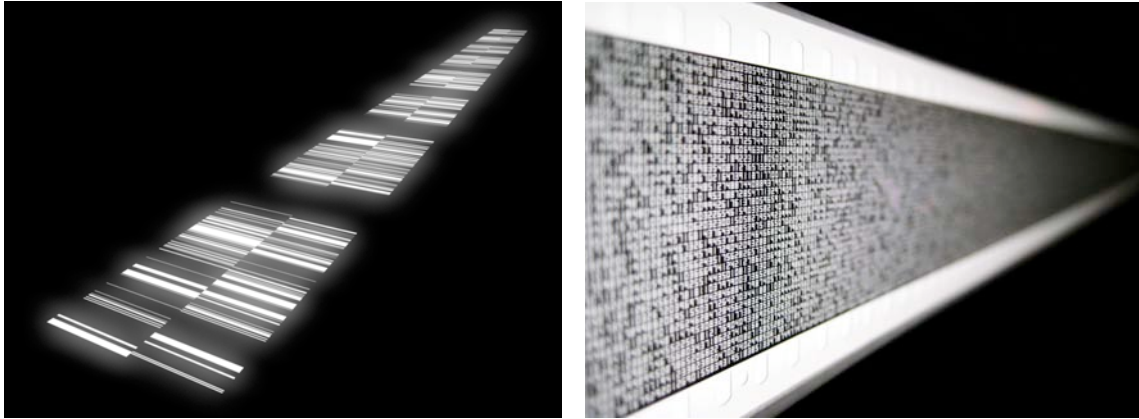


MEDIA RELEASE: February 2008

Ryoji Ikeda – datamatics [solo exhibition]



1 March – 25 May 08
Yamaguchi Center for Arts and Media, JP

In his first solo exhibition in Japan, renowned electronic composer and artist Ryoji Ikeda presents new and existing works from his datamatics series.

Since 1995, Ikeda has been intensely active through concerts, installations, and recordings, integrating sound, acoustics and sublime imagery. In the artist's works, music, time and space are shaped by mathematical methods as Ikeda explores sound and vision as sensation, pulling apart their physical properties to reveal their complex relationships with human perception.

The datamatics series is a long-term programme of moving image, sculptural, sound and new media works that take data as their theme and material, exploring the ways in which abstracted views of reality – data – are used to encode, understand and control the world. Ikeda's works both examine and apply mathematical and scientific theory, and test the extreme potentials of digital technology, to reveal the microscopic matter – and data – that permeates our universe, whilst challenging our own thresholds of perception.

This solo exhibition presents the recent works data.film [nº1-a] and data.tron, alongside a major new installation commissioned by YCAM, entitled test pattern [nº1]. The exhibition opens with a live performance of Ikeda's critically acclaimed concert piece datamatics [ver.2.0].

Ryoji Ikeda is represented worldwide by Forma Arts and Media

continues >

Images: test pattern, data.film

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test pattern is a system that converts any type of data (text, sounds, photos and movies) into barcode patterns and binary patterns of 0s and 1s. Through its application, the project aims to examine the relationship between critical points of device performance and the threshold of human perception. In this first edition of the project, an audiovisual installation, test pattern involves a sequence of tests for machines and humans, comprising visual patterns converted and generated from sound waveforms in real-time.

The installation comprises 8 computer monitors and 16 loudspeakers aligned on the floor in a dark space. The 8 rectangular surfaces of the screens flicker intensely with black and white images, floating and convulsing in the darkness. 16-channel sound signals are mapped as a grid matrix, passing and slicing the space sharply. Via a real-time computer program, the signal patterns are converted into 8 barcode patterns, which are tightly synchronized. The velocity of the moving images is ultra-fast, some hundreds of frames per second at certain points, providing a performance test for the devices and a response test for visitors' perceptions.

As part of this project, and driven by the same concept, test pattern CD is released on German label raster-noton on 25 February 2008.

data.tron is an audiovisual installation, where each single pixel of visual image is strictly calculated by mathematical principle, composed from a combination of pure mathematics and the vast sea of data present in the world. These images are projected onto a large screen, heightening and intensifying the viewer's perception and total immersion within the work.

data.film is a sculptural wall installation consisting of a series of 35mm film mounted in a light box. The image on the film is constructed from microscopically printed data codes and patterns from pure digital sources, while the unusual proportions of the light box (4 cm high, 10 metres wide, 4 cm deep) create a long, narrow strip of film. Only upon close examination by the viewer can the film and its contents be recognised.

datamatics [ver.2.0]

Ikeda will open this exhibition with a performance of the new full length version of his acclaimed audiovisual concert work.

Driven by the primary principles of datamatics, but objectively deconstructing its original elements – sound, visuals and even source codes – this new work creates a kind of meta-datamatics. Ikeda employs real-time programme computations and data scanning to create an extended new sequence that is a further abstraction of the original work. The technical dynamics of the piece, such as its extremely fast frame rates and variable bit depths, continue to challenge and explore the thresholds of our perceptions.

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NOTES TO EDITORS

Exhibition Credits

test.pattern is commissioned by Yamaguchi Center for Arts and Media (YCAM)
data.tron and data.film are co-produced by Le Fresnoy, Studio national des arts contemporains and Forma
datamatics is produced by Forma, co-commissioned by AV Festival 06, ZeroOne San Jose & ISEA 2006 and is co-produced by les Spectacles vivants-Centre Pompidou and YCAM. Supported by Recombinant Media Labs

Forma Arts and Media Producers

Forma is one of Europe's leading production agencies for high quality, interdisciplinary contemporary art. Collaborating with some of today's most interesting artists, it 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.

Recent projects have included collaborations with artists Antony and the Johnsons, Charles Atlas, Juan Cruz, Graham Dolphin, Christian Fennesz, Doug Fishbone, Carsten Nicolai, Lone Twin, Ryuichi Sakamoto, and Jane and Louise Wilson. The company also exclusively represents the work of Ryoji Ikeda, Lynette Wallworth and Gina Czarnecki to produce and tour their work worldwide.

Forma is supported by Arts Council England
For further information visit www.forma.org.uk

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