



GÉRALD FOLTÊTE

Portfolio 2025

Curated by Grégoire Prangé

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Fifteen days and all the others

Sometimes, the full force of a symphony is found in its first stave, and even the first note played. The novel is already sprouting in the first letter placed on paper, and as the ink dries, unfolds the story it carried. The monumental canvas was already an image when, for the first time, the brush touched its immaculate surface. Similarly, Gérald Foltête's work is found entirely in the first texts and sketches that he scribbled inside a notebook, while he was in the hospital for a stay that was to profoundly alter his life. On the pages, he explored the meanders of his inner-self, questioned his thoughts: they jostle in a tired, although constantly boiling mind.

"Less and less ideas, less and less of everything, more and more emptiness." This is what can be read on the pages of the notebook. Next to it, there are references to music, to outsider art and a need to clear his mind, and to go deeper: But above all, in the midst of all these notes, the birth of a program. On leaving the hospital, Gérald Foltête quits his job and begins the mission he had set for himself, which will lead to another and yet another, until today, and again tomorrow. This episode he describes as a third birth, as the step stone to a path with an inaccessible end, lastly like the discovery of a new freedom, which is articulated by obsessions and nourished by dreams.

The fortnight has been going on for fifteen years now, and Gérald Foltête's work remains faithful to its early phases, constantly exploring new directions while pursuing his inner quest, for a better understanding of oneself and one's relationship to the world.

We constantly move from the inside to the outside, from drawing to sculpture and from text to music. The scores become landscapes in motion; monuments of literature, monochrome screens; heads, worlds; dreams become dust; everything is symbol, remedy and poetic recall.

This presentation illustrates the different paths of his work evolution. They make it possible to approach the richness and constancy of his research, the permanence of his wondering, doubts and convictions.

The work of Gérald Foltête is a perpetual rebellion, a punch in the face of violence and pointlessness, but also a great delicacy, a hope nourished by the power of creation.

Grégoire Prangé



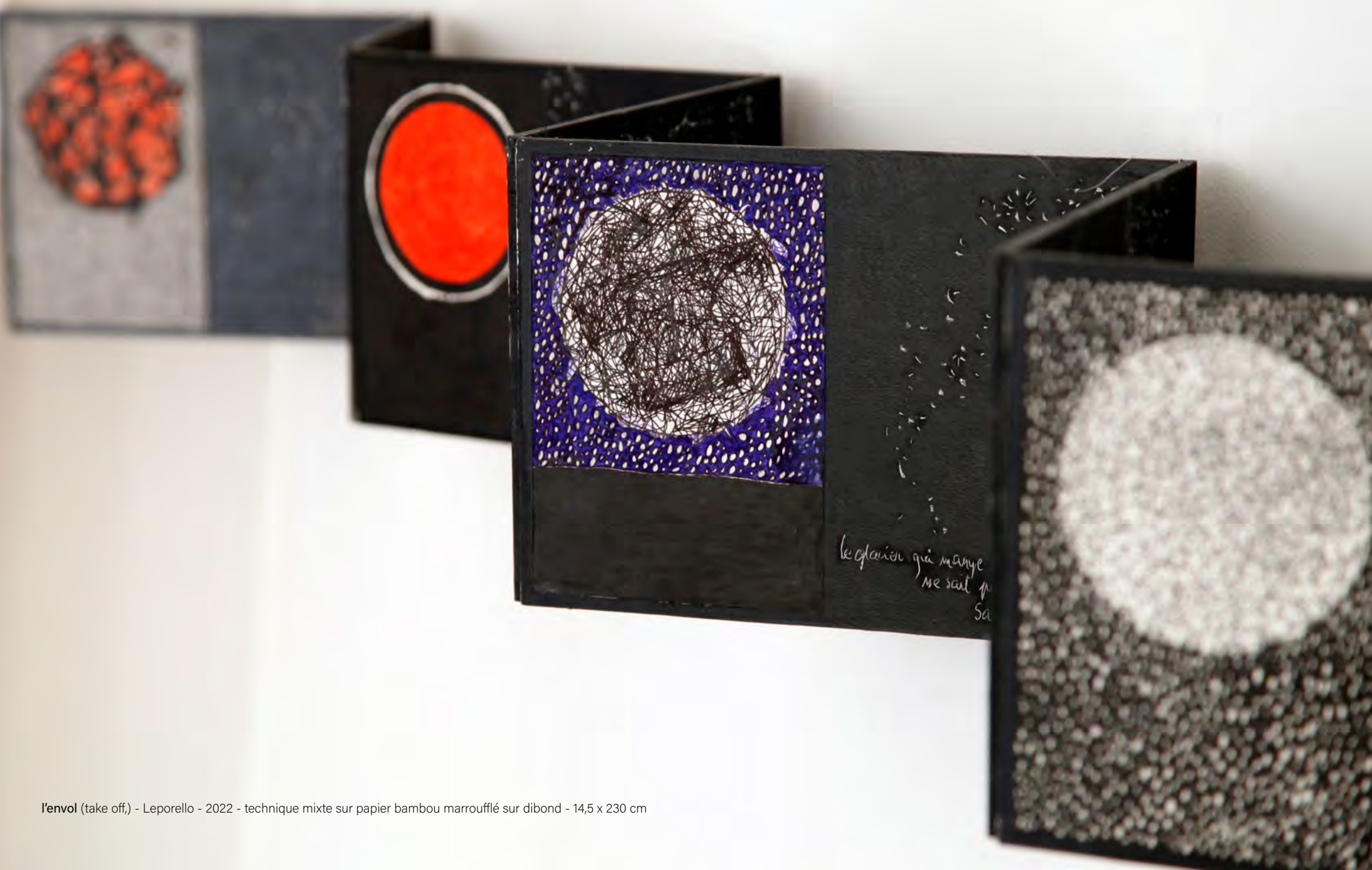
inside

- ? How long the head spinning?
- ? How long in the hospital room?
- ? How long doing nothing?
- ? How long before going-crazy?
- ? How long before Salma arrives?
- ? How long before you desire something?
- ? How long before the end?

Gérald Foltête wrote these questions in a notebook while he was interned at the Mount Lebanon psychiatric hospital in Beirut. Tossed on paper, words rub shoulders with diagrams and drawings, sketches that express a need: that of capturing the flow that escapes and self-prints, and to extract artworks from it.

The first ones are intimate settings, heads – 14, as many as the days spent in the hospital – whose face is the thoughts that run through them. These inner worlds return regularly in his work, become planets and landscapes, become 8 billion heads with diverse expressions, lives that are written to the rhythm of the words that are spoken, become the waves of time that stretches and chips away in thousands of days past, that millions of ants eat as they climb the mountain.

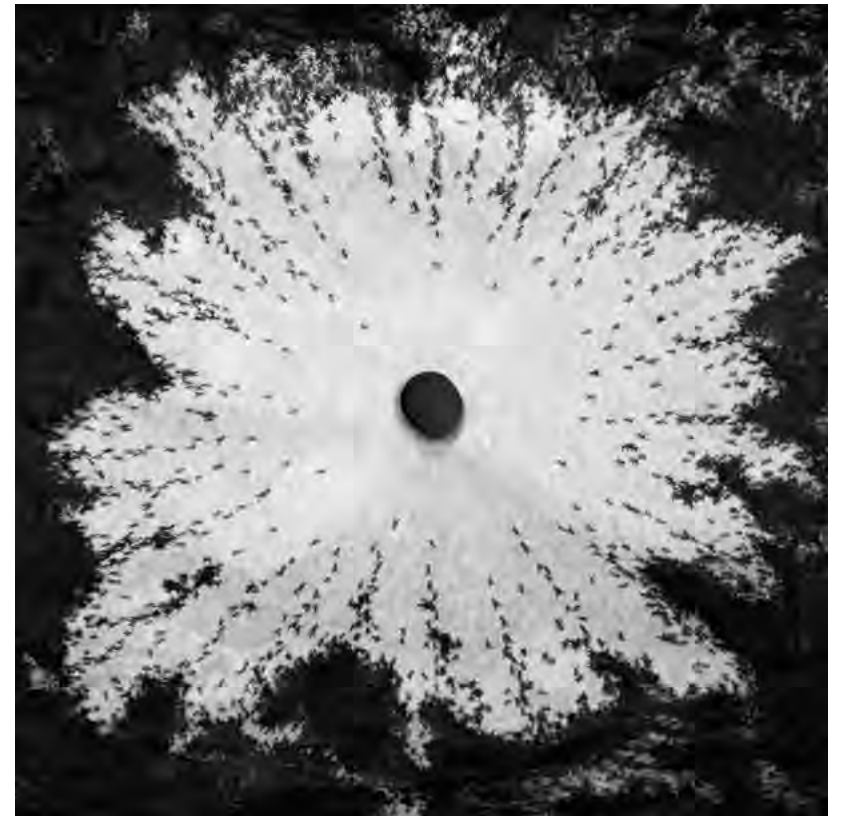
In his works, he seeks to enter inside himself, to address his torments and his impulses of life, to explore the remains left behind by intelligence and demons, planted in the depths of memory, to the rhythm of the metronome of our lives. Artistic creation is then like a gateway to the unconscious, while becoming the bridge that rushes outwards, and toward others.



l'envol (take off,) - Leporello - 2022 - technique mixte sur papier bambou marroufflé sur dibond - 14,5 x 230 cm



