

The title of your project inspired me in the sense that its problems are central to the world's regulations. Isn't it complicated to exchange, even for a moment, without the discussion addressing the issue of money?

For your open call for projects, I wanted to think about a machine that puts things back to their simplest expression. An ultra simple machine, using basic mechanical principles whose comprehension is accessible to the greatest number. Its simplicity is opposed to the complex model of technologies (ultra-complex algorithms of which very few know only the definition, for example). The control society born with recent technologies exerts itself above all on the thought and the commercial desire to control the actions. It wants to influence the desires in order, above all, to "take the money" from those who own it, even if very little.

The lust for other people's money justifies all the processes that always flower at the border of legality, when they do not cross it.

Just after the Second World War, Pier Paolo Pasolini announced that he became anti-consumerist because he refused to be buried under all layers of marketing... The awareness of the existence of these processes can help to fight the model imposed on us and change things.

To illustrate a complex subject, I propose a simple installation/ machine, derisory, composed of recovered elements (no money was necessary for its realization). There is a globe, driven by a belt connected to a small electric motor that makes it run at a speed that can be adjusted. Suspended on a tray, there is a head representing an observer, himself above a small pile of books. The machine is operated by the spectator with an on/off switch.

On the globe, I transcribed Albert Camus's "Stockholm Speech" when he was awarded the Nobel Prize for Literature in 1957 (reproduced below). This major text, which talks about global solidarity, generosity, etc. does not mention the issue of money. This may be the answer to the problems associated with monetary systems: It is not by talking about money that we will solve the problems inherent in it, but elsewhere.

In the near distant, there is a suspended tray on which is placed a head symbolizing . He himself dominates a lot of important books that he has nourished himself. She invites the viewer to identify himself, to take his place and to reflect.

This little staging is activated or not by the passerby, the audience.

More generally, this installation refers to a period when «DIY» was enough to shine. There was a time when bartering had a bigger place. Today, barter is less practised, but it is interesting to consider that the best escape from monetary systems, from taxation systems, is barter, the first trading system of humanity.

explanations & depictions

Here is a general view of the installation called «the Stockholm speech». The dimensions are approximately 100x100x200cm. You can have a look at the following 60 sec. video: <https://youtu.be/wActQxzUhc>



