

Juliette
Peres



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bio

Born in Asnières-sur-Seine (France) and graduate of the Beaux-Arts in Paris since September 2023, my work focuses on our relationships with living beings and how we share our physical and cultural spaces with other species: goats, dogs, snails, cows... I am especially interested in the language, tools, institutions, and scientific methods we create to observe and define our environment. My practice often involves collaborations with specialists such as botanists, malacologists, engineers, illusionists, and archivists. Based on these exchanges, I create texts, objects, installations, and performances to share these reflections on our conscious and unconscious ways of coexisting. To continue expanding my sensory means of transmission, since 2022 I have been developing a theoretical and artistic reflection on the fabrication of surprise, through the exploration of effect in dramaturgy and scenography in illusion and ghost train fairground attractions. From this, I extract artistic and staging tools for the creation of experiences and performances.

Residencies

since 2025, **POUSH**, Studio K, performance group, Aubervilliers, France.
since 2024, **6B**, open Office, research group, Saint-Denis, France.

Workshops conducted

2024, **Senography and Territory**, Scène Nationale d'Albi, France.
Original creation of a workshop for a group of 17-25 year-olds.
2023, **Who grows at the top?** École Nationale Supérieure des Beaux-Arts de Paris, France. Original creation of a plant archive workshop for a group of students. In collaboration with botanist Anna Fresné and the school's archives department.

Performances (selection)

2023, **50% soil, 50% sky** - Solo Show, ENSBA, Paris, France.
2023, **Study of disappearing magic tricks - Public reading**, La Tour Orion, Montreuil, France.
2022, **Dé-monstration - Public reading**, ENSBA, Paris, France.

Publications

2025, **Horses, Post Cards and Work**, (to be published), LA REVUE BATARDE, Manufacture d'épingles, France.
2023, **Who grows at the top?**, self-published, France.
2023, **Yagi no Me - archive book**, Goat's Eye, Japan.
2023, **Study of disappearing magic tricks**, self-published, France.
2022, **Raising Goats at School, Changing the Landscape of Institutions**, Japanese Goat, Journal n°47, Goat's Eye, Japan.
2022, **Anthropology in Fine Arts II**, Beaux-Arts de Paris Éditions, France.

CV

2025-2026, **École Universitaire de Recherche, ArTeC+**
Creation and research residency program

2023-2024, **École Nationale des Chartres - PSL**
Archival research seminar with Coraline Daydé, heritage curator.

2018-2023, **École Nationale Supérieure des Beaux-Arts de Paris**.
Master degree - DNSAP diploma in September 2023.
Studio : Julien Prévieux, Liv Schulman, Claude Closky, Clément Cogitore.

2021-2022, **Tokyo University of the Arts - GEIDAI, Japan**.
Laboratory : Ozawa Tsuyoshi

Group Exhibitions (selection)

2025, **Paris brûle-t-il encore ?**, cur. Alain Berland, 22Visconti, Paris, France.
2025, **MAISON[S]**, cur. Apartés, Le Sample, Bagnolet, France.
2024, **La jeunesse a toujours raison même quand elle a tort**, cur. Alain Berland, Strouk Gallery, Paris, France.
2024, **'Till we bloom**, cur. Louise Covillas, ENSBA, Paris, France.
2023, **Super Big Combo**, cur. Alain Berland, ENSBA, Paris, France.
2023, **Lascaux6**, cur. Louise Covillas, Emmanuel Van der Elst, Emma Vallejo, Juliette Peres, La Tour Orion, Montreuil, France.
2023, **CRUSH**, cur. Madeleine Mathé, ENSBA, Paris, France
2022, **WIP**, Tokyo University of the Arts, Tokyo, Japan.
2022, **Geidai Exhibition**, Tokyo University of the Arts, Tokyo, Japan.
2022, **Misfire**, cur. Vincent Enjalbert, Théâtre des Expositions, Paris, France.
2022, **ISOKORPUS Film Festival**, cur. Sylvain Borge, Maverick Laporte, Lucas Leclercq, with the support of imagespassages - CNAP. Annecy, France.
2021, . (Point), cur. Paul-Émile Bertonèche, Andreas Février, Théâtre des Expositions, Paris, France.
2021, **Fol Film Festival**, cur. Folle Béton, ENSAD Paris, France.
2020, **FATALE'S CALENDRIER 2 L'AVENT**, web exhibition, cur. Ninon Enea, Paris, France.
2020, **La Maison de Rendez-vous**, cur. Yue Yuan, Galerie Folle Béton, Paris, France.
2019, **BOOKS**, cur. Oscar Lemerle, Gerrit Rietveld Academie, Amsterdam, Netherlands.
2019, **Today's clouds plagiarize yesterday's clouds**, cur. Yue Yuan, Offshore, Shanghai, China.