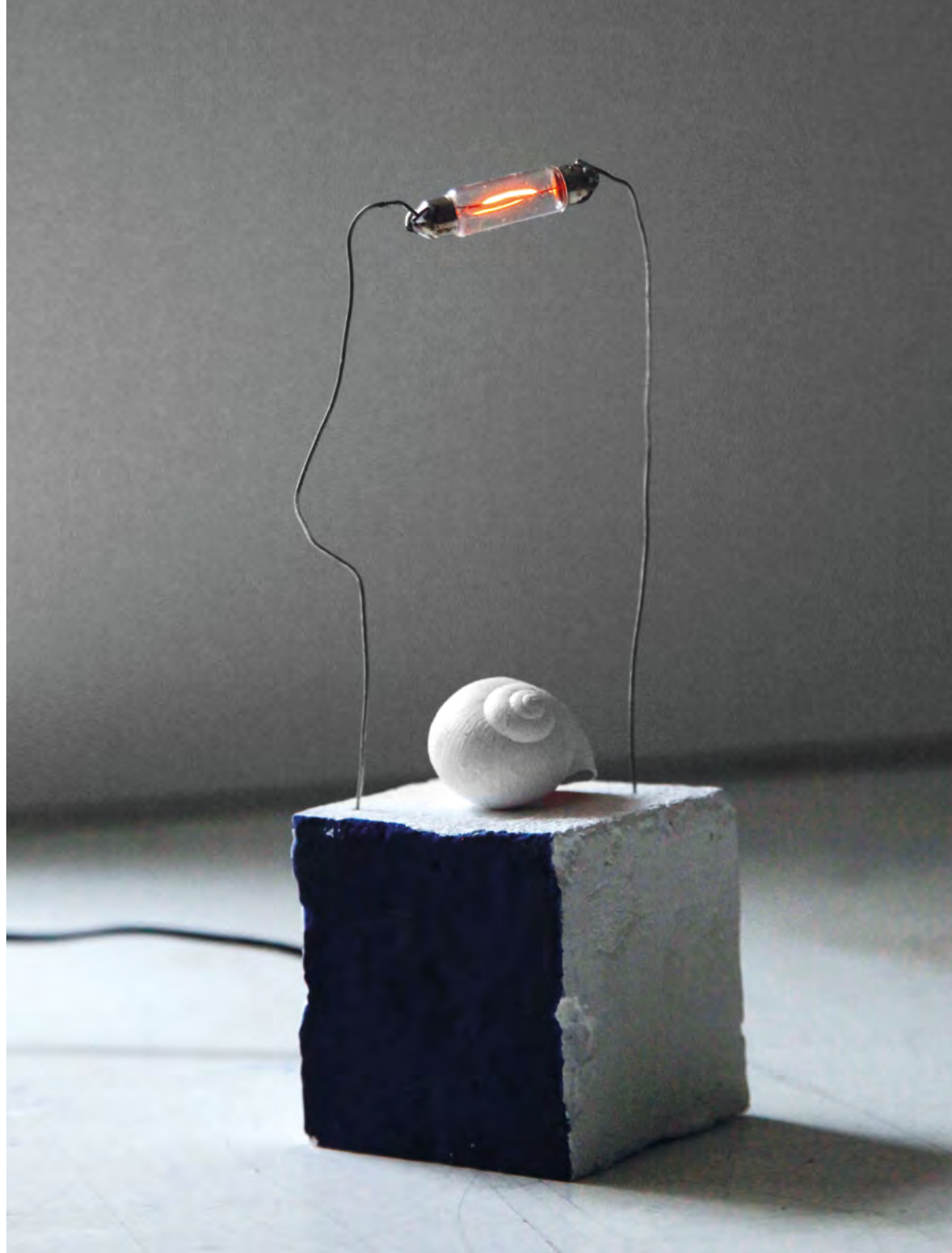
14 jours pour s'envoler n°4 & 3 (14 days to fly away #4 & 3) - 2009 - Encre de chine et huile sur toile - 120 x 80 cm



Les dévoreuses de temps ne sont jamais seules (Time eaters are never alone) - 2020, Roche, encre de chine sur papier japon - 12 x 90 x 90 cm



Escargot métaphysique (Metaphysical snail) - 2019 - technique mixte - 26 x 7,5 x 6 cm





? where are we going ?

In psychology, the presentation of a problem is often disarmingly simple. It is most commonly framed as a single question. The answer or solution to this question is usually just as straightforward, even obvious.

But as soon as it comes to implementing this apparent simplicity, things become extremely complex. The simple connections linking the problem's statement to its solution are disrupted by interfering agents. The application of the solution, which should be instantaneous, can sometimes take an incredibly long time; in some cases, an entire lifetime is not enough.

"Where are we going?" is a simple question that prompts more or less complex answers on societal issues. This series of works invites viewers to reflect and engage in dialogue.



? Où allons-nous ? (?Where are we going?) - 2023 - Encre de chine sur papier bambou, marouflé sur toile - 30 x 480 cm

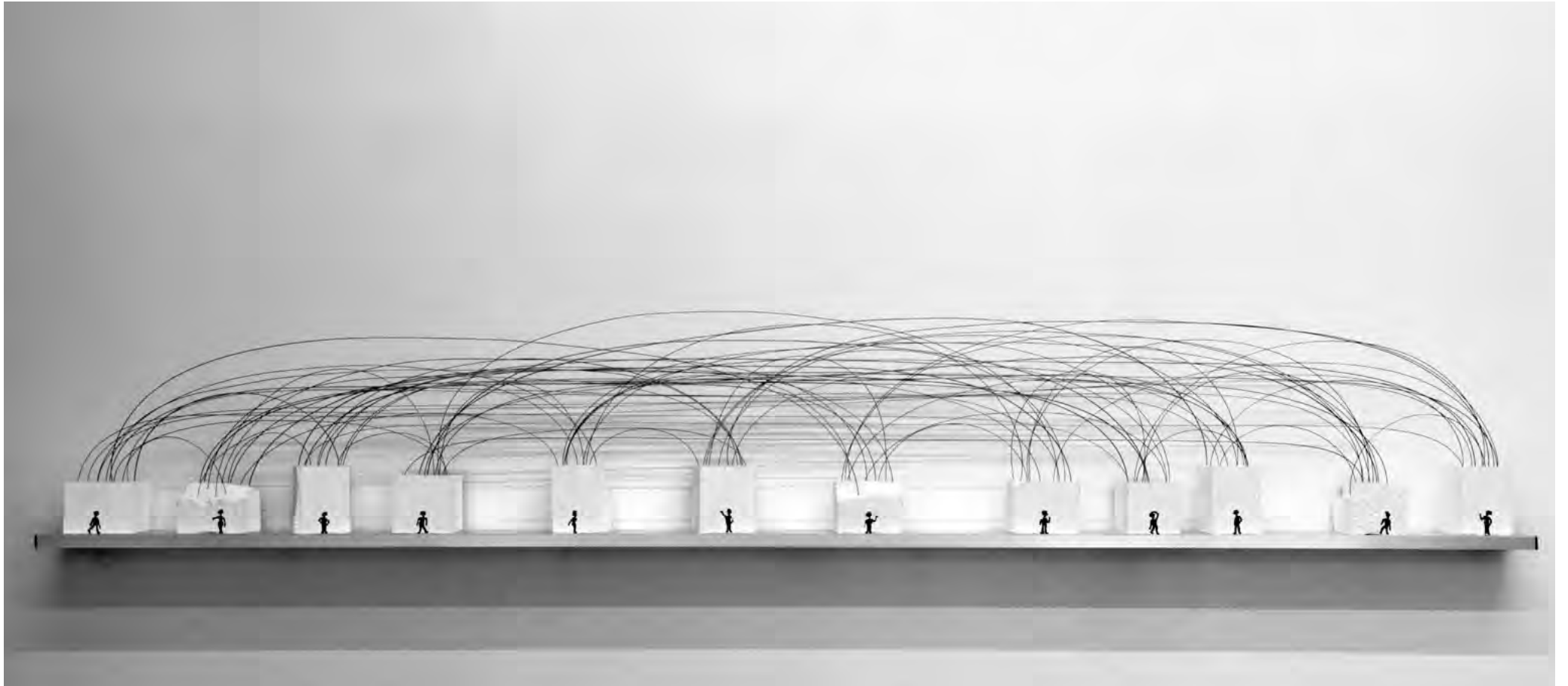


? Où allons-nous ? n°2 & 3 (?Where are we going? #2 & 3) - 2023 - Encre de chine sur papier bambou, marouflé sur toile, (2x) - 30 x 40 cm

Les racines sont au fond du lac n°3 & 4 (The roots are at the bottom of the lake # and 4) - 2023 - Encre de chine et pastels sur papier japon marouflé sur toiles, graphite et pastels - (2x) 36 x 46 cm



Totems sans tabous (totems without taboos) - 2023 - technique mixte - dimensions variables



Tous connectés, tous isolés (All connected, all alone) - 2023 - Encre de chine, acrylique sur bois et corde de piano - 34 x 198 x 10 cm



L'amour fou II (Mad love II) - 2023 - bois recyclé, serre-joints, encre de chine - 34 x 198 x 10 cm



Connections

As a whole, connections—whether direct, evident, or more subtle—form the foundation of what keeps humanity grounded in sanity, and the vine is a beautiful illustration of this. It carries a wealth of stories and remains a realm of possibilities. It is part of both the collective conscious and unconscious. Visually, from its roots to its shoots, it represents a network of connections, a metaphor for its language as well as the myriad commercial, cultural, and spiritual exchanges that have shaped its history.

