ALEJANDRO DRON

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title NON-STOP
Genre: Installation
Applicant’s role in Production: Designer, Prototyper and Director of Fabrication
Production Format: Interactive Kinetic Sculpture
Anticipated Length
Color/BW
Sound/Silent

Brief Project Description

Non-Stop is an interactive kinetic sculpture composed of two flat metal structures on wheels. Both elements are elevated from the floor by approximately 3 inches. The larger part is squared, more stable. The smaller one is more open and appears to be less stable. Each part has a different contour and each shape interacts with the other. The entire piece starts and ends its 'dance' within a 45 square foot area. Throughout its sequence it expands to engage a 90 square foot area.

The movements of Non-Stop are preprogrammed by the author and are altered by the participants. If the participant stops moving so does the sculpture. The work can assume various rhythms and forms. This pace can be modified through the participants' movements. Non-Stop follows a cause and effect as well as a random pattern. After many sequences the participants may come to understand which movements are part of the preprogrammed sequence and which are random ones. As the viewers approach and walk around the sculpture they trigger sensors - connected to electronic circuits, microprocessors, motors, and special mechanisms for the wheels - powered by Photo Voltaic Cells. All these components are hidden in the bottom of the sculpture. (see 'Draft of the mechanics').

Non-Stop is a large-scale participatory work of art. It attempts to create an anti-environment and through its instability helps the participant to confront conventional assumptions about space and social organization.
Starts

Random mov.

Random mov.

90°
Energy source:
Photo Voltaic Cells Panels

Programmed Microprocessors

Sensors

Wheels moved up and down by electric air/hydraulic jacks
Motors with gears
Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

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Title  NON-STOP

Year  2002

Technical Info

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<th>Original Format</th>
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<td>_ Other: VIDEO / Animation / Concept Visualization</td>
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Web Info (answer only if sample work is in Web format)

- URL: ______________________
- Browser requirement ____________
- Plug-in requirement ____________

This sample requires broadband connection (fast Internet Connection)
A local copy of the sample work has been included with the application

Special Information For Viewing:

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Description of Work (use an additional sheet if necessary)

VHS NTSC VIDEO Number 1
DURATION: 5'

This video shows an animation that explain the works type of interaction with the participants.

This animation is a visual conceptualization of the planned project. Movements will be adjusted as their speeds.

See attached explanatory technical graphic, script and floor plan.
Title: INTERACTIVE KINETIC SCULPTURES

Year: 1999

Technical Info

Original Format: VHS NTSC VIDEO

Format Submitted for Viewing: Number 2

Preferred OS: Windows

Software: Web

Installation: _ Other

Description of Work (use an additional sheet if necessary)

Duration: 7'

Description of Work
This video shows 5 interactive kinetic sculptures presented at the Argentinian Consulate in New York in 1999.

NOTE: See attached catalog for explanations on how the pieces were built or function if necessary. Also see slides attached on these works.
ALEJANDRO DRON

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a combined viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title TET

Year 2002

Technical Info

Original Format

Format Submitted for Viewing

Prefered OS

__ Software

__ Web

__ Installation

__ Other: VIDEO VHS NTSC VIDEO Number 3

Web Info (answer only if sample work is in Web format)

__ URL:

__ Browser requirement ________________

__ Plug-in requirement ________________

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing:

__________________________________________________________________________

Description of Work (use an additional sheet if necessary)

Duration: 3'

Description of Work

This video shows some images during the fabrication of TET and images of the work once installed at C.C. Recoleta. Buenos Aires, Argentina. September 2002.

NOTE: See also attached catalog and slides on TET

More Photos about TET at: www.alejandrodron.com/tet
If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

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Title: **SLIDES (9)**

Year: 1998 - 2002

Technical Info

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Web Info (answer only if sample work is in Web format)

- ___ URL:
- ___ Browser requirement ____________
- ___ Plug-in requirement ____________

This sample requires broadband connection (fast Internet Connection)
A local copy of the sample work has been included with the application

Special Information For Viewing:

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Description of Work (use an additional sheet if necessary)

- **9 SLIDES**
- Fold-Unfold (2)
- Crok (2)
- Esh (1)
- Shin (1)
- Ruaj (1)
- Tet (2)
If you are sending more than one sample, please copy this pageSample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title WEB SITE

