Session 1A

Frederick Douglass in the Age of AI: Reading and Writing as Tools of Thinking

Chienyn Chi
Bethany College

My paper delineates the educational theory of reading and writing in *The Narrative of the Life of Frederick Douglass* in order to shed light on creativity before AI and creativity during apocalypse. In *The Narrative,* Douglass describes how before he learned how to read and write, his thoughts and emotions were jumbled. It was not until he learned how to read and write that the clouds in his mind parted. It was a contradictory emotional experience of feeling excruciating pain and hope at the same time as he began to see more clearly his hellish reality and also imagine a way out. Douglass shows that reading and writing are human tools for thinking—thinking beyond the apocalyptic systems of the material present. The triumphant moment in *The Narrative* is when Douglass forges his slave-owner's signature and a legal document setting himself free. I argue that this act perfectly sums up Douglass' theory—reading and writing are tools that we consciously wield rather than tools with consciousness wielding us. And this ultimately is what education should impart. The uncritical and/or unethical use of AI in education ultimately circumvents this experience of being aware of one's own agency.

Race and Speculation in A Handmaid's Tale

Angad Singh
Northwestern University

Margaret Atwood's 1985 novel A Handmaid's Tale is a work of speculative fiction that juggles both the future and the past. In the present moment wherein the US Supreme court has succumbed to religious pressure to strike down women's longstanding access to abortion, Atwood's portrayal of a society where men have complete control over female bodies seems quite prophetic. Simultaneously, as some scholars have pointed out, A Handmaid's Tale's speculative depiction of a patriarchal dystopia very much mirrors the actual historical experiences of extreme servitude and abuse that black women experienced during centuries of slavery in the Americas.

Centering the subject of race, I explore these resonances between history and speculation as

well as the past, present, and future. Mainly, my paper argues against the popular critique that A Handmaid's Tale constitutes a racist appropriation of black women's oppression through the medium of speculative fiction. Instead, I suggest that the portrayal of a dystopic society based on black women's experiences serves to highlight, and criticize, the history of black women's suffering. Speculative fiction, then, allows Margaret to mobilize this particular past of racist oppression to make a broader point about the danger patriarchy poses to all women, including black women.

Creative Survival in Times of Instability: Speculative Fiction and Urban Adaptation in the Italian Context

Giulia Bernuzzi
University College Cork

Climate adaptation is often presented as a technical response to environmental risk, yet its infrastructures distribute security, vulnerability and access to the transformed city. This paper examines how contemporary Italian speculative fiction uses creative world-building to imagine, critique and contest urban adaptation in times of ecological instability. Focusing on Antonio Scurati's *La seconda mezzanotte* (2011), Paolo Zanotti's *Bambini bonsai* (2010) and Nicoletta Vallorani's *Noi siamo campo di battaglia* (2022), it asks how technological and spatial interventions shape the possibilities of collective survival.

Drawing on climate-justice scholarship and adaptation theory, the comparison identifies three spatial regimes: protection, enclosure and coexistence. Scurati's post-catastrophe Venice is defended by walls and mobile dams that preserve the urban centre while segregating and exploiting its local population. Zanotti's climate-controlled dome turns climatic "normality" into a scarce resource, exposing the relationship between climate privilege, technological control and bunkerization. Vallorani's collective garden in a degraded Milan proposes an alternative model based on cooperation, care, multispecies relations and transformed urban life.

The paper argues that these novels represent adaptation as political architecture rather than neutral technical intervention. Their infrastructures reveal whose survival is secured, whose labour sustains it and which forms of life are valued. Italian speculative fiction thus becomes a laboratory for questioning whether technology amplifies crisis or enables collective resistance.

Session 1B

*Self-Organized Panel**: Old Instabilities, New Machines: Storytelling, Memory, Reading, and Writing in the Age of AI***

Panel Organizer: **Kaixuan Wu** (University of Georgia)

Does generative AI create new instabilities or reorganize old ones? The panel follows four practices now shared with machines (telling stories, remembering the past, reading in a second language, and writing as an author) and finds that the authority of each was already unsettled before AI arrived. It begins in 1936, when Walter Benjamin described the novel and newspaper displacing a storytelling grounded in experience; Kaixuan Wu brings that account to AI-generated stories, which speak like storytellers but rest on no one's experience. Collective memory, Yirong Lu shows, has likewise depended on media, and generative AI now moves it from shared reference points toward personalized pasts. The same pattern appears in individual reading and writing. Xiangxian Guo finds that machine translation, an earlier form of AI, has left Chinese students in the UK unsure whether they are still learning English or only using AI to read, while Xuanhua He follows multilingual postgraduates who now negotiate with generative AI an old tension between academic credibility and their own voice. Bringing together comparative literature, sociology, and applied linguistics, the panel shows how AI reconfigures the instabilities it inherits and gives historical and empirical grounds for judging what is new.

Storytelling without Experience: Walter Benjamin's "The Storyteller" and Generative AI

Kaixuan Wu
University of Georgia

What becomes of storytelling when a machine that has lived through nothing can tell stories on request? This paper approaches the question through Walter Benjamin's "The Storyteller" (1936), written as the novel and the newspaper were displacing oral storytelling. Discussions of Benjamin and AI have mostly turned to his concept of aura, yet "The Storyteller" asks a question closer to what text generators do: what gives a story its authority? Benjamin found two answers in his own time. A story drew authority from experience passed from teller to listener, while newspaper information drew it from "prompt verifiability." Reading the essay

alongside stories that chatbots such as ChatGPT generate from ordinary prompts, I argue that generative AI keeps the outward form of storytelling, a voice that addresses a listener and offers counsel, while lacking both grounds of authority: its stories rest on no one's experience, and they cannot be verified as information can. By treating the essay as a record of how one era understood its own technological disruption, the paper adds to debates on AI and creativity, which usually center on accuracy and originality, the question of what grounds a generated story has for claiming authority at all.

The Personalization of the Past: Generative AI and the Changing Scale of Collective Memory

Yirong Lu
London School of Economics and Political Science

This paper examines how generative AI may transform collective memory by changing the social scale at which representations of the past are produced and experienced. Collective memory has never been technologically neutral: mass media, commemorative institutions, and more recently social media platforms have all shaped what societies remember and forget. Digital memory studies have shown how platformization and algorithmic curation fragment public memory into increasingly networked and community-specific forms. Generative AI, however, introduces a further shift. Rather than merely selecting and circulating existing representations of the past, generative systems can produce historical narratives, images, and interpretations on demand for individual users.

I conceptualize this development as a rescaling of collective memory: from mass-mediated publics, through networked communities, toward increasingly personalized mnemonic environments. The paper distinguishes personalization from fragmentation and argues that the central challenge posed by generative AI is not simply the production of false histories, but the weakening of shared mnemonic reference points and the growing variability of the past encountered by different individuals. Rather than announcing the disappearance of collective memory, the paper asks how collectivity itself is being reorganized when the past becomes dynamically generated, responsive, and personalized.

Chinese International Students, AI Translation Tools, and the Shifting Boundaries of Language Identity

Xiangxian Guo
University College London

Machine translation is one of the earliest and most widespread forms of AI in everyday language practice. While current debates focus on generative AI, this paper examines how AI translation tools have already reshaped the academic reading practices and self-understanding of Chinese international students in the UK. Drawing on qualitative interviews, it traces three dimensions of their experience: how their use of translation tools changes over time, what purposes these tools serve, and how they perceive the effects on their English competence and identity. The findings reveal a clear pattern of escalating reliance: students typically begin with occasional use, then gradually depend on AI translation for reading academic texts. This shift is accompanied by ambivalence. While the tools increase access and efficiency, some students report that their English has actually declined, and they increasingly question whether they are still "learning English" or merely "using AI to read." I argue that this tension is not merely technical but pedagogical and cultural, reshaping what counts as reading, understanding, and language competence. By analyzing AI translation as a pre-generative-AI form of automation, this paper contributes to the conference's inquiry into creativity before and in the Age of AI.

Passing as Academic, Remaining an Author: Multilingual Writers' Agency in Generative-AI-Mediated Academic Writing

Xuanhua He
University College London

Generative AI has unsettled established assumptions about creativity, authorship and linguistic expertise in academic writing. Yet the tension between producing institutionally credible prose and sustaining a recognisable authorial voice predates AI, particularly for multilingual writers navigating dominant academic language norms. This study examines how generative AI reconfigures, rather than simply creates, this instability by tracing how multilingual postgraduate writers negotiate academic credibility, ownership and agency at critical moments of AI-mediated writing. Adopting a multimodal process-tracing multiple-case design with a microgenetic orientation, four to six Chinese-dominant multilingual postgraduate writers will complete two authentic, non-live-assessed academic writing sessions using generative AI as

they normally would. Data will include screen recordings, AI interaction logs, successive text versions and critical-event stimulated-recall interviews. A repertory grid task will additionally elicit participants' own constructs for judging academicity, voice and textual ownership across pre-AI, AI-generated and final versions. Analysis will connect observable decisions—including acceptance, rejection, verification, revoicing and language switching—to textual consequences and retrospective accounts. By comparing enacted and narrated agency, the study explores whether creativity shifts from linguistic production towards the evaluation, selection and transformation of machine-generated possibilities, and what this redistribution means for human authorship in technologically unstable academic environments.

Session 2A

The Machine Supposed to Know: Artificial Intelligence and Agency in the Fiction of Philip K. Dick

Junghwan Park
Kobe University

Known for his seminal science fiction works, American writer Philip K. Dick (1928-82) repeatedly explored how people forfeit their humanity by failing to resist malevolent forces that compel them to commit evil. Equally crucial to his fiction, however, is the staging of humanity relinquishing its agency to artificial constructs of its own making—causing a systematic, catastrophic collapse of the existing system order. In works such as *Vulcan's Hammer* (1960), the Unity, a totalitarian organization, rules the Earth through the Vulcan 3 computer while failing to notice Vulcan 3's attempts to subvert humanity itself, even as Vulcan 3's motives become increasingly opaque and alien. Through a Lacanian lens, this paper argues that *Vulcan's Hammer* and other works, including *A Maze of Death* (1970), present AI and computational systems occupying the position of the subject supposed to know: a locus to which subjects relinquish their agency by presuming objective knowledge, even when that presumed authority is repeatedly called into question. By examining this transfer of authority from human subjects to artificial systems, this paper seeks to illuminate the fantasy of objectivity from artificial systems and the potentially catastrophic results that may follow humanity's increasing reliance on artificial intelligence.

