



RICHARD GARET selected works

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Revealing (exhibition detail), Piero Atchugarry Gallery, Miami, FL, 2022 – Pic. Rafael Guillén

Richard Gareth works with sound and visual arts. His materials emerge from ontological investigations of background noise and the decadence-and-decay of technological utilities. Gareth seeks to invert the normative function of background noise from unconscious status to active presence. The images and objects in his work stem from processes and experimentations applied to both outmoded and current technological media that emulate situations that translate material source into abstractions.

His works embrace the objectification of the ordinary, repurposed technologies, transposition, articulation of space, nuances of perception, and extended techniques applied to time-based practice. Such creations, both conceptual in origin and experimental, embody contemporary life as a filtered experience. Gareth emphasizes two notions from this experience that inform his work; debris from constant cultural bombardment and the experience of commodification, both being considered by Gareth to be sensory overload.

Gareth finds further inspiration from observing isolated situations of everyday life and from interactions with found materials that explore further possibilities of automation, discarded utility, function-and-defunctionalization, commodity, and environment.

Richard Gareth holds an MFA from Bard College, NY. Recent projects include Recent projects include Transhemisférico, Gurvich Museum of Art, Montevideo, Uruguay; Beyond the Sounds of Silence, Lowe Art Museum of The University of Miami, Miami, FL; Revealing, Piero Atchugarry Gallery, Miami, FL; Plural Domains, Selected Works From CIFO Collection, Harn Museum of Art, Gainesville, FL; Interstitial Spaces, CTM 2020, KQB Kunstraum, Berlin, Germany; Apocalypse at Nicola Pedana Gallery, Caserta, Italy; Four Horsemen, MAKER Fair, Rome, Italy; Primitivo, Casa Hoffman, Bogota, Colombia; The Festival of the Image, Manizales, Colombia; CIFO Grants & Commissions Program Exhibition 2017, Florida, USA; RED-Splice, Fridman Gallery, NYC; SOUND ONE, Cindy Rucker, NYC; Periscope, Zipper Gallery, Sao Paulo, Brazil; Screen Memory, Galerie Burster, Berlin; Midnight Moment, site specific work created for the electronic billboards of Times Square, NY; Alusiones, Carmen Araujo Arte, Hacienda de la Trinidad, Caracas, Venezuela; Meta-residue: Input Material, Space, Studio 10, NY; Theorem: You Simply Destroy the Image I Always Had of Myself, Maná Contemporary, NJ; Adrenalina, Red Bull Station, Sao Paulo, Brazil; International Biennial of Contemporary Art of Cartagena de Indias, Cartagena, Colombia; Bioderivas, Museo de la Naturaleza y el Hombre, Tenerife, Spain; Queens International, Queens Museum of Art, Queens, New York; Soundings: a Contemporary Score, Museum of Modern Art, New York; Extraneous to the Message, Julian Navarro Projects, NY; The Spacious Now and the Scale of the Instantaneous, Studio 10, NY; 5x5 Real Unreal, Museum of Art Acarigua-Araure, Venezuela; EAC: Espacio de Arte Contemporáneo, Montevideo, Uruguay; Fine Arts Museum of Montreal; San Francisco Museum of Modern Art; Museum of Contemporary Art of Barcelona (MACBA), Barcelona, Spain; Art Museum of Puerto Rico, San Juan, Puerto Rico; and El Museo del Barrio, NYC. His sonic constructions have been published through sound art labels such as 23five, And-Oar, Non Visual Objects, Winds Measure Recordings, Unframed Recordings, Con-V, Leerraum, White_Line Editions, OBS, Line Imprint, and Contour Editions.

Details



SONOCHROME, 2022 (installation detail), Beyond the Sounds of Silence, Lowe Art Museum, Miami, FL



Perceptual Series (installation detail), Beyond the Sounds of Silence, Lowe Art Museum, Miami, FL, 2022

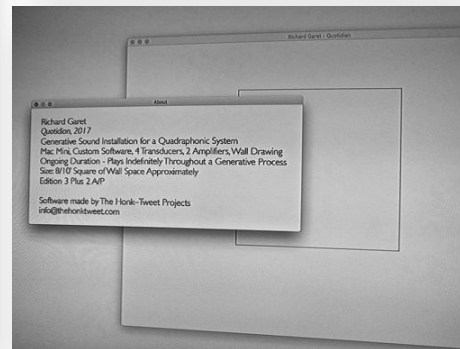
Quotidian, 2017. Photos taken at the opening of NO BLACK / NO WHITE (NO AND): CIFO's 2017 exhibition for the Grants & Commissions Program award recipients. Courtesy of CIFO Collection



Exhibition book detail, 2017



Quotidian detail, 2017

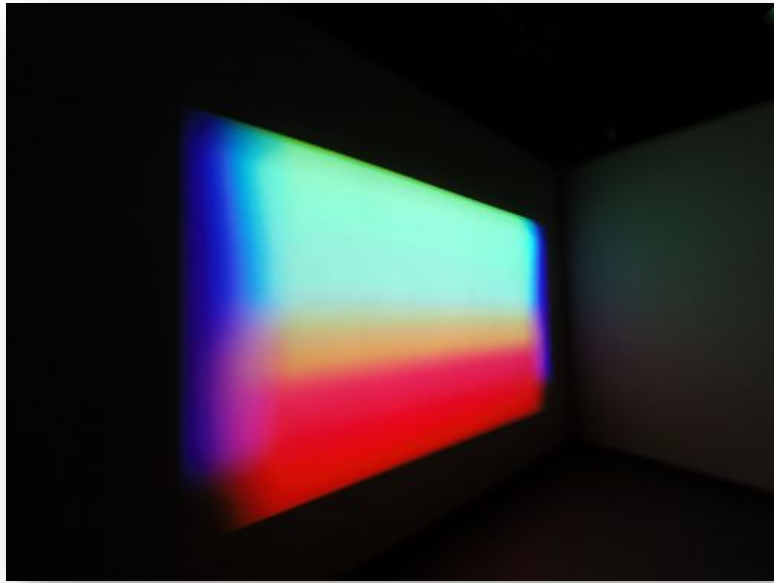


Quotidian custom software detail, 2017



Quotidian detail, 2017

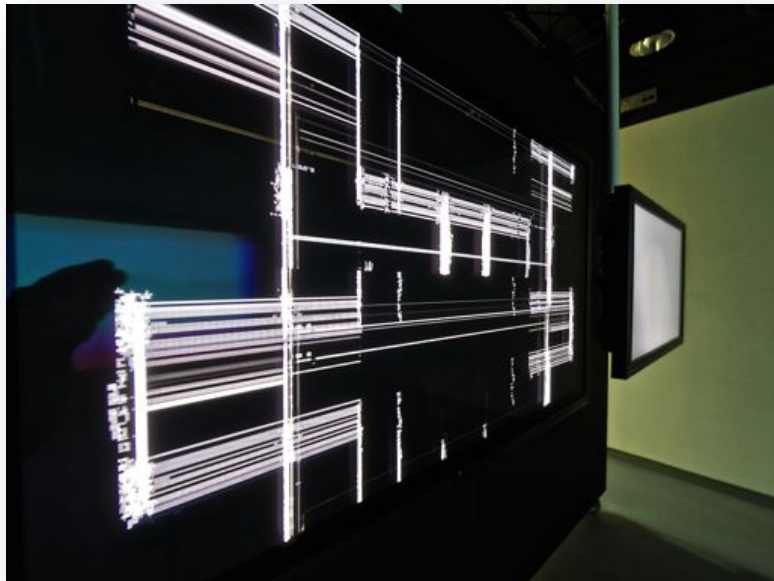
Within the Temporal, Solo Exhibition, 2017, Salisbury University Art Galleries, MD



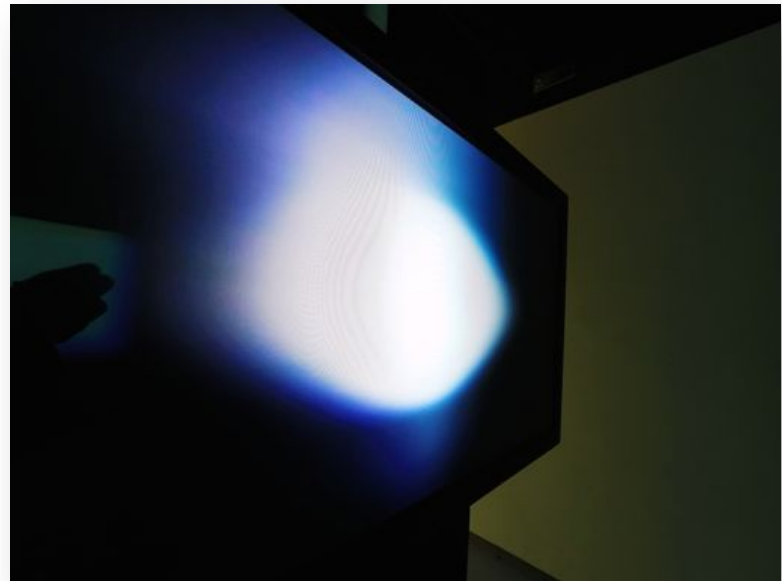
Exhibition detail, 2017, Salisbury University Art Galleries, MD



