

**FRAC  
CORSICA**

**CULLETTIVITÀ  
DI CORSICA**

# FIN DE PARTY

**ZIAD ANTAR – MERIEM BENNANI – DAVIDE BALULA - CAMILLE BLATRIX  
JEREMY DELLER - CHARLES HASCOËT - KAMILYA KUSPANOVA  
HANNE LIPPARD – JOÃO ONOFRE - CHARLEMAGNE PALESTINE  
PIPILOTTI RIST - CHRISTINE SUN KIM**

Music often lingers after the party ends — the final echo of a carefree moment before silence sets in. *Fin de party* dwells in that fragile in-between space, where the soundscape collapses into quiet, suspended between fading euphoria and the calm that follows. The exhibition approaches music not as entertainment, but as a residue — an enduring murmur, a breath that refuses to vanish completely.

Here, music sheds its ties to academic rigor and the myth of virtuosity. What emerges is a raw, instinctive form—somewhere between joy and disillusionment. Camille Blatrix's Petit Lu-shaped music stage becomes a playground for spontaneous, unburdened expression. Echoes ripple through the space: Ziad Antar's children repeat a gleeful "Wa," Meriem Bennani's anthropomorphic architectures burst into song, Charlemagne

Palestine's stuffed animals pile up in a jubilant mess, and Pipilotti Rist wrecks Chris Isaak's *Wicked Game* in a cathartic, irreverent gesture.

And then, gradually, the music fades. A lone turntable by Davide Balula - relic of a party already past -spins beneath a drifting balloon, like the last pulse of a vanished tumult. We cling to fragments: replaying phone videos, scrolling through YouTube, leaving a wistful comment with Kamilya Kuspanova, before calling it a night. The party may be over, but its echo endures.

Curated by Cyrus Goberville and Fabien Danesi  
Curatorial assistant: Alix Placade

**FIN DE PARTY**

**14.05.2025  
→ 18.10.2025**

 **ME** LES MUSÉES DE CORSE

# SALLE A : LA CITERNE

## 1 CAMILLE BLATRIX PETIT LU (2025)

*Installation*

*Design : Carmine Brown*

Invited to create a children's stage for this exhibition, Camille Blatrix offers a participatory installation with subtle humor and a liberating spirit: a wooden, self-amplifying platform sculpted in the shape of the iconic *Petit Lu* biscuit - a symbol of childhood ingrained in collective memory. This familiar object is reimagined as a playful space for musical expression. On this stage, a selection of electronic instruments designed for children is made available, encouraging visitors of all ages and abilities to experiment freely. Far from any elitist approach, the work celebrates spontaneity and the joy of play, inviting everyone to shed their inhibitions. It reflects on our relationship to learning, self-expression, and the freedom to create - conveyed with a cheerfully subversive tone.

Camille Blatrix is a French visual artist born in 1984 in Paris. A graduate of the École nationale supérieure des beaux-arts de Paris in 2011, he works across sculpture, marquetry, and installation. Known for his meticulous craftsmanship, Blatrix explores the tension between handmade and industrial processes, design and sculpture, allure and ambiguity. His enigmatic pieces often mimic everyday objects while disrupting their function and meaning. Filled with coded references, subtle details, and disorienting familiarity, his hybrid artifacts invite viewers to consider how we project emotions onto objects and the affective charge they carry.

## 2 CHRISTINE SUN KIM GHOST(ED) NOTES (2025)

*Peintures murale – dimensions variables.*

*Assistants : Jake Kent et Sabrina de Martini*

In *Ghost(ed) Notes*, Christine Sun Kim reclaims the codes of musical notation to explore the social and emotional dimensions of silence, erasure, and interruption. The title merges two meanings: the "ghost note" - a muted, barely audible note outside the main beat that nonetheless shapes the rhythm - and the verb "to ghost," meaning to abruptly cut off communication and disappear without explanation. Sun Kim brings these interpretations together to materialize an experience of imposed silence - at once deeply personal and widely shared. Rendered as a wall drawing, the work adopts the structure of a musical staff, but one that's partially erased, with incomplete lines and visible absences. This disruption is not just an abstraction but a political act: a refusal of imposed continuity, a visible rupture in normative systems. Symbols drawn from both musical language and American Sign Language (ASL) populate the composition - including the ASL sign for "ghosting," made by folding the thumb and extending the other four fingers in a horizontal motion. Here, that gesture becomes line, shape, sign: a word transformed into visual rhythm. *Ghost(ed) Notes* offers an alternative grammar of communication - where silence is not emptiness, but a response. It is a score for what cannot be heard, a graphic language for absence, discomfort, and the necessity of cutting ties. Far from withdrawal, the work opens a space of sensory translation, where the visual replaces the

