

N E W S
B R I E F

is global in reach. Painting, photography, sculpture, collage, and digital elements are all utilized by the artist to underline his central thesis of human struggle and resilience within the politics of catastrophe.

Kallat gained an MFA at the Sir Jajmsetjee Jeejeebhoy School of Art in Mumbai, quickly establishing his reputation with regular solo exhibitions in India and abroad. His work was represented in the *1st Fukuoka Asian Art Triennale*, Japan (1999); the *7th Havana Biennale*, Cuba (2000); *Century City: Art & Culture in the Modern Metropolis*, Tate Modern, London (2001); the *Amory Show*, New York (2004); the *5th Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane; and the *6th Gwangju Biennale*, Korea (both 2006).

Sherman Contemporary Art Foundation is located at 16–20 Goodhope Street, Paddington, Sydney NSW 2021. Tel: (61-2) 9331 1112. Fax: (61-2) 9331 1051. Website: sherman-scaf.org.au.

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FRANCE

Mathematical Clarity

Le Laboratoire is presenting, for the first time in Europe, an exhibition of work by the Japanese sound and visual electronic artist Ryoji Ikeda, through January 12, 2009. Through his correspondence with the American mathematician Benedict Gross, Ikeda has conceived a work where the definition of the sublime blends with the immateriality of infinity. An avant-garde composer of ultrasonic frequencies, an explorer of minimal sounds, an artist of visible waves—Ikeda explores the interference between reality and unexplored dimensions.

His musical structures strive to develop perception by bodies; his sound and visual installations fill up a space, between darkness and light.



Jitish Kallat, *Aquasaurus*, 2008, paint, resin, steel, 254 x 688.3 x 269.2 cm, edition of 3 + 1 artist's proof. Image: Courtesy of Sherman Contemporary Art Foundation, Sydney.

Decibels take life and run up against each other; sounds are oppressive yet liberating; is it resonance or silence that we're hearing? Waves make light of the light, gently mocking; from shadow to light the atmosphere vibrates inside a sonic and audiovisual temporality, whose only hidden meaning is in the suggested truth. From infinity to the sublime, Ikeda instills a new dimension whose theoretical definition embraces the science of mathematics.

Benedict Gross, a num-

bers theorist at Harvard University, contributed to this mathematical and philosophical sphere. Gross's encounter with Ikeda suggests the possibility of a common aesthetic language for art and science.

According to Gross, "When you discover a mathematical truth, everything immediately becomes clear. It's so easy to understand. You don't want to touch it. The beauty of mathematics is just a pleasure to behold."

What is this immensity

hidden behind the number? What if the multitude of figures making up a number was made palpable? Would this make infinity accessible? Would the immaterial be then rendered material? These are the driving issues behind the project shown in Le Laboratoire.

"As an artist/composer, my intention is always polarized by concepts of 'the beautiful and the sublime.' To me, beauty is crystal; rationality, precision, simplicity, elegance, delicacy," says Ikeda. "The sublime is infinity; infinitesimal, immensity, indescribable, ineffable. The purest beauty is the world of mathematics. Its perfect assemblage amongst numbers, magnitudes, and forms persist despite us. The aesthetic experience of the sublime in mathematics is awe-inspiring. It is similar to the experience we have when we confront the vast magnitude of the universe, which always leaves us openmouthed. The aim of this project is to engage in dialogue with the mathematician Benedict Gross and other number theorists to find a common language on aesthetics."

Le Laboratoire is located at 4, rue du Bouloir 75001 Paris. Tel: (33-1) 7809 4950. Website: www.lelaboratoire.org. Admission: 6 €uro.

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ENGLAND

Cold War Aesthetics

The Louise Blouin Institute is presenting the first major solo exhibition in the United Kingdom of Wang Guangyi. The exhibition will continue through March 1, 2009 and is a part of the Louise Blouin Institute's *Culture Beyond Borders* series, aimed at encouraging cultural dialogue.

This show is both a reflection on the imagery of the Cold-War-era China and a warning to contemporary audiences about the horrors of war. The exhibition, referencing illustrated manuals created by



Ryoji Ikeda, *data.tron*, 2007, audiovisual installation. Photograph: Ryuichi Maruo. Image: Courtesy of Yamaguchi Center of Arts and Media, Japan.