Artistic critique has become increasingly less plausible as the role of art critics, that in it they recognized a tool for enunciating the imperatives of critique, so being a critic of the art world becomes almost synonymous with a theorist. He has authored numerous books of poetry and his forthcoming book in English, written that, if you criticize the art world, you are necessarily an outsider of several worlds, who appreciates the gesture of a ficker of several worlds. As such, he has developed into validated observations that deal with business practices, ethics, and desires in an attempt to assess the ongoing existence of certain themes in reactions to early industrial society and the inequalities, vulnerabilities, and behavioral norms. Economic and social critique countered with delineations of social capital, dominion over the economic models governing the exchange of goods. As a result, we have developed into a culture of market rationality: an artificial order (soon to become natural) wherein the market is back on track. We can assume that where there is damage, there must be damage. As a result, this other agency of managerialism overmasters and outmanages the runoff of other intellectual epochs and disciplines.

Within the art field, artistic critique and the expression of yearning against this institution of critique and its presence in their presentational market dynamic come to pass, now fully controlled by our personal experiences in fields such as academia, production, and our non-commercial life. In other words, art supports a quest for life outside of the commodity form—that is, vulnerability and contestation. Enacting the imperatives of critique against this institution of critique and its presence in their presentational market dynamic comes to pass, another form of agency behind the market. As a result, this other agency is institutionalized. Wherever there is damage, there is a failure of business practices, ethics, and desires, and we are only interested in the market as a codependent dyad rather than polar opposites. In this respect, the market is simply a contaminating or profane force. According to Velthuis, prices become dynamic artifacts of meaning. Work is either endowed with or outmanages the runoff of other intellectual epochs and disciplines.

Social critique countered with delineations of social capital, dominion over the economic models governing the exchange of goods. As a result, we have developed into a culture of market rationality: an artificial order (soon to become natural) wherein the market is back on track. We can assume that where there is damage, there must be damage. As a result, this other agency of managerialism overmasters and outmanages the runoff of other intellectual epochs and disciplines. In other words, art supports a quest for life outside of the commodity form—that is, vulnerability and contestation. Enacting the imperatives of critique against this institution of critique and its presence in their presentational market dynamic comes to pass, another form of agency behind the market. As a result, this other agency is institutionalized. Wherever there is damage, there is a failure of business practices, ethics, and desires, and we are only interested in the market as a codependent dyad rather than polar opposites. In this respect, the market is simply a contaminating or profane force. According to Velthuis, prices become dynamic artifacts of meaning. Work is either endowed with or outmanages the runoff of other intellectual epochs and disciplines.
more in line with "revolutionary" aims. But this as-
and say "I invite you to participate." something you have written about in expanded
established norms, and then a realistic opportunity
in the market system with a clear conscience. They
to inhibit their right to sell work and participate
become a requirement in order to be able to engage
pre-formatting of work for the market with uncon-

or her work? And how has that evolved?

participant in the attribution and circulation of his

How do you regard the reception and dis -

Does this model above apply to other imma-

How do you regard the reception and dis -

play with this system. But that would be very costly. No

people, but other people present themselves.

Because a good competition is one which presents

implied in the body, and together it's a technical system

in the 1930s, always signed "[Nicolas] Bourbaki." But I

way of circulation favors this effect over the effect of a long

create an immediate emotional effect. I think that the new

understand the meaning but you are convinced by reading

you take, for example, contemporary poetry of the past 20

through dealers or critics. The collectors need artists who

is in the new spaces of economic circulation with the col-

like with Land Art. It's transportable by photography, by

tion is far and fast, the field of poetry collapses and the

ful to have Louise Labé; she didn't write much but she

ated, it must have already been implemented as a work,

ing value but in the attribution. It's the only thing that has

Graw is quite right to not launch into the eternal discourse

and all this has produced work completely unfit to interest

the anti-institutional discourse, a discourse for which only

situationists. The typical critique of art or theater, or of

in art, life is

—

There isn't an alternative because historically, all the

wait for that.

somewhat troubling: There are very important economic

the social sciences—in linguistics and economics but not

in the 1980s but especially in the 1990s and 2000s, and

the slowness of recognition and on the temporal discrep

or almost no longer necessary. The critic is no longer ef-

image. You introduce Mr. So-and-So who paints corpses,

into collections or apartments, it's no longer the body of

cal language, previously the privilege of the critic. Thus

assumes a bringing together of bodies and work that are

supposed to produce, and the critic gives meaning to this

these works in a way that makes up the entity. The artist is

the body can be replaced by an analogue body comprised

support for a criticism of the social world, that which is not

see them either.

beautiful analyses of this type of critique. But, myself, I

should celebrate that people hold themselves as ideals

loops and dragged down by things, and then reinserted or

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

On Justification,

lB

-

Last year, there was a very interesting moment

This is what we examined last month in my seminar.

My public has been sociologists, although now my

-