

Runaway Horses unfolds like a collection of ink drawings. For his small-format works, Tristan Chinal-Dargent repurposes scraps of wood-cardboard, adapting to their dimensions. With a swift execution facilitated by his medium, he captures his subjects in a few strokes, distilling the essence before the ink dries. This dual technical constraint opens a creative space where he presents the horse, without any pretension to understand or analyze it.

In his desire to allow the animal its freedom, he maintains his distance, often avoiding eye contact. Moving through darkness, he feels his way, approaching without crossing the boundary between their two worlds. The horse is grazed by the brush, sketched humbly, with a respect conveyed through framing. The images line the wall like frames in a film, directing attention to the hooves, the shadow spread across the ground, suggesting the subject and action rather than explicitly displaying them.

Freed from the burden of the gaze, the horse is also liberated from the symbolic weight assigned to it from medieval iconography to popular culture as an accessorized mount in displays of prestige and power, in service to the rider's glory. The artist breaks away from these representations and their codes, achieving his own emancipation as well as that of the animal.

Mirroring these drawings appear views of the character portrayed by Marilyn Monroe in *The Misfits*. Treated with the same intensity, they offer a human counterpart to the axis of reflection displayed on the walls, adding elements that respond to the question of captivity and the instinct driving beings to desire freedom and revolt.