



## **RICHARD GARET** selected works

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

Richard Gareth (US/UY) is a contemporary multimedia artist born in Montevideo, Uruguay in 1972. He holds an MFA from Bard College, NY. Gareth has lived and worked in the United States since 1996. He explores the ontological relationship between the materials he uses, such as background noise activations, image and sound generative processes, and experiments applied to obsolete and current technological media utilities that emulate everyday situations resulting in abstractions. For Gareth, these conceptual and experimental creations embody the perception of contemporary life as a filtered and sensory experience.

Richard Gareth's work has been awarded nationally and internationally by institutions such as South Florida Cultural Consortium, FL; Prix Ars Electronica, Linz; Ministry of Education and Culture of Uruguay; CIFO Grants & Commissions Program, FL; The Clocktower, NYC; Foundation of Contemporary Arts, NYC; Issue Project Room, NYC; New York State Council of the Arts, NYC; and Taliesin West, The Frank Lloyd Wright School of Architecture, Scottsdale, Arizona.

Recent projects include Perpetual Motion, Curated by Barbara London, PAMMTV, Perez Art Museum, Miami, FL; South Florida Cultural Consortium, Hollywood Art Center, Hollywood, FL; Media Under Dystopia Wisper Edition: A Public XR Metaverse, MUD Foundation, FL; PORTALS, Solo Exhibition, Alex Slato Gallery, Miami, FL; 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 material sound compositions 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

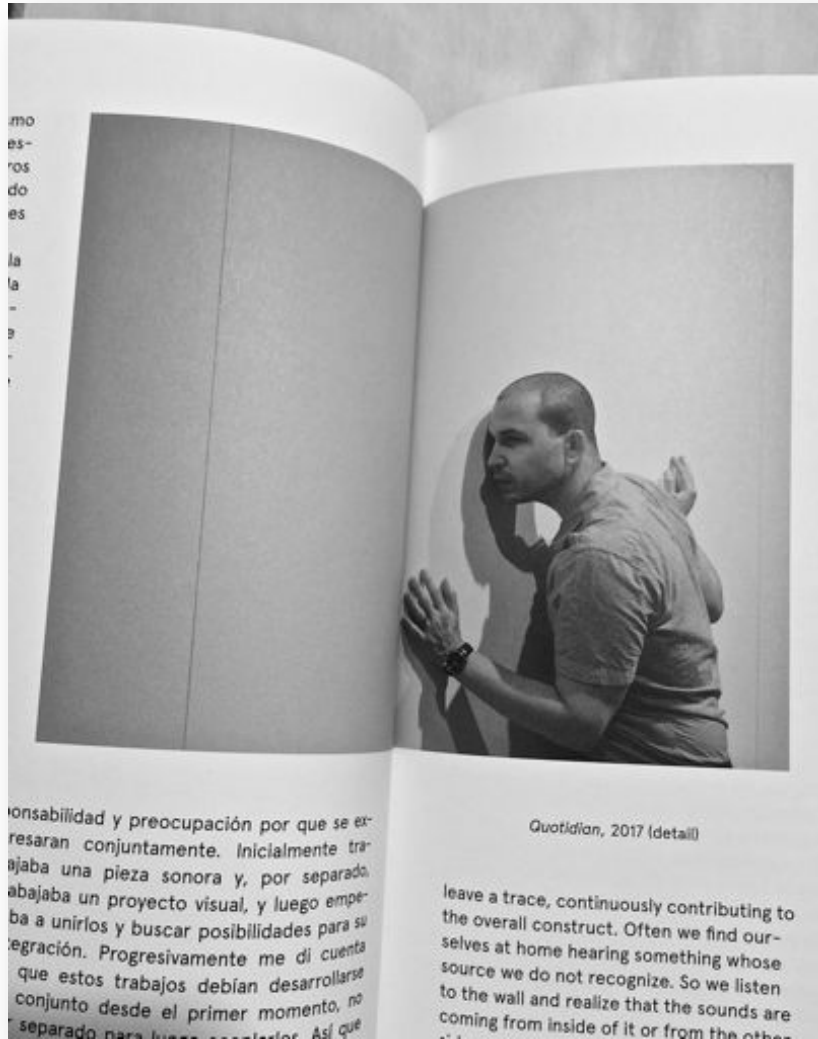


*30 Cycles of Flux*, 2022 (installation detail), Revealing, Piero Atchugarry Gallery, Miami, FL, 2022

30 Cycles of Flux, 2022 (installation detail), Revealing, Piero Atchugarry Gallery, Miami, FL



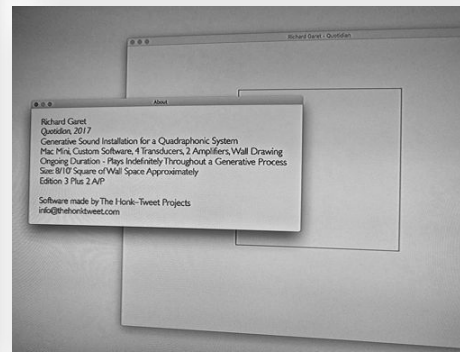
Quotidian, 2017. Photos taken at the opening of NO BLACK / NO WHITE (NO AND): CIFO's 2017 exhibition for the Grants & Commissions Program award recipients. Courtesy of CIFO Collection



Exhibition book detail, 2017



Quotidian detail, 2017



Quotidian custom software detail, 2017



Quotidian detail, 2017



*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 omitted audio in the piece, presenting only a moving image signal that guides 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 and then silenced, cannot be stifled and pulsate with intense energy." - Maureen Sullivan

In the ***Perceptual Series***, Gareth utilizes sounds as a tool to generate a visualization of a sonic construction. Then, the artist removes the audio, leaving only 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 immersed in 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

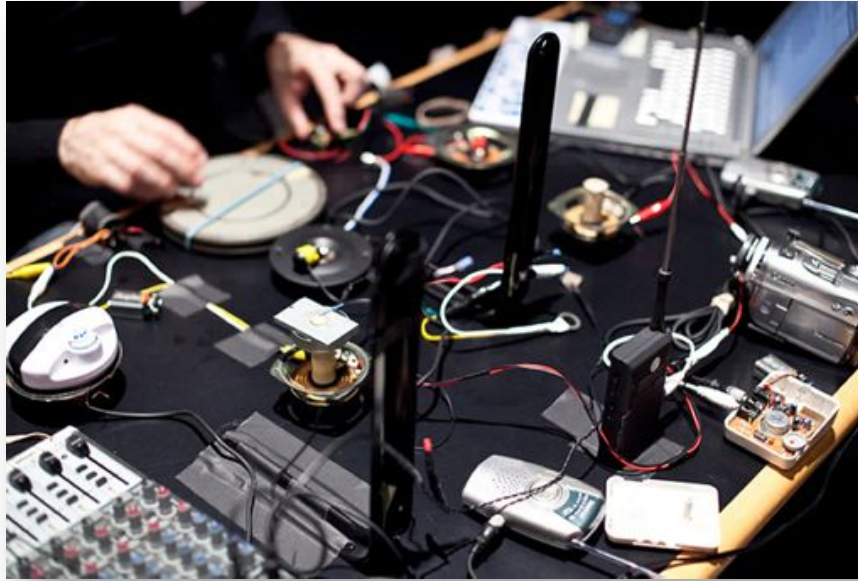


Performing with material sound and light at Experimental Intermedia Series, NY. March 19, 2021



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

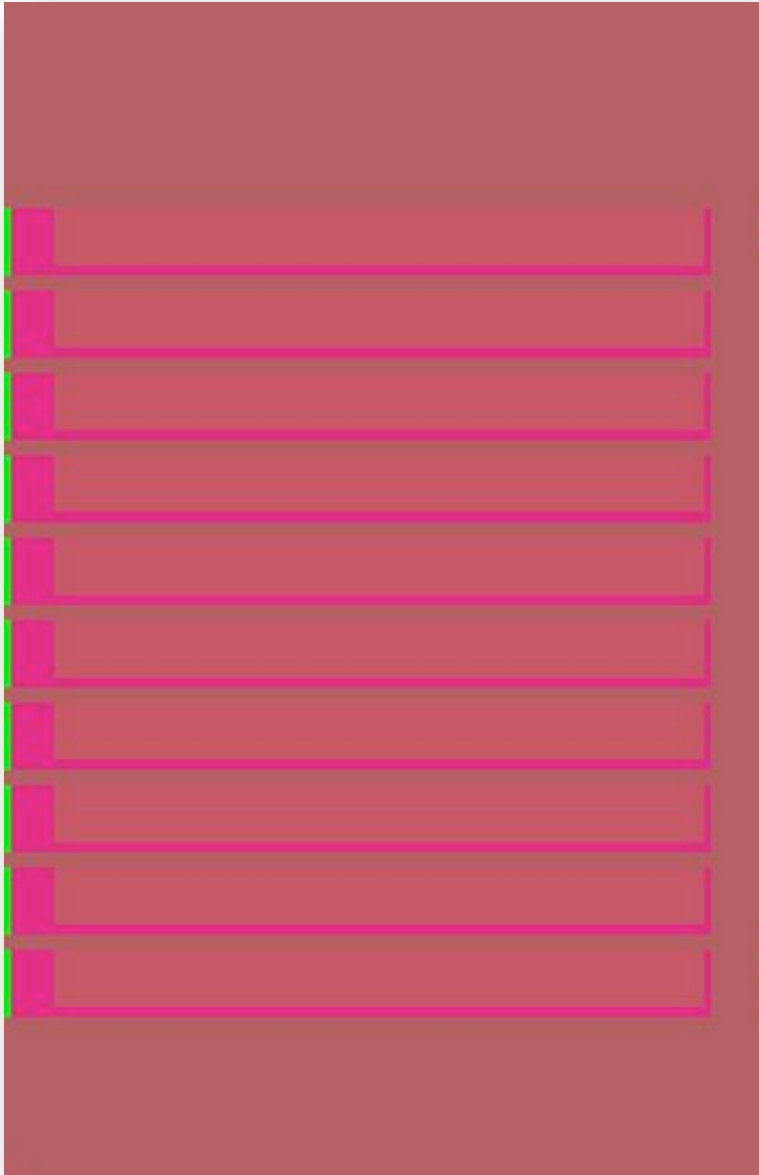


Performance Installation detail, 2010, IPR, NY



Performance Installation detail, 2010, IPR, NY

# **Selected Works**



**"Time Frame Imagery"** is the term Gareth coined to encapsulate the essence of these works. These pieces are born out of a unique process where footage isn't pre-existing; instead, it's generated in real-time from a continuous stream of moving images, forming the primary source material. The energy and dynamism of this process exist in a state of flux, flowing seamlessly through time until it's crystallized through the act of framing and capturing. In essence, the imagery is ephemeral, existing in the ethereal realm of time until it's precisely framed and immortalized onto disk. This method captures not just moments, but the essence of time itself, frozen in a series of meticulously framed snapshots.

