

The hand is a mouth that engulfs the bird between its fingers. From caress to spanking, flat or concave, it touches, grasps, holds, and strikes the body of the other, whether it be furry, feathery, or skinned. It also rubs, claws, and smears the surface of paper or plywood to bring forth the image.

In the depicted scenes, the animal has a royal part, but it is often the object of contained violence. It arises from the act of capturing or taking hold, from the unequal balance of forces at play, from the difference in scale, and from contrast. The dog, attached by a chain, is subjected to the breath of its master, who keeps it captive. The master, by focusing their attention, fixates the dog within the frame, leaving only its head out of view. It enters the frame only sporadically. A sound signal allows the animal to leave, ending the video. The bird is sometimes held by the hand that serves as its pedestal, other times overturned and immobilized by the fingers that cover it. The dominant and glorious body of the athlete, diverted from a picture book, confronts the drawing of a deer in distress, the piled bodies of dead birds, and the carcass of floating cattle on the space of the page. In other drawings, the human body appears fragmented (lower face, hand, torso...). The animal body, on the other hand, is almost always depicted in its entirety, like the she-wolf of Saint-Bonnet en Champsaur, viewed from above, drawn in graphite on medium, cut out, and placed vertically. It appears strangely disjointed, suspended by a limb, almost stretched apart. The resting animal, cut out, stands out against the white wall. A spanking scene emerges from its skull, like a subliminal hidden clue within its fur. The peculiarity of the posture reemerges in a series of drawings outlining the contours of a sheep sitting on its hind legs, astonishingly slouched, but also in the stark shadows that distort the bodies, then break free from the rectangular support and the wall through cutting, finding true autonomy in space. The animal reminds us of our shadow, the part we accept... or not! The part we sometimes lose, sell, or let slip away. The construction of the images also speaks of constraint, mastery, and relationships of domination through close framing and black and white (maximum contrast). It's about entering the delimited space, holding or escaping it, but also, through the edges, freezing or thwarting movement. Control on one hand, escaping the control of the other. Envisioning the off-screen as the possibility of overflow. Setting limits solely for the pleasure of transgressing them.

The particularity of framing in Tristan Chinal-Dargent's drawings goes hand in hand with the decontextualization of the scenes. Few wide shots, no other references given unless he chooses to. The captured object is targeted, centered, and pinned on the page. As a result, the gaze is channeled. In the setup, the role of shadow is significant. As a shadow cast by the body, it suggests a ground and materiality or, conversely, totally dematerializes when it invades the space and constructs the form in negative through outlines. In the "Les modernes" series, Tristan Chinal Dargent juxtaposes male bodies imprinted, positioned in space by their shadow that betrays the presence of the ground, with shadowless animal bodies, and thus without real weight. Through ink, the shadow also acquires a structural function. It sometimes invades the surface to the point of flipping the image, creating secondary apparitions through optical illusions. The relationship of values is reversed, the interstices come alive and become complete forms. Their increased presence renews the interpretation of the work and brings forth potential from the void, whose source and influences can be sought in the East.

The recurring themes of fur, hair, feathers, nesting, and interpenetration in the depicted situations (jaws swallowing prey, mouth and sex, tubular hats of chanterelles, invaginations...) as well as in the forms themselves, reveal in the work of this very young artist the beginnings of a personal vocabulary that places the eroticism of contact at the heart of his reflection on art.

The other, whoever they may be, whether outside or inside, real or imagined, complementary or opposing, is precisely located at the intersection of trajectories connecting the mouth, the hand, the sex, and the eye. They are both the impulse that initiates movement and the objective to be reached.