

Christopher Scoates

A native of Andover, England, Christopher Scoates is a curator and writer whose interests encompass contemporary art and technology, design, and experimental sound. He has organized a series of art and technology exhibitions that have offered an unprecedented investigation into media's impact on contemporary art and visual culture. These projects include *Lou Reed, Metal Machine Trio: The Creation of the Universe*, an ambisonic 3-D installation of the 1975 Reed album, *Metal Machine Music*; *Brian Eno: 77 Million Paintings*, an evolving sound and image-scape installation; *Sound Oasis*, an outdoor 3D audio environment with twelve sound artists; and *TAMPER: A Gestural Interface for Cinematic Design*, a participatory work that fused cutting edge technology with the practice of film design.

Other notable exhibitions include *Gabe Bartalos: Abhorrence and Obsession*; *Static Noise: The Photographs of Rhona Bitner*; *Picturing Power: The Art of Paul Shambroom*; *Custom Built: A Twenty-Year Survey of Work by Allan Wexler*; *LOT-EK: MDU*; and *Green Acres: Neocolonialism in the United States*. He is the author of *Brian Eno: Visual Music* (2013) and *Bullet Proof...I Wish I Was: The Lighting and Stage Design of Andi Watson* (2011). He has contributed to numerous exhibition catalogues, and his writings have appeared in *New Art Examiner*, *Sculpture*, and *Art Papers*.

He is the co-founder of *5-D: The Immersive Design Conference*, a national conference about progressive film design, narrative media and new technology. He served as Director of the University Art Museum, California State University, Long Beach from 2005 until June of 2014. He was appointed Director of Cranbrook Academy of Art and Art Museum on August 1, 2014.