



臺北  
表演  
藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2025 臺北藝術節 —

# 《演算混亂 ㄣーくー、回々》

contact Gonzo X yang02

jactynogg zontaanaco ジャクーティー乃愚・存たアコ

剛左小組 × yang02



百場演出優惠

演出日期 / 時間  
Date / Time

**2025.9.13 Sat. 17:00**

**2025.9.14 Sun. 17:00**

演出場地  
Venue

**國立臺灣科學教育館  
B1 M01 多功能室  
B1, Multifunctional Space of  
National Taiwan Science  
Education Center**

演出注意事項  
Notice

- ◎ 節目全長約 60 分鐘，無中場休息。
- ◎ 中文發音，中文及英文字幕。
- ◎ 演出座位採自由入座，過程中觀眾可自由進出場。
- ◎ 開放入場時間，為每場演出開演前 20 分鐘。
- ◎ 觀眾無特別年齡層限制。
- ◎ 演前導聆：每場演出前 30 分鐘於科教館 B1 公共空間。
- ◎ 演後座談：每場演出結束後於場內進行。
- ◎ **Duration is 60 minutes without intermission.**
- ◎ **In Mandarin with Mandarin and English subtitles.**
- ◎ **Seating for the performance is unassigned, and audience members may enter and leave the venue freely during the show.**
- ◎ **Audience entry will open 20 minutes before the start of each performance.**
- ◎ **There is no specific age restriction for this performance.**
- ◎ **The pre-show talk will be held 30 minutes before each performance.**
- ◎ **The post-show talk will be held after each performance.**

## 主創者的話

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你是自己甘願走進來的嗎？當然不是。沒有人會主動進來看這種表演，除非他們剛喝了電瓶水、不然就是在意義的巷子追著鬼影跑。

《演算混亂ㄣーくー`㇏㇏'》——唸三次，保證你嘴巴打結。

你會看到身體失序、燈光閃爍、聲音自崩，有人——可能是聲音，可能是鬼——會想要去解釋。字幕閃爍不明，可能幫得上忙，也可能是騙你的，不重要啦。

你的腦子會癢到拚命想找意義。啊真可愛～  
但這不是故事——這是一場儀式版的當機，一場人類假扮機器、機器再假扮成人類導致一切燒到走火的表演。

你可能會想：「這是藝術嗎？」  
可能吧。  
也可能只是某個跨越時間的美麗意外。  
你可能會笑，也可能會哭，或者低頭一看，發現手錶壞了。

這裡沒有救贖，沒有收尾的結局。  
但在那些模糊的瞬間——一個手勢、一個踉蹌、一口呼吸——  
也許會讓你想起自己，或是某個你早就忘掉的人。  
這就是風險，也是誘餌。

你本來就不應該要看懂這場演出。  
你應該要做的是，去感覺語言後面的嗡嗡聲、還有動作之間的沙沙聲。不是每件事都需要 Ending。有些東西，只需要有人在場。

而今晚，那個見證人——就是你。

由 ChatGPT 生成

## 主創者的話（日文版）

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自分の意志でここに来た？ そんなわけない。こんな作品にたどり着くには、意味の路地裏で幻を追いかけるか、バッテリー液でも飲んでなきゃ無理だ。

『Jactynogg-Zontaanaco』—— 3回唱えると、言語が壊れる。

ステージでは身体がバグリ、光が揺れ、音が自壊する。誰か——声か、幽霊か——が語りかけてくる。字幕が現れる。助けになるかもしれない。嘘かもしれない。でも関係ない。

脳が意味を探しに行く。まあ、かわいい反応だ。これは物語じゃない。儀式の形をしたエラーだ。人間が機械のふりをして、また人間に戻る熱の舞台。

「これはアートか？」って？ かもしれないし、ただの美しい事故かもしれない。笑ってもいいし、泣いてもいい。時計を見ても、たぶん壊れてる。

救いはない。結末もない。でもそのぼやけた中の何か——しぐさ、つまずき、息づかい——が、なぜか自分を思い出させるかもしれない。それが罠で、それが誘い。

理解する必要はない。言葉の裏に響くノイズ、動きと動きの間の静電気を感じるだけでいい。すべてに結末が必要なわけじゃない。ただ、目撃されることが必要な場合もある。

今夜、それをやるのがあなた。

generated by ChatGPT

## 節目介紹

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### 由即興身體 x AI 協作演出

——身體、人工智慧與知識共演的歷史行動，照見轉譯的可能 / 不可能

日本行為藝術團體 contact Gonzo 與藝術家 yang02 於 2023 年共同創作全新作品《jactynogg zontaanaco ジャ ku ティー乃愚・存 ta ア ko コ》，靈感來自雙方 2019 年合作的《untitled session》。本作揉合了 contact Gonzo 擅長的即興身體接觸表演，以及 yang02 所製作的自走式機械裝置——一部能以影像識別與語言輸出方式「轉譯」演出內容的 AI 系統。

