

Sicardi Gallery

**Pedro Tyler  
Extensa**



Pedro Tyler, *Beginning and End*, 2014. Dimensions variable.

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*Everything finite, which has its limits and a determined relationship to unity, is equally far away from infinity.*

*Immanuel Kant* (On Creation in the Total Extent of its Infinity in Space and Time)

*Extensa* is the result of my interest both in sculpture as a carrier of knowledge and in the history of philosophy as a record of men's fears and anxieties. The spark for this exhibition is the work of Descartes, Spinoza, and Leibniz—pillars of the Enlightenment and of the development of philosophy and sciences that would bring us into the light of reason.

*Extensa* has to do with the idea of immensity. Philosophically with infinity and metaphorically with the idea of God, as these two ideas have historically been, if not synonyms, complementary. Paradoxically, to address these issues, I use sculpture, which occupies space in a way that is physically and materially concrete, though this intervention might be as simple as a delicate, suspended chain.

Making sculpture is providing matter with form, organizing the space in which we move. How then to make an inanimate body transmit thought and emotion? According to Descartes, body and thought are quite distinct. He maintains that there are only two things: the extended thing (bodies, measurable space) and the thinking thing (the immaterial, thoughts, ideas and intuition). And inside the thinking is perfection and infinity, that is, God. But if each body is infinite within itself, are we not saying, like Spinoza, that God is in everything?

Pedro Tyler, 2015  
Translated by John Pluecker

Principio y Fin [Beginning and End]

This large-scale work is assembled out of tiny sections of metal measuring tape, which are bent to form the mathematical symbol for infinity in each of the links. A chain emerges out of the wall and then splits into several that ascend to the ceiling. Or perhaps the chains descend from the ceiling to unite finally in a single one at the wall? Fundamental to the history of scientific thought is Descartes' idea of the chain of reasoning and rational deduction, wherein one idea is linked to another, eventually uniting things that initially seemed quite distinct.

La Distancia Más Corta [The Shortest Distance]

The title of this work stems from the mathematical axiom stating "the shortest distance between two points is a straight line." In this work, the continuous line—a metal measuring tape—is divided into sections and folded in such a way that from a distance it appears to be a chain or a dotted line. Seen from another angle, we see a spiral, a hexagon in perspective. It references quantum theory, which maintains that the shortest distance could actually be a curve.

Deriva [Adrift]

This work falls by its own weight from the ceiling to the floor, not suspended nor supported on the ground. Is it dragging or slipping on it? It looks like an *araña*, that is to say a suspended chandelier, but it is not illuminated, it only projects its shadows and emits the sound of the chains on the floor. Revolving off-center yet on an axis, the chains move in a constantly varying spiral. Is this the fate of all theory?

Razón Suficiente [Sufficient Reason]

This title stems from Descartes' idea of a chain of reasoning, or also Leibniz's idea that in order for something to happen there has to be one sufficient reason, despite the fact that often we

are unaware of what it is. In this work, geometric forms hold each other in equilibrium thanks to the pressure from the chains.

Aún de Pie [Still Standing]

On the ceiling, a motor spins without end, and, on the ground there is a steel tube, with a chain joining the two. The weight of the tube prevents the chain from spinning, and it begins to twist around until the tube is lifted up by its torsion. Once in the air, the tube begins to spin. As it grazes the floor, it produces sound. This acoustic vibration, quite similar to a Buddhist bell, relates to sculpture as a space for meditation or for action.

Un Grano de Arena [A Grain of Sand]

This work addresses the idea of the infinite within the small. Positioned on a sheet of acrylic and casting shadows, it is similar to a microscope. The incomplete hexagons refer to the formulas and bonds of organic chemistry—the branch of science that studies all living things, including the smallest forms of life.

Enlace Simple [Simple Bond]

These works play with diagrams of compounds from organic chemistry to make a composition in which repetition, difference, and pattern variation posit the question of the nature of originality or individuality in each living being.