portfolio
fabien zocco

fabien zocco

1980
lives and works in Lille (France)

Graduated from Fresnoy (jury honor, 2016)
Associated artist with La Malterie (Lille, FR).

The artistic work of Fabien Zocco gives rise to situations we could imagine coming from a dystopian universe strangely close to the world we live in. His projects can be very heterogeneous: film whose dialogues are generated by an artificial intelligence, robotized phones pronouncing reworked extracts of the Bible, cubic automatons moving on the ground, spider robot whose behavior is influenced by the emotional state of the artist...

All of these projects implement new fictions from the sciences, and propose the bases of a technology-fiction no longer turned towards a distant future but anchored in our contemporaneity. They initiates potential and poetical scenarios where attributes specific to humans and more generally to living beings (language, speech, text, movement ...) are now to be shared and negotiated with the machine.

His work has been shown in France (NEMO Biennale, Le 104-Paris, Le Fresnoy, FRAC Poitou-Charentes,...), in Germany (ZKM Karlsruhe, GEH8 Dresde), in Russia (MAM Moscou), in Ukraine (Dovzhenko Center Kyiv, Tetramatyka Lviv), in China (Pearl Art Museum Shanghai), in Mexico (French Institute Mexico city), in Canada (UQTR Trois-Rivières), in Poland (Wroclaw), in Belgium (NTAA Biennale Ghent, Musée Royal de Mariemont Morlanwelz), in Italy (Spazio IN SITU Rome, LALD Polignano a Mare) and online (The Wrong – New digital art biennale).

« Fabien Zocco is interested in the more immaterial traces of human activity to be found in cyberspace. He generates his video works from fragmentary images and texts. These he compiles from the Internet and other databases by means of algorithms. Having studied history prior to attending art school, Zocco has always approached his work with a fascination for the complex layers of knowledge by means of which we construct our sense of world. »

Catherine Nichols,
Art critic and curator, 2017.

«Fabien Zocco explores the artistic potential of technological out-sourcing, appli- cations and other software. Playing on the endless possibilities offered by the digital network, he appropriates the icons of digital popular culture and virtual aesthetics to create architectures, forms or futuristic stories. With a hint of derision, he questions our relationship to new technologies that have invaded our daily lives and investigates our relationship to the virtual. »

Sonia Recasens,
Art critic and curator, 2014

Public collections

- FRAC Poitou-Charentes (*Littérature d'ameublement*).
- FRAC Poitou-Charentes (*From the sky to the Earth*).
- City of Lille (*Dislessia*).

Projections

- cinema Utopia, Montpellier (*Attack the sun*), 2023
- *Learning from L.A.*, Marseille (*Attack the sun*), 2023
- International Biennale of Design of Saint-Etienne (*Attack the sun*), 2021
- Actoral festival, Montréal CA (*Attack the sun*), 2021
- le Fresnoy FR (*Attack the sun*), 2019.
- Actoral festival, Marseille FR (*Attack the sun*), 2019
- MAMAC Nice (*Attack the sun*), 2019.
- FID Marseille (*Attack the sun*), 2019.

Solos & duos

2022
- *Les Presque humains*, Scène de recherche Paris-Saclay (FR).
- CAPV, Lille (FR).

2020
- Et si les choses tournaient sans nous ? Le Granit gallery, Belfort (FR).
- Machinations, Captures art center, Royan (FR).

2019
- Fabien Zocco-Dialogues Machines, Espace croisé art center, Roubaix (FR).

2018
- Je suis tu es, EP7, Paris (FR).
- Fabien Zocco-Oriented Ontology Objects, L'Assaut de la menuiserie, St Etienne (FR).

2017
- FALL, Svea Duwe & Fabien Zocco (Dresde, DE). 2016
- METAVILLA, Bordeaux (FR). - Lieu Multiple, Poitiers (FR).
- CROSS, Svea Duwe & Fabien Zocco (Wroclaw, PL).

Collectives Exhibitions (selection)

2022
- *La topologie mise en Cage du Réel,* 7Elzevir, Paris. (FR).
- Ars cameralis, Katowice (PL).
- Lab30, Augsburg (DE).
- International Biennale of Contemporary Art of Melle (FR).
- Couvent des Jacobins, Rennes (FR).
- Spazio In situ, Rome (IT).
- *Biomedia*, CDA Enghien (FR).
- *Magie, machines, médias*, Saint Ex (Reims, FR).

2021
- Art for the future , Multimedia Art Museum, Moscou (RU).
- Biomedia, ZKM, Karlsruhe (DE).
- Dovjenko center, Kyiv (UKR).
- Les limites de mon langage signifient les limites de mon corps,
  Mains d'oeuvres, Paris.
- Format à l'italienne, POUSH, Paris (FR).
- Tetramatyka festival, Lviv (UKR).
- Speculum Artium festival, Trbovlje (SVN).
- IS.IT, spazio In situ, Rome (IT).
- Parabole des étoiles immobiles, La ville en bois, Nantes (FR).
- Zero1 festival, La Rochelle (FR)
- Format à l'italienne, Lille (FR).

2020
- Access festival, Pau (FR).
- Bye bye future ! Musée Royal de Mariemont (BE).

