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French Below

**TO PUT AN END ONCE AND FOR ALL TO BANANAS AND THE ART MARKET!**

*THIS MESSAGE IS ADDRESSED TO YOUNG AND DARING COLLECTORS AND BUSINESS LEADERS WHO WISH TO PLACE THEIR LIQUID ASSETS IN EMERGING CONTEMPORARY ART.*

**A CONCEPTUAL WORK OF ART TO BE IMAGINED BY EACH ONE OF YOU, PUT UP FOR SALE IN PARIS BY GALERIE S-MORTIER, AS A SOCIOLOGICAL ART EXPERIENCE FOR AN AMOUNT OF 120.000 \$ USD, THAT IS TO SAY 108.120 € !**



**TITLE OF THE WORK: " Still life on Space Media or invisible banana on a white plate in Limoges porcelain " (still life on Space Media or invisible banana on a white plate in Limoges porcelain).**

A work sold at Art Basel Miami in December 2019 ignited the debate and "gossip" about art, according to **Philipp Kennicott of the Washington Post**, about its nature, its mode of exhibition, its excessive price, and its over-mediatisation. **Alain Robbe-Grillet**, ten years earlier, in the alleys of the same fair confided to **Fred Forest** in a premonitory way that the collectors were

**interested here already by three things: ART, SILVER, EVENT!**

What seems to confirm the sale of the famous banana of the Italian artist

<https://www.youtube.com/watch?v=0VEQk82Mrko>

## **PROTOCOL OF THE PROPOSED WORK BY FRED FOREST:**

This work, the well named Comedian, inspires today to the artist and academic, Fred Forest, the creation of a critical, demonstrative and participative work, in conformity with his usual modes of creations, of which he enunciates the protocol below. Obviously, it is not at all a question for him of plagiarizing the creator of this work and of infringing his inalienable and imprescriptible copyrights, but, in a way, to create a work of complementary nature in a kind of setting in abyss, and to give him thus a form of extension... All reason and comparison kept, as **Picasso** was able to conceive in his way to remake **Velasquez's Meninas** with the visual means and the spirit of his time, and this a half-century before conceptual art was established and recognized, Forest, tries to do the same. That is, to produce a work that deals with the subject matter of another work, Comedian, which has had the tangible result of creating an economic-mediatico-sociological event as part of the Art Basel Miami Beach 2019 fair.

1-Forest's post-conceptual work in question will be hung and visible on the walls of the **Galerie Stéphane Mortier at 77 rue Amelot in the eleventh arrondissement of Paris**, under the title "*Still life with banana on a white plate from Limoges*".

2-The Gallery will be open to the public from January 25 to March 21, 2020 and to potential buyers during the opening hours of the Gallery, protected by a cordon of guards from a private company, in order to avoid the inconvenience of an audience of young collectors, both enthusiastic and too numerous, whose untimely movements are always to be feared in this kind of event for the shops in the neighbourhood. The work consists of a blank SPACE MEDIA, framed under glass, with its title at its base

3-**The presentation will result in an invitation being sent to 350 French collectors, some of whom, the most important, are members of an association that organises and awards the Marcel Duchamp Prize every year with the help of the Centre Pompidou during the FIAC.**

These collectors, guided by FRED FOREST himself, visited his own retrospective at the Centre Pompidou in July 2017. As a result, they all already have an in-depth knowledge of his practice, notably instructed by the illustrated catalogue, published on this occasion and distributed by the Librairie Flammarion at the Centre Pompidou, as well as of his biography, supported, among

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others, by Pierre Restany, Edgar Morin, Vilem Flusser, Anthony Haden-Guest, Mario Costa, Pierre Lévy, Pierre Moëglin, Derrick de Kerckhove, Louis José Lestocart etc.

4-in the correspondence that the artist personally addresses to them, the artist offers them the purchase of this work of art (printed in 3 copies) visible at **Galerie Mortier at the non-negotiable price of 120,000 dollars or 108.120 € each (reference price established on the sale of a similar product at Art Basel Miami Beach in 2019).**



5-For the fact that this purchase is offered to French collectors as a priority, if by chance it were to take place, it would constitute an operation of significant national interest at a time when Paris, since the last FIAC in 2019, has been the object of renewed interest in contemporary art. Let us note, as a favourable omen for this outcome, the collector who made the purchase of "Comédian" is already of French nationality... By a happy ripple effect, we can think that a new purchase, blow after blow, would benefit French artists, under-represented on the international market, French institutions having always been unable to support them, except for a "quarteron" of them (always the same ones) for more than twenty years...

6- On Saturday, March 21st at 6pm, a delegation of art critics led by **Paul Ardenne** will go to the Galerie S-Mortier in order to see what is happening with the sale of "**La Nature morte, banane in a white Limoges porcelain plate**". He will question the gallery owner on this point in the presence of the press and will open the debate with the public a little later.

