CURRICULUM VITAE
Jaime Alonso Lobato Cardoso (México, 1984)

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Summary

Multimedia artist, composer, curator and independent researcher. He made his studies at the Faculty of Music at the National Autonomous University of Mexico (UNAM). He has had three solo exhibitions, at the Sound Experimentation Space in the University Museum of Contemporary Art, at the museum Laboratorio Arte Alameda, and his retrospective at the Contemporary Art Gallery in Xalapa, México. His work is part of public and private collections. As a multimedia artist he has participated in several collective exhibitions in Mexico, Berlin, New York, Madrid, Montevideo, Hamilton and Saõ Paulo. Among his projects has collaborated with different artist from America, Africa and Europe. As a researcher he worked at the Scientific Visualization Lab and the Virtual Reality Observatory Ixtli, he is founder of SEMIMUTICAS Research Seminar in Music, Mathematics and Computer Studies and Independencia BioLab a biohacker space based in Mexico City. Now he works as a collaborator with the Applied Mathematics and Systems Research Institute and with the Cellular Physiology Institute in art & science research projects (UNAM). He has several international publications in conference proceedings, journals and books, in editorials such as Springer-Verlag, Taylor & Francis, the Institute of Electrical and Electronics Engineers, Siglo XXI and the Mexican Mathematical Society.

Education

2006-2011 Bachelor of musical composition. Faculty of Music, National Autonomous University of Mexico (FaM-UNAM).
2011 Diploma Program in Interdisciplinary Research. Center for Interdisciplinary Research in Sciences and Humanities (CEIICH-UNAM).

Extracurricular (workshops and master classes)
- Composition: Karlheinz Stockhausen, Stefano Scodanibio, Ellen Agard, Eduardo Polonio, among others.
- Computer Programming: Roberto Morales-Manzanares, Ernesto Romero.
- Sound Sculpture: Trimpin.

Professional Experience

Artistic

Solo Exhibitions ////

2011
- *Tactosis!* Space of Sound Experimentation. University Museum of Contemporary Art. National Autonomous University of Mexico (MUAC-UNAM), Mexico City.

2017
- *Transmutation. Alchemies of Space.* Museum Laboratorio Arte Alameda. Mexico City.

2019
- *Binary Paths. Jaime Lobato in Retrospective.* Gallery of Contemporary Art. Veracruz Institute of Culture (IVEC). Xalapa, Mexico.

Collective Exhibitions ////

2011
- *PdCon.* Gallery Lab for Electronic Art and Performance. Berlin, Germany.
- *Flight Practices.* Cervantino International Festival. Guanajuato, Mexico.
- *Collateral affections.* International Festival of Electronic Arts and Video Transitio_MX 04. Ex Teresa Arte Actual Museum. Mexico City.

2012
- *Ephemeral Journals.* University Museum of Contemporary Art. National Autonomous University of Mexico (MUAC-UNAM). Mexico City.

2013
- *Autonomous Cooperative of Artistic Trade of Art Works C.A.C.A.O.* University Museum del Chopo. National Autonomous University of Mexico (UNAM). Mexico City.
- *Panoram.* Carrillo Gil Museum. Mexico City.

2015
- *The City, Signs and Scars.* Gallery Art Cage. Mexico City.
- *Shared Changes International Festival of Electronic Arts and Video Transitio_MX 06.* Central Gallery of the National Center for the Arts. Mexico City.
- *Creation in Motion.* National Fund for Culture and the Arts (FONCA). Cultural Center "El Amate". Cuernavaca, Mexico.
- *Glitcha!* Gallery Con Artist Collective. New York, USA.

2016
- *Sound Art.* 3rd International Meeting of Sound Art and Audiovisual Exploration. Faculty of Music. National Autonomous University of Mexico (FaM-UNAM). Mexico City.
- *In-Sonora.* Medialab Prado. Madrid, Spain.

- ***Burning Thoughts.*** Niu Gallery: Espai artístic. Barcelona, Spain.
- **Creation in Motion.** National Fund for Culture and the Arts. San Pedro Art Museum. Puebla, Mexico.
- ***Periscope*** Zipper Gallery. Sao Paulo, Brazil.
- ***Appropriations: other territories.*** Transpixel International Festival. Luis Nishisawa Gallery. Faculty of Arts and Design. National Autonomous University of Mexico (FAD-UNAM). Mexico City.
- ***Zones of Compensation 3.0.*** Central Gallery of the Arts Institute of the Saõ Paulo State University (UNESP). Sao Paulo, Brazil.
- ***Material Affection.*** FabLab Merida. International Symposium on Mixed and Augmented Reality, International of Electrical and Electronics Engineers (ISMAR-IEEE), ANEMONAL. Merida, Mexico.

2017
- ***Oasis.*** SAE Institute. Mexico City.
- ***LiveCodes.*** Gallery Factory Media Center. Hamilton, Canada.
- ***Creation in Motion.*** National Fund for Culture and the Arts (FONCA). University Cultural Center Tlatelolco. Mexico City.
- ***This is Now.*** Morton Auction House. Mexico City.
- ***Time has arrived.*** House of the Electromagnetic Spectrum. Mexico City.
- ***Borders of the Echo.*** The Front Gallery. San Diego, USA.
- ***Periscope.*** Space of Contemporary Art. Montevideo, Uruguay.

