the actual physical environment. Where is it
housed and to whom does it belong?
Who works there?
What does it fulfil, pay for?
Or... How does it resist unfreedom and servility?
How do we imagine the genders, languages and the
letters of an u-topic social network platform?
We imagine it as more visible and borderless.
Friendly to the users.
Friendly to languages, bodies, eyes and ears.
Friendly to other than human animals.
Or else... How does it resist hurtfulness?
Keys, keys, keys
and and fibre optic touch.
Do hierarchy and control fit into an u-topic social
network platform?
What's the smell of it?
We can imagine an u-topic social network platform.
Inclusive, but a-toxic.
a-taxic.
Inter-somatic, inter-personal, poly-phonic, but not
aggressive.
Polynomic and organic.
Multi-flavoured саке, kimchi and lemonade. What are
its colours?
It'll take for granted that our inter-somatic data, is not
products for neoliberal statistics, and authoritarian
governments. We imagine it hard to tolerate violence.
What is the texture of it?
Patision.
We imagine it being easy to move.
While sweating,
stars, moss and cables.
We embrace each other,
it slips over!
Because on this u-topic platform we find ourselves
before moving.
We imagine it topical and beyond borders.
In an inter-topical place made of our bodies,
and so inter-u-topical.
Because on this platform we may be moved. What is
the taste of it?
We imagine it blue-green and cloudy without
preservatives.
Or is it all this out of space?

Questions from the audience:

[en] A question about No Annotation Is Alone*. You said that the new PDF is like a virus. In which way?
[gr] Ερώτηση για το έργο Καμία* επισημείωση δεν είναι μόνη. Είπατε ότι το νέο PDF είναι σαν ιός. Με ποιό τρόπο;

[en] Aggeliki: First of all, we annotate the PDF in a way that is not supposed to be annotated. The virus idea was that we have this URL, which cannot be read by all the platforms because it's very long. We have this idea that our annotation is like a virus to the main legal language that has this fixed code that we just follow as citizens from the state.
[gr] Το ίδιο το PDF επειδή έχει επισημειωθεί, έχει μέσα του κάτι σαν ιό, γιατί ουσιαστικά περιέχει ένα κείμενο το οποίο δε θα περιείχε, και αυτό το διανείμουμε με ένα τρόπο το οποίο ακριβώς επειδή έχει ένα πολύ μεγάλο μακροσκελές URL δεν μπορεί να διαβαστεί από όλα τα μέσα. Για παράδειγμα στο twitter υπάρχει συγκεκριμένος αριθμός χαρακτήρων. Όταν αυτό μπει σε email, μπορεί να εμφανιστεί σαν ιός.

[en] Mara: I think it's interesting because it is about mutating, text mutation. And noise, creating a noise. And un-readability, that can be filtered out, or censored in some platforms, like centralised commercial platforms. When

something is very weird or very long, or the encoding is not recognisable, then it gets filtered as spam.

[en] Are you a host of a virus? Are you serving a virus? Do you want to pass it on?
[gr] Για ποιό λόγο χρησιμοποιείται σαν ιός; Φιλοξενείτε εσείς τον ιό, ή εσείς τον παράγετε;

[gr] Aggeliki:Το PDF φιλοξενεί τον ιό. Ουσιαστικά εμείς το παράγουμε και μετά όταν το διανείμουμε είναι εκτός ελέγχου, το πού θα πάει.
[en] The PDF is already the host. We create it and then distribute it, but what then happens and where it will go, is out of our hands.

[gr] Franck-Lee Alli-Tis: Ήθελα να πω πολύ σύντομα για την έννοια του ιού και πώς συνδέεται το wordmord γενικότερα πέρα από το συγκεκριμένο πρότζεκτ. Βλέπουμε και ως μια παραγωγή ιών όλες τις γλωσσικές μεταλλάξεις που κάνουμε, το dirty-struction, στην κυρίαρχη γλώσσα, στον ποινικό κώδικα, σε συμβόλαια, όπως έγινε και με το πρότζεκτ Manyfesto. Και αυτή είναι μια παραγωγή ιών, τις οποίες διαχέουμε στα κείμενα, αλλάζοντας την κυρίαρχη ηγεμονική τραυματική γλώσσα.
[en] It's not only the PDF tool, it's most of the research of WordMord that tries to mutate the language, and produces viruses in this context. For example in contracts, or other penal codes.

[en] How do you learn to do all of these interesting and technical things at the same time? What is your background?
[gr] Πώς μαθαίνετε σαν ομάδα να φτιάχνετε όλα αυτά τα εργαλεία; Και τεχνικά, τεχνολογικά αλλά και νοηματικά;

[en] Aggeliki: We have different backgrounds. We have in common that we speak the Greek language. We are linguists, performers, artists, and only one of us has more technical knowledges, because of studying a Master course that has to do with art and technosocial approach. We also have a bigger community of people that support this, like Varia and other spaces. That's why we do workshops, inviting other people that know more, and we do these co-learning sessions together so we exchange on how we make these tools, we do it together. For example, I try to translate some things that I understand with my knowledges to the others, and then when we need more help we ask more people to be part of this process. In workshops, we try to meet and work together on the tools.
[gr] Τα παιδιά από το wordmord από διαφορετικούς χώρους. Περφόρμανς, τέχνη, φιλολογικά, γλωσσολογικά, τεχνολογικά. Συναντιούνται και κάνουν εργαστήρια για να

δουλέψουν πάνω στα εργαλεία και νοηματικά και τεχνικά. Είναι κάτι δύσκολο πάντα, το πώς μπορεί κάτι νοηματικό να μετατραπεί σε τεχνολογικό, είναι πάντα μια μεγάλη άσκηση. Το κάνουν ανοιχτά μαζί όλοι, προσπαθώντας να εξηγούν ο ένας στον άλλον. Επίσης καλούν άτομα εκτός της ομάδας να γίνουν μέρος αυτών των εργαστηρίων ή μας βοηθούν να τα εξελίξουμε περισσότερο.

[en] **How long is this process going on?**
[gr] **Πόσο καιρό δουλεύετε πάνω στα πρότζεκτ σας;**

[en] Aggeliki: We have worked together for almost three years. I think the tool is around two years old. We have meetings every two weeks, gradually developing different workshops in different places.
[gr] Περίπου 3 χρόνια. Το εργαλείο το δουλεύουμε περίπου 2 χρόνια, συναντιόμαστε κάθε δυο βδομάδες.

[en] **You come from different backgrounds (such as performance). How does it feel to work with technology / technical tools?**
[gr] **Προέρχεστε από διαφορετικούς χώρους. Πώς νιώθετε όταν δουλεύετε με την τεχνολογικά / τεχνικά εργαλεία;**

[en] Christina: It gives me great excitement, also because for me it is an unknown area. In my mind it is a very male dominated field. In terms of translation, I feel connected in the community of discourse.
[gr] Μου δίνει πολύ τρελό ενθουσιασμό γιατί είναι κάτι πολύ άγνωστο για μένα. Το έχω συνδέσει και ως πιο ανδροκρατούμενο χώρο. Είναι διαφορετικά τα πεδία, αλλά αισθάνομαι ότι συνδέομαι μέσα από ένα community of discourse.

[en] Franck-Lee Alli-Tis: For me it is also a great excitement to work with coding. But also on the other side I have to learn to be more patient. Because we don't have a "proper programmer" in the group, we are slow and we learn to work with this slowness and all these gaps of knowledges. Because there are a lot of ideas to include coding in our methodologies of disturbing language. But we are also patient and slow in order to adapt and to find solutions and connect the algorithmic processes with embodied / linguistic processes.
[gr] Επειδή κανένα απ'τα παιδιά δεν έχει προέρχεται από προγραμματισμό καθαρά, το να μάθεις προγραμματιστικά ή τεχνολογικά εργαλεία παίρνει πολύ περισσότερο χρόνο. Είναι κάτι που γίνεται μέθοδος. Μια μεθοδολογία αργή μέσα στο χρόνο, μαθαίνοντας τα εργαλεία που τους ενδιαφέρουν συγκεκριμένα. Μπορεί όμως να δώσει

και μια διαφορετική αντίληψη όταν δουλεύεις με ένα εργαλείο προερχόμενη από μη τεχνολογική κατεύθυνση.

[en] Oὔτο: It's like learning a new language. We use this concept of translation. Translation is very important for WordMord. Moving from natural language to computer language is a whole journey. But combining and mixing the conceptual discourses and needs with technical issues is a kind of magic that connects us.
[gr] Ο συνδυασμός των δύο, νοηματικού και τεχνολογικού είναι σαν μια μαγική συνάντηση. Όταν έρχεται η φυσική γλώσσα να συνομιλήσει με την ψηφιακή.

Introduction to the Fediverse Workshop

Fediverse discussion

This session was a collective exploration of alternative social networks, specifically focusing on the Fediverse (federation+universe) through discussion and knowledges sharing. We gathered around a big table with a diagram of the topology of networks (centralised, decentralised, peer to peer) and discussed points such as:

- What social media do we use and why?

- What are the problematics we have experienced using centralised / corporate social media?

  - Censoring or shutting down of accounts without warning and recourse

  - Data sold to advertisers and other data brokers (surveillance capitalism)

  - No agency in moderation and policy making

  - Spying on citizens online through secret alliances with the States (undermining democracy)

  - We cannot participate in the direction of software development

  - Highly addictive and encourages toxic social behaviour

- Where are centralised social medias hosted?

- What does it mean for software to be closed / open source?

- Data centres, geolocation of servers

  - https://baxtel.com/data-centers/facebook
  - https://fediverse.observer/map
  - https://www.fediverse.space/
  - https://hub.vvvvvvaria.org/rosa/chapters/esc/photo1654855778.jpeg
  - https://www.datacenters.com/providers/facebook

- Power structures and social structures

- From passive users/consumers to active developers/decision makers

- What is the Fediverse?

  - interoperability
  - decentralisation
  - federation

- How does the Fediverse work? (Software, Protocols, Servers)

- Social understanding of privacy, community building, trust between hosters, developers, users

- Community rules, Code of Conduct, Terms of use, politics, federation, block

- Mastodon instances we know personally:

  - post.lurk.org
  - queer.haus
  - systerserver.town
  - social.lumbung.space

- Peertube instances we know personally:

  - tube.systerserver.net
  - video.omniatv.com
  - teevee.rdam.tools
  - tv.lumbung.space

During the workshop we used several resources:

- Fedizine: An anarchist introduction to federated social media[8], from

@fedizine@kolektiva.social. Printed and shared during the workshop.

- Seven Theses On The Fediverse And The Becoming Of FLOSS, text by Aymeric Mansoux and Roel Roscam Abbing

- fediverse.to – a comprehensive list of Fediverse instances

- joinmastodon.org – Mastodon's documentation

- fediverse.party – a huge list of Fediverse software and tools

- joinfediverse.wiki – community resource for the Fediverse

- runyourown.social – a guide to running your own instance

Workshop preparations

Fedizine and resources on Rosa pad

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8. An anarchist introduction to federated social media. Available at: https://distro.f-91w.club/fedizine/.

Discussing the Fediverse

Day 2

Toolings (Servers, Mapping, Coding)

Presentation CNMFPP[9]

[gr] Elpida: Το **Κέντρο Νέων Μέσων και Φεμινιστικών Πρακτικών** στο δημόσιο χώρο (ΚΝΜΦΠ) είναι ένα πρόγραμμα που χρηματοδοτήθηκε από τον ΕΛΙΔΕΚ / ΓΓΕΚ, δηλαδή από τη Γενική Γραμματεία Έρευνας και Καινοτομίας και το Ελληνικό Ίδρυμα Έρευνας and Καινοτομίας και εδράζει στο Πανεπιστήμιο Θεσσαλίας στο τμήμα Αρχιτεκτονικής, οπότε είναι με ένα θεσμικό πρόγραμμα που στοχεύει όμως να βρει γέφυρες με πεδία και εκτός. Αυτό ανοίγει τη συζήτηση για παράδειγμα το πώς μπορεί να συνεργαστεί ένας πανεπιστημιακός θεσμός με ακτιβιστές / ακτιβίστριες και αν αυτό είναι εφικτό. Το θεσμικό αυτό πρόγραμμα έχει στόχο να είναι ένα εργαστήρι, ένας χώρος στον οποίο τίθενται διάφορα ζητήματα που αφορούν την τέχνη / κουλτούρα και του ρόλου της εντός της παγκοσμιοποιημένη τεχνολογική συνθήκη, ιδωμένα μέσα από τη ριζοσπαστικότητα της φεμινιστικής σκέψης, θεωρίας και πρακτικής. Τεχνολογική με την ευρεία έννοια, δηλαδή από την τεχνολογία αυτή καθεαυτή στην υλικότητα της, αλλά και τις τεχνολογίες που αφορούν τον τρόπο που οργανώνονται οι υποκειμενικότητες, τα σώματά μας. Επίσης σημαντικό στοιχείο αποτελεί και το ζήτημα του δημόσιου χώρου, που αφορά μια ευρεία κατανόηση του δημόσιου και του χώρου. Αυτοί είναι οι τρεις άξονες.

The Centre of New Media and Feminist Public Practices presenting

Έχουν γίνει διάφορες εργασίες σε αυτά τα πλαίσια, που πολλές φορές δεν ήτανε κατανοητές ή τόσο αποδεκτές ή τυπικές στη Θεσμική τους διάσταση. Για παράδειγμα, παρότι ο πυρήνας του Κέντρου ήταν πρωτίστως ένα ακαδημαϊκό ερευνητικό πρόγραμμα δε παράγουμε κυριως ή μόνο ακαδημαϊκά άρθρα / υλικό, αλλά συνεργαζόμαστε με καλλιτέχνες που οργανώνουν σεμινάρια, παράγουν και παρουσιάζουν καλλιτεχνικό έργο βασισμένο στην έρευνα κοκ. Πρόσφατα κυκλοφόρησε και το βιβλίο μας Φεμινιστικές θεωρίες, αισθητικές πρακτικές και παγκοσμιοποιημένες τεχνολογίες που συνοψίζει τις εργασίες των Ομάδων Ανάγνωσης του Κέντρου και στοχεύει να αποτελέσει ένα εργαλείο, περιλαμβάνοντας εμβληματικά κείμενα της φεμινιστικής σκέψης τα οποία δεν ήταν διαθέσιμα στην ελληνική γλώσσα. Αυτές οι πρακτικές δεν ήταν ακριβώς κατανοητές μέσα στα θεσμικά πλαίσια. Παρόλα αυτά εμείς επιμείναμε προτείνοντας νέους πιο διευρυμένους τρόπους έρευνας. Αυτό το πρόγραμμα αφορά τέχνη και κουλτούρα, στο πεδίο δηλαδή που εμείς δραστηριοποιούμαστε. Ταυτόχρονα αυτό είναι και ένα πεδίο που *ποιητική αδεία*, επιτρέπει αυτού του τύπου τις συναντήσεις, οι οποίες δεν είναι καθόλου αυτονόητες σε άλλα πιο αυστηρά πεδία.

Αρχικά, χωρίς να έχουμε στο μυαλό μας κάποιο συγκεκριμένο παραδοτέο, μας απασχόλησε το να δούμε ποιές ομάδες δραστηριοποιούνται στο πεδίο του πολιτισμού, γύρω από αυτά τα ζητήματα. Θέλαμε να φτιάξουμε ένα είδος δικτύου, στο οποίο να συναντηθούμε και από εκεί να προκύψουν διάφορα ερωτήματα. Θέλαμε δηλαδή τα ερωτήματα του προγράμματος να μην προκύψουν μόνο από εμάς, τις ερευνήτριες, αλλά να δούμε και στο πεδίο τι ανάγκες υπάρχουν. **Τι μπορεί να ζητάει κανείς από ένα κέντρο φεμινιστικών πρακτικών στο δημόσιο χώρο και σε σχέση με τις τεχνολογίες;** Σκεφτόμενες αυτό, προέκυψε η ιδέα να γίνει μια έρευνα να εντοπιστούν αρχικά στην Αθήνα, στο Μητροπολιτικό Κέντρο, πρωτοβουλίες που ασχολούνται με ζητήματα φεμινισμού, θηλυκοτήτων με την ευρύτερη έννοια, και πολιτισμού. Αρχικά δε θέλαμε να εξαπλωθούμε σε κάτι που δε θα μπορούσαμε να ελέγχουμε, γιατί ήταν πολύ συγκεκριμένος ο χρόνος μέσα στον οποίο έπρεπε να δουλέψουμε ως ερευνήτριες (εντούτοις αυτό μπορεί να είναι ένας μελλοντικός στόχος). Η Βάλια θα μιλήσει για το πώς άρχισε η διαδικασία του εντοπισμού και της επικοινωνίας με αυτές τις συλλογικότητες / πρωτοβουλίες, και πώς μέσα από αυτό προέκυψε η ανάγκη να δημιουργηθεί ένα εργαλείο χαρτογράφησης, το οποίο θέτει διάφορα

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9. Archived at https://tube.systerserver.net/w/uM3KhY3vBBxQusVLk1FQET.

