

**PARK AVENUE
ARMORY**



**HOUSE
PROGRAM**

**RYOJI IKEDA:
THE TRANSFINITE
MAY 20–JUNE 11**



CREDITS

Commissioned by Park Avenue Armory

Co-produced by Park Avenue Armory and Forma

test pattern [enhanced version]

audiovisual installation, 2011

3 DLP video projectors, 3 computers, 8 speakers

W 54 ft, 4 in x H 40 ft, 9 in (projection wall),

W 54 ft, 4 in x H 81 ft, 6 in (projection floor)

concept, composition: Ryoji Ikeda

computer graphics, programming: Tomonaga Tokuyama

data.tron

audiovisual installation, 2007-11

DLP video projector, computer, speakers

W 54 ft, 4 in x H 40 ft, 9 in

concept, composition: Ryoji Ikeda

computer graphics, programming: Shohei Matsukawa,

Tomonaga Tokuyama

data.scan [1x9 linear version]

audiovisual installation, 2009-11

9 monitors, 9 computers, 9 speakers

W 15.5 in x H 27.5 in x D 25.5 in (each)

concept, composition: Ryoji Ikeda

computer graphics, programming: Shohei Matsukawa,

Norimichi Hirakawa, Tomonaga Tokuyama

originally commissioned by: Surrey Art Gallery, CA

All works © Ryoji Ikeda 2011



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Bank of Tokyo-Mitsubishi UFJ



ARTISTIC DIRECTOR STATEMENT

The Infinite Between “0” and “1”

In *the transfinite*, Ryoji Ikeda takes the pursuits and structures of mathematics as one ‘material’ for his aesthetic, and does so with monumental and poetic result. At the center of the work is his sonic and visual re-purposing of binary code: 0 and 1. These numbers form the string codes used to represent all information in the digital world. While few of us understand just how the intricacies of this works, we are impacted by it in every conceivable way and on a daily basis.

Ikeda is drawn to that which is at the edge of comprehensibility and human perception, and he distills it into an experience we can viscerally and physically connect to. In so doing, he also offers us a tangible glimpse into the sublime purity that exists within mathematics.

Ikeda’s installation can be divided into multiple experiences, synchronicities, vantage points and self-contained ideas that inter-relate and coexist within the overall piece. The Wade Thompson Drill Hall itself affords each aspect of the installation ample space for his chosen scale—both macro and micro in dimension. On one side of the wall is an exploration of dynamism, the other a strictly calculated mathematical order. Both are physically immersive experiences, visually and aurally.

Some of us find a sense of joyous wonderment in mathematics—taking exhilaration from the awe of mathematical infinity, or conversely, a sensation of security in the ordered existence of fixed and proven end points. Others find any and everything mathematical to be frustratingly beyond reach, irrelevant to the scent of a flower perhaps or to the spring breeze. For those, mathematics is more than a bit confronting.

Ikeda straddles these poles and creates an art that is like that of a poet; he offers us a way of being in possession of something otherwise overwhelming or previously unnoticed, illuminating the existence of endless possibility.

—Kristy Edmunds, Consulting Artistic Director

ARTIST STATEMENT

As an artist/composer, my intention is always polarized by concepts of the “beautiful” and the “sublime”.

To me, beauty is crystal: rationality, precision, simplicity, elegance, delicacy; the sublime is infinity: infinitesimal, immensity, indescribable, ineffable.

To me, the purest beauty is the world of mathematics. Its perfect assemblage of numbers, magnitudes and forms persist, independent of us. The aesthetic experience of the sublime in mathematics is awe-inspiring. It is similar to the experience we have when we confront the vast magnitude of the universe, which always leaves us open-mouthed.

As a composer/artist, I compose music, visuals, materials, physical phenomena and abstract concepts. For this project, the invisible multi-substance of data is the subject of my composition. Three large-scale audiovisual installations are re-orchestrated into a single, symphonic work as *the transfinite*.

This project explores the transfinite (the infinite that is quantitative and ordered) intersection that lies between such polarizations—the beautiful and the sublime; music and mathematics; performance and installation; composer and visual artist; black and white; 0s and 1s.

—Ryoji Ikeda

www.ryojiikeda.com

ABOUT THE ARTIST

Japan’s leading electronic composer and visual artist, Ryoji Ikeda, has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. He has been hailed by critics as one of the most radical and innovative contemporary composers for his live performances, sound installations and album releases. The versatile range of Ikeda’s research is demonstrated by his collaborations with visual artist Carsten Nicolai, choreographer William Forsythe, photographer Hiroshi Sugimoto, and architect Toyo Ito, amongst others.

Ikeda has presented his work at a number of international venues and festivals, including the SPILL Festival in London; Nuit Blanche and Centre Pompidou in Paris; the Museum of Contemporary Art Tokyo; Dream Amsterdam; the Bangkok Art and Culture Centre; the Deep Space Gallery at Ars Electronica Center in Linz; the Surrey Art Gallery, Vancouver; and Garage Center for Contemporary Culture in Moscow. Ikeda presented his first New York exhibition, *the transcendental*, at the FIAF Gallery in September 2010.

In 2001, Ikeda was awarded the Ars Electronica Golden Nica prize in the digital music category and he was short-listed for a World Technology Award in 2003, and then again in 2010.

OPEN HOURS

Tuesdays–Sundays: 12:00–7:00 pm

Thursdays: 12:00–9:00 pm

Monday, May 30: 12:00–7:00 pm

Closed all other Mondays

SPECIAL VIEWING HOURS FOR MEMBERS

Saturdays: 11:00 am–12:00 pm

ADMISSION

General Admission: \$12

Students/Seniors/Groups (8 or more): \$10

Children 10 and under: FREE

Park Avenue Armory Members: FREE

PROGRAMS

Artist Talk: Ryoji Ikeda in Conversation with Kristy Edmunds

Saturday, May 21: 2:00–3:00 pm

FREE with a ticket to *the transfinite*. Pre-registration required.
For more information, visit www.armoryonpark.org.

Imaging Infinity: Decoding Your Family Data through Art

Educational workshops for families with children ages 5–12.

Saturday, May 28 and Sundays, May 29 and June 5:

10:00 am–12:00 pm

\$5 material fee per participant; free for Members.

Pre-registration required. For more information, email
artseducation@armoryonpark.org or call (212) 933-5803.



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