

Tomás Nerci

Falsetto

December 17 - January 30th 2022

A performer is elevated by a round stage resembling the pedestal typically supporting a sculpture. Through the pressure exercised upon him by the empty space which is his surrounding, like an object, he appears undivided. This could be a photograph.

Separated from his environ as if by a thin glass or a compositional crop (there is no natural habitat other than the hotel room), the stage becomes a vitrine for ephemera and collectibles in the making. This could be an autograph.

Fearfully submerged in the orgiastic pleasure of being more than one, a composite, an impostor, he looks out through borrowed eyes at the monstrous hydra demanding to be mobilized. A sudden lack of auto-suggestion from within.

Imitative desire is the desire to be Another, or rather, the desire to desire according to an admired Other—a Mediator—confused with the desire to be Oneself (spontaneous and absolutely indifferent to the opinion of others). The inability to bow down to your own gods is suspended by the performer as Mediator while maintaining the illusion of the autonomous subject. Obsession—the subject as captive, the object as captive—is the impotence of an ego powerless to desire by itself.

Nervi in falsetto, nervous and false? Deferring content through effect; filling the pie, stuffing the turkey. The metaphysics of the universal belief that everything has a surface allows for the productive crossing of eclectic snobbism with executional diletantism.

The side that is turned away? **COMO** una rata que se escapa.

Falsetto is Tomás Nervi's first exhibition with Cucina. On view is a series of color photographs featuring the microphone Electro-Voice 635a; a letter from the eccentric falsetto singer and musical archivist Tiny Tim (possibly addressed to the filmmaker Jack Smith), and two metal sculptures—one referred to as "the stage," the other as "the cage."

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la cucina

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