

portfolio
fabien zocco

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1980

lives and works in Lille (France)

Graduated from Fresnoy (jury honor, 2016)

His artistic approach evolves towards sculptural research combining multiple materialities (glass, porcelain, etc.) and digital creation processes.

His works, in turn summoning history, philosophy, literature or science as plural sources of inspiration, seek to explore the boundaries between the living and the inert, the human and the non-human.

He had exhibitions in France (NEMO Biennale, Gaité Lyrique, Le 104-Paris, Le Fresnoy, FRAC Poitou- Charentes, FID Marseille...), 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 represented by the Galerie Keshavarzian (Paris).

Public collections

- FRAC-Artothèque Nouvelle-Aquitaine (The Frozen Word)
- FRAC Poitou-Charentes (*Littérature d'ameublement*)
- FRAC Poitou-Charentes (*From the sky to the Earth*)
- City of Lille (*Dislessia*)

Projections

- Villa Arson, Nice (*Attack the sun*), 2023
- 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

- 2025 Galerie Keshavarzian, Paris
- 2022 *Les Presque humains*, Scène de recherche Paris-Saclay (FR)
- 2022 *Signaux d'ailleurs*, CAPV, Lille
- 2020 Et si les choses tournaient sans nous ? Le Granit gallery, Belfort (FR)
- 2020 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)
- 2018 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)
- 2016 Lieu Multiple, Poitiers (FR)
- 2016 CROSS, Svea Duwe & Fabien Zocco (Wroclaw, PL)

Collectives Exhibitions (selection)

2025 Salon *Révélation*s, Grand Palais, Paris (FR)
2025 L'Assaut de la menuiserie, Saint-Étienne (FR)
2025 Biennale *En commun(s)*, Corbeil-Essonnes (FR)
2024 *Ce qui nous rassemble : langues, langages, imaginaires*, Gaité Lyrique, Paris (FR)
2024 *Indiscipline(s)*, galerie Joseph, Paris (FR)
2024 Le bon air festival, Marseille (FR)
2024 *Welcome to the Age of Chaos, welcome to Entrotopia !* La Vallée, Brussels (BE)
2024 *WTF - WE TOLERATE FAILURE* Spazio In situ, Rome (IT)
2023 *Fragments de soi* CAC Traverse, Alfortville (FR)
2023 La Terrasse art center, Nanterre (FR)
2023 *Cerveau machine* Le Cube, Garges (FR)
2023 galerie Vous êtes ici gallery, Haubourdin (FR)
2022 *La topologie mise en Cage du Réel*, 7Elzevir, Paris (FR)
2022 Ars cameralis, Katowice (PL)
2022 Lab30, Augsburg (DE)
2022 International Biennale of Contemporary Art of Melle (FR)
2022 Couvent des Jacobins, Rennes (FR)
2022 Spazio In situ, Rome (IT)
2022 *Biomedica*, CDA Enghien (FR)
2022 *Magie, machines, médias*, Saint Ex (Reims, FR)
2021 *Art for the future*, Multimedia Art Museum, Moscou (RU)
2021 *Biomedica*, ZKM, Karlsruhe (DE)
2021 Dovjenko center, Kyiv (UKR)
2021 Mains d'oeuvres, Paris (FR)
2021 Format à l'italienne, POUSH, Paris (FR)
2021 Tetramatyka festival, Lviv (UKR)
2021 Speculum Artium festival, Trbovlje (SVN)

2021 IS.IT, spazio In situ, Rome (IT)
2021 *Parabole des étoiles immobiles*, La ville en bois, Nantes (FR)
2021 Zero1 festival, La Rochelle (FR)
2021 Format à l'italienne, Lille (FR)
2020 Access festival, Pau (FR)
2020 *Exaggerated feelings* Odile Ouizeman gallery, Paris (FR)
2020 Bye bye future ! Musée Royal de Mariemont (BE)
2019 La distance les relie, FRAC Poitou Charentes, Linazay (FR)
2019 biennale NTAA'19, Zeebrastraat, Ghent, (BE)
2019 Back/forward 2, Espace croisé, Roubaix (FR)
2019 Vestiges, Le Shadok, Strasbourg (FR)
2019 Science friction, My Monkey gallery, Nancy (FR)
2019 Art Mobile, Montluçon (FR)
2018 (Re)Model the World: 20 Years of Digital Creation/
Le Fresnoy/Pearl Art Museum, Shanghai (CN)
2018 Fondation EDF (with Jonathan Pêpe), Paris (FR)
2018 *Hyperconscience*, Le Shadok, Strasbourg (FR)
2018 Nuit blanche Paris (FR)
2018 Ars Electronica - Postcity, Linz (AT)
2018 *Chaos computer club*, Dresde (DE)
2017 Les Faits du hasard, NEMO biennial, le 104 Paris (FR)
2017 Brouhaha, Le Granit (scène nationale), Belfort (FR)
2017 Orange gardens, Châtillon sur Seine (FR)
2017 Machines sensibles, Accés(s) festival, Pau (FR)
2017 ISI festival, Montpellier (FR)
2017 Pavillon de l'exil (at the invitation of Mounir Fatmi), Marseille (FR)
2017 ARTour biennial, Charleroi (BE)
2017 Chercher le réseau, Garage MU, Paris (FR)

