



SO ACCURATE

**PEDRO TYLER**  
obra reciente *(recent work)*







## El cuerpo como territorio

Pedro Tyler llegó a la galería, con esa cara de niño que lo caracteriza, con acento uruguayo y una croquera bajo el brazo, para ver la posibilidad de hacer una exposición. No sé qué prejuicio pasó por mi mente, pero dudé de él sin siquiera mirar su trabajo.

Cambió inmediatamente mi actitud al observar su propuesta y al introducirme en el corpus de su obra que llama a la intriga, a preguntarse...

Lo interrogué acerca de la motivación interna del material usado insistentemente en toda su obra, me contestó que hacía tiempo se preguntaba sobre los porqué de la temprana enfermedad de un hermano, sobre las distancias familiares, las ausencias, y un día se topó en un libro de filosofía con la frase de Galileo "Mide lo que puedas medir y lo que no, hazlo medible". Esa frase aparentemente tan simple se convirtió en el motivo de su trabajo: la tensión entre el pensamiento racional y su opuesto, entre medida y libertad, entre lo permanente y lo efímero, entre lo accesible y lo inabordable.

Le propuse una muestra casi de inmediato en la sala de proyectos de la galería, que por algún motivo estaba disponible; creí que se iba complicar por la premura del tiempo. No lo hizo; aprovechó la oportunidad trabajando día y noche para llegar a la fecha, sin descuidar la calidad de su trabajo y creó una extraordinaria muestra. Además se dio el tiempo de hacer un pequeño folleto.

Esa capacidad de gestión, de atrevimiento, de creer en lo que hace, de originalidad y profundidad de su trabajo, me hizo creer en él. Desde ese momento supe que era un artista que podía dar que hablar. Por lo que he llevado su obra a prácticamente todas las ferias de arte contemporáneo a las que hemos asistido en los últimos años.

No me equivoqué, la claridad y originalidad de sus propuestas, la fuerza de su soporte, ha tenido una gran receptividad en el extranjero tanto en Latinoamérica y en EEUU como en Europa. Sus trabajos han sido adquiridos por grandes coleccionistas e instituciones de renombre.

Los intereses de Pedro Tyler van más allá de la plástica. Está involucrado en la literatura y la filosofía, lo que enriquece su obra. Es un artista que nos muestra lo que somos, las contradicciones profundas en que vivimos; para ello, usa frases escogidas de ciertos artistas, contrastándolas con formas adversas. Habla de nuestras luces y sombras. De la vida y la muerte, de continentes que caminan en la *dirección de sus miedos*. De cuerpos que son territorios. No busca ser decorador de nada pues sabe que todo adorno oculta lo que adorna y Tyler quiere transparentar las contradicciones de ser humano, por ello su obra aparece misteriosa, inquietante, magnética.

Isabel Aninat

## Pedro Tyler retrata la luz y la sombra de los suicidas

En su particular caligrafía plástica, el artista explora el universo de creadores que se quitaron la vida.

En la poética de Tyler la métrica no se refiere a la extensión de sus versos. Compone todas sus obras a partir de reglas, de diferentes colores y materiales, como una forma de subrayar, literal y antitéticamente, que hay elementos que no se pueden cuantificar ni medir. Como la vida y la muerte, que ciertamente ejercen una atracción en este joven artista chileno-uruguayo. "Hace tres años empecé una investigación sobre los suicidas en el arte; la primera exposición era sólo de escritores y configuré sus retratos a partir de reglas blancas", revela Pedro Tyler.

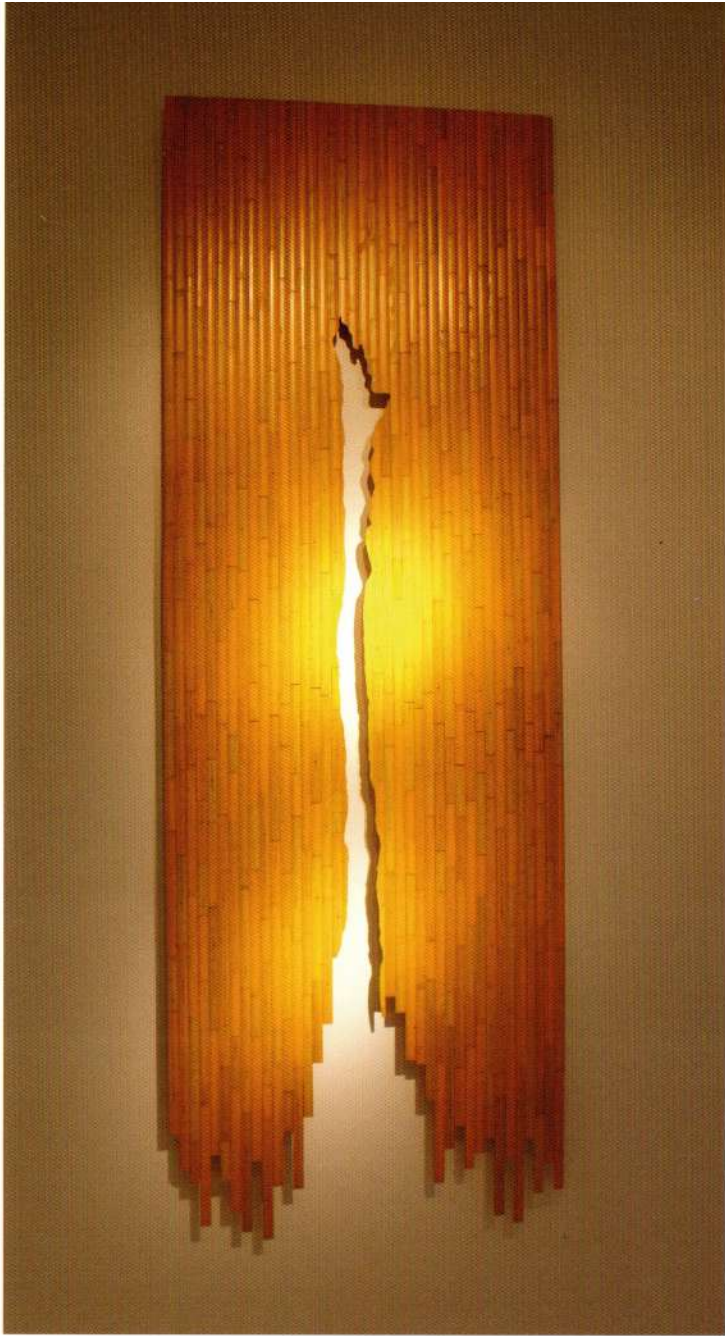
En la muestra actual, titulada "Luz propia", presenta retratos de creadores diversos, como Violeta Parra, Vincent Van Gogh, Yukio Mishima, Mark Rothko, Alejandra Pizarnik y Virginia Woolf. De los escritos de varios de ellos, Tyler seleccionó frases que inspiraron una serie de obras escultóricas, donde él convoca a la naturaleza. De Mishima, escogió "Hay una razón para que existan las sombras"; de Van Gogh, "Dentro de mí aún está la calma", y de Virginia Woolf, "La vida es un halo luminoso".