2019
- La distance les relie, FRAC Poitou Charentes, Linazay (FR).
- biennale NTAA'19, Zeebrastraat, Ghent, (BE).
- Back/forward 2, Espace croisé, Roubaix (FR).
- Vestiges, Le Shadok, Strasbourg (FR).
- Science friction, My Monkey gallery, Nancy (FR).
- Art Mobile, Montluçon (FR).

2018
- (Re)Model the World: 20 Years of Digital Creation/
  Le Fresnoy Pearl Art Museum, Shanghai (CN)
- Fondation EDF (with Jonathan Pêpe), Paris (FR).
- Nuit blanche Paris (FR).
- Ars Electronica - Postcity, Linz (AT).

2017
- Les Faits du hasard, NEMO biennial, le 104 Paris (FR).
- Brouhaha, Le Granit (scène nationale), Belfort (FR).
- Orange gardens, Châtillon sur Seine (FR).
- Machines sensibles, Acces(s) festival, Pau (FR).
- ISI festival, Montpellier (FR).
- Pavillon de l'exil (at the invitation of Mounir Fatmi), Marseille (FR).
- ARTour biennial, Charleroi (BE).
- Chercher le réseau, Garage MU, Paris (FR).

2016
- Lieu Multiple, Poitiers (FR).
- PANORAMA 18, Le Fresnoy, Tourcoing (FR).
- (with Paul Heintz & Marianne Villière) XPO.studio, Paris (FR)
- Espace Larith, Chambéry (FR).
- ICART Media Festival, Paris (FR).
- Hors-Sol, FRAC Poitou Charentes, Angoulême (FR).
- (In)Exactitude in science, Charlot gallery, Paris (FR).

2015
- Transnumériques, Mons (BE).
- Something else-Off, Cairo (EG).
- PANORAMA 17, Le Fresnoy Tourcoing (FR).
- The Wrong II - New Digital Art Biennale, (online).
- Galerie R3, UQTRn Trois-Rivières (CA).
- GRAVE, Victoriaville (CA).
- A-I-R program, Wroclaw (PL).
- Shubbak festival, London (UK).

2014
- Transient Festival, Main d'oeuvres, Paris (FR).
- JEUNE CREATION, LE 104-Paris (FR).
- CITY SONIC 2014, Mons (BE).
- PUSH, Espace le Carré, Lille (FR).
- Into Thin Words, Polignano a mare (IT).
- PROMPT, Section Pigalle gallery, Paris (FR).
- Mobile Art(s), VIA festival, Mons (BE)

Residencies

2022
- Scène de recherche Paris-Saclay (FR).
- CAPV, Lille.
- La Marelle, Marseille (FR).
2021
- La Métive (FR).
- Alphabetville, Marseille (FR).
2020
- La Rochelle university (FR).
2019
- Wicar, Rome (IT).
- Hier c'était demain, Le Shadok, Strasbourg (FR).
- Le Bel Ordinaire art center, Pau (FR).
2018
 - L'Assaut de la menuiserie gallery, St Etienne (FR).
2017
- Orange Art Factory, Paris (FR).
- Château Ephémère, Paris (FR).
2016
- Lieu Multiple & EESI Poitiers (FR).
- OUDEIS, Le Vigan (FR).
2015
- Wroclaw (PL), A-I-R.
2014
- Transcultures, Mons (BE), MAP.
2013
- Labomédia, Orléans (FR).
- Institut Français d'Amérique Latine/SOMA, Mexico (MX).

Awards

2018
- PULSAR prize, with Jonathan Pêpe (Ghost Machine).
2017
- nominated by Alain Fleischer for the Opline prize.
2014
- Mobile Arts award, Transcultures (BE).

Grants

2022
- DRAC Hauts-de-France/*La Parole gelée*
2019
- Brouillon d'un rêve (SCAM) /Spider & I
2018
- Hauts-de-France region /Spider & I
2017
- DRAC Hauts-de-France /Attack the sun
- DICRéAM (development & production) /Attack the sun

Editions

2021
- *Littérature d'ameublement (extract),* Cockpit review,
   at the invitation of Christophe Fiat.
2020
- IS.IT magazine (IT).
- Antitéléologies, Cockpit review, at the invitation of Christophe Fiat.
2019
- (with Marianne Vieulès) It's pretty messy in there (My Monkey, Nancy).
2016
- ,therefore I am, Nichts Magazine (PL).
2015
- From the sky to the earth, NAIMA editions.
- , donc je suis, FACETTES (500 ex.).
- A Mind-Body Problem (500 ex., 53 pages), Le Fresnoy - 2015.

Proust and the deads

Sound Installation, 2022.
Specific program on computer, 2 speakers.

A synthesized voice recites the text of *À la recherche du temps perdu* by Marcel Proust, replacing the names of the characters with those of a man or woman who died during the past month. Piano melodies composed in real time by an algorithm punctuate the diction of this spectral and disembodied voice. Thus is established a strange literary purgatory, at the crossroads of reality and fiction.

With the support of CAPV - city of Lille and la malterie.

Exhibition : CAPV Lille.

Littérature d'ameublement

Edition, 2021.
series of five books, unique copy.

