

Ryoji Ikeda *acoustic*

music for string

music for percussion 1

music for percussion 2

100 cymbals

100 cymbals + But what about the noise of crumpling paper



presentation

Alongside his monumental installations combining video and electronic sounds, Japan's leading electronic composer and visual artist Ryoji Ikeda has been working also on pure acoustic sounds projects.

His research on acoustic music was previously developed through his compositions for string and percussion instruments.

In 2016, Ryoji Ikeda joined forces with Swiss collective Eklekto for a project that sets aside projections and electronic sounds to focus solely on four percussionists.

music for percussion consists of 4 distinct pieces performed one after the other.

The first piece *Body Music* features the hands of two percussionists engaging a virtuosic counterpoint of "handclaps". The second piece *Metal Music I* is performed as a duet and uses one of the most iconic orchestral percussion instruments, the triangle. The third piece *Metal Music II* brings onstage two sets of crotales. These small bronze discs are played with violin bows to create a polyphony of sinus-like high frequencies.

Metal Music III, a piece featuring 4 percussionists evolving in a landscape-like installation of 12 suspended cymbals, closes the set.

music for percussion was premiered in September 2016 at La Bâtie festival de Genève.

In 2018 he created a special version of *Metal Music III* for 100 cymbals, commissioned by LA Philharmonic, conducted by Eklekto's artistic director Alexandre Babel.

The piece is as much a stage performance as an audiovisual installation. Ryoji Ikeda highlights the rich potential of cymbals by following the thin line between noise and harmonic resonance.

Recreated by Les Percussions de Strasbourg with cymbals especially forged for the piece, *100 cymbals* was presented in a focus on Ryoji Ikeda at Musica Festival of Strasbourg.

Also commissioned by Musica Festival 2020, *music for percussion 2* uses nonmusical objects as telegraph keys, metronomes, books, tables, pieces of paper, pencils, rulers and basket balls.

In all these projects Ryoji Ikeda transfers his very specific musical aesthetic to pure acoustic instruments or objects, creating textures close to electronic music.

concert programs

music for strings

- *Op.1 [for nine strings]* (2000-2001) – 15:12
- *Op.2 [for string quartet]* (2001-2002) – approx. 14:30
- *Op.3 [for string quartet]* (2002) – approx. 10:00

music for percussion 1

- *BODY MUSIC [for duo]*, *Op.4* (2016) – 9:00
- *METAL MUSIC*, *Op.5* (2016)
 - I. *Triangles [for duo]* – 9:00
 - II. *Crotales [for duo]* – 7:00
 - III. *Cymbals [for quartet]* – 20:00

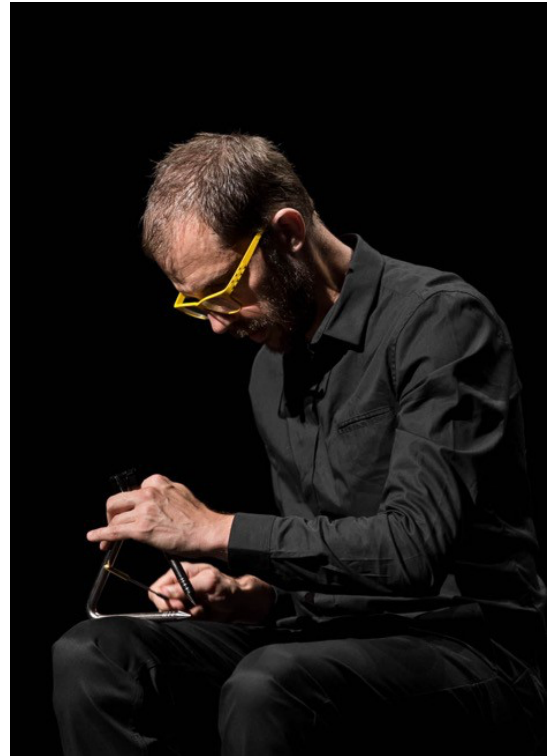
music for percussion 2

- *Telegraph Music [for duo]* (2012-2020) – 10:10
4 morse code handlers
- *Metronome Music [for trio]* (2020) – 16:10
6 metronomes
- *Book Music [for trio]* (2020) – 3:25
books
- *Ball Music [for trio]* (2020) – 10:33
3 basket balls
- *Ruler Music [for trio]* (2020) – 10:45
A3 pieces of paper, pencils, rulers