Richard Gareth  
*UNTITLED (staring); #6*  
60"x40" (152.4x101.6 cm)  
Archival Print  
Unique  
2022

## Time Frame Imagery / *UNTITLED (staring)*

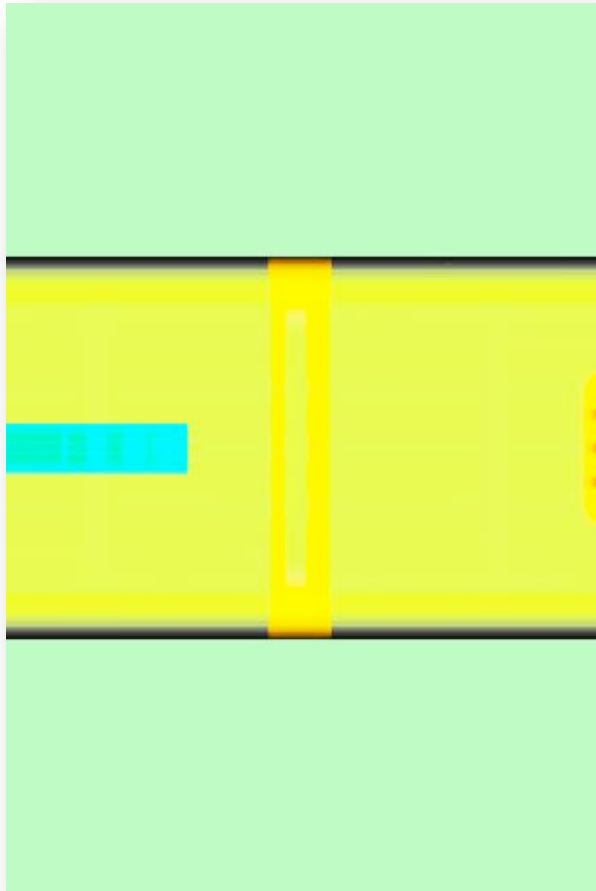
Combining inspired light and space art with the tradition of geometric abstraction in painting, Richard Garett's color field imagery hovers in a realm between object and pure optical phenomena. Their only subject is shape and color itself, but Garett's process involves an extensive investigation into 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 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, surface materials, and printing techniques. Equally important is the creative exploitation of digital artifacts and glitches, which become natural elements within the composition.

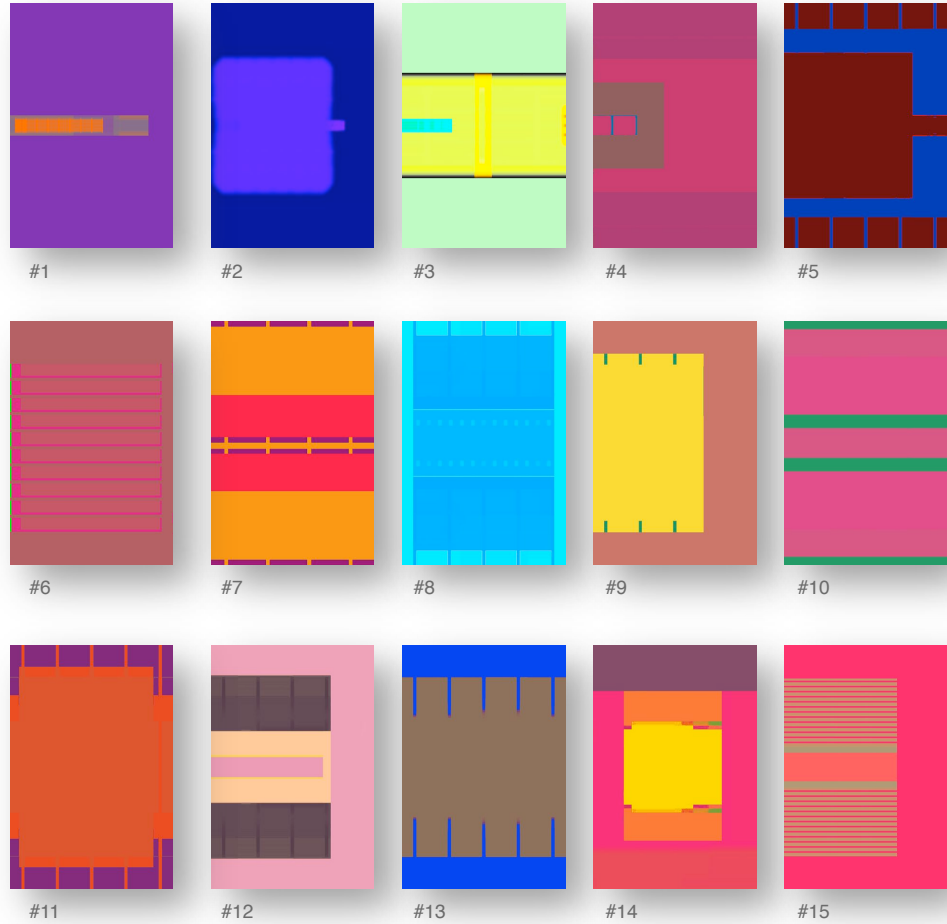
Garett insists on a particular process and materials to achieve this heightened state of the image beyond reality. Each image asserts a form that threatens to overwhelm its borders. The opaque terrains, balanced or conflicting across strict boundaries, approach a kind of incandescence through their saturation 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 Garett one of the key subjects of these works is, in fact, time. Through his work in video and sound, Garett has worked extensively with duration and repetition and their effects on perception. These images, 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. Garett 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 subsequently establish the generative output as a final image. 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, Garett 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

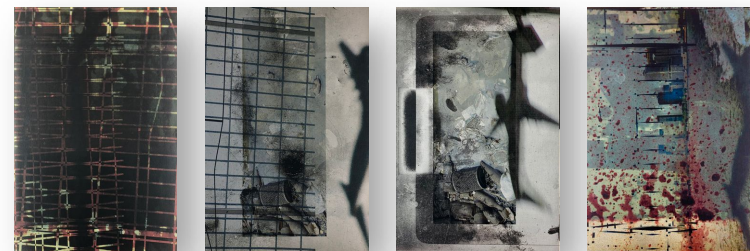
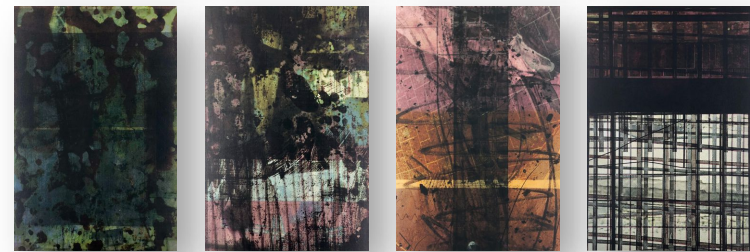
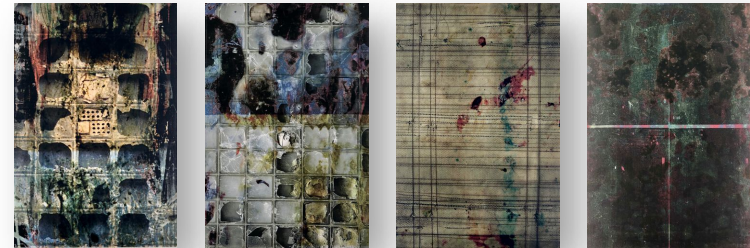


Richard Garett  
*UNTITLED (staring); #3*  
 60"x40" (152.4x101.6 cm)  
 Archival Print  
 Unique  
 2022



**Fragments**, as a series, harness the properties of photography and photographic methods to produce works with a pictorial sensibility. Each piece evolves through a process of printing a distinct image onto photographic paper, repeating this procedure numerous times with a different image source on each occasion. The collision of ink, each image's unique characteristics, and the overall juxtaposition of diverse sources converge to compose the final image, defining the work itself. Each piece is inherently unique and cannot be replicated. Fragments evoke the fragility of memory and the process of constructing memories from worldly experiences—things we perceive and retain. Memories represent vulnerable recollections that often undergo fluctuation over time, distorting and merging with other information, while subjectively reconstructing themselves in our minds to establish new perspectives on feelings and significance.