2018
- ***Dream landscapes.*** Gallery Sixty-Six Five. Mexico City.
- ***The Political in Art.*** Gallery Aguafuerte. Mexico City.
- ***Sculpture.*** 3rd Interdisciplinary Encounter of Sound Sculpture and Experimental Music. Faculty of Arts and Design. National Autonomous University of Mexico (FAD-UNAM). Mexico City.
- ***Creation in Movement.*** National Fund for Culture and the Arts (FONCA). Center of the Arts of San Agustín Etla. Oaxaca, Mexico.
- ***The RevueltaMX.*** State Center of Knowledge and Arts. Durango, Mexico.
- ***Exhibition of the Support Program for Art and Media Production 2016.*** Alternative Gallery of the National Center for the Arts (CENART). Mexico City.
- ***Ways to Hear. Art and Sound Practices in Mexico.*** Museum Laboratorio Arte Alameda + Exteresa Arte Actual. Mexico City.
- ***Numerical landscape.*** Federal Digital Strategy. www.paisajesnumericos.com/
- ***Species of Spaces.*** Digital Cultural Center (CCD). Mexico City.

2019
- ***ICLC 2019.*** International Conference on Live Coding. Medialab Prado. Madrid, Spain.
- ***Sound revolts.*** Gallery of the Morelos Center for the Arts. Cuernavaca, Mexico.
- ***Toluca Also Exists. Creative Practices from the Periphery.*** Digital Culture Center (CCD). Mexico City.

- ***Experimenta, Climate Change.*** Independence Biolab. Center for Digital Culture + Medialab Prado. Mexico City.
- ***Meta Affection, the human as an open concept.*** The Front Gallery. San Diego, USA.

2020
- ***The Moment: Echosystem.*** Hasanlu Armastajad. Public space intervention art show. Mexico City.
- ***La casa de citas.*** Hasanlu Armastajad. The Bob Space Gallery. Mexico City.

Curator ////

2005
- ***Section Temperie 1.0.*** Fluxus and the Sound Art. Multimedia Center, National Center for the Arts (CENART). Mexico City.

2012
- ***Ephemeral Journals.*** Live Coding. University Museum of Contemporary Art. National Autonomous University of Mexico (MUAC-UNAM). Mexico City.

2014
- ***Hybrida. Perception amplifiers.*** Central Gallery. Saõ Paulo State University (UNESP). Sao Paulo, Brazil.

2017
- ***Ephemeral Journals 2.0.*** Live Coding. Museum Laboratorio Arte Alameda.

Music / Audiovisual Performance / Actions ////

2008
- ***Gkala***. Collaboration with Benito González and "the spontaneous generation" free improvisation band, Soliloquies and Danced Dialogues. "The Workshops" Contemporary Dance Center. Mexico City.
- Interpretation of movement with the interactive piece W_Space by Tom Tlalim and Paola Tognazzi. Experimentaclub Festival, La Casa Encendida. Madrid, Spain.
- ***Minimal Dance (a2 / v3)*** Interdisciplinary creation: Improvisation of movement, electronic music, live cinema and scenic installation. Collaboration with Evoé Sotelo, José Luis García Nava and Mauricio Ascencio. Mexico Tour.

2010
- ***Striated Space.*** Centro Cultural España, Mexico City.
- ***Half List.*** [radiador]. Audiovisual performance carried out within the activities carried out by the curatorship "[READY] MEDIA: Towards an archeology of media and invention in Mexico" museum Laboratorio Arte Alameda. Mexico City.
- ***Fragmentations.*** [radiador]. Audiovisual performance on a distributed network. National Museum of Fine Arts, "XIII International Festival of Electroacoustic Music Spring in Havana". Havana, Cuba.

2011

- **UBICUO.** [radiador]. Development of sound projects through the internet. Museum Laboratorio Arte Alameda.
- **The grand fight.** Collaboration with Paloma Oliveira. Museum Laboratorio Arte Alameda. Mexico City.
- **The grand fight.** Collaboration with Paloma Oliveira. Pure Data convention (PdCon). LEAP Gallery (Lab for Electronic Art and Performance), Berlin, Germany.
- **Impro (motion) visations.** with Marcel Gbeffa, Hortens Adjovi, Louzolo France, Fanny Mabonzo, Carlos Sandoval, Erick Drescher. LEAP Gallery (Lab for Electronic Art and Performance). Berlin, Germany.
- **Desert of Chairs.** Transdisciplinary creation, improvisation of movement, electronic music, and light intervention. Work by Karina Suárez Bosche. Mexico tour.
- **RUIDO.** In collaboration with the Peruvian artist Rolando Apolo. "Volta" sessions of improvisation and sound experimentation. Mexico City.

2012
- **Selected Realities**. Collaboration with the dance company MaktubNoir. Live Electronics. Florence, Italy.
- **Glottic**. Audiovisual performance. "Source" cycle of audiovisual concerts. Multimedia Center, National Center for the Arts (CENART) + SAE Institute. Mexico City.
- **Metacodes.** [radiador], / * live * / International Music Symposium and Code 2012. National Sound Library. Mexico City.
- **Generative Po(p)etics.** Audiovisual Poetry / Live Coding. INDEX-MUAC. University Museum of Contemporary Art. National Autonomous University of Mexico (MUAC-UNAM). Mexico City.

2013
- **Striated Space.** Live Performers Meeting Festival. Theater of the Arts, National Center for the Arts (CENART). Mexico City.
- **Proxemic Metabolisms.** [radiador] Festival Live Performers Meeting. Forum of the Arts, CNA + X session of Live Cinema and Sound Art. Postgraduate of Plastic Arts, Academy of San Carlos. National Autonomous University of Mexico. Mexico City.
- **CuicuilcoS.** Sound intervention to archaeological space. Cuicuilco, production of UAM-Radio. Metropolitan Autonomous University. Mexico City.
- **Mani-party.** [radiador]. Anti-homage to the centenary of the art of noise. The Pyramid Cultural Center. Mexico City.
- **The grand fight.** Collaboration with Paloma Oliveira. Social Service of Commerce (Sesc). São Paulo, Brazil.
- **(De / Re) Fecal constructions** in the "Situated Enclaves" event. National Music Library + European Premiere Hochschule für Musik Carl Maria von Weber, Dresden, Germany.
- **Atari-Go, the composition machine.** Open instrumentation and live electronics. World premiere version: Flute, bass clarinet, double bass, percussion, live

electronics. Direction: José Luis Castillo. Assembly of the Center for Experimentation and Production of Contemporary Music (CEPROMUSIC).
- *Dark matter.* Sound Action. Medialab Prado, Madrid, Spain.
- *The Hamiltonian Gesture.* SEMIMUTICAS. For Piano and trio of live coders. World Premiere at the International Festival Sound Visions. Mexican Center for Music and Sound Arts (CMMAS). Morelia, Mexico.
- *Gargantúa (version II).* Sound art festival Punto Ciego 2.0. Aguascalientes, Mexico.
- *Narrations about the absence.* Collaboration with Irasema Serrano. Developed and released as part of the residency program of the International Theater Festival: Theater for the End of the World 2013. Tampico, Mexico.

