18. | The man without a Horse, movement 02





2004 - 2005, trilogy, France, 11 min, SD, 4/3, color, stereo.
Courtesy of the artist and Conrads, Düsseldorf.
Ed. of 5 + 2 A.P.

« L'homme sans cheval », 01, 02, 03
L'homme sans cheval se présente comme une trilogie autour de trois formes connexes de chute, physique, métaphysique, historico-politique. Elle s'offre comme une réflexion globale sur la condition précaire d'une humanité ancrée dans ses certitudes de maîtrise, mise en danger tant par un « principe d'indétermination », que l'on pourrait tout aussi bien appliquer à l'existence humaine comme forme de l'absurde, que par les options historiques qu'elle détermine et oriente dans cette illusion historiciste dénoncée par Popper : confronté à une destinée sans finalité, le pouvoir de l'homme vacille sur ses fondements.

mouvement 02
Un cavalier sans cheval erre dans un paysage semi-urbain. Seul. A pied. Les obstacles du premier mouvement ont disparu. Il n'y a plus de parcours, d'embûches, de confrontation. Il n'y a plus de cheval, ce symbole de force et de maîtrise, perçu comme média et écran entre l'homme et la simple réalité du monde. Le cavalier sans cheval s'est libéré de sa monture - qui est aussi son fardeau- s'est libéré du devoir de performance et de la peur de la chute. Il est devenu anti-héroïque. Le voici seul, livré à lui-même, livré à la réalité d'un monde qu'il va redécouvrir avec un regard neuf, innocent : le regard d'un enfant. Lunaire, il observe la nature avec un intérêt naïf, un intérêt désintéressé – sans arrière-pensée instrumentale de profit ou de performance. Retomber en enfance, semble-t-il exprimer, c'est échapper au monde, opter pour une stratégie de l'évitement, de la fuite, du refuge.
Son attitude, comme une réponse un peu idiote, provocatrice, inattendue, entre en dissidence au regard du monde, délesté du poids de la conscience de sa condition,

"The Man Without a Horse" 01, 02, 03
The man without a Horse is a trilogy about three types of fall: physical, metaphysical and historical-political. It offers a global reflection on the precarious condition of mankind convinced
of its powers of control, but also threatened - as much by a "principle of disinclination," which could equally be applied to human existence to explain its absurdity, as by the historical choices it determines and shapes in the Historicist illusion denounced by Popper: faced with a destiny without purpose, man's power falters at its foundations.

movement 02
A rider without a horse wanders through a semi-urban landscape. He is alone, on foot, the fences from the first movement have disappeared. There is no longer a course, no more traps or confrontation. There is no longer a horse, symbol of strength and control, perceived of as a medium and screen between man and the simply reality of the world. The rider without a horse has freed himself from his mount – which is also his burden – freed himself from the duty to perform and the fear of falling. He has become the anti-hero. Here he is alone, left to his own devices, left to the reality of a world that he will rediscover with a new innocent gaze: the gaze of a child. He observes nature with a naïve interest, a disinterested interest – without ulterior motives pertaining to profit or performance. Regressing to childhood, it seems to say, is a way of escaping from the world, opting for an avoidance strategy, a get away, a refuge. His attitude, like a provocative, unexpected, slightly idiotic response, is in disaccord in the eyes of the world, cut off from the weight of consciousness of one's condition, without the filter of society's demanding expectations, disobedient to the social

sans le filtre des attentes de la société exigeante, insoumis aux lois sociales de la compétence, aux contraintes du monde adulte et de la nécessité de devoir réussir.
…
Trouvant de l'attrait au précaire et au modeste, il rend inessentiel ce qui n'existe désormais plus pour lui – les idéologies, les politiques, la vérité-.
Il y a chez cet homme quelque chose de dérisoire aux confins de l'absurde, du burlesque, d'une vérité du non-sens, une manière de préférer la réalité au concept, le paysage à la politique, la contemplation à l'économie, la spéculation au pragmatisme. Et cette régression infantile, entre jeu, fantaisie, absence de profondeur métaphysique, semble se perdre dans un espoir vain de retour à l'innocence.

