



Thus they forbade the “savage children” who grew up among animals
and without speech to express themselves with signs.

My research explores the mechanisms at work in the production of signs, within our ‘semio-capitalist’ regime. It engages in other relationships with our technical objects of image (re)production, able to abandon the effects of homogenization of the imagination, that they aim. Governed by the profit wishes of the pillars of our world economy, our structure of production and exchange of signs sees its political and social resources seriously jeopardized.

Thus, by observing the consequences of attacks on the human imaginative operations (terrorism, mass murders, ...), my work analyzes the links between communication and subjectivity, in order to understand how the contemporary subject is constructed through language, new image flows and their machinic supports. My practice is looking for horizons outside of the industrial production of the subjectivity and ways of existence beyond the western subject.

1992, Chartres, FRANCE
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SHOWS, WORKSHOPS

2021
Occulting Disk, with Tom Kemp and Susan Ploetz, PuntWG, Amsterdam, NL (forthcoming)

2020
Stream of Trials, SIGN, Groningen, NL
Dark Matters, with Tom Kemp and Susan Ploetz, Corridor Project Space, Amsterdam, NL

2019
Casa#2 - Is Everything Okay?, group show, Casa#, Amsterdam, NL
Heterogeneous Dynamics: The Production of the Present, workshop,
with Sun Chang and Léo Ravy (Lost Dad Publishing), ZineCamp, Rotterdam, NL
The And of the World, group show, D. A. F., Amsterdam, NL

2018
A Cold Open Show, group show, ISO, Amsterdam, NL
Architectures of Mobility, with Jeroen Kortekaas, Lesvos Plant Medicine Conference Center Library,
Athens, GR
Αυτό το κάτι άλλο, with Sun Chang, Stoa 42, Athens, GR

2017
Interworkspace, workshop, ISBA, Besançon, FR
Look at this fucked up bird I just met, group show, Losdok, Amsterdam, NL

2016
Expérience Exigée, group show, Fort Griffon, Besançon, FR
Si tu me cherches, je ne suis pas là. À l'ombre d'une collection d'affiches, group show,
Musée de la tapisserie, Curated by Jean Marc Ballée and Étienne Hervy, Beauvais, FR

EDUCATION

2017 - 2019 MFA - Dirty Art Department,
Sandberg Instituut, Amsterdam, NL
2014 - 2016 (MFA) DNSEP - Communication,
Institut Supérieur des Beaux-arts, Besançon, FR
Jan 2015 - Jun 2015 - Erasmus program,
Royal Academy of Art, The Hague, NL
2013-2014 (BA) DNAP - Communication,
Institut Supérieur des Beaux-arts, Besançon, FR