Collectives Exhibitions (selection)

2016 Lieu Multiple, Poitiers (FR)
2016 PANORAMA 18, Le Fresnoy, Tourcoing (FR)
2016 (with Paul Heintz & Marianne Villière) XPO.studio, Paris (FR)
2016 Hors-Sol, FRAC Poitou Charentes, Angoulême (FR)
2016 (In)Exactitude in science, Charlot gallery, Paris (FR)
2015 Transnumériques, Mons (BE)
2015 Something else-Off, Cairo (EG)
2015 PANORAMA 17, Le Fresnoy Tourcoing (FR)
2015 The Wrong II - New Digital Art Biennale, (online)
2015 Galerie R3, UQTRn Trois-Rivières (CA)
2015 GRAVE, Victoriaville (CA)
2015 A-I-R program, Wroclaw (PL)
2015 Shubbak festival, London (UK)
2014 Transient Festival, Main d'oeuvres, Paris (FR)
2014 JEUNE CREATION, LE 104-Paris (FR)
2014 CITY SONIC 2014, Mons (BE)
2014 PUSH, Espace le Carré, Lille (FR)
2014 Into Thin Words, Polignano a mare (IT)
2014 PROMPT, Section Pigalle gallery, Paris (FR)
2014 Mobile Art(s), VIA festival, Mons (BE)

Residencies

2025 CDA Enghien-les-bains (projet Mythèmes)
2024 Abbaye de Royaumont (Mythèmes) (FR)
2024 Musée archéologique du lac de Paladru (Mythèmes) (FR)
2022 Scène de recherche Paris-Saclay (FR)
2022 CAPV, Lille
2022 La Marelle, Marseille (FR)
2021 La Métive (FR)
2021 Alphetville, Marseille (FR)
2020 La Rochelle university (FR)
2019 Wicar, Rome (IT)
2019 Hier c'était demain, Le Shadok, Strasbourg (FR)
2019 Le Bel Ordinaire art center, Pau (FR)
2018 L'Assaut de la menuiserie gallery, St Etienne (FR)
2017 Orange Art Factory, Paris (FR)
2017 Château Ephémère, Paris (FR)
2016 Lieu Multiple & EESI Poitiers (FR)
2016 OUDEIS, Le Vigan (FR)
2015 Wroclaw (PL), A-I-R
2014 Transcultures, Mons (BE), MAP
2013 Labomédia, Orléans (FR)
2013 Institut Français d'Amérique Latine/SOMA, Mexico (MX)

Grants

2024 Hauts-de-France region /Xeno
2022 DRAC Hauts-de-France/*The Frozen Word*
2019 Brouillon d'un rêve (SCAM) /Spider & I
2018 Hauts-de-France region /Spider & I
2017 DRAC Hauts-de-France /Attack the sun
2017 DICRéAM (development & production) /Attack the sun

Awards

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

« Each work by Fabien Zocco is the resolution of an equation posed by him whose terms relate to techne, artifice, simulacrum, automatism, exhaustion... Whether sculptural, visual or multimedia, the work given as a solution often seems to come from the empowerment of a system. The forms thus coldly generated play on the artist's assumed distancing and place the viewer in a solitary state of heightened perception of his own humanity. »

*Alexandre Bohn,
director of FRAC Poitou-Charentes (2007-2023)*

17153ms Fossiles (with Elise Dufour and Quentin Didierjean)

Glass sculpture, 2024.