這部作品以 AI 的「圖像字幕生成」機制為基礎，試圖將即興演出影像轉譯為語言，再由機器語音朗讀。過程中，演出的身體被 AI 辨識（或誤識），產生語言描述與實際動作之間的落差與偏差。作品以輕盈幽默的語調，揭示當代社會中 AI、身體與語言三者之間錯綜複雜的關係，並挑戰觀眾對「翻譯」的想像——尤其當對象是變化無常、難以預測的人體。

### 科技狂飆的年代：與 AI 共存的可能 / 不可能

在人工智慧快速進化的時代，我們每天都在與各種 AI 技術互動：從語音助理、影像辨識，到自動翻譯與推薦演算法，AI 正逐步滲透進我們的生活。但當 AI 被放上舞台、面對活生生、無法預測的身體時，它又能如何「理解」我們呢？

AI 能夠學習、分析與說話，卻也在面對不可預測的人類身體時暴露出各種理解上的偏差與困境，正是這些不完美的轉譯、不完整的語言，反而讓我們重新思考，人與科技的關係該如何被建立與想像，然而在看似荒謬又深具啟發的錯誤中，又窺見科技與人類共生的現在進行式。

★ 一場介於現實與虛擬之間的未來主義表演——葡萄牙《JPN》

★ 揭示人工智慧在非理想狀態中綻放的魅力，令人期待未來更多這樣的創新試探——日本《RealTokyo》

## 專文

### 超載的時代，人類最後的一口氣？ ——當《演算混亂ニ一く一`回ヲ》的身體行動碰撞上機械 AI

撰文 / 鄭先喻

由日本表演團體「contact Gonzo」與藝術家「yang02」合作《演算混亂ニ一く一`回ヲ》（jactynogg zontaanaco ジャkuティー乃愚・存taアkoコ）》，為臺北藝術節——超限動（Reeling Hyperreality）的其中一部作品，探索機器學習技術與人工智慧對於影像的詮釋結合，以近似格鬥競賽轉播的風格融入表演。觀眾可以看見機器如何辨讀人體即興的原始互動，以及身體行動與機器演算的詮釋碰撞。作品突顯了人工智慧當前的局限性，在「Anatomy of an AI System」研究視角下，含蓄地批評了支撐這項技術的龐大隱藏基礎設施。

《演算混亂ニ一く一`回ヲ》核心在於建立對比：「contact Gonzo」原始即興的肢體接觸，與配備視覺辨識的「機器學習載具」。物流載具平台以及 Segway 代步車扮演遊走旁觀者角色捕捉演出影像，機器試圖生成描述動作的文字說明，這種辨識圖像標註技術明確定位為「試圖用語言取代，或是詮釋舞台上正展開的肢體表達」。創作者強調人類如何挑戰 AI，創造機器辨識演算法結果與即興演出的衝突，包括摔角或格鬥的呼巴掌動作，以及無釐頭肢體衝突瞬間，中場還有近似直播廣告的仙人掌介紹專家橋段。當「舞台上即興的肢體表演加以語言化，通常往往會有相對的抽象性」，這種將動態、非語言的人類行為轉譯為語言的過程，兩者間製造出的對比，正是表演力量的核心。

《演算混亂ニ一く一`回ヲ》中藏著許多刻意的不匹配，這些看似演出的缺陷，或許才是作品核心的藝術主張，引發觀眾、藝術家、機器三方思路流動，產生幽默且具思考的空間。Melanie Mitchell 與 Ernest Davis 等學者指出，儘管機器學習到人工智慧取得顯著進展，但 AI 基本上仍缺乏「普通的常識」。作品將動態、非語言的人類互動轉譯為靜態語言，深刻呼應了當前人工智慧的能力與限制，包括理解即興肢體表演中的細微差異、脈絡、意圖以及人類行為的微妙複雜性。雖然 AI 擅長圖像辨識和生成描述性文本，但要捕捉特定肢體互動背後的意義或情感——表演者之間的信任、張力、玩味——則遠超出其當前能力，表演中機器學習技術描述的視覺元素，可能遺漏了運作更深層次的人類智慧與互動。



## 專文

舞台上的機器不僅是抽象處理單元，更是技術生態系統的一部分。「Anatomy of an AI System」提醒我們，典型的人工智慧系統往往是具有剝削性的全球基礎設施產物。在近年語言模型到開源 AI 模型趨勢下，人類表演者成為人工智慧處理的數據來源，呼應了人類活動如何在行星規模的人工智慧中持續被提取和貨幣化。人工智慧無法掌握人類互動的完整意義，不僅是認知局限性，更是其本質上基於大量、去情境化數據統計模式構建系統的後果——人工智慧更多關於數據收集和統計，而非真正的「能力」。

