

JUDE ABU ZAINEH, SOHEILA ESFAHANI, XIAOJING YAN

THE ART OF LIVING

ON IMMIGRATION, COMMUNITY AND
THE MIGRATION OF SYMBOLS



EXHIBITION BOOKLET

MAY 13 - OCTOBER 21, 2022



Canadian
Cultural
Centre
Paris



Installation view of the exhibition "The Art of Living" - Credit: Vincent Royer, OpenUp Studio / Canadian Cultural Centre, 2022

THE EXPERIENCE OF IMMIGRATION QUESTIONED BY THREE CANADIAN ARTISTS.

In Canada, we often tend to congratulate ourselves on being a **"nation of immigrants"** built by wave after wave of **newcomers from all over the world**, who joined the First Nations already settled on the continent for millennia. We are proud of this history and of the **multiculturalism** that enriches, generation after generation, **the vast cultural tapestry that makes up our country**.

For many of our citizens, however, the migratory experience remains a little-known reality. It can be enriching but also disturbing, and sometimes magical, as portrayed in our exhibition *"The Art of Living: On Immigration, Community and the Migration of Symbols"* at the Canadian Cultural Centre.

The notion of **living between two worlds**, between two cultures, celebrating what brings them together and what sets them apart, touches on **the very essence of diplomacy**, which aims - above all - to build bridges. It therefore seems only natural that this exhibition be here, in **the heart of Canada's diplomatic mission in France**. Here, it refers to the individual stories of so many of us who have experienced travel or whose parents and grandparents have migrated from elsewhere. At the same time, it takes on **a universal character** that reminds us that the history of humanity is made up of displacements.

With subtlety, delicacy and emotion, the three Canadian artists **Jude Abu Zaineh, Soheila Esfahani and Xiaojing Yan** give shape to this in-betweenness that comes of being "from somewhere else". They have found in Canada **a land of welcome**, while remaining resolutely attached to their birth cultures. Each invites us in for **an intimate look** at their personal experience as women, immigrants and Canadians.

The Canadian Cultural Centre proudly welcomes these artists and invites you to discover their work. I would like to thank Jude Abu Zaineh, Soheila Esfahani and Xiaojing Yan for their trust and enthusiasm in building this project with us. I would also like to thank the entire team at the Canadian Cultural Centre, namely our Curator Catherine Bédard, who brought this exhibition to life, as well as our Cultural Promotion Officer Lisa Eymet, who designed this booklet.

Enjoy your visit!

Caitlin Workman - Director of the Canadian Cultural Centre



Installation view of the exhibition "The Art of Living" - Credit: Vincent Royer, OpenUp Studio / Canadian Cultural Centre, 2022

THE ART OF LIVING. ON IMMIGRATION, COMMUNITY AND THE MIGRATION OF SYMBOLS.

Unknown to each other, from distant countries, these three artists and their work are coming together for the first time. What they have in common is **the strange feeling of living in an in-between place, not quite rooted, suspended between two worlds**, attached to the symbols of belonging to their cultures of origin, yet diverting them.

Food, desire, religion and protection are all issues in their art, as are technology, globalization and consumer society.

Both Eastern and Western, these women came to Canada from China, Palestine and Iran, and forge **ties that transform, distort and augment strong symbolic images**: a staircase, a bridge, a word, a poem, decorative motifs, myths and legends. They give another dimension to the notion of cultural identity by presenting the viewer with hybrid and industrialized objects that are denatured, far from any idealization of the elsewhere and the past. A bloodred filamentary goddess, decorative motifs teeming with biological life, commercial reproductions of a traditional bird from 3D prints and other works that allow symbols to freely migrate, constitute **a powerful, intimate reflection on an art of displacement and diaspora**.

The works exhibited are meant to be inclusive of all viewers: they display their lack of solemnity, they reject noble materials and "good taste", and instead opt for simple identifiers (Arabic calligraphy, traditional Middle Eastern dishes, ceramic soup spoons from Asian restaurants), they make themselves literally light and sensitive to the passage of time – even to the time of the decomposition of a meal's remains. The Art of Living proposes, through the bringing together of three individual journeys that led these women to settle in Canada, **a sensitive and original approach to the immigrant experience**, as well as to overcoming it through gestures of transgression affecting the symbols of national cultures.

