

Nicolas Baier, Réplication 01, 2022

ENDLESS VARIATIONS

NICOLAS BAIER, SALOMÉ CHATRIOT, CHUN HUA CATHERINE DONG, GEORGE LEGRADY, CAROLINE MONNET
NICOLAS SASSOON, CHRISTA SOMMERER & LAURENT MIGNONNEAU, OLI SORENSON, TIMOTHY THOMASSON

Curators: Dominique Moulon, Alain Thibault, Catherine Bédard

December 7th, 2023 - April 19th, 2024



Canadian
Cultural
Centre
Paris

As part of Némó – Biennale internationale des arts numériques de la Région Île-de-France, produced by CENTQUATRE-PARIS from September 30, 2023 to January 7, 2024, and in partnership with Elektra (Montreal).

Curators: Dominique Moulon and Alain Thibault

Associate curator: Catherine Bédard

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Lighting Designer: Olivier Dusnasi

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NEMO

INTERNATIONAL BIENNIAL OF DIGITAL ARTS OF THE ÎLE-DE-FRANCE REGION

Dedicated to digital arts, audiovisual performances, live performances linked to new technologies as well as to the relationship between arts and sciences, Némo - International Biennial of Digital Arts of the Île-de-France Region, presents exhibitions, shows, performances, concerts and encounters. With the thematic "I is an other" running from September 30, 2023 to January 7, 2024, the new edition of the Biennial looks at our multiple personalities in the digital age.

At a time when self-representations are multiplying, when virtuality is making it possible to produce experiences that cannot be achieved IRL (In Real Life), when the question of identities on social networks and artificial intelligence are at the heart of debates, what do the digital arts, science and technology add to these questions? As a key issue for our societies, the artists, scientists and researchers taking part in the Biennial are examining this vast and fascinating theme in the light of its artistic incarnations.

ENDLESS VARIATIONS

As part of the Némo Biennial and in partnership with Elektra, the Canadian Cultural Centre in Paris presents the exhibition "Endless Variations" from December 7th, 2023 to April 19th, 2024.

The world accelerated as one industrial revolution after another produced societal and aesthetic changes. In the 19th century, the serial treatment of subjects became widespread in painting, as if to better grasp every aspect of them. Today, in the age of algorithms and artificial intelligence in industry and art alike, more and more artists are working with programmes capable of generating their works in infinite variations. At the same time, by using these same interfaces to refine our multiple online profiles, our proximity to the iterative or generative processes continues to grow. As the place where art emerges evolves from the studio to the interface, "Endless Variations" explores these new creative processes in the age of artificial intelligence.

In the gallery



Chun Hua Catherine Dong

Skin Deep, 2019

Detail - Photograph with augmented reality

Chun Hua Catherine Dong uses photography to bear witness to performances that assert the political dimension of the body in our societies. In the series "Skin Deep", facing the camera, the artist has masked her face with Chinese silk fabrics embellished with gold or silver embroidery.

The tight framing, which usually establishes identity, no longer reveals any. With this series, Chun Hua Catherine Dong hopes to draw attention to the culture of shame in the Far East: a feeling that is cultivated in many countries in order to better control their citizens, and which also finds echoes in our Western societies in the form of guilt.

Download the app "Artivive" from the App Store or Google Play Store, to activate augmented reality animations on the surface of photos.



Nicolas Sassoon

The Prophets (Tanaga 2), 2022

Lava rock, LCD screen, media player, cables, ABS plastic

Nicolas Sassoon's work explores the contemplative and projective dimensions of our screen space. In his series of sculptures "The Prophets", he connects volcanic rocks to LCD screens featuring pixelated animations evoking lava flows, as if the stones contained an intense magma life invisible to the naked eye.

Poetic interfaces between computer technology and geological forces, "The Prophets" question our complex relationship with matter, imagining possible links between organic and inorganic materials.