《演算混亂ニ一く一`回々'》呼應著「死亡網際網路理論」（Dead Internet Theory, DIT）的擔憂。DIT 雖常被視為陰謀論，卻觸及可觀察現象，如網路機器人流量和自動生成內容的普及。該理論認為網際網路正從真實人類互動空間，變成演算法和合成內容主導的景觀。人類表演者代表 DIT 所指稱在網路上日益減少的有機、真實人類活動，AI 機器及其生成字幕則體現了據稱充斥網路的自動化內容。演出者觀察到的「不協調」（チグハグ, chiguhagu）以及「無機質違和感的日常化」（無機質な違和感の日常化, mukishitsu na iwanaka no nichijōka），反映了網際網路中充斥著不真實、「貧瘠」或「無用垃圾」的內容，而貧瘠與無用垃圾資料也逐漸變成真實。

「contact Gonzo」表演的即興性質體現了未經中介、當下的「真實感」——真實的身體存在與互動，碰撞上 AI 捕捉這種真實性的困難，突顯了將原始真實性轉譯為數位化、語言格式的難度。網路上的真實性某程度上是「複雜、高度主觀且社會建構的」，社群媒體開始後，人們努力呈現「真實的自我」，但面臨正向偏誤、印象管理等挑戰。精心策劃的個人內容通常是單純的自我呈現，在同時與不同受眾溝通時很難做到真正真實。目前人工智慧的輸出較為純粹描述性，缺乏對人類意圖的洞察，成為自動化線上互動中膚淺性的隱喻。

表演連結到 Kate Crawford 提到，AI 不僅是演算法，而是深植於「資源剝削鏈」和耗能資料中心等實體基礎設施的系統。《演算混亂ニ一く一`回々'》透過將試圖處理人類肢體動作的實體機器置於舞台，將 AI 和互聯網等抽象概念落實到物質世界，呼應了 Crawford 對於常被「雲端」概念掩蓋的環境和社會成本的批判。

## 專文

《演算混亂ㄣーくー`㇏㇏'》創造了讓觀眾批判性反思的空間，透過幽默、近似日式摔角的方式，呈現人工智慧的局限性，突顯人類行動與演算法描述的「不匹配」。觀眾同時看見真實演出、表演者轉播及螢幕上人工智慧的詮釋，三者強烈對比突顯了中介詮釋與直接、身體化人類體驗的根本差異，試圖從詭異的斷裂感中尋找機器無法捕捉的人類元素意義和價值。身處日益由人工智慧中介和塑造的時代，這是一場論證，闡明了純人類表達方式是不可替代的複雜性與真實性。

演員表演「來回拍打」（「往復ビンタ」），不斷相互呼巴掌以及喝水互丟水瓶，正是充滿活力與無奈的奇妙詮釋。在運用人工智慧詮釋人類表達深度的局限性中，創造出幽默無釐頭的即興演出。表演鼓勵觀眾批判性評估日常遇到的自動化內容和詮釋，敦促在日益由人工智慧定義和中介的時代，重新評估真實人類存在和互動的價值，進而思考：當建立在全球提取和隱藏勞動之上的技術，難以詮釋最基本的人類行為時，「真實」意味著什麼？

或許在即將充斥著人形機器人的未來，真實人類的互動會變得無比珍貴，真實人類放的屁，可能也會充滿價值與帶來深刻的意義。

© Yurika Kono





## 專文

### 人機協作下的盲人摸象： 從《演算混亂ㄣーくー`㇏'》看翻譯和誤讀下的創造性

撰文 / 謝鎮逸

聽人與聾人、明眼人或失明人——縱使身體的機制條件並不同於「障礙」，然而一整個社會的現行文化構成，對所謂「障礙者」就已先決性地不友善和不完善。感官差異已為不同群體帶來差異和紛爭，然而隨著 AI 與科技時代的劇速降臨，聾人、失明人該如何應對這個始終以聽人、明眼人所主導的未來世界？

即將在 2025 臺北藝術節上演的《演算混亂ㄣーくー`㇏'》，是日本當代指標性的表演團體「contact Gonzo」與知名新媒體藝術家「yang02」的二度攜手之作。該作品被日本國際劇場協會在《2024 年劇場年鑑》中，評為「未來藝術的一次深刻實驗」，除了肯定其探索人機協作及其界限的創造性，也是當今藝術形式思索共融可能的一次契機。

#### 人機差異中的翻譯和誤讀

在他們於 2019 年首次合作的前作《untitled session》中，透過影像標註技術，讓 AI 嘗試將人的即興肢體動作轉譯為文字與語音。有趣的是，當 AI 試圖以語言捕捉即興身體動作時，生成的描述往往偏離實際表演，甚至產生荒謬的誤讀結果。不過，正是這些 AI 與人類感知之間的「不對等」或「錯位」，挑戰了我們對語言表達、身體表現以及機器理解能力的既定觀念。「誤讀」是否也有可能成為作品的一部分，用以挑戰人們對機器理解能力的期待？人類在面對前所未見的情境難免都會有產生混亂的可能，更何況是 AI，甚至是障礙者？