Catherine Bédard - Deputy Director and Curator at the Canadian Cultural Centre

“

"THE ART OF LIVING" PROPOSES, THROUGH THE BRINGING TOGETHER OF THREE INDIVIDUAL JOURNEYS THAT LED THESE WOMEN TO SETTLE IN CANADA, A SENSITIVE AND ORIGINAL APPROACH TO THE IMMIGRANT EXPERIENCE, AS WELL AS TO OVERCOMING IT THROUGH GESTURES OF TRANSGRESSION AFFECTING THE SYMBOLS OF NATIONAL CULTURES.

Catherine Bédard

Installation view of the exhibition "The Art of Living" - Credit: Vincent Royer, OpenUp Studio / Canadian Cultural Centre, 2022



AN EXHIBITION, THREE ARTISTS

SOHEILA ESFAHANI

Soheila Esfahani grew up in Tehran, Iran, and moved to Canada in 1992. She received her Master of Fine Arts degree from the University of Western Ontario and her BA in Fine Arts from the University of Waterloo. She is an award-winning visual artist and recipient of numerous grants from the Canada Council for the Arts, the Social Sciences & Humanities Research Council of Canada, the Ontario Arts Council, and the Region of Waterloo Arts Fund. She is a recipient of 2016 Waterloo Region Arts Awards and was nominated for the Jameel Prize at the Victoria & Albert Museum in London, UK in 2015. Her work has been exhibited across Canada from Vancouver to Halifax and collected by various public and private institutions, including the Canada Council's Art Bank. Currently, she is an Assistant Professor at Western University and is a member of the Red Head Gallery in Toronto.

Soheila Esfahani's art practice navigates the terrains of cultural translation and explores the processes involved in cultural transfer and transformation.

Her installations focus on **translation in its etymological meaning as the process of 'carrying across' or 'bringing across'** and Homi Bhabha's notion of the **third space** as a site for cultural translation.

She navigates the terrains of cultural translation by exploring ornamentation as a form of "**portable culture**" that can be carried across cultures and nations. Her recent practice aims to **destabilize the origin of culture and reconstruct Homi Bhabha's "the third space of in-betweeness"**: a site of cultural translation, where locations of cultures are negotiated and new narratives are adapted and hybridized.



Soheila Esfahani - Credit: Juliette Berthelier



Soheila Esfahani, *Wish on Water*, 2014

SOHEILA ESFAHANI - EXHIBITED ARTWORKS

The Willow Pattern

In "The Art of Living", Soheila Esfahani presents a series of works that refer to the history of the **"Willow Pattern" or "Blue Willow" in porcelain.**

The origins of Chinese porcelain date back some 2,600 years. Made from a mixture of clays, it is easily identified by its very light white, almost translucent appearance, which contrasts with the cobalt blue pigment used to draw its ornamental patterns.

Around the 1600s, Europeans, fascinated by this age-old tradition, began importing large numbers of blue and white porcelains from China, **which were considered to be both rare and precious luxury items.** At the end of the 18th century in the Netherlands and England, to meet the growing demand, ceramists tried to reproduce locally and at lower cost the traditional Chinese porcelain with its hand-painted blue and white patterns. They covered their brown dishware with a layer of white glaze to imitate the whiteness of the porcelain. A transfer printing method then allows them to easily reproduce extremely complex designs in series.

Among the motifs imitated, the "willow pattern" was popularized by the English ceramist Thomas Minton, with other elements like a waterway, a boat, a bridge, three characters, a pagoda and two birds...

To promote the sale of this new Chinese-inspired dishware, and to support its authenticity, **several legends were taken from traditional oriental tales** to bring the willow scene to life. The most famous is the one about an impossible love between a young man and a young girl, separated by a tyrannical father who refuses their union. The gods, moved, transform the two lovers into birds, free to love each other.

For Soheila Esfahani, **the story of the willow motif is particularly interesting for questioning the very concept of cultural origin:** by exploring this motif through several works, she tries to understand how certain traditions or legends, certain patterns or objects, **travel from one country to another and from one era to another,** transformed by cultural movements.

Pattern (dis)Placement: Birds, 2019

3D printed resin, 30 pieces, around 13cm x 10cm x 8cm each

Thirty white resin birds are lined up on a shelf, **like mass-produced objects displayed in a souvenir shop.** Made by 3D printing, each bird is pierced with holes that remind us of Iranian ornamental patterns.