A SELECTION OF 10 WORKS

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50% soil, 50% sky, 2023

Conference-performance on goats and institutions, set, props, 15 min.

In a domesticated carpeted space - *in situ* installation, I narrated the history of goats and institutions through unconventional means. From their common birth in the Neolithic era, I presented what they had in common and how they differed. I talked about how they came together in our language and our culture.

This performance was produced after a 6-months stay with the YAGINOME group - by Ozawa Tsuyoshi, in Toride, Ibaraki, Japan.

[Click here to see the performance - \(highlights 8'12" to 9'49"\)](#)



Performance shown during self-curated solo show "50% soil, 50% sky", ENSBA, Paris, 2023. Details of the activated objects in the performance. Mountain postcards hidden in the carpet and deck of cards.



Performance shown during self-curated solo show "50% soil, 50% sky", ENSBA, Paris, 2023.
Views of the installation, props and invited performers.



To make herd, 2022-2023

Participative performance, grey cardboard horned glasses, laser-cut, 40x20cm.

Would having a horizontal pupil, like a goat, enable us to better see the hierarchical vertical layers of our organizations? After all, goats come from the mountains and have developed the characteristic of always keeping their eyes on the ground. What if we could imitate this, to keep our feet - hooves - on the ground? I imagined a system of futuristic cardboard glasses to experiment with a horizontal point of view, to be worn in different institutions. If we cut off the top half of our vision and simulate a vision based on 50% of the sky and 50% of the soil, what do we see of our institutions?

This participative performance was produced after a 6-months stay with the YAGINOME group - by Ozawa Tsuyoshi, in Toride, Ibaraki, Japan.



Glasses worn by "CRUSH" visitors, curated by Madeleine Mathé, ENSBA, Paris, 2023.
Glasses worn by "La (s)cène" participant artists, co-curated, ENSBA, Paris, 2022.





Paws (1,2,3,4...), 2023-2025

Series of hollow sculptures, results from performances creating dog paw prints :
dug in sand, shorn in carpet, luminous ghost... 130 x 90 cm.

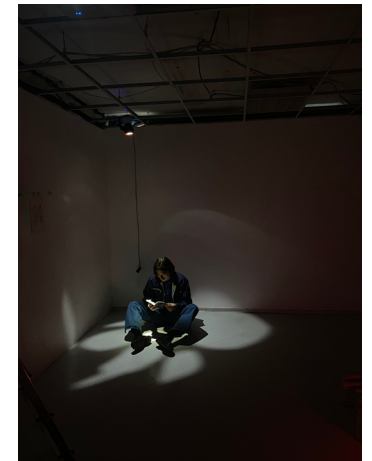
Following on from this reflection on our relationship with «companion species» (Haraway, 2019), I have been developing a practice of *in situ* performances. I dig, shear or project huge dog paws from a template. This ephemeral action is archived on video and photographed, allowing a double exposure; like paleontological excavations, both experienced by the occupants of the site and the visitors of the exhibition, to whom I submit an enigmatic documentary photograph.



Soap paws, plastic research, 2025, 4x4 cm.

Sandbox paw, in a Park in Asnières sur Seine (92), 2023, 130 x 90 cm.





Sheared paw on the carpet of the "Super BigCombo" exhibition, curated by Alain Berland, ENSBA, Paris, 2023, 130 x 90 cm.

Ghost paw at the performance wake for the "Lascaux6" exhibition, co-curated, La Tour Orion, Montreuil, 2023, 130 x 90 cm.



Auricle, 2025

Co-signed with Louise Covillas. Recording and sound mixing by Ulysse Geneau.
Plaster sound device, 25x25 cm.

Through installation and sculptural sound device, we have worked on the difference between snails and shells, to reflect on the links between body and space.

