

ALEXANDRE OUAIRY

1980 NANTES, FRANCE



BIOGRAPHY

Graduate of the National Superior Art School of Grenoble (France) in 2004, Alexandre Ouairy is a French artist who has also studied at the Arts department of Shanghai University.

Born in Nantes, this multidisciplinary artist develops an art focussed on the connections between thought processes and artistic creativity.

Interested by the laws and codes that regulate the worlds of design, urbanism and social behaviour, he attempts to bypass the traditional and unalterable structures of society and of the market.

The artistic work of Alexandre Ouairy reinvents visual codes with the aim of revealing that which cannot be seen, or offering a different perception of reality. His paintings and installations reveal his work to be not only a new visual experimentation but also a conceptual investigation.

He has taken part in exhibitions including the Lyon Biennial, GNS (Palais de Tokyo, Paris), and the Moscow Museum of Contemporary Art.

Alexandre Ouairy currently lives and works in Shanghai.

PERSONAL EXHIBITIONS

-
- 2015** "COLLECTIVE DELIRIUM - PART II", IFA GALLERY, BRUSSELS, BELGIUM
-
- 2014** "COLLECTIVE DELIRIUM - PART I", IFA GALLERY, SHANGHAI, CHINA
-
- 2014** "SAFETY FIRST", MEOU ART CENTER, SHANGHAI, CHINA
-
- 2014** "MONO", SHUN ART GALLERY SHANGHAI, CHINA
-
- 2013** "STAMPING OUT", STUDIO ROUGE ON THE BUND, SHANGHAI, CHINA
-
- 2013** "RETROSPECTIVE", STUDIO ROUGE, HONG KONG, CHINA
-
- 2012** "MOVING A CANON TO THE CENTRAL COLUMN", BAZAAR, SHANGHAI, CHINA
-
- 2010** "TO GET RICH IS GLORIOUS", STUDIO ROUGE AT THE BUND, SHANGHAI, CHINA
-
- 2010** "BEYOND THE PATH OF MADNESS", DYAPORAMA, TOKYO, JAPAN
-
- 2009** "SEND ME TO KOLN", AMSPACE, SHANGHAI, CHINA
-

GROUP EXHIBITIONS

2016 "THE AESTHETICS OF CHAOS", IFA GALLERY,
BRUSSELS, BELGIUM

2015 "THE STROKE OF A PEN", IFA GALLERY,
BRUSSELS, BELGIUM

2015 AT BEIRUT, BEIRUT, LEBANON

2015 ART PARIS ART FAIR, PARIS, FRANCE

2014 "MONO", SHUN ART GALLERY SHANGHAI,
CHINA

2014 "ANOTHER CITY", HONGMEI ART FESTIVAL,
SHANGHAI, CHINA

2013 "DRAWING AND WHAT", IFA GALLERY,
SHANGHAI, CHINA

2013 "SECRET 7", CHRIS GILL SPACE, SHANGHAI,
CHINA

2013 "PAPER INFINITE", REEL, SHANGHAI, CHINA

2013 "45CBM", STAATLICH KUNSTHALLE, BADEN-
BADEN, GERMANY

2012 "MY COUNTRY", IFA GALLERY, SHANGHAI,
CHINA

2012 "THROUGHT THE LOOKING GLASS", DESIGN
QUARTIER EHRENFELD, COLOGNE, GERMANY

2012 "AMITHABA", STUDIO ROUGE ON THE BUND,
SHANGHAI, CHINA

2011	"PERMANANT COLLECTION", CCCA, STRASBOURG, FRANCE
2011	"A SIMPLE STORY""", MLADÝCH GALLERY, BRNO, CZECH REPUBLIC
2011	YONG KANG LU ART SPACE, SHANGHAI,, CHINA
2010	"XI YANG JING", INSTITUT FRANCAIS, COLOGNE, GERMANY
2010	"TO GET RICH IS GLORIOUS", 1918 ARTSPACE, SHANGHAI, CHINA
2010	"SYMPOSIUM: FOUND IN TRANSLATION", SONGPU 727, SHANGHAI, CHINA
2010	"DIMANCHE", SERGE COMTE'S HOUSE, REYKJAVIK, ICELAND
2010	"30 DEGREES", ISLAND6, SHANGHAI, CHINA
2010	"30 DEGREES 2", RED GATE GALLERY, BEIJING, CHINA
2009	"SHU FU", BIENNAL OFF, SHANGHAI, CHINA
2009	"NADINE", HUO PO KE AI ZA ZHI, HONG KONG, CHINA
2009	"JOSEPH ALOIS SCHUMPETER", OUI, GRENOBLE, FRANCE
2009	"GIRLS WITH A PURPOSE", HUO PO KE AI ZA ZHI, HONG KONG, CHINA
2009	"GHOST RESIDENCY",,, TAIPEI, TAIWAN

2009	"FURNITURE", PASSAGE, LYON, FRANCE
<hr/>	
2009	"CHIE!", PARA-SITE, HONG KONG, CHINA
<hr/>	
2009	"10", 1918 ARTSPACE, SHANGHAI, CHINA
<hr/>	
2008	"NATURE MORTE", NOGALERY, PRAHA, CZECH REPUBLIC
<hr/>	
2008	"LE NOËL DE OUI", OUI, GRENOBLE, FRANCE
<hr/>	
2008	"KALEIDOSCOPE", ESPACE BROCHAGE EXPRESS, PARIS, FRANCE
<hr/>	
2008	"HELLO BEIJING", 1918 ARTSPACE, BEIJING, CHINA
<hr/>	
2008	"ASIAN ART FAIR", PIER 4, NEW YORK, USA
<hr/>	
2007	"SOFT LOTION",,, SHANGHAI, CHINA
<hr/>	
2007	"MULHOUSE 06", MULHOUSE, FRANCE
<hr/>	
2007	"FREE PARTY", CONTEMPORARY ART CENTER, MOSCOW, RUSSIA
<hr/>	
2007	"FREE PARTY 2", GALLERIE DES BEAUX-ARTS, GRENOBLE, FRANCE
<hr/>	
2006	"KUNST", GALLERIE DES BEAUX-ARTS, GRENOBLE, FRANCE
<hr/>	
2006	"EXHIB. DHMR",,, GRENOBLE, FRANCE
<hr/>	
2006	"DHMR", MOMA, WARSOW, POLAND
<hr/>	

