



Ryoji Ikeda, *superposition*, 2012 © Kazuo Fukunaga / Kyoto Experiment, Shunju-za Theater, Kyoto University of Arts and Design

The Musée d'art contemporain de Montréal presents

Ryoji Ikeda: *superposition*

In collaboration with the Festival du nouveau cinéma de Montréal

North American premiere

Saturday, October 11, 2014 at 7:30 p.m.

Théâtre Maisonneuve, Place des Arts

“The great poet of the digital age, artist Ryoji Ikeda creates works that are utterly beguiling in their mysterious and troubling evocations. Engaged in a complex dialogue with the leading mathematicians of our time, he explores beyond the limits of human rationality and cognition in an aesthetic quest to achieve works of spare and sublime beauty.”

John Zeppetelli, Director and Chief Curator



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec ::

superposition is an extraordinary visual symphony. A powerful physical and sensory experience, it takes hold of our senses – our sight, our hearing – in a whirl of visual and sonic information. On stage, two musicians perform a score for non-musical instruments – tuning fork, metronome, typewriter – that generates a series of images which are retranscribed in real time. Twenty-one video screens perfectly synchronized with the musical composition display a potential 5,842,587,018,980,000,000 visual permutations. The score, at once musical and mathematical, begins softly, then rises to peaks of as much as 110 db. Ryoji Ikeda uses sound, image, space and time to create, and draws inspiration from mathematical concepts and research. In an interview with Peter Weibel, in Karlsruhe in July 2012, while he was developing *superposition*, Ikeda expressed the passion he has felt for mathematics since he was a young boy.

superposition explores a new notion, that of quantum information, which involves reading the behaviour of subatomic particles, such as photons or electrons, using the language of the qubit (quantum bit) – 0 and 1 superposed at the same time. When we try to observe a subatomic particle, we cannot know both its position and its speed simultaneously. Once we observe its position, we understand the information related to position but lose that pertaining to speed. The “principle of superposition” refers to the mechanical properties of atomic particles that allow them to exist in multiple states at the same time, with the result that different configurations of the world can be superposed.

“Nature,” writes Ryoji Ikeda, “is always here and there. We forcefully try to understand and demystify the nature of nature by means of our scientific knowledge, but we’re also part of nature: nature is unthinkably vast, from an atom to the universe. Some esoteric codes will remain secret and beyond human comprehension, perhaps forever. *superposition* is inspired by all these thoughts and is foolhardily and quixotically aiming to explore the new kind of information through art.”

Ryoji Ikeda

A composer of electronic music and master of minimalist sonorities, Ryoji Ikeda pursues a practice that explores rationality, simplicity and intricacy. The nexus of sensations triggered by his visual and sonic compositions evokes a vast, intangible and strikingly elegant world.

He was born in Gifu, Japan, in 1966, and now lives and works in Paris. A member of the multidisciplinary artists’ collective Dumb Type, which he “orchestrated” for nearly ten years, he made a name for himself with his recordings, concerts and installations on the *electronica* scene in the mid-1990s.

Alongside his purely musical activity, Ikeda has been involved in other, long-term projects: *datamatics* (2006-), *test pattern* (2008-) and *spectra* (2001-). With Carsten Nicolai, he has been working on the collaborative project *cyclo* (2000), which examines error structures and repetitive loops in software and computer-programmed music, with audiovisual modules for real-time sound visualization, through live performance, CDs and books (*Raster-noton*, 2001, 2011).

Ryoji Ikeda has performed and exhibited worldwide at venues including the Australian Centre for the Moving Image, Melbourne; MIT, Boston; Centre Pompidou, Paris; Sónar Festival, Barcelona; Tate Modern, London; Irish Museum of Modern Art, Dublin; Auditorium Parco della Musica, Rome; ICC, Tokyo; Art Beijing; Göteborg Biennale; Mutek Festival, Mexico; Studio d'art contemporain Le Fresnoy, Tourcoing; Yamaguchi Center for Arts and Media; Le Laboratoire, Paris; Museum of Contemporary Art, Tokyo; Ikon Gallery, Birmingham; Singapore Art Museum; Crossing the Line Festival, New York; Ars Electronica Center, Linz; Grec Festival, Barcelona; Aichi Triennale, Nagoya; Palazzo Grassi, Venice; Park Avenue Armory, New York; Barbican Centre, London; Museo de Arte, Bogotá; Hamburger Bahnhof, Berlin; Laboral, Gijón; Festival d'Automne, Paris, as well as at electronic music festivals and DJ clubs. His albums +/- (1996), 0°C (1998), *matrix* (2000), *dataplex* (2005) and *test pattern* (2008) pioneered a new minimalist world of electronic music through their razor-sharp technique and aesthetics. His work *matrix* earned him a Golden Nica at the Ars Electronica International Competition for Cyber-Arts in 2001 and was nominated for a World Technology Award in 2003. He was recently awarded the Prix Ars Electronica Collide@CERN 2014. In 2012, at the initiative of John Zeppetelli, the DHC/ART Foundation for Contemporary Art offered Ikeda his first North American museum solo exhibition.

