

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 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.