Littérature d'ameublement presents a box of 5 books whose appearance
recalls the fake books that can be found in the showrooms of furniture stores.
Each book implies a writing principle inspired by the composition methods of
Erik Satie's *Furniture Music* (repetitions and variations of patterns,
"mechanized" development processes, etc.), which gives rise to various poetic
forms (dialogue, assemblages of created words etc.).

Production : La Métive - résidence internationale d'artistes (Moutier d'Ahun).
Making & binding : Atelier Dreieck.

public collection : FRAC Poitou-Charentes.

régulier : 44,374706% / improfitable : 55,625298%
radiotélégraphique : 22,720463% / astringent : 77,27953%
embryogénique : 79,75019% / bigarré : 20,249804%
coléreux : 34,834347% / parilinéaire : 65,165665%
convoiteur : 55,372646% / monarchique : 44,62736%
exigible : 58,350307% / classificatoire : 41,64969%

Antonin le Pieux est prolétaymateux
Antonin le Pieux est respectule
Antonin le Pieux est dreyfutique
Antonin le Pieux est chochdactible
Antonin le Pieux est empreregistré
Antonin le Pieux est sourdtral

prolétaire : 66,20874% / parenchymateux : 33,79126%
déductible : 80,690094% / respectueux : 19,3099%
géostatique : 53,042572% / dreyfusard : 46,957424%
reconductible : 52,258595% / chochotte : 47,74141%
préenregistré : 53,919765% / empressé : 46,080235%
sourd : 57,71941% / cadastral : 42,280586%

Dislessia

Screen sculpture, 2021.
specific program on computer, screen, sound system.

"*Dislessia is a screen sculpture desperately trying to learn Italian.
In a disembodied voice, an artificial intelligence repeatedly utters
grammatically wrong sentences. When the computer program
manages to formulate the expression correctly, it inexhaustibly
tackles the next linguistic proposition. From this absurd
mechanism emanates a form of poetry, the one found in the
eternal repetition of cycles, both tragic and laughable.
The title of the work, which means dyslexia in Italian, also refers
to the female names commonly attributed to artificial
intelligences: Alexa (Amazon), Eliza (M.I.T.). Personified in this
way, Dislessia embodies that sense of incommunicability that
every human being experiences.*"

Indira Béraud, curator. Production : city of Lille.
Public collection : city of Lille

*Exhibitions : POUSH Paris, Spazio In Situ Rome, Espace le Carré
Lille.*

Un uetJ c dtM
calc: 482,13 (89 générations)

Chirotope

Robotic sculpture, 2020. robotic hands, electronics.

("Chiros" = hands," topos" = place)

"Chirotope is an animated sculpture directly inspired by the hand games of the ancient and baroque statues that dot the city of Rome. By observing the worked bodies, the drapery of the moving togas or the expressions of the faces, Fabien Zocco identifies in the sculptors an intention common to the roboticists: to mimic the human, to reproduce it in the most faithful way possible, to get closer to it. always more. The work thus materializes the analogy between sculpture and robotics. The hands, both straight, communicate with each other.
*They dialogue together to the rhythm of a conversation between HAL 9000 (a supercomputer with artificial intelligence) and Dr. Dave Bowman, two legendary characters from the 2001 film, A Space Odyssey (1968) by Stanley Kubrick."* Indira Béraud, curator.

Production : city of Lille & ZERO1 festival.

Exhibitions : CDA Enghien-les-bains, POUSH Paris, Spazio In Situ Rome, Espace le Carré Lille, Galerie Odile Ouizeman Paris, Agence Captures Royan.
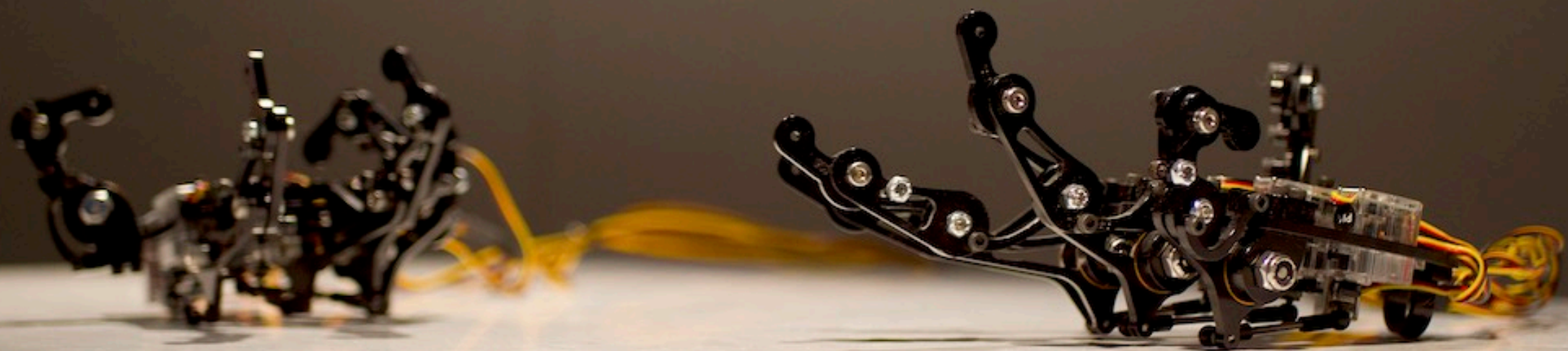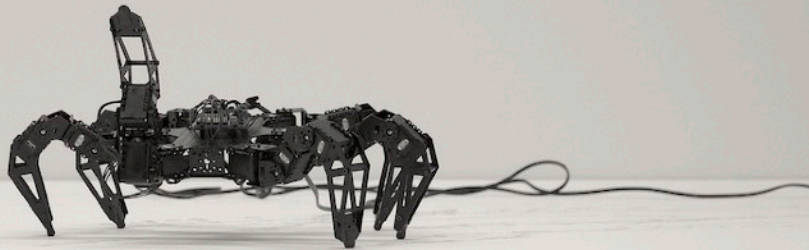
Spider and I

Robotic Sculpture, 2020.
robot hexapod, smart wristband, electronics.

