

Pierre Guillet de Monthoux Curating Capitalism – How Art Impacts Business, Management, and Economy

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Meeting with students a curator at an exhibition at the ZKM in Karlsruhe, I learned that curating is a public-making gesture, an exposing engagement and sharing that is reaching out while taking a stand towards the world, based on dialogues with all kinds of socio-material stakes and holders.

What might be understood by curating with or beyond the conventional or avant-garde understandings of curatorial work? How can doing curating work or plays offer new ways of sensing and making sense? Can it provide new hybrid forms of art and business (and its nexus) related to our current society and economy and beyond for a different future to come?

Is there a connection between curating and curing? Can capitalism be curated? What are the status and roles have curating art and more in our contemporary world and for the day beyond tomorrow? How can curating art impact how economies, businesses, organisations and management?

In his book *Curating Capitalism* Pierre Guillet de Monthoux offers some fascinating responses to these and many more quests and questions.

Offering multiple layers, this is a culminative text, its germination many years in the making by an unrestrained thinker and free spirit who excavate, digs deeper and is unearthing revealingly due to his genuine ways of 'way-warding' and willingness to approach otherwise (dis-)missed topics and experienced in relation to experimental events in art-scapes.

The book is both a continuation and discontinuation of those post-metaphysical musings that his book 'The Art Firm - Aesthetic Management and Metaphysical Marketing' (2004) offered. Facing the Anthropocene, the question emerges of how to "curate" the planet in its symbolic and literal sense of taking care of it and curing it.

Overall, the book again provokes to sense and rethink what curative processes mean and could mean. Historically informed, it provides transformative hiStories about relating the art of curing to business, organisations, and management. The prolegomena reminded to the neo-postMarxist search and hopes creating aesthetic atmosphere (Boehme) for curing via Art as Politics, calling for replacing critique of culture with a new nature critique that integrates ethics. What if curating even in its claim or pretence of curing is understood in instrumentalist terms of facilitating creativity and innovation in business and society?

If to curate means to select the 'best' or most 'appropriate' exemplars for presentation in

an exhibit or program) or distribution, Pierre Guillet de Monthoux selected some excellent perspectives and dimension for curating. Accordingly, he invites movements through Curating knowledge - by resettling and resetting in Latourian-Obristian ways a post-hype-ian management -, followed by Curating ethics - by squaring the circle of nature-&-culture, rebooting aesthetic openings and redistributing senses in Rancièrian ways.

Furthermore, we follow with him Curating collectors - by recollecting enchanting findings in Venice - and Curating flux – influx – as well as Curating middle class and luxury and all inbetween. Moreover, we learn about Curating Prices and thus finance stance related to art and value as well as most intriguing Curating poetics - offering experiments in relational poetic hospitality & risks and feel good while gliding with Glissantian and Baechelorian moves and imaginations. These take us across all kinds of boundaries and de-touring and daydreaming through rhizomian and trembling worlds of more lightful experience and joyful economy, but we also hear some warnings about avoiding nightmares and turning political curating into dismal science.

The most adventurous section on Curating Business education shows intriguing experiments of incorporating art & aesthetics into the same while inviting to revisit old forms of instrumentalization, invective, irony imitation and intervention anew as well as intention(al) art illustrated with examples by the SSE Art Initiative all with a special Schillerian inspired "Schwung" expressed with a subtle sense of humour and staged as a serious play.

Like the "Schwung" as an elegant and powerful gesture and as a source for aesthetic energy, described at the end, the book, from the beginning onwards and through out and reaching beyond is and calls for a swinging expression and reading. As indicated before, this Schwung is not a linear progressive move, but a dynamic inter-play, dancing between topos and utopias and issues and fissures. And the reader can fill gaps or bridge between different curating moves, which may imply getting lost in digressions or finding poignant dense 'lessons'.

All those interested in an innovative understanding of artful, aesthetic theory and practice for the business world, will find this book not only informative, but challenging, and inspiring. With its philosophical base and historical reconstruction as well as overviewing patterns, it might appeal more to those who are looking for how the worlds of art & management and organising related to aesthetic have developed and manifested over the last decades. Supported by its resourceful references and advancing knowledge and a detailed index, it offers entry gates for further exploration. As a reflective and inspirational book, it calls for re-feeling, re-thinking and re-imagining and perhaps re-doing what the nexus of art business, management, economy and society means or could be-come.

The book triggered some open questions invite for further quests:

How does art and aesthetics cure or curate in the sense to restore and recode what kind of 'health' of whom or what?

What would it mean to apply aesthetically more 'intelligent', de-lightful, subtle or other-WISE ways of nuanced curation in the world of business and management in and for the future?

How is curating things, spaces, narratives, works of art, performances etc. dis-&-connected to (not) curating/curing individual and collective experiences?

How do aesthetical perspectives interplay disturbingly with socio-cultural-political practices?

How to blur even more the lines across art or exhibition contexts, programmes and conversations that interrogate the meaning of curatorial practice itself processing the recursivity of the curatorial (Tinius & MacDonald, 2020).

How to realise curatorial practices that represent ideas and experiences, like those expressed in this book, not only through a written, visual texts but in multisensorial, participatory and living-discursive formats?

References

Tinius, J. , & Macdonald, S. (2020). The recursivity of the curatorial. In R. Sansi (Authors), *The Anthropologist as Curator* (pp. 35–58). London: Bloomsbury Academic.