RESIDENCIES-

2020
Stream of Trials, SIGN, Groningen, NL

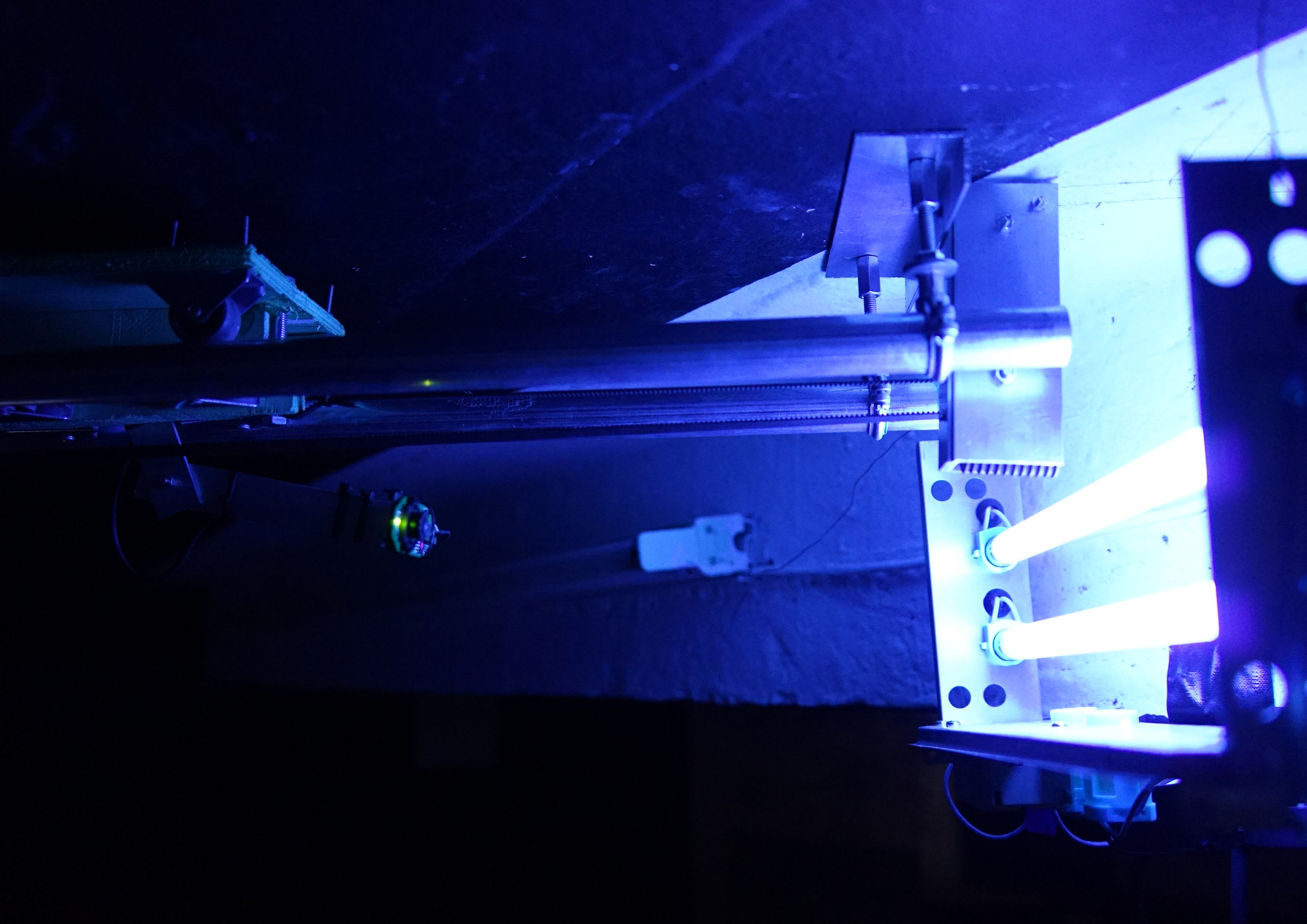
2018
The Wandering School, Athens, GR

PUBLICATION

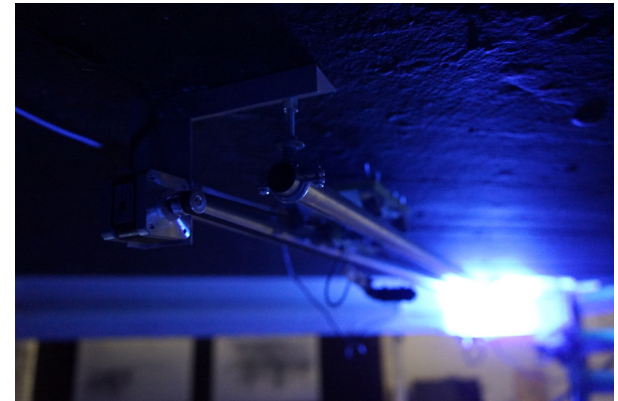
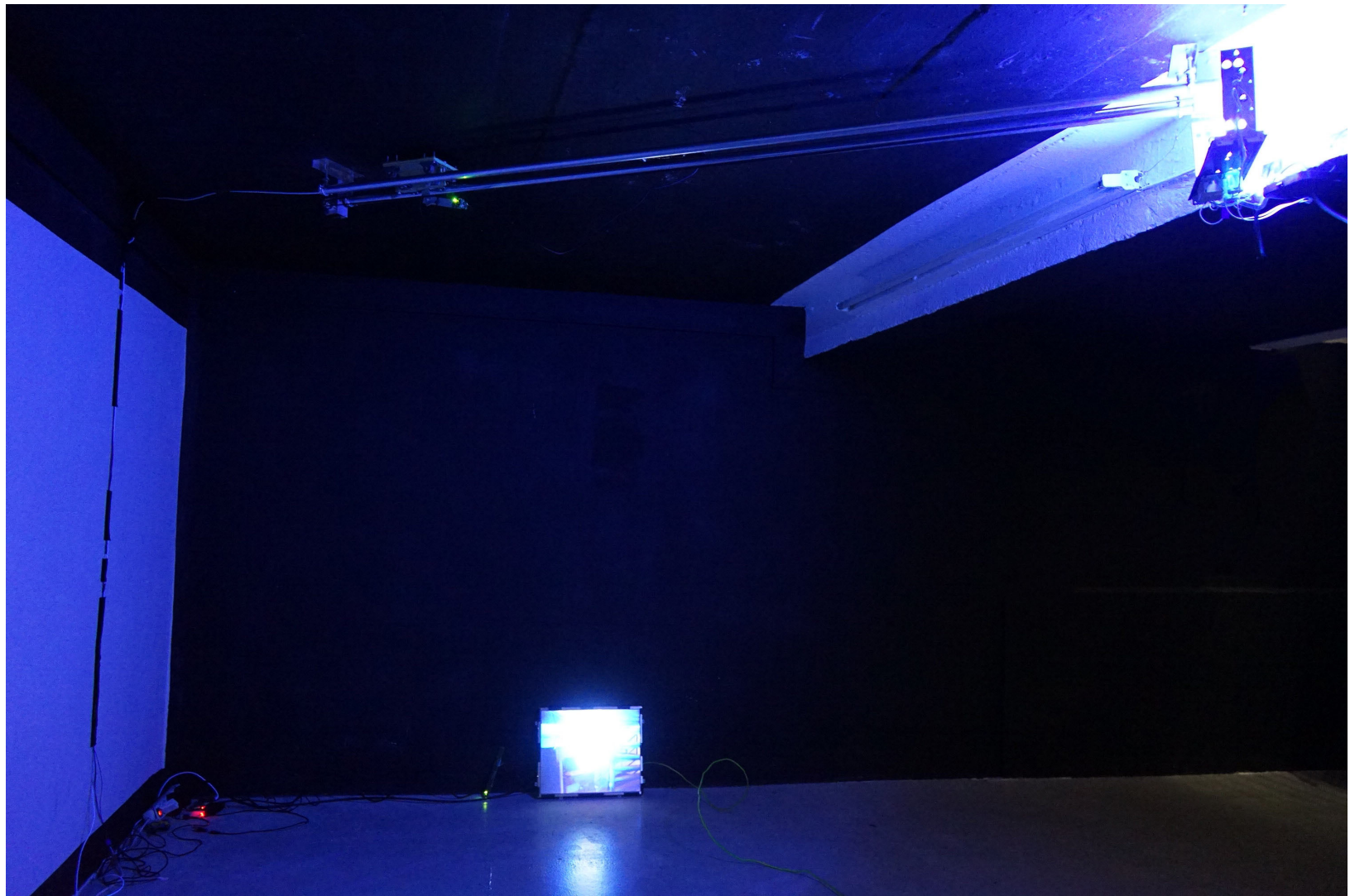
2020
in - Jegens & Tevens - *Stream of trial (and error) @ SIGN*, by Dinnis van Dijken
<https://jegensentevens.nl/2020/09/steam-of-trial-and-error-sign/>