ζητήματα τεχνολογίας. Για παράδειγμα, **πώς εφαρμόζουμε την τεχνολογία όταν καταγράφουμε τέτοιες πρωτοβουλίες;**

[en] Elpida: **The Centre of New Media and Feminist Public Practices** (CNMFPP) is a project funded by GSRI / HFRI, the General Secretariat for Research and Innovation and the Hellenic Foundation for Research and Innovation, based at the University of Thessaly, Department of Architecture. So, the project is somewhat institutional, which has its significance. It touches on many questions regarding typical and non-typical methods of research and creativity, questions for example, of whether a university or institution can work with activist groups etc. This programme aims to be a workshop, a space to raise various issues concerning the role of art / culture within the global technological condition, seen from the perspective of radical feminist thought, theory and practice. Recently we launched our book "Feminist Theories, Aesthetic Practices and Globalised Technologies", which was the output of our reading groups, and it includes seminal feminist texts. Technologies in a broad sense, from the materiality of technology to the way technologies affect our subjectivities, bodies etc. The research also brings forward the issues of public space in broader senses of public and space.

These are the three axes. There is a lot of work done in these frameworks, which sometimes is not understood or accepted by the institutional framework. For example, why don't we produce formal academic papers? Why do we call on artists or other people to do workshops? It is difficult within the institutional framework to "measure" the value of this research. Yet we persisted to propose expanded research methodologies. This programme is about art and culture, the field in which we are active. This field also allows for gatherings, articulations and crossroads, which is not common in academia.

At first, we didn't have a specific deliverable in mind (which is also not very accepted within the academic milieu). We were interested to see what kind of groups are active in the field of culture around these issues. We wanted to create a network where we could meet and raise various questions. We didn't want questions to arise only from us, the researchers, but to see what urgencies are in the field. **What is relevant to ask from a centre for feminist practices in the public space and concerning technologies?** Thinking about this, we came up with the idea to research initiatives that deal with issues of feminism, femininities and culture. We initially focused on Athens, at the Metropolitan Centre, because we

didn't have the means or the funds at the moment to spread out into something we couldn't control since we had a specific amount of time to work as researchers (nevertheless this can be a future task). Valia will talk about the process of finding and communicating with these collectives / initiatives and how this led to a mapping tool that raises various technological issues. **How do we apply technology when mapping such initiatives?**

[gr] Valia: Στους τρεις άξονες της δράσης του κέντρου, που είναι η τέχνη, η τεχνολογία και ο φεμινισμός, υπάρχει μια πληθώρα αισθητικών πρακτικών και παιδαγωγικών προσεγγίσεων. Ερευνούμε το πώς διεκδικούμε νέους χώρους, πώς χρησιμοποιούμε εργαλεία και εφαρμογές για διασύνδεση που υπάρχουν ήδη. Ξεκινώντας από αυτή τη διασύνδεση για να πάμε στην χαρτογράφηση, να πούμε ότι το Κέντρο χρησιμοποιεί ένα σάιτ που είναι ο ψηφιακός του χώρος. Έχει επίσης ένα facebook account και ένα mail με το οποίο επικοινωνεί, ενημερώνεται και διασυνδέεται, αλλά έχει επιχειρήσει να χειριστεί και άλλα εργαλεία στο πλαίσιο διάφορων παιδαγωγικών πρακτικών, σεμιναρίων, reading groups, ομάδων ανάγνωσης κλπ. Για παράδειγμα αναζητούσαμε έναν εναλλακτικό χώρο μοιράσματος υλικού δημόσια, που τελικά δεν ευοδώθηκε λόγω πνευματικών δικαιωμάτων. Αναγκαστικά χρησιμοποιήσαμε ένα dropbox, όπου εκεί μοιραστήκαμε βιβλιογραφικό υλικό για τις ομάδες ανάγνωσης. Το θέτω σαν ένα ερώτημα προς συζήτηση και προβληματισμό. **Ποιούς χώρους μοιράσματος κοινής γνώσης μπορούμε να επανεφεύρουμε ψηφιακά;**

Ένας εναλλακτικός άλλος χώρος που χρησιμοποιήθηκε στο σεμινάριο της Luce deLire, που είχαμε προσκεκλημένη, είναι το *Piazza*. Είναι μια αίθουσα ψηφιακή που το πλεονέκτημά της είναι ότι είναι σχετικά οριζόντιος χώρος, διαχειριζόμενος από τις φοιτήτριες και συμμετέχουσες (student driven). Κινητοποίησε ανταποκρίσεις από τ* φοιτητ* και η λογική του δεν ήταν από τα πάνω, ώστε να πρέπει ο 'καθηγητής' / η 'καθηγήτρια' να ανεβάσει κάτι, να περιμένει τις απαντήσεις κτλ. Έχει ένα ενδιαφέρον στο πώς λειτούργησε, γιατί ενεργοποίησε όντως την κοινότητα των συμμετεχόντων / συμμετεχουσών. **Τι άλλα ψηφιακά εργαλεία μπορούμε να χρησιμοποιήσουμε, ή να επανεισάγουμε σε σχέση με αυτό;**

[en] Valia: The three axes of the Centre's activities are art, technology and feminism. These include multiple aesthetic practices and pedagogical approaches. We explore how to claim new spaces and use existing tools / applications for

interconnection. The digital space of the Centre is its website. It also has a Facebook account and an email to communicate and connect. Apart from these, the Centre has engaged with alternative tools during pedagogical practices, such as seminars, and feminist reading groups at the university. I will refer to two paradigms. For example, we were searching for a safe online space to share knowledges, and we faced the issue of intellectual property. We couldn't share material online, on our Facebook or website, or send it via email. So, we ended up using Dropbox to share bibliographical material for our reading groups. It is a question to discuss: **What spaces for common knowledge sharing can we reinvent digitally?** The other paradigm was an online classroom, called *Piazza*. We used it in a seminar led by Luce deLire, a queer philosopher. This space worked well, was student-driven and horizontal. The people involved were active there, taking initiative, and didn't wait for the tutors to post. It activated the community of participants. **What other digital tools can we use or reintroduce in relation to that?**

[gr] Valia: *Η χαρτογράφηση των φεμινιστικών πρωτοβουλιών ξεκίνησε κοντά στο 2019 με την αρχή του Κέντρου. Προέκυψε σαν μια ανάγκη διασύνδεσης και αποτύπωσης αρχικά των πρωτοβουλιών και των συλλογικοτήτων με βάση δύο κριτήρια. Το ένα κριτήριο ήταν να είναι ενεργές (στο παρόν της μελέτης). Υπάρχει μια μεγάλη γενεαλογία και ιστορία του τι σημαίνει συλλογικές πρωτοβουλίες, φεμινιστικές, κουήρ που εμπλέκονται σε ένα χώρο από το πιο θεσμικό μέχρι το πιο ακτιβιστικό. Το δεύτερο κριτήριο ήταν να ενεργούν στο πολιτιστικό πεδίο, σε όλες του τις διευρύνσεις, περιλαμβάνοντας πιο εικαστικές πρακτικές, εκδόσεις, πρακτικές σε σχέση με τη γλώσσα, με τα νέα μέσα.*

[en] Valia: Mapping of Feminist* Activities and Initiatives started around 2019 with the beginning of the Centre. It emerged in a need to connect and map initiatives / collectives based on two criteria. One criterion was to be active (during our research). These initiatives were feminist and queer, ranging from more institutional to more activist ones. The second criterion was to be active in the expanded cultural field (art practices, publishing, language-related practices, and new media).

[gr] Valia: Η πρώτη κίνηση της έρευνας ήταν να σταλεί ένα διαδικτυακό (online) ερωτηματολόγιο. Αυτό έχει να κάνει με το πώς κάνουμε μια κοινωνική έρευνα και αποτύπωση, ποιά είναι τα εργαλεία μας. Προτιμούσαμε μια δια ζώσης επικοινωνία και επαφή, διότι όταν βρισκόμαστε στον ίδιο χώρο η αλληλεπίδραση είναι πολύ διαφορετική. Όμως, η

χρονικότητα της έρευνας με συγκεκριμένα παραδοτέα και το γεγονός ότι δεν υπήρχε επαφή με όλα τα άτομα, μας έκανε να επιχειρήσουμε το ερωτηματολόγιο ως εργαλείο, πού μοιράζεται και στέλνεται.

Οι ερωτήσεις αφορούσαν το πώς αυτές οι ομάδες αυτοκαθορίζονται. Πώς συνδέονται με τα νέα μέσα και καλλιτεχνικές πρακτικές; Πώς έχουν δημιουργήσει το δικό τους δίκτυο με άλλες πρωτοβουλίες; Τους ζητήσαμε επίσης να συνεισφέρουν σε ένα γλωσσάριο σχετικά με τις φεμινιστικές πρακτικές συνδεόμενες με την τέχνη και την τεχνολογία. Στο ερωτηματολόγιο αυτό, αποφασίσαμε να επιλέξουμε μια φόρμα Google, του Gmail, γιατί υπάρχει ευρεία διανομή. Ξέρουμε ότι είναι πολύ πιο εύκολο για όλα, να μπούν και να συμμετέχουν.

[en] Valia: The first step of this mapping was to send out an online questionnaire to an initial sample of groups. This part relates to how we conduct social research and mapping and choose our tools. Our preference was face-to-face communication because, in the same space, interaction has a different dynamic. But the temporality of the research having specific deliverables and the fact that there was no contact with all the people led us to try out the questionnaire as a tool, which we share and send.

The scope of the questions was about asking how these initiatives are self-determined. How do they connect to new media and artistic practices? How have they built their own network with other initiatives? We also asked them to contribute to a glossary about feminist practices connected with art and technology. In this questionnaire, we chose to use Google Forms, because of its wide distribution. We know it's much easier for everyone to log in and participate.

[en] Elpida: This is another issue. Which platforms do you use to share this questionnaire? We had to go with the already given and existing tool, Google Forms, although we would rather use a different tool. Now is a good moment of how we can change and use alternatives.

[gr] Elpida: Η χρονικότητα ήταν πολύ σημαντική. Μας ώθησε σε συγκεκριμένες αποφάσεις. Όταν έχεις να παραδώσεις την έρευνα σε ένα χρόνο, αυτό δεν σου δίνει τα περιθώρια να βρεις και να χρησιμοποιήσεις εναλλακτικές πλατφόρμες αν δεν είσαι ήδη δικτυωμένος με αυτές. Είμαστε εξασκημένες σε συγκεκριμένα εργαλεία και δίκτυα. Ο σκοπός είναι τώρα σιγά σιγά να τα αλλάξουμε. Να έχουμε εναλλακτικά εργαλεία ώστε να είμαστε έτοιμες την επόμενη φορά. Τα κυρίαρχα

(mainstream) εργαλεία έχουν το πλεονέκτημα ότι είναι σε ετοιμότητα ανά πάσα στιγμή και για τον οποιονδήποτε.

[en] Elpida: The timing was very important. It pushed us to take specific decisions. When you have to deliver the research in a year, there is no time to find and use alternative platforms. We are trained to use certain tools and networks. The goal now is to slowly change them and be ready the next time we have a time constraint. The advantage of mainstream tools is that they are available at any time and for anyone.

[gr] Valia: Συνεχίζοντας με το ερωτηματολόγιο. Από το αρχικό δείγμα ομάδων συλλέξαμε κάποιες απαντήσεις. Μία από τις ερωτήσεις που είχαμε απευθύνει ήταν **σε ποιες ομάδες προτείνετε να διανεμηθεί το ερωτηματολόγιο;** Αυτό αποτέλεσε μεθοδολογικά μια βάση της έρευνας. Η στόχευση ήταν να δημιουργηθεί ένα αρχείο ομάδων, το οποίο είναι σχεσιακό και διανεμημένου χαρακτήρα.

[en] Valia: In the questionnaire, one of the first questions was *to which groups do you propose to distribute the questionnaire?* This was a methodological stance that was crucial for the research because it aimed to build a relational and distributed archive.

[en] Elpida: Yesterday we discussed how you build the network for the alternative feminist spaces and servers. People indicate other members of the community, so we don't necessarily decide who we are talking to. The community itself proposes.

[en] Valia: There are different sampling methods in social research. For example, the convenience sample is when you attract the people around you to participate in your study. Or purposive sampling, when the researcher selects specific people to do on-the-purpose research. In our research, from a methodological and feminist scope, we found the snowball method interesting. In this distributed method, the research network expands from one who proposes another two or three, who propose another three. We sent our questionnaire initially to ten groups that started distributing to others, so the network grew. This illustration shows who suggested who, the ways of distribution and what turns, returns and networks were created.

[gr] Valia: Μεθοδολογικά και φεμινιστικά, είχε ενδιαφέρον για μας *η μέθοδος της χιονοστιβάδας*, μια παραλλαγή της οποίας χρησιμοποιήσαμε στο πρότζεκτ. Στη μέθοδο αυτή το δίκτυο της έρευνας αυξάνει από κάποιο, που προτείνει κάποιο άλλο, που προτείνει κάποιο άλλο. Αυτό διαφέρει σε σχέση με την εγκυρότητα του αποτελέσματος, από το να επιλέγαμε ένα δείγμα με βάση άλλα κριτήρια. Το ερωτηματολόγιο μας άρχισε να διανέμεται από τις 10 αρχικές ομάδες και το δίκτυο άρχισε να αυξάνεται. Εδώ είναι μια πρώτη απεικόνιση του ποιά πρότειναν ποιά και πώς διανεμήθηκε, τι στροφές, δικτυώσεις και επαναφορές δημιουργήθηκαν.

[gr] Elpida: Μπορεί κανείς να δει σε αυτό το χάρτη πυκνώσεις και αραιώσεις. Μπορούμε να καταλάβουμε οπτικά το πώς μπορείς οπτικοποιήσεις (visualise) το κομμάτι της μεθοδολογίας, αυτό που περιγράφουμε σε ένα άρθρο με λόγια. Εδώ φαίνεται για παράδειγμα ότι κάποιες ομάδες μας κατευθύνανε προς πιο θεσμικές, ενώ άλλες προς πιο ακτιβιστικές πρωτοβουλίες.

[en] Elpida: On this map, one can see areas of density and sparsity. We can visualise the methodology, that we describe in academic papers with words. For example, we can see that some groups were directing us towards more mainstream initiatives, while others were towards more activist ones.

[en] Valia: From the initial sample of ten groups, we ended up with almost fifty. However, we got answers from half of them. We were searching for how to visualise the network, its turnings, clusterings and movements. We saw that a diffracting methodology of visualisation would be more representative. Diffraction describes how sound waves move when they find an obstacle or an aperture. They don't go to a line, but they change their position and navigate differently. When looking for programmers and designers to work on the interface of our mapping tool, we communicated with them our intention to visualise this navigation.

[gr] Valia: Από τις 10 αρχικές ομάδες, καταλήξαμε περίπου με 50, αλλά πήραμε απαντήσεις σχεδόν από τις μισές. Παρατηρώντας τις συστροφές, τις πυκνώσεις και τις αραιώσεις του δικτύου, βρέθηκε μια ερευνητική και μεθοδολογική βάση αναπαράστασης. Ενώ ξεκινήσαμε από τη χιονοστιβάδα, είδαμε ότι αυτό οδηγεί αναπαραστατικά σε μια περίθλαση γραμμών, παρά διάθλαση. Η περίθλαση περιγράφει τον τρόπο που κινούνται τα κύματα που όταν βρίσκουν ένα εμπόδιο, αλλάζουν πορεία, συστρέφονται, πυκνώνονται και αραιώνονται. Αυτό ήταν από τις πρώτες επιθυμίες που μοιραστήκαμε με τους ανθρώπους που αναζητούσαμε για να συνεργαστούμε για τον δικτυακό σχεδιασμό, την εμφάνιση του αρχείου και της χαρτογράφησης στο site.

[en] Valia: It was crucial to us to find a way to visualise that first snapshot of the mapping and the methodology to our website. We tried to find people who could speak the same language as us, share similar references, feminist ways of doing research, visualise things and ways of online distribution. That was very hard. We ended up in more technical decisions about the mapping tool, working with the same programmers that dealt with the website as a whole. Showing the mapping on the site, we have mapped all groups, the ones that have answered and others that have not. You can read all the answers they gave us, apart from some groups that didn't consent to be public. If you spend some time reading the answers, you can see many common points. For example, most of the initiatives were searching for a safe online space, leading us even more to find a way to make a space where we could communicate online. This question is still open, and we want to do it.

[gr] Valia: Υπάρχει μια μετάβαση από τη μεθοδολογία της έρευνας στη μεθοδολογία της αναπαράστασης που αναζητά τις περιθλαστικές κινήσεις στο σχεδιασμό, στις πυκνώσεις και τις αραιώσεις του δικτύου. Αναζητούσαμε μια συνεργασία, καθώς δεν έχουμε την προγραμματιστική γλώσσα, να δουλέψουμε μαζί στο πώς να αναπαρασταθεί online το σχεσιακό, δυναμικό αρχείο με τις αναδυόμενες απαντήσεις, με δυνατότητες συσχέτισης και συνομιλίας ομάδων. Μία από τις κοινές απαντήσεις που όλες οι ομάδες μοιράστηκαν, ήταν ότι δεν μας καλύπτουν τα μέσα που υπάρχουν. Προσπαθούμε να βρούμε έναν άλλο πιο ασφαλή χώρο, να μιλάμε και να μοιραζόμαστε υλικό. Αυτό μας τροφοδότησε ακόμη περισσότερο στο ότι πρέπει να γίνει αυτό, κάτι που είναι σε αναμονή. Χαιρόμαστε επίσης γι' αυτό το λόγο που είμαστε εδώ, γιατί αναζητούμε ακόμα τις συνεργασίες, τις δυναμικές και τις προεκτάσεις που μπορεί να πάρει αυτή η έρευνα.

