

## Alberto Gaitán

### Education:

- 1979-present Independent studies in Photography, Videography, Computer Graphics and Computer Music Programming, Microcontroller Programming, Machine Control & Robotics
- 1979-81 Course work in Logic, Systems Design, and Computer Programming, Northern Virginia Community College, Annandale, Virginia
- 1978 B.S. Biology, University of Miami, Coral Gables, Florida

### Selected Exhibitions:

- 2009 “Remembrancer: *as-yet untitled*” **in-progress**, a net-aware, cybernetic, cross-media installation for a solo show at Art Museum of Western Virginia, Roanoke, VA.
- 2008 “Philip's Phonemes”, an audio portrait for “15 for Philip” at Curator's Office, Washington, DC; curated by Linda Hesh & Ian Jehle.  
“\$12,679.26”, a mixed media piece for “Quart Bag: A Community Art Show” at Civilian Art Projects, Washington, DC; curated by Jayme McLellan & James Huckenpahler.  
“INDIFFERENT SPACE”, with Victoria F. Gaitán, an installation for audio/video playback and interactive audio for “Picturing Politics” at Arlington Arts Center, Arlington, VA; curated by Rex Weil.
- 2007 “Remembrancer” a net-aware, cybernetic, cross-media installation for a solo show at Curator's Office, Washington DC; curated by Andrea Pollan  
“Doghead” a cross-media performance to take place April 2007 at Provisions Library, Washington, DC; curated by Niels Van Tomme.  
“Ouroboros” a sound sculpture that uses found sonotubes and microphones to create a feedback instrument for “Anti-Matter” at Maryland Art Place, Baltimore. MD; curated by Bryan Leister & Susan Serafin.  
“WTF” audio podcast for art@radio; curated by Niels Van Tomme
- 2005 “dump” a computer generated, net-aware sound installation, part of the Found Sound temporary public-art project, Washington, DC.
- 2003 -2004 “Pacing” collaborative mail-art-generated composition
- 2002 "Untitled" composition for Sound/Shift improvisors event, part of Baltimore's ArtScape Festival  
"Cuando Me Dejes" composition for the Sonic Circuits festival at Decatur Blue  
"Astilla" composition for the Sonic Circuits festival at George Mason University's Center for the Arts' Concert Hall  
“Secret Identities” music direction for original film that won Best Original Score for DC's 48-Hour Film Festival  
“*id10+* v...,” series of four processed videos customized for the 4 *Filler* Djs, Blue Room, Washington, DC
- 2001 "Doghead" composition for Maryland Institute College of Art's Noise & Particles Festival, collaboration as *id10+* with Jorge Castro

- 2000 *Scared of Myself: The Return of Uncle Silvana* collaboration with performance poet Silvana Straw and video artist Matt Dibble on a multimedia performance of Straw's eponymous one-woman show.  
 "Music for Tied Hands, part 1 of 4: the 70s" composition for nomadnet.org's Audiophfile 4.  
 "Thanks A Lot" composition for violin, cello, electric piano, and mobile subwoofer for the bimonthly *PnR* composers salon, Arlington, Virginia.  
 "agra/raga" compositions for the Goethe Institut—DC's Virtual Seventh Street website.
- 1998 "Forests," composed with Doug Quin, Mike Wingo, and David Rothenberg for *Music From Nature*, a music festival presentation by *Terra Nova Magazine*, The Kitchen, NYC.  
 "Teratophobia," composition with Matt Dibble (video) and Silvana R. Straw (poetry), The Kennedy Center's Terrace Theater and Arlington County's *Ekphrasis* performance series.  
 "Loci," a road-based, public site, sound installation commissioned by Arlington County, Virginia, for their annual *Innovators* festival.  
 "nisi," performance/artist talk for post-media ensemble selforganizingsystem, projectspace, WPA, Washington, DC, awarded a Meet the Composer grant.  
*Work In Progress* commissioned by Arlington County, Virginia, to create a permanent, public-site sound installation for Courthouse Square.  
 "Loci v2.0" realization of road-based sound installation, Aachen, Germany.

- Selected Publications & Projects

- 2008 UrbanCode Magazine interview by Grace Cavalieri
- Exhibition catalog essay for "Meat & You," an exhibition at Strand on Volta, Washington DC, curated by James Huckenpahler, September 2003.
- Exhibition essay for inaugural exhibition at *transformer* gallery, September 2002.
- Extensive sound-art work, interviews, & public speaking engagements on behalf of Art Attack International, a multi-disciplinary collaborative artist group.
- Publication credits include contributions to "Jamming the Media: A Culture Jammer's Handbook," by Gareth Branwyn, "The Millennium Whole Earth Catalog," "The Washington Post," "WIRED" magazine, and "Kunstforum" (Germany).
- Public speaking engagements at Corcoran School 1989, 1993; Coalition of Washington Artists Congress, 1989 and 1990, Smithsonian Institution's Resident Associate Program 1991, National Association of Artist Organizations Annual Meeting 1991, Kennedy Center for the Performing Arts 1992, 1993, 1999; Washington DC Bar Association 2006.
- Consulting technician for Exploratorium Exhibit, The Kennedy Center's San Francisco Show, 1988; *Soundpass/dc* by Christopher Janney, at TechWorld 1990-91; *Cabaret Re-Voltaire*, Washington Project for the Arts 1992; system designer for *Resonant Environment* 1993, Corcoran Gallery of Art; *Swim*, system designer for Internet-aware installation by Alan Stone 1996 Washington Project for the Arts.