《演算混亂ㄣーくー`㇏'》的誕生，正是從前作實踐中對「誤讀」身體動作的技術探討，進一步思考機器的誤讀是否能被轉化為共融藝術的可能，並讓不同感官能力的觀眾也能參與其中的藝術體驗。演出中，由 yang02 製作的自推式 AI 機器，與 contact Gonzo 成員的即興肢體互動，皆透過影像標註技術紀錄、轉譯，生成字幕與語音。現場有主持人於現場口述實況，另一方面又有 AI 生成的人聲，使觀眾在現場行動與畫面構成的視覺與話語敘述的聽覺之間不斷游移。

## 專文

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### 重構盲人摸象的當代潛力

當觀眾在視覺上觀看演出現場，以及聽覺上聆聽 AI 語音並閱讀 AI 字幕時，甚至感受充滿身體性的現場即興表演時，不同人所經歷的現場體驗，都是一個多重、非同步，甚至可能產生理解衝突的感知過程。這種「感知的不對等」，已經再也無關「全然理解」這一項終究不可能的任務，而是鼓勵觀眾用自己的方式進入作品，也能憑藉著各自的感受、體驗，在「現場」中有所感受。

作為 precog Inc. 「TRANSLATION for ALL」計畫的一部分——這演出在「給全民的翻譯」的意味當中，除了突破語言與身體界限的企圖，亦是邁向共融願景的一次宣言。從納入無障礙設計，或是邀請視覺、聽覺障礙者加入創作過程、參與試演，根據他們的回饋調整作品，以提升演出模組的可及性，期許讓更多觀眾都能平等地體驗和理解藝術。AI 的轉譯在此扮演了「另類感知」的橋樑，使視、聽障礙者也能透過文字或語音「體驗」表演。技術的不穩定性、AI 的演算偏差，以及由此產生的感官不對等，都是演出所意圖突顯的。當代的盲人摸象，正是以此作為重新理解差異他者的問題意識，以及重新贖回社群集體信任機制的潛力。

### 感官不對等下的創造性

今日的 AI 已經無遠弗屆地滲透我們的日常生活與社會運作機制，並直接左右著全球政治角力、經濟戰爭——如今全世界正在積極從中力挽狂瀾的，就是如何將資訊散佈和行動分配中的不平等中，努力調度出技術正義的最大化。

然而，我們無法只能仰賴技術上游的善意降臨；坐以待斃之前，如何從現行機制的漏洞和縫隙中，重新創造出從技術集中權力中逃逸的路徑，就變得極為重要。總是回應著當代挑戰的藝術轉化形式，正不懈地提供著逸脫時代危機的創造性提案。

## 專文

### 智能時代中的權力博弈：人工智慧協作共創中的主體性探究

撰文 / 邱誌勇（國立清華大學藝術學院副院長、科技藝術研究所教授兼所長）

人類遍佈世界的足跡早已改變「原生態」本來的樣貌，而技術機器似乎也已成為自然中不可分割的一部分。其中，「智能機器」一方面作為「替代性決策機器」，在人類的日常生活中已扮演著不可或缺的角色；另一方面相對「自然選擇」而言，「機器選擇」與過去決定物種演化與優勝劣汰生存法則的「自然選擇」則呈現相通但又有所對立的關係。我們如今身處在一個周遭的一切被人工機器所充斥的「機器自然化」時代。鋪天蓋地的新技術和新機器正在逐漸接替「自然選擇」，並由內而外地扭轉人類經由自然演化而來的身體和行為屬性。

人工智慧（AI）在當代藝術中所扮演的轉變性角色可從藝術風格、技術、與過程三個面向窺見其影響，它讓藝術家因借助先進演算法的力量來創新藝術創作，因而拓展創意表現的界線。就藝術風格而言，AI 生成藝術通常是藝術家界定某些參數，演算法基於這些參數限制來生成作品，進而產生全新的藝術風格，並透過 AI 的視角重新詮釋傳統藝術形式。就技術而言，AI 影響並衝擊著藝術家與科技間的合作方式，有些藝術家將 AI 當成工具，強化其創作過程；有些藝術家則選擇更為放手的方式，讓 AI 自動生成作品，然後加以詮釋或策劃生成的結果。最後，就創作過程與經驗過程而言，AI 轉變我們經驗藝術，以及與之互動的方式，這些過程都挑戰著藝術表現的傳統，也開啟藝術經驗的新可能性。

從早期的演算法應用、生成式對抗網絡（GANs）時期、擴散模型（diffusion model），到當前的混合模型與社群藝術（mixture model and community-based）時期，人類與人工智慧間的協作關係已不證自明，而當 AI 承擔更多能力時，界定人類能動性（agency）的界線也已模糊。如今，人們正見證著一場「人體、人工智慧與知識共同演化」的歷史時刻。易言之，AI 輔助創造力已在藝術、文學與音樂等領域中得到證實，並激起關於智慧代理能力與貢獻的重要討論，這些代理通常由先進機器學習的演算法驅動，展現出模擬人類創造力的卓越能力，更進一步引發關於創作歸屬、原創性與藝術表達本質的根本性問題。