Oli Sorenson

Plateforme pétrolière, 2023

(Detail) - Mercerized cotton on Jacquard loom

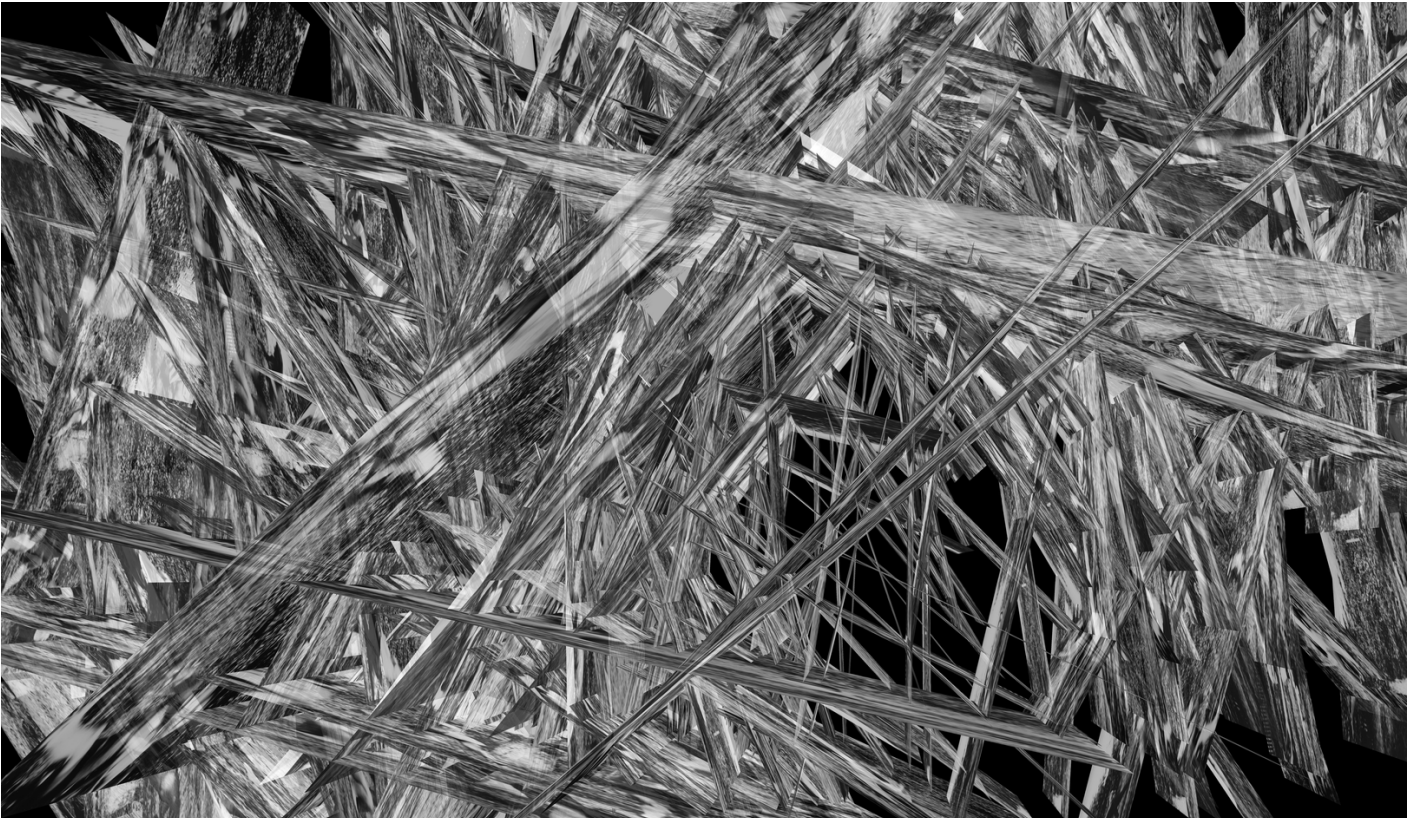
For the exhibition "Endless Variations", Oli Sorenson presents works in the gallery and on the mezzanine, all taken from his "Panorama of the Anthropocene": a series offering an overview of the human activities that are altering our planet and its ecosystems

Developing an "art of remix" based on updating the visual and formal vocabulary of international artists, Oli Sorenson draws inspiration from the square layout of Instagram, the pixelated landscapes of Minecraft and the geometric paintings of the American painter Peter Halley, to produce a minimalist aesthetic of bright colours and simplified forms.