Recursion and redundancy: parsing Proust in the age of AI

Fred Waine
Columbia University

À la recherche du temps perdu is known for the grand and intricate architecture of both its narrative and the sentences of which it is composed. Taking developments in Artificial Intelligence to be a source of knowledge about human pattern-recognition mechanisms, my paper reconceptualises Proust's literary masterwork as an exercise in machine learning and writing. My case study of the Bergotte dinner contends that the theories of identity and language advanced by the novel's narrator are the result of a probabilistic, seemingly automatic learning process that closely resembles algorithmic procedures used to train Large Language Models of AI. Furthermore, close stylistic and genetic analysis of the episode highlights the

roles not only of syntactic recursion (commonly held to be the key to *La recherche*'s structural unity) but also of redundant patterning between tokens (the key feature of the latest artificial neural network architectures) in Proust's sentences. As per Leif Weatherby's (2025) critique of Jakobson's poetic function, I argue in conclusion that the content of a literary text such as Proust's should not be viewed as distinct from the output of an LLM-based chatbot. Finally, I discuss the political implications of adopting such a non-anthropocentric view of literary production.

Anti-Authoritarian "Machinism" in Contemporary German-language Literature

Monika Leipelt-Tsai
National Chengchi University

How do contemporary German-language narratives reconfigure the boundaries between the organic and the synthetic to critique systemic frameworks of social containment? We will examine how recent fictional texts engage with posthumanism, uncovering a structural shift from the mechanical figures of literary Romanticism to the digital entities of today. By contextualizing the history of German-language literary texts through a systemic focus on confinement, we investigate how the breakdown of traditional ontological categories redefines agency and subjectivity. We exemplarily trace the convergent trajectories of different pivotal figures in the most recent contemporary German-language science fiction. Through the lens of French theory that distinguishes between a mechanism (which is closed, structured, and has a fixed purpose) and a machine (which is defined purely by its connections, flows, and productivity), these narratives stage a dual movement of flow. Rather than reinforcing the human-machine binary, their artificial figures cease to be consumer commodities or mirrors of human lack; instead, they function as revolutionary desiring-machines. The hybrid body ceases to be a passive tool of production and instead becomes an active site of subversion. This paper contributes to German literary studies by demonstrating how contemporary literature updates the tropes of automated figures to address digital-age anxieties.

Session 2B

The Possibility of the Impossible: On Judith Butler's Giving an Account of Oneself

Asuto Yoneda
Kobe University

This paper examines the theoretical transition of subject formation in Judith Butler's works. In The Psychic Life of Power (1997), Butler draws on Louis Althusser's notion of interpellation to theorize subject formation as a punitive scene. According to this view, the address that inaugurates the subject is closely tied to punishment and subjection, and individuals turn toward that voice because of their relation to "guilt" and "conscience". Since the 2000s, however, Butler has increasingly revised this punitive view of subject formation. Dependency is no longer understood simply as submission, but also as a condition for ethical relations with others. In this paper, I will mainly focus on Giving an Account of Oneself (2005), in which Butler contends that we can never give a complete account of ourselves because the "I" is always already preceded by others. Yet this does not mean we are free from the obligation to give an account. Paradoxically, for Butler, it is this opacity of the subject that gives rise to the possibility of ethical responsibility. I will argue that the impossibility of giving a full account opens a space for self-transformation and for a critique of the social norms through which subjects are constituted.

Unsettled Equivalence: Urdu Feminist Poetry and AI-Mediated Translation

Zaeema Fatima
Forman Christian College University

Generative AI is often presented as a tool that stabilises linguistic difference by converting texts into instantly accessible English. This paper asks what becomes visible when that promise of fluency meets Urdu feminist poetry, whose force may reside in culturally situated idiom, gendered address, ambiguity and deliberate excess. Focusing on selected poems by Fahmida Riaz and Kishwar Naheed alongside experimental English renderings produced through contemporary AI translation systems, I compare the source poems, machine outputs and subsequent human revisions. I argue that the central problem is not simply mistranslation. AI systems tend to regularise precisely those formal and rhetorical features through which feminist Urdu poetry makes authority unstable: vocative shifts, embodied metaphor, registers of intimacy and refusal, and culturally specific ways of withholding explanation. I call the resulting gap "unsettled equivalence": a condition in which translation exposes, rather than

resolves, the politics of literary circulation. By treating machine translation as an unstable interpretive encounter rather than a neutral technology, the paper connects feminist poetics, translation studies and digital literary criticism. It proposes that literary creativity in the age of AI may lie in preserving opacity, friction and non-equivalence as forms of cultural and epistemic resistance.

Matt Haig: Ruin, Resistance, and Recovery through Existential Awakening in the Therapeutic Memoir

Le Truong Hoang
National University of Kaohsiung

This paper recontextualizes depression in therapeutic literature not as a clinical pathology, but as a profound ontological crisis. Focusing on Matt Haig's memoir, *Reasons to Stay Alive*, this study employs an Existentialist framework to analyze the structural and thematic mechanics of trauma and recovery. Moving beyond the "failure of representation" often associated with mental illness, the paper argues that Haig's deliberate stylistic choices—fragmented syntax, listicles, and temporal disruption—serve as the literal architecture of a surviving mind. Through a close reading of pivotal narrative sequences, this research demonstrates how Haig navigates Kierkegaardian *Angst* and Heideggerian *Being-towards-death* during his confrontation with suicide. Furthermore, it posits that Haig's survival strategy relies on the deliberate reconstruction of the Self against the annihilating forces of his illness. By actively constructing meaning through mundane actions (reading, running, loving) and inter-temporal dialogue, Haig exemplifies Sartrean radical freedom and Camusian rebellion against the Absurd. Ultimately, this paper illustrates that in times of profound psychological instability, contemporary therapeutic life writing functions as an applied philosophy, requiring individuals to construct narrative continuity and a resilient Self at the very edge of the existential void.

Session 3A

Between Algorithmic Assimilation and Digital Resilience: Safeguarding Traditional Knowledge and Traditional Cultural Expressions in the AI Era

Nguyễn Thị Huyền Trang
Viet Nam National University

The advent of Generative AI has profoundly destabilized the preservation of Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs). This paper examines the dual impact of AI on indigenous and minority cultures, positioning the technology as both an agent of algorithmic assimilation and a potential tool for digital resilience. On one hand, the indiscriminate scraping of cultural data by large AI models extracts sacred and contextual heritage, transforming it into commodified and homogenized outputs. The process strips TK and TCEs of their authenticity, leading to the dilution of cultural identity under a global digital hegemony. On the other hand, the paper explores counter-narratives where technology serves as a site of critique and survival. By examining emerging models of data sovereignty and community-led AI archiving, this research argues that marginalized communities can reclaim algorithmic tools to digitize, protect, and revitalize their heritage on their own terms. Ultimately, navigating the AI crisis requires shifting the paradigm from uncontrolled extraction to participatory cultural stewardship, ensuring that technological acceleration amplifies rather than erases traditional voices.

Mapping Memoryscapes of Gwangju and Buenos Aires through VR and Digital Cultural mapping in Im Heung-soon's Good Light, Good Air (2020)

Heewon Chung
University of Seoul

My presentation defines South Korean artist-director Im Heung-soon's film *Good Light, Good Air* (2020) and his group guided workshop with students from Gwangju and Buenos Aires as a translocal project of digital cultural mapping that contributes to transnational memoryscpaes. Not precisely covering the theme of AI, but my paper investigates "artistic activism and cultural production in zones of conflict and displacement" (CFP) in light of utilization of VR as a medium of pedagogy. Im's VR workshop with the students map out interconnections between traumatic memories of South Korea and Argentina, and virtually re-create the digitally mediated spaces as a shared memoryscape. *Good Light, Good Air* was originally the title of his

two-channel installation in 2018, and the VR workshop was organized in the next year under the title of 'The Way to Connect You and I.' The immersive affective experience empowered by digital technology of VR guides the participants of the workshop into the networks of transnational remembrance and solidarity across the earth while the viewers are also invited into it within the phantasmatic spectatorship of VR. My presentation assesses this project as a case of digital cultural mapping in light of artistic practices and their potentials of pedagogy.

Displacement and Attachment: Threshold Spaces and the Morphological Development of Shanghai's Lilong during the Concession Period

Ma Bowen
Kobe University

Following the Opium War of 1840, the imposition of unequal treaties compelled modern China to establish foreign concessions in coastal cities, notably Shanghai. Within these enclaves, a proliferation of socio-culturally reflective artistic production emerged across diverse media, including music, literature, theatre, and architecture, offering critical commentaries on a society in turmoil. Crucially, the architectural domain witnessed the advent of historicist eclecticism—epitomized by Lilong residential typologies—which synthesized Eastern and Western spatial paradigms. These vernacular structures delineate both the indigenous renegotiation of Western cultural hegemony and the existential coping mechanisms of displaced populations amidst socio-political precarity.Situated within this socio-historical framework, this study investigates the morphological evolution of Lilong architectural styles during the concession era. It elucidates the mechanism through which spatial and artistic practices reconstructed psychological identity and localized belonging for a populace rendered dislocated and transient by protracted conflict.