Tyler realizó una antología de retratos de sus famosos suicidas en el libro-escultórico "White Pages", recientemente exhibido en The Armory Show y en la Feria ArteBA. Respecto de su insumo y soporte, algunas de las reglas que utiliza las consigue fácilmente, como las amarillas o blancas, pero las de otros colores, las encarga a Alemania. "Me encanta trabajar con este material, porque es cercano a todos, es universal".

"Lo que más me ha llamado la atención de estos personajes, es que a pesar de la radical opción que escogieron al morir, fueron personas que manifestaron su fuerte apego a la vida", recalca el artista. El caso más evidente sería el de Violeta Parra. Sin embargo, Tyler sostiene que en las obras de todos ellos coexisten creación y destrucción, luz y sombra. Tras todos estos años de investigación, afirma que hay algunos casos donde el suicidio es más comprensible, como en Woolf, pero en otros, un misterio.

Marilú Ortiz de Rozas

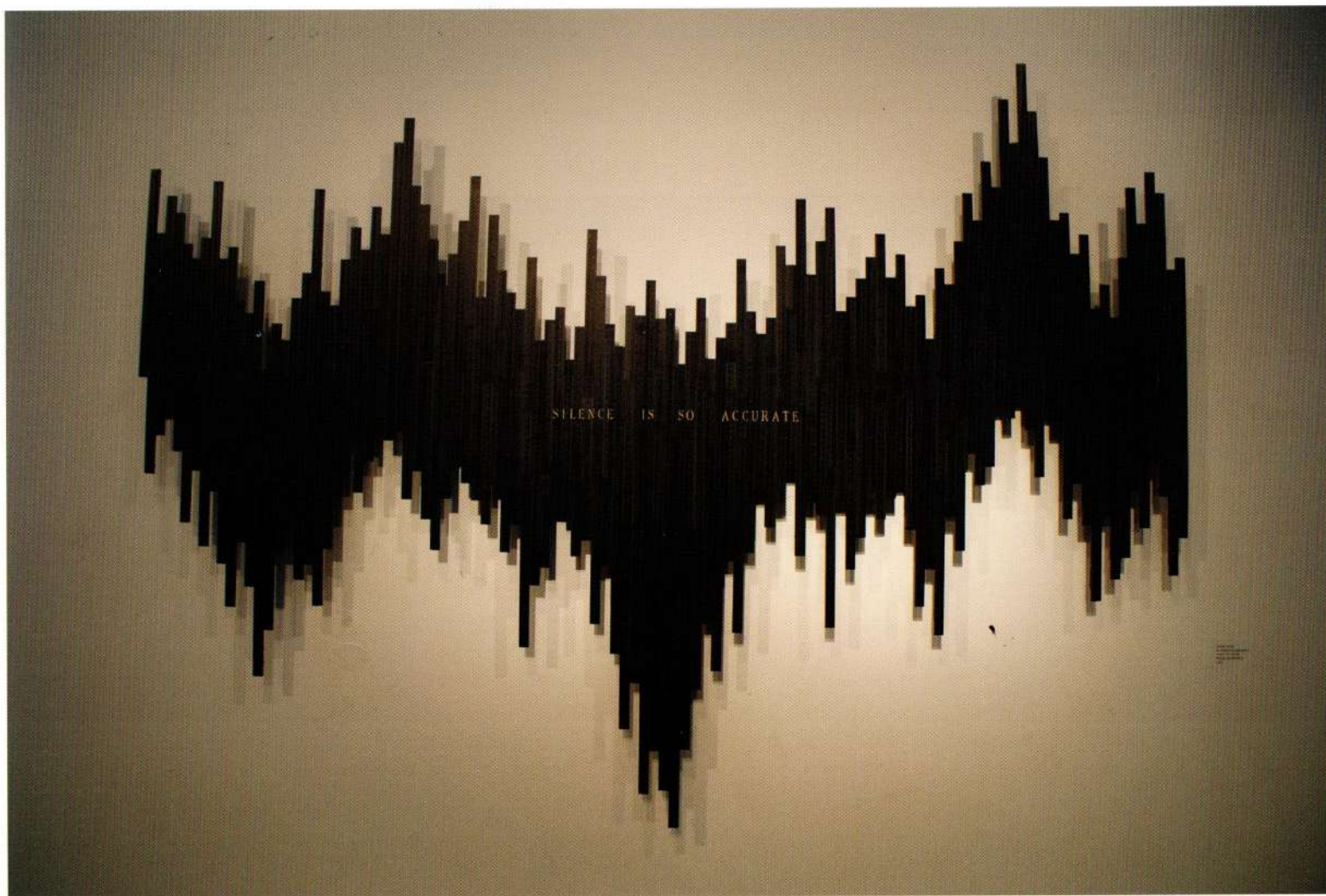




RAÍCES (ROOTS)  
Collage en reglas de madera / Wood rulers collage  
305 x 100 x 6 cm / 120 x 39 x 2 inch  
2011

SOL SECO (DRY SUN)  
Collage en reglas de madera / Wood rulers collage  
110 x 100 x 4 cm / 44 x 39 x 1.5 inch  
2011





EL GRAN ECUALIZADOR II (THE GREAT EQUALIZER II)  
Frase de Rothko: El silencio es tan preciso / Phrase by Rothko: Silence is so accurate  
Collage en reglas de madera, frase en bajorrelieve / Wood rulers collage and bassrelief phrase  
125 x 173 x 6 cm / 49 x 68 x 2 inch  
2011





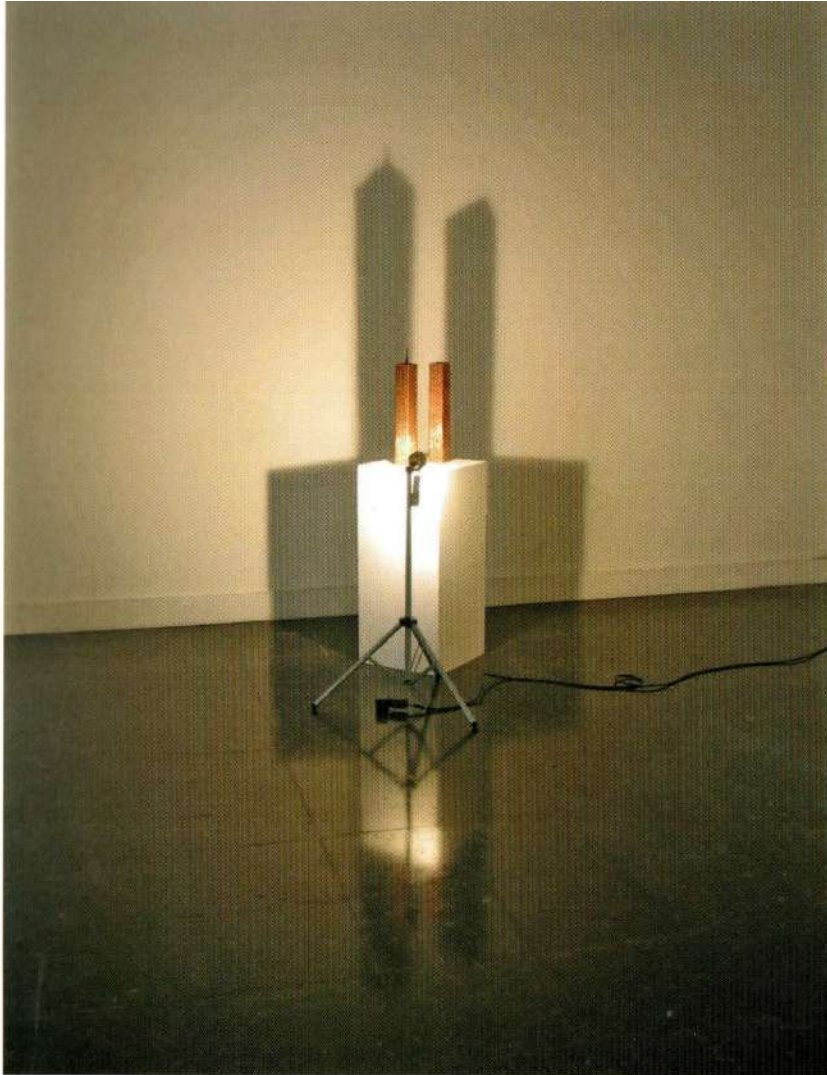
## IN ÚTERO

Cintas de medir cosidas entre sí, impresión sobre p.v.c. / Sewn measuring tapes and digital print on p.v.c.