The tapestry on display, with its pixel aesthetic, traces a certain history of space exploration that has its origins in oil exploitation.

To create his series, Oli Sorenson used the Jacquard loom: one of the first industrial tools to work with punched cards, developed in 1801 by Joseph Marie Jacquard in Lyon. The Jacquard loom enabled the rapid development of mechanization in the textile industry, but its widespread use had major social consequences for weavers in France, culminating in the Canuts Revolt in the 1830s: one of the great worker uprisings of the early Industrial age.





George Legrady

Anamorph-Lattice, 2020-22

Detail - Lenticular panel consisting of 3 images created using custom software

Anamorph-Lattice belongs to the "Anamorph-Voronoi" series realized by George Legrady between 2020 and 2022, using a software developed with engineer and artificial intelligence researcher Jieliang Luo.

Following the principles of the Voronoi mathematical model, the software processes a large number of images in a virtual 3D space, recomposing them and orienting them in different directions. The results disrupt traditional frontal vision and create modified perspectives reminiscent of anamorphic studies in the sixteenth and seventeenth centuries.

Here, George Legrady uses six black-and-white family photographs taken in Hungary in the 1940s just before World War II. These six photographs have been reproduced to make a total of 180 images processed by software to produce these anamorphic compositions.

The design and application of the custom software used to create "Anamorph-Lattice" falls in the category of "generative art", defined by the media theorist Philip Galanter as "any art practice where the artist uses a system, such as a set of natural language rules, a computer program, a machine, or other procedural invention, which is set into motion with some degree of autonomy contributing to or resulting in a completed work of art".



Nicolas Baier

Vases communicants, 2022

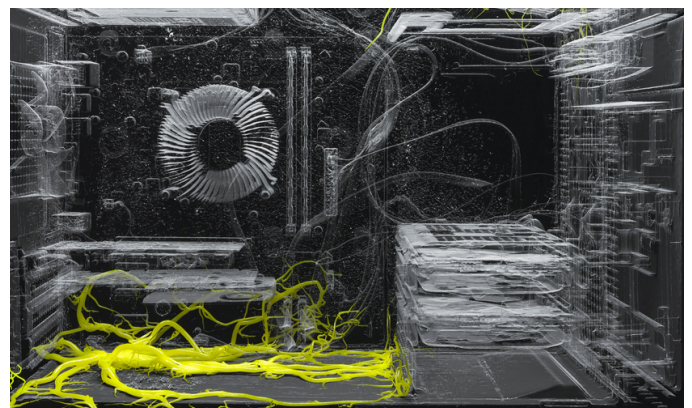
(Detail) - Video in collaboration with Fly Studio, Montreal / 42 minutes

In "Vases communicants", Nicolas Baier shows where his works are created, without leaving out any details or objects. Every corner of his studio has been modelled in an entirely generated video. The shimmering surfaces of the studio and its tools are revealed by the sun's rays that shine down on the creative space.

The studio views are interspersed with exterior views of lush nature, alternating between natural and artificial materials, the real and the virtual.

In the background, a soundtrack blurs the lines, simulating both the sounds of nature, of running water or rustling plants, and those of a machine in full operation.

By placing these two worlds side by side, Nicolas Baier fuses the creations of the human mind with those of the organic world, reminding us that there is a fine line between the natural and the artificial.



Nicolas Baier

Réplication 01, 2022

(Detail) - Inkjet printing, polylactic acid

The "Replications" series shows X-rays of computers besieged by networks of blobs: a single-celled organism capable of branching out in an ultra-optimal way, that Nicolas Baier has recreated using 3D printing.

With a tool usually used to study living things (X-rays), Nicolas Baier seems to be looking for traces of biological elements in entirely artificial objects.



