

**PORTALS**



# **ALEX SLATO MIAMI**

presents an exhibition of works by **Richard Garett**

## **PORTALS**

November 18, 2023 – January 18, 2024

### **Opening reception**

**November 18<sup>th</sup>, 2023 from 5-9PM**

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*Portals* is a spirited exhibition that features dynamic artwork in a range of mediums by Richard Gare, a pioneering media artist now based in south Florida. The show weaves together visceral patterns of images and sounds in poetic/evocative sound installations, moving image work informed by sound, and visceral two dimensional abstractions. The viewer encounters art as more than just a physical object but as an experience that engages on entwined sensorial levels. Gare's media-derived art harkens back to color field painting and to the psychoacoustic music of such composers as Maryanne Amacher.

This collection of artworks at the heart of *Portals* lies the concept that each artwork functions as an access point, transporting the observer to unique realms of understanding. The sound art installations, approached conceptually, offer a thought-provoking departure from the conventional. Each piece engages in dynamic actions, encouraging viewers to experience sound and the performative nature of the work itself.

The moving image pieces, born from sound compositions and translated into moving images, remove sound but retain the essence of the auditory experience, offering an exploration of sound through the lens of vision. These abstract visuals, reminiscent of ethereal and dynamic transformations, entice viewers to contemplate the interplay between sound and image and the subtle boundaries that separate them.

The mixed media and canvas pieces featured in the exhibition, rooted in a meticulous process, invite viewers to appreciate the artistry of transformation. With textures that beckon tactile exploration and surfaces that carry the weight of creative intention, these works unveil layers of artistic evolution. The significance of the process becomes palpable as the metamorphosis of materials mirrors the shifting perceptions elicited by the exhibition itself.

*Portals* encapsulates Gare's art practice encouraging contemplation of the intricate connections between perception, interpretation, media, and artistic creation. It invites visitors to explore their relationship with art on a deeper level, nurturing a multi-sensory bond. Through this exploration, one may connect on a personal level to how art can dynamically interact with and shape one's awareness, reactions, and imagination.





*Before Me.* Detail from *Soundings: A Contemporary Score*. 2013. MoMA, New York



**Richard Gareth** 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. Richard Gareth's work is recognized in the context of sound and visual arts and has been exhibited in galleries and institutions globally.

Garet examines the ontological interplay inherent in his materials, encompassing the activation of background noise, the orchestration of imagery and sounds, and the conduction of experiments using outdated and current technological apparatuses. Through this intricate exploration, employing diverse media and materials to convey his artistic message, Gareth's work culminates in abstractions, resulting in multidimensional artworks that challenge traditional artistic categorizations.

Through his art, Gareth demonstrates how technology can create new art forms, serving as a bridge between the past and the present, and subsequently gaining insight into our place in the world. For Gareth, his 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 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.



# SELECTED WORKS





*30 Cycles of Flux*, Detail from Transhemisférico. Gurvich Museum. 2022. Montevideo, Uruguay



Prix Ars Electronica 2023, GOLDEN NICA Honorary Mention in the Category of Digital Music and Sound Arts

Richard Garett  
*30 Cycles of Flux*, 2022  
 Sound installation  
 Audio, amplifier, speakers, string  
 Dimensions variable  
 Continuous running

***30 Cycles of Flux*** is a sound installation piece that consists of utilizing an emission of a 30-cycle sound wave (right below human beings hearing range) to activate an array of speakers, consequently manifesting a visualization of imperceptible sonic energy in the form of kinetic energy.

The speakers hang from the ceiling facing down with a white string attached to the center of each cone that reaches down to the floor. When the speaker cones become activated by the infrasonic wave, the strings also activate and move in a constant flow, subsequently producing a kinetic visualization of the sound wave.

The work proposes an example of how imperceptible energy, which we encounter in daily life, goes unnoticed. Subsequently, *30 Cycles of Flux* draws attention to the fact that this everyday occurrence of a broader spectrum of energy emissions can affect us in various ways, and we can be unaware that it is happening.

*30 Cycles of Flux* 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 to take shape in various configurations, such as square, rectangular, triangular, asymmetrical, or even linear.





*Before Me*. Detail from *Soundings: A Contemporary Score*. 2013. MoMA, New York



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.


Richard Gareth  
*Before Me*, 2012  
 Head amplifier, speaker cabinet, turntable, glass marble,  
 microphone stand, shotgun microphone, and light bulb.  
 Dimensions Variable  
 Continuous running  
 One of a kind



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'Soundings' 4 of 8




A work by the American composer Richard Gareth is an ensemble of old stereo speakers, a spinning turntable, a microphone and a glass marble, joined to produce a sound like a skipping record.

Credit: Suzanne DeChillo/The New York Times

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# ARTPULSE

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ON SOUND ART  
RICHARD GARET IN CONVERSATION  
WITH SETH CLUETT

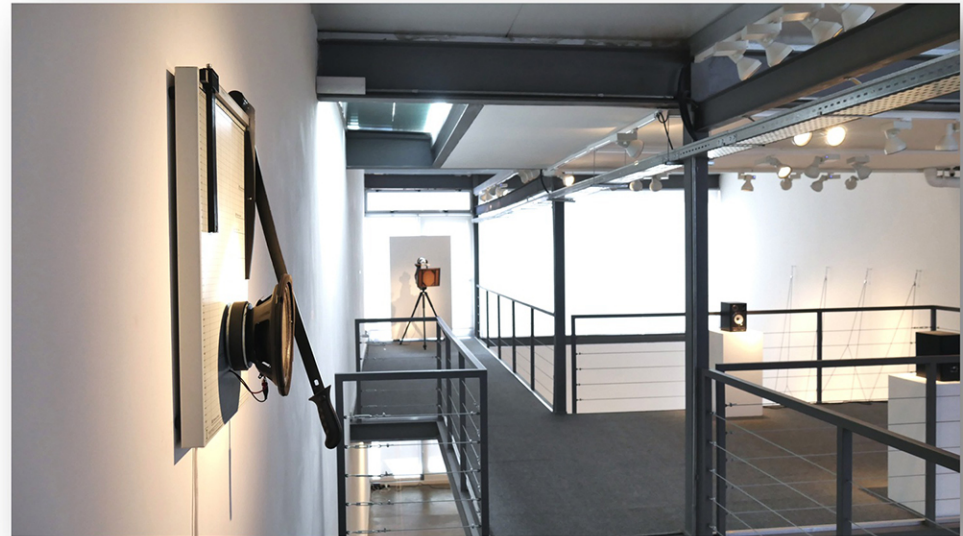
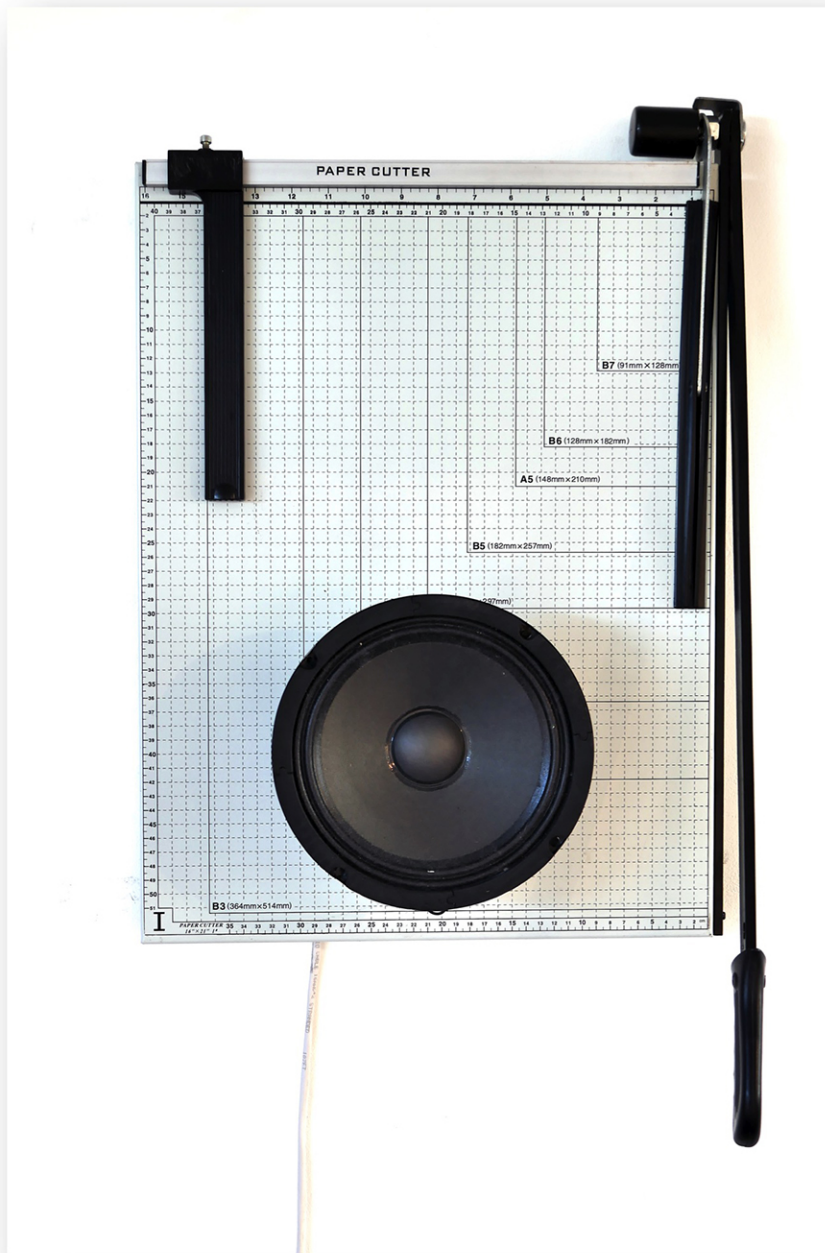
MoMA CURATOR BARBARA LONDON  
TALKS ABOUT 'SOUNDINGS:  
A CONTEMPORARY SCORE'