## 專文

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當智能代理被整合進創意流程中時，它們能作為創作合作夥伴，擴展傳統藝術創作的界限，讓先前難以觸及的表達形式成為可能。《演算混亂機器人》（jactynogg zontaanaco ジャクティーン・グ・zonta あ kokoko）便是一例。由一群以身體接觸即興表演的藝術家團隊—「contact Gonzo」，與一位質疑使用自主機器和其他技術進行藝術表達主觀性的藝術家—「yang02」共同合作，透過對「即興」（表演沒有固定劇本，強調即興創作與成員之間的默契）、「身體性」（透過肢體碰撞與互動，挑戰身體的極限，探索人際關係與身體感知），以及「跨域合作」（科技與表演藝術、機器設計、互動設計等領域的交互激盪），演出將最新的對話式人工智慧融入系統，透過讓其作為新型翻譯介入肢體表達，揭示出先前未知的知識形式，嘗試使用一種稱為圖像字幕的技術將肢體表達轉換為語言，其技術會產生描述輸入圖像含義的文字。

《演算混亂機器人》演出的核心議題更是探索即興動作被 AI 解讀，並翻譯為詞語時所產生「誤讀」之際，進而反思機器是否能真正理解人類行為表達。於此，當人類和人工智慧都對從未見過的身體動作感到困惑之際，藝術家能否創造出逃脫意義圍困的未知身體動作？而此種動態性更引發了關於創作實踐中創作權、知識生產與詮釋適當性的論辯。究竟，誰才是真正的創作者？誰又在創作展演中扮演著意義生產的角色？不言而喻，機器學習科技取代與重構了藝術創作過程中人類創作者的角色，也因此孕育出新的人機關係。以致，知名 AI 藝術家迷莫·阿克騰（Memo Akten）方以「馴化野馬」來比喻此猶如馴化的過程，認為藝術家與 AI 智能代理兩者之間是「相互馴化」並在過程中建立起一套「共同語言」的關係，而人們已無法再真正分辨何者是主體，何者是客體的角色。



## 主創者介紹

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### 激烈身體實驗單位 剛左小組 / 日本

剛左小組（contact Gonzo）成立於 2006 年，以即興身體碰撞為創作核心，風格融合衝擊感與遊戲性，從跑酷、滑板與武術中獲得靈感，發展出獨特且附有原始身體動能的表演語彙，更透過與媒體藝術家 yang02 長期跨領域合作，共同拓展身體與藝術的邊界，來展現其對實驗性與即興性的持續追求。



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### 機械藝術操作者 yang02 / 日本

藝術家 yang02 畢業於多摩美術大學。聚焦於科技與藝術的交融，擅長將人工智慧、機器學習等科技融入藝術創作，挑戰傳統藝術形式，引發觀眾的深度思考。代表作包括 2023 《jactynogg zontaanaco》、2016 《Asemic Languages》。曾入圍日本 2023 Terrada Art Award。



© yang02



## 演出製作團隊

導演 / 創作：contact Gonzo、yang02

演出：contact Gonzo ( 塚原悠也、三ヶ尻敬悟、松見拓也、藤田彩佳 )

技術設計：yang02、稻福孝信 (HAUS)

現場解說：黃立捷

舞台監督：河内崇

製作人：黃木多美子 (precog)

製作助理：石塚晴日 (precog)

製作單位：precog 股份有限公司

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# Creators' Note

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Did you come here willingly? Of course not. Nobody comes to a show like this on purpose unless they've been drinking battery acid or chasing ghosts through the alleyways of meaning.

“Jactynogg-Zontaanaco”—say it three times and watch language malfunction.

You'll see bodies glitch, lights falter, sounds collapse into themselves. Someone—maybe a voice, maybe a ghost—will try to explain. Subtitles will flicker. They might help. They might lie. Doesn't matter.

Your brain will itch for meaning. That's cute. But this isn't a story—it's a malfunction in ceremonial form. A fever staged by humans pretending to be machines pretending to be humans again.

You might think: “Is this art?” Maybe. Or maybe it's just a beautiful accident stretched across time. You might laugh. You might cry. You might check your watch and see it's broken.

There's no salvation in the narrative. No ending that ties the knot. But something in the blur—a gesture, a stumble, a breath—might remind you of yourself, or someone you forgot. That's the risk. That's the bait.

You're not supposed to understand. You're supposed to feel the hum behind the words, the static between the movements. Not everything needs a conclusion. Some things just need a witness.

And tonight, that's you.

*generated by ChatGPT*

## Introduction

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### **An improvisational performance by bodies & AI**

**-A historical act of co-evolution of the body, artificial intelligence, and knowledge shedding light on translation possibilities/impossibilities**

The artists' collective contact Gonzo, which performs improvisational performances that bring the body into contact, and yang02, an artist who questions the subjectivity of artistic expression through the use of autonomous machines and other devices, created a new work in 2023 based on their performance piece "untitled session" created in 2019. The performance "*jactynogg zontaanaco* ジャ ku ティー乃愚・存 ta ア ko コ" was created and unveiled.

