

ASIA TOPA
JANUARY — MARCH 2020

ARTS CENTRE MELBOURNE AND THE SUBSTATION PRESENT

Ryoji Ikeda

datamatics [ver. 2.0]

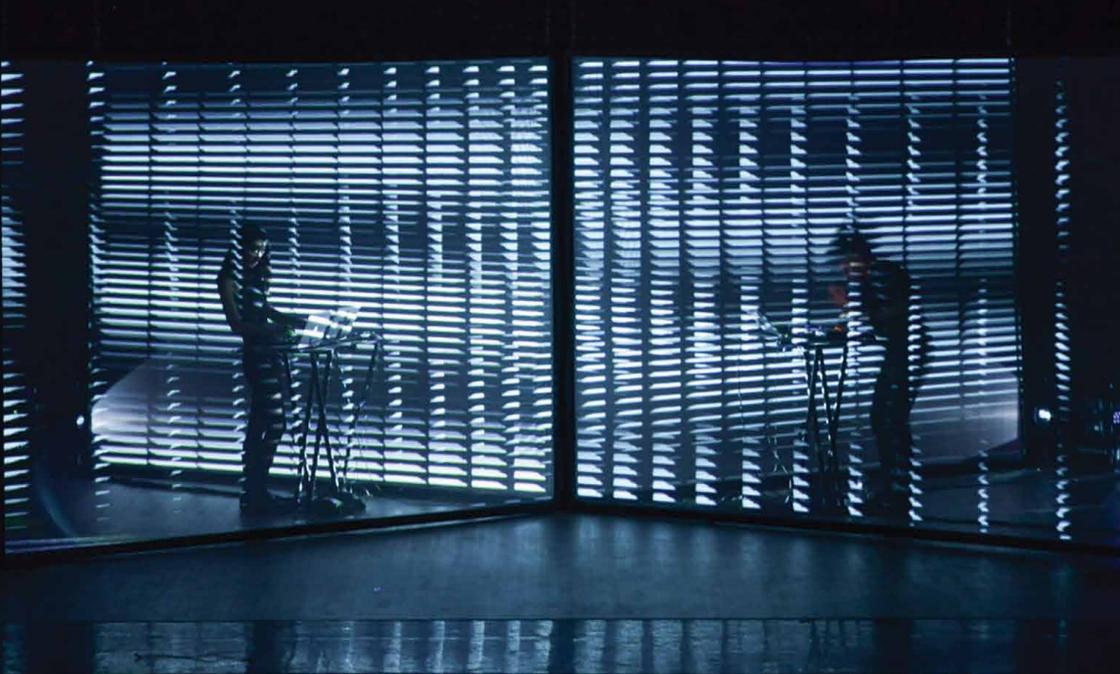
NONOTAK

Shiro

27 FEBRUARY

ARTS CENTRE MELBOURNE

95 mins



DATAMATICS [VER. 2.0]

Directed by: Ryoji Ikeda

Concept, composition: Ryoji Ikeda

[PROTOTYPE-VER.1.0]

Computer graphics, programming:

Shohei Matsukawa, Daisuke Tsunoda,
Tomonaga Tokuyama

[VER.2.0]

Computer graphics, programming:

Shohei Matsukawa, Norimichi Hirakawa,
Tomonaga Tokuyama

Co-commissioned by AV Festival 06,
ZeroOne San Jose & ISEA 2006

Co-produced by Les Spectacles vivants,
Centre Pompidou, Yamaguchi Center for Arts
and Media (YCAM), 2008

Supported by Recombinant Media Labs

SHIRO

NONOTAK: Noemi Schipfer (illustrator) and
Takami Nakamoto (architect and musician)

Ryoji Ikeda – *datamatics [ver. 2.0]* and
NONOTAK – *Shiro* is part of the SUBSONIC
program curated for Asia TOPA by
The SUBSTATION.

“In his *datamatics* project, begun in 2004, Ikeda explores the various ways of understanding the world by accumulating, assembling, and finally materialising data. In the installations and performances that result, the information is represented in its rawest form—on/off impulses of sine waves and noise, black and white pixels of light. These extremes of auditory and visual information are intended to affect the senses with a directness that can induce an experience of pure sensation. In this work, Ikeda seems to be concerned with transforming the unseen particles that make up the world into a substance that can be interpreted through the body—not necessarily seen or heard, or even knowable, but felt.”