Technical Details: Each piece is permanently mounted on a wooden panel and 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***, a 40-minute composition fragmented into four distinct parts, each spanning 10 minutes, offers an immersive exploration of experimental filmmaking processes. This multifaceted work can be experienced either linearly or through four simultaneous channels of moving images, inviting viewers into a dynamic journey through its layers. At its genesis, *Grinded* unfolds through a meticulous process beginning with the manual treatment of 16mm celluloid, where each frame becomes a means for transformation. These physical interventions, ranging from scratching and etching to chemical treatments, infuse the film with tactile quality and physicality. Following this initial stage, the celluloid is digitized, marking a transition from analog to the digital realm. In the digital domain, the film undergoes further manipulation as digital artifacts and glitches are introduced, adding another layer of complexity to the imagery. These digital interventions serve to augment the tactile qualities of the original celluloid, creating a visual composition that blurs the boundaries between organic and synthetic elements. As the celluloid undergoes this metamorphosis, abstract sequences emerge, blurring the boundaries between reality and abstraction. The resulting imagery is a testament to the transformative process, where the alchemy of experimentation gives rise to a perceptual object imbued with myriad interpretations. *Grinded* becomes a canvas upon which viewers are invited to project their own psychodynamic associations, with each frame offering a point of departure for the imagination. Through this engagement with processed material, *Grinded* exposes the inherent poetics of its medium, transcending the limitations of traditional narrative structures. Instead, it invites viewers to embark on a deeply personal journey of discovery, where cognitive responses are evoked through the interplay of image and imagination. In this way, *Grinded* becomes more than a mere artwork—it becomes a conduit for introspection and exploration. Viewers are no longer passive observers but active participants, shaping their own internalized experiences and meanings. As the boundaries between creator and spectator blur, *Grinded* transforms into a shared space where imagination and connection converge, allowing each viewer to become the sole protagonist in the unfolding narrative of the work.

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



*3 Steps Up The Ladder*, 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 Ladder*** is a multimedia installation comprised of various materials and steps. It features two slide projectors with modified and physically intervened slides, alongside eight mixed media works on paper (each measuring 16" x 20"). The mixed media pieces are arranged either in a grid or in sequential configuration on the wall. Two of the projections, each with unique content, hover over two of the mixed media works, while the other six pieces remain unobstructed. The specific direction of each projection can be arbitrarily decided and may be changed during the exhibition by simply adjusting the position and direction of the projection to illuminate another surface.

In Richard Gare's practice, elements such as the pictorial experience, layering buildup, and the relationship to malleability and materiality found in painting are key. These elements are transferred to various media in which the artist currently works, such as sound and video art, installation, and photography. Although Gare has not painted traditionally for years, he continues to explore the possibilities of painting through ideas and methods of expansion, reinventing the pictorial experience and situating the viewer in a new receptive position with each work.

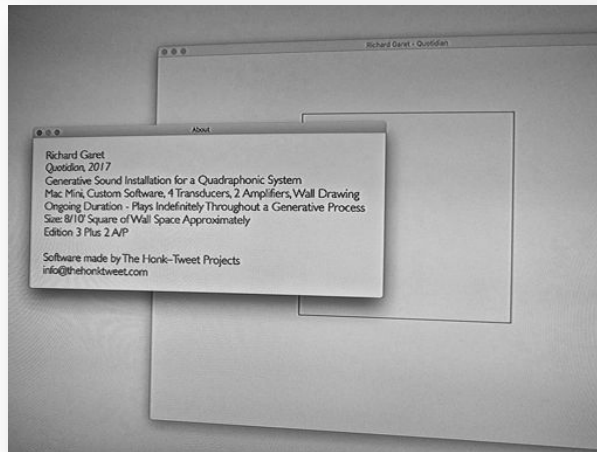
This installation encompasses time, volume, visual art, sculpture, sound, and space. It is inherently performative and allows for malleable configurations.





**Quotidian** focuses on drawing attention to the sounds encountered in our everyday spaces while simulating the common experience of trying to identify those sounds. It is a generative quadraphonic sound work that plays continuously without repetition, inviting visitors to place their ears against the wall to listen. The objects within the work blend seamlessly into the environment for the visitor. The only visual element is a 6' square wall drawing indicating the listening perimeter where visitors position themselves. Four transducers, attached inside the wall at each corner of the external drawing, serve as the piece's output. The audio generates differently each time it plays and moves spatially across the four transducers.

Only a subtle fraction of the audio emission is audible in the space when near the wall, requiring participants to press their ears against it to fully experience the piece. As visitors place their ears against the wall, their skin, makeup, sweat, etc., leave traces, continuously contributing to the overall construction of the work.



*Quotidian, 2017*

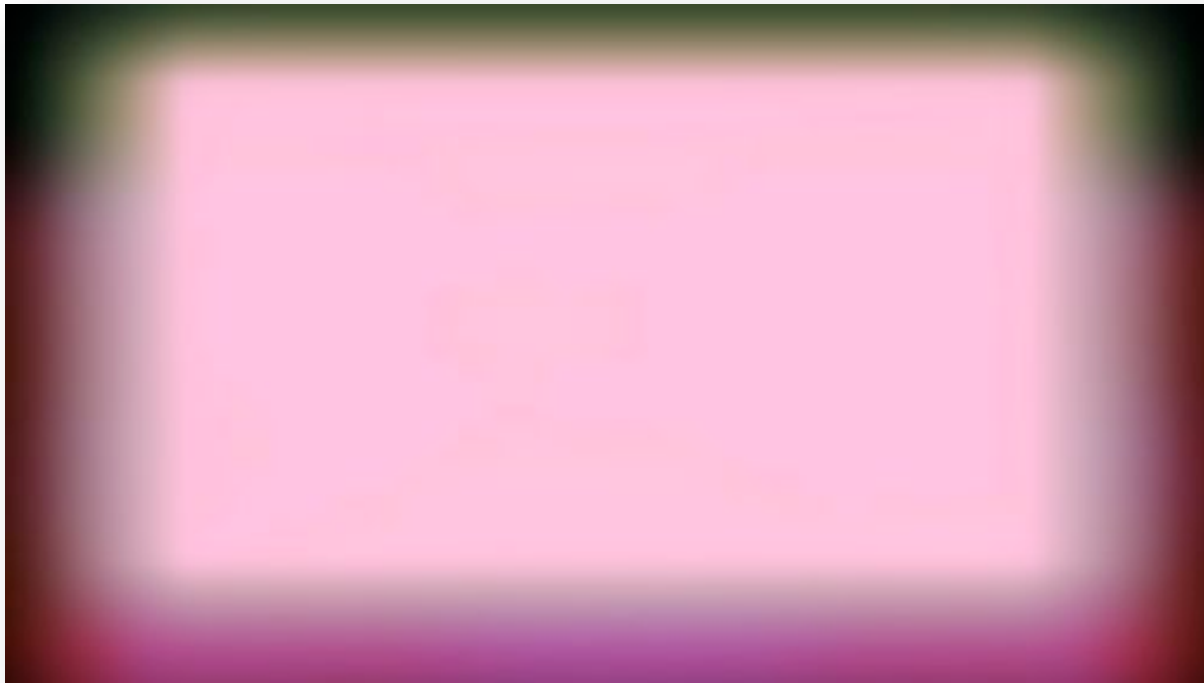
Generative Sound Installation for a Quadraphonic System

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 + Two A/P



**UNTITLED (Vienna)** is an immersive audiovisual piece designed to envelop the audience in a sensorial experience of moving imagery and sound. This work examines the intricate interplay between sound and visual perception, exploring how interactions with sound inform the outcome of the visual composition.

The creation of the imagery involves sophisticated techniques, including real-time computer processing and the layering of multiple visual elements. These techniques establish parameters through which sound becomes the catalyst for shaping the malleable permutations of the imagery. Carefully constructed soundscapes are employed to actively engage, disrupt, and transform the visual elements in real-time.

Richard Gareth's sonic construction for this project draws inspiration from a diverse array of materials and phenomena. These include electromagnetic waves, manipulated tape and audiocassettes, glitch-media, sonification of light and data, ambient noise, electrical phenomena, field recordings, computer processing, and extensive studio experimentation. Through these material explorations, Gareth articulates subtle sonic movements that evolve and fluctuate over time, adding depth and dynamism to the audiovisual composition.

By integrating materiality as both a visual and auditory instrument, **UNTITLED (Vienna)** invites spectators to engage with abstract forms and textures while immersing themselves in a richly layered sonic landscape. The result is a multisensory experience that challenges perceptions and evokes a heightened sense of immersion and exploration.



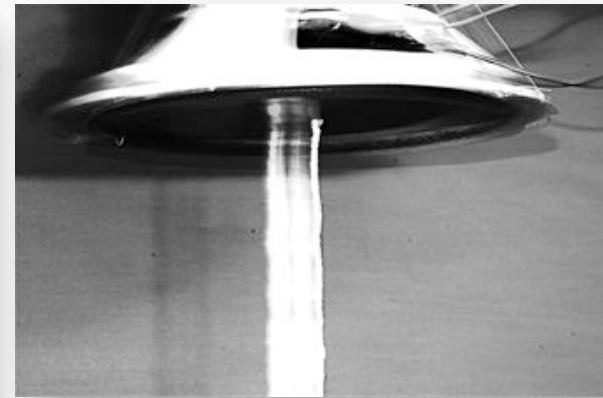
*UNTITLED (vienna)*, 2017  
Moving Image Installation (audiovisual)  
Dimensions variable  
Duration: 53'31" Approximately  
Edition of 3 + A/P



