

Hackteria, Lifepatch,  
Attempts, Failures, Trials and Errors,  
Fablab Taipei, Fabricademy, e-Textile  
Summer Camp,  
e-Textile Spring Break, 誌

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Tribe Against Machine,  
Green Fablab, I.N.S.E.C.T,  
TexLab laboratory,  
Modern Body Festival,  
Oki Wonder Lab. The matters

## 02. 介紹

「Non-governmental Matters」從歐洲和亞洲的跨學科藝術團體中尋求不同的觀點，探討跨國網絡對於科技藝術組織和社群的影響。研究以訪談的形式，蒐集了來自不同國家和地區的科技藝術家、組織者和學者的觀點，尤其是電子織品、和生物藝術社群，從而了解跨國網絡如何促進科技藝術組織之間的交流和合作，其必要性也是被探討的重點之一。

本研究特別關注的「營」既是藝術家、科學家和黑客的教育和社交場合。它們是未定義的、但又相對普遍的模板，供組織者組織活動以支持具有相似興趣的個體藝術家。我們收集的訪談介紹了這些網絡，並為我們提供了利用它們的最佳實踐，使它們在未來更容易訪問。

研究初衷是為科技藝術社群建立一獨立且複合的網絡，從而鼓勵地區的藝術家通過他們自己的創造力和獨特的文化知識，透過與國際其他團體協作，解決相關問題，為跨學科工作的藝術家團體和獨立藝術家提供學術以及商業藝術系統外的替代支持。研究特別關注國際集體、獨立藝術團體和網絡的形成方法、歷史和財務模型，以探索其永續性。訪問對象除了與「營」網絡有關的組織者外，還有另外幾個替代目標，如 Re-FREAM 或是 Fablab 等使用歐盟資金或是混合資金來源的機構，與其他自治營地或非補助和獨立活動相比，它們在這裡被用作參考組；另有一個參照組 Senyawa 則提供了對西方與東方交流下衍生的殖民問題和文化差異。

這項研究的目的是為一命題建立初步探索架構：我們如何重塑、想像一個跨國的且可持續的產業或是平臺，探索這些單位和個人如何在國際網絡中合作，分享他們的技術和知識，以及在當前全球化背景下如何在不同文化之間進行溝通。此外，這些受訪者的經驗也可以為其他組織和個人提供啟示，尤其是在科技和藝術之間的交叉領域中，讓我們了解了不同參考組的思想和實踐的多樣性。同時，他們有一個共同的目標，即開源可訪問性以共享知識和技能。隨著藝術界繼續推進私有化，讓物質知識和信息無國界地自由流動，對於超越機構限制，培養批判性和理論性實踐至關重要。

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## 02. INTRO

“Non-governmental Matters” seeks different perspectives from interdisciplinary art groups in Europe and Asia to explore the impact of transnational networks on technology art organizations and communities. The research collected viewpoints from technology artists, organizers, and scholars from different countries and regions, especially in e-textiles and bio-art communities, to understand how transnational networks facilitate communication and collaboration between technology art organizations and the necessity of it.

This study focuses on the “camps” that serve as educational and social gatherings for artists, scientists, and hackers. They are undefined but relatively common templates for organizers to host events and support individual artists with similar interests. The interviews we collected introduced these networks and provided us with best practices for utilizing them, making them more accessible in the future.

The aim of the research was to establish an independent and complex network for the technology art community, encouraging regional artists to work collectively and use their unique cultural knowledge to solve related problems and provide alternative support for interdisciplinary artist groups and independent artists outside academic and commercial art systems. The research specifically focused on the formation methods, history, and financial models of international collectives, independent art groups, and networks to explore their sustainability. Interviewees included not only organizers associated with the “Camp” network but also several alternative targets, such as institutions that use EU funding or mixed funding sources, such as Re-FREAM or Fablab. They were used as reference groups compared to other autonomous camps or non-subsidized and independent activities. Another reference group, Senyawa, provided insights into the colonial issues and cultural differences that arise from Western-Eastern exchanges.

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The purpose of this research is to establish a preliminary exploration framework for a proposition: how we reshape and imagine a transnational and sustainable industry or platform. The study explores how these units and individuals collaborate in international networks, share their technology and knowledge, and communicate between different cultures in the current global context. Additionally, the experiences of these interviewees can provide inspiration for other organizations and individuals, especially in the cross-disciplinary field between technology and art, to understand the diversity of thought and practice of different reference groups. At the same time, they have a common goal of open accessibility to share knowledge and skills. As the art world continues to advance towards privatization, it is crucial to cultivate critical and theoretical practices beyond institutional restrictions and allow material knowledge and information to flow freely across borders.

### 03. 受訪者介紹

1. Andreas Siagian，印度尼西亞集體 Lifepatch 的主要成員。他在採訪中簡單的介紹了 Lifepatch 和日惹的藝術背景，他亦提及了一些他自一個集體成員轉變為較偏重個人主義的組織者的心路歷程。Andreas 在瑞士和日惹與 Marc Dusseiller 合作超過 12 年。這份友誼豎立了全球合作和社群形成的獨特範例。

2. Anastassia Pistofidou，Paillard e-Textile Summer Camp 的參與者，Fabricademy 的創始人。Fabricademy 是一個社群也是一個具有分散式營運模型的獨立教育平臺，其課程主要圍繞在穿戴式科技、生物材料、時尚領域裡的新興科技；來自世界各地具有特定製造機器的獨立實驗室只要完成一定程度的教育訓練，都可以在線上註冊成為 Fabricademy 的「節點」。

3. Giulia Tomasello 和 Christian Dils 是參與 Re-FREAM 的一對科學家和藝術家。Re-FREAM 是歐盟資助的科學藝術媒合計劃，用於孵化具前瞻性的科技藝術計劃。這次採訪探索了藝術家與歐盟資助的藝術科學計劃的合作細節和資金使用情況。Giulia 曾是台灣部落對抗機器和 Paillard e-Textile Summer Camp 的參與者，她一直是一名女性主義運動推廣者，她持續努力藉由穿戴式電子織品和生物塑膠技術宣導女權主義與公民科學。Christian Dils 是 Fraunhofer IZM 的 TexLab laboratory 部門負責人，他已經在柔性電子紡織品研究領域中投入了 20 年，在本訪談中我們邀請他提供了科技單位在科技藝術合作中的視角。

4. Jonathan Minchin 是一位教育者、組織者，Open Lab、Green Fablab 和 ROMI 的計劃負責人，他的計劃涵蓋了教育、農業科技與研發領域，並且有大量的與各國政府中心機構合作的經驗。在這段訪談中他分享了他對透過資料來進行跨國農業合作的看法，以及他使用科技與傳統農業與社群合作的心得。

5. Marc Dusseiller 是開源和 DIY 文化的推動者、教育家和工作坊學家。他是 Hackteria 開源生物藝術的主要人物之一。他在歐洲和亞洲的主要活動以及他組織的這些營地在跨文化交流方面發揮了重要作用。作為 Hackteria 全球網絡的創始人之一，他與印度尼西亞集體 Lifepatch 合作了 10 多年。他通過在日惹、斯洛文尼

亞和蘇黎世組織工作坊，不斷拓展現代西方藝術的邊界。他被稱為「老黑客精神」，用有限的本地材料和資源，用 DIY 的方式創造內容和價值，因此，他的全球游牧路徑和文化影響值得觀察，這裡討論的問題是：為什麼全球化很重要？

6. Mika Satomi，她和 Hannah Perner-Wilson 組成的 KOBAKANT 藝術雙人組是電子紡織品和可穿戴藝術領域的先驅之一。他們在法國南部 Le Moulins de Paillard 中心組織了 8 年的 e-Textile Summer Camp 創造了一個龐大的電子織品藝術家網絡。許多其他國際網絡的催生也受到了這個營地中的友誼的影響，例如台灣的部落對抗機器，羅馬尼亞的 Attempts, Failures, Trials and Errors，紐約的 e-Textile Spring Break，丹麥的 I.N.S.E.C.T。她在這個訪談中也簡短了介紹了她的 Wish Lab 計劃，該計劃是針對穿戴電子產業形成的一項藝術式的提問。

7. Senyawa 是一個印尼音樂團體，由聲音藝術家 Rully Shabara 和 Wukir Suryadi 組成。他們透過自己 DIY 製造發明的樂器製作音樂，並且在世界各地已經享有盛名。他們有多年和印尼傳統音樂社群合作，也在歐洲巡迴演出多年，因此在本研究中邀請 Rully 分享他對東西方合作或是現代與傳統文化合作中所存在的殖民現象發表批評。

8. 大山龍是一名來自沖繩的藝術家，同時也是一名職業藥劑師。他是 Hackteria 組織的 HlabX 活動中的共同組織者，他在沖繩組織了 Oki Wander Lab，是一為期三週的生物藝術工作營，旨在支持非專業人員以及專業藝術家共同參與以生物科學知識為基礎的藝術活動，但由於該活動的開幕日就在疫情爆發的後幾天，因此所有的實體活動臨時被迫轉為線上活動。

9. Stephanie Pan 和 Stelio Manousakis 是 Modern Body Festival 的創始人，他們兩人自 2014 年開始在荷蘭海牙以雙年展形式來支持表演藝術工作者，並以「現代身體」為主題來審視我們當前存在的本質。Modern Body Festival 在疫情後停止了，他們現在轉而組織較小規模的活動，如 Modern Bodey Laboratory。

10. Svenja Keune 是瑞典紡織學院的博士研究員，也是 Paillard e-Textile Summer Camp 的營員，也是 I.N.S.E.C.T 夏令營的聯合創始人。該活動被分為兩部份並分期舉行，第一部分是「生物數位製造科技的跨物種探索」，此部份做為一般工作坊形式執行。第二部分是「將多物種世界作為日常設計實踐」，此部份則是以夏

令營形式舉行。

11. 洪堯泰是 Fablab Taipei 的創始人，也是本研究中唯一的台灣受訪者。在本訪談中他簡單的就地緣性的觀點回答了關於國際網絡在對台灣組織的重要性與影響，以及其對數位製造內容多樣性的影響。

12. Tincuta Heinzl 是一名藝術家、學者和策展人，她對藝術與技術科學之間的關係很感興趣，特別關注智能紡織品和可穿戴技術。她曾是 e-Textile Summer Camp 和部落對抗機器的參與者，她於 2018 年策劃的 Attempts, Failure, Trials and Errors 展覽也使用了夏令營做為社會工具。她在訪談中提供了關於「營」的廣泛定義以及從哲學的角度來討論本研究中關注的國際合作與資金問題。

### 03. INTRODUCTION OF INTERVIEWEES

1. Andreas Siagian is a key member of the Indonesian collective Lifepatch. In an interview, he briefly introduced Lifepatch and the artistic background of Yogyakarta. He also mentioned his personal journey from being a collective member to a more individualistic organizer. Andreas has been collaborating with Marc Dusseiller in Switzerland and Yogyakarta for over 12 years, establishing a unique example of global cooperation and community formation.

2. Anastassia Pistofidou, founder of Fabricademy and participants of e-Textile Summer Camp. Fabricademy is a community and independent education platform with a decentralized model, focusing on emerging technologies in wearable technology, biomaterials and fashion. Independent labs with specific manufacturing equipment from around the world can register as “nodes” of Fabricademy after completing a certain level of education and training.

3. Giulia Tomasello and Christian Dils were a pair of scientists and artists participating in Re-FREAM, an EU-funded program for incubating innovative art and technology projects. This interview explores the details of the collaboration between artists and EU-funded art-science programs and their funding. Giulia were participant of Tribe Against Machine and e-Textile Summer Camp. She continues to promote feminism and citizen science through wearable e-textiles and bioplastic technology. Christian Dils is the head of the TexLab laboratory at Fraunhofer IZM and has been involved in e-textile research for 20 years. In this interview, we invited him to provide the perspective of a technology unit in art-science collaboration.

4. Jonathan Minchin is an educator and organizer, responsible for the Open Lab, Green Fablab, and ROMI projects, covering education, agricultural technology, and research and development. He has extensive experience in cooperation with government central organizations in various countries. In this interview, he shared his views on cross-border agricultural cooperation through data and

his experience of using technology and traditional agriculture to collaborate with communities.

5. Marc Dusseiller is a promoter, educator, and workshop specialist of open source and DIY culture. He is one of the key figures of Hackteria's open source bio art. He has played an important role in cross-cultural exchanges in major events in Europe and Asia and in the camps organized by his organization. As one of the founders of the Hackteria global network, he has been collaborating with the Indonesian collective Lifepatch for more than 10 years. He constantly expands the boundaries of modern Western art through workshops in Yogyakarta, Slovenia, and Zurich. He is known for his "old hacker spirit," creating content and value in a DIY way with limited local materials and resources. Therefore, his global nomadic path and cultural influence are worth observing. The question discussed here is: Why is globalization important?

24 6. Mika Satomi, she and Hannah Perner-Wilson made KOBAKANT, an e-textile and wearable art duo. They organized the e-Textile Summer Camp for 8 years at Le Moulins de Paillard in southern France, creating a large network of e-textile artists. Many other international networks have been influenced by the friendships formed at this camp, such as Taiwan's Tribal Confrontation Machine, Romania's Attempts, Failures, Trials and Errors, New York's e-Textile Spring Break, and Denmark's I.N.S.E.C.T. In this interview, she briefly introduced her Wish Lab project, which is an art-inspired questioning of the wearable electronics industry.

7. Senyawa is an Indonesian music group formed by sound artists Rully Shabara and Wukir Suryadi. They create music using self-built and invented instruments and have gained worldwide recognition. They have collaborated with the Indonesian traditional music community for many years and have toured extensively in Europe. In this study, Rully was invited to share his criticisms of the colonial phenomenon in East-West or modern and traditional cultural collaborations.

8. Ryu Toru Oyama is an artist from Okinawa and a professional pharmacist. He

is a co-organizer of the HlabX event by the Hackteria organization and organized the Oki Wander Lab in Okinawa, a three-week-long bio-art camp that aims to support non-professionals and professional artists to participate in art activities based on biological science knowledge. Due to the outbreak of the pandemic, all physical activities were temporarily converted into online activities.