2019
in - *The Place of Birth*, Sandberg PS, Amsterdam

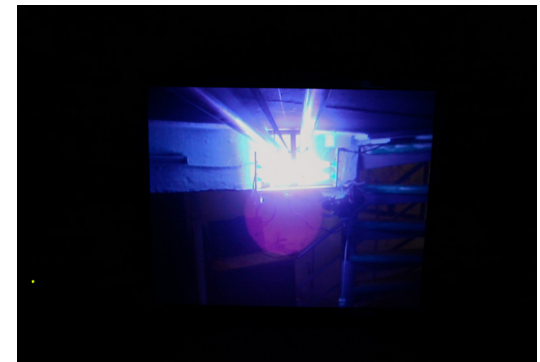
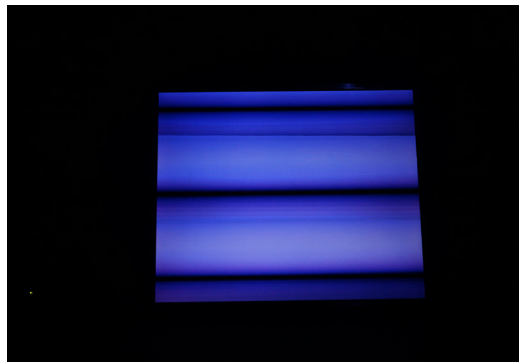
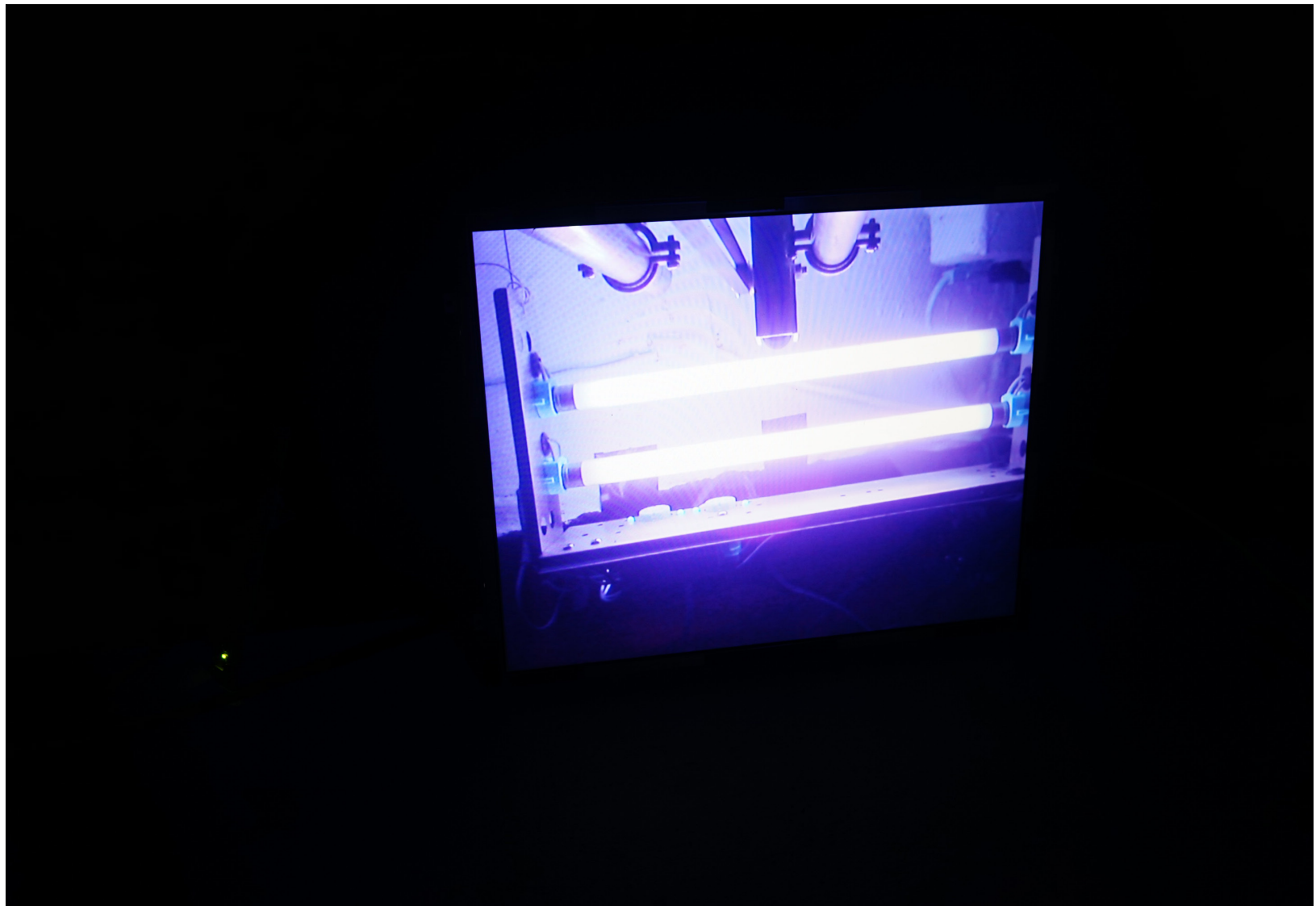
2016
in - *Expérience Exigée*, Besançon, FR



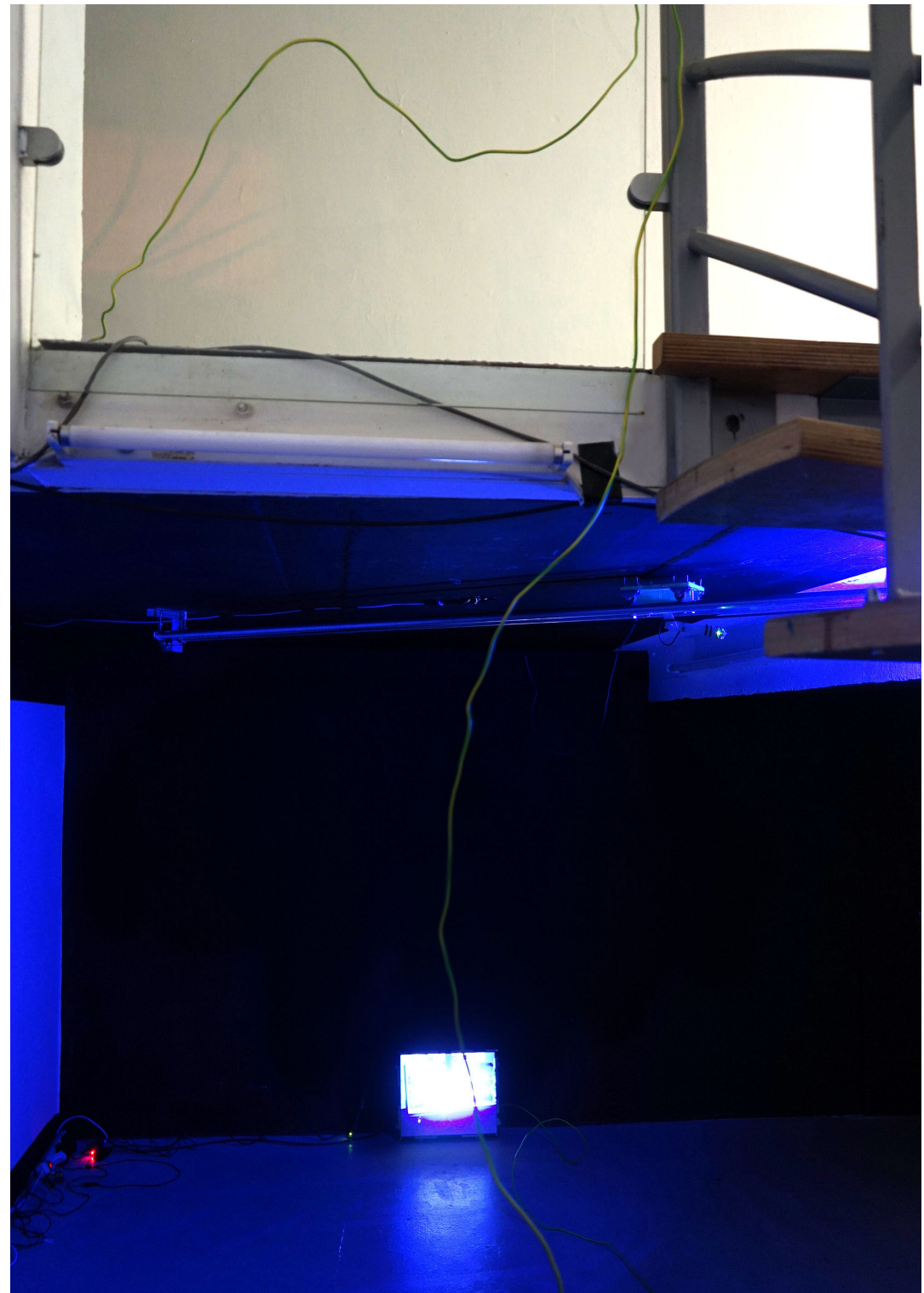
Live Earth Neutral / Dolly
(part of *Stream of trials* group show)
Variable dimensions, 2020.