**Two situations are to be considered:**

**a) First situation:**

The work has sold well at the price indicated. The French or foreign buyer may be anonymous, but may also be present and questioned by the press, if he or she so wishes. The champagne is shortbread.

The conceptual work thus constituted will then take its true existence, as well as the new rib of its author, in the form of a certificate of authenticity, accompanied by its protocol signed by the artist. The object will be given to the purchaser against a check of 120.000 \$ usd or 108303

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euros, in the presence of the gallery owner **Stéphane Mortier and of Master Eric Le Marec, judicial officer**. We will then note that the amount representing this sale is strictly equivalent to the work sold by **Gallery Perrotin** in Miami. The similarity of the subjects and the non-traditional but very personal way of treating it by each of the two artists will highlight a shared talent, although very personal in style and especially in purpose. A talent that fully justifies that the selling prices of the two works are identical for an artistic value recognized in principle at least equal. In fact, both artists present, for each of them, a prestigious career, each in its own genre, almost similar, except that the selling prices of the second of the two artists are incredibly higher than those of the first. **Forest** moreover refuses in general to sell his works, except exceptional circumstances. What **Bernard Blistène**, director of the MNAM/Pompidou, had to endure to his great displeasure in the presence of **Alain Seban** and **Emma Lavigne** during the official meal at **Chez Georges** en in may2016.

<https://lnkd.in/gfZw3tt>

The purchase made at **Galerie Mortier** therefore seems to re-establish a fairer parity between the respective prices of these two so-called banana artists in the future.

**It is important to note that the proceeds from the sale of the work exhibited at Galerie S-Mortier will be entirely donated to an association of artists, the "Association mains d'œuvres de Saint Ouen", recently deprived of its workplace by the mayor of this Parisian suburb.**

**b-Second case:**

The work has unfortunately not found a buyer at the asking price. The artist will read aloud a short text on this failure and will try, in his capacity as a sociological art theorist, to give some factual reasons. This text will in a way become an integral part of the work, and constitutes its artistic, sociological, aesthetic and philosophical justification as a post-conceptual sociological work of art. The art critics present, led by **Paul Ardenne**, will then start a debate with the public on the price of the works and their astonishing disparity on the market according to the artists. Disparity, it should be noted, not based on any objective artistic criteria justifying such disparities...

In any case, the artist will underline the success of his factual experience as a **sociological art** TP insofar as it reveals the conditionings to which collectors themselves are subjected, whose choices no longer depend on their free will, but on "influencers" of all kinds, directly or indirectly linked to the networks constituted by the world contemporary art. They are at the service of various financial and institutional powers, of which they are themselves, at one level or another, integral parts. The experimental model proposed here by Fred Forest for the highlighting of the mechanisms of the art market works perfectly. Proof is thus well made, that the purchases like the price of the works in matter of contemporary art are determined, no longer by the quality, the specificity, the novation of the work itself, but by the image that the media send back of the artist, the financial power of the gallery that proposes the sale, the importance devoted to the promotional budget, the richness of its relational and media network, its position in the world geography. The demand for acquisition and the sale prices of the proposed works are no longer intrinsically linked to aesthetic criteria, but are based on a complex and devious chemistry concocted by the art world, as **Arthur Danto** calls it. An art world where works are now essentially considered as financial products, their values no longer being based on artistic criteria, but described, submitted, indexed and adjusted on a grid of stock market parameters.

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In this situation of confusion, Fred Forest, suggests that the legitimacy to fix the price of the work should return in last resort to the artist, the only one able to estimate the sweat, the energy, the patience, the time, the talent, the intelligence and the creativity that will have been necessary to him to realize it. On the other hand, no one can deny that, like any market, the art market is linked to the laws of supply and demand. And everyone knows it, even if everyone pretends to ignore it, the art market is a market maintained artificially by a few major collectors, very powerful galleries, heads of international institutions, a few art critics, and even a handful of artists and the media.

Some will judge Forest's position as vain and as demonstrating an abyssal naivety, the exemplary fight that he has been leading alone against the **Centre Pompidou** for years, however, gives him reason to be right. After having succeeded in invading the Beaubourg citadel for the first time against all odds in July 2017, he is now preparing for a new offensive, strengthened by this first victory obtained through hard struggle, which he is leading in the name of **ETHICS** alone.

As a sign of the times, the climate is changing, and even commentators who judge the situation in the United States on the spot and report on it, tell us that the most important museums are being forced to separate from their most emblematic leaders under pressure from artists who want to establish a greater ethic in their operations. (See **THE ART NEWS PAPERS DAILY N° 319 25/6/2019 French Edition**)

The experimental and pedagogical system put in place by **Fred Forest** by the sale of his banana, reveals this unease that begins to contaminate Europe and moreover gives to the artist (that is to say to the artists) the legitimate and moral right to determine henceforth and to them alone the price representing the value of their works. That is to say, also their work, without having to be dependent on the market in any way, and without falling victim to a coast, which ultimately turns out to be the result of various manipulations by the art market and its influencers. What **Arthur Danto** calls with some pudeur the "World of Art" ...