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*CUT*. Detail from *Transhemisférico*. Gurrich Museum. 2022. Montevideo, Uruguay

***CUT*** is a multimedia wall piece consisting of a paper guillotine hung vertically with an attached speaker that continuously emits the sounds of the guillotine cutting. A paper cutter (guillotine) aims to trim the paper to a desired size by removing unwanted parts. In psychoanalysis, we can relate cutting to the concept found in being emotionally cut off (or cut off from), when people deal with painful and unresolved issues by simply walking away and cutting off contact with these sensitive issues. Furthermore, when visitors stand in front of the work, *CUT* becomes a free association mirror. Successively, each person's response is unique and personal.

Richard Garet

*Cut*, 2014

Sound Installation

Paper guillotine, speaker, amplifier, audio file

Dimensions: 22" x 16" x 18" (55.88 x 40.64 x 45.72 cm)

Continuous running

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 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 voice, Richard Garett fragmented each of them 53 poems by cutting words or short fragments from them. Then he created hundreds of edited derivatives of the poems that were placed in a computer folder for generative configuration purposes. The audio tracks are selected randomly and played algorithmically, dismantling Benedetti's poems' compositional syntax and poetic structure. 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 to sound and listening and explorations of language, meaning and interpretation, 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 author Mario Benedetti's voice. Moreover, visitors are able to establish their own interpretations of the words' newly established relational structures as they grasp meaning from their own personal listening experience. This piece plays indefinitely and will never play the same way twice.

rotundas pase al frío tu mirada atlántica poca cosa  
**sobreviviente** no piense que flojera **después de la alegría viene la soledad**  
 y los novios seguían <sup>AHORA LA ÚLTIMA NUBE HA RESUELTO QUEDARSE</sup>  
 y de nuevo se dijo  
 CUANDO ÉSTAS LLEGUEN  
 es decir la miraba ayer llevo el otoño el sol de otoño  
**como siempre anunciándote** dijo el fulano  
 que la idea del alma es fantástica e ingenua  
 tibia estarás al alcance de mis ojos y **los solemnes adultos los celebran**  
 y cuando se aleja se conmovió con velles y celinos **la caricia es un lenguaje**  
 a lo sumo es un árbol con las últimas hojas  
**de ese amor** la mujer que tiene los pies hermosos  
 sino su continuación **déjame entrar**  
 yo imaginaba que era un niño **fue desde siempre un niño muerto**  
 piensas a veces  
 lo que pudimos haber sido para el que no puede ser nuestro  
 esta s llegando a mi lado **a usar el mundo**  
 doy lo que puedo <sup>SOLAS CON SU SUFRTE</sup> sabe regañandose por la tristeza  
 necesidad de verte <sup>UN FRONTERA DE PALABRAS NO DICHAS</sup> que tu' le reclames su ventana de arena  
 es una caduca concepción religiosa idealista  
 y con tu boca **que usted sabe que puede me distraigo y blasfemo**  
 que flojos <sup>UNA FRONTERA DE PALABRAS NO DICHAS</sup>  
 y que nos vendamos simulacros **tiene tan grande el corazón**  
 y yo te tenga es una nueva versión casi siempre mejorada  
 los **fundamentalistas degüellan extranjeros**  
 y ellos se contemplaran por dentro **gráciles como aves migratorias**  
 no sé si alguna vez les ha pasado a ustedes <sup>que esta herida duele como dos</sup>  
 y cuando se derraman <sup>tu soledad me abraza</sup>  
 Y LOS LABIOS DIRÁN **cálce y maggo** que más  
**fijense que él acusa con ternura** este precipicio de la pobre vida  
 y si dios fuera mujer **eternos y escondidos en la lluvia**  
 la pareja  
 lo que conozco es la tristeza de su casa vista de afuera <sup>no tienen tacto</sup>  
**la política condujo a la cultura**  
 y la melancolía baja por los brazos **te quiero con toda el alma**  
 el mundo tiene sentido la injusticia terrestre  
**el sol que se desprende de sus nubes de llanto** un lago quieto  
 ustedes cuando aman exigen bienestar  
 con su brillo reticente que iba a vencernos **yo me quedo**  
 un enigma tan sencillo <sup>no quieras con desgana</sup>  
**que lindo escándalo sería** <sup>el precipicio</sup> **entonces como**

Richard Garett

*The Liberation of Meaning*, 2014

Sound Installation

Mac Mini, 2 speakers, custom software

Material used: 53 Poems by Mario Benedetti

Source: CD El Amor las Mujeres y la Vida

Dimensions Variable

Continuous running



# Midnight Moment, Times Square, NYC

**Perceptual: Sonic Landscape/Midnight Blink** vibrated on electronic billboards in Times Square, NY, between June 1-30, 2015, every night from 11:57 p.m. to midnight as part of Times Square Alliance's Midnight Moment exhibition program. Gareth began by capturing the sounds of the Times Square perimeter using different recording techniques to compose a soundscape. Subsequently, Gareth utilized the composition to establish a generative algorithmic process and develop the moving image work informed by the sound. Moreover, the spectators and visitors of the area embarked on a luminescent visual journey that turned out to be not only the visualization of sound but also the sonic expression of Times Square.