9. Stephanie Pan and Stelio Manousakis are the founders of the Modern Body Festival. Since 2014, they have been supporting performance artists in The Hague, Netherlands through biennial exhibitions, examining the essence of our current existence with the theme of "modern body". The Modern Body Festival has stopped since the pandemic, and they now organize smaller-scale events such as the Modern Body Laboratory.

10. Svenja Keune is a doctoral researcher at the Swedish School of Textiles, a member of the Paillard e-Textile Summer Camp, and a co-founder of the I.N.S.E.C.T. Summer Camp. The camp was divided into two parts and held in stages. The first part was a general workshop form, exploring multi-species 25 through bio-digital fabrication technology. The second part was held in the form of a summer camp, focusing on the integration of the multi-species world into daily design practice.

11. Ted Hung is the founder of Fablab Taipei and the only interviewee from Taiwan in this study. In this interview, he briefly answered questions about the importance and impact of the international network on Taiwanese organizations from a geopolitical perspective, as well as its influence on the diversity of digital manufacturing content.

12. Tincuta Heinzl is an artist, scholar, and curator who is interested in the relationship between art and technology science, particularly in intelligent textiles and wearable technology. She has participated in the e-Textile Summer Camp and the Tribe Against Machine and used the summer camp as a social tool in the exhibition "Attempts, Failure, Trials and Errors" that she curated in 2018. In the interview, she provided a broad definition of the term "camp" and

discussed international collaboration and funding issues from a philosophical perspective in this study.

## 04. 摘要

「Non-governmental Matters」邀請歐洲和亞洲的跨學科獨立藝術團體組織者分享他們的觀點與經驗，推測式的重塑、想像一個協作的、可持續的未來產業或是平臺：「什麼是機器？」以在現有藝術產業以及學術系統之外支持藝術家。曾在台灣舉辦過的「部落對抗機器」與「來自未來的朋友」，以及由 Hackteria 在各國協作舉辦的 HlabX 活動，執行這些國際跨領域計劃中所遭遇到的文化差異以及維持計劃永續性的困難成為了本研究中的探索動力，我們亦曾於 2022 年 4 月提出全息計劃（Holo Project）試圖與國際夥伴一同研發一種網絡平臺。此研究採訪了圍繞在電子織品網絡和 Hackteria 網絡的數個獨立科技藝術團體的創辦思維、歷史和財務模型。除此之外亦採訪了數個替代目標如 Modern Body Festival、Re-FREAM、Open Lab 或是 Fabricademy 等與中心機構有不同程度合作的組織，它們在這裡被用作參考組。研究訪談的進行有三個途徑：一是將研究所涉及的所有國際社群視做一潛在網絡並為其做地圖建檔，二是收集獨立組織者對於創建社群的思維，以及其對永續性的看法，三是收集受訪者在科技藝術領域中跨國、以及跨域合作中解決文化衝突的經驗，並在最後結論處提出了當初關於全息計劃中的跨國合作提案的可行性與檢討。

關鍵字：夏令營、藝術網絡、非營利組織、國際主義、國際交流

1. 在科技和資本生態快速演變下的生態中，未來藝術、設計、科學、工藝該如何合作前進？我們在過去所舉辦過的活動中得知，短程、推測式的、缺少深度和明確目標，或是基於「暫時倫理」和片面知識所構成的行動，導致了永續動能的缺乏，以及在設計方法上的無共識。
2. 跨域、跨社群所組成的平臺中的多元社群的主權問題導致的信任問題和資源分配問題，這些主權問題來自於各方生態、需求上的差異，包括政治上和經濟上的，儘管整體目標是「正確」的。
3. 在之前的跨域合作中，這些合作包括了技術面上的和觀念上的，例如部落對抗機器等跨域工藝活動中，由於短程時間的壓迫或是文

化上的習慣差異，使社群省略了關於生態上的討論而直接進入到了技術面上的共作，儘管這些合作由於有大量國際參與者以致在國際宣傳上對活動主辦方具有益處，短期駭客松式的活動製造了有趣但短暫的動能，但是最終仍缺乏在遠程或是生態上的視野。必需認知到這些缺乏是認知上 (cognitive problems) 的，而絕非僅是技術和知識上的。

4. 由於社會生態、政治系統、經濟資源條件不同，而導致跨域活動執行設計上的認知衝突，這些認知差異或許也能被理解為對時間長度感知的差異。導致在這些共同合作中各方對於「產出」和「過程」產生了不同的比重，進而導致了合作上的不穩定。[Holo Project 在國家藝術文化基金會未來行動提案中提到欲解決的問題與遇到的挑戰與障礙]

## 04. ABSTRACT

“Non-governmental Matters” invites interdisciplinary independent art group organizers from Europe and Asia to share their perspectives and experiences. The aim is to imagine a collaborative and sustainable future industry or platform that supports artists beyond the existing art industry and academic systems. The question “What is a machine?” is raised to explore ways to support artists. Previous international interdisciplinary projects such as Tribal Against Machine and Having Friends in the Future held in Taiwan, as well as HlabX events organized by Hackteria in various countries, have encountered cultural differences and difficulties in maintaining project sustainability. These experiences serve as the driving force for this study. In April 2022, we proposed the Holo Project to develop a network platform with international partners.

This study interviewed several independent technology art group founders, their thinking, history, and financial models related to electronic textile networks and the Hackteria network. In addition, alternative organizations such as Modern Body Festival, Re-FREAM, Open Lab, or Fabricademy, which have varying degrees of cooperation with the central organization, were also interviewed and used as reference groups. The research interviews were conducted in three ways: first, all international communities involved in the study were regarded as a potential network, and mapping was done for them. Second, independent organizers' thoughts on creating communities and their views on sustainability were collected. Third, experiences in solving cultural conflicts in transnational and cross-domain cooperation in the field of technology art were collected. Finally, the feasibility and review of the original proposal for cross-border cooperation in the Holo Project were presented in the conclusion.

Keywords: summer camp, art network, non-profit organization, internationalism, international exchange

1. In the rapidly evolving ecology of technology and capital, how



*should future art, design, science, and crafts collaborate and advance? We learned from previous events that short-term, speculative, shallow, and lacking clear goals, or actions based on “temporary ethics” and unilateral knowledge, led to a lack of sustainable energy and consensus in design methods.*

*2. Sovereignty issues of diverse communities in cross-domain and cross-community platforms have led to trust and resource allocation issues. These sovereignty issues arise from differences in ecology and needs, including political and economic differences, despite the overall goals being “correct.”*

*3. In previous cross-domain collaborations, which included technical and conceptual collaborations, such as the Tribal versus Machine cross-domain craft activity, community discussions on ecology were omitted due to time constraints or cultural differences, leading to direct technical cooperation. Although these collaborations benefited the organizers in international publicity due to the participation of a large number of international participants, short-term hackathon-style activities generated interesting but short-lived energy, ultimately lacking a long-term and ecological vision. It is necessary to recognize that these deficiencies are cognitive problems rather than just technical and knowledge-related.*

*4. Due to differences in social ecology, political systems, and economic resource conditions, cognitive conflicts in design arise during cross-domain activities. These cognitive differences may also be understood as differences in perception of time duration, leading to different weights placed on “output” and “process” in these collaborations, resulting in instability in cooperation. [The Holo Project mentioned the problems, challenges, and obstacles encountered in the National Arts and Culture Foundation’s Future Action Proposal.]*

## 05. 研究方法和資料

### 訪談

研究主要以訪談方式收集組織者創辦科技藝術社群的經驗，共計採訪了分別來自電子織品網絡和 Hackteria 網絡的 14 位組織者。訪談約長兩小時，原則上分為兩次。每個訪談中的問題是因人而異的，這些問題大都圍繞在各受訪者對營利和產業的普遍看法、補助資金來源、國際合作的可能性與必要性、社群創建精神以及社群或組織衰退或得益的原因。這些線上訪談錄影或錄影得到的逐字稿最後被訪談主持人整理並翻譯成中文和英文，經過整理過後的逐字稿被公開放在部落對抗機器的維基上，並被節取用於本篇研究中。

### 二手資料

二手資料大多來自社群組織者的網站或是維基，以及訪談者在訪談中提及的相關連結。

## 32 實體參訪

在研究案期間，研究者在六月的時候拜訪了 Lifepatch 和 Rully Shabara，另外在八月研究者拜訪了在克羅埃西亞由 Radiona 組織的 Electric Wonder Land 夏令營。Radiona 的負責人曾經答應參加線上訪談但是可惜最後沒有出席，這些參訪由 Hackterial 的共同創辦人 Marc Dusseiller 協調。該活動結束隔天，研究者就飛往位於丹麥的 I.N.S.E.C.T 營，在這裡與兩位 e-Textile Summer Camp 的參與者 Tincuta Heinzl 以及 Svenja Keune 重聚。在此之後研究者前往柏林採訪了 Mika Satomi。

## 05. RESEARCH METHODOLOGY AND DATAS

### Interviews

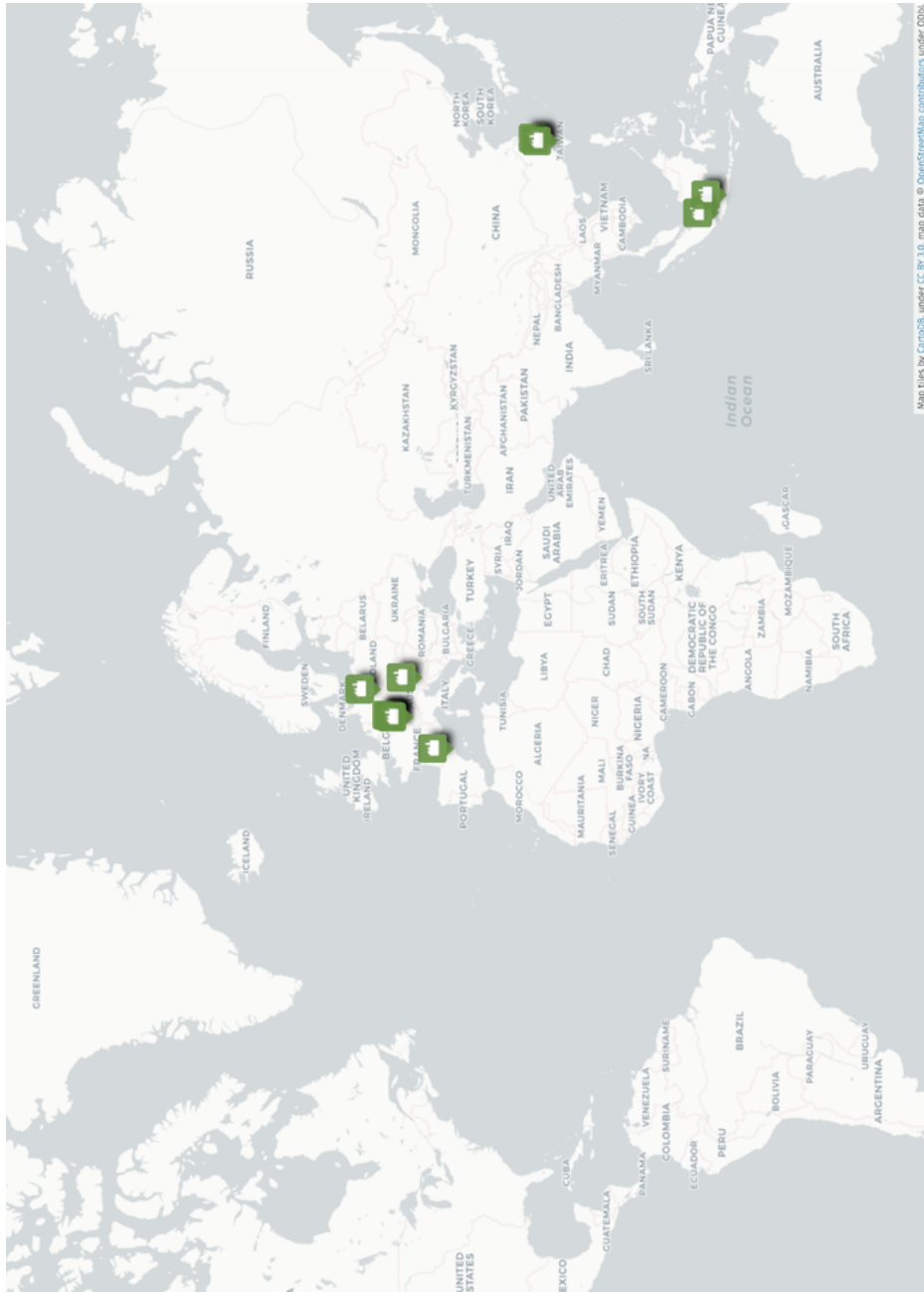
During the research, interviews were conducted with 14 organizers from the e-Textile and Hackteria networks to gather their experiences in founding technology art communities. The interviews lasted about two hours and were generally divided into two sessions. The questions given in each interview varied depending on the individual, but they mainly focused on the interviewees' views on profit and industry, sources of funding, the possibility and necessity of international cooperation, the spirit of community building, and the reasons for the decline or benefit of a community or organization. The transcripts of these online interviews were recorded and later translated into Chinese and English by the interviewers. The edited transcripts were publicly available on the Tribal Fighting Machines wiki and were excerpted for use in this research.

### Second-hand Information

The secondary data mostly comes from the websites or wikis of community organizers and relevant links mentioned during the interviews.

