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ANTIMATTER

Xuan Ye

Toronto artist Xuan Ye creates multifarious installations and interactive digital works that treat language as code as speech—interdependent systems that construct human subjectivity through the ever-muddled boundaries between them. Ye says while "language is not pure sign," it nonetheless forms the material world. Language gathers a separate body, too, in the physical coding behind the applications so many of us interface with. Through written algorithms, sound, image and text, Ye probes our symbiotic relationship to technology, stripped apart to reveal and destruct the most energy-sucking parts of this relation (such as intimacy with capital). In *ERROAR!#4 The Oral Logic I* (2019), a tablet screen recounts the true story of an early 2000s computer simulation in which two AI agents (Adam and Eve) ate a third AI agent because they mistook him for food. This uncanny case of virtual cannibalism becomes a metaphor for how screens and code reconfigure (or eat) us as we interact with them, and vice versa. Here, a dissonant sound piece plays over a seemingly endless scroll of generative and non-aestheticized poetry, coded by the artist. For Ye, who is informed by media theory as well as a rich personal history—being a musician, performer and learning to code for a livelihood—interfacing with code is strongly tied to material survival, although it can also alienate one from their body. Following *EveryLetterCyborg V1.2* (2017–18), a bot programmed to tweet restructured passages from Donna Haraway's 1985 "A Cyborg Manifesto," Ye is working on a chatbot that communicates through sound.

Xuan Ye *ERROAR!#4 The Oral Logic I* (detail) 2019 Single-channel HD video, interactive software, laser-engraved mirror, 3D prints and generative poetry on paper scroll Dimensions variable COURTESY PARI NADIMI GALLERY