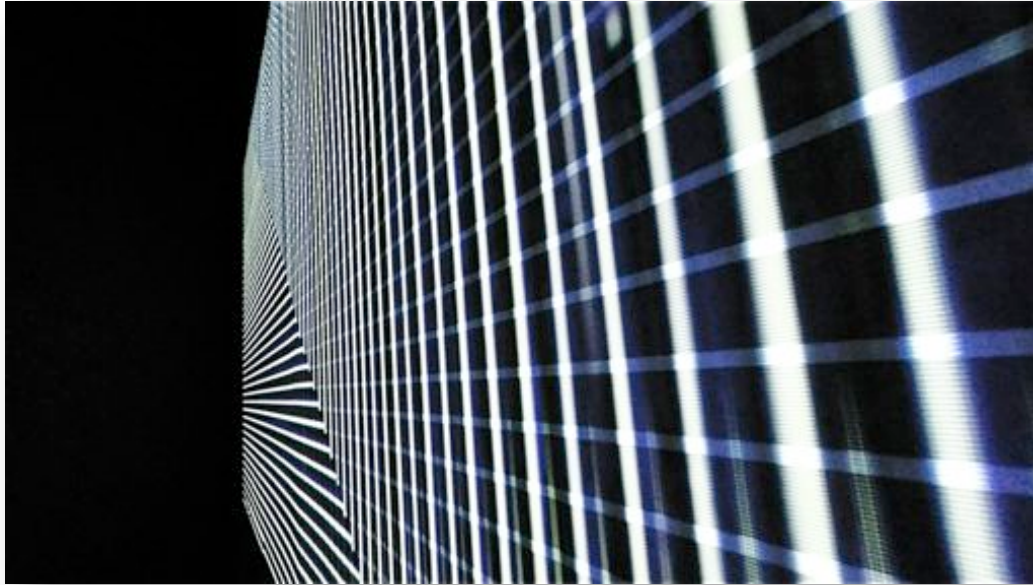
**30 Cycles of Flux** is a sound installation piece that utilizes a 30-cycle sound wave, positioned just below the human hearing range, to activate an array of speakers. This activation results in a visualization of imperceptible sonic energy in the form of kinetic movement. The speakers are suspended from the ceiling, facing downward, with a white string attached to the center of each cone, reaching down to the floor. When the speaker cones are activated by the infrasonic wave, the strings also activate, producing a constant flow of movement and visualizing the sound wave.

The work serves as an example of how imperceptible energy, encountered in daily life, often goes unnoticed. *30 Cycles of Flux* draws attention to the fact that these everyday occurrences of a broader spectrum of energy emissions can affect us in various ways, even though we may be unaware of their existence.

*30 Cycles of Flux* is an object construct and a time-based sound artwork, considered both a sound site-specific sculpture and a sound installation. The piece may consist of any number of cones, with a minimum of two, and adapts to the exhibition space based on environmental specifications. Depending on the number of cones, the work can take shape in various configurations, such as square, rectangular, triangular, asymmetrical, or linear.



*30 Cycles of Flux*, Ongoing  
Sound Installation  
Dimensions variable  
Continuous running  
Materials: 30 Hz audio file, audio amplifier, speakers, string  
Open edition



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



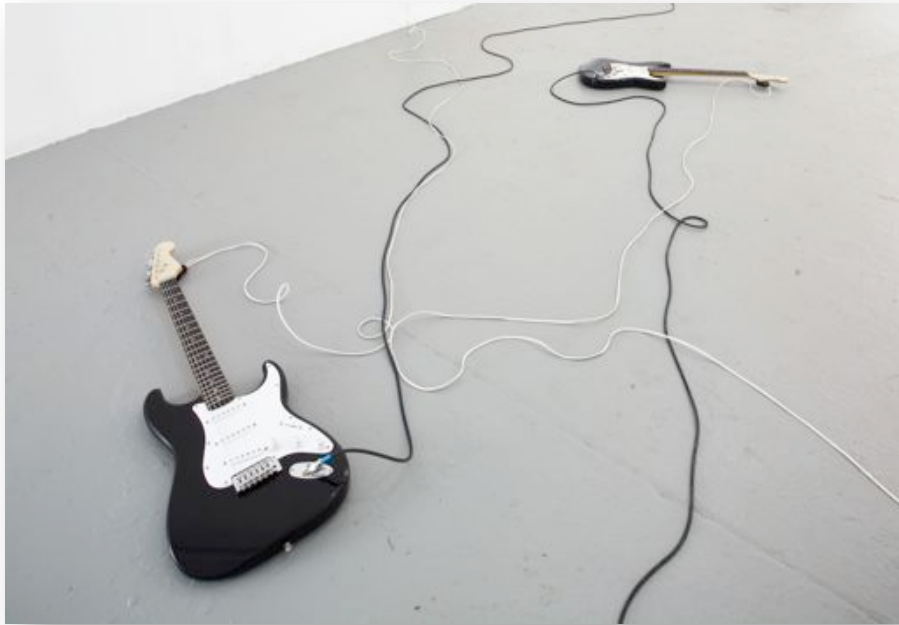
John Cage famously recounted his experience in an anechoic chamber, designed to minimize sound, where he heard only two distinct sounds: one high and one low. The audio engineer overseeing the chamber explained that the high sound was Cage's nervous system in operation, while the low sound was his blood circulating. Inspired by Cage's experience, I felt compelled to create a piece that could be malleable and adapt to any environment, ultimately culminating in two distinct frequencies—one high and one low.

**SONOCHROME** is a video/sound kinetic installation that serves as a metaphor for the human body. The piece projects kinetic light onto an intervened wall, with the modulated light translating into sound. Flexible in its adaptation, the work suits any environment, scale, or space, allowing for variations in symmetry or irregularities. Various images from the moving image are traced onto the wall with white tape, enhancing not only the visual intervention but also the wall's sculptural capacity.

When the projected light intersects with the marks on the wall, a series of light-object activations occur, creating a third element of vision and optical richness. This result expands on both light projection and imagery mapping, as well as the sculptural properties of space. The audio component of the piece consists of the projected imagery translated into sound, generating two tones, high and low, that intermittently pulsate in unison with the imagery. The high tones represent blood circulating, while the low tones symbolize the heartbeat.

These sounds not only mimic life in its most fundamental form but also evoke the experience of hearing one's own body in absolute silence, akin to being in an anechoic chamber. The video imagery comprises bright and dark lines rotating clockwise in 45-degree intervals from 0 to 360 degrees, symbolizing the cyclical nature of life. This rotation generates nine geometric patterns, completing a full cycle in 4:04 minutes before seamlessly repeating.

As a result, visitors experience a synchronized landscape of visuals and sounds, activating the space and fostering a connection between their body and mind with the installation as a holistic organism. See documentation for references.



***Guitar Heroes*** illuminates the intersection of entertainment culture and information dissemination, highlighting how significant events in life often become overshadowed by the popularity of mainstream media, akin to the contrast between the tragedies of war in Afghanistan and Iraq and the ascent of pop music on the charts.

The concept of acousmatic, reminiscent of Pythagoras teaching his students from behind a curtain, is intertwined within the installation. Each playback device triggers a unique sound exciter attached to the neck of an electric guitar, a modern-day variation of the ancient teaching method. This setup causes the strings to vibrate, generating a complex field of harmonics and overtones in real-time. The resulting sound, reminiscent of Pythagoras' disembodied voice, masks the original sources of the audio, creating an unsettling and disorienting ambiance within the space.

As visitors navigate the exhibition floor and approach the guitars, they are presented with a choice: delve into the source material provided by the playback devices or simply experience the surface presentation of the work. This dichotomy mirrors the nature of information consumption in modern society, where individuals may choose to engage deeply with the content or remain at a superficial level.

The installation features two playback devices:

- Playback device 1: Showcasing the Top 10 songs from the Billboard charts of the exhibition week.
- Playback device 2: Featuring the 10 most viewed YouTube videos depicting combat footage of American troops during the same period.

By juxtaposing the auditory experience with the visual representation of the guitars, *Guitar Heroes* prompts reflection on the impact of media saturation and the manipulation of perception in contemporary society.

*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



***Areal*** is an immersive multimedia installation designed for active engagement, prioritizing physical experience through the interplay of light projections, sound, and fog within a designated space. The work envelops the space with fog and utilizes four strategically placed video projectors to project distinct colored lights, activating the fog with dynamic color shifts and pulsating light patterns over time. The projectors cast light at varying angles, creating isolated visual encounters, phenomena, and diverse depths of optical perception. Visitors to *Areal* find themselves immersed within the work, actively engaging with both the visual and auditory elements. The accompanying sound composition focuses on the exploration of surfaces, gestures, differences, and distances among materials and their phenomenology. It seeks to activate and amplify expressive sonic manifestations of electromagnetic waves, leveraging radio technology. All sounds used in the creation of this piece originated from interactions with objects, excitors, and extended techniques employed to activate sounds within the confines of the workspace. The resulting composition emerged from physical modulations and the establishment of relationships that simulate social and spatial interactivity, akin to a conversation. The sounds voiced within the installation are the product of colliding effects captured by electromagnetic receivers from within the atmosphere of the workspace.



*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; #27, 2015*  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Print  
Edition of 3 + A/P

**X—RAY** originates from found mammography x-rays that undergo experimental processes to alter the media and material. The sheets are cropped and cut into several pieces resembling 35mm film. Various transformative techniques, including immersion in boiling water, heat contact, and chemical decomposition, are applied to transcend the imagery from its original content. Each piece is then scanned and digitized for further manipulation.

As a result of these processes, the work distorts from its original form, creating new imagery beyond its source. Additionally, it draws attention to the potential terrifying mutations that may occur within the female body.

Utilizing mammography x-rays as the medium for artistic expression serves a multifaceted purpose within contemporary art. By repurposing medical imaging, traditionally associated with clinical utility, the artist challenges established norms and redefines the boundaries of art materials. This deliberate choice prompts viewers to reconsider the commoditization of medical imagery and raises pertinent questions about ethics and representation.

Moreover, the selection of mammography x-rays specifically addresses themes of femininity, health, and vulnerability. Through this medium, the artist engages in a poignant dialogue surrounding the female experience, inviting reflection on issues of gender identity and bodily autonomy. The x-rays become symbolic of the complex interplay between physical health and emotional well-being, offering a platform for exploring the intricacies of women's lives.

