

## CARLOS SANDOVAL, ARTIST

### FORMATION

He studied music analysis, theory, and composition at the Escuela Nacional de Música, UNAM, Mexico City, and privately with Julio Estrada (1985–90). He built and voiced pianos at the Bösendorfer factory in Vienna (1980–82, studied analogue photography in Mexico and Austria, and digital video production in Germany. From 1991 to 1994 he worked as assistant to Conlon Nancarrow in Mexico City. His formation was hands-on, cross-disciplinary, and deliberately outside institutional certification.

His works have been exhibited or performed at the Akademie der Künste, Berlin; the Strawinsky Saal, Donaueschingen; the Museo Universitario de Arte Contemporáneo, Mexico City; the Museum of the Seam, Jerusalem; the Chongqing International Culture Art Center, China; the Americas Society, New York; the Théâtre d'Orléans, France; the Théâtre des Bouffes du Nord, Paris; the Lawrence Batley Theater, Huddersfield; and the Deutsches Hygiene-Museum, Dresden, among others.

### SOLO SHOWS OR PERFORMANCES

**2018** — *Fatalismo Mágico*, in PROYECTO LÍQUIDO DESEO, open air and double-vinyl edition, San Lorenzo, Milpa Alta, Mexico City. Curator: Jessica Berlanga, Alumnos 47. With Mariana Castillo Deball.

**2016** — *Viertel Nach Schatten*, 30th anniversary, Grazer Kunstverein, Orangerie, Graz, Austria. With Mariana Castillo Deball.

**2012** — *Ursula: The Art of Dying*, Deutsches Hygiene-Museum, Dresden, Germany.

**1982** — *14 Zeichnungen, 6 Aquarelle, 5 Photomontagen, 15 Photos*, Modena Art Galerie, Vienna, Austria.

**1982** — *Zeichnungen und Aquarelle*, Internationaler Studenten Club, Vienna, Austria.

### GROUP EXHIBITIONS AND PERFORMANCES (for a comprehensive list click [here](#))

**2025** — *Mona 1 and Tent Visions*, in SHELTER, GlogauAIR Project Space, Berlin, Germany. Curated by Yulia Ani and Julia Shanaytsa.

**2025** — *Fatalismo Mágico*, in PEPENANDO ANDO, Casa de la Cultura San Rafael, Mexico City. Curated by Colectivo La Central. With Mariana Castillo Deball.

**2024** — *Nubes y Nómadas 2*, Berliner Kabarett Anstalt, BKA Theater, Berlin, Germany.

**2024** — *Fatalismo Mágico*, in DIBUJAME UN MAPA DE LO QUE NO VERÁS, Casa del Lago UNAM / JUMEX Arte Contemporáneo, Mexico City. Curated by Monica Ramirez and Adriana Melchor. With Mariana Castillo Deball.

**2023–24** — *Post-COVID Series*, in TRASCENDENCE: A FUSION OF ART AND CULTURE, Chongqing International Culture Art Center, China. Curated by Pashmin Art.

**2021** — *Nubes y Nómadas*, in VERTIXE 9, Auditorio da Xunta de Galicia, Pontevedra, Spain.

**2020** — *Blind Box*, in ZU-FALL, Mexican Embassy in Germany, Berlin. Curator: Vanessa Enriquez.

**2019** — *Biberdamm Assut*, in UP TO THREE 2019, Ackerstadt Palace, Berlin, Germany. Curator: Bettina Junge.

**2018** — *Maquina Latina*, in MODOS DE OÍR: PRÁCTICAS DE ARTE Y SONIDO EN MÉXICO, Ex Teresa Arte Actual / Laboratorio Arte Alameda, Mexico City. Curator: Carlos Prieto.

**2018** — *The Six Lost Songs*, in THE GRAND PIANOLA PROJECT I AND II, Americas Society, New York, USA.

**2018** — *Die Tränen der Dinge*, in AUTONOME MUSIK 4, "SCHALTUNGEN", Kesselhaus, Kulturbrauerei, Berlin, Germany.

**2018** — *Hidden 2*, in THE WOMEN BEHIND, Museum of the Seam, Jerusalem, Palestine. Curator: Raphie Etgar.

**2017** — *Se Fueron los Pájaros — a soundscape for deaf people*, in A CENTURY OF NOISE IN MEXICO, Kunstquartier Bethanien, Studio 1, Berlin, Germany.

**2017** — *The Mexican National Anthem as I Recall it from my Childhood*, in CONSTELLATIONS OF THE AUDIO MACHINE IN MEXICO, HAU 2, Berlin. Festival CTM. Curator: Carlos Prieto.