*Perceptual: Sonic landscape - Midnight Blink. Detail from Midnight Moment. 2015. Times Square, New York*

## **Perceptual: Sonic Landscape / Midnight Blink**

Richard Gareth

June 1-30, 2015 | nightly at 11:57pm

Times Square's Electronic Billboards  
42nd-47th Sts, btwn Broadway & 7th Ave

Richard Gareth transposes the sounds of Times Square into chromatic, visual landscapes.

### Midnight Moment

Midnight Moment is the largest coordinated effort by the sign operators in Times Square to display synchronized, cutting-edge creative content at the same time every day.

Presented by Times Square Advertising Coalition  
Curated by Times Square Arts

### Participating Signs

ABC SuperSign, American Eagle Times Square, Bank of America, Branded Cities 7 Times Square, Sherwood Equities 1 Times Square, Branded Cities NASDAQ Tower, Branded Cities Thomson Reuters, Disney Store Spectacular, Outfront Media 1515 Broadway, CEMUSA, City Outdoor, Clear Channel Spectacolor HD127, Clear Channel Spectacolor HD128, Superior Digital Displays 3 Times Square #5, Superior Digital Displays Triple Play

Richard Gareth, *Perceptual: Sonic Landscape / Midnight Blink*  
Image courtesy of the artist

@TSqArts  
@TSACNYC  
@RichardGaret\_NY  
#MidnightMoment  
#PerceptualTsq





***Perceptual: Sonic Landscape/Midnight Blink***

transformed 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.

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



*Perceptual: Sonic landscape - Midnight Blink*. Detail from *Midnight Moment*. 2015. Times Square, New York





In the ***Perceptual Series***, which consists of a total of 31 moving image works, Gareth utilizes sound differently for each piece. The sound becomes the material tool and instrument to generate each moving image work, which in conclusion, turns out to be a visualization informed by a sound composition. To conclude each work, Gareth eliminates the audio, leaving only the signal of the moving image and thus successively creating the experience of perceiving sound through vision, which changes and pulsates according to the properties of the sound itself. The viewer then experiences a continuous flow of colors and changing moods.



*Perceptual: Sonic landscape - Midnight Blink*. Detail from Gurvich Museum. 2022. Montevideo, Uruguay



*Perceptual Series*. Detail from *Beyond the Sounds of Silence*, 2022.  
LOWE Art Museum, Florida, USA

Richard Garett  
*Perceptual; Sonic Landscape/Midnight Blink*, 2015  
Moving image installation  
Dimensions Variable.  
Duration 2' 50"





*Perceptual Series*. Detail from *Beyond the Sounds of Silence*, 2022.  
LOWE Art Museum, Florida, USA

Richard Garett  
*Perceptual; James*, 2015  
Moving image installation  
Dimensions Variable.  
Duration 34'20"



*Perceptual Series*. Detail from *Beyond the Sounds of Silence*, 2022.  
LOWE Art Museum, Florida, USA

Richard Garett  
*Perceptual; Spatial Poem*, 2015  
Moving image installation  
Dimensions Variable.  
Duration 38'06"



## ***Perceptual Paintings***

This series of six canvas paintings were created from the original moving image work titled *Perceptual; Sonic Landscape/Midnight Blink*. The artwork was presented for the entire month of June 2015 on the electronic billboards of Times Square, NY as part of the TSq Midnight Moment event.





Richard Garett  
*Perceptual; Painting #1, 2018*  
Archival Pigment print on Canvas  
60" x 40" (152.40 x 101.6 cm)  
Unique





Richard Garett  
*Perceptual; Painting #2, 2018*  
Archival Pigment print on Canvas  
60" x 40" (152.40 x 101.6 cm)  
Unique



Richard Garett  
*Perceptual; Painting #3, 2018*  
Archival Pigment print on Canvas  
60" x 40" (152.40 x 101.6 cm)  
Unique





Richard Garett  
*Perceptual; Painting #4*, 2018  
Archival Pigment print on Canvas  
60" x 40" (152.40 x 101.6 cm)  
Unique



Richard Garett  
*Perceptual; Painting #5, 2018*  
Archival Pigment print on Canvas  
60" x 40" (152.40 x 101.6 cm)  
Unique





Richard Garett  
*Perceptual; Painting #6, 2018*  
Archival Pigment print on Canvas  
60" x 40" (152.40 x 101.6 cm)  
Unique



***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 tested 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 piece 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.

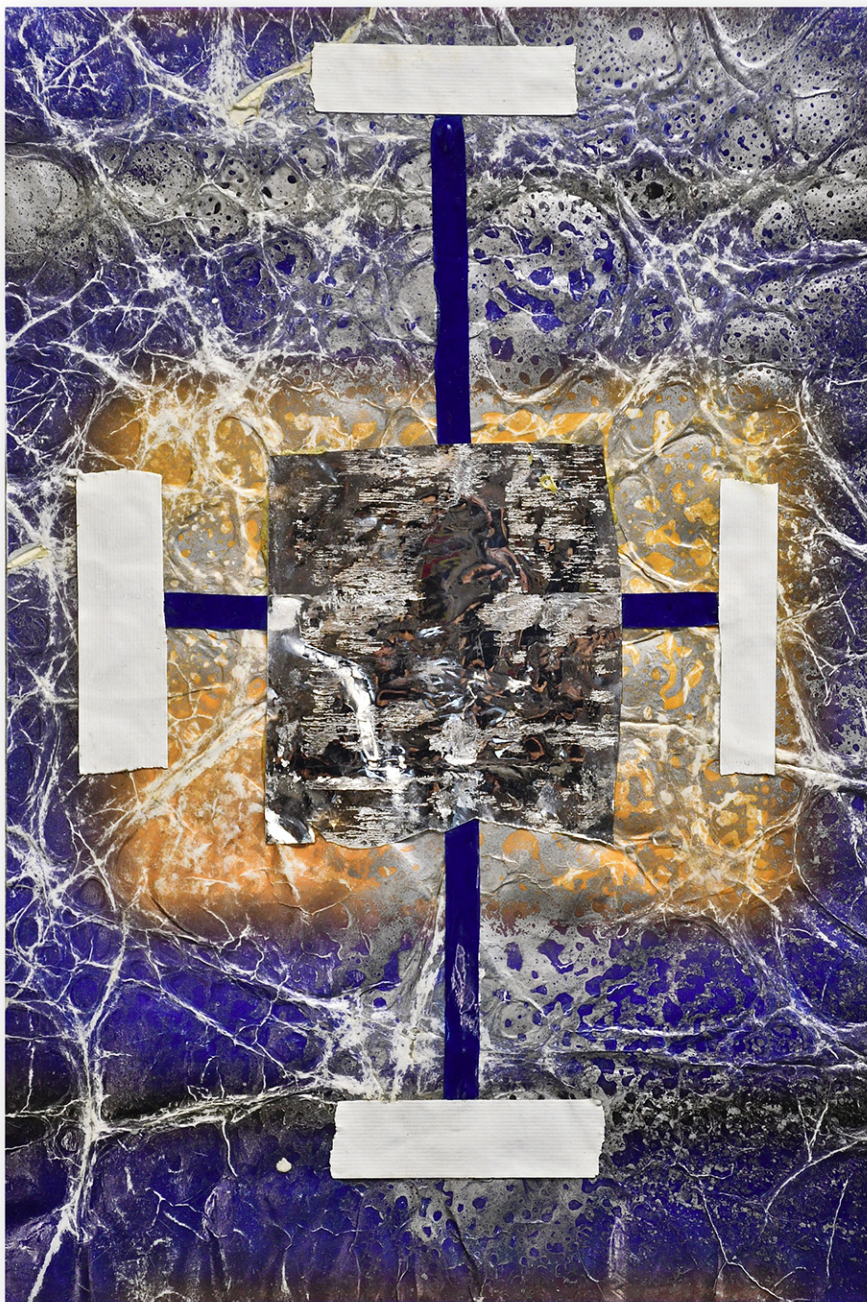
Richard Gareth  
*Treating Pictures Like Wire #1, 2015*  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Mixed Media  
One of a kind