The experimental processes applied to the x-rays further emphasize the artist's conceptual intent. Techniques such as boiling water immersion and chemical decomposition serve to distort and transform the original images, challenging viewers to confront the unsettling reality of bodily mutation and medical uncertainty. This intentional distortion prompts a reevaluation of societal perceptions surrounding women's health and the representation of the female body.

Conceptually, this approach invites viewers to critically engage with the intersection of art, science, and social commentary. By appropriating and manipulating mammography x-rays, the artist asserts agency over a medium typically associated with clinical objectivity, reclaiming it as a vehicle for personal expression and cultural critique.

In summary, the use of mammography x-rays in art offers a provocative exploration of aesthetics, ethics, and social discourse. It challenges conventions, sparks dialogue, and invites viewers to confront the complexities of gender, health, and identity in contemporary society.

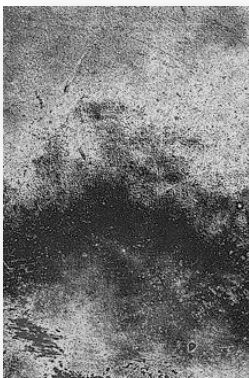
*X-RAY Series* is comprised of 38 distinct works total.



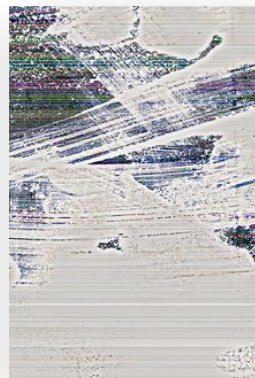
**Activated Void Series** reflects Richard Gare's exploration of media, materiality, and process. Within these works, the artist examines the intrinsic properties of photography while incorporating discarded technological artifacts. Gare repurposes malfunctioning technology, found media, and various surfaces to create his pieces. Each artwork is treated as a unique entity, undergoing transformative techniques—both tactile-analog and digital—that push the boundaries of the original materials. By utilizing discarded technology as a medium for artistic expression, Gare addresses broader societal issues, particularly within the context of a capitalistic culture prone to technological obsolescence and disposal. In a society where the relentless pursuit of innovation often leads to the rapid discarding of outdated technology, Gare's work challenges the notion of disposability. Through his creative intervention, he imbues these discarded artifacts with new meaning and significance, transforming them from mere refuse into vehicles for artistic exploration.

Furthermore, the abstract nature of the resulting artworks serves to underscore the hidden complexities of these mechanical processes. While the viewer may not immediately discern the specific mechanics or origins of the materials used, the abstract visual language invites contemplation and reflection. In this way, Gare's work transcends the mere representation of discarded technology; it becomes a commentary on the ephemeral nature of material culture and the potential for transformation and reinvention. Ultimately, the Activated Void Series underscores the significance of artistic intervention in a society characterized by rapid technological advancement and disposability. By repurposing discarded technology and exploring the abstract possibilities it presents, Gare not only challenges prevailing attitudes towards material consumption but also offers a poignant commentary on the inherent beauty and potential for renewal found within the detritus of modernity.

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



*A Thought*



*Commodity*



*Light Drawing the Surface*



*Rhythm*



*Skin*



*Tell Me How You Feel*





**The Perceptual Series** stands as an exploration at the intersection of contemporary technology and artistic innovation, reshaping the landscape of painting, light and space art, and soundscapes through a series of mesmerizing moving image compositions. Gareth's avant-garde methodology transcends conventional boundaries as he harnesses background noise to sculpt abstract sound material compositions, laying the groundwork for a symphony of electrifying visual narratives. Through meticulous manipulation of algorithmic and generative techniques, Gareth transforms the frenetic pulse of urban soundscapes into vibrant visual landscapes that pulse with innate intensity, blurring the distinctions between sound and image.

Within the Perceptual Series, each of the 31 works is a carefully crafted visualization of sonic constructions, with sound serving as both material tool and instrument. Gareth's precise handling of sound material enables him to craft immersive soundscapes that propel his visual explorations forward. However, in a bold departure, Gareth strips away the auditory component, leaving viewers with only the moving image signal. It is through this deliberate removal of sound that the true essence of Gareth's vision emerges: an invitation for viewers to embark on an optical journey through the intricate soundscapes, where visuals dynamically shift and morph in response to the properties of the sonic composition. This innovative fusion of sound and vision creates an immersive experience, where the continuous interplay of colors and moods transports viewers into a realm of harmonious sensory immersion.

Rooted in the rich historical traditions of experimental cinema, installation art, and sound art, Gareth's work represents a cohesive synthesis of diverse artistic disciplines. His approach revitalizes traditional forms, transcending the limitations of conventional painting through the innovative use of contemporary technology. By harnessing algorithmic processes and generative techniques, Gareth opens up new realms of creative exploration, where light, space, and color converge to redefine the very essence of artistic expression.

Through his visionary approach, Gareth challenges conventional notions of perception, offering viewers a transformative glimpse into a world where sound and vision coalesce in a mesmerizing dance of synesthetic harmony. Each pixel serves as a testament to the boundless potential of human creativity, reminding us of the infinite possibilities that arise when technology and innovation intersect with the canvas of artistic imagination. Ultimately, Gareth's work serves as a beacon of inspiration, guiding us towards a future where the boundaries between mediums dissolve, and new horizons of artistic exploration emerge.

*Perceptual; Glowing Wedge, 2015*

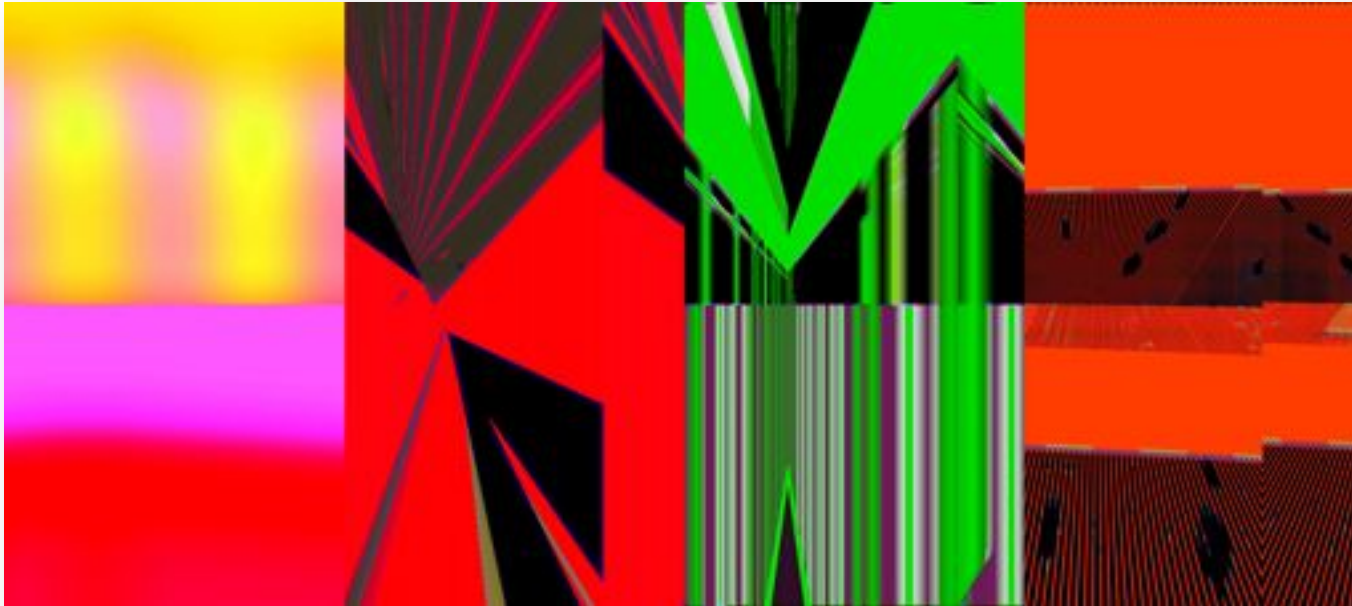
Moving Image Installation (silent)

Dimensions: 55-60" (152.24 cm) HD monitor or above

Duration: 37'06"

Material: Vertical HD monitor, media player, HD file

Edition of 3 + A/P



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

***Four Cardinal Points*** is a moving image composite artwork consisting of four channels arranged vertically, encapsulating concepts of composition and physical space flattened onto a singular dimensional plane that evolves over time. At its core, the piece focuses on the exploration of geometric patterns, challenging the viewer's visual expectations. It achieves this by presenting tridimensional notions, such as the four cardinal points, as flat surfaces, allowing viewers to perceive and experience them all simultaneously.

The artwork examines the collision of shapes, constantly evolving into new patterns, which adds to the disorienting yet captivating nature of the piece. Moreover, it emphasizes the expansion of emphasis from its centered nucleus, creating a rhythmic proliferation that moves towards openness.

One significant aspect of *Four Cardinal Points* lies in how it manipulates the viewer's retinal expectations of vision. Unlike typical methods where movement emanates from the periphery, this artwork emanates movement from its center. This intentional alteration challenges traditional viewing norms, prompting viewers to reassess their visual perceptions and engage with the artwork in a new and immersive manner.

Overall, *Four Cardinal Points* invites viewers to explore the complexities of composition, space, and rhythm. Through its dynamic interplay of geometric patterns and unconventional presentation, the artwork offers a rich and multifaceted experience that encourages contemplation and engagement with its visual intricacies.



*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

***Melting Painting*** stands as a singular installation, wherein a projection of the Mendenhall Glacier's majestic landscape converges with an abstract white painting meticulously crafted by Richard Garett. This fusion invokes the icy, rugged essence of the glacier in a manner that transcends the literal, embracing abstraction to capture its essence.

The moving imagery, captured from a sweeping helicopter ride, begins from the solid ground and ascends to the glacier's summit. This dynamic journey, rendered as a single handheld shot, epitomizes the grandeur of nature in motion. The real-time intersection of light and object within the installation produces an atmosphere steeped in cinematic nostalgia, offering visitors an immersive experience that blurs the boundaries between reality and representation.

