



Ryoji Ikeda

+/- [the infinite between 0 and 1]

2 April – 21 June 2009

Museum of Contemporary Art Tokyo (MOT),
Japan

Japanese artist Ryoji Ikeda creates at the extremes of sound, light and mathematics to produce complex transformative works of singular beauty. In Paris last year he projected vast blinding white light up into the city's night sky from sixty-four floodlights situated in front of Tour Montparnasse, France's tallest skyscraper. *spectra [paris]* was a version of *spectra [amsterdam]*, Ikeda's commission for DREAM AMSTERDAM which lit the city's Vondel Park, Van Gogh Museum, Wastergasfabrick cultural space and Java Island.

In April Ikeda presents +/- [*the infinite between 0 and 1*], his first major retrospective at the Museum of Contemporary Art Tokyo (MOT). The exhibition includes new commissions, large-scale and audiovisual projections, sound works and sculptural pieces, evolving the synaesthetic effects of Ikeda's earlier works, fusing sound and image in intensely physical experiences. Music, time and space are shaped by mathematical methods as Ikeda explores sound as sensation, pulling apart its physical properties to reveal its relationship with human perception.

+/- [*the infinite between 0 and 1*] presents some works developed from *datamatics*, Ikeda's series of "experiments that explore the vast universe of data in the infinity between 0 and 1", as well as from his dialogue with Harvard mathematician Benedict Gross. It also develops *a prime number / a natural number*, Ikeda's large-scale photographic work for Le Laboratoire, which explored the idea of infinity.

Other works include *data.matrix [no1-10]*, a multi-screen installation featuring video sequences from *datamatics [ver.2.0]*, Ikeda's audiovisual concert; and *matrix [5ch version]*, a pure sound installation formed by a grid of speakers through which visitors walk. Similar to Ikeda's *spectra [paris]*, which also featured a grid, visitors' movements interfere and disrupt the carefully composed soundscapes.

In addition, MOT presents *data.tron [3 SXGA+ version]*, a larger version of an earlier floor-to-ceiling screen of data which seeks to physically overwhelm visitors with a staggering array of 0s and 1s. Ikeda's established work *data.film [no.1 -a]* will also be showing, – a mesmerising very narrow 10m long lightbox of data codes and patterns.

A major publication is being produced for the exhibition which will include Yuko Hasegawa Chief Curator at MOT on Ryoji Ikeda, an interview with Ikeda by critic Akira Asada, and a conversation between Benedict Gross and David Edwards, Director of Le Laboratoire in Paris. Published by Esquire Magazine Japan.

+/- *the [infinite between 0 and 1]* tours to other venues in Asia and Europe from June 2009 (dates are yet to be confirmed).

Ryoji Ikeda is Japan's leading electronic composer and sound artist who has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. Since 1995, Ikeda has been intensely active through concerts, installations, and recordings, integrating sound, acoustics and sublime imagery.

For further information and interviews please contact Janette Scott, Media Consultant on janettescottartspr@yahoo.co.uk or Roisin Stimpson on 020 7456 7820 or rs@forma.org.uk

Notes to editors

1. Please note that some works and their titles in +/-[the infinite between 0 and 1] are subject to confirmation in the lead up to the exhibition.

Previous works by Ryoji Ikeda

An earlier installation, *spectra II* (currently exhibited at the Nam June Paik Centre in Seoul), and its adaptation for Terminal 5 at JFK Airport, faced viewers with a long corridor, which alternated between total darkness and intense, dazzling brightness and could only be navigated by the acoustic interaction between sound and the architecture of the spaces. Another work, *db*, combined the totally dark space of an anechoic chamber with a silent white, reflective room illuminated by hundreds of fluorescent tubes. A further adaptation of this concept, *spectra III*, was exhibited at Le Laboratoire, Paris (2008). At the start of 2009, an enhanced version of *data.tron* was commissioned for the opening of the Deep Space venue at Ars Electronica Center, and in celebration of the City's mantle as Capital of Culture this year. Ikeda's acclaimed installations and his large-scale, public works *spectra [amsterdam]* and *spectra [paris]* (both 2008), continue to diffuse Ikeda's aesthetic of 'ultra minimalism' to the art world. Using computer and digital technologies, Ikeda's audiovisual concerts *datamatics* (2006 – present), *C⁴I* (2004 – 2007) and *formula* (2000 – 2006) suggest a unique orientation for our future multimedia environment and culture. For the past six years, Forma has produced and toured Ikeda's exhibition and performance projects worldwide.

2. Museum of Contemporary Art Tokyo

The museum was the first public contemporary art museum in Tokyo when it opened in 1995. Expansive spaces in this architecturally modern building lend themselves to sizable installations, and the museum exhibits a variety of post-war Japanese art, as well as international work. While most of the

space is utilised for temporary exhibitions, the permanent collection includes works by artists such as Andy Warhol, Roy Lichtenstein and David Hockney, as well as a survey of modern Japanese artists. www.mot-art-museum.jp

3. Forma Arts and Media

Forma is one of Europe's leading production agencies for ambitious, interdisciplinary contemporary art. Collaborating with some of today's most interesting artists, Forma produces, tours and publishes groundbreaking new projects that seamlessly combine diverse media. Its programme pioneers new hybrid forms of music, visual art, film, new media, dance, theatre and live art.

Forma's international programme encompasses single concerts and large-scale tours for leading performing and visual arts venues and festivals; one-off exhibitions in established visual arts spaces; screenings at film and new media festivals; and major public realm projects that engage with particular places.

For further information, please visit www.forma.org.uk

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