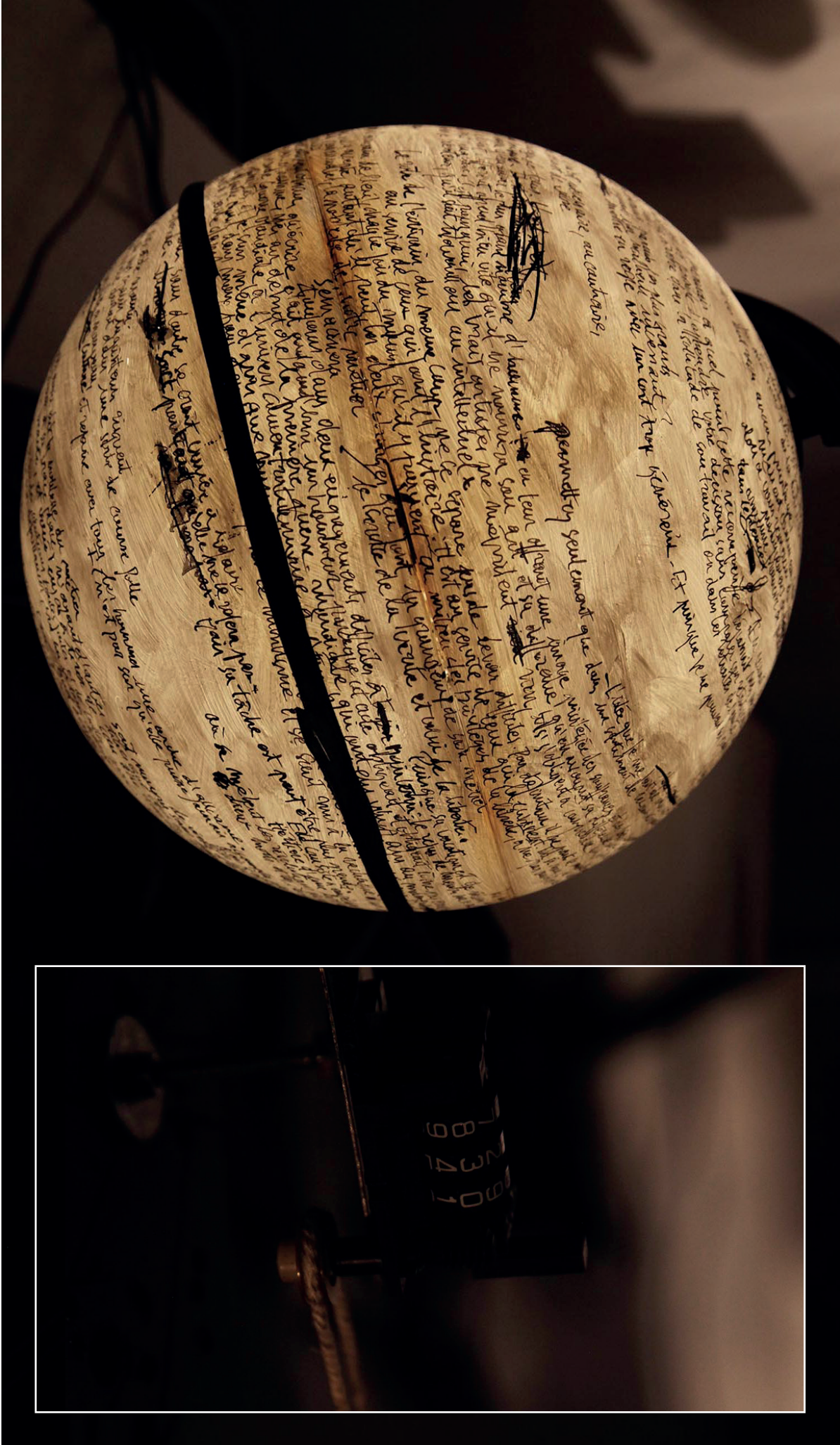
explanations & depictions

the globe is rotating and its speed and sense can vary depending on the purpose. (for example you can decide to have it run quickly to finish with a mediocre period as quick as possible or you can have it run into the opposite way to come back to a time where we could refix things nicely, etc.)



