

Press release- Michel de Certeau

Opening: Saturday May 31 at 6 PM

Exhibition from May 24 to June 29 in 2008

Every day except Monday from 13 to 19

Free entrance

After the exhibition JOSEPH ALOÏS SCHUMPETER OUI presents MICHEL DE CERTEAU.

This exhibition bounds together a curatorial series of discussions on the relations between art and economy. After the heterodox economist Schumpeter, the anthropologist Michel de Certeau serves as a reference figure: his interest for amateurism, his descriptions of ruses and little practices invented in the everyday flux- all of those change out the magnetic figure of an enterpreneur convoked by JOSEPH ALOÏS SCHUMPETER. MICHEL DE CERTEAU, divided between four halls, observes the artworks' interest for abnormal practices, unproductive games (all games, by definition, are unproductive); it brings into light the twisted, strange or simply emancipated activities.

In the first hall, the activity in question is ludic, tcech artist Tomas Vanèk amuses himself nailing together the balloons of rubber skin, Séverine Gorlier realises her first painting for the exhibition, David Lefebvre constructs a chimera- just for pleasure, Valentin Lechat in *The Rice Eater (Le mangeur de riz)* (2007) performs poems on which one is not sure wether it is allowed to laugh... But yes, it is allowed to laugh on it, as on almost all of the rest.

In the second hall, the artworks show that art can be just as practical as cooking. Not that it would be necessary to use ingredients of alimentation as was done by Daniel Spoerri in his *Eat Art*, but as is the case with cooking, the artworks appear to be always remade, started all over or to be followed- in an everlasting activity. As one cooks if one is hungry, one eats what has been cooked, then digests it, and finally, one is hungry again...

In the third hall, the intense artistic practices of atelier are put on question. Similarly to Bruce Nauman, the artists brought together for the exhibition are continously occupying themselves with something else that their activity in the private places they have laid out for the works. It is not necessarily connected to a special technic, like painting or drawing – for example Perrine Gamot folds the large and beautiful images as if they were posters in a magazine, Fabrice Médina grows snails..– but it is a question of precision and extreme concentration.

And as this activity initiated indoors continues its' explorations outdoors (the fourth hall), it doesn't loose any of it's intensity. Outdoors, for example, Jean Dupuy collects small stones during his walks every day for years ; Jiří Kovanda decides to touch people gently on the street, or to hide himself, or not to move; Ivars Graveljs, with a similar crazy lightness, photographs the bushes in Lithuania, or the streets of stolen bicycles in Chech Republic, or a palm tree, flat surfaces boards, whatever, wherever, always in displacement... Therefore, even if the artists go out, they are always working there, too, as if they were afraid to be obliged to start another work if they stop their own activity, without having chosen that other one. So, to stay in activity, not to exhaust oneself with work but to escape the poor enterntainment and at the same time to prefere to amuse oneself.

The artists for MICHEL DE CERTEAU seem to be relaxed, calm. And art seems to be a practice that serves to be happy.

Stéphane Sauzedde

MICHEL DE CERTEAU is an exhibition for OUI by Clôde Couplier, Fabrice Croux, Camille Laurelli, David Lefebvre, Anaëlle Pirat and Stéphane Sauzedde.

Third and the last part of a sequence of exhibitions on questions of art and economy and the production of contemporary art is accompanied by a publication concerned with giving a theoretical investigation into the problems erected here. *Basse def, partage de données* is published in December 2007 by Presses du Réel to accompany the preceding curatorial cycle.