Dimensiones variables / Variable dimensions

2010, Colección Museo de Arte Contemporáneo de Santa Cruz de la Sierra, Bolivia



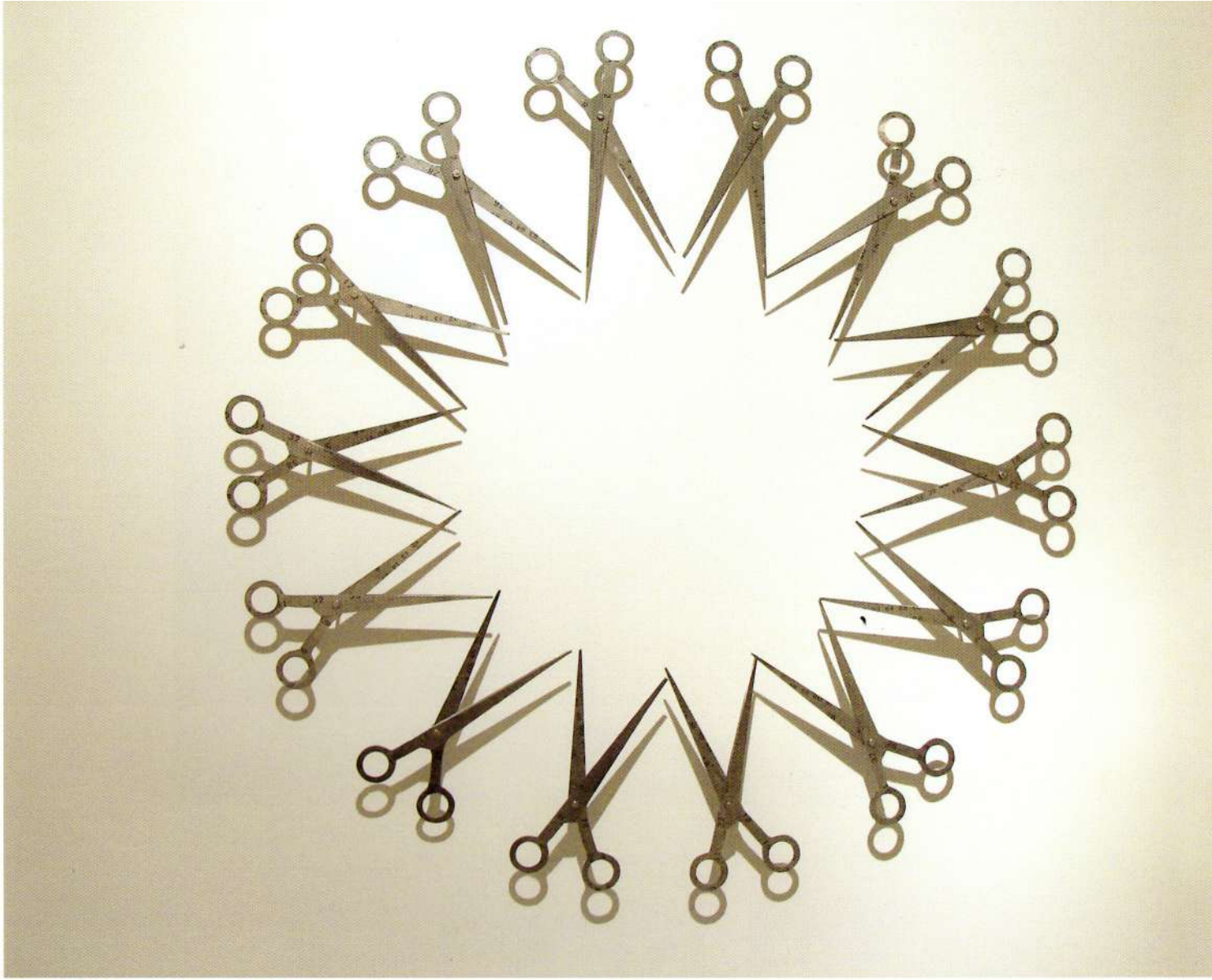


**THE FORCE IN THEM**

Centavos de dólar, iluminación y sonidos / *Dimes, light and soundtrack*  
Cada torre 8 x 54 x 8 cm / *Each tower 3 x 22 x 3 inch*