In this performance work, contact Gonzo's improvised performance is recognized (misrecognized) as images, converted into language, and spoken through a self-driving machine created by yang02.

Using "captioning," a function for describing images, which is a learning system of artificial intelligence, this work, in which AI is asked to verbalize an improvised performance, raises extremely contemporary questions on the theme of AI, which continues to influence human society through its unstoppable evolution, and the gap between "translation" and physical expression and misinterpretation. It also raises very contemporary questions about the disparity between "translation" and physical expression and misinterpretation. With lightness and humor, this work exposes the issues of AI, the body, and language, which are not unrelated to anyone.

How will AI, which can learn, process large amounts of data, and grow by itself, coexist with human beings in the future? Through this production, which simultaneously presents the excellence and incompetence of AI in dealing with unpredictable and inexhaustible bodies, the audience will be confronted with the "present" of AI's ever-evolving linguistic and translation abilities themselves.

## Intro

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### In This Age of Overload, Is This Humanity's Last Breath?

Text by Cheng Hsien-Yu

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A collaboration between Japanese performing arts group contact Gonzo and artist yang02, entitled *jactynogg zontaanaco*, is among the works presented at the Reeling Hyperreality-themed Taipei Arts Festival. It explores the integration of machine learning technology and artificial intelligence (AI) in the interpretation of images and incorporates a live announcer in the style of boxing or wrestling matches. Audience members observe how machines read improvised interactive movements of humans and how they are interpreted using algorithms. This work highlights the current limitations of AI. Moreover, from the perspective of Anatomy of an AI System research, it implicitly criticizes the huge hidden infrastructure that supports this technology.

Contrast is at the core of *jactynogg zontaanaco*, such as that between improvised physical contact among members of contact Gonzo and machine learning devices equipped with cameras. An automated guided vehicle (AGV) and a Segway modified to move on its own appear to be wandering bystanders. As they capture images of the performance, text descriptions of the actions are generated. This application of image annotation technology is clearly positioned as “an attempt to use language to replace or interpret physical expressions as they are presented on stage.” The creators emphasize the methods by which humans challenge AI, such as conflicts between the results of machine recognition algorithms and improvisational performances, which include wrestling moves and slaps, as well as nonsensical physical confrontations. A human announcer also provides live commentary. When “the improvised physical performance on stage is transformed into language, it is relatively abstract.” In this process of translating dynamic non-verbal human behavior into language, the contrast between the two is the core power of the performance.



## Intro

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There are many deliberate mismatches hidden within *jactynogg zontaanaco*. They seem to be flaws in the performance but are, perhaps, its core artistic proposition, triggering the flow of ideas among audience members, artists, and machines and producing a humorous and thought-provoking atmosphere. Scholars, such as Melanie Mitchell and Ernest Davis, have pointed out that despite the significant progress that has been made in machine learning to AI, AI lacks basic common sense. This work translates dynamic, non-linguistic human interactions into static language, which deeply echoes the current capabilities and limitations of AI, including understanding of the subtle variations, contexts, intentions, and nuanced complexities of human behavior in an improvised physical performance. Although AI is adept at image recognition and generation of descriptive text, it is currently not capable of capturing the meaning or emotion behind certain physical interactions among performers, such as trust, tension, and playfulness. The machine learning technology that is used to describe the visual elements of the performance misses the mark in terms of understanding human intelligence and interactions on a deeper level.

The machines that are on stage are not only abstract processing units, but also part of a technological ecosystem. Anatomy of an AI System reminds us that typical AI systems are often exploitative products of global infrastructure. With recent trends from language models to open-source AI models, human performers have become data sources for AI, echoing how human activities are continuously extracted and monetized by AI on a planetary scale. The inability of AI to grasp the full meaning of human interactions is not only a cognitive limitation, but also a consequence of its inherent construction, which is based on big data and decontextualized statistical models. As such, AI is more about data collection and statistics than real “ability.”



## Intro

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The improvisational nature of contact Gonzo's performance embodies the unmediated, present "sense of reality." Real physical presence and interactions are contrasted with AI's difficulty in capturing them, highlighting the challenge of translating raw reality into a digital linguistic format. Online authenticity is to some extent "complex, highly subjective, and socially constructed." With the advent of social media, people strive to present their "real selves." However, they face the challenges of optimism bias and impression management. Carefully planned personal content is usually just simple self-presentation, which can hardly be authentic when communicated to different audiences simultaneously. At present, AI output is purely descriptive and lacks insight into human intentions, becoming a metaphor for the superficiality of automated online interactions.

*jactynogg zontaanaco* creates an atmosphere for audience members to think critically and presents the limitations of AI based on a humorous Japanese-style wrestling approach, highlighting the mismatch between human actions and descriptions based on algorithms. The actors perform, slapping one another (Ōfuku Binta (or double slap)) or taking a sip of water and then throwing their water bottles at one another, which are wonderful interpretations of vitality and helplessness. Perhaps the future will be filled with humanoid robots. At that time, real human interactions will be extremely precious and real human flatulence may have great value and profound meaning.