Inspired by the birds of "The Willow Pattern", these objects embody for the artist **the idea of moving from one culture to another,** from one country to another. They can also be **a souvenir** that we buy in a shop at the end of a trip abroad; **a personal object** that we take with us at the time of exile; or **the symbol of a culture that hybridizes** through its diffusion and globalization.



Soheila Esfahani, *Pattern (dis)Placement: Birds*, 2019

Wish on Water, 2014

Glazed porcelain bowls, water, 16,5 cm x 7,5 cm each bowl

Soheila Esfahani's installation "Wish on Water" refers to **an Eastern ritual practice of offering water to travellers**. In Iran, the "Sagha Khaneh" (literally, "water houses") have for centuries provided travellers with a place to quench their thirst through fountains built along the roads near natural springs. The tradition was that in exchange for a ration of water, the traveller would light a candle, pray or offer money.

Soheila Esfahani links this ritual to other cultural practices related to water around the world, such as tossing a coin into a public fountain to make a wish.

On the floor, porcelain bowls filled with water and decorated with blue ornamental patterns subtly reproduce the pattern of a Persian carpet.

Soheila Esfahani, *Wish on Water*, 2014



Pattern (dis)Placement: Variation on Willow Pattern Birds 1-25, 2019

Custom ceramic decals on ceramic plates, 6" diameter, 25 plates

In this series of 25 plates, Soheila Esfahani continues to explore the history of the "Willow Pattern". On each white ceramic plate, **the artist applies decals of blue bird couples** - a metaphor for the lovers brought together by the gods in the Willow Pattern.

Each pair of birds takes on a different appearance, sometimes resembling a fish or a flower, and symbolising **the infinite variation in interpretation of the same cultural pattern**.

By hanging the plates next to each other, Soheila Esfahani offers **a set of decorative objects ready to be bought and displayed as souvenirs**, like the resin bird shelf.

Soheila Esfahani, *Pattern (dis)Placement: Variation on Willow Pattern Birds 1-25*, 2019



Portable Culture: Mallards & Reeds, 2021

Acrylic paint and laser etching on wood, 3 panels, 250 x 220 cm

Soheila Esfahani acquired this wood panel in her home region of Waterloo, Ontario, Canada, from a company that recovers and recycles woodwork. It previously hung on the wall of a local restaurant and depicts **a typical Canadian bas-relief landscape**: a flight of Canada Geese over a marsh at sunset.

She then decided to cover the wooden panel **with laser-engraved ornamental motifs covered in gold paint**, which echo the decorations on the dome of the Imam Mosque in Isfahan, Iran, the artist's hometown.

By acquiring this vintage object and transforming it by adding arabesque motifs, **the artist creates a "space of the in-between", a place of dialogue between influences that intersect**, shift and recompose. Through the artist's intervention, the object is no longer Canadian or Iranian, but exists in a third space that combines the two cultures.



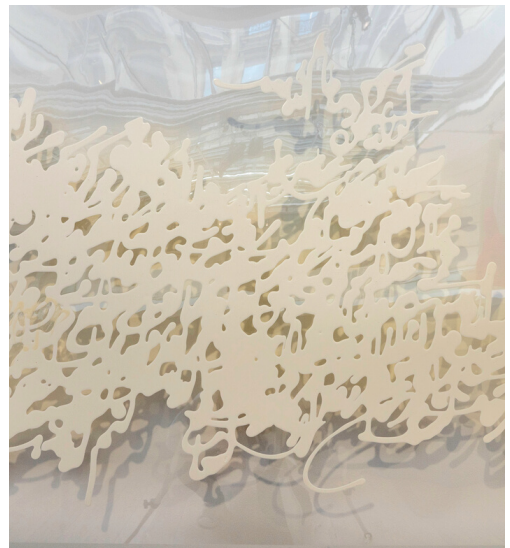
Soheila Esfahani, *Portable Culture: Mallards & Reeds*, 2021

Mapping of a Quest, 2014

Acrylic on Mylar, 856 x 108 cm

In this work, Soheila Esfahani mixes **traditional Persian calligraphy**, which is read from right to left, with the influence of Western abstraction through the work of line and composition. The artist uses **a poem by Rumi** - a Sunni Persian poet of the 13th century and an icon of Iranian poetry - **by superimposing the verses** on a transparent canvas.

