

**BIOGRAPHICAL INFO**

Richard Chartier (b.1971), sound and installation artist, is considered one of the key figures in the current of reductionist electronic sound art which has been termed both "microsound" and Neo-Modernist. Chartier's minimalist digital work explores the inter-relationships between the spatial nature of sound, silence, focus, perception and the act of listening itself.

Chartier's critically acclaimed sound works have been published over the past 12 years as 38 compact discs on labels such as 12k/LINE (US), Raster-Noton (Germany), Spekk (Japan), Non Visual Objects (Austria), Room40 (Australia), Die Stadt (Germany), DSP (Italy), ERS (Netherlands), and Trente Oiseaux (Germany). He has collaborated with noted sound artists Taylor Deupree, William Basinski, CoH, and German pioneer Asmus Tietchens, as well as installation artists Evelina Domnitch, Dmitry Gelfand, and visual artist Linn Meyers. His work currently appears on 38 international sound art and electronic music compilations.

Chartier's sound works and installations continue to be presented internationally. His work has been exhibited in the *2002 Whitney Biennial* at the Whitney Museum of American Art (US), *Sounding Spaces* at NTT/ICC (Japan), *I Moderni / The Moderns* at Castello di Rivoli (Italy), *Resynthesis* at The Art Institute of Chicago and with the traveling sound exhibit *Invisible Cities*. His solo and collaborative installations have been shown at Art Gallery of University of Maryland (US), Media Lab Enschede (Netherlands), Montalvo Arts Center (US), G Fine Art (US), Die Schachtel (Italy), The Contemporary Museum of Baltimore (US), Fusebox (US), and Diapason (US).

Chartier continues to perform his work live across Europe, Japan, Australia, and North America. He has performed at noted art spaces/electronic music festivals including: MUTEK (Canada), GRM/Maison de Radio France (France), Musiktriennale Koeln (Germany), Observatori (Spain), DEAF (Ireland), Transmediale (Germany), NETMAGE (Italy), Lovebytes (UK), The Leeds International Film Festival (UK), The Rotterdam International Film Festival (Netherlands), REDCAT (LA), and La Batie (Switzerland) and at art museums including: ICA (UK), Hirshhorn Museum and Sculpture Garden (DC), ICC (Japan), Issue Project Room (NY), CAPC Musée D'Art Contemporain De Bordeaux (France), Musee d'Art Contemporain (Canada), LACE (LA), The Contemporary Art Centre (Lithuania), and Sculpture Center (NY). His live performances have taken place in conjunction with the exhibits *Frequenzen [Hz]* at the Schirn Kunsthalle (Germany) and *A Minimal Future? Art as Object 1958-1968* and *Visual Music* at the Los Angeles Museum of Contemporary Art (US).

Since 2000, Chartier has continued to curate his influential recording label LINE, publishing 44 CDs and DVDs documenting the compositional and installation work of international sound artists who explore the aesthetics of contemporary and digital minimalism. Chartier's *Series*, the premiere release on LINE, was awarded an Honorable Mention for Digital Music by Austria's prestigious Prix Ars Electronica in 2001.

In 2006, Chartier was invited by the Hirshhorn Museum and Sculpture Garden to create a sound work in conjunction with the Hiroshi Sugimoto exhibit. Titled *Specification.Fifteen* and composed with musician Taylor Deupree, this work is inspired by Sugimoto's *Seascapes* series. The audio performance premiere in the museum's curved Lerner Room at sunset reflected the duality and stillness of Sugimoto's series. The live recording was released on compact disc through Chartier's LINE label. The work was awarded one of five Honorable Mentions for outstanding contemporary artistic positions in digital media art by the Jury of Transmediale.07 Award (Germany). With a special slowly shifting video piece incorporating Sugimoto's *Seascapes'* imagery, a new version of *Specification.Fifteen* premiered at Berlin's Akademie der Kuenste (Germany) in 2007. This audio/visual performance has subsequently been presented at Issue Project Room (NY) and Torun's Center for Contemporary Art (Poland) and continues to be adapted.

In 2007, Chartier was invited by the Washington Project for the Arts, to curate two evenings of video and sound at the Corcoran Gallery of Art and month long screenings at G Fine Art (US) and Ellipse Art Center (US). This program, titled *ColorField REMIX*, assembled an array of internationally noted new media artists responding to the 1950s and 1960s Color Field and the Washington Color School, as part of a city wide celebration of these historical art movements. As an expanded program screening retitled *Colorfield Variations*, it continues to travel to digital art/film festivals and museums in Berlin and Köln (DE), London (UK), Belgrade (Serbia), Prague (CZ), Stuttgart (DE), Seville (ES), Torun (Poland), Brussels (BE), Tel Aviv (Israel), New York, and Seattle (US), as well as at The Hammer Museum (US). In 2009, this project, including exclusive new works, was released as a critically acclaimed limited edition DVD on LINE (US).