Nicolas Baier
Black Box, 2019

3D Print

"Black Box" is a 3D-printed replica of the inside of a computer tower, inserted into a black box. Every part of the machine has been perfectly reproduced by Nicolas Baier, but none is visible.

By storing our data, the computer has become a vital appendage to our consciousness, even if most of its users do not understand how it works. Its complexity is reminiscent of that of another poorly understood processor: the human mind. Here, sacralised by the gallery space, the mysterious monolithic form of the black box suggests extraterrestrial intelligence, or a form of divinity with wisdom beyond our reach.



Caroline Monnet
Caroline (Fragment series), 2019

Digital print on paper

In her "Fragment" series, Caroline Monnet places masks on portraits, mixing facial features with geometric shapes taken from the traditional motifs of the Algonquins, Indigenous peoples whose communities are located in western Quebec and Ontario.

The transparent masks evoke the black-and-white graphic aesthetic of "QR" codes, but can also refer to aerial views of parcels of land. For Caroline Monnet, these geometric patterns echo the seigneurial system used by European settlers to divide up and distribute Indigenous lands, reflecting the indelible marks left by colonisation on the land of her ancestors.

Salomé Chatriot

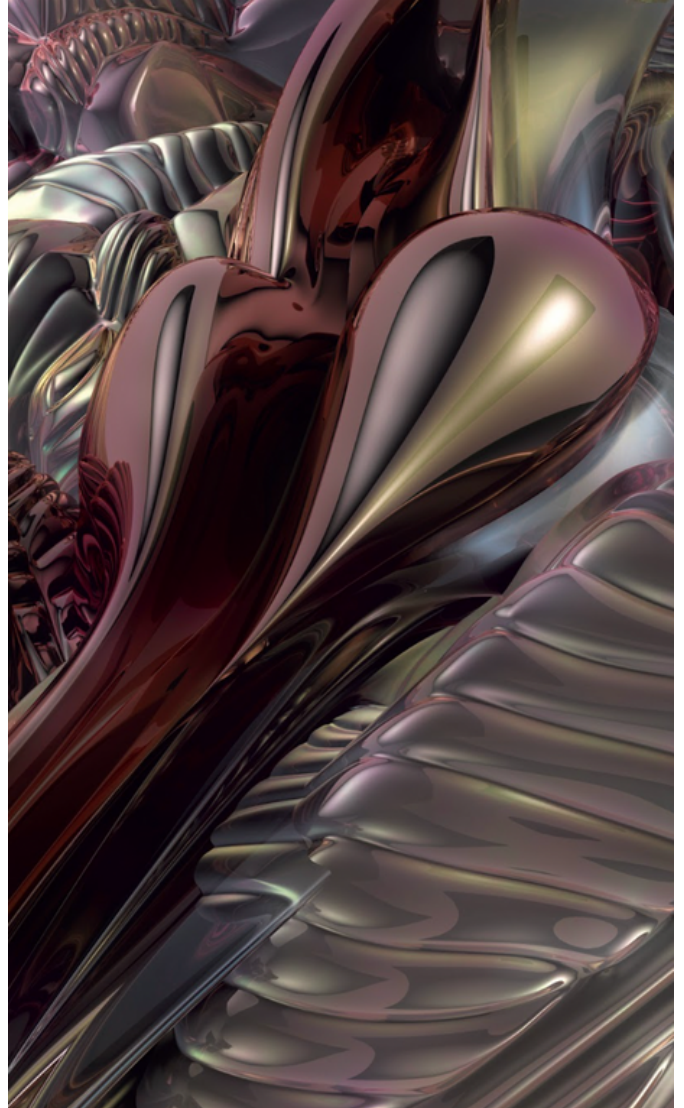
Breathing Patterns (Luma), 2023

(Detail) - Breath-generated video diptych - Looped video / 6 min each

The diptych presented here is part of the "Breathing Patterns": works generated from Salomé Chatriot's breath. Since 2019, the artist has been developing "Fragile Ecosystem", a series of performances during which she interacts with her environment through a medical machine that captures her breathing in real time.