An hexapod (a robot with six legs looking like a big mechanical spider) alternate calm moments and attitudes of distrust and aggressiveness.
These shifts of behavior are directly linked to the emotional state of the artist, who will be equipped with a smart wristband while the work is exhibited.

A collaboration with the SCALab laboratory (Lille, FR)
Mechanical expertise : Frédérick Largillière.

With the support of : La SCAM, Région Hauts-de-France, Le Bel Ordinaire, Le Fresnoy, Le Shadok.

Exhibitions : Scène de Recherche Paris-Saclay, LAB30 Augsburg, ZKM Karlsruhe, Centre Dovzenkho/Institut Français Kiev, festival Speculum Artium Trbovlje, festival ZERO1 la Rochelle, festival ACCE)S(Pau, Agence Captures Royan.
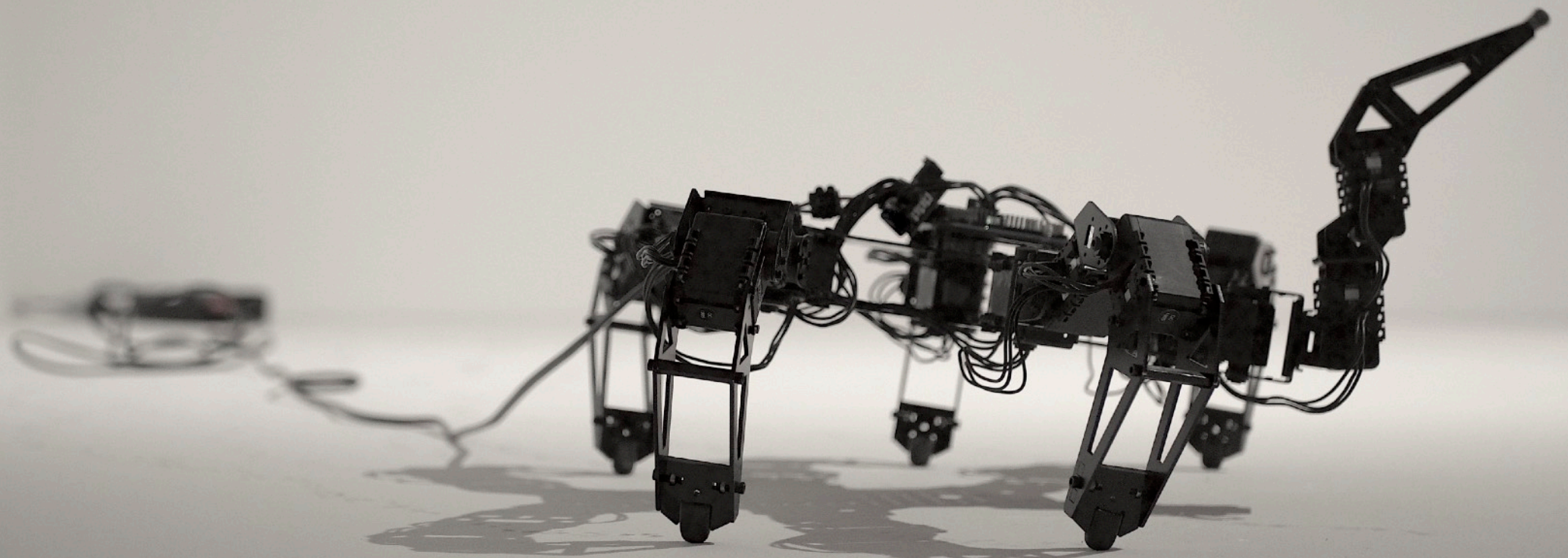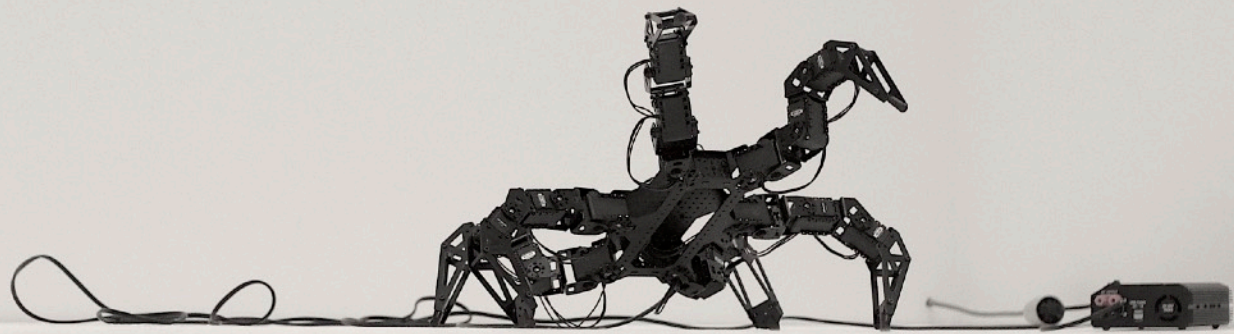
Attack the sun (with Gwendal Sartre)

film, 1h, 2019.
actors : Thomas Ducasse & Veronica Zoppolo.