auditory and notation becomes a way of writing relationships, dissonance, and emotional intensity. The piece invites us to reevaluate perceptual hierarchies and embrace other ways of listening - embodied, situated, radically non-normative.

Christine Sun Kim, born in 1980 in Orange County, California, is a deaf artist living and working between Berlin and New York. After studying at the Rochester Institute of Technology and earning an MFA from Bard College, she developed a multidisciplinary practice that spans performance, video, drawing, and installation. Her work investigates the structures of language, the politics of accessibility, and the hierarchies between the senses. Drawing on her experience of deafness, she reimagines sound as a social, political, and visual phenomenon. Her conceptual approach, often infused with humor, challenges the mechanisms of exclusion embedded in dominant forms of communication. Using musical notation, sign language, linguistics, and graphic conventions, she disrupts the centrality of the voice and invents new, sensorial modes of expression. Her work has been shown at major institutions including the Venice Biennale (2019), MoMA, the Whitney Museum, and Tate Modern, where she builds a poetic vocabulary of sound that eludes conventional listening and proposes a truly alternative grammar of affect, silence, and relation.

## 3 CHARLEMAGNE PALESTINE BORDEL SACRÉ (1997)

*Installation – Found objects and documents, devotional and kitsch fabrics from various cultures; two suitcases, two TV-VCR units, three cassette radios. Materials: found objects, textiles, wax, metal, aluminum foil. Collection FRAC Grand Large Hauts-de-France*

Created in 1997, *Bordel Sacré* is an immersive installation by Charlemagne Palestine that explores the porous boundary between the sacred and the profane. The work is marked by a dense accumulation of heterogeneous objects-stuffed animals, colorful fabrics, and various artifacts - arranged in a manner reminiscent of an altar or an improvised shrine. This chaotic and deliberately cluttered assemblage reflects Palestine's approach: to provoke a heightened sensory experience in the viewer. By elevating ordinary, often discarded objects to the status of quasi-religious symbols, the artist challenges traditional distinctions between art and everyday life, the spiritual and the material. The installation deliberately blurs conventional categories, creating a space that invites the viewer to reconsider what constitutes the liturgical or the sacred. Sound plays a key role as well: cassette radios broadcast audio recordings that add an auditory dimension to the immersive environment. The plush figures - often associated with innocence and comfort - stand in stark contrast to the visual disarray, underscoring the emotional and symbolic complexity of the piece.

Born Chaim Moshe Tzadik Palestine on August 15, 1947, in Brooklyn, Charlemagne Palestine is an American artist and composer whose work has left a lasting imprint on minimalist music and multimedia art. Raised in a Jewish family of Eastern European descent, he discovered music early through a synagogue choir, performing liturgical songs from the age of eight. His early passion for percussion led him to perform alongside figures of the Beat Generation such as Allen Ginsberg and Gregory Corso. From 1963 to 1969, he served as the carillonneur at Saint Thomas Church in Manhattan, where he

developed a distinctive improvisational style on bells he called the “Golden Sound.” At the same time, he studied electronic music with Morton Subotnick and experimented with Buchla synthesizers. In the early 1970s, he taught at CalArts, where he deepened his relationship with the Bösendorfer piano. On this instrument, he developed his signature “strumming” technique - rapid repetition of notes that creates a powerful, immersive drone effect. Palestine’s musical practice is inherently ritualistic and closely tied to a visual and performative dimension involving installations, videos, and accumulations of objects -particularly stuffed animals - that explore the tension between the sacred and the mundane. Now based in Brussels, he continues to pursue a transdisciplinary body of work that resists conventions and continues to influence new generations across music, performance, and the visual arts.