In 2009, Richard Chartier presented a unique first collaborative installation with visual artist Linn Meyers where optical and sonic patterns intersect. *Untitled*, exhibited at the Art Gallery of University of Maryland (US) two fifteen feet long by eight foot high walls meet in an enfolding chevron, creating both a sound chamber and a drawing surface. The swirling lines of Meyers' drawing, made directly on the surface of the walls, fuse together with the sound piece by Chartier, juxtaposing the organic and the digital into unified sensorial space. With eight audio transducers applied directly to the back surface of the walls, Chartier's stark composition modulates and transfers through the surfaces. *Untitled(Angle.1)*, a stereo composition based on *Untitled* was released on Non Visual Objects (Austria) as a limited edition compact disc.

Richard Chartier's installation work is represented by G Fine Art in Washington, DC.

Richard Chartier's live performance work represented by Shatki Music Management & Booking in Switzerland.

## SELECTED DISCOGRAPHY: SOLO + COLLABORATIVE

- 2010 *Fabrication 2* (with Asmus Tietchens) / Auf Abwegen, Germany / CD  
*Fields for Mixing* / Room40, Australia / CD
- 2009 *Untitled(angle.1)* / NVO, Austria / CD
- 2008 *Further Materials* / LINE, US / CD  
*Untitled 1-3* (with William Basinski) / LINE, US / CD  
*Absence* / 3particles, US / CD
- 2007 *Fabrication* (with Asmus Tietchens) / Die Stadt, Germany / CD
- 2006 *Incidence* / Raster-Noton, Germany / CD  
*Current* / Room40, Australia / CD  
*Specification.Fifteen* (with Taylor Deupree) / LINE, US / CD  
*Levels(Inverted)* / LINE, US / CD
- 2005 *Tracing* / NVO, Austria / CD  
*Retrieval 1-5* / ERS, The Netherlands / LP + CD  
*Chessmachine: Live in Los Angeles* / LINE, US / CD  
*RE'POST'POSTFABRICATED* / DSP, Italy / 2CD  
*A Field for Recordings.1* / 3particles, US / CD
- 2004 *Kapotte Muziek* by Richard Chartier / Korm Plastics, NL / CD  
*Set or Performance* / LINE, US / CD  
*Chessmachine* (with COH) / Mutek\_rec, Canada / CD  
*William Basinski + Richard Chartier* / Spekk, Japan / CD
- 2003 *Archival1991* / Crouton Recordings, US / CD  
*Overview* / 3particles, US / CD  
*two locations* / LINE, US / CD
- 2002 *other materials* / 3particles, US / CD  
*varied* (as 0/r with Nosei Sakata, Japan) / 12k, US / CD  
*3\_components* / Fusebox, Washington, DC / CD  
*of surfaces* / LINE, US / CD  
*after* (with Kim Cascone + Taylor Deupree) / 12k, US / CD
- 2001 *decisive forms* / Trente Oiseaux, Germany / CD  
*typeof* / Fällt, Ireland / 3CD
- 2000 *series* / LINE, US / CD
- 1999 *SPEC.* (with Taylor Deupree) / 12k, US / CD  
*a hesitant fold* / Meme, Japan / CD  
*0/r* (with Nosei Sakata) / 12k, US / CD
- 1998 *direct.incidental.consequential* / Intransitive Recordings, US / CD