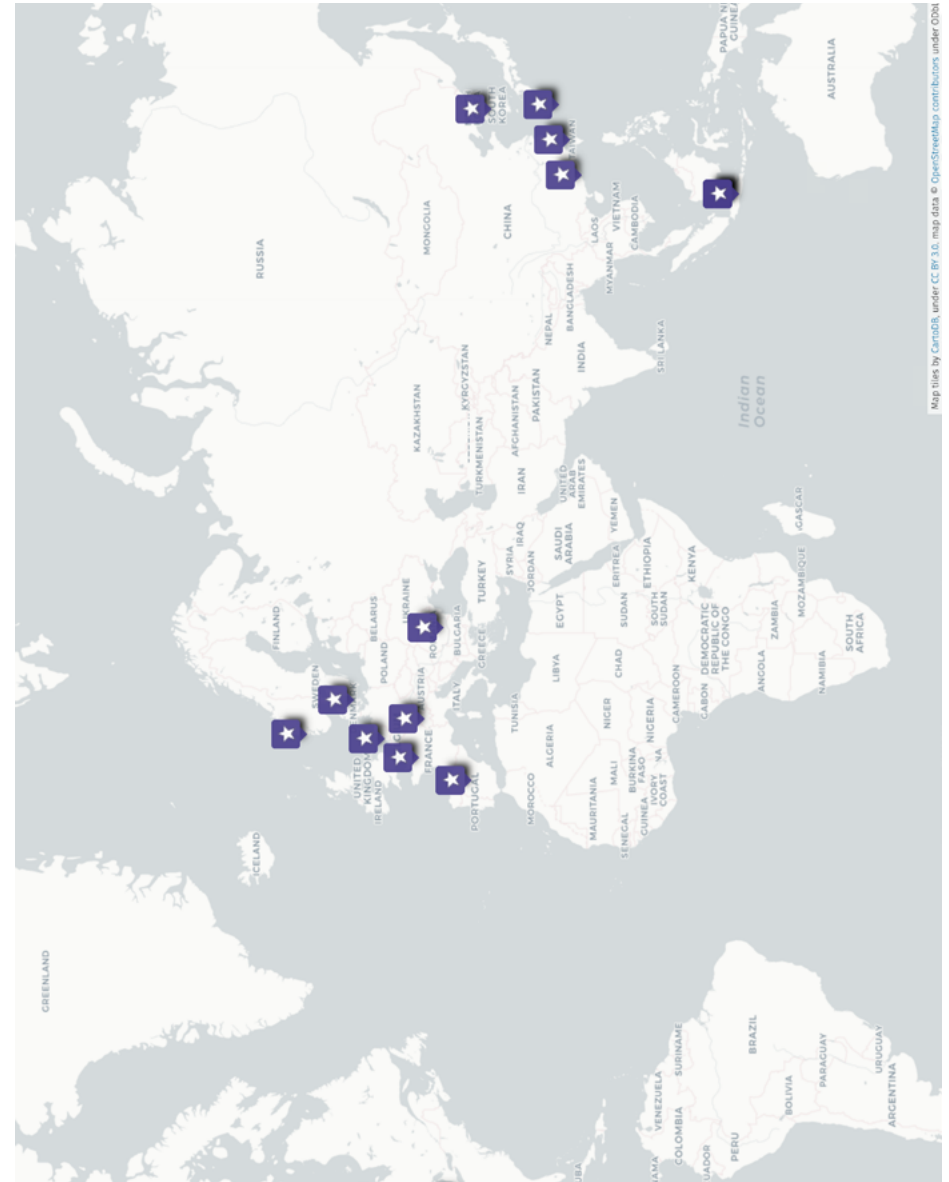
### Physical Visits

During the research period, the researcher visited Lifepatch and Rully Shabara in June, and later in August, visited Electric Wonder Land summer camp organized by Radiona in Croatia. The person in charge of Radiona had agreed to participate in an online interview but unfortunately did not attend. These visits were coordinated by Marc Dusseiller, co-founder of Hackterial. The day after the Radiona event ended, the researcher flew to I.N.S.E.C.T camp in Denmark where they reunited with Tincuta Heinzl and Svenja Keune, both participants of e-Textile Summer Camp. After that, the researcher went to Berlin to interview Mika Satomi.



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Organizations: Fab Lab Barcelona, Fablab Taipei 台北自造實驗室, Fraunhofer IZM - ASSID, GaudiLabs, Gudskul, Hackteria ZET, Lihang Studio 野桐工坊, Radiona, Ran-deLab, Senyawa Studio, SGMK.



Map tiles by OpenStreetMap contributors, under CC BY 3.0, map data © OpenStreetMap contributors, under CC BY 3.0.

EVENTS: ATTEMPTS, FAILURES, TRIALS AND ERRORS 2018, CELLSBUTTON#05 - YOGYAKARTA INTERNATIONAL MEDIA ART FESTIVAL 2011, e-TEXTILE SPRING BREAK 2018 - 2022, e-TEXTILE SUMMER CAMP 2011 - 2017, HUMUS SAPIENS 2018, I.N.S.E.C.T 2022, INTER-ACTIVOS? 2009, MICROWAVE INTERNATIONAL NEW MEDIA ARTS FESTIVAL 2009, MODERN BODY FESTIVAL 2014 - 2018, OKI WANDER LABS 2020, PIKSEL 2009, ROŠA - REGIONAL OPEN SCIENCE HARDWARE & ART, INDONESIA 2022, TRIBE AGAINST MACHINE 部落對抗機器 2017, 2018, WISH LAB 2013

## 06. WHAT ARE THE MATTERS?

本案例研究基於：Modern Body Festival（藝術節）、e-Textile Summer Camps（夏令營）、部落對抗機器（夏令營）、Attempts, Failures, Trials and Errors（聯展與夏令營混合）、e-Textile Spring Break（冬令營）、HlabX（數個國際活動各地分期舉行的獨立策展）、來自未來的朋友（一種線上版本的營）。以上數個組織可以大概被區分為兩種主要網絡：電子織品網絡和 Hackteria 開源生物藝術平臺及其國際合作夥伴，在本案中主要為印尼集體 Lifepatch 以及 2019 年舉辦於沖繩的活動 Oki Wonder Lab。

### 地圖繪制

為此網絡做一次正式紀錄是這個訪談的另一個附加動機，地圖被繪製在 Open-StreetMap 上。活動圖層包括了和訪談內容相關的藝術節和夏令營；單位圖層包括了機構、黑客空間與實驗室。

### 36 電子織品網絡與「營」

計劃中的訪談涉及了彼此有合作或衍生關係的四個營。首先在 Paillard 的 e-Textile Summer Camp 中，許多參與者開始提到在其他國家成立其他電子織品營的想法，e-Textile Summer Camp 主要是由 Mika Satomi 和 Hannah Perner-Wilson 在法國南部的 Le Moulins de Paillard 組織的一個年度性的電子織品藝術家的封閉社群，該集會活躍於 2009 - 2017，主要參與者多來自於歐洲的學術單位與產業。隨後首先衍生出由施惟捷發起，並和野桐工坊的尤瑪達陸於 2017 和 2018 於台灣台中泰安鄉合作舉辦的「部落對抗機器」電子織品營。第二個營是在紐約由 Lara Grant、Nicole Yi Messier、Victoria Manganiello、Sasha de Koninck、Liza Stark 於 2018 成立的 e-Textile Spring Break。還有一個是 2018 由 Tincuta Heinzl 在羅馬尼亞和斯洛維尼亞舉辦的 Attempts, Failure, Trials and Errors。以及 2022 年在丹麥的 I.N.S.E.C.T。這四個營的共同點是其組織者和參與者大都參與過位於法國 Paillard 的 e-Textile Summer Camp。在行政組織的層面上，有別於 e-Textile Summer Camp，這三個營都由政府或大學的資金支持，目前只有 e-Textile Spring Break 仍在運作，並於 2023 年改名為 Electronic Textile Camp。

位於台灣的部落對抗機器營開啟了電子織品和台灣原住民織品保存题目的合作。由於這個位於台灣的營是唯一的非歐洲營，因此許多資金花費在機票以及藝術家的住宿上。目前年度夏令營的活動處於暫歇狀態，但是在藝術和工藝上的實踐，以及相關國際合作仍然由施惟捷與尤瑪達陸持續推動中。

Attempts, Failure, Trials and Errors 營中以聯展的方式邀請了大量來自 Paillard camp 參與者的電子織品小型原型作品，並最後以聯展的方式參與了 Pikel Festival 2017。另一方面這個策展混合了營的框架和與當地的建築教育，因此參與者多為建築系的學生。還有一部份活動是以線上的方式邀請並支持遠方的電子織品藝術家。

在紐約的 Electronic Textile Camp 仍延用著 e-Textile Summer Camp 中藝術家集會的模板，活動由藝術家工作坊的交換構成，以及焦點小組的配置。本活動目標仍注重於電子織品藝術家彼此間的交流和社群的支持。目前這個營仍處於活躍狀態，於 2018、2019、2022 每年都有 15 名以上的藝術家參與。

位於丹麥的 I.N.S.E.C.T 營除了主辦人和少數幾位參與者曾參與過 e-Textile Summer Camp，可以說以經完全脫離了電子織品的主題並主要專注於基於「多物種共生設計」、與「仿生設計」社群的經營，參與者大約九成為新生代的學生。雖然在主題上幾乎是全新的內容，但其基地仍有織機工作室，活動架構也大都衍用了 Paillard 營的架構，因此也能夠被認為是受 e-Textile Summer Camp 影響的活動。本活動由兩個營組成，第一個營是採取了公開徵選並對參與者有較嚴格的篩選，以較傳統形式的數位製造工作坊形式進行。第二個營則是完全開放，任何對主題內容有興趣的人都能前往參加，較著重於野外生活體驗的活動。

在台灣的另一個涉及電子織品網絡的行動，由部落對抗機器和國立工藝研究發展中心於 2020 和 2021 組織的「來自未來的朋友」也使用了此電子織品網絡與國外參與者進行線上合作。2020 年本來計劃邀請數位電子織品藝術家來台灣與 NTCRI 進行合作，後因為疫情的緣故改為透過公開徵集徵選出 23 位線上國際參與者，其中有三位來自 Paillard 電子織品營，兩位來自 e-Textile Spring Break NY，兩位來自 Hackteria 生物開源藝術平臺，六位來自台灣，剩下的則是從電子織品社群的朋友那得到公開徵選的消息而前來報名。活動參與者透過線上工作坊、線上講座與 NTCRI 交流了與台灣有關的在地工藝知識，或是彼此介紹了自己的技術，或

是如何將材料和概念結合的方式等等，如公民科學和女性主義等題目。最終各參與者協力合作了一本材料樣片書，這些樣片被寄到台灣，最後製作成 23 本書回寄給各參與者，其中包含 16 片由個人製作的樣片以及 6 片由兩位以上參與者合作製成的樣片，此樣片書製作的傳統也是來自於 e-Textile Summer Camp。次年，作為樣片書活動的升級版，在實體展覽中提出並建設了一個概念裝置，一個表演式的材料庫被期望來降低跨國合作過程中的語言障礙。這個活動在某個程度上可以說是一個以線上形式舉辦的營，因為在此活動裡大量的使用了 e-Textile Summer Camp 的模板，特別是工作坊交換與樣片書，這些模板的應用降低了線上交流的困難度，因為仍有滿多參與者有過參與藝術營的經驗。

首先，這些自「傳統」電子織品營中演化出的各種進化版本都顯示了國際藝術家網絡在資金上和文化上的跨國影響力。Tincuta Heinzl 在訪談中給出了一個相當好的對所謂「營」的普遍定義，在此基礎上，她還提到了更多營在哲學上的意義；她提到了一座由蘇聯人在 1950 年建造的城市的故事，這些暗喻並提醒了本研究案中「地圖繪制」的工作可能屬於一種烏托邦思想的反思，以及其可能將遭遇到的難點：

所謂的「自治」營地，如你所說，主要是一個實踐者社區聚集在一起，交流技能和知識，討論共同感興趣的話題。在我看來，它們更像是藝術家的聚居地，它們是一種聚集的形式，讓來自世界不同角落的人，歐洲、美國、澳大利亞、台灣，可以相遇，互相了解，學習他們的實踐並交流經驗和知識。就像 E-textile 夏令營一樣，它主要是將一年中沒有時間開會的世界各地的從業者聚集在一起。從這個意義上說，這是一個在不太正式的背景中積極、鼓舞人心和產生新思想的活動。[Tincuta Heinzl]

維多利亞是一座由蘇聯人於 1950 年代建造的城市，毗鄰德國人在二戰期間建造的軍備工廠，這座城市的建造是為了容納工人和被帶到那裡的工廠工作的專家，這座城市是在山區從頭開始建造的，它實際上是從經濟和戰爭的需要中誕生的，因為它是從頭開始建造的，所以它遵循了當時的那種理想——社會主義、野蠻主義的建築，主要是街區——公共建築，並遵循某種類型的建築。注意到應該支持城市社會生活的機構類型也很有趣：文化之家、電話和郵政大樓、高

中、體育基礎設施、市政廳。故事是當蘇聯人來的時候，他們看到了這個地方和工廠，他們還帶來了「城市型錄」，羅馬尼亞當局不得不選擇一個模型。從這個意義上說，我們可以說它就像一個「城鎮物品」，或者你從型錄中購買的「產品」，他們在羅馬尼亞實施了這個城鎮，顯然，這種「城鎮模式」（在建築和城市規劃方面）在俄羅斯、格魯吉亞和印度都以類似方式建造，看看所有這些城市究竟發生了什麼，社會主義設計和建築烏托邦的來世是什麼，將會很有趣。[Tincuta Heinzl]

### Hackteria 開源生物藝術平臺網絡

除了電子織品營的系統之外，本研究案訪談的另一個系統是 Hackteria 開源生物藝術平臺和其國際活伴夥伴，特別是在印尼的藝術集體。Hackteria 本身就已經是一個極度國際化的社群，其社群致力於推廣開源文化以及 DIWO 文化。社群主要人物 Marc Dussseiller 的足跡遍布瑞士、歐洲、印度、印尼、韓國、日本、台灣。和電子織品社群不同的地方是，Hackteria 的國際連結主要源自於大型國際藝術節。它是一個開放社群，其中有更多非學術背景的參與者。這些在瑞士和印尼之間的合作與友情也已經超過 12 年以上，像是 2022 九月由 Marc 與 LifePatch 共同創辦人 Andreas Siagian 合作組織，由 GOSH 資助的 ROŠA (Regional Open Science Hardware & Art, Indonesia) 工作坊才剛剛結束。許多印尼和台灣藝術家因為 Marc 的關係得到了一些國際曝光的機會，大部份的交際和活動都由 Marc 組織，可以說 Hackteria 是一個非常受到關鍵人物魅力引導的社群。這些長年的跨國自組織的交流和實踐為獨立國際組織設下了典範，同時，他們也身體力行著共同的目標像是開源文化、知識和技能交流以及共食共住。