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





Richard Garett  
*Treating Pictures Like Wire #3*, 2015  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Mixed Media  
One of a kind





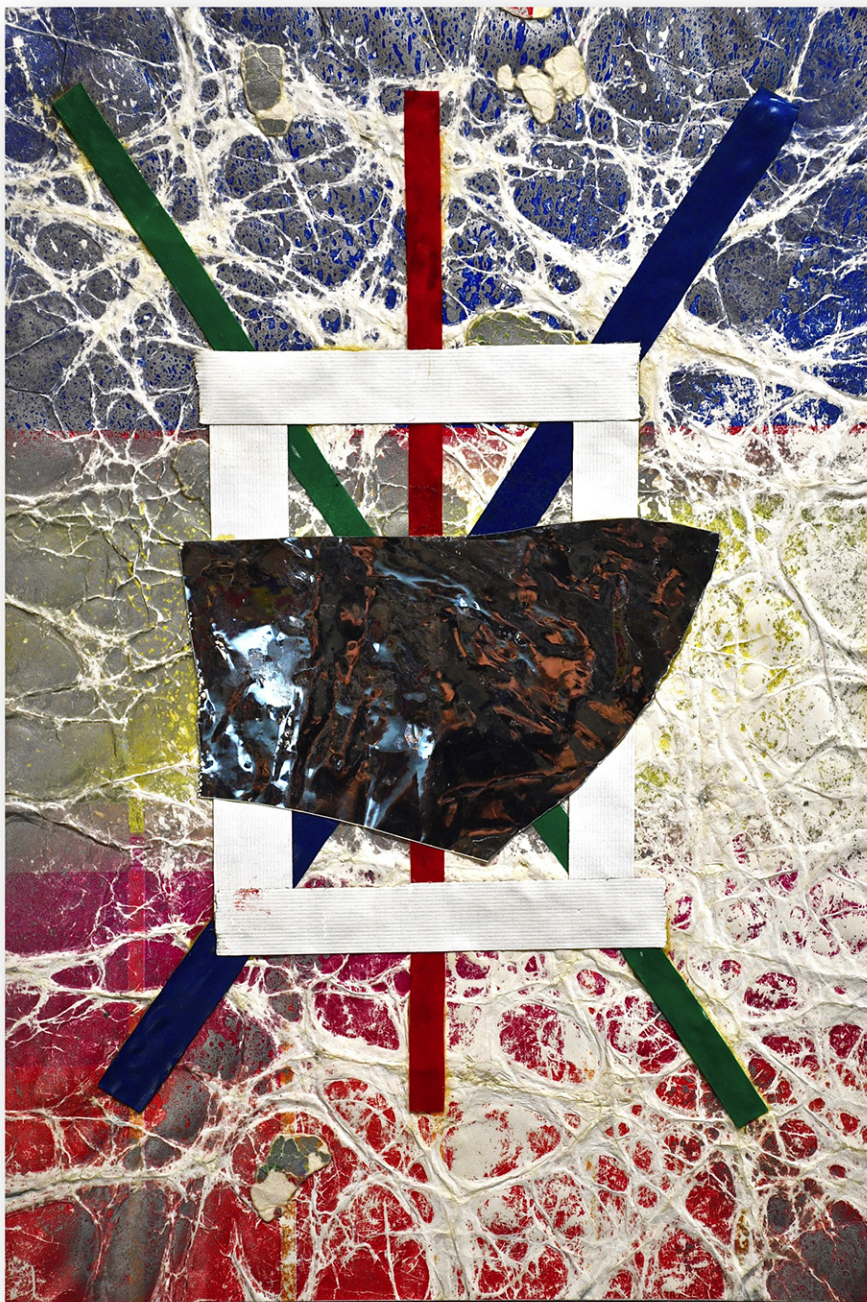
Richard Gareth  
*Treating Pictures Like Wire #4*, 2015  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Mixed Media  
One of a kind





Richard Gareth  
*Treating Pictures Like Wire #5*, 2015  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Mixed Media  
One of a kind





Richard Garett  
*Treating Pictures Like Wire #6*, 2015  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Mixed Media  
One of a kind





Richard Gareth  
*Treating Pictures Like Wire #7*, 2015  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Mixed Media  
One of a kind





Richard Gareth  
*Treating Pictures Like Wire #8*, 2015  
Dimensions: 18" x 12" (45.72 x 30.48 cm)  
Mixed Media  
One of a kind

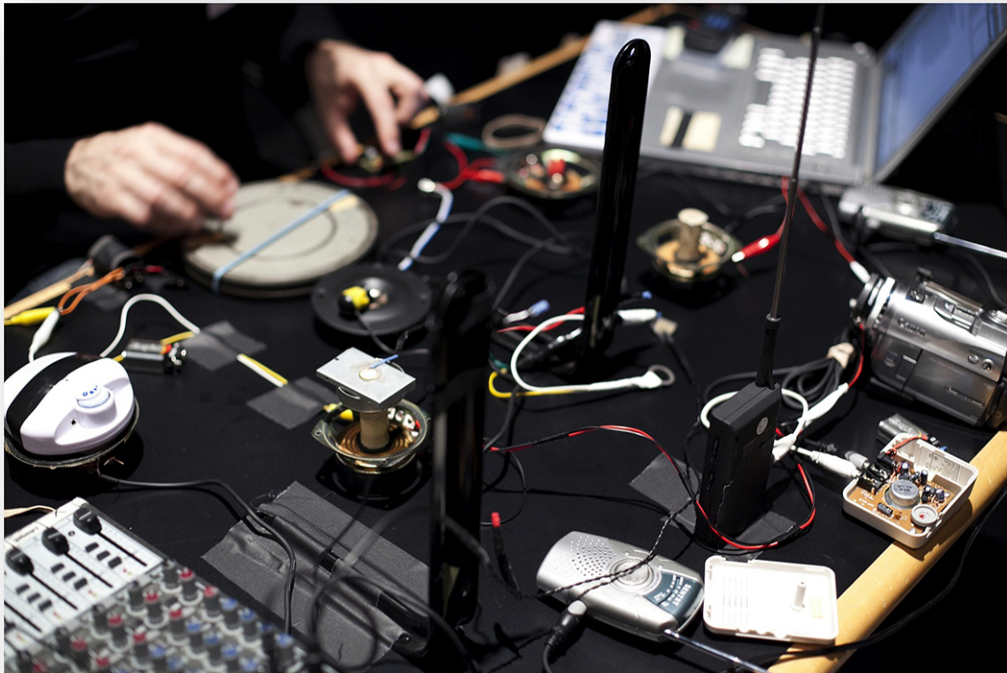




**Performance;**  
***Material Sound and Moving Image Projections in Real Time.***

Richard Gareth's live work involves creating sound and moving image projections in real-time. He focuses on using materials such as amplified EMF emissions, modified audiocassettes, malfunctioning tape players, circuit boards, sonification of light, and computer processing as both source and instrument for sonic properties. Gareth's approach has evolved over the years, from laptop playing to a more hands-on activation that emphasizes tactile malleability and concrete methods.

