



Title: Blank Tape Positive  
Artists: Richard Gareth  
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### **OUT NOW: *Blank Tape Positive***

Contour Editions is pleased to present the new work of Richard Gareth, *Blank Tape Positive*. This release is the latest development of the label's effort to present works that explore the various possibilities of sound, while also engaging with studio experimentation, materiality, processes, and diverse techniques to create and treat sound. The label's objective is to reach listeners and spectators on a personalized level while facilitating the independent distribution of sound and visual artist's work that are often hard to experience within the local community or the cultural landscape of the world at large. To find out more about Richard Gareth please visit the label at [www.contoureditions.com](http://www.contoureditions.com)

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*Blank Tape Positive* focuses on the modification of magnetic tape and playback machines as a substantial material for sonic sources. This exploration has been ongoing for many years in Richard Gareth's studio practice by applying extended techniques to magnetic tape and extensively deconstructing the physical playback object, with methods that not only manipulate the natural conditions of the machine, but also its constrained mechanisms. These approaches tackle the playback device as material in itself by turning it inside out, by decontextualizing it, and by mutating the capabilities of its functionality. In due course the magnetic tape is modified, the machine is also modified; subsequently nothing plays properly or does what it was built or designed to do. Afterward, these transformative interventions set off in motion a series of sonic outcomes that were recorded, and then utilized to construct the listening pieces.

Furthermore, this project embraces the possibilities explored within the full-context of audiotape and playback culture not only by activating its noise, ephemera, malfunction, nostalgia, and media, but also by treating this approach as a process for sculpting with sound in time. In these two pieces the work becomes a sonic construct from a period of tactile interventions, dismantling methods, and by embracing the activation of all the sonic debris encountered within the treated tape and its playback machine.

The overall tape-and-machine apparatus has been appropriated by the artist with the objective of reinventing its functional purpose and activating the physical properties of the material. This approach to magnetic tape and its related audio-culture is playing an implemental role that has as much to do with embracing the technological decay and seemingly outmoded position in the consumer market, as it does with the transformation of the physical object and the politics of listening.