In 2020, during the first confinement, Salomé Chatriot lay down on a dead tree and recorded the biometric data co-created by this contact. The first iteration of "Breathing Patterns" was born, a memory of her breath recorded and translated into video.

Here, "Breathing Patterns (Luma)" corresponds to the recording of her performance in Gstaad (Switzerland) in February 2023 for "Elevation 1049": a programme of the Luma Foundation. In a hybrid artistic language that is both disturbing and optimistic, Salomé Chatriot imagines a symbiosis between electronic devices, the human body and its environment.



Salomé Chatriot

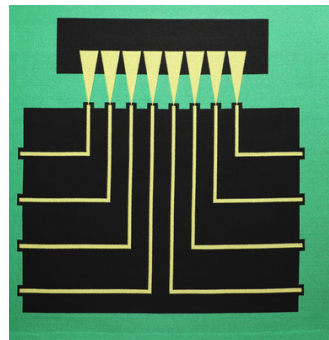
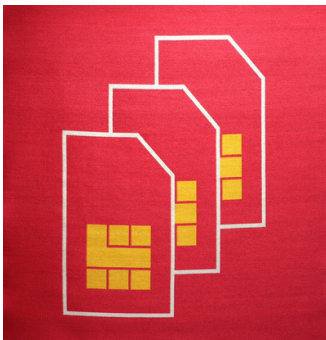
Idol (Hydra 4), 2023

(Detail) - Enamel and oil paint on aluminum, aluminum frame

"Idol (Hydra 4)" is part of a series of paintings in which the female body in metamorphosis is observed from the point of view of the subject herself.

Created in 3D on a computer and then painted in enamel on aluminium, this hybrid, synthetic body seems to hatch, melt and dissolve. The reflections produced on its surface by the light transform the painting into a fluid mural.

On the mezzanine



Oli Sorenson

Téléphones, 2023

Cartes Sim, 2023

Puce, 2023

(Details) - Mercerized cotton on Jacquard loom

Four tapestries by Oli Sorenson are also presented on the mezzanine floor, in a dialogue with the artwork in the gallery. They represent our computer networks and telecommunications systems through telephones and SIM cards, chips and antennae in a minimal, colourful aesthetic. The use of a traditional technique - weaving - contrasts greatly with the technological subject of the works.



Christa Sommerer & Laurent Mignonneau People on the Fly, 2016

Interactive, computer-based installation, projection screen, camera, projector, custom software

A reflection on the hustle and bustle of everyday life, "People on the Fly" by artists Christa Sommerer and Laurent Mignonneau is a participatory artwork that the public activates by its presence.

Software detects visitors' movements and communicates this data to swarms of virtual flies. When a person moves, hundreds of insects invade his or her body in a few seconds; when he or she stands still, the insects fly away.

The show played out on the screen encourages participants to follow different strategies of avoidance, escape or confrontation with the swarm, transforming the spectator into an actor in the work.