**2016** — *Teleprompter 2*, Akademie der Künste, Studio, Berlin. Ensemble Kollektiv.

**2016** — *Antilegos 1, 2, 3*, in DISKRETE MASCHINEN, Klangspuren Schwaz, Tiroler Festival für Neue Musik, Treibhaus Turm, Innsbruck, Austria.

**2015** — *Teleprompter 1*, NDR-Das Neue Werk, Resonanzraum, St. Pauli, Hamburg, Germany.

**2015** — *Antilegos 1, 2, 3*, DONAUESCHINGER MUSIKTAGE 2015, Strawinsky Saal, Donaueschingen, Germany.

**2015** — *One Minute for John Cage*, in 125 PARTY PIECES FOR JOHN CAGE, Miller Theatre, New York, USA / Galerie für Zeitgenössische Kunst, GfZK, Leipzig, Germany.

**2013** — *Maquina Latina*, PIANO+ Festival 2013, ZKM, Karlsruhe, Germany.

**2012** — *Lips Revisited*, Body Controlled Number 5 — Gestures, Lab for Electronics Arts and Performance, Berlin, Germany.  
**2010** — *Traslapes Sonoros y Otras Averiguaciones Previas*, Museo Universitario de Arte Contemporáneo, MUAC UNAM, Mexico City.  
**2010** — *Qu Trompa*, Berliner Gesellschaft für Neue Musik, Museum im Wasserwerk, Berlin, Germany.  
**2010** — *Coro\_MD*, Festival Primavera en La Habana, Basilica Menor del Convento de San Francisco de Asís, Havana, Cuba.

#### COMMISSIONS, 1994–2023

**2023** — *Mateo* (Klangwald-KlangPlatz, DE) **2021** — *Nubes y Nómadas* (Vertixe Sonora Ensemble, ES) **2020–21** — *Hearing in Bed* (LIMINAR — Ensemble Contrechamps, Pro Helvetia Foundation, FR-MX) **2019** — *Biberdamm-Assut* (Ensemble Mosaik, DE) **2019** — *Kammlagen* (Initiative Neue Musik, DE) **2018** — *Die Tränen der Dinge* (Siemens Stiftung — Ensemble Mosaik, DE) **2018** — *Teleprompter* (Siemens Stiftung — Ensemble Mosaik, DE) **2018** — *The Six Lost Songs* (Americas Society, USA) **2016–17** — *Fatalismo Mágico*, with Mariana Castillo Deball (Fundación Alumnos 47, MX) **2016** — *Antilegos* (Siemens Stiftung — Ensemble Mosaik, DE) **2016** — *Viertel Nach Schatten*, with Mariana Castillo Deball (Grazer Kunstverein, AT) **2016** — *The Mexican National Anthem as I Recall it from my Childhood* (Carlos Prieto, MX-DE) **2016** — *Perchtenlauf in Klotzenberg* (Grazer Kunstverein, AT) **2015** — *One Minute for John Cage* (Forum Zeitgenössischer Musik, DE) **2015** — *Antilegos* (Siemens Stiftung — Ensemble Mosaik, DE) **2014** — *Teleprompter 1* (NDR-Das Neue Werk, DE) **2014** — *Maquina Latina* (Ernst Surberg, DE) **2010** — *El Instrumento* (Tanzkiosk Festival, DE) **2008** — *Mosaicos 1 and 2* (Ensemble Mosaik, DE) **2007** — *The Body of Ligia* (5+1 Festival, DE) **2007** — *Qu Trompa* (Paul Hübner, DE) **2004** — *Qu Vara* (Hilary Jeffery, UK) **2004** — *Petenera* (Christelle Séry, FR) **1994** — *Fast Piece for Player Piano* (Donaueschinger Musiktage, DE)

#### FELLOWSHIPS, 1999–2018

The *Sistema Nacional de Creadores de Arte (SNCA)* was one of Mexico's highest distinctions awarded to artists by the federal government. Sandoval held the fellowship continuously for nearly two decades — an exceptional record.

**2015–18** — Sistema Nacional de Creadores de Arte, Mexico **2009–12** — Sistema Nacional de Creadores de Arte, Mexico **2007–09** — Sistema Nacional de Creadores de Arte, Mexico **2004–07** — Sistema Nacional de Creadores de Arte, Mexico **1999–03** — Sistema Nacional de Creadores de Arte, Mexico

