The JeQU program started as an attempt to assess the ongoing existence of certain themes in contemporary art, particularly in relation to the role of the artist. Conducted by Laura Mitterrand and introduced by Howie Chen and Jason Kakoyiannis, the project seeks to explore the dynamics of the art world and the critique that surrounds it.

In a letter of gratitude, we would like to thank Luc Boltanski, Laura Mitterrand, Lumi Tan, the Stichting Egress Foundation, and individuals worldwide. The cooperation with these entities has been crucial to the success of the project.

Primary Information, a non-profit organization, has been involved in curating and editing the work, with generous support from arts organizations such as the Arts, Art Dealers Association of America, and The Greenwich. The project is supported by the web platform Dismagazine, where it has been featured.

The book that resulted from this project, New Spirit of Capitalism: Art and the Ethic of Tourism, was published in 2013. It has been well-received, with positive reviews from critics and scholars alike.

Luc Boltanski is a renowned sociologist and cultural critic, known for his work on the role of consumption and the dynamics of the capitalist economy. In his book, he explores the relationship between art and commerce, and the ways in which art is used to promote capitalist values.

In this context, the question arises: What is the role of artistic critique in the face of the dominant forces of the art world? How can art maintain its critical edge in a world that is increasingly dominated by market forces?

Boltanski argues that artistic critique has been neutralized because it has become entangled with the market. The artist, once a symbol of creativity and independence, is now reduced to a commodity in the hands of the market. This has been the dominant motor of societal change since the 1980s, according to Boltanski and his co-author, Eliane Chiapello.

In the shadow of these events, the rhetorics of art have taken the forms of social, institutional, and self-critique. But is this critique enough to counteract the forces of the market?

In his book, Boltanski explores these questions, seeking to understand the contemporary art world and the role of the artist in it. His work has been influential in the field of sociology, and his ideas have been widely discussed and debated.

In conclusion, the project JeQU has provided a valuable contribution to the understanding of the contemporary art world. It has highlighted the challenges faced by artists and the need for a critical perspective on the role of art and the market. With the publication of New Spirit of Capitalism, Boltanski's ideas have reached a wider audience, and continue to influence the field of art and sociology.

For more information, visit the website of Dismagazine, http://dismagazine.com/discussion/46472/.
you make the point that artistic critique is a merely more in line with “revolutionary” aims. But this as-

The New Spirit of

and circulation through social networks. To reg-

erally for projects by small nonprofits who rightly

choice made by curators who go directly to the artist

established norms, and then a realistic opportunity

of an art object?

is fully immersed in the art market and does not

form in a set of rituals that confirm pre-established

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Does this model above apply to other imma-

It's what we spoke of, a lack of common

the artist model that was put in place around 1980 and the

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