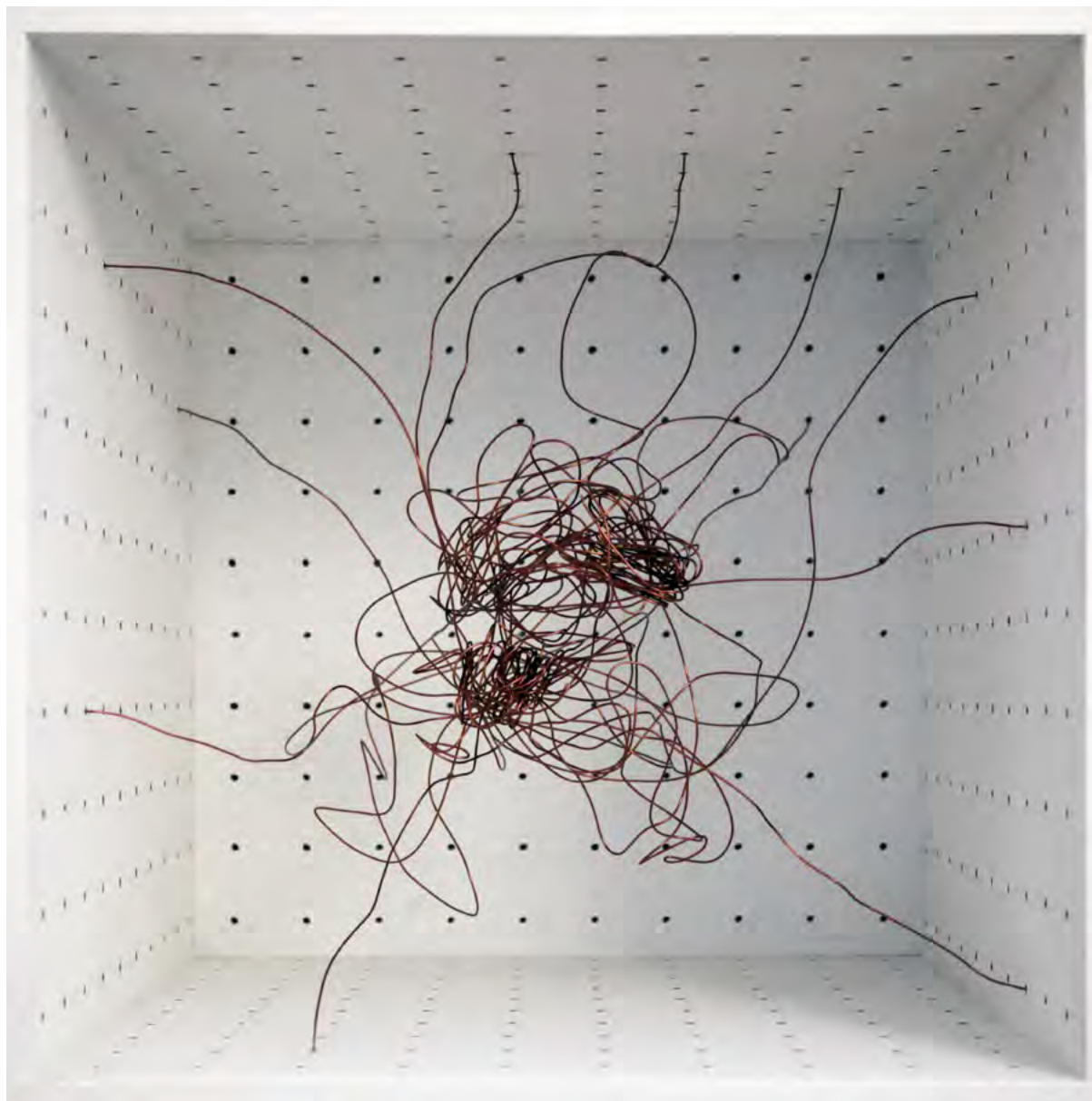
Like the vine, nature offers numerous examples of connections—trees, roots, rivers, neurons, and more—that have always served as sources of inspiration for the human mind, whether emotional, cultural, technological, or symbolic.

Les imaginaires s'enracinent au ciel n° 4

(Imaginaries take root in the sky #4) - 2022

Encre de chine sur papier bambou marrouflé sur toile, huile, encre de chine
80 x 80 cm





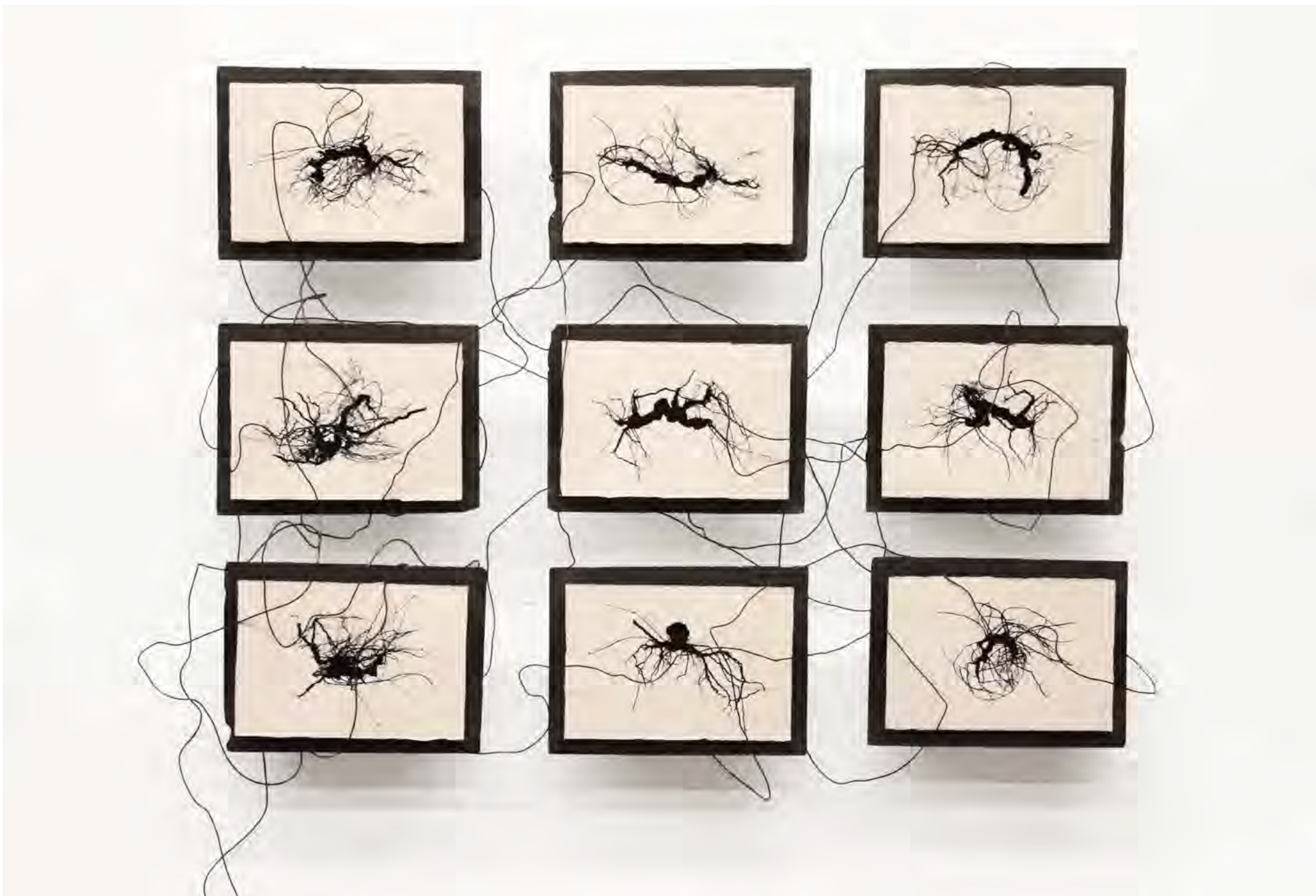
Central connections - 2018 - Acrylique sur bois et fil de cuivre - 50 x 50 x 50 cm



Oxydo expansion - 2024 - technique mixte - 43 x 26 x 26 cm







Connexions centrales - 2024 - Encre de chine sur papier Arches, bois recyclé, ardoise, fils de cuivre, ampoules tungstène - 66 x 76 x 7 cm



Résurgence - 2024 - encre de chine sur papier tissé, acier, terre et terre cuite - 43 x 17 x 17 cm / **Reunion** - 2024 - Terre chamottée, terre et avocatier - 75 x 40 x 40 cm



Nature morte (Still life) - 2025 - Terre chamotée, bois recyclé - 100 x 180 x 90 cm



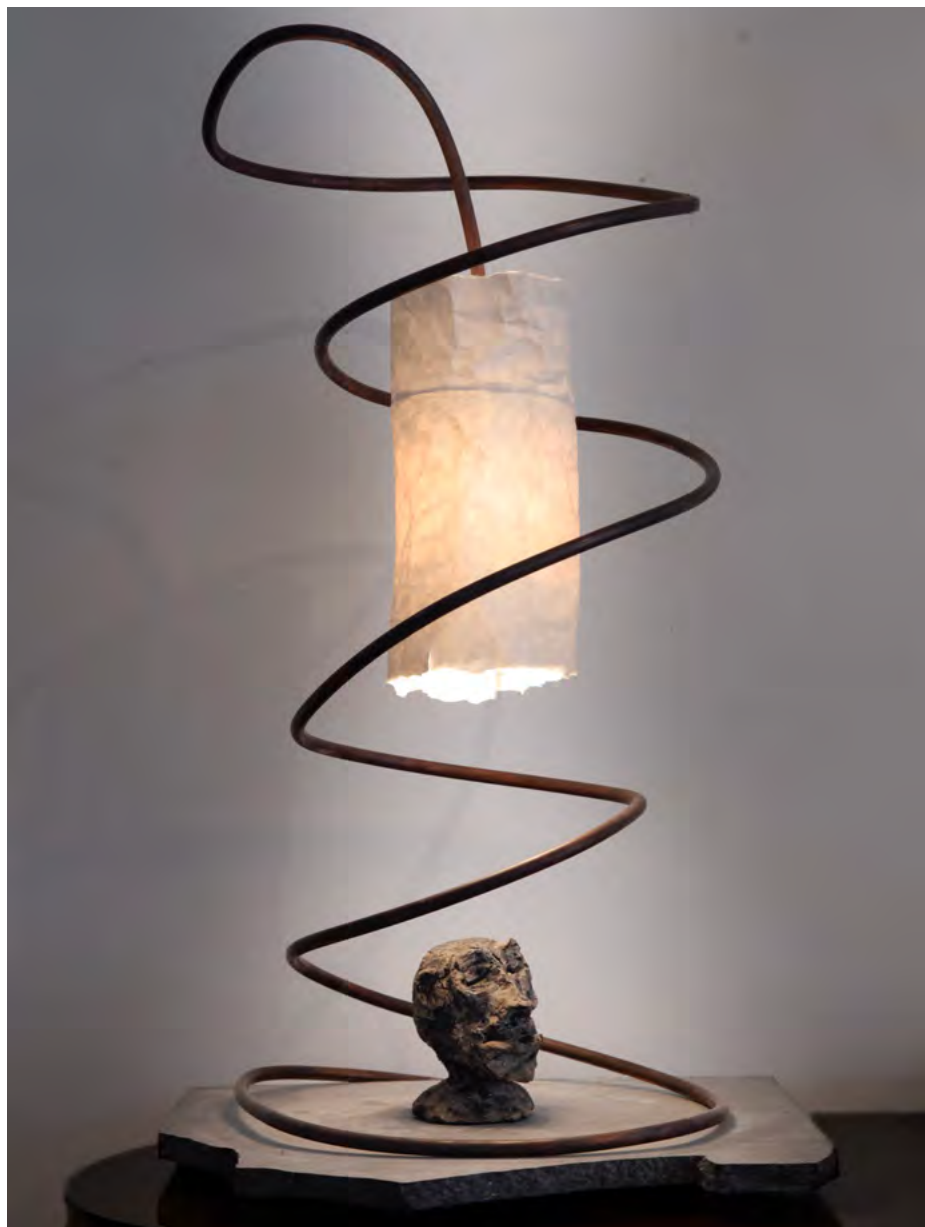
L'amour fou III (Mad love III) - 2024 - bois recyclé, terre chamottée, racines - 39 x 45 x 34 cm