While the artist's original language remains identifiable, **the complex interweaving of the lines makes some words unrecognizable** to the Farsi reader. Soheila Esfahani thus gives form to her own language through painting in an aesthetic gesture, and at the same time profoundly deforms it, **reminding us that any translation is always a transformation** with its share of uncertainties, errors and hybridisations.



Soheila Esfahani, *Mapping of a Quest*, 2014

AN EXHIBITION, THREE ARTISTS

XIAOJING YAN



Xiaojing Yan - Credit: Juliette Berthelier



Installation view of the exhibition "The Art of Living" -
Credit: Vincent Royer, OpenUp Studio / Canadian Cultural Centre, 2022

Xiaojing Yan is a Chinese-Canadian artist whose work embraces her sense of having a hybrid identity. Combining her Chinese roots and education at Nanjing Arts Institute (B.F.A., 2000) with higher education at George Brown College in Toronto (2004) and an M.F.A. in sculpture at Indiana University of Pennsylvania (2007,) settling permanently in the Toronto area, her work reflects her journey through these various cultures, arriving at her own personal vocabulary. Her unique point of view brings together the past and the present, encompasses culture and nature, art and science. Yan is a recipient of numerous awards and grants, including the 2014 Outstanding Young Alumni Award from Indiana University of Pennsylvania, Project Grants from the Canada Council for the Arts, the Chalmers Arts Fellowship, Mid-career Grants from Ontario Arts Council, a 2018 OAGG Exhibition Installation and Design Award and many more. Most recently, she has had solo shows at Maison Hermès, Shanghai, China, Art Gallery of Northumberland, Cobourg, ON, Canada, Richmond Art Gallery, Richmond, BC, Canada and Suzhou Museum, Suzhou, China, Varley Art Gallery, Markham, ON, Canada.

Xiaojing Yan has also completed public art projects and commissions in Canada and China including her 2018 installation Cloudscape at the Royal Ontario Museum and 2019 window display Into the Dreams and the exhibition Dreamland for Maison Hermès.



Xiaojing Yan, *Bridge*, 2009

XIAOJING YAN - EXHIBITED ARTWORKS

Bridge, 2009

Porcelain spoons and filament, 1.7(H) x 1.5(D) x 6(W) meters

In the centre of the gallery, a bridge made of 1,364 Chinese ceramic spoons hangs from the glass roof.

The three-arched structure of the installation evokes **the traditional architecture of Chinese stone bridges**. By choosing the ceramic soup spoon as the material for her work, the artist manipulates **a non-sacred everyday object**, directly associated with Asian culture and domestic and social practices related to food, to give it new meaning.

As a Chinese-Canadian artist, Xiaojing Yan is constantly situated in **an in-between position**: between two worlds and two countries, China where she was born and Canada where she lives. The bridge symbolically represents **this passage from one country to the other, and the sentimental bond that unites the artist to her two communities**. Identifying herself as a bridge between two cultures, Xiaojing Yan describes herself as "always suspended, and never really on the other side".



EACH WORK NOT ONLY REPRESENTS BUT ALSO EMBODIES, IN A DISTANCED MANNER, THE DUALITY THAT INHABITS THESE ARTISTS. CONFRONTING, THROUGH THEIR ART, BOTH THEMSELVES AND THE WAY OTHERS LOOK AT THEM, THEY ASSERT THIS DUALITY THROUGH EVERYDAY OBJECTS, SYMBOLS OF POPULAR CULTURE AND COLLECTIVE IMAGINATIONS

Catherine Bédard



Xiaojing Yan, *Song of the Cicada*, 2017

***Song of the Cicada*, 2017**

Cicadae exuviate, filament, gold paint, 4.2(H) x 2.2(D) x 2.8(W) meters

"Since it lives underground for years before moulting, the cicada is considered a magical creature that connects the three realms: heaven, earth and humanity". (Xiaojing Yan).

After several years underground feeding on roots, the cicada digs a tunnel to the surface and emerges into the light: it then sheds its exoskeleton, climbs trees and transforms itself into a singing insect. Since ancient times in China, the cicada has been culturally and spiritually associated with **the resurrection of bodies**, through its life cycle that takes it from the depths of the earth to the treetops. During the Han Dynasty (206 BC - 220 AD), jade amulets in the shape of a cicada were placed on the tongue of the dead to ensure their immortality. Even today, the insect is believed to have **healing properties** in traditional Chinese medicine.