## SELECTED DISCOGRAPHY: WORKS ON COMPILATIONS + SOUNDTRACKS

- 2010 "evp.re" / EAROS for Tactical Tape Loop Division (TTLD) / TBC / CD  
"rendered1\_09" / *Room40 10th Anniversary* / Room40, Australia / CD  
*Scores* / Volume, US / BOOK + CD  
"wire.re" (rework of Autistici) / *Resonating Wires Remixes* / Audioblib, UK / CD
- 2009 "Sonolevitation" (w/E.Domnitch + D.Gelfand) / *Optofonica* / LINE, US / DVD
- 2008 *60° Project* / The Huddersfield Contemporary Music Festival / Empreinte Digitales, Canada / CD  
"My Favourite Cliché" on *Recovery* / Soft Cell cover as Nice Box (with COH) / Fractured Recordings, UK / 10x7" BOX
- 2007 "(sketch for) deletion. 2" on *Atlantic Waves Festival Sampler 2007* / Calouste Gulbenkian Foundation, UK / CD  
3 lock groove loops on *Communication defines culture v.2* / Conversation Records, US / 12" VINYL  
"a field for recordings.2" in *Portraits of Sound Artists* / NVO, Austria / BOOK + CD  
"specification.sixteen" (with Taylor Deupree) on *Camera Lucida* / LINE, US / DVD  
"(sketch for) deletion" on *Fear Drop* / France / CD  
"field for recording.3" on *On Isolation* / Room40 / Australia / CD  
"sent" in *Para-Dice* by choreographer Saburo Teshigawara / ARTE, France / SOUNDTRACK
- 2006 2 commissioned untitled ringtones / Toneshared / Poland / ONLINE
- 2005 "tempt" on *Mutek05* / Mutek\_Rec, Canada / 2CD  
"retrieval 3" on *Placode* / N160, Japan / CD  
"untitled" on *35 Mutant Seconds: based on Rafael Toral's Creamy Burst* / Grain of Sound, Portugal / CD
- 2004 "untitled" on *(1.8)sec.comp* / (1.8)sec.records, Canada / LP  
"postfabricatedmonomix" on *-00:dedaih* / Synchron, Switzerland / MINI-CDROM  
"trackb" (0/r) on *The Laptop & Electronic Music*, Contemporary Music Review, Vol 22, #4 / UK / CD
- 2003 "archival1992" + "specification.14" on *Two Point Two* / 12k/LINE, US / 2CD  
"Specification.eleven" (with T. Deupree) / *Sounding Spaces* / ICC, Japan / BOOK + CD  
"tracing (sketch for andreas)" on *Frequenzen* / Schirn Kunsthalle, Germany / CD
- 2002 "how things change" on *For Morton Feldman* / Trente Oiseaux, Germany / CD  
"000.0/01" on *Inflation* / MU-Label, Japan / 2CD  
"composition09.01" + "untitled." (as 0/r) on *Minima-List* / List, France / CD
- 2001 "filer" on *Clicks & Cuts 2* / Mille Plateaux, Germany / 3CD  
"010101" + "untitled" (as 0/r) on *Between Two Points* / 12k/LINE, US / 2CD

- 2000 "untitled60sec" on *Computer Music Journal: Sound Anthology* Vol. 24 / MIT Press, US / CD  
 "sent" on *Variious* / Intransitive Recordings, US / 2CD  
 "untitled" on *12K1008* / 12K, US / CD  
 "3particles" on *lowercase* / Bremsstrahlung, US / 2CD  
 1999 8 lock-groove pieces on *Tool* / Microwave, NL / 7" VINYL

## SELECTED SOUND EXHIBITS + INSTALLATIONS + DIFFUSIONS + SCREENINGS

- 2009 "Camera Lucida" screening (Domnitch/Gelfand/Chartier/Deupree) / Hidden Worlds / Sincronie / Milan, Italy  
*Sonolevitation* ( w/ E.Domnitch & D.Gelfand ) / *See This Sound* / Lentos Kunstmuseum / Linz, Austria  
*Camera Lucida* ( w/ E.Domnitch & D.Gelfand ) sound by Chartier+Deupree / Santral Museum / Istanbul, TR  
 "Untitled" collaborative installation with Linn Meyers / Art Gallery at University of Maryland / USA / CATALOG  
 2008 *Coccyx Crystalization* ( with E.Domnitch + D.Gelfand ) / Media Lab / Enschede, Netherlands  
 2007 *Airport Symphony* / Brisbane, Australia / GROUP  
*Sydney Non Objective* / Sydney, Australia / GROUP  
*Counterpoint Gallery* / Melbourne, Australia / GROUP  
 2006 *Specification.Fifteen* (w/ Taylor Deupree) / Akademie der Kuenste / Berlin, Germany / GROUP  
 "Mixing Desk" / Montalvo Art Center / Saratoga, CA / GROUP  
 "Incidence" / *Raster-Noton Essential Room* / Museum of Contemporary Art / Barcelona, Spain / GROUP  
 "Of Surfaces(variance)" / *The Limits of Silence* / MACBA / Barcelona, Spain / curator: David Toop / GROUP  
 "Title on Request" / *Other Than Art* / G Fine Art / Washington, DC / curator: Milena Kalinovska / GROUP  
 2005 *Levels (Inverted)* / Found Sound / 1515 Arts/G Fine Arts / Washington, DC  
*Opening Cocyx* ( w/ E.Domnitch & D.Gelfand ) / die Schachtel sound gallery / Milan, Italy  
*Of Surfaces 2* / PROGR-Zentrum für Kulturproduktion / Bern, Switzerland  
*Camera Lucida* ( w/ E.Domnitch & D.Gelfand ) / I-20 Gallery / New York, NY / SOUND DESIGN  
*Chessmachine* / Transmediale05: Basic Sound / Berlin, Germany  
 2004 "slipstream\_mix" / *PS1/MOMA Art Radio: Slipstream* / New York, NY / COMMISSIONED MIX  
 "herein, then" / *Ecoute* / Centre Pompidou / Paris, France  
 "untitled\_dc" / *Invisible Cities* / Sintesi Electronic Arts Festival / Naples, Italy  
 2003 "untitled\_dc" / *Invisible Cities* / Galeria ZDB / Lisbon, Portugal  
 "Specification.twelve" ( w/ T. Deupree ) / Sounding Spaces / ICC / Tokyo, Japan / CATALOG  
 "untitled\_dc" / *Invisible Cities* / St James Cavalier Centre for Creativity / Valletta, Malta  
 "6\_sketches" / *Super* / Transformer Gallery / DCAC / Washington, DC  
 "location\_composition" / *The Moderns* / Castello di Rivoli / Torino, Italy / CATALOG  
 2002 "untitled\_dc" / *Invisible Cities* / The Naughton Gallery / Belfast, N. Ireland / CATALOG  
 "untitled\_location" / *Media Lounge* / Contemporary Museum / Baltimore, MD  
 "Opening Cocyx" ( w/ Dmitry Gelfand & Evelina Domnitch ) / Diapason / New York, NY  
 "3\_components" / Fusebox / Washington, DC  
 "Series" / *Whitney Biennial* / Whitney Museum of American Art / New York, NY / CATALOG  
 2001 "of surfaces" / *Resynthesis* / Betty Rhymer Gallery / Chicago, IL  
 2000 "stat(istic)" / *Static* / Grand Central Arts Center / Santa Ana, CA  
 1999 "arranging between patterns" / *Fuzzy* / WPA\C Projectspace / Washington, DC / CATALOG