In his moving image works, Gareth explores the processes of image composition in real-time, focusing on luminosity, color, movement, and light phenomena. His works exist between immateriality, object, optical phenomena, beauty, and discomfort. Gareth believes in the concept of "first-person cinema," where the artist and audience become the protagonists in front of the screen. He constructs and utilizes sound to affect, intervene, disrupt, and modify the visual parameters of the projected images. Visual-constructs are broken apart and overlaid systematically through real-time computer processing techniques to create a unique viewing experience.



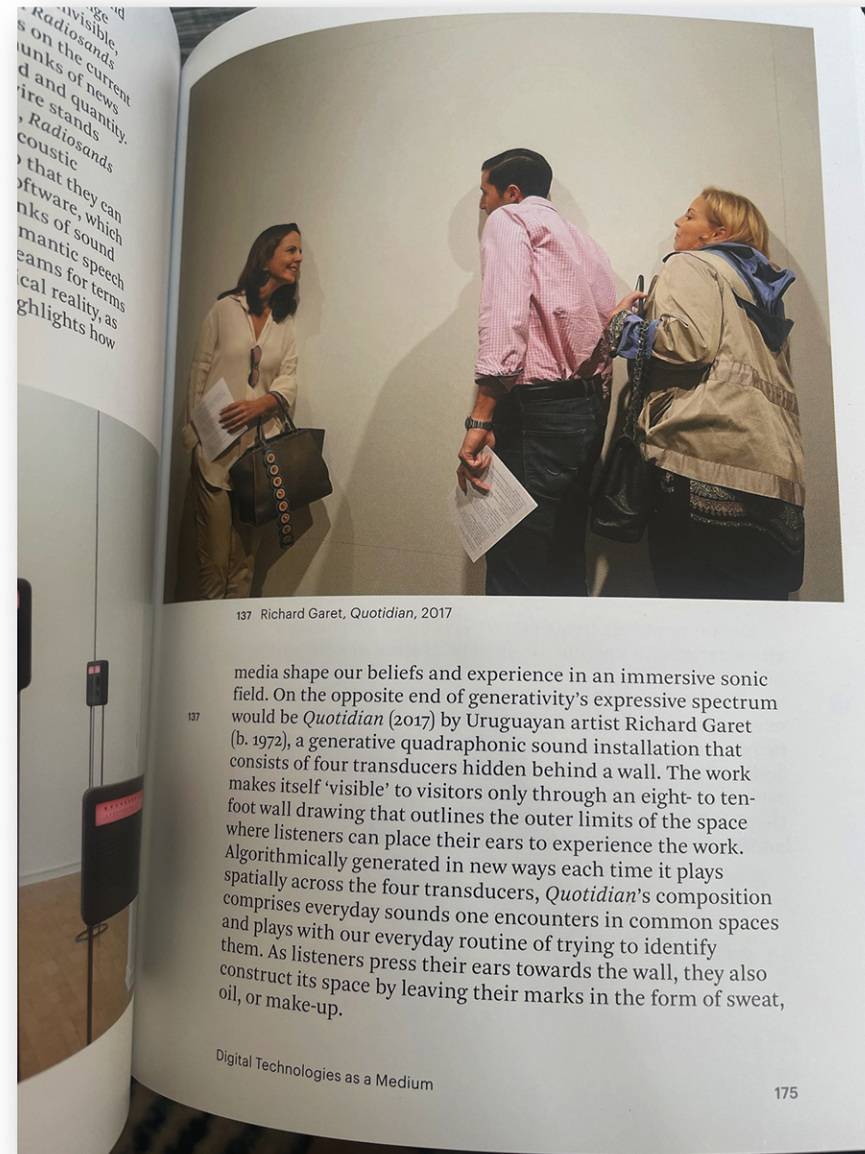
Richard Gareth performing in the 14th Annual *Activating the Medium* Festival at SFMoMA, The San Francisco Museum of Modern Art. April 7, 2011. Presented by 23five Incorporated and SFMoMA. Images by Randy Yau.



## PRIZES / FELLOWSHIPS

- 2023: South Florida Cultural Consortium Visual and Media Artist Award, Florida, USA
- 2023: Prix Ars Electronica, Golden Nica Honorary Mention, Award, Linz, Austria
- 2019: Fund Award, Ministry of Education and Culture of Uruguay; Richard Garet-Diego Masi, Project "Transhemisférico"
- 2017: CIFO Grants & Commissions Program, Award (Mid-Career). Florida, USA
- 2013: Artist in Residency, The Clocktower, Art on Air, New York, USA
- 2011: Emergency Grant, Foundation for Contemporary Arts, New York, USA
- 2012: Artist in Residency, Issue Project Room, New York, USA
- 2006: Grant, New York State Council on The Arts, Electronic Media and Film program, USA
- 2006: Residency, The Frank Lloyd Wright School of Architecture at Taliesin West, Arizona, USA

## SELECTED PUBLICATIONS



137 Richard Gare, *Quotidian*, 2017

media shape our beliefs and experience in an immersive sonic field. On the opposite end of generativity's expressive spectrum would be *Quotidian* (2017) by Uruguayan artist Richard Gare (b. 1972), a generative quadraphonic sound installation that consists of four transducers hidden behind a wall. The work makes itself 'visible' to visitors only through an eight- to ten-foot wall drawing that outlines the outer limits of the space where listeners can place their ears to experience the work. Algorithmically generated in new ways each time it plays spatially across the four transducers, *Quotidian's* composition comprises everyday sounds one encounters in common spaces and plays with our everyday routine of trying to identify them. As listeners press their ears towards the wall, they also construct its space by leaving their marks in the form of sweat, oil, or make-up.

