

OSCILLATION

2025, OCTOBER 15 - 2026, JANUARY 16



Centre
Culturel
Canadien
Paris

Canadian
Cultural
Centre
Paris

Curators: Catherine Bédard, Samuel Bianchini, Marie-Pier Boucher, Alice Jarry

An exhibition produced by the Canadian Cultural Centre in partnership with the Research Chair in Critical Practices in Materials and Materiality and the Speculative Life Biolab of the Milieux Institute, Concordia University, Montreal; the Institute for Communication, Culture, Information and Technology and the Pedagogical Research Fund of the University of Toronto Mississauga; and the Reflective Interaction research group of the EnsadLab, École Nationale Supérieure des Arts Décoratifs - Université Paris Sciences et Lettres. *Oscillation* is also supported by the Canadian Social Sciences and Humanities Research Council (SSHRC) and Hexagram, a research-creation network in arts, cultures, and technologies.

Production team for the Canadian Cultural Centre:

Director: Marc-Antoine Dumas, assisted by Christèle Albert

Deputy Director and Curator: Catherine Bédard

Technical Coordinator: Christophe Lebrun

Head rigger: Judith Marin

Lighting designer: Olivier Dusnasi

Riggers: Matthieu Fays, Fred Guillon, Pascal Maestri

Director of Communications: Marie Cousin

Press Officer: Ashleigh Searle

Cultural Promotion Officer: Marion Rayet

Administration and event logistics: Jean-Richard Gauthier, assisted by Charlotte Marquis and Katarina Lupert

Support team:

3D modelling: Daphne Siracusa

Lighting design: Nathalie Perrier

Research-creation engineering: Alexandre Mazel

Screen-printing: Philippine Joyeux, Pascal Viel

Coordination support: Lauren Knight

Installation support: Brice Ammar-Khodja, Matthew Halpenny, Guillaume Pascale, Simon Paugoy



A WORD FROM THE DIRECTOR



The Canadian Cultural Centre is partnering with Néo, the International Digital Arts Biennial of the Île-de-France Region, for a fourth time.

Following our trilogy *Human Learning*, *Decision Making* and *Infinite Variations*, produced from 2020 to 2024 with a French curator (Dominique Moulon) and a Canadian curator (Alain Thibault), this exhibition carries on our tradition of collaboration with France, with whom we maintain numerous exchanges in the fields of digital arts, artificial intelligence, and environmental issues.

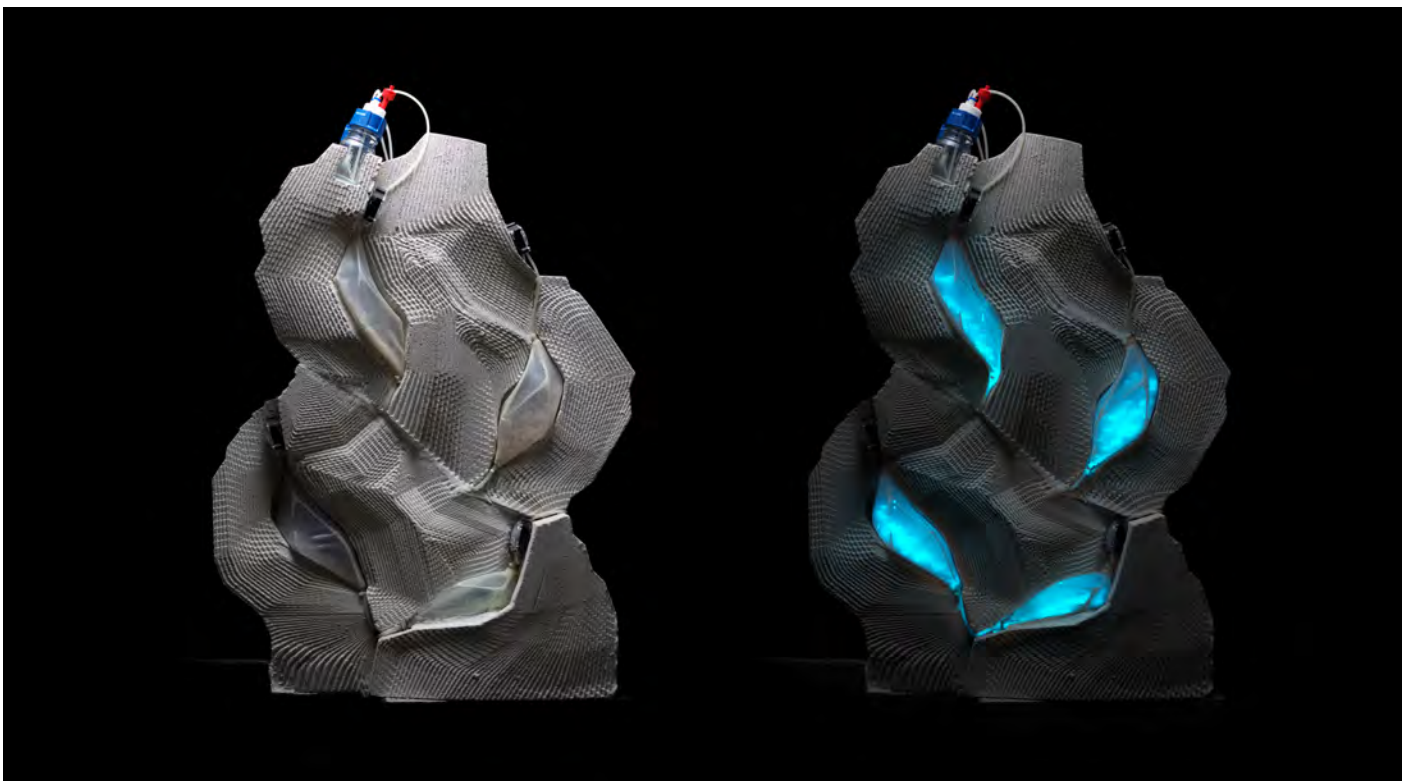
For this fourth installment, our curator, Catherine Bédard, is partnering with a Franco-Canadian team. This team is composed of Alice Jarry, Marie-Pier Boucher, and Samuel Bianchini, as well as numerous artist-researchers who have been working for several years with these exceptional professors as part of a research-creation laboratory on new materials and materialities.

