Room 1
Music Is All We Got!
Yutong Lin (curator), Tin Ayala & Ivana Molina Apaza, Chang Qu & Hui Ye, Tyra Maria Trono

Room 2
Substitution
Camille-Zoé Valcourt-Synnott

Poste audio
Bondir et rebondir en direct
Agathe Weil

11.05–12.19.2026

Room 1

Music Is All We Got! **explores cultures of piracy and the informal circulation of music across different geographical contexts. Where bootleg media have long been one of the few ways to access music and culture, they have given rise to networks of exchange and sharing that have shaped communities and collective imaginaries.**

Bringing together four works by Tyra Maria Trono, Yutong Lin, Tin Ayala and Ivana Molina Apaza, and Chang Qu and Hui Ye, the exhibition traces different ways in which music circulates, shares, and transforms itself. Through video, sound, and everyday objects, the artists evoke the punched-hole discs of Kunming, mixtapes from the Andes, the musical culture of post-reform China, and the street markets of Manila.

Beyond questions of legality, ***Music Is All We Got!*** **focuses on the gestures, exchanges, and resourcefulness that make music accessible and keep it alive, revealing the social and emotional connections that take shape around its circulation.**

Projection of *From Gulf to Gulf to Gulf* (2013)
Yutong Lin x Dr Joshua Neves
Dazibao
Thursday, November 26, 6:00 pm

Room 2

Substitution **reflects on the working conditions of cultural workers and the often-invisible labour that keeps arts organizations running. Using Centre CLARK as a site of observation and activation, Camille-Zoé Valcourt-Synnott examines the tasks, responsibilities, and multiple jobs that make up work in the cultural sector.**

Every Friday throughout the exhibition, the artist temporarily replaces a member of the CLARK team. Through interviews and discussions with the person being replaced, she determines which tasks she can take on for the day. These performances reveal the complexity of the work, as well as its limits: certain responsibilities require experience and knowledge that are difficult to pass on.

Bringing together traces of this process and inviting visitors to share their own professional experiences, ***Substitution*** **makes visible the often-overlooked realities of cultural work and questions how responsibilities are distributed within organizations with limited resources.**

Poste audio

Bondir et rebondir en direct was created by Agathe Weil in 2025 as part of a research-creation project drawing on the archives of Les Dégos (formerly Les Dégommeuses), a politically engaged football association based in the Paris region, whose members are predominantly lesbians and trans* people.
To experience the emotional depth of these multisensory archival materials, a seat in the stands has been reserved for you.

Structured as a playful imitation of a football match with live-style commentary, this docufiction brings to life the Dégos team's memories from across the field. From the emotions experienced on the pitch in a self-selected, inclusive space / a chosen mixing (mixité choisie) to activist materials and landmark events in the association's history, the team's collective story unfolds over the course of a fictional match that feels very real.

With the aim of making sporting experiences and archival materials more accessible, the script of this sound work moves between documentary and fiction. In doing so, it brings the team's archives to life through both tangible and intangible resources, drawing on elements that are both real and imagined.