Digital Technologies as a Medium

175

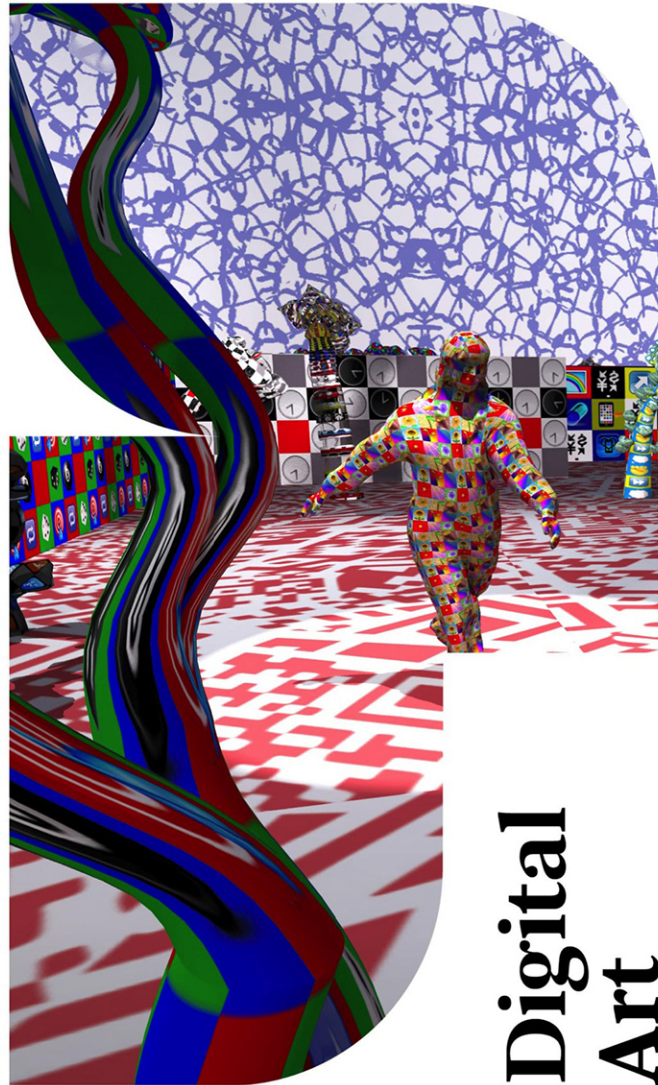


# Prix Ars Electronica 2023



*Prix Ars Electronica 2023*  
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# TRANSHemisférico

Richard Garett  
Diego Masi

Curaduría:  
Cecilia Fajardo-Hill

*TRANSHemisférico*  
Richard Garett and Diego Masi  
Curated by Cecilia Fajardo-Hill  
Published by Gurruchaga Museum  
Montevideo, Uruguay





*There is No Soundtrack*  
*Rethinking Art, Media, and the Audio-Visual Contract*  
Ming-Yuen S. Ma  
Manchester University Press

# Conversaciones en Nueva York

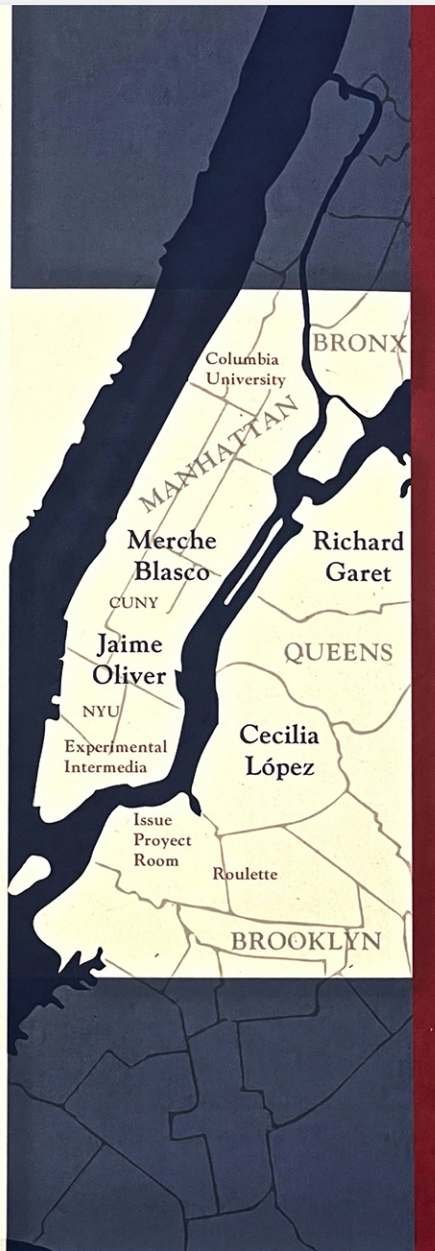
*Sobre Arte Sonoro, Música  
Experimental e Identidad Latina*