## SELECTED PERFORMANCES

- 2010 The Baltimore Museum of Art / Baltimore, MD  
 2009 Resonant Forms Festival / Los Angeles Contemporary Exhibitions (LACE) / Los Angeles, CA  
 The Stone / New York, NY  
 2008 ExRealm / Tokyo, Japan  
*Specification.Fifteen* with Taylor Deupree / Plateaux Festival / Poland  
 Jauna Muzika Festival / Contemporary Art Center / Vilnius, Lithuania  
 2007 Atlantic Waves Festival / ICA / London, UK  
*Specification.Fifteen* / Issue Project Room / Brooklyn, NY  
 GLADE Festival / Algorithm Stage / UK  
 Issue Project Room / Brooklyn, NY  
 CAPC Musée D'Art Contemporain De Bordeaux / Bordeaux, France  
 VKS / Toulouse, France  
 Cuba / Muenster, Germany  
 CHESSMACHINE / "Klangtransfer ost West" Musiktriennale Koeln / Kulturbunker Muelhiem / Koeln, Germany  
 Signal Festival / Chapel Hill, NC  
 Akademie der Kuenste / Transmediale / Berlin, Germany  
 2006 AGRA Design / Sapporo, Japan  
 Ryoudenji Temple / Tokyo, Japan  
 Shin-bi / Kyoto, Japan  
 Aina Haina / Hiroshima, Japan  
 University of Woologong / Woologong, Australia  
 ElectroFringe Festival / Newcastle, Australia  
 Syncretism @ Judith Wright Centre / Brisbane, Australia  
 West Space / Melbourne, Australia

