

Rockefeller Foundation New Media Fellowships  
2003 Project Cover Form

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

---

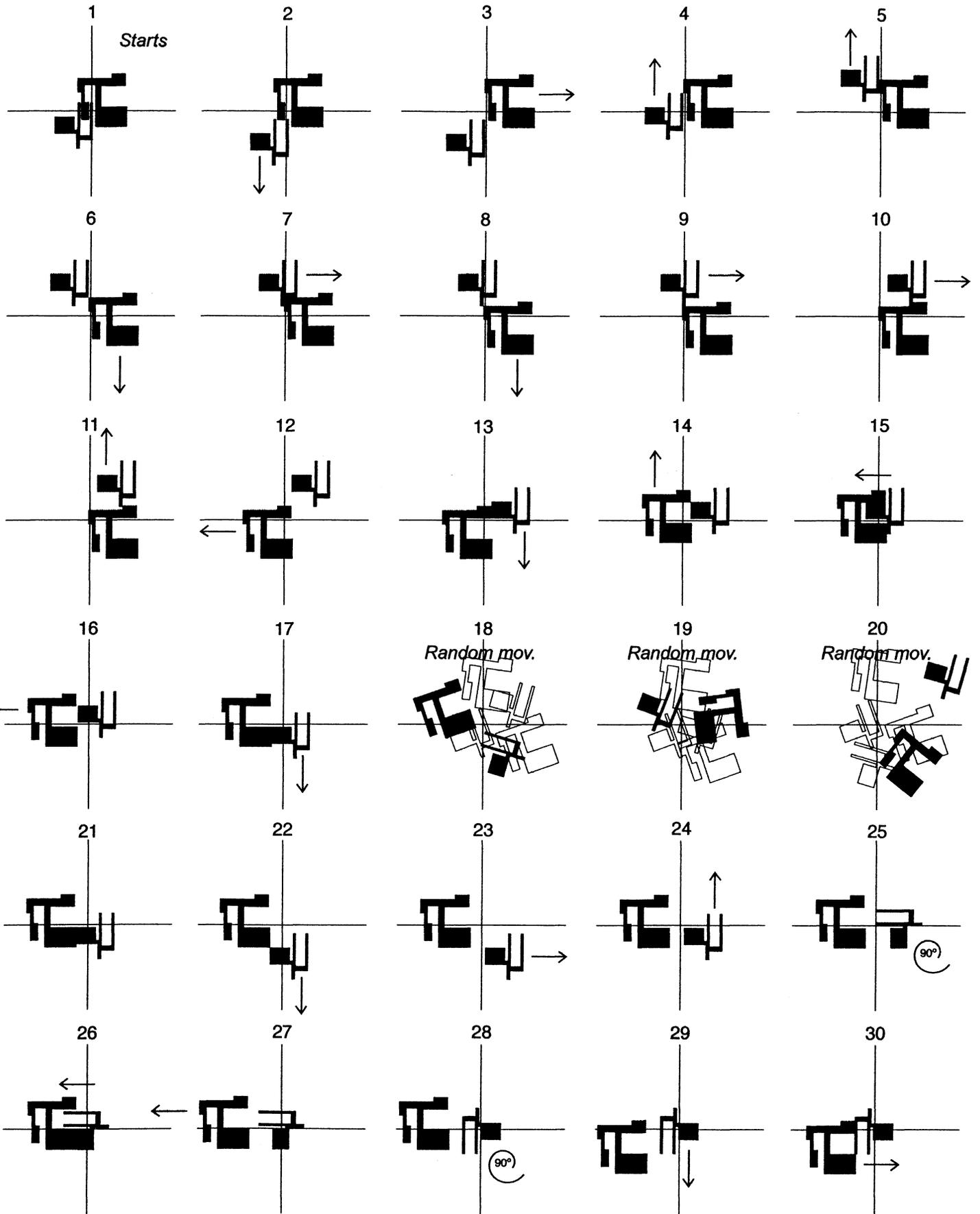
Brief Project Description

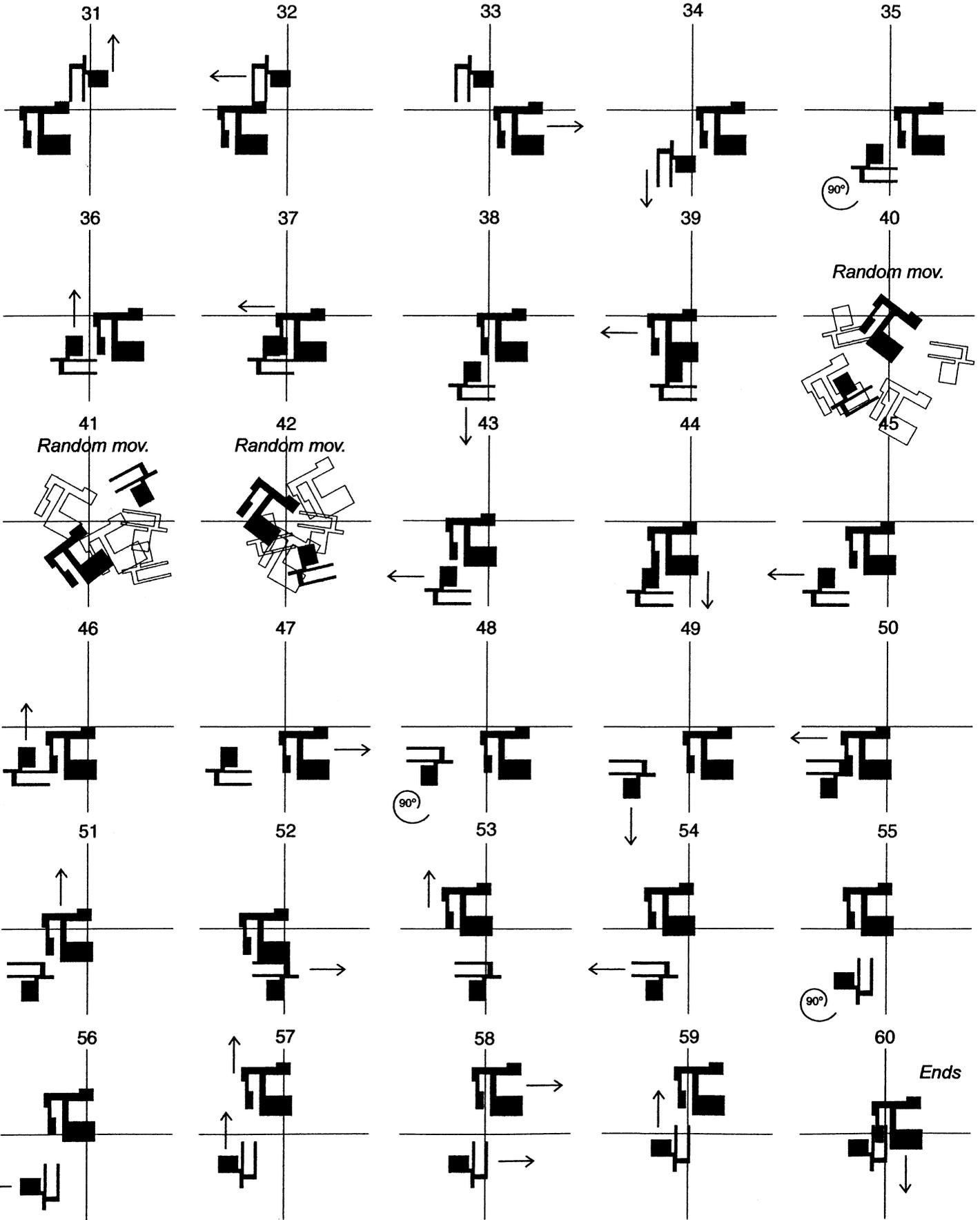
***Non-Stop*** is an interactive kinetic sculpture composed of two flat metal structures on wheels. Both elements are elevated from the floor by approximately 3 inches. The larger part is squared, more stable. The smaller one is more open and appears to be less stable. Each part has a different contour 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').

