

CRITICS' PICKS

CURRENT | PAST

New York

- Joe Bradley
- "After October"
- Aleksandra Mir
- Sharon Core
- "Looking at Music"
- "Street Art, Street Life: From the 1950s to Now"
- Alfred Kubin: Drawings, 1897–1909"

Los Angeles

- Morgan Fisher

Atlanta

- María Magdalena Campos-Pons

Austin

- "The Mystique of the Archive" and "A Cabinet of Drawings"

Boston

- Nick Lawrence

Chicago

- Carrie Schneider
- "Hidden Truths: The Chicago City Cemetery & Lincoln Park"

Fort Worth

- "Hubbard/Birchler: No Room to Answer"

Pittsburgh

- "Inner and Outer Space"

Portland

- "Beyond Green: Toward a Sustainable Art"

London

- Richard Serra

Paris

- Ryoji Ikeda and Benedict Gross

Berlin

- Vibeke Tandberg
- Vik Muniz

Bergamo

- "The Spajani Collection"

Naples

- "Salud, Deporte y Control"
- Tim Rollins and KOS, Ugo Rondinone

Copenhagen

Paris

Ryoji Ikeda and Benedict Gross

LE LABORATOIRE

4, rue du Bouloi

October 11–January 12

What does art have to do with mathematics? Are numbers beautiful? Can aesthetic and philosophical concepts be represented in numerical terms? Japanese composer and installation artist Ryoji Ikeda and Harvard mathematician Benedict Gross raise these questions at Paris's new art-meets-science research lab in an exhibition titled "V≠L." On display is the result of their lengthy correspondence: three elegant, minimalist installations realized by Ikeda. The first two works are illuminated horizontal panels that seem to float a short distance above the ground. One displays the seven million-odd digits of a unique number, one of the largest known primes, while the other is inscribed with the first seven million or so digits of a much larger random number, the remaining portion of which is only implied by the digits trailing off at the edge of the panel. The darkness of the space stands in stark contrast to the radiant whiteness of the adjoining room, which houses the third installation, *Spectra III*, 2008. Here visitors advance along a corridor of opaque glass panels, illuminated by overhead neon lights that bathe the space in a blinding glare. The mathematical extremes represented in the first area echo both the sensory excess of the second room and the silence reigning throughout—itsself an extreme form of music, according to Ikeda. The installations also allude to Kant, who in *The Critique of Judgement* (1790) contrasted the finitude of beauty—as exemplified by the uniqueness of the prime number—with the boundlessness of the sublime, the experience of which is conveyed here by the sheer magnitude of the random number and the overwhelming sensorial overload of *Spectra III*.

— Rhama Khazam



View of Ryoji Ikeda and Benedict Gross, "V≠L," 2008. From left: *A Natural Number*, 2008; *A Prime Number*, 2008.

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Last Month's Picks



links

CHEIM
& READD'AMELIO
TERRAS—ROSE
GALLERYPeres
Projects

P·P·O·W

Corvi-Mora

London

L | A LOUVER

SIKKEMA
JENKINS & CO.

MAUREEN PALEY

JACK
HANLEY
GALLERY

- "Reality Check"

Stockholm

- "Sprout from White Nights"
- Christian Boltanski

Tokyo

- Shizuka Yokomizo
- Tomoko Yoneda

Seoul

- Dionisio Gonzalez

SCOPE
Art Fair
Miami
Dec 3-7
2008

NEWS | DIARY | **FILM**

Newest Entries

- Brian Sholis on the films of Les Blank
- Melissa Gronlund at the London debut of Kenneth Anger's *Ich Will!*
- J. Hoberman on Robert Frank
- Darrell Hartman on Cassavetes's *Chinese Bookie* and *Woman Under the Influence*
- Kim West on Pedro Costa's *In Vanda's Room*
- Steven Henry Madoff on Rirkrit Tiravanija's new film



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