2001, Colección Museo Juan Manuel Blanes, Montevideo, Uruguay

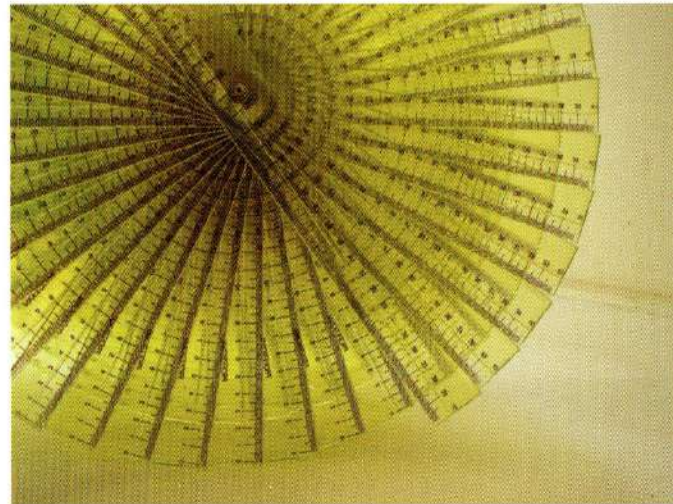
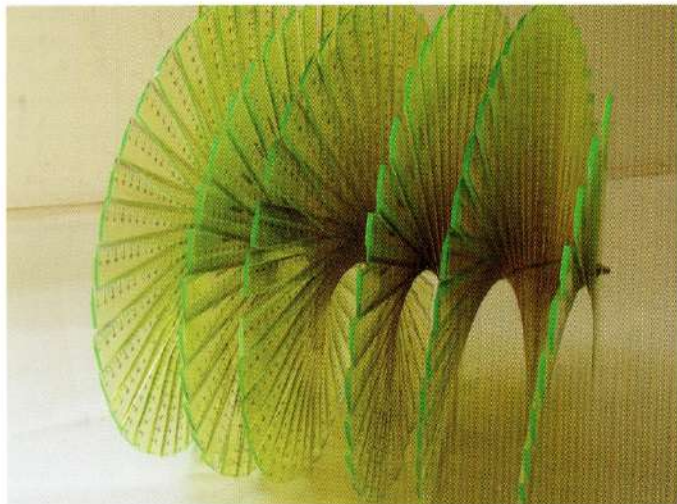
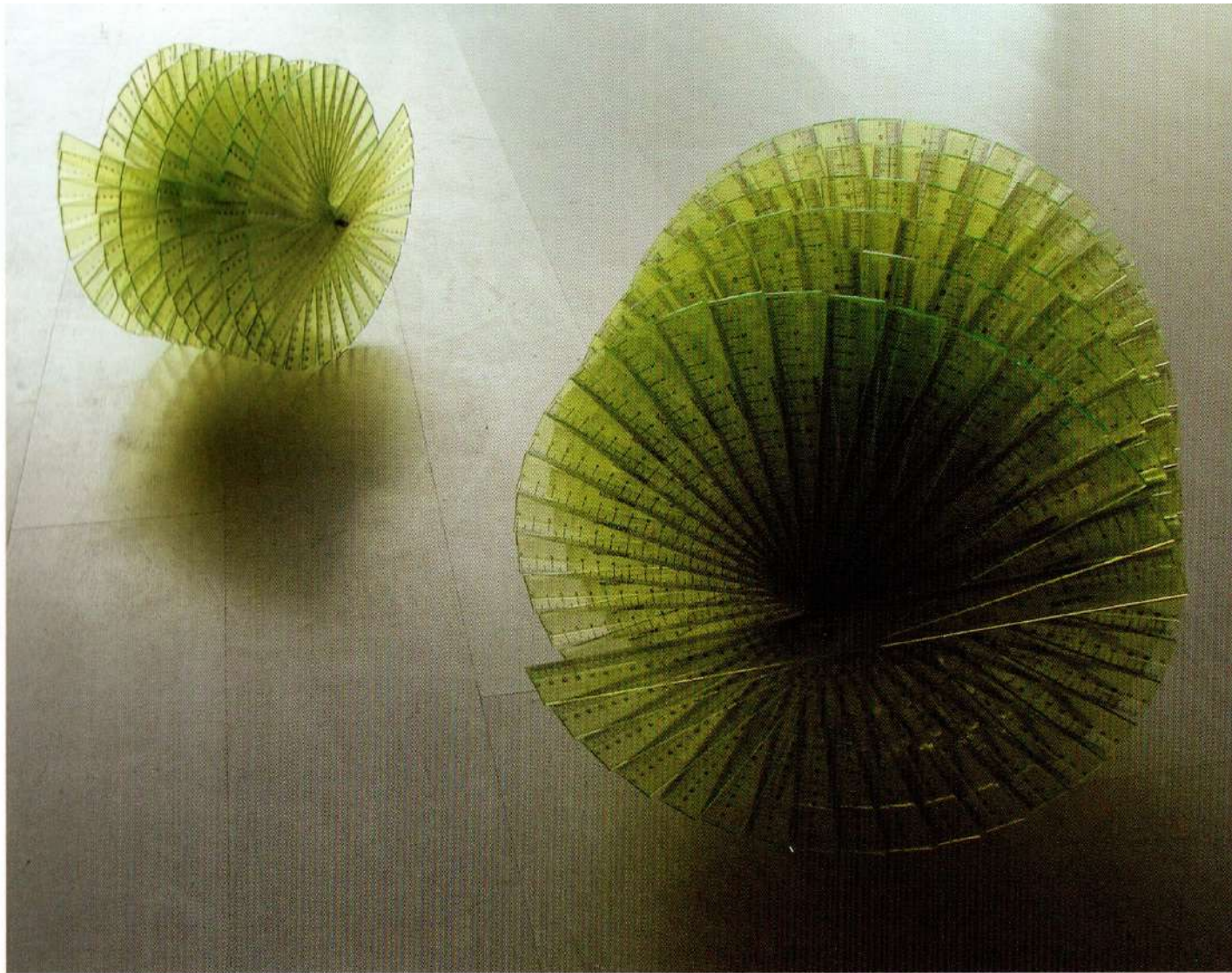




**ECLIPSE**

Reglas de acero / *Stainless steel rulers*  
65 x 65 x 2.5 cm / 24 x 24 x 1 inch  
2009





UNA COSA QUE PIENSA I Y II (*A THING THAT THINKS I AND II*)  
Reglas de acrílico / *Acrylic rulers*  
Dimensiones variables  
2010





## THE BODY AS TERRITORY

Pedro Tyler arrived at the gallery, with that boyish face of his, a Uruguayan accent and a sketch book under his arm, to see the possibility of an exhibition. I don't know what prejudice went through my mind, but I doubted him without even looking at his work.

My attitude immediately changed when I looked at his proposal and got into his body of work that calls to intrigue, to questioning...

I asked him about the inner motive for the material insistently used throughout his work, he answered that he had been wondering for a long time about the reason for the early illness of his brother, about the family distances, the absences, and one day in a philosophy book he bumped into Galileo's phrase "Measure what you can measure and what you can't, make it measurable". This seemingly simple phrase became the grounds of his work: the tension between rational thought and its opposite, between measure and freedom, between permanent and ephemeral, between accessible and unapproachable.

I almost immediately offered him an exhibition at the gallery's project room, which for some reason was available; I thought he would be troubled by the lack of time. He wasn't; he took the opportunity and worked day and night to make it to the date. Without neglecting the quality of his work he created an extraordinary show, even taking the time to make a small brochure.

That ability to organize and make things happen, the boldness and faith in what he does, the originality and depth of his work, made me believe in him. From that moment I knew he was an artist that could set people talking. So I have taken his work to almost every contemporary art fair we have attended in the last years.

I wasn't wrong, the clarity and originality of his proposal, the strength of his support, have had a great response in Latin America and USA as well as in Europe. His works have been acquired by major collectors and institutions of renown.