In *Song of Cicada*, **Xiaojing Yan explores the symbolism of the cicada** by constructing a spiral staircase made of thousands of insect exoskeletons. Immersed in a golden paint that magnifies them while underlining their preciousness, **the cicadas are delicately suspended by transparent threads between heaven and earth**, a perfect metaphor for the elevation of the spirit to the kingdom of heaven in Chinese beliefs.



Xiaojing Yan, *Song of the Cicada*, 2017

Under the Willow Tree, 2017

Vinyl, laser cut mirror surface stainless steel, etched stainless steel,
variable dimensions

"The willow tree represents strength and stability. It gives us a sense of belonging, security, hope and healing".
(Xiaojing Yan).

Echoing Soheila Esfahani's research on the "Willow Motif", Xiaojing Yan exhibits a large wall work representing a weeping willow whose branches seem to skim the surface of the water collected in the bowls on the floor.

Dozens of winged figures resembling western fairies fly through the branches of the willow. In the artist's imagination, marked by Chinese mythology and beliefs, **these hybrid and fairy-like creatures refer to the cicada**, a sacred insect symbol of rebirth and immortality.

“

IN TRADITIONAL VISUAL DEPICTIONS OF THE BUDDHIST
GODDESS OF MERCY, GUANYIN, SHE IS OFTEN SHOWN
SEATED ON A ROCK WITH A WILLOW BRANCH IN A VASE OF
WATER AT HER SIDE. IT IS BELIEVED THAT THE WILLOW
BRANCH HAS THE POWER TO WARD OFF EVIL SPIRITS.

Xiaojing Yan

Guanyin, 2009

Tassel thread and fabric hardener, 1.8(H) x 1(D) x 1(W) meters

From the mezzanine, the mysterious resin sculpture of the Goddess Guanyin dominates the entire exhibition with its visual power. To give substance to **the Goddess of Mercy and Compassion**, Xiaojing Yan applied a textile hardener to **synthetic threads used to manufacture Chinese lantern and fan tassels**. The vibrant colour of the sculpture is reminiscent of the red that is omnipresent in traditional Chinese festivals and objects.

Like the bridge made of porcelain spoons and the staircase made of cicada exoskeletons, **Guanyin is suspended between two worlds by threads invisible to the naked eye**: the terrestrial world of humans and the celestial world of deities. She is also suspended between two physical states, partly filamentous, partly coagulated like a solidified molt.

Her changing, floating form echoes **the fluidity of her gender**. Guanyin is one of the most revered Buddhist icons from China to Korea, but from country to country the deity takes on different forms. In China, she is worshipped as a female goddess, while in Tibet she takes on a male form, oscillating between genders.

Xiaojing Yan, *Under the willow tree*, 2017



Xiaojing Yan, *Guanyin*, 2009



AN EXHIBITION, THREE ARTISTS

JUDE ABU ZAIENEH

Jude Abu Zaineh is a Palestinian-Canadian interdisciplinary artist and cultural worker. Her practice employs art, food, and technology to investigate the meanings of culture, displacement, diaspora, and belonging. She examines ideals of home and community while working to develop aesthetics rooted in her childhood and upbringing in the Middle East.

Jude Abu Zaineh is the recipient of the 2020 William and Meredith Saunderson Prizes for Emerging Artists, and was one of the first selected artists to participate in a collaborative residency with the Ontario Science Centre and MOCA Toronto (Canada). She has presented her work at a number of cultural institutions including Cultivamos Cultura, São Luis, Portugal; Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal; Centro de Cultura Digital, Mexico City, Mexico; SVA, NYC, USA; Institute of Contemporary Art San Francisco, USA; Forest City Gallery, London, Canada; Art Gallery of Windsor, Canada.

Jude Abu Zaineh received an MFA from the University of Windsor (Canada) and is currently pursuing her PhD in Electronic Arts at Rensselaer Polytechnic Institute (NY, USA) as a SSHRC Doctoral Fellow. She maintains an active studio practice between upstate NY, USA and Windsor-Essex, Canada.



Jude Abu Zaineh - Credit: Juliette Berthelier



Jude Abu Zaineh, HOME - Maqlouba Series, 2020



Jude Abu Zaineh, *Maqlouba*, 2020-21

JUDE ABU ZINEH - EXHIBITED ARTWORKS

Maqlouba, 2020-2021

Petri dishes, digital prints, variable dimensions

Jude Abu Zaineh is interested in how immigrant Palestinians attempt to conform and adapt to the cultures and traditions of their new country, adopting a Western lifestyle, **while maintaining a connection to their Palestinian heritage** and cultural roots.