Live Earth Neutral / Dolly
(part of *Stream of trials* group show)
Variable dimensions, 2020.



Live Earth Neutral / Dolly
(part of *Stream of trials* group show)
Variable dimensions, 2020.





If you please--draw me a coywolf
(Overview, part of *Dark Matters* group
show, with Tom Kemp and Susan Ploetz)
Variable dimensions, 2020.

Corpus of works
(from foreground to background)

.a: *Odometry: Imaginal Stage*
scanner-printer, 3D print Curiosity rover
wheel

.b: *Energy 1: Surplus*
solar panel, scanner-printer

.c: *Energy 2: Sacrifice*
solar panel, LCD Monitors, handycam.

.d: *Optometry: The Eye Juggler*
LCD Monitors, handycams
video *Optical Uncalibration - Coywolf
Hunting*, 5 min

In 'If you please--draw me a coywolf', the clean room is a place to repurpose a series of conceptual and physical mechanisms, ranging from solar panels, LCD monitors, scanners, camera displays and functional tables to our expectations for them. On the one hand, it explores the technical history of instrumentalised perception, while on the other, it draws inspiration from animist beliefs that perceive all matter as imbued with living souls. This comes together in the figure of the coywolf, an imaginary hybrid between a wolf and a coyote that took on a mythic status in the early 1930s, when farmers in central-east Canada expanded further into the wilderness and encountered resistance from inexplicably huge and powerful creatures. How can exploring mythic metamorphosis also extend to technology and means of transforming our histories of and expectations for seeing? 'If you please--' proposes a new vernacular.



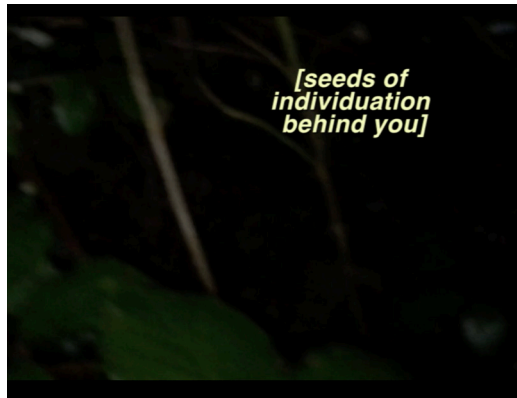
8.d

Optometry: The Eye Juggler
LCD Monitors, handycams
video *Optical Uncalibration - Coywolf*
Hunting, HD video, stereo sound, 5 min

“Old man, teach me this trick”
Coyote says.

“This is no trick, but a way of seeing the
world. When I send my eyes to the sky, I
look in the four directions and only the four.
In that way I show respect to that which I
see. Never try to see too much,”
the old man says.

“That’s fine, but teach me the song
anyway” Coyote says.



8.b

.b: *Energy 2: Sacrifice* (detail)
solar panel, LCD Monitors, handycam.

Why do wolves devour deer?
To understand this, we have to observe
the sun.
Living together is sharing the sun.
Way more energy than necessary.
It has to be spend in whatever way.





Unable to speak, this kid traces. (Overview)
Variable dimensions, 2019.

Corpus of works

.a: *Unable to speak, this kid traces.*
A2 inkjet printer, A4 inkjet printer, laser,
phosphorescent paint, 95 x 70 x 50 cm.

.b: *Berton's Report*
scanner-printers, beamers, camera,
humidity sensor, fabric, aquarium, water,
parabolic antenna, mirror, metal,
200 x 200 x 50 cm, 240 x 200 x 50 cm.

.c: *Shades of green / Ghostbuster*
HD video, stereo sound, 12 min.