## Intro

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### ***jactynogg zontaanaco*: A Contemporary Version of The Blind Men and the Elephant Inspired by Machine Translation and Misreads**

Text by Seah Yi-Zai

There are the hearing and the hearing impaired, the sighted and the visually impaired, and even persons with physical conditions that are not formally defined as disabilities. Society's current cultural structure is inherently unfriendly to and insufficient for persons with disabilities. Sensory differences have led to differences and disputes among groups. With the rapid advances in AI and the technological era, how can the hearing impaired and the visually impaired deal with a future world that is dominated by the hearing and the sighted?

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*jactynogg zontaanaco*, appearing at the 2025 Taipei Arts Festival, is the second collaboration between iconic Japanese contemporary performing arts group contact Gonzo and well-known new media artist yang02. In the 2024 Theatre Yearbook, Japan's international theater society described it as "a profound experiment in future art." In addition to affirming the creativity that was inspired by exploring human-machine collaboration and its boundaries, it provides an opportunity to think about possibilities for integrating contemporary art forms.

#### **Human and machine variations in translation and misreads**

In their first collaboration in 2019, they produced *untitled session*. Through image annotation technology, they attempted to make use of AI to translate improvised physical movements into text and speech. Interestingly, when AI attempted to use speech to capture improvised physical movements, the generated descriptions often deviated from the actual movements, with some absurd misreads. It is precisely these "inequalities" or "misalignments" between AI and human perception that challenge our established ideas about language expression, physical performance, and machine reading comprehension. Is it possible for these "misreads" to become part of a work and challenge people's expectations of machine reading comprehension? When humans face an unprecedented situation, there is the possibility for chaos. Isn't that possibility even greater for AI and persons with disabilities?

## Intro

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*jactynogg zontaanaco* was born from the technical exploration of the “misreading” of physical movements from that previous work, while thinking about the possibilities of transforming such misreads into inclusive art and enabling audiences with different sensory abilities to participate in an artistic experience. During the performance, self-propelled AI machines produced by yang02 record and generate translations in text and speech of the improvised physical movements of and interactions among contact Gonzo members through image annotation technology. A live announcer describes the action, in addition to the AI-generated voices, such that the audience constantly shifts its attention from the visual components of live action and images to the audio components of oral narration.

### A contemporary reconstruction of an old tale

As the audience members watch the performance visually, they listen to the AI-generated voices, read the AI-generated surtitles, and even perceive the physicality of the live improvisation. The experiences of different people result in multiple, asynchronous, and even possibly conflicting perception processes. This type of “perception asymmetry” is no longer about “complete understanding,” which is ultimately impossible. Instead, audience members are encouraged to use their own method of entering this work and their own feelings and experiences to perceive what is happening “live.”

This work, with its meaning of “providing translation for all people” premiered as part of precog Inc’s TRANSLATION for ALL project. It not only attempts to break through the boundaries between speech and the body, but also to declare a vision of inclusivity. Its accessibility was enhanced by the incorporation of barrier-free design concepts and the feedback of people with visual and hearing impairments who were invited to join the creative process and sit in on auditions. It is hoped that more people will have equal opportunity to experience and understand art. AI translation serves as a bridge of “alternative perception” in this work, enabling persons with visual and hearing impairments to “experience” the performance through text or speech. In this work, the instability of technology, AI algorithmic bias, and the resulting sensory asymmetry are all highlighted.

This contemporary version of the tale The Blind Men and the Elephant uses these to raise awareness of the problems involved in understanding differences with others and the potential to redeem the collective trust mechanisms of different groups.

## Intro

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### Creativity under sensory asymmetry

Today, AI permeates our daily lives and social operating mechanisms. It also directly influences global political struggles and economic wars. The world is now actively trying to turn the tide by maximizing technological justice in the face of inequalities in information dissemination and allocation of actions.

However, we cannot rely solely on the goodness that comes upstream of technology. Before resigning ourselves to our fate, it is extremely important that we recreate an escape path from the centralized power of technology using loopholes and gaps in the current mechanisms. Fortunately, forms of artistic transformation that respond to contemporary challenges are leading to creative proposals for escaping the crises of the times.

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## Intro

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### Game Theory in the Intelligent Era: Exploring Subjectivity in Artificial Intelligence-Assisted Co-creation

Text by Chiu Chih-Yung (Associate Dean, College of Arts and Professor/Director, Graduate Institute of Art and Technology, National Tsing Hua University)

All over the world and over a long period of time, traces of human activity have changed the ecology, with technological devices now an almost inseparable part of nature. On the one hand, “intelligent machines” play indispensable roles in the daily lives of humans as “alternative decision-making devices.” On the other hand, in terms of the correspondence with natural selection, “machine selection” and natural selection, which determined the evolution of species and the survival of the fittest in the past, are connected but contradictory. We are now in an era of “machine naturalization” in which machines are all around us. The spread of new technologies and new machines is resulting in the gradual replacement of the natural selection process and an inside out reversal of the physical and behavioral attributes of humans that have naturally evolved.