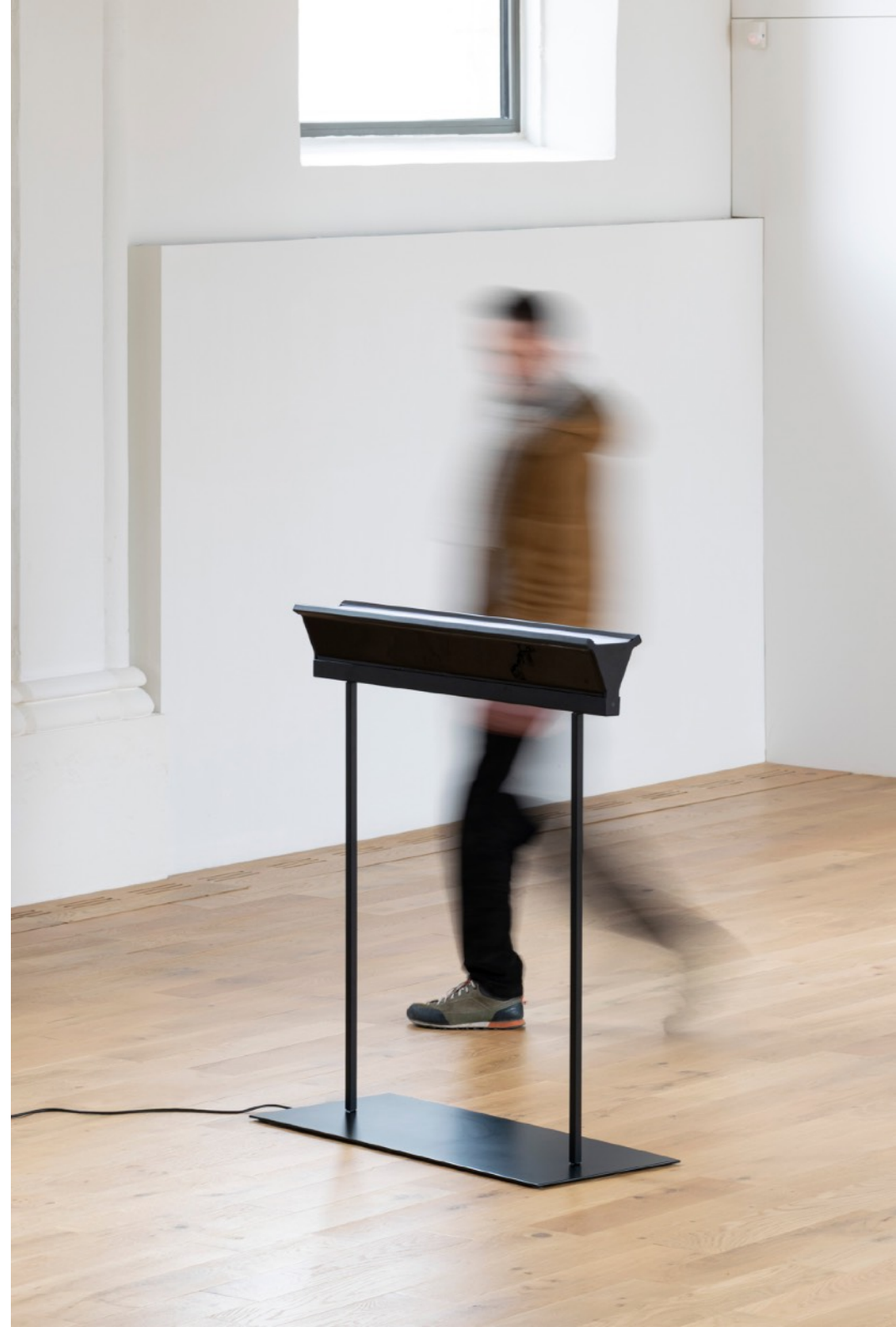
Glass molded from a digitally generated pattern, thermoformed and sandblasted; powder-coated steel structure; LED strip on 3d printed support; electronic, 110 x 97 x 40 cm.

17153MS FOSSILES is a glass sculpture, the result of a collaboration with glassmaker Élise Dufour and designer Quentin Didierjean. Its upper face presents an at first glance elusive pattern, which in reality reflects the evolution of a digital micro-society generated by software then reproduced in the glass, and whose life time is spread over precisely 17,153 milliseconds.

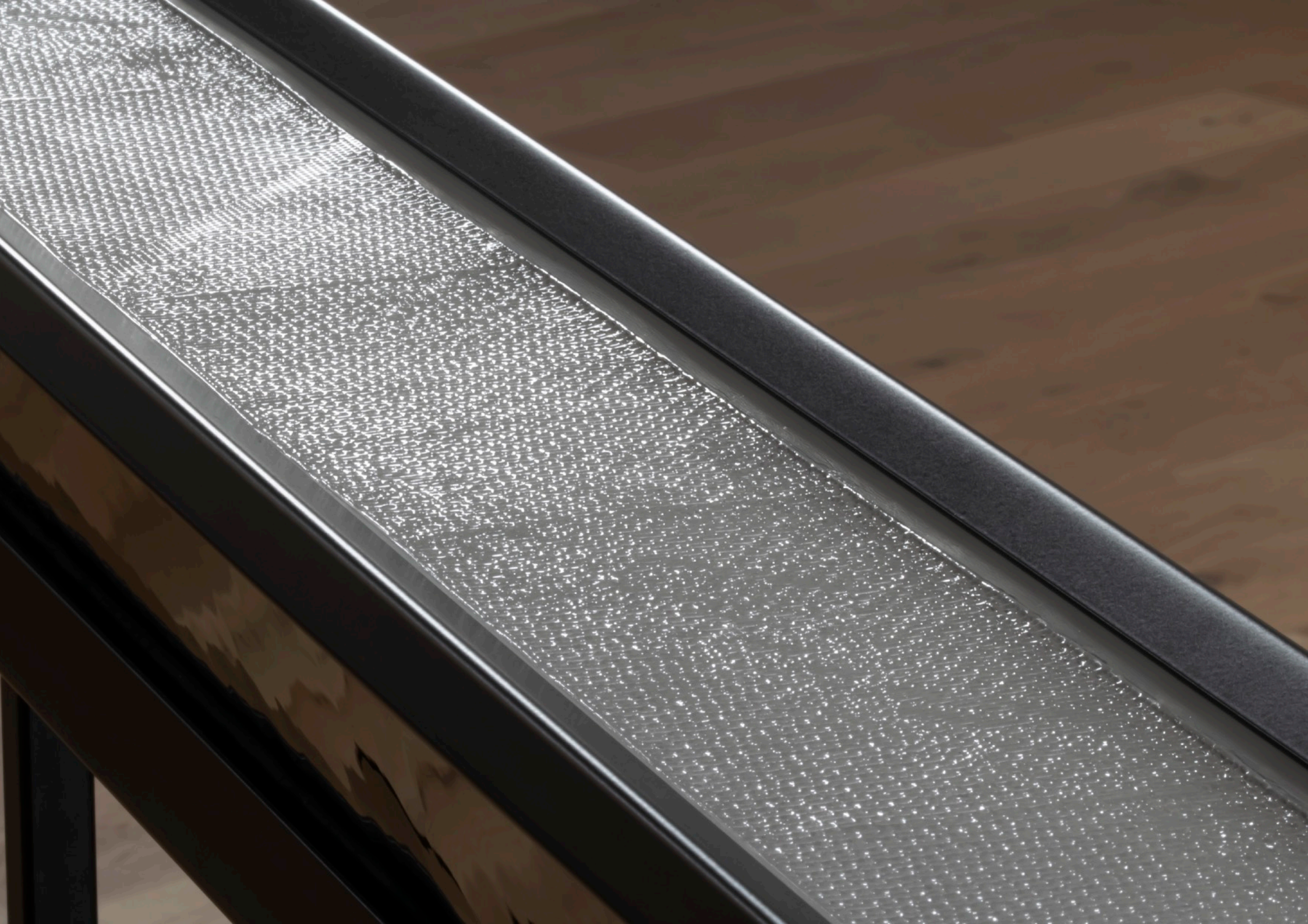
The vitrification of this ersatz of an ephemeral digital life offers the poetic image of a fleeting existence that is both simple and complex, reflecting the fragile nature of life, whatever the environment in which it unfolds.