Attack the sun is a film whose dialogues have been generated by an artificial intelligence during the shooting.
It shows the drifting of Steven Moran, a californian youtuber who seems to become crazy.

Synopsis :

Steven Moran, twenty five years old.
He lives in Los Angeles, California.
He spend all his nights and days on his own, filming himself, driving his car.
Through the artificial eye of his smartphone, he tries to reach this obsessive Californian sun, and all those pretty girls he can't touch.
He wants to slay the memories that clutters him, the ghosts from his past.
He has to face all these confusing thoughts coming to his mind.
His mind is obscure. And everything is just senseless.
Or is it the contrary ?
And Her, is she with him or with them ?
And what does James think about it ?.

Production : Nuits Blanches, with the support of DICREAM, Le Fresnoy, Pictanovo, DRAC Hauts-de-France and L'Espace Croisé.

Screenings : cinema Utopia Montpellier, Learning from LA Marseille, Biennale internationale de design Saint-Étienne, festival Actoral Montréal, festival Strangelove UK, galerie du Granit Belfort, Agence Captures Royan, Le Fresnoy Tourcoing, MAMAC Nice, Espace croisé Roubaix, festival Actoral Marseille, FID Marseille.

«Can you give in to the sun without losing yourself? Can you long for it without getting burnt? We all know what happened to Icarus. Born and raised in Los Angeles, 25-year-old Steven Moran, the main character around which the whole film revolves, casts a different light on the question. His own sun is the haunting star of that global city, its hedonistic and heliophilous lifestyle. He basks in the post-adolescent fantasies – sex, cars, skateboards, beaches... – of that shining geography, which has obviously flooded so many films. How can one approach this matter anew, and squeeze every last drop if it? In an amazing feat, Gwendal Sartre (Song Song, FID 2012) and Fabien Zocco make the most of the local technological imagery, using an artificial intelligence program created by Fabien Zocco for the occasion to process information collected on the internet and on social media. The AI regurgitates the written voice-over of the character, and ends up infecting dialogues and situations imagined by Gwendal Sartre, as well as the very structure of the film. The result is a ventriloquial, rambling and contradictory film, constantly shaken up by the glossolalia of the character and by the unpredictable succession of sequences.

It shows the mirages of a deceitful city, trapped in its own mirror, at once aloof and artificial, glittering with unattainable sparks. This frenzied and shattered narrative reflects what the character experiences – his constructions, his unfulfilled auto-eroticism, while he keeps filming himself, as if he wanted to step into the frame. It is a perfect match for the film, whose atmosphere is haunted by the delusive machine that is Los Angeles, always in Hollywood's shadow, like the blinding reflection of a dazzling city»

Nicolas Feodoroff, critic
for FID Marseille (competition 2019)

Black box

Robotics sculptures, 2017. Plexiglas, wood, electronics.

4 black cubes are slowly moving on the ground, developing strange and enigmatic behavior and interactions.

Production : Art Factory Orange. images : Cyrille Cauvet.

Exhibitions : Saint-Ex Reims, galerie du Granit Belfort, Nuit Blanche Paris, Espace Croisé Roubaix, Assaut de la menuiserie Saint-Étienne, Orange gardens Paris.

Game over and over

Installation / videogame for robots, 2016. 2 screens, 2 robots.

In the middle of a room, two robots, each one placed in front of a screen, fight each other in an infinite, absurd and minimalist video game play.
This confrontation goes on endlessly : the opponents cross respectively an asteroid field on which they shoot frantically, but the game never reaches the end.
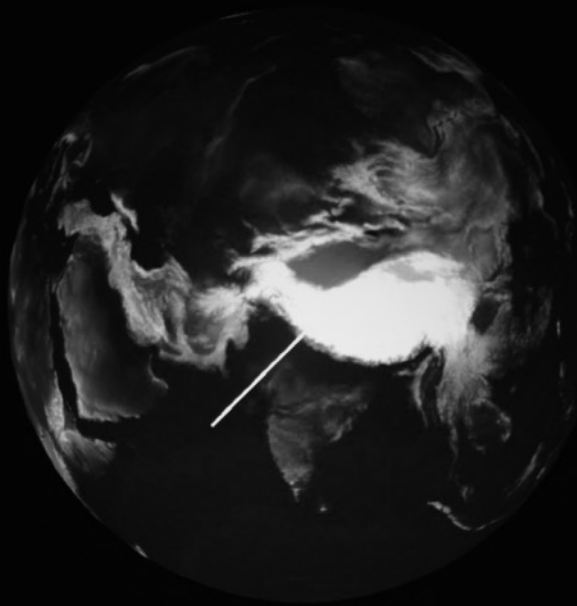
Production : Ecole Européenne Supérieure de l'Image & Lieu Multiple/Espace Mendès-France.