2014
- *Dark matter.* Sound Action. Paço das Artes Museum. Saõ Paulo, Brazil.
- *Bidirectional grammar,* audiovisual performance of Live Coding. Volusian Institute of Advanced Arts. São Paulo, Brazil.
- *Algorithmic paintings.* [radiador]. "Volta" sessions of improvisation and sound experimentation. Mexico City.
- *Linguistic Corpus.* Audiovisual Poetry / Performance Installation. Session: "Natural Born Cyborgs" of the Underground Festival of Poetry 2014. University Museum del Chopo. National Autonomous University of Mexico (UNAM). Mexico City.
- **Prism** [radiador]. Source 3.0 Multimedia Center, National Arts Center + Semantic, 1st International Festival of Generative Art. Museum Laboratorio Arte Alameda + Exposed Museum Gallery of the Tlatelolco Cultural Center.

2015
- *Automated Poetry.* [radiador]. Cinemapoesía Festival. Fundación Telefónica Space. Lima Peru.
- *Audiovisual improvisation.* [radiador]. Luis Bouroncle Barreda Gallery, French Alliance. Arequipa, Peru.
- *Jazz Codes I: The evolution of an Inuit child's dreams after his mother taught him to distinguish 29 tones of white tundra.* For jazz quartet and live coder. Work part of the JazzCodes series. The Jazz Place. Mexico City.
- *Jazz Codes II: The chemical conditions of the environment during the birth and death of a star.* For jazz quartet and live coder. Work part of the JazzCodes series. Mexican Center for Music and Sound Arts (CMMAS-INBA). Morelia, Mexico.
- *Prism* [radiador]. Kosmica Festival. Alameda Art Laboratory.
- *Automated Poetry.* [radiador], Live Coding. MediaMix Festival. Center of the Arts. Monterrey Mexico.
- *A point Z $\in$ X is said to be a boundary point of A if all surroundings V of z are such that V $\cap$ A $\neq$ $\emptyset$ and V $\cap$ (X \ A) $\neq$ $\emptyset$.* "Monumental Percussion" sculpture by the Baschet brothers and sculptural device of interactive spatialization. Ecoico, International Congress of Art, Sound and Space, University Museum of

Contemporary Art. National Autonomous University of Mexico (MUAC-UNAM). Mexico City.
- *Prism* [radiador]. Live Cinema and Sound Art Sessions. Faculty of Arts and Design (FAD-UNAM), Faculty of Music. National Autonomous University of Mexico (FaM-UNAM). Mexico City.
- *Ombra.* International Meeting of Performing Arts-Science-Technology "Efusión". Center for the Arts, San Luis Potosí, Mexico.

2016
- *JazzCodes III: This Wall Is Sad Because Godzilla Is Dead.* For jazz quartet and live coder. Work part of the JazzCodes series. 3rd Encounter of Sound Art and Audiovisual Exploration. Faculty of Music. National Autonomous University of Mexico (FaM-UNAM). Mexico City.
- *Algorithmic paintings.* [radiador]. Tour Prisma in Latin America Auditorium of the Conservatory "Felix T. Garzón" City of Arts. Cordoba Argentina.
- *Prism* [radiador]. Tour Prisma in Latin America Matienzo Cultural Center. Buenos Aires, Argentina.
- *Automated Poetry.* [radiador]. Tour Prisma in Latin America Toy Laboratory. Buenos Aires, Argentina.
- *Music for the Castisho.* [radiador]. Tour Prisma in Latin America Gallery House of Lito. Buenos Aires, Argentina.
- *Prism* [radiador]. Tour Prisma in Latin America Monteaudio Festival. Theater of the Faculty of Art. Montevideo, Uruguay.
- *Automated Poetry.* [radiador]. Tour Prisma in Latin America Matik-Matik. Bogota Colombia.
- *Algorithmic paintings.* [radiador]. Tour Prisma in Latin America International Festival of the Image. Manizales, Colombia
- *Prism* [radiador]. Tour Prisma in Latin America Red Bull Station. Sao Paulo, Brazil.
- *Algorithmic paintings.* [radiador]. Tour Prisma in Latin America Ibrasotope. Sao Paulo, Brazil.
- *Algorithmic paintings.* [radiador]. Tour Prisma in Latin America Youth Festival. Sinaloa, Mexico.
- *Algorithmic paintings.* [radiador]. Tour Prisma in Latin America Youth Festival. Mazatlan, Mexico
- *Prism* [radiador]. Transpixel International Festival. Space X, Cultural Center of Spain. Mexico City.
- *Sound Reflections.* SEMIMUTICAS. Interactive video mapping for the 80th anniversary of the High School Music. Mexico City.

2017
- *Concrete Corals.* Public sound action. central garden of the National Autonomous University of Mexico central campus. Mexico City.