Work created in the frame of the M2 College, with the support of La Fabrique des Métiers d'Arts (Le Vaudreuil, Normandy) and the designer Jean-Baptiste Sibertin-Blanc.

Exhibitions : Révélation Biennial Grand Palais Paris, En commun(s) Biennial Corbeil-Essonnes, Paris Design Week 2024.









The frozen word

Porcelain sculpture, 2023.
Enamelled porcelain, 45 x 14.2 x 21.5 cm.

The material trace of a word that doesn't exist.
The sculpture, cast in enamelled porcelain, is a formal transposition
the recording of the artist's voice pronouncing the word "ptyx",
invented by the poet Stéphane Mallarmé for the needs of his *Sonnet
en X* (1899).

With the support of DRAC Hauts-de-France.

Exhibition : la Gaité Lyrique Paris, CAC La Traverse Alfortville.

Public collection : FRAC-Arthothèque Nouvelle-Aquitaine.







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.



[The page contains dense handwritten French text from the Voynich manuscript.]

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radiotélégraphique: 22,720463% / astringent: 77,27953%
régulier: 44,374706% / improfitable: 55,625298%
embryogénique: 79,75019% / bigarré: 20,249804%
coléreux: 34,834347% / patrilinéaire: 65,165665%
convoleur: 55,372646% / monarchique: 44,62736%
exigible: 58,350307% / classificatoire: 41,649693%

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% / chochette: 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.

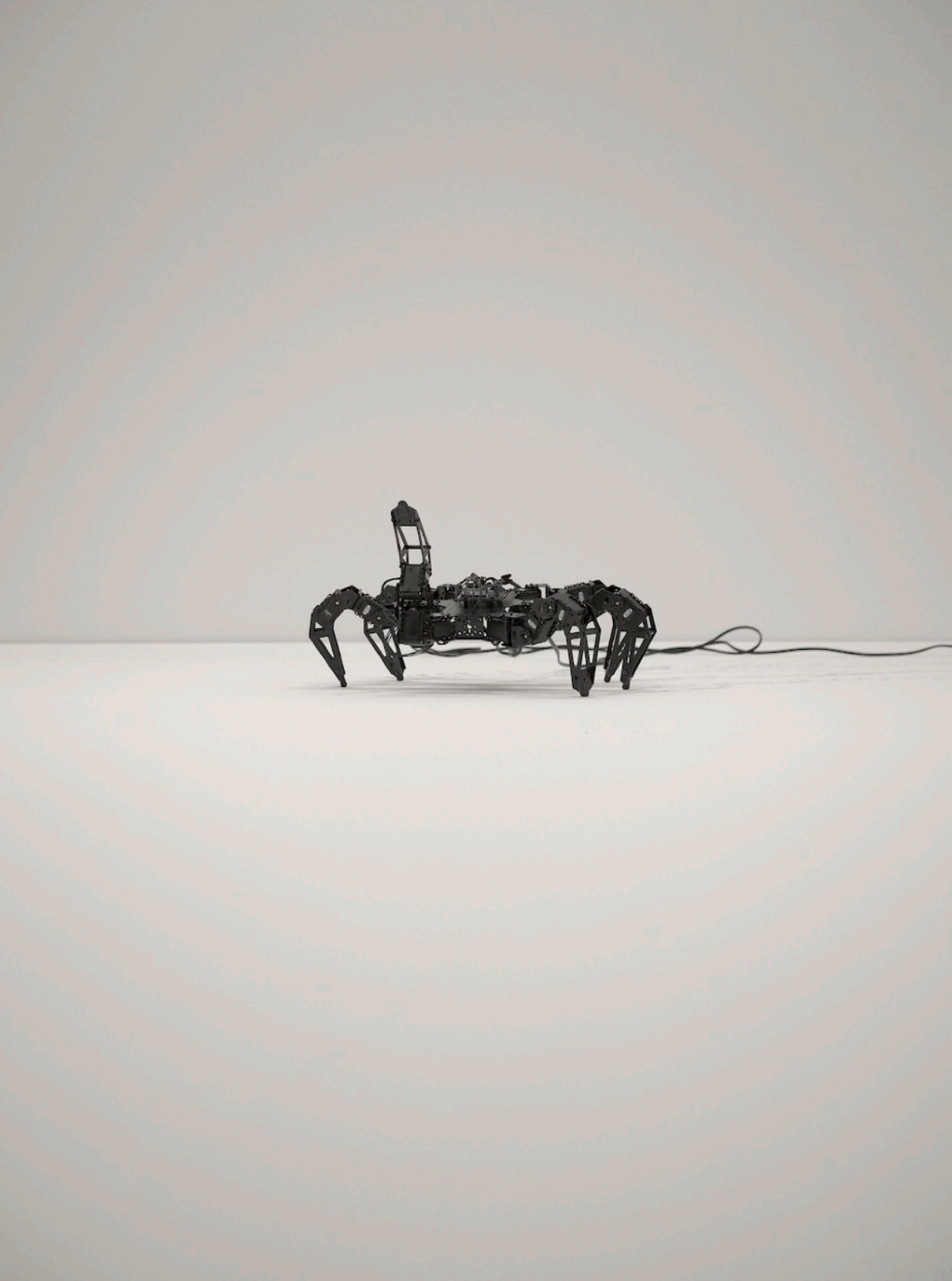
"Dislessia is a screen sculpture desperately trying to learn Italian. In a disembodied voice, an artificial intelligence repeatedly utters grammatically wrong sentences. When the computer program manages to formulate the expression correctly, it inexhaustibly tackles the next linguistic proposition. 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 : CAC La Traverse Alfortville, POUISH Paris, Spazio In Situ Rome, Espace le Carré Lille.