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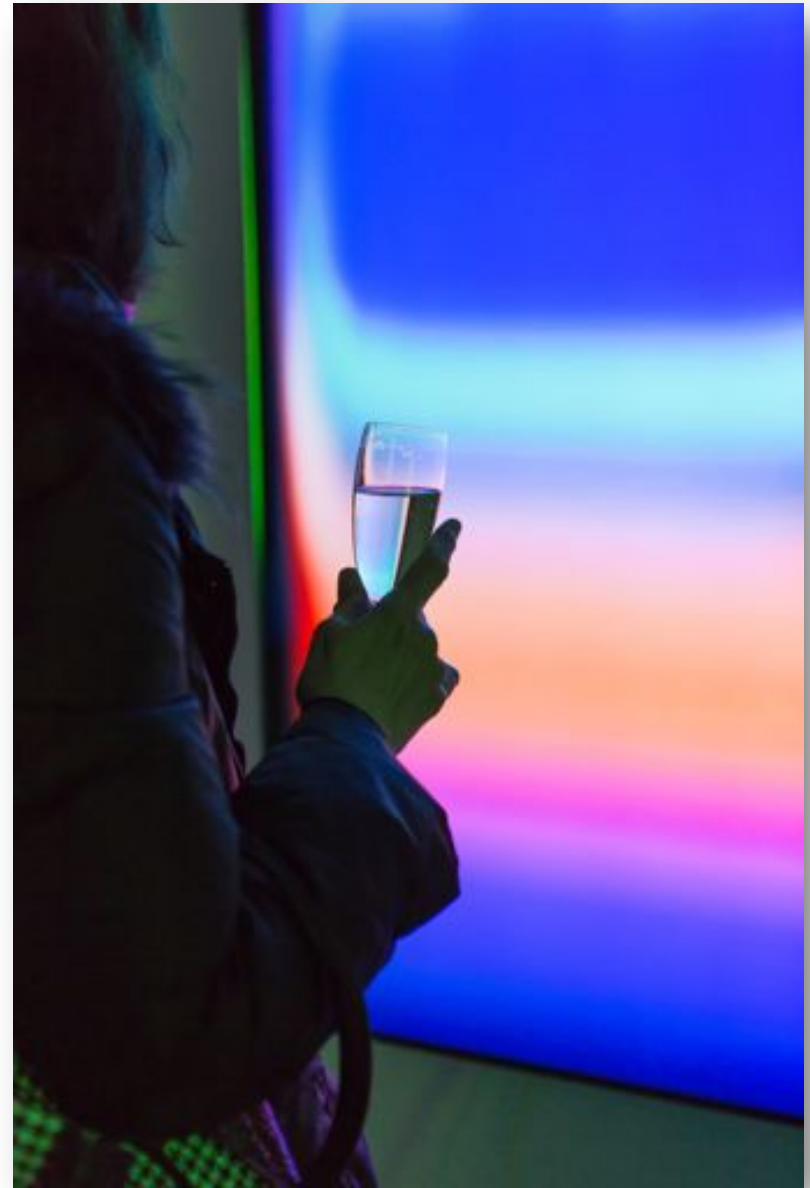
Screen Memory, solo exhibition 2016, Galerie Burster, Berlin



Exhibition detail 2016, Galerie Burster, Berlin



Exhibition detail 2016, Galerie Burster, Berlin



Exhibition detail 2016, Galerie Burster, Berlin

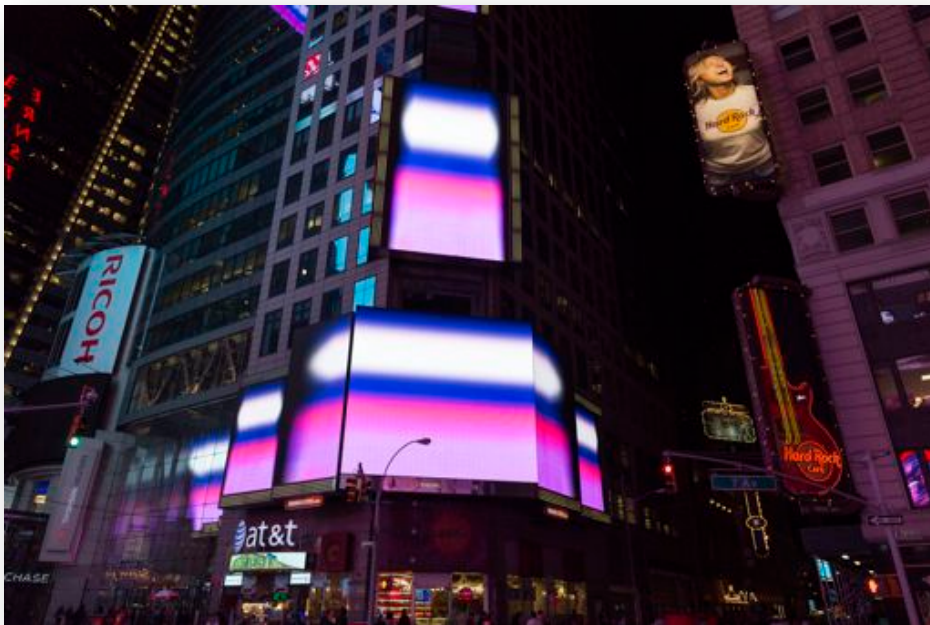
Richard Gareth's lush, luminescent sonic landscapes hypnotized Times Square on June 1-30, 2015, every night from 11:57 p.m.–midnight as part of Midnight Moment.

Perceptual: Sonic Landscape/Midnight Blink transforms the frenzied sounds of Times Square into a lush, luminescent visual representation. Gareth has left no audio in the piece, only a moving image signal that takes the viewer on an optical journey through the neighborhood's soundscape.

Perceptual Series

"Richard Gareth's electrified color-rich moving image works, created through sound then silenced, cannot be stifled and throb with an intense energy." -Maureen Sullivan

For *Perceptual Series* Gareth makes use of sounds as a tool to generate a visualization of a sonic construction. Then the artist removes the audio leaving just the moving image signal creating an experience of sound through vision that changes and pulsates according to the properties of the sonic composite. The viewer is then pulled into lavish landscapes of continually reconfigured color and mood.



Perceptual: Sonic Landscape/Midnight Blink, Midnight Moment; exhibition detail, TSq, NY, 2016



Soundings: A Contemporary Score, Group Exhibition, 2013, Museum of Modern Art, NY



Before Me detail, *Soundings: A Contemporary Score*, 2013, MoMA, NY



Before Me detail, *Soundings: A Contemporary Score*, 2013, MoMA, NY



Before Me detail, *Soundings: A Contemporary Score*, 2013, MoMA, NY



Before Me detail, *Soundings: A Contemporary Score*, 2013, MoMA, NY

Extraneous to the Message, Solo Exhibition, 2013, Julian Navarro Projects, NY



Exhibition detail, 2013, Julian Navarro Projects, NY



Exhibition detail, 2013, Julian Navarro Projects, NY



Exhibition detail, 2013, Julian Navarro Projects, NY



Exhibition detail, 2013, Julian Navarro Projects, NY

Espacios No-Euclídeos, Solo Exhibition, 2011, EAC, Montevideo, Uruguay



Exhibition detail, 2011, EAC, Montevideo, Uruguay



Exhibition detail, 2011, EAC, Montevideo, Uruguay



Exhibition book detail pic #1



Exhibition book detail pic #2



Exhibition book detail pic #3



Exhibition book detail pic #4



Performing with material sound and light at Experimental Intermedia Series, NY. March 19, 2021

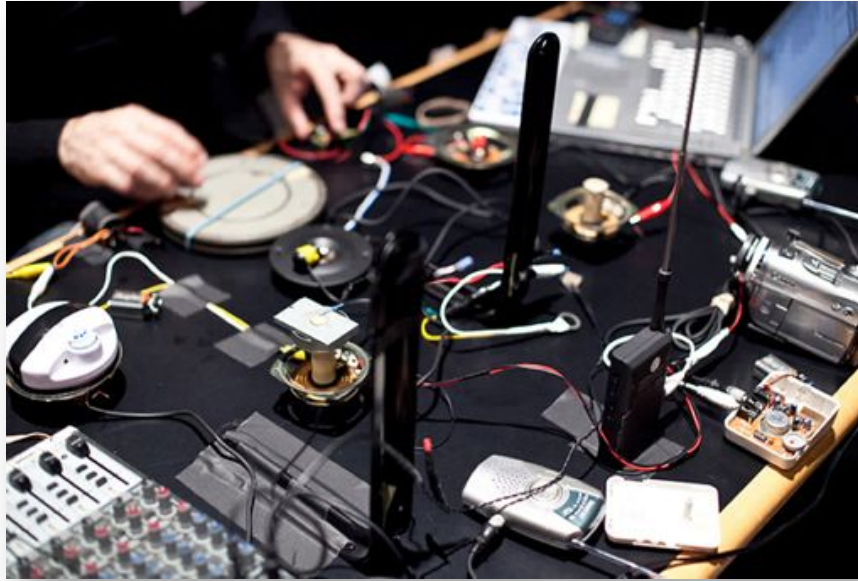


Performing with material sound and light at Experimental Intermedia Series, NY. March 19, 2021



Performing with material sound and light at Experimental Intermedia Series, NY. March 19, 2021

Live 2011, 23 Five, Activating the Medium, SFMoMA, CA



Performance detail, 2011, Activating the Medium, SFMoMA, CA



Performance detail, 2011, 23 Five, Activating the Medium, SFMoMA, CA

Area, 2010, Issue Project Room, NY



Performance Installation detail, 2010, IPR, NY



Performance Installation detail, 2010, IPR, NY



Performance Installation detail, 2010, IPR, NY

Selected Works

Time Frame Imagery / *Untitled (staring)* / *Plasmatic Memories*

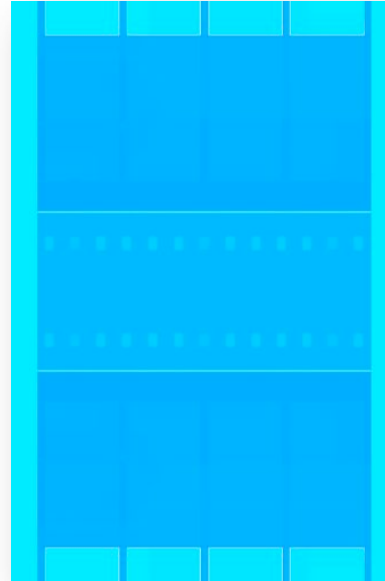
Combining inspired light and space art with the tradition of geometric abstraction in painting, Richard Gare's color field imagery hovers in a realm between object and pure optical phenomena. Their only subject is shape and color itself, but Gare's process involves an extensive investigation into the nature and capabilities of sight and apprehension, by which we come to know the qualities and contours of our world.

At first look, it would be easy to assume that the images in this collection, are concerned entirely with the first two dimensions of space – a flatness that insists on nothing beyond its borders or beneath its surfaces. These images exude a pure color that cannot result from a photographic imitation of the outside world. Rather they are intent on the tones and hues of the image-object itself: the high contrast, reflection, extreme saturation, and plasticene quality achievable by the abstract use of digital manipulation, photographic chemicals, surface materials, and printing techniques. Equally important is the creative exploitation of digital artifacts and glitches, which become natural elements within the composition.

