"Orienté vers l’objet" : une exposition personnelle de Zaven Paré.


Vernissage Mercredi 29 Avril à partir de 18h, en présence de l’artiste.

Exposition du 30 Avril au 20 Juin 2015.

"Object-oriented" : a Zaven Paré solo show.

Artists’ drawings, sculptures, robots and electronic marionettes question our anthropocentric conception of the object.

The opening will be on the 29th of April from 6 pm onwards, in presence of the artist.

Exhibition from the 30th of April to the 20th of June 2015.

ZAVEN PARE

Il est impossible de classer le travail de Zaven Paré dans des catégories connues : un néologisme, une nouvelle discipline, un nouveau champ d’étude serait nécessaire mais toujours limitatif. Son travail se situe au croisement de suggestions, de réflexions et d’interrogations : il s’agit d’une approche holistique de la vie au travers de l’art et vice-versa.

Les oeuvres de Zaven Paré s’inspirent de la littérature et du théâtre ainsi que de réflexions philosophiques et anthropologiques. Les études plus récentes sur la robotique et la science comportementale viennent enrichir ce travail. Sa production semblerait répondre favorablement aux interrogations de l’animisme technologique, l’idée selon laquelle les machines auraient un âme ou seraient dotées d’un vie propre.
It is impossible to classify Zaven Paré’s work: a neologism, a new discipline, a new field study would be needed but always restrictive. His work is placed at the junction of an infinite number of suggestions, thoughts, interrogations. It is an holistic approach to life contrary to the restrictive. His work is placed at the junction of an infinite number of aspects, let us thinking about the soul of the objects.

Zaven Paré constructs a singular universe. His works dialogue with the animations by William Kentridge and the marionnettes mécaniques of Jan Švankmajer. The researches of Zaven Paré are at the bottom of the « Uncanny Valley theory » by Japanese roboticist Masahiro Mori published in 1970. According to this theory, the more that a robot or doll appears like a person, the more that our emotional response is positive when we are faced with it. But when we get to a certain point, where the robot can be considered almost human, there is a psychological shock.

By an artistic game of quote, deconstruction and reconstruction, of an artistic game of quote, deconstruction and reconstruction, of materials with the more advanced technologies. The sophistication and the complexity of the technique contrast with the aspect matériel souvent « brut de décoffrage », et nous interrogeront quant à l’âme des objets.

Zaven Paré builds a singular universe. His works dialogue with the works by directors Georges Méliès and Terry Gilliam as well as with the animations by William Kentridge and mechanical marionettes by Jan Švankmajer. Zaven Paré researches are at the bottom of the « Uncanny Valley theory » by Japanese roboticist Masahiro Mori published in 1970. According to this theory, the more that a robot or doll appears like a person, the more that our emotional response is positive when we are faced with it. But when we get to a certain point, where the robot can be considered almost human, there is a sharp drop in this positive feeling, at the moment when a small difference suddenly reveals that it is not one of us, and so creates a psychological shock.

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Zaven Paré’s artworks are inspired by literature and theater as well as by philosophical and and anthropologic reflections. This work is enriched by the more recent studies on robotics and behavioral sciences. His production seems to respond favorably to the questions of technological animism, the idea that machines have a soul or that they would have a life of their own.

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through art and vice-versa.

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