Who are these influencers? They are you and me, according to our own notoriety and our ability to act as a guarantor for a person or a cause according to our own ideology. That is to say, possibly in the art world, any person whose professional or extra-professional functions are credited with a certain knowledge or power, which may or may not itself be monetized, and some of whom will consider, rightly or wrongly, that information and initiatives may be useful to them one day.

**To finish, the basic price of this work of which the artist proposes you today the purchase without intermediary at 120000 \$ usd or 108120 € euros was thus decided alone according to the artist's own principles, and could be increased according to the offers made until March 21, 2020 at 18h00, as well by French as foreign collectors on condition that a guarantee check representing the increased total sum is deposited in time at the office of Master Eric Le Marec, Bailiff, 54 rue Taitbout, 75009 Paris.**

If you do not have the funds available to make this purchase at the present time, do not regret anything, the opportunity will arise one day or another that we all wish better. Tomorrow, in a year, or in ten years... You will then be sure to make the purchase you missed today at a good price. ***In art, magical thinking always works for those who believe strongly enough...***

The action pursued here by the artist is very much based on this one... because to sell or not to sell is really not his problem today, and you have understood this perfectly well.... Goodbye!

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[https://artreview.com/reviews/ara\\_winter\\_2017\\_book\\_fred\\_forests\\_utopia\\_media\\_art\\_and\\_activism/](https://artreview.com/reviews/ara_winter_2017_book_fred_forests_utopia_media_art_and_activism/)

## **FRENCH BELOW**

**POUR EN FINIR UNE FOIS POUR TOUTE AVEC LA BANANE ET LE MARCHÉ DE L'ART !**

*CE MESSAGE S'ADRESSE A DE JEUNES ET AUDACIEUX COLLECTIONNEURS ET CHEFS D'ENTRPRISE QUI DESIRENT PLACER LEURS LIQUIDITES DANS L'ART CONTEMPORAIN EMERGENT.*

**UNE ŒUVRE D'ART CONCEPTUELLE A IMAGINER PAR CHACUN D'ENTRE VOUS, MISE EN VENTE A PARIS PAR LA GALERIE S-MORTIER, AU TITRE D'UNE EXPERIENCE D'ART SOCIOLOGIQUE POUR UN MONTANT DE 120.000 \$ USD, SOIT 108.120 € !**

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**TITRE DE L'OEUVRE : « Nature morte sur Space Media ou banane invisible sur assiette blanche en porcelaine de Limoges »**

**The Washington Post**

**19 décembre 2019 à 13h00 GMT**

Une œuvre vendue au cours d'**Art Basel Miami Beach** en décembre 2019 a enflammé le débat et les « bavardages » sur l'art, si l'on en croit **Philipp Kennicott** du Washington Post, sur la nature de cette œuvre, son mode d'exposition, son prix excessif, et sa surmédiatisation. **Alain Robbe-Grillet**, dix ans plus tôt, dans les allées de la même foire confiait à **Fred Forest** d'une façon prémonitoire que les collectionneurs étaient

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intéressés déjà ici par trois choses : **L'ART, L'ARGENT, L'ÉVÈNEMENT !**

Ce que confirmait en 2019 la vente de la fameuse banane de l'artiste italien ;  
<https://www.youtube.com/watch?v=0VEQk82Mrko>

### **L'ŒUVRE AUJOURD'HUI PROPOSEE PAR FRED FOREST :**

Cette œuvre, de l'artiste italien, la bien nommée, *Comedian*, inspire aujourd'hui à l'artiste et théoricien, *Fred Forest*, (Phd Sorbonne) la création d'une œuvre critique, démonstrative, participative, conforme à ses modes de créations personnels, dont il énonce le protocole ci-dessous. De toute évidence, il ne s'agit nullement d'un plagiat même parodique du créateur de cette œuvre, comme cela a été abondamment fait sur les réseaux sociaux. Mais l'affaire de Forest est d'autant plus sérieuse qu'il s'agit de créer une œuvre vraiment originale et explicative, de nature complémentaire sur le contexte qui l'a vu naître. En quelque sorte de mise en abîme dans le contexte d'irresponsabilité qui frappe nos élites aujourd'hui. Toute comparaison gardée, comme Picasso a pu concevoir de refaire les *Ménines de Velasquez* avec les moyens visuels et l'esprit de son temps, cela un demi-siècle avant que l'art conceptuel ne soit instauré et reconnu, Forest, tente d'en faire de même aujourd'hui, en

s'appropriant en quelque sorte de ce qui relève du marché de l'art. C'est-à-dire, en produisant une œuvre ayant pour sujet et prétexte une autre œuvre. Une œuvre mise en scène par la Galerie Perrotin qui a eu pour résultat remarquable de créer un événement *économique, médiatique, sociologique* et accessoirement *artistique* de tout premier ordre dans le cadre de cette foire d'Art Basel Miami Beach 2019. Ce qui, chez lui, se relie en filigrane dans sa pratique artistique à un point de



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vue philosophique, relié à des « stratégies critiques et de détournement conceptuel » où l'appropriation artistique doit être rapprochée de la **déconstruction** et de l'**intertextualité**, comme de la théorie des médias et de la communication. L'intérêt pour son travail, aussi bien manifesté par Marshall Mc Luhan que par Vilem Flusser, en témoigne d'une façon probante.