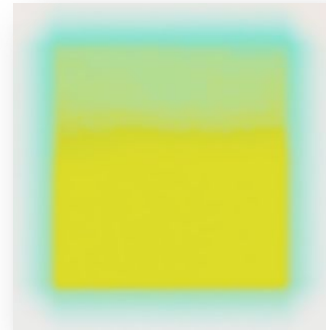
Gare insists on a particular process and materials to achieve this heightened state of the image beyond reality. Each image asserts a form that threatens to overwhelm its borders. The opaque terrains, balanced or conflicting across strict boundaries, approach a kind of incandescence through their saturation and combination. The panels have the quality of an actual source of light, bridging the worlds of reflective and emanative phenomena, in an attempt to achieve a kind of *concrète light*.

It might then come as a surprise to discover that for Gare one of the key subjects of these works is, in fact, time. Through his work in video and sound, Gare has worked extensively with duration and repetition and their effects on perception. These photographs, derived from flash-instants in an endless flow of frenetic video imagery, represent to date the furthest extension of his explorations into the qualities and potentials of time modulation. Gare begins with a stream of abstract video, carefully composed from layers of color and form and put into a constant and non-repeating state of excited motion, moving too fast for any solid form to emerge. From this visually overwhelming flow, he then pulls discreet frames, which become the starting points for the digital manipulations that in turn become the photographs. In this way, the artist attempts to pull from the unrecoverable flow of time a few totemic instants that can serve as markers, or synthetic memento mori. What were optical illusions become concrete facts, solid form, and closed space. We see in this work a movement from time as flow (an endless, unleashed, momentary time) to time as cell (constrained, focused and bonded to its material object). And what we are asked to apprehend in these images is, above all, this invisible frame around time that holds it in its cell, however momentarily. Like the glowing afterimage savored by the mind's eye, Gare strives to hold up these incidental moments of beauty-in-becoming, as a form of not only *concrète light*, but of *concrète memory*.

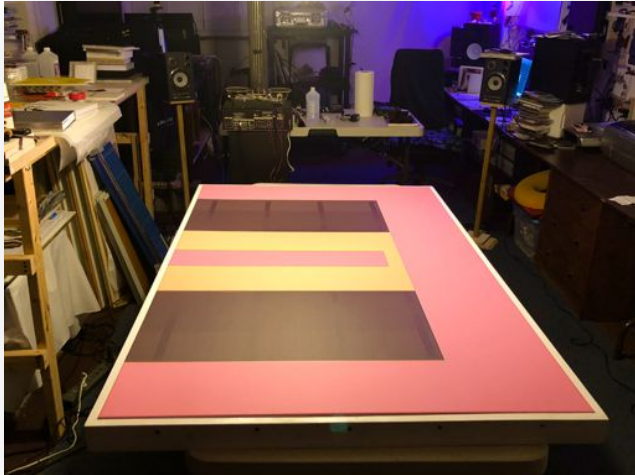
Text by Andy Graydon



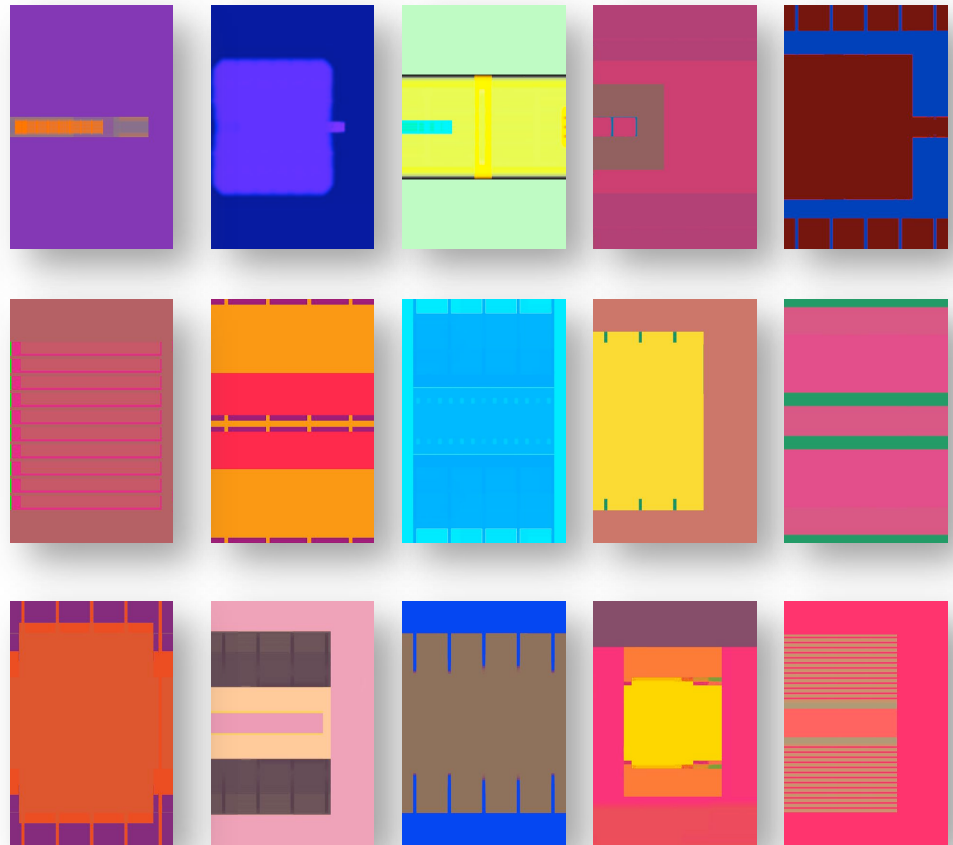
Untitled (staring); #8, 2022
60" x 40" (152.4 x 101.6 cm)
Archival print



Plasmatic Memories; #37, 2022
9" x 9" (22.86 x 22.86 cm)
Archival print on photographic paper



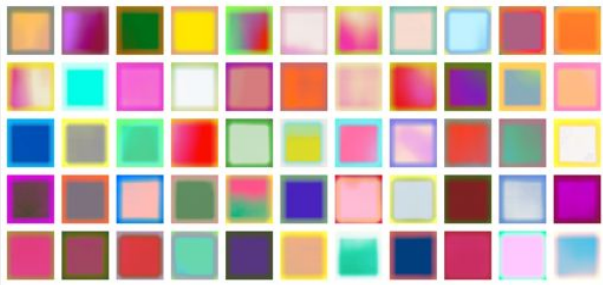
UNTITLED (staring); #1 through #15, 2022
Dimensions: 60" x 40" (152.4 x 101.6 cm)
Archival print





Plasmatic Memories; #37, 2022
Dimensions: 9" x 9" (22.86 x 22.86 cm)
Archival print

Plasmatic Memories - (Time Frame Imagery)
Series comprised of 73 works total
Only *Plasmatic Memories; #37* previewed here
Group sample below with a grid of 55 works

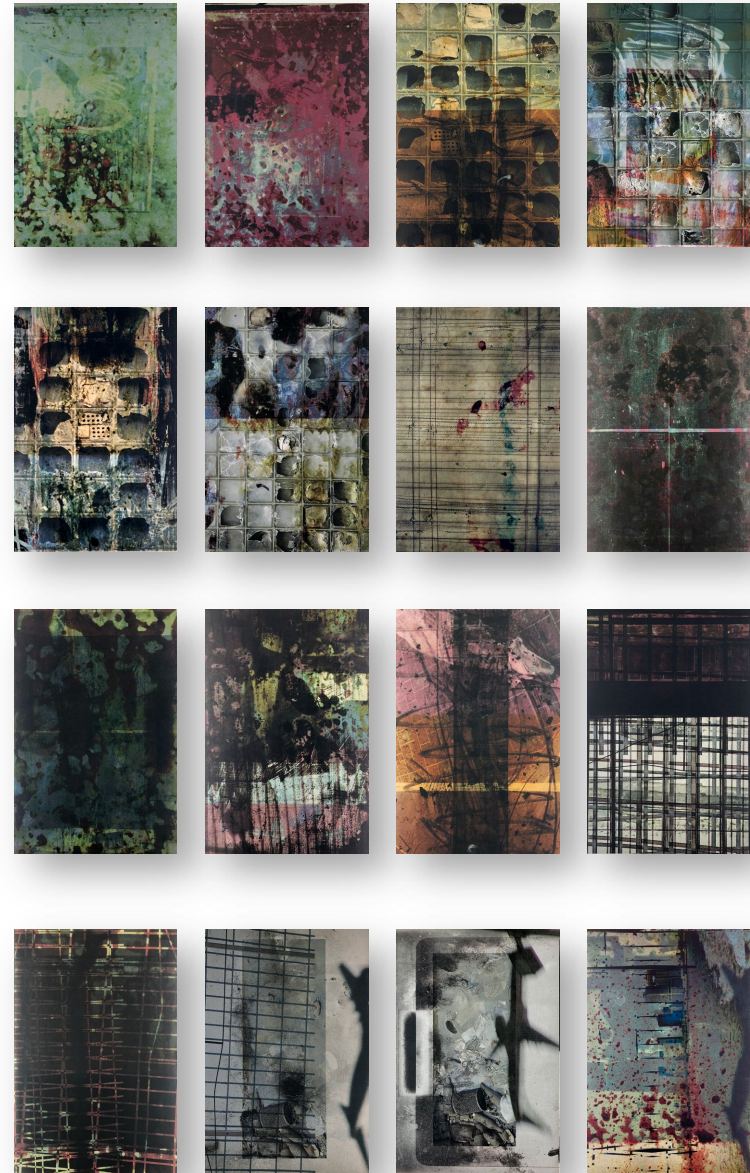


Fragments as a series utilize the properties of photography and photographic methods to create works with a pictorial sensibility. Each work emerges from a process of printing a distinct image on photographic paper and repeating the process many times with a different image source each time. The colliding encounter of ink, each image's unique characteristic, and general juxtaposition of different sources struggle to compose the image and give the final outcome as the work itself. Each work is unique and it cannot be repeated. *Fragments* evokes the fragility of memory and the construction of memories from experiences from the world; things we see and retain. Memories are also vulnerable recollections that often fluctuate overtime, distorting and blending with other information, but also subjectively reconstructing themselves in our minds establishing new perspectives of feelings and meaning.