Year 2001

Technical Info
Original Format Format Submitted for Viewing Preferred OS
___ Software ___ Software ___ Windows
X Web ___ Web ___ Mac
___ Installation ___ Installation ___ Unix
___ Other ___ Other

Web Info (answer only if sample work is in Web format)
___ URL: www.alejandrodron.com
       www.artnet.com
       www.alejandrodron.com/tet
___ Browser requirement
___ Plug-in requirement
X This sample requires broadband connection (fast Internet Connection)
X A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)
Art is a lifelong search to create a sense of place so the artist and the beholder will know where they are. Where one can ask oneself who am I? and Where am I going? What matters to me is to attempt to differentiate a place and a no place at all. This ultimately means distinguishing between the profane and the sacred. This is why I understand my art as a search for the absolute: no representation, no symbolism, absolute negative space. When one has a shape, its black is a limit for the white around the shape. The black is like an excuse to talk about the white. This ancient idea is what motivates me. The positive is the shape. The negative space is what is going on in and around the shape. This is related to the negative space in sculpture. The dialogue that I experience with the white helps me to create the black shapes. The black is the necessity. The white is the protagonist. In my work I create letters or cells that will be combined. In combining these primary structures I get different meanings. I am engaged in a constant dance of truth and falsehood. Non-Stop has one stable structure, and another one that stands on one leg. This more open structure appears to be less stable. In this process there is a interplay between place and space. I want people to feel the void, the presence of the white space surrounding the piece. The black metal forms delineate the void, the true protagonist of the artwork. The moving positive spaces create new negative spaces.
*Non-Stop* is an interactive kinetic sculpture composed of two flat metal structures on wheels. Both elements are elevated from the floor by approximately 3 inches. The larger part is squared, more stable. The smaller one is more open and appears to be less stable. Each part has a different contour and each shape interacts with the other. The entire piece starts and ends its 'dance' within a 45 square foot area. Throughout its sequence it expands to engage a 90 square foot area.

The movements of *Non-Stop* are preprogrammed by the author and are altered by the participants. If the participant stops moving so does the sculpture. The work can assume various rhythms and forms. This pace can be modified through the participants' movements. *Non-Stop* follows a cause and effect as well as a random pattern. After many sequences the participants may come to understand which movements are part of the preprogrammed sequence and which are random ones.

As the viewers approach and walk around the sculpture they trigger sensors - connected to electronic circuits, microprocessors, motors, and special mechanisms for the wheels - powered by Photo Voltaic Cells. All these components are hidden in the bottom of the sculpture. (see ‘Draft of the mechanics’).

*Non-Stop* is a large-scale participatory work of art. It attempts to create an anti-environment and through its instability helps the participant to confront conventional assumptions about space and social organization. Though it cannot be defined as
a traditional sculpture it retains characteristics of theatre and of architecture. Through its programmed movements it dislocates its elements constantly and the participants are also constantly relocated. This 'dislocating' extends the search into the possibilities of occupable space. **Non-Stop** makes participants walk non-stop. The spectator's feelings are heightened still further by the fact that he/she can activate the work's movements and move about within the two pieces as well as by the perception of constantly losing a sense of equilibrium. As the distance between the participant and the sculpture disappears the experience becomes greater. The spectator enters into a more intimate relationship with the work by becoming a partner in its production. As it moves on the floor **Non-Stop** creates an interplay between order and chance. At the extremely slow speed that **Non-Stop** moves participants can step on and alight from the sculpture.

For purposes of safety if a person gets too close to the sculpture it will stop. Only after crossing a different array of sensors will the piece resume motion. Additionally, all the edges of the work are beveled.

In past years I have been creating kinetic interactive sculptures through programmed micro processors that were of small size. Participants didn't have to move around as much to generate the cause and effect pattern necessary to create different sculptures.

Drawing is the source of all my sculptures and art works.
Non-Stop is more akin to a drawing than to a sculpture because it lacks mass and volume. The movement of this 'drawing' converted into a sculpture generates a virtual volume through the bodies of the spectators. This work attempts to expand upon my past works (Ex: 'Fold-Unfold') the conversion of space into time on a large participatory scale including randomness. I can create volume instead of mass through planes or lines. Non-Stop strives to create volume through the bodies of the participants which act as moving lines on top of the moving planes of the physical piece. By hiding the technology and eliminating the visual interference of the mechanisms Non-Stop allows the poetry and minimalism of the original drawing to soar.