### **LE PROTOCOLE DE L'ŒUVRE PROPOSEE PAR FOREST.**

1-L'œuvre post-conceptuelle que nous offre ici **Forest** sera accrochée et visible sur les cimaises la *Galerie Stéphane Mortier* au 77 rue Amelot dans le onzième arrondissement de Paris au cours de son exposition participative du SPACE MEDIA sous le titre « **Nature morte invisible à la banane sur assiette blanche de Limoges** » prix de vente **120000 \$ USD soit 108120 €**

2- Offerte à la contemplation du public **du 25 janvier au 21 mars 2020** dans le cadre de son exposition du SPACE MEDIA qu'il organise aux heures d'ouverture de la Galerie, protégée par un cordon de vigiles afin d'éviter les désagréments d'un public de jeunes collectionneurs trop nombreux, dont les mouvements intempestifs sont toujours à craindre pour les boutiques du voisinage...

L'œuvre se compose d'un SPACE MEDIA vierge, encadré sous verre, portant son titre à sa base.

3-Cette présentation donnera lieu à l'expédition d'une invitation à **350 (trois cent cinquante) collectionneurs Français**, dont la plupart font partie d'une association qui organise et décerne tous les ans le **Prix Marcel Duchamp** avec le concours du **Centre Pompidou** pendant la FIAC. Il faut savoir que ces collectionneurs, guidés par *FRED FOREST*, lui-même, ont visité sa propre rétrospective au *Centre Pompidou* en juillet 2017. En conséquence, ils ont tous une connaissance approfondie de sa pratique artistique, notamment documentée

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par le catalogue illustré, édité à cette occasion, distribué par la **Librairie Flammarion du Centre Pompidou**, ainsi que de sa biographie, soutenue, entre autres, par *Pierre Restany, Edgar Morin, Vilem Flusser, Anthony Haden-Guest, Mario Costa, Pierre Lévy, Pierre Moëglin, Derrick de Kerckhove, Louis José Lestocart etc.*

4-Dans la correspondance qu'il leur adresse l'artiste leur propose l'achat de cette œuvre dite invisible visible la **Galerie Mortier, au prix non négociable de 120.000 dollars pièce soit 10120 €** (Prix de référence établi sur la vente d'un produit semblable effectuée à l'occasion d'Art Basel Miami Beach en 2019 par la Galerie Perrotin)



5-Du fait que cet achat soit offert à des collectionneurs Français en priorité, si par chance il était acté, il constituerait une opération d'intérêt national significative, au moment où Paris, depuis la dernière FIAC de 2019 est l'objet d'un regain d'intérêt pour l'art contemporain. Notons, augure favorable à cette issue réjouissante, la collectionneuse qui a fait l'achat de « Comédian » s'avère déjà être justement de nationalité Française...Par un

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heureux effet d'entraînement, on peut penser, avec un peu d'optimisme, qu'un nouvel achat, réalisé ainsi, coup sur coup, profiterait aux artistes Français, sous-représentés sur le marché international, **les Institutions Françaises** ayant toujours été dans l'incapacité de les soutenir, à part un quarteron d'entre eux (toujours les mêmes) depuis plus de vingt ans...

6- A la date du samedi 21 mars à 18 heures une délégation constituée de critiques d'art sous la houlette de **Paul Ardenne** se rendra à la **Galerie S-Mortier** afin de constater ce qu'il en est de la vente de « **La Nature morte invisible, banane dans une assiette en porcelaine de Limoges blanche** ». Il interrogera le Galeriste sur ce point en présence de la presse.

**Deux situations sont à envisager :**

**a) Premier cas de figure :**

L'œuvre s'est bien vendue au prix indiqué. L'acheteur Français ou étranger peut rester anonyme, mais également présent et interrogé par la presse, s'il en exprime le désir. Le champagne est sablé.

L'œuvre conceptuelle d'appropriation ainsi constituée prendra alors sa véritable existence, avec une nouvelle côte pour son auteur, sous forme d'un certificat d'authenticité, accompagné de son protocole signé par l'artiste. L'objet sera remis à l'acquéreur contre un chèque **de 120.000 \$ usd soit 108120 €** en présence du Galeriste **Stéphane Mortier** et de **Maître Eric Le Marec huissier de justice**. Nous constaterons alors que la somme représentant cette vente est d'un montant exceptionnel choisi par l'artiste lui-même, est strictement équivalent à la banane vendue par la **Galerie Perrotin** à Miami... La nature du sujets et la façon, non conventionnelle, mais bien personnelle de les traiter par chacun des deux artistes, mettra en évidence un talent bien partagé, bien que particulier par le style, les mediums utilisés et surtout le sens et la finalité de leurs œuvres.