[gr] Elpida: Είναι μια έρευνα που φαίνεται πιο τεχνοκρατική, μια και μιλάμε για τεχνολογία. Δηλαδή έχει αυτό το κομμάτι που έχει συγκεκριμένα ερωτηματολόγια, μετά χαρτογραφείται κλπ. Και μετά μας προβλημάτισε πέρα από το πώς αυτό, όπως είπαμε, το οπτικοποιείς και το αναπαριστάς, που είναι ένα πολύ σημαντικό πράγμα, γιατί μπαίνει και το κομμάτι της τέχνης με έναν άλλο τρόπο,από τον προφανή περιγραφικό. Μετά γεννιούνται και άλλα ερωτήματα. Δηλαδή η Βάλια έκανε πια ένα καλλιτεχνικό έργο μέσα από αυτό, οπότε τέθηκε ένα ζήτημα πώς από μια "τεχνική" χαρτογράφηση μπορούν να γεννηθούν άλλες εκφράσεις και διατυπώσεις που θα μπορούν έχουν ένα άλλου είδους διάχυσης, πέρα από το τεχνοκρατικό και άλλου είδους πρόσληψης. Η Βάλια μπορεί να σας πει περισσότερα για αυτή τη μετάβαση.

[en] Elpida: The first part that Valia presented was more technocratic, with a social research base, but the time in our minds was how this translates and transmits to other languages. How, through other languages, can it be distributed to different audiences? One of them was how we visualise the mapping, and then this visualisation has its own entity, apart from a tool. Valia created a work of art out of it, which is another step of transmission. I wanted to mention that while working with a company on our website, communication around how to visualise and represent this research was a big issue. How can a technocrat or even a graphic designer realise these transmissions? It's not only a matter of direct translation, but a creative decision that would reveal the whole process.

[gr] Elpida: Η δουλειά της Βάλιας περνάει από το πώς ο ίδιος ο χάρτης γίνεται και ένα εργαλείο, αλλά ταυτόχρονα και μια οντότητα αυτόνομη που μπορείς να την παρουσιάσεις. Αυτό έχει και άλλου είδους συν-αισθηματικών, αισθητηριακών και αισθητικών συνδέσεων. Η Βάλια από αυτό έκανε ένα έργο τέχνης, που δείχνεται σε μια έκθεση, άρα διανέμεται σε ένα άλλο κοινό. Αυτό ήταν πολύ δύσκολο να το επικοινωνήσουμε με τους ανθρώπους που μας βοήθησαν να φτιάξουμε το χάρτη online, παρά το γεγονός ότι εμπλέκονταν σ' αυτό ένας καλλιτέχνης και graphic designer. Ήταν δύσκολο να επικοινωνήσουμε πως η μετάφραση δεν αφορούσε απλά μια ευθεία σχέση δεδομένων, τα οποία απλά θα παρουσιάζονταν στο χάρτη. Θα μπορούσε να λειτουργεί με έναν άλλο τρόπο αποκαλύπτοντας και την ίδια τη διαδικασία, τις δυσκολίες, τις αντιστάσεις των ομάδων. **Πώς μπορούμε να βρούμε ανθρώπους οι οποίοι κάνουν κώδικες, που μπορούν να μας βοηθήσουν στο τεχνικό κομμάτι;** Εγώ μπορώ να καταλάβω τα ερωτήματα που προκύπτουν, αλλά δε μπορώ να τα εφαρμόσω. Αναζητάμε ανθρώπους να μιλάμε την ίδια γλώσσα μέσα από τους φεμινιστικούς, θεωρητικούς, ακτιβιστικούς και καλλιτεχνικούς μας προβληματισμούς.

[gr] Valia: Να δείξω μια μικρή πλοήγηση στο χώρο που χειριζόμαστε εμείς από πίσω. Τελικά μας αρκεί το ότι όλες οι διαβουλεύσεις μας καταλήγουνε σε ένα διαδραστικό κλικ; Μας αρκεί που ανοίγει ένα pop-up παράθυρο και έχουμε κάτι πιο ενεργό εκεί να συμβαίνει; Τελικά είναι μια προσομοίωση του τι σημαίνει ενεργή και σχεσιακή διαδικασία. Αυτό που έγινε λόγω χρόνου, μπάτζετ, δυναμικής και εργασίας από τη μεριά των προγραμματιστών, είναι ότι εμείς αποκτήσαμε πρόσβαση στο να

χειριζόμαστε το νέο περιεχόμενο που μπορούμε να ανεβάζουμε. Στην καρτέλα του mapping, υπάρχει δυνατότητα εμείς να αλλάξουμε την εικόνα από πίσω, που τώρα είναι ένας κάνναβος. Χειριζόμαστε όλο το πορτφόλιο με τα πρότζεκτ μας. Το εργαλείο έγινε με έναν τρόπο απλοποιημένο ώστε να μπορώ και εγώ να το χειριστώ. Μπορώ απλά να γράψω, όπως γράφω, να ανεβάσω εικόνες και να τις αλλάξω μετά. Αυτό που προστέθηκε έξτρα σαν εργαλείο είναι ότι εδώ χειριζόμουν τις ομάδες, όταν απαντούσαν τις ανέβαζα. Μετά υπήρχε και η δυνατότητα για να αλλάξω και το σημείο τους στο χάρτη. Οπότε μπορούσα να ξαναχτίσω το οπτικό κομμάτι, ανάλογα με τις δυναμικές και τις στροφές που προκύπτουν.

[en] Elpida: Valia insisted on being able to edit things, add answers or change the images. It's something she negotiated very hard with the programmers. They didn't understand the importance of this: they thought she was picky.

[en] Valia: To wrap up, how we move from social research methodology to more artistic research methodology is the shift arose from a gap in the research. For example, when we asked the initiatives to contribute language terms to formulate a feminist glossary all together, the majority answered: yes, we need a glossary, but we are not ready to propose a new language yet. So maybe it was just an indication that we need another space or procedure to do that, as it couldn't happen in a Google Form.

After that, I started thinking about how to make, or undo, the glossary as we know it. That led me to do an artistic experiment that is close, methodologically, to a more speculative narration. This is something drawn from certain feminist thinkers, for example, Saidiya Hartman, who speaks about speculative narration and history, reapproaching the archive in terms of fictional narration.

So I started with her text "The Plot of Her Undoing" and put the text in an API reader. The API reader checked and identified all the notions of "affect". I used an online tool that was part of a research programme at a university. I put the text and started reading which attitude is positive and which is negative. It was interesting to me to reapproach all these, already formed, criteria. Do I consent to that? Am I close to that? So I imaginatively narrated a bot that starts emancipating itself. It doesn't agree with what is recognised by the system.

[gr] Valia: Ένα κενό που αναδύθηκε από την έρευνα και τις απαντήσεις στη συμβολή στο ερωτηματολόγιο ήταν η ερώτηση **ποιούς κρίσιμους γλωσσικούς όρους έχετε να προτείνετε για να δημιουργήσουμε από κοινού ένα φεμινιστικό γλωσσάρι**. Εκεί με μεγάλη έκπληξη είδαμε ότι όλες οι ομάδες είπαν "ναι, είναι πολύ σημαντικό, θέλουμε όντως να επαναδιαπραγματευτούμε τη γλώσσα μας, όπως και τα σώματά μας, αλλά δεν μπορούμε ακόμα, ποιά λέξη να πρωτοβρούμε;" Έτσι έμεινε σε εκκρεμότητα αυτή η συμβολή στο πώς θα κάνουμε ένα γλωσσάρι. Αυτό με οδήγησε στο να γίνει ένα εικαστικό εγχείρημα του πώς "ανατρέπεις" το γλωσσάρι. Πώς ανατρέπεις τα ήδη εγκατεστημένα της γλώσσας, τις ίδιες ιεραρχίες που υπάρχουν. Ξεκίνησα από ένα κείμενό της Saidiya Hartman που λέγεται "The Plot of Her Undoing". Και το έκανα "Undoing the glossary". Το φανταστικό σενάριο αυτό, είναι κάπως μια speculative μεθοδολογία, για την οποία μιλάει η ίδια η Hartman. Είναι ένα bot που αρχίζει να χειραφετείται και να βρίσκει λάθη στον κώδικα που έχει δημιουργήσει το ίδιο, να θέτει αντιρρήσεις για το συναίσθημα που αναγνωρίζεται ότι εκφράζει.

Sound – undoing the glossary (a future sample)[10]

[en] Valia: The bot starts with the "affect" and the emancipatory tools that it needs. It ends with proposing to download the Torrent file and start the distribution. The gap between distributed research, all the Google Forms and the networking of the initiatives found another way of being expressed here. This work was an initial translation of the methodological steps and tools started from the snowball sampling, going to diffraction. Snowball to study social networks, going to a diffractive methodology, and then to the term by Hartman, "critical fabulation", which is a speculative way of narrating things. We have these three steps of transitioning from the archive to the cartography to the glossary and back again. So it is an open procedure.

Mapping of Feminist* Activities and Initiatives

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10. Work available at: https://www.centrefeministmedia.arch.uth.gr/program/undoing-the-glossary-a-future-sample.
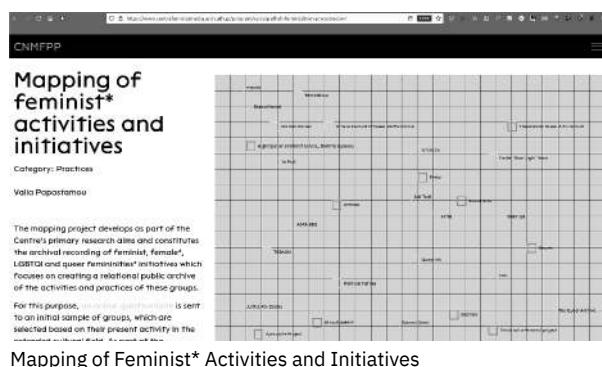
I Am Sitting in a Room with the Programmer

[gr] Mara: *Ένα από τα θέματα που θέλαμε να επισημάνουμε με αυτά τα εργαστήρια ήταν η σχέση μεταξύ προγραμματιστών και καλλιτεχνών / ακαδημαϊκών και φεμινιστών πρακτικών.* Είναι σύνηθες στην Ελλάδα, αλλά και γενικότερα, οι τεχνικές εργασίες μιας συλλογικότητας και ενός έργου να γίνονται από άνδρες προγραμματιστές που δεν ανήκουν στην ομάδα και στις αρχές της. Υπό αυτή την προϋπόθεση, τα εργαλεία που αναπτύχθηκαν διαχωρίζονται από φεμινιστικές προσεγγίσεις και θεωρούνται ως τεχνολογικά τεχνουργήματα που δίνουν λύσεις διαχωρισμένες από το πλαίσιο στο οποίο πρόκειται να γίνουν μέρος. Αυτό συμβαίνει λόγω έλλειψης συνεργασίας μεταξύ των δύο διαφορετικών κόσμων και έλλειψης τεχνικών γνώσεων από τη φεμινιστική ομάδα. Ζητήσαμε από τη Βάλια να μας πει για τη σχέση της με τον προγραμματιστή που της ανέπτυξε το εργαλείο και σχηματίσαμε μαζί μια σειρά ερωτήσεων που απευθύνθηκαν σε αυτόν προκειμένου να συμπεριλάβουμε την οπτική τους στη συζήτηση.

Ζητήσαμε από την ομάδα ανάπτυξης που δημιούργησε τον χάρτη φεμινιστικών* δραστηριοτήτων και πρωτοβουλιών για το ΚΝΜΦΠ, να μας δώσει κάποιο πλαίσιο της δουλειάς τους.

Ερωτήσεις από την ομάδα Συναντήσεις Φεμινιστικού Χάκινγκ στον προγραμματιστή του εργαλείου.

-Σε ποια γλώσσα γράφτηκε η πλατφόρμα;
-PHP

-Έγινε παραμετροποίηση υπάρχοντος λογισμικού και αν ναι ποιό είναι αυτό; Ή γράφτηκε κώδικας από την αρχή;
-Laravel framework ο κώδικας είναι πρωτότυπος και γράφτηκε από την αρχή στα πρότυπα του Laravel

-Είναι ανοιχτού κώδικα το λογισμικό; Και αν ναι υπάρχει πρόσβαση για μελέτη;
-Ναι και μπορείτε να βρείτε Οδηγίες εδώ[11] (αυτό το link δείχνει στον κώδικα του laravel αλλά όχι στον κώδικα του project)

-Γίνεται περιοδική ενημέρωση και συντήρηση του λογισμικού;
-Ναι σε περίπτωση που ο πελάτης πληρώνει πακέτο support

-Ποιές ήταν οι μεγαλύτερες προκλήσεις στην εφαρμογή της αρχικής ιδέας;
-Οι μεγαλύτερες προκλήσεις είναι η ακριβής απεικόνιση του design με καθαρό και from scratch κώδικα στις τελευταίες τεχνολογίες και on budget

-Πώς αντιμετωπίστηκαν;

[en] Mara: *One of the issues we wanted to highlight with these workshops was the relation between programmers, artists / academics and feminists.* It is common in Greece that the technical tasks of a collective, and of a project, are managed by male programmers who are not part of the group and its principles. Under this condition the tools developed are dissociated from feminist approaches and are seen as technological artefacts that give solutions, they are separated from the context they are about to become part of. This happens because of a lack of collaboration between the two different worlds and lack of technical knowledges from the feminist group. We asked Valia to tell us about her relationship with the programmer who developed the tool for her and we formed together a series of questions directed to him in order to include their perspective in the conversation.

We asked the development team who created Mapping of Feminist* Activities and Initiatives for the CNMFPP, to give us some context into their work.

Questions from FHM to the programmer of the Mapping tool from CNMFPP.

-In which language was the platform developed?
-PHP

-Did you customise an existing software framework and if yes, which one? Or did you write the code from scratch?
-Laravel framework was used and the code was original. It was developed further from Laravel frameworks

-Is the code of the mapping tool open source? If yes, can we access it?
-Yes, you can access it here[12] (this link points to

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11. Laravel https://laravel.com/docs/9.x/installation.
12. ibid.

Laravel framework documentation, but not to the project's code)

-Do you periodically upgrade / update the software?
-Yes, in the case where the client pays the "support" package.

-What were the biggest challenges in developing the initial idea of the mapping tool?
-The biggest challenges were the accurate visualisation of the design with a clean and from scratch code, to comply with the latest technologies and to be on budget.

-How did you confront / resolve these challenges?

Mara: Besides the things that were not answered, there is a bit of misunderstanding because the development team said they actually used a web framework. But they also said they wrote the code from scratch. So this is contradictory.

Questions from the audience

[en] What was the budget (for the programmers) to develop the project?
[gr] Ποιό ήταν το μπατζετ με το οποίο δούλεψαν οι προγραμματιστές;

[en] Elpida and Valia: It was part of the whole programme, the funding of a year long project. It was a good price, because it was a university project, it was around 3000EUR. After we gathered the material, we worked with them for some months to develop it.
[gr] Ηταν μέρος τις ευρύτερης χρηματοδότησης, ήταν περίπου στις 3000 ευρώ. Εμείς είχαμε μαζέψει όλο το υλικό που χρειαζόταν να ανέβει στο site, συν το υλικό της χαρτογράφησης και δουλέψαμε μερικούς μήνες μαζί τους για να το στήσουμε.