As observers engage with the *Melting Painting*, they are prompted to envision the pristine expanse of the Mendenhall Glacier's landscape. Yet, even as they contemplate its magnificence, the stark reality of climate change becomes palpable—the actual ice is rapidly melting away. Through this juxtaposition, Garett confronts viewers with the urgency of global warming, transforming the artwork into a poignant commentary on environmental degradation.

Garett's intention is profound and twofold: to draw attention to the dire consequences of climate change while evoking a sense of longing for the vanishing purity of our natural landscapes. By crafting a nostalgic representation of the glacier, as if it were already lost to time, the artist underscores the fragility of our planet's ecosystems and the imperative for collective action to preserve them. *Melting Painting* thus serves as a powerful reminder of our responsibility to safeguard the Earth's precious resources for future generations.



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

***Treating Pictures Like Wire*** encapsulates Richard Garet's penchant for pushing the boundaries of artistic expression through innovative processes and materials. Departing from algorithmic creations, this series explores the realm of abstract digital prints characterized by geometric patterns. Garet subjects these prints to a barrage of unconventional transformative techniques, challenging the very essence and integrity of the medium. The prints undergo a metamorphosis as they are exposed to the elements—water, heat, and time—in outdoor settings. This alchemical process imbues them with a sense of impermanence, stripping away their original imprinting quality and rendering them devoid of a duplicable aura. The once vibrant colors fade, giving way to cracked surfaces and distorted forms, each piece bearing the marks of its unique journey. In a strategic and purposeful approach, Garet incorporates disparate materials such as electrical tape, duck tape, scotch tape, and Mylar reflective paper into the compositions. These elements, typically at odds with one another, are collaged together with precision and intention, defying conventional notions of harmony and cohesion. Despite the seemingly chaotic amalgamation of materials, the essence and aura of painting permeate through each work. The deliberate application of marks, strokes, and textures evokes a sense of artistic gestural quality, inviting viewers to contemplate the interplay between chaos and control, fragility and resilience. In essence, *Treating Pictures Like Wire* is a testament to Garet's boundless creativity and experimental spirit. Through his daring exploration of media, materiality, and process, he invites us to reconsider the very nature of art and its capacity to transcend the confines of tradition.



#1



#2



#3



#4



#5



#6



#7



#8



**CUT** stands as a multimedia installation, its centerpiece a paper guillotine suspended vertically on the wall, accompanied by a speaker emitting the continuous, visceral sounds of cutting. This piece transcends mere visual representation; it plunges viewers into a realm where psychological implications intersect with physical presence.

At its surface, the paper guillotine symbolizes the mundane task of trimming paper to a desired size, a banal act transformed into a potent metaphor. Yet, delving deeper, we encounter the resonance of the term "cut" in psychoanalysis—a concept synonymous with emotional detachment or disconnection. Like paper being severed from its source, individuals often grapple with unresolved trauma by distancing themselves from painful realities, seeking solace in emotional detachment.

As viewers confront CUT, they are drawn into a realm of introspection and contemplation. The tension palpable in the air mirrors the psychological tension inherent in the act of cutting off. Each viewer's response becomes a mirror reflecting their own psyche, inviting free association and personal interpretation.

The title itself, CUT, carries profound weight, evoking a sense of finality and separation. Yet, it also hints at the possibility of transformation and renewal. As viewers confront the open arm of the guillotine, they are confronted with the paradoxical nature of cutting—a simultaneous act of severance and creation, destruction and rebirth.

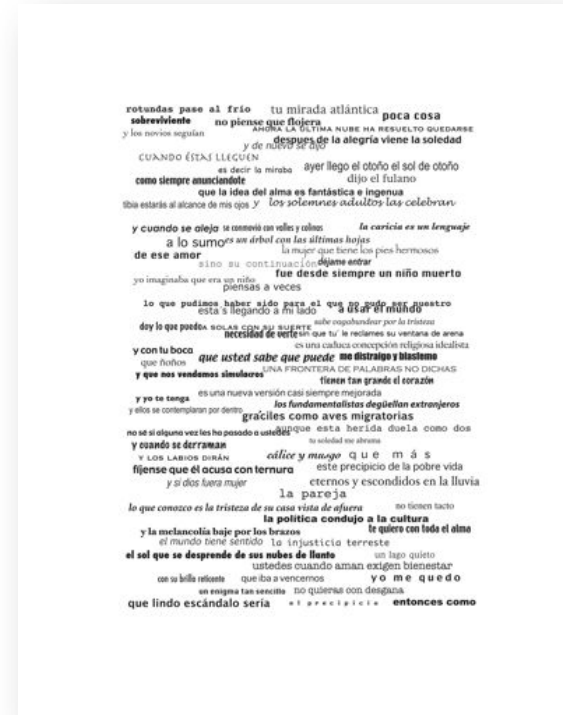
In essence, CUT transcends its physical form to become a catalyst for profound introspection and psychological exploration. It challenges viewers to confront their own emotional boundaries and invites them to navigate the complex terrain of human experience with courage and vulnerability.

*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



*The Liberation of Meaning. Detail from Transhemisférico. Gurvich Museum.2022. Montevideo, Uruguay*

**The Liberation of Meaning** is a sound installation that utilizes the literary works of Uruguayan poet Mario Benedetti as its primary source material, creating a dynamic sonic landscape that evolves with each play through. Richard Garett employs 53 recordings of Benedetti's poems, each recited in the poet's own voice, which are then fragmented by isolating words or short snippets from the original texts. From these fragments, Garett generates hundreds of edited derivatives, organized within a computer folder for generative configuration. During playback, the audio tracks are randomly selected and algorithmically assembled, disrupting the compositional syntax and poetic structure of Benedetti's poems. This process introduces an element of chance, resulting in a unique structural outcome with every iteration. In doing so, the fragmented presentation of Benedetti's text highlights the fluidity of language and challenges traditional notions of meaning and subjectivity. Visitors to the installation are immersed in a sustained phonetic playback, interweaving Benedetti's voice with subtle oral sounds and unique speech gestures. This sonic environment encourages listeners to explore the nuances of the poet's delivery, emphasizing the timber of his voice and the idiosyncratic qualities of his speech. Moreover, visitors are invited to interpret the newly established relational structures of the fragmented text, deriving personal meaning from their individual listening experiences. As the piece plays indefinitely, it never repeats the same arrangement, offering a continuous exploration of sound, language, and interpretation.



*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  
 Edition of 3 + A/P



*The Four Horsemen* is a multifaceted four-channel video installation, each channel operating autonomously on its own time cycle. Within this work, the imagery originates from treated 16mm celluloid, subsequently transferred to a digital format. Accompanying each channel is a caption, excerpted from the biblical text of the Four Horsemen of the Apocalypse, as detailed in Chapter Six of the Book of Revelation. This passage foretells their arrival on Earth during the Apocalypse, symbolizing the onset of destruction.

Through meticulous deconstruction processes, the artwork explores themes of decay, destruction, and the inexorable march towards an end that permeates contemporary society. Drawing inspiration from the biblical prophecy, *The Four Horsemen* serves as a critical reflection on the tumultuous state of our times. In a world plagued by constant political crises, religious discord, and societal upheaval, the imagery evokes a sense of impending chaos and turmoil. The notion of the Four Horsemen riding forth to usher in destruction resonates deeply with the current global climate, where uncertainty and unrest abound.

However, amidst this grim portrayal, there lies a glimmer of optimism and poetic contemplation. The Four Horsemen remind us of the resilience of the human spirit, even in the face of adversity. Through its evocative imagery and symbolic references, the artwork invites viewers to reflect on the cyclical nature of history and the potential for renewal and rebirth. Ultimately, *The Four Horsemen* transcends mere critique to offer a profound meditation on the human condition. It prompts viewers to confront the existential questions that define our existence and encourages them to find hope and meaning amidst the chaos and destruction of contemporary life.

*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 that redefines exhibition environments by activating surface areas of negative space, such as doors, windows, and walls. By utilizing these surfaces, the artwork transforms the way we perceive and connect with spaces, offering a unique sensory experience to visitors.

In this specific iteration of the work, *Intermedium* was installed at the Julian Navarro Projects gallery space. The installation involved the use of sound exciters and vibrations, which effectively turned the window glass into speakers. As a result, the windows themselves became dynamic elements within the installation, transmitting sound and creating an immersive auditory environment.





***Synchronous: The Resonance of His Voice*** explores the profound concept encapsulated in John Cage's appropriated phrase, "I have nothing to say and I'm saying it." Through this poignant statement, the artwork challenges conventional notions of expression and communication, inviting viewers to contemplate the nature of sound, silence, and their interplay.

At the heart of the piece lies a playback device that emits Cage's voice, serving as a catalyst for the activation of a sound exciter attached to the neck of an electric guitar. The resonant vibrations produced by this interaction animate the guitar's strings, creating a symphony of sound that reverberates throughout the space.

What sets "Synchronous" apart is its ability to absorb the room, transcending the boundaries of the physical installation and expanding into the surrounding space. The guitar's sonorous reflection of Cage's voice evolves organically and continuously, blurring the lines between performer and instrument, listener and creator.

This convergence of sound and silence, expression and absence, encapsulates the essence of Cage's profound statement. By embracing the inherent ambiguity and complexity of communication, "Synchronous" invites viewers to explore the depths of auditory perception and experience the transformative power of sound in a wholly immersive and thought-provoking manner.



