states that "all the parts are self-sufficient but also point elsewhere ... a piece without a singular location or a particular medium, without an identifiable position," recalling the Maltese philosopher's claim that speed and position cannot be measured simultaneously. Peter's work thus refutes the unaided rise of technological and historical change. Her well-known essay Depression (2002) - likewise exists in variegated published iterations, the embodiment of its apposite concept.

In the latest series of works, Untitled (2007), Price also finds common ground with other Kinetic artists who address the anthropoglyphic trace and micron/macro temporal shifts. Beginning with small, digitally compressed internet image grids of people interacting in intimate ways, such as feeding onto another, telling secrets, or holding hands, he enlarges the negative spaces of the images and uses those "absences" as templates for pools of plastic-encased wood; a material frequently employed to frame images but which in this case gives shape to the image itself. Grappling with the visual plane creates negative-positive optical fluctuations that at one moment suggest a cartographic cinematographic (c.g., not-quite-identifiable world map) and in the next reveal themselves as propellers of hallucinatory, private interactions. Gold metal plaques sprayed nearly, titled Gold Boys (2007), are initially presumed to be an interpretive key to the images, but instead offer a glimpse of iconoclastic resistance and otherness.

Dissonance (2007), a collaborative installation by Mike Tajima/New Humans, engages the diapage between sculpture and performative process and - drawing on Dan Graham's idea about the materiality of sound addresses how one can embed the other. The presentation was divided into two parts: the first a piece of "immediate performance, before the filmed thing is made" and the second of "post-destructive," the afterlife of the object itself. Throughout the show, a series ofdimensions movable units move on multiple arrangements, morphing into, for example, architectonic investigation, a revolving stroll, or a chaotic landscape environment. Within these arrangements, whose true medium was space, the unit "desires" were never quite fixed: at times they served as a physical support for the work of other artists, but at other moments they became an autonomous image, sculpture, or sound. Events that took place within this installation - collaborations between Vladimir C. Vukadinovic, Yehi and Vito Acconci, for example - turned the audience into what Tajima calls an "architexture of isolation" by using their bodies as sound baffles. In its ongoing sonic element, the Rolling Stone's song "Empathy for the Devil" was condensed into a single tone, an oral analogue to the questions of compression and translation inherent within the installation's constituent objects (i.e., the flatness of dissonancing transformed into a three-dimensional, mobile construction).

Other characterized as "twists" the music of Tajima's New Humans is more importantly defined by the use of sonic elements in a modular format, much like the sculptural components. The installation's Agitat Type (1975) are embedded in the mobile environment. Fortnight activities that characterize as "twisted," the music of Tajima's New Humans is more importantly defined by the use of sonic elements in a modular format, much like the sculptural components. The installation's Agitat Type (1975) are embedded in the mobile environment.

MIKITA TAJIMA / NEW HUMANS

Tajima, born 1975 in Los Angeles, California, is the son of film director and editor Nobutaka Tajima and the grandson of painter and photographer Kenji Tajima. He is currently an assistant professor of art at the Chinese University of Hong Kong, where he has been teaching since 2005. Tajima has been working with artists and music since the late 1990s, and his work has been exhibited in numerous solo and group shows in the United States and Europe. His work often uses technology and the internet to challenge traditional notions of art and culture, and he is known for his use of found materials and everyday objects as a way to explore themes of identity and the human condition.