100 cymbals [10 percussionists - 100 cymbals] (2019) – 35:00

100 cymbals + But what about the noise of crumpling paper

- *But what about the noise of crumpling paper* by John Cage (1985) – 15:00
artistic direction: Ryoji Ikeda
- *100 cymbals* [10 percussionists - 100 cymbals] (2019) – 35:00



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credits

Concept and composition: Ryoji Ikeda

music for strings — Opus 1

Commissioned by Musiques Nouvelles, Mons and Art Zoyd, Valenciennes

music for percussion 1

Commissioned by Eklekto Genève

Performers: Alexandre Babel
Stéphane Garin
Lucas Genas
Dorian Fretto

Stage Manager: Thomas Leblanc

Co-production: Eklekto Geneva Percussion Centre, Ryoji Ikeda Studio, La Bâtie Festival de Genève

Eklekto is supported by La Ville de Genève

music for percussion 2

Commissioned by Musica Strasbourg, GRAME Lyon, La Muse en Circuit Alfortville

Performers: Alexandre Babel
Stéphane Garin
Amélie Grould

Stage manager: Thomas Leblanc

Co-production : Musica Strasbourg, Percussions de Strasbourg

100 cymbals

Commissioned by Los Angeles Philharmonic

100 cymbals + But what about the noise of crumpling paper

Performers: Les Percussions de Strasbourg

Co-production: Musica, Les Percussions de Strasbourg, KunstFestSpiele Herrenhausen Hanover

Production, tours: Richard Castelli - *EPIDEMIC*



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videos

Body Music, Op.4, 2016
vimeo.com/183189074

Metal Music, Op.5, 2016, I. Triangles
vimeo.com/183202487

Metal Music, Op.5, 2016, II. Crotales
vimeo.com/183203074

Metal Music, Op.5, 2016, III. Cymbals
vimeo.com/183203458

mot de passe : ris



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biography

Ryoji Ikeda

Born in 1966 in Gifu, Japan. Lives and works in Paris, France and Kyoto, Japan.

Japan's leading electronic composer and visual artist Ryoji Ikeda focuses on the essential characteristics of sound itself and that 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 has been working on long-term projects through live performances, installations, books and CD's such as *datamatics* (2006-), *test pattern* (2008-), *spectra* (2001-), *cyclo.* a collaborative project with Carsten Nicolai, *superposition* (2012-), *supersymmetry* (2014), *micro | macro* (2015-) and more recently *data.verse* (2019).

His albums +/- (1996), *0°C* (1998), *matrix* (2000), *dataplex* (2005), *test pattern* (2008) and *supercodex* (2013) pioneered a new minimal world of electronic music through his razor-sharp techniques and aesthetics. *The Solar System* (2016) and *technicolors* (2020) as limited edition vinyl and *music for percussion* (2017) was released by The Vinyl Factory.

In 2018, he established his online source as *codex | edition* and released *music for percussion* [cd+booklet], then *music for installations vol.1* [cd+booklet] in 2021.

He performs and exhibits worldwide at spaces such as Ars Electronica Center Linz, Elektra Festival Montreal, Grec and Sonar Festivals Barcelona, The Royal Concertgebouw and Eye Film Museum Amsterdam, Festival d'Automne à Paris, The MET, Crossing the Line Festival New York as well as Kyoto Experiment. He presented solo exhibitions at Park Avenue Armory New York, Museo de Arte Bogota, Hamburger Bahnhof Berlin, DHC/Art Montreal, MONA Museum Hobart – Tasmania, Carriageworks Sydney, HeK Basel, The Vinyl Factory London, Centre Pompidou Paris, Taipei Fine Arts Museum and a major solo exhibition at 180 The Strand London (UK) in 2021 among others.

He 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*.

In 2020, Ikeda performed at Berlin Philharmonie - STROM festival, Asia TOPA Melbourne and more. He was portrayed at Festival Musica Strasbourg, and collaborated with choreographer Pontus Lidberg and the Danish Dance Theatre on his new piece *Centaur*.

In 2021, he presents *superposition* at International Diaghilev Festival Perm under the Artistic direction of Teodor Currentzis and premiere a commission project with Les Percussions de Strasbourg at KunstFestSpiele in Hannover.

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).

www.ryojiikeda.com

www.epidemic.net/fr/art/ryoji_ikeda



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