This exhibition presents itself as a kind of laboratory, a place that highlights a certain state of research. *Oscillation* presents not so much art objects as processes. We must agree to resonate with it, to oscillate with it.

We are grateful to Gilles Alvarez, director of Néo, for once again hosting our exhibition as part of his official program and thus broadening the impact of this project.

We are also pleased to be able to serve as a public platform for prestigious institutions that are the pride of Canada and France, by showcasing the concrete results of admirable collaboration and synergy.

Marc-Antoine Dumas
Director of the Canadian Cultural Centre



Aurélie Mosse and al., *Pepeyoca : light from within*, 2023-25. Lightweight concrete, glass, silicone, plastic, bioluminescence, heather plants
Photo : Anders Ingvarsten.

CURATOR'S STATEMENT

Oscillation is a group exhibition gathering twenty-five works and exploratory processes by Canadian and French artists and designers. The exhibition incorporates material and symbolic, living and semi-living processes that metamorphose over time.

Oscillation unfolds like a constellation, organised around a central work, *Fossilation*, a large bioplastic membrane that illuminates the materiality of digital technologies often imagined in their immateriality. This suspended installation - whose sprawling cables distributed throughout the space feed the work with the residual energy of the building - anchors the exhibition in an active quest to create environments that take shape in the porosity between practices and in the activation of relays between objects, materials and flows, researchers and the public.

Oscillation bears witness to movements between research and creation, the sensible and the intelligible, light and darkness. A dynamic exhibition that oscillates from one state to another, following the variations of its entire lighting system.

Artists:

Lorella Abenavoli
Brice Ammar-Khodja
Alexandra Bachmayer
Jacqueline Beaumont
Samuel Bianchini
Marie-Pier Boucher
Jean-Michaël Celerier
Yiwen Chen
Maria Chekhanovich
Beth Coleman
Audrey Coulombe
Arthur Enguehard
Maude Girault
Matthew Halpenny
Alice Jarry
Raphaëlle Kerbrat
Lauren Knight
Anne-Marie Laflamme
Guillemette Legrand
Annie Leuridan
Corentin Loubet et al.
Vanessa Mardirossian
Alireza Moezi
Aurélie Mosse et al.
Joel Ong
Guillaume Pascale
Asa Perlman
Ana Piñeyro
Olivain Porry
Suarjan Prasai
Ramin Sedagheti
Jane Tingley
Philippe Vandal
Félix Vaneste
Lee Wilkins
Aline Zara