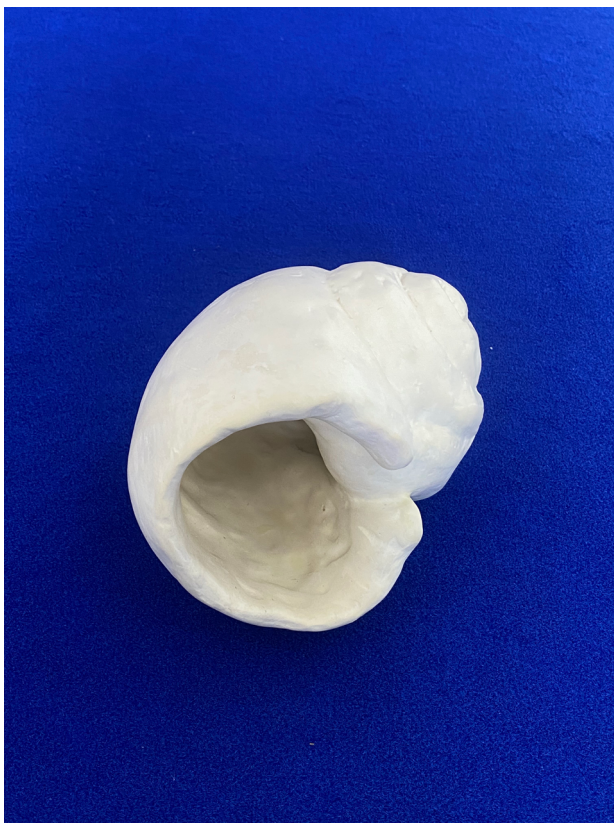
The visitor is invited to hold the snail to hear a new story, like you would with a shell to hear the sea.

[Click here to hear what's in the snail - highlights 1'15" to 2'00"](#)



Exhibited at "MAISON[S]", curated by Apartés, in Le Sample, Bagnolet, France, 2025.
Sculptural sound device, presented on a sculpted wooden base, 30x30 cm.





«Our relationship with shellfish and snails is a cultural one. And the problem isn't so much the shells themselves, but what people have put inside them and rushed to represent, without looking.

Shells that are no longer shells, shells as exoticism and conquest trophies. Representations to unravel that obscure the snails.

And that's why we first defined snails by what they were not. We had first wisely grasped them, as we had been taught to do, by what was protruding and obvious, the shell, thinking we were doing the right thing - before understanding them in hollow. To understand is to grasp with, with a lack and together, in other words, by recognizing what we didn't know about them.»

Highlighted excerpt - translated in English

Exhibited at "Till We Bloom", curated by Louise Covillas, ENSBA, Paris, 2024.
Included in the installation *Snails are not Shells*, 150x200 cm.





Cowboying like a cow, 2025

Customed pack of cigarettes (9,2 x 2,8 x 5,6 cm), found photo, plants gathered in the United States.

An invitation to slip a strand of herb into your mouth, like a cowboy mimicking a cow. Packet created and activated on the invitation of Milana Gabriel, as part of her Nnuts project (Nothing New Under The Sun), a tobacco-bar-exhibition space.



Package activated for the exhibition "La jeunesse a toujours raison même quand elle a tort", curated by Alain Berland, Strouk Gallery, Paris, 2023.



«YOU HAD MORE EXPERIENCE THAN ANY MAN IN THE OUTFIT», 2022

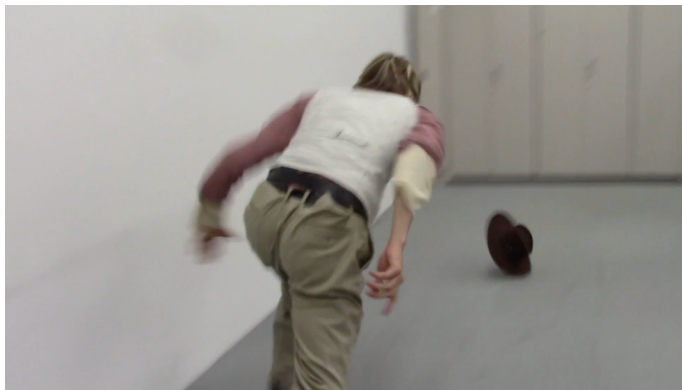
Collective work with the artist Jannis Scheerbarth.

Video loop, 1 min.

Once upon a time, a cowboy hunted for his hat, his identity, which kept levitating.

This video was produced after a 6-months stay at Tokyo University of the Arts.

[Click here to see the video](#)



Screenshot, and video projection at the "WIP" exhibition, Tokyo, Japan, 2022.