L'amour fou I (Mad love I) - 2024 - terre chamottée, métaux - 41 x 42 x 20 cm



Têtes (Heads) - 2024 - roches calcaire, encre de chine sur papier Arches, lampes tungstène - 16 x 165 x 20 cm



Tourbillon - 2024 - terre chamottée, granite, cuivre, papier bambou - 90 x 50 x 50 cm



monuments

There are Antonin Artaud, Mikhail Bulgakov, Albert Camus, Stig Dagerman and Fyodor Dostoevsky, Johann Wolfgang von Goethe, Nicolas Gogol, Victor Hugo, Yôko Ogawa and François Rabelais, Arthur Rimbaud and Vincent Van Gogh, Virginia Woolf and Stefan Zweig.

There are the monuments of literature and their iconic texts: *The Master and Margarita*, *Diary of a Madman*, *The Pool*, *Our Need for Consolation Is Insatiable* and *Twenty-four Hours in the Life of a Woman*. *The Waves*, *The Brothers Karamazov* or *The Drunken Boat*. There is *Avec Moi Dieu-le-Chien* and *Pantagruel*, *The Player*, *the Idiot* and *A Gentle Creature*. The famous *Letters to his brother Theo*, *The Myth of Sisyphus* and *Banquet Speech*. *Notes from Underground*, *The Sorrows of Young Werther* and *The Blue Flower*.

There are these volumes, multiple times printed, which among others have shaped history and all the letters that compose them, fragments of an immense code that only makes sense once assembled. There are all these fragments and then the hand that copies them, one by one, tirelessly on large canvases, in black ink. The hand that copies and the mind that calms down, as the lines are superimposed, seeking inspiration in the fragmentation and re-composition of these books for him, the founder, while trying to embrace the complexity of human relationships. This meticulous and obstinate activity is an integral part of Gérard Foltête's practice, of his work, and also of his life balance. Over the past fifteen years, he has copied dozens of books, but has also counted the 29,967 days of a woman's life, and the hundreds of code lines that permit the digital storage of black and white photographs.

Thus assembled on the same space, in the same block which we can kiss with a single glance, these multiple symbols convert into an image.



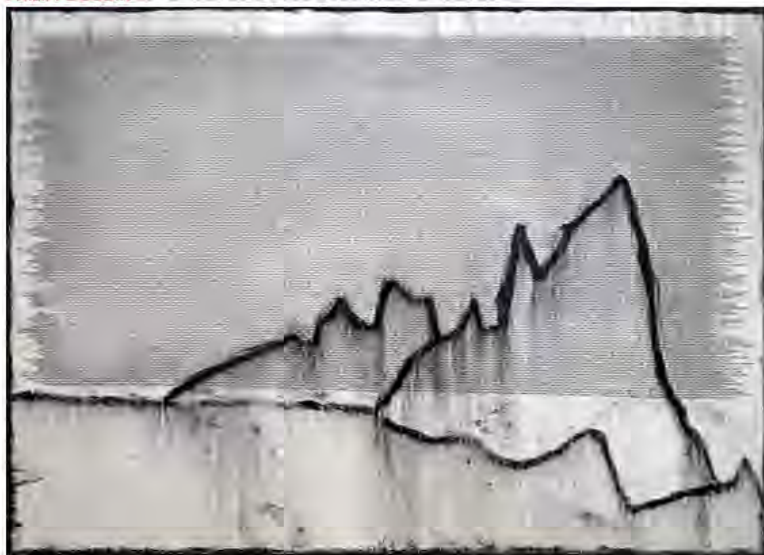
Le discours de Stockholm, A. Camus (The Stockholm speech, A. Camus) - 2024 - terre chamottée, granite, cuivre, papier bambou - 200 x 150 x 150 cm



Accueil > Blogs > la Diagonale de l'art

Une « escroquerie » esthétique de génie

PHILIPPE GODIN 16 FÉVRIER 2015 (MISE À JOUR : 27 FÉVRIER 2015)



Stefan Zweig, le joueur d'échecs, texte intégral encré de chine et huile sur toile 100 x 140 cm, 2015

Gérald Foltete procède à l'une des plus belle « mise en boîte » que l'art n'ait jamais réalisé depuis Duchamp, en ajoutant un ultime chapitre au ready-made. Un coup de génie fait sur le dos des génies !

L'œuvre de Gérald Foltete est absolument unique. Cet artiste, au nom prédestiné, s'est entêté à mettre en boîte littéralement certains des plus grands chefs-d'œuvre de la littérature mondiale et de la musique, en les recopiant entièrement.

Que ce soient *Les joueurs d'échecs* de Stephan Zweig, *Les Frères Karamazov* de Dostoïevski, *Le Clavier Bien tempéré* de Bach, en passant même par *l'Origine du monde* de Courbet, toutes ces œuvres sont systématiquement retranscrites de manière appliquée et studieuse. Un travail de copiste sans pareil ! D'autant plus aberrant qu'il ne semble servir à rien. Apparemment...

Car, c'est bien là le véritable génie de cette création aberrante, littérale et de prime abord idiote que de mettre à l'épreuve le concept de Dépense bataillien. Gérald Foltete nous offre, en effet, une pure et « incommensurable mesure » du temps qui outrepassa l'entendement et l'imagination.

De fait la plupart de ceux qui se sont risqués dans la lecture de Dostoïevski ou l'écoute de Bach auront la surprise de voir ce qui n'était à leurs yeux ou leurs oreilles que lisible ou audible. Avec le travail de ce créateur singulier (qui n'est pas sans rappeler la ténacité et la déraison de certains outsiders), les chefs-d'œuvre que l'on croyait inaccessibles à un seul regard, se dévoilent sous nos propres yeux avec une indécence quasi risible !

Bien fou serait le spectateur qui tenterait, d'ailleurs, de vérifier la fidélité de la copie avec son modèle ! Surtout dans le cas de la peinture de Courbet... D'autant plus que cette « origine » est livrée dans le langage crypté du numérique.

On peut éventuellement saisir quelques phrases - celles le plus communément qui terminent ou débutent l'œuvre - mais on est vite pris de vertige dès qu'on se plonge dans chacun des tableaux ! Plus on s'approche de l'œuvre manuscrite, plus le tracé des mots semble net, scolaire, précis sans nul souci de fioriture ou le moindre signe de fatigue. Un athlétisme calligraphique d'une rare précision qui paraîtra d'un ennui monumental au spectateur friand de trahison ou d'agréments baroques.

L'attrait esthétique de l'œuvre de Gérald Foltete

est ailleurs. Elle nous donne à voir un peu de ce temps (perdu) qui passe aussi bien dans la demi-conscience de la lecture ou durant la rêverie musicale.

On ne peut qu'être sensible à ce geste insensé dans la mesure où il nous offre une autre dimension de ces œuvres que l'on pensait si bien connaître.

Dans son essai *l'Imaginaire*, Sartre pose la question de savoir où se trouve la 7ème symphonie de Beethoven ? Est-elle plus présente dans l'interprétation qu'en donna Karajan en 1947 au public berlinois ; ou bien dans celle qui fut gravée sur disque en 1962 dans la prestigieuse collection de la Deutsche Grammophon ; ou encore dans la partition célèbre de 1813 du musicien déjà sourd ?

Avec ces copies uniques Gérald Foltete nous offre un redoutable problème métaphysique ! Peut-on voir d'un coup *Les Frères Karamazov* ou le *Clavier Bien Tempéré* de Bach ?

Évidemment la question n'est pas là !

Peut-être que l'artiste procède à l'une des plus belle « mise en boîte » que l'art moderne et contemporain n'ait jamais réalisée depuis Duchamp !

Car Gérald Foltete en réalisant ses œuvres ajoute un ultime chapitre au ready-made duchampien, avec une prime esthétique supplémentaire.

À la différence de la plupart des ready-made qui ont peuplé l'histoire du 20ème siècle, l'artiste Bisontin nous propose, en effet, des œuvres d'une poésie visuelle remarquable.

Il suffit, une fois l'effet de curiosité passé à vouloir lire l'œuvre afin d'en vérifier la véracité, de se reculer ou de se déplacer dans les méandres des écritures pour se délecter en tous sens du tableau. Le plaisir esthétique est alors impressionnant ! Les copies deviennent de véritables tableaux aux graphismes élégants, le tout agrémenté de couleurs et d'encres choisies.

Une invitation sans doute à se déprendre de la fidélité en art pour mieux goûter les joies de la puissance du faux.

Un remarquable coup de génie, et une magnifique « escroquerie » faite sur le dos des génies !