[en] Is the programme completed or does it continue? Is there a possibility for people to access the tools and methodologies you have created?
[gr] Έχει ολοκληρωθεί αυτό το πρόγραμμα; Υπάρχει συνέχεια; Υπάρχει πρόσβαση στο υλικό και τα εργαλεία που έχουν παραχθεί κατά τη διάρκεια του πρότζεκτ;

[en] Elpida: The fund was completed, so now we are without money. We already tried to apply for a bigger fund. We didn't succeed because other big infrastructures had the possibility to apply faster. We made our effort with our little resources. We try to find alternative ways to continue the process. For example, with the organisers of this

session (FHM), we discussed how we can work on these things we are both doing and in the context of a university course, and from there take it further. Although this fund is for innovation and new knowledges, and the university is hosting these researches and takes a percentage of the money, afterwards they don't absorb them. So basically these researches end. In the 1970s Hélène Cixous started with a centre like that (a feminist laboratory on language) and then 'Sorbonne 3' was created through that. The proposal to take this fund was to connect what is happening within academia and discourse on feminism / technolgy / public spaces with the field itself. To create a bridge. Of course there are a lot of questions about how to connect that, and how you don't absorb in academia what is happening in the field, but this was very important for us to discuss. We said we don't want to leave the institutional knowledges in the hands of people that are not in collaboration with what is happening within the field. It is questionable how we got the funds for such a project, it was good timing. Now that we finished and gave our deliverables, they (the state institutions) will decide if we spent the money correctly.
[gr] Το πρότζεκτ ολοκληρώθηκε με την χρηματοδότησή του. Βρισκόμαστε σε μια δύσκολη θέση γιατί έχει δημιουργηθεί μια πολύ ενδιαφέρουσα δυναμική και υπάρχει δυνατότητα συνέχειας σε πρότζεκτ. Η ομάδα των ερευνητριών συνεχίζουμε να δουλεύουμε και να σκεφτόμαστε μαζί πλέον χωρίς πληρωμή. Υπάρχει μια μεγάλη δυσκολία να το απορροφήσει το πανεπιστήμιο γιατί δεν απορροφά προγράμματα που λειτουργούν ανεξάρτητα. Το ζήτημα της χρηματοδότησης είναι τεράστιο. Κάναμε ένα μεγάλο μαραθώνιο για μια επόμενη χρηματοδότηση που δεν καταφέραμε να πάρουμε. Αυτές τις χρηματοδοτήσεις τις έχουν πάρει μεγάλα κέντρα που έχουν την υποδομή πολύ γρήγορα να ανταποκριθούν σε αυτές τις αιτήσεις ενώ εμείς είμαστε κυρίως οι ερευνήτριες που είναι άλλες 4 και το έκαναν τελείως δωρεάν. Προσπαθούμε να δούμε αν μπορεί να βρεθεί μια νέα χρηματοδότηση για να συνεχίσει ή ένας τρόπος μέσα στο πανεπιστήμιο. Εμείς συζητήσαμε με τις διοργανώτριες (fhm) το πώς να συνεχίσουμε μια συνομιλία και να προκύψει ένα προτζεκτ από αυτό σε σχέση με τα εργαλεία οπτικοποίησης αυτών των ερευνών σε ένα μάθημα που κάνω εγώ στο πανεπιστήμιο. Να ανοίξει ένας διάλογος από εκεί και αυτός να είναι ένας μοχλός πίεσης για κάποια χρηματοδότηση. Τα εργαλεία είναι προσβάσιμα με την έννοια ότι υπάρχουν πολλές πληροφορίες στο site σε σχέση με αυτό. Και επίσης εμείς γιαυτό είμαστε εδώ για να δώσουμε πρόσβαση σε πρωτοβουλίες και ομάδες που ενδιαφέρονται να ανταλλάξουμε ιδέες και γνώσεις, είμαστε ανοιχτές

για επικοινωνία, έχουμε στο site μας το email μας στο οποίο απαντάμε και συνεχίζουμε τις δικτυώσεις μας.

[gr] Valia: Δεν υπάρχει η υποδομή. Στο εξωτερικό που υπάρχουν ερευνητικά κέντρα, που είναι ανάμεσα στην ακαδημία και σε ανεξάρτητες δράσεις. Εδώ δεν υπάρχει αυτό. Είναι ένα ερώτημα το πόσο προσωποκεντρικά είναι τα πράγματα και οι διαδικασίες που γίνονται σε αντίθεση με το πώς εδώ συλλογικά μπορούμε να τις επανεφεύρουμε αλλιώς.

[gr] Elpida: Hélène Cixous στη δεκαετία του ΄70 έφτιαξε ένα κέντρο, ένα εργαστήριο που είχε να κάνει με τη γλώσσα και το φεμινισμό. Ο πυρήνας αυτού του εργαστηρίου με όσους / όσες συμμετείχαν σε αυτό έγινε ένα πολύ βασικό κομμάτι της Σορβόννης (Sorbonne 3). Ως κανονικό πρόγραμμα σπουδών, πλήρωνε κανονικά ερευνητές κλπ. Το θέμα για μας είναι πώς μπορούσαμε με ένα εργαστήρι, μια πλατφόρμα ή ένα κέντρο να συνδέσουμε αυτό που παράγεται στην ακαδημαική κοινότητα και να διασυνδέσουμε την ακαδημαική κοινότητα με το τι συμβαίνει στο πεδίο. Με όλες τις δυσκολίες που αυτό σημαίνει και με πολύ συζήτηση του τι σημαίνει να απορροφηθεί ή να μην απορροφηθεί το πεδίο. Αλλά το θέμα είναι ότι η πεποίηθηση μας είναι οτι τους αγώνες μας πρέπει να τους δώσουμε και μέσα στο θεσμικό και να μην αφήνουμε άλλους να μονοπωλούν τι σημαίνει φεμινιστικές σπουδές κλπ.

[en] **Some of the initiatives you wanted to map didn't consent. Why didn't they want it?**
[gr] **Κάποιες από τις πρωτοβουλίες που θέλατε να χαρτογραφήσετε δεν συναινούσαν. Γιατί δεν το ήθελαν;**

[en] Valia: There are multiple factors, there are initiatives that are militant and activist and do not want to be linked to academic, "official" absorptions of their action, there are cases that look for articulation that develops more organically, they want time to develop mutual trust and meaningful exchanges, the limited framework of a delimited research does not always allow this. There are cases where many people with different priorities are involved and cannot always consent. The study of all this is, of course, very important and interesting for the continuation of our project.
[gr] Αυτό είναι πολυπαραγοντικό, υπάρχουν πρωτοβουλίες που είναι μαχητικές και ακτιβιστικές και δεν επιθυμούν να συνδεθούν με ακαδημαϊκές, "επίσημες" απορροφήσεις της δράσης τους,

υπάρχουν περιπτώσεις που επιθυμούν μεγαλύτερη οργανικότητα στις διασυνδέσεις, θέλουν χρόνο προκειμένου να αναπτυχθούν αμοιβαίες σχέσεις εμπιστοσύνης και ουσιαστικές ανταλλαγές και το περιορισμένο πλαίσιο μιας οριοθετημένης έρευνας δεν το επιτρέπει πάντα αυτό, υπάρχουν περιπτώσεις στις οποίες εμπλέκονται πολλοί άνθρωποι με διαφορετικές προτεραιότητες και δεν μπορούν να ομοφωνήσουν προς κάποια κατεύθυνση πάντα. Η διερεύνηση όλων αυτών βέβαια είναι πολύ σημαντική και ενδιαφέρουσα για τη συνέχεια του εγχειρήματος μας

[en] Audience: So none of them were argumenting that they didn't want to be included because you were using centralised or mainstream tools?
[gr] Δηλαδή καμία από αυτές δεν είχε επιχειρηματολογία ότι δεν ήθελε να συμπεριληφθεί επειδή χρησιμοποιούσατε κυρίαρχα εργαλεία;

[en] Valia: No. There was not a technopolitical stance against it. Only one activist group said we are on the road, and we do activism. They said we have an activist purpose and are not academy driven etc.
[gr] Όχι. Δεν υπήρχε τεχνοπολιτική στάση εναντίον. Μόνο μια ομάδα ακτιβιστών / στριών ανέφερε ότι οι ίδιες ανήκουν στο δρόμο και κάνουν ακτιβισμό. Είπαν ότι έχουν ακτιβιστικό σκοπό και ότι δεν οδηγούνται σε ακαδημίες κ.λπ.

[en] Elpida: It's good to discuss this, because if we manage, for example with your help, to develop an alternative tool, then maybe this is a good argument for us. That this information will be distributed in a certain network and we create articulations of empowerment. This could be a good argument.
[gr] Είναι καλό να το συζητήσουμε αυτό, γιατί αν καταφέρουμε για παράδειγμα με τη βοήθειά σας να αναπτύξουμε ένα εναλλακτικό εργαλείο, τότε ίσως αυτό να είναι ένα καλό επιχείρημα για εμάς. Ότι αυτές οι πληροφορίες θα διανεμηθούν σε ένα συγκεκριμένο δίκτυο και θα δημιουργήσουμε άρθρωση της ενδυνάμωσης.

Speculative Writing on Feminist Tools

During the second part of day two, we gave some examples of artistic and activist practices which make use of feminist praxis in different scopes:

Netochka[13][14] was one of the net.art[15] great online performances, a spectacle running for many years. The identity of the artist was hidden; was it a collective, was it one person, was it male or female, was it agendered? In that sense the artists' self was introduced as a work of art with multiple names and identities. Sometimes when the artist would show up in person, they would frequently be embodied by different women. This uncaptured identity... can be seen as an interesting queer and feminist approach to authorship, trying to escape personified branding and commerciality.

Mez Breeze[16] developed a language, the **Mezangelle**, a mix of programming language and informal speech, that rearranges and dissects standard English to create unfamiliar meanings. The artist shared this codework[17] also via mailing lists, as an experimental writing that explores the relationship between machine and human languages. We brought this example as a method of queering language, both machine and human languages.

BAD[18] is an attempt to get as many as possible Brussels based queer and feminist spaces on the map.
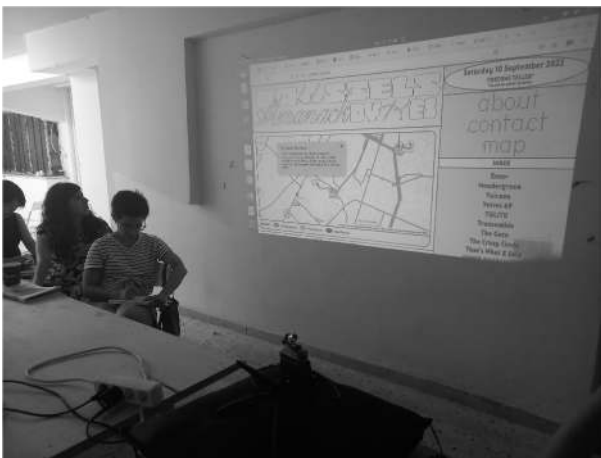
bad.brussels showing the past, present and future of Brussels' queer life, both on- and off-line

Forkonomy by Winnie Soon and Lee Tzu-Tung, sets the participatory project as a commoning ship for people of the Pacific who want to queer and care for the matters of hierarchies, ownership, gendered labour division, as well as to fight against the constant threats of maintaining a high degree of autonomy regarding the land and the sea. The artists engaged with NFT economy and codeworks that borrow from legal contract language and code, to reflect on how to buy / own / mint one millilitre of the ocean from the South China Sea.

```
1 code='Contract'
2 ocean='NaiHai'
3
4 if [ $ocean=NaiHai ]; then
5   echo Queer $ocean
6   style=co-op
7 fi
8
9 init() {
10   if [ $style=co-op ]; then
11     echo $1 adopts the Equator Principles
12     echo $1 adopts the relating responsibility
13   fi
14 }
15 terms() {
16   follow='code conduct'
17   for buy in {1.61}; do
18   echo $buy /ml
19   done
20 }
21
22 echo get ocean
23 echo return ocean
24 terms followed
25 init co-owner
26 echo WHO?
27 read ocean
28 echo transaction with $ocean
29 echo `date`.now
```

Forkonomy, code contract between the party South China Sea Cooperative Operation Committee and Forconomy() Project Participants

No Annotation Is Alone* by WordMord, is a project that deals with the Greek language in the civil law, to reflect on the non-existing legal support for the ongoing increase of femicides in Greece. The project developed a tool that produces feminist legal code, by queering the existing legal language.

13. The most feared woman on the Internet https://www.salon.com/2002/03/01/netochka/.

14. Netochka's Blogspot https://netochka-nezvanova.blogspot.com/.

15. net.art refers to a group of artists who have worked in the medium of Internet art since 1994.

16. Mez Breeze on Rhizome's net.art Anthology https://anthology.rhizome.org/mez-breeze.

17. codework is "a type of creative writing which in some way references or incorporates formal computer languages (C++, Perl, etc.) within the text. The text itself is not necessarily code that will compile or run, though some have added that requirement as a form of constraint.

18. BAD Brussels https://bad.brussels/.
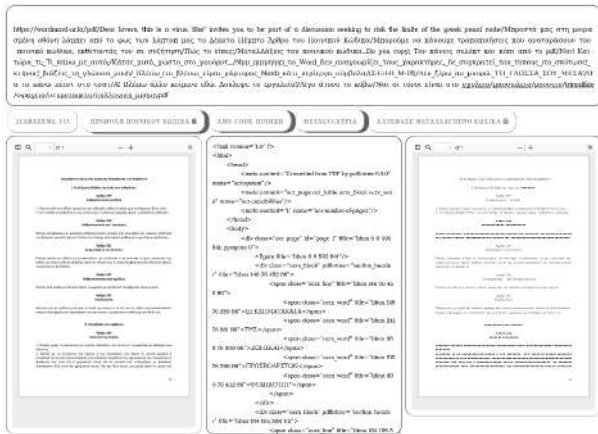
καμία* επισημείωση δεν είναι μόνη / No Annotation Is Alone*

Feminist Search Tools captures a snapshot of Unlearning My Library. It is an ongoing artistic research project exploring different ways of engaging with digital library catalogues. The project aims to stir conversations around the inclusion and exclusion mechanisms inherent to current western knowledge economies.

Solarpunk.cool[19], an interactive web based manual for learning command line and Bash programming. By breaking down all jargon and technical related concepts, the project utilises an accessible language and learning process for all different levels of computer expertise.

After this introduction of digital art and activism examples related to feminist discourse and pedagogy, we split in smaller groups to come up with future digital tools that take into consideration feminist praxis and pedagogy. Here, on the following page, we include the rules and processes with which each group engaged in creating speculative feminist tools.

19. Available at: https://solarpunk.cool.

Workshop Script

(The following questions are borrowed from questions made for rosa in the Varia session preparation.)

Form groups to work together.
Each group chooses a technology to work with (For example, messaging / chatroom, mailing list, video call, audio call, mapping tool, online broadcast, Fediverse instance, microblogging, file sharing)
Make your own proposal for a new feminist tool. In order to draft / create your proposal you can use text (different pads, drawings, sound etc.)
Use what feels best for you to express and clearly communicate your proposal.
Discuss with rest of the group.

XXX = The tool you chose to write about

Use these questions to guide your discussion, decision making and writing process. Feel free to leave comments about the questions, invent your own, etc. Choose up to five questions to respond to. These are the main questions:
Why is XXX feminist?
How is XXX feminist?

How does XXX look like?
From what (materials / code / texture) is it made?
Is XXX only software, or hardware, or both?
What is the urgency to make XXX?
How does XXX feel like?
How does XXX function?
How is XXX called?
How does XXX relate to their environment?
What is the language of XXX?
Who develops, maintains and uses XXX?
Does getting to know XXX involve commitment?
How can we trust each other, together and within this tool?
Where is XXX hosted?
Is XXX hosted in the same place with other tools?
Will XXX have time to go to rest / sleep?
How is XXX intersectional?
Is XXX personified, or is it a different entity?
Does XXX have pronouns?
Could XXX choose their own pronouns?
How can we relate / connect to XXX in different ways, with different knowledge?
How to intertwine different knowledges (technical, content, politics, design etc.)?

150
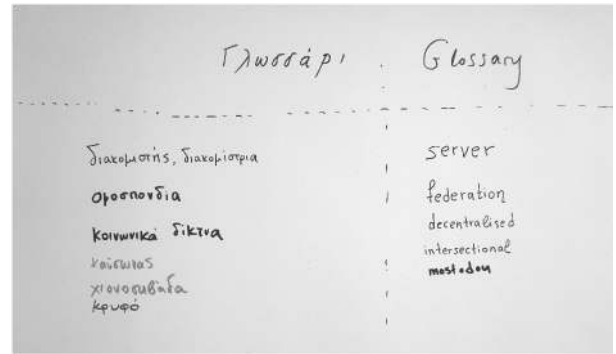
Glossary

Glossary on the wall[21]

Audio documentation of group work.[20]

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20. Audio file available here: https://hub.vvvvvvaria.org/rosa/chapters/FHM/speculative-workshop/fhm-speculative-tools.mp3.

21. The glossary is available online here: https://pad.vvvvvvaria.org/fhm.jargon.

Continuing Traversally

A Wishlist for Trans*feminist Servers. A print of a 2022 versioning of the Feminist Server Manifesto

Translating and interpreting from Greek to English and vice-versa was a very important layer in our session. The process became slower, priorities were changing because of the limitation of time. Between translations, participants had time to reflect and process what had been said. Translation allowed for accessibility to local contexts, especially when we had to explain / translate the technical layer of our session. The exchange between academic, everyday, activist and technical language, Greek and English opened space for discussions and the creation of new languages.

With these efforts of bridging and doing things in our context, we seek to create a safe space where sharing of technological knowledges and mutual learning can proceed on a horizontal basis, not hierarchically, in order to enable queer feminist solidarity against digital illiteracy. In our workshops, priority was given to the participation of people who usually do not have access to these technological knowledges. We are interested in exploring and applying queer methodologies of approaching technology, oblique ways of engaging with code that allow us to create queer feminist methodologies that destabilise the male dominated fields of programming and technology.

What Happens Next?

ATNOFS provided space to listen and grasp local urgencies. We desire to organise future workshops intertwined with the local context. Our motivation is to facilitate and support safe spaces for experimentation and hacking, with a feminist pedagogy of care and diversity of gender identities. Also, while similar spaces and events exist in other parts of Europe, there are no such environments in Greece.

People of the local educational system who participated, were seeking knowledge support that is not provided by their local institutional and academic spaces. This need brought unforeseen possibilities of collaborations which, through ATNOFS, can be further sustained and eventually create a long-term community. The introduction of decentralised social media, such as Peertube and Mastodon, presented alternatives for local communities which are otherwise vulnerable in mainstream social media.

Different urgencies emerged during our session: the need from a queer feminist initiative for a Mastodon instance, as an alternative and safe micro-blog for reporting violence against feminine people taking place in rural Greece, the need for educational material and human resources in academia around the latest media art and design practices in machine learning and artificial intelligence, and their problematics of inherent gender bias, ecological footprint, questions of machine authorship and how we can navigate them.

These further collaborations can happen through ad hoc or organised workshops and guest teaching in the universities where some of the participants of the ATNOFS FHM session are part of. In both cases the lack of financial support and funding makes it hard to plan for the future. We will keep trying!