7.a

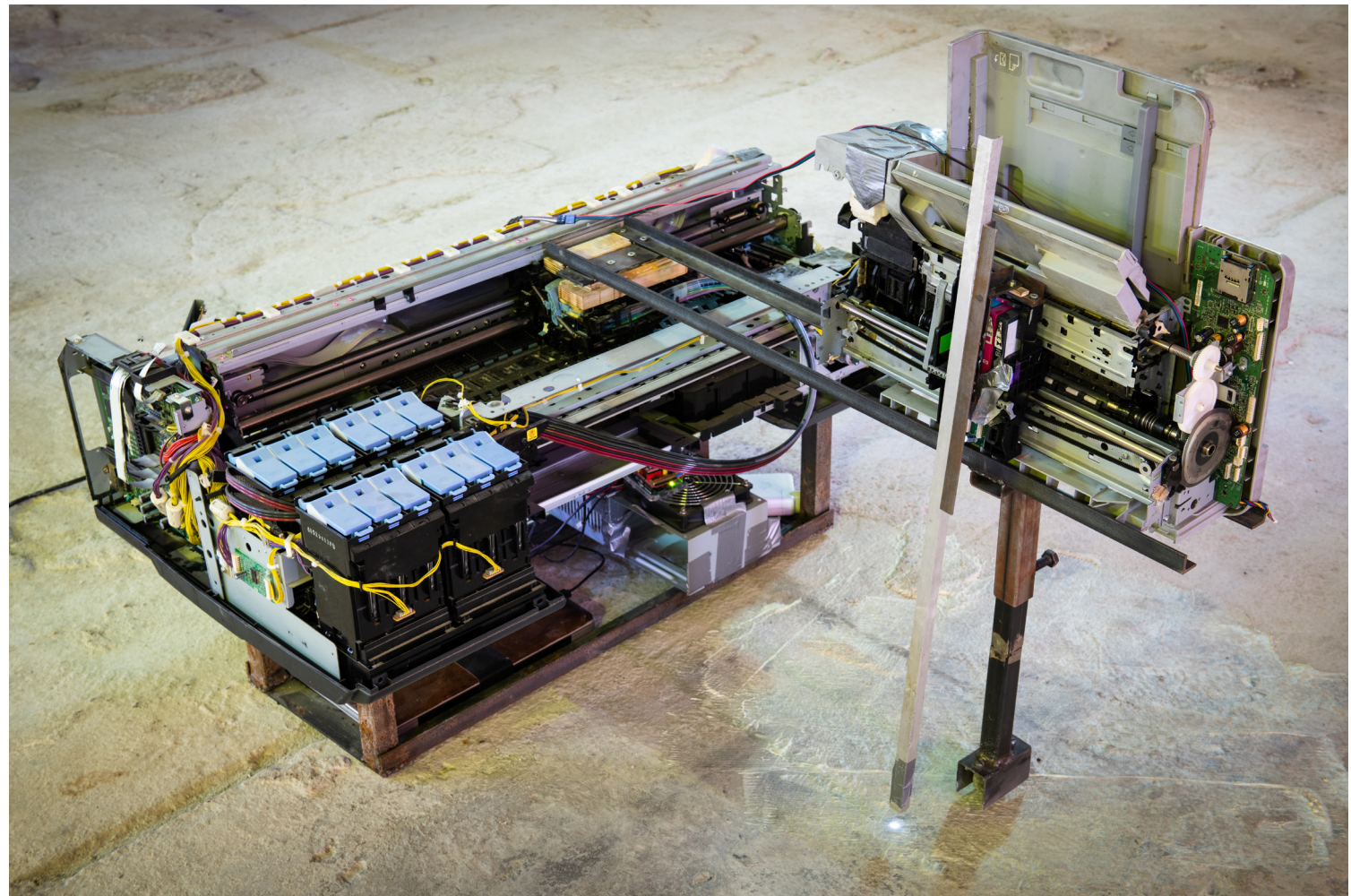
Unable to speak, this kid traces.

A2 inkjet printer, A4 inkjet printer, laser,
phosphorescent paint, 95 x 70 x 50 cm,
2019.

Two recombined printers to form an
alternative sign maker.

This new assembly is dedicated to the
constant production of one thing: the shape
of the outline of the trigger of a three-
dimensionally printable gun, the *Liberator*.
Through this machine, this part of
the weapon, widely accessible, is
deterritorialized in a sign of a potential
language.

The shape is drawn on a floor covers with a
photorecepting foam. It remains 5 minutes
and disappears. During its construction
time, the sign stays open to all possible
meaning.



7.b

Berton's Report

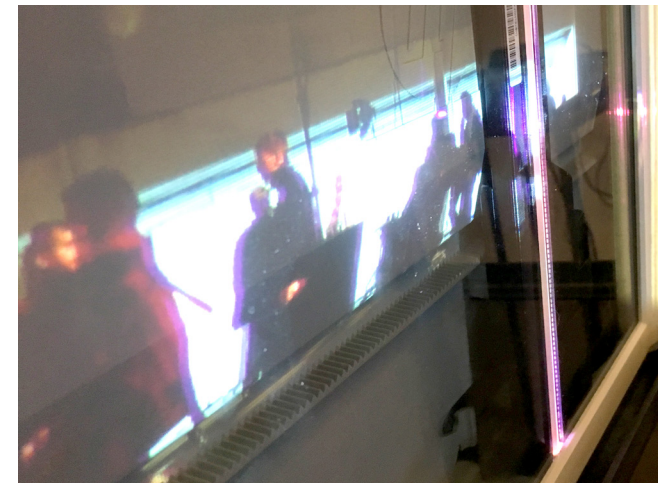
A3, A4 scanner-printer, beamers, fabrics, camera, humidity sensor, parabolic antenna, metal, wood, 3D printing, mirror, 200 x 200 x 50 cm, 240 x 200 x 50 cm, 2019.

A metal structure with rust on the lower parts, testifying an old presence of water. The narcissistic surface disappeared. This structure composed by an assemblage of technological organs, functions as a rover. It digests the flow of images and sounds from its environment, trying to understand it by using these tools differently. One of the channels directs the image to a projector that transmits through a mirror to the surface of a scanner. The image of the 'present' is approached by the temporality of the scan.

*Today, Narcissus is ill.
He doesn't like him anymore,
because he cannot recognise himself.
The glass surface of the flatbed scanner,
doesn't reflect an 'I' or a 'We',
but a group of homogeneous and synchronised 'one'.*

*Water, source of life,
might also be part of the primitive element
of the apparition of subjectivity.
The lacanian mirror stage
potentially appeared through its surface.*

*Water, limit of our technological devices,
they have to keep away from the source of life.
This status toward the narcissus surface resonates
with the actions put into the mistreatment
on subjectivity and our imagining operations,
created by the designs of commercial technologies.*



7.b

Berton's Report (detail)

A4 scanner-printer, aquarium, water, rusty iron, stainless steel, 40 x 40 x 36 cm, 2019.

Scanner diverted from its primary function of image reproduction. Now placed in an electrolysis function, the electricity supplying its electronic elements is used to remove the rust covering one of the metal feet of the structure.