- Decibel Festival / Seattle, WA / CATALOG  
 Bleeding Edge Festival / Montalvo Arts Center / Saratoga, CA  
 BAPLab / Bushwick Art Project / NY  
 Sonar / Richard Chartier Plays LINE / Barcelona, Spain / CATALOG  
 New Music Circle / Washington University / Saint Louis, MO  
 San Francisco Art Institute / San Francisco, CA  
 Hirshhorn Museum and Sculpture Garden / Washington, DC  
 Forced Entertainment Studio Theatre / Sheffield, UK  
 The Sage Gateshead / Newcastle, UK  
 Sprawl 10 Year Anniversary / London, UK
- 2005  
 Art Center Berlin / Berlin, Germany  
 Cy-net / Deutsches Hygiene Museum ( Chessmachine ) / Dresden, Germany / CATALOG  
 London Musicians' Collective Festival of Experimental Music / London, UK  
 Cimatics ( Chessmachine ) / Brussels, Belgium  
 Dis-Patch Festival ( Chessmachine ) / Belgrade, Serbia  
 Tonus Music Labor / Bern, Switzerland  
 La Bâtie / Geneva, Switzerland / CATALOG  
 Electric Campfire . Raster-Noton / Chemnitz, Germany  
 Visual Music ( mix ) / Hirshhorn Museum and Sculpture Garden / Washington, DC  
 MUTEK / Museum of Contemporary Art / Montreal, Canada / CATALOG  
 Dissonances / La Casa Encendida / Madrid, Spain  
 Group Loop / G Fine Art / Washington, DC  
 Visual Music: SEE HEAR NOW! ( Chessmachine ) / Redcat/Walt Disney Concert Hall / Los Angeles, CA  
 Présences Électroniques / GRM/Maison de Radio France / Paris, France
- 2004  
 Yule Festival / Amsterdam, The Netherlands / CATALOG  
 Decibel Festival / Seattle, Washington  
 Garage Festival: Interface / Stralsund, Germany / CATALOG  
 A Minimal Future? Art as Object 1958-1968 / Los Angeles Museum of Contemporary Art / LA, CA  
 Austin Museum of Digital Art ( AMODA ) / Austin, Texas  
 MUTEK ( Chessmachine world premiere with COH ) / Montreal, Canada / CATALOG  
 Music Research Centre / York University / York, UK  
 Klangmaschine ( solo + collaborative with Taylor Deupree ) / Madrid, Spain  
 Sensoralia Festival ( solo + collaborative with Taylor Deupree ) / Rome, Italy  
 Sculpture Center ( solo + collaborative with William Basinski ) / Long Island City, NY  
 CAEIT / Redcat/Walt Disney Concert Hall / Los Angeles  
 Netmage04 - Creative & Innovative Image in Art, Media, Communication / Bologna, Italy / CATALOG
- 2003  
 VOLT-AA / SAT / Montreal, Canada  
 Observatori Festival of Artistic Investigation / Valencia, Spain / CATALOG  
 Dublin Electronic Arts Festival (DEAF) / Dublin, Ireland / CATALOG  
 SightSonic - York International Festival of Digital Arts / York, UK  
 Sounding Spaces ( collaborative with Taylor Deupree ) / ICC / Tokyo, Japan / CATALOG  
 Once.Twice:Festival of Sound and Video / Baltimore, MD  
 SwissPeaks Festival ( collaborative with Steinbrüchel ) / Tonic / New York, NY / CATALOG  
 Neue Berliner Initiative / Berlin, Germany  
 Transmediale Festival for Electronic Music and Related Visual Art / Berlin, Germany  
 Kulturbunker / Köln, Germany  
 Canolfan Gallery / Nagoya, Japan  
 Think Zone / Tokyo, Japan  
 Patchware on Demand / Club Metro / Kyoto, Japan  
 --stat.ic / TENT / Rotterdam International Film Festival / Rotterdam, Netherlands / CATALOG
- 2002  
 Leeds International Film Festival / Leeds, UK / CATALOG  
 Media Lounge / Contemporary Museum / Baltimore, MD  
 Sonic Circuits / American Composers Forum / Kennedy Center / Washington, DC  
 Soundcheck / Whitney Museum of American Art / New York, NY  
 Frequenzen (Hz) / Schirn Kunsthalle / Frankfurt, Germany / CATALOG
- 2001  
 Transmissions004 Festival / Chicago, US / CATALOG  
 OACIS (raster-noton/12k event) / Tonic / New York, NY  
 Micro\_Mutek 2 / Montreal, Canada
- 2000  
 Lovebytes Digital Culture Festival / Sheffield, UK / CATALOG  
 Signal 66 Gallery (Corcoran event) / Washington, DC  
 Wakening Shrouds / White Box Gallery Annex / New York, NY  
 Mutek Festival / Montreal, Canada  
 Roulette Gallery / New York, NY

#### HONORS + CURATORIAL + RESIDENCIES + ENGAGEMENTS

- 2010 *Colorfield Variations* video program / University of Kentucky / Lexington, KY / CURATOR  
*Data.Waves.Audio.Lines.* exhibit / The Art Gallery of University of Maryland / College Park, MD / CURATOR CANCELLED
- 2009 *Colorfield Variations* video program / CTM: In Between Categories / Berlin, DE / CURATOR