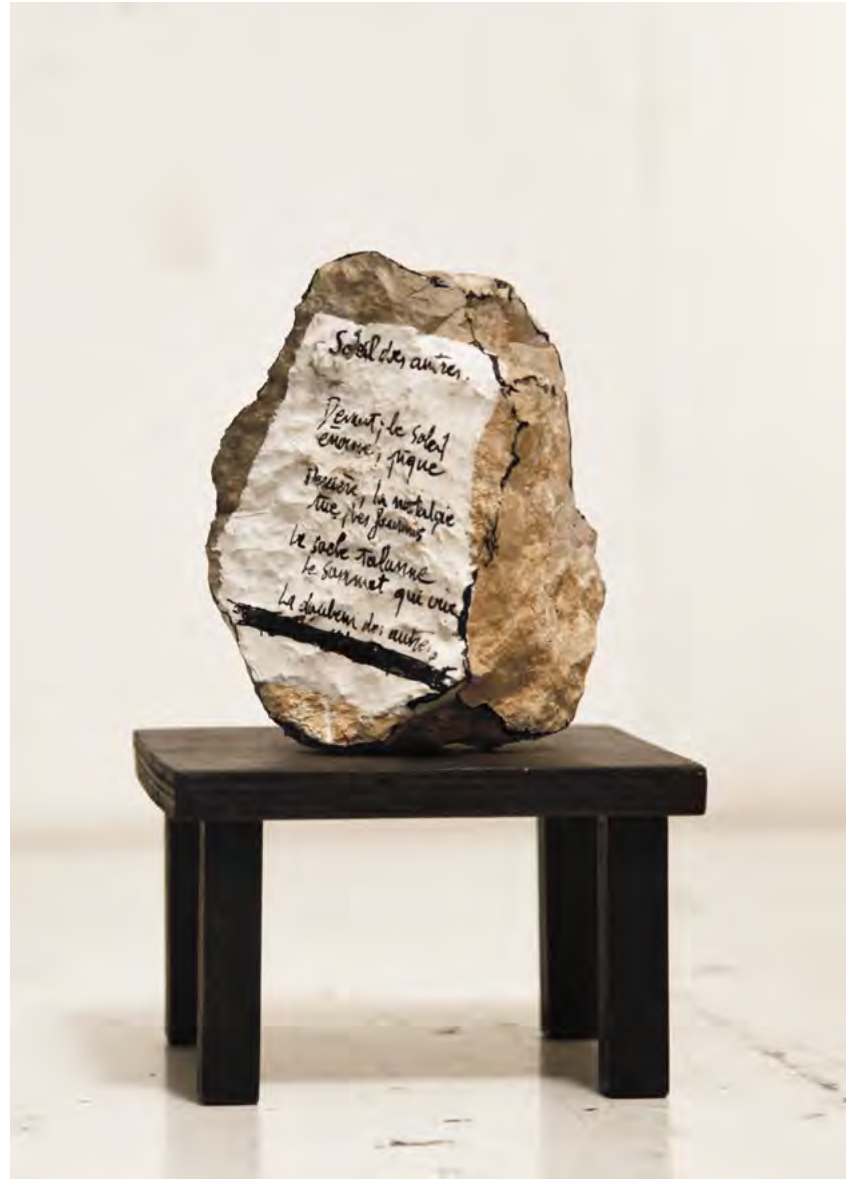
Philippe Godin



Se faire et se défaire des habitudes, L'art de la joie, G. Sapienza (Doing and breaking habits, The art of joy, G. Sapienza) - 2020 - Encre de chine, acrilique, graphite sur papier japon - 260 x 608 cm



Le maître et Marguerite (The Master and Margarita) - 2019 - Stylo « muji » sur tissu, ventilateur - 300 x 250 x 150 cm



Soleil des autres, (Sun of the others) - 2020 - Encre de chine sur papier bambou marouflé sur roche calcaire, bois - 25 x 15 x 15 cm



Inconsistency & obviousness

Investigating human incoherence is a fall into infinity. Not to admit it would drive the researcher into madness.

The work is based on Dostoevsky's "The Adolescent", it discloses the complexity of structuring ideas. It highlights the infinite nature of possible combinations with more or less satisfactory results.

What is the best way to organize a puzzle?

Fit all the parts or leave them in bulk?



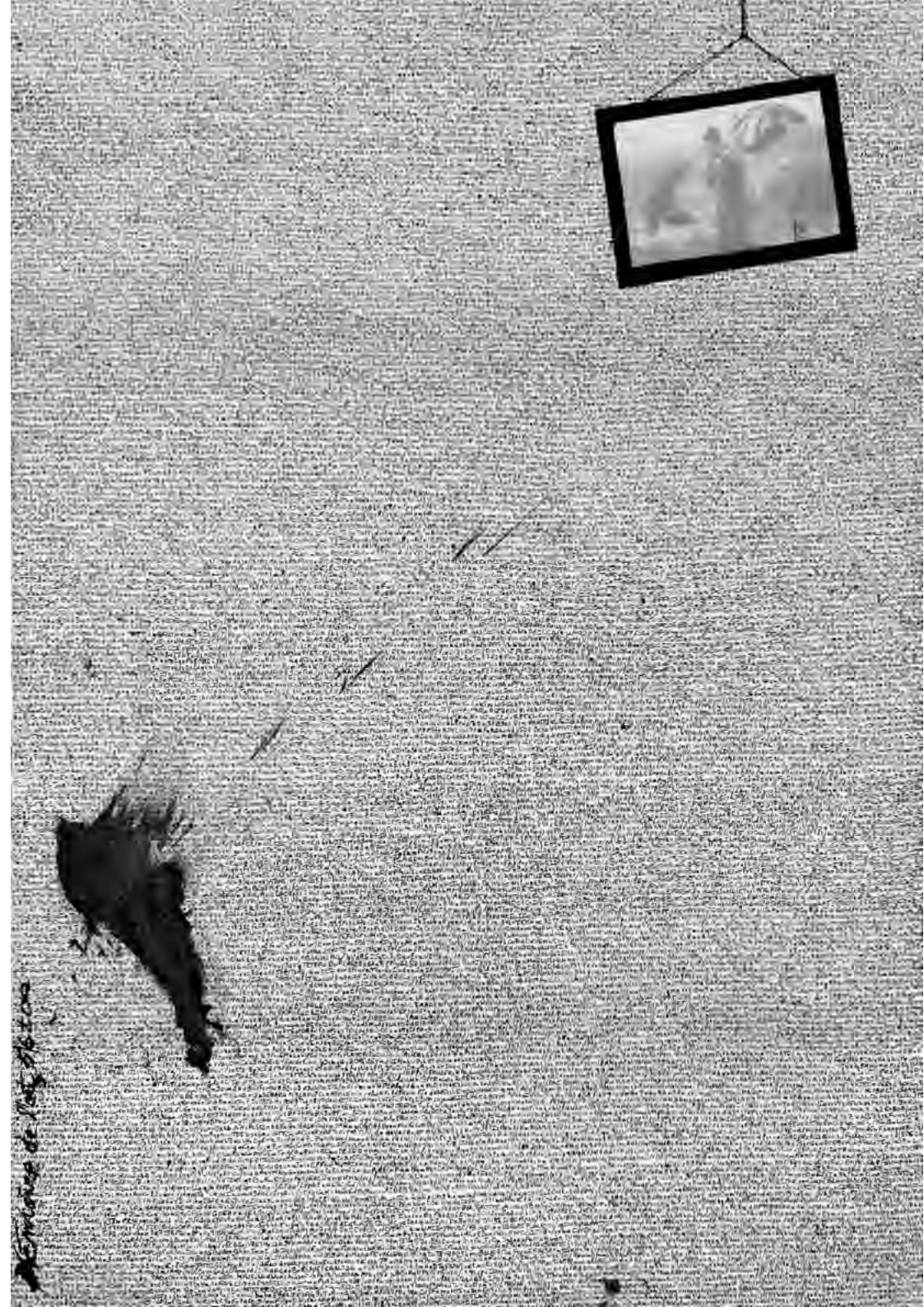
Memory

To seize the barbarity of coding in order to use it in an attempt to "poeticize" a vulgar material.

The copied text is the encoding in RAW format (image coding format) of each pasted photographic image. There is on each painting the same image represented with these two systems, forming a small ideal museum.

Powerful works generated by human intelligence. I question the violation of the word "Intelligence" and target those who couple it with the artificial: artificial intelligence does not exist!

There were times when G. Courbet and V. Hugo made headlines; now the spotlight is reserved for the apostles of algorithms and the amassing of dollars.





26 marches, le prophète n°7 (26 steps, the prophet #7) - 2023 - acrylique, encre de chine et collage sur bois - 90 x 76 x 74 cm



Les carnets du sous-sol, F. Dostoïevski (Notes from Underground) - 2020 - Encre de chine et huile sur papier japon marouflé sur toile - 92 x 92 x 100 cm



Le procès I/2, F. Kafka (The trial) - 2025 - Encre de chine et graphite sur papier japon maroufflé sur bois recyclé - 98 x 157 cm



L'Idiot, F. dostoievski (The idiot, F. Dostoevsky) - 2020 - Encre de chine et stylo « muji » sur tissu - 300 x 610 cm



dream dust

What remains of our dreams when we awaken? A vague idea, sometimes. A few pictures, an impression. Unrevealed fantasies, or repressed fears. Often nothing, consciously at least.

Where did the images go?

Where does the dust of our consumed dreams finally settle?

In the same manner of the surrealists, Gérald Foltête takes note of his dreams, without seeking any interpretation: he transcribes, collects dust in the palm of his hand, before it vanishes.

In the same way that he writes novels and poems, on canvas or Japan paper, it is here his own dreams that he transcribes on paper, giving them shape and giving them for us to see. They stretch there, fragmented – the dream is not a linear narrative – and glued in fragments on lines of fantasized notes.

