

August 31, 2023

# BIOGRAPHY

Jean-Christophe Yacono (*yako*)  
CANADA-FRANCE, 1965

Tio:tiake aka Montreal QC

Jean-Christophe Yacono (*yako*) is a French-Canadian **visual artist** and **multimedia director**. A **photographer and creator of interactive and digital works** for small and very large screens and public spaces, his practice reveals itself in moving, lively, contrasting and grainy images, both photographic and animated. He is interested in movement that generates feedback and interaction, in glitches or analog or digital artifacts, in various blurs and in trans-disciplinary and transmedia co-creation.

His works and creations have been presented at the **Centre Pompidou** (CNAC), the Biennale d'Art Numérique de Montréal (**BIAN**) and the **Elektra festival**, the Festival International des Films sur l'Art (**FIFA**), the Festival du Nouveau Cinéma (**FNC**), the **RIDM**, the **RCQ**, Cirque du Soleil, the **ArTV studio** and on the **Wilder façade** at Place des Arts, at the **ox Society** and **Centrale Powerhouse** galleries in Montreal and **FARM project** in Cape Cod, and in various local and international newspapers and magazines.

*yako* questions place, fleeting and present moments, neat and variegated reality, and the trace left by gestures or movements on the sensor.

Trained in graphic design and photography at the **École Supérieure des Arts Modernes** in Paris, as well as in digital and interactive arts, *yako* develops a marked interest in new practices and forms of web art, multimedia, and contemporary visual forms.

*yako* presents several works on **SuperRare**, **Foundation** and **Objkt**. He is alumny of the **New Frontier Story Lab / Sundance Institute**.

Jean-Christophe is a member of the **RAAV** association, the **VU** artist-run centers and the **TOPO** agency. He is a co-signatory of the **Manifeste pour les nouvelles écritures**, a statement of intent on digital and interactive cultural production in Quebec.

August 31, 2023

yako accepts and magnifies imperfections and mistakes, giving technology credit for co-creation and simplifying photo shooting to the extreme. Using an "all in the shot" technique, he captures images that evoke traces of memory more than they deal with the present, in a "grainy, dirty and fuzzy" reality inspired by **Daido Moriyama** and **Michael Ackerman**.

It was during his collaboration with **Michael Snow**, while discovering "Plus Tard" (1977), a work featuring 25 photos of "passing views," that he understood the significance of place and the visitor, who wanders rather than immerses, within the original artwork.

Upon encountering **Stéphane Mallarmé's** typographic poem "Un Coup de Dés" (1897), yako truly comprehended his fascination with the device (context, place, medium), the protocol (interaction, presence, user), and the random (chaos, unpredictable, present). Two affirmations particularly resonated with him, "Nothing will have taken place except the place" in which the entity of place/event occurs before returning to its initial state of place, and "A Throw of the Dice (never) will abolish Random. »

In collaboration with dancers **Frédéric Gravel**, **Kimberley De Jong** and **Carol Prieur**, yako delves into the reality of live art, seeking to capture it without freezing it, through series of "choreographic portraits" and research/co-creation that blend choreography and "moving" photography. The focus is on placing the sensor (point of view) at the center of the scenic device with the dancer, both participants in choreographic writing.

In his recent series, yako explores photographic narration. Drawing inspiration from the work of **Duane Michals** (staged, captions), **Agence Topo** (Photo Roman), or **Chris Marker** (photo film), he finds in the assembly of so-called still images or in the created interstice what **Kouvelov** described as an added meaning that the montage of two distinct sequences brings forth, e.g., one of a woman, one of a man. Between the two, the feeling of love arises.

yako develops his practice through projects such as "**DIGITALSNOW**" (2002), a DVD-Book created in collaboration with Michael Snow and published by the Daniel Langlois Foundation and the Centre Pompidou, "**WONDERLAND**" (2008), an immersive theater performance and live audiovisual creation, the interactive installation "**MUSICBOX 2**" (2009) presented at BIAN, as well as the realization of short and medium-length films like "**NOIRCEUR**" (2020), "**CAROL**" (2021) with dancer Carol Prieur, and the series "**GRAVEL(RE)WORKS**" (2023), the architectural projection "**GRAVEL@ Le Wilder**" (2023), and the experimental film "**FEAR IN MOTION**" (2019) co-created with choreographer Fred Gravel.

August 31, 2023

*"My images are blurry. They always have been. I have always been attracted to images in which time is perceived, a scenery that passes by, the feverishness of a body that moves or of a hand that apprehends. As if what attracts me is what I can't completely grasp. To perceive the passing of time rather than to look at the stop on an image, constrained, posed, unrealistic. Like color, sharpness seems trivial and meaningless to me added."*

[www.jeanchristopheyacono.ca](http://www.jeanchristopheyacono.ca)

<https://www.yako.ca/cv/yako.foto-cv-en.pdf>

[www.yako.ca/cv/yako.foto-distinctions.pdf](http://www.yako.ca/cv/yako.foto-distinctions.pdf)

[www.yako.ca/cv/yako.foto-filmo.pdf](http://www.yako.ca/cv/yako.foto-filmo.pdf)