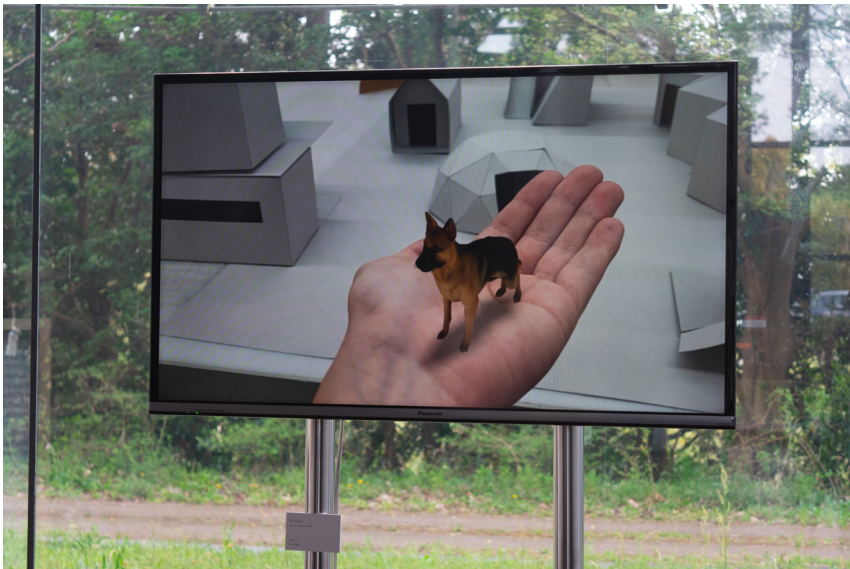


Archichiens, 2021

Video and voice-over, 13'12"min.

To tell a new History of Dogs and imagine another cultural and responsive form of cohabitation, I decided to investigate the links between dogs and architecture. In this documentary, I encounter different figures from art history and literature, texts by sociologists and anthropologists, and put myself into action with a series of mini-pilgrimages.

[Click here to see the film - \(highlights 3'32" to 5'20"\)](#)



Showing at Geidai Exhibition, Tokyo University of the Arts, Tokyo, Japan, 2022.

Screening of the documentary at Fol Film Festival, curated by Fol Béton, ENSAD, Paris, 2021.





Who grows on top ?, 2023

Self-published book (16,5x10,5cm, 86 pages) and poster (100x100 cm).

Co-created with Anna Fresné and Marika Belle. Transcription of the workshop and proposal for an archive of plants in the Director's garden at the Beaux-Arts de Paris.

« A garden is necessarily a collective entity, and this book is no exception. This edition is a non-exhaustive, open-ended study. The account of a two-hour observation led by an expert and a group of curious participants, driven by a deep-rooted relationship between soil and its occupants and a desire to change the scale of time and space to devote one's senses elsewhere. »

Excerpt from the edition.



Poster and self-publication Who grows at the top?, open Office, 6B, Saint-Denis, 2025.
Manipulation of a poster of 1m² of garden soil, the workshop's field of study.

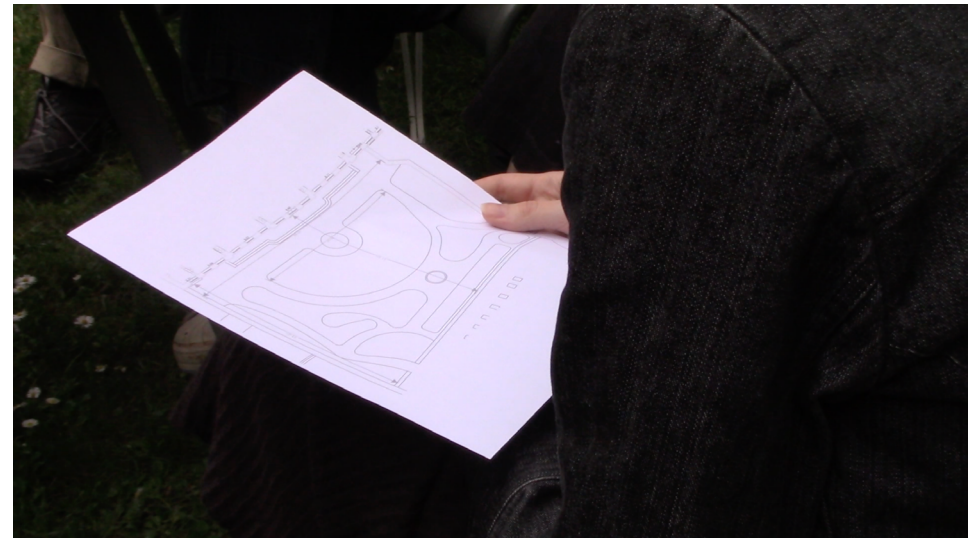


Who grows on top ?, 2023

In collaboration with the botanist Anna Fresné.

Workshop to inventory the plants and vegetation of the Director's garden at Beaux-Arts de Paris. 15 participants, Beaux-Arts students.