The transformative role of artificial intelligence (AI) in contemporary art can be observed from three aspects: styles, techniques, and processes. Artists are able to innovate artistic creations using the power of advanced algorithms, thereby expanding the boundaries of their creative expression. In terms of artistic styles, AI-generated art is based on parameters that are defined by the artist. Algorithms generate works by incorporating the set restrictions of those parameters. The result is all new artistic styles. Moreover, traditional art forms are being reinterpreted from the perspective of AI. In terms of techniques, AI influences and impacts the ways that artists work with technologies. Some artists are using AI as a tool to enhance their creative process, while some artists are choosing a more hands-off approach, allowing AI to automatically generate works, then interpreting or curating the generated results. Finally, in terms of creative and experiential processes, AI is transforming the way we experience art and interact with it. These processes challenge artistic expression traditions and open up new possibilities for artistic experiences.



## Intro

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From the early applications of algorithms to generative adversarial networks (GANs), diffusion models, and today's mixture model and community-based art, there is obvious coordination between humans and AI. As AI capabilities are increasing, the boundaries that define human agency are becoming blurred. Today, we are witnessing history being made as the human body, AI, and knowledge co-evolve. In other words, AI-assisted creativity has been demonstrated in the arts, literature, and music and has sparked important discussions about the capabilities and contributions of intelligent agents. These agents are driven by advanced machine learning algorithms and are adept at simulating human creativity, raising fundamental questions about the ownership of creations and their originality, as well as the nature of artistic expression.

When intelligent agents are integrated into the creative process, they serve as creative partners, stretching the boundaries of traditional artistic creation and bringing possibilities for forms of expression that were previously not as accessible. The production *jactynogg zontaanaco* is one example. This is a collaboration between contact Gonzo, a performing arts group that presents improvisational performances that involve physical contact, and yang02, an artist who questions the subjectivity of using autonomous machines and other technologies for artistic expression. Through improvisation (no set script and an emphasis on improvised creation and tacit understanding among performers), physicality (testing of physical limits, exploration of interpersonal relationships and physical perception through physical collisions and interactions), and cross-disciplinary collaboration (interactions among technology and performing arts, machine design, interactive design, and other fields), this work integrates the latest conversational AI, allowing it to intervene in physical expression as a new type of translation, revealing previously unknown forms of knowledge. Attempts are made to use a technology known as image captioning to convert physical expression into language. The text that is generated is meant to describe the meaning of input images.

## Intro

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The core topic of *jactynogg zontaanaco* is the exploration of “misreads” that are generated when improvised movements are interpreted and translated into text by AI. There is further reflection on whether machines can truly understand human behavior and expressions. As both humans and AI may be confused by physical movements they have never seen before, can artists create physical movements that are unknown and that break through the constraints of meaning? This type of dynamism has triggered debates on the rights to creations, knowledge generation, and the appropriateness of interpretation in creative practices. After all, who is really the creator? Who generates meaning in an exhibition or performance? It goes without saying that machine learning technology is replacing and reconstructing the role of human creators in the artistic creation process, resulting in new human-machine relationships. Well-known AI artist Memo Akten used the taming of wild horses as an analogy for this. He believes that the relationship between artists and AI intelligent agents is one of mutual domestication during which a common language is established, with the result that people are no longer able to distinguish between the roles of subject and object.

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## Artist

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### contact Gonzo /Japan

Formed in 2006, contact Gonzo is a performance group creating improvised works based on physical encounters that blend impact and playfulness. Inspired by parkour, skateboarding, and martial arts seen online, they have developed a raw and distinctive style. They've done everything from performance and installations to gaming, also catering. Among their many collaborators is media artist yang02 - very much one of the gang.



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### yang02 /Japan

Born in Kanagawa, Japan, yang02 studied Media Art at Tama Art University. He intervenes in the established systems of information technology, which have become integral to our daily lives, revealing errors and bugs through the cracks in the systems. This exposes the political, social, and violent issues that are hidden by the spectacle and convenience of technology, and provides an opportunity to think about what we and technology should be. His tech-oriented works question identity and expression, earning him awards and a 2023 ACC New York Fellowship.



© yang02



# Production Team

Direction/Composition: contact Gonzo, yang02  
Cast: contact Gonzo (Yuya Tsukahara, Keigo Mikajiri, Takuya Matsumi, Ayaka Fujita)  
Technical Design: yang02, Takanobu Inafuku (HAUS)  
Live commentary: Huang Li-Chieh  
Stage Manager: Takashi Kawachi  
Producer: Tamiko Ouki (precog)  
Assistant production manager: Haruhi Ishizuka (precog)

Produced by precog Inc.  
Supported by Agency for Cultural Affairs, Government of Japan | Japan Arts Council

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共同主辦  
Co-organizer



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

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