

Sixteen speakers project sixteen soundtracks comprised of voices speaking twelve languages: Arabic, English, French, Hebrew, Italian, Japanese, Korean, Mandarin, Portuguese, Russian, and Serbian, repeating these words. The sound of a fetal heartbeat is an overall undercurrent rhythm. The sound waves are electronically linked to the voltage of sixteen light emitted diode (LED), powering them and creating shadow images and light patterns in response to the volume. Sixteen LED light and speaker structures hang from the ceiling in a circular shape from a polygonal steel frame, suspended from the ceiling. One side is left open so the viewer can enter the interior of the installation. Under each LED light there is a frame with a photograph of seeds and seedpods printed on a transparency film. Ash covers the frame and around the image. When the LED is lit, the light projected go through a burnished canvas. A ghostly organic shadow image from the film is projected on a canvas that is hung under the frame, and also a shadow of the canvas is cast on the gallery floor.

I utilize the sound and LEDs in hopes of creating an intimate feeling, like whispers in candlelight. The sound fills the gallery space. It reflects on the floor and the wall, and creates a rich aural environment in the space. The projected seed images suggest the origin of life and growth, and the shadow of the ash suggests the inevitability of death. The crumbly burnished canvas speaks of the ephemerality of life. The LED lights suspended at eye level symbolize the spirit of life. When entering the circular installation, the viewer, carrying his or her own associations, becomes a kind of sperm, impregnating and revitalizing the womb-like space of the installation."



reverberate, 78 x 100 x 20 inches, 2008-09
3-channel sound. 72 second loop. 12V halogen light, CD players, custom electronics, metal, monofilament, plexiglass, sinker, subwoofer speakers, speaker wire and water.

reverberate is based on notions of how someone's voice leaves ripples across the lives of others. The work was inspired by my personal memory of my grandmother who passed on last year. Since then, her voice repeats in my head and touches my heart. To reflect this emotional event in my work, I looked to my video library to find my grandmother's voice. I digitally emphasized her voice saying certain phrases, which touched me by cutting the mid to high frequencies. I use subwoofer speakers in order

to create the physical movement of the speaker cone activated by the low frequency. The noise created by the low frequency sound is out of the normal range of human hearing.

For the installation, I created three identical structures. Each includes a subwoofer speaker placed at the height of my upraised arm, and a long fishing string, which attaches to the center of each speaker cone. At the end of the string, a fishing sinker lightly balances on the surface of a 1" shallow tank of water. The water tank has the dimensions of an X-ray radiographic film size. The sound creates a reverberation that transfers from the speaker cone to the sinker. As the result of the movement, ripples spread on the water surface. Beneath the transparent floor of the tank, a 12 Volts Halogen lamp projects light and delicate shadows of ripples onto the gallery wall.

When the viewer sees the subwoofers but hear no sound, he or she has an experience of absence. Audiences may only see the ripple but may not connect it to my grandmother's voice, because of the personal privilege of my hearing of it. The ripple can only suggest the reverberating influence of family interaction.

Created during a residency at Sculpture Space, Utica, NY and funded in part by the Pollock-Krasner Foundation and New York State Council on the Arts.

m a p p I N G m e m o r I e s

December 8, 2009 – February 21, 2010

ARTISTS:

TAKAFUMI IDE and BEILI LIU

ORGANIZER:

KATRINA RHEIN

RECEPTION:

Sunday, December 13, 2009 from 2 to 4 p.m.

CNR'S KATE CANTY CRÈCHE COLLECTION:

December 3, 2009 through January 10, 2010 in Leland Castle Parlors

CASTLE GALLERY HOURS:

Tuesday, Thursday, & Friday, 10 a.m. to 5 p.m.,

Wednesday, 10 a.m. to 8 p.m., Saturday & Sunday, 12 to 4 p.m. The Gallery

is closed Mondays and major national holidays. Please call the Gallery for

special holiday hours. For information, tours, and directions, please call

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Mapping Memories is presented through the generosity of the many friends of Castle Gallery, The Nomura Cultural Foundation, and The College of New Rochelle.