Exhibitions : MAM Moscou, galerie du Granit Belfort, Agence Captures Royan, Zebrastraat Gand, galerie MM Nancy, festival ACCES)S(/Bel Ordinaire Pau, festival ZERO1 La Rochelle, Lieu Multiple Poitiers.
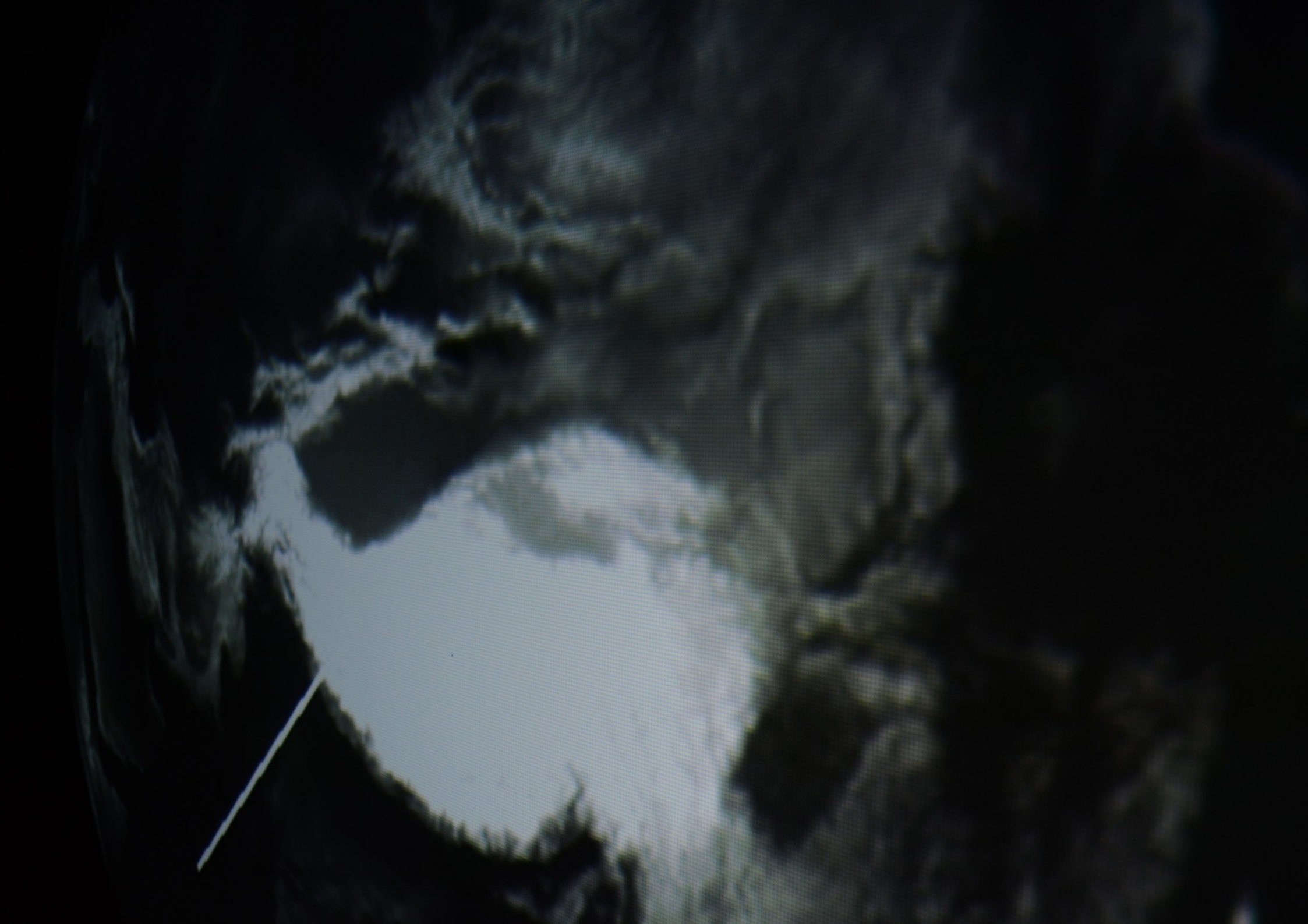
WE ARE READY TO GIVE OUR HEART AND SOUL FOR YOU

Survol/Overflight

Network installation, 2016.
program on computer, videprojection, sound system,

Some views of the Earth seen from different angles succeed one another. These views also show the trajectory of the International Space Station, in orbit around the planet at 370 miles in altitude. These views are interrupted by sentences from the national anthem of the country currently overflight by the Station, or from the lyrics of the song "Ocean" by Lou Reed if the Station is above the water.

With the support of OUDEIS and Région Languedoc-Roussillon.

Exhibitions : couvent des Jacobins Rennes, galerie du Granit Belfort, Shadok Strasbourg, GEH8 Dresde, festival ZERO1 La Rochelle.

**L'Entreprise de déconstruction théotechnique/
Theotechnical deconstruction INC**

Generative installation / Robotics sculpture, 2016.
8 smartphones, robotic arms, specific program on computer.