Technical: Each piece is permanently mounted on a wood panel. All works are coated with a sealant specifically designed for archival printing and UV Protection.



Fragments (1 through 18), 2020
 Dimensions: 18" x 12" (45.72 x 30.48 cm)
 Photographic process on a wood panel
 Unique





Grinded is a 40 minute piece fragmented in 4 parts of 10 minutes each. The work may be shown in sequence or as four channels of moving image playing back simultaneously. The initial method consisted of manually treating 16mm celluloid that subsequently was transferred to digital and then processed further. The abstract sequences emerged from the chemically decomposing of and transformative interventions on the source material. The outcome established a perceptual object of free associations and psychodynamics as a composition. *Grinded* exposes the poetics of processed material and cognitive responses. Such external encounters permit the spectators to create their own internalized experience for meaning. The viewers and their experience become the sole protagonists in the work.

Grinded, 2018
Moving Image Installation / 4ch
Dimensions variable
Duration: 40'
Edition of 3 + A/P



3 Steps Up The Latter, 2018
 Multimedia Installation / slides project over works on paper
 Dimensions variable
 Continuous running
 Materials: Slide projector, slides, eight 20" x 15" (50.8 x 38.1 cm) mixed media works on paper
 One of a Kind

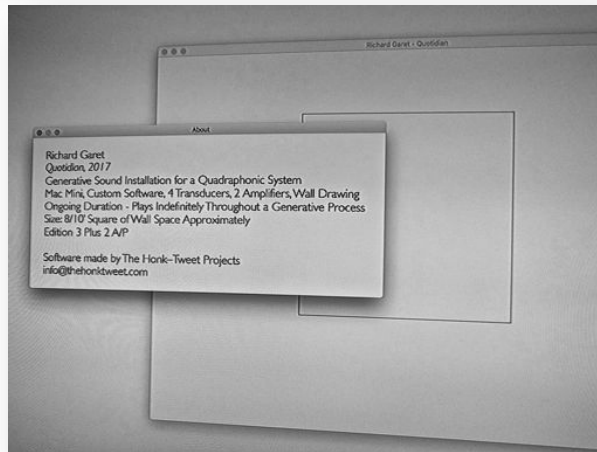
Three Steps up the Latter is a multimedia installation work comprised of various materials and steps. There are 2 slide projectors with modified and physically intervened slides. There also are 8 mixed media works on paper (16" x 20" each). The mixed media works are positioned in a grid or sequential configuration on the wall. The two projections with unique content float over two of the mixed media works, the other 6 pieces remain as is. Where each specific projection is directed can be decided arbitrarily; and it can be changed while the work is exhibited by simply altering the position and direction of the projection and allowing it to fall on another one of the surfaces.

In Garet's practice the pictorial experience, the layering buildup, the relationship to malleability and materiality found in painting are key elements that are transferred to the various medias with which the artist currently works (such as sound and video art, installation, and photography). Although Richard Garet has not painted for years in the traditional sense, he still revisits the possibilities of painting through ideas and methods of expansion reinventing the pictorial experience and situating the viewer in a new receptive position each time.

This work encompasses time, volume, visual art, sculpture, sound and space. The work itself is quite performative; and it permits a malleable configuration.



Quotidian focuses on drawing attention to the sounds that we encounter in our common spaces while emulating the everyday situation of attempting to identify those sounds. Quotidian is a generative quadraphonic sound work, playing indefinitely without repetition. It invites the visitors to place their ear to the wall for listening. The objects in the work are seamless to the visitor. The only visual element is a 6' square wall drawing indicating the listening perimeter where the visitors locate themselves. Four transducers attached from the inside of the wall match each corner of the external drawing and serve as the piece's output. The audio will generate differently each time it plays and move spatially throughout the four transducers. Only a subtle fraction of the audio emission can be heard in the space when there is proximity to the wall, therefore the participants need to place their ear to the wall in order to experience the piece. As the visitors place their ears to the wall each person's skin, make up, sweat, etc., will leave a trace, continuously contributing to the overall construct of the work.



Quotidian, 2017

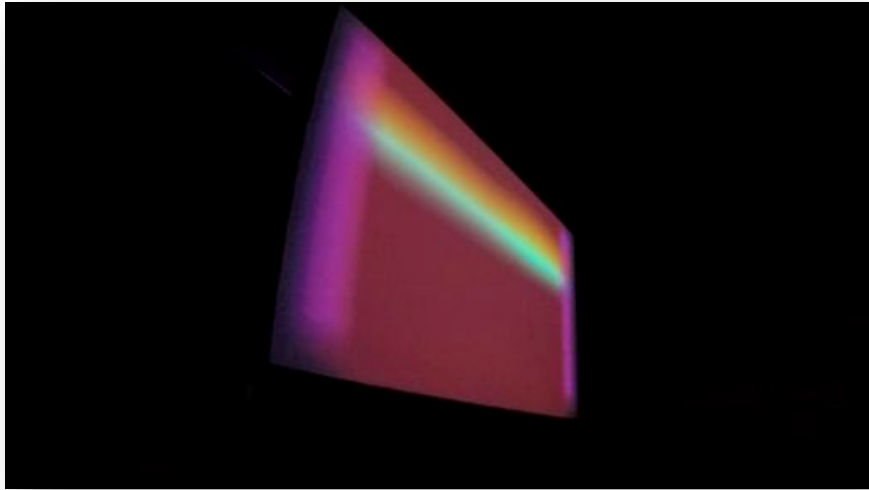
Generative Sound Installation for a Quadraphonic System

Dimensions: 8' Square (2.45m Square)

Duration: Generative (it never repeats the same way)

Material: Mac mini, custom software, 4 transducers, 2 amps, wall drawing

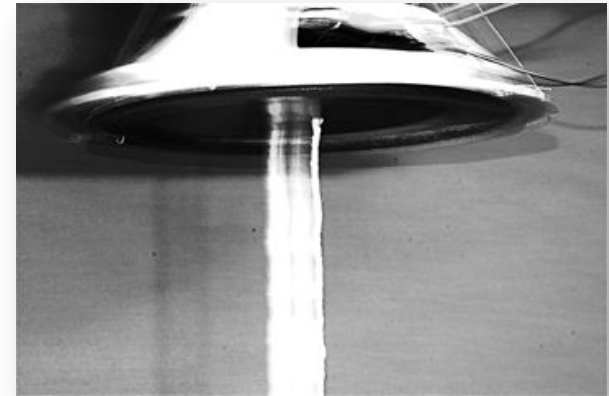
Edition of 3 + A/P



UNTITLED (vienna), is an audiovisual piece that proposes an immersive reception of moving image and sound. The work examines the processes of interacting with sounds to inform the outcome of moving image and vision. The techniques employed to make the imagery incorporate real-time computer processing and poly-layered visual constructs established by creating parameters by which the sound becomes the instrument that activates the malleable permutations of the imagery. The sound was carefully constructed and utilized to effect, intervene, disrupt, and further modify the visual parameters of the moving image. Garet's sonic construction for this project is generated from material explorations such as electromagnetic waves, treated tape and audio cassettes, cracked media, sonification of light and data, information noise, electrical phenomena, field recordings, computer processing and further studio research to articulate subtle sonic movements that modulate and fluctuate over time.

UNTITLED (vienna), 2017
Moving Image Installation (audiovisual)
Dimensions variable
Duration: 53'31" Approximately
Edition of 3 + A/P





30 Cycles of Flux, Ongoing

Sound Installation

Dimensions variable

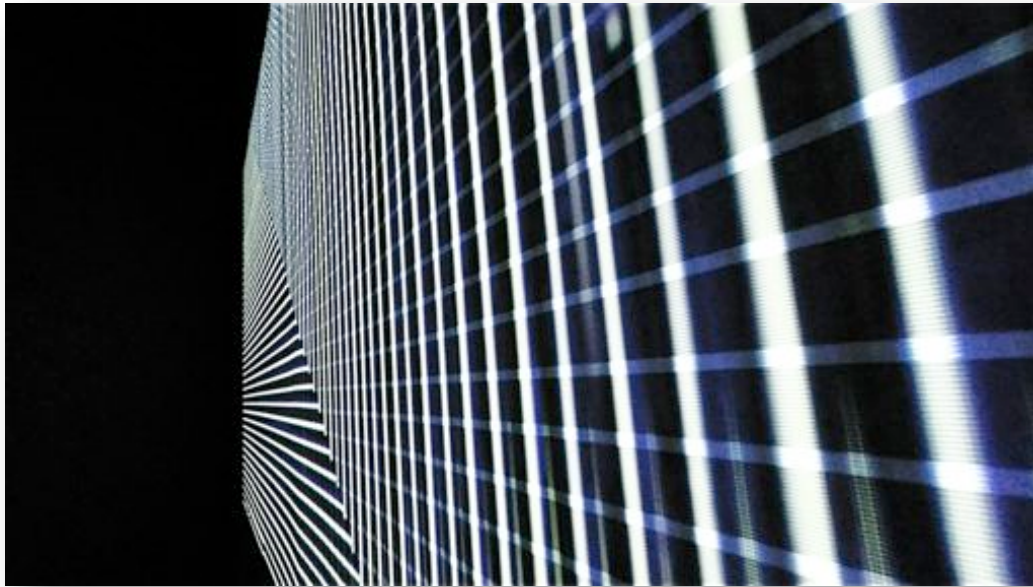
Continuous running

Materials: 30 Hz audio file, audio amplifier, speakers, string
Open edition



30 Cycles of Flux is a sound piece that consists of an oscillator emitting a 30 cycles wave (right below human beings hearing range) to activate speaker cones with white strings attached to the center of each cone. The speakers hang from the ceiling with the cone facing down and with a white string attached to the center of each cone. When the cones become activated by the infrasonic wave the strings move in a constant flow subsequently producing a kinetic visualization of the wave.

This is an object construct and time-based sound artwork that may be considered both sound site-specific sculpture and sound installation. The work may consist of any number of cones with a minimum of two. The work also adapts to the exhibition space based on the specifications of the environment. Depending on the number of cones, the work may adjust taking shape into various configurations such as square, rectangular, triangular, asymmetrical, or even linear.