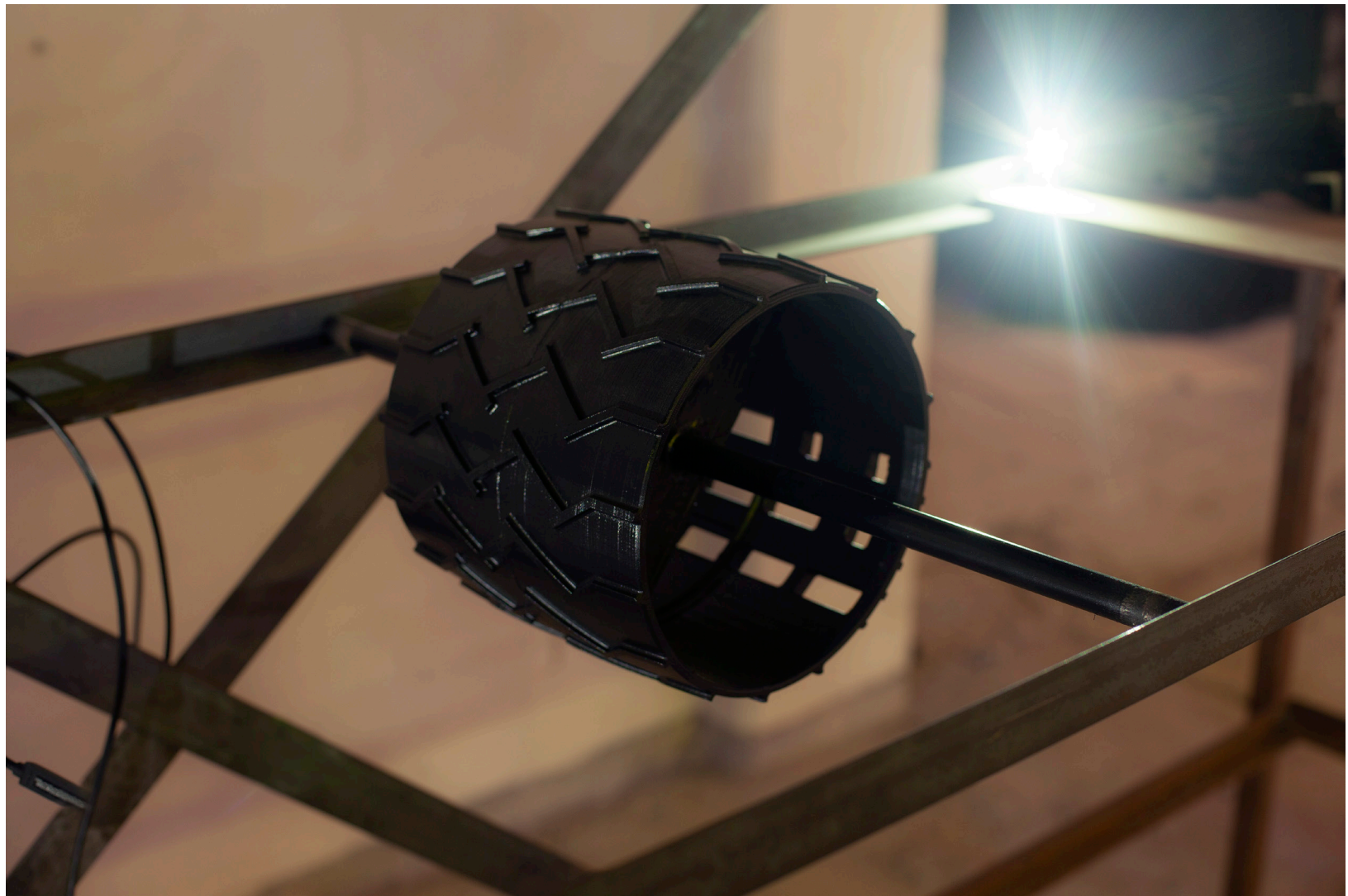
7.b

Berton's Report (detail)

Polylactic acid, 25 x 15 x 15 cm, 2019.

3D printing of the wheel of NASA rover Curiosity (sent to detect clues of past lives, through the search for traces of water on Mars).

The wheel here becomes a printing roll, a function that it has somehow also on Mars, putting this special pattern, of this scientific and cultural hegemony, on this ground inaccessible to natural vision.



7.b

Berton's Report (detail)

Pyrography on wood, 65 x 50 cm, 2019.

Extract from *Mutations*, from J. L. Borges's collection of poems *Dreamtigers*, explaining the transformation of the murderous arrow into the most banal symbol used in inter-human communication.

The inscription links this arrow symbol to the current trigger of the *Liberator*, a printable firearm.



7.c

Shades of green / Ghostbuster

HD video, stereo sound, 12 min, 2019.

A video essay exploring the links between the contemporary fabric of terror and the perceptual reminiscences of our primitive 'predator - prey' condition.

With texts from Marie-José Mondzain, Viviana Lipuma, Andrei Tarkovsky, Barbara Glowczewski and NASA Insight.



The lack of image is also the absence of exchange, construction, lack of histo



AT THAT POINT,
I NOTICED A CHANGE IN THE OCEAN.