Marie Deparis**,** Paris 2007.

laws of competence, to the constraints of the adult world and the obligation to succeed.
...
Finding the appeal of the precarious and the modest, he makes the things that no longer exist for him inessential – ideologies, politics, truth. There is something pathetic about this man, bordering on the absurd, the burlesque, the truth of nonsense, a way of preferring reality to concept, landscape to politics, contemplation to economy, speculation to pragmatism. This childish regression, between play, fantasy and absence of metaphysical depth, seems to loose itself in the vain hope of a return to innocence.

Marie Deparis**,** Paris 2007.

Translation: Caroline Rossiter.

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" Man is the sole hero in his own history. History and politics for mounir fatmi
is always legitimated in the paths of the individual,
in the fight against all determinism. "

Marie Deparis-Yafil, 2009

exhibitions:

2022

Yesterday Was a Terrible Day - Casa Conti, Oletta - Solo show

2019

Metamorphosis - Annex of Athens School of Fine Arts - Expo collective

2018

The Day of the Awakening - CDAN Museum – Solo show

This is My Body - Art Bärtschi & Cie - Solo show

2015

I Love You - Fondazione VIDEOINSIGHT - Expo collective

Collection

Collection of the Stedelijk Museum -Amsterdam

2013

Le Voyage de Claude Lévi-Strauss - Institut Français - Solo show

2012

L'histoire est à moi ! - Le Printemps de Septembre - Expo collective

2011

Meeting Point 6: Locus Agonistes - Practices and Logics of the civic - Beirut art Center - Expo collective

Art Dubai - Solo show - Art fair

2009

Little Black Curly Hair - Kappatos Galerie - Expo collective

Looking Inside Out - Kunsternes Hus - Expo collective

2008

Lille Art Fair - Heure Exquise - Art fair

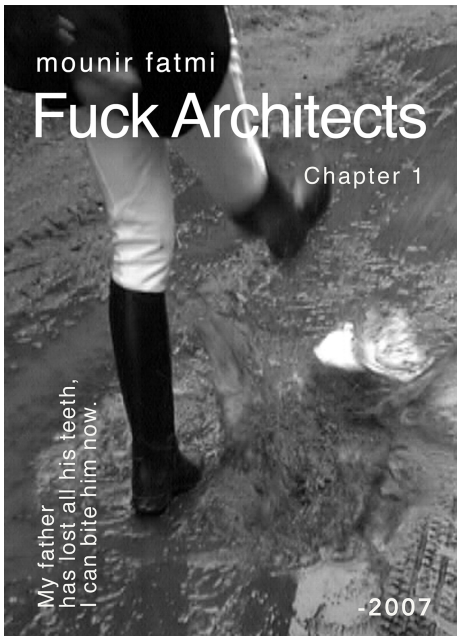
2007

Sans histoire - Musée Picasso - Solo show

J’aime l’Amérique - La Maison Rouge - Solo show

2005

Marokko kunst & design - Wereldmuseum - Expo collective



Fuck Architects: Chapter 1, SF Publishing, 2021

Just as ideas are part of a city being constructed passing through and beyond modern or postmodern thought; while ideas themselves are metaphorically an architectural construction; the helmets not only refer to the configuration of the city planning approach of the new postmodern megalopolises, they also evoke the inherent risks therein.

Ali Akay, 2011



The man without a Horse, movement 02

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disinclination, which could equally be applied to human existence to explain its absurdity, as by the historical choices it determines and shapes in the Historicist illusion denounced by Popper: faced with a destiny without purpose, man's power falters at its foundations.




The man without a Horse, movement 02

The serial repetition, on the edge of vertiginous, offers a succession of successful jumps. Up until now everything is fine... But, subsequently, the images take flight, at high speed and in all directions.

The man without a Horse, movement 02

His attitude, like a provocative, unexpected, slightly idiotic response, is in disaccord in the eyes of the world, cut off from the weight of consciousness of one's condition, without the filter of society's demanding expectations, disobedient to the social laws of competence, to the constraints of the adult world and the obligation to succeed.



The man without a Horse, movement 02

There is something pathetic about this man, bordering on the absurd, the burlesque, the truth of nonsense, a way of preferring reality to concept, landscape to politics, contemplation to economy, speculation to pragmatism. This childish regression, between play, fantasy and absence of metaphysical depth, seems to loose itself in the vain hope of a return to innocence.