- Colorfield Variations* video program / Visual Sounds-Musik Intermedial/Soundtrack\_Cologne 6.0. / Köln, DE / CURATOR  
*Colorfield Variations* video program / London International Festival of Exploratory Music / London, UK / CURATOR  
*Colorfield Variations* video program / Dis-patch Festival / Belgrade, Serbia / CURATOR  
*Colorfield Variations* video program / 44th Karlovy Vary International Film Festival / Prague, CZ / CURATOR  
*Colorfield Variations* video program / Staatsgalerie Stuttgart / Stuttgart, DE / CURATOR  
*Colorfield Variations* exhibit / Centro Andaluz de Arte Contemporáneo (CAAC) / Seville, ES / CURATOR  
 Exercises for Emerging Artists Program / Transformer Gallery / Washington, DC / GUEST MENTOR  
 The Art Gallery of University of Maryland / College Park, MD / ARTIST TALK
- 2008 Plateaux Festival / Poland / PANEL  
*Colorfield Variations* video program / Plateaux Festival / Poland / CURATOR  
*Colorfield Variations* video program / The Hammer Museum / Los Angeles, CA / CURATOR
- 2007 *Colorfield Variations* video program / Cimatics Festival / Brussels, Belgium / CURATOR  
*Colorfield Variations* video program / Laptopia #4 Festival / Tel Aviv, Israel / CURATOR  
*Colorfield Variations* video program / Henry Art Gallery / Decibel Festival / Seattle, WA / CURATOR  
*Colorfield Variations* video program / Laplandia / Issue Project Room / Brooklyn, NY / CURATOR  
*ColorField REMIX* video + sound exhibit program / G Fine Art / Washington, DC / CURATOR  
*ColorField REMIX* video + sound exhibit program / Ellipse Art Center / Arlington, VA / CURATOR  
*ColorField REMIX* / WPA\C Experimental Media Series / Corcoran Gallery of Art / Washington, DC / CURATOR + JUROR
- 2006 Honorable Mention / *Specification.Fifteen* / Transmediale.07 Award / Berlin, Germany / AWARD  
 University of Wollongong / Wollongong, Australia / ARTIST TALK  
*Implied Sound* / Decibel Festival / Seattle, WA / ARTIST TALK  
*The Future of Music* / Decibel Festival / Seattle, WA / PANEL  
*Who Do You Love? Panel #1: Time-based Media* / DCAC / Washington, DC / PANEL
- 2004 MIES/PROCEDURE / Blue Room+Local 16+Science Club+Gate54 / Washington, DC / ORGANIZER+DJ: SEPT 2004-JAN 2008  
 MRC/Music Research Centre / York University / York, UK / RESIDENCY
- 2003 *Riding the Digital Wave* / MUTEK / Montreal, Canada / PANEL  
 James Madison University Visiting Scholar / JMU / Harrisonburg, VA / GUEST LECTURER  
 James Madison University Distinguished Alumni Award / Art & Art History / AWARD
- 2002 TREATMENT / Sonar / Baltimore, MD / CURATOR+DJ: DEC 2002-JULY 2003
- 2001 FILLER / Blue Room / Washington, DC / CURATOR+DJ: MAY 2001-JUNE 2003  
 Honorary Mention, Digital Music / for *Series* / Prix Ars Electronica, Austria / AWARD
- 2000 LINE / digital minimalist sound label / CURATOR: 2000-PRESENT

#### SELECTED GRAPHIC DESIGN EXHIBITS + PUBLICATION INCLUSIONS

- 2009 *The Graphic Eye* / Stefan Bucher / Rotovision, UK / Chronicle Books, US / BOOK  
*Packaging Identity* / Pedro Guitton / Index, Spain / BOOK
- 2008 *1000 Supreme CDs* / Mao Mao Publishing, Spain / BOOK  
*Best of Disk Art – Innovation in CD, DVD or Vinyl Design & Packaging* / Rotovision, UK / BOOK
- 2007 *Supersonic: Visuals for Music* / Die Gestalten, Germany / BOOK
- 2006 *Print and Production Finishes for CD and DVD Packaging* / Rotovision, UK / BOOK  
 Quartz Award 2006 [ France ] for Best Packaging Design / NOMINATION
- 2005 Quartz Award 2005 [ France ] for Best Packaging Design / NOMINATION  
*Brooklyn: New Style* / Booth-Clibborn Editions, UK / BOOK
- 2004 *Dos Logos* / Die Gestalten Verlag, Germany / BOOK
- 2003 *CD-Art: Innovation in CD Packaging Design* / Rotovision, UK / BOOK  
 Aprocrypha/35mm: Design in Miniature / Sintesi Electronic Arts Festival / Naples, Italy / EXHIBIT
- 2002 *Los Logos* / Die Gestalten Verlag, Germany / BOOK  
 Vs. / Mutek / Montreal, Canada  
 35mm: Design in Miniature / Mutek / Montreal, Canada / EXHIBIT
- 2001 35mm: Design in Miniature / Catalyst Arts / Belfast, N.Ireland / EXHIBIT  
 35mm: Design in Miniature / Lovebytes / Sheffield, UK / EXHIBIT

#### SELECTED VISUAL ART EXHIBITS

- 2009 *Transformer Annual Auction* / Mexican Cultural Institute / Washington, DC / GROUP
- 2008 *Absence/Presence* / Transformer Gallery / Washington, DC / 2 PERSON SHOW
- 2006 *Early Fabricated* / Contemporary Centre of Non Objective Art / Brussels, Belgium / GROUP  
*Early Fabricated* / Tracer Projects / Toowoomba, Australia / GROUP
- 2005 *Early Fabricated* / The Ocular Lab / Melbourne, Australia / GROUP  
*Early Fabricated* / Peloton Gallery / Sydney, Australia / GROUP
- 2001 *Tallavera's Review* / Decatur Blue / Washington, DC / GROUP
- 2000 *DAUXBS* / Decatur Blue / Washington, DC / GROUP  
*Abstract Painters* / Stingray Artspace / Arlington, VA / GROUP
- 1999 *Escalate* / Antennae Gallery / Washington, DC / GROUP  
*Washington Art-o-matic* / Manhattan Laundry / Washington, DC / GROUP  
*FASTforward* / The Corcoran Gallery of Art / Washington, DC / GROUP/CATALOG  
*Fuzzy* / WPA\C Projectspace / Washington, DC / GROUP/CATALOG  
*WPA\C Art Exhibition* / Corcoran Gallery of Art / Washington, DC / GROUP/CATALOG