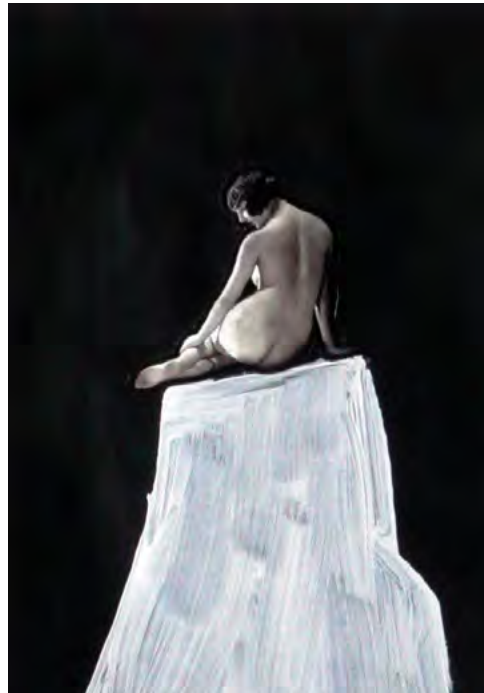
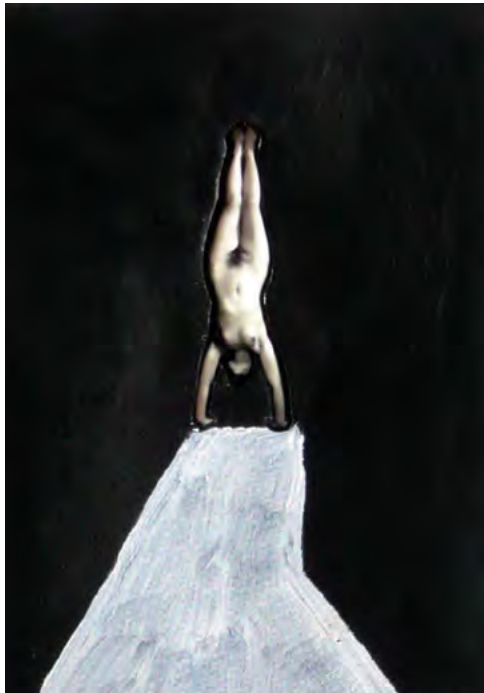
Through Japan paper, the dreams, texts and poems that are written leave traces, which Gerald Foltête collects and from which he draws a series of dust. On this dust, he sometimes comes to scatter the time, as if he were documenting the trace, giving it context – like an archaeologist.

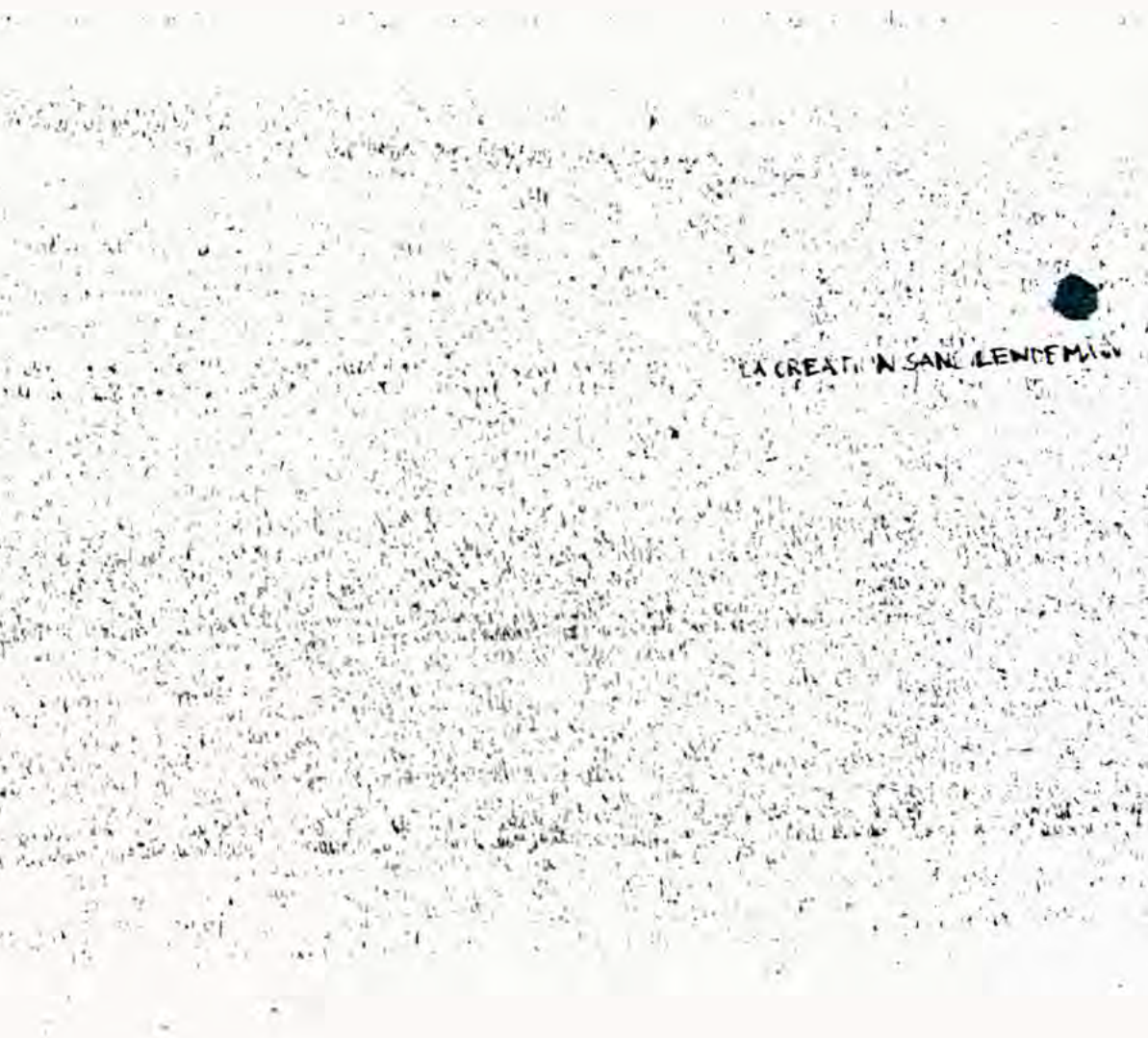
What is the time of a dream? He addresses this question in *Auroras* and *Twilights*. Time passes without being a duration – or at least without lasting in time. Fragmentary. This is the time of the dream. A set of fragments assembled, disjointed seconds put end to end, fragmented stories that seem brought together by chance.



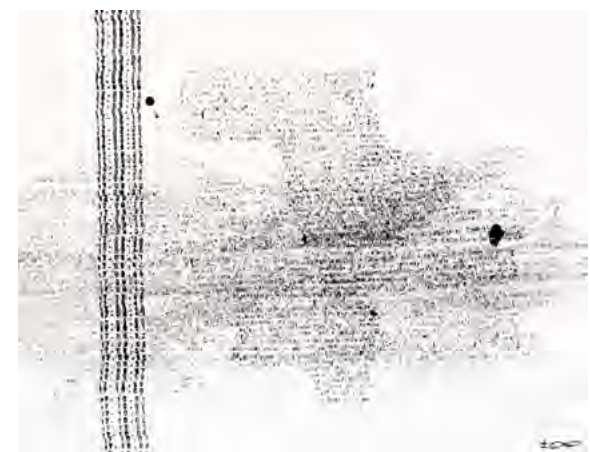
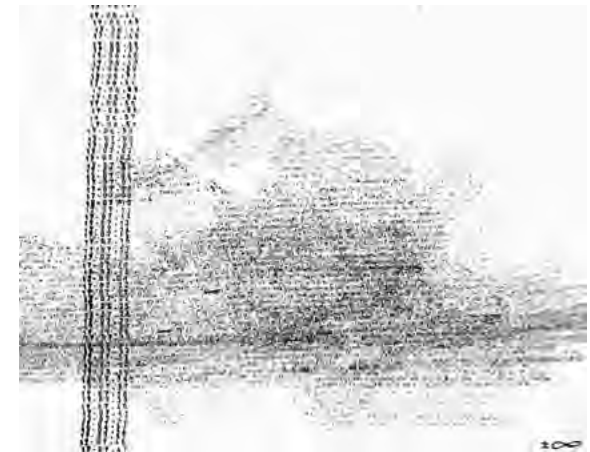
Poussière de rêves n°5, (Dream dust #5) - 2020 - Encre de chine sur papier bambou marouffé sur toile - 36 x 46 cm



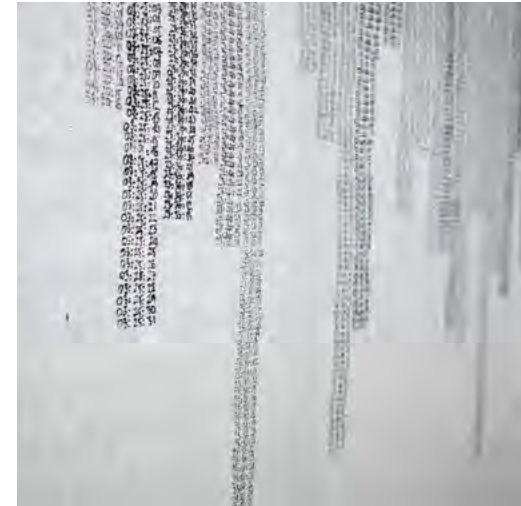




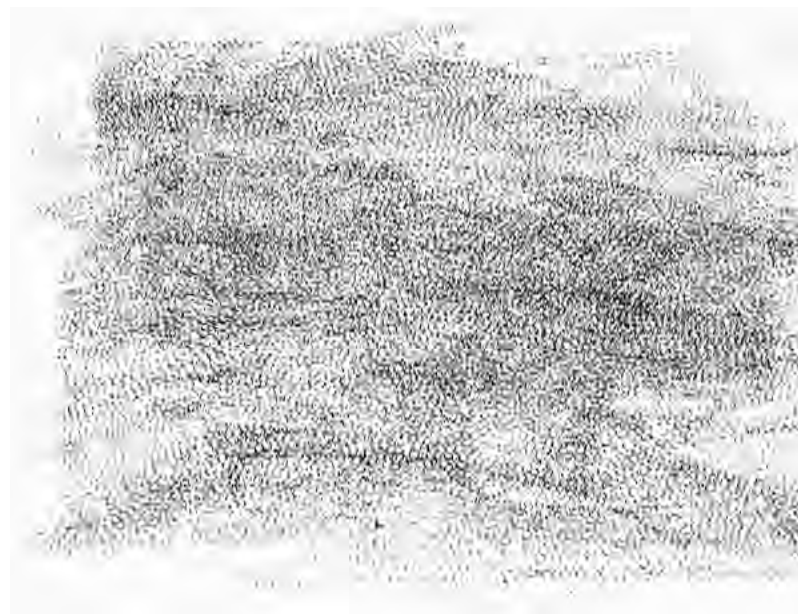
Poussière d'absurde Poussière d'absurde n°1 (Dust of absurdity #1) - 2021
Encre de chine sur papier bambou marouflé sur toile 30 x 40 cm