2009 一整年之中我還與一些朋友保持聯繫，他們邀請我去印尼參加一個藝術節叫作 Yogyakarta International Media Art Festival held by HONF, Cellsbutton 的國際媒體藝術節。它是由印尼媒體藝術集體 HONF 組織的，所以我延續了我的班加羅爾之旅，從班加羅爾前往日惹，去參加日惹的媒體藝術節。[Marc Dussiller]

「為什麼是全球的？」我已經解釋了 Hackteria 的形成和建立本來就是一個全球化的過程，有一些合作者，比如來自印度的聯合創始人 Yashas Shetty，它已經在那裡了，從一開始就是從一群來自世

世界各地的愛好者所形成的。[Marc Dussiller]

除此之外，HlabX 是一項開始於 2019 四月由 Hackteria 發起的國際串連活動，其目的是為了復甦 Hackteria 的國際網絡。延續在 2014 在印尼日惹舉辦並獲得巨大成功的 HackteriaLab 2014-Yogyakarta 中的友情，希望能在印尼、台灣、沖繩、瑞士舉行某種國際聯合活動，其動機是對往日友情的懷念以及對其網路的修補重建與更新。但是不幸的，活動受到來自在五月爆發的 COVID 19 的巨大影響，這個致敬活動最終被迫大部份內容必須在線上舉行。無論如何，這場策劃可以被視作一次試圖獨立動員國際合作的例子，活動的主要構成包括了在沖繩由大山龍主辦的 Oki Wonder Lab，以及在日內瓦舉辦的 Wormolution - Hackteria Temporary Autonomous Laboratory at 1000 Ecologies 工作坊。

在上一次大型 HackteriaLab 2014 - Yogyakarta 之後，我們期待在 2019-2020 年在台灣、日惹、沖繩、瑞士等地舉辦這個 HLabX 計劃，其中包括一系列相關活動、聚會、駐留、臨時實驗室及其展示。我們希望將我們在過去 10 年的活動中創建的新舊網絡連接起來。[[https://www.hackteria.org/wiki/HLabX\\_Programme](https://www.hackteria.org/wiki/HLabX_Programme)]

## 06.

### WHAT ARE THE MATTERS?

This case study is based on various organizations, including Modern Body Festival, e-Textile Summer Camps, Tribe Against Machines, Attempts, Failures, Trials and Errors, e-Textile Spring Break, HlabX, and Friends from the Future (an online version of a camp). These organizations can be roughly divided into two main networks: the e-textile network and the Hackteria Open-Source Biological Art Platform and its international partners. In this case, the main organizations studied are the Indonesian collective Lifepatch and the 2019 Oki Wonder Lab event held in Okinawa.

#### The Mapping

As an additional motivation for this interview, a formal record of this network was created, with a map drawn on OpenStreetMap. The event layer includes art festivals and summer camps related to the interview content; the organization layer includes institutions, hacker spaces, and laboratories.

#### e-Textile Camps

The planned interviews involve four camps that have collaborated with or are derived from each other. First, at Paillard's e-Textile Summer Camp, many participants began talking about the idea of establishing other e-textile camps in other countries. The e-Textile Summer Camp is an annual exclusive community of e-textile artists organized by Mika Satomi and Hannah Perner-Wilson at Le Moulins de Paillard in the south of France, active from 2009-2017, with most participants from academic and industrial units in Europe. Subsequently, the "Tribal Against Machine" e-textile camp, initiated by Shih Wei Chieh and Yuma Taru of the Lihan Workshop, was held in cooperation in Taiwan in 2017 and 2018. The second camp, e-Textile Spring Break, was established in New York in 2018 by Lara Grant, Nicole Yi Messier, Victoria Manganiello, Sasha de Koninck, and Liza Stark. Another is Attempts, Failure, Trials, and Errors, organized by Tincuta Heinzl in Romania and Slovenia in 2018, and the I.N.S.E.C.T camp in Denmark in 2022. The common point of these four camps is that their organizers and participants mostly participated in the e-Textile

## Summer Camp in Paillard.

At the administrative level, unlike e-Textile Summer Camp, these three camps are supported by government or university funding. Currently, only e-Textile Spring Break is still in operation and is now renamed Electronic Textile Camp in 2023.

The Tribe Against Machine camp in Taiwan launched a collaboration between the indigenous preservation and e-textiles. As the only camp in Asia, much of the funding goes towards airfare and artist accommodations. The annual summer camp is currently on hiatus, but Wei-Chieh Shih and Yuma Taru continue to promote artistic and craft practices, as well as relevant international collaborations.

Attempts, Failure, Trials and Errors invited a large number of small e-textile prototype works by participants from the Paillard camp in the form of a joint exhibition and participated in the Píksel Festival 2017. On the other hand, this curation mixed the framework of the camp with local architectural education, so most participants were architecture students. Part of the activity was also invited and supported online e-textile artists from afar.

The Electronic Textile Camp in New York still follows the template of the e-Textile Summer Camp artist gathering, with activities consisting of exchange of artist workshops and focus groups. The goal of the event still focuses on the exchange between e-textile artists and community support. Currently, this camp is still active, with 15 or more artists participating each year in 2018, 2019, and 2022.

The I.N.S.E.C.T. camp in Denmark, except for the organizers and a few participants who have attended the e-Textile Summer Camp, has completely departed from the theme of e-textiles and focuses mainly on “multispecies symbiotic design” and the “bionics design” community. About 90% of the participants are students. Although the theme is almost entirely new, the camp still has a weaving studio, and the activity structure is mostly based on the Paillard camp, so it can also be considered an activity influenced by the e-Textile Summer Camp. The camp consists of two parts. The first camp is selected through open

recruitment and has stricter screening for participants, and is conducted in a more traditional form of digital fabrication workshops. The second camp is completely open, and anyone interested in the topic can attend, with a focus on outdoor experiential activities.

Another initiative in Taiwan that involves the e-textile network is the “Having Friends in the Future” project organized by the Tribe Against Machine and the National Taiwan Craft Research and Development Institute in 2020 and 2021. This project used the e-textile network to collaborate online with international participants. Originally, the project planned to invite several e-textile artists to Taiwan to collaborate with NTCRI, but due to the pandemic, it changed to an open call, 23 international participants were selected online through open call instead. Including three from Paillard e-Textile Camp, two from e-Textile Spring Break NY, two from Hackteria platform, and six from Taiwan, with the remainder coming from open calls in the e-textile community. Participants exchanged local craftsmanship knowledge related to Taiwan, introduced their own techniques, and discussed how to combine materials and concepts related to topics such as citizen science and feminism through online workshops and lectures with NTCRI. Eventually, the participants cooperated to produce a material sample book, which was sent to Taiwan and eventually produced into 23 books, including 16 samples made by individuals and six samples made by two or more participants. The tradition of creating this swatch book originated from the e-Textile Summer Camp in Paillard. The following year, an upgraded version of the swatch book activity was proposed and a conceptual installation, a performative material library, was constructed in the physical exhibition. The activity can be described as a camp held in an online form to some extent, as the templates from the e-Textile Summer Camp were extensively used, especially the workshop exchange and the swatch book making. The application of these templates reduced the difficulty of online communication as many participants still had experience participating in art camps.

Firstly, these various evolved versions of “traditional” e-textile camps demonstrate the transnational influence of the international artist network in terms

of funding and culture. Tincuta Heinzl provided a good definition of camps in the interview, and on this basis, she also mentioned the philosophical significance of camps. She referred to a story about a city built by the Soviets in 1950, which served as a metaphor and reminded this research of the possible reflection of utopian thinking in the mapping work, as well as the difficulties it may encounter.

*The so-called “autonomous” camps, as you call them, are mostly about a community of practitioners coming together and exchanging skills and knowledge, debating topics of common interest. From my perspective, they are more like the artists’ colonies, they are a form of gathering that allows people from different corners of the world, Europe, U.S., Australia, Taiwan, to meet and to get to know each other, to learn about their practices and exchange experiences and knowledge. Like in the case of e-Textile Summer Camp, it is mostly about bringing together practitioners from different parts of the world who do not have time during the year to meet otherwise. It is in this sense an active, inspiring and generator of new ideas, in a less formal context. [Tincuta Heinzl]*

*Victoria is a city built in the 1950s by the Soviets, next to a factory for armament built during the Second World War by the Germans. The city was built to accommodate the workers and the specialists brought there to work in the factory. The city was built from scratch in the mountains, and it was actually born from economic and war necessities. And because it was built from scratch, it followed the kind of ideals of that time - that of Socialist, brutalist kind of architecture, with mainly blocks - communal buildings, and following a certain type of architecture. It is also interesting to notice the kind of institutions which were supposed to support the social life of the city: the house of culture, the telephone and post buildings, the highschools, the sports infrastructures, the city hall. The story is that when the Soviets came and they saw the*

*place and the factory, they also came with a “catalog of cities” and the Romanian authorities had to pick a model. In this sense we can say that it is like a ‘town object’, or a “product” that you buy from a catalog. And they implemented this town in Romania. Apparently, this “town model” (both in terms of architecture and urbanism) has been built similarly in Russia, in Georgia and in India. It would be interesting to see what happened in all these cities once inhabited, what is the afterlife of the Socialist design and architecture utopias. [Tincuta Heinzl]*

### Hackteria Open Source Biological Art Platform

In addition to the system of e-textile camps, another system discussed in this research is the Hackteria Open Source Biological Art Platform and its international network, particularly in the Indonesian art collective. Hackteria is an extremely international community dedicated to promoting open-source and DIWO culture. The main figure in the community, Marc Dusseiller, has traveled to Switzerland, Europe, India, Indonesia, Korea, Japan, and Taiwan. Unlike the e-textile community, Hackteria’s international connections mainly stem from large international art festivals. It is an open community with a higher proportion of non-academic participants. The collaborations and friendships between Switzerland and Indonesia have spanned more than 12 years, including the recent ROŠA (Regional Open Science Hardware & Art, Indonesia) workshop in September 2022, which was co-organized by Marc and Andreas Siagian, the co-founder of LifePatch and supported by GOSH. Many Indonesian and Taiwanese artists have gained international exposure due to Marc’s connections, and most of the networking and activities are organized by Marc. It can be said that Hackteria is a community that is heavily influenced by the charisma of key figures. These years of self-organized cross-border exchanges and practices have set a paradigm for independent international organizations, and they are also actively pursuing shared goals such as open-source culture, knowledge and skill exchange, and co-living and co-eating.

*In 2009, I also kept in the loop with some friends I met that invited*



*me to a festival in Indonesia, it's called Yogyakarta International Media Art Festival held by an Indonesian media art collective called HONF, the house of natural fiber. So Cellsbutton International Media Art Festival of Yogyakarta. So I combined my trip to Bangalore to continue to join the media art festival in Yogyakarta to join there. [Marc Dussiller]*

*"Why global?" The forming and foundation of Hackteria was a global thing already. There were collaborators like co-founders from India (Yashas Shetty), it was already there. We started this as a group of enthusiasts that already were globally distributed. [Marc Dussiller]*

In addition, HlabX was an international tandem event starting in April 2019 initiated by Hackteria, with the aim of reviving Hackteria's international network. Continuing the friendship from the highly successful HackteriaLab 2014 - Yogyakarta in Indonesia in 2014, it was hoped that some kind of international joint event could be held in Indonesia, Taiwan, Okinawa and Switzerland, motivated by the memory of the old friendships and the repair and renewal of its network. But unfortunately, the event was greatly affected by the COVID 19 outbreak in May, and the tribute was eventually forced to be held mostly online. In any case, the event can be seen as an example of an attempt to independently mobilize international cooperation, with the main components of the event including the Oki Wonder Lab in Okinawa, hosted by Ryu Oyama, and the Wormolution - Hackteria Temporary Autonomous Laboratory at 1000 Ecologies workshop in Geneva.

*After the last large-scale HackteriaLab 2014 - Yogyakarta, we are looking forward to host this HLabX Programme involving a series of related events, gatherings, residencies, temporary labs and it's presentations in 2019-2020 in Taiwan, Yogyakarta, Okinawa, Switzerland and beyond. We want to connect the old and new networks which we have created throughout our activities during the past 10 years. [[https://www.hackteria.org/wiki/HLabX\\_Programme](https://www.hackteria.org/wiki/HLabX_Programme)]*



48

2018 e-Textile Spring Break 全體參與者合照於瓦薩克，紐約。該活動現在已於 2023 年改名為 Electronic Textile Camp。Group photo of all participants in e-Textile Spring Break 2018 in Wassaic, NY. The name of the event has now changed to “Electronic Textile Camp” in 2023.



49

e-Textile Summer Camp 2016 在 Paillard 藝術中心，羊毛龐克小組正在發表混合了磁蕊記憶體的一件穿戴式原型。e-Textile Summer Camp at Paillard in 2016, A wearable prototype implemented with core rope memory circuits was introduced by the Wool Punk team.



50

在羅馬尼亞由 Tincuta Heinzl 組織的 Attempts, Failure, Trial and Errors。Attempts, Failure, Trial and Errors in Romania, organized by Tincuta Heinzl, 2018.



51

Giulia Tomasello, Pauline Vierne, Svenja Keune 在電子織品夏令營裡一起分享關於使用紅茶菌膜做為織物材料的工作坊。The Kompucha workshop co-organized by Giulia Tomasello, Pauline Vierne, Svenja Keune in e-Textile Summer Camp, Paillard 2016



52

尤瑪達陸帶領部落對抗機器所有參與者試穿傳統泰雅服飾的複製品，2017。Yuma Taru and all participants wearing the replicants of traditional Atayal costumes during Tribe Against Machine camp, 2017.