- *In'LakEch.* Participatory Sound Action. Medtiatio Sonus. University Museum of Contemporary Art. National Autonomous University of Mexico (MUAC-UNAM). Mexico City.
- *Amazing Creatures.* Sound Art commissioned by the Museum Laboratorio Arte Alameda for the exhibition "Amazing Creatures" by Theo Jansen.
- *Dark matter.* Sound Action Intervention to the exhibition "A Purpose of the Edge of Things" by Luis Felipe Ortega. Experimental Museum "The Eco". National Autonomous University of Mexico (UNAM). Mexico City.
- *JazzCodes V: Thousand Butterflies Ascending to the Sky Illuminated by a Moonbeam that Filters through the Forest in a Claro.* For jazz quartet and live coder. Work part of the JazzCodes series. Sebastian Foundation. Mexico City.
- *JazzCodes VI: A video of the UN, reproduced in reverse, of a drone attack on Syria where a delayed detonator bomb is embedded in a house, a family embraced, splinters embedded in the walls.* For jazz quartet and live coder. Work part of the JazzCodes series. Mexican Center for Music and Sound Arts (CMMAS). Morelia, Mexico.
- *Linguistic Corpus.* Audiovisual Poetry / Performance Installation. This is now. Morton Auction House.
- *Escandalizer.* Multichannel interpretation of the composition of the composer Iván Paz for the stage work of Martinz Lanz. Black Box, National Center for the Arts (CENART). Mexico City.
- *Reimagining Conlon.* Neural Interpreter and Automated Percussion Orchestra by Conlon Nancarrow (Second reconstruction made by multimedia artist Trimpin). Vértice Festival, Casa del Lago. National Autonomous University of Mexico (UNAM). Mexico City.
- *JazzCodes VII*: - .. ..-.-. -. For jazz quartet and live coder. Work part of the JazzCodes series. International Conference on Live Coding 2017. Mexican Center for Music and Sound Arts (CMMAS). Morelia, Mexico.

2018

- *Desert of Chairs.* Transdisciplinary creation, improvisation of movement, electronic music, and light intervention. Work by Karina Suárez Bosche. Larva. Guadalajara Mexico.
- *Desander Machines.* Multichannel sound design for the work Desiring Machines of the choreographer Irasema Serrano.
- *Manrico Montero. In Memoriam.* Museum ExTeresa Arte Actual. Mexico City.
- *Octet, for typewriters and electronics in real time.* State Center of Knowledge and Arts. Durango. Mexico.
- *Serenade of the Trades. Human Library.* Site-SpecFX Cycle, Vasconselos Library + Multimedia Center of the National Center for the Arts. Mexico City.
- *Resonances, sounding genres.* Cultural Center of Spain. Mexico City.

2019

- ***Live Coding Without Punchis.*** VIU International Festival of Live Coding Hangar. Barcelona. Spain.
- ***Arc-en-Ciel.*** Live Coding performance. Morelos Center of the Arts. Cuernavaca Mexico.
- ***Listening to the Source Code.*** Part of the exhibition Modes of Hearing: practices of Art and Sound in Mexico. Museum Exteresa Arte Ctual. Mexico City.
- ***Zodiac.*** Independence Biolab. Enclave Poetic Anomalous Festival. Cultural Center of Spain. Mexico City.
- ***Generative Po(p)etics.*** Audiovisual Poetry / Live Coding. Enclave Poetic Anomalous Festival. Talisman de Motolinía. Mexico City.
- ***Tzompantli.*** Reactive sound device for flute, bass clarinet, violin, viola, violoncello, contrabass and electronics in real time, commissioned by Liminar ensamble for the Aleph art and science festival. University Museum of Contemporary Art. National Autonomous University of Mexico (MUAC-UNAM). Mexico City.
- ***Communicate Light.*** Independence Biolab. Collective drawing action with bioluminescent bacteria. "Museum-Theater of the autonomy" festival of art and science The Aleph. Theater Sor Juana Ines de la Cruz, Universitary Cultural Center. National Autonomous University of Mexico (UNAM). Mexico City.
- ***Body LiveCoding.*** With Abigail Jara Durán. The black box forum. Mexico City.
- ***Tsch!*** Live Coding performance. Bacanal. Puebla, Mexico.
- ***Tsch!*** Live Coding performance. The Front Gallery. San Diego, USA.
- ***Sábado Sonoro.*** Sound performace for guitar, sitar and live coder. Musical library Herder. Mexico City.

2020
- ***Wabi Sabi.*** Architectural synthesizers project. Custom made lithopone for the tower built at Casa Wabi by Alberto Kalach. Puerto Escondido, Mexico.

Residencies for Research and Artistic Creation ////

2012
- ***UBCIUO, transmedia telematic art.*** Residence of artistic creation. Museum Laboratorio Arte Alameda. Mexico City.

2013
- ***Dark matter, scientific and artistic bases of human echolocation.*** Residency of investigation. Higher Polytechnic School of the University of Alcalá de Henares + University of Barcelona. Spain.
- ***Narrations about the absence.*** Residence of artistic production "Theater for the end of the world". Tampico, Mexico

2014
- ***Poetry and Code.*** Residence of artistic production Volusian Institute of Advanced Arts, Sao Paulo, Brazil.

2016

- ***Artificial Intelligence Applied to the Composition.*** Residence of artistic production. Hangar. Barcelona, Spain.

2020
- ***Biaani' Chitidxe' post-anthropocentric encounters at the Manialtepec lake.*** Residence of artistic production and communitarian development. Casa Wabi. Puerto Escondido, Oaxaca, Mexico.

Development of Multimedia and Interactive Technologies ////

2008
- ***W_Space.*** by Tom Tlalim and Paola Tognazzi (collaboration as a programmer and motion interpreter) for the AVLAB 1.0 Medialab Prado exhibition. Madrid Spain.

2009
- ***Mestre das Sombras.*** by Ricardo Nascimento (collaboration as a programmer and illuminator) for the exhibition INTERACTIVOS? LIMA'09, Medialab Prado / Escuelab. Lima Peru.