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installation art by
Takafumi Ide and Beili Liu

BEILI LIU,
Lure/Forest



m a p p I N G m e m o r I e s

TAKAFUMI IDE,
propagate



December 8, 2009 – February 21, 2010
Opening Reception: Sunday, December 13, 2009



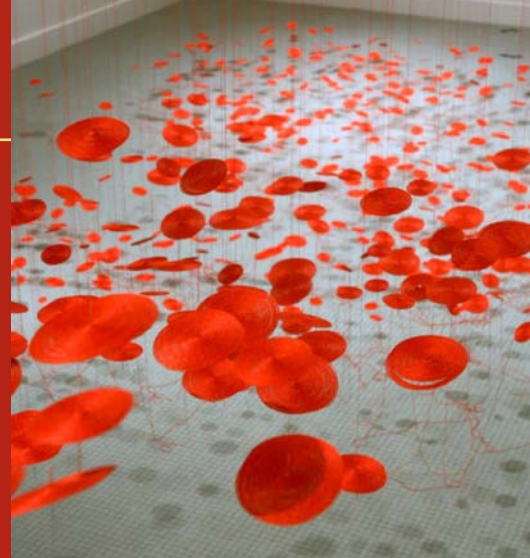
CASTLE GALLERY
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Mapping Memories brings together the work of installation artists **TAKAFUMI IDE** and **BEILI LIU**. Born in China, and now living and working in Austin, TX, Liu depends heavily on her connection to the materials she uses to create time- and process-based installations that address transience, fragility, and time lapse. Her media varies from everyday materials such as salt, water, needles, and thread, to digitally processed images, video, and sound. The resulting work forms from sweeping cultural legends and traditions, to personal family memories. Using Japanese aesthetics, Ide, based in Brooklyn, NY, utilizes fragility and transitory qualities of impermanence to convey ephemeral human life and its beauty. Although sound is essential to his work, he employs several of the viewers' senses. Like Liu, his media ranges from common and basic materials (sand, water, branches), to the technologically advanced. Ide's creations are also born of memories. Simultaneously personal and universal, Liu and Ide's complex installation works engage both physically and psychologically.

BEILI LIU

Beili Liu is a Chinese-American artist whose creative work has been exhibited and published extensively both nationally and internationally. She has shown in venues such as Elizabeth DeBrant Gallery, Shanghai; Tarryn Teresa Gallery, Los Angeles; Museum of Art and History, Santa Cruz; the Chinese Culture Foundation, San Francisco; The Institute of the Humanities, University of Michigan; Lessedra Contemporary Art Gallery, Bulgaria; and Granary Gallery, Fiskars, Finland. Her work has appeared and reviewed in *Art in America International Review*, *Ceramics Art and Perception* (technical) magazine, Australia, *Turun Sanomat News*, Finland, *China Daily*, Yishu, *Contemporary Chinese Art Journal*, *Detroit Metro Times*, *The Detrouiter* magazine, *Real Detroit Weekly*, *Detroit News*, *Ann Arbor News*, *AP Daily News/Asian American Village*, *Asian Correspondence—World News Network*, *World Herald*, *NE* among others. Liu has held artist fellowship at Art Farm, Djerassi Resident Artist Program, Fiskars Artist Residency in Finland, and Fundación Valparaíso in Spain. Liu received her MFA from the University of Michigan, and currently is an assistant professor of art at the University of Texas in Austin.

Tie-Untie



Lure/Forest (detail)



Origin (detail)

Establishing a connection to the materials she uses within her art, Beili Liu's process of creation involves playing until she discovers what works. Each material holds their own learning process and, according to the artist, "... a particular set of elements: structure and orientation, location, space, light, sound, history, and traffic patterns." Beyond the material, Liu's work often addresses her Chinese heritage and the conflict that can arise when eastern and western values contradict.