#### GRANTS, 1990–2023

**2023** — *Kammlagen* (INM, DE) **2010** — *Klangkaskaden* (EU, DE) **2009** — *Interaktion Festival 1, Die Schaukel* (INM, DE) **2009** — *Interaktion Festival 2* (INM, DE) **2007** — *Baumberauschen* (EU, DE) **2007** — *Sotavento* (GSLI, FSL, IT-MX) **2006** — *The Birth of a Ship* (Senatsverwaltung für Wissenschaft, Forschung und Kultur — TU Studio, DE) **2003–04** — *Mextoys* (Senatsverwaltung für Kultur, Hamburg, DE) **2001** — *Música sin Fronteras*, book (CONACULTA, CNA, INBA, MX) **2001** — *La Pasión Según la Gente*, performance and CD (PACMyC, ICM, MX) **1999** — *La Pasión Según la Gente* (FONCA Mor, MX) **1995** — *Zwei Stücke für Cello und Klavier* (FONCA-Mor, MX) **1990** — 35. Internationale Ferienkurse für Neue Musik, Darmstadt (Darmstadt Sommerferienkurse, DE)

#### RESIDENCIES, 1989–2005

**2005** — Stichting voor Elektro Instrumentale Musiek (STEIM), Composer in Residence, Amsterdam, NL **2001** — CNCA, DIFOCUR, Composer in Residence, MX **2000** — CNCA, IBAEC, Composer in Residence, MX **1999** — STEIM, Composer in Residence, Amsterdam, NL **1996** — STEIM, Composer in Residence, Amsterdam, NL **1994** — Donaueschinger Musiktage, Residence, DE **1993** — Remy-Demy Productions / D. Trimpin, *Fast Piece for Player Piano*, orchestration residence, USA **1990–91** — Les Ateliers de l'UPIC, *Homenaje*, Bourse de Stage, Ministère des Affaires Étrangères, FR **1989** — Deuxième Atelier International Autour de l'UPIC, FR

WRITINGS ABOUT THE WORK, 1994–2024

Entries marked ★ represent sustained analytical engagement with the work.

