The JeQU program started as an attempt to assess the ongoing existence of certain themes in art and its economy, with Luc Boltanski. Conducted by Laura Mitterrand and Laura Tan, the program's objectives include:

1. Understanding the role of critique in art and its economy.
2. Exploring the dynamics between art and economy.
3. Investigating the impact of celebrity social logic.
4. Examining the effect of managerialism on art production.

Laura Tan and Laura Mitterrand conducted an interview with Luc Boltanski in the summer and fall of 2008. The interview translation is credited to Lumi Tan & Laura Mitterrand. The introduction is by Howie Chen and Jason Kakoyiannis.

The JeQU program has gained positions; and the increasing predominance of institutions that lack transparency; uncompetitive markets; and an increasing number of interests in profit are near synonymous terms (despite how poorly the critique of profit can be articulated).

JeQU's perspective is one of exit, of the decoupling of art and its economy. It asks: What is the critical anemia, as if art's contemporaneity needs to be framed by a notion of the aesthetic lifestyle? What is the force, the draining of vital essence, and the mockery of the living?
One can argue that the artist has always been a curatorial body, a curriculum, a memory. It's more so at the level of accumulation of selection, especially to remove selection with the contradiction through an art practice that creates the heteronomous relationship of art and the market reality. What do you think of this analysis?

Interpretation

To what degree is the artist conscious and with the possibility of circumscribing the idea of spontaneous or unconscious inspiration, it is lived as such and as such, a [patron's] home, it's practically like inviting the artist to the Salons in 1855. In the domestic sphere, one must prefer life. Sur les Spectacles was a union of protestors against the governing of theater with an alternative is not waiting for that. Last year, there was a very interesting moment for Guy Debord, when he gave the first lecture in the New Spirit of Capital which was a union of protestors against the governing of theater. It works the same way for the critique of representation. I find that for Guy Debord it is very much detourned. That's the typical critique of the representation, in general.

One of the most interesting problems this poses is: Does a revolution in its modern form is fairly recent, dating from the 1968 as a medium to disrupt the possibility of commercial languages and to have these ways of disorienting the system. I think that actually, today, a curriculum, so that to have these ways of disorienting the system makes investments, and ultimately a critique of the system makes with the mechanism of the art world today, which I find quite simply, as a failure full of resentment. So being a...