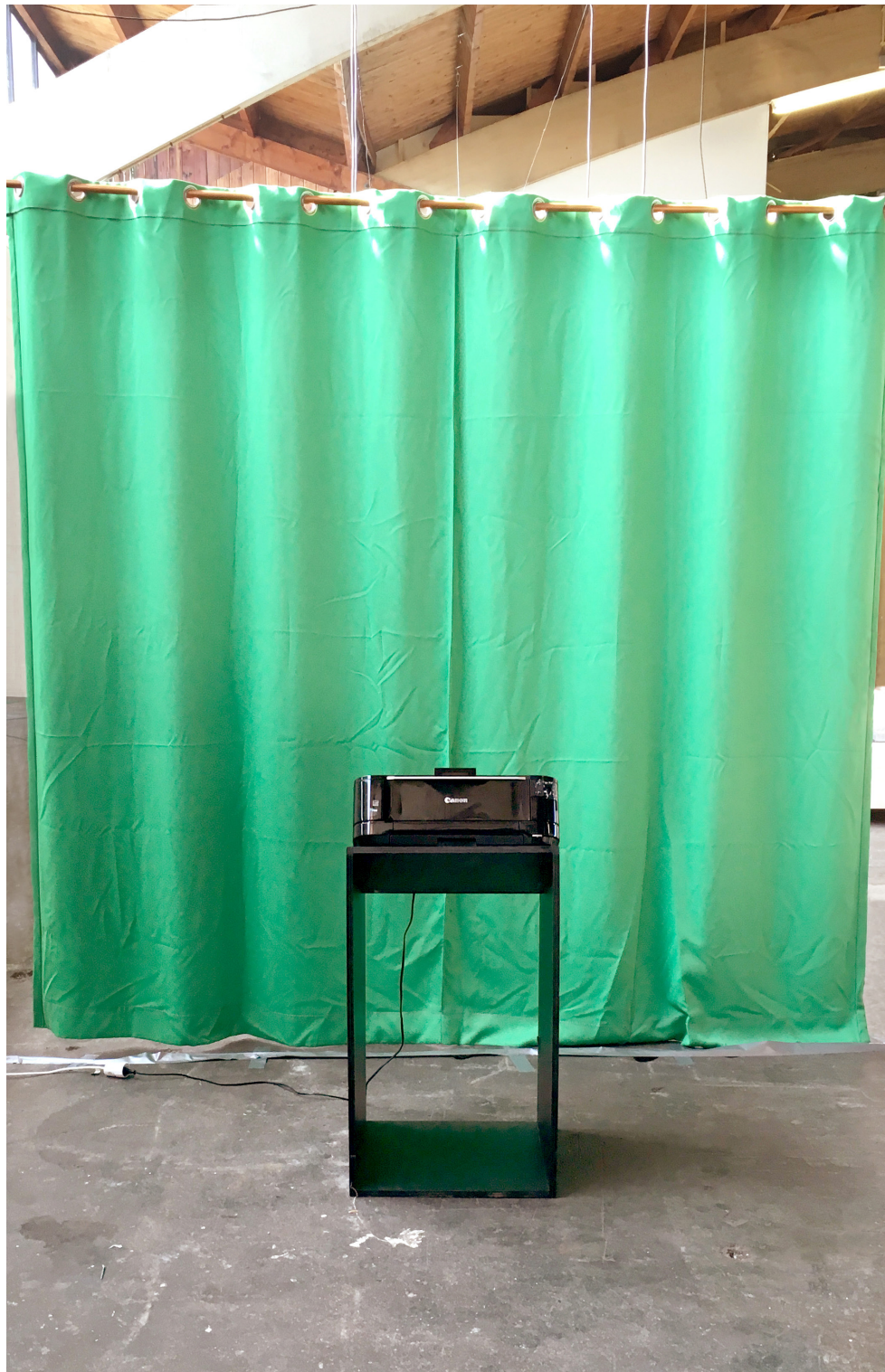
6

*Did you know the human eye can see more shades of green than any other color?
or 20 stories on representation*
Lecture-performance: 30 min, Scanner-printer, 2018.

Lecture of 20 stories about different relationships with pictures.
From aborigine paintings to Amanda Lear and her replacement of all the mirrors of her apartment by integrated video circuit, 20 anecdotes about relationship with representation are told with the combination of the preview screen of a printer and oral transmission.

So the ethnographer asked the question that every Western person would have asked
“Why are you painting?”
And his answer is very troubling, because he answered,
“I am not.”
“I am not painting.”
That’s the hand, only hand,
Spirit who is actually painting now.”
The hand of a spirit.
Because the man is a part of the spirit.
(Werner Herzog, Cave of the Forgotten Dream, 90’, 2010.)

Indigenous found some christian images, and started to drop and covering them in the soil and urinated on them saying : “Now your fruits will be good and great.”
(Serge Gruzinski, La Guerre des images, de Christophe Colomb à “Blade Runner” (1492-2019), Fayard, 1990.)



5

Sheeping Box

Performance, 15 min, 2018.

An image collection which travels in this box, at each new place, an inventory without opening it, is narrated in public.



Αυτο το κατι αλλο,
performance - situation - projection, 2 - 3h,
collaboration with Sun Chang, 2018.

Panepistimiou 42, at the junction of the two corridors of a commercial arcade, a place seems to host a different experience of the time. A bar stood as a millenium tree ; since its creation in 1954, has shared a lot of stories from a very close to wide liquid surrounding. The proximity of the first courthouse of Athens, giving it a fictional presence.

Nowadays, in addition to share a common number, 42, it's also still living many common moments with its neighbourhood, a lawyer, photographer and residential complex. Like this old photographic shop transformed into a project space repainted and renamed Stoa42.

This bar without name, just this geographical information 'ΕΞΟΔΟΣ ΠΑΝΕΠΙΣΤΗΜΙΟΥ' (Exit Panepistimiou) on its facade, works definitely as a knot, where merges spatially and temporally the things.

There, through a continuously working screen, we got the opportunity to approach Athens in this parallel way. Layered with many connected stories. From the collective memory of the past to the personal memories of the story-tellers of this place, through the blurring created by shared movies. Past, present, fiction loose their clarity there, and are experienced at the same level.



3

Dialectical Support of Possibilities
installation - performance,
2 x 6 m, 60 min, 2017.

Fiber, paper, page, surface, support,
ground, earth, omnipresent capturing the
space-time of discussions about ways to
join the paths to *Utopia*.



2

Creative Technologie
printing, variable dimensions, 2014.

Resistance by this man-machine fight.
The standardization of creation reduces
and crushes by its increasingly defined
process. The vain alternative (?) of setting
up a printed production line, using a single
tool, symbol of this standardization, a car...



1

Hic et Nunc (Overview)

printing, variable dimensions, 2016.

Set of 10 situations, reenacting by another experience with printed media, a series of 10 historical performances usually transmitted by their unique iconic image.

- Saburō Murakami, *Passing Through*, 1956.
- Eleanor Antin, *Carving: A Traditional Sculpture*, 1971.
- Chris Burden, *Icarus*, 13rd April 1973, Venice.
- Nam June Paik, *Zen for Head (in homage to Bob Morris)*, 1969, Festival FLUXUS Wiesbaden.
- Marina Abramović and Ulay, *Breathing In / Breathing Out*, 1977, 14', Stedelijk Museum, Amsterdam.
- Vito Acconci, *Pryings*, 1971, 17'.
- Roman Opalka, *Self-portrait*, 1965-2011.
- Allan Kaprow, *Household*, 1964, New York.
- FLUXUS, *Piano Activities*, 1962, FLUXUS Festival Wiesbaden.
- VALIE EXPORT, *Action Pants: Genital Panic*, 1969.



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- VALIE EXPORT, *Action Pants: Genital Panic*, 1969.



1

Hic et Nunc (detail), 2016.

(Piano Activities) Reenactment,
Inkjet printing (Epson Stylus SX215) on A4
lithographic stone paper, hammer, saw, drill,
variable dimensions, 2 min, 2016.

(During the first FLUXUS festival,
Maciunas, Knowles, Higgins, Patterson,
Vostell and Williams give a special concert.
The music comes from the destruction of a
piano.
Hammer, saw, power drill and axe help the
pianists to play.)

The printing comes from the destruction of
an inkjet printer.
Hammer, saw, power drill and lithographic
stone help the performance to be
reenacted.

