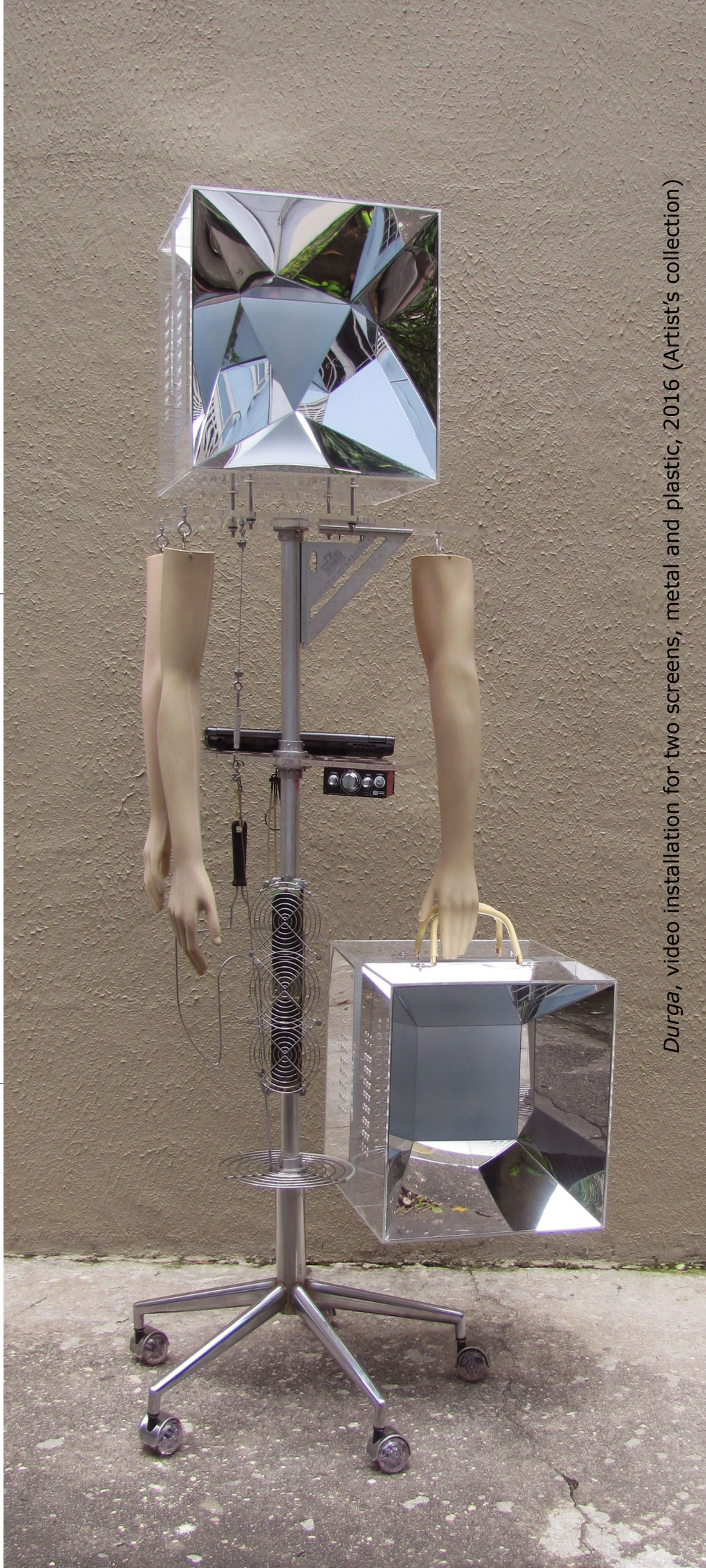


ZAVEN PARÉ

CENTER FOR ARTIFICIAL INTELLIGENCE
AND DATA SCIENCE
187 RUE DU CHEVALERET
75013 PARIS, FRANCE

EXHIBITION FROM 13 APRIL TO 7 MAY 2026
THE LABORATORY THEATRE:
ENCOUNTERS BETWEEN MACHINES AND AI

IN COLLABORATION WITH THÉÂTROTHÈQUE GASTON BATY,
UNIVERSITÉ SORBONNE NOUVELLE & WITH COMPLICITY
OF ZAVEN PARÉ



Durga, video installation for two screens, metal and plastic, 2016 (Artist's collection)



