ERROAR!#01

The Insider

A response to AlphaGo's 2016 defeat of Lee Sedol, *The Insider* materializes the hidden labour of AI through a scale replica of its infrastructure: 1920 CPUs and 280 GPUs. An augmented reality application overlays quotations from Thomas Metzinger's *The Ego Tunnel* as metatext, alongside the sound of server fan drones. *The Insider* links AI's feedback loops with Metzinger's idea of self-modelling and the blind spots in human self-awareness, namely, the recursive gap where the subject can never fully grasp itself.

* originally commissioned by the Beijing Inside-Out Art Museum in 2018.

2018/2021/2025

printed textiles, interactive web application, flexible aluminum conduit

ERROAR!#04

The Oral Logic

The Oral Logic brings together text, image, and sculptural form in a continuous flow framed by biblical creation stories and the paleontological image of the saber-tooth, evolution's over-engineered apparatus with "too much tooth for this world." The installation consists of three interlinked elements: a single-channel video remix of stock footage retelling the early AI anecdote of "virtual cannibalism"; a generative poem, Miltonic in cadence but gibberish in sense, scrolling like a manuscript from the fangs of a malformed saber-tooth skull; a webcam-mirror feedback loop that uses object-detection software fixed at eye level, misrecognizing faces as objects and enacting a metaphoric autophagy of human-machine interaction.

2019/2025

single-channel video (3:23 min., color, silent), interactive web application, generative poetry on paper scroll, 3D prints, mirror acrylic, aluminum extrusion

ERROAR!#05

Garrulous Guts

Garrulous Guts stages cultural and technological assimilation as a digestive process. The work simulates a pulsing gastrointestinal system with low-frequency sound waves that vibrate chemical-filled capsules. Drawing on Oswald de Andrade's 1928 *Cannibalist Manifesto* and the concept of Brazilian antropofagia, it consumes AI-generated speech as raw cultural material. Computer generated imagery of gastrointestinal tracts, textured with the Manifesto's text, overlays deliberately indecipherable machine speech, produced by training on English speech corpora that are intentionally insufficient. The result merges bodily and algorithmic dysfluencies into a single unruly utterance.

2019/2025

single-channel CGI animation (4:58 min., color, silent), generative algorithmic composition, subwoofers, aluminum extrusion, flexible air duct, printed elastane, clear gelatin capsules, anti-biotics, anti-estrogen

ERROAR!#06

New Concept

Building on the garbled speech experiments of #05, *New Concept* is an absurdist speech opera in five acts, each aligned with an HTTP response status code as a metaphor for miscommunication. The composition uses deep learning models trained on ESL textbooks and English speech datasets, shifting between rote language drills, machine-generated quasi-English, and fragments of lived expression. Presented in demo form, this soundwork reflects on how language mastery is framed in both education and AI, tracing how meaning is often reduced to statistical patterns, calling into question the fundamental bias in prevalent AI research that assumes all human experience can be fully captured through linguistic systems.

Act 103 Early Hints
Act 200 Ok
Act 303 See Other
Act 418 I'm a Teapot
Act 508 Loop Detected

2025

sound installation (5 min., demo excerpts, stereo)

Sound Engineer: Jason Doell
Research Assistance: Nikole McGregor

Technical Acknowledgments

The artist realized this series of works through a process of techno-aesthetic collaboration, where the digital infrastructure itself was a fundamental and active agent in the artistic creation. The artist created the works with a mix of digital tools, including HTML, CSS, JavaScript, Python, Blender, TouchDesigner, Adobe Illustrator, Adobe Premiere, Ableton Live, IRCAM/RAVE, and ChucK (collaboration with Jason Doell in #05).

Artist-in-Residence

Xuan Ye makes noise as a compass, navigating the eddies of art, music, and technology. Their practice unfolds in vibrational world-building via software, sound, image, installation, performance, publication and teaching. Through improvisation and computation, X traces the material and metaphysical waves across the technological, biological, and ecological resonances to evoke illegible pulses and dissonant pauses that stutter meaning, tremble systems.