Exploring the food behaviours and practices associated with immigration, **she focuses on Maqlouba - a particularly complex dish** made of layers and turned upside down that is served at large Palestinian family gatherings - which she sees as **the very symbol of home** and the focus of her work.

In Canada, Jude Abu Zaineh cooks this dish for herself and those around her, **rekindling a sense of community** and an intimate connection to her homeland.

At the end of these meals, the remains of the maqlouba are preserved by the artist and enclosed in transparent Petri dishes. **Jude Abu Zaineh then observes the processes of degradation and dehydration of the remains**, and documents their decomposition over time **like a scientist in her laboratory**.

Here, she displays a selection of these Petri dishes on the wall in a row, forming the seemingly banal pattern of a domestic wallpaper. In each dish, the visitor can discover decomposing foodstuffs photographed by the artist, **a metaphor for a culture to be shared or absorbed, ingested, digested...**

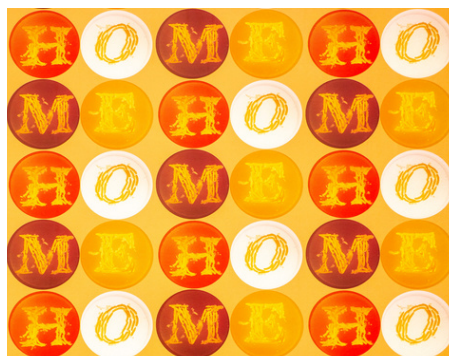
HOME - Maqlouba Series, 2020

Digital print on wallpaper, 562 x 350 cm

Continuing her research into the notion of cultural identity through food, **Jude Abu Zaineh creates a patterned wallpaper** - a decorative element usually associated with the domestic sphere, not the exhibition space - using grains of rice cooked for Maqlouba. She skilfully arranges them to compose with them the word **"HOME"**, repeated in series.

En s'éloignant du mur, l'œuvre rappelle le *tatreez* : Moving away from the wall, the work recalls *tatreez* : a typical Palestinian handicraft embroidery technique practiced and passed on among women, during collective embroidery sessions.

But the motif of the wallpaper and its infinitely repeated letters is also **a tribute by the artist to the Canadian art collective General Idea** and their 1987 AIDS campaign in reaction to the *AIDS* epidemic that was then proliferating out of control.



Jude Abu Zaineh, *HOME - Maqlouba Series*, 2020

حرج مسلّب | Balsam Jorh, 2018

Oriental table, video on television, two projected videos, variable dimensions

By placing a wooden table carved with arabesques on the floor, a cathode ray television, cushions and a carpet, Jude Abu Zaineh recreates **the atmosphere of a living room where members of the same family gather**. The installation also refers to the experience of immigrants and refugees who try to recreate the 'sense of home' in their new Western homes.

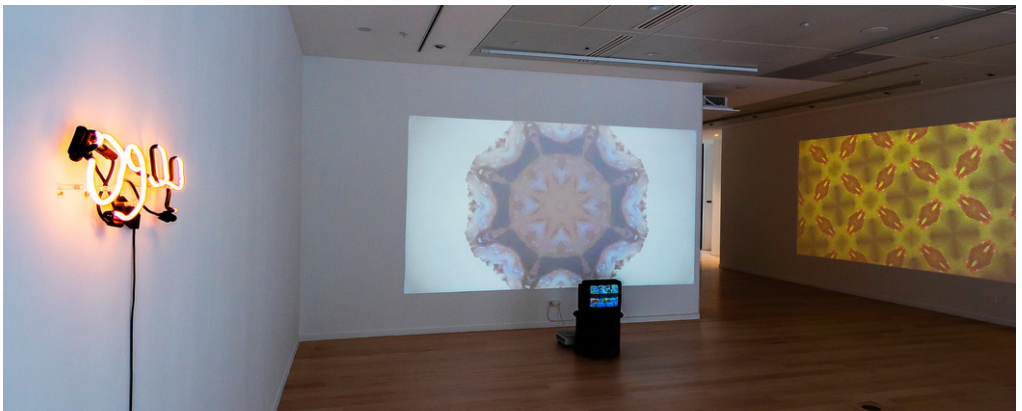
On the television screen, a short video loops around, showing the artist eating a maqluba while sitting in the kitchen. Jude Abu Zaineh explains: "*This innocuous and singular act of a woman sitting alone at a table enjoying a beautiful meal she has prepared for herself is **an act of resistance and rebellion**. This act subverts the cultural expectations inherited from the gendered division of labour in a Palestinian kitchen [...]*".