Un talent qui justifie pleinement que le prix de vente des deux œuvres soient identiques pour une valeur artistique reconnue en principe au moins égale ? En effet, les deux artistes

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présentent, pour chacun d'eux, une carrière prestigieuse, chacune dans son genre, quasi semblable, **si ce n'est que les prix de vente du second des deux artistes sont incroyablement plus élevés que ceux du premier !** Forest d'ailleurs se refuse en général de vendre ses œuvres, sauf circonstance exceptionnelle. Ce que *Bernard Blistène* directeur du MNAM/Pompidou a du lui-même se voir refuser à son grand dépit au cours d'un repas **Chez Georges** en présence **d'Alain Seban** et **d'Emma Lavigne** en mai 2016 au cours du rituel bien huilé entérinant officiellement sa rétrospective dans les lieux.

<https://lnkd.in/gfZw3tt>

L'achat réalisé à la **Galerie S-Mortier** semble en conséquence rétablir à l'avenir une plus juste parité entre les prix respectifs de ces deux artistes, dits désormais les artistes de la banane.

**Petit détail qui a son importance : Il est à noter que le produit de cette vente de l'œuvre exposée à la Galerie S-Mortier sera entièrement reversée à une association d'artistes, « l'Association mains d'œuvre de Saint Ouen », privée récemment par le maire de cette commune de la banlieue Parisienne de lieu de travail pour ces artistes.**

### **b-Second cas de figure :**

L'œuvre n'a hélas pas trouvé acquéreur au prix demandé... L'artiste lira à haute voix un court texte sur cet échec et tentera en sa qualité de théoricien de l'art sociologique d'en donner quelques raisons factuelles. Ce texte en quelque sorte fera partie intégrante de l'œuvre finale, et en constituera sa justification artistique, sociologique, esthétique et philosophique, comme **œuvre d'art sociologique post-conceptuelle**. Les critiques d'art présents, sous la conduite de Paul Ardenne entameront alors un débat avec le public sur le prix des œuvres et leur étonnante disparité sur le marché selon les artistes. Disparité, il faut le remarquer, ne reposant sur aucun critère artistique objectif justifiant de tels écarts...

Quoi qu'il en soit, l'artiste soulignera la réussite de son expérience factuelle comme *TP d'Art sociologique* dans la mesure où cette dernière révèle les mécanismes et les conditionnements auxquels sont soumis les collectionneurs eux-mêmes, dont les choix ne dépendent plus de leur libre-arbitre, mais des « influenceurs » de toutes espèces, directement ou indirectement liés aux réseaux constitués de l'art contemporain mondial. Lesquels sont au service de puissances financières et de pouvoirs institutionnels divers, dont ils sont, eux-mêmes, à un niveau ou à un autre, parties intégrantes. Le modèle expérimental proposé ici par **Fred Forest** pour la mise en évidence des mécanismes du marché de l'art fonctionne parfaitement. Preuve est donc bien faite, que les achats comme le prix des œuvres en matière d'art contemporain sont déterminés, non plus par la qualité, la spécificité, la novation de l'œuvre elle-même, mais par l'image que les médias renvoient de l'artiste, la puissance financière de la galerie qui en propose la vente, l'importance consacrée à son budget promotionnel, la richesse de son réseau relationnel et médiatique, sa position dans la géographie mondiale. La demande d'acquisition et les prix de vente en ce qui concerne les œuvres proposées n'étant plus liés intrinsèquement à des critères d'ordre esthétiques mais s'établissant sur une chimie complexe et retors *concoctée par le monde de l'art* comme le désigne **Arthur Danto**. *Un monde de l'art* où les œuvres sont essentiellement considérées aujourd'hui comme des produits financiers, leurs valeurs n'étant plus fondée en premier lieu sur des critères d'ordre artistique, mais décrites, soumises, indexées et ajustées sur une grille de paramètres boursiers.

Dans cette situation de confusion, Fred Forest, suggère que la légitimité de fixer le prix de l'œuvre devrait revenir en dernier ressort à l'artiste, seul en mesure de pouvoir estimer la sueur, l'énergie, la patience, le temps, le talent, l'intelligence et la créativité qui lui aura fallu pour la réaliser. Par contre, nul ne pourra nier que comme tout marché, le marché de l'art est lié

aux lois de l'offre et de la demande. Et tout le monde le sait, même si ce tout le monde feint de l'ignorer, le marché de l'art est un marché entretenu artificiellement par quelques grands collectionneurs, de très puissantes galeries, des responsables d'institutions internationales, quelques critiques d'art, voire une poignée d'artistes et de médias.