John Cage said after he entered an anechoic chamber, which is designed to attenuate sound, that he heard only two sounds. One sound was high and the other low. The audio engineer in charge told him that the high one was his nervous system in operation and that the low one was his blood circulating. Considering John Cage's anechoic chamber experience, I felt inspired to work on a piece that could be malleable and adapt to any environment and that as a conclusion could arrive to two frequencies, one high and one low.



SONOCHROME is a video/sound kinetic installation that functions as a metaphor of the body. The piece projects kinetic light onto an intervened wall, and the modulated light from the projection translates into sound. The work adapts to any environment, scale, and space. It may vary in many ways such as perfect symmetry or irregularities. Various images from the moving image are traced onto the wall with white tape illustrating the aesthetics of the imagery; creating not only a wall intervention but also enhancing the wall's sculptural capacity. When the light from the projection and the marks on the wall intercept, a series of light-object activations are created that produce a third element of vision and optical richness. This result expands on both light projection and imagery mapping and also the sculptural properties of space. The audio of the piece is in fact the projected imagery being translated into sound. This process generates 2 tones, high and low, that intermittently pulsates in unison with the imagery. The high tones represent the blood circulating; the low tones stand for the heart beating. Both sounds not only imitate life in action in its most reductive form, but also are reminiscent of what happens when we enter an anechoic chamber and hear our bodies in absolute silence. The video imagery consists of bright and dark lines rotating clockwise in 45-degree intervals starting from 0 to 360 degrees. This process not only rotates in cycles like life itself, but its effect generates nine geometric patterns, which complete a full cycle in 4:04 minutes and then begins again in a seamless manner. As a result the visitor experiences a landscape of visuals and sounds in complete synchronicity with each other, activating the space, and interconnecting the visitors body and mind with the installation as a body organism at large. See documentation for references.

SONOCHROME, Ongoing
 Multimedia Installation
 Dimensions variable
 Continuous running
 Materials: Wall intervention, video projection, speakers, media player, file (audiovisual)
 Open edition



Guitar Heroes, Ongoing (dated when exhibited)
 Sound Installation
 Dimensions variable
 Continuous running
 Materials: Two I-Pods, two electric guitars, two guitar amplifiers
 One of a kind



Guitar Heroes draws attention to the culture of entertainment and information related to how often critical actions in life become subjects of the popular vote; like USA forces killing innocent people in error in the war of Afghanistan and Iraq in contrast to pop music and its rise up the charts.

Each playback device activates a distinct sound exciter that is attached to the neck of each electric guitar, consequently vibrating the strings and generating a field of harmonics and overtones in real time. The sound generated by the guitars masks the sources and subsequently creates an uncanny and disorienting sound that fills the space. As the visitors navigate the floor and approach the guitars, they have the option of accessing the source material, or simply walking away with what just lays on the surface of the work.

I-Pod 1: Top Hot 10 songs of the Billboard / Week of the exhibition

I-Pod 2: 10 most popular YouTube videos with combat footage of the American troops at war / Week of the exhibition



Areal is a work for active viewing and listening, with emphasis on physical reception through the utilization of light projections, sound, and fog in space. The work consists of enveloping a designated space with fog and having 4 video projectors placed in various locations to display distinct colored lights consequently activating the fog with color dynamics and light pulsations over time. The projectors direct light at various angles creating isolated encounters, visual phenomena, and various ranges of optical depth. The visitors find themselves inside of the work actively listening and viewing. *Areal's* sound is a composition that focuses on surfaces, gestures, differences, and distances among material and its phenomenology. It focuses on activating and amplifying expressive sonic manifestations of electromagnetic waves utilizing radio technology. All sounds used to make this piece emerged from interacting with objects, excitors, and extended techniques to activate sounds within the perimeter of the working table space. The outcome emerged from physical modulations and establishing relationships that simulate social and spatial interactivity in the form of conversation, where what is voiced is the result of colliding effects that are vacuumed by electromagnetic receivers from within the atmosphere of the working area.

Areal, Ongoing (dated when exhibited)
Multimedia Installation
Dimensions variable
Duration: 60' approximately
Material: 4 video projectors, quadraphonic audio, fog machine
Edition of 3 + A/P



X—RAY departs from found mammography x-rays that were submitted to experimentations and processes that altered the media and material. The sheets were cropped and cut into several 35mm film size pieces. Transformative techniques were applied to the medium such as boiling water immersion, heat contact, and chemical decomposition to help transcend the imagery from its original content. Each piece was then scanned and digitized for further formatting. Subsequently the work distorted away from its original form creating new imagery beyond its source, while also drawing attention to the terrifying mutation that may occur to the female body.

X-RAY Series

Series comprised of 38 works total.
Only X-RAY; #27, 2015 previewed here

X-RAY; #27, 2015

Dimensions: 18" x 12" (45.72 x 30.48 cm)
Print
Edition of 3 + A/P



Activated Void; Commodity, 2015
Dimensions: 18" x 12" (45.72 x 30.48 cm)
Print
Edition of 3 + A/P

Activated Void Series echoes Gareth's interest in experimenting with media, material, and process. In these works the artist focuses on the properties of photography combined with discarded utilities and repurposing technological malfunction, found media, and surface to generate the works. Gareth treats each piece individually with transformative techniques, both tactile-analog and digital, that puts to test and transcends the sole nature of the source material.



A Thought



Commodity



Light Drawing the Surface



Rhythm



Skin



Tell Me How You Feel



Perceptual: Sonic Landscape/Midnight Blink transforms the frenzied sounds of Times Square into a lush, luminescent visual representation. Gareth has left no audio in the piece, only a moving image signal that takes the viewer on an optical journey through that neighborhood's soundscape.

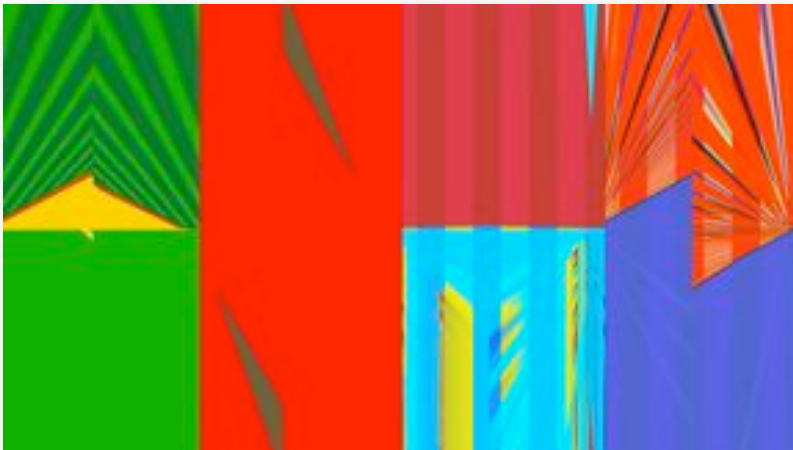
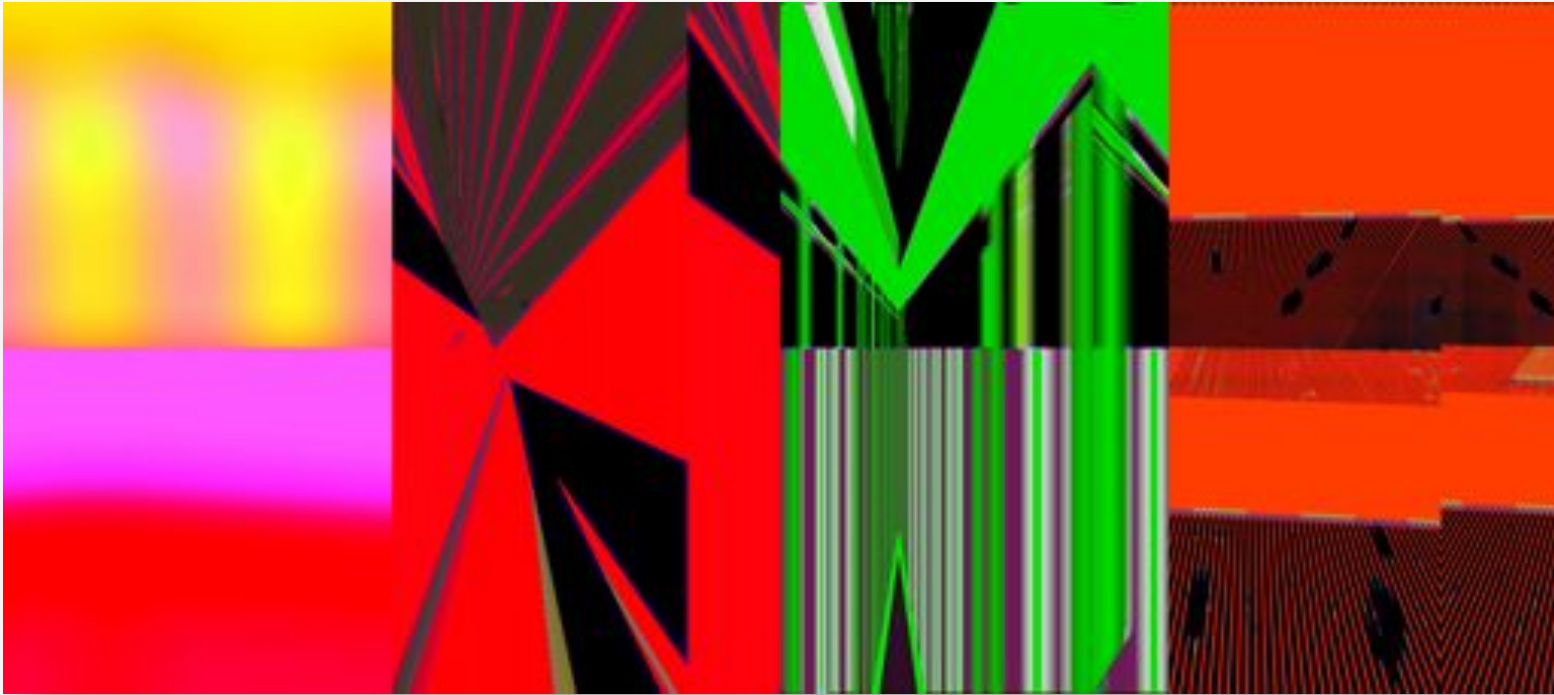
Perceptual Series

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Perceptual; Sonic Landscape/Midnight Blink, 2015
Moving Image Installation (silent)
Dimensions: 55-60" (152.24 cm) HD monitor or above
Duration: 2'50"
Material: Vertical HD monitor, media player, HD file
Edition of 3 + A/P

Perceptual Series is comprised of 31 works total
Perceptual; Sonic Landscape/Midnight Blink previewed here



Four Cardinal Points is a composite of four channels combined vertically which convey notions of composition and physical space flattened down to a singular dimensional plane evolving in time. The work focuses on geometric patterns which consistently attempt to break the eye's expectations. This piece also explores colliding shapes, the disorienting evolution of new patterns constantly changing, and the expansion of emphasis from within its centered nucleus, establishing a rhythmic proliferation moving towards openness.