- 1997 *an appropriated confession* / Gallery 210 / Frederick, MD / SOLO  
 1996 *artists respond to aids* / DC Art Center / Washington, DC / GROUP  
 1995 *Resolutions* / DC Art Center / Washington, DC / GROUP  
 1993 *Art Achievement Award* / Artworks Gallery / Harrisonburg, VA / SOLO  
 1992 *works.chartier* / Artworks Gallery / Harrisonburg, VA / SOLO

#### EDUCATION

- 1993 Bachelor of Fine Arts, Cum Laude / James Madison University / Harrisonburg, VA  
 Art Achievement Award / JMU, VA  
 Best Studio Artist Award / JMU, VA

#### SELECTED BIBLIOGRAPHY

(A comprehensive listing of published reviews of CD releases can be viewed online at [www.3particles.com](http://www.3particles.com) )

- Demers, Joanna. *Listening Through the Noise: The Aesthetics of Experimental Electronic Music*, Oxford University Press (2010) UK  
 Pisano, Leandro. "La Superficie Del Silenzio", *Blow Up*, # 134/135 (July/August 2009), Italy: 124-129  
 Kudryavtsev, Vlad. "Linear Music: Richard Chartier", *Electronic Music Magazine*, #3 (2009), Russia: p 1,3,10-15  
 Ch. R. "Territorios celebra los 60 años del expresionismo abstracto", *Diario de Sevilla*. June 6 (2009) Spain: 51-52  
 O'Sullivan, Michael. "Artist Goes Flat-Out to Draw the Viewer In", *The Washington Post*, February 19 (2009) USA: WE19  
 Rickman, Johnathan. "Temporary Pleasures", *Washington Post Express*, February 19 (2009) USA: E6  
 Hatanaka, Minoru. "Richard Chartier", *Intoxicate* vol.#77 (2008), Japan: p31  
 Licht, Alan *Sound Art: Beyond Music, Between Categories*, Rizzoli, USA (2007)  
*EXTRACT: Portraits of Sound Artists*, Ed. Heribert Friedl+Raphael Moser. Non Visual Objects, Austria. (2007)  
 Neugarten, Rachel "Subtle Arts," *The Oregonian*, April 13 (2007) USA  
 Binstock, Jonathan P. "Ways of Scene" *Capitol File*, Spring (2007) USA: p184  
 Langlais, Jérôme "Richard Chartier" *Fear Drop*, Editions Fear Drop, Issue 13, (2007) France: p22-25  
 Lee, Sam "Minimum Impact" *Time Off*, Sept 27 (2006) Australia: p24  
 Tuttle, Andrew "Chartier Buster" *Rave Magazine*, Sept 26 (2006) Australia: p13  
 Massey, Bob "Sound & Vision" *The Washington Post Express*, March 30 (2006) US: E5  
 Montgomery, William "On the Surface of Silence: Reticence in the Music of Richard Chartier" *Blocks of Consciousness and the Unbroken Continuum*. Ed. Brian Marley+Mark Wastell. Sound 323, UK. (2005)  
 Bolle, Susanna. "FFWD: Richard Chartier" *Grooves*, No.16 (2005) US:22  
 Cox, Christopher. "Return to Form" *Artforum International* XLII, No. 3 (2003) US: 67  
 McCabe, Bret. "Its Oh So Quiet" *Baltimore City Paper* 27.29 (2003) US: 20-21  
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**STATEMENT**

A significant element of my work is the use of wholly digitally rendered sounds that necessitate a focused engagement on the part of the auditor. Soft and hushed—almost imperceptible—fragments, high frequencies, bursts, static and quiet, low, shifting tones create a complex textural field. Idealized as an asymptotic process of composition that approaches an unattainable paradigm of formalism, the evidence left of the work's creation speaks to an incremental and meticulous process of reduction. Sonic moments placed under a microscope for consideration and eventual emaciation; a cutting away or a deepening within and into an isolated microsecond. Compositional focus often occurs in the space between the sounds, both real and perceived.