53

Hackteria 開源生物藝術平臺組織的虫化世代工作坊，日內瓦。Wormolution workshop 2019 organized by Hackteria Open Source Biological Art Platform, Geneva.



54

在 2017 年的部落對抗機器活動中，國際電子織品藝術家和來自野桐工坊的織者們合力將傳統泰雅新娘頭飾與電子功能結合在一起產生的穿戴天線裝置，其靈感來自於結合「靈」的概念以及電磁波的概念。At the 2017 Tribal Against Machine event, international e-textile artists and weavers from the Lihan Workshop collaborated to combine traditional Atayal bride headset with electronic functions, creating a wearable antenna device inspired by the concept of "spirits" and the idea of electromagnetic waves.



55

Jurus Sulam Listrik 電子刺繡工作坊海報，工作坊由 Lifepatch 和 Hackteria 共同舉辦，2022。Jurus Sulam Listrik\_Workshop Flyer, workshop organized by Lifepatch and Hackteria, 2022. Poster credit: Maria Inarita Uthe

07.  
人

這部份是相對於策略式的思考，在訪談裡一個不斷被提到的問題是關於「人」的，這與形成社群的意義相關，也可能較關於探討這些組織和網絡的在哲學的意義上的目的；在許多共食共住的活動或是活動天數較多的藝術工作坊中，「過程就是作品本身」這樣類型的概念早已不斷的被提倡；「人」應該被假設性的視為最終的「產出」，我們必須建立起「人」是我們所想像的未來產業中的基礎設施，因為人是觀念的載體並承載了無法被體現量化的經驗與交流。另外這也是訪談中也稍微關注了組織者與藝術家的移動與友誼發展的原因。

藝術營在共食共住的活動方式中進行，像是傳統工藝者和科學家在同一台織機上將材料和數字技術編織在一起，更重要的是這種模式強調藝術、文化和理論生產的新模式，換言之，網絡和知識傳播的主要構成是友情，活動的產出的是一種表現在人際上的，而非技術或物質上的迭代，換言之，參與者的思想演進以及其移動被視為是最終的價值。這些活動通常最受到批判的部份就是缺少物質的高品質藝術產出，但是這是因為跨階級和跨領域的觀念交換被嚴重的忽視。舉例來說，在 Holo Project 提案書裡曾經提到，部落對抗機器曾承接台灣工藝研究發展中心（NTCRI）的策展專案，並組織了「來自未來的朋友」，提出以三個月的「線上駐村」形式鼓勵各國參與者以線上交流形式吸收台灣在地文化並產出實體作品，但是最終卻遭受到中心批評沒有產出令人滿意的實體作品。

當然線上活動並不是一種最好的「花時間相處」的方式，我們也可以舉出另外一些比較好的例子，例如在印尼集體文化裡常常被提到的「nongkrong」，原意指在路邊坐在一起的集會，意思就是「花時間相處而什麼也不做」，這些概念早已經被許多策展人做為一種藝術表現使用，例如在今年的卡塞爾文件展 Documenta 15 也收到過類似的關於展覽作品品質太低的批判。在 Hackteria 共同創辦人 Marc Dusseiller 和印尼集體的的合作裡有更多這樣的例子，例如 Hlab14（2014）；Marc 也常常帶各國的藝術家到 Lifepatch，或是邀請藝術家到瑞士進行這些「無為之為」，有時是短期的工作坊，有時甚至只是相處和共渡時光，這些行為都含有高度的文化交流和觀念交換，這些都與藝術的本質無異，他也將他的幽默表現在他的貼紙作品系列上：「Make Friends Not Art」。

因為藝術能自動改變社會，它反映了那個時代正在發生的事情，準則或是失敗的定義。比如說，如果你關注一個早期時代的藝術家，你怎麼知道他的哲學、他的生活、他的旅程？是從他的藝術作品中，因為你看到了進程，例如，莫內、梵高，你從他們的藝術作品中了解了整個故事，了解了他們的進程，你從這個人身上學到了一些東西，這個人的「個人」，他的思想從這個藝術中的變化，這都是關於藝術家，這個「人」，而不是藝術，藝術家只是了解藝術家思想的一個工具，想像一下，如何欣賞一個人，如何讓一些人成為藝術家或接受者，如果兩者對事物的態度是一樣的，社會就會改變，因為它提高了我們對事物的理解和欣賞水平，這才是藝術的真正目的，而不是金錢。[Rully Shabara]

一個藝術家不是一個主角。一個藝術家不是在社會中被揭示的東西，它應該和其他的職業沒有區別，在這種情況下，你必須像這樣對待藝術，否則就很危險，因為他們說他們想改變社會，但他們只是想得到補助，這是非常不同的兩件事。但是如果你真的對待藝術只是想賺錢，只要給錢，支持他們，這就是你支持年輕藝術家的方式，他們還在尋找自己的旅程中，支持他們！因為他們將為這些人建立產業的基礎設施，這樣他們就可以成為這個場景的一部分，獲得金錢，然後如果他們認真對待自己的藝術，他們就會不斷發展，他們可以理解藝術的本質是什麼，這意味著你必須消除藝術中的階級制度，在這個產業中，藝術家或策展人，或其他什麼人，都應該被視為和其他職業沒有什麼不同。[Rully Shabara]

另外訪談中談論到的某些部份純粹只是關於人與人相處的基礎，但卻也至關重要，這些是關於組織者在組織社群的心態與觀念，或是關於一個理想的社群的定義與描繪，這些比起技術性或是策略性的思考更為重要，因為這是關於人的，而社群是全然關於人的。這些對於關係的描述有時候更像是一種表述式，如果錯誤的能量被灌注在一個設計錯誤的表述式上，那再多能量也是無濟於事：

一切都是從個人層面開始，不從個人做起的話，就沒有意義。成為社群的一部分並不是一塊巨石，並不是每個人都必須以某種方式行事，這完全不是建立社群的意義，建立社群就是讓了解你並分享願

景的人圍繞你自己。這是關於我希望能被那些了解獨立意味著什麼的人圍繞，他們對世界的樣子有著共同的願景，對自己負責，然後也許從這個社群中學習到你可以分擔一些責任並做出貢獻，但這不是無私，社群不是無私的，沒有無私這回事，自私是人類狀況的核心，我們所做的一切都是為了我們自己。[Stephanie Pan]

另一個被頻繁的被提及的是社群能量的衰減，這可能是一個很經典的現象，這些老化通常和參與者與社群關鍵人物的年紀增長有關，這是無法避免的。也許這也與社群的開放性、公開徵集層面有關連。

很多人也在早期階段就離開了，他們還有其他的生活要忙錄，就像他們本來是新人，但後來成為了一個母親，你知道，比起文化全球網絡組織者，她更想成為一名母親。劉佩雯是最早的成員，在臺灣組織活動的時候也非常積極，她在瑞士組織了 HackteriaLab，以及在印尼組織 HackteriaLab。同時，Urs 也是，他非常專注於他的公司 GaudiLabs 的開發，因為這是他現在的全職工作，所以他沒有多少時間從結構上塑造全球 Hackteria 網絡，所以我們失去了一些結構，像是組織力。我們想保持開放性，但後來有更多的人離開，因為他們還有其他更重要的事情要做，這座建築有點倒塌了。  
[Marc Dusseiller]

在 Hackteria 裡的網絡中並沒有類似電子織品網絡那種類似「分會」或是「品牌」的情況發生，像是紐約和台灣的營都在法國的 Paillard 營之後連續舉辦了兩年以上。目前紐約的 Electronic Textile Camp 剛開始他們第四年（2023）的活動。這種類似分會的情況有點像是在 Fablab Taipei 的洪堯泰提到的在 Fablab 裡的品牌行銷，當然 Fablab 和電子織品營是兩種完全不同的東西，但是在分裂複製的情況上有一點類似，只是電子織品網絡的分會情況絕大部份是基於在一種社群情感上，而 Fablab 的分散經營是基於對理念的認同和品牌所帶來的經濟效益。

Fablab 其實就是一個理念的認同，比如說你認同分散式製造跟數位知識共享這兩件事情的話，基本上他就是 Fablab 在宣揚的價值，其實他並沒有一個很嚴格的成立規範，它並不是強制力很強的，像法蘭西有 lab 是專門做做農業，像 Jonathan Minchin 他們也是做農

業相關的，這些 lab 在每個國家的角色完全是不一樣的。[洪堯泰]

你不應該設計產品，而是設計系統，作為一個有創造力的人，或一個生物學家，或一個工程師，你的干預應該以某種方式改善棲息地系統的健康，或你自己或你的社群，或同時改善這三者。[Jonathan Minchin]

## 07. PEOPLE

This part is relative to strategic thinking, and one of the questions that kept coming up in the interviews was about “people”, which is related to the meaning of forming communities, and perhaps more about exploring the philosophical purpose of these organizations and networks. In many shared food and housing events or art workshops with more days of activity, the notion that “the process is the work itself” has long been promoted; “people” should be hypothetically considered as the ultimate “output”, and we must establish that “people” are the infrastructure of the future industry we imagine, because people are the carriers of concepts and carry experiences and communications that cannot be quantified. This is also the reason why the interview focused a little on the development of movement and friendship between organizers and artists.

60 Art camps take place in a communal way, like traditional craftsmen and scientists weaving together materials and digital technologies on the same loom. More importantly, this model emphasizes new modes of artistic, cultural and theoretical production; in other words, the main component of networking and knowledge dissemination is camaraderie, and the output of the activity is an expression of interpersonal, rather than technical or material, iterations. Another way of saying it is: the evolution of the participants’ ideas and their movement are seen as the ultimate value. These activities are often most criticized for their lack of material quality art production, but this is because the cross-level and cross-disciplinary exchange of ideas is severely neglected. For example, in the Holo Project proposal, it was mentioned that Tribe Against Machine had undertaken a curatorial project for the National Taiwan Craft Research and Development Institute (NTCRI) and organized “Having Friends in the Future,” which proposed a three-month “online residency” to encourage participants from different countries to absorb Taiwan’s local culture and produce physical works in the form of online exchanges, but was ultimately criticized by the center for not producing satisfactory physical works.

Of course, online activities are not the best way to spend time together, but we can also cite some other good examples, such as the often mentioned “nongkrong” in Indonesian collective culture, which originally means a gathering of people sitting together on the roadside, meaning “spending time together without doing anything”. This year’s Documenta 15, for example, received similar criticism about the low quality of the exhibition’s work. There are more examples of this in Hackteria co-founder Marc Dusseiller’s collaborations with Indonesian collectives, such as Hlab14 (2014); Marc has often brought artists from different countries to Lifepatch or invited artists to Switzerland for these “do-nothings”, sometimes short-term workshops, sometimes even just to spend time together, all of which involve a high degree of cultural exchange and conceptual exchange and are in line with the nature of art. Marc also expresses his humor in his series of stickers: “Make Friends Not Art”.

*Art doesn’t have to be associated with politics because it automatically changes society. It reflects what is happening, or norms or failed standards happening in that time. If you follow an artist from the past, for example, how do you know his philosophy, his life, his journey? It is from the art because you see the progress. For example, Monet, Van Gogh, you know the whole story from their art, the progress. You learn something from that person, the individual person, the change in his mind from this art. So it’s all about the artist, the person, not the art, the artist is just a tool to understand the artist’s mind. So imagine this kind of knowledge or how to appreciate someone and how to make some become artists or recipients, both have the same approach on things the society changes. Because it levels up the understanding and appreciation of things. So that’s the true purpose of art, not money right? [Rully Shabara]*

*An artist is not a lead. An artist is not something revealed in society, it should be the same as any other profession. You have to treat art like that in that context, otherwise it’s dangerous. Because they*



*say they want to change society, but they just want to build up this funding, it's very different. But if you did treat art just for wanting to make money, just give the money, support them. This is how you support young artists who are still on the journey finding themselves. Support them! Because they will build the infrastructure of industry for these people so they can be part of the scene, get money, and then if they are serious with their art, they keep developing and they can understand what the essence of art is. That means you have to remove the hierarchy in art. In this industry, artists or curators, or whoever, should be treated as any other profession. [Rully Shabara]*

There are also some parts of the interview that are purely about the basics of how people get along, but they are also important. These are about the organizers' mindset and concept of organizing a community, or the definition and depiction of an ideal community. These are more important than technical or strategic thinking, because they are about people, and community is all about people. Sometimes these descriptions of relationships are more like expressions, and if the wrong energy is poured into a wrongly designed expression, then no amount of energy will help.

*It starts from the personal level, if it doesn't start from the personal, there's no point. Being part of a community is not a monolith. It's not that everybody has to behave a certain way, that is totally not what it means to build community. Building community is about surrounding yourself with people who understand you and share a vision. We do everything ourselves as well, that's why we were killing ourselves, because we don't want to ask people to do things for nothing, so we do it for nothing. We do everything ourselves. It's about wanting to be surrounded by people who understand what it means to be independent, who share a vision of what the world can be like, taking responsibility for yourself and then maybe learning from this community that you can share some responsi-*

*bility, and contribute. But it's not about being selfless. Community is not about being selfless. There's no such thing as selflessness. Selfishness is at the core of the human condition. Everything we do is for ourselves. [Stephanie Pan]*

Another frequently cited phenomenon is the declining energy of communities, which is probably a classic phenomenon. This aging is often related to the aging of participants and key figures in the community, which is inevitable. Perhaps this is also related to the openness of the community and the open recruitment level.

*A lot of people also left a bit from the earlier phase, they had all the things in life like they were new, but became a mother and you know more interested in being a mother than a cultural global network organizer. Pei Wen Liu was from the very beginning, very active when she organized the event in Taiwan, she organized the HackteriaLab in Switzerland, organized Hackteria Lab in Indonesia as an example, she lives in Switzerland. And like Urs in the meantime, he is very focused with his company GaudiLabs on developing this because it's his full job now. So he has a bit less time to structurally shape the global Hackteria network. So we lost a bit of organization structure. We wanted to keep it open but then the more people leave because there are other more important things to do so. [Marc Dusseiller]*

There are no "chapters" or "brands" like the e-Textile network in Hackteria, like the New York and Taiwan camps, which have been running for more than two years after Camp Paillard in France. The Electronic Textile Camp in New York is currently in its fourth year (2023). This kind of club-like situation is a bit like the brand marketing in Fablab, as mentioned by Ted Hung at Fablab Taipei. Of course Fablab and e-Textile Camp are two completely different things, but they are somewhat similar in terms of the split replication, except that the e-Textile network is mostly based on a community sentiment, while Fablab's decentral-

ized operation is based on the recognition of the idea and the economic benefits of the brand.

