Personal Best on JeQU

the JeQU program started as an attempt to assess the ongoing existence of certain themes in art and culture. It was conducted by Laura Mitterrand and introduced by Howie Chen and Jason Kakoyiannis.

Introduction

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Primary Information

Automation by Eric Tsai

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born of both a general rejection of the structures that dominate one's life, semi-commitment, hedged bets, and quasi-outsider...
INTERVIEW
LUC BOLTANSKI WITH JEQU

Edited interview conducted in July 26, 2010, by Laura Mitterrand on behalf of ...

There was, at least, a common spirit. A common spirit, but not a ready alternative. I'm not an expert in revolutions.

The temporal equations of connections, selection, for the large number of artists who are not yet rec-

now. This question of attribution brings to mind say about this strategy—is it a contradiction or a

gallery structure without constraint. In this way, ist credibility, and then later chooses at a certain
to inhibit their right to sell work and participate

doesn't exist. This is an old argument.

In art, there are competitions, but it's gen-

ary difference; let's say a political one. It moves very easily
distinction was a problem. It's really the criteria of the bour-

cal in Europe now

impossible. This would be a subversion of the form of the

Sociales where with one of the competitions, there were

positively or negatively at this one stage affects the next

reversible.

For a long time I was indignant of the fact

someone who finds a short poem by Paul Celan underneath

of commercialization. It's the same thing for conceptual

reation and restaging of performances is problematic. one

example, the fact that the word “chapeau” finishes with the

of attribution. For a long time I was indignant of the fact

than a laundry bill? That's how I arrived at the question

bution in the evaluation and that of the first substantial

help of the critic who interprets it, the artist can never say

could be a mode of critique, such as Gustave Courbet

incapable of making similar things and I don't really like to

pure immanence, improvised, instinctual, vital. I would be

(1758) on [shows] spectacles, that we

basis for art criticism, but critiques often are caught up in

has a strong Christian origin. So, the choice must always

in art, life is

productive force other than life. I can't see how you could do

and maintaining the leaders of major art organizations, the

the twentieth century to explain anarchy and communism.

the capacity to reform itself in order to avoid global crises as

are reformists. In reality, the projective cité doesn't cor -

work on that but Eve Chiapello does. So that part of the

in Thailand). Overwhelmingly, the current corporate dis-

because it was based on the formation of the cités but not

So that is the first point, but I think one which

In the market system, the critic functions through

In general, I think that if really there was a