Bappa 1.0, electromechanical and optical device, Mumbai, 2014 (Collection of the Museum of Ethnology of Neuchâtel)

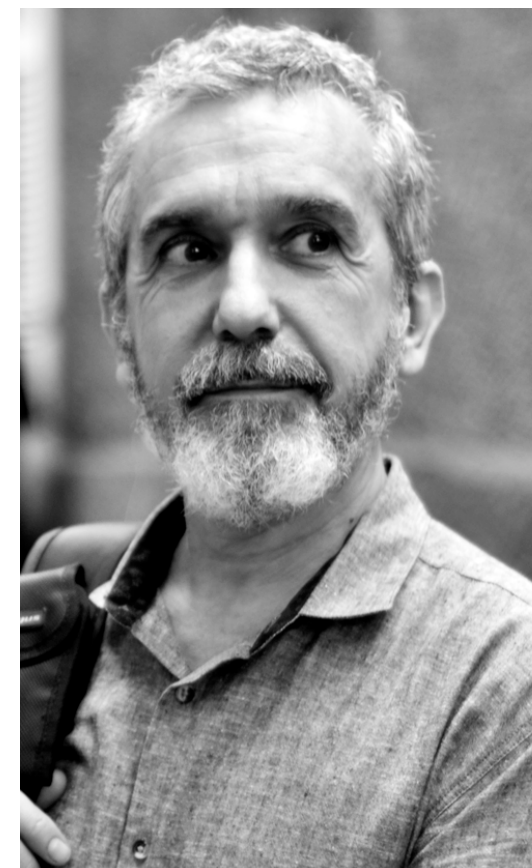


Installation, Puppet House of Tournai, 2021

ÉLÉMENTS BIOGRAPHIQUES

Author of:

- *L'Âge d'or de la robotique japonaise* (Paris : Les Belles Lettres, 2016)
- *Le Spectacle anthropomorphique, entre les singes et les robots* (Dijon : Les Presses du Réel, 2021)
- *Le Théâtre de laboratoire, préambules au design d'interaction des robots* (Nanterre : Presses Universitaires de Paris Nanterre, 2025)



Zaven Paré is a visual artist and pioneer in technological arts. He has collaborated with several figures on the artistic scene, from David Bowie to Mauricio Kagel, in theatre, dance and opera, as a costume designer, set designer and artistic advisor. In the 1990s, he replaced puppet strings with cables to invent his first electronic puppets. He developed projection devices for director Denis Marleau in Canada, then staged his first performances, most notably the only production of a Valère Novarina text in English, created at the California Institute for the Arts in 1999.

From 2007 onwards, Zaven Paré has been associated with the Robot Actors Project initiative led by roboticist Hiroshi Ishiguro (Intelligent Robotics Laboratory, Osaka University), which features a repertoire of several plays by playwright Oriza Hirata written for humanoids and androids. In recent years, Zaven Paré has become an interaction designer in social robotics, invited as a researcher to China, the United States, Mexico, Belgium, Germany, Sweden, the Czech Republic and Italy.

Zaven Paré has twice been awarded the French American Fund for Performing Arts grant, as well as the Villa Kujoyama fellowship, the Japan Society for the Promotion of Science grant, and the Prêmio Sérgio Motta em Arte e Tecnologia in Brazil. Among his notable achievements, he created an electronic puppet of the god Ganesh for the eponymous festival in Mumbai in 2014

(ARTE documentary, 2016). Following his various artistic contributions and his work as a robotics researcher, he was invited as guest of honour and programmer of the Moscow Puppetry Festival in 2019, and more recently served as curator of the robot exhibition at the Japan House in São Paulo (for the MOFA) in Brazil, attracting nearly 300,000 visitors.