2011
- ***O espaço entre nós e os outros.*** Technical support in the assembly of the exhibition and maintenance of the brazilian artist Lucas Bambozzi Museum Laboratorio Arte Alameda.

2013
- ***The Object of the Absence.*** of Collective Traffic Free of Knowledge (TLC). for the exhibition C.A.C.A.O. University Museum of Chopo. National Autonomous University of Mexico (UNAM).

2014
- ***Museum.*** developing electronics and programming of interactive projects for museums and advertising.

Awards / Acknowledgments ////

2011
- Prize for "Best Musical Performance" at the State Contemporary Dance Show of the state of Michoacán, from the work ***Desert of chairs*** by Karina Suárez Bosche.

2013
- Honorary Mention in the exhibition C.A.C.A.O. for the project ***UBICUO.*** University Museum of Chopo. National Autonomous University of Mexico (UNAM).

2016
- Honorary mention for the conference ***Natures of Information: mathematical models and biometric sensors in the context of contemporary art***. Academic

Forum of sonology of the International Festival of the 2016 image. University of Caldas. Manizales, Colombia.

Academic
Research ////

2009 - 2011
- Composer and multimedia artist in residence at the Scientific Visualization Laboratory and the Augmented Reality Room "Ixtli". General Direction of Computing and Information and Communication Technologies. National Autonomous University of Mexico (DGTIC-UNAM).

2010 - to date
- Coordinator and founder of the *Seminar on Research in Music, Mathematics and Computing (SEMIMUTICAS)*. Applied Mathematics and Systems Research Institute. National. Autonomous University of Mexico (IIMAS-UNAM).

2012 - 2016
- He worked as a researcher for the project *Pallas and the Muses, Dialogues between Science and Art*, as well as coordinator of volume VI (contemporary period) of the bibliographic collection with the same name. Institute of Aesthetic Research (IIE-UNAM) + Applied Mathematics and Systems Research Institute. National Autonomous University of Mexico (IIMAS-UNAM).

2017 - 2020
- Visiting Associate Professor at university CENTRO of design, cinema, and television.

2018 - to date
- Founder and director of Independencia Biolab an independent bioart and biohacker research center.

2019 - to date
- Former participant of the research seminar in neuroaesthetics. Cellular Physiology Institute. National Autonomous University of Mexico (IFC-UNAM).

Publications ////

2011
- Campos, T., Escamilla, J., Garay, J., Lobato, J., Mireles, J., Padilla, P., Paz, I., ... Sánchez, F. (2011). Computers with personality: a mathematical approach to musical style in improvisation. In Memoirs of the Fourth International Seminar on Mathematical Music Theory. Series: Memories, 4. (pp.49-69). Electronic Publications Mexican Mathematical Society.

2016

- Lobato, J. (2016). Topos Echóchromas Hórou (place of the timbre of space), formalization of a spatial system for analysis and creation. In Sound and Audiovisual Spaces 2014: Sensory experimentation and active listening. (pp. 301-311). Autonomous University of Madrid.
- Lobato, J., Padilla, P. (2016). Nature of information: mathematical models and biometric sensors in the context of contemporary art. In Memories of the Academic Forum of Sonology of the International Festival of the 2016 image. Universidad de Caldas.
- Lobato, J. (2016). Generative Art Background and Perspectives. In Saenz, O., Padilla, P., Fernandez, S., Lobato, J. (Coords.). Palas and the Muses, Dialogues between Science and Art. Volume 6 Contemporary. (pp. 217-236). Mexico: Siglo XXI Editores.
- Herrera, M., Lobato, J., Torres, A., Lomelí, F. (2016). Live Coding for all: three creative approaches to Live Coding for non-programmers. In the International Journal of Performance Arts and Digital Media. Volume 12 - Issue2: Live Coding, 187-194. Doi: 10.1080 / 14794713.2016.1227598.

2017

- Lobato, J. (2017). Topos Echóchromas Hórou (The Place of the Tone of Space), On the Relation Beteewn Geometry, Sound and Auditory Cognition. In Pareyon, G., Piña, S., Agustín, O., Lluis, E. (Eds.), The Musical-Mathematical Mind, Patterns and Transformations. (pp. 143-152). Switzerland: Springer.
- Lobato, J., Padilla, P. (2017). Models and Algorithms for Music Generated by Physiological Processes. In Pareyon, G., Piña, S., Agustín, O., Lluis, E. (Eds.), The Musical-Mathematical Mind, Patterns and Transformations. (pp. 143-152). Switzerland: Springer.
- Padilla, P., Lobato, J. (2017). Combine as an Adaptative Control System: Applications for Multimedia and Interactive Composition in 2016 IEEE International Symposium on Mixed and Augmented Reality (ISMAR-Adjunt). IEEE Xplore Digital Libary. doi: 10.1109 / ISMAR-Adjunct.2016.0105.
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Presentations / Conferences / Congresses ////

2010

- ***The personality of computers.*** 4th International Seminar on Mathematical Music Theory. 2010, Huatulco, Mexico.

2011

- ***Methods of musical composition with Supercollider.*** Latin American Festival of Free Software Installation. University of Callao. Lima, Peru.

2013

- ***Tactosis! The skin as a space of representation.*** 1st Meeting of Sound Art and Audiovisual Exploration. Former Academy of San Carlos, Postgraduate of Plastic

Arts of the National School of Plastic Arts. National Autonomous University of Mexico (ENAP-UNAM). Mexico City.

- ***Pallas and the Muses, convergences and divergences between Science and Art in the work of Jaime Lobato.*** Seminar on Physics and Computing. Department of experimental physics. Faculty of Sciences. National Autonomous University of Mexico (FC-UNAM). Mexico City.
- ***The Code as a Method of Human Enunciation. Music and Code.*** Center for Experimentation and Production of Contemporary Music (CEPROMUSIC-INBA). Mexico City.
- ***Code and Sound Creation. Music and Code.*** Center for Experimentation and Production of Contemporary Music (CEPROMUSIC-INBA). Mexico City.
- ***Migrations, the visualization of data in relation to other senses. Open Data conference series.*** Multimedia Center, National Center for the Arts (CENART). Mexico City.