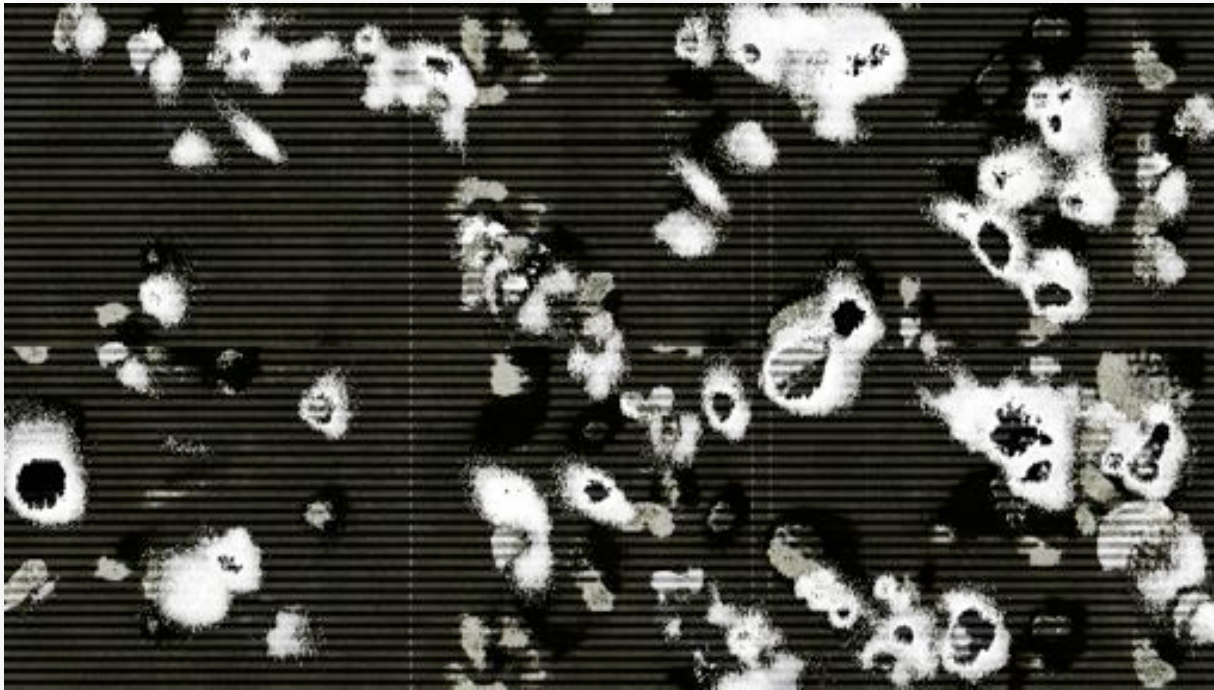
*Synchronous; the resonance of his voice, 2013*  
 Sound Installation  
 Dimensions variable  
 Continuous running  
 Materials: Electric guitar, amplifier, transducer, audio file  
 One of a kind



*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 exploration that ingeniously transforms information noise and background clutter into an artistic statement. Typically dismissed as unwanted debris from communication, noise emerges here as the central focus, elevated to a position of prominence and significance.

In the realm of traditional communication, noise is often regarded as a disruptive force, obscuring the intended message and detracting from clarity. However, for Gareth, noise is not merely a hindrance but rather the very essence of his artistic exploration. Drawing inspiration from the cacophony of modern media and communication channels, Gareth harnesses this noise as raw material for his work.

Through meticulous algorithmic treatment and intentional reorganization, Gareth manipulates these noisy elements, transforming them into a symphony of visual and auditory stimulation. What begins as chaotic interference ultimately evolves into a coherent and compelling artistic composition.



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

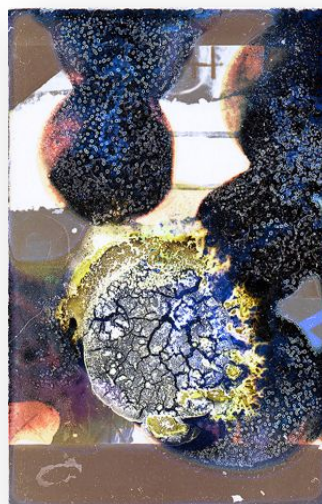
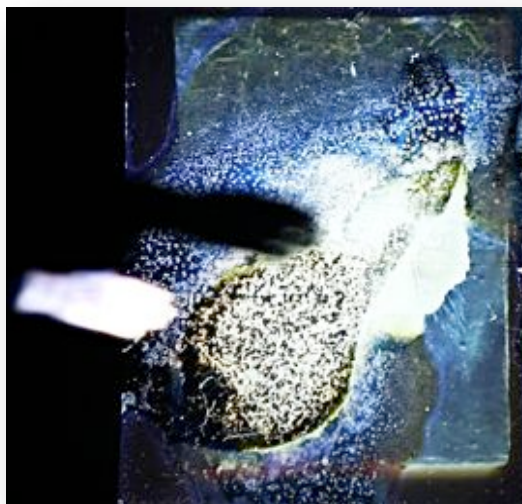
In a conceptual nod to Joseph Kosuth's groundbreaking work with the word "nothing," Gareth similarly imbues his creation with profound philosophical implications. Just as Kosuth demonstrated how the word "nothing" could be transformed into a tangible artistic object, Gareth demonstrates how noise, initially perceived as inconsequential, can be imbued with meaning and significance.

In *ESIÓN – Nothing is Something*, noise transcends its mundane origins to become a powerful symbol of contemporary existence. Through Gareth's masterful manipulation, noise ceases to be a mere byproduct of communication; it becomes a potent expression of the human experience, a testament to the transformative power of artistic vision and creativity.



Richard Garett's artistic journey in New York City in the 1990s, with painting, cultivated an extensive body of work. During this period, the prevalent method for artists to document their creations was through the standard 35mm slide. Garett meticulously collected hundreds of slides, serving as visual documentation of his paintings. In some instances, he chose to destroy a significant portion of these paintings, leaving the slides as the sole remnants of his artistic endeavors. Despite transitioning away from painting in recent years, Garett's artistic ethos and principles remain deeply rooted in his practice. The pictorial experience, the intricate layering process, and the exploration of malleability and materiality inherent in painting have seamlessly transferred to various other media forms in which the artist currently works, including sound and video art, installation, and photography. Although Garett has shifted his focus from traditional painting, he continues to explore the possibilities of painting through innovative ideas and methods, reinventing the pictorial experience and challenging viewers to engage with it in new and thought-provoking ways.

One notable project exemplifying Garett's innovative approach is his transformation of ordinary slides into dynamic works of art. Covering the surfaces of large folding tables with these slides, Garett subjected them to a deliberate process of decay using various chemicals over a period of three and a half years. From the hundreds of original slides, he meticulously selected 58 final pieces, which were then scanned and digitally reproduced. This transformative process aimed to transcend the original imagery embedded in the slides, offering a fresh perspective and signaling a new artistic chapter. Utilizing this method, Garett sought to revisit painting through the destruction or masking of painting itself, contributing to the contemporary discourse on media and presenting a newer vision of painting. The culmination of this project occurred when image and sound converged, each following its distinct cycle. Garett also incorporated background noise and magnetic tape to craft a complementary sound composition, enriching the visual experience. By leveraging the ephemeral nature of magnetic tape, akin to the vulnerability of slides, Garett orchestrated a synchronized interplay of image and sound. Central to the piece's immersive quality is the seamless integration of technology. A photosensitive sensor activates the accompanying sound when the light touches the projection, creating a synchronized sensory experience. This synchronized experience unfolds indefinitely, presenting a new configuration of image and sound with each iteration, inviting viewers into an ever-evolving artistic dialogue.



*Untitled Series (painting semiotics), 2012*

Multimedia Installation: Slides, projector, 2 speakers, photosensitive sensor

Dimensions variable

Continuous running

Edition of 3 + A/P

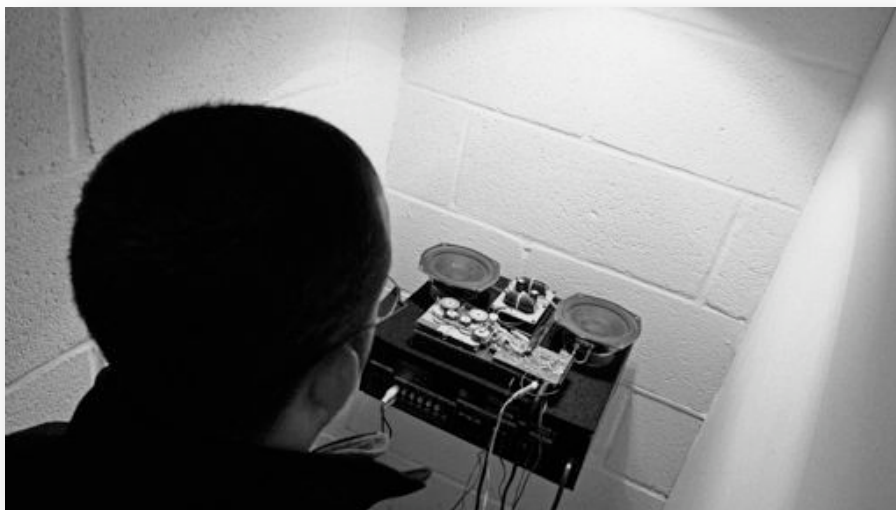


*Undercurrent* employs a modified tape player, an audiocassette loop, an amplifier, and two speakers to explore the concept of function-and-defunctionalization of media while repurposing discarded technology. By utilizing cracked media and malfunctioning playback devices, the artwork aims to draw attention to the transient nature of technology and the transformation of obsolete utilities into tools for artistic expression.