- ★ 2022 [ARTICLE-ESSAY] Woodruff, Jeremy, "Composing Sociality: Towards an Aesthetics of Transition", in *Bloomsbury Handbook of Sound Art*, United Kingdom. — *The most substantial academic text on Sandoval's practice to date, situating his work within the broader field of 21st-century sound art.*
- ★ 2016 [PAPER MAGAZINE] Saxer, Marion, "Präsenz und ihre Reflexion. Live Erfahrung in Medienintegrativer zeitgenössischer Musik", *Positionen* 107, pp. 6–10, Germany.
- ★ 2017 [ARTICLE-ESSAY] Landl, Bettina, "Das Licht des Goldes in der Dunkelheit", essay on *Viertel Nach Schatten*, in *Jahrbuch Volkskultur Steiermark 2016*, Volkskultur Steiermark, Graz, Austria.
- ★ 2016 [PAPER CATALOGUE] Zwenzner, Michael, "Carlos Sandoval, Antilegos 1–3", in *Klangspuren Schwaz, Tiroler Festival für Neue Musik*, pp. 63–65.
- ★ 2010 [PAPER BOOK] Chamy, Diego, "Interaktion Festival — a critical defense / eine kritische Verteidigung", in *Echtzeitmusik*, Beins, B. / Kesten, Ch. / Nauck, G. / Neumann, A. (eds.)
- ★ 2024 [EXHIBITION BOOKLET] Khazaie, Davood, "Carlos Sandoval", in *Transcendence: A Fusion of Art and Culture*, Chongqing International Culture Art Center, China.
- ★ 2022 [VIDEO INTERVIEW] Souto, Ramon, "Tiempo Mareado, un encuentro con Carlos Sandoval", in *Vertixe Sonora, 10 años*, Spain.
- 2020 [ONLINE NOTE] López-Cano, Rubén, "Hearing in Bed", online booklet and video, Foro Internacional de Música Nueva Manuel Enríquez, Mexico.
- 2017 [RADIO REPORT] Buhre, Franziska, "Avantgarde aus Mexiko", 6'34", on *The Mexican National Anthem as I Recall it from my Childhood*, SWR2, Germany.
- 2016 [ONLINE ARTICLE] Brown, Jeffrey Arlo, "Buried, On the Paul Sacher Stiftung", *VAN Magazine*. On Sandoval's work as Nancarrow's assistant.
- 2016 [NEWSPAPER] "Ritual des Übergangs", *Kleine Zeitung Steiermark*, on *Viertel Nach Schatten*.
- ★ 2016 [ONLINE MAGAZINE] García Pérez, Guillermo, "Un Antipaisaje Sonoro", interview on *Se Fueron los Pájaros*.
- 2015 [RADIO] Silva, Raúl, "Carlos Sandoval", *El Arte de la Memoria, segunda temporada*, IMRT-Mixcloud, Mexico.
- 2015 [PAPER BOOK] Osorno, Guillermo, "Carlos Sandoval", in *El Mundo en las Manos, Creadores Mexicanos en el Extranjero*, SRE, Papel Metal.
- 2010 [PAPER BOOK] Hocker, Jürgen, "Carlos Sandoval", in *Faszination Player Piano: Das selbstspielende Klavier von den Anfängen bis zur Gegenwart*, Edition Bochinsky, pp. 295 and 313.
- 2010 [PAPER MAGAZINE] Cailleux, Jérôme-Henry, "Piano Contemporain aux Bouffes du Nord", *La Lettre du Musicien*.
- 2010 [PAPER PROGRAM] Astor, Dorian, "PfmD-01", programme book.
- 2009 [ONLINE MAGAZINE] Bolognesi, Bertrand, "Les Amériques d'Orléans", on *PfmD-01 for piano and tape*.
- ★ 2009 [ONLINE MAGAZINE] Wochnik, Thomas, "Carlos Sandoval, Setting in Motion", composer's portrait, *Cast Your Art*.
- ★ 2009 [RADIO INTERVIEW] Vicente, Antonio; Álvarez de Olate, María, in TRAVESÍAS, Instituto de Radio-Televisión Española.
- 2008 [RADIO] Worby, Robert, "Mosaicos", Huddersfield Highlights, BBC Radio 3, UK.
- ★ 2007 [TELEVISION] Wiese, Jan, "Klingende Bäume", RBB German Television, Germany.
- ★ 2007 [CATALOGUE] Menet, Jean-Luc, "Entretien avec Carlos Sandoval", Ensemble Alternance Saison 07–08, pp. 5–6, Paris.
- 2007 [BOOKLET] Seeber, Martina, "Mosaicos", Ensemble Mosaik, *open\_sources*, programme booklet, p. 6.
- 2006 [PAPER MAGAZINE] González B., Francisco, "Sotavento, los árboles que cantan por Internet", *Revista de la UASLP*, vol. 2, no. 4, Mexico.
- 2006 [NEWSPAPER] Castellanos, Laura, "Captura el sonido de los árboles", *Reforma*, Mexico City.
- 2006 [NEWSPAPER] Cruz, Arturo, "Árboles sonoros", *La Jornada*, Mexico City.
- 2002 [NEWSPAPER] Palacios, Elizabeth, "La pasión según la gente no es fácil de oír", *La Jornada Morelos*, p. 12, Mexico.
- 2002 [NEWSPAPER] Silva, Raúl, "La pasión según la gente", *La Jornada Morelos*, p. 14, Mexico.
- ★ 2002 [PAPER MAGAZINE] Soto Millán, Eduardo, "Música, ritos y costumbres", *Proceso* 1325, p. 63, Mexico.
- 2001 [CD BOOKLET] Tostado, Conrado, "¿Quién camina entre la muchedumbre?", in *La Pasión Según la Gente*, booklet, Mexico.
- 1994 [NEWSPAPER] Adam, Johannes, "Es wird weiter experimentiert", *Badische Zeitung*, Germany.
- 1994 [NEWSPAPER] "Armonische Akkorde: Carlos Sandoval komponiert Opus für Walzenklavier", *Donaueschinger Tagblatt*, Germany.
- 1994 [PAPER PROGRAM] Hocker, Jürgen, "Selbstspielende Musikinstrumente", *Donaueschinger Musiktage 1994*, pp. 16–21.

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OWN WRITINGS AND ESSAYS, 1983–2016

- 2016** — "Una visión del tiempo: Conlon Nancarrow", *La Tempestad* 115, pp. 64–67, Mexico City.
- 2009** — "Heimat? Identität?", *Neue Zeitschrift für Musik*, pp. 40–45, Germany. (German translation of "Composición y Colonialismo Hoy?")
- 2008** — "Composición y colonialismo hoy?", *Pauta*, Mexico.
- 2006** — "Música electrónica en vivo: gesto, inexpresividad y cinismo en la música del siglo XXI", *Pauta* 100, pp. 37–47, Mexico.
- 2005** — "De la fenomenología al ejercicio estético, o una apología del cinismo", *Pauta*, Mexico. (Revised edition of *Artelugio*, 2002)
- 2005** — "Imaginación, análisis y posmodernismo", *Pauta*, Mexico. (Revised edition of *Artelugio*, 2002)
- 2000** — "Nancarrow, Samuel Conlon" and "Estrada, Julio", in *Diccionario de la Música Española e Hispanoamericana*, Madrid.
- 1994** — "Conlon + Tiempo = Nancarrow", *Pauta* 50–51, pp. 148–178, Mexico City.
- 1983** — "Música Nueva en México", *La Opinión*, Los Angeles, USA.

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*A note on this CV: it covers selected exhibitions, performances, and commissions. For a comprehensive chronological work map spanning 1987–2026, see the [Work Map](#) section of this site.*