

Tatsuo Miyajima has sold more than half the works shown at Gallery Takagi, Nagoya, including a ¥2,500,000 installation. He has hit the big time after drawing international attention with an installation of digital counters, called "A Sea of Time," in the Aperto exhibition at last summer's Venice Biennale. He has used electronics of various types for several years. The new material has an old message: Miyajima expresses continuity, constant change, and infinite connections. Takagi's large exhibition room is half draped in black. On one long wall, end to end, is a row of

counters about half a meter off the floor. On half of the adjoining wall is a higher row. Each digit fluctuates at its own pace, uncoordinated. Zeros do not show—the light goes out.

There is no clear meaning to numbers, arrangements, or color, although the oddly familiar flickering business of the numbers may be a

metaphor for humans. The meaning of the whole is profound. It's a basic that's easily overlooked in our fast and artificial lifestyle. Miyajima paused to look closely at numbers in a drawing installation at Gallery Surge in Tokyo which ended last week. There were no wires, no movement, and no glow in the dark—he drew the numbers onto the gallery wall, from tiny wristwatch-size digits to huge integers that ran off the wall into some other dimension. It was a surprising shift from his previous work, but a satisfying counterpoint.