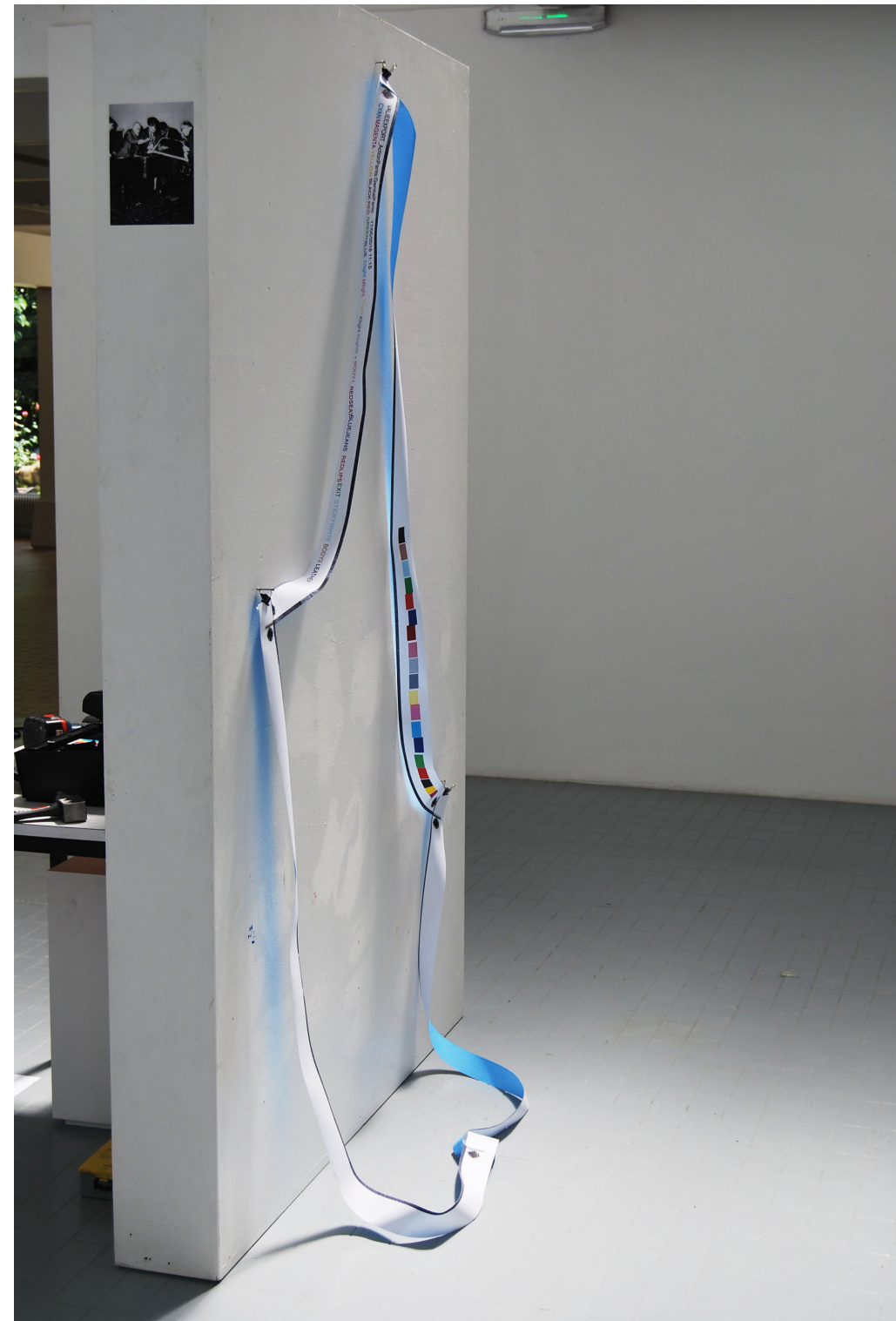


Hic et Nunc (detail), 2016.

(*Action Pants: Genital Panic*),
Reenactment, Inkjet printing on paper
 (1200 x 1650 mm), variable dimensions,
 2016.

(An ostentatious hole shows up.
 The rest of a performance, taking the
 form of a photograph, tells a version of
 the story of VALIE EXPORT coming into
 a pornographic cinema, armed with a
 machine gun and her pants ripped at the
 crotch.
 The real version erases the machine gun
 and turns the pornographic cinema to an
 artistic film festival with informed people.
 A photograph really taken after the action,
 a false staging, shows the ingredients for a
 fictional performance.
 The picture has created a fictional time.)

An ostentatious hole shows up.
 The scrap piece of paper from a printing
 process, taking the form of a poster, tells a
 version of the story of a paper coming into
 an offset printer, laboriously printed with
 27 colors and cropped at the edge of the
 printed picture.
 The real version reveals the action of a fast
 simple inkjet printer and the absence of a
 cropped printed picture. Some elements
 really printed (false crop marks, color bars,
 and register marks) show the ingredients
 for a fictional printing process.
 The poster has created a fictional time.



1

Hic et Nunc (detail), 2016.

(Zen for Head) Reenactment
inkjet printing, marker on paper (600 x 1750 mm), variable dimensions, 3 min, 2016.

(In homage to Bob Morris.
The Paik's interpretation of the Composition 1960 #10 of La Monte Young: Draw a straight line and follow it.
The tool of conceptualisation becomes the tool of realisation.
The head of the artist dived on a bowl with ink becomes a basic brush.
And just draws a straight line and follow it.)

In homage to Gabriel Morris (inventor of the Morris column format: 1200 x 3500 mm).
The interpretation of the Paik's interpretation of the Composition 1960 #10 of La Monte Young.
The tool of conceptualisation becomes the tool of realisation.
The printheads attached to a pencil become a basic brush.
And just draw a straight line and follow it.



Hic et Nunc (detail), 2016.

(Household) Reenactment
cyanotype layer on large paper (4 x 3 m),
spotlight, variable dimensions, 20 min,
2016.

(There will be no spectators of this event.
(Allan Kaprow to Pierre Restany, in a letter
about Household)
The event takes place in a large area, a
dump.
Men go for smoking wreck, [...] cover it with
strawberry jam.
The setting is compose by some elements,
trash heaps all around,
Every elements, men or women coming in
this specific space, surrounded by trash
heaps, trees and fence,
take necessary a role on the event.
They are all participants to the event.)

There will be no spectators of this
“reinvention”.
The printing process takes place on the
typical format of the large areas, a 4 x 3 m
poster.
They roll out the poster, [...] cover it with
cyanotype solution.
The setting is compose by two objects, a
powerful spotlight and the photosensitive 4
x 3 format.
Every elements, men or women coming
in this specific space, between the
spotlight and the large sheet of paper,
print necessary its silhouette on the
photosensitive paper.
They are all participants to the printing
process.