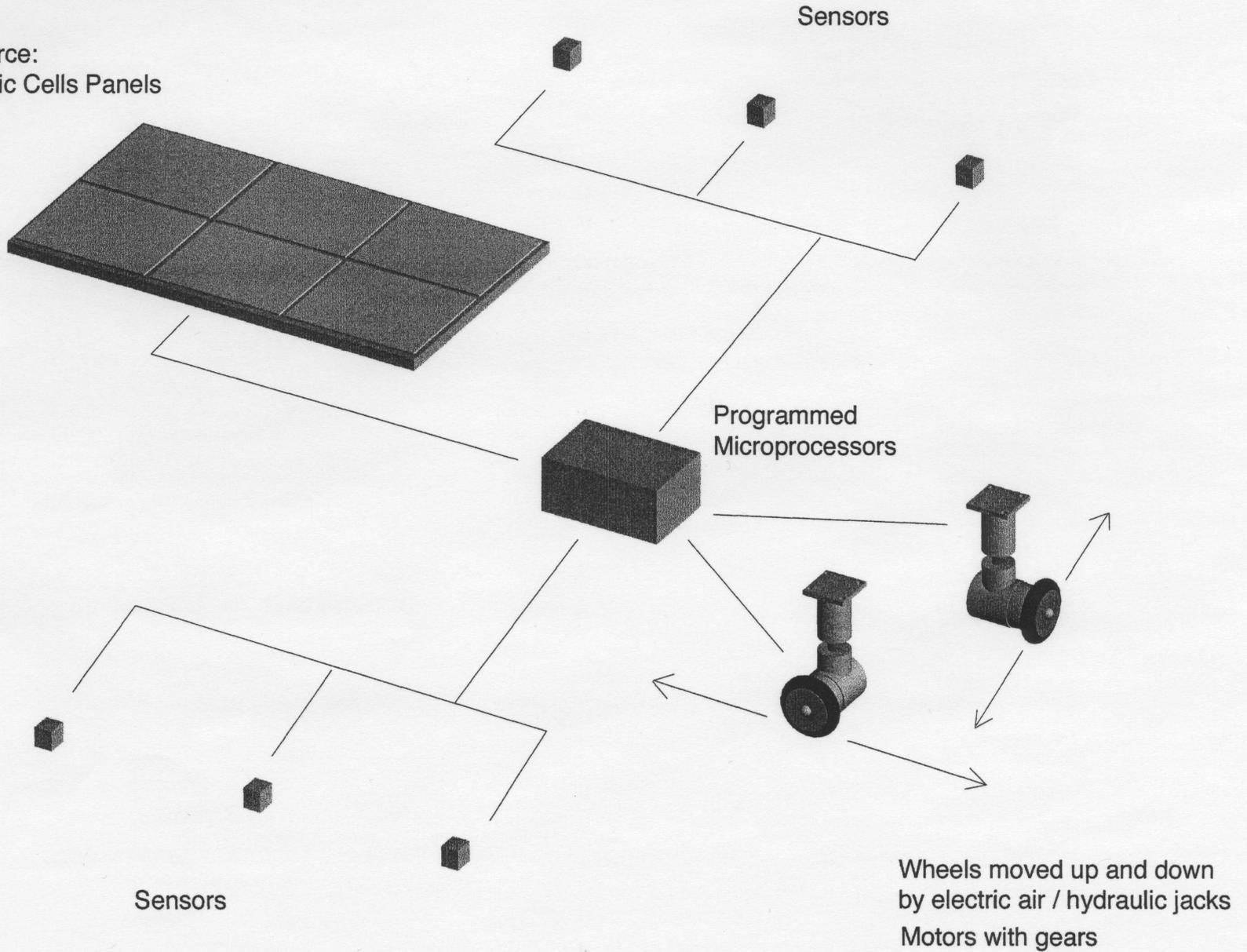
***Non-Stop*** is a large-scale participatory work of art. It attempts to create an anti-environment and through its instability helps the participant to confront conventional assumptions about space and social organization.







Energy source:  
Photo Voltaic Cells Panels



w

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

**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**

Year     2002

Technical Info

Original Format

Software

Web

Installation

Other \_\_\_\_\_

Format Submitted for Viewing

Software

Web

Installation

Other: \_\_\_\_\_

Preferred OS

Windows

Mac

Unix

**VIDEO / Animation / Concept Visualization**

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)

**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.

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

**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 **INTERACTIVE KINETIC SCULPTURES**

Year **1999**

**Technical Info**

**Original Format**

Software

Web

Installation

**Format Submitted for Viewing**

Software

Web

Installation

Other **VHS NTSC VIDEO Number 2**

**Preferred OS**

Windows

Mac

Unix

**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: 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.**

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

**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**

Software

Web

Installation

**Format Submitted for Viewing**

Software

Web

Installation

Other: **VIDEO VHS NTSC VIDEO Number 3**

**Preferred OS**

Windows

Mac

Unix

**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](http://www.alejandrodron.com/tet)**

6

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

**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 **SLIDES ( 9)**

Year 1998 - 2002

**Technical Info**

**Original Format**

Software

Web

Installation

**Format Submitted for Viewing**

Software

Web

Installation

Other: SLIDES

**Preferred OS**

Windows

Mac

Unix

**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)**

**9 SLIDES**

**Fold-Unfold (2)**

**Crok (2)**

**Esh (1)**

**Shin (1)**

**Ruaj (1)**

**Tet (2)**

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

ALEJANDRO DRON

If you are sending more than one sample, please copy this page. Sample(s) must be indicated: 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 Submitted for Viewing Preferred OS

<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input checked="" type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input type="checkbox"/> Installation	<input type="checkbox"/> Installation	<input type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____	

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

URL: [www.alejandrodron.com](http://www.alejandrodron.com)  
[www.artnet.com](http://www.artnet.com)  
[www.alejandrodron.com/tet](http://www.alejandrodron.com/tet)

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)

**Artist Statement** Alejandro Dron 10/11/02

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.