## 4 ZIAD ANTAR WA (2004)

*Video - 2 minutes - Collection FRAC Alsace*

This short video unfolds in a pared-down domestic setting, focusing on sound repetition and improvisation. Ziad Antar films his niece and nephew in close-up as they chant the syllable “Wa” in a continuous loop, accompanied by a simple synthetic melody. In Arabic, “Wa” can signal wonder or act as a call, but here it is stripped of meaning, becoming a pure, punchy sound fragment. Through this soft yet mechanical repetition, the syllable takes on the quality of childish babble while edging into the realm of minimalist musical experimentation. The children’s persistence creates a tension between the humorous and the absurd, transforming a fragment of language into playful sound. In capturing this spontaneous moment, Antar blurs the line between everyday life and artistic gesture, suggesting that creativity can arise from the most fleeting and ordinary of situations.

Ziad Antar is a Lebanese artist born in 1978 in Saïda, Lebanon. He first earned a degree in agricultural engineering from the American University of Beirut in 2001 before turning to the visual arts, working mainly with video and photography. In 2003, he participated in the Pavillon residency program at the Palais de Tokyo in Paris, followed by a postgraduate course at the École nationale supérieure des Beaux-Arts. His artistic approach often involves outdated photographic and film equipment—such as Holga or Rolleiflex cameras—to explore the tension between past and present in the Arab world. His work has been exhibited in leading institutions including Tate Modern in London, the Centre Pompidou and Palais de Tokyo in Paris, and the New Museum in New York.

## SALLE B

### 5 **PIPILOTTI RIST** **I'M A VICTIM OF THIS SONG (1995)**

Video - 4 minutes - Collection IAC Villeurbanne

*I'm a Victim of This Song*, created in 1995 by Swiss artist Pipilotti Rist, is a radical reinterpretation of *Wicked Game* (1989), Chris Isaak's iconic ballad. Rist dissects the song's romantic veneer, manipulating its structure and emotional tone. What begins as a faithful, gentle cover soon shifts - her voice cracks, distorts, and erupts into screams, unraveling the original melody and unsettling the listener. Visually, the work moves between seemingly mundane footage and more abstract, frenetic sequences, playing with rhythm and intensity. Far from a conventional cover, *I'm a Victim of This Song* treats the track as malleable material, probing how pop music shapes our expectations and emotional experiences. By amplifying both identification and rupture, Rist destabilizes the hypnotic allure of the original, revealing its latent emotional machinery and potential for alienation. The piece questions how sound and image construct personal and collective narratives, using the critical capacity of video to challenge dominant cultural productions.

Pipilotti Rist, born Elisabeth Charlotte Rist on June 21, 1962, in Grabs, Switzerland, studied commercial art, illustration, and photography at the University of Applied Arts in Vienna (1982–1986), then audiovisual communication at the Basel School of Design (1986–1988). She was also a member of the music and performance group Les Reines Prochaines from 1988 to 1994. Her artistic practice is defined by immersive video installations that explore sensory perception, the female body, and femininity. Often infused with humor and provocation, her work interrogates media representations and gender stereotypes. Through vivid colors and playful visual effects, she transforms exhibition spaces into dreamlike environments. Her work has been widely exhibited internationally, including at the Museum of Modern Art in New York and the Centre Pompidou in Paris, establishing her as a major figure in contemporary art.

## SALLE C

### 6 **MERIEBENNANI** **A/ SALAD SHAKE SOCK (2022)**

Stainless steel, wenge wood, rubber bellows, motor, plastic  
110 × 40 × 50 cm. Private collection

### **B/ NEIGHBORHOOD GOGGLES (ONE-SIDED) (2019)**

Installation video – 2 minutes 44 secondes –  
Collection FRAC Ile de France

In *Salad Shake Sock* (2022), Meriem Bennani creates a kinetic sculpture that is as absurd as it is meticulously orchestrated. A humanoid figure with a tubular body, perched on two long legs and weighted down by stacked textile spheres, seems to teeter under the weight of its own ridiculousness. At the top of this whimsical silhouette, a sock dangles from a flexible rod, twitching at irregular intervals as if possessed by a will of its own. Powered by a simple electric cord, the mechanism triggers these jolts with the precision of a domestic appliance and the futility of a broken toy. The whole ensemble oscillates between robotic caricature and makeshift fetish, turning mechanical repetition into a comedic ritual - at once futile, hypnotic, and tinged with melancholy.