Certains jugeront la position de Forest vaine et comme faisant preuve d'une naïveté abyssale, le combat exemplaire qu'il mène seul contre le **Centre Pompidou** depuis des années lui donne toutefois raison. Après avoir réussi à investir une première fois la forteresse Beaubourg, contre vents et marées en juillet 2017, il se prépare maintenant à une nouvelle offensive, fort de cette première victoire. Victoire obtenue de haute lutte, qu'il mène au seul nom de **L'ETHIQUE**.

Signe des temps le climat change, et même les commentateurs qui jugent sur place de la situation aux Etats-Unis et qui en rendent compte régulièrement, nous disent que les Musées les plus importants sont obligés de se séparer de leurs dirigeants les plus emblématiques sous la pression des artistes qui veulent instaurer une éthique plus grande dans leur fonctionnement. (Voir **THE ART NEWS**

**PAPERS** DAILY N° 319 25/6/2019 Edition Française)

Le système expérimental et pédagogique mis en place par **Fred Forest** par la vente de sa banane invisible, mais présente dans la tête de chacun d'entre nous, révèle ce malaise qui commence à contaminer l'Europe et donne de surcroît à l'artiste (c'est-à-dire aux artistes) le droit légitime et moral de déterminer désormais et à eux seuls le prix représentant la valeur de leurs œuvres. C'est-à-dire aussi de leur travail, sans devoir être dépendants du marché en quoi que ce soit, et sans être victimes d'une cote, qui s'avère être finalement le résultat de manipulations de ses « influenceurs ». Ce qu'**Arthur Danto** nomme, nous semble-t-il, avec une certaine

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pudeur le... « *Monde de l'art* » ...

Qui sont ces influenceurs ? Ce sont vous et moi, selon notre propre notoriété et notre capacité à servir de caution à une personne ou à une cause selon notre propre idéologie. C'est-à-dire possiblement dans le milieu de l'art, toute personne dont les fonctions professionnelles ou extra-professionnelles sont créditées d'un certain savoir ou pouvoir, pouvant être lui-même monnayé ou non, et dont certains estimeront, à tort ou à raison, que les informations et les initiatives peuvent leurs être exploitables un jour...

**Pour finir, le prix de base de cette œuvre dont l'artiste vous propose aujourd'hui l'achat sans intermédiaire à 120000 \$ usd donc pour 108120 € a donc été décidé seul par l'artiste selon ses propres principes**, et pourra être majoré selon les offres faites jusqu'au 21 mars 2020 à 18h00, aussi bien par des collectionneurs Français qu'étrangers, **à condition qu'un chèque de garantie certifié représentant la somme totale majorée, soit déposée à temps en l'étude de Maître Eric Le Marec, Huissier de justice, 54 rue Taitbout, 75009 Paris.**

Si vous ne disposez pas de fonds disponibles pour faire cet achat actuellement ne regrettez rien. L'occasion se représentera un jour ou l'autre, un jour que nous désirons tous meilleur. Demain, dans un an, ou dans dix... Vous serez alors certain de faire à bon compte et à bon prix l'acquisition que vous avez raté aujourd'hui.

***Dans l'art la pensée magique fonctionne toujours pour ceux qui y croient assez forts...***

L'action poursuivi ici par l'artiste procède bien de celle-là... car vendre ou ne pas vendre, n'est vraiment pas son problème aujourd'hui, et cela vous l'avez parfaitement compris... A bon entendeur salut !

<https://artreview.com/reviews/>

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French Below

**TO PUT AN END ONCE AND FOR ALL TO BANANAS AND THE ART MARKET!**

*THIS MESSAGE IS ADDRESSED TO YOUNG AND DARING COLLECTORS AND BUSINESS LEADERS WHO WISH TO PLACE THEIR LIQUID ASSETS IN EMERGING CONTEMPORARY ART.*

**A CONCEPTUAL WORK OF ART TO BE IMAGINED BY EACH ONE OF YOU, PUT UP FOR SALE IN PARIS BY GALERIE S-MORTIER, AS A SOCIOLOGICAL ART EXPERIENCE FOR AN AMOUNT OF 120.000 \$ USD, THAT IS TO SAY 108.120 € !**



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**TITLE OF THE WORK: " Still life on Space Media or invisible banana on a white plate in Limoges porcelain " (still life on Space Media or invisible banana on a white plate in Limoges porcelain).**

**The Washington Post**

19 décembre 2019 à 13h00

GMT

A work sold at Art Basel Miami in December 2019 ignited the debate and "gossip" about art, according to **Philipp Kennicott of the Washington Post**, about its nature, its mode of exhibition, its excessive price, and its over-mediatization. **Alain Robbe-Grillet**, ten years earlier, in the alleys of the same fair confided to **Fred Forest** in a premonitory way that the collectors were