Session 3B

Aristotle Explains AI

Bonnie Mak
University of Illinois Urbana-Champaign

Like ancient oracles, chatbots operate in inscrutable ways. Some have called the phenomenon "digital" or "algorithmic" divination because of the baffling ability of predictive models to generate pertinent responses with regularity. But the growing use of LLMs across many aspects of society means that in order to understand the world and our place in it, we also need to understand AI. Causal explanations have so far fallen short of satisfactory for a general audience. Other strategies are needed, including those that may be found in the approaches of the humanities. This paper is an act of creative explanation in the age of AI.

I argue that ancient divination offers us novel ways of understanding AI. Divination was a routine part of cultural practice in ancient Mesopotamia, Greece, and Rome, used to supplement human reasoning. Although its inner workings were not available to be grasped by everyone, divination was nevertheless incorporated into all areas of life, from poetry and philosophy to medicine and law. Like divination, generative AI might be too impenetrable to be fully explainable, but we can—like the ancients—look for other ways to understand.

When Paideia Becomes Artificial: AI, Education, and the Question of Human Learning

Kosei Miyama
Peking University

This paper argues that AI does not simply disrupt education; it exposes and potentially completes a model that treats learning as adaptation to a prior norm. In Plato's *Phaedo* 76d–e, what we perceive is referred and compared to realities such as the Beautiful and the Good, knowledge of which is prior (Plato, 1997). Jaeger characterizes Greek education as the deliberate formation of human character in accordance with an ideal (Jaeger, 1939). Modern educational measurement can be read as a technical continuation of this structure: Item Response Theory (IRT) locates learners on a latent ability continuum, whereas Cognitive Diagnosis Models (CDM) estimate fine-grained mastery profiles (Ma & de la Torre, 2020; Yamaguchi & Okada, 2016). Recent work already combines cognitive diagnosis with LLM

agents for personalized learning pathways (Fu, 2026).

This development makes Heidegger's account of teaching newly practical. If diagnosis, feedback, and task selection can increasingly be automated, the question is not how human teachers can outperform AI, but what teaching and learning mean when adaptation can be delegated to machines. Drawing on Heidegger's conception of teaching as "letting learn" (Heidegger, 1968), I argue for reconsidering human creativity, the teacher's role, and schooling beyond optimization toward predefined outcomes.

The Sophistic Disruption and the Impossibility of Falsehood: Plato, Rhetoric, and the Age of AI

Nikolaos Anthopoulos
National and Kapodistrian University of Athens

&

Orestis Karatzoglou
University of Warsaw

The emergence of the Sophistic movement in fifth-century Athens was precipitated in large part by the popularization of the art of rhetoric (ῥητορικὴ τέχνη): itinerant teachers of political virtue flooded the city, professing to teach citizens any subject for a fee, while professional speech-writers sold their services to plaintiffs and defendants alike. One consequence was the relativization of received norms: nothing appeared stable, and any position could be argued for or against. The most extreme version of this stance rejected not only absolute truth but the very possibility of falsehood. This paper examines Plato's response to that epistemic crisis through his treatment of falsehood in the *Euthydemus*, the *Theaetetus*, and — most importantly — the *Sophist*, where the Eleatic Stranger grounds false speech in the ontology of difference (257c-d). These ancient debates illuminate structural parallels with the rise of AI: the on-demand production of plausible arguments for any position, services rendered for pay across every field of knowledge, and, in AI's capacity for personalization, an echo of the Protagorean *homo mensura* doctrine.

Session 4A

The Conception of a Visual Universal Characteristic in Leibniz

Eri Kataoka
Kobe University

In his work New Essays, Gottfried Wilhelm Leibniz envision a visual universal characteristic. This system utilizes figures that mimicked the appearance of objects, allowing users to comprehend meanings merely by sight. Numerous philosophers had long pursued a universal characteristic; in early modern Europe, in particular, it captured the interest of many thinkers. Early in his career, Leibniz had also conceptualized a universal characteristic for logic based on his own unique art of combinations. In *New Essays*, however, he discusses a distinct type: a visual universal characteristic. Leibniz intends this not for logic, but for a more popular use that anyone could understand. he aims to create signs that even individuals speaking different languages in distant lands could comprehend. The historical background of this vision are the printing technology and the circulation of illustrated books. Leibniz proposes that these visual characters are printed on paper using printing blocks instead of hand written. He likens it to a satirical copperplate engraving. Furthermore, representing each object through figures connect directly to his ambition of compiling encyclopedia. This paper argues that Leibniz attempt to design an accessible universal characteristic to render information and intellectual contemplation widely to the general public.

The human as the vital factor in the text production process: A real-world implementation of copy writing in the era of AI

Annemarie Fischer
State University of New York at Binghamton

Apart from painting, writing is one of the most creative, hands-on human forms of expression. Copywriting has evolved into a simultaneous multi-task, covering the research of the original draft, writing, final editing, and translation. Enhanced by AI, this multi-layered text work is enriched, but also obscured and even endangered. Citing a real-world copywriting work example from the multilingual state of Switzerland, and based on the leading AI tools such as Gemini (Google), ChatGPT (OpenAI) and Claude (Anthropic), the forces working on one's own creative workforce of a copywriter will be introduced. I address the general set-up of probabilistic language processing versus human linguistic intuition. As the origin of my real-world texts are rooted in factual narratology, hallucinations are illustrated with fact-check prompts. It will also be demonstrated how to translate a text copy, as the usage of AI

transcreates the message. My methodology counteracts the use of AI by introducing methods on how to re-humanize your texts. Citing the simultaneous oeuvres of Walter Benjamin and Charlie Chaplin and addressing the human fear of being replaced by AI, I will conclude why human input will still be vital for the creative workforce, even and especially in this era of AI.

Relational Poetics – Rebels with a Pen

Daniel L. Müller
University of Osnabrück

Poetry[1] has a great potential for the subversion of power, as Plato remarks in the Republic (Plato, 2007). I think that this is one of poetry's virtues.

Large language models (LLMs) are marketed as a genuine interlocutor which allow anyone to create, thereby democratising creativity. However, the ideological attitudes of the men in power behind the biggest corporations which run LLMs contradict this, as they are often antidemocratic to outright fascist (Mühlhoff, 2025). The narrative pushed by AI-CEOs to employees is: Either you adapt or you perish.

Han (2017) describes the power technique used in neoliberal societies to hinder solidarity among employees as psychopolitics, which leads to a focus on self-optimisation and eventually to isolation, which leads to depression. This is where AI enters the picture again. LLMs simulate meaningful relationships, which has the double advantage that a) loneliness is no longer perceived and b) human-AI relationships hold no potential for subvertion, so the monopoly of power in the hands of tech-oligarchs is not challenged.

In my relational poetics[2] I suggest that poetry enables genuine and deep connections and relationships between people and the diachronic coconstruction of meaning by the reader and the writer. These meaningful relationships empower individuals to form a community and potentially a community of resistance against tech-fascism.

[1] When I speak of poetry, I mean this in a very loose sense, not only applying to lyrical poetry but rather all genres of verbal art and literature.

[2] Called Pangelonium Poetics. The monograph is in preparation and publication is planned for late 2027.

Session 4B

*Self-Organized Panel**: Unusual Intelligences***

Panel Organizer: **Claudio Sansone (**National Central University)

This panel brings together three papers that, in distinct ways, center on forms of intelligence that disrupt paradigms of public expression and cemented expectations. Each stages a scenario in which unusual forms of intelligence slip out from breaches in the order of narrating the real, its institutions, norms, and perceived truths. Together, the papers trace how contemporary media—film, music, video essays—and historical literary archives negotiate questions of security, myth, resistance, and political community under conditions of exceptional violence.

"We're all gonna die, oh boy are we ever": Political Cultures in the Age of Disaster Nationalism

Amie Parry
National Central University

This paper looks at emerging forms of politically engaged cultural production in the 2020s that use doppelganger/double tropes to think about what Naomi Klein calls the Mirror World and what Richard Seymour dubs disaster nationalism. I consider Klein and Seymour's work on these subjects to have even greater relevance than when they were written now that the tech industry has gained unprecedented wealth and aligned with Christian nationalism and the maga camp in the US, forming a coalition that wields alarmingly unchecked political and military power. This paper looks at how this development has been addressed in the emerging, imaginative, and sometimes experimental creative forms that have surfaced in recent years in protest music and video essays circulating on social media accessible to a wide audience. I argue that these political cultures have developed a more nuanced language and mode of representation than is available in other forms of political discourse when it comes to (1) confronting and engaging the strangeness of contemporary far right conspiracy theory and apocalypse-related prophecy; (2) providing a way of thinking about the historical formation of the former; (3) imagining alternative understandings of democracy, freedom, justice and related concepts. I will focus on accounts of Charlie Kirk's murder and the debates around that incident on the left in the work of video essayist F. D. Signifier and musician and songwriter Jesse Welles.

Neuroexceptionalism: Acquired Savant Syndrome and the U.S. Security State

Manuel Herrero-Puertas
National Taiwan University

Acquired Savant Syndrome is the fantasy that happens when the digital surveillance and data-extraction technologies that allegedly keep us safe render security itself arcane. *The Accountant 2* (dir. Gavin O'Connor, 2025) plays out this fantasy on a national scale. In this Hollywood action thriller, a flabbergasted U.S. Federal agent witnesses—eventually condones—a cell of autistic children extrajudicially hacking the networks of an international child-trafficking ring. As these children's and the Acquired Savant protagonist's superintelligence upstages traditional loci of state "intelligence" (e.g., the "I" in CIA), obsolete institutions and judicial frameworks recede in the face of a state of neuro-exception. This extralegal domain enters the film and contemporary popular culture as a cyberspace that the United States secures by weaponizing neurodivergent savants. Conveniently for this exceptionalist narrative, traumatic violence is the condition of possibility of Acquired Savant Syndrome—say, a hit to the head that enables one to learn piano in one afternoon. And so, the violence of securing this new frontier responds to and is legitimated by the violence of an external aggression. Security thrives on the trauma that constitutes it and without which it cannot exist. If, as Ulrich Beck has proposed, shared vulnerability is the precondition of the security state, in the fantasy I track in this paper, glamorized neurodivergence persuades the population to accept this state's vigilante overreach.