Isaac Diego  
García Fernández

*On Sound Art, Experimental  
Music and Latin Identity*

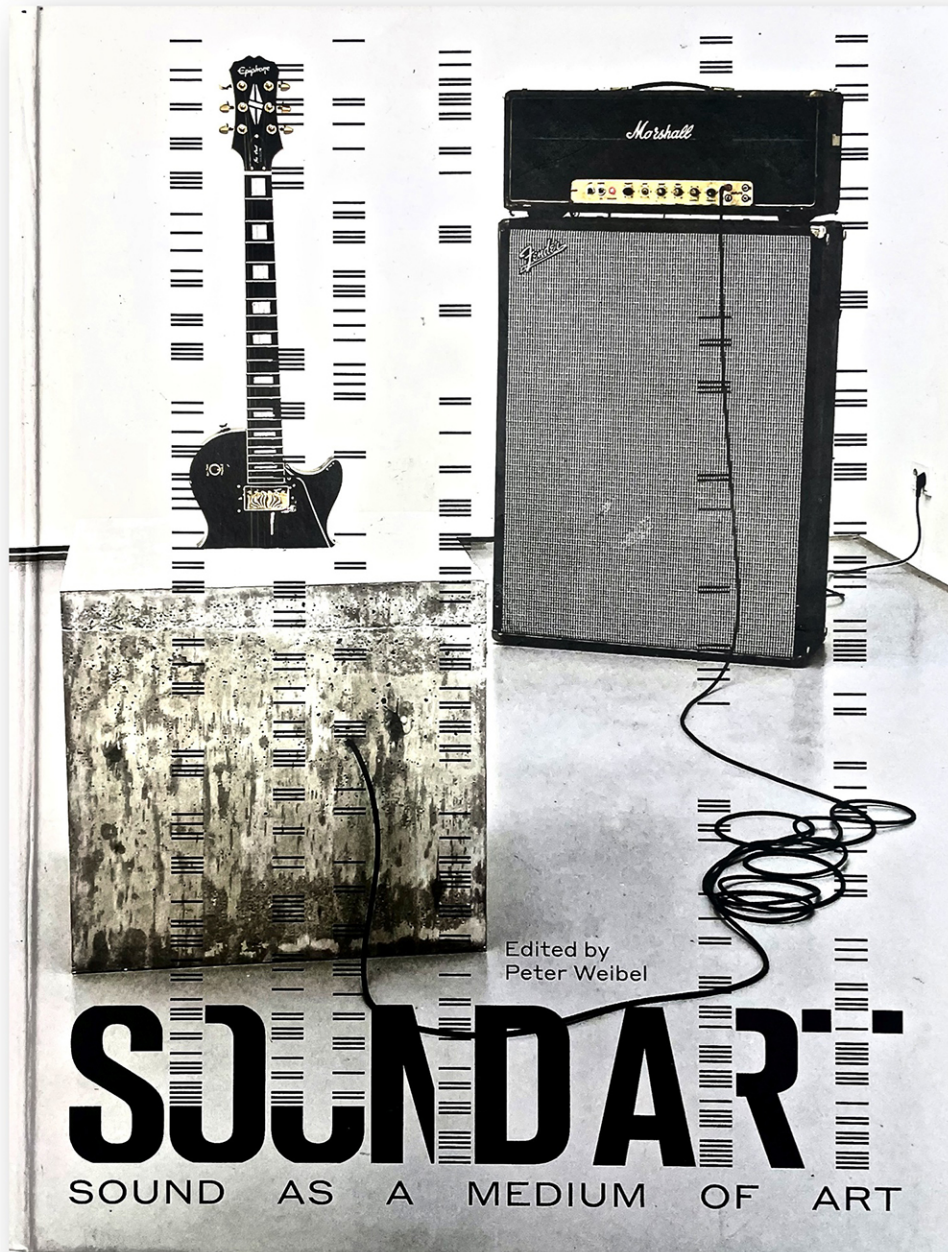
# Conversations in New York

EdictOràlia Música



*Conversations in New York  
On Sound Art, Experimental Music and Latin Identity*  
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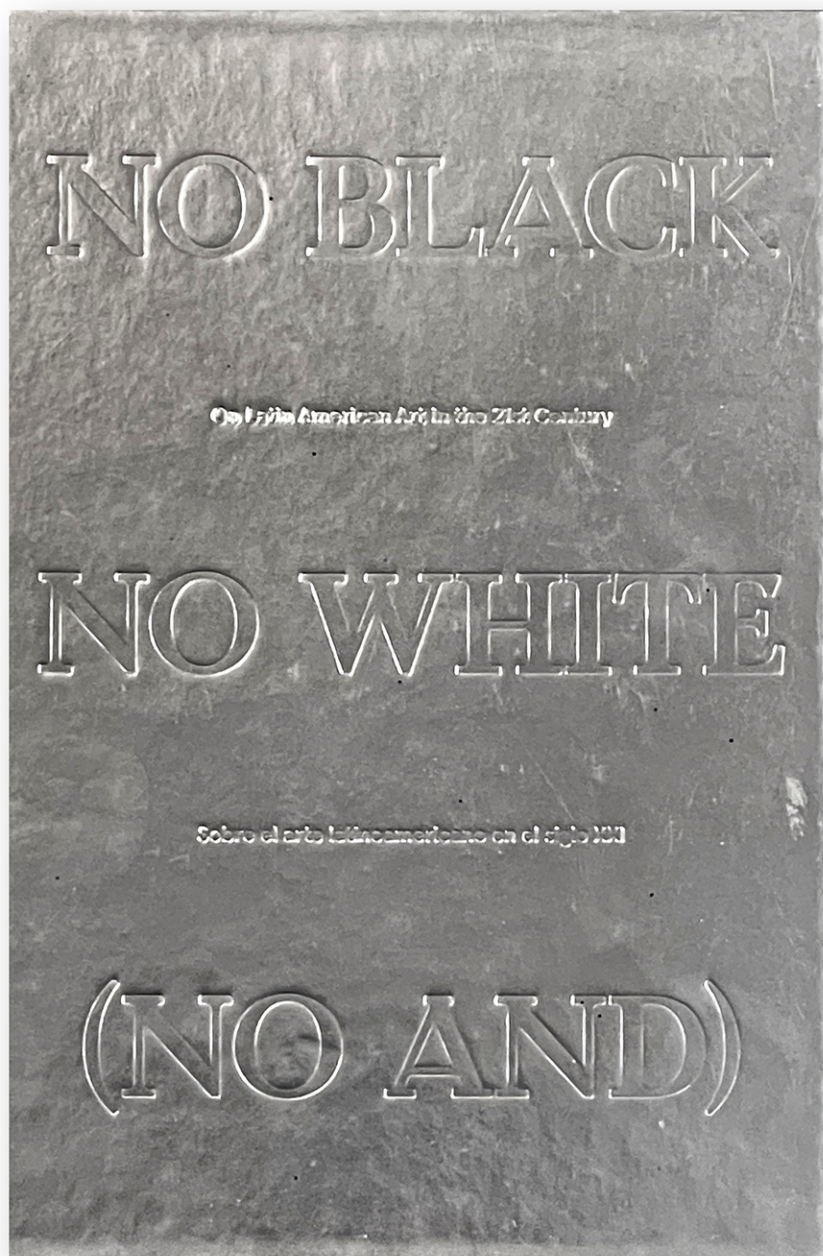


*SOUND ART*  
*Sound as a Medium of Art*  
Peter Weibel  
Published by The MIT Press