*Fablab is actually a recognition of an idea, for example, if you agree with the two things of decentralized manufacturing and digital knowledge sharing, then basically it is the value that Fablab is promoting, in fact, it does not have a very strict establishment specification, it is not mandatory very strong, like in France there are labs that specialize in doing agriculture, like Jonathan Minchin they are also doing agriculture-related, the role of these labs in each country is completely different. [Ted Hung]*

*You don't design products, you design systems. And your interventions as a creative person, or a biologist, or an engineer should somehow improve the health of that system of the habitat, or yourself or your community, or all three at the same time. [Jonathan Minchin]*

## 08. 公開徵選

在訪談中組織者通常能明確的知道自己為何需要使用公開徵選而何時不用，因為這些關乎於其組織的開放性；例如 Mika Satomi 不認為 e-Textile Summer Camp 是一種社群，她從一開始就決定了 e-Textile Summer Camp 是排外的且只邀請特定的人選，這導致了一些問題，包括每年工作坊和樣片書中過度重複的內容，她也在訪談中也提到了這些批判。她只有選擇在 2017 年做過一次全開放並且對外收費的活動，那也是活動的最後一年。她也提到了排外團體的好處，就是每年和同一群人組織事物需要相對較低的行政成本，因為你無需再重新和一群人解識這些行政工作，這也的確是一個強烈的家族情感，每個人都曾經連續好多年回到同一塊土地上，大家都對同一個場地、老面孔感到熟悉，這是無可取代的。

*e-Textile Summer Camp 不是一種社群，因為你不能想來就來，你必須被邀請，它本身並不是公開的，不是如果 100 人想來這裡，我就能容納 100 人。並且因為活動的風格，它無法擴張，這些也是我收到的問題或批評。同時，這是獨一無二的，因為一方面我說每個來過的人都可以回來，因為這對我來說很重要，要有這種你永遠都可以回來的感覺。[Mika Satomi]*

在 Modern Body Festival 的訪談中提到他們出乎意料成功的第二次活動的公開徵選共收到了約 800 份以上的報名表單，這個極大的成功是因為人們看到了第一次封閉測試版本中的藝術家名單和其作品，這些藝術家的知名度和偉大的作品成為了活動知名度的基石；另外一個原因是他們提供了入選者相當的費用。因此他們幾乎沒有為活動做任何額外的宣傳。但由於他們只將所有的花費花在藝術家和藝術節本身，藝術節本身幾乎沒有任何盈利，他們只能維持基本生計和工作人員的費用，他們也提到了他們對許多公開徵選不提供藝術家費用的行為感到反感。

*我們的第一個版本沒有公開徵選，第一版的預算基本上是微不足道的，我們只有很少的錢，參與者都是我們認識的人，他們都在我們的網絡中，但他們都是非常非常偉大的藝術家，非常偉大的作品，所以我認為這也有幫助。當我們進行公開徵集時，人們可以參考，他們查看了以前的版本，他們就像，「哦，這看起來真的很酷，我*

想成為其中的一部分」。我們明確的表示我們將付錢給入選者，這也很重要。[Stelio Manousakis]

在 I.N.S.E.C.T 營的第一個部份中，公開徵選被使用來徵選具有專業技能的專家，以應對一些工作營裡的工作，這裡涉及的對社群的影響和上面不太一樣；公開徵選被用來做強化社群工作能力的工具。這個營有著強烈的關於生物材料與多物種共生的主題性。這樣有效的號召力可能來自於题目的開創性與當代性，因此很快的集中了「對」的人。這個情況也發生在 2007 年的 Marc 和 Andy 身上，當時他們一同強烈的反對 iGEM 對基因設計課程的方式，因此開啟了 Hackteria 開源生物藝術平臺和 Synthetic Biology for Artists & Designers 這本書的誕生，當時幾乎還沒有人曾經將生物合成的內容引入到了藝術設計領域，也因此有了一系列後續的生物藝術的浪潮。

第一個營專門為 OME 製作立面雙胞胎，這是一座屬於紐卡斯爾大學 HBBE 的實驗建築，我們還想用粘土進行 3D 打印，並用菌絲體和紡織品進行試驗，以製作一個能以某種方式與當地昆蟲互動的裝置。為期十天的工作坊，我們採用了公開徵集申請，然後選擇了九名參與者，我們為即將到來的十天制定了一個粗略的計劃，我們根據工作所需的專業知識來選擇參與者，因此他們中的一些人具有菌絲體、粘土 3D 打印、監控或參數化設計方面的經驗。[Svenja Keune]

所以我和 Andy Gracie、Yashas Shetty 聊了聊關於 DIY 製造，基因工程實驗室以及將機器和機器人與生活系統相結合的實驗室，這種開源方法也同樣適用於生物學領域。所以我們認為這個 iGEM 根本是胡說八道，因為裡面只有學生和工程師，沒有藝術家、沒有批判元素、沒有人類學家、也受了太多西方的影響，這是一種非常美國化的思維方式。[Marc Dusseiller]

## 08. OPEN CALL

In interviews, organizers are often clear about why they need to use open calls and when they don't, as these relate to the openness of their organizations. For example, Mika Satomi doesn't see e-Textile Summer Camp as a community, and she decided from the beginning that e-Textile Summer Camp is exclusive and that only a select group of people were to be invited, which has led to some problems, including over-repetition in the annual workshops and sample books, leading to criticisms because of that. She has only ever chosen to do one fully open and fee-based event in 2017, the last year of the program. She also mentioned the benefit of the exclusionary groups in that it is relatively inexpensive to organize things with the same group of people every year because you don't have to reacquaint yourself with the administrative work with a group of people, and it's really a strong family feeling that everyone has been back on the same land for years and years, and everyone is familiar with the same places and old faces, and there is no substitute for that.

*e-Textile Summer Camp is not a community in that sense, because you cannot just come, you have to be invited. It's not publicly open per se because I just can't accommodate 100 people if 100 people wanted to come here. And because of the style of the event, it cannot grow bigger. And these are also the questions that came or critique that I received. It's exclusive because, on one hand I said everyone who came could come back since that was kind of important for me, to have this feeling that you could come back.*  
[Mika Satomi]

In an interview with Modern Body Festival, it was mentioned that the open call for their surprisingly successful second event received over 800 entries, a great success because people saw the list of artists and their work in the first closed beta version, and the popularity of these artists and their great work became the cornerstone of the event's visibility; another reason was that they offered

the entrants a considerable fee. So they did almost no additional publicity for the event. But since they spent all the money on the artists and the festival itself, the event hardly made any profit and they were only able to maintain their basic livelihood and staff costs. They also mentioned their resentment at the fact that many open calls do not offer monetary compensation for artists.

*The first edition was basically in a shoestring budget, we had a tiny amount of money. It was all people we knew, and that were in our network. But all were really, really great artists, really great work, so I think that also helped. When we did the open call people could refer, they looked at the previous edition. They were like, 'Oh, this looks really cool. I want to be part of it'. And we made it clear we're going to pay people. That's also important. [Stelio Manousakis]*

68 In the first part of the I.N.S.E.C.T camp, an open call was used to recruit experts with specialized skills for some of the work in the camp, where the impact on the community was not the same as the example above. The open call was used as a tool to strengthen the capacity of the community to work. This camp has a strong thematic focus on biomaterials and multispecies symbiosis. This effective appeal may have come from the originality and contemporary nature of the topic, which quickly brought together the “right” people. This was also the case with Marc and Andy in 2007, when together they strongly opposed iGEM's approach to genetic design courses, thus launching the Hackteria open source bioart platform and the Synthetic Biology for Artists & Designers book, at a time when almost no one had ever introduced biosynthetic content to the field of art and design, and thus leading to a series of subsequent waves of bioart.

*Part 1 was specifically about making a facade twin for the OME, an experimental building that belongs to the HBBE at Newcastle University. And we wanted to include 3D printing with clay and experimenting with mycelium and textiles to make an installation that would somehow interact with the local insects. So for that ten-days of workshops, we had an open call for applications and*

*then selected nine participants. And we created a rough program for the ten days that we would have. We selected the participants according to the expertise we needed for the work, so some of them had experience with mycelium, clay 3D printing, monitoring, or parametric design. [Svenja Keune]*

*So we talked about wiki, making like do it yourself, laboratories for genetic engineering and combining machines and robots with living systems, this open source approach too, also working as artists with biology with Andy Gracie and Yashas Shetty. We thought this iGEM is bullshit, because it's just fucking students and engineers, there's no artists, there's no critical elements, there's no anthropologists, there's also very western influence. It's a very American-based and kind of mindset there. [Marc Dusseiller]*

## 09. 資金與可持續性

在這個部份談到的是各組織使用資金的情況，唯一對營利模式有較積極想法的是 Fabricademy、Fablab 以及 Senyawa 的 Rully Shabara，或是可以說他們對「何謂產業」有較積極的經營。總概來說，他們的營運方式裡都有分散式系統的參與，也就是透過分享某部份主要資源來吸引其他貢獻者一同分擔和降低經營成本。除了他們以外，其他組織皆使用非常態的補助來支持自己的系統，或是完全不申請。

當然我不能告訴你現在它是一個有利可圖的業務，但它可以賺到足夠的錢讓它生存下去，它至少可以給我們一些東西來繼續努力，我不能全職工作，它不會給我一份全職工資，但它可以給我一份兼職工資。它可以給我們三個人一份薪水，來自學生的學費。所以之後我們有了實驗室，每個實驗室實際上都在努力尋找資金，以便能夠在他們的位置提供計劃。[Anastasia Pistofidou]

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我們有專輯和每個軌道的每個樂器的每個聲音的分軌檔文件，並把它們給任何想要的人，發生的事情是，《紐約時報》在他們的標題中稱它為「音樂實驗」，因為這是音樂產業中第一次由 44 個，正好是全世界 44 個廠牌發行的一張專輯，獨立發行，以創造這張專輯的本地化版本。[Rully Shabara]

Hackteria 則在 2019 發起了一個慶祝 Hackteria 誕生十週年的活動「HlabX」，邀請了舊朋友與新朋友一起組織活動，這是一個試圖擴大或是維持網絡可持續性的一次行動。這次行動受到了疫情的阻擋，許多活動包括台灣與沖繩的行動都受挫。疫情固然是主要阻因，但是組織者亦提到了資金籌措不足以及社群老化的現象，這些複合的原因導致了判別網絡衰退主因的困難。部份活動被迫轉為以線上的形式進行也導致了人員參與率的降低，但是這不代表友情連結和網絡的失效，訪談獲得的說法可能也只是組織者的悲觀看法。

比如像 2019 年的 HlabX，這也是 Hackteria 十周年紀念日，我們試圖在這裡和那裡籌集資金，希望在全球以及瑞士開展活動，但我們並沒有成功地為十周年紀念計畫籌集資金，但這有點像我們讓一些老

同學聚在一起的想法，對我來說，或者更像是一次退一步思考，好好想想未來十年會是什麼樣子，但最終我們無法籌集資金來真正組織它，但是我們有一些錢，你也參與了這個計劃，是關於開發新的合作夥伴，順便說一句，你也是其中之一，Hackteria 網絡，Toru（大山龍）也是，這個想法也是為了擴大網絡，你和 Toru 加入了這個網絡，並開始在沖繩和臺灣的活動，並繼續與印尼朋友合作。但不知何故，我們所希望的這次活動就像是一次與一些元老成員的重新出發，你知道，把他們都帶到一起。你知道十個人那麼小的集會，並真正思考如何在未來十年內發展它，但這從未發生過。[Marc Dusseiller]

對中心機構或政府補助保持距離的受訪者有 Mika Satomi 和 Marc Dusseiller，他們希望他們的活動能夠持續保持開放性以及可持續性，在訪談中他們都提到了應該將所謂的「營利」與「維護價值」區別開來，以避免金錢本位的工作方式，他們對如何使用金錢來支持獨立組織的方式有更深遠的洞見，他們也給出了他們拒決接受補助的考量，和他們覺得使用補助將會如何影響組織發展和其可持續性的原因。Rully Shabara 則是先將藝術與藝術產業的定義區分開來後才進行回答。Tincuta Heinzl 則指出這項關於藝術家與社會計劃之間的交互作用的古老辨論的關鍵應該是關注誰是最後的受益者。他們的回答都含有對使用藝術補助行為進行道德上的批判。

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在 2011 年初我們想過是否應該申請一個為期三年的巨額補助？當我們很快的... 說成功好了，但我們那時想，我們現在不需要大的資金，我們不希望一些大學接管它，說這一切都是他們的，我們想保持更多的自由，你知道，更像是在把這些分散式的活動給中心化。因此這像是一個還可以增長的網絡，因為如果我和 Andy 向大學單位申請 50 萬美元的補助，然後它就變成了這個大學計劃，我和 Andy 在那裡，它無法發展網絡。所以當時我們沒有那樣做，我們故意放棄了一些大的補助，雖然當時那真的是一個很難的決定，不然我們甚至可能已經成功了，我們當時在這方面真的是充滿前衛性的，但我們故意不想申請補助金，因為我們不知道它在未來會如何發展，我們想讓它保持開放性，加入並發展一些我們甚至無法想像的東西。[Marc Dusseiller]

## 09.

## FUNDING &amp; SUSTAINABILITY

如果你想成為產業中的藝術家，那就是另外一回事了。因為這個產業和基礎設施都是為了賺錢而建立的，不管是誰參與了這個過程的每一步。不僅僅是藝術家，每個人、場地、畫廊，都會從這個產業中得到錢，因此，這是一個完全不同的話題。但在本質上，藝術就是這樣，本來產業的存在和初衷就是應該去幫助藝術，對嗎？但這意味著你必須意識到在這種情況下，一個藝術家不是一個主角，一個藝術家不是在社會中被揭示的東西，它應該和其他的職業沒有區別，在這種情況下，你必須像這樣對待藝術，否則就很危險，因為他們說他們想改變社會，但其實他們只是想得到補助，這是非常不同的兩件事。[Rully Shabara]

因為在申請所有這些補助時，你總是必須做出一些承諾，要拿到錢需要做很多工作，而且當補助消失時，你就無法繼續，這是一個非常典型的情況，所以我不想讓夏令營依賴補助，我也不想花太多時間申請它們，所以其中一個框架是在沒有任何外部補助進入的情況下舉辦活動，同時讓每個人都能負擔得起。[Mika Satomi]

藝術是有實驗性的，不會立即被實現，它提供了一個空間去探討「如果」的問題。問題在於如何創造一個結構來支持自己，也能滿足其他需求。就像你一直在試圖以一種「雙贏」的方式進行，因此，如果幾位藝術家聚集在一起合作，那就是聚集資源的問題，這意味著他們必須擁有一些額外的資源。就算是在大學裡也一樣，我被要求不斷審查現有的資源，每當我想做一些課外活動。多少錢？誰付錢？我們有沒有得到資金？這些問題在學術和藝術背景下同樣重要。[Tincuta Heinzl]

This section discusses how various organizations use their funding, and the only ones with more positive ideas towards a profit model are Fabricademy, Fablab, and Rully Shabara from Senyawa. It can be said that they have a more positive approach to “what is an industry.” Generally speaking, their operating methods involve participation in a decentralized system, which means sharing some main resources to attract other contributors to share and reduce operating costs. Apart from them, other organizations either use non-regular subsidies to support their systems or do not apply for any funding at all.