Poussière de rêves n°2, 4 & 6 (Dream dust #2, 4 & 6) - 2020
Encre de chine sur papier bambou marouflé sur toile - 36 x 46 cm



Aurore & crépuscule (Dawn & dusk) - 2021 - Encre de chine sur papier japon - 210 x 153 cm





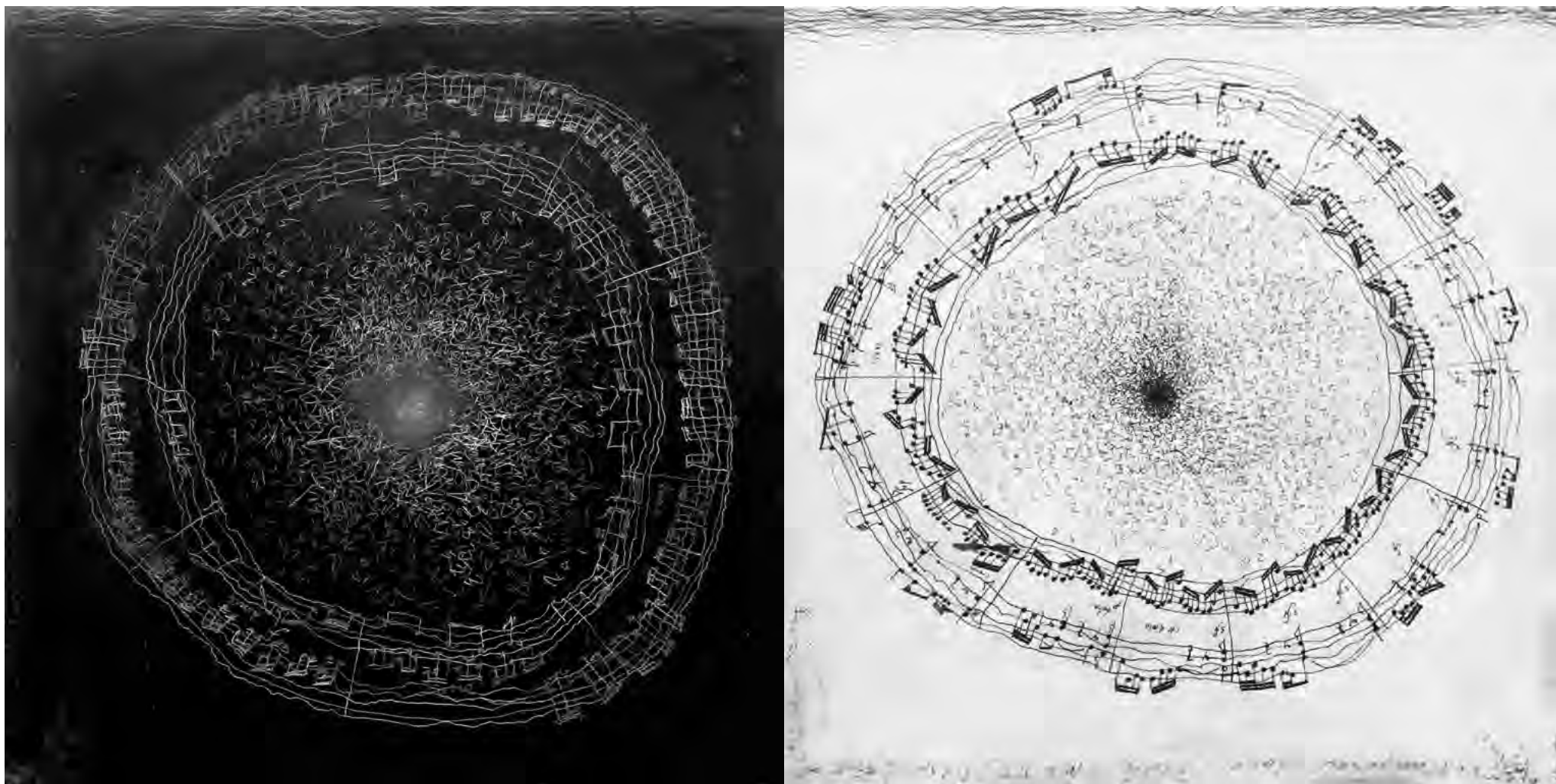
scores

On a leporello, these notebooks of folded paper like an accordion, which – to borrow a thought of the Lebanese-American artist Etel Adnan – unfold as the river would flow, grows a musical partition, without cuts or returns, over several meters, hundreds of notes, like so many lapping on the river. To musical notations, Gérald Foltête adds shapes, signs and symbols, contour lines, lists of mountain peaks, the hours, minutes and seconds of a day, marks and moods that participate in the music, derive from it, accompany it and undoubtedly influence it. Without music life would be a mistake, that's the name of the artwork, and it is life that, on the dozens of pages of the notebook, comes alongside a still silent melody.

Continuing his exploration of language and meaningful symbols – poetry and its traces – Gérald Foltête populates many of his works with sinuous staves, like so many stratigraphic layers on which the whole and quarter notes dance, referring here to Bach, there to Satie and sometimes to free compositions. Endorsing Nietzsche's famous phrase in a letter to Peter Gast – "Life without music is only a mistake, a gruelling task, an exile" – Gérald Foltête explores the world and its emotions through notes and silences.



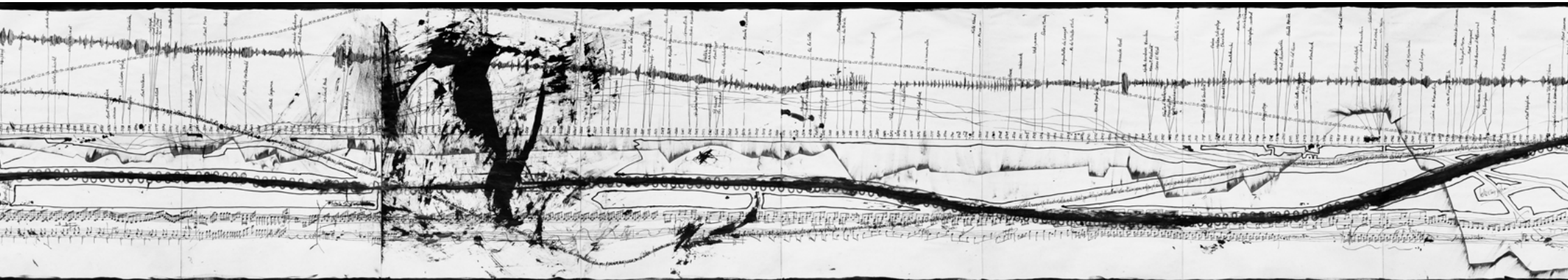
Élévation & linéarité (Elevation & linearity), 2023 - Encre de chine et huile sur toile - 80 x 80 cm



Johan Sebastian Wyatt - 2008 - Encre de chine et huile sur toile - 80 x 160 cm



Machine symphonique - 2018 - Machine à écrire, encre de chine sur papier, huile, collage sur bois - 50 x 50 x 50 cm



Sans musique la vie serait une erreur (Without music life would be a mistake) - 2018 - Encre de chine sur papier - 42 x 9763 cm

Pure expenditure

The dream of "pure spending" of G. Bataille goes against productivism, which conceives spending only as an investment. Georges Bataille's concept applies to the honest artist. If the artist sometimes measures his practice by the production emanating from his studio, he considers neither the efforts nor the costs associated to creating an artwork. Drafts, waste, scratched, torn, covered, or even burned artworks, all participate in creating but combat productivism (Taylorism).

The composer Evan Le Moing, author of the component drafts of the artwork, copies on several pages the conclusion of Albert Camus' essay: "we must imagine Sisyphus happy". No doubt that all the artists we are referring to here have understood that useless effort has magical powers...

I appropriated the pure spending of the composer Evan Le Moing to create his artwork. This appropriation is a tribute to the armies of artists who strive, who toil and labour like the doomed, to produce without productivism artworks that will save the world.





La gravité insistante n°1 (The insistent gravity #1) - 2019 - Encre de chine acrylique et huile sur bois, plâtre, fil d'acier et pendule acier - 50 x 50 x 50 cm



Sur la musique I (about music I) - 2025 - encre de chine sur papier bambou - 106 x 238 cm



Sur la musique II (about music II) - 2025 - terre chamottée, bois recyclé - 25 x 130 x 62 cm



worlds apart

Whether he writes on canvas the entirety of the Brothers Karamazov, whether he takes up Satie's Gnossiennes or Bach's Goldberg Variations, whether he draws his dreams or collects their dust, whether he shapes his heads and all the thoughts that rush in there, Gérald Foltête always builds, and immerses himself in worlds, equally powerful and intimate, worlds hidden or that he invites us to see differently, worlds apart that he thus puts back to the heart.

Here, a planisphere filled with numbers rubs shoulders with a ladder that connects earth to the sky, planets spend twenty-four hours for twelve dreams and one love, the shadow plays with the light and one thousand three women take revenge on a carnivorous Don Juan. Here, the world flies away and a woman meditates at its peak, while the forges in their infernal heat make the steel pour to build other utopias. Here, gravity turns like a vicious spinning top, and the world turns around in search of a new balance.