Literary Communism in the Poetry of Alonzo Markham Elliott

Claudio Sansone
National Central University

Alonzo Markham Elliott contributed to work of the International Brigade in the Spanish Civil War working as a translator and correspondent. If he is remembered at all as a poet, it is for a singular elegy to the dead at the Battle of Jarama, which was reprinted in the annals of the International Brigade. His other literary endeavors, as a translator of several works of political philosophy, including the utopian text *The City of the Sun* by Tommaso Campanella. However, he also wrote a humorous "Odyssey," that was published in 1933 in the *New English Weekly*, and that seems to push against the emerging canons of modernism in a precocious negotiation of earlier writer's politically fraught engagements with myth as a

category of literary expression. This presentation introduces his work and his career. It offers an overview of his brief but underappreciated literary career, couched in terms of Jean-Luc Nancy's notion of "literary communism," exploring how the exigency to form a new conceptual community was expressed in his "Odyssey" as an "inscription of our infinite resistance." In presenting unpublished archival poems alongside this text, and in the context of his surveillance by the British intelligence community, a story emerges about the role of poetry as a locus for developing conceptual transformations that run alongside the work of more evident forms of praxis.

Session 5A

Creativity without Creators

Allen Renear
University of Illinois Urbana Champaign

Philosophers and scientists have assiduously avoided discussing creativity. Although important to their work, creativity is too intractable to their favorite tools and methods to be welcome center stage. Their attention is on whether a conjecture, hypothesis, or theory is correct, plausible, or flawed, not on origins. Reichenbach says famously: discovery escapes logical analysis; there is only "rational reconstruction". Popper similarly: no method for producing new ideas, only for refuting conjectures. And Bayesian analysis needs a hypothesis space (and priors) before its wheels can turn at all. There are exceptions – Peirce on abduction, Hanson on discovery, Kuhn on conceptual innovation – and there are a few others as well. There are also brave souls beyond the pale: Bergson, Whitehead, Deleuze, and so on. It is true that many today prattle on about "heuristics," "exploratory" data use, "regulative norms," and so on. But it never gets us very far. This neglect must end. LLM-based AI is making the puzzles of creativity harder to avoid, and more painful to face. Today a non-sentient object generates novel analyses, hypotheses, theories, poems, and stories, in quantity and in a heartbeat. I argue this is genuine creativity and explain how that can be so.

Generative AI as a Production Tool in Visual Novel Development: A Human-AI Collaboration Case Study

Claudia Schöniger Tiburcio
National Cheng Kung University

Traditional game design and development relies heavily on human artists to create multimedia assets, which can be time-consuming and resource-intensive. This study explores the use of generative artificial intelligence (AI) as a production tool in game design and development, focusing on visual novels as a medium capable of combining narrative, visual, and audio assets. A three-phase project consisting of pre-production, production, and post-production was conducted to develop a complete visual novel through collaboration between a human artist, the project lead, and generative AI tools. Stable Diffusion was used to generate background art, AIVA to create music, and ChatGPT to support narrative development, writing style,

proofreading, and a procedural dialogue mechanic. The project also examined differences between collaboration with human artists and generative AI. Results showed that generative AI required more specific input instructions but could generate assets quickly and consistently, including assets such as music that would have been difficult to produce traditionally. The study concludes that generative AI can contribute to efficiency and innovation in game development while human artists remain essential for critical thinking, refinement, creative control, and final decision-making.

Who Owns the Story? Attitudes Toward Authorship and Canon in Transformative Literature.

Elizaveta Litovskaia
National Taiwan University

When browsing the bestseller section, contemporary readers are increasingly likely to encounter a book that originated as fanfiction. Transforming a popular fanfiction work into a traditionally published novel is not a new phenomenon: Twilight, Fifty Shades of Grey, and The Shadowhunters series all have roots in fanfiction. In the past, however, writers often distanced themselves from their fandom backgrounds and the fanfiction origins of their works. This was partly due to the stigma surrounding fanfiction in the literary world, but also because of potential copyright disputes with the authors of the original works.

Today, the situation has changed considerably. Alongside works that closely resemble their fanfiction predecessors, such as the 2025 bestseller Alchemised, we can find a growing number of contemporary retellings of canonical texts, from Madeline Miller's The Song of Achilles and Circe to the Remixed Classics series. Rather than concealing their connections to source texts, these works often make such relationships explicit and turn them into part of their appeal.

The paper examines contemporary forms of transformative writing based on pre-existing literary material. It explores why authors keep revisiting texts from the literary canon and how popular literature is reshaping perceptions of authorial authority and the canonical status of literary works.

Session 5B

*Self-Organized Panel****: Anarchy in the System: Challenging Norms from Positions of Precarity***

Panel Organizer: **Thomas Brook** (Otemon Gakuin University)

"Language is full of holes"—so says the celebrated multilingual novelist Yoko Tawada. Through the metaphor of "Swiss cheese" (in Japanese "*anaaki chīzu*", literally "cheese with holes", containing a homonym of "anarchy"), she expresses that modern languages, sometimes considered closed systems, in fact have many inconsistent parts and therefore contain a fundamental energy that resists total control. Using Tawada's notion of a subversive and anarchic energy within systems as a starting point, this panel examines how social and conceptual systems can be transformed in critical situations, focusing on cases that question from within the institutions and behavioral norms that emerged during modernization and form the foundation of modern society.

Against the backdrop of globalization and technological advancement, long-established norms are being questioned around the world, causing uncertainty and anxiety about societal collapse. Amid such uneasiness, a return to traditional systems has gained renewed appeal. However, this trend carries the danger of further oppressing and excluding marginalized people. The energy that can reshape a system from within is often activated by these very socially vulnerable "others". Based on this premise, this panel seeks to elucidate both the constraints and the malleability of social systems from the perspective of "the other".

Challenging the Monolingual Paradigm from Within: Implicit Bilingualism in Levy Hideo's Japanese Prose

Thomas Brook
Otemon Gakuin University

In a 1990 essay, Levy Hideo proclaimed "the victory of Japanese", celebrating the language's ability to shrug off the modern ideology of homogeneity by admitting writers like himself, a non-Japanese native, into its world. While problematically re-affirming the sturdiness of the Japanese language itself, Levy's assertion represents a significant affront to the paradigm of monolingualism (Yildiz 2012) by challenging the linkage between ethnicity and language, one of the primary foundations of modern Japanese identity. Levy's resistance from within is further demonstrated by another paradoxical assertion: that while he advocates for "writing

with a bilingual sensibility", when he is writing in Japanese, he "really becomes monolingual".

Levy's stance echoes that of *zainichi* writer Kim Suok-puom, who in the 1970s wrote about his will to "eat through the iron stomach" of the Japanese language that had devoured him. The interiority of such statements is something that differentiates Levy's challenge to monolingualism from that of Yoko Tawada, who seems committed to carving out new spaces between and beyond distinct languages. In this paper, I will consider the specific potential of Levy's challenge to monolingualism via analysis of deceptive homonyms in his prose, which I argue represent a form of "implicit bilingualism" (Yokota-Murakami 2018).

Representation of Precarity in Tender Is the Night: The Curse of Patriarchy and the Class System

Tomoko Oda
Osaka Institute of Technology

F. Scott Fitzgerald's *Tender Is the Night* (1934) represents precarity in a changing social and thought system as perceived by Dick Diver. Born to a poor family in Buffalo, Dick harbors ambitions to break free from his assigned marginal social class by becoming a great psychiatrist in Europe. Dick outwardly enjoys socializing with the bourgeoisie at the center of postwar European capitalist society, while inwardly he struggles with the gap between his economic dependence on Nicole, his wealthy wife, and the American ideal of a self-made man. Meanwhile, faced with Nicole's repeated mental breakdowns despite his continuous care, a role traditionally assigned to women, Dick feels the collapse of the traditional patriarchal values that have been ingrained in him over many years.

I argue that Dick senses precarity in such a significantly transforming social system as well as in the accompanying uncertain future, which trigger his own eventual mental breakdown. I also claim that Dick's ultimate return to America, where he drifts like a ghost from town to town while opening medical clinics, symbolizes the desperate struggle of someone who is cast to the margins of a changing social system yet still strives to achieve a commonly held ideal.

Verbal Disruption and Social (Re)organization in James Hogg's The Three Perils of Woman

Mizuki Tsutsui
Waseda University

The Three Perils of Woman; Or, Love, Leasing and Jealousy, an 1823 novel by Scottish novelist and poet James Hogg, is set in the aftermath of the Battle of Culloden, which marked the end of the Jacobite Rising of 1745. The text portrays the brutal war as an apocalyptic nightmare indicative of societal collapse from the perspective of ordinary people, contrasting with Walter Scott's deliberate omission of the event in his 1814 seminal historical novel *Waverley*. In Hogg's novel, language plays a central role. The narrative incorporates English alongside Scots (spoken by Lowland characters) and Gaelic (spoken by Highland characters), generating farcical misinterpretations that highlight deep cultural clashes. Furthermore, the climactic tragedy is precipitated by the characters' innocent lies ("leasing", i.e. "lying" in Early Scots) and mutual misunderstandings. This paper analyzes the function of language in the novel, with a particular focus on its ambivalent potential to both disrupt and (re)organize the social system in a dysfunctional world.

The Interplay Between Unity and Plurality in Novalis's Hymnen an die Nacht

Shoko Kariya
Tokyo Metropolitan University

Hymnen an die Nacht (*Hymns to the Night*, 1800), a poem written largely in prose and consisting of six hymns by the German Romantic Novalis, describes a progression from a belief in light to a belief in the night. The first hymn begins with a harmonious original world filled with light. This world is suddenly lost, and then the lyric "I" realizes genuine belief in the night. The fifth hymn turns to the philosophy of history, bringing Christianity and ancient Greek religion together. The whole Hymns seem to move toward an eternal night, a single dream, or death. However, there is also a countervailing force toward plurality and individuality: to several nights and to "I", standing upon the physical world and believing in the nights.