2014

- ***Bidirectional Grammar, code and poetics in the work of Jaime Lobato.*** Volusian Institute of advanced arts. Sao Paulo, Brazil.
- ***Hybrid Poetics. Hybrid Project, perception extension, encounters between art, science and technology.*** National Autonomous University of Mexico + University of São Paulo. Museum Laboratorio Arte Alameda. Mexico City.
- ***Cognitive Technologies, the development of echolocation as applicable technology.*** Campus Party CPMX5. Guadalajara, Mexico.
- ***Pallas and the Muses, dialogues between science and art.*** Former academic committee of the First International Congress: Palas y las Musas. Center for Mathematical Research (CIMAT). Guanajuato, Mexico.
- ***Aural Architectures and the Limits of the Listener Body.*** Symposium Does something resonate? Research and practices around the sound event. University Museum del Chopo. National Autonomous University of Mexico (UNAM). Mexico City.
- ***Semantic, 1st International Conference on Generative Art.*** General director. Museum Laboratorio Arte Alameda (LAA-UNAM), Faculty of Music (FaM-UNAM), Applied Mathematics and Systems Research Institute (IIMAS-UNAM). Mexico City.
- ***Topos Echóchromas Hórou (The place of the timbre of space). On the relationships between geometry, sound and auditory cognition.*** International Congress of Music and Mathematics 2014. Puerto Vallarta, Mexico.
- ***Models and Algorithms for Music Generated by Physiological Processes.*** International Congress of Music and Mathematics 2014. Puerto Vallarta, Mexico.
- ***Topos Echóchromas Hórou (place of the ring of space), formalization of a spatial system for analysis and creation.*** 2nd International Congress, Sound and Audiovisual Spaces. Sensory Experimentation and Active Listening. Autonomous University of Madrid. Madrid, Spain.

- *Topos Echóchromas Hórou (place of the ring of space), formalization of a spatial system for analysis and creation.* 2nd International Congress, Sound and Audiovisual Spaces. Sensory Experimentation and Active Listening. Autonomous University of Madrid. Madrid, Spain.

2015
- *Interdisciplinary / non-interdisciplinary. Transdisciplinary Academic Days "Devices in Transit".* National Center for the Arts. Mexico City.
- *Generative Art, modeling the possibility.* Cinemapoesía Festival. Fundación Telefónica Space. Lima, Peru.
- *Topos Echóchromas Hórou (place of the timbre of space), on the sound perception of space, the case of human echolocation. Ecoico,* International Congress of Art, Sound and Space. Institute of Aesthetic Research (IIE-UNAM), Applied Mathematics and Systems Research Institute (IIMAS-UNAM). National Autonomous University of Mexico (UNAM). Mexico City.
- *Topos Echóchromas Hórou (The place of the timbre of space), towards a solfege of space.* 1st International Meeting "Environmental Noise and Sound Landscape in the City". Autonomous Metropolitan University, Azcapotzalco Unit (UAM-A). Mexico City.
- *Cognitive Augmentations.* International Meeting of Performing Arts-Science-Technology "Efusión". Center for the Arts, San Luis Potosí, Mexico.

2016
- *Topos Echóchromas Hórou (The place of the timbre of space), on the sound perception of space. The case of human echolocation.* 3rd International Meeting of Sound Art and Audiovisual Exploration. Postgraduate in Arts and Design (FAD-UNAM). Mexico City.
- *Ubicuous. Sound Art in Red.* Tour Prism [radiador]. Cordoba Argentina.
- *Digital tools of creation in contemporary art.* University of La Plata. Buenos Aires, Argentina.
- *Sound Art in Network and Other Experiences.* University School of Music. Montevideo, Uruguay.
- *Space and Sound.* University School of Music. Montevideo, Uruguay.
- *Nature of information: mathematical models and biometric sensors in the context of contemporary art.* Academic Forum of Sonology of the International Festival of the 2016 image. University of Caldas. Manizales, Colombia
- *Generative Art, background and perspectives.* International and Interinstitutional Research Group on Convergences between Art, Science and Technology. Saõ Paulo State University. Sao Paulo, Brazil.
- *Camouflage as an Adaptive Control System: Applications for Multimedia and Interactive Composition.* International Symposium on Mixed and Augmented Reality, Institute of Electrical and Electronics Engineers. Merida, Mexico.

2017

- ***Topos Echóchromas Hórou (The place of the timbre of space), Acoustics and Psychoacoustics of the sound space.*** Science and Music Seminar. Faculty of Music. National Autonomous University of Mexico (FaM-UNAM). Mexico City.
- ***About Live Coding. Edges cycle.*** Multimedia Center National Center for the Arts (CENART). Mexico City.
- ***The Rebellion of the forms. From the automatons of Da Vinci to the genetic computers.*** 2nd encounter music, sound art, history and technology, University of Guadalajara. Guadalajara, Mexico.
- ***The rebellion of Forms: Automata in Art.*** "In the Voice of Music" radio Program of the Radio of the National Autonomous University of Mexico (UNAM). Mexico City.
- ***On the periphery of the sound sculpture.*** 2nd Interdisciplinary Meeting of Sound Sculpture and Experimental Music. Faculty of Music + Faculty of Art and Design. National Autonomous University of Mexico (FaM, FAD-UNAM). Mexico City.