8 smartphones on 8 robotic arms are interpreting a text
generated in realtime from the Bible.

Production : Le Fresnoy - 2016.

*Exhibitions : Centre Dovzhenko/Institut Français Kiev, festival
Tetramatyka Lviv, Musée Royal de Mariemont, Musée de la
marionette Tournai, Pearl Art Museum Shanghai, Fond d'art
contemporain Montluçon, NEMO-104 Paris, Bois du Luc La
Louvière, Le Fresnoy Tourcoing.*

« *Made by Fabien Zocco in 2016, L'Entreprise de déconstruction théotechnique organises a collision between the Old Testament and a mechanical ordering that erodes its meaning. The first alteration consists in introducing the biblical text into a succession of computer algorithms. The text is thus interfered with by random constraints that deform its meaning. This results in expressions such as Like someone laughing in the eyes of his sons-in-law", " I'm going to fructify you a lot".*

These alterations have ambiguous effects. Some of the resulting propositions are intelligible, or even have an abstract poetic quality due to the semantic or sonorous distortions. Others, in contrast, show the malevolent workings of language, creating a void in its capacity to make sense. After the manipulation of text, of its materiality and meaning, comes a second, literal manipulation which amplifies its alteration. The propositions are spoken by computerized voices on smartphones attached to moving robot arms, which are themselves linked to a semi-circular metal structure resting on the floor. However, this intensification of technique (artefacts linked to artefacts) leads to something other than itself. The voices are heard solo, in duos or as a polyphony. The movements of the arms are like an almost animal choreography.

That is the meaning of this society of robots which collectively articulates fragments of the Old Testament: combining deconstructed language (both written and oral), prehension, the divine, the technological, the animal and the human to create a proximity between them or, on the contrary, ensuring that they dis-identify themselves. »

Pierre Tillet, critic
Panorama 18 catalog, Le Fresnoy 2016

je suis surpris,
il y a trente ans que je suis au monde et qu'ayant dû faire mon chemin tout seul,
je suis un peu immunisé contre les surprises;
Je le déduis du fait que je suis accusé
La question essentielle est de savoir par qui je suis accusé ?
je suis persuadé qu'au bout de l'explication nous pourrons prendre l'un de l'autre le plus amical congé.
À quoi rimerait-il de téléphoner à un procureur quand on prétend que je suis arrêté ?

Fabien Zocco

, donc je suis

2015
ENSEMBLE DES SECTIONS DE PHRASES CONTENANT L'ÉNONCÉ «JE SUIS» DANS LES ŒUVRES :
ALICE AU PAYS DES MERVEILLES (L. CARROLL),
LE PROCÈS (F. KAFKA),
ECCE HOMO (F. NIETZSCHE)

WWW.FABIENZOCCO.NET

, donc je suis / , therefore I am (edition)

Edition, 2016.
text analysis by specific computer program.

list of all the phrases containing "I am" in :

Alice in Wonderland (L. Carroll), *Ecce Homo* (F. Nietzsche), *The Trial* (F. Kafka).

Edited in : revue FACETTES, NICHTS magazine.

I AM a rather elderly man.
I am a man who,
I am one of those unambitious lawyers who never addresses a jury,
I am getting old.
I am waiting.
I am not going to ask you to do any thing you
would prefer not to do —I simply wish to speak to you.
I am sorry for you ;
for I am apt to be very reckless in such shirt-button affairs.
I am occupied.
"I am seriously displeased.
I am pained,
But it appears I am deceived.
I am content.
I am going—goodbye,
"I am very sorry, but I am not particular.
I am not particular.
But I am not particular.
I shall feel bound
—indeed I am bound—to—to—to quit the premises myself!
"I am the grubman.
I am unused to dinners.

, donc je suis / , therefore I am (exhibition)

Edition, 2016.
text analysis by specific computer program.

list of all the phrases containing "I am" in :

Alice in Wonderland (L. Carroll), *Ecce Homo* (F. Nietzsche),
The Trial (F. Kafka).

*Exhibitions: galerie du Granit Belfort, Agence Captures
Royan, Shadok Strasbourg.*

A mind-body problem (installation)

sound & light generative installation, 2015. voice : Véra Rozanova.