Today, his installations and works are intended for both the performing arts and various fields of robotic engineering. His creations can be found in the collections of the Ballard Institute and Museum of Puppetry in Storrs, United States, and at the Puppetry Theatre in Moscow. In Europe, his machines are held at the Museo Internazionale Antonio Pasqualino in Palermo, the Lutkovno gledališče Maribor, the Muzeum loutkářských kultur Chrudim, the Swiss Museum of Puppetry in Fribourg, and the Museum of Ethnology in Neuchâtel, as well as at the Maison de la Marionnette in Tournai, the Musée du Peruchet in Brussels, and the Musée des Marionnettes du Monde in Lyon. Furthermore, his archives as a costume designer, set designer and props maker are held at the media library of the Centre National de la Danse in Pantin, the Théâtreothèque Gaston Baty at the Sorbonne Nouvelle, the Department of Performing Arts at the BNF (French National Library), and at the Académie des Beaux-Arts in Brussels.

TECHNIQUES



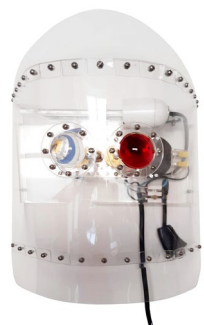
SCULPTURES MÉCANIQUES

Cross Legs, metal and plastic, 70 x 90 x 70 cm, 2001



AMBIGUÏTÉS

Ibutsu robotto II, acrylic on canvas with eye-lets, 104 x 123 cm, 2021



SUPERPOSITIONS

Mask II, plexiglass, PETG, stainless steel and motor, 25 x 36 cm, 2017 - 2021

Zaven Paré is an artist-researcher who has introduced certain uses of robotics into the visual arts.

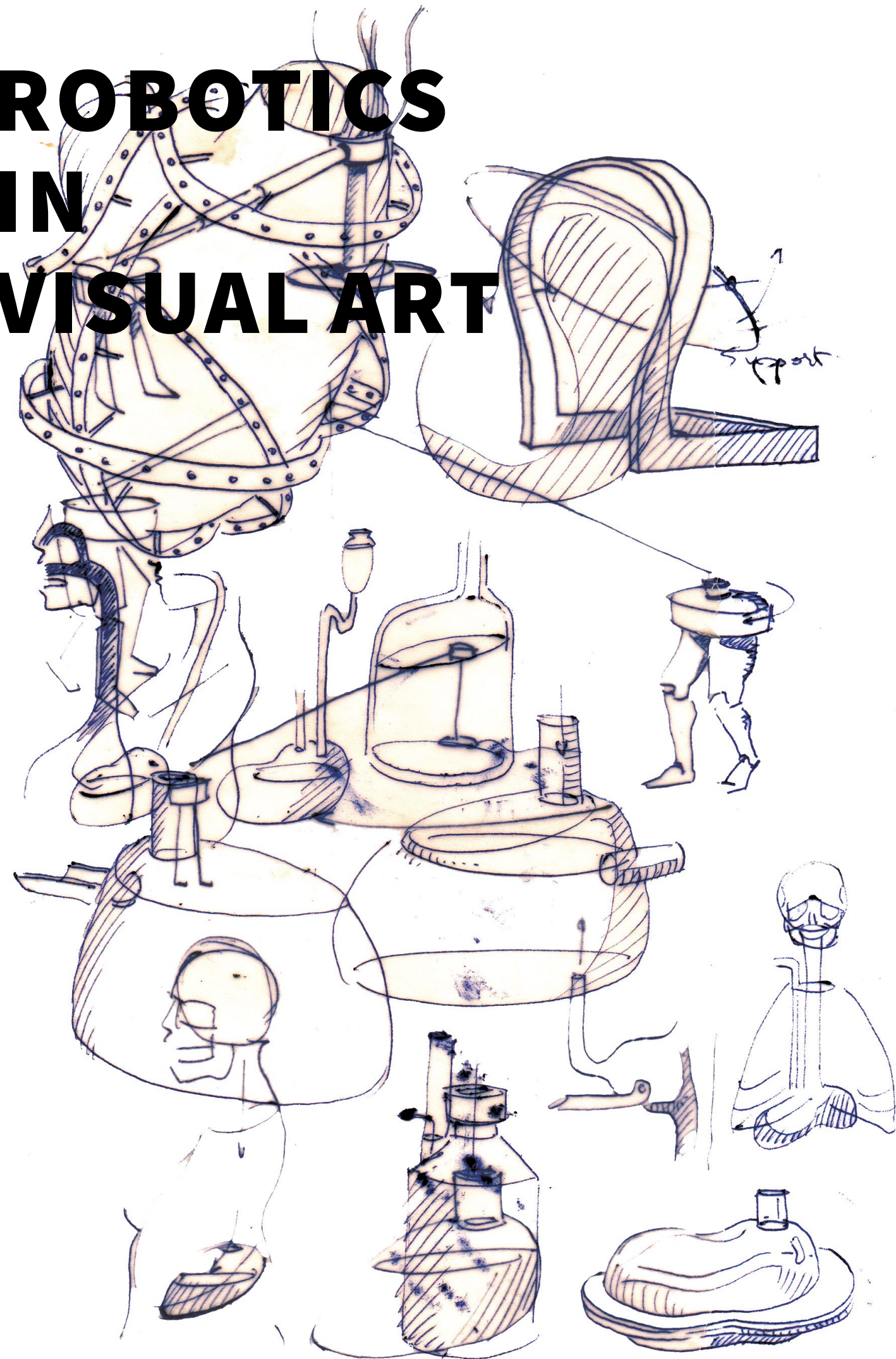
He conceives objects that sit halfway between fragmented mechanical sculptures and installations made of machine fragments. Through an artistic process of borrowing, deconstruction-reconstruction and hybridisation, Zaven Paré combines simple materials with the most advanced technologies.