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Spider and I

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

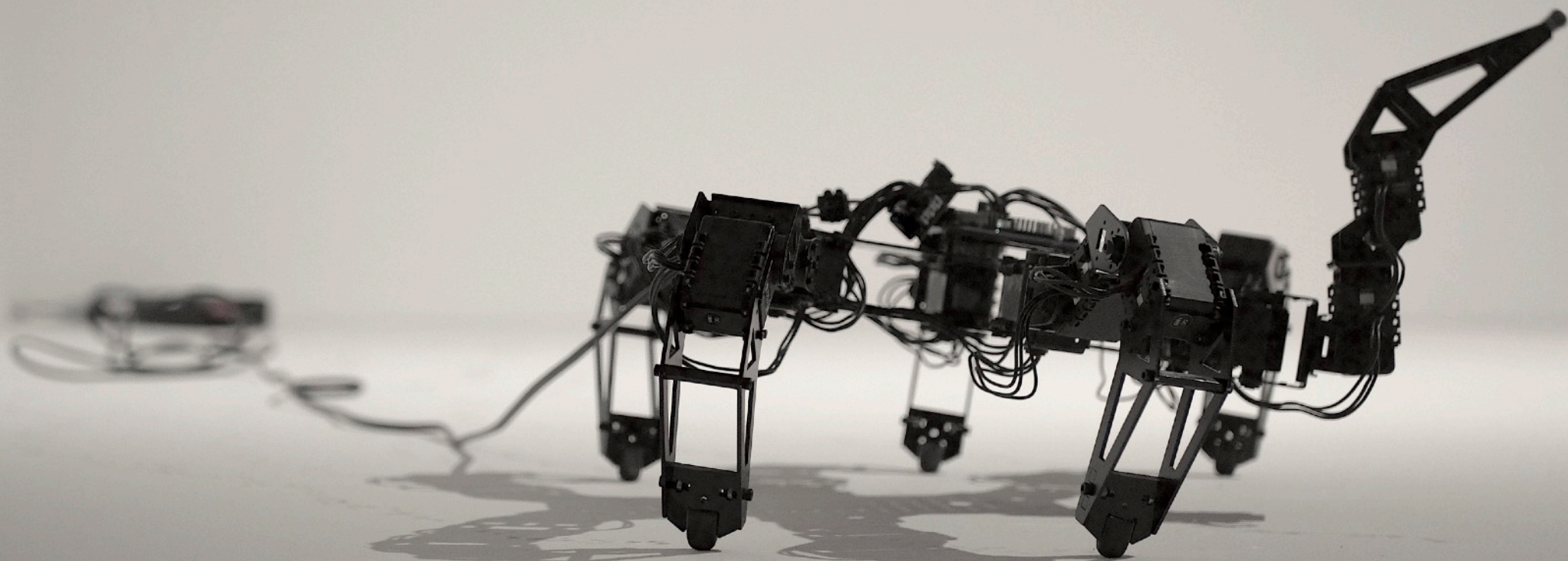
An hexapod (a robot with six legs looking like a big mechanical spider) alternate calm moments and attitudes of distrust and aggressiveness.