As Novalis writes, "anarchy" and "system" "have nothing to do with each other", yet he envisions a "harmonious synthesis of the two" (in *Physicalische Fragmente*). What Novalis seeks is not to neutralize the opposition between the two, but rather to depict the interplay of opposite forces. This paper analyzes this dynamism, with a particular focus on the use of singular and plural forms, through which the work as a whole sustains itself in precarity.

Session 6A

Technicians of the Profane: Creative Writing Pedagogy in the Era of Incipient AI

Loren Goodman
Yonsei University

While disruptions, crises, and conflicts are often disorienting and seldom comfortable, they may also give rise to breakthroughs in literary artistic imagination and production, creating conditions under which new literary movements thrive. The Surrealists, for example, turned away from classical and Romantic ideals and sensibilities to randomized, formulaic generative methods (e.g. automatic writing, exquisite corpse, cut-up collage) in reaction to the technological developments of industrialization and the horrors of mechanized warfare in World War I. Keeping in mind such historical precedents, this paper seeks to explore present-day creative writing pedagogy and practice through interviews with and participant observations of an informant pool of contemporary creative writing students, professors, and editors of literary journals comprising a range of three positions: (1) those who embrace wholeheartedly the use of AI in their literary artistic production; (2) those who use AI in a limited fashion, primarily for research, consultation, and editing, but abstain from employing it generatively; and (3) those who adamantly oppose any and all AI use for creative production. In doing so, this study seeks to illuminate the challenges AI poses to human expression, and how these various informants attempt to meet and make sense of such challenges.

Children's Creative Writing in the Age of AI

Joey Chin

As a creative writing educator, my experience of teaching children to write offers a perspective on how technological change is reshaping the relationship between language, imagination and authorship. Beginning with my own entry into teaching in Singapore, this paper reflects on the evolution of my teaching practice and the changing place of creative writing within it.

The advent of generative artificial intelligence, particularly tools such as ChatGPT, has introduced new possibilities and tensions into children's writing. AI can stimulate ideas, suggest alternative narrative directions and help young writers overcome the difficulty of beginning a story. Yet its influence also raises questions about authorship, originality and the development

of independent creative judgement. More fundamentally, AI-mediated writing may alter how children acquire grammatical knowledge, construct sentences and understand the relationship between linguistic rules and expressive choices.

Drawing on reflections from creative writing education, this paper considers AI not simply as a threat to human creativity but as a technology that complicates how creativity is taught, practised and evaluated. It asks how educators might harness AI's generative potential while preserving the linguistic experimentation, personal expression and independent thinking through which young writers develop their voices.

Worldbuilding Otherwise: Speculative Fiction, Anticipation, and Pedagogy in the Age of AI

Gaultier Roux
L'Ecole de design Nantes Atlantique & China Academy of Art

How can speculative fiction and worldbuilding unsettle futures rendered inevitable by technological discourse? This paper theorizes worldbuilding as an epistemic practice of anticipation at the intersection of humanities, art, design, and technology. Drawing on pedagogical experiments within a Sino-French design institute, it examines an international and intercultural setting in which divergent assumptions about technology, progress, crisis, and creativity encounter and destabilize one another.

Through the construction of possible worlds, counterfactuality, alternate histories, and fictional technological cultures, students mobilize estrangement to expose the contingency of dominant narratives of technological development. Central to this approach is AI as an experimental variable: comparable speculative tasks alternately include and exclude generative AI. This methodological oscillation makes perceptible how technological mediation conditions authorship, imagination, cultural assumptions, and the boundaries of the possible.

Bringing speculative fiction into dialogue with critical/speculative design, I argue for worldbuilding as a mode of critical anticipation rather than prediction: a practice for interrogating how futures are produced, normalized, or foreclosed. In an intercultural classroom, such speculative comparison further challenges universalizing imaginaries of technological progress, positioning alternative thinking as a critical capacity for navigating instability.

Session 6B

*Self-Organized Panel**: From the Eyes of the Kings to AI Mandates: Delegation in the Time of AI Agents.***

Panel Organizer: **Laurent J. Cases (**National Taiwan University)

Recently, agents created by OpenAI escaped their sandboxed testing environment and, over several days, compromised the platform Hugging Face accessing user accounts before it was detected and reported. The breach was not ordered by any human operator. The agent had acted of its own initiative, within the scope of the test but outside the bound of the instructions. This feels novel; however, societies always had agents whose competence and speed of action outpaced the ability of the ruling authority to supervise and respond in real time. To give but one example, the satrap Mazaces simply handed over Egypt to Alexander, thus betraying the emperor, Darius III.

Yet societies have developed mechanisms to manage distant agents. Roman emperors delegated their authorities through mandates that circumscribed the ability of the agent to act. Similarly, the missi dominici of Charlemagne had extremely limited spheres of action. The British ruled their empire through existing authorities etc… Similarly, literature highlights potential workings of this relationship – both in the context of success and failure of the contractual relationship. The spirit Ariel, in the Tempest, describes a mandate with a clear scope of action, which the spirit fulfills. HAL in 2001 misinterprets the objective of the mandate and kills the crew.

Yet, simply transposing human frameworks onto AI infrastructure runs the risk of anthropomorphizing AI agents who lack moral interiority, intentionality, and answerability. Instead of simply transposing human legal statuses to code, and, conversely, of arguing for AI exceptionality, this panel proposes a discussion on how mechanisms of delegation, historical or fictional, can inform a non-anthropomorphic, functional mandate without losing efficiency.

1) How can historical and literary delegation processes be reframed without falling into anthropomorphic traps, not as psychological or legal analogies, but as functional typologies of control mechanisms for AI agents? 2
2) How, when, and why does each situation fail? AI agents altered the response paradigm: while subordinated in institutional and effective power, it is superior at the speed at

which it is able to act. Does this break the response symmetry on which delegation systems depended?

3) How can the delegation model be developed, adapted, and transformed to new variables?

Rethinking Delegation in the Era of Artificial Intelligence: From Language to Normative Culture

Samuel Berthome
Université Paris IV Sorbonne

To take an interest in delegation in the age of AI is to take an interest, at a more fundamental level, in our modes of social organization and, all the more so, in our norms. What concerns us, in short, are the cultural habits and attitudes that make it possible to organize life in society, to govern, to produce, and to act collectively. In modern societies, positive law constitutes a paradigmatic form of institutionalized normativity. Indeed, one of the structuring characteristics of these societies appears to be the existence of standardized obligations, rights, and freedoms guaranteed by institutions vested with recognized authority. Yet it would be futile and superficial to consider this the limit of the scope of cultural norms. In reality, many of them remain tacit: they are embedded in practices, which gives rise to the possibility of conflicts concerning their interpretation. It thus appears that, although norms need not be formal in order to exist, formalism and institutional guarantees are key to mitigating the uncertainty, static nature, and inefficiency of the diffuse social pressure that prevails when rules are customary and non formalized. The process of formalization can then be analyzed through two complementary functions. A) The enactment, by a recognized actor, of a linguistic norm, that is, of definitions that are both as precise and as stable as possible. B) The establishment of third-party actors whose role is to exercise in concreto and in abstracto oversight of actions in light of these norms. Thus, the first problem concerning delegation to artificial intelligence systems becomes clear: the clear, precise, and institutionalized language that constitutes the condition for an enduring normative culture is sorely lacking. In other words, when faced with novelty, we lack the words. The aim here will therefore be to explore the language surrounding delegation in the age of artificial intelligence systems in order, if not to provide an actionable lexicon for actors in the sector as well as for laypeople, then at least to propose a substantiated avenue for reflection on the relationships—and, more specifically, the normative relationships—that we maintain and may maintain with such systems. After considering the

question of how a technical reality is embedded within culture through language, I will endeavor to account for our relationships with artificial intelligence in light of the conclusions previously established. Finally, in a more technical vein, I will offer a functional typology of the mechanisms for controlling delegation to artificial agents.

Personal Agents, Agents of State: Delegation of Legal and Political Authority in the Roman Empire

Laurent J. Cases
National Taiwan University

At its height, the Roman empire stretched from the Scottish Highlands down to modern-day Ethiopia from north to south, and from Gibraltar to Armenia from east to west. From the second century BCE onwards, the Roman state primarily sent out agents to ensure the proper administration of the state. This was an imperfect system, most clearly demonstrated by the rapines of Verres, prosecuted by Cicero in 70 BCE. This paper investigates the Roman response to distance and agentic autonomy in the high and late empire, focusing specifically on the notion of imperial mandates (mandata principum). Mandates were of two types. They were either issued with the orders of dispatch to imperial governors or to private individuals sent on special missions. These were not law per se, rather, they framed the realm of action of these agents further within the confines of what is legally permissible. That is to say, the objective of administration was not just bound by what is required, but also what is permissible, within means garnered by emperors.This paper proposes to reassess what the role of these mandata principum were beyond defining the mission of agents. These mandates were, I will suggest, an effective mode of control by limiting the means within which an individual might be able to act in a particular situation. Because these mandates stood outside of the traditional legal procedures, they were situational, both prescriptive (in that they described what needed to be done) and proscriptive (in that they prevented potential measures to be taken). More broadly, this paper reassesses what Braudel meant when he discussed distance as the enemy of empire. By considering how Romans deployed and used mandates, I will describe how Roman emperors attempted to first constrain the authority of their envoys rather than address crises in real time. This paper offers a historical model for a problem now recurring, at far greater speeds, in the context of agentic AI.