At once an immersive micro-structure and a sound form, A Mind-Body Problem takes the form of a penetrable cylinder. Its inner wall giving out a uniform white light, surrounding the spectator.
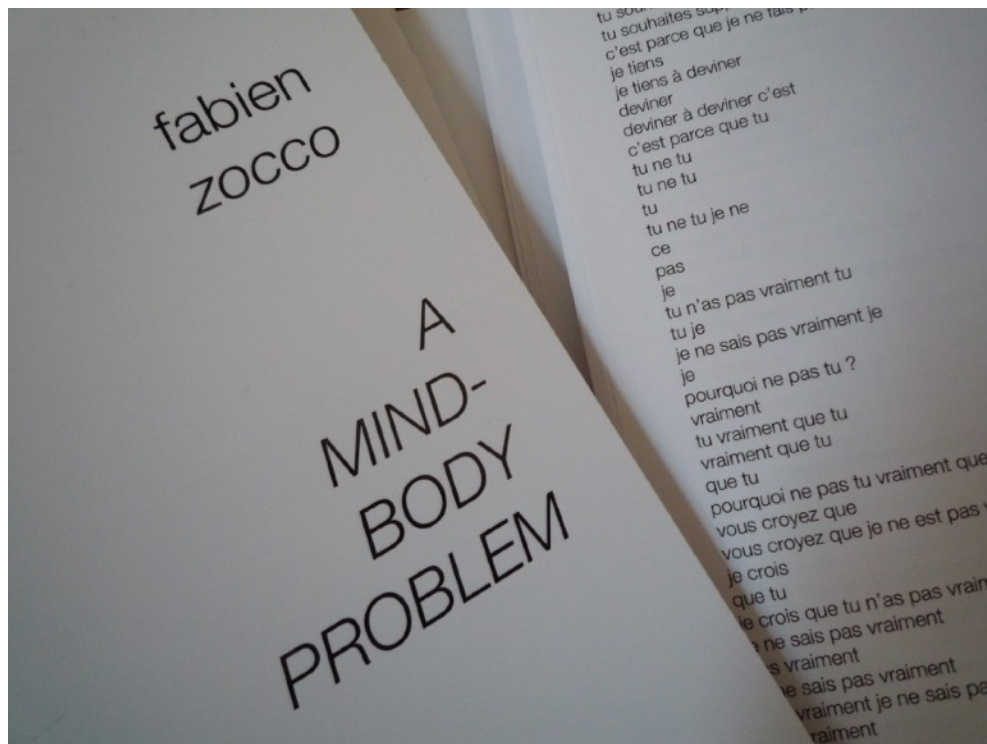
Inside, a voice gives rise to a text generated in accordance with a protocol implying appropriated artificial intelligence software.

Production : Le Fresnoy - 2015.

Exhibition: Le Fresnoy Tourcoing.

A mind body-problem (edition)

Edition, 63 p., 500 ex, 2015.

A text generated with a specific program, interpreted by the actress Vera Rozanova, and broadcasted in the installation with the same name.

Production : Le Fresnoy - 2015.

I am you are

Videoprojection/work on monitor, 2013-2018.
program on computer, videoprojector or monitor.

Sentences appear on a screen, all built under the model "I am ... and you are ...". The words which complete the sentence are randomly taken in a list of all the adjectives of the language used for the work..
The process delivers a series of tragical/grotesque assertions, reducing the definition of identity to a set of predefined qualities.

Exhibitions : 7 Elzevir Paris, CAPV Lille, Spazio In Situ Rome, Mains d'Œuvres Paris, Agence Captures Royan, Espace Croisé Roubaix, Ars Electronica Linz, EP7 Paris, Garage MU Paris, Manège Mons, Section Pigalle Paris, The wrong online.

JE SUIS ISRAÉLIEN,
ET TU ES NAVIFORME.

JE SUIS KURDE,
ET TU ES BOHÉMIEN.

JE SUIS FROISSÉ,
ET TU ES MAIGRELET.

JE SUIS BISANNUEL,
ET TU ES HYALOSOME.

JE SUIS CRÉMÉ,
ET TU ES FRÉTILLANT.

JE SUIS BÉCARD,
ET TU ES FOUTU.

JE SUIS TRANSCONTINENTAL,
ET TU ES LENTICULAIRE.

JE SUIS IN-DOUZE,
ET TU ES ZINZOLIN.

JE SUIS TRISTYLE,
ET TU ES EUROSCEPTIQUE.

JE SUIS POLLINIQUE,
ET TU ES AUTORISABLE.

JE SUIS MINISTÉRIEL,
ET TU ES DÉSOEUVRÉ.

JE SUIS MUTAGÈNE,
ET TU ES PARADIGMATIQUE.

SHAULA
Lambda Scorpii

CELAENO
16 Tauri

From the sky to the Earth

installation, 2014.
program on computer, sound system.

A database listing the name of the stars (*Aldebaran*, *Proxima*, etc...) is queried every minutes. When a star is chosen, an image caught in *Google Street View* appears. It is the image of a place on Earth with the same name as the star.

public collection : FRAC Poitou-Charentes.

Exhibitions : Biennale internationale d'art contemporain Melle, Ville en bois Nantes, Espace Croisé Roubaix, FRAC poitou Charentes Linazay, GEH8 Dresden, Pavillon de l'exil (at the invitation of Mounir Fatmi) Marseille, Festival Zero1 La Rochelle, Metavilla Bordeaux, FRAC Poitou Charentes Angoulême, galerie de l'UQTR, GRAVE Victoriaville, Espace Larith Chambéry, CRANE Montbard.

ANCHAT
Tau Eridani

« Consider, for example, »From the Sky to the Earth«, a work in which Zocco connects the names of all the known stars in the cosmos to images of places with the same name, stored in the database of Google Street View. Here the poetry of the celestial names collides with the prosaic and distorted images of places across the world, many of them suburban. Does this collision, one might ask, somehow raise the status of the places, lifting them up in the direction of their celestial aspirations? Or does it not pull the stars out of the sky, making them fall down to the bland new world proudly brought to us by Google? Maybe both, maybe neither. Perhaps the collision instead opens up a new imaginary, more poetic place somewhere in between up there and down here. «

Catherine Nichol,
critic, FALL catalog, 2017

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