Pedro Tyler's interests go beyond art. He's involved in literature and philosophy, which enriches his work. He is an artist who shows us who we are, the deep contradictions in which we live; for that he uses chosen phrases by different artists, contrasting them with adverse forms. He speaks about our lights and shadows. About life and death, about continents that walk *in the direction of their fears*. About bodies that are territories. He doesn't seek to be decorator of anything because he knows that every ornament hides what it decorates and Tyler wants to see-through the contradictions of being human, that is why his work appears mysterious, haunting, magnetic.

Isabel Aninat



## OWN LIGHT

### Pedro Tyler portrays the light and shadow of suicides

In his particular plastic calligraphy, the artist explores the universe of creators who took their lives.

In Tyler's poetics the metric doesn't refer to the extension of his verses. He composes all his works from rulers, of different colors and materials, as a way of highlighting, literally and antithetically, that there are elements that can't be quantified or measured. As life and death, which certainly exert an attraction in this young Chilean-Uruguayan artist. "Three years ago I started an investigation about suicides in art, the first exhibition was only about writers and I configured their portraits from white rulers" reveals Pedro Tyler.

At the current show, entitled "Own light", he exhibits portraits of diverse creators such as Violeta Parra, Vincent Van Gogh, Yukio Mishima, Mark Rothko, Alejandra Pizarnik and Virginia Woolf. From the writings of some of them, Tyler selected phrases that inspired a series of sculptures, which also relate to nature. From Mishima he chose "There is a reason for shadows to exist"; from Van Gogh "Inside me there is still calmness" and from Virginia Woolf, "Life is a luminous halo".

Tyler made an anthology of portraits of his famous suicides writers in the sculpture-book "White Pages", recently exhibited in The Armory Show and the Fair ArteBA. About his materials, some of the rulers he uses, like the yellow or white ones, are easily available, but other colors he orders to Germany. "I love working with this material, because it is close to all, it's universal".

"What most caught my attention from these characters, is that despite the radical option of their death, they were people who expressed their strong attachment to life", says the artist. The most obvious case would be that of Violeta Parra. However, Tyler maintains that in all their works, creation and destruction, light and shadow, coexist. After all these years of research, he says there are some cases in which suicide is more understandable, like in Woolf, but in others it's a mystery.

Marilú Ortiz de Rozas





## SLEEPLESS PROJECT

The first work with rulers was born in 2000 seeking to answer Galileo's phrase, "Measure what you can measure and what you can't make it measurable". Since then, different series of works, from different perspectives, discuss with this phrase.

**Sleepless Project** is a process of work that started in Chile when the first bed was born. Initially as a metaphor of my body and my concern for the difficulty to see things objectively, since we are subjects. These eleven years of sleeplessness have been a fragile transit of ideas and concerns about what is public and private. Private because they are individual beds, which I also carry in my suitcase to assemble and make a record. Public because these records are made outdoors or in this room, where the beds accompany each other forming a collective. Sometimes being sleepless is not a punishment but an opportunity to reflect on what we usually don't do.

The bed, resting place for the body, of illness, of passion, appears in *Troubled nights* as a lonely mirage in different landscapes. In the manner of an individual who is sleepless searching for answers.

*Sweet company* raises the theme of the influence of the collective. The beds are several but their lights move in tune. What happens when the conviction is shared, for example in a family were many people believe in something even without proof? Doing it together comforts us or further aggravates the mistake?

Pedro Tyler



## DISTURBING SERENITY

This LOST GARDEN, title of the exhibition, is the result of the prize obtained by the artist at the last 53 Visual Arts National Contest Hugo Nantes. It's a recognition of special characteristics because it is offered by the MEC's Platform Program. Thanks to de funds provided, Tyler produced a specific work for the exhibition and the important catalogue that accompanies it. Judging by the result, a distinction excellently exploited.

Upon entering the room, the first thing the group of art pieces causes on the viewer is a sensation of growing and inexplicable uneasiness. This sensation grows when perceiving the serenity, the metal austerity that all the group of work seems to establish. At the same time, and almost imperceptibly, something seems to transcend the different players that compose the staging. All the instruments, even the knives that are encrusted shaping the shadow of the video, shadow of someone who is shooter as well as receiver, are made of metal rulers of different width and thickness. Those rulers distort physical identities and become menacing machetes, bands that conform a large dripping curve, the faces of a tall tower of poor appearance, the embroidery of a series of scissors in extremely neat formation, other bands that support the migratory flight of certain birds and, as a conclusion or beginning, a tremulous flower garden slowly rotating. All this, mostly made through the craftsmanship of the artist, in some cases with the help of a professional.