With botanist Anna Fresné, we observed and reported on the plants that grow in the school garden, which is often closed to students. Perhaps we can imagine what these plants tell us about our relationships with them and with this place, a symbol of the institution.



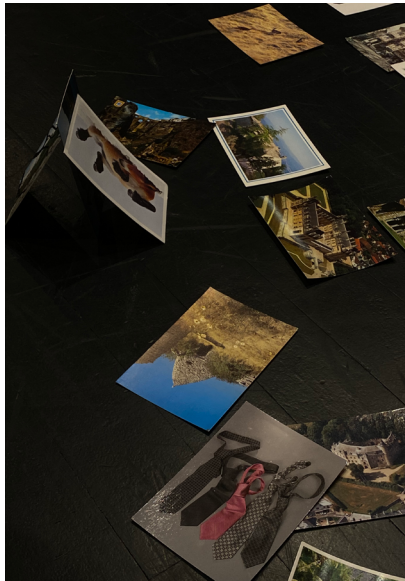
Archive photos from the workshop and participants, Who grows at the top?.
Director's garden, ENSBA, Paris, 2023.

10

In situ workshop : Scenography and territory, 2024

In collaboration with Jade Maignan, scenography workshop for Scène Nationale d'Albi, 11 participants - university students.

We worked on the idea of indoor lanscape. There was a fake castle in a real sandbox, postcards with ties as conference keepsakes and needles with which we stitched a new discourse.



Archive photographs of the workshop, Scène Nationale d'Albi, Albi, 2024.

AFTER PUSHING THE CLOUDS *

by curator Sarah Lolley – original text in French.

If you'd wanted to look at Juliette Peres' performance piece from the sky, you'd first have seen a big white screen, clouds that you'd have had to push aside with the back of your hand to catch a glimpse of the roof of the Beaux-Arts de Paris. A towering mass of grey tiles topped by an octagonal glass roof that resembles a prison or a greenhouse¹, neither quite inside nor quite outside. An institution, then, like those the artist dissects in her work, in an attempt to understand where they begin and end, to capture their infinite workings and exploit them in a series of delightful side-steps.

Penetrating the layer of glass with a squint (and you'd have to squint really hard), you'd then have caught sight of a field with the look of those that punctuate our landscapes, undulating the country from end to end. A field that only looked like, and in fact wasn't, a countryside made of patched wool. An artificial domestic construction, this tapestry-maker's colour chart became, for the duration of a day, a receptacle for the research Juliette has been carrying out over the last few years.

A cardboard campfire, goats, human beings, mountains and human beings transformed into goats were all part of this new territory. All were characters in a fantasy-reasoning deeply rooted in the space chosen by the artist, serving and accompanying her purpose like witnesses. Here and there, the codes of contemporary magic were skilfully scattered about, illustrating her appetite for spectacle, illusion and pataphysical demonstration. It was also a question of words, words-materials that Juliette uses to create links between yesterday and today. Word-boxes, word-bricks that stack up like a house of cards, in other words, a construction with a balance that is both precarious and stable.

Undoubtedly *in situ*, her practice is therefore a vast undertaking in thinking of exhibition spaces as eternal possibilities for questioning, through offset, what makes up society.

Juliette never does things alone, and knows how to surround herself with people who can help her make her point. Engineers, botanists, magicians, archivists, mediators and bird-watchers are regularly invited by the artist to formulate hypotheses together.

By calling on different specialists in this way, she pushes analogical reasoning to its limits, sometimes touching on the absurd by comparing seemingly unrelated gestures and objects.

Where you and I see a simple horned beast, Juliette sees an opportunity to rethink our ways of understanding the vertical hierarchical and organizational structures that make up our society and are imposed on us. In «make herd», she proposes a one-sided perspective to a group of performers, making them wear futuristic cardboard goggles, and giving them a simulated vision.

Juliette has become a builder of the little things, a magician of the barely disturbed everyday: a vast playground in which she operates, dissects, dismantles, rethinks, questions and shakes up our habits with her many hypotheses about what surrounds us.

If we'd watched Juliette Peres's performance piece from the sky, we'd have seen, among other things and in order: clouds-glass-roof-carpet-fields-humans-campfire-goats-mountains-goat-humans. After pushing back the clouds, we'd be left with 50% sky, 50% soil, all soaked in questions about what makes an institution and a sisterhood, about what links us to the living and the non-living, about the decisive moments when everything begins and ends.

¹ *If you've never done it before, I invite you to try it out: look at our institutions from the top of that vast digital ladder, Google Maps.*

Juliette Peres

texts

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September 2025