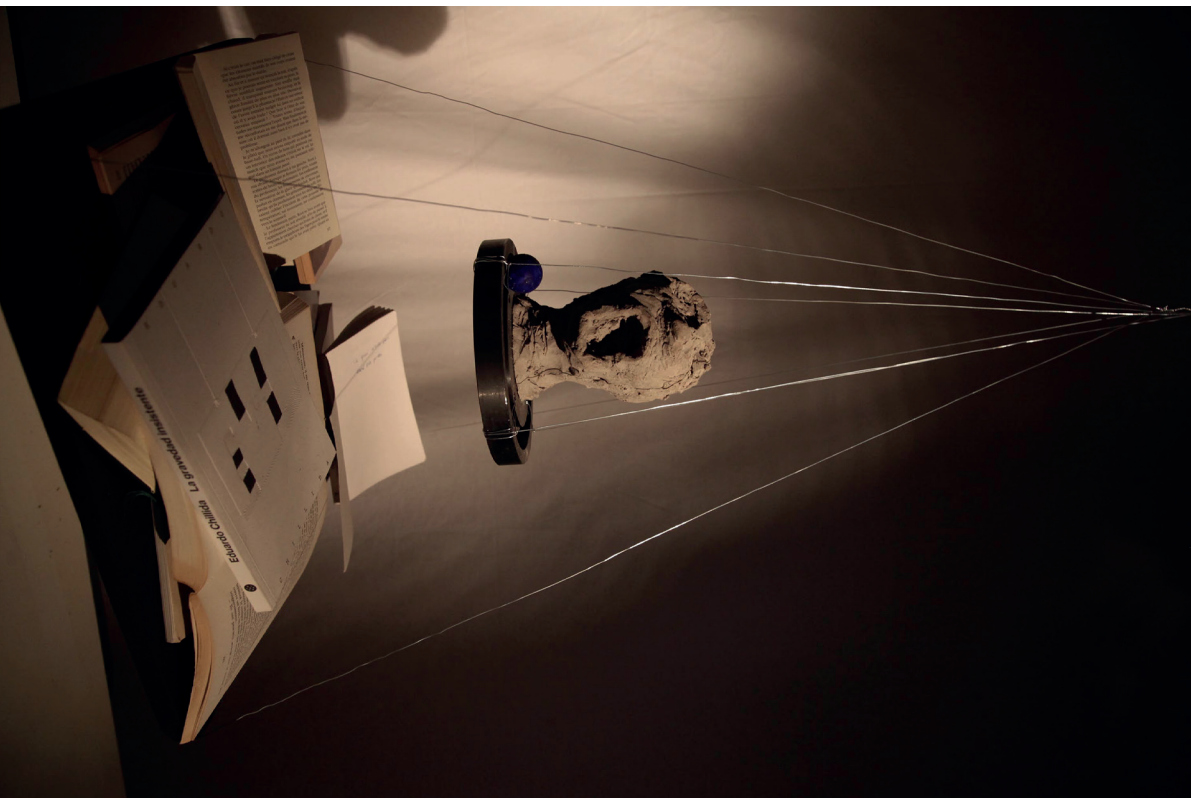
explanations & depictions

On the globe is written the Stockholm speech by Albert Camus in full length. The original recording is broadcasted while the machine is working. (as well as on the video). You can have access to the full speech in french and english here: <https://www.nobelprize.org/prizes/literature/1957/camus/speech/>



explanations & depictions

Associated to the globe is a clay head suspended on top of some historical great writings, also rotating. The head is a metaphorical representation of the observer, the philosopher or the pragmatic, for which the viewer, the spectator can associate.



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FORMATION/

- 1992, diplôme de l'ESRA (École Supérieure de Réalisation Audiovisuelle)
- 1986, Baccalauréat
- 1982-1983, apprenti et stagiaire lutherie, Philippe Bodard, Besançon.
- 1980-1982, cours libre à l'école des Beaux-arts de Besançon.
- 1976-1978, 1er cycle, Conservatoire régional de musique de Besançon, classe de guitare.
- 1973, atelier de calligraphie japonaise, Musée de beaux-arts de Besançon.

EXPOSITIONS PERSONNELLES/

Studio 10 - Paris (2021) / Galerie Ars Nova - Marseille (2018) / Galerie Caroline Tresca - Paris (2015) / Espace Miramar - Cannes (2014) / Galerie l'entrepôt - Monaco (2014) / Artisse - Valbone (2013) / Fréjus, Le clos des roses (2013) / Le moulin à lire - Grasse (2012)

EXPOSITIONS COLLECTIVES/

CIAC (Centre International d'Art Contemporain) - France, Carros - (2019) / Galerie A l'écu de France (Galerie Municipale) - France, Viroflay - (2019) / UMAM - Nice - (2018) / Swiss Art Space - Suisse, Lausanne, (2017) / Moniker Art Fair - Angleterre, Londres, (2017) / Le Mas d'artigny - France, Saint-Paul de Vence (2014) / Festival d'Art Contemporain (2013) - France, Bonson (06)

EXPÉRIENCE PROFESSIONNELLE/

1982-1989 / Création et direction de « nnn promotion » et « macadam boulevard » co-crédation et co-direction de « ICRV », sociétés de promotion et production de concerts et tournées en France.
1986-1991 / Co-crédation de « ff accoustic », conception et production d'enceintes acoustiques.
1990-2002 / Assistant-caméra puis caméraman puis directeur de la photographie free-lance film et vidéo.
1991-1996 / Réalisateur de court-métrages, films publicitaires et vidéos musicales.
1994-2008 / Création et direction de « Picture house productions » à Londres et de « Romeo echo films » en France, (sociétés de production de films publicitaires, documentaires, courts-métrages et vidéos musicales).
2004-2008 / Création de « machine », agence de publicité ('boutique créative') France, Angleterre et moyen-orient.