**interested here already by three things: ART, SILVER, EVENT!**

What seems to confirm the sale of the famous banana of the Italian artist

<https://www.youtube.com/watch?v=0VEQk82Mrko>

#### **PROTOCOL OF THE PROPOSED WORK BY FRED FOREST:**

This work, the well named Comedian, inspires today to the artist and academic, Fred Forest, the creation of a critical, demonstrative and participative work, in conformity with his usual modes of

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creations, of which he enunciates the protocol below. Obviously, it is not at all a question for him of plagiarizing the creator of this work and of infringing his inalienable and imprescriptible copyrights, but, in a way, to create a work of complementary nature in a kind of setting in abyss, and to give him thus a form of extension... All reason and comparison kept, as **Picasso** was able to conceive in his way to remake **Velasquez's Meninas** with the visual means and the spirit of his time, and this a half-century before conceptual art was established and recognized, Forest, tries to do the same. That is, to produce a work that deals with the subject matter of another work, **Comedian**, which has had the tangible result of creating an economic-mediatico-sociological event as part of the Art Basel Miami Beach 2019 fair.

1-Forest's post-conceptual work in question will be hung and visible on the walls of the **Galerie Stéphane Mortier at 77 rue Amelot in the eleventh arrondissement of Paris**, under the title *"Still life with banana on a white plate from Limoges"*.

2-The Gallery will be open to the public from January 25 to March 21, 2020 and to potential buyers during the opening hours of the Gallery, protected by a cordon of guards from a private company, in order to avoid the inconvenience of an audience of young collectors, both enthusiastic and too numerous, whose untimely movements are always to be feared in this kind of event for the shops in the neighbourhood. The work consists of a blank SPACE MEDIA, framed under glass, with its title at its base

**3-The presentation will result in an invitation being sent to 350 French collectors, some of whom, the most important, are members of an association that organises and awards the Marcel Duchamp Prize every year with the help of the Centre Pompidou during the FIAC.** These collectors, guided by FRED FOREST himself, visited his own retrospective at the Centre Pompidou in July 2017. As a result, they all already have an in-depth knowledge of his practice, notably instructed by the illustrated catalogue, published on this occasion and distributed by the Librairie Flammarion at the Centre Pompidou, as well as of his biography, supported, among others, by Pierre Restany, Edgar Morin, Vilem Flusser, Anthony Haden-Guest, Mario Costa, Pierre Lévy, Pierre Moëglin, Derrick de Kerckhove, Louis José Lestocart etc.

4-in the correspondence that the artist personally addresses to them, the artist offers them the purchase of this work of art (printed in 3 copies) visible at **Galerie Mortier at the non-negotiable price of 120,000 dollars or 108.120 € each (reference price established on the sale of a similar product at Art Basel Miami Beach in 2019).**

5-For the fact that this purchase is offered to French collectors as a priority, if by chance it were to take place, it would constitute an operation of significant national interest at a time when Paris, since the last FIAC in 2019, has been the object of renewed interest in contemporary art. Let us note, as a favourable omen for this outcome, the collector who made the purchase of "Comédian" is already of French nationality... By a happy ripple effect, we can think that a new purchase, blow after blow, would benefit French artists, under-represented on the international market, French institutions having always been unable to support them, except for a "quarteron" of them (always the same ones) for more than twenty years...

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6- On Saturday, March 21st at 6pm, a delegation of art critics led by **Paul Ardenne** will go to the Galerie S-Mortier in order to see what is happening with the sale of "**La Nature morte, banane in a white Limoges porcelain plate**". He will question the gallery owner on this point in the presence of the press and will open the debate with the public a little later.

**Two situations are to be considered:**

**a) First situation:**

The work has sold well at the price indicated. The French or foreign buyer may be anonymous, but may also be present and questioned by the press, if he or she so wishes. The champagne is shortbread.

The conceptual work thus constituted will then take its true existence, as well as the new rib of its author, in the form of a certificate of authenticity, accompanied by its protocol signed by the artist. The object will be given to the purchaser against a check of 120.000 \$ usd or 108303 euros, in the presence of the gallery owner **Stéphane Mortier and of Master Eric Le Marec, judicial officer**. We will then note that the amount representing this sale is strictly equivalent to the work sold by **Gallery Perrotin** in Miami. The similarity of the subjects and the non-traditional but very personal way of treating it by each of the two artists will highlight a shared talent, although very personal in style and especially in purpose. A talent that fully justifies that the selling prices of the two works are identical for an artistic value recognized in principle at least equal. In fact, both artists present, for each of them, a prestigious career, each in its own genre, almost similar, except that the selling prices of the second of the two artists are incredibly higher than those of the first. **Forest** moreover refuses in general to sell his works, except exceptional circumstances. What **Bernard Blistène**, director of the MNAM/Pompidou, had to endure to his great displeasure in the presence of **Alain Seban** and **Emma Lavigne** during the official meal at **Chez Georges** en mai 2016.