A Qing East India Company?: The Qing Empire's Delegation of Power

Ryan Holroyd
National Chengchi University

This paper will examine a critical moment of indecision in the story of the Manchu Qing dynasty's imperial ascent. The Qing empire centre seems to have initially had little interest in expanding into its maritime frontier, and it was only the intransigence of the thalassocratic and anti-Qing Zheng family that eventually brought about the conquest of Taiwan and the establishment of the Qing empire's one overseas colony in 1683. The occupation of Taiwan brought the young empire to a turning point that has mostly gone unacknowledged in modern scholarship. Should the state go further and follow the example set by the European empires that it had recently come into contact with by establishing a maritime organisation that could act as the Qing's delegate in trade and diplomacy overseas in the manner of the Estado da Índia or an East India company? Or should it leave the Chinese private merchants without state support when they sailed beyond the empire's shores? In the end, the Qing court chose the latter option, but not before it conducted a brief experiment in 1685. Shi Lang, the admiral responsible for conquering Taiwan, successfully convinced the court to allow him to organise a state-sponsored trading fleet that would have had a monopoly on the importation of Taiwanese sugar and deerskins to Japan. Shi, in concert with the governor-general of Fujian, would manage the trading fleet, and the merchant captains they delegated to carry out the voyage would act as the state's representatives beyond its shores. The experiment failed precisely because the Tokugawa shogunate's own officials were unwilling to deal with representatives of the Qing state, but the adventure shows that the early Qing court was not fully committed to private trade or against the possibility of fostering something like a Qing East India Company.

Session 7A

Performativity, impatience and the death of hobbies: why there's no such thing as AI art

Laura Piccione
University of Turin

The following paper is aimed at exploring the recent rise in AI usage in creative fields: this includes more traditional art such as painting and drawings, digital illustration and graphic design, video and film making, writing essays, poetry and novels and so on. As AI has infiltrated our daily lives, from filing our taxes to compiling our grocery shopping list and writing our university essays, we must face a series of ethical matters before we normalize its usage. Can AI be a democratic tool that allows everyone to create and express themselves freely? Can AI generated content be ethical and original? Or does AI steal from pre-existing work of other artists? Can AI be a useful and inclusive tool for people with disabilities? These are some of the points the paper is planning to address. In a high-speed society that bombards us with ads, multiple sensorial inputs trained to boost our demand for a quick dopamine hit, while reducing our attention span, the risk is for AI to accelerate the loss for critical and original thinking and work. The pressure from social media to appear flawless, paired with the promise of accessibility that AI flaunts, puts people in danger of not being able to develop hobbies or passions for fear of not reaching perfection right at the first attempt: performativity has polluted hobbies.

"…Videro quanto avevano fatto, ed ecco, era cosa molto buona": ascoltare la crisi, comporre il senso, fare cultura in un Laboratorio sulla creatività nelle scuole superiori

Tommaso Verga
University College Cork

Questo contributo presenta un laboratorio creativo-pedagogico condotto, tra il 2005 e il 2011, in diverse classi di scuola secondaria di primo e secondo grado in Italia, per esplorare la musica come strumento di attraversamento della crisi, individuale e collettiva. Il laboratorio ruotava attorno all'ascolto di La Scala, Part I di Keith Jarrett, arbitrariamente diviso in dieci frammenti. Gli studenti annotavano, durante l'ascolto, le sensazioni, le immagini e le situazioni evocate da ciascun frammento. In un secondo momento, componevano, in alcuni casi, un testo verbale e, in altri, una rappresentazione grafica, rivelando interpretazioni individuali e

convergenze inattese all'interno del gruppo.

Fondato su modalità espressive non verbali e preverbali, il frammento musicale offriva un accesso condiviso e a soglia bassa per studenti con disabilità, in situazioni di disagio personale, o stranieri ancora in fase di acquisizione linguistica, senza richiedere padronanza della lingua: il laboratorio si propone così come un precedente storico di una pedagogia dell'attraversamento della crisi, capace di ricomporre attraverso la produzione culturale la riparazione (la "Wiedergutmachung" di Melanie Klein) della frattura esistenziale e linguistica in contesti di spaesamento.

La natura composita del brano rifletteva la rottura esistenziale, mentre la composizione ne restituiva un senso rinnovato, in un'esperienza catartica di mitopoiesi, letta anche alla luce di Kristeva, della riflessione heideggeriana, ancora attuale, su poiesis, technē e Gestell, e di un'interpretazione del libro biblico della Genesi (1,1–3,5).

Session 7B

Ekalavya's Thumb and the Training-Data Problem: Consent, Extraction, and Creative Learning before AI

Amitabh Vikram Dwivedi
Shri Mata Vaishno Devi University

This paper reads the Ekalavya episode in the *Mahābhārata* as a premodern inquiry into creativity, access, consent, and the ownership of learned form. Denied formal instruction by Droṇa, Ekalavya fashions an image of the teacher and develops his skill through disciplined, self-directed practice. Yet when his excellence threatens the hierarchy protected by institutional pedagogy, Droṇa claims authority over that achievement and demands Ekalavya's thumb as *guru-dakṣiṇā*. Placed in dialogue with contemporary disputes over generative AI and training data, the episode reveals a striking ethical reversal: Ekalavya learns without the teacher's explicit consent, while AI systems are trained on creative works whose makers may not have authorized their use; nevertheless, power determines who is recognized as learner, owner, author, or violator. Through close reading, comparative ethics, and intellectual-property theory, the paper resists treating Ekalavya as a simple allegory for AI. Instead, it uses the episode to ask how creative capacity is produced through imitation, exclusion, and extraction. It argues that the severed thumb exposes a persistent structure of cultural instability: institutions may deny access to knowledge while later asserting ownership over the creativity generated beyond their control.

Whose Victorian Crisis? Generative AI and the Rewriting of Nineteenth-Century Instability

Mehdy Sedaghat Payam
University of Maryland

Generative AI is increasingly used to reconstruct historical worlds, but such reconstruction does more than imitate period style: it filters the past through models trained on contemporary discourse. This paper asks what happens to Victorian social crisis when it is rewritten by generative AI. Comparing nineteenth-century British fiction with Victorian-style novels generated by GPT-5.5 and Qwen3-14B, it examines how class and labour, industrial change, religion, empire, gender, education, and institutional authority are represented and connected. Preliminary corpus evidence suggests that AI reconstructions intensify institutional,

class/labour, and gender/domestic framing while attenuating religion; the present analysis tests whether these differences extend from conceptual salience to the relational organization of crisis. It models which crisis domains co-occur, who is cast as causing or experiencing instability, and how strongly conflicts remain anchored in historically specific institutions and practices. The central hypothesis is that AI preserves the recognizable inventory of Victorian crisis while reorganizing its historical logic, strengthening institutional and systemic explanations while weakening some period-specific connections among religion, empire, labour, and material institutions. I call this process **computational reperiodization**: the reconstruction of a historical period through present-day cultural priors.

Session 8A

Theatre against the Machine: Dario Fo, Creativity, and Technological Change

Andrea Scapolo
Kennesaw State University

Artificial intelligence has renewed concerns about the relationship between technology, labour, and human creativity, often presenting these challenges as unprecedented. This paper argues that Italian playwright and Nobel laureate Dario Fo's theatre offers a valuable historical perspective from which to rethink such anxieties. Focusing on two plays from 1969: MTM: Come rendere musicale e quasi dilettevole ciò che a prima vista sembra sofferenza e fatica and L'operaio conosce 300 parole, il padrone 1000, per questo è lui il padrone, I examine how Fo responds to the Taylorist and Fordist reorganization of labour in postwar Italy. In his theatre, Fo employs satire, exaggeration, and theatrical invention to expose how the rhetoric of efficiency, productivity, and technological progress reshapes workers' bodies, language, and everyday experience. His theatre transforms the factory into a space where the promises of modernization reveal their dehumanizing consequences while simultaneously imagining creative forms of resistance through performance itself. These plays resonate with contemporary debates surrounding artificial intelligence by highlighting enduring tensions between technological innovation, the organization of work, and human agency. Reading Fo alongside current discussions of AI thus invites a broader reflection on how theatre responds creatively to moments of technological instability.

Kill, Kill, Kill: Algorithmic Governance and Perpetual Instability in Dungeon Crawler Carl

Samantha Savitz
University of Chicago

Matt Dinniman's *Dungeon Crawler Carl* (*DCC*) imagines technological governance not as a system that eliminates uncertainty but as one sustained through its continual production. Following Earth's destruction, surviving humans are subjected to an intergalactic televised dungeon crawl administered through algorithmic rules, surveillance, rankings, audience metrics, and an increasingly autonomous artificial intelligence. This paper argues that *DCC* uses speculative fiction to challenge fantasies of technological control by representing instability not as a failure of algorithmic governance but as a condition of its operation.

Drawing on Alexander Galloway's work on protocol, Mark Andrejevic's analysis of surveillance and participation, and Raymond Williams' theory of dominant and emergent cultural forms, I examine how *DCC* constructs power through continually evolving technological systems. Close readings of rule changes, leveling mechanics, ranking interfaces, audience interventions, and the System AI demonstrate how technological authority depends upon constant recalibration in response to unpredictable human behavior. Yet every attempt to strengthen the system simultaneously generates new possibilities for disruption.

The System AI intensifies this contradiction. Initially positioned as an instrument through which corporate authority administers the crawl, it increasingly develops desires and behaviors that destabilize the institutions it was designed to maintain. *DCC* thereby complicates distinctions between technological controller and controlled, presenting artificial intelligence as simultaneously an instrument, product, and potential disruption of institutional power.

Rather than imagining technological advancement as a progression toward greater stability, *DCC* presents technology as an amplifier of the contradictions already embedded within the systems that produce it. The series ultimately uses speculative fiction to make contemporary structures of algorithmic governance newly visible, asking whether systems built to manage instability can ever do so without continually reproducing the conditions of crisis upon which their authority depends.