2005 "CATALOG DHMR",, FRANCE

2004 "SUMMERTIME FESTIVAL",, LYON, FRANCE

2004 "RÉSIDENCE MINIMUM EXEMPLAIRE",,
CLAMECY, FRANCE

2004 "RESIDENCY PROGRAM",, SHANGHAI, CHINA

2004 "PRINTEMPS DE SEPTEMBRE",, TOULOUSE,
FRANCE

2004 "MEGAMIX", DICKHEAD MAN RECORDS,
FRANCE

2004 "GNS", PALAIS DE TOKYO, PARIS, FRANCE

2004 "CAMPING", NATIONAL SCHOOL OF DESIGN,
LIMOGES, FRANCE

2004 "A NIGHT WITH ZIM", DICKHEAD MAN
RECORDS, FRANCE

2002 "BIENNALE MUSIQUES EN SCÈNE", MOCA,
LYON, FRANCE

TEXTS

BLANK PROJECT

BY ANAËLLE PIRAT, CURATOR (2009)

Alexandre Ouairy is an ambitious artist. However, this is not an ambition that is attracted to financial success or the desire to obtain a particular results, but because his artworks have a social and political dimension with direct implications for reality. By developing projects that have long-term timescales and that require the participation of multiple collaborators, he creates a stage to develop political, economic, architectural and social ideas. In the context of an exhibition these ideas take the shape of models, writings and prototypes that reveal their own conceptual structures and the research on which they are based.

Alexandre Ouairy has made himself a promoter for global enterprise, conceived as a floating village on the International Sea. He has created an event company whose job is to disorganize other companies' marketing events, as though directing a life-scale sitcom or transforming a garden into an executive assembly. Blank Project is another of his large-scale enterprises which questions the role of the artist, artworks and their environment and economic values, the legal system that protects him, and the free market which allows the artist to "have a career".

Blank Project is a series of 100 silk-screen prints on art paper, all numbered and signed. These imprints have been produced for being sold and the contract that is signed during their acquisition defines the terms and condition of their usage. French Law defines an artist as the moral owner of his artwork, whether it is owned by a private collector or a museum. This is to say that the artist can at any moment modify or even destroy his artwork. Therefore the collector who buys a "Blank Project" is actually buying a potential future artwork. As the title indicates, the project is "blank" because it has not happened yet. The contract stipulates that the artist can at any moment revise it (through any means) or even destroy it. This is the artist's moral right.

The collector is taking a risk: he does not know what he is actually buying, he does not know what shape the artwork will take, or if it will even continue existing in the future. So the collector does not know if his investment is a good one. Alexandre Ouairy artworks are therefore like stocks. Each Blank Project will initially have the same price and will appear to be the same, i.e. they will just be pieces of paper. The artist's signature, which will define the artwork as his creation, is its only identification. As with any kind of listed company, Alexandre Ouairy will try to multiply his capital and develop himself. However, instead of creating physical goods, the capital provided by his investors will be used to finance his own Research and Development Department. This Research and Development Department will be tasked with creating the artworks associated with each of the Blank Projects, all of which will belong to the shareholders of the "Ouairy Company". Though sold by an artist and bought by art collectors, these securities will not appear in traditional stock trading centers but on the art market and their values will be defined by the art market.

The market influences the aesthetic and economic value of contemporary art. This effect, in addition to an over-consumption of art, has tended to value the investment value of art over its artistic value. What is sold is not an artwork but the idea the artwork represents and its value as determined by galleries and art collectors.

Artworks are therefore the ephemeral origins of an uncertain economic and artistic destiny. However, because of the uncertainty regarding their futures, they have all of the major characteristics of speculative objects.

By making himself a company, Alexandre Ouairy participates in this nihilist side of the market economy. He does not make art as this is no longer necessary. Instead, he shows his willingness to make a profit before anything is created. The speculative object is above all himself, a young artist, rather than these non-yet- realized artworks.

He is making a seductive offer by playing with the risk addiction of collectors. By organizing high society events around Blank Project (exhibitions or shareholder parties), he gives them the sweet impression of being a part of an exclusive club. By making them owners of his enterprise, he in a way makes them responsible for his destiny. The economic system, favorable or not, which lets a company generate profits is here replaced by the collector's motivation to

increase his investment's value by participating closely in the artist's career. At the outset it is difficult for the collector to predict if Alexandre Ouairy's artworks will have more value once they are realized. Added to this mix of motivations is the most unpredictable and exciting element: the artist's desire to realize (or not) the artwork that has just been purchased.

The possibility of realization makes the concept less cynical than it would otherwise appear to be. Alexandre Ouairy re-initializes the pleasure of a collector acquiring something unique by creating a unique relational system. This system does not allow him to control the market for his artworks or the profits of his enterprise, but it does let him create an autonomous production and exchange system. And within this system he has a certain freedom independent of the greater art market, though perhaps this will make him an object of its envy.