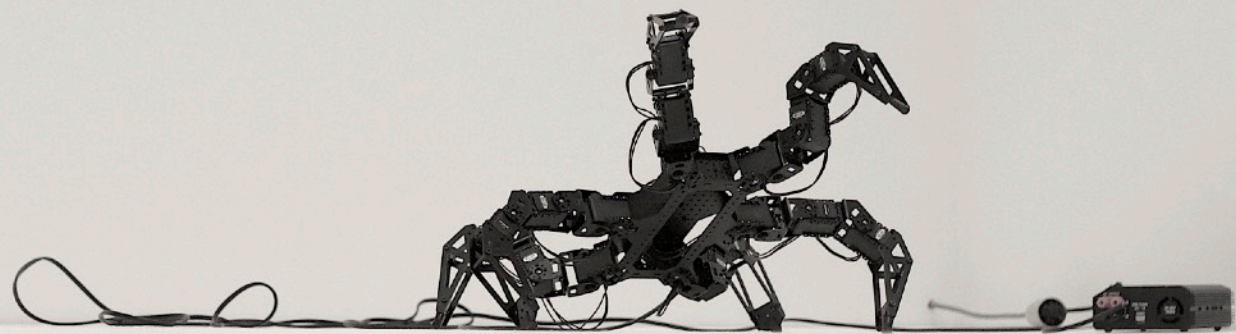
These shifts of behavior are directly linked to the emotional state of the artist, who will be equipped with a smart wristband while the work is exhibited.

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

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

Exhibitions : La Vallée Brussels, Le Cube Garges, 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 : Villa Arson Nice, 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

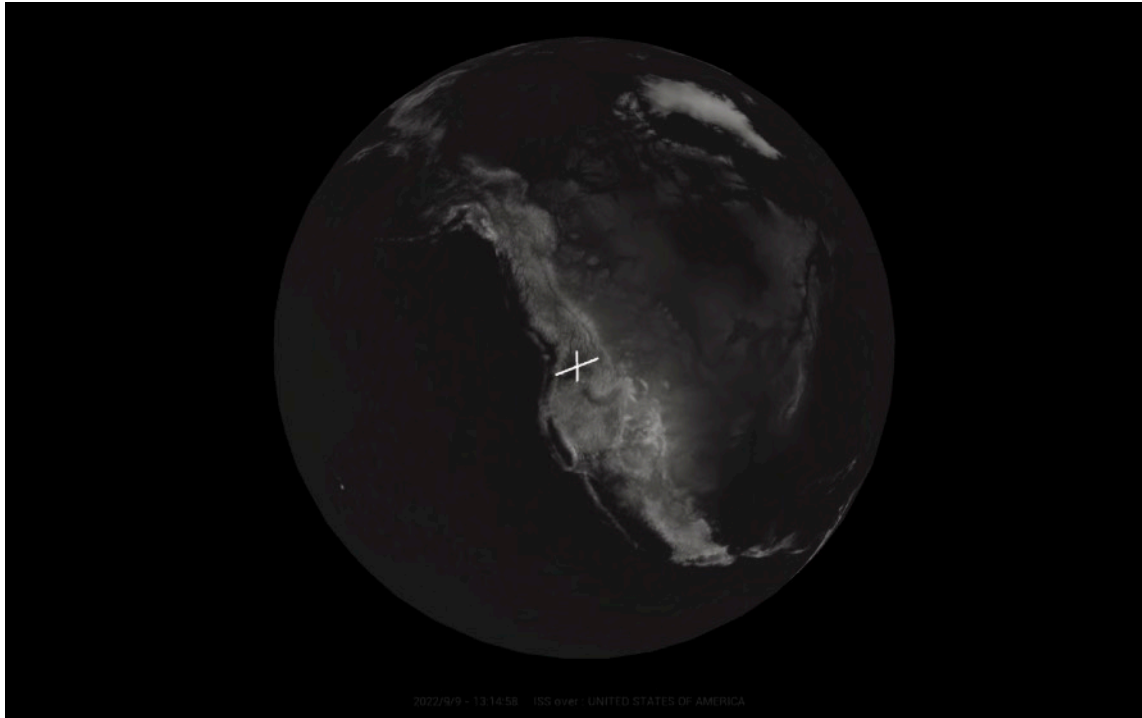
Robotics sculptures, 2017. Plexiglas, wood, electronics.

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

Production : Art Factory Orange. images : Cyrille Cauvet.