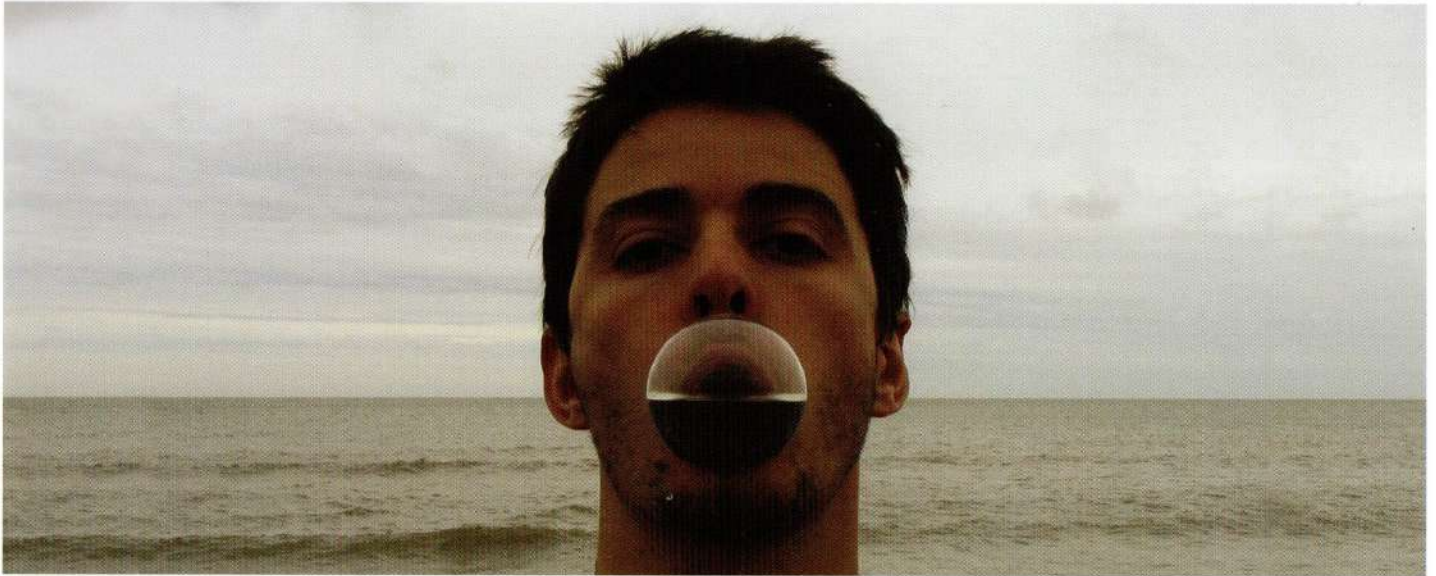
That feeling, translated into subtle metaphors, coldly poetic, is the biggest hit of the exhibition. The choice of a detached narrative mode protects the entire proposal of the great speech. Everything is handled in a more naked dimension, more cautious and, for that matter, most effective and moving. Tangentially, without direct features, it refers to great mythical instances and the resulting semantic translations to collective circumstances of the human being throughout its history. The imposing, refined machetes outline the fearful and constantly reappeared Pandora's Box. They are grouped in declining melancholy to establish nocturnal restlessness. The metal rulers are interwoven to build a Tower of Babel which is just a menacing façade. The scissors are arranged in a neat, balanced, and for all that, much more terrible nightmare. The "Lost garden" that whisper the rotating flowers may be the biblical or may be the harbinger of a new nature, also lost, reinvented in a metallic way and shaken by a mechanical breeze that moves at a slow pace close to fatigue. Each of these objects stubbornly reiterates the futility of the measure, the sterile attempt to control the inaccessible. *"Nothing that he (the viewer) appreciates has a measure, nothing can be measured, everything in this garden has very deep roots that go beyond the limits of the room that contains it; everything is immeasurable"*, Jacqueline Lacasa claims from the catalogue. In this lost garden, doubtfully reunited, in the small gardens that are daily bustled, the measure is almost, a testimony to the always creeping excess.

Alfredo Torres

**TRADUCCIONES**  
(TRANSLATIONS)



## PEDRO TYLER GIANOLI



### EXPOSICIONES

#### Individuales:

- 2011 "Luz Propia", Galería Isabel Aninat, (SCL)  
"Proyecto Desvelo", Sala de Arte CCU, (SCL)
- 2010 Intervención Patio Galería 980, Bogotá, Colombia, (COL)
- 2009 "Todo cuenta", Museo de Arte del Tolima, Ibagué, (COL)  
"Perdido jardín", Ministerio de Educación y Cultura del Uruguay, Montevideo, Uruguay, (MVD)  
"Cosecharás tu siembra", Galería Isabel Aninat, (SCL)
- 2008 "A MEDIDA 2", Galería Isabel Aninat, (SCL)
- 2005 "Perseverante", Galería Balmaceda 1215, (SCL)
- 2004 "Y Racional", Galería BECH, (SCL)  
"Esperando que aclare", Goethe Institut, (MVD)
- 2003 "A MEDIDA", Círculo de Montevideo, (MVD)

#### Colectivas:

- 2011 "Marked pages III", Sicardy Gallery, Houston, Texas, USA.  
"Summer 2011: Transition", The Mission Projects, Chicago, USA.  
"Rasgos emotivos", Galería Enlace, Lima, Perú.  
"The Latin American Experience", Museum of Fine Arts, Houston.
- 2010 "Mes geométrico", Galería Isabel Aninat, (SCL)  
"Naturaleza Gris", Galería Del Paseo, Punta del Este, Uruguay.
- 2009 "Arte Contemporáneo Uruguayo", colección de la Compañía de Oriente, SUBTE (MVD)  
"Artistas uruguayos contemporáneos", Galería Del Paseo, (Punta del Este)

- 2008 53º Premio Nacional de Artes Visuales, Museo Nacional de Artes Visuales, (MVD)  
"Horizonte Pacífico", Galería Del Paseo, (Punta del Este)  
"Violencia } Miedo } Consumo", Galería Marte, (MVD)
- 2007 "Nuevas Vías de Acceso II", Museo Nacional de Artes Visuales, (MVD)
- 2006 "¡Suerte en pila!", Ex Teresa Arte Actual, (D.F., México)  
"Deformes", 1ra. Bienal Internacional de Performance, (SCL)
- 2005 "Un fin como otro", exposición inaugural Galería Marte, (MVD)
- 2004 "Pertenencias", Museo de Arte Contemporáneo, (MVD)  
"Erótica Urbana", colección Engelmann-Ost, (MVD)
- 2003 "Enseguida Vuelvo", Centro Cultural de España, (SCL)
- 2002 "A Cuatro Cuerpos", Centro de Arte Experimental Perrera Arte, (SCL)  
"Fanny Larrouche", talleres Open city, Toronto, Canadá.