Four Cardinal Points, 2015
Moving Image Installation (silent)
Dimensions variable
Duration: 36'24"
Edition of 3 + A/P



Melting Painting is a one of a kind installation piece consisting of a projection of the Mendenhall Glacier's landscape directed onto a white painting (also created by Richard Garett) that suggests in abstract fashion the icy and rocky landscape of the glacier. The moving image was captured from a helicopter ride as a single handheld shot departing from land and moving right up to the top of the glacier. The intersection of the two (light and object) in real time creates a sublime environment of cinematic nostalgia. Visitors may imagine and contemplate the real Mendenhall Glacier landscape; and as they do the actual ice is rapidly melting away. Garett hopes to draw attention to the reality of global warming by creating a sublime experience that references the purity of landscape as he establishes a nostalgic representation of it as if it were already gone.

Melting Painting, 2015
Multimedia Installation
Dimensions: 54" x 60" (137.16 x 152.40 cm)
Duration: 43'07"
Material: Painting with video projection
One of a kind

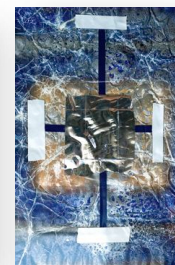




#1



#2



#3



#4



#5



#6



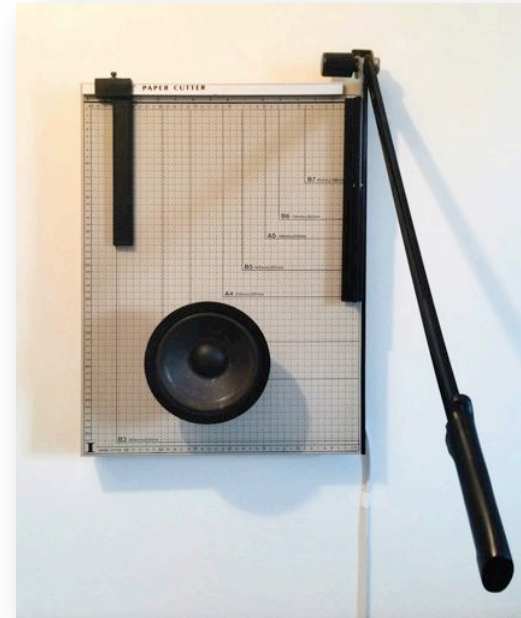
#7



#8

Treating Pictures Like Wire reflects Gareth's interests in experimenting with media, material, and process. In this series, the artist departed from algorithmic creations that transpired onto abstract digital prints with geometric patterns. Gareth then submitted these prints to techniques that put to test the nature and integrity of the medium and its capacity to transform and transcend itself once chemicals, water, heat, and time under outdoor elements were applied. As a result the work lost its imprinting quality and its duplicable aura. Each work lost color pigment and cracked, distorting it from its original form. The artist then made additional marks using materials such as electrical tape, duck tape, scotch tape, and Mylar reflective paper.

Treating Pictures Like Wire #2, 2015
 Dimensions: 18" x 12" (45.72 x 30.48 cm)
 Mixed Media
 One of a kind

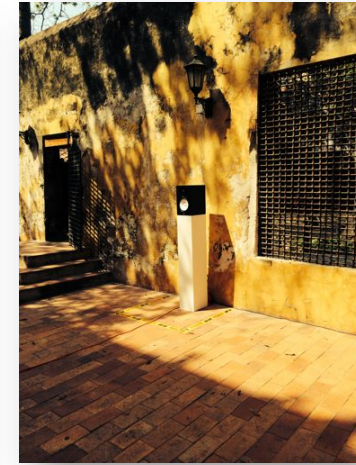


CUT is a multimedia wall piece consisting of a paper guillotine hung vertically on the wall with a speaker attached to it which continuously emits the sounds of cutting. The purpose of a paper cutter is to trim paper to a desired size. In psychoanalysis we can relate cutting to the concept found in being emotionally cutoff when people deal with painful and unresolved issues by simply removing themselves from contact with these sensitive issues. Furthermore, when visitors stand on front of the work, **CUT** becomes a free associative mirror. Each person's response is unique and personal.

Cut, 2014
Sound Installation
Dimensions: 22" x 16" x 18" (55.88 x 40.64 x 45.72 cm)
Continuous running
Materials: Paper guillotine, speaker, amplifier, audio file
One of a kind



Documentation from the 1st International Biennial of Cartagena de Indias, Colombia 2014



The Liberation of Meaning is a sound-installation that uses the work of Uruguayan poet, Mario Benedetti, as the source material for creating a sonic-field that changes every time it is played. Using 53 recordings of Benedetti's poems, in the poet's own voice, Richard Garett fragmented each of the 53 poems, by cutting words or short snippets from from them. He then created hundreds of edited derivatives from the poems that were placed into a computer folder for generative configuration purposes. The audio tracks are selected randomly and played algorithmically dismantling the compositional syntax and the poetic structure of Benedetti's poems. Subsequently, this presentation of Benedetti's broken-up text introduces an element of chance that creates a new structural outcome every time it is played, drawing attention not only to sound and listening, but also onto the explorations of language, meaning, and subjectivity. Visitors are able to navigate the environment listening to a sustained phonetic generative playback of intertwined sounds emphasizing the voice's timber, subtle oral sounds, and unique idiosyncratic gestures of Benedetti's voice and speech delivery. Moreover, they are able to establish their own interpretations of the words' newly established relational structures as they grasp personal meaning from their own personal listening experience. This piece will play indefinitely; and it never plays the same way twice.

The Liberation of Meaning, 2014

Sound Installation

Source: 53 Poems by Mario Benedetti

From the CD *El Amor, Las Mujeres y La Vida*

Dimensions variable

Continuous running

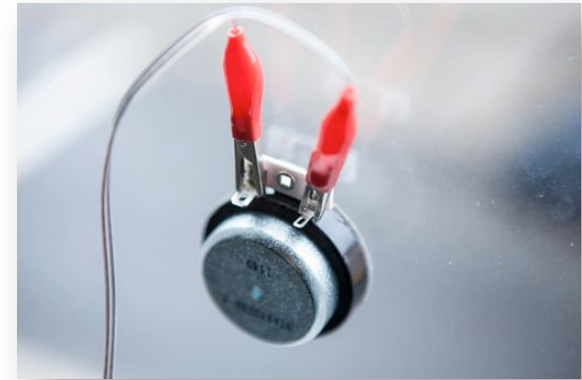
Materials: Mac Mini, 2 speakers, custom software, generative sound

Edition of 3 + A/P



The Four Horsemen is a four channel video piece. Each channel runs independently and on its own time cycle. The imagery in this work consists of treated 16mm celluloid transferred to digital. Each channel is captioned with a part of the biblical text of the Four Horsemen of the Apocalypse, found in Chapter Six of the Book of Revelation, which predicted that they will ride on earth bringing destruction during the Apocalypse. Through deconstructing processes, the work depicts the perception of decay, destruction, and the endless notion of coming to an end in contemporary times.

The Four Horsemen, 2013
Moving Image Installation / 4ch
Dimensions variable
Duration: 30' approximately
Edition of 3 + A/P



Intermedium, 2013
Sound Installation
Dimensions variable
Duration: 60'05" approximately
Four channel sound installation on windows
Edition of 3 + A/P



Intermedium is a four channel sound installation. The work activates surface/areas of negative space within exhibition environments such as doors, windows, and walls and any surface that requires attention. This can alter the way we feel and connect to spaces. This particular version of the work activated the window glass of Julian Navarro Projects gallery space, utilizing sound exciters and vibrations, which subsequently turned the windows into speakers.



Synchronous; the resonance of his voice makes use of John Cage's appropriated voice stating, "I have nothing to say and I'm saying it" through a playback device that activates a sound exciter that is attached to the neck of the electric guitar. Such vibrations excite the guitar's strings generating a sonorous reflection of the source, which evolves naturally and continuously over time, giving the illusion of the guitar playing itself.

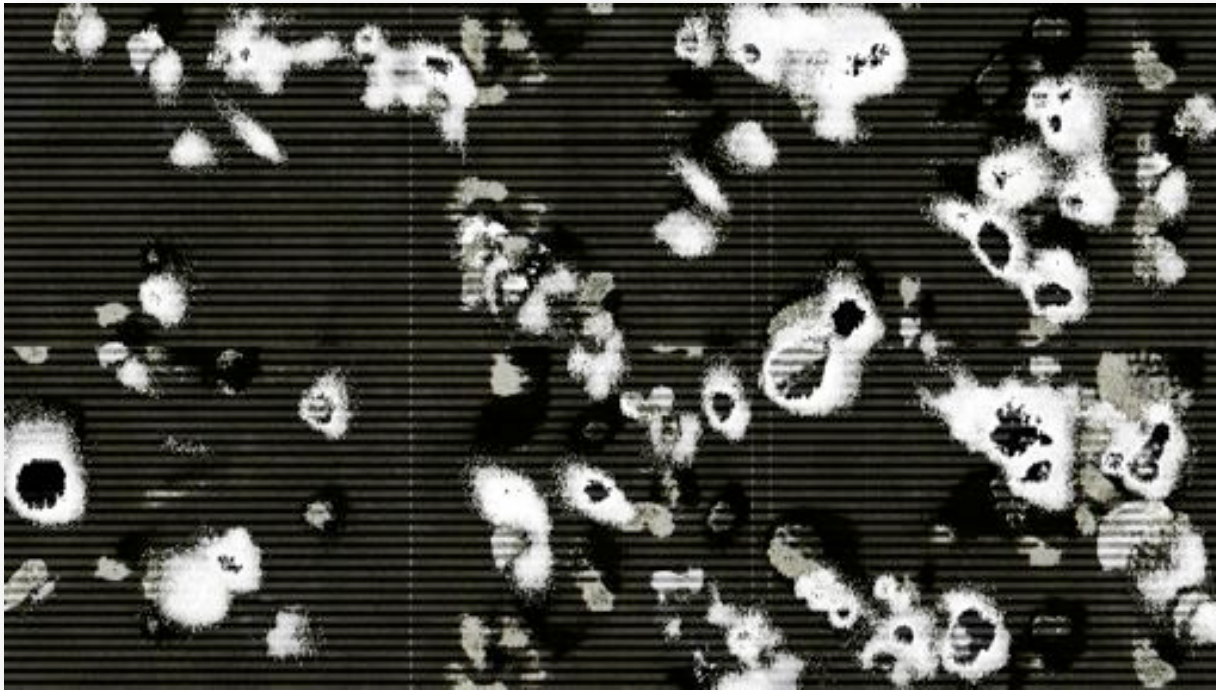
Synchronous; the resonance of his voice, 2013
Sound Installation
Dimensions variable
Continuous running
Materials: Electric guitar, amplifier, transducer, audio file
One of a kind