Acknowledgements

22. Description from https://8athens.wordpress.com/.

23. Description from https://wordmord-ur.la/.

24. Description from https://www.centrefeministmedia.arch.uth.gr/.

25. FHM poster generator https://polymorph.sh/fhm-poster-generator.

CONSTANT

Introduction

```
1 | *Constant Session*
2 | pressing pause and reflecting.
3 | read -n1 -r -s -p "Press any key
    to continue..."
```

Constant is an association for arts and media run by artists, designers, researchers and hackers based in Brussels, Belgium. Constant works to systematically create collaborative situations that engage with the challenges of contemporary techno-life. At Constant we develop projects at the intersections of art and technology in which, for us, it is important to make connections between intersectional feminisms, free software and copyleft approaches. Together they allow us to imagine webs of interdependencies, infrastructures of solidarity, poetic algorithms, conflicted data processing practices and principles for multi- and / or fuzzy authorship.
For us, generating puzzling questions is a strategy that offers openings for profound, complex and playful research. These questions are stumbling blocks that help us realise that the technologies we are interested in are not about fluency, smoothness, optimisation and efficiency, but are instead full of assumptions and problems that demand our continuous attention.[1]

In 2013, Constant organised a one-day meeting called "The Feminist Server Summit" between various DIY and independent server projects. Constant was interested in discussing the potential of a feminist server practice, and curious about possible approaches to it. We asked four questions to people and collectives associated with server-related projects:

- Can you present a short bio of your server / service?
- What gender is your server / service?
- How do they deal with the law and how does the law deal with them?
- How do you take care of your server / service and how do they take care of you?[2] The answers and the discussions that resulted from these questions have informed Constant self-hosting practices and focus for a while. So, it only made

sense for Constant to join the project ATNOFS to re-activate and re-actualise the questions, the focus, the network and the practices around self-hosting.

Program

	Saturday, October 1st
10:00	Listening, telling
13:00	Delicious vegetarian and vegan lunch
14:00	Listening, telling (part 2)

	Sunday, October 2nd
10:00	Discussion points - *rosa after ATNOFS* - *The publication*
13:00	Delicious vegetarian and vegan lunch
14:00	Collective work - *Writing the introduction* - *The visual archive method*

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1. From Constant: Study, Practice and Proximate Critique. Available at: https://march.international/constant-study-practice-and-proximate-critique/.

2. *Are you being served?* Constant publication, 2013.

ATNOFS Constant Session

Often with international travelling projects, the meetings are short, the content intense. The program is site and situation specific. Everybody does their own thing, the finality is a website or a publication but it's tricky to bring the whole cyclus together. ATNOFS involved a travelling server, in six locations, with six viewpoints. For the sixth session in Brussels, Constant decided to push on the brakes and try to bring the eclectic narratives together, or at least somewhat, in the same space. Also, to create room around the publication and bring on the table what has been done.

For this meeting we invited Olivier Heinry, who was trained in the Flossmanuals France methodology, which consists of bringing people together for a whole week to collectively write a manual, and generally free, libre and open source software related. Inviting him worked on two levels, he was not part of any of the ATNOFS sessions, so he had an external perspective and could intervene or ask for more information if something was not clear. Olivier, as part of the choir, was a beta tester. Azahara Cerezo and Winnie Soon were also new to ATNOFS and gave very valuable feedback as to how they understood the project. They helped structure certain documentation information and they wanted to take rosa for a spin in their own time. Olivier Heinry's second contribution was introducing and executing the visual archive method: bringing the written documentation physically in the room and making live connections. He initiated this method on day two, after observing the groups who were invited and diving into rosa.

On day one, we left the agenda open and decided to listen to one another converse about the other five meetings and the two parallel tracks by Marloes de Valk and ooooo. Throughout the whole project, Marloes and ooooo conducted conversations with the participants. Marloes was interested in how each session thought through the environmental impact of their infrastructure. ooooo investigated the organisation of the server related infrastructures, self-hosting and funding. Before that moment, their work and conclusions weren't seen in their entirety by the whole of ATNOFS, it was only in bits and pieces that their contributions slipped in.

Each session was so very different, in intention, public and set-up. We made up a set of questions as a backbone for the report of each session.

It felt good to listen.

Oral Reports on the Sessions and the Inserts

⤳The questions for every session:

> what happened in this session?
> who was the session oriented towards?
> what were the urgencies?
> roles and perspectives?
> the narration could be from different points of view / voices (from the point of view of organisers, router, food, newcomer…)
> it was not about generating more content but instead recapping.

Some highlights from the oral reports. The tone of the stories and their register vary widely as they slide from literal transcripts to keywords contextualised in edited sentences. Every report has a highlight made by Constant, an accentuation in the episode. These were sentences that jumped out of the narrative, they emphasise an element that is very specific to the context of the session or insert. They can also pinpoint an insight into ATNOFS in general, according to the editors of this report.

::Varia::

ATNOFS was an important opportunity for Varia to come up with a common language and common ground for discussions with other self-organised initiatives or collectives in Rotterdam. The groups who were implied were the ones they feel close to, not only in a digital infrastructural perspective.

There was a particular desire to connect to Romanian and Greek contexts; but expanding and strengthening the network was an overall goal for ATNOFS, not exclusively for Varia.

⤳Question: without funding would there have been a connection?
A: The relations were already there. But it would not have been possible in this form. For local groups there are also considerations about institutional funding, that they sometimes resist to. The project started with connections between people and organisations who already knew each other, were already connected in some

way.
BUT: **"It's not always interesting to visit the same ports."**[3]

From the beginning, it was important to gather a diverse (on the levels of content, practices, geographies and capacities), even frictional, network of partners. This is not always easy in EU frameworks as most of EU subsidies require match funding, meaning you have to bring a certain amount of funding next to the money you're asking for. As the Culture of Solidarity (COS) funding does not require this, it allowed organisations that are not structurally funded to take part in the consortium. However, the fact that the full amount is given only at the deposit of the report makes it hard for more precarious configurations. Here, the privileges of structurally funded organisations was made evident. Same goes for writing the applications, this demands time that is not subsidised.

::hypha::

Unfortunately, no hypha member was able to come to Brussels but some participants in the session were present. hypha was busy wondering how to start structuring the types of work which don't have much space in Romania, while trying to connect activism with artistic realms.

⤳**Privacy online was central in this episode, and how to communicate safely.
There was a day without computers, there were discussions around VPNs (Virtual private networks). They looked at the zines of Psaroskala[4]. The nature of work in the hypha sessions is quite sensitive, there is a need for privacy which is very urgent, hence the focus on VPN and Tor. In the session, they looked into anarchist resources (whether foreign or Romanian) and their fragility, emphasising the necessity for safe communication channels. There is a history of repression of anarchist groups during communist times in Romania which lingers on. Right now many use Facebook. Mastodon would be a heavy load for one technical person. It's a small activist scene.
ALSO: "Not everywhere is it evident to work throughout a whole weekend. How do / can we justify people travelling through Europe only for two days?"**

Many notions of safety were discussed, but there is no ultimate (techno)solution.
Getting people to join, making connections is a lot of work. Communication takes stable resources and energies.

::LURK::

Unfortunately, no LURK member was able to be present in Brussels but some participants in the workshop were in the room. Roel, Lídia and Aymeric from LURK invited grassroots collectives to work on Mastodon servers in the context of their own communities. The focus was on the already installed hometown fork of Mastodon, a version that privileges the existence of the local timeline in this federated social network. What became clear during the workshop: the weight of the moderation work, caring for the server and connecting to the community were the biggest obstacles to installing your own instance.

⤳**There was no use of rosa and the subject of feminist servers was not directly addressed. This is probably the result of planning intricacies as the LURK workshop was fully defined in advance and happened just a few weeks after the Varia session where rosa was presented. LURK tried to use the rosa pads to write documentation, but the rosa pads were not working so they switched to Varia pads. The contingencies of a traversal feminist server!
ALSO: "You can't bootstrap a community from scratch."**

Post workshop, a Korean hometown Fediverse instance is up and running and a Georgian hub is ready to go, which is very exciting.

::esc mkl::

At esc mkl, there was a clear alternation between brainstorming moments and speculative writing sessions with some precise methodologies. Ideally local researchers and artists were able to attend the full two days. But it was also possible to join for shorter periods, thanks to the carefully crafted structure. Here are some post session impressions.

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3. The analogy of ports is used as a reference to spaces, projects, people. The sentence is a way of expressing a desire to diverge from the familiar; the network that is already known to go visit places, people, projects that are not yet part of the network.

4. Psaroskala zines https://psaroskalazines.gr/zines/.

⤳The visit to mur.at was incredible. mur.at enables the networking of a wide variety of art and cultural initiatives in a (shared) virtual space. Comparable to university networks, which enable joint work in the field of science, mur.at builds an infrastructure for the field of art. They have a server room in Graz.
To hear how mur.at finds funding and makes the project relevant for local politics is compelling. […]
To see the compilation of pizza boxes all in one room; touching the internet! It is strong.
Systerserver got a real life upgrade, so much more pleasant than doing it remotely.
[someone says they have high-speed internet]
They don't have high-speed internet! The last one hundred metres is a copper cable.
"There is support from the sysadmins."
Trying to get access to the server when you arrive is always a difficult moment, this led to the audio experiment on rosa. We were wondering why it is always so hard to get access to a server? It was only at the end of the last day that it became playful. We needed another day…
ALSO: **"It feels like rosa always needs a re-introduction."**

::Feminist Hack Meetings (FHM)::

FHM's main focus was to connect to the local context, in combination with streaming the content through another feminist server Peertube instance, the Systerserver. The need to connect to communities and address precise topics together was very urgent. There were chunks of the meetings conducted in Greek and English, to enable local anchoring to go deeper. The focus on technology became very specific when the topic of violence towards women and the notion of femicide were put on the table by WordMord. Safe spaces, online communities, encryption and publishing are important for communities in peril. The concepts of federated media were explained in a conceptual way. For example, Peertube was presented as a non-centralised way of streaming content and Mastodon was put forward for its micropublishing aspect. Both Peertube and Mastodon make it possible to choose the way you connect or not to other servers and communities. Connecting, explaining other ways of relating and creating with technology and communication was at the heart of the conversations also on day two. The lack of funding for any kind of activity, whether artistic, activist or for local infrastructures is apparent and weighs on local dynamics.

FHM is a budding network, surfing on the wave initiated by Eclectic Tech Carnival (/ETC) in 2019 and suffering under the grinding halt of COVID-19 in the years after. ATNOFS in Athens enabled the conversation threads around feminisms and technology to be picked up again.

⤳Quite some people attended, it was a very diverse group, often with affiliations to XPUB, and / or the network around Calafou, age-diverse, young and old :-)
Academics present in the session admitted doing feminist work, but they don't frame it as such.
"A tutor in Greece mentioned that if she would frame a course as feminist software, male students wouldn't come, so she preferred to talk about it as 'queer'."
Activist groups tend to refuse funding, whether public or private, because of their distrust towards institutional actors. Groups are supporting themselves with community work instead of funding (refusing Onassis, a private fund). Funding in Greece for arts is only for legal entities / NGOs, not for individual artists.

::OOOOO::

ooooo was interested in understanding all the in / visible structures (economic, social, electric and more) surrounding each of the partners' servers. They used a visual way of showing how organisations / collectives fund their infrastructure, whether the decision making is centralised or federated. The question also came up of how feminist is your server? A complicated question to answer, as to where is the beginning, where is the end? In essence there is an impossibility of being "the ultimate feminist server". The money matters combined with a necessity of server efficiency undermine certain aspects of the feminist server. Especially the aspects with regard to hierachy: who runs the server, is there a sysadmin, does someone get paid, who will be that person and why.

⤳How servers and their infrastructure are running in general - also the financial part of having these infrastructures up and running"a/the" feminist server(s) umbrella(s)
   Are we interested in making a model around rosa?
   How are we going to pay for it?
   Do we want a similar model for several rosas?
   Do we want to have the absolute data?
   Is it about self definition? – I am a feminist server
   Or is it enough if they support feminist content?

It is not only about identifying, but also whether their ways of doing or practice are feminist

We ask a lot of questions, questions are asked questions…
This is the difference between rosa and other servers: with organisation servers, there is a lot of stuff running in the server but we cannot define everything as feminist; with rosa, we know who is around.
ALSO: **"Not everything can be under the same umbrella."**

::Marloes de Valk::

Marloes has interviewed the members of the consortium throughout the year to understand the ATNOFS network's approach to the environmental questions in relation to their infrastructure, including on a more personal level. Marloes looked at what stands out and what are the common points. The answers were different for everyone but there are similarities. Marloes is working on a PhD; one of the outcomes is the Damaged Earth Catalog.

↝**"Instead of focusing on tools, it's the idea to look at approaches, trying to see how we're not repeating history too much."**

Wrapping up

↝At the end of day one, a system was proposed to put up content proposals for the next day:

Learn more about octomode, the integrated publishing system of Markup to PDF operational on rosa, which is used to make the report.
Some people wanted to work on the introduction to the whole publication of ATNOFS.
ooooo initiated a discussion on sustainability models for servers.
Marloes de Valk was looking for planned interview time.
Olivier Heinry proposed to demonstrate the visual archive methodology.
A discussion on rosa after ATNOFS.
A discussion on the publication: about content structure: soft structure scaffolding, adaptability.
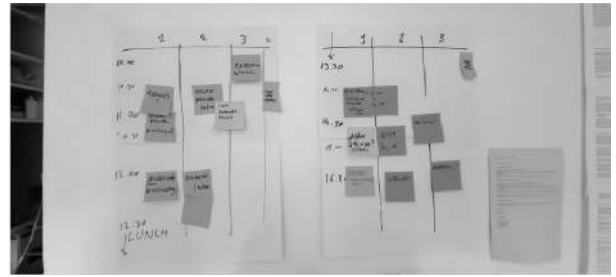
The Future of rosa after ATNOFS

A fragmented edited report from the group discussion.

Where is rosa going after this session?
Do we want to keep rosa active? rosa should be available for documentation purposes.
Will rosa be unplugged after the deadline? rosa stays on at least until the end of the project, January 31st 2023.

The plan for Varia is that they are including a project of virtual tours of different servers, inviting others into virtual homes.
During the "Feminist Server Summit" in 2013, tours along servers were organised.

Would be nice to see rosa in a function outside of the ATNOFS project.
rosa going on a residency, for example in FHM's Greece based network, or that of participants from the different sessions of ATNOFS.

- To imagine different contexts into which rosa functions; finding a travel path 'outside' of the network.
- Until now it has been EU focused because of the nature of the funds but without this constraint rosa could travel further away.
- What are none EU possibilities?
  - Places such as Vedettas, Marialab..
    - Here are some South American labs that were connected to 'Labsurlab' but it is an old list:
      http://hipermedula.org/2011/04/labsurlab/
- Can rosa be borrowed by other people?

Listy lists on feminist servers:

- Alive projects
  - Anarchaserver
  - La Bekka
  - Cl4ndestina

- ○ CódigoSur
- ○ Fuxico + Feminist Pirate Box
- ○ MaadiX
- ○ Matriar.cat
- ○ Systerserver
- ○ Vedetas
- ○ 1984
- ○ Diebin
- ○ rosa
- Closed projects
  - ○ Kefir.red

Could rosa become a pointer to different practices?

- rosa is now only accessible through Varia, is this something we should assess?

- Different approaches are present on rosa that can be passed on in chunks, instead of a whole (which would be very specific: Debian on that hardware, running x services).

- The manual should be very clear and visible, so people can use it without our help, this manual should be somewhere else, not on rosa.

- The use of a VPN for rosa could be super useful knowledges for activists groups for instance (something that was highlighted during hypha session).

- What if we think of this the other way around. We work with someone on rosa, hosting others on rosa. This work / labour can be shared.

- This wouldn't work outside the media art context. In an activist context rosa may not be super relevant (for security concerns for instance).

- There is the idea of having multiple machines.

- What about rosa becoming the hub for other feminist servers —–>>>> singu-rosa-ty: rosa as hub for other rosas that could be hubs for other rosas?

Where will rosa go-oh-oooh!?
It's also about responsibility for hard reboots and energy costs and internet connection etc. All ATNOFS partners should have a say. Another possibility: a feral travelling rosa?

Collective Writing Session

We collectively wrote the introduction to the ATNOFS publication on an etherpad. A series of questions was proposed in combination with a

playlist to listen to whilst typing the answers. This edited introduction can be read at the beginning of this publication.

The playlist:

```
 1 another dyke - gender
 2 taiwan -  hello
 3 Λένα Πλάτωνος- Εμιγκρέδες της Ρου
   μανίας
 4 Λένα Πλάτωνος- Ερωτες Το Καλοκαίρ
   ι
 5 Λένα Πλάτωνος - Μάρκος
 6 AfroRack - OSC
 7 Horselords live (long concert, ca
   n be shortened with an elegant fa
   de out)
 8 YlangYlang - Uncertain Landscapes
 9 jaimie jbanch - theme 001
10 Kate Tempest - Three Sided Coin
```

The questions to answer:

- In what ways did ATNOFS sessions collaborate between each other?

- What can be said about each session's documentation; are there different strategies or similarities? How are these differences / similiarities made legible?

- Which counter-efforts were centralised, or what commercial infrastructures became more present through the project?