### FERIAS

2011: ARTEBA, PINTA LONDRES, THE ARMORY SHOW /2010: ARTBO, ARTEBA, PINTA LONDRES / 2009: ARTEBA, PINTA NEW YORK /2008: ARTEBA, PINTA NEW YORK /2007: ARTEBA

### PREMIOS

- 2010: 3er Premio Bienal de Santa Cruz de la Sierra, Bolivia.
- 2008: Premio Plataforma, Ministerio de Educación y Cultura del Uruguay, (MVD)
- 2004: Primer Premio menor de 30 años, Anual Municipal de Artes Visuales, (MVD)
- 2001: Primer Premio de Escultura, 2º Salón de Alumnos, Centro Cultural Monte Carmelo, (SCL)



## EXHIBITIONS

### One man shows:

- 2011 "Own light", Isabel Aninat Gallery, (SCL)  
"Sleepless project", CCU foundation, (SCL)
- 2010 Intervention at 980 Gallery, Bogota, Colombia, (COL)
- 2009 "Everything counts", Art Museum of Tolima, Ibagué, (COL)  
"Lost garden", Uruguayan Culture and Education Ministry, Montevideo, Uruguay, (MVD)  
"Reap what you sow", Isabel Aninat Gallery, (SCL)
- 2008 "IN MEASURE 2", Isabel Aninat Gallery, (SCL)
- 2005 "Persevering", Balmaceda 1215 Gallery, (SCL)
- 2004 "And Rational", BECH Gallery, (SCL)  
"Waiting it clears up", Goethe Institut, (MVD)
- 2003 "IN MEASURE", Cabildo de Montevideo, (MVD)

### Group shows:

- 2011 "Marked pages III", Sicardy Gallery, Houston, Texas, USA.  
"Summer 2011: Transition", The Mission Projects, Chicago, USA.  
"Emotional features", Enlace Gallery, Lima, Peru.  
"The Latin American Experience", Museum of Fine Arts, Houston.
- 2010 "Geometric month", Isabel Aninat Gallery, (SCL)  
"Grey Nature", Del Paseo Gallery, Punta del Este, Uruguay.
- 2009 "Enrique Lihn, 80 years", La Sebastiana, Pablo Neruda Foundation, Valparaiso, Chile.  
"Contemporary Uruguayan Art", Orient Company collection, SUBTE, (MVD)  
"Contemporary Uruguayan Artists", Del Paseo Gallery, (Punta del Este)
- 2008 53<sup>rd</sup> National Visual Arts Award, National Visual Arts Museum, (MVD)  
"Pacific Horizon", Del Paseo Gallery, (Punta del Este)  
"Violence } Fear } Consumption", Marte Gallery, (MVD)

- 2007 "New Ways of Access II", National Museum of Visual Arts, (MVD)
- 2006 "Loads of Luck!", Ex Teresa Actual Art, D.F., Mexico.  
"DEFORMED", 1st. International Performance Biennial", (SCL)
- 2005 "An end as any other", inaugural exhibition Marte Gallery, (MVD)
- 2004 "Belongings", Museum of Contemporary Art, (MVD)  
"Urban Erotics", Engelman-Ost collection, (MVD)
- 2003 "Be right back", Cultural Center of Spain, (SCL)
- 2002 "In four bodies", Experimental Art Center Perreria Arte (SCL)  
"Fanny Larouche", Open city workshops, Toronto, Canada.

## ARTFAIRS

- 2011: ARTEBA, PINTA LONDON,  
THE ARMORY SHOW /
- 2010: ARTBO, ARTEBA, PINTA LONDON /
- 2009: ARTEBA, PINTA NEW YORK /
- 2008: ARTEBA, PINTA NEW YORK /
- 2007: ARTEBA

CURRICULUM

## AWARDS

- 2010 3<sup>rd</sup> award, International Santa Cruz de la Sierra Biennial, Bolivia.
- 2008 Platform award, Uruguayan Culture and Education Ministry, (MVD)
- 2004 First prize younger than 30 years, Municipal Annual Contest of Visual Arts, (MVD)
- 2001 First prize sculpture, "2nd Students Show", Montecarmelo Cultural Center, (SCL)



## DEDICATORIA

Quiero dedicar este catálogo a mi esposa. Chiquitina nada de esto hubiera sido posible sin tu ayuda e ideas, sin tu fe, paciencia, fuerza, empuje y amor todos estos años. Muchas gracias por la alegría de Cata y Olivia, lo mejor que haya salido de mí, y si así es, es gracias a ti.

## AGRADECIMIENTOS

Muchas gracias a Isabel Aninat y Javiera García-Huidobro por el entusiasmo, apoyo, críticas y comentarios. A todos en la galería, Laurita, Maca, Ivonne y especialmente a Milos por su ayuda en el montaje sin importar los horarios. A Cristián Fuentes por la comprensión. A Ernesto Muñoz por sus consejos y difusión. A Sebastián Varas, Rosina Cabrera, y Roberto Tyler por las cámaras. A mis padres, familia y amigos que siempre están cuando se necesita ayuda, para trabajar, comentar o cuidar a las niñas y por suerte también para brindar en las inauguraciones.

## CRÉDITOS

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