**3- Fabrication:** Generate technical drawings. Construction of both metal parts. Construction of circuits. Construction of wheels mechanisms. Assembling of all parts.

**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
	<hr/>
<b>TOTAL COST OF THE PROJECT:</b>	<b>\$ 35,000</b>

# ALEJANDRO DRON

b. 1962

[www.alejandrodron.com](http://www.alejandrodron.com) - [www.artnet.com](http://www.artnet.com)

---

## BIOGRAPHY

### SOLO SHOWS

- 2002 - Recoleta Cultural Center. Buenos Aires, Argentine.
- 1999 - Argentine Consulate of New York. USA.
- 1997 - Fundacion Provincial de Cultura. Sala Rivadavia. Cadiz, Spain.
- 1995 - Recoleta Cultural Center. Buenos Aires, Argentine.
- 1992 - Vincent O. Gallery. Boston, USA.
- 1991 - Ana Van Raap Gallery. Buenos Aires, Argentine.
- 1990 - Recoleta Cultural Center - Sala 10. Buenos Aires, Argentine.
- 1985 - Municipal Museum of Fine Arts. La Plata, Argentine.
- 1979 - Nelly Tomas Gallery. La Plata, Argentine.

### GROUP SHOWS

- 2001 - Homenage to R. Aizenberg. Recoleta. BsAs. Argentina.
- 2000 - Salon Nacional, Bs. As. Argentina.
- 1999 - 7 th New York Digital Salon. New York, USA / Madrid, Spain.
- 1998 - Visual Gallery. Soho, New York. USA.
  - Digital Exhibition. C.C.Recoleta / Clarin.Bs.As., Argentina
- 1997 - Arte Madi. Museum of Contemporary Art Reina Sofia. Madrid, Spain.
- 1996 - Jerusalem Award. ICA at CC Recoleta. Bs.As. Argentina.
- 1995 - Digital Art. Planetario de la Ciudad de Buenos Aires. Argentina. Artists: Kosice, Dron, Gyori, Mayoraz.
  - Gunther Award CAYC. C.C.Recoleta. Bs. As., Argentina.
  - Braque Award. Fundación Banco Patricios. Bs.As. Argentina.
  - Banco Mayorista del Plata - MNBA. Bs.As. Argentina.
- 1994 - XIII Internacional Simposium of the Critic. Instalations from the 80's and 90's.C. C. Recoleta-CAYC-AICA. Buenos Aires, Argentina.
  - CAYC-KLEMM Award.C.C.Recoleta.Bs As. Argentina.
- 1992 - From Constructivism to Sensitive Geometry. Harrods en el Arte. Curator : Jorge Glusberg. Buenos Aires, Argentina.
  - The Young Generation : Aro, Dron, Corujeira, Kacero, Lecuona, Siquier y Lozano. Buenos Aires, Argentina.
- 1991 - 'The Discrimination' Award. Harrods en el Arte.
  - Hebraica-CAYC Award. Buenos Aires, Argentina.
  - Manuel Belgrano Award.C. C. Recoleta.Bs.As., Argentina.
  - Jerusalem ICAI Award, Painting .C.C.Cultural Recoleta.Bs.As.Argentina
- 1990 - XI Critics Simposium. Art in the Street. Internatinal Asociation of Art Critics. Recoleta. Buenos Aires, Argentina.
  - 'Dron-Pezzani-Toso'. Museo Provincial de Bellas Arte. La Plata, Argentina.
- 1989 - Fundacion Plural. Buenos Aires, Argentina.
  - Manuel Belgrano Award. Centro Cultural Recoleta.Bs.As., Argentina.

- Jerusalem ICAI Award-Escultura. C. C. Recoleta. Bs. As., Argentina.
- 1987** - Young values from Latinoamerica. MOCHA, Contemporary Hispanic Art Museum. New York, USA.
- 1988** - IV Trienal Painting Award. Province Museum of Fine Arts. La Plata, Argentina. Third Award. Province Museum of Fine Arts La Plata, Argentina.
- 1985** - Manuel Belgrano Award. Centro Cultural Recoleta. Bs. As., Argentina.
- Award for Young Artists. Province Museum of Fine Arts. La Plata, Argentina.
- 1984** - Trienal Painting Award. Province Museum of Fine Arts. La Plata, Argentina.
- 1983** - First Province Award for Young Artists. Painting. Museo Prov. of Fine Arts. La Plata, Argentina.