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





WE ARE READY TO GIVE OUR HEART AND SOUL FOR YOU

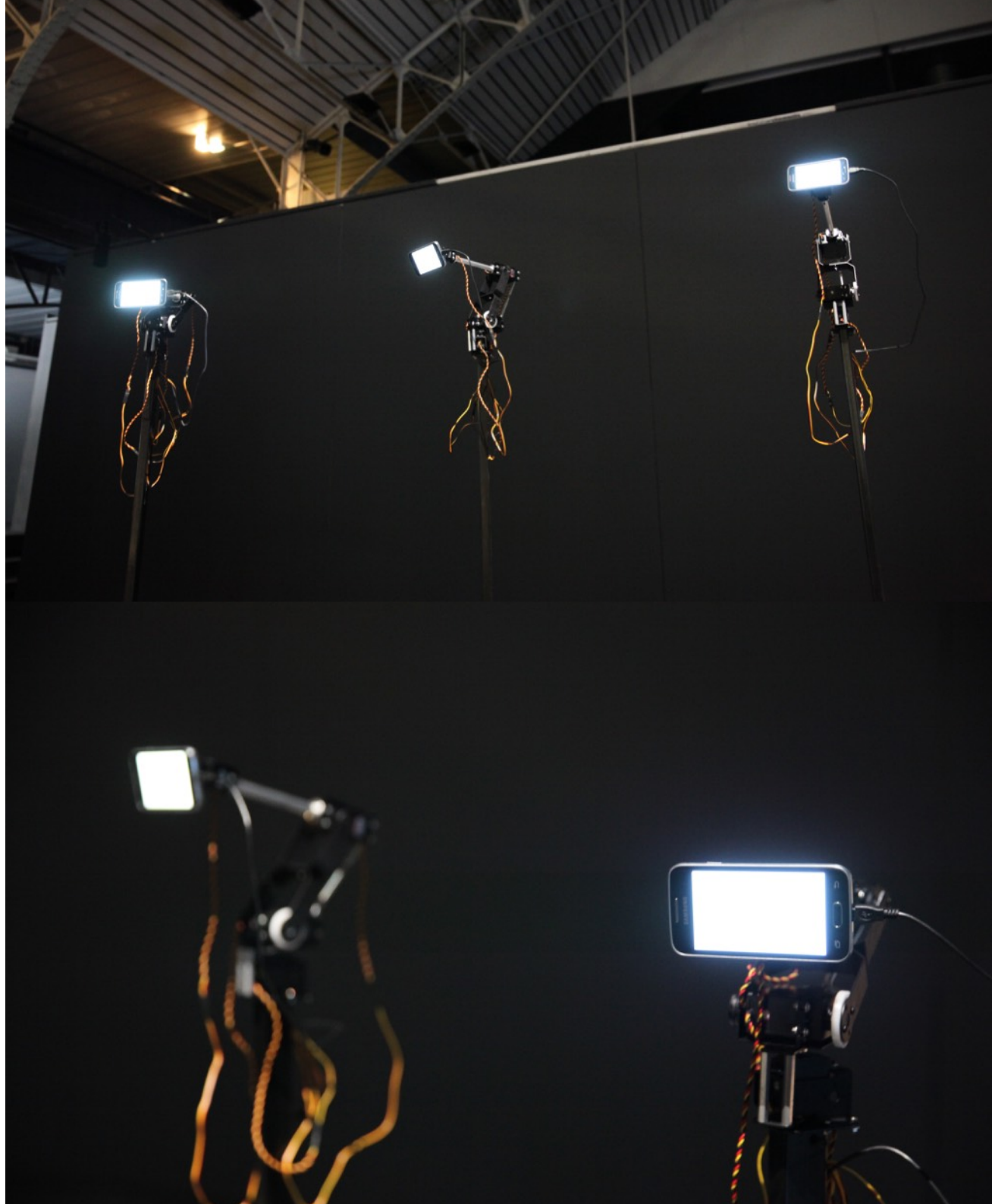
Survol/Overflight

Network installation, 2016.
program on computer, videoprojection, 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 : CAPV Lille, 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

À quoi rimerait-il de téléphoner à un procureur quand on prétend que je suis arrêté ?

WWW.FABIENZOCCO.NET

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.

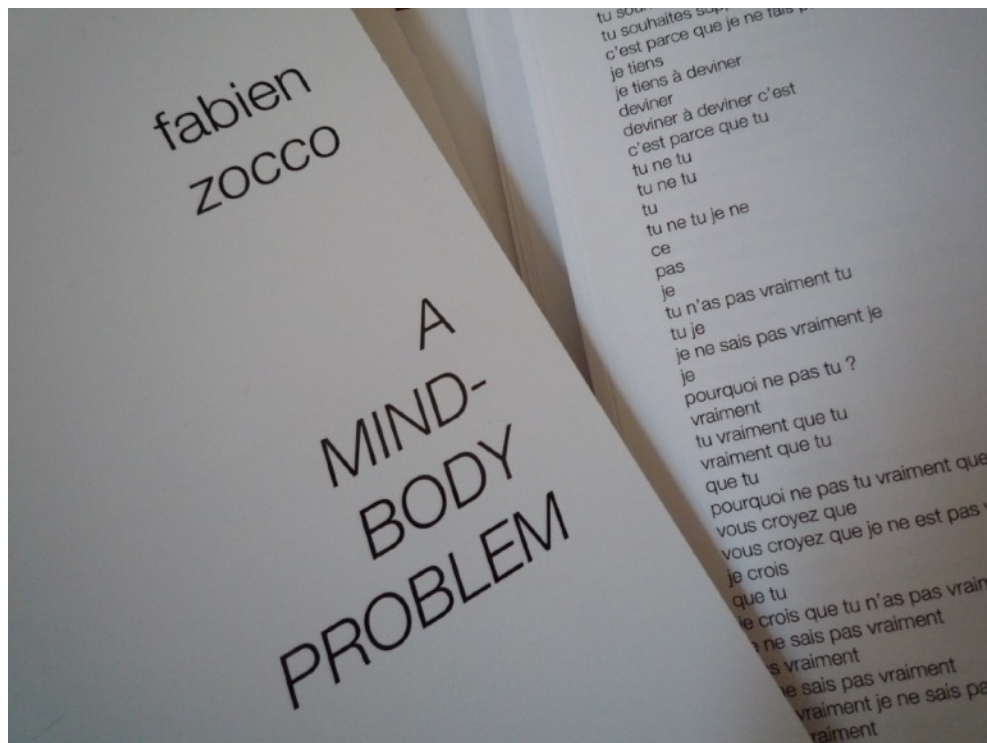
At once an immersive micro-structure and a sound form, A Mind-Body Problem takes the form of a penetrable cylinder. Its inner wall giving out a uniform white light, surrounding the spectator.