STÉPHANE GARIN

Born in 1974 in Bayonne, Stéphane Garin began studying music in the South of France before continuing his studies in classical and contemporary percussion at the Conservatoire national supérieur de musique et de danse in Paris, where he was awarded first prize in percussion. He also took Javanese gamelan at the Cité de la musique and studied zarb. He has performed with the Ensemble Intercontemporain (EIC), Les Siècles orchestra, Orchestre philharmonique de Radio France, Orchestre de l'Opéra de Rouen and Brussels Philharmonic, under such conductors as Pierre Boulez, Péter Eötvös and François-Xavier Roth. He is a founding member of the 0 [pronounced zero] collective, with Sylvain Chauveau and Joël Merah. He is currently a member of the Orchestre Pau Pays de Béarn and the Dedalus contemporary music ensemble, led by Didier Aschour.

AMÉLIE GROULD

Born in 1984, Amélie Grould studied percussion with Béatrice Répécaud and Jean Geoffroy. She graduated from music school in 2006, with prizes in analysis, chamber music and percussion. She went on to the Rueil-Malmaison conservatory, where she studied under Ève Payeur (and was unanimously awarded the highest distinction in 2007), and specialized in contemporary music and musical theatre. To promote those styles of music, she formed the Trio Troïka in 2009 with Rose Devas and Bénédicte Albanhac. For the last few years, she has worked extensively in chamber music, often collaborating directly with composers (such as Ivo Malec, Yann Maresz, Philippe Hurel, Bruno Giner, François Paris, Martin Matalon, Thierry De Mey and Philippe Leroux). She plays in a number of orchestras and ensembles, including Court Circuit, Arcema and 2e2m.

LOUISE SIMARD

Head of Multimedia Events

superposition is presented by the Musée d'art contemporain de Montréal in collaboration with the Festival du nouveau cinéma and Place des Arts. The project has received additional support from the Consulate General of France in Québec and the Institut français, in connection with the FRIMAS 2014 initiative, and from ELEKTRA, MUTEK and the Consulate General of Japan. The Musée wishes to thank its partners, without whose participation this North American premiere of *superposition* would not have been possible.

Ryoji Ikeda: *superposition*

Concept, direction and music: Ryoji Ikeda
in collaboration with

Performers: Stéphane Garin, Amélie Grould

Programming, graphics and computer system:

Tomonaga Tokuyama, Norimichi Hirakawa, Yoshito Onishi

Optical devices: Norimichi Hirakawa

Stage Manager: Simon MacColl

Technical Manager: Tomonaga Tokuyama

Production Assistant: Daisuke Sekine

Production: Ryoji Ikeda Studio (Artistic direction: Emmanuelle de Montgazon; Administration: Yuko Higaki), Quaternaire (Producer: Sarah Ford; Associate Producer: Laurie Uprichard; Administration: Kathleen Aleton; Coordinator and marketing: Joanna Rieussec), Forma (Artistic Director: David Metcalfe).

World premiere: November 14, 15 and 16, 2012 at the Centre Pompidou, as part of the Festival d'Automne à Paris; preview: August 5, 2012 at ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe.

Created and developed during residencies at Parc de La Villette, Paris; YCAM, Yamaguchi Center for Arts and Media; and ZKM, Karlsruhe. Musical portion commissioned by the Festival d'Automne à Paris.

Co-production: Festival d'Automne à Paris; Les Spectacles vivants – Centre Pompidou, Paris; Barbican, London; Concertgebouw Brugge, Bruges; Festival de Marseille – danse et arts multiples; Parc de La Villette, Paris; Kyoto Experiment; ZKM, Karlsruhe; STRP Art and Technology Festival, Eindhoven; Stereolux / Festival Scopitone / le lieu unique, Nantes. With the support of DICRÉAM-CNC, France.

Length of performance: 65 minutes without intermission

Please note that this program was written and designed by the Musée d'art contemporain de Montréal.



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