The sophistication and complexity of the technologies used creates a contrast with the final material appearance of the puppets, which is often raw and unrefined. He has thus invented the electronic puppet and works that reflect his mastery of mechanics, optics, pneumatics and electronics, sitting halfway between the world of puppets, automatons and robots.

His propensity to forge close links between technology and natural references creates an ambiguity with the living world.

He also divides his work between experimentation and research. Drawing on his mastery of design, he has continuously invented new forms and new means of expression, always with poetry. His work is recognised as innovative in the fields of new media: from machine art to the creation of interfaces.

ROBOTICS IN VISUAL ART



Preparatory drawings, tracing paper, 2009.

VIDEO EXTRACTS

AVAILABLE ONLINE

T.O.T.E. d'après Novarina, CalArts, Los Angeles, 1999

<https://www.youtube.com/watch?v=fy4-OxKrHy4>

Le colloque des chiens d'après Cervantès, LAA, Mexico, 2008

<https://www.youtube.com/watch?v=o1w8pVz43Vo>

Ex Mechatronica, expérimentations ATR, Kyoto, 2009

<https://www.youtube.com/watch?v=v3Vr5-f7BTw>

The Robot and the Apple, performance ATR, Kyoto, 2009

<https://www.youtube.com/watch?v=HqP9kBPEtMQ>

CyberArt, exposition Caixa Cultural, Rio de Janeiro/São Paulo/Brasilia/Bahia/Curitiba, 2009-2011

<https://www.youtube.com/watch?v=DEclCoadLA8>

Mécatronics, exposition CDA, Enghien les Bains, 2016

<https://www.youtube.com/watch?v=vWINGysLG4A>

Conversations de l'IMeRA, Marseille, 2020

<https://www.youtube.com/watch?v=A6sPIZuIVsg>

Extrait audio de l'ouvrage L'âge d'or de la robotique japonaise (Paris : Les Belles Lettres, 2016)

<https://www.lesbelleslettres.com/livre/9782251722283/l-age-d-or-de-la-robotique-japonaise>

Extrait de l'ouvrage Le spectacle anthropomorphique (Dijon : Les Presses du Réel, 2021)

<https://www.lespressesdureel.com/ouvrage.php?id=9018&menu=0>

TO GO FURTHER

ARTICLES AND CONFERENCES

Fish Eye Immersive (2025), « Sans narration, il n'y a pas de robot, pas de technologie ! »

