

Alberto Gaitán Táboas (working as: Alberto Gaitán)

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Arlington, Virginia 22207-3323
USA

Education:

- 1979-81 Independent studies in Photography, Computer Graphics and Computer Music Programming
- 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
- 1973-75 Course work in Guitar Technique, Music Theory and Composition

Selected Employment:

- 1980-present Self-employed as programmer, composer/sound artist, systems consultant
- 1995-present CEO/co-owner of softObjects, Inc., specializing in enterprise applications development and systems consulting.
- 1991 Instructor of Computer and Electronic Music at Smithsonian Institution's RAP

Selected Career History:

- 2000 Commissioned to create a permanent, outdoor, net-aware sound installation for Arlington County's planned **Courthouse Square**, Arlington, Virginia, USA.
- 1999 Commissioned to install **Loc1 2.0** in Aachen, Germany.
- 1998 Commissioned to install **Loc1**, a novel roadway-based sound installation in Arlington, Virginia
- 1997 Recipient, **Best of Arlington** community award, new music.
- 1996 - Panelist, **Arlington County Arts Services Planning Panel**, resulting plan won 1997 Innovations in Government award from Ford Foundation & Harvard University's JFK School for Government
- Panelist, **Arlington County Cultural Affairs Division** Artist Grants in Aid
- Founded **selforganizingsystem**, a post-media ensemble combining audio and video with computer aided interaction.
- 1994 Co-founded **SLURrr** with composers/performers Douglas Quin and Mike Wingo
- 1995 - Panelist, **NEA** New Forms Regional Grant Program; Painted Bride Art Center, Philadelphia
- Designed computer controlled interactive sound installation for a multimedia installation by Renee Butler at **The Corcoran Gallery of Art**, Washington, DC
- 1992-1995 Chairman of the Board, WPA
- 1992 Designed computer controlled interactive sound installation for a multimedia installation by Renee Butler at the **Addison-Ripley Gallery**, Washington, DC
- 1990-1992 Artist board member of WPA
- 1989-1994 Founding artist board member of **District of Columbia Arts Center**
- 1988 Founded **negEntrope**, an electro-acoustic ensemble
- 1987-1992 Co-curator of New Music at WPA
- 1985-present Core member of **Art Attack International**, a public-art oriented, multidisciplinary artists' collaborative (separate resume)
- 1982 One of 7 member steering committee overseeing planning and realization of **Washington Project for the Arts' (WPA)** Ritz project

Selected Works:

- 2007 "Remembrancer" (in progress), a net-aware, cybernetic, cross-media installation for a solo show at Curator's Office, Washington DC; curated by Andrea Pollan
"Doghead" (in progress), a cross-media performance to take place April 2007 at Provisions Library, Washington, DC; curated by Neils Van Tomme.
"Philip Barlow Portraits" (in progress), an audio portrait at Curator's Office, Washington, DC; curated by Linda Hesh & Ian Jehle.
"Untitled" (prospective, in progress) a sound sculpture that uses found sonotubes and microphones to create a feedback instrument; curated by Bryan Leister & Susan Serafin.
- 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 Audiophile 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 Miscellaneous:

- 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;

- 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.
- 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).
- Extensive sound-art work, interviews, & public speaking engagements on behalf of Art Attack International, a multi-disciplinary collaborative artist group.
- Exhibition essay for inaugural exhibition at **transformer** gallery, September 2002.
- Exhibition catalog essay for "Meat & You," an exhibition at Strand on Volta, Washington DC, curated by James Huckenpahler, September 2003

Selected URLs:

- <http://selforganizingsystem.org/>
- <http://www.fringecore.com/magazine/m10-8.html>
- http://www.cdemusic.org/store/cde_search.cf?keywords=EE300
- <http://www.gmu.edu/gallery/2000/index.html>
- <http://www.washingtonpost.com/wp-srv/style/music/features/loci1007.htm>
- <http://washingtonart.com/plunder.htm>
- <http://www.johnberndt.org/soundsift/musicians.htm>

- 1997 "Resonant Environment—Carnival," music with Ron Anteroinen for an installation by Renee Butler, at 1708 East Main, Richmond, Virginia
 "Audio-Visual Aids for the Control Challenged," 120 min performance for post-media ensemble **selforganizingsystem**, Central Armature Works, Washington, DC.
 "Pole," composed with Ron Anteroinen for *Fifth Colvmn Records'* ambient music compilation, *Echo*.
- 1996 "Plunder Squad," compositions by SLUR and viDEO sAVant for Arlington County's *Innovators* performance series, Gunston Arts Center, partly funded by NEA New Forms Regional Grants Program.
- 1995 "Untitled," compositions by SLUR in collaboration with viDEO sAVant, for Arlington County's *Arts al Fresco* performance series, Lubber Run Amphitheater.
- 1994 "Event Horizon," compositions by SLUR in collaboration with viDEO sAVant, for Arlington County's *Innovators* performance series, Arlington County Planetarium
- 1993 "No Dogs or Philosophers Allowed," opening theme for Arlington Community Television's award-winning cable access program of same name
 "Oikos," composed with Douglas H. Quin and Michael Wingo for The Ellipse Art Center' s "Department of the Interior: Human/Nature" exhibit; as part of the concert event "Selections from Kingdoms & Phyla," the music of Doug Quin.
- 1990 "427 Massachusetts Avenue, NW, An Installation By Art Attack," soundtrack for video by Robert J. Preissler, Filmfest DC
- 1989 - "Merlin Taketh the Childe", 9 song cassette with Ron Anteroinen, self-published.
 - "Slab," series of 6 compositions with Jared Hendrickson, Club Botswana, Washington, DC
 - "RIP Salvador," series of compositions with **negEntrope** in memoriam Salvador Dali, dc space, Washington, DC.
- 1987 - "Preying Mantis", several compositions for poems by Silvana R. Straw, dc space.
- 1986 - "Ultramarine", 16 min sound loop, WPA 10th Anniversary Ball, with Kevin MacDonald
 - "Circular Tales," 16-slide computer graphics installation for Nightclub 930; first of its kind to take place in Washington, DC.
 - "A Soldier's Tale", 1 hr, computer graphics slide projection scenography for Axolotl

Movement Troupe's adaptation of the Stravinsky classic, Helen Hayes Stage of the National Theater, and George Washington University.

- 1985 "DC Pageant Pix", 16 min sound loop, The All Washington Show, collaboration with painter Tom McGuire
- 1984 "Wall Paper," 280-slide installation for Nightclub 930
- 1983 "TV Eye," 280-slide installation for Nightclub 930
- 1982 "Soundscape," 45 min sound loop with Bobby Read for WPA's Ritz Project