

novembre 18th, 2022

# BIOGRAPHY

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

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Canada

Jean-Christophe Yacono (*yako*) is a French and Canadian multimedia visual artist. Photographer and author of interactive and digital works for small and very large **screens** and **public spaces**, his practice concretizes the transitory through **photographic and animated imagery**.

He is interested in **movement** that generates interaction and trans-disciplinary co-creation. *yako* questions place, the fleeting and present moment, and the displacement of the gestural trace that materializes through the digital process.

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

His work has been presented at the **Biennale d'Art Numérique** (BIAN), the **Festival International du Film sur l'Art** (FIFA), the **Festival du Nouveau Cinéma** (FNC), Cirque du Soleil, PdA's ArTV studio, the **Centre Pompidou** (CNAC), the **Musée national des beaux-arts du Québec** and the **Galerie Centrale Powerhouse**, among others.

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It was during his collaboration with **Michael Snow**, when he discovered *Plus Tard* (1977), a work that features 25 photos of works "seen in passing", that he understood the contribution of the place and the visitor who wanders around, in the original work.

It is by discovering the typographic poem *Un Coup de Dés* (1897) by **Stéphane Mallarmé** that *yako* really understands his fascination for the device (context, place, media), the protocol (interaction, presence, user) and the random (chaos, unpredictable, present). He mainly retains two statements, "*Nothing will have taken place but the place*" and "*A Thimbleful (never) will abolish chance*" in which the entity place/event takes place before returning to its initial state of place.

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It is with dance, and more precisely in co-creation with **Frédéric Gravel**, **Kimberley De Jong** and **Carol Prieur**, that yako questions the reality of living art that he tries to capture, without freezing it, in series of "choreographic portraits" and research/co-creation that mix choreography and photography "in motion". It is a question of placing the sensor (the point of view) in the center of the scenic device with the dancer, both participating in the choreographic writing.

In his latest series, yako explores photographic narration. Inspired by the work of **Duane Michals** (staging, captions), of the **Topo Agency** (photo roman) or of **Chris Marker** (photo film), he finds in the assembly of images said to be fixed or in the interstice created, what **Sergei Eisenstein** described as an added meaning that the assembly of two distinct sequences gives rise to: one of woman, one of man. And in the edit, between the two, the feeling of love.

yako has developed a practice through projects such as DIGITALSNOW (2002), a DVD-Book produced in collaboration with Michael Snow and published by the Daniel Langlois Foundation and the Centre Pompidou, WONDERLAND (2008), a performance of immersive theater and live audiovisual creation, the interactive installation MUSICBOX 2 (2009) presented during the BIAN or the realization of short and medium formats such as NOIRCEUR (2020), CAROL (2021) with the dancer Carol Prieur or the series GRAVEL (RE)WORKS (2022) and FEAR IN MOTION (2019) in co-creation with the choreographer Fred Gravel.

*"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."*

*Translated with DeepL*

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