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.



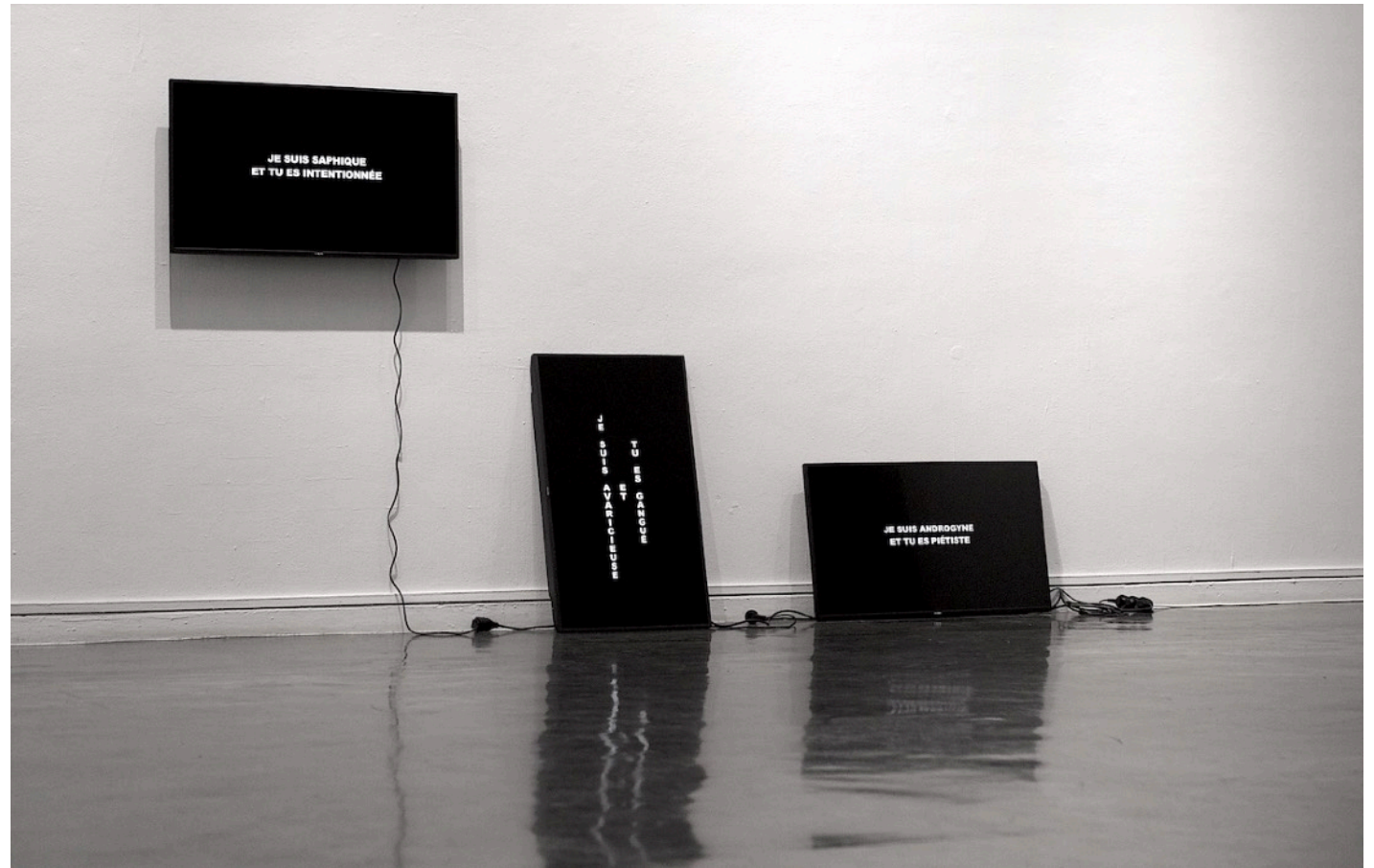


A mind body-problem (edition)

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 : Le Bon air festival Marseille, LaVallée Brussels, La Terrasse Nanterre, Instants vidéos Marseille, 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 ENRICHISSANT
ET TU ES RAMINGUE**

**JE SUIS ENRICHISSANT
ET TU ES RAMINGUE**



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 : Spazio in Situ Rome, 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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