Their work has been exhibited at the MOCA Toronto (2022), UCCA Shanghai (2022), UQAM and the Venice Architecture Biennale (2021), MUTEK Montreal (2021), and the Goethe-Institut Beijing (2018), among others. They have been recognized with awarded residencies at ZHdK (2024) and Pro Helvetia (2023) and have received grants and scholarships from the Canada Council for the Arts and the SSHRC. Their practice has also been critically featured and reviewed in Canadian Art (Winter 2020), ArtAsiaPacific (Issue 111), the Goethe-Institut (Montreal), KUNSTFORUM International (Issue 257), and Musicworks (Issue 136). Hailing from China, X lives in Toronto/Tkaronto and serves as an Assistant Professor at the University of Waterloo.

Credits

Installation Design: Talia Golland
Graphic Design: Xuan Ye
Risograph Printing: Vide Press

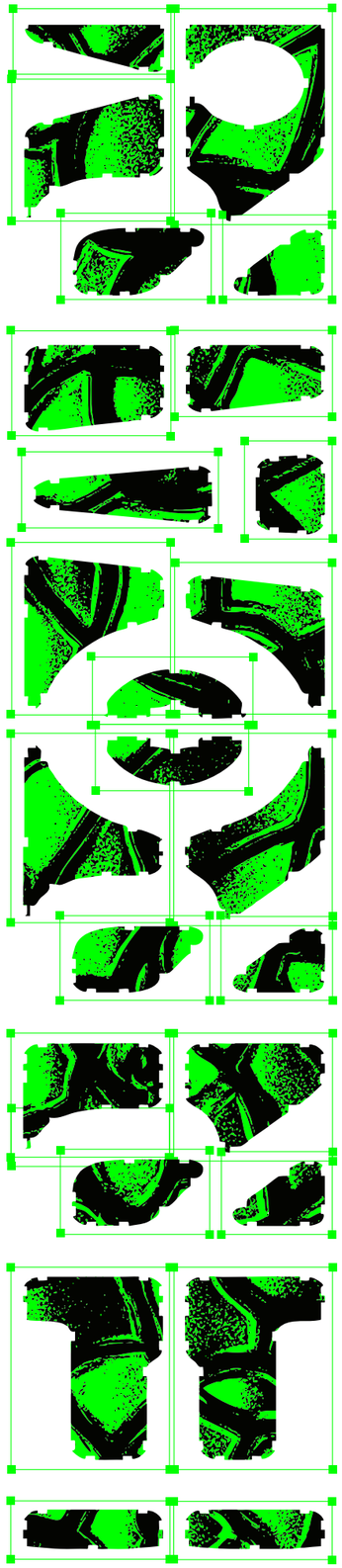
Acknowledgements

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UNIVERSITY OF TORONTO FACULTY OF INFORMATION

CENTRE FOR CULTURE AND TECHNOLOGY

an_Ye_ERROAR!_Sep05_Oct24_2025_Curated_by_Talia_Golland_Xuan_Ye_ERROAR!_Sep05_Oct24_2025_Curated_by_Talia_G



and_Xuan_Ye_ERROAR!_Sep05_Oct24_2025_Curated_by_Talia_Golland_Xuan_Ye_ERROAR!_Sep05_Oct2

The Centre for Culture and Technology proudly presents *ERROAR!*, a solo exhibition by Xuan Ye. Produced as part of the fourth annual Artist-in-Residence Program, this project responds to the Centre for Culture and Technology's 2025-2026 programming theme "Artificial Stupidity", which engages the politics, aesthetics, and economics of machine learning to put pressure on the construction of these technologies as "artificial intelligence".

Artist Statement

Since 2018, the *ERROAR!* series transforms the hallucinations, biases, and glitches of human-machine coupling into multimedia installations. Here, data shrinks, training slows, and renders fray [1], spilling errant stories and frequencies that rewire our perception, affect, and imagination. These works materialize the "cognitive distortion" of artificial neural networks as speculative artifacts, forming a future archaeology of now where technological errors are paleocybernetic fossils, calcified as evidence of a recursive hunger. In this self-devouring loop, objectivity is swallowed and regurgitated as resistance. Every algorithmic stumble is a fossil-in-waiting, and every glitch is an escape route. With the latest installment of this ongoing series, ERROAR! expands into absurdist speech opera, remixing machine-generated quasi-English into a chorus of algorithmic dysfluency.

[1] Xuan Ye, "Smaller, Slower, Sloppier," ed. Will Luers, The Digital Review, no. 4 (June 2024), https://doi.org/10.7273/xts3-rp44.