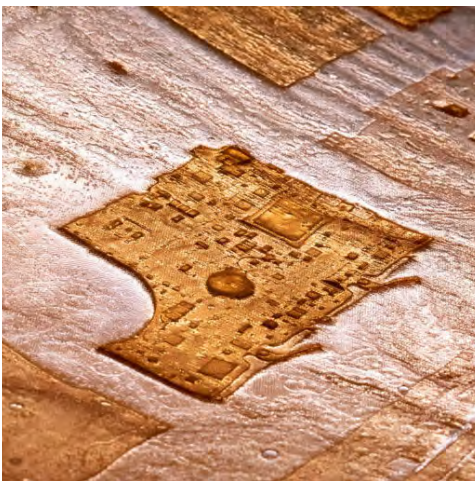
Curators:

Catherine Bédard, Samuel Bianchini,
Marie-Pier Boucher, Alice Jarry

FOSSILATION



Fossilation, Centre George Pompidou, Paris, 2021. Bioplastic membrane, residual energy sensors and interactive light system.
Photo : Hervé Veronese.



Fossilation, Centre George Pompidou, Paris, 2021. Bioplastic membrane, residual energy sensors and interactive light system.
Photo : Hervé Veronese.

Fossilation is the central work of *Oscillation*. Suspended in space, this large translucent bioplastic membrane captures the building's residual energy through a network of sprawling cables connected to sensors, which animate it with vacillating, ephemeral light and sound vibrations.

Its film-like surface bears the imprint of exposed electronic devices—screens, cables, computers and their peripherals—that appear like the fossils of our time. Frame by frame, these images gradually fade into the material, evoking both a memory in the process of being buried and an archaeology of media turned toward the future.

Connected to its environment, *Fossilation* constitutes a singular ecosystem where art, science, and technology intertwine. It invites us to question the apparent immateriality of digital technology, revealing the invisible materiality of the flows, waste, and infrastructures that support it.

OUR PARTNERS



The Nomad Air Kit V.1, 2021. Photo : Alice Jarry.

The Research Chair in Critical Practices in Materials and Materiality and the Speculative Life Biolab of the Milieux Institute, Concordia University

Anchored in the department of Design and Computation Arts, the Concordia University Research Chair in Critical Practices in Materials and Materiality examines the socio-environmental, technological and political issues pertaining to material production.

Through research-creation that combines with practices in materials and environmental sciences, the Chair mobilizes new relationships with residual, bio-inspired, responsive, and bio-composite materials to develop aesthetic, critical, and methodological knowledge on engagement with materials that are resilient for the environment and communities.

Curator: Alice Jarry, professor in the Department of Design and Digital Arts at Concordia University Research Centre.



ICCIT. Photo : all rights reserved.

The Institute for Communication, Culture, Information and Technology and the Pedagogical Research Fund of the University of Toronto

The Institute of Communication, Culture, Information and Technology (ICCIT) is a communication and media department for the 21st Century, dedicated to preparing students to be changemakers in business, technology, media, and communication.

ICCIT, located at the University of Toronto Mississauga, houses four interdisciplinary undergraduate programs that offer students a wide range of approaches to media communication and technological innovation.

Curator: Marie-Pier Boucher, professor at the Institute for Communication, Culture, Information and Technology of the University of Toronto Mississauga.



Reflective Interaction d'EnsadLab – École des Arts Décoratifs – PSL.

Photo : all rights reserved.

The Reflective Interaction research group of EnsadLab – laboratory of the École Nationale Supérieure des Arts Décoratifs – PSL

Reflective Interaction is a research group specializing in art and design of and with interactive devices. Closely associating “Research and Creation,” the researchers in this program explore prospective approaches involving artistic, technoscientific, societal, and/or environmental issues.

This group addresses the following question: how and why to design, create, and experiment with interactive artistic devices that combine aesthetic, symbolic, and operational dimensions to foster experiences that are both sensitive and reflective. It questions our interdependent relationships with our human and non-human environments.

Curator: Samuel Bianchini, artist and lecturer-researcher at the École Nationale Supérieure des Arts Décoratifs (EnsAD) – Université Paris Sciences et Lettres – PSL.

"THINKING IN MOTION AND THINKING THROUGH ACTION"

**CONVERSATION WITH ALICE JARRY,
MARIE-PIER BOUCHER
AND SAMUEL BIANCHINI**

Could you explain to us what the concept of research-creation covers?

Research-creation is a speculative, processual, and dynamic practice — a way of thinking-in-movement and of thinking through doing. Research-creation draws on creative methods to explore and amplify contemporary complex ethical and political issues. Through encouraging collective reflection and collaborative action, it invites artists, makers, and designers to reconsider their roles, places, and responsibilities in an era where meaningful partnerships between humans and other-than-human entities are increasingly vital. While research-creation functions as a cultural category, it also inhabits economic and institutional terrains that force its practitioners to navigate and resist the pressures to align creative work with neoliberal agendas. As such, research-creation formulates creative critiques that emerge in the thickness of its own process of realization.