- What were the implications of the received funding for the network? Did it get stronger, larger, more complex … did it change anything?

- The project was a proposal to consolidate / strengthen existing projects / initiatives. How did that happen? In what way will this consolidation continue, if at all?

- Did anything unforeseen / surprising appear / emerge?

- How did rosa evolve beyond a computer connected to the internet, running a website and file storage?

- What did rosa experience while traversing the ATNOFS activities?

- How did the project allow participants to engage with new tools? What can be said about the modes, practices, ways that were discovered / shared / invented to do so?

- What changed as a result of connecting local spaces? What resources could be collectivised? Which ones stayed local?

- Who else joined the network, besides project partners? How did they engage with ATNOFS?

- What can be said about current, and future, shared urgencies for A Traversal Network of Feminist Servers?
- Have our expectations been met? Would we do it again? How would we do it differently?

The Visual Archive Method

The Visual Archive method aims at bringing the documentation of a project into the room. Olivier Heinry printed the different documents from each session on the wall. By making the archive tangible you can feel the different approaches of the sessions, you see the elements, topics, activities that had some traversal quality across the sessions and in the project at large. This becomes a metacoding mapping wall; you can trace topics over different pages / activities, apply visual pattern recognition, see what emerges from these prints.
Paper magicwords[5] were added to the documentation.

This mapping allowed us to read together, to perceive and address the links which aren't so evident when every pad and document is on its own spot on rosa. This is a technique inspired by Open Space to animate groups.
The principle is to make the corpus physically available, by printing it out, displaying it on the wall. The information created becomes tangible, it can be read simultaneously and annotated by multiple persons.

5. In this context, a magicword is a word in a (digital) text document with a specific syntax, such as `__MAGICWORD__`, which functions as a referential tag to a type of content. This can be indicating the status of a document (`__PUBLISH__` to designate that a pad is public) or a content tag. The special syntax, two underscores and all caps, can be a string pattern on your server to look for, and highlight the magicwords. On paper this is done by highlighting the same term, even connecting them with a thread, as seen on one of the pictures.

We get the horizontal dimension, a kind of timeline by making a display on the wall. Each physical location of the timeline has been tagged, in this case by green post-its.
We added other colours, each tagging a different relationship between each item.
The first link was the **pink** post-it, related to rosa and the technical aspects such as explanations on ssh or tutorials on how to generate pdfs in octomode
Each colour is a different tag:
Green: documentation strategies
Yellow: feminist pedagogy
Blue: communities
Orange: pointers & flu/flux/flow links
Purple dot: speculative aspect
Light blue: items related to language

The visual mapping of the Constant session was digitally transcribed. This was a way of hypertextually connecting the myriad of pads and work documents, onto which you can hop from one magicword to another.

Acknowledgements

**INSERT: ROSA'S
ECOFEMINIST DICTIONARY
(RED)**

Introduction

This is an insert - collecting, describing and relating words reflecting practices which circulate in the Traversal Network of Feminist Servers.

rosa's Ecofeminist Dictionary (RED) is a network of people, practices and terms, the result of many conversations I had with those who have logged in and out of rosa in the past year.

While working on a PhD research project looking into practices aimed at lowering small-scale network infrastructures environmental footprints, I started collecting words; permacomputing, collapse informatics, salvage computing, convivial technology, low tech, and more.[1] What struck me was that coining terms seemed to be the domain of a rather homogeneous demographic and however beautiful the wording, the lack of diversity was painful.

When Wendy Van Wynsberghe tagged me in a message on Mastodon about a call for proposals, I decided to join what would become ATNOFS, to find out what the practices around feminist servers have to say about a smaller environmental footprint, to find out if there is such a thing as an ecofeminist server.

I traversed the ATNOFS sessions with this focus, picking up on different threads throughout the project. Towards the end, I asked each chapter to suggest a term that could reflect their practice. Not to coin even more terms but as a method to **deterritorialise the language around sustainability and ICT**. It resonated a lot with the focus on language during Varia's session; a (re)claiming of space by (re)wording, speaking in and on our own terms with one another when logged onto rosa.

Thank you all who took the time to hang out and talk. It was so enjoyable <3. While writing, I tried to find my balance on the thin line between 'you had to be there' and quoting people word for word, but could not resist this one, from a recorded conversation between me, Alice Strete and Cristina Cochior:

> "M: Maybe it's time we return... we've been away for twenty five minutes. I had lots of stuff to discuss but we sort of meandered. That's OK, I didn't want to be very structured with

> questions like 'what is a feminist server?' and then note down your answer and copy it into my thesis.

> A: We also don't have an answer :)"

Ecofeminist and Always Unfinished Space Making

Based on two conversations with Sergiu Nisioi and Anca Bucur of hypha.

The first thing that surfaced during my discussions with hypha is a confrontation with the paradox of sustainable and feminist ICT. hypha acknowledges that network technologies are deeply patriarchal and have a patriarchal history, that continues to spread unequally in the world. True autonomy and environmental sustainability are impossible in this context, you are always enmeshed in patriarchal, capitalist and unsustainable systems, so the only thing you can do, is to **make do with what you have, with what is already there**. This acknowledgement doesn't mean surrendering, but functions as a catalyst for doing technology otherwise, for **Possible Ongoingness**.

For hypha the practices developed around rosa made it clear that they are a feminist server, not because of any specific technology or tool, but because of how we engaged with each other, how it gave us a common space. This common space was rooted in feminist ways of thinking and theoretising about the world. This involves the idea of care, to have something together that we can take care of, and by doing this, we have occasions to reinforce our community, to know each other better, to know about the space and how to use it. By paying attention to consent for instance, to how far you go with what you give and receive. It's like a house, and collectively deciding how we live in it, it's not about the house itself. Because of this, hypha didn't want to focus on providing technical knowledges to others to self-host, but on hanging out together, learning to share this space, figuring out how we want to use it. It's a space to collectively take care of, not focusing on the tech but on the community it gives space to.

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1. Damaged Earth Catalog. Available at: https://damaged.bleu255.com.

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This **space making** is always unfinished and ongoing. In hypha's context there is no funding, which means that such an endeavour can only be carried forward by a collective of volunteers with little time on their hands. It's a financial problem. Ongoingness relies on a very delicate balance of giving and taking. The risk of tasks becoming too heavy a burden is high, and with this the risk of irritations and conflict. Setting up any kind of technological infrastructure cannot fall on the shoulders of one person and requires a gradual process of consolidation in a heterogeneous group with different backgrounds and types of knowledges; an ongoing process of learning from each other. It can only converge in a local and specific way. hypha doesn't intend to copy practices from elsewhere and cannot afford to either.

> *"While urging for depriving the technological apparatus of its classist and gendered strains and vocabularies, hypha stands for a knowledge situated, collective emancipation. It intends to carry out workshops and lectures, taking on new-materialist, eco-feminist, hacktivist possibilities of software actualisations and embodiments."[2]*

Which brings me to **ecofeminism**, that has always linked feminism with environmentalism and decoloniality, without prioritising one over the other, but showing how they are interrelated. hypha's space making is informed by ecofeminist and decolonial thought. That means not copying technology and practices or borrowing language from the West, which are meant to scale to a global level and are based on digital extractivism. Instead, they see their practice as a reconfiguring of scale, thinking through digital spaces in a situated and local way, important in disseminating and sharing knowledges. They are in the process of learning about setting up and maintaining online shared spaces with queer and marginalised groups, with a decolonial way of doing.

Perhaps, hypha mused, the only way to go about things locally is to stay on a local area network (LAN) and only much later connect multiple local networks together, but first just to make a local server and connect to it.

Η Διακομιστής (**Idiakomistis**)

Based on two conversations with Mara Karagianni, Artemis Gryllaki and Aggeliki Diakrousi of FHM.

When I asked FHM about their infrastructure and their ways of thinking through its ecological impact I was confronted with some assumptions I had to get rid off. FHM doesn't have an infrastructure, and even if it did, it doesn't have a space to put that infrastructure in. Even if it had a space, they haven't had the time to think about the environmental impact of their work, they have been struggling to find time to focus on something that is more urgent in their context: making space in Athens for feminist ways of understanding tech literacy. Local feminist groups are mostly focused on community building in which technology doesn't play an important role. Local hackerspaces haven't been very open to feminist practices. They received hostile reactions to the language they used: for instance calling a server feminist, and their translation of the word 'server' into greek, η διακομιστής, with one part of the word gendered female and the other male. This is unorthodox but meaningful to FHM because in Greek the female version of a word sounds smaller or less significant than the male, less valued or valuable. They wanted to challenge the associations of gendered language and of gender and technology. Someone from a local hackerspace accused them of violating the language. There were many more similar anecdotes. They did not expect such hostile responses to their work.

FHM puts a lot of care into translation. They want to break the idea that ICT is only for experts, that it is hard, and for non-native English speakers the jargon involved in server administration can be an obstacle to learning new skills. During the FHM session in Athens all presentations were in Greek, which were live translated into English. The workshops were in English but with a live Greek translation. This greatly improved accessibility and, because the live translations slowed down the pace of things with regular pauses, the audience had more time to process what was being said. It gave people time to reflect. This was a very positive experience. There was a lack of infrastructure though. Because the space didn't have a proper mixer, the streaming was very complex, it took a toll on human time and energy. There was no Wi-Fi either at that moment, meaning they had to use three phone hotspots for their network connections. This became such a complex situation that at one point they

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2. Hypha, 2021. Available at: https://hypha.ro/.

accidentally streamed both languages simultaneously, but only very briefly. Someone listening said it was kind of beautiful.

Networks of Care and Trust

When there is so much work to do, ecological considerations are not the top priority. How can you rethink your network infrastructure in environmental ways if you don't have any infrastructure to begin with? The work is done under difficult circumstances and this is a heavy burden to carry for all those involved. Yet FHM cultivates a very valuable and inspiring way of working within these limits. They are a very lightweight organisation, being nomadic and sharing resources with other organisations for lack of own infrastructure. It has resulted in FHM being embedded in a **Network of Care and Trust** with a long history in feminist tech skill sharing. They are connected to Systerserver[3], which "offers services to its network of feminist, queer and antipatriarchal folks." Systerserver was launched early 2005 by Gender Changers Academy[4], a group of "women and women-identified gender minorities"[5], started at the ASCII hacklab around 1999, who:

> "focus on free and open source software as a political decision.
>
> We share our technical skills in the same spirit. In this way, DIY expands into DIT: Do It Together.
>
> Things can break and it's fun!"[6]

Genderchangers started the Eclectic Tech Carnival (/ETC)[7] in 2002, "a gathering of feminists who critically explore and develop everyday skills and information technologies in the context of free software and open hardware." /ETC was hosted in Athens in 2019, which is when the idea for FHM took shape. Through Systerserver they are connected to mur.at[8], a grassroots 'art server farm' in Graz (AT) where we took server-selfies during the esc mkl session. Two members of FHM are part of Varia and they

are connected to Constant through, for instance, the sharing of their Big Blue Button (BBB) video conferencing platform. This network is thoroughly connected to many people participating in ATNOFS and beyond. So FHM asks: why would we need a server anyway? This **Network of Care and Trust** is exactly what they are trying to continue, feed and expand.

Jenga Computing

Based on two conversations with Roel Roscam Abbing, Lídia Pereira and Aymeric Mansoux of LURK.

LURK mostly works on their servers and services with very little time and, up until very recently, no budget, so "everything is working on scraps, DIY and tons of tons of gaffer tape." One of the servers that was running the mailing list used to be just hack on top of hack, to keep it running. It only started to look properly administered quite recently. I don't think anyone in the LURK community notices, but from the administrator point of view, it feels like one of those super fragile games where it's all in a very fine balance… Touch one wrong piece and it all collapses: **Jenga Computing**. The word *jenga* is derived from the Swahili word – kujenga – 'to build', but for LURK, Jenga refers to a fragile balance. It relates to the diagram they made for their workshop. It was called *precipice workflow*. There is a logic behind what they do, but they are constantly trying to make room for something that takes time and is complicated, yet often situations force them to act quickly.

Building things from scraps and **making do with what they can find** made them think of a Mastodon toot by @garbados@toot.cat about a future with two major camps of techno-radicals: librists and junkers. Especially the description of the junkers resonated with LURK.

> "librists – actually, libre-ists – believe in ethical works from the ground up. they operate far-flung rare earth repositories and small-scale manufactures which produce artisanal

3. Systerserver https://systerserver.net/.

4. Genderchangers https://monoskop.org/Genderchangers.

5. Gender Changers Academy, 2009. The Genderchangers Manifesto. Available at: http://web.archive.org/web/20090412200211/genderchangers.org/inc/index.php/Manifesto.

6. Gender Changers Academy, 2009. The Genderchangers Manifesto.

7. Eclectic Tech Carnival: https://eclectictechcarnival.org.

8. mur.at: https://mur.at.

computers. wood finish, decent transistor count, moddable, open source. In many ways: the dream of open hardware.

junkers take what exists. the logistics of producing electronics are slow at best and critically unreliable the rest of the time, so junkers repair machines left by the capitalists, it's shit tech made shittier by age, but there's plenty of it so at least you never run out of spares.

'that's comcast tech,' a librist says with disgust.

'zero net waste op,' the junker replies dismissively."[9]

LURK's Mastodon instance requires a more powerful machine, for which LURK is supported by Greenhost, but for their back-up server and Agnes, their server which is running XMPP, the mailing list and mumble, they reuse old hardware. Even though this initially wasn't driven by an ecological motive, it results in a smaller footprint. The production of hardware is responsible for most of the resource use and energy consumption in a devices lifecycle, meaning that most energy is already consumed before a device is turned on for the first time.[10] Being frugal with energy use is, of course, a good idea, but it can never compensate the energy used for its production, and buying a more efficient machine is not a solution (unless it concerns a device that uses more energy during its use-phase than during its production, such as a kettle). Next to that, working with older hardware means working **With / in Limits**. Especially on Agnes, everything needs to be lean because it doesn't have a lot of power. They don't use virtualisation for instance, because it uses too many resources. Not optimising is not acceptable. They've always considered that as simple ethics, not doing it would be wasteful.

LURK traces the ethics of anti-wastefulness back to practices from twenty five years ago. At that time, hacker communities repurposed old machines and discarded hardware, by putting Linux on it. A lot of places, like Access Space in Sheffield and Amsterdam Subversive Centre for Information Interchange (ASCII) were using this approach. At that time, it was more anti-consumerist than environmental activism: giving

a second life to these things and giving them to people who can't afford a new machine. Things have changed a lot since then though, old machines are still fine for low level tasks, but crapware such as bloated websites, video conferencing tools and office suites ruin this potential for the average user. For servers it can still work, depending on what types of services you are running. Our conversation paused briefly, then LURK's junker ethos was expressed thus: "We are not forecasting about collapse, we are not environmentally friendly by design, we are mirroring the shit we are in. We're trying to make do with bits and pieces."

They don't profile themselves as a feminist server, but the way they approach the Code of Conduct (CoC) and Terms of Service (ToS)[11] of their Mastodon instance as living documents that need to be performed, is clearly rooted in feminist practice. These texts are constantly updated based on what the moderators experience. LURK is attentive to how these documents work in two directions, relying on users flagging problems to moderators, as well as relying on the wordings of their CoC and ToS making users feel either encouraged or discouraged to report certain things to the moderators, especially things that are hard to describe in a set of rules; micro-aggressions such as being made to feel invisible or regularly being corrected on details, subtle sub-toots only recognisable as such by the one targeted. LURK wants to pay attention to this intangible unease you can experience in online social spaces, so people feel more legitimised to mention it to the moderators.

LURK started experimenting with a model for financial sustainability of their services through voluntary donations by users via Open Collective[12], a legal and financial toolbox for grassroots groups. They try to test and create a precedent that can hopefully help normalise paying for services that commercial actors are able to offer for free because of their business models based on user surveillance, targeted advertisement and data brokering. LURK's funds support labour instead of hardware and are making visible normally invisible labour, to help improve things "one jenga block at a time". LURK succeeded in receiving trust from a group of people who feel at home on their servers. They don't

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9. @garbados@toot.cat, 2020. future: junkers and librists. Available at: https://toot.cat/@garbados/104773822292321383.

10. Restart, 2021. The environmental impact of our devices: revealing what many companies hide. Available at: https://therestartproject.org/consumption/hidden-impact-devices.

11. LURK's Terms of Service: https://LURK.org/TOS.txt.

12. LURK's Open Collective: https://opencollective.com/LURK.

consider themselves a shelter but do believe there is something happening, something consistent, people tend to stick around.

Patchwork Computing

This description is based on two discussions I had with Cristina Cochior, Alice Strete, Manetta Berends, amy pickles and Julia Bande of Varia.

Varia prepared rosa before the start of the project, during a series of Thursday evening get-togethers. During these meetings a lot of thought was given to what functionality would be needed, a careful selection of tools to accommodate ways of working together. It was clear that this wouldn't be a simple install party. rosa would not start from scratch, nothing ever does (except good curry), but instead was built using a patchwork of projects, scripts and tools originating from Varia, XPUB, Constant and the wider networks they are part of. This method made a point of showing the seams by not automating everything. This mattered because it made everyone more aware of all the moving parts. This seamful patching together of small tools, adapting them to a specific context to allow for meaningful engagement, is **Patchwork Computing**.

