

18. | The Man Without a Horse, movement 03



2004 - 2005, France, 30 min, trilogie (trois vidéos de 10 min), SD, 4/3, color, stereo.
 Courtesy of the artist and Conrads, Düsseldorf.
 Ed. of 5 + 2 A.P.

Collection of Stedelijk Museum, Amsterdam

« 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 03

Un homme (le même que dans le mouvement 02) sanglé dans une impeccable tenue de cavalier apparaît en haut d'un chemin, dans un paysage semi urbain désaffecté et humide. Ce cavalier « se met à donner des coups de pied dans un livre, qu'il repousse devant lui au rythme de la marche. Coups de pied violents, systématiques – comme une revanche ou un acte de dépit, on ne sait. »*

Ce livre porte un titre : Histoire. Mais quelle Histoire ce cavalier entend-il bousculer ou détruire ? Est-ce cette « construction fantasmagique (...) que l'on serait censé maîtriser, celle que l'on conquiert et que l'on plie à sa volonté »* ? Est-ce, comme l'écrit Hegel cette Histoire vécue comme « énergie, passion des peuples et, conjointement,

"The Man Without a Horse" 01, 02, 03

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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 03

A man (the same as in movement 02) dressed in impeccable cavalier garb appears at the top of a path, in a damp and deserted semi-urban landscape. The rider "starts to kick a book, pushing it in front of him as he walks along. Violent and systematic kicks - whether he does it out of revenge or pique, we do not know"

The title of the book is History. But what History does the horse rider want to strike out at or destroy? Is it a "fantastical construction (...) that we should be able to master, one that we conquer and shape at our will?" Is it, as Hegel wrote, this History experienced as "energy, the passion of peoples and, at the same time, a formless scramble of events" or is it thought of as a "progressive self-realization of spirit," a rationality whose purpose we do not know.

bousculade informe des évènements »* ou pensée comme « réalisation progressive de l'Esprit », d'une rationalité dont nous ignorerions la finalité ?

L'homme sans cheval 03 invite à tenter sa propre herméneutique. S'agit-il de dissiper les illusions de la notion de « progrès » historique, ou de penser au contraire qu'il faut croire au progrès historique comme une idée directrice « pratique », refusant de voir notre propre histoire nous échapper, œuvrant en vue d'un état futur et meilleur de l'humanité ?

Est-ce la « fin de l'histoire » ? Dans ce geste rageur d'un livre détruit et traîné dans la boue, semble s'affirmer le refus d'une Histoire comme « justification de tous les sacrifices », « principe d'arbitraire et de terreur », la résistance à cette Histoire qui « suggère un autre royaume, dogme sans fondement qu'on se verra imposé par ceux à qui le dogme profite »***. « L'homme », postule mounir fatmi à la fin de la vidéo, « est le seul héros de sa propre histoire ». Postulat existentiel auquel ne saurait s'opposer aucun déterminisme. Mais l'individu résistera-t-il à l'Histoire ? Si assuré dans son pas, si acharné dans sa destruction, à la fin pourtant, l'homme s'effondre dans la boue.

Acte de résistance, cette destruction du livre sonne comme l'affirmation de la liberté humaine dans la prise de conscience de son aliénation et l'acharnement à échapper aux déterminismes. Mais la liberté, *in fine*, n'est jamais que le pouvoir de résistance à la mort, comme une réalité ontologique indépassable qu'il s'agit toujours de reconquérir.

Marie Deparis.

vidéo distribuée par Heure exquise ! www.exquise.org

The man without a horse 03 invites you to form your own interpretation. Is it to disperse the illusions of the concept of historical "progress" or, on the contrary, to think that we need to believe in historical progress as a "practical"™ guideline, refusing to see our own history getting out of hand, and working towards a better future for mankind?

Is it the "end of history"? The angry gesture of a book being destroyed and dragged through the mud appears to confirm the rejection of a History as "a justification for all sacrifices," and the "principle of arbitrariness and terror," a form of resistance to this History that "suggests another kingdom, an unfounded dogma imposed by those who benefit from it". "Man," mounir fatmi tells us at the end of the video, "is the sole hero of his own history." No determinism can oppose such an existential postulate. But will the individual resist History? Despite the confidence of his steps and his determination to destroy, in the end, the man nonetheless collapses in the mud.

An act of resistance, the destruction of the book may be seen as an assertion of human freedom as man grows aware of his alienation and his relentless effort to escape determinism. But, in the end, freedom is simply the power to resist death, like an impassable ontological reality we have to conquer again and again.

Marie Deparis.

Translation: Julien Castel, Suzan Leclercq.
Editing: Caroline Rossiter.

" A man wearing a riding habit appears at the top of a road. He is kicking a book, time and again. The title of the book is: The History. But which History is it that the rider has decided to overthrow or destroy? Is it the end of the history? "

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

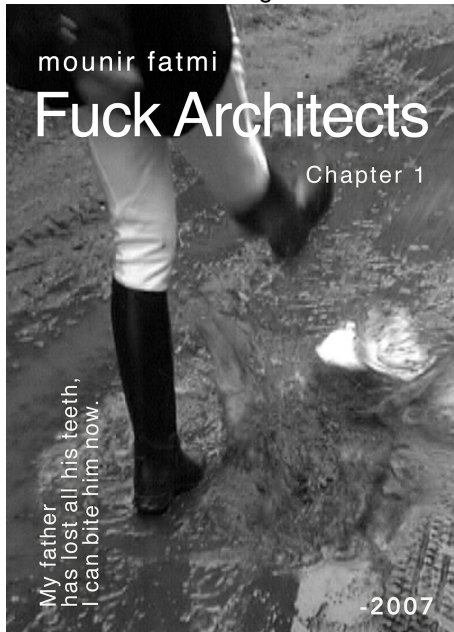
2007

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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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 lose itself in the vain hope of a return to innocence.