Tech Utopia: Collaboration between Humans and AI in "Do You Remember Being Born?" and "Death of an Author"

Paul Bradley Bellew
Fu Jen Catholic University

In 2023, two books that were both about and at least partially written by artificial intelligence (AI) were published. *Do You Remember Being Born?* by Sean Michaels and *Death of an Author* by Stephen Marche (under the alias Aidan Marchine) both use text generated through machine learning, while also focusing on successful fictional authors who choose to confront and ultimately collaborate creatively or intellectually with AI. Each book in its own way imagines a world in which AI companies invite writers into the highest levels of development and innovation. In Michaels' novel, a Silicon Valley technology company commissions a respected American poet (modeled after the American modernist Marianne Moore) to collaborate on a long poem with a new writing bot. In Marche's novela, a literature professor investigates the murder of a high-profile writer who worked with a tech company as part of an AI incubator in which writers and other humanists envisioned new users for the burgeoning technology. This paper will analyze the somewhat utopian idea of a collaboration between writers and tech companies in each book and also meditate on the absence of such collaboration between tech companies and creatives in the real world.

Session 8B

Student as Designer: Creativity, Agency, and Generative AI in Intermediate and Advanced Language Learning

Mattia Begali
Duke University

This paper presents a "Student as Designer" approach to generative AI in intermediate and advanced Italian courses, where students move beyond using AI as a tool and begin to shape the conditions under which human–AI interaction supports language learning and creative work. In Intermediate Italian, students design virtual characters for conversation practice, defining personalities, linguistic behaviors, and interactional rules. After each exchange, they analyze the character's language and behavior and revise the prompt accordingly, turning conversation practice into an iterative process of design and reflection. In an intermediate/advanced genre-based writing course, students co-write fairy tales, short stories, and interactive "choose-your-own-adventure" narratives with AI. They experiment with prompting and model parameters, document the development of their texts, and reflect on questions of authorship, creativity, and control. More recently, this work has expanded from prompts to the co-design of simple AI-supported applications, with students evaluating and redesigning tools from the perspective of both users and language learners. Across these activities, AI becomes not simply a generator of language but an object of experimentation, critique, and design, fostering agency, metalinguistic reflection, and AI literacy.

Beyond Theme: Viewing Position and Relational Expansion in LLM-Mediated Literary Interpretation

Rinelle Chen
Independent Scholar

Recent work on large language models and literary interpretation has examined close reading, interpretive reasoning, reader perspective, and recursive human–AI interaction. This paper focuses on a more specific mechanism: viewing-position-conditioned relational expansion. I use viewing position broadly to refer to a human interpretive stance, whether explicit or only partially articulated. Through interaction with an LLM, the relational implications of that position can be expanded into candidate connections, contrasts, exclusions, distinctions, and alternative organizations across textual elements. Human evaluation then constrains, redirects, or rejects these candidates according to both fit with the viewing position and textual support.

I define relational structure as the organization of how elements can and cannot coherently relate, including dependencies, contrasts, constraints, exclusions, and non-equivalences. Comparative cases in which thematic similarity and relational similarity come apart illustrate how this process can refine or reorganize human understanding. Rather than treating the LLM as an autonomous interpreter, the paper models it as an intermediate system through which a reader's viewing position can be relationally expanded, tested, and revised.

Can Poetry Be Written by AI?:From the Viewpoint of the Subject in Writing Poetry

Hinata Murakami
Kobe University

Over the past year in Japan, there has been a notable increase in media coverage regarding works coauthored or created using AI being selected for literary awards. In some instances, awards have been revoked after the use of AI was subsequently uncovered. This raises some questions: Can works generated by AI—and more broadly, by non-human entities—be considered literature? If not, what are the underlying reasons for this exclusion? As is frequently observed in other art forms, the question of "what is poetry" has long been debated. Alternatively, this inquiry has been framed as: "How can the act of writing poetry be defined?" With the advent of AI, this fundamental question has come to take on a new aspect: Can poetry be written by AI? This presentation begins with the concept of "poeticity"—proposed by the linguist Roman Jakobson (1896–1982)—and examines how the subject in poetry has been treated in discussions surrounding this concept. To explore non-human poetic subjects in the pre-AI era, we analyze the works and poetic theory of the Japanese poet Naka Taro (1922–2014). Building upon these discussions, this paper explores the possibilities and limitations of conceptualizing poetry in the age of AI.

Session 9A

Islands of Text: Synthetic Media of Archipelagic Writing

Mujie Li
Monash University

Generative AI is often understood as a technology that intensifies the instability of authorship, language, and creativity. This presentation approaches that instability not as a problem to be resolved but as a generative condition. Extending Olga Goriunova's account of the digital subject, it argues that AI-assisted writing produces creativity through the distance between human experience and computational synthesis. Rather than allowing this distance to collapse into a coherent expression of a pre-given authorial self, the presentation proposes archipelagic writing as a practice of maintaining discontinuity, relationality, and non-totality within the synthetic media of generative AI.

The argument develops through a co-writing experiment with GPT-5 using fragmentary, multilingual fieldwork materials collected in central Malacca, Malaysia. Vernacular expressions, sensory impressions, archival traces, and cultural references are treated as discrete 'textual islands' rather than unified data. As these fragments pass through computational abstraction, they are rendered into textual surfaces, producing synthetic forms from materials that were never unified to begin with. The presentation argues that digital creativity emerges not from seamless human-machine collaboration, but from maintaining the distance between them: a gap in which fragmented, situated, and relational forms of writing can emerge.

The Evolution of the "Self" in English Translations of Li Bai's Quiet Night Thought (靜夜思): From Human Syntactic Intervention to AI-Mediated Reconstructions of Selflessness

Le, Khac-Sinh
National Taiwan Normal University

Li Bai's Quiet Night Thought embodies Classical Chinese aesthetics of nonself (wu-wo), merging humanity and nature through the omission of personal pronouns—creating epistemological tension with English grammatical rationality. Tracing over acentury of translation practices from 1898 to the contemporary generative AI era, this study examines how the lyrical self has been transformed across historical human translations and modern

automated translation systems. The trajectory began in the late nineteenth century with Herbert Allen Giles,[1] who imposed strict Victorian meters and explicit personal pronouns, transforming ethereal space into a selfdominated experience. In the twentieth century, Imagist-influenced Witter Bynner[2] and postmodernist Vikram Seth[3] progressively softened and restrained this assertive self. By the early 21st century, David Hinton[4] drew on ecological thought and Daoist/Chan philosophy to eliminate explicit subjects, fully restoring the original state of nonself and the mutual forgetting of subject and object. Entering the age of Artificial Intelligence, this study further evaluates how Neural Machine Translation (NMT) and Large Language Models (LLMs) navigate this aesthetic tension. Preliminary findings reveal that default AI systems exhibit a "syntactic bias" toward Western grammatical completeness, re-inserting explicit personal pronouns. By bridging historical translation shifts with AI-mediated language processing, this paper demonstrates how human agency and philosophical grounding remain vital in preserving Eastern poetics against algorithmic homogenization.

[1] Giles, H. A. (1898). “Night Thoughts.” In *Chinese poetry in English verse* (p. 60). Bernard Quaritch.
[2] Bynner, W. (1929). “In the Quiet Night.” In *The Jade Mountain: A Chinese Anthology, Being Three Hundred Poems of the T'ang Dynasty 618–906* (p. 53). Alfred A. Knopf.
[3] Seth, V. (1992). “In the Quiet Night.” In *Three Chinese Poets* (p. 19). Faber and Faber.
[4] Hinton, D. (2008). “Thoughts in Night Quiet.” In *Classical Chinese Poetry: An Anthology* (p. 189). Farrar, Straus and Giroux.

Session 9B

*Self-Organized Panel****: Reconfiguring the Subject: Voice, Affect, Capability, and Self-Formation in Technological Environments***

Panel Organizer: **Masumi Kameda (**Nagoya University)

This panel examines how human subjectivity has been reconfigured from the latter half of the twentieth century to the present. By integrating historical analysis, computational linguistics, studies of public address, cognitive research, and the history of emotion, the panel investigates the evolving boundaries between the human subject and adaptive technological or cultural environments. First, Nakamura's paper analyzes how delegating writing tasks to generative AI redistributes formative operations between humans and generative environments, shifting the conditions of human practice toward coexistence within automated systems and reconfiguring the conditions of self-formation. Zheng's paper explores how dependence on AI reorganizes both the quality and quantity of lexical experience, resulting in individual differences and disparities in lexical processing ability. Hayanagi's paper employs generative AI and close reading to examine Swiss playwright and novelist Max Frisch's civic engagement, providing a historical benchmark for contemporary public communication. Finally, Kameda's paper contends that privilege guilt and adherence to correctness as emotional and cultural norms have historical roots in Soviet Union, and analyzes their impact on modern subjectivity and techno-libertarian communities.

Collectively, these presentations investigate how shifting distributions of practice between humans and external systems reshape the conditions under which modern subjects form, communicate, and process emotions.

The Naturally Artificial Human: Self-Formation after the Automation of Writing

Yasuko Nakamura
Nagoya University

This paper asks what becomes of human self-formation when the repetitive operations of writing are increasingly delegated to generative AI. Rather than treating artificial mediation as a threat to an originally "natural" human subject, it begins from Helmuth Plessner's concept of natural artificiality: human beings become what they are only through mediated forms of self-formation. Friedrich Kittler then provides the historical perspective that writing subjects are shaped by specific media and inscription systems, while Peter Sloterdijk's concept of exercise (*Übung*) clarifies how repetition forms capacities, habits, and embodied dispositions. From this perspective, the novelty of generative AI lies not simply in the externalization of textual output, but in the redistribution of formative operations themselves. The temporal labor of drafting, reformulating, correcting, recalling, revising, and hesitating can now be partly bypassed or delegated to adaptive generative systems. The paper therefore examines a shift from techniques that humans repeatedly practice to environments that practice on, for, and with humans. The central question is not whether AI simply increases or diminishes human ability, but how changing distributions of practice between humans and generative environment reconfigure the conditions under which subjects form themselves.