Timothy Thomasson

I'm Feeling Lucky, 2023

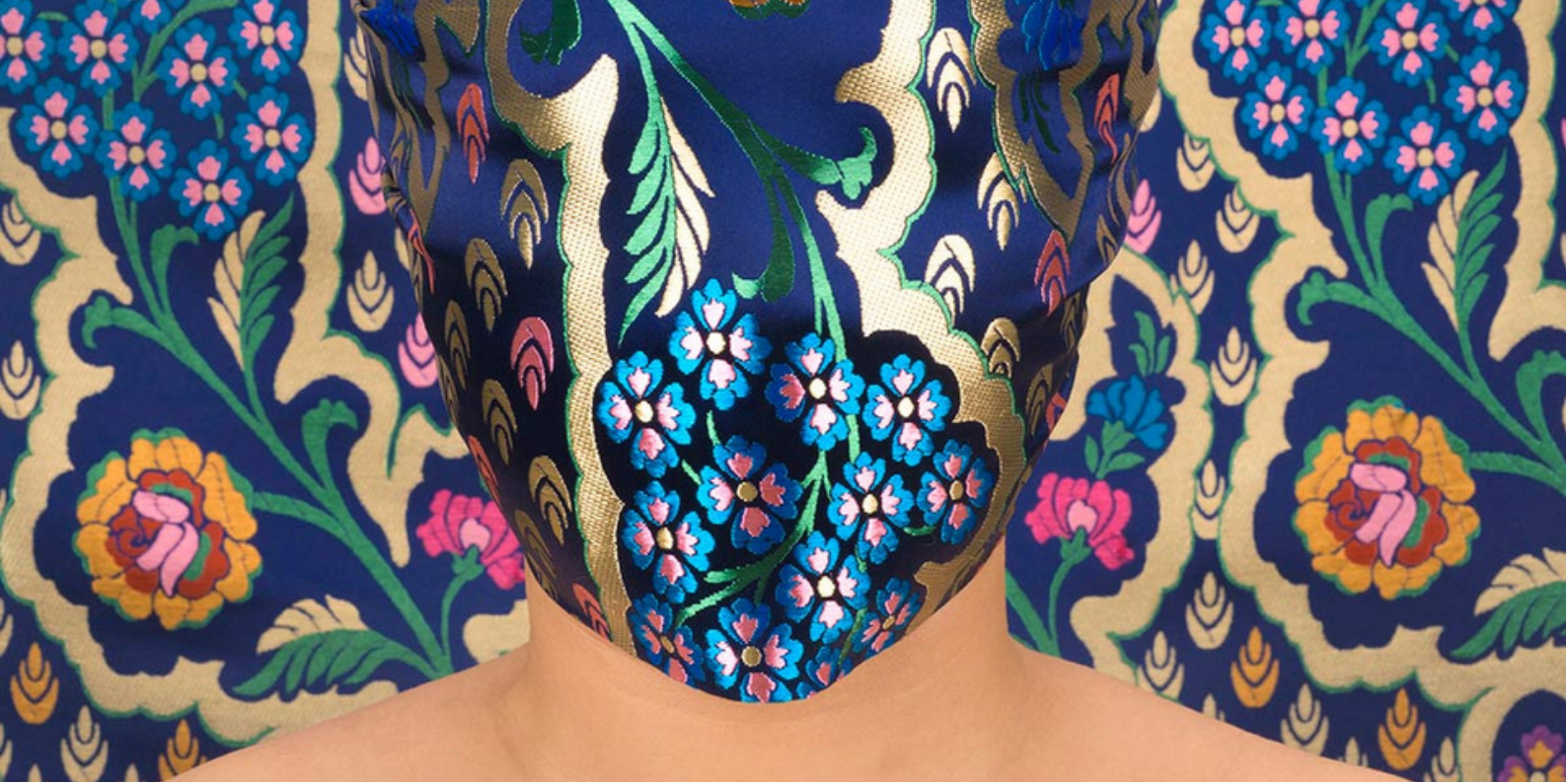
(Detail) - Real-time procedural computer-generated animation

In the video "I'm Feeling Lucky", a 3D landscape is computer-generated in real time, then populated with silhouettes taken from Google Street View. These silhouettes are reworked by a neural network to transform them into three-dimensional figurines that move in virtual space. Thousands of anonymous people from all over the world are chosen at random to inhabit these fictitious landscapes.

Using the aesthetic codes of panoramic painting from the late nineteenth century, Timothy Thomasson questions our relationship with images, geography and virtual spaces, as well as the omnipotence of mass data collection systems.



Timothy Thomasson, I'm Feeling Lucky, 2023 (detail)



Chun Hua Catherine Dong, Skin Deep, 2019 (detail)

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, 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.

GUIDED TOURS

The Canadian Cultural Centre welcomes groups of adults, students, associations and children from kindergarten to high school. Schedule a guided tour of our current exhibition!

- From Monday to Friday - 10am - 6pm
- reservation@canada-culture.org

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WHERE

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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 10 am to 6 pm.

Last entrance at 5.30 pm.

Check our website for our exceptional night openings.