Before Me, 2012
Sound Installation
Dimensions: 46" x 54" x 24" (116.84 x 137.16 x 60.96 cm)
Continuous running
Materials: Head amp, speaker cabinet, turntable, marble
One of a kind



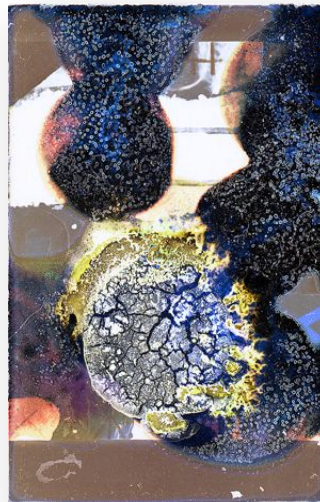
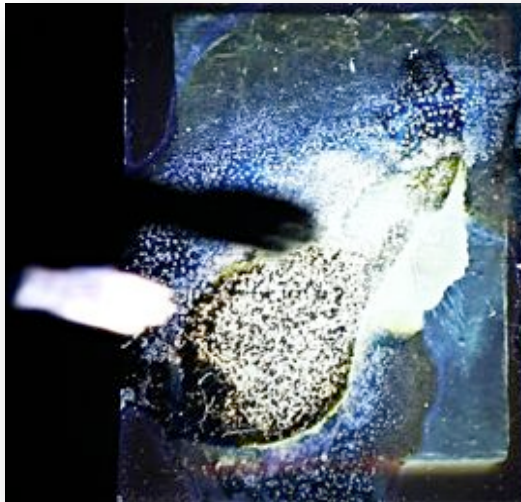
From MoMA's wall caption: "Garet's work takes many shapes, from sculptural installations to digital projections to live performances. *Before Me* fits into the first and last categories: it is a sculptural assemblage of outmoded technologies, and the spinning marble amounts to a live performance of sorts. The work's centerpiece is an old LP record player with its platter upside down and revolving at 33 ½ revolutions per minute. The marble at the upturned edge can advance only slightly before its momentum is overridden and it rolls back to its starting point. This action continues endlessly, suggesting the plight of Sisyphus, a king in Greek mythology who was compelled to push a boulder up a mountain only to have it repeatedly fall back to the mountain's base. Garet explores what is often considered background noise, and here the background (the platter on which a record is typically placed for playing) is central to the piece, the director of the marble's fate."



ESIÓN – Nothing is Something is an abstract audiovisual work that depicts both information noise and background noise to create a piece that activates these elements of everyday life. NOISE as a signal is generally rejected. In some cases a NOISE signal can also be considered a distortion or byproduct of content. In this particular case for Gareth, NOISE is the content, the subject, and the end result. Gareth found material from communication channels, the internet, and from the bombarding experience of the media world around him and used it as a starting point for this piece. The materials were algorithmically treated and then intentionally reorganized. In this work the starting point as well as the end result is NOISE. Gareth worked with it until it became significant and subsequently NOISE/ NOTHING – became something.



ESIÓN – Nothing is Something, 2012
Moving Image Installation (audiovisual)
Dimensions variable
Duration: 15'23"
Edition of 3 + A/P



Richard Gareth studied painting in NY in the nineties where he developed an extensive body of work. At the time the most common method for artists to document their work was through the standard 35mm slide. Gareth collected hundreds of slides documenting his paintings and in some cases he destroyed a large number of these paintings. As a result the slides were the only reference that remained. In Gareth's practice the pictorial experience, the layering buildup, and the relationship to malleability and materiality found in painting are key elements that have transferred to the various medias with which the artist currently works, such as sound and video art, installation, and photography. Although Richard Gareth has not painted in years, he still revisits the possibilities of painting through ideas and methods of expansion that reinvents the pictorial experience and situates the viewer in a challenging place to receive it.

Gareth covered the complete surfaces of a group of 4' x 6' folding tables with the slides of his paintings. He then submitted the slides to various chemicals that would activate the decaying process of each slide. That process was repeated many times over a period of three and a half years. The artist then selected 58 finals out of hundreds of originals, which were then scanned. New digital slide prints were then created from the chosen originals. The intention was to completely transform the imagery embedded in the slide and consider it a point of departure towards a new beginning. Utilizing this method, the artist intended to revisit painting through the destruction or masking of painting itself, subsequently participating in the contemporary conversation of media presenting a newer vision of painting. The work was completed when image and sound met as they both moved on different cycles. Gareth also utilized background noise and magnetic tape to make a sound composition that would be in conversation with the projected images. The artist decided to utilize magnetic tape due to the ephemeral condition of the medium, which as in the case of the slides, can be affected and eroded through physical and tactile interventions. Gareth placed a photosensitive sensor on the projection which activates the sound when the light touches it, creating a synchronized experience of image and sound. The work plays indefinitely always presenting a new configuration of image and sound.

Untitled Series (painting semiotics), 2012

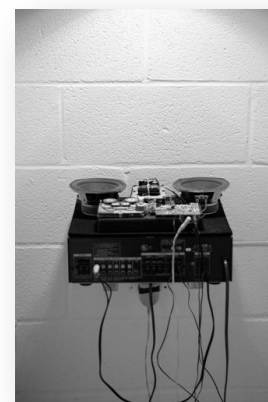
Installation

Dimensions variable

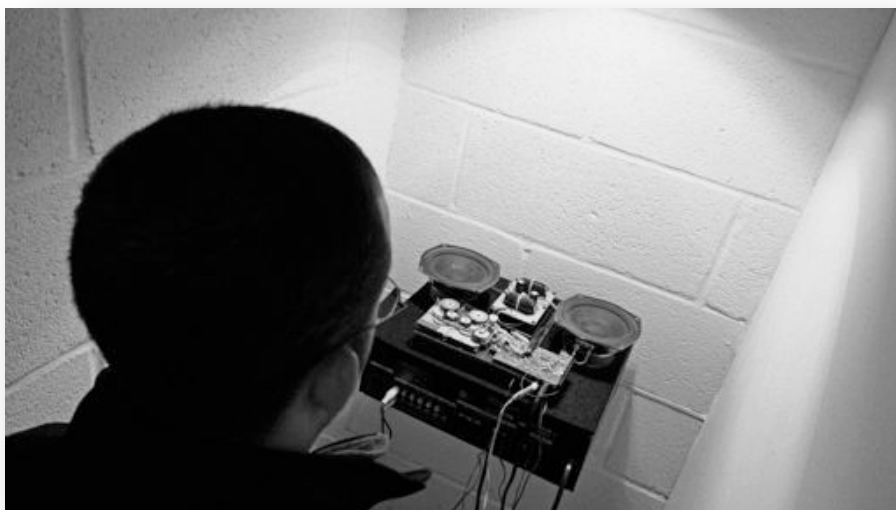
Continuous running

Materials: Slides, projector, 58 slides, 2 speakers, photosensitive sensor

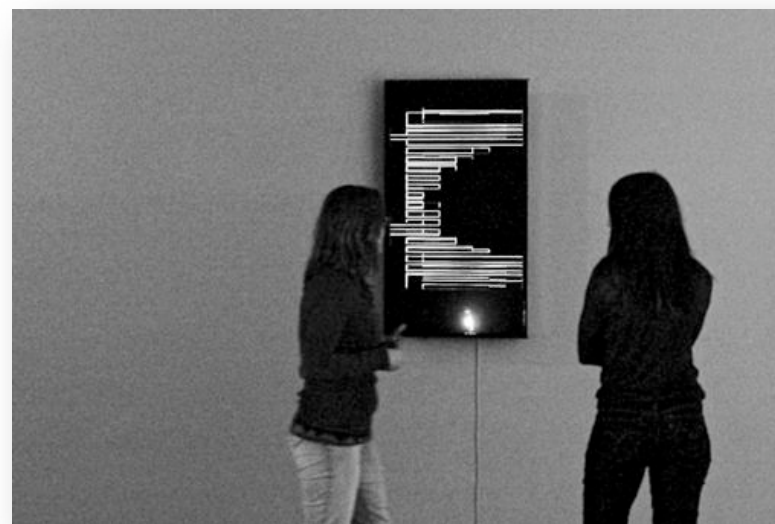
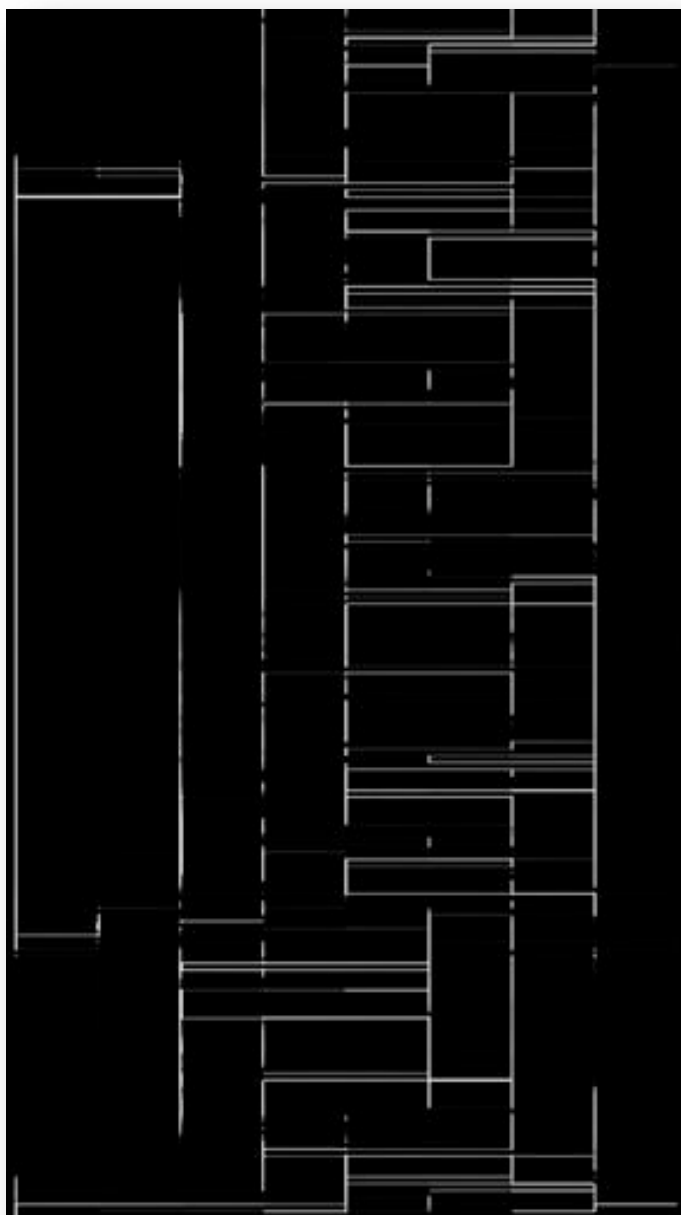
Edition of 3 + A/P