My work explores an implied silence that is not silent. The near-inaudible character of the sounds used belie the activity and energy of the composition itself. Generating a rich threshold between silence and sound that is meticulously structured, and in some cases cyclical, these pieces are often best experienced at low volumes or on headphones. My work tends to be sparse (or perceived as such) so that I may utilize this aspect to present compositional ideas and structures without extraneous elements impairing the conceptual clarity of each piece. With this I want to engage via listening as opposed to musicality.

The sounds are treated with a sculptural integrity. Each crackle, hiss, and tone is distinct, an instantiation of an auricular physicality that nonetheless proximally and often approaches silence. Nearly transparent, each discrete audio instance in my work depends upon a narrowed engagement by the listener in contradistinction to the standard experiences of every day hearing.

The narrative present in these patterns develops through a work's particular existence in time and the sonic levels and plateaus that serve as events within that temporal space. In this sense, a faint rhythm is created and can provide a degree of structuring continuity to the piece, but as the work develops that rhythm is progressively fragmented and dematerialized into spectral remnants of its original. Knowable cycles can slowly develop, but within any discernment of pattern comes the particular auditory variance of the listener's perception. In experiencing a stretched out and slowed down serial composition requiring attentive focus, the expected arrival of the next sound makes even the faintest change in rhythm, or introduction of alternate events, as significant as the spaces between the physical presences of sounds. My work can at times develop towards a more audible and less "silent" shift in aesthetic space. The continued significance of reduction and structure within my artistic process still links these compositions.

As an installation, my work most often is re-contextualized into site-specific, controlled environments. The listener/ viewer becomes imbued in the physicality of the sound and its perception in relationship to his/her placement within the space. These installations aim to redirect the listener/viewer's concentration and bring his/her attention to selective aspects of experiencing sound. I find that an empty gallery has the potential to mold an effective listening environment, or to create through the manipulation of sound a space of novel physical experience. This effect works upon those entering briefly or for extended periods of time, as the sound field shifts across the duration of the sound piece within the space. In a similar sense, the use of headphones in an installation provides the means to navigate the auditor into an even deeper area of attention, concentration, and focus. In line with my interests in expressions of form, i often remove visual cues from these spaces and approach as closely as possible a non-referential state within the work itself. An attempt at pure sound rather than visual art that makes sound, or the generation and experience of sound that does not depend upon a visual reference. An "object" such as a speaker or cable is treated as such, a means but not an end.

My work explores the inter-relationships between the spatial nature of sound, silence, focus, perception and the act of listening itself.

**IN PERFORMANCE:**

My live performance differs perhaps most significantly from my recorded work by virtue of an increased audibility and activity. The sounds used are selected from a collection of pre-designed sounds, culled from past compositions and unreleased work but chosen with attention to the space and situation in which they will be presented as part of a new performative composition. In this sense, a live piece works to bring sounds into new and more immediately dynamic relations, creating a compositional outline within which a degree of space exists for immediate and on-site improvisational effects and re-workings. Because a live performance occurs at a slightly louder volume than recorded compositions, and even further pulls the attention of the audience specifically to the experience of sound and its physicality, performances are best suited to take place within spaces that encourage the listener to circumvent other sensorial input especially of the visual sort. Minus the impinging presence of visual cues and, as much as possible, other audio stimuli disconnected from the performance itself, a live presentation of my work methodically cultivates attention. It encourages a listening environment where auditors may focus intently upon their capacity for hearing the presentation of sound, within a context and frame distinct from the more routine forms and practices of listening. Numerous audience members have often noted over the past several years on the transportative nature of the performance/experience and that a distinct displacement in their experience of time occurs in which they are no longer cognizant of the duration of the actual performance.

LIVE PERFORMANCE **TECHNICAL SPECIFICATIONS**

- 2 DI Boxes
- 1 professional stereo PA system / minimal quality spec ( EQUIVALENT OR ABOVE)
  - Mackie small 4 or 6 channel mixer (onstage)
  - Mackie SA1521 2-Way SR-Speaker System ( 2 sets configured in quad )
  - 2 Mackie Subwoofers
  - (one pair and one subwoofer may be appropriate depending on performance space size)
- 1 powerstrip
- 1 competent sound technician in charge of all audio equipment
  
- 1 high table to accomodate laptop/mouse/mixer & at which to stand during performance
- if outside US/Canada...power convertor for 120V adapter to countries voltage
  
- output will be stereo out from M-Audio Firewire 410 (provided by artist) will require 2 balanced male 1/4" cable or directly from computer. (possible multiple channel sound set can be commissioned)
  
- table should be placed in such a manner that audience is not present directly behind or to either side the artist during the performance
  
- space should be seated venue with no bar service during the performance.
  
- space should be as dark as possible with no video projections or projectors on.
  
- organizers should arrange a space where artists recordings can be sold and a person to operate this space.

Richard Chartier's live performance work represented by Shatki Music Management & Booking in Switzerland.