

## The Quality of Certain Procedures

Certain images possess a warmth and seduction that inevitably invite us to immerse ourselves in their production process—one that might be altered by the ecstasy brought on by a couple of photographic and audiovisual images. This procedural traffic cultivates a singular aesthetic that represents those instants when the subject disrupts and absorbs an image. Simply put, what the other person sees seduces us, and what we see seduces the other person.

From that perspective, the frameworks within which a number of expository tales are edited in the Chilean capital deserve to be classified as no more than mere relics of an exhibition culture in crisis. Yet, in Nicolás Franco's project *Cortado en Pedazos* (Cut in pieces), the diatribe of his reflection is comprised by the very decisive and accurate nature of his exploration. For Franco, more than just expanding through various technical procedures, the image also vacillates upon all that it represents. Amid the many settings created by Franco, the perspective of the other is on full view, but it is an other who dismantles and creates tension out of the very landscape crafted by the artist.

On the other hand, the photographs, texts and etchings of *Cortado en pedazos* establish the gaze of the other from the alterity that questions and transforms the artist into a lecherous constructor. Before him the demands of all reality come together, creating layers out of the appearance of the diverse procedures he employs. But beneath all the manipulation of its interstices, the collection is transformed into an illusion at the service of the collective vision of this calculating, opportunistic society that succumbs to the empire of seduction and, at the same time, must contend with the obsolescence of certain reproducers of images.

Moreover, the artist works with certain ways of unfolding the gaze and the conscience because he has been subjected to the other. That gaze that focused visual sensibility is built from its own corporeal consciousness.

It might seem as if the photographs of Nicolás Franco intend to let loose a dizzying game, to exhibit the real through a principle of obstruction of that very same reality, and then toss it out toward alienation. Beyond the reversibility of these works, the alienation that opens its dimension denotes an aesthetic de-realization. Here, the fragmentation of these works starts at the recapitulation of an abstract, labyrinthine aesthetic in which each fragment operates independently yet, at the same time, forms part of a chain of temporal continuity, a singular narrative instant within this exhibition called *Cortado en Pedazos*.

**Rodolfo Andaur**

Independent Curator