The work pulses to a rhythm that seems to inherit the echo of a vanished party, the ghost of a beat still lingering in the air. This automated motion evokes the residue of collective energy after its exhaustion - a dance without a body, a beat without a dancer. Through this solitary mechanic, Bennani stages a form of post-rhythm, where the memory of tempo survives through the movement of objects. *Salad Shake Sock* thus reenacts, with humor and a hint of nostalgia, the aftermath of a shared moment, in a world that keeps spinning out of habit.

In *Neighborhood Goggles*, Meriem Bennani offers a whimsical and emotionally resonant glimpse of the city of Rabat through an animation device that quite literally gives voice to architecture. Houses sing, whisper secrets, compete, or complain—as if a magical filter had unlocked the hidden emotions of walls and facades. Created in collaboration with Moroccan rapper Lil Patty, the piece paints a polyphonic portrait—both social and affective—of a capital city in flux, where modernist forms coexist with Arabesque motifs and suburban villa aesthetics. What strikes first is the tone: playful, humorous, occasionally wistful. The animism that runs through the film—the act of breathing life into the inanimate—is never forced or caricatured. Instead, it evokes a childlike gaze, a receptiveness to the imaginary, a capacity to see differently. The songs, which feature prominently, resemble talent show performances: a pop-infused, DIY world that cleverly repurposes the codes of popular competitions to subtly explore themes of appearance, social mobility, and aspiration. Using modest means but with remarkable precision in both image and sound, Bennani captures the atmosphere and tension of a city where buildings themselves seem to carry the marks - or the pride - of their inhabitants. By granting speech to architecture rather than human figures, the work sheds light on questions of power, wealth, social status, and success in a society where homes become extensions of identity. *Neighborhood Goggles* constructs a unique universe in which humor and poetry offer a gentle yet incisive reflection on urban transformation and

the desires it encapsulates. Far from a stylistic exercise, the piece shows how animation and music can become powerful tools for social storytelling.

Meriem Bennani is a Moroccan artist born in 1988 in Rabat. She earned a BA in visual arts from Cooper Union in New York in 2012, and a master's degree from the École nationale supérieure des arts décoratifs in Paris in 2011. Her work, spanning video, sculpture, and multimedia installation, is known for its playful and humorous use of digital technologies such as 3D animation and video mapping. Bennani explores contemporary identities, cultural dynamics, and the impact of digital technologies on society. Her work has been exhibited in leading institutions including the Whitney Museum of American Art, MoMA PS1, and the Fondation Louis Vuitton.

## 7 **JOÃO ONOFRE CATRIONA SHAW SINGS BALDESSARI SINGS LEWITT RE- EDIT LIKE A VIRGIN EXTENDED VERSION (2003)**

*Video – 14 minutes 23 secondes - Collection FRAC Corsica*

João Onofre's video explores artistic reinterpretation at the crossroads of visual art, performance, and music. In 1969, Sol LeWitt published *Sentences on Conceptual Art*, a list of 35 statements asserting the primacy of the idea over the material artwork - principles that would go on to shape conceptual art profoundly. Three years later, John Baldessari produced *Baldessari Sings LeWitt*, a video in which he sings LeWitt's sentences to the tunes of popular songs, injecting humor and irony into what was originally a sober theoretical text, and blurring the line between high culture and pop culture. In 2003, João Onofre extended this chain of reinterpretation by inviting singer Catriona Shaw to perform LeWitt's sentences once again - this time to the melody of Madonna's *Like a Virgin* (1984). The result is a layered homage that links conceptual art history to the iconography of pop music, reinforcing the postmodern logic of appropriation and remix. *Catriona Shaw sings Baldessari sings LeWitt re-edit Like a Virgin extended version* operates within a hypertextual framework that questions originality, reproduction, and transformation. It pays tribute to LeWitt and Baldessari while deliberately collapsing distinctions between elite and popular culture, making space for humor, irony, and cross-genre dialogue.