<https://lnkd.in/gfZw3tt>

The purchase made at **Galerie Mortier** therefore seems to re-establish a fairer parity between the respective prices of these two so-called banana artists in the future.

**It is important to note that the proceeds from the sale of the work exhibited at Galerie S-Mortier will be entirely donated to an association of artists, the "Association mains d'œuvres de Saint Ouen", recently deprived of its workplace by the mayor of this Parisian suburb.**

**b-Second case:**

The work has unfortunately not found a buyer at the asking price. The artist will read aloud a short text on this failure and will try, in his capacity as a sociological art theorist, to give some factual reasons. This text will in a way become an integral part of the work, and constitutes its artistic, sociological, aesthetic and philosophical justification as a post-conceptual sociological work of art. The art critics present, led by **Paul Ardenne**, will then start a debate with the public on the price of the works and their astonishing disparity on the market according to the artists. Disparity, it should be noted, not based on any objective artistic criteria justifying such disparities...

In any case, the artist will underline the success of his factual experience as a **sociological art** TP insofar as it reveals the conditionings to which collectors themselves are subjected, whose choices no longer depend on their free will, but on "influencers" of all kinds, directly or indirectly linked to the networks constituted by the world contemporary art. They are at the service of

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various financial and institutional powers, of which they are themselves, at one level or another, integral parts. The experimental model proposed here by Fred Forest for the highlighting of the mechanisms of the art market works perfectly. Proof is thus well made, that the purchases like the price of the works in matter of contemporary art are determined, no longer by the quality, the specificity, the novation of the work itself, but by the image that the media send back of the artist, the financial power of the gallery that proposes the sale, the importance devoted to the promotional budget, the richness of its relational and media network, its position in the world geography. The demand for acquisition and the sale prices of the proposed works are no longer intrinsically linked to aesthetic criteria, but are based on a complex and devious chemistry concocted by the art world, as *Arthur Danto* calls it. An art world where works are now essentially considered as financial products, their values no longer being based on artistic criteria, but described, submitted, indexed and adjusted on a grid of stock market parameters.

In this situation of confusion, Fred Forest, suggests that the legitimacy to fix the price of the work should return in last resort to the artist, the only one able to estimate the sweat, the energy, the patience, the time, the talent, the intelligence and the creativity that will have been necessary to him to realize it. On the other hand, no one can deny that, like any market, the art market is linked to the laws of supply and demand. And everyone knows it, even if everyone pretends to ignore it, the art market is a market maintained artificially by a few major collectors, very powerful galleries, heads of international institutions, a few art critics, and even a handful of artists and the media.

Some will judge Forest's position as vain and as demonstrating an abyssal naivety, the exemplary fight that he has been leading alone against the **Centre Pompidou** for years, however, gives him reason to be right. After having succeeded in invading the Beaubourg citadel for the first time against all odds in July 2017, he is now preparing for a new offensive, strengthened by this first victory obtained through hard struggle, which he is leading in the name of **ETHICS** alone.

As a sign of the times, the climate is changing, and even commentators who judge the situation in the United States on the spot and report on it, tell us that the most important museums are being forced to separate from their most emblematic leaders under pressure from artists who want to establish a greater ethic in their operations. (See **THE ART NEWS PAPERS DAILY N° 319 25/6/2019 French Edition**)

The experimental and pedagogical system put in place by *Fred Forest* by the sale of his banana, reveals this unease that begins to contaminate Europe and moreover gives to the artist (that is to say to the artists) the legitimate and moral right to determine henceforth and to them alone the price representing the value of their works. That is to say, also their work, without having to be dependent on the market in any way, and without falling victim to a coast, which ultimately turns out to be the result of various manipulations by the art market and its influencers. What *Arthur Danto* calls with some pudeur the "World of Art" ...

Who are these influencers? They are you and me, according to our own notoriety and our ability to act as a guarantor for a person or a cause according to our own ideology. That is to say, possibly in the art world, any person whose professional or extra-professional functions are credited with a certain knowledge or power, which may or may not itself be monetized, and some of whom will consider, rightly or wrongly, that information and initiatives may be useful to them one day.

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**To finish, the basic price of this work of which the artist proposes you today the purchase without intermediary at 120000 \$ usd or 108120 € euros was thus decided alone according to the artist's own principles, and could be increased according to the offers made until March 21, 2020 at 18h00, as well by French as foreign collectors on condition that a guarantee check representing the increased total sum is deposited in time at the office of Master Eric Le Marec, Bailiff, 54 rue Taitbout, 75009 Paris.**

If you do not have the funds available to make this purchase at the present time, do not regret anything, the opportunity will arise one day or another that we all wish better. Tomorrow, in a year, or in ten years... You will then be sure to make the purchase you missed today at a good price. ***In art, magical thinking always works for those who believe strongly enough...***

The action pursued here by the artist is very much based on this one... because to sell or not to sell is really not his problem today, and you have understood this perfectly well.... Goodbye!

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