2018

- ***Art as a sculptor.*** International Art and Neurosciences Symposium. Museum Laboratorio Arte Alameda, academic activity of the exhibition Transmutation. Space Alchemies. Mexico City.
- ***Increase the Reality.*** International Meeting Museums 3.0. National Art's Museum. Mexico City.
- ***Feel the data. The visualization of data and its relationship with the other senses.*** Federal Digital Strategy. Mexico City.
- ***Brain Art.*** Transdisciplinary workshop on Science, Art and Cognition. International Science Center. Cuernavaca, Mexico
- ***Informational Art. Teaching the abstract in art and science***. World Education Day 2018. Jinan, China.
- ***Topos Echóchromas Hórou (The place of the timbre of space), the Solfeggio of Space, Technologies, Symbols and Affectivities in the Ecolocation-Binaurality.*** Colloquium Listening Modes: Transdisciplinary Approaches to the Study of Sound. School of Music. National Autonomous University of Mexico (UNAM). Mexico City.
- ***Conjuring Nature with the Mind.*** Interdisciplinary Conference in art and science Taboo-Transgression-Trascendence. Institute of Philosophical Research. National Autonomous University of Mexico (UNAM). Mexico City.

2019

- ***Bio-computing in the context of contemporary art.*** VIU International Festival of Live Coding Hangar. Barcelona. Spain.
- ***Master class: Ecolocation-binaurality and communication strategies through sound sculpture and aural architecture.*** Master in Sound Art, University of Barcelona. Barcelona. Spain.
- ***Poetic anomalies from the Body and the Sound.*** International Book Fair of the UNAM Mining Palace. Mexico City.

- ***MicrompleX, Computation of Biological Substrate in the Context of Art.*** Center of Complexity Sciences. National Autonomous University of Mexico (C3-UNAM). Mexico City.
- ***Genetic oscillators.*** Synthetic Biology Workshop, National Autonomous University of Mexico (UNAM). Mexico City.

Workshops ////

2009
- ***Possibilities of supercollider to make music in network.*** [radiador]. Laboratory of Musical Informatics and Electroacoustic Music. Faculty of Music (FaM-UNAM). Mexico City.

2012
- ***Algorithmic composition.*** Independent Space SEMIMUTICAS. Mexico City.
- ***Introduction to Generative Art, programming with Processing.*** Independent space SEMIMUTICAS. Mexito City.
- ***Introducción a la composición multimedia (Pure Data).*** Independent space SEMIMUTICAS. Mexico City.

2013
- ***Introduction to Interactive Art.*** I Meeting of Sound Art and Audiovisual Exploration. Former Academy of San Carlos, Postgraduate of Plastic Arts of the Faculty of Arts and Design (FAD-UNAM). Mexico City.
- **Introduction to Arduino**. SAE Institute México. Mexico City.
- **Circuit Bending**. SAE Institute México. Mexico City.
- ***Ecolocation, the sound world as sculpture.*** Faculty of Architecture. National Autonomous University of Mexico (UNAM). Mexico City.
- **Generative Music.** Visiones Sonoras, Ninth International Festival of Music and New Technologies. Mexican Center for Music and Sound Arts (CMMAS). Morelia, Mexico.

2014
- ***Introduction to Interactive Art.*** Independent space SEMIMUTICAS. Mexico City.
- ***Sonora Electronics.*** Independent space SEMIMUTICAS. Mexico City.
- ***! = Semantic =! Live Coding, the poetics of the code.*** Fundación Telefónica Space. Lima Peru.

2015
- ***Design of Interfaces.*** Independent space SEMIMUTICAS. Mexico City.
- ***Generative Digital Graphics***. Independent space SEMIMUTICAS. Mexico City.
- ***Sound and Space.*** Independent space SEMIMUTICAS. Mexico City.
- ***Sound Poetry and Code (supercollider).*** [radiador]. Cinemapoesía Festival. Fundación Telefónica Space. Lima Peru.

- ***Topos Hechóchromas Hórou (The place of the timbre of space). On the auditory cognition of space.*** Visiones Sonoras, International Festival of Music and New Technologies. Mexican Center for Music and Sound Arts (CMMAS). Morelia, Mexico.
- ***Live Coding*** [radiador]. MediaMix Festival. Center of the Arts. Monterrey, Mexico.
- ***Dark matter.*** International Meeting of Performing Arts-Science-Technology "Efusión". Center for the Arts, San Luis Potosí, Mexico.

2016
- ***Sound and space.*** European Institute of Design, Madrid, Spain.
- ***IIntroduction to Supercollider.*** Medialab Prado, Madrid, Spain.
- ***Sound Automata, introduction to generative composition*** (Exploring-Parameters Algorithm). Hangar, Barcelona, Spain.
- ***Introduction to digital video synthesis in real time.*** Independent space SEMIMUTICAS. Mexico City
- ***Sound and Space.*** Independent space SEMIMUTICAS. Mexico City.

2017
- ***Design of multimedia interfaces from biosignals.*** SAE Institute Mexico. Mexico City.
- ***Portraits of the Mind, electroencephalography, biosignals and art.*** Independent space SEMIMUTICAS. Mexico City.
- ***Introduction to Electronic Art***. The Front Gallery. San Diego, EE.UU.
- ***Developing a non-conventional computer language. Belousov-Zhabotynsky reactions.*** International Conference on Live Coding 2017. Mexican Center for Music and Sound Arts (CMMAS). Morelia, Mexico.
- ***Theoretical-Practical Diploma in Art, Science and Philosophy. Media and Mediations.*** Faculty of Philosophy and Letters + University Museum of Contemporary Art. (UNAM). Mexico City.

2018
- ***Orchestras of the Agreement, Code and Creativity for Children.*** Cultural Center of Spain, Mexico City.
- ***Computational Analysis of the Descriptive Image. Drones and Microscopes.*** Art and Culture Gym. Mexico City.
- ***Communicate Light. Introduction to Bioluminescence.*** Independence Biolab. Mexico City.
- ***Bacteria Nation. Workshop of speculative realism and biohacking.*** Independence Biolab. Mexico City.
- ***Orchestras of the Agreement, Code and Creativity for Children.*** Milpa Alta Lighthouse, Mexico City.
- ***Biosensors in the context of art and design.*** Faculty of Communication Sciences. Autonomous University of Coahuila. Saltillo, Mexico.