The history of kinetic sculpture has been concerned with small scale pieces involving few participants. Much of this was the result of the available technologies. Non-Stop will endeavor to create a new field of large scale interactive kinetic sculpture. This sculpture built in the studio can be adjusted to different sites while still retaining its challenge. Non-Stop can be assembled, disassembled and reassembled as required for transport. Whether outside or inside Non-Stop requires a flat floor of reinforced concrete.

Among other possible spaces, I envisage that Non-Stop could be a living memorial to be installed permanently at the site of the Twin Towers in Manhattan. It proposes 'keep on moving' if not towards the sky, definitely on the ground.
With this large scale participatory sculpture where the viewers are able to interact with the piece through invisible waves of sensors I hope to create a state of alertness and intuition that was not experienced before. Union of body and mind will work to comprehend the sensors that activate the dialogue that the participant enters into, so to become one with a playful digital infrastructure.

I have completed similar projects in the past where I worked with new media and metal in big scale. In ‘Fold-Unfold’ and other kinetic interactive sculptures I dealt with and solved the technical aspects of embedding sensors, microchips, motors in metal pieces in order to make them move. In ‘Tet’ I have worked with a large metal sculpture weighting over 1.5 tons and the complexities of safely hanging and displaying a large volume. Thus, I feel that I will be able to now successfully integrate large metal shapes and digital media.

I will apply the Fellowship money along three stages:

1- **Virtual Prototype**: 3D Modeling and Animation. A detailed analysis of its parts, its functioning and the type of human interaction. Technical research.

2- **Real Prototype**: A smaller scale interactive sculpture that will mimic the functioning of the real one. Technical research continues.

PROJECT BUDGET

PRODUCTION AND POST-PRODUCTION COSTS $ 30,000
TRAVEL / LIVING EXPENSES FOR RESEARCH AND DEVELOPMENT $ 2,500
MEETING WITH ARTISTS AND SCHOLARS $ 500
EQUIPMENT PURCHASES / UPGRADES $ 2,000

TOTAL COST OF THE PROJECT: $ 35,000
ALEJANDRO DRON
b. 1962

www.alejandrodron.com - www.artnet.com

BIOGRAPHY

SOLO SHOWS

1999 - Argentine Consulate of New York. USA.
1979 - Nelly Tomas Gallery. La Plata, Argentine.

GROUP SHOWS

1997 - Digital Exhibition. C.C. Recoleta / Clarin. Bs.As., Argentina
1996 - Jerusalem Award. ICA at CC Recoleta. Bs.As. Argentina.
1994 - Banco Mayorista del Plata - MNBA. Bs.As. Argentina.


1991 - Jerusalem ICAI Award, Painting. C.C. Cultural Recoleta Bs. As. Argentina

1989 - 'Dron-Pezzani-Toso'. Museo Provincial de Bellas Arte. La Plata, Argentina.

1987 - Young values from Latinoamerica. MOCHA, Contemporary Hispanic Art Museum. New York, USA.


1984 - Award for Young Artists. Province Museum of Fine Arts. La Plata, Argentina.


TALKS, LECTURES, PANELS


1999 - School of Visual Arts New York.

GRANTS

1996 - Jerusalem Award. 3rd Award Sculpture. ICAI. C.C.Recoleta. Bs.As. Argentina.


1988 - Painting Award - Mención. Third Award for Young Artists. Province Museum of Fine Arts. La Plata, Argentina.

1987 - Painting Award - Mención. Hebraica Award for Young Artists. Bs.As. Argentina.

1982 - Drawing - Mention. XXV Hebraica. Award for Young Artists. Bs As, Argentina.

TEACHING

2002 - ITP / Interactive Telecomunications Program. New York University, USA.

2002 - 1998 - School of Visual Arts New York, USA

- Parsons School of Design/New School. New York, USA.