Lure/Forest, thread, needle, dimensions variable, each coil 2-5 in. diameter, 2009

"The ancient Chinese legend of the red thread tells that when children are born, invisible red threads connect them to the ones whom they are fated to be with. Over the years of their lives, they come closer and eventually find one another. *Lure* is an installation series inspired by the tale. *Lure #1* is the first project of the series. The installation consists of numerous small round disks, which are made from tightly spiraled red thread. Each disk is connected to another, as a 'couple,' and each pair is made from a single thread. These disks are then pierced by needles, which enable the suspension of the disks a few inches from the ground. Subtle air current encourages the disks to sway and turn gently like lily pads on water, while the red lines on the ground cross and tangle. With a little effort, one can discover the 'connected couples,' though the swaying disks have their own 'moves' and 'affairs' regardless of the lines and connections beneath."

Tie-Untie, video installation: string, video projection, 6 ft. x 8 ft. x 1.5 ft., 2008

"Upon undulating white sting pooled onto the gallery floor, a video loop is projected. The viewer is drawn close to the piece by the illuminated string and the moving image of the artist's hands untangling a pool of red thread under water. Her fingers carefully and gently lift, pull, and unravel the entangled red lines. The action of un-tangling is also a process of seeking, clarifying, and resolving. The floating red strings speak of obstacles and uncertainty, while the silent action performs subtle persistence and hopefulness. At the end of the video loop, when the ends of the thread are found, they are tied into a knot."

Origin, wall installation: Chinese spirit money, 7.5 ft. x 7.5 ft. x 3 in., 2008

"In Chinese tradition, spirit money is burnt for ancestors and spirits in the after world as an offering. *Origin* is made from hundreds of rolls of spirit money, half of these rolls with the rich and warm texture of the spirit money, shimmers of silver and gold, the other half charred black. The partial burning, transforms the burned half as a symbolic gateway to the afterworld. The complete circle refers both to the balance and connection of present and after worlds of life, and the union of the solid and void as a complete whole."

TAKAFUMI IDE

Takafumi Ide is an interdisciplinary media artist specializing in installation with sound and light. He received his B.A. in graphic design from Tama Art University in Tokyo in 1989, and his M.F.A. in studio art from Stony Brook University in 2007, where he was awarded a Maurice M. Goldberger & Mariam H. Goldberger Fine Arts Scholarship. He has worked for more than ten years as a graphic designer and illustrator in Japan and now teaches at Stony Brook University as a lecturer, and Suffolk County Community College as an adjunct instructor. Ide has received several honors, such as The Sculpture Space Fellowship and Residency (funded by both the Pollock-Krasner Foundation and the New York State Council on the Arts), the Strategic Opportunity Stipend Program Grant through the New York Foundation for the Arts, and most recently the Nomura Cultural Foundation's Project Grant, and the Vermont Studio Center's Grant and Residency. He has exhibited both nationally and internationally. Recent exhibitions include the Carriage House in the Islip Art Museum, East Islip, NY; Alpan Gallery in Huntington, NY; and the Harnett Gallery at the University of Rochester. Upcoming solo exhibitions are scheduled at the Second Street Gallery in Charlottesville, VA and Wave Hill in the Bronx, NY. Ide's light and sound sculpture, *threshold*, was created at Sculpture Space in 2007, and has been lent from April 2008–May 2010 in the Arts Across Campus program at Onondaga Community College, Syracuse, NY. His current project at Castle Gallery is supported in part with funds from the Nomura Cultural Foundation in Japan.

Takafumi Ide's installations focus on personal experiences. For each piece his process begins with choosing a single word to convey his current state. He then uses this "keyword" to develop his ideas both conceptually and visually. What is produced is often a full sensory experience, incorporating both audio and visual to produce a more layered psychological and physiological impact. The result holds, in his own words, "beauty, elegance, fragility, and symmetry... collected memories."

propagate, 14-foot-wide circle installation, 2006-09

16-channel sound in which sound volume turns on LED lights. 1 minute and 56 second loop. Ash, burnished canvases, custom electronics, Fostex VC8, MacBook, MOTU Traveler, picture frames, speakers, speaker wire, transparent films and white LEDs.

"In *propagate*, a sound and light installation, I use the implied life potential of a seed to reflect on birth and parenting. Based on my personal joy of having my second son, the subject for this project is the idea of retaining the thankfulness of the experience of giving life in these difficult times. Parents need to love, protect, share, nurture, and give hope to the new life. These key words propagate in the sound element of this work.

propagate (detail)