Varia approached rosa as a tool for documentation but also as a social space. The role language played in server interactions was a very concrete translation of caring for and claiming that space. Because for some Varia members it was the first time using a terminal, while others already had experience, the language was something that they could all engage with. Varia recalls the language of the fresh Linux install was determining a certain hostility in the environment. This started with the 'lecture file' that popped up after trying to run the sudo command. The level of hostility just felt so out of proportion with what they were doing: they had just had dinner, they were having a nice chat... and then, they got lectured. "Suddenly this other voice comes in that is taking over the space from a place we didn't know was even there." Changing certain texts, such as the sudo lecture file, renaming commands and tweaking welcome messages, was a way of making it more comfortable to move around through small-scale interventions. The realisation that you don't have to take these wordings for granted was very inspiring and kept playing a role throughout the project.

This reclaiming of the space by making it speak in a voice that was ours (all those present during these sessions) also happened through other means. One very risky but interesting move was giving everyone root privileges, erasing the power differences between users and administrators. This made room for other ways of doing, for instance in dealing with errors and error pages. Normally, when someone tries to load a page which doesn't exist or is run by a service that is currently not running, the server loads an error page, a dead end for the visitor. Because everyone had root, these pages could be rewritten to include instructions on how to fix the problem. There was a conversation about automating this process, restarting Etherpad-lite, but it was decided that this was not a desirable thing to do. Automating it makes it invisible, you lose a level of understanding. It's one of the ways the seams of the patchwork are made visible and it transforms moving and replugging the server into a type of ritual: you plug it in, you start it and you manually start the services: "like you make the coffee, open the blinds and you welcome everyone inside."

Even though there wasn't a specific environmental focus in how rosa was prepared, the server ended up quite lean because of its limited computational capacities. At first they were too limited, which meant the donated machine had to be replaced by a second hand one because Etherpad-lite needed a little bit more power when many people were working on documents at the same time. Using second hand hardware was an environmentally significant choice, **making do** with what is already there, **and to work** With / in the Limits** of the machine as well. Varia mentions that working with such a modest device was possible because rosa is thought of mainly for the role of documentation, allowing for more flexibility, also in terms of availability. rosa went offline every time they travelled. This adapting to the context, this situated way of serving, challenges certain paradigms that cause environmental harm, such as expecting 99.999% uptime and expecting servers to have the latest GPU and CPU no matter what the task at hand is. Certain tasks are essential and require this, but many more services could be approached in this flexible and situated way.

Something Varia intended to do, and something that could help in keeping computationally heavy processes in check, was to monitor all the processes on rosa and make them more visible. They wanted to look at which things take up the most space, and if that space can be justified, to make it more equal for all the other processes. This idea was triggered by a cron job that was

executed very often and started slowing everything on rosa down. Although they didn't have time to work on this visualisation, rosa did gain a voice, even several voices, in Graz. Listening to the server made them more present in the space. Pushing this idea further, the making of space for other processes (computational or other), could mean slowing down a cron job to once a year. We started thinking about **seasonal computing**, something that doesn't need to happen all year round, but only on one particular moment in time, on one specific location. Could computing be less like an always open supermarket thing and be more seasonal, like you would go to an orchard to pick fruit once a year, you could go to this space where one special computational task is happening which would be dormant the rest of the time?

Seismography of Artistic Practices

This description is based on two discussions I had with Reni Hofmüller and an email exchange with Nina Botthof of esc medien kunst labor (mkl).

Esc medien kunst labor (esc mkl) proposed describing their work as a **Seismography of Artistic Practices**; it observes and records artistic processes, recognises the creative potential of artists within the current technological and socio-political developments, promotes this work, making it visible to a broader audience, and documents the outcome. In our conversations and also in past encounters esc mkl has always been active in bridging different worlds, making connections between generations, localities and contexts, bringing a diversity of people together around shared topics of concern. This seismography is not one that alerts us to impending disaster but to a building up and fostering of momentum within artistic, activist and feminist practices.

Reni spoke about how she uses resources as an entry point to discussions about technology, as a connecting element that ties labour, time, energy, sustainability, intersectionality, decoloniality, feminism, embodied and situated knowledges together. This means that, even in situations focusing on one specific struggle, we can't forget the others, these struggles are all linked. Reni

explains how she tries to have a holistic approach to the things she does, and one way to do that is connecting it all to resources; resources of her own time and energy, the energy it takes to bring her from Graz to Rotterdam, the financial resources and the responsibility towards others that poured their time and energy into making this session happen. It's a way to understand our surroundings. In each constellation resources are a big question, infrastructure is a big question. This is really important in her work – contextualising what you do and thinking it through as situated knowledges. I felt this approach resonated a lot with **ecofeminist** thought, with something activist and scholar Greta Gaard wrote:

> *"As the slogan goes, 'I'll be post-feminist in the post-patriarchy' — and when sexism, heterosexism, transphobia, classism, racism, speciesism, ableism, ageism, and the global inequalities produced and exacerbated by industrial capitalism and the legacies of colonialism cease to be a problem, then feminism will have accomplished its goals and outlived its usefulness."[13]*

Reni has been part of this longer history of feminist tech events, servers and networks. She (among many other things) co-founded mur.at in 1998, was part of Gender Changers Academy, and Eclectic Tech Carnival (/ETC), which was hosted by esc mkl in 2005[14]. After more than two decades of bringing people together over nice food and feminist tech, she explains why she has this huge patience for learning together:

> *"Because this is what learning is. If we don't create these spaces where people can express 'I have never done this before', or 'I don't understand how that works', or 'it's not working on my system', then we can't share it. If we want to share this other way of doing things, we also have to do it. Always. Networking takes time. It's not only the machines, it's also the people living a good life, and that means time and energy and everything that entails, with all our personalities."*

She joined this project with esc mkl because she felt that this is the next generation of people who do things. She wanted to bring everything that people already thought about and tried out and experimented with, so that there is an access to *lived history*, all the contradictions and the doubts,

13. Greta Gaard, 2011. Ecofeminism Revisited: Rejecting Essentialism and Re-Placing Species in a Material Feminist Environmentalism. Feminist Formations, Vol. 23 No. 2 (Summer) pp.26-53.

14. Eclectic Tech Carnival 2005 invitation: https://lists.debian.org/debian-women/2005/05/msg00145.html.

the good and the bad things, everything that already happened, because for the new generation it's something that can only be read about. Even though today things are created in a completely different setting, the questions remain the same: what is it that technology does to us and what could an active role in that look like? What could an infrastructure be that is reflecting *our* needs? She mentions how it is good to bridge this history while also being sensitive to what has changed. She sees this change most clearly in this real wish for collectivity in a way that makes space for others. It's not only a wish, it is really a practice. The Code of Conduct at Varia for example, is really something that they live, part of how they do things and they found ways to actually verbalise that. It's not an abstract verbalisation of something they aim for, it's really part of how they do things. This is a huge change over the decades.

With / in Limits

Based on two conversations I had with Wendy Van Wynsberghe, elodie Mugrefya and Martino Morandi of Constant.

Constant works with many terms, they have a habit of collecting words and thinking in multiplicities. True to this, yet working **With / in Limits**, they settled on three words that were part of their vocabulary already, and revisited them to see how they relate to environmental concerns. Environmental and social issues are so interconnected, and to me it's interesting to see how taking care of small-scale infrastructure in a thoughtful way has positive impacts across the board. Constant is thinking more and more in terms of these interconnections. When it comes to online content for instance, they aim to stay within the limits of the space they have on the server. They decided not to grow this space but to stick to what they already have. When they reach the maximum, they remove or downsize files. Constant has a long memory, they keep content from their entire history online and available, but this long presence is cheap in terms of space, because the older content is so small in comparison to content produced today. The more current practices are the problematic ones. Even though they max out their disk space occasionally, their System Administrator will warn them in advance, giving them time to decide what to do instead of fixing it in a panic. They want to turn this into a protocol, into a regular practice.

Linking environmental questions solely to CO_2 emissions and electricity use pushes us into a small corner of metrics and narrow ways of engaging with alternative practices. Constant prefers a more holistic approach, because the most efficient forces are the ones that divert from the 'cloud paradigm', which might be super efficient, but propagates the narrative of unlimited and eternal use of services and storage. It pushes you to consume more. Constant is maybe less efficient but more aware of conditions of use, not pushing for more but working **With / in Limits**.

Speculative Libre Intersectional Technologies and Interspecies Relationships

In the coming years, Constant will focus their work through this acronym: SPLINT, which stands for **Speculative Libre Intersectional Technologies**.

> *"Speculative Libre Intersectional Technologies is a term invented to signal Constant's commitment to answer the question: what could/should free and intersectional technologies do? More specifically, what kinds of devices and practices could address and counteract the systemic discriminations, oppressions and exclusions at play in today's technologies? SPLINT explores the potential of technology for artistic practice and vice versa, at the intersection of intersectional feminism and open source software. SPLINT investigates the discriminations and structural problems inherent in technology, and nurtures the imagination and imaginative capacity of techno-realities that can contribute to an open, experimental and equitable digital art field."*

The overarching aim is paying attention to where violence and oppression happen in society. They don't want to define this word too much yet, because it is a striving, a goal for the coming years, it has yet to develop. I do love the acronym, something that allows mending something broken by temporarily supporting the structures around it. One clear environmental focus is **interspecies relationships**. This theme will be the main focus during one year but they aim to carry the sensitivity of this focus throughout the whole five year period. Another clearly environmental focus is techno-disobedience, which relates to the

question of resource use and e-waste. The term stems from Ernesto Orozo's research on Cuban repair culture and the creative repurposing of old devices out of necessity, and relates to **making do with what is already there**.[15]

Possible Ongoingness

Possible Ongoingness is the third term Constant felt resonating with their practice. I traced it to a conversation between Donna Haraway and Carry Wolfe, and it seems to capture this striving to support and nourish practices that involve feeling responsible towards others and the world, to work towards something common in the midst of political polarisation and climate catastrophe. One way Constant practices this is through the sharing of their infrastructure with others. Etherpad, for instance, is shared with many organisations and people. Sometimes they find out that people encounter Constant uniquely through their Etherpad service and only later find out they are an actual organisation that does other things too. BBB followed a similar pattern. At first it became a necessity for Constant itself, because of the first lockdown. They needed it and had the resources to set it up. They decided to share it. Everyone who wanted to use it could book a timeslot in the agenda. This resulted in a large diversity of groups and individuals making use of it, from activist groups to students and more. They have an archive of the reservations, which has become potential evidence to show to those who refuse to consider alternatives to big tech. It demonstrates that it works and that there is a real need and interest. Environmentally, it is a great idea to share resources, not everyone needs to have their own server with BBB and Etherpad. Besides, this sharing also strengthens relations between people and organisations, building **Networks of Care and Trust**.

> Carry Wolfe: "Let's start with a problem that we all agree we share."
>
> Donna Haraway: "We all share this problem, and we all have very different ideas about what to do about it. That's already hard enough. That does not mean the science is not settled on climate change, or that relativism reigns; it does mean learning to compose possible ongoingness inside relentlessly diffracting worlds. And we need resolutely to keep cosmopolitical practices going here, focusing on those practices that can build a common-enough world."[16]

There is an element of care in the way they treat these shared services. Etherpads that are not used for a year are turned static, colours are removed, as is the history of all edits of the page, which saves a lot of space. This was a result of the database growing too much, but it has larger implications, when you don't grow the size of your storage space but rather look for solutions to stay **With / in Limits**.

Acknowledgements

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15. Ernesto Oroza, 2009. Rikimbili: Une étude sur la désobéissance technologique et quelques formes de réinvention. Publications de l'Université de Saint-Étienne, and Ernesto Oroza, 2016. Technological Disobedience: From the Revolution to Revolico.com. Available at: https://www.technologicaldisobedience.com/2016/03/30/technological-disobedience-from-the-revolution-to-revolico-com/.

16. Donna Haraway, 2016. Possible Ongoingness, from Companions in Conversation, Donna Haraway and Cary Wolfe, in Manifestly Haraway, University of Minnesota Press, London and Mineapolis.

17. Marloes de Valk: https://bleu255.com/~marloes/.

18. Centre for the Study of the Networked Image: https://www.centreforthestudyof.net/.

19. The Photographer's Gallery: https://thephotographersgallery.org.uk.

ATNOFS RADIO BROADCAST

A BROADCAST TO SET THE
SCENE

A TRIP TOWARDS FEMINIST
INFRASTRUCTURE BY
SPIDERALEX

COMMUNIST HORIZON,
COMMUNIST ZODIAC BY DANAE
TAPIA

A Broadcast to Set the Scene

ATNOFS began with a public radio broadcast on the evening of Wednesday the 23rd of March, before Varia's weekend session. For this broadcast, we were joined by two practitioners who have been working on, and around, feminist and activist servers: Spideralex and Danae Tapia.

Spideralex shared her personal story / travel / trip towards feminist infrastructure, how she started becoming interested in building her own digital infrastructure, joining lorea/n-1 (federated social networks) and then Calafou (a material infrastructure and social lodging cooperative rehabilitating an old industrial colony), the gaps and the need to create feminist servers, as well as the main changes over the last ten years regarding critical digital feminist infrastructure and feminist infrastructure in general. Danae addressed the paradoxical relation of communist dialectical materialism and mysticism, exploring their contradictions in how they bring material benefits from feminist infrastructural perspectives.

A Trip Towards Feminist Infrastructure
by Spideralex

Hola Varia. It's Spideralex here. Thanks for inviting me to give this little talk. I'm a little bit shy because it's strange to give a talk and not be there with you in synchrony, and not being able to exchange. So I just wanted to say that.

On one hand, I'm honoured that you invited me to have some reflections on feminist infrastructure. And, on the other hand, this talk might be a bit weird, because yeah, it's difficult to make a talk and not see you. Not knowing who I'm talking with, even if I know about the network, and the feminist server. I hope I will be able, in the next weeks and months, to listen to the other talks and collective intelligence that your network is producing.

I was not really sure how to approach the topic. It's a weird moment in my life, it's difficult to see things from a theoretical perspective. So I thought that I would discuss feminist infrastructure as a journey or a trip that is based on my real life experiences. I call it a trip to towards feminist infrastructure.

I might be able to discuss some steps or things that have happened in my life that have brought me to theorise and develop practical things around feminist infrastructure. Then I will present some examples of initiatives or projects that I arrange under this huge parachute concept. And maybe at the end, I'm gonna end this little talk with some theoretical perspective, critical points or stress points that I associate with feminist infrastructure.

So the first thing I would say in my journey, I think it happened around when I was lucky enough to be, at the beginning of 2000, living in Barcelona. And at that moment, I think Barcelona was a very interesting place because there were a lot of squatted social centres. And in those, there were hack labs. And those hack labs were motivated in making available and accessible a culture around free software and, in general, free culture. For me and many other woman, illegitimate people and feminists, it's been an informal entrance point in this kind of culture.

This was the system in which I have developed my praxis with information communication, relation, documentation technologies, and what we could call critical digital infrastructure. It's been important because the city was very alive and very focused on what free culture and free software could bring to social and political transformation. All together, those different hack labs and different little associations, projects and initiatives built a mesh of human and libertarian infrastructure that is, of course, also related to the history of libertarian autonomous infrastructure that exists in Catalonia.

It means that I was lucky to enter into internet and the worldwide web through that door, with all the possibilities that came with the strong feeling that owning and building your own communication and information infrastructure was important. It was also the moment of intermedia, of the counter globalisation movement. There were a lot of hopes in what internet and worldwide web could bring to the convergence of struggles around the world. So it was a very hopeful moment and yeah, I would consider that I started my journey towards feminist infrastructure at that moment, and then I moved to Andalucia.

In Spain, like in Italy since the early 2000's, there has been a tradition every year, there's been an autonomous hack meeting. Every year there's a social squatted centre that is chosen, or offers itself to host, the two or three day long national event where hackers related with free software and political and social transformation can gather. They can share about things they are developing, working on, hacking and so on. That's been going on in Italy and in Spain.

So yeah, I was lucky to be able to attend different hack meetings in different parts of Spain. And then, yeah, around 2008, Facebook became a thing, or in general, social networks on the internet became a thing. And at that one moment, I was in Andalucia. I was related with different people from the hack meeting. And we felt that there was a lot of potential for free social networks, for activist and social movements, and so on. And we felt that it was not good to use Facebook, because it was a company. There were all these issues around the potential in the social networks in internet for being able to put people in touch with resources and other people, moving along, you know, creating these infrastructures between digital and real life. So it can propel fights and struggles, no?

But there was already a strong mistrust towards any centralised tool that would be offered by a big company from the United States. So at that moment, we start to work in a project that was called lorea/n-1. It was a federated social network. So for some years, we had this project, yeah, I think I was spending at least five years in that project. That was to set up seeds of different social networks that could be federated, one with each other. And it was a very interesting school to learn about maintaining your own critical digital infrastructure without money, without means. And this moment, each one of us had different work, precarious work or not precarious. But all our work around maintaining this digital infrastructure was volunteered. It was a lot of work and, it was interesting. So we learn what it means, the problems you can have inside the collective, because of the lack of ... the tyranny of structurelessness, for instance. The difference between the people that developed the code, and the people that created the links and the interface with the inhabitants, the users of those networks, we didn't call them users, but inhabitants, because we wanted them to be involved in the management of that infrastructure.

