

## Bas Jan Ader Falls



Hanging off a branch  
Sitting on a chair  
Riding on a bike  
Standing in a lane

Falling in a lane with a building in the back ground, tall and erect.

Falling in the same direction as the wind blowing the hedges on either side.

Falling onto a trestle, a trestle from a table

just one, there is no other, no table top, no complete table.

Rather a half table with no top.

He is the other leg and table top united/combined, falling onto the other side, which breaks his fall.

He never gets up after the fall  
even though the films repeat endlessly  
they end each time  
each fall is singular and final

He sits on a roof top on a chair in Los Angeles and falls off the chair down the roof over the side of the gutter and on to the ground below.

In movement on the bicycle he falls into the body of the canal  
On the bike,  
he and the bike  
he and the chair  
he and the trestle  
fall over together

Hanging off the branch he falls also into water  
and ends with his face on the muddy bank between the plants

As he falls in the middle of the lane he lands in plants, as he does falling from the roof to the garden

Four situations each with their own conditions  
two falls into liquid  
two into plants  
three with an object to assist or break the fall

He  
hangs  
sits  
stands  
moves



He is in the suburb (house, fall 1 Los Angeles)  
the outskirts ( the lane with building in the distance, broken fall (geometric)  
the centre ( canal, fall 2 Amsterdam)  
the country side (river with trees)

As he stands and hangs, he takes  
his time to hesitate and adjust  
On the bicycle his arrival and movement  
are leisurely and smooth, and there is no hesitation.  
He sits on the chair on the roof, calmly hands on knees and  
proceeds to lean forward until he losses his balance  
and goes forwards and downwards across the slopping  
surface of the roof, hangs briefly from the gutter  
and allows his fall to continue to the plants below.

He stands on a flat surface  
sits on a chair on a slopping surface  
hangs with his hands from the cylindrical surface of the tree branch

He advances peddling on the bicycle  
passed an arched bridge down the sloping surface of the road,  
behind and passed a tree and the vertical structures of street lamps, to and over the edge of the canal bank  
passed the vertical surface of the bank wall into the water a metre or so below.  
The water reflects part of the structure of the bridge,  
the trees, lamps, the vertical wall before it is disturbed by his sudden arrival breaking its surface and reflections.  
The bridge is cut in the view.  
we see it as a letter C or an O or a mouth that says «oh, some one has fallen in».

As he falls from the roof the chair rolls behind and then over his rolling body, breaks on one side and while he  
continues to fall over the side, the chair finds a point of rest on it's broken back.  
We do not see all the house we see only a part or a partial view;  
a vertical chimney up to the top of the frame,  
the diagonal of some electrical cables above his head intersecting with  
the chimney on the left side of the image and the horizontal line of the roof  
where his chair is placed, on which he sits.  
These three elements frame his figure, a triangle within the rectangle of the film.  
The diagonal of the electric wire prefigures the direction of his fall  
as does the direction of the wind in the 'Fall (geometric)'  
when he stands alone in the lane which stretches and curves out of sight behind him.

What we do not see is:

how long he been sitting on the chair on the roof

how long he has been standing in the lane

how long he has been hanging from the branches of the tree

how long he has been riding his bike before arriving at the bridge and descending the slope to the canal,  
or how he arrives at these places.

Has he always been hanging from that tree?

Has he always been sitting on that chair on that roof?

Has he always been standing in that lane?

Are these falls the singularities from which a future light cone emits and a passed light cone projects?

Is this endless re-beginning of these eventual falls always the same point in time, always that singular moment anew?

Is that final fall from which there is no getting up always the same end, final and absolute?