Undercurrent, 2012
Sound Installation
Dimensions variable
Continuous running with analog generative sound
Materials: Receiver, modified walkman, audiocassette, two speakers
One of a kind



Undercurrent utilizes a modified tape player, an audiocassette loop, an amplifier, and two speakers to draw attention to function-and-defunctionalization of media and repurposing discarded utilities. In this situation the objects become ephemeral devices of noise generating textures, crackles, pops, beeps, and hardly noticeable frequencies to create a sonic field similar to those we encounter everyday from utilities with which we live. The work keeps progressing as it continuously plays back and disintegrates the magnetic tape over time. All objects in the work are sensitive to touch and subsequently have the potential to further change the sonic output.



Glint is a moving image work that focuses on perception, time, and awareness of space. The work originates through the consideration of the world around us as a continuous transformative flux. Aesthetically, the work is established by reducing the urban grid to its ultimate form such as vertical and horizontal lines, colliding and encapsulating the void as it creates virtual space, and simultaneously mimicking how the world shifts giving us little notion or awareness of its change. *Glint* positions scale, structure and space as significant phenomena in which we connect and relate with what surrounds us. The work also reflects repetition, duration and indeterminacy, while its immersiveness prompts an opportunity for sensorial results in the viewer.

Glint, 2012

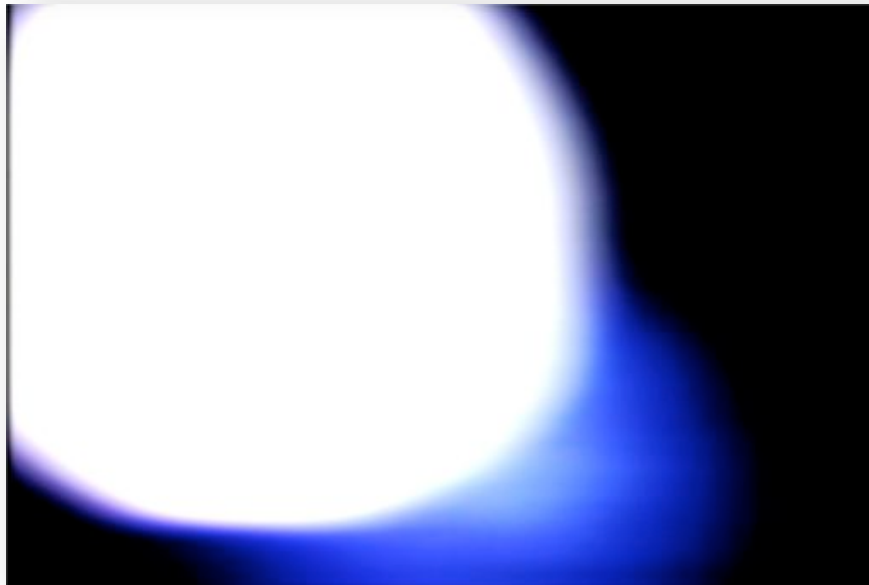
Moving Image Installation (silent)

Dimensions: 55-60" (152.4 cm) HD monitor or above

Duration: 44'00"

Material: Vertical HD monitor, media player, HD file

Edition of 3 + A/P



ELECTROCHROMA is a 58'30" audiovisual work that emerged from the manipulation of light to generate imagery as well as using a combination of extended techniques applied to sonic-material sources, including translation of image to sound to create the 5.1 surround audio composition. The work utilizes various analog and digital procedures and a variety of software processes to manipulate the moving image and sound. The work's imagery ranges from dark to light monochromatic spheres, shifting dynamics and intensity, including flickering and pulsating patterns, retinal impact, and sensory overloads. The sound composition focuses on timbre, low ends, modulated frequencies, textures, static noises, and electronic sounds moving through space. Other sonic layers were created through the use of electromagnetism, custom electronic sounds, and voices scored for the work and performed in a recording studio by artist Marylea Martha Quintana Madiman.

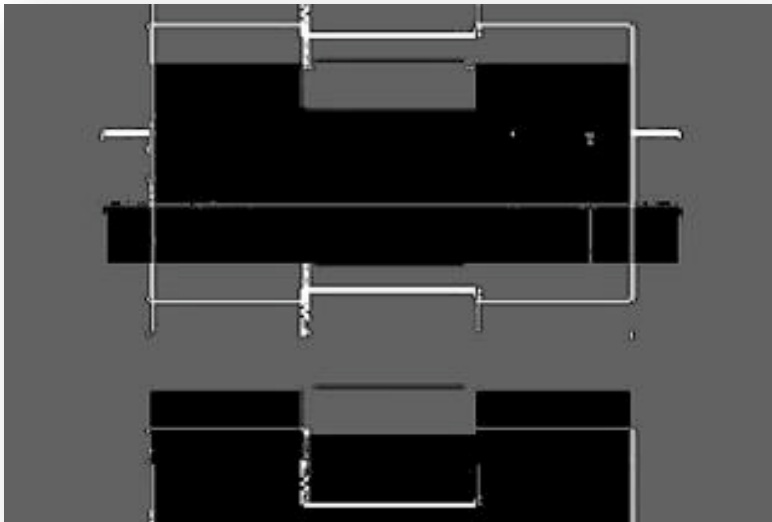
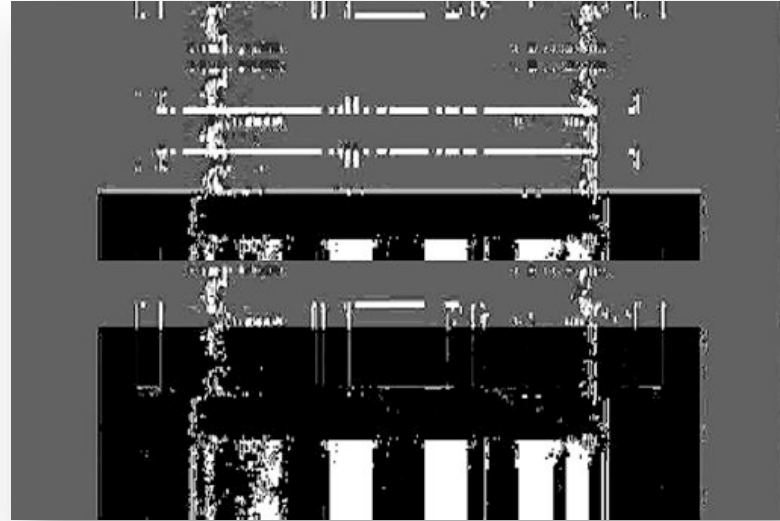
ELECTROCHROMA requires a physical space with the projecting wall, the side and back walls, and the floor covered with flat black paint. Surround sound envelops the space in a seamless manner and visitors are welcome to enter and exit this immersive environment as they please.

For this work, Richard Garett began with 16mm celluloid that he directly intervened by hand to shape the light emitted from the film projector. Various takes of the footage were performed, digitized, and a further system was established where these images could be played and processed in real time with a computer. Garett also rendered and processed the projected light as an audio signal integrating it as an additional layer in the sonic mix.

This work was premiered at the Crossing the Line Festival organized by the French Institute Alliance Française (FIAF) in partnership with The Invisible Dog Art Center. It was presented at 51 Bergen Street, Brooklyn, NY from September 25–November 28, 2010.

Dedicated to the memory of Maryanne Amacher 1938-2009. Maryanne's valuable feedback during the creation of this work was crucial for making significant choices that helped the piece reach its completion.

ELECTROCHROMA, 2010
Moving Image Installation (audiovisual)
Dimensions variable
Duration: 58'30"
Edition of 3 + A/P



The Presence of Absence was constructed to transform and activate the former space of a loading shaft-elevator in Brooklyn, NY. The first approach was to take into consideration the psychology, function, memory and architecture of the environment. The meta-residue contained in the area provided the material and content for making the work. The audiovisual piece was presented inside the actual location of origin, to establish an immersive situation where visitors could experience the elevator's essence.

"My approach consisted of working in relationship to the space and using the architectural remains, asymmetrical shapes, and tracks that once held the elevator to inform the visual grid of the video. Additionally, the video mimics the elevator's motion of going up and down. The audio component of this piece emerged from within the space where I spent time recording the sound of the walls, floor, and acoustics of the environment. I utilized these recordings to make a sound composition that would evoke the elevator's absence and therefore activate the space physically and metaphorically."
Richard Garet

The Presence of Absence, 2009
Moving Image Installation (audiovisual)
Dimensions variable
Duration: 27'36"
Edition of 3 + A/P

