

SPATIAL EXTENSIONS, 2010

Spatial Extensions is based on the Cartesian principals of *res extensa* and *res cogitans*. The term *res extensa* translates to "extended thing" and in Descartes' substance-attribute-mode ontology, extension is the primary attribute of corporeal substance while *res cogitans* is an aspect of the nonphysical and cognitive. It defines extension as the primary attribute of materiality just as the primary attribute of the mind is consciousness. *Res extensa* is the concurrence of the term 'I think, therefore I am' and the world of extended material things. Descartes offered the idea that the subject determines and even subjugates the outside world, and not the other way around.

The Sculptures are aware of this mind/body dualism and deal with physical apprehension and cognition related to the experience of walking around the work as well as the collective presence they exert within the parameters of the particular room in which they are located. The installation endeavors to delineate bodies positioned within empty space and the notion that every real body is inextricably intertwined with the void. With this, spatiality is not just designated as the negative or a surrounding force in the arrangement of the sculptures.

In metaphysics, extension is the property of "taking up space". This exerts that any particular extension exists in more than one dimension. Tridimensionality is associated with epistemological realism and the Cartesian grid. In the structure of the panels, the reoccurring triangular form acts as the physical support based on mass-point geometry, used to assess three-dimensional planes. In this type of calculation, a single point is assigned an arbitrary mass enabling all masses in the query to be utilized efficiently in order to solve problems of space. Visually, the triangles act as pointers and intersections, and serve to position edges and throw angles around the room. The panels also form outlines wherein up and down indicate subdivisions of space and not orientation and form positions are located within a grid field. Furthermore, the triangles are sentient of the foundational differences between form and size in matter. They signify the distinctions between the elementary and infinitesimal triangles in which planes of surfaces in all types of matter are formed. These types of expansions tell apart one thing from another in the larger totality of a material world.

Within the installation, there is a certain economy in the utilization of the basic lever and gravitational fulcrum that serves to multiply the mechanical force and various degrees of movement of the painting substrate. In general, levers are a great novelty and can be used to exert a large amount of force over a small distance or a small amount of force over a great distance. Due to the pole, the work features deconstructive physical properties in that the apparatus may break down, move, transfer and translate in different ways depending on the context. In this way, the paintings can be easily removed from the support thereby rendering the sculptures into paintings that can be hung up on the wall.

Each panel in Spatial Extensions offers a certain autonomy while exerting it's own discrete objecthood.