

CARLOS SANDOVAL MENDOZA

CV

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

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, Ackerststadt Palace, Berlin, Germany. Curator: Bettina Junge.

2018 — Maquina Latina, in MODOS DE OÍR: PRÁCTICAS DE ARTE Y SONIDO EN MEXICO, 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, Basílica 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 for 19 years within 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

Selected critical and documentary texts. Entries marked ★ represent sustained analytical engagement with the work.

- ★ 2024 [EXHIBITION BOOKLET] Khazaie, Davood, "Carlos Sandoval", in *Transcendence: A Fusion of Art and Culture*, Chongqing International Culture Art Center, China. On Post-covid series.
- ★ 2022 [ARTICLE-ESSAY] Woodruff, Jeremy, "Composing Sociality: Towards an Aesthetics of Transition", in *Bloomsbury Handbook of Sound Art*, United Kingdom.
- ★ 2022 [VIDEO INTERVIEW] Souto, Ramon, "Tiempo Mareado, un encuentro con Carlos Sandoval", in *Vertixe Sonora, 10 años*, Spain.
- ★ 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.
- 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 [PAPER CATALOGUE] Zwenzner, Michael, "Carlos Sandoval, Antilegos 1–3", in *Klangspuren Schwaz*, Tiroler Festival für Neue Musik, pp. 63–65.
- ★ 2016 [ONLINE MAGAZINE] García Pérez, Guillermo, "Un Antipaisaje Sonoro", interview on *Se Fueron los Pájaros*.
- ★ 2016 [PAPER MAGAZINE] Saxer, Marion, "Präsenz und ihre Reflexion", *Positionen 107*, pp. 6–10, Germany. On *Maquina Latina*.
- 2016 [ONLINE ARTICLE] Brown, Jeffrey Arlo, "Buried, On the Paul Sacher Stiftung", *VAN Magazine*.
- 2016 [NEWSPAPER] "Ritual des Übergangs", *Kleine Zeitung Steiermark*.
- 2015 [RADIO] Silva, Raúl, "Carlos Sandoval", *El Arte de la Memoria*, IMRT-Mixcloud, Mexico.
- 2015 [PAPER BOOK] Osorno, Guillermo, "Carlos Sandoval", in *El Mundo en las Manos*, SRE, Papel Metal.
- ★ 2010 [PAPER BOOK] Chamy, Diego, "Interaktion Festival — a critical defense", in *Echtzeitmusik*.
- 2010 [PAPER BOOK] Hocker, Jürgen, "Carlos Sandoval", in *Faszination Player Piano*, Edition Bochinsky, pp. 295 and 313.
- 2010 [PAPER MAGAZINE] Cailleux, Jérôme-Henry, "Piano Contemporain aux Bouffes du Nord", *La Lettre du Musicien*.
- 2020 [ONLINE NOTE] López-Cano, Rubén, "Hearing in Bed", *Foro Internacional de Música Nueva Manuel Enríquez*, Mexico.
- ★ 2009 [ONLINE MAGAZINE] Wochnik, Thomas, "Carlos Sandoval, Setting in Motion", *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.
- 2002 [NEWSPAPER] Silva, Raúl, "La pasión según la gente", *La Jornada Morelos*, p. 14.

★ 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.

1994 [PAPER PROGRAM] Hocker, Jürgen, "Selbstspielende Musikinstrumente", Donaueschinger Musiktage 1994, pp. 16–21.

FREELANCE ACADEMIC ACTIVITIES, 1998–2020

2020 — MUSIC FACULTY / UNAM, "Concierto-conversación con el compositor Carlos Sandoval sobre 5 piezas recientes". For Composition and performance students.

2020 — BIENESTAR UNIVERSITY, "Taller de escucha y cartografía sonora", Teotitlán del Valle and Tlacolula de Matamoros, Oaxaca, Mexico.

2020 — UNIVERSIDAD AUTÓNOMA DE BAJA CALIFORNIA, ENSENADA / CEARTE, "De la idea fija a la pulsión creativa". Practical creativity workshop.

2017 — UNIVERSIDAD AUTÓNOMA DE QUERÉTARO, "De la idea fija a la pulsión creativa", Taller 40 Hrs.

2015 — UNIVERSIDAD AUTÓNOMA DE BAJA CALIFORNIA CAMPUS ENSENADA, "El vídeo como herramienta de composición musical". Taller 40 Hrs.

2014 — HIBRIDA LAB-IIMAS-UNAM-ARTE ALAMEDA, "From a little princess to a prickly cat: technology as interface". Opening lecture on the philosophy of interfaces.

2010 — UCASP/CANTE SAN LUIS POTOSI, Instalación sonora en lugares públicos. Taller 20 Hrs.

2010 — CANTE, SAN LUIS POTOSÍ, "Instalaciones sonoras en lugares públicos, demiurgo, logos y praxis". Taller 40 Hrs.

2008 — UDK, UNIVERSITÄT DER KUNSTE, Invited Professor, Composición musical e improvisación como estrategias complementarias, two semesters.

2008 — UDK, UNIVERSITÄT DER KUNSTE, Impresiones Sonoras, Komposition und Kulturelle Identität in Lateinamerika Heute (Curator and lecture), Berlin.

2007 — STAATLICHE HOCHSCHULE FÜR GESTALTUNG, KARLSRUHE, "The tilt: a lecture on our technology".

2006 — INSTITUTO DE FÍSICA, UASLP, "The Tilt: a lecture on our technology".

2005 — TU STUDIO, TU BERLIN, EM HÖREN, "The music of Conlon Nancarrow".

2005 — INSTITUT FÜR NEUE MUSIK, UDK, "Die Musik Conlon Nancarrow". Seminar für Komposition, Walter Ziemann.

2005 — INSTITUT FÜR NEUE MUSIK, UDK, "Carlos Sandoval: composer portrait". Seminar für Komposition, Walter Ziemann.

2005 — TU STUDIO, TU BERLIN, EM HÖREN, "Carlos Sandoval, composer portrait".

2002 — SNC/FOECA, Villahermosa, Tabasco, "Fuentes y herramientas para la composición contemporánea". Taller 15 Hrs.

2002 — DIFOCUR, "Monthly composition workshop, 3 sessions", Culiacán, Mexico.

2001 — SNC-DIFOCUR, "Análisis e imaginación: dos recursos para la creatividad musical", Culiacán. Taller 32 Hrs.

2000 — IICO/UASP, "Hacer música: tradición y tecnología", San Luis Potosí. Taller 2 Hrs.

- 2000 — SNC/FOECACH, "Taller de composición", Campeche City. Taller 32 Hrs.
1998 — UAQ/EBA/ACADEMIA MEXICANA DE CIENCIAS, "La música de Conlon Nancarrow". Taller 2 Hrs.
1998 — DIE/CINVESTAV/IPN, Seminario interno de Emilia Ferreiro, "Notación musical" (1). Taller 4 Hrs.

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.
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.
2005 — "Imaginación, análisis y posmodernismo", *Pauta*, Mexico.
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 Mexico", *La Opinión*, Los Angeles, USA.