### TALKS, LECTURES, PANELS

- 2000** - ITP Interactive Telecommunications Program, Tisch School of the Arts New York University. Moderator: Irma Arastizabal.
- 1999** - School of Visual Arts New York.

### GRANTS

- 1996** - Jerusalem Award. 3rd Award Sculpture. ICAI. C.C.Recoleta. Bs.As. Argentina.
- 1995** - Fulbright Comission - National Fund for the Arts Argentina. 1996 Grant in Visual Arts. 1998 MFA Computer Art, SVA. NY. USA.
- 1991** - Studio Plant Award. Blades Award - CAYC. Harrods en el Arte. 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.
- Foreign Student Scholarship. Art Students League of NY. USA.
- 1982** - Drawing - Mention. XXV Hebraica. Award for Young Artists. Bs As, Argentina.

### TEACHING

- 2002** - ITP / Interactive Telecommunications 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

- 2002** - TET. Raul Santana, Text. Bs.As., Argentina.
- 1999** - 'Dron, Kinetic Interactive Sculptures' 'Visual Ideas', James Seawright, Text. Argentine Consulate New York, USA. Victoria Noortoon, Press Release.
- 1997** - 'Excentric Geometries', Monroe Denton. Text, Cadiz, Spain.

- 1995 - 'Alejandro Dron, un artista del Siglo XXI, Gyula Kosice, Text. CC Recoleta, BsAs, Argentina.  
 1991 - Jaime Barylko, Text. Ana Van Raap Galery. 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 Glusberg. 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. July 14th, 1997. Madrid, Spain.  
 1995 - Hypermedia N3. Color interview. Bs.As. Argentina.  
 - First . Bs.As. Argentina.  
 1992 - 'Alejandro Dron exhibits at V.O. Gallery'. Nancy Stapen, Article-Photo. September issue. Boston, USA.  
 - 'Alejandro Dron, painting and Kabbalah'. Raices. Interview. Año II N 4. Bs.As. Argentina.  
 1989 - ' Latinoamerican Identity'. Andrea Giunta, ARTINF. Article. Bs.As. Argentina.

### PRESS RELEASES / NEWSPAPERS

- 2002 - 'De la emocion a la cabala'. Aldo Galli. La Nacion. 8 de Sept. 2002. Bs. As. Argentina.  
 2001 - 'Fragmentos de discurso amoroso'. Siete admiradores "Respecto de Aizenberg". Pagina 12. Bs.As., Argentina.  
 1997 - 'Madi kings', A macro exhibition rebirths geometry. Marcos Barnatan, Article. July 5th, 1997. Madrid, Spain.  
 - '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'. Lalia G.S.. Article-Photo. Nov. 4th. Cadiz, Spain.

- 1996** - 'Alejandro Dron's definitions'. EL DIA. La Plata. Argentina.  
 - 'Magnético'. Judith Urquiza. Cronista Comercial. Cultural Supplement. Color article/exhibition review. Bs.As., Argentina.  
 - Photo/Recoleta Exhibition. La Prensa. Bs.As. Argentina.
- 1995** - 'Influencias and Influenciad'. Alejandro Dron. Página 12.  
 - '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, Pagina 12. April 5. Bs.As. Argentina.
- 1992** - 'The Abstract Revival Messages in Shapes and Colors'. Nancy Stapen, Boston Globe . Article/Photo. June 11 th. Boston, USA.  
 - 'It's still the same'. The Boston Tab. Article/Photo. June 30. Boston, USA.  
 - 'All of Argentine geometry'. Jorge Glusberg, April 21 st. 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'. Pagina 12. Article. July 23. Bs.As. Argentina.
- 1989** - ' The best of the platenses is our periferical condition'. Elio Bratt, Pagina 12. Article/Photo. Dic. 13. La Plata, Argentina.  
 - 'Yesterday, The Art City was born in La Plata'. Lalo Panceira, EL DIA. Article. December 10th. La Plata, Argentina.

## EDUCATION

- 1996-1998** School of Visual Arts, New York. MFA Computer Art. USA  
**1995-1996** Art Theory with Gyula Kosice. Bs.As. Argentina.  
**1982 & 1986** Arts Students League of New York, USA.  
**1978-1982** Drawing /Painting with Enrique Sobisch, Bs.As. Argentina.  
**1977 -1978** Architecture. La Plata University. Argentina.  
**1975-1978** Sculpture with Oscar Zarate. La Plata, Argentina.