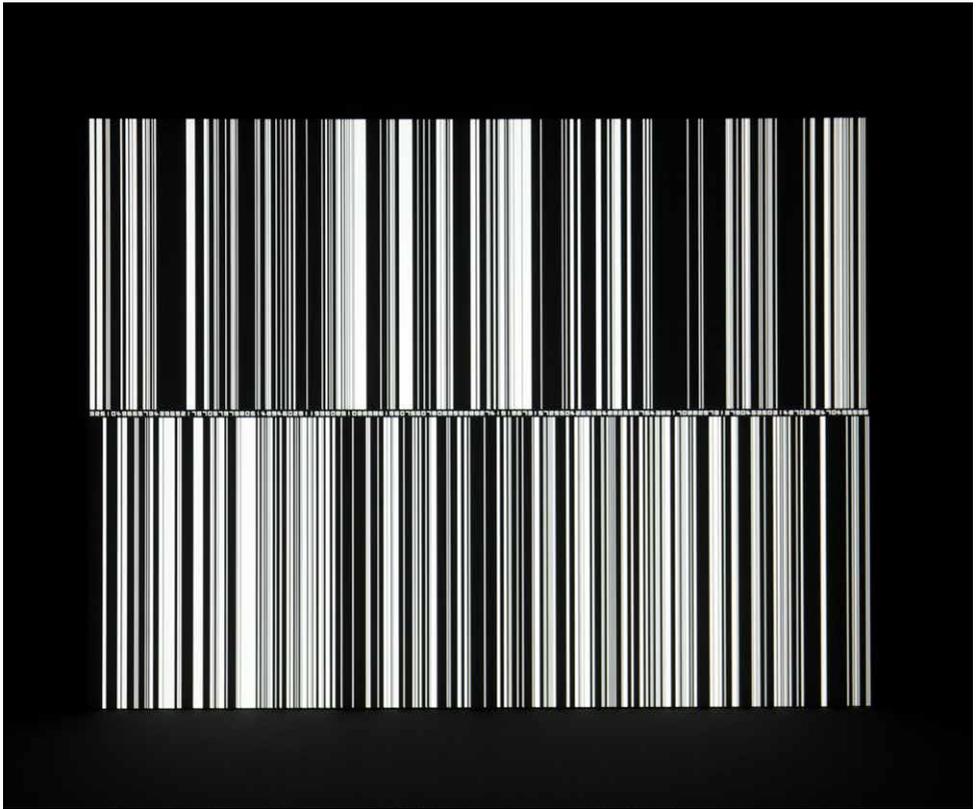
The Brooklyn Rail

“It is an honour; we are so proud to finally share the stage with [Ryoji Ikeda]. The first show we attended by him was in 2012 in Paris and, even before that, he has been such an important inspirational artist to us – and we think that’s been the case for numerous artists of our generation. We are really excited about this one.”

NONOTAK

(Noemi Schipfer and Takami Nakamoto)





ARTIST'S STATEMENT

datamatics [prototype-ver.2.0]
audiovisual concert | 2006-08

Using pure data as a source for sound and visuals, *datamatics* combines abstract and mimetic presentations of matter, time and space. *datamatics* is the second audiovisual concert in the *datamatics* series. Projecting dynamic computer-generated imagery in pared down black and white with striking colour accents, the intense yet minimal graphic renderings of data progress through multiple dimensions.

From 2D sequences of patterns derived from hard drive errors and studies of software code, the imagery transforms into dramatic rotating views of the universe in 3D, whilst in the final scenes four-dimensional mathematical processing opens up spectacular and seemingly

infinite vistas. A powerful and hypnotic soundtrack reflects the imagery through a meticulous layering of sonic components to produce immense and apparently boundless acoustic spaces.

Driven by the primary principles of *datamatics*, but objectively deconstructing its original elements – sound, visuals and even source codes – this work creates a kind of meta – *datamatics*. Real-time program computations and data scanning are employed 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.

Ryoji Ikeda

ARTIST'S STATEMENT – SHIRO

Shiro is an audiovisual performance by Noemi Schipfer and Takami Nakamoto. In this performance, we explore the relationship between space, light and sound through four translucent screens, allowing us to create depth and three-dimensionality in the show. We wanted to perform a show that physically explores the stage space but also uses our silhouette as part of the visual content. This setup allows us to both look as though we are being absorbed by light, and make our silhouettes appear according to which screen we are projecting visuals on.

NONOTAK

(Noemi Schipfer and Takami Nakamoto)



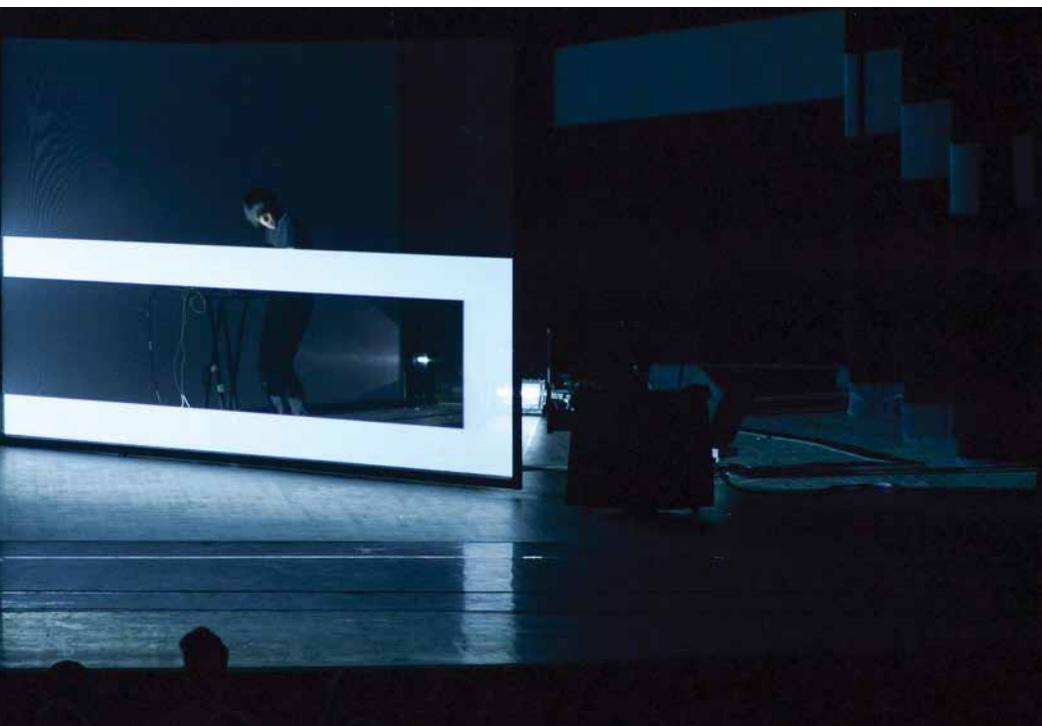
Ryoji Ikeda is a giant in the international field of visual and sound art. Known for his singular aesthetic, powerful imagery and rare ability to convincingly work across both art forms, he is at once a founder of this discipline and at the forefront of it today. With a practice as a composer reaching as far back as 1995, Ikeda's music uses tones and frequencies – often outside the range of hearing – as the building blocks of sound itself. In his now extensive body of large scale installations, his work often totally immerses audiences in unique environments.

Frequently using data and mathematics as the source material and as a process for both his compositions and visual art, his works create overwhelmingly physical and perceptive experiences which come to life in the action of the audience. Through his influential installation works which date from 2000 until today, Ikeda has laid the foundations for a new artform that meaningfully and genuinely brings visual and sound art together, best represented in international festivals like ATONAL (Berlin) and MUTEK (Montreal) and the practice of Melbourne based artist Robin Fox.

Although influenced by the work of Ryoji Ikeda and in particular his use of black and white, light and dark, NONOTAK approach their work from an architectural perspective, often performing from within their installations. Working across visual and sound art, they maintain a highly regarded and acclaimed installation-based practice, as well as a series of live performances that bring their sound and visual practice together. With an artistic practice that sits comfortably in the club or the gallery, NONOTAK interact with their installations live, creating an environment built to envelop the audience and distort the viewers' sense of reality.

For Asia TOPA, audiences have the unique opportunity to see Ryoji Ikeda perform his landmark work *datamatics [ver. 2.0]* live alongside the Australian premiere of *Shiro*, by one of the most exciting new acts to come out of the visual and sound art world, NONOTAK.

Brad Spolding
Artistic Director, The SUBSTATION



RYOJI IKEDA – BIOGRAPHY

Ryoji Ikeda was born in 1966 in Gifu, Japan, and lives and works in Paris, France and Kyoto, Japan.

He is Japan's leading electronic composer and visual artist, focusing on the essential characteristics of sound itself and of visuals as light, by means of both mathematical precision and mathematical aesthetics.

Ikeda has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. He elaborately orchestrates sound, visuals, materials, physical phenomena and mathematical notions into immersive live performances and installations.

Alongside of pure musical activity, Ikeda continues to work on long-term projects through live performances, installations, books and CDs. In early 2018, accompanying the release of *music for percussion* [cd+booklet], he established his online source under the name 'codex | edition'.

In 2018-2019, he presented solo exhibitions at Taipei Fine Arts Museum (Taipei, TWN), Centre Pompidou (Paris, FR) and Eye Filmmuseum (Amsterdam, NL). He launched *spectra* as a permanent installation at Mona (Tasmania,

AU) and presented a drone symphony, *A [for 100 cars]*, commissioned by Red Bull Music Academy Festival Los Angeles.

Ryoji Ikeda was commissioned by the LA Philharmonic for Fluxus Festival where he presented a new acoustic composition titled *100 cymbals*, and collaborated with Hiroshi Sugimoto on a commission by the Ballet de l'Opera de Paris *At the Hawk's well*. Ikeda's new audiovisual project, *data-verse* is commissioned by Audemars Piguet. The first variation of the trilogy was revealed at Venice Biennale 2019, *May You Live in Interesting Times* curated by Ralph Rugoff. *data-verse 1* and *data-verse 2* are presented as a solo exhibition at Kunstmuseum Wolfsburg (DE).

In 2020, Ikeda presents works at UCCA Beijing (CN), a solo exhibition at 180 The Strand London (UK), performances at Berlin Philharmonie - STROM festival (DE), Asia TOPA (Melbourne, AU) and more. He is portrayed at Festival Musica Strasbourg (FR), commissioned by the Royal Danish Playhouse – CENTAUR (Copenhagen, DK) and is curating MODE 2020 music festival in London, UK.

He is the award winner of the Prix Ars Electronica Collide@CERN 2014. Ryoji Ikeda is represented by Almine Rech Gallery (Bruxelles, Paris, London , New York), and Taro Nasu Gallery (Tokyo).

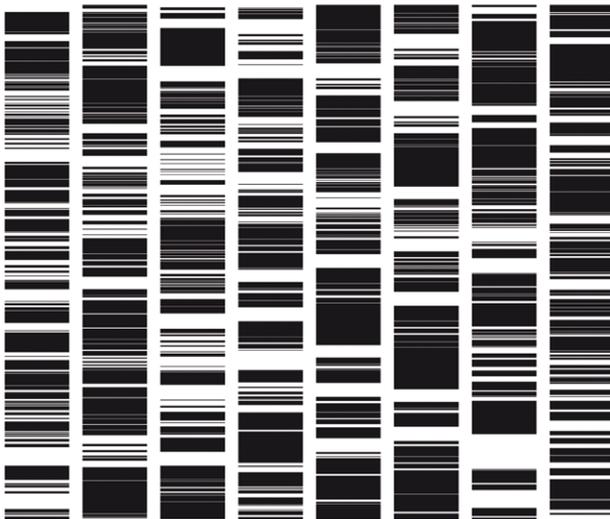


Image © Ryoji Ikeda Studio.



NONOTAK – BIOGRAPHY

NONOTAK, also known as Nonotak Studio, is a collaborative installation and performance project founded by visual artist Noemi Schipfer and architect-musician Takami Nakamoto.

NONOTAK work with light & sound installations and performance pieces to create ethereal, immersive and dreamlike environments which are built to envelope, challenge and stagger the viewer, capitalising on Nakamoto's approach to space & sound and Schipfer's experience with kinetic visual and complex, geometric illustrations. NONOTAK are also known for using custom built technology in many of their pieces, as well as using conventional technology in unconventional ways to generate a desired effect.

Since the inception of the project, NONOTAK have performed and shown pieces at Tate Britain, Sónar Barcelona, Sónar Istanbul, TaicoClub, CTM Festival, Day For Night, STRP Biennial, Melbourne Music Week, Jerusalem Light Festival, MUTEK Montreal, MUTEK Mexico, MUTEK Colombia, Reuse Kuwait, TodaysArt, Roppongi Art Night, Mapping Festival, Act Festival Korea, Notte Bianca and many more. *The New York Times* recently rated NONOTAK performance piece 'Shiro' as one of the top 15 performances of Sónar Barcelona 2017.

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