

Ryoji Ikeda, born in Gifu, Japan, in 1966, is a prominent figure in the realm of electronic music and audiovisual art. Currently based in Paris, Ikeda's work intricately weaves mathematical concepts and vast data sets into immersive sensory experiences. I knew him for his approach to visual depiction by utilizing sound and data. His artistic endeavors span various media, including gallery installations, live performances, and audio recordings. By digitally manipulating data sources such as DNA sequences and open data from institutions like CERN and NASA, Ikeda converts complex information into synchronized sound and visual elements. This approach results in a constant stream of stimuli that challenges traditional perceptions of space and time in art. As Marina Sudo notes, Ikeda's compositions often exhibit a non-linear progression characterized by repetition, variation, and re-contextualization of sounds, leading to a unique temporal experience for the audience (Sudo 2023).

One of Ikeda's notable works, "test pattern," exemplifies his innovative approach to data-driven art. In this piece, Ikeda translates raw data into barcode-like patterns of black and white stripes, which are then projected at high speed to create a dynamic visual field. Accompanying this visual barrage is a synchronized soundscape composed of electronic pulses and rhythms derived from the same data sets. I have looked at this work before, I found that even before understanding his process of the work, this very big projection of barcodes on the floor where very eye-catching. It created a lot of visual connections, from piano keys, barcodes, zebra stripes, etc. For me, the first time I saw the work (not in person), but I wanted to kind of jump on the specific coloured stripes like piano keys. His addition of audio and visuals creates an immersive experience that, in my opinion, needs human interaction to make the work so effective. Adam Collis discusses how Ikeda's work, including "test pattern," prioritizes spatial experience over temporal progression, leading to a sense of stasis that immerses the audience in the present moment (Collis 2017). This deliberate focus on spatiality over traditional musical temporality challenges audiences to reconsider their engagement with art, emphasizing the physicality of the experience and the ephemeral nature of perception.

Sources :

-Collis, Adam. 2017. "Ryoki Ikeda and the Prioritising of Space over Time in Musical Discourse." *Organised Sound* 22 (3): 378–384. <https://doi.org/10.1017/S1355771817000541>.

-Sudo, Marina. 2023. "Spatiotemporal Networks in Ryoji Ikeda's Electronic Music: Loop, Variation and Re-contextualisation of Sound." *Organised Sound* 29 (1): 91–100. <https://doi.org/10.1017/S1355771823000298>.

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