Interdisciplinarity is at the heart of your approach. How does dialogue between disciplines (art, science, design, technology, etc.) through works and experiments allow us to question current political, social, and environmental issues?

The complexity of contemporary political, social, and environmental issues calls for the activation of encounters, exchanges, and connections between disciplines and practices. While each field raises the problem from its own unique and positioned angle, it is in the disciplinary interweaving that the issues thicken, become nuanced, and become denser.

Oscillation is part of this multiplicity of movements, where matter, materials, gestures, technologies, humans, non-humans, places and visibilities intersect and come together.

Oscillation bears witness to a continuous back-and-forth, sometimes fluid and fast, sometimes rigid and slow, sometimes seen and sometimes not seen, where the weaving of knowledge engenders a form of critical, sensitive and creative attachment. *Oscillation* presents a plurality of subtle oscillations, where each relationship becomes material for perception.

What would you like the public to take away from the *Oscillation* exhibition?

Through the pooling of plural and heterogeneous practices, *Oscillation* seeks to establish a system of collective discernment on the past, present and future of our relationship to materiality, technology, to ourselves, to others, as well as to natural and built environments. *Oscillation* invites the development of a sensitivity, a creative and critical way of inhabiting matter—its temporalities, its durations, and its luminosity. The public is invited to follow the journey of the works by questioning the relationships they establish individually as well as in their mutual resonances. These relationships oscillate between slowness and rest, clarity and obscurity, knowledge and sensation.



Alexandra Bachmayer, *Yield Lines* (circular smocking), 2021, gelatin, glycerin, water, vinegar, butterfly pea flowers.

Photo : Alexandra Bachmayer.

"THE RAVISH OF DISCOVERY"

CONVERSATIONS WITH CATHERINE BÉDARD



Raphaëlle Kerbrat, *Heatsink* [Dissipateur thermique], 2024.
Thermal evolution of a computational process, brass, aluminium.
Photo : Raphaëlle Kerbrat.

Canada is recognized as one of the leading countries in research and creation. What do you think makes this sector unique and strong in Canada?

Research-creation is transversal and multifaceted. This is its true interest. Its importance and visibility vary depending on the institution, but one thing is certain: state and provincial research councils provide significant support. As a curator, I have had the opportunity to observe the extent to which collaborations between artists and researchers from the pure and human sciences make a unique contribution to the art world, and a sense of methodical experimentation focused on renewing knowledge.

In Canada, numerous research laboratories provide artist-researchers from across the country and around the world with access not only to working groups with multiple and complementary skills, but also the opportunity to integrate environments other than art, which often reveal unsuspected work options.

Why was it important to present *Oscillation* at the Canadian Cultural Centre in Paris? What does this exhibition say about the CCC's role in the dialogue between art, science, and society?

First, I find it exciting and essential to make the Canadian Cultural Centre a place where knowledge and research can be exhibited in artistic form. As an institution representing Canada abroad, this place has an immense responsibility, since each exhibition is a message in itself, beyond all the other effects it produces.

In the case of *Oscillation*, we demonstrate the importance we attach to collaborations between major Canadian and French institutions, to research on the environment and innovation, and to critical dialogue with artists from around the world who meet in Paris as part of Némó, the International Digital Arts Biennial of Île-de-France.

What would you like the public to take away from the *Oscillation* exhibition?

The delight of discovery. By showing creative experiments focusing on residual energies, bioplastics, and organic recycling, we demonstrate the role that artists can play in the research and development of new materials, as well as the imaginative and poetic power of these works. While the Némó Biennale this year invites its audience to discover digital art from the perspective of "rediscovered illusions," *Oscillation* invites them to take a journey into a large collective laboratory where they will shift, from work to work, between reality and utopia.



Corentin Loubet and al., *Egon*, 2022. 3D printed electronic artifact, computer and wooden base. Bis, Paris.
Photo : Venissia Kay.

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 an art gallery 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.

EDUCATION

The Canadian Cultural Centre welcomes groups of adults, students, associations. Write to us to schedule your guided tour!

Monday to Friday, 10am to 5pm: reservation@canada-culture.org

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 www.canada-culture.org

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INFORMATION

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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

The Canadian Cultural Centre is open Monday to Friday from 10:00 a.m. to 6:00 p.m. Last entry is at 5:30 p.m. Visit our website for our exceptional late-night openings.