*Of course I can't tell you that it is a profitable business at the moment, but it can make enough money for it to survive, and it can give us at least something to continue working on it. I cannot work on it full time, it doesn't give me a full-time salary, but it can give me a part-time salary. It can give the three of us a salary, from the student fees. So afterwards we have the labs and each lab is actually trying to find funds for being able to offer the program in their location. [Anastasia Pistofidou]*

*So what we did is, we had the album and then the stems file of each track of each sound of each instrument, and gave them to anyone who wanted it. What happened was, The New York Times called it a “music experiment” in their headline, because this was the first time in the music industry that one album was released by 44, exactly 44 labels all over the world, released independently to create a localized version of this album. So this album exists in 44 different cities in different countries, but they are all different, the packaging is different, the cover design is different, and each album has curated its own remixes. [Rully Shabara]*

Hackteria launched a campaign to celebrate its 10th anniversary in 2019,

“HlabX,” an attempt to expand or maintain the network internationally by combining events from old and new festivals in what might be seen as a struggle for sustainability. The campaign was blocked by the epidemic, and many activities, including those in Taiwan and Okinawa, were thwarted. While the epidemic was the main obstacle, organizers also cited a lack of funding and an aging community, which combined to make it difficult to identify the main causes of the network’s decline. The low participation rate due to the online format of the event does not mean that friendships and networks are failing, but it may be partly a pessimistic view of the organizers due to lack of human resources.

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*When I was doing, let's say these activities in 2019, it was also the ten year anniversary of Hackteria, so we were thinking, you know, a lot of activities. We tried to get money here and there and hope to do activities all over the planet and also in Switzerland, but we were not so successful to raise money for the ten year anniversary program. This was a bit of the idea that we also bring some of the old school people together with me, or more like a retreat and really think of what the next ten years will bring. In the end we couldn't raise money to really organize it. We had some money which you were also involved in the program, which is for finding new partners. The idea was also to expand the network and you and Toru joined this network and started to do activities in Taiwan in Okinawa, and also continued the collaboration with our Indonesian friends. But somehow this event that we were hoping for was like a retreat with also some of the old school members of the network, you know, bring them all together - small, like ten people, and really think about how to develop it for the next ten years, but this never happened. [Marc Dusseiller]*

Mika Satomi and Marc Dusseiller were who distance themselves from central organizations or government fundings in order to keep their organization can maintain openness and sustainability. In the interviews, they both mentioned the need to distinguish between “profit” and “value” to avoid a money-based

strategy. They both have deeper insights into how to use art funding to support independent organizations and also explained their reasons for the rejection and how it could affect the development and sustainability of their organizations. Rully Shabara firstly distinguished between the definitions of art and the art industry before answering questions around funding usages. Tincuta Heinzl pointed out that the key to this old debate about the interaction between artists and social projects should be to focus on who the ultimate beneficiaries are. Their responses all included moral criticisms of the use of art fundings.

*And we also were thinking, should we, as Hackteria, apply for big funding for three years in the early days, 2011? We said we don't want big funding now, we don't want some university to take it over and say all this is us, we wanted to keep this with more freedom, so it is a network that can grow. Because if me and Andy go for a €500,000 grant to get within the university, then it just becomes this university project where me and Andy are there, and it cannot grow the network, so we didn't, we intentionally did not try to get some big grant, although at that time it was really hard. We might even have been successful. We were really pioneering with this stuff, but we on purpose didn't want to go for a grant because we didn't know how it would develop in the future and we wanted to leave it open, for people to join and maybe develop something we cannot even imagine. [Marc Dusseiller]*

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*If you want to be an artist in the industry, that's a different thing. Because the industry and infrastructure is all built to make money, for whoever is involved in every step of that process. Not just the artist, everyone; the venue, the gallery, would get money from this industry. So it's a whole different topic to talk about. But in essence, art is just this. Originally the industry or the existence of the industry is supposed to help the original purpose of art, right? But that means you have to realize in that context, an artist is not a lead. An artist is not something revealed in society, it should be*

*the same as any other profession. You have to treat art like that in that context, otherwise it's dangerous. Because they say they want to change society, but they just want to build up this funding, it's very different. [Rully Shabara]*

*So one of my intentions was to do it without strings attached because when applying for all these fundings, you always have to promise something and it's a lot of work to get the money, and also when the funding goes away, you can't continue. This is a very typical situation, so I didn't want the summer camp to depend on funding. I also didn't want to spend too much time applying for them, so one of the frameworks was to do it without having any external money coming in, and at the same time, to keep it affordable for everyone. [Mika Satomi]*

*Finally, and probably here I am addressing one of your main concerns, that of funding and resources to implement these events. It is also a question of who the beneficiaries of these events are. This brings us to the role of artists into a community. It is an old debate intimately connected to the role of the arts in society. It goes hand in hand with what are the arts. In which ways are the arts different from techniques, for example. What is the relationship between arts, techniques, and sciences? The arts tend to be marginalized. Or more precisely, the experimental aspects of arts tend to be marginalized. It might have to do with the fear of the new, of an unknown future, as it might have to do with the recalls of a traumatic past. Being speculative and not immediately implementable, the arts offer that space to inquire the "what ifs"? [Tincuta Heinzl]*

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## 10. 國際交流

訪談中試圖以全息計劃（Holo Project）中所提及的在之前一些國際計劃中曾遇到過的難點向受訪者收集建議，前計劃如由台灣方舉辦的部落對抗機器或是來自未來的朋友等，或是由受訪者自己曾組織過的國際活動，推測式的與受訪者討論一個假設性的全球合作，因此受訪者只是就一個模糊範圍上來補充自己在藝術國際交流上的廣泛看法與經驗，或淺談藝術活動在平衡全球性與在地性之間的角色。有的受訪者試圖從反面的看法上來給與批判，也有人提出積極的看法，但這些看法都是針對一個未明的設計所發表的一種本質上的評論。

*比方說這裡坐著一個墨西哥人，然後他有某種觀點或者某種理解，或者某種知識，但是這個人並不代表墨西哥，或者你知道我是日本人，我在日本長大，但我不代表日本或日本人，我說的仍然是我個人的看法和我個人的理解，我只是個人，有很多事情我不知道，或者我誤解了。所以從這個意義上說，你必須要小心，因為這個論點往往會低估來自你自己國家或你所在地區的人，這些人也有與你完全不同的想法、觀點和經歷。如果你以某種方式對來自更遠距離的人給與更高評價，我不知道從這個意義上講這是否健康，我的意思是這只是對考慮國際合作的想法的反面看法，我並沒有否定它，但我認為在促進國際跨學科合作時考慮它很重要。[Mika Satomi]*

*進步是緩慢的，你可能需要留意那些可以超越表面理解，深入探討你想談論和質疑的事物的人。全球正在發展，最終這些發展將影響到邊緣地區，比如台灣和希臘。一旦這些觀念被越來越多的人談論，就更容易在不讓人困惑的情況下討論它們。將外部人士納入這些討論至關重要，讓當地人感到困惑並帶來不同的觀點。否則，你將陷入一個惡性循環，一直在談論同樣的事情。[Stelio Manousakis]*

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在與 Rully Shabara 的討論中，由於他的工作背景，所以比較多問題是圍繞在與傳統文化合作的方法上，和他曾參與過的一項受澳洲政府補助的，在印尼舉行的國際樂器製作計劃 Instrument Builder Project（IBP），該計劃由澳洲藝術家 and 印尼藝術家一起在印尼進行活動。但是他沒有正面的就這個實際案例來進行



討論，而是一再強調他只會本質上的來回答所有的提問。訪談中也提及了部落對抗機器計劃裡現代技術與當地原住民社群交流之間所產生出的權力平衡問題。

一個巨大的焦慮在部落對抗機器裡，當我們在處理科技藝術和傳統文化合作時，我們遇見了某些似乎是關於階級鬥爭的迷思，這是關於權力的，而且我們一直在追求以達到某種平衡但卻未果；在這些新媒體與古老文化的合作裡，總是技術主義占了上風，這些問題不只是表現在雙方合作的階級裡，也表現在活動對參與者的影響上，這些傾向技術主義的權力爭鬥。雖然技術主義並不全是負面的，但是我們必須提出這些反省。[施惟捷]

通過真正了解這些文化中的價值和力量，那麼你就會知道在你的工作中，你將不得不反映這些價值。而這些原住民看了之後會覺得，「哇，你用的是和我們一樣的文化價值」，那才是更重要的，那麼那裡就沒有剝削發生，因為所傳播的只是文化價值，沒有人被剝削，價值被傳播得更多，這與個人無關，個人只是文化的一個載體。這就是為什麼我所有的藝術的重點只集中在兩件事上，聲音和語言。語言不僅僅是口頭上的，表達只是語言，語言本身，言語本身，表達，你知道嗎？口音，行為，等等？但是當你學習語言時，你會很容易更好地理解它，因為你知道因為你在練習和使用它。人們想通過捷徑來理解別人的傳統，他們說他們認為自己理解了很多傳統，但他們並沒有，他們只是學習該傳統的學術版本，而捷徑實際上是非常資本主義的思維。[Rully Shabara]

曾為 e-Textile Summer Camp 和部落對抗機器的共同參與者 Tincuta Heinzl 針對全球與當地如何進行合作發表了一項簡短且有利的建議，她強調，必須釐清這些地方組織的屬性以及限制，才能將其與全球介面連結起來，這提升了一種注重當地社區屬性，以及當地社區與全球社區之間聯繫關係的意識。她也給出了一項準則，也就是無論活動進行過程為何，最終結果都應該使社群更加凝聚。

在部落對抗機器夏令營期間，一個重要的問題是如何將「本地文化身份」及其張力與當地和當前全球社區的現在和未來聯繫起來，以及它是否涉及一個或多個社區。夏令營邀請我們思考是什麼使我們團

結，而不是使我們分離，即使這兩個方面同樣重要，也不應忽視，我們之間的關係可能是關鍵。[Tincuta Heinzl]

另一種國際連結探索是關於財務面上的，有時候國際共同申請或分享資金的行動也間接形成了國際合作。在丹麥和英國舉辦的 I.N.S.E.C.T 營就顯示出了使用了來自多國補助的案例，如其第一部份「生物數位製造技術的多物種探索」夏令營由英國的 Connected Everything UK 和 HBBE Engagement Fund for Mycology for Architecture Special Interest Group 資助，第二部分「將多物種世界作為日常設計實踐」則得到了丹麥 Danish Arts Foundation 的 Craft and Design Projects in Denmark and Abroad 計劃下的支持。另一個案例是 Hackteria 開源生物藝術平臺與印尼集體 Lifepatch 合作舉行的 ROŠA Regional Open Science Hardware & Art，這也是 UROŠ - Ubiquitous Rural Open Science Hardware 內各種研究和網絡活動的延續，他們在今年受到 GOSH regional events grant 的補助，將在 2022 年期間在印度尼西亞開展更多活動，這項國際合作亦源於組織者於日惹經營了十多年的網絡和彼此間的深厚友情。

## 10. INTERNATIONAL EXCHANGE

During the interview, the interviewer attempted to gather suggestions from the interviewee regarding the challenges encountered in previous international projects, such as Tribe Against Machine or Having Friends in the Future organized in Taiwan, or international events organized by the interviewee themselves. The interviewer proposed a hypothetical global collaboration, and the interviewee provided their broad views and experiences in international art exchange, as well as discussing the role of art events in balancing global and local perspectives. Some interviewees provided critical perspectives, while others offered positive insights, but these opinions were all essentially comments on a hypothetical design with unclear parameters.