Packt like sardines - 2018 - Acrylique et encre de chine sur globe lumineux et bois - 50 x 50 x 50 cm



Shadows and light

*What to see? What to believe?
Where's the real? The fake?
Is illusion everywhere, truth nowhere?*

*The shadow is real, the real is a shadow.
Is illusion everywhere, truth nowhere?*

Who to believe? What to see?



24 Hours, 12 Dreams, 1 Love - 2013 - Structure d'acier. Fil d'acier, encre de Chine, huile sur 24 toiles. 24 impressions numériques - 500 x 1000 x 1000 cm



No Problem n°2 - 2018 - Acrylique et encre de chine sur globe lumineux et bois - 50 x 50 x 50 cm



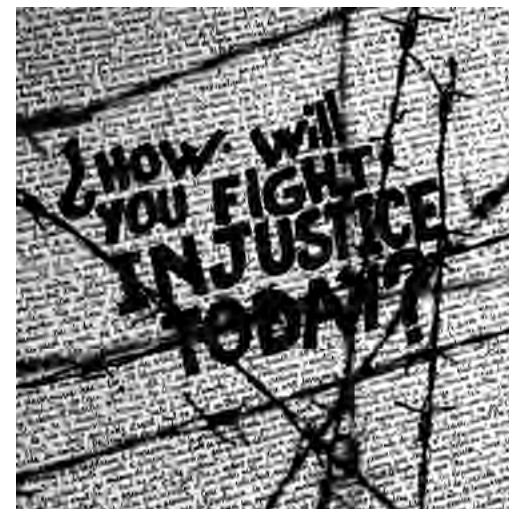
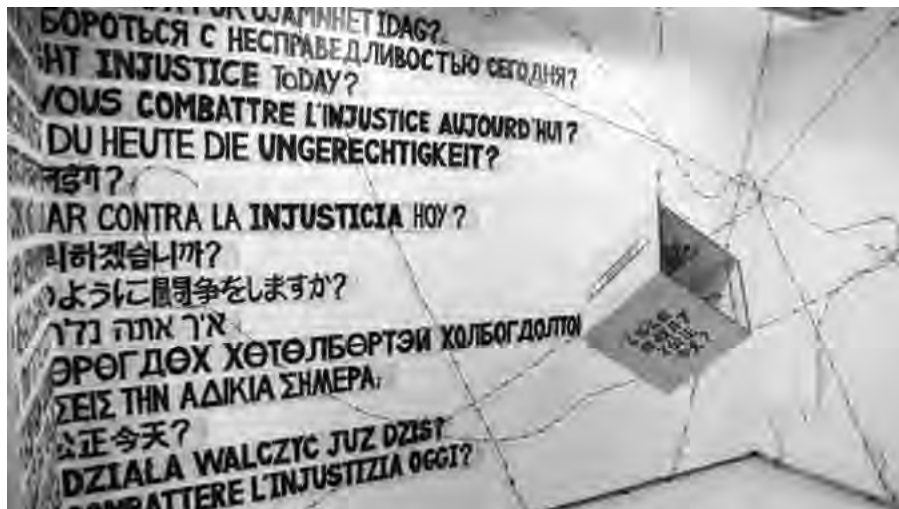
La gravitation insistence n°3 (Insistant gravitation #3) - 2021 - Acrylique sur bois, fil d'acier, roches calcaires, encre de chine sur papier japon, marouflé sur bois et sur tube aluminium - env. 150 x 150 x 150 cm

Revenge

The ogre that Don Juan embodies is insatiable. Only one inventory of victims is known at a given time and space (Spain). In Mozart's Don Giovanni, "Mille tre" is the number of conquests of the woman-eater. It is a mythical, almost magical number for those mass consumers who are inspired by the myth as if it was real. But the statues of commanders belong only to the myth.

The disasters induced by the budding Don Juans of all times would easily deserve a (small) revenge. Here, 1003 women unite to hang the dream sellers and disaster makers who mimic their hero.







Forges

"Beauty is made of black steel.

It is forged by golden hands.

*Our immaterial powers are built
In these cauldrons where despair melts.*

*From this black fusion,
We build the most beautiful utopias."*

films



Polyphonie déconcertante
(Disconcerting polyphony) 2:28



88 to the universe
3:04



Incohérence et évidences
(Inconsistency & obviousness) 0:52



Sans musique la vie serait une erreur
(Without music life would be a mistake) 1:45
nn



Quel langage parlez-vous ?
(what language do you speak?) 2:59

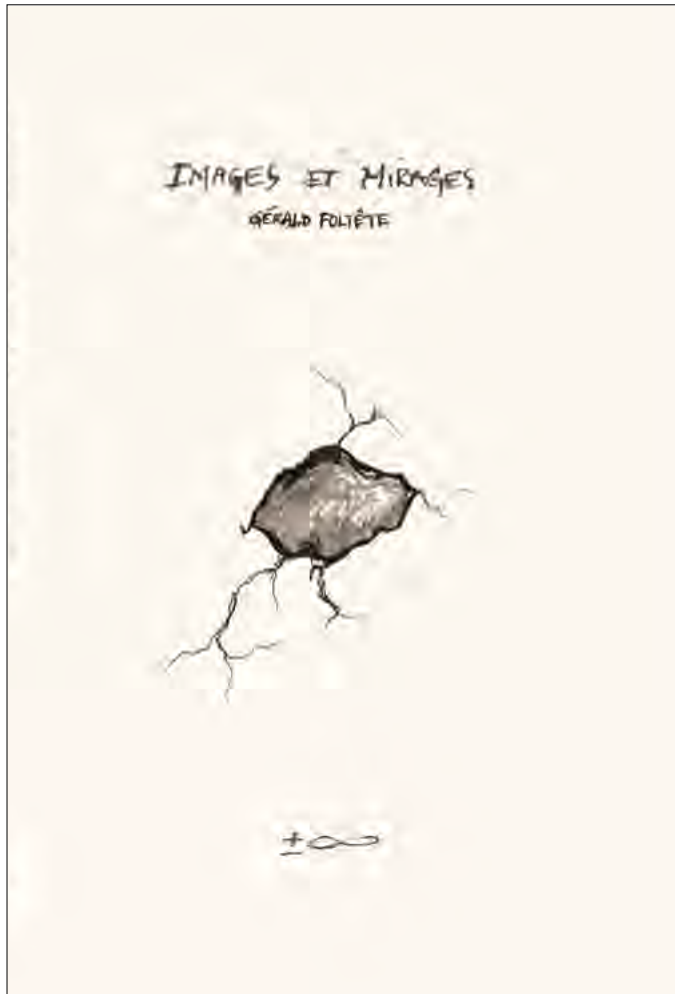


? Où allons-nous ?
(?Where are we going?) 3:29



Au dessus de tous
(above everybody) 0:58

publications



Images et Mirages - 2022
Livre d'artiste en 500 ex.
Dessin original dans chaque exemplaire
96 pages
ISBN : 978-2-9586954-0-8



G rald Folt te

Monographie - 2023
compos e par Gr goire Prang 
244 pages
ISBN : 978-2-9586954-1-5



Gérald Foltête (born in Besançon, France in 1966) is a French artist, living and working out of Paris. Before dedicating his life fully to art, he navigates between various professional universes. Between 1966 and 2008, he founds and manages several companies specialised in advertising, documentaries, short films and video clips production in the UK, France and the Middle East. From 1991 to 1996, he works as a producer of short films and commercials. In parallel, he is a cameraman and director of photography, as such contributing to many audio-visual productions in the 90's and 2000's. He also co-founds a company focussed on acoustic loudspeakers' conceptualisation. Lastly, between 1982 and 1989, he co-establishes and operates "Macadam Boulevard", an events and concerts organiser covering France.

In 2008, Gérald halts all his activities to dedicate his energy entirely to his art. He spends ten years in his home studio in Grasse where he develops and evolves his shaping and artistic methods. In 2018, he moves to Paris where he continues his quest to artistic expressions, including displays and manifestations in public places, particularly "How will you Fight Injustice Today?" in Place Vendôme in 2019 and Place de la Madeleine in 2023. His work has been displayed in several private and public exhibitions across France and Europe.

GÉRALD FOLTÊTE

PRIZES

2017, Moniker Art Fair, London, finaliste
2021, Time Ship Earth, Germany, finaliste
2023, FBZ art prize, Germany, finaliste

SOLO SHOWS

2024
- Atelier Saint-Antoine - Paris - France. *Omar Khayam.*

2021
- Studio 10 - Paris - France. *Poussières de rêves.*

2018
- Galerie Ars Nova - Marseille - France

2015
- Galerie Caroline Tresca - Paris - France

2014
-Espace Miramar - Cannes - France. *Les femmes arrondies.
sont les plus jolies*
-Galerie l'entrepôt - Monaco. *Codes.*
-Artisse - Valbone - France

2013 Le clos des roses - Fréjus - France

2012 Le moulin à lire - Grasse - France

PERFORMANCES

2023 Totem Sans Taboo - Canal Saint Martin - Paris - France
? Où allons-nous ? - performances à Paris 2023 à 2025
How Will You Fight Injustice, Today ? - performances à Paris
2019 à 2025.

GROUP SHOWS

2023
- FBZ - Bochum - Allemagne

2022
- Exodes - Saint-Raphaël -France

2019
- CIAC (Centre International d'Art Contemporain) - Carros -
France.
- Galerie A l'écu de France - Viroflay - France

2018
UMAM - Nice - France

2017
Swiss Art Space - Lausanne- Suisse
Moniker Art Fair - Londres - Angleterre
Festival d'Art Contemporain - Bonson - France

PUBLICATIONS

- Images et Mirages - +ou- l'infini - 96 pages - Paris (2022)
- Gérald Foltête, Monographie de Grégoire Prangé - +ou- l'infini -
244 pages - Paris (2023)