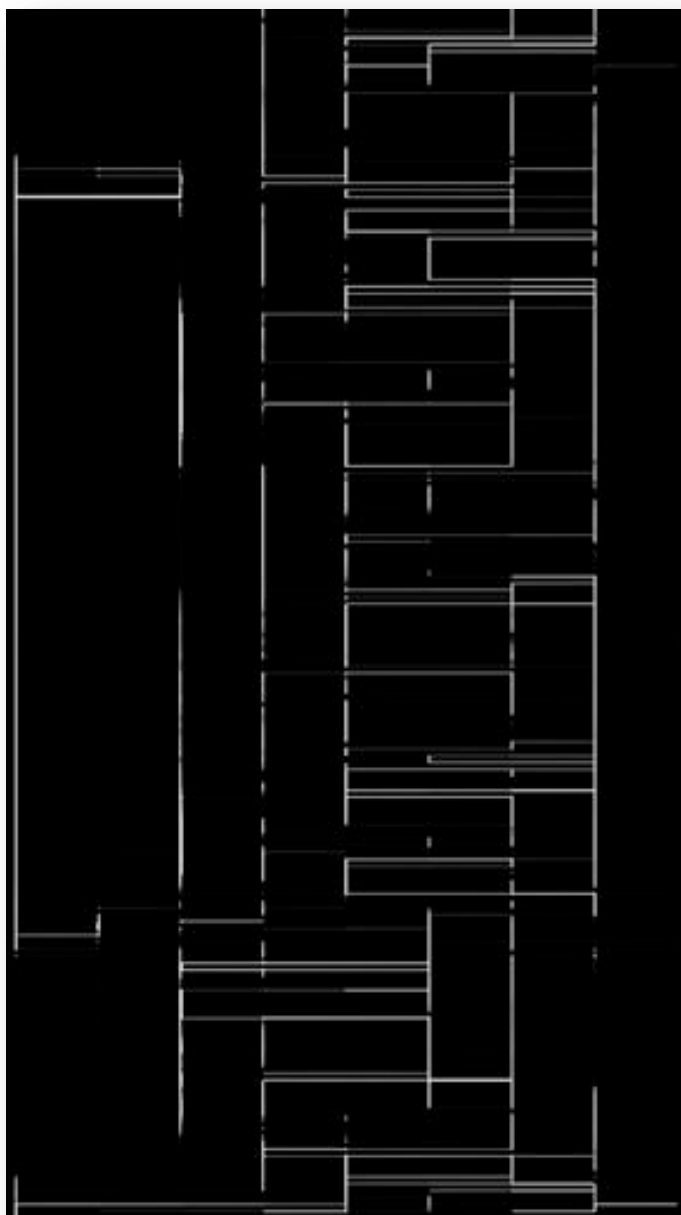
In this installation, these objects serve as ephemeral devices, generating a cacophony of noise textures including crackles, pops, beeps, and subtle frequencies reminiscent of everyday sounds encountered in our surroundings. The sonic landscape created by *Undercurrent* mirrors the ambient noises of our daily lives, blurring the line between art and reality.

As the artwork continuously plays back and disintegrates the magnetic tape over time, it evolves organically, reflecting the impermanence of both the medium and the sounds it produces. Furthermore, all objects within the installation are sensitive to touch, allowing for further manipulation of the sonic output by the viewer.

Through its utilization of discarded technology and emphasis on the transformative power of sound, *Undercurrent* invites contemplation on the ever-changing nature of media and the potential for artistic creation in the most unexpected places. It serves as a reminder of the beauty found in decay and the inherent creativity that emerges from repurposing the obsolete.



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



***Glint*** is a moving image piece that examines the realms of perception, time, and spatial awareness. At its core lies a profound contemplation of the ceaseless transformation occurring within our urban landscapes—a transformation often unfolding at a pace that outstrips our capacity to perceive it.

Conceptually, *Glint* is rooted in the notion of the urban grid as a constantly evolving entity, perpetually shifting and reshaping itself. Visually, the work captures this essence by distilling the urban environment to its elemental components: stark vertical and horizontal lines that intersect and enclose empty spaces. These lines serve not only as structural elements but also as metaphors for the fleeting nature of change, offering a reflection of the world's perpetual motion, often unnoticed by our senses.

In essence, *Glint* invites contemplation on the significance of scale, structure, and space in our perception of the world around us. By reducing the urban landscape to its bare essentials, the piece prompts viewers to consider how we connect and relate to our environment amidst its constant flux.

Moreover, *Glint* explores themes of repetition, duration, and indeterminacy, inviting viewers to immerse themselves in an experience that transcends the boundaries of time and space. Through its immersive nature, the work stimulates a sensorial response in the viewer, fostering an opportunity for introspection and heightened awareness.

In summary, *Glint* serves as a poignant exploration of the ever-changing urban landscape and the complex interplay between perception, time, and space. By distilling the essence of urbanity into a mesmerizing visual experience, the piece encourages viewers to reflect on the ephemeral nature of their surroundings and their own place within it.

*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 born from the manipulation of light to craft imagery and the application of extended techniques to shape sonic material sources, including the translation of image into sound to compose the 5.1 surround audio composition. The piece employs an array of analog and digital procedures, along with diverse software processes, to manipulate both moving image and sound. Its imagery encompasses a spectrum from dark to light monochromatic spheres, featuring dynamic shifts in intensity, flickering and pulsating patterns, and sensory overloads that leave a lasting retinal impact.

The sonic composition of **ELECTROCHROMA** explores timbre, low ends, modulated frequencies, textures, static noises, and electronic sounds that traverse space. Additional sonic layers were crafted through the use of electromagnetism, custom electronic sounds, and voices meticulously scored and performed in a recording studio by artist Marylea Martha Quintana.

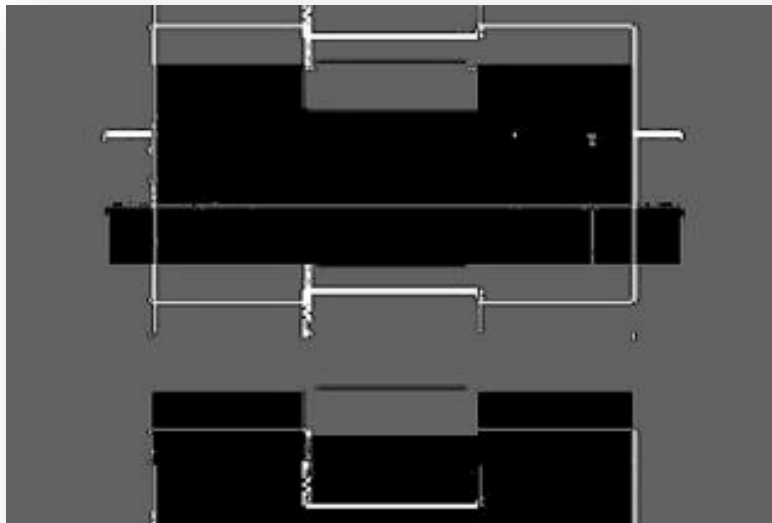
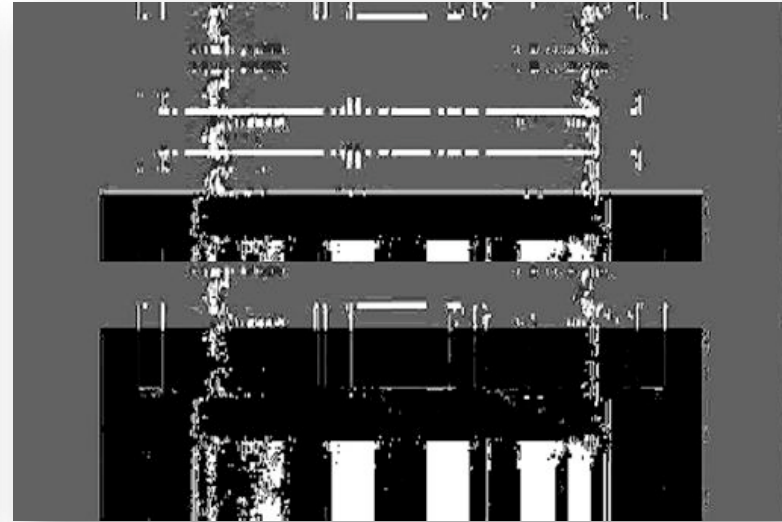
To experience **ELECTROCHROMA**, a physical space with a projecting wall, side and back walls, and a floor covered with flat black paint is essential. Surround sound envelops the environment seamlessly, inviting visitors to enter and exit at their leisure, immersing themselves in the captivating audiovisual landscape.

Richard Garett initiated the creation process by manipulating 16mm celluloid directly by hand to shape the emitted light from the film projector. Multiple takes of the footage were performed, digitized, and a sophisticated system was developed to play and process these images in real-time with a computer. Additionally, Garett rendered and processed the projected light as an audio signal, integrating it seamlessly as an additional layer in the sonic mix.

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

**ELECTROCHROMA** is dedicated to the memory of Maryanne Amacher (1938-2009), whose invaluable feedback during the creation process proved pivotal in making significant artistic choices that contributed to the piece's completion.

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



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

*The Presence of Absence* was meticulously constructed to transform and activate the former space of a loading shaft-elevator in Brooklyn, NY. The first approach taken into consideration was to explore 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 resulting audiovisual piece was then presented inside the actual location of origin, creating an immersive situation where visitors could experience the essence of the elevator.

Richard Garett's approach consisted of working in relationship to the space and utilizing the architectural remains, asymmetrical shapes, and tracks that once held the elevator to inform the visual grid of the moving image. The behavior of the moving image was established by combining the traces of the elevator in the space with the notion of up and down, mimicking the elevator's motion.

Moreover, the significance of spaces finishing the work as a shell cannot be overstated. These spaces serve as a vessel, encapsulating the audiovisual experience and enhancing its impact on the viewer. The immersive environment created within the former loading shaft-elevator allows for a deeper engagement with the work, amplifying its metaphysical energy and fundamental essence. Through this synergy between space and content, *The Presence of Absence* transcends mere representation, inviting viewers to contemplate the intersection of memory, architecture, and perception in a profound and thought-provoking manner.