2019

- ***Alchemical Gardens, Introduction to Unconventional Computation.*** VIU International Festival of Live Coding Hangar. Barcelona. Spain.
- ***Listen as bats.*** Center for Choreographic Research (CICO). Mexico City.
- ***Orchestras of the Agreement, Code and Creativity for Children.*** Tecnológico del Valle, Mexico City.
- ***Biohacking Summer***. Diplomate on bioart and biohacking 40 h. Independencia Biolab. Mexico City.
- ***Optical Theremin***, introduction to electronic art for kids. University book fair. National Autonomous University of Mexico (UNAM). Mexico City.
- ***Communicate Light. Introduction to bioluminescence.*** Media Arts Lab. Guadlajara, Mexico.
- ***Biohacking***. Diplomate in neuroarts "Paths to transdiscipline" Art, Science and Technology Program. National Autonomous University of Mexico (UNAM). Independencia Biolab. Mexico City.
- ***Infinite Inspiration. Living art works. Introduction to bioart.*** Independencia Biolab. Mexico City.
- ***The sound of Nature.*** Independencia Biolab. Mexico City.

2020
- ***Dark Matter.*** Interdisciplinary Meeting on Sciences, Sound and Music. Center for Complexity Sciences. National Autonomous University of Mexico (C3-UNAM).
- ***Introduction to bioluminescence.*** Rural school 10 Las Negras village. Puerto Escondido, Oaxaca.
- ***Listening the Nature. Construction of a DIY hydrophone.*** El aguaje zapote port, Manialtepec lake. Puerto Escondido, Oaxaca.
- ***Introduction to Bioart for kidz.*** Katapulta art academy. Mexico City.

Grants ////

2009
- **Strengthening program for young composers in the area of electroacoustic music, Flight Practices** with project *A1689ZD1, for viola and spatializer.* Mexican Center for Music and Sound Arts (CMMAS).

2011
- **Strengthening program for young composers in the area of electroacoustic music, Flight Practices** with the *Echolocation interactive sound landscape project*. Mexican Center for Music and Sound Arts (CMMAS).

2012
- **Support Program for Teaching, Research and Dissemination of the Arts** with the *Additive Synthesis project. Interinstitutional project of creation and mobilization of cultural contents.* Seminar on Mathematical and Computer Music Research (SEMIMUTICAS). National Center for the Arts (CENART).

2013
- **Support Program for Research Projects and Technological Innovation** (PAPIIT-UNAM) with the *Palas y las Musas* editorial project. Dialogues between Science and Art. Institute of Aesthetic Research (IIE-UNAM) Applied Mathematics and Systems Research Institute (IIMAS-UNAM).
- **Mobility Grant** with the project Research *Residency Dark Matter, scientific and artistic bases of human echolocation.* Higher Polytechnic School of the University of Alcalá de Henares.

2014
- **Fellowship to promote research** with the *HYBRID project, meetings between Human Perception and Technology*. University of São Paulo.

- **Interdisciplinary Laboratory of Experimentation and Innovation in Videogames and Interactive Art** with the *Ontological Architectures* project. Interactive installation of augmented reality and electroencephalography, *Mutative Environment of Sensorial Immersion.* Multimedia Center of the National Center for the Arts (CENART).

2015
- **Strengthening program for young composers in the area of electroacoustic music, Flight Practices** with the *JazzCodes project for jazz quartet and live coder.* Mexican Center for Music and Sound Arts (CMMAS).

- **Young Creators 2014-2015** with the *Burning Thoughts* project, interactive sculpture. National Fund for Culture and the Arts (FONCA).

2016
- **Support Program for Production and Research in Art and Media** with the project *The Rebellion of Forms, non-conventional computations of biological substrate*. Multimedia Center of the National Center for the Arts (CENART).

2018
- **Young Creators 2017-2018** with the *Alchemical Gardens* project. National Fund for Culture and the Arts (FONCA).
- **Floor 16 Laboratory of Cultural Initiative.** With the Independencia Biolab project, a biohacking space for the community. National Autonomous University of Mexico (UNAM).

2020
- **Support Program for Teaching, Research and Dissemination of the Arts.** For the project Germinal, pedagogic program for Hybrid Art., National Center for the Arts (CENART).

- **Support Program for Research Projects and Technological Innovation**. For the project Artifacts and automata, mathematical models, art and philosophy. General Directorate of Academic Staff Affairs. National Autonomous University of Mexico (UNAM).

Technical Skills ////

- **Advanced knowledge in analog and digital electronics, as well as in physical computing.**
- Prototyping and printing electronic circuits   - advanced.
- Arduino (microcontrollers digital electronics)   - expert.
- Raspberry   - expert.

- **Programming Languages**
- Supercollider   - expert.
- Processing   - expert.
- PureData   - expert.
- Python   - expert.
- MAX/MSP/JITTER   - advanced.
- OpenFrameworks   - basic.
- Mathlab   - basic.

- **3D modeling and digital manufacturing.**
- Rhino   - advanced.
- Blender   - advanced.
- 3D printing   - basic.
- Router CNC   - basic.

- **Design, video image and digital audio.**
- Adobe Suite (Phtoshop, Illustrator, Premier, Audition, After Effects) - expert.

- **Basic knowledge in micro/molecular biology (bioart laboratory processes).**
- Extraction of DNA   - basic.
- DNA amplification   - basic.
- Electrophoresis   - basic.
- Yeast and bacteria culture   - expert.
- Belousov-Zhabotinsky reaction   - expert.

- **Languages**.
- Spanish   - Native.
- English   - Expert.
- Portuguese   - Advanced.

- French   - Medium.
- Italian   - Basic.