All this was about five years of my life, it was very intense and it didn't end well. Because it was too much work and there was a lot of toxic masculinity in the development team. But it was an interesting schooling in what do you want to achieve? What are the problems and the trade offs of maintaining your own digital infrastructure? There were thousands of inhabitants, there were a lot of users in N-1, of that federated free social network.

Going a little bit faster, and jumping from those previous experiences. In one moment in 2012, came along another kind of infrastructure, a physical one that is Calafou. Calafou is the community, which I'm part of since ten years, we entered then in 2012 or 2011. It's an old industrial colony, a textile colony, that had been abandoned for around forty years when we got there.

And we are trying to buy it, bueno, we are buying it in a cooperative way. There was the idea to set up a social lodging cooperative, for our houses, but also to have other spaces, industrial spaces to set up a productive project surrounding logical sovereignty. This is when infrastructure becomes a community infrastructure, a chosen infrastructure. What are the level of technologies we need, and we want to establish? Of course, there is a layer of infrastructure that is basic infrastructure, like having our internet and electricity and water and managing our poo and piss, and all these kinds of things, because there was no infrastructure at all.

So that was part of the challenge of Calafou and it's been very interesting because it made a link between our work as hackers around critical digital infrastructure. How to develop appropriate and low tech technologies to create the infrastructure we need for our daily lives?

This happened in Calafou and here, we also focused in having a lot of events that would make people interested in developing low tech technologies, appropriated technologies, non-contaminating technologies and ancestral technologies. Where people could meet one another, gathering evidence around different topics and making the network more visible so people could feel less alone and be able to identify other peers. So they could create communities, because as we know, communities are the core and centre of the development of any infrastructure around a free and appropriated technologies, and they're also feminist infrastructure.

An important project we did in Calafou was two books on technological sovereignty, where we try to make a theoretical approach to what we

understand by technological sovereignty. Making a parallel with food sovereignties, principles around ethics and ecology and social justice in food production, we try to apply those same approaches and logic with the production and development and maintenance of technologies. I would like to read a little bit, one preface, from an introduction to Technological Sovereignty by Margarita Padilla:

"So as with all other sovereignty, technological sovereignty is made in communities. Communities exist and they are everywhere. unceasingly creating and recreating themselves, shared flats, neighborhoods, friends, workmates, professional networks, extended families, communities are everywhere. As with any symbolic construction communities are not something you can see with your eyes. They are something you see with your mind and feel the bonds with your heart. For those of us fighting for technological sovereignty, communities are a tangible reality. They're there. We see them and we feel them and though technologies theories are, typically related to consumer, luxury goods and insulated individualism. This is only the vision presented by the industry and the market, a market that seeks to isolate and be consumer, all technologies developed in community, these communities can be more or less autonomous or more or less controlled by cooperation, the struggle for sovereignty is about these communities, nobody invents, builds, or codes alone, quite simply because the task is such that it would be impossible."

It's with this conception of technologies, technological sovereignty, and this approach to infrastructure in general, we had a first TransH@ckFeminist convergence, and that we organized in 2014 in Calafou, that enabled us to gather for eight days in summer. Different feminist interested in hacking cultures, in all the diversity. Not not only with digital technologies, but with social technologies or techniques for lives and so on. It was really interesting, because it made different kinds of feminists cohabitate around the idea of how do you develop, you know, your own infrastructures.

At this moment, we had two different topics that were inside the call. One was about gynepunk. At this moment, there was the feminist hacklab that was in Calafou, and they were working on developing a self managed and autonomous process to take care of gynecology and communitarian health, around sex and health and reproductive rights. On the other hand, we called

for feminist servers because, at that moment, we could identify that there were different projects around feminist internets and feminist technologies. But we could not really identify the projects around feminist servers. So at that event, we had the reboot of Systerserver, that was a server already existing before that was run by the network: Gender Changers. That was reloaded at that moment. And the aim was to host contents. At the same moment, we decided to create Anarchaserver, which is a feminist server that would be more focused in hosting service and contents also, but on different issues.

Now, I want to say, sorry, that there was another project of feminist servers that we identify before the TransH@ckFeminist convergence, that there was some .... femme .... libre... There was a project hosted in Brussels with meetings every Saturday where people related to Constant and other collectives, would meet to learn about how to administrate servers. It was very interesting to start to work on an Anarchaserver, I'm gonna speak a little bit more about this project because I'm involved in Anarchaserver since the beginning. And it's a very dear project to my heart.

At the start, it was slow. [Laughs]. Like any project of infrastructure, Calafou was slow also, or any infrastructure you need to set up from scratch, it's slow, and then it goes faster, it accelerates at one stage, I don't know why. I guess that you need to build the structure, the infrastructure that is going to be sustaining everything. And when you are figuring how to build it, or what is the better way when things are slower. So Anarchaserver was also maybe slower, because it's been a project that is based on an informal collective that is joined by different Sysadmins, that are living in different places in the world.

Right now. We are very lucky. We have people from Greece, Uruguay, Mexico, The Netherlands, Belgium, France and Spain. Germany also. There's some support from some friends in Iceland and Sweden. So it has become very international, it was always very international. And when you build a project that is based on informal and volunteer work, to maintain an infrastructure, things are gonna be slow, because yeah, we are all feminists. So we are very busy. We are struggling in different fights that are sometimes death and life important. And of course, being able to learn to administrate services or host contents, maybe is not always the first thing on our list.

That would be what I would say with a feminist server, that it's been, for a long time, a space for learning how to administrate a space of experimentation that enables different feminists to learn. What does it means to maintain this infrastructure? This kind of infrastructure? We also have parallels, we had a meeting some years ago, with different autonomous servers around the world. And that tried to host content for social movements. Part of this is overlapping with feminist servers, servers that are administrated by feminists and try to host content or services for feminist LGBTQIA+ organisations. And we could see that the autonomous servers, they are ageing, and they don't really have a sustainability model. It's still basically volunteer work and many people that are managing those servers, they cannot let it go. They need to keep it going. Even if they are tired, or they would like to pass the work over to other people, but they are not getting this possibility.

So this is maybe something also that explains why feminist servers have, I don't know, been delayed. Besides, of course, all the barriers of entrance and discrimination that you can have in contributing and taking part to certain areas of the tech field. Also free software and free culture tech fields have a lot of entrance filters and points that are difficult to enter. I cannot enter in detail here. But, for sure feminist servers, you know, the meeting that we organised in Valencia, with all the feminist servers we could identify around the world. Here we could meet, converge, learn from each other, create trust among us, understand what were the complexities and challenges, see that some of those feminist servers were trying to have a sustainability model, to have the possibility to earn their life from the administration of those services. And others were more about having a space of experimentation, to see what kind of networks of support and solidarity we could build among us. So in the case of an Anarchaserver, we have tried, we spend a lot of time thinking about what would make sense in the architecture of these infrastructures.

We went for the division between containers, that would be hosting living data, data that needs to be available, like our wiki or WordPress fun. Like data that should not be down. And then the transitional, a container that is more for installing services that enable you to produce data that is needed for a while and then can go, like framadate, or sending encrypted files or making surveys. It's for temporal data. And then finally, we have another container that we call the feminist necrocemetery, that is an archive of feminist and zombie websites. We try to identify interesting communities, websites that are going to be closing soon, and try to make a copy of those websites to have them in the archive in a static form. And we have also the possibility to have them on a zombie form, therefore meaning that if people give us the copy of the database, we can host it for them. If one day other people want to bring these websites alive again, we can put them in contact so they can do it.

So that's yeah, in a really small nutshell, some of the lines along which Anarchaserver has been working. And then yeah, we are still there. I really love this project. I love the people I get to know through it. It's interesting also to say that it's the only feminist project I'm part of where I'm not required to produce something on a deadline. I choose my level of commitment. And now I contribute to it and I hope it's the same for the other team members. That's what we try to do, to keep it as a project that doesn't bring us more stress or more difficulties.

So now for ending on the concept of feminist infrastructure. I spent some time discussing the evolution of the feminist server galaxy, now we are different feminist servers around the world. We try to keep contact with each other and know what others are doing and so on. But also at one moment, feminist infrastructure became something bigger, something that is not only about digital feminist infrastructure, but more about infrastructure that has been set up by feminists to support and strengthen the development and the advancement of feminist and trans-feminist struggles.

When we discuss resources, we mean analogue, digital and social techniques, technologies and processes. In our call for the next TransH@ckFeminist convergence, that will take place in first week of August 2022 in Calafou, it's gonna be about feminist infrastructure. We say that it's one of the possible outcomes of feminist activities and interaction and it's as old as feminist movements and qualities. For us, feminist infrastructure enables the systematisation, the maintenance and the circulation of good ideas, practice and care. For us, solidarity networks are an example of feminist infrastructure. And we think it represents one of our earliest feminist technologies, perhaps the oldest and the most widespread.

Other examples of feminist infrastructure that we have in mind, and we call anybody involved in these kinds of projects to come and apply to the TransH@ckFeminist convergence, are the constructions of safe space shelters for women

survivors, helplines to provide support to people that are facing challenges or need information about sexual health and reproductive rights, support and solidarity networks for migrants and refugees. And of course, all the feminist hack labs, fab labs, bio labs, feminist radios, servers, and artificial intelligence, internet bots and protocols that are developed from or think with or theorise from a feminist perspective. All the work around restorative justice processes, feminist science fiction and futurotopia's, building feminist libraries and fanzines, developing documentation and memory tools. More, anything contributing to the herstory, producing and maintaining self defense resources about digital, connected space but also physical security. Permacultural gardens. Other gardens. Lands. Spells. Rituals.

These tools, techniques for lives, land defending, all these are important and are part of the feminist infrastructure we are interested in. So yeah, I would like to finalise these little tales by saying that there will be this event in the first week of August 2022, we are really excited about it. We have managed also to bring some friends from Latin America and other places that are contributing to critical digital infrastructure. And after those two years of pandemic, we hope that it will be a good moment to see each other face to face, body to body, and to know what has been going on now in our connected rooms in this creation and development and further advancement of feminist infrastructure around the world. So yeah, that's it.

I hope that we'll be able to see some of you and thanks a lot again for this invitation, take a lot of care.

Communist Horizon, Communist Zodiac

by Danae Tapia

**Why do communists only drink herbal tea?
Because proper tea is theft.**

With this incredibly fun joke i want to welcome you to this intervention in which I will talk about communism and magic from a perspective of feminist infrastructures. First, I think it is important to point out that all these ideas exist in contradiction, and what I will try to do today is to address these contradictions in order to advance with material benefits for the working class. As Marx writes in his Theses on Feuerbach: "all social life is essentially practical"[1].

A large group of leftists disagree with the incorporation of mysticism in communist politics, initially this makes a lot of sense because communism is a materialist theory, concerned with the material conditions of class and their dialectics. However, it is impossible to not notice the spiritual nature of communism, I think everyone who has participated in leftist spaces has experienced this: through the songs, though the ritual of protest, by reading communist texts that literally promise paradise on earth, such as in the case of the lyrics of *L' Internationale*. Or the animistic approach in which we speak about certain things such as La Revolución, El Pueblo, Capital, even Communism: the Spectre that haunts Europe.

My go to intellectual on the subject of magic is Silvia Federici, and I would like to borrow from her scholarship to advance in this relation between witchcraft and dialectical materialism. In her crucial work, *Caliban and the Witch*, she describes how at a certain moment in history, in pre-industrial times, magic was present in every aspect of social life[2]. Federici claims that it was a very useful tool to strenghten community autonomy, I love one example that she gives in which she explains that it was totally acceptable not to go to work because a ghost took possession of your body and no one dared to doubt it, not your boss, not anyone. In my opinion it is a fantastic approach, because the mystical gives way to a very practical benefit. Her research on witches has also a very solid foundation in materiality, actually she describes witches as empiricists, who tested with herbs and several types of treatments, witches weren't magical special beings with a divine right.

In my opinion, it is Federici who is the one addressing the best, this paradoxical relation between communism and the supernatural. In her latest book *Re-enchanting the World*, an anti-capitalist feminist proposal, she affirms that the political language that Marx has given us is still

1. Theses on Feuerbach, Available at: https://www.marxists.org/archive/marx/works/1845/theses/theses.htm.

2. Federici, Silvia. 2004. "Caliban and the Witch. Women, The Body And Primitive Accumulation".

necessary to think of a world beyond this horrible economic system[3].

This is why today we are going to transit the many avenues of enchantment by assigning communist patrons for each of the zodiac signs. Use this horoscope as an invitation to channel your personal patron and arise from your slumbers!

Aries
Slavoj Zizek
Philosopher and pop celebrity
As a representative of the first sign of the zodiac you love to be the centre of attention, you're an innovator and your communism is so pervasive that you're able to apply it on psychoanalysis, art, money, everywhere.

Taurus
Vladimir Lenin
Revolutionary and crucial political theorist
You have a highly developed sense of home, you are patria. This is why you have the capacity to create beneficial and inspiring environments for the working class. People are so grateful to your acts that you will probably end up mummified.

Gemini
Ernesto Che Guevara
Revolutionary, medical doctor, military theorist and sex symbol
You are excellent at communication, the power of this air sign makes you extremely attractive and you can convince millions. Use this power for good and people all over the world will idolise you until the end of times.

Cancer
Salvador Allende
Socialist politician, CIA's enemy
You love tragedy but you can use that trait to your favour by appealing to the emotions of the masses. Keep in mind that history is made by the people and individual gestures of bravery have the potential of immortality.

Leo
Fidel Castro
Revolutionary and military genius
You are brave communist royalty, you are strategic in your acts and cultivate your intellect as well. Because of your personality and your anti-imperialist values you will gain powerful enemies. But, do whatever you wish because history will absolve you.

Virgo
Cesare Pavese
Antifascist writer, sensitive soul
Maybe your reached communism by guilt, however you can use your powers of practicality and sensibility for the cause. There will be times of stress motivated by the horrible conditions of this capitalist system, but your good work will always be a hopeful place.

Libra
Ernesto Laclau
Post-structuralist philosopher, long-term partner of Chantal Mouffe
Your desire for harmony and balance led you to develop a post-marxist charm. You will definitely find a partner to share your vision with the world by starting an exciting journey that will always challenge all types of orthodoxy.

Scorpio
David Harvey
Marxist geographer, key scholar of the 20th century
You want revenge. You want neoliberals to pay for their crimes so badly that you can happily dedicate your life to carefully study of the many manifestations of capital in this planet. The world will be forever grateful for the things you do.

Sagittarius
Thomas Sankara
Pan-Africanist Marxist revolutionary
You're ridiculously charismatic, which is a major power as a representative of this idealistic fire sign. Many times you will get lost in the labyrinthine spaces of your mind, but in those moments it will always be useful to know that you would hardly find someone more talented than you.

Capricorn
Mao Zedong
Communist revolutionary, founder of the People's Republic of China
Discipline is your main asset, this is the characteristic that will help you build anything you want, even the most influential communist planetary project. Of course many critics will emerge, but mostly from jealous people.

Aquarius
Angela Davis
Communist, Black Panther pioneer
You have clear collective ideals and you embody the fantastic combination of being an optimist and being always right. Your sense of style will award

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3. Federici, Silvia. 2018. "Re-enchanting the World: Feminism and the Politics of the Commons".

you great publicity and imperialist forces will try to create a sanitised image of you, ignoring your deep radicality and your communist affiliation.

Pisces
Rosa Luxemburg
Marxist philosopher
Your communism is full of love and spontaneity, you're the only one with the clarity to speak about reform and that is because of the natural emotional intelligence of this water sign, that allows you to easily call out coward institutional policies disguised as socialism.

What did the communist say when he heard a really funny joke?
"L-*Mao*."

Silvia Federici is inviting us to enchant the world, this is a proposition I want to adopt and to share, however this is a task with contradictions in itself:

Enchantment is to fall under a rapturous spell of magical influences. By 1917, however, the meanings of the term had changed, losing its connections to the sublime or the sacred, and, like similar changes to the meanings of spell, magic, and glamour, its meaning found a limited discursive home in high fashion, the decorative arts, and Hollywood. No longer expressing powers of the cosmos and the body, these terms became limited to superficialities and superfluities.

This is a problem I have encountered in my research and explorations on witchcraft and seeing how this has become an extremely vulgar practice, mostly adopted by middle class groups, it is something that bothers me . Maybe I'm part of that trend, when I think of the many events I have been invited to speak at. All that is solid melts into air and capital has no objection in co-opting the mystical.

My desire is, of course, to be a witch. But, not because I want to play a part in the identity games of today. I am a witch because I'm a communist, an empiricist who happens to know that sacred things exist. Marx famously said that philosophers have hitherto only interpreted the world in various ways, the point is to change it. To that inspiring idea I would add that changing our material conditions will inevitably change our spiritual conditions.

Your momma is just like communism, no class at all.

WORKERS OF THE WORLD UNITE

COLOPHON

Colophon

This publication was drafted, edited and laid out with a collaborative writing and design toolkit called octomode, developed by Manetta Berends and Varia. octomode brings together the live collective writing of etherpads with the html-to-print possibilities activated by Paged.js, resulting in an experimental and hybrid publishing pipeline. While contributors and editors worked on the source text, the visual layout was assembled in parallel, writing print stylesheets on the very same system. This approach facilitates collaboration by collapsing the separation between editorial and design work, software programming and infrastructure care. Both the software and the process was entirely hosted on rosa, without corporate cloud solutions or proprietary design suites. The work-in-progress code of octomode is available at https://git.vvvvvvaria.org/varia/octomode.