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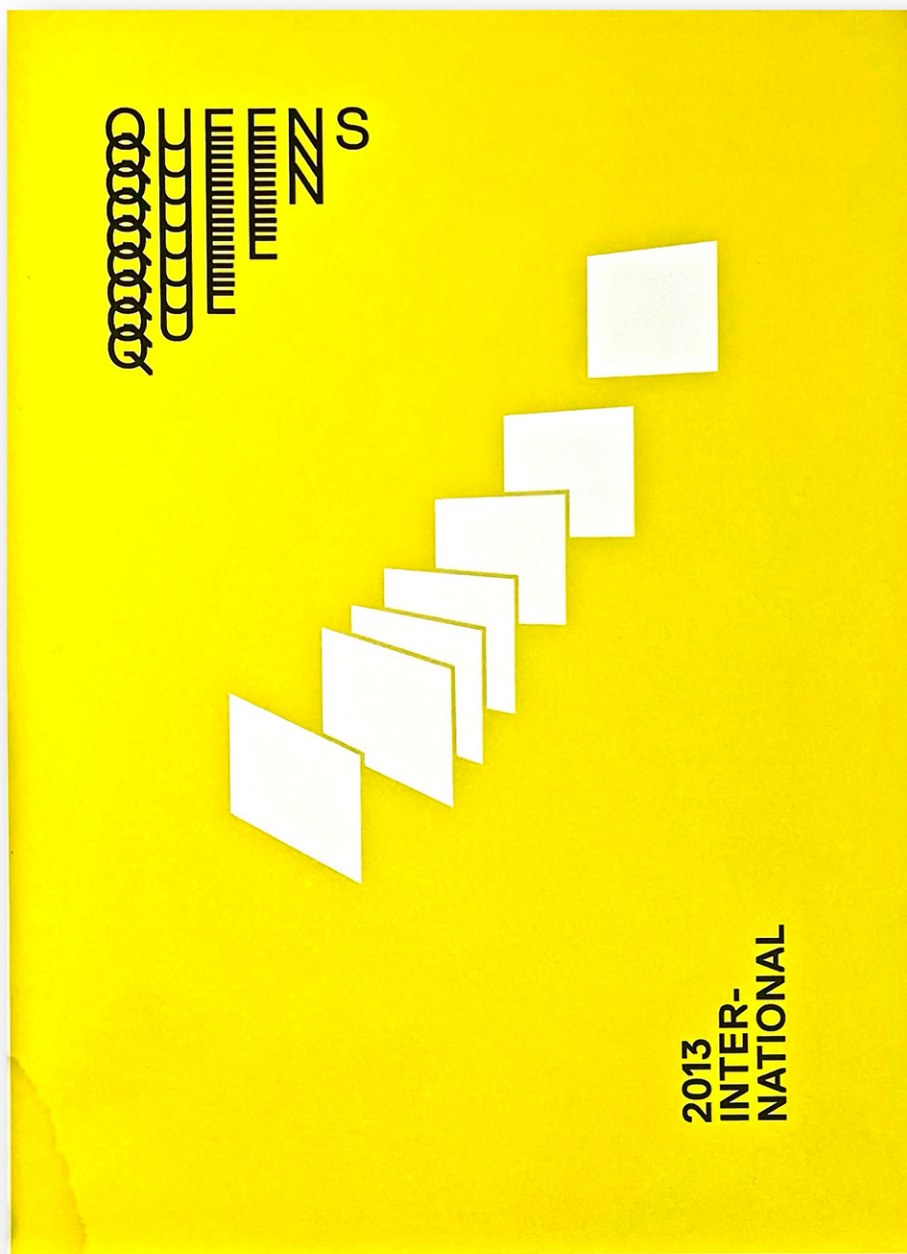
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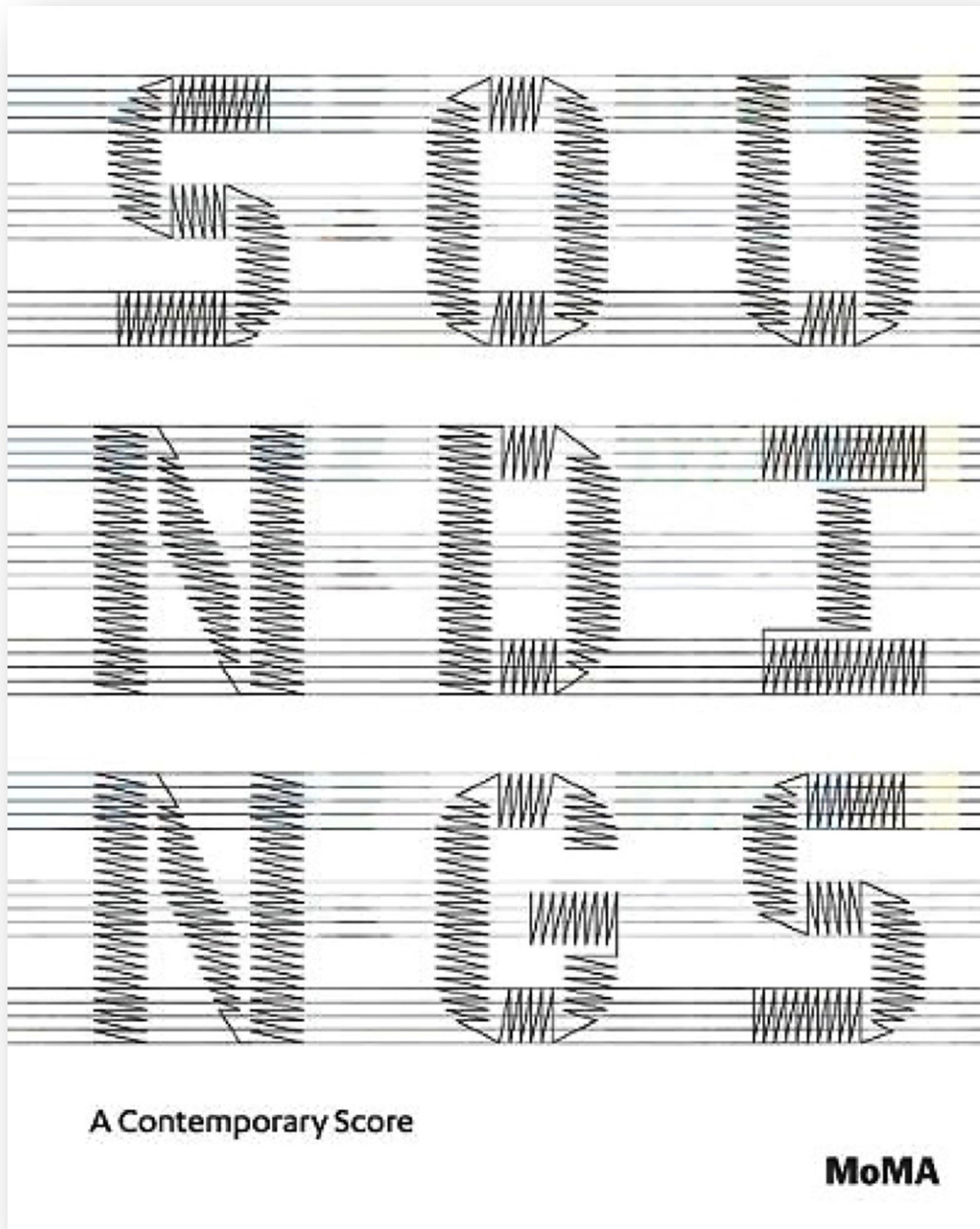
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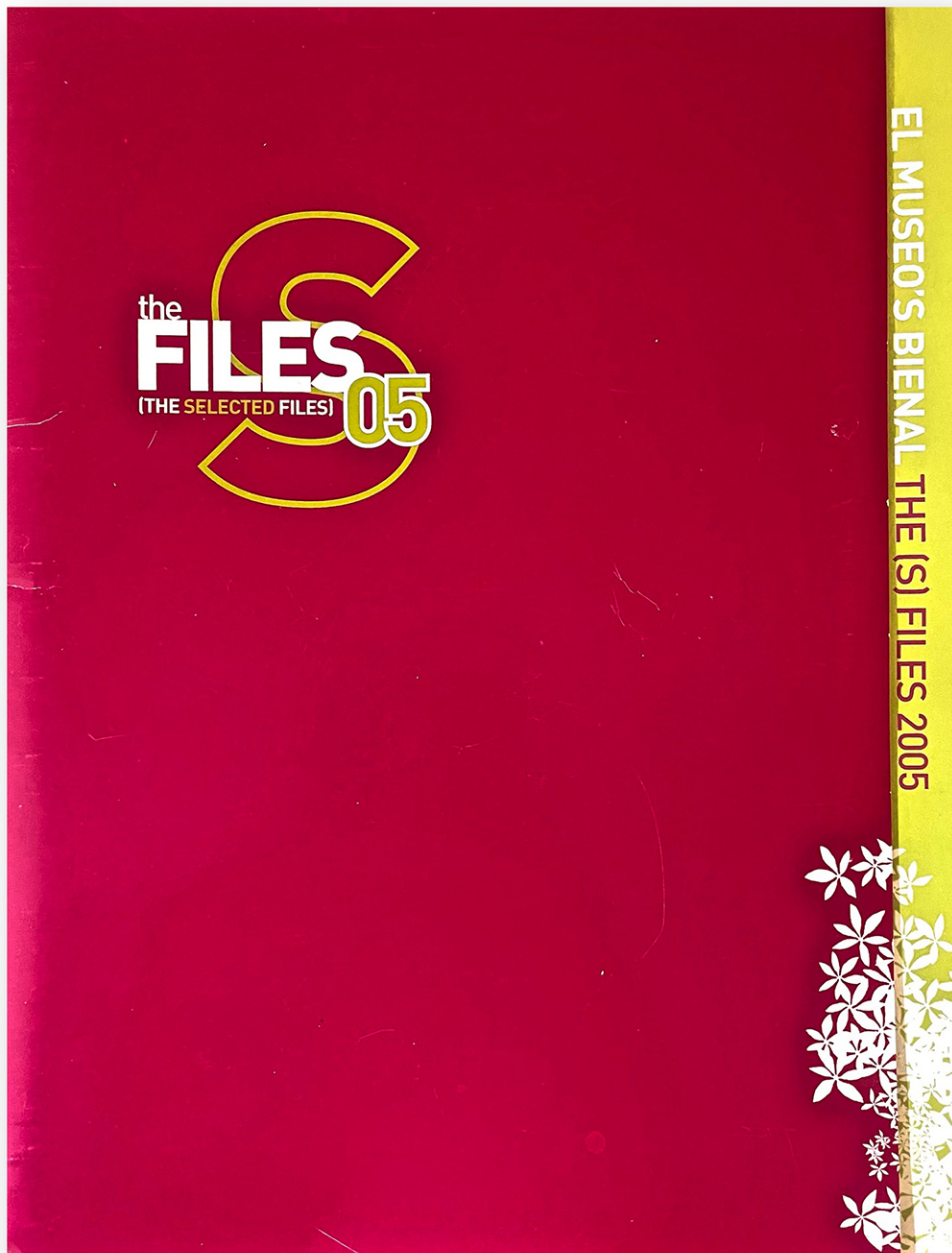
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