Ryoji Ikeda

Description

Ikeda's new release, *Matrix* is the final element in a trilogy of CDs that began with *+/-* in 1996. When it was first released, *+/-* came like a bolt out of the white. Nobody had used digital recording processes to produce sound as pure, as intense and as exhilarating. Since releasing 0° in 1998, Ryoji Ikeda has progressively refined and enhanced the distinctive sonic fields and micro sounds that have strongly influenced post-digital composition, creating sculptural compositions that probe deeply our relationships to time and space, sound and light.

Ikeda's work is fundamentally about perception. The layers of sound that make up *Matrix [for rooms]* transform both the listener and the listening environment into another dimension. The dimensions change as you move about the space, or simply turn your head around the sound, like surveying the angles of a building. Ikeda states that the sound "forms an invisible pattern which fills the listening space," whereby "the listener's movement transforms the phenomenon into his/her intrapersonal music." Ikeda has created an undeniable soundspace that one can walk right through and get lost in.

In January 2000, Ryoji Ikeda created an untitled 30-minute performance that toured the UK, selling out at all 5 venues including the Queen Elizabeth Hall in London and Contact Theatre in Manchester. In live performance, Ikeda combined his high impact sound with video projections synched perfectly to the music by use of time code. Digitally generated graphics, high-speed video sequences and stroboscopic lighting connected with the sound to create a spectacular yet intimate experience for the viewer. *The Wire* wrote:

> "He began with *Headphonics*, a piece he started working on in 1995. It's perhaps the purest example of his work: constructed from very simple tones, some at the extremes of audible range and beyond, with loops of great simplicity laid over each other to create an extremely affecting interlocked mesh of machine noises…. The video for this opening section was correspondingly simple: X and Y axes flashing across a huge dark screen with a pulsing point at its centre. It was utterly mesmeric.

"Ikeda then moved into +/-. Images of digits ticking around shot up the screen like a waterfall of numbers in reverse. The passage between musical episodes was marked by intense white flashes that lit up the auditorium. The link between images and music was close and intelligent – as the range of reference in the music grew wider, so the visuals began to depart from abstraction and include fleeting images. It was a powerfully physical event, probing the effect on the body of visual and sonic repetition and sucking the spectator into a vibrant monotone world. While this aspect of the show was intensely private, the feeling of exposure to such large sounds and images gave the music a sense of group involvement. It was more a collective experience than is usually possible in such an auditorium." – Will Montgomery

These performances were commissioned and produced by David Metcalfe Associates, with the visuals being developed through collaboration between Ikeda and other members of the Dumb Type art group, Shiro Takatani [video], Hiromasa Tomari [video] and Takayuki Fujimoto [lighting]. The production has now been performed at:

[2000]
January 18 - Queen Elizabeth Hall, London
January 20 - Contact Theatre, Manchester
January 22 - Brewery Arts Centre, Kendal
January 27 - Arnolfini, Bristol
January 29 - Gardner Arts Centre, Brighton
July 17 - Paradiso, Amsterdam
September 6 - La Batie Festival, Geneva
September 15, 16 - Elektra 2000 festival, Montreal

[2001]
February 1 - Pompidou Centre, Paris

Technical Requirements

[STAGE]
FRONT-PROJECTION SCREEN (white): W: 9.8m. H: 6.65m.
DANCEFLOOR (white): W: 9m. D: 8m
MASKING FOR SCREEN (black, as required)

[STAGE SET]

lcd video projector (min 3000 ansi lumens)+ hanging bracket or stand	1
INTER COMMUNICATION SYSTEMS : to [stage, sound, lighting]	3 set

[SOUND : PA]

MEYER : MSL3 (Hi-box speaker)	8
MEYER : 650-R2 (Sub Woofer)	6
MEYER : MSL2 (monitor)	2
SOUNDCRAFT : Venue 16/4/2 mixing desk with 2 x PSUs	1
KLARK TECHNIK : DN360 stereo 31 band graphic equalisers	2
Professional CD player	1
Professional DAT player	1
SOUND TECHNICIAN : for set up and take down	2
persons	

[SOUND : STAGE EQUIPMENTS]

