18. | The man without a Horse, movement 01





2004 - 2005, trilogy, France, 10 min 30, 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 01
Aux images de courses de chevaux, de sauts d'obstacles, se surimpriment dans un montage répétitif des vues de sculptures monumentales de chevaux. L'univers de la compétition hippique semble ici fonctionner comme une sorte de parabole, nous mettant sur la piste de la relation mythologique de l'homme et de la nature, d'une symbolique de la maîtrise de la monture, pourtant force, puissance, vitesse, héroïsme. La répétition sérielle jusqu'au vertige offre une succession de sauts d'obstacles réussis. Jusqu'ici tout va bien…
Mais, dans un second temps, les images s'emballent, à toute vitesse, dans tous les sens, le montage en « cut » saccadés superpose images de sauts, de conquérants, d'obstacles… puis de chutes de cavalier comme une fatalité, comme si la maîtrise de la nature, de l'animal n'était qu'une illusion, et qu'inévitablement, d'une manière ou d'une autre, on chute face à l'obstacle. Simple faiblesse physique ou échec de l'intelligence face au hasard, ou encore du projet cartésien de maîtrise et de possession de la nature ? A

"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 01
Images of horse racing courses and show-jumping overlap with views of monumental sculptures of horses in a repetitious montage. The world of show-jumping seems to function as a sort of parable here, setting us on to the mythological relationship between man and nature; the symbolic control implied by the mount; the strength, power, speed and heroism. 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 staccato montage superimposes images of jumps, triumphant riders, fences... then the fall of the rider, like an inevitability, as if control over nature and of the animal were just an illusion, and unavoidably – in one way or another – we fall when faced with the fence. It is down to simple physical weakness, intellectual failure when faced with chance, or even a Cartesian plan to control and possess nature? But for a few centimetres, the rider would have cleared the jump... And so comes the necessity, without a

quelques centimètres près, le cavalier aurait sauté l'obstacle sans encombre…
Alors advient la nécessité, sans doute plus éthique qu'ontologique, de se relever malgré tout, de « ne pas regarder derrière soi », de continuer à avancer.

Marie Deparis**,** Paris 2007.

vidéo distribuée par Heure exquise ! www.exquise.org

doubt more ethical than ontological, to pick oneself up despite everything, to "not look backwards" but to continue to advance.

Marie Deparis**,** Paris 2007.

Translation: Caroline Rossiter.

" The man without a Horse is a part of a trilogy
about three similar kinds of falls: physical, metaphysical and historical-political. "

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

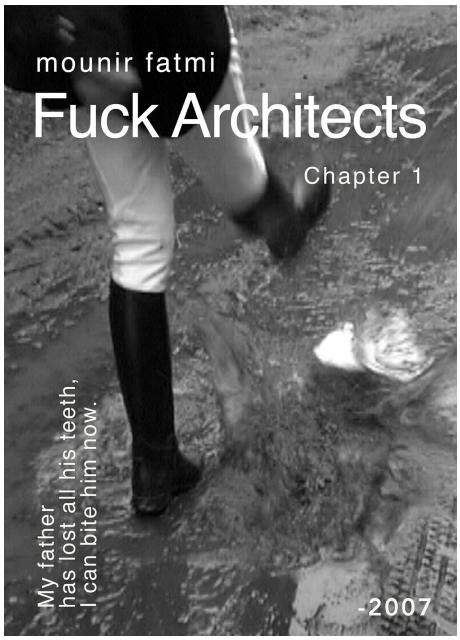
2007

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

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.




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.