João Onofre, born in 1976 in Lisbon, is a Portuguese artist whose work spans video, performance, photography, and drawing. Initially trained in painting at the Faculdade de Belas-Artes at the University of Lisbon, he earned his MFA from Goldsmiths, University of London in 1999, and later completed a PhD in contemporary art at the Colégio das Artes, University of Coimbra, in 2018. His practice explores repetition, duration, and endurance, often staging tensions between the body, space, and imposed constraints. Absurdity and humor frequently surface in his work, which invites unpredictability and challenges conventional boundaries through performance and time-based installations. With references to popular music, mass culture, and the codes of conceptual art, Onofre examines how artworks circulate, transform, and reactivate over time. His

approach moves beyond the execution of a fixed idea, favoring experimentation and embodied engagement - whether through performers, repetitive actions, or immersive setups that implicate the viewer directly.

## **SALLE D**

## 8 **JEREMY DELLER PERFORMANCE FAIREY'S BAND (1997)**

*Video – 18 minutes 40 secondes – Collection FRAC Grand Large Haut de France*

In 1997, Jeremy Deller staged an unlikely encounter between two seemingly incompatible musical worlds: acid house and traditional brass band music. *Performance Fairey's Band* documents this surprising fusion, capturing the Williams Fairey Brass Band performing iconic tracks from 1980s and 1990s electronic music. But the video is more than just a musical recording - it becomes a space where two deeply rooted cultural expressions collide: working-class memory and rave culture, both embedded in Britain's social history. On one side, the brass band tradition represents the industrial communities of Northern England; on the other, acid house emerged in abandoned warehouses and post-industrial spaces as a rebellious, ecstatic movement. The film records a transformation - sonic and symbolic - where brass instruments replace synthesizers, and the tight structure of the band arrangements reframes the free-flowing, repetitive energy of house music. Far from being a mere formal experiment, *Performance Fairey's Band* reveals the hidden connections between popular cultures, showing how music, in reinventing itself, becomes a vessel for shared memory and collective identity.

Jeremy Deller, born on March 30, 1966 in London, is a British conceptual artist known for works that explore the intersections between art, popular culture, and social history. He studied art history at the Courtauld Institute of Art (1988) and the University of Sussex (1992). His practice often involves collaboration with diverse communities, focusing on British subcultures, collective memory, and social dynamics. Notable projects include *Acid Brass* (1997), which first brought brass music and acid house together, and *The Battle of Orgreave* (2001), a reenactment of a key moment in the 1984 miners' strike. He received the Turner Prize in 2004 for *Memory Bucket*, a documentary about Texas, and represented Britain at the Venice Biennale in 2013. Deller continues to use art as a tool for social and political engagement, questioning power structures and cultural identities.

## 9 **HANNE LIPPARD OUEU (2015)**

*Sound piece*

In *OUEU*, Hanne Lippard delivers a minimalist incantation in which the repeated question - "Où est E.U.?" - becomes the obsessive motif of a shared unease. Hovering between spoken song and political litany, her voice stretches meaning across the fragile line of phonetics: *you, EU, où, nous*. The piece plays on linguistic slippages, on echoes between French and English, and on the disorientation of unstable geopolitical belonging. Its hypnotic, almost dreamlike quality arises from measured breath, regular intervals, and the absence of any instrumental

accompaniment - language alone becomes rhythm, space, and summons. In a context of European uncertainty, the work gives voice to both the exhaustion of a collective ideal and the enduring desire to reclaim it. Europe emerges as a sonic ghost - both everywhere and nowhere. Lippard's work is less concerned with political structures than with their intimate resonances: what does it mean to be of the Union, or merely in it, when language itself struggles to articulate that position? Beneath its restrained surface, the piece reveals the quiet disorientation of a continent in suspension.

Hanne Lippard, born in 1984 in Milton Keynes (UK), is a Norwegian artist based in Berlin. Initially trained in design, she quickly turned to a practice centered on voice and language. For over a decade, she has explored speech as artistic material, through performances, sound installations, texts, and printed objects. Her work questions how language - especially in the digital age - shapes our perception of the world, of ourselves, and of others. She draws from varied sources - advertising slogans, online content, everyday expressions - and deconstructs them through repetition, semantic drift, and sonic play. Her voice, often monotone and rhythmic, becomes both a tool for critical distance and a carrier of emotion. Themes such as self-optimization, digital life, wellness culture, and everyday absurdities expose the tensions between intimacy and standardization. By revealing the fragilities and contradictions embedded in language, Hanne Lippard offers a contemporary form of poetry that is both lucid and hypnotic.

