

JOSEPH ALOÏS SCHUMPETER OUI, 56-58 bd de l'Esplanade, Grenoble infos@aoui.org -  
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Exhibition from April 6 to May 11 in 2008 Opening: Saturday April 5 at 6 PM Open every day except  
Monday from 1 PM to 7 PM Free entrance

## PRESS RELEASE

JOSEPH ALOÏS SCHUMPETER, an exhibition in participation of Amandine Artaud, Gilles Balmet, Guillaume Brissaud, Maurizio Cattelan, Wim Delvoye, Julie C. Fortier et Yann Serandour, Ceal Floyer, Tao Hongjing, Yayoi Kusama, Camille Laurelli, Valentin Lechat, Olivier Nottellet, Vera Molnar, Olivier Mosset, Alexandre Ouairy, Julien Prévieux, Evariste Richer, Benjamin Seror and Xavier Veilhan.

Curator : Stéphane Sauzedde.

JOSEPH ALOÏS SCHUMPETER is following ECHOS (a short intervention executed in the frames of the art fair Arténim in Grenoble in February 2008), and preceding MICHEL DE CERTEAU (an exhibition on the notion of activity, planned in OUI in May-June 2008). The set is aiming to give some arguments in order to analyze the present links between art and economy. Arguments, because as JOSEPH ALOÏS SCHUMPETER is a contemporary art exhibition, Joseph Aloïs Schumpeter (1883-1950) is also a theorist of the economic thought called heterodox. He dedicated himself to understand the fascinating dynamism of capitalism, to explain why our economic system is so swift to ingest all that is suggested to it, and he drew the portrait of enterpriser as an inventive, conquering and determinative actor. For its' new exhibition, OUI has decided to animate the figure of an enterpriser as Schumpeter has theorized it: as if it was him that was the curator - a contemporary art lover, a captain of the industry-, who has chosen the art works, who has established the rooms' plans and has structured the architecture in relation to his productive reflexes. The set is simple, but also organized and powerful. The first room of the exhibition works as a reception hall - it presents mostly decorative works (as Tao Hongjing's misty landscapes), or works that require waiting, as if waiting for a hypothetic rendez-vous ; it also shows to which point one knows to collect things in here - a reception space is also (and foremost?) a vitrine. Then, the place is rationalized for the production and divided in three. In the room «Prospect», the artworks show their capability to exploit impossible situations - as for example Guillaume Brissau's and Valentin Lechat's seize control of a huge storehouse in Taïpei (Evergreen, 2007) -, or show their ability to irrationality and dreaming of project economy. In the room «Board of directors», it is the will of power and the quest of sublime which seem to be at the core of the exhibition: works try to get together the extreme limits of the universe (Evariste Richer), put themselves in algorithms (Vera Molnar), or stabilize the fortune (Yann Serandour and Julie C.Fortier)... As if it was all about owning the world, immobilizing variations, trying to control the outlines - the room is thought of as the core of the entrepreneur's mechanic of Schumpeter. Last but not least, Olivier Nottellet occupies the last room. With his installation Synchronisation of the world of affairs (La synchronisation du monde des affaires) he bores holes and/or implodes something which looks like an administrative space - lights, chairs, carpets... He mixes all this vocabulary in order to make it confess its' instability. The exhibition JOSEPH ALOÏS SCHUMPETER doesn't help to take a distance from the omnipresence of economy. But after all, why do we have to put it in distance? Do we have other things to focus on? And what do we know exactly about gestures which are outside of our daily life ? Maybe we have to simply look at the things calmly in face - without «putting them away» - to begin with. Then we will know what we're talking about. Then we can follow, process, and maybe even go forward.

Stéphane Sauzedde March 2008