<https://fisheyeimmersive.com/article/zaven-pare-sans-narration-il-ny-a-pas-de-robot-pas-de-technologie/>

Makery (2017), « Sans narration, le robot n'a pas d'intérêt »

<https://www.makery.info/2017/02/06/zaven-pare-sans-narration-le-robot-na-pas-dinteret/>

Page at l'Institut français

<https://ifdigital.institutfrancais.com/fr/professionnel/zaven-pare>

Page at galerie Charlot

<https://www.galeriecharlot.com/fr/42/zaven-pare>

INTERNET SITE AND SOCIAL NETWORK

Academia

<https://independent.academia.edu/Zaven-Par%C3%A9>

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<https://www.facebook.com/zaven.pare/>

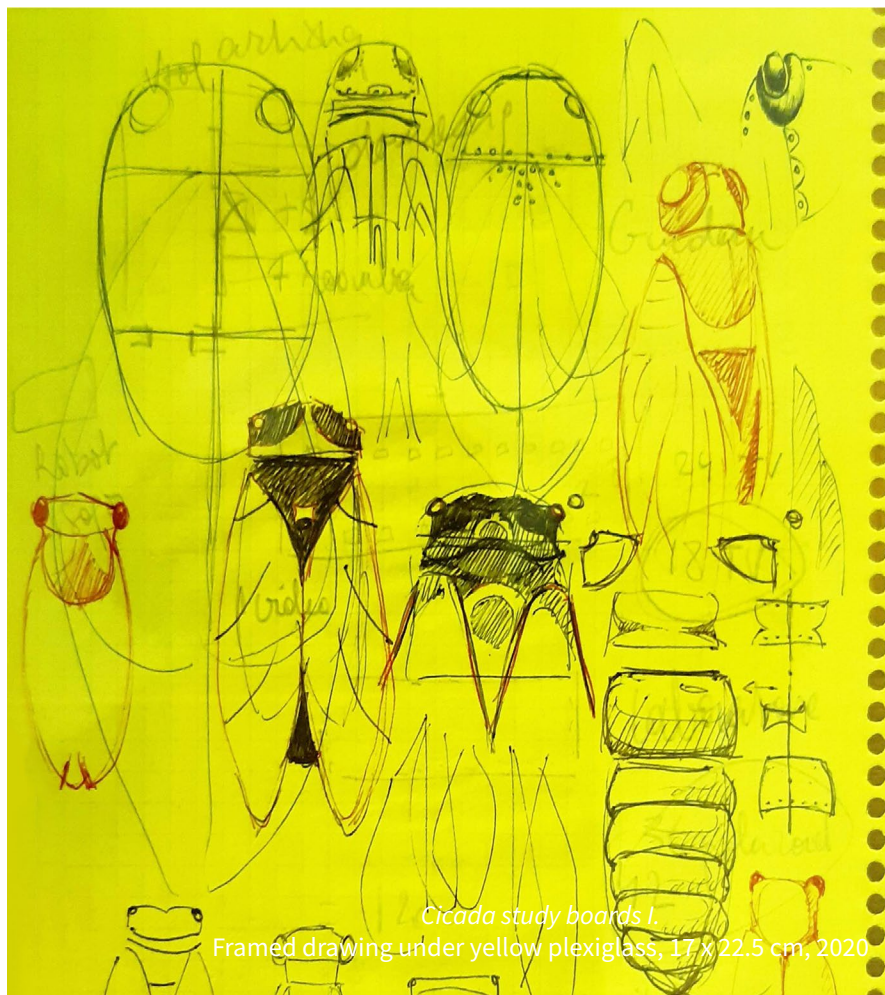
X

<https://x.com/zavenpare>

Site

<http://www.zavenpare.com/>





Cicada study boards I.
Framed drawing under yellow plexiglass, 17 x 22.5 cm, 2020



Cicada Chrysalis V
Plexiglass, PETG, stainless steel and motor, 31 x 44 cm, 2021