In the background, there is a telephone conversation between the artist and her grandmother, who guides her step by step in the making of the dish: **a powerful and intimate symbol of a culture that is transmitted from one woman to another**, through the bonds of family.

On the walls, two videos are projected, showing large images of a maqlouba filmed in close-up. Rice, vegetables and meat are transformed into psychedelic patterns that retract and unfold.



Jude Abu Zaineh, حرج مسلّب | Balsam Jorh, 2018



Installation view of the exhibition "The Art of Living" - Credit: Vincent Royer, OpenUp Studio / Canadian Cultural Centre, 2022

نودب | *Bedoon*, 2020

Argon in glass tubes, 60 x 20 cm

ناك اامي ناك | *Kān Yama Kān*, 2020

Argon in glass tubes, 115 x 20 cm

In dialogue with Soheila Esfahani's Mapping of a Quest, Jude Abu Zaineh's two neon lights expose and **transform the artist's native language through the shaping of light**. Here, Arabic expressions, ornaments and writings do not transport us "to another place", but are embodied in front of the viewer, in the form of luminous works of art.

*"Taking back control of one's life from uprootedness involves the need to handle matter and **redraw one's language without being afraid of deforming or hybridizing**" (Catherine Bédard, commissaire de l'exposition).*

With her first neon, Jude Abu Zaineh writes phonetically the Arabic word "**bedoon**" which designates someone or something "deprived of", like the Bedouin - a nomadic people without land. For the artist, this word "*signifies **the search and nostalgia for a home, a place to belong***".

With her second neon sign, Jude Abu Zaineh transcribes the Arabic expression "**Kān Yama Kā**", equivalent to the phrase "Once upon a time" that introduces children's stories and tales.

The artist points out that in Arabic, the phrase changes its meaning depending on the spacing between certain letters. The expression can thus mean "Once upon a time" or "Once upon a place", **creating a shift between two forms of nostalgia**: that which one feels for a bygone era, or that which one feels for a place that one has left.

Jude Abu Zaineh, نودب | *Bedoon*, 2020



Jude Abu Zaineh, ناك اامي ناك | *Kān Yama Kān*, 2020



INFORMATION

The Canadian Cultural Centre

At the heart of Canada's cultural diplomacy in France, the Canadian Cultural Centre in Paris is dedicated **to promoting the most innovative contemporary Canadian creation in all artistic sectors.**

With a 160m2 art gallery under a glass roof and a performance hall, **the Canadian Cultural Centre welcomes Canadian artists and performers throughout the year, through contemporary art exhibitions, concerts of all kinds, film screenings, literary conversations, conferences and workshops for children.**

The Canadian Cultural Centre also **supports Canadian cultural programming throughout France**, accompanying Canadian and French institutions in their exchange and cooperation projects.

The Canadian Cultural Centre is also an active member of the **Forum des instituts culturels étrangers à Paris (FICEP)** supported by the **Ministry of Culture** since its creation in 2002.

CONTACT

Lisa Eymet - *Cultural Promotion Officer*
lisa.eymet@international.gc.ca
01 44 43 21 84 - 06 31 60 36 55

JOIN US ONLINE

Facebook.com/centreculturelcanadien
Twitter.com/cc_canadien
youtube.com./CCCanadienParis
Inscrivez-vous à notre Infolettre mensuelle !

WHERE

Centre Culturel Canadien
130, rue du Faubourg Saint-Honoré – 75008 Paris
+33 1 44 43 21 90
www.canada-culture.org

ACCESS

The Canadian Cultural Centre is accessible to people with limited mobility.
Metro: M9 (Saint Philippe-du-Roule ou Miromesnil) – M13 (Miromesnil)
Bus: 28 – 32 – 80 – 83 – 93

OPENING HOURS

Free access from Monday to Friday, from 10am to 6pm.
Last entrance at 5.40pm.

Installation view of the exhibition "The Art of Living" - Credit: Vincent Royer, OpenUp Studio / Canadian Cultural Centre, 2022