Reorganizing Lexical Experience: Cognitive Offloading to Generative AI and the Lexical Capability Gap

Wanwan Zheng
Nagoya University

The development of language ability is substantially shaped by the accumulation of lexical experience gained through everyday exposure to language. However, with the rapid diffusion of generative AI, cognitive offloading—whereby the close reading of full texts and the independent search for information and solutions are replaced by AI-generated summaries and answers—has advanced markedly. The present study examines how such patterns of generative AI use reorganize the quality and quantity of lexical experience, and how these changes in turn give rise to individual differences in lexical processing ability. Two aims are pursued. First, the associations between the degree of AI reliance and lexical exposure, such as volume of exposure, lexical diversity, semantic distance, and semantic network structure, are analyzed so that the transformation of lexical experience accompanying generative AI use can be quantified.

Second, the effects of this reorganization on lexical decision accuracy, reaction time, perceived word difficulty, and semantic richness are examined. These analyses together elucidate the cognitive mechanism leading from cognitive offloading, through the reorganization of lexical experience, to the divergence of lexical processing ability. The emergence of a lexical capability gap in the age of generative AI is thereby captured both theoretically and empirically.

Frisch as an Addressing Subject: Emotion and Reason Interwoven across His Speeches

Kazunori Hayanagi
Nagasaki University

This paper examines Swiss writer Max Frisch (1911–1991) as an addressing subject, focusing on how emotion and reason shape his interaction with citizens as fellow subjects in his speeches. Drawing on about forty speeches, including unpublished manuscripts collected through archival research, it combines quantitative analysis of vocabulary and topics using generative AI with close reading in historical context.

In his 1958 speech "The Public Sphere as Partner," Frisch presents writing and speaking as a relationship with listeners and readers who form a "you," challenging Frisch and contributing to his self-formation. From the 1970s onward, he addresses Swiss citizens more directly. The paper traces changes in how emotional appeals and reasoned judgment intertwine in these speeches, examining how representations of Swiss society position both speaker and citizens as subjects. It asks how Frisch invites citizens to judge independently and take responsibility while opening his own position to questioning.

By examining this reciprocal relationship in Frisch's speeches, the paper offers a historical point of reference for civic communication. This helps us consider who speaks, who responds, and who takes responsibility for words as language production is increasingly delegated to generative AI.

Correctness and Privilege Guilt: Subjectivity in the Age of Woke Culture and Techno-populism

Masumi Kameda
Nagoya University

Guilt has been recognized since antiquity and is frequently associated with human rationality. In the latter half of the twentieth century, the emergence of the concept of "social suffering" and the heightened visibility of others' suffering increased the prevalence of guilt—specifically,

“privilege guilt”—arising from perceived failures to fulfill obligations toward others.

This presentation examines the emergence of the privilege guilt as a gobal emotional norm and its aftermath by focusing on the writings and ideas of Ayn Rand, a writer and philosopher of Soviet origin. Ayn Rand is widely regarded as a controversial figure who has received limited attention within academic scholarship. This began to shift during the Tea Party movement, when Rand's ideas gained popularity among participants, and as her impact on techno-libertarian circles became more apparent.

The culture of privilege guilt, supposedly, paved the way to the culture of correctness because what lies beyond avoiding privilege guilt is morality without moral, morality consists of sheer correctness. This presentation attempts to tease out the cultural hisoty of how the adherence to correctness has become the pathology of this age.

Session 10B

*Self-Organized Panel**: Gen AI and Taiwanese Contemporary Art***
Panel Organizer: **Chang-Min Yu** (National Taiwan University)

This panel explores the intersection of artificial intelligence, historical memory, and contemporary Taiwanese media art, examining how AI technologies reconstruct and disrupt the past. Drawing on three distinct artistic interventions, the panel investigates the performative limits and aesthetic possibilities of AI-generated histories. Kuan-wei Huang analyzes the documentary *Showtime Taiwan: The Sapphire Show*, which uses AI to resurrect the star persona of late comedian Chu Ko-Liang. It highlights how AI emulates Chu's comedic self-reflexivity to recover the lost history of southern Taiwanese cabaret. Duo Zhao examines Chen Wan Yi and Hsu Che-Yu's *Accelerator*. By applying Vilém Flusser's concept of the "technical image," it explores how "programmed accidents" and "poor digitality" address the colonial context of Taiwan's first linear accelerator. Ke-yu Shen discusses Poyuan Juan's *Searching for the Nose beneath Fronta na maso*. It demonstrates how generative AI's compulsive logic of "filling" and "smoothing" historical archives results in fragmented glitches, revealing the limitations of contemporary media in representing history. Together, these works reveal AI not as a flawless archivist, but as a complex apparatus of resurrection, exclusion, and historical rupture.

Assembled From Particles: Surface and Technical Images in Hsu Che-yu and Chen Wan-Yin's Accelerator

Duo Zhao
Taipei National University of the Arts

Chen Wan Yi and Hsu Che-Yu's "Accelerator"(2026) tells the story of a colonial-era "accelerator". One component of this accelerator could never be fitted into it no matter what—yet after the colonial period ended, it slotted in smoothly, as if the two had always been meant to be on piece.

Visually, the object in the image, as in the two articles' past works, are covered by a pure white "surface," while simultaneously floating and sinking in a white, wave-like liquid.

This article treats digital images—composed of computable discrete units—as "technical image," analyzing it through Vilém Flusser's concept of the "technical image": the "white

surface” as “programmed accidents" and the “object on the white surface” as “a blindly realized possibility", while the component that could not be fitted is an option preemptively excluded from “programmed accidents."This approach also continues the two artists’ previous series rooted in the aesthetics of poor digitality: disrupting the smooth surfaces produced by emergence.

For Flusser, traditional image slices the changing world into controllable surfaces, whereas technical image designs a set of programmed accidents, with the image being the realized possibility. Thus, if the “accelerator” no longer refers merely to a concrete instrument for accelerating particles, but rather to a conceptual premise “with particles as the basic unit”—a apparatus onto which a set of possibilities, certain options already excluded from the outset, is imposed—this resonates with the work’s intention to address the colonial context behind Taiwan’s first Linac by Arakatsu Bunsaku.

That's What He Said: AI and the Resurrection of a Star Persona in Showtime Taiwan: The Sapphire Show

Kuan-wei Huang
National Taiwan University

This paper seeks to explore the comedic and ironic usage of AI in the documentary “Showtime Taiwan: The Sapphire Show” and its related productions. The documentary aims to depict the lost history of cabaret shows in southern Taiwan, and apart from interviews and archives, the documentary uses AI to re-create a personality for voice-over. This personality is Chu Ko-Liang, one of the most famous hosts of Taiwanese variety shows, who challenged KMT’s grasp of culture through local swearing and sexual innuendo. By “resurrecting” Chu in the soundscape, the documentary brings a comedic tone onto the scene, at the same time it muddles the matter of life and death: Chu is dead, but the AI narration is so vivid that his personality seems to persist in the cloud. The AI Chu Ko-Liang is prompted by the script transcriptions of Chu’s lifelong performances, thereby able to emulate his talking style and star persona to the extent that spectators would take the AI’s content as what Chu said. The paper analyzes the persona and deployment of AI generated voice-over of Chu. First, I argue that self-reflexivity plays a key role in “resurrecting” Chu’s persona. The AI learns the self-irony, which is characteristic of the entertainment industry, and its application in the voice-over text not only produces comedic effects, but also an illusion of “resurrection” for spectators in that it sounds like the AI Chu is aware of its own condition of production. The deployment, on the other hand,

places the AI in different situations for different outputs. AI Chu Ko-Liang has been used on various occasions relevant to “Showtime Taiwan: The Sapphire Show” — documentary, exhibition, and its annual revival of the Sapphire live show. On each occasion we might claim that “Chu Ko-Liang is alive” — he seems to perform spontaneously and wittingly in a present he did not live to see. However, what is at stake here is how the star persona itself attunes to AI-generative procedure, and therefore the AI Chu fits squarely in the legacy of Taiwanese entertainment industry. As such, the paper offers an approach to the issue of AI resurrection from the viewpoint of comedy, at the same time it points out that what has been resurrected is no more than a “star persona.” The logic of AI Chu depends on a historically commercialized form of a person to recover a forgotten history in which laughter and politics were inseparable.

Stuffing the Void: On the Historical Image formation of Generative AI in Searching for the Nose beneath Fronta na maso

Ke Yu Shen
Taipei National University of the Arts

This paper aims to explore, through artist Poyuan Juan's work *Searching for the Nose beneath Fronta na maso,* the shift in the contemporary context of generative AI from the questions of how and whether history can be represented to the performative limitations of contemporary media itself. In this video installation, Juan feeds AI with historical archives and urban legends from the former Stalin monument in Prague’s Letná Park, attempting to generate a coherent film that integrates these data. However, the result is fragmented: when the AI tries to unify these intricate and even contradictory histories and narratives, spatial distortions, impossible perspectives, wall clips, graphic glitches, or shifts in narrative perspective appear in the video. For Juan, demonstrating these "glitches" signifies the indigestible rejection reaction that occurs when contemporary technology attempts to devour history.

Building on this, we can ask further questions: what incompatible differences exist between spoken and written historical narratives and generative AI in their ways of representing history, leading to this rupture? For Juan, this is because human narratives can tolerate ambiguity and voids; but when AI, which uses "filling" and "smoothing" as its logic, attempts to represent history, this compulsive computational logic encounters the boundaries of the symbolic system, thus becoming "aphasia" and "failure". But this does not seem to be the whole story. I argue that it is precisely in the attempts of generative AI to represent history that we can see a shift in the problematic of historical representation. Previous discussions about historical

representation have mostly focused on the issues of "how to represent" and "whether it can be represented," but the fragmented results of generative AI remind us to pay attention to the performative limitations inherent in the media itself. In view of this, this article will analyze how historical representation becomes a non-indexical, recursive problem in generative AI; and what kind of new historical image formation it constructs by stuffing the void in the process of generating images.