BIBLIOGRAPHY

CATALOGS - SOLO SHOWS


1995 - 'Alejandro Dron, un artista del Siglo XXI', Gyula Kosice, Text.
    CC Recoleta, BsAs, Argentina.
1991 - Jaime Barylko, Text. Ana Van Raap Gallery, BsAs, Argentina.
1990 - 'El Hecho Plastico'. Andrea Giunta, Text. C.C.Recoleta. 1979
1979 - Enrique Sobisch, Text. La Plata. Argentina.
    Bs.As. Argentina.

CATALOGS - GROUP SHOWS

1999 - 'The Digital and the Physical'. Kirsten Solberg. 'Leonardo'.
    Catalog/Magazine. Volume 32, Number 5. Article, Pag 412.
    Photo: Page 417. USA.
1997 - 'Arte Madi'. Exhibition at the Museum of Art Reina Sofia.
    Madrid, Spain. Artist’s text: 'Madi hoy en la Argentina'.

BOOKS

1992 - 'From Constructivism to Sensitive Geometry'. Jorge Giusberg.
    Bs As, Argentina.

PRESS RELEASES / MAGAZINES

1999 - 'The Digital and the Physical'. Kirsten Solberg,
    Article/photo, Pages 412/417. Volume 32, Number 5.
    Photo. Page 64. USA
    'Alejandro Dron's Digital Kinetic Sculpture'. Article.
    Feb. 1999
1998 - 'A Platense at the Reina Sofia'. Lalo Panceira, Magazine/El Dia.
    Article/photos. Feb.1st. La Plata, Argentina.
    'New York stories'. Lalo Panceira, Magazine/El Dia. Article/
    photos. May 10th. La Plata. Argentina.
1997 - 'Madi’s magic, Artists from all over the world exhibit at the
    Reina Sofia'. Pablo Sobisch. Article/photo.
    - First. Bs.As. Argentina.
1992 - 'Alejandro Dron exhibits at V.O.Gallery'. Nancy Stapen,
    September issue. Boston, USA.
    Ano II N 4. Bs.As. Argentina.
1989 - 'Latinoamerican Identity'. Andrea Giunta, ARTINF.
    Article. Bs.As. Argentina.

PRESS RELEASES / NEWSPAPERS

    Bs. As. Argentina.
2001 - 'Fragmentos de discurso amoroso'. Siete admiradores "Respecto de
1997 - 'Madi kings', A macro exhibition rebirths geometry. Marcos Barnatan,
    - 'The Argentinian Alejandro Dron Exhibits at Rivadavia'. Victor Amar,
      Interview/photo. Nov. 5th. Cadiz, Spain.
    - 'Madi Art comes to Cadiz through Alejandro Dron's Work'.
1996  - 'Alejandro Dron's definitions'. EL DIA. La Plata, Argentina.
        Color article/exhibition review. Bs.As., Argentina.
      - Photo/Recoleta Exhibition. La Prensa. Bs.As. Argentina.

      - 'Dron points to the point'. Página 12. Bs. As. Argentina.
      - 'Alejandro Dron anticipates XXI century'. EL DIA, Article. La Plata,
        Argentina.
      - 'Kosice at the Planetarium'. Aldo Galli. La Nacion. Bs.As. Argentina.

1994  - 'Alejandro Dron 's work and the fulfillment of the covenant with
        God'. Lalo Panceira, EL DIA. Article/Photo. La Plata, Argentina.
      - 'Ecos de 90-60-90'. A young artist responds. Alejandro Dron,

1992  - 'The Abstract Revival Messages in Shapes and Colors'. Nancy Stapen,
        Boston Globe. Article/Photo. June 11th. Boston, USA.
      - 'It's still the same'. The Boston Tab. Article/Photo. June 30. Boston, USA.
      - 'All of Argentine geometry'. Jorge Glusberg, April 21st. Bs.As. Argentina.
      - 'Works of five painters from La Plata dedicate to Geometric Art'.
        Lalo Panceira, EL DIA. La Plata. Argentina.

1991  - 'The Kabbalah gives more to talk about'. Página 12. Article.
        July 23. Bs.As. Argentina.

1989  - 'The best of the platenses is our periferical condition'. Elio Bratt,
      - 'Yesterday, The Art City was born in La Plata'. Lalo Panceira, EL DIA.
        Article. December 10th. La Plata, Argentina.

EDUCATION

1982 & 1986 Arts Students Leaugue of New York, USA.
1975-1978 Sculpture with Oscar Zarate. La Plata, Argentina.