## SALLE E

### 🕒 CHARLES HASCOËT BABY FORD AND ZIP DJ (2023)

*Oil on canvas, 40,5 × 49,5 cm*

### JEFF MILLS, TRESOR, 1999 (2024)

*Oil on canvas, 36 × 46 cm*

Charles Hascoët's paintings draw from the recent history of electronic music—not to glorify its myths, but to capture fleeting, almost domestic moments. *Baby Ford and Zip DJ* portrays two central figures of the minimal scene in a tightly framed composition, caught in an intimate moment of retreat - perhaps at the end of a set. Movements are stilled, expressions undone, and the pallid tones evoke exhaustion rather than euphoria - far removed from the spectacle of performance. This atmospheric work offers a quiet portrait of the aftermath, where charisma fades into the ordinariness of reality.

In *Jeff Mills, Tresor, 1999*, painted a quarter-century after the moment it evokes, Hascoët returns to what seems to be a foundational memory. Again, the small format and rough, synthetic style reject any sense of grandeur. The painting does not aim for documentary accuracy, but seeks instead an emotional point of contact: what remains, through painting, of a musical moment destined to vanish as it unfolds? What Hascoët reconstructs is a subjective, fragmentary memory imbued with tenderness and humility. It's as if he applied the principles of 19th-century realism to club culture, focusing not on its flashes of brilliance but on the subtle details of lived experience.

Born in 1985 in Paris, Charles Hascoët lives and works between Paris and New York. A graduate of the Beaux-Arts de Paris in 2014, he was shaped by the teachings of James Rielly and Jean-Michel Alberola, who deepened his engagement with figurative painting. His work draws from intimate and everyday imagery - personal memories, mental images, and references to art history - exploring a human-scale painting practice often developed in small formats that blend realism with subjectivity. Interior scenes, self-portraits, and suspended moments drawn from popular culture form a soft, sensitive universe shaped by the influence of artists such as Courbet and Vuillard. Rather than seeking grandeur or virtuosity, Hascoët favors a modest, narrative approach akin to a visual diary. Oil on canvas becomes for him a space of recollection, projection, and even autofiction, where figures subtly drift from reality into a kind of waking dream.

### 🕒 KAMILYA KUSPANOVA PLAYLIST (2024)

*Photography*

Kamilya Kuspanova explores how music circulates and gathers emotional weight across social media by collecting listener comments posted beneath songs shared online. In this installation, she highlights the spontaneous, often intimate ways in which people respond to music—sharing memories, emotions, and personal interpretations. Rather than offering a musicological analysis or critical reading, the project reveals the evocative power of sound and the variety of experiences it can spark, giving voice to these fragments of everyday discourse.

By placing songs and anonymous testimonials side by side, the work creates a space where private listening meets collective emotion, underlining the role of digital platforms as repositories of shared memory. Through *Playlist*, Kuspanova unveils a sonic landscape rich with resonance, capturing a contemporary phenomenon in which music becomes more than a consumable object—it becomes a thread of connection, a vessel for stories and affect.

Born in Kazakhstan, Kamilya Kuspanova is a visual artist and photographer living and working in Paris. Her work, marked by an introspective approach, investigates how images reflect the disorder of the world while preserving elements of mystery and reverie. Her photographic practice oscillates between documentary and fiction, revealing tensions between personal memory and collective narrative. In 2019, she collaborated with Franco-Swedish filmmaker Anton Bialas on the book *Début de siècle*, followed in 2023 by *Trans-Ili Alatau*, a nocturnal exploration of Almaty's landscapes composed of fleeting impressions and memory fragments. Her artistic universe extends beyond photography: she is also an actress and has participated in several film projects, including *Groupe Merle Noir* (2021) and *Raie Manta* (2022) by Anton Bialas, and *Eat the Night* (2024) by Caroline Poggi and Jonathan Vinel. Through her images and collaborations, Kuspanova builds a body of work in which visual sensitivity captures both the fragility and the intensity of lived moments, reflecting a deep attentiveness to the subtle signs of our times.