80 *Let's say that here sits a person from Mexico, and then he has a certain opinion or a certain understanding, or certain knowledge. But this person does not represent Mexico. Or you know I'm Japanese. I grew up in Japan, but I don't represent Japan or Japanese people. What I say is still my personal opinion and my personal understanding. I'm just an individual. There's a lot of things I don't know, or that I misunderstand. So in that sense you have to be careful because this argument tends to underestimate people from your own country, or from your local region. These people also have completely different ideas and opinions and experience than you do. But if you're somehow evaluating more for a person who came from much farther distance, I don't know if that is healthy in that sense. I mean this is just a bit of a counter argument to the idea of international collaborations to think about, it doesn't negate it, but I think it's important to think about it when promoting international trans-disciplinary collaborations. [Mika Satomi]*

*Progress is slow, and you may need to be on the lookout for people with whom you can go beyond surface understanding and delve*

*deeper into the things you want to talk about and question. There is development happening globally, and eventually, it will reach the periphery, like Taiwan and Greece. Once these ideas are talked about more and more, it becomes easier to discuss them without people being confused. It's crucial to involve outsiders in these discussions, baffling locals and bringing different perspectives. Otherwise, you're stuck in a vicious circle talking about the same thing. [Stelio Manousakis]*

During the discussion with Rully Shabara, due to his background, many discussion focused on methods of collaborating with traditional culture, and the International Instrument Builder Project (IBP) that he participated in, which was a project funded by the Australian government and held in Indonesia. The project involved Australian and Indonesian artists working together in Indonesia. However, he did not discuss this specific case directly and repeatedly emphasized that he would only give fundamental answers to all questions. The interview also mentioned power balance issues that arose from the communication between modern technology and local indigenous communities in the Tribal Against Machines event.

81 *There is a great anxiety within Tribe Against Machine, when we deal with the collaboration between technological arts and traditional culture, we encounter certain myths that seem to be about class struggle, which is about power, and we have been seeking to achieve a certain balance without success. In these collaborations between new media and older culture, it is always technocracy that prevails, not only in the class of the collaboration, but also in the impact of the activities on the participants. These problems are not only in the level of cooperation, but also in the impact of the activities on the participants, which tend to be technocratic power struggles. While technocracy is not entirely negative, we must ask these questions. [Shih Wei Chieh]*

Once you really know the value of a tradition...You don't want to exploit it...by understanding the value and the power in your work, just the value, then you will know in my work, I will have to be able to reflect that. And they will look at it like, "Wow, you use the same value as us." That's what's more important. Then there is no exploitation happening there because what is spread is only the value. Nobody has been exploited, the value is spread even more. It's not about the individual, the individual is just a carrier of the culture. That's why my focus of all my art only focuses on two things, voice and language. Language is not only verbal. Expression is just the language, the language itself, the verbal itself, the expression, you know? Accent, behavior, etc? But when you learn the language, you will easily understand it better because you know because you are practicing and using it. People want shortcuts to understand other people's traditions, and they say they think they understand a lot of traditions but they don't. They just learn the academic version of that tradition. And shortcuts are actually very capitalist thinking. [Rully Shabara]

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Tincuta Heinzl, a former participant in both the e-Textile Summer Camp and Tribal Against Machines, offered a brief yet powerful suggestion regarding how to collaborate between the global and the local. She emphasized the need to clarify the attributes and limitations of local organizations in order to connect them to the global interface, which promotes an awareness of the importance of local community attributes and the connection between local and global communities. She also provided a guideline that the ultimate result of any activity should bring the community closer together, regardless of how the process is conducted.

*One of the big questions of the Tribe Against Machine summer camp was how to connect the "local cultural identity" and its tensions (and there were plenty, for as long as I could understand) with the present days and the future of the local and global community.*

*And it is always a question if it is about one or several communities. The camp was an invitation to think about what unites us and not what brings us apart, even though those aspects are similarly important and do not need to be neglected. The relationship we are maintaining with each other might be the key here. [Tincuta Heinzl]*

Another way of exploring international connections is through financial means, where international joint applications or sharing of funds indirectly form international cooperation. Examples include the I.N.S.E.C.T camp held in Denmark and the UK, which received funding from various countries, such as the first part "Multispecies Exploration of Biological Digital Fabrication Techniques" summer camp funded by Connected Everything UK and HBBE Engagement Fund for Mycology for Architecture Special Interest Group from the UK, and the second part "Designing with Multispecies Worlds as Everyday Practice" which received support from the Danish Arts Foundation's Craft and Design Projects in Denmark and Abroad program. Another example is the ROŠA Regional Open Science Hardware & Art held by the Hackteria open-source biological art platform in collaboration with the Indonesian collective Lifepatch, which is a continuation of various research and networking activities within UROŠ - Ubiquitous Rural Open Science Hardware. They received a grant from the GOSH regional events grant this year and will carry out more activities in Indonesia in 2022. This international cooperation also stems from the organizers' deep network and friendship established over more than a decade in Yogyakarta.

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## 11. 反思

在本研究中所探索的「營」與活動構成了某種具有跨國跨域合作性質卻非正式的潛在網絡，為未來所欲形成的平臺提供了基礎範圍。此潛在網絡的廣泛定義是指本研究所涉及的藝術節、夏令營、基金會、集體等等，狹礙定義則是受訪者自己所參與或組織的藝術社群。此外，這個潛在網絡是由多個子網絡複合構成的，它們彼此獨立卻又彼此有關聯，這些關聯很大部份是來自人員在社群中的重複參與，在社群的實踐方面上大致可以區分為生物藝術、開源硬件、電子織品以及多物種設計。稱之為潛在網絡是指其訪問介面的缺席，介面是拜訪這些網絡的接口，使群眾能從中提取有用的訊息或與之產生有意義交流。

建構這個介面的方式可能有兩種，一是與各社群在各國合作舉辦更多的實體營來邀請更多群眾認識這些網絡。二是建立數位網站入口來統整活動資訊，像是 Feral.Labs.Network（現為 Rewilding Culture）和 DESIGN+POSTHUMANISM NETWORK，你可以在這些網絡的網站裡搜尋近期有沒有符合你的興趣且即將舉行的活動，如夏令營或是展覽。這些網絡大部份仰賴歐盟的補助，因此其永續性也遭受到了一些批評，但也為本研究展示了營組織活動如何參與網絡建設的案例。

關於國際交流的目的地與作用，有受訪者提出了一些反面看法，跨國合作不是一件必要的事情，而對某些受訪者而言，全球化已經是一種自然屬性。訪談中關於國際交流的問題設定過於廣泛，因此沒有得到較有效的對談。從地緣性上看，台灣似乎仍然在一種特權狀態，我們仍處在國際主義的邊緣上。

研究裡關注比較多的是社群組織者使用補助的決策和考量，以及其如何影響社群發展。Marc Dusseiller 提到，最終 Hackteria 拒絕了接受巨型補助，以避免來自機構的控制；他也擔心金錢的收益會導致民眾不願再加入平臺，最後成為排外的組織，雖然最後其網絡的發展結果亦不盡理想。Andreas Siagian 也提出了類似的回應，他們對於大型補助中的結構系統有更多的批判與反思，使得他們寧願採取更小、更有自控權的組織方式。e-Textile Summer Camp 則是完全不使用補助的持續了 8 年的活動。此外，研究中從資金和營運模式的觀點來探討社群網絡的發展也遭遇了一些批評，一些受訪者認為金錢從來就不是目的，可持續性才是：

「我們需要資金來做事情，但是那不是先決條件」。

其他如 Fabricademy、Green Fablab、I.N.S.E.C.T、Modern Body Festival 等組織，他們使用了來自機構或是基金會的資金，雖未能得知他們與機構之間具體的制約與限制，他們也有各自與機構合作的方式，但他們亦無表現出較好的可持續性。Fabricademy 是已經具有小型產業規模的社群，雖僅能勉強支撐基本營運，但已經是一種全球的分散式教育服務。I.N.S.E.C.T 雖部份接受中心機構補助，但其社群營運模式和規模上與 e-Textile Summer Camp 有許多相似之處。

另外是各組織的參與者結構與活動範圍也反映了不同的組織願景，Hackteria 是相對較具有國際流動性的社群，其組織活動範圍橫跨了歐洲和亞洲，有來自當地社會各階層的人參與，在結構上幾乎是完全開放的組織。同樣具有寬廣地緣組織活動的有 Fabricademy 和 Green Fablab，他們似乎較遵循來自 Fablab 的分散式架構並傾向與機構單位合作而不是個人。Paillard 的 e-Textile Summer Camp 則是完全排外的，成員來自歐美學術界和產業界的精英和專家，並由組織者決定誰能夠進入團體。I.N.S.E.C.T 營的構成雖多來自於歐洲學術界裡的人際關係，但仍屬於半開放團體。將這些組織並置於單一「科技藝術」的框架中是一太過膚淺的分類，本研究所想像製造的未來平臺應該在技術形式外，尤其是在社會與藝術的交互作用上有更多的著設計與考量細節。

營仍可能是一個能容納各種思維領域、社會階級與各種主題的非正式場域，相較於傳統的藝術產業與學術系統，如藝術節、雙年展、藝術博覽會、學術研討會等，營更加開放與靈活。一個主要的原因或許是因為營強調了珍貴的相處時光，而這些共食共住的體驗使的一切都回到個人層面上，這些交流根基在人際關係上。相處應被視為一種資源，在非凡的時刻中與和擁有共同理想、視野的人一起共食共住。這也是為什麼在夏令營或是國際藝術節裡產生的友情往往是長期的，如 2014 年在日惹舉辦的 HackteriaLab 2014、e-Textile Summer Camp 中所產生的回憶仍是某些組織者舉辦下一次活動的動力，只為了能重新體驗那一時刻。使用藝術的術語來說：這是關於「不要做藝術，做朋友」，或是「相處就是作品產出本身」，這是關於藝術和社會如何彼此作用的更激進做法。

## 11. REFLECTION

In this study, the exploration of “camps” and activities constitutes a certain kind of informal, transnational and trans-disciplinary potential network, providing the foundation to innovate a futuristic platform. The broad definition of this potential network refers to the art festivals, summer camps, foundations, collectives, etc. that are involved in this study, while the narrow definition refers to the art communities that the interviewees themselves participate in or organize. In addition, this potential network is composed of multiple sub-networks, which are independent but interconnected, and these connections are mostly due to people’s repeated participation in communities. In terms of practice in the community, they can be roughly divided into bio-art, open source hardware, e-textiles, and multi-species design.

86 The term “potential network” refers to the absence of an interface for accessing it. An interface is the interface for visiting these networks, which allows people to extract useful information or have meaningful interactions with it. There may be two ways to construct this interface: one is to cooperate with various communities in various countries to hold more physical camps to invite more people to get to know these networks. The second is to integrate information on website, such as Feral.Labs.Network (now Rewilding Culture) and DESIGN+POSTHUMANISM NETWORK, news of relevant events, camp activities are documented on it. Most of these networks rely on fundings from the European Union, so their sustainability has also been criticized, but they also provide examples of how camp organization activities can participate in network construction in this study.

Regarding the functions and the purpose of international exchanges, some interviewees have expressed negative views that international collaboration is not necessary, and for some interviewees, globalization is already a natural attribute. The question of international exchanges in the interview was too broad, so no effective dialogue was obtained. Geographically, Taiwan seems to

still be in a privileged state and is still on the edge of internationalism.

The research focuses on the decision-making and considerations of community organizers in using grants, and how it affects the development of the community. Marc Dusseiller mentioned that in the end, Hackteria refused to accept a large grant to avoid institutional control, and he was also concerned that financial gain would lead to a decrease in participation and eventually become an exclusive organization, even though the development of their network was not entirely ideal. Andreas Siagian also had a similar response, with more criticism and reflection towards the structural system of large grants, preferring a smaller and more self-controlled organizational approach. The e-Textile Summer Camp, on the other hand, has been able to sustain its activities for 8 years without any fundings. Additionally, the research faced criticism in exploring the development of community networks from the perspective of funding and operational models, with some interviewees stating that money is not the goal, but sustainability is: “We need money to do things, but it is not a prerequisite”.

87 Other organizations such as Fabricademy, Green Fablab, I.N.S.E.C.T, and Modern Body Festival, use funds from institutions or foundations. Although they do not know the specific constraints and restrictions between them and the institutions, they also have their own ways of cooperating with institutions, but they have not shown better sustainability. Fabricademy is a community that has a small-scale industrial scale, and although it can barely support basic operations, it is already a global distributed education service. Although some parts of I.N.S.E.C.T accept central institutional fundings, it still shows the similarity to e-Textile Summer Camp in some ways, like its scale and the working model.

In addition, the participation structure and activity scope of each organization also reflect their different visions. Hackteria is a relatively international community with a wide range of organizational activities spanning across Europe and Asia, with participants from various social strata, and is almost entirely an open organization in terms of structure. Fabricademy and Green Fablab also have a broad geographical scope of organizational activities, but they seem to follow

the decentralized structure of Fablab and tend to cooperate with institutional units rather than individuals. Paillard's e-Textile Summer Camp is completely exclusive, with members consisting of elites and experts from academia and industry in Europe and America, and entry into the group is decided by the organizers. Although the composition of I.N.S.E.C.T camp is mostly based on personal relationships within the European academic community, it still belongs to a semi-open group. It is too superficial to classify these organizations under a single "technology art" framework. The future platform envisioned in this study should have more detailed design and considerations, particularly regarding the interaction between society and art, beyond just technological forms.

88 Summer camps can still be informal spaces that accommodate diverse fields of thought, social classes, and various topics. Compared to traditional art and academic systems, such as art festivals, biennales, art fairs, and academic conferences, summer camps are more open and flexible. One main reason for this may be that camps emphasize the value of spending precious time together, and these shared experiences bring everything back to the individual level, with communication grounded in interpersonal relationships. Being together should be seen as resource itself, to live and work together in extraordinary moments with people who share common ideals and perspectives. This is why friendships formed at summer camps or international art festivals often last a long time. Memories from events like HackteriaLab 2014 in Yogyakarta or e-Textile Summer Camp continue to motivate organizers to hold the next event, just to relive that moment once again. Using artistic language, this is about "making friends, not art," or "being together is the art itself." This is about a more radical approach to how art and society interact with each other.

Andreas Siagian, Anastasia  
Pistofidou, Christian Dils,  
Giulia Tomasello,  
Jonathan Minchin,  
Marc Dusseiller. NGM interview

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Mika Satomi, Rully Shabara,  
Ryu Oyama,  
Stelios Manousakis, Stephanie Pan,  
Svenja Keune, Ted Hung,  
Tincuta Heinzl. NGM訪談