AKAI DR16 (16ch HD Recorder)	1
with	
IB802T (SMPTE interface board)	1
IB804A (ADAT digital 8 channel interface board)	1
IB803M (MIDI interface board)	1
IB807V (VGA monitor interface board)	1
15" or 17" VGA Monitor Display	1
Keyboard (for Windows)	1
Cable for Analog Audio Signal (phone)	16
YAMAHA 03D (Digital Mixing Console)	1
with	
CD8-AT (ADAT I/O card)	1

[LIGHTING]

LIGHTING BOARD : DIGITAL Console (DMX-512 signal)	1
14 - 17 inch VGA Monitor Display for MSDOS/Windows	1
DIMMER : 3kw each	48 unit
HIGHEND SYSTEMS DATAFLASH AF1000 CONTROLLER	1
HIGHEND SYSTEMS DATAFLASH AF1000	12
SIGNAL CABLE : for DATAFLASH CONTROLLER - AF1000 - AF1000	50m x1, 5m x11
CLAMP : for hanging of DATAFLASH	12

LANTERNS :

PROFILE 13 / 42 - 240V. 1 kW :	36
FRESNEL with BARNDOOR 240v.1kw :	36

COLOURS FILTER :

LEE #200 - Double C.T. Blue - for PROFILE	12
LEE #071 Tokyo Blue -	
for PROFILE	12
for FRESNEL	24
LEE #027 - Medium Red	
for PROFILE	12
for FRESNEL	12
LIGHTING TECHNICIAN : for set up and take down	3
persons	
GENIE or WORKING SCAFFOLD : for set up & take down	1

[POWER SUPPLY]

DIRECT SUPPLY (not dimmer) for DATAFLASH Lighting (12 x 15 A supplies)
(Separate from PA, lighting & all venue equipment)

for SOUND : PA	1
63A single phase distribution unit	1
20m 63A single phase cable on ceeform	1
63A single phase tails	20

Master Tape
The performance is run from hard disk recorder (Akai DR16) for sound, and NTSC DV for video.

Hardware + Software

Important note: this information is not for publication

-for the ryoji ikeda concert 2000 : <SOUND><VIDEO><LIGHTING>

-for matrix cd : <SOUND>

[hardware]

<SOUND>
Apple Macintosh DT G3 300
+ Korg 1212 I/O
+ Digidesign Sample Cell II 32MB x2

Apple Macintosh 7100/80AV
+ Digidesign Audio Media II
+ Digidesign Sample Cell II 32MB

Apple Macintosh Powerbook G3 400
+ Digigram VX Pocket

Apple Macintosh Powerbook G3 233

Apple Macintosh Powerbook 5300ce

AKAI DR16
+ IB802T
+ IB804A
+ IB803M
+ IB807V

External HardDisk 2+4+6+8+13+30+30+30+40 GB

SONY A7
SONY 59ES
SONY TCD-D8 + RMR-D100

EMS Synthi AKS

BEHRINGER Ultrafex II
BEHRINGER Edison

ROLAND RSS system

YAMAHA 03D
+CD8-AT (ADAT I/O card)

MACKIE CR1604 x2

M - 309

AUDIX A-1 x2

SANSUI AU-D907X

BEYERDYNAMIC DT 770

ROLAND SI 80S

CALCURATED INDUSTRIES Frame Master II

<VIDEO>
TRINITY workstation (hybrid liner & non-liner editing system)
PANASONIC DVC-Pro AB roll editor
Apple Macintosh DT G4
Apple Macintosh Powerbook G3 400

<LIGHTING>
LIDDELL (semi-handmade built computer)

[software]

<SOUND>
SoundMaker 1.03
+ Sound Font
+ Sound Magic
+ Customized Effects
Sound Sculptor II 2.4.2
ProTools 4.3
Sample Cell
Turbo Synth
Cubase VST/24 4.1r2
DECK II 2.6.1
Peak 2.10 TDM
HyperEngine 2.4.1
Make A TestTone 1.0.1
WAVES

<VIDEO>
TRINITY workstation editing software system
Premire
Director
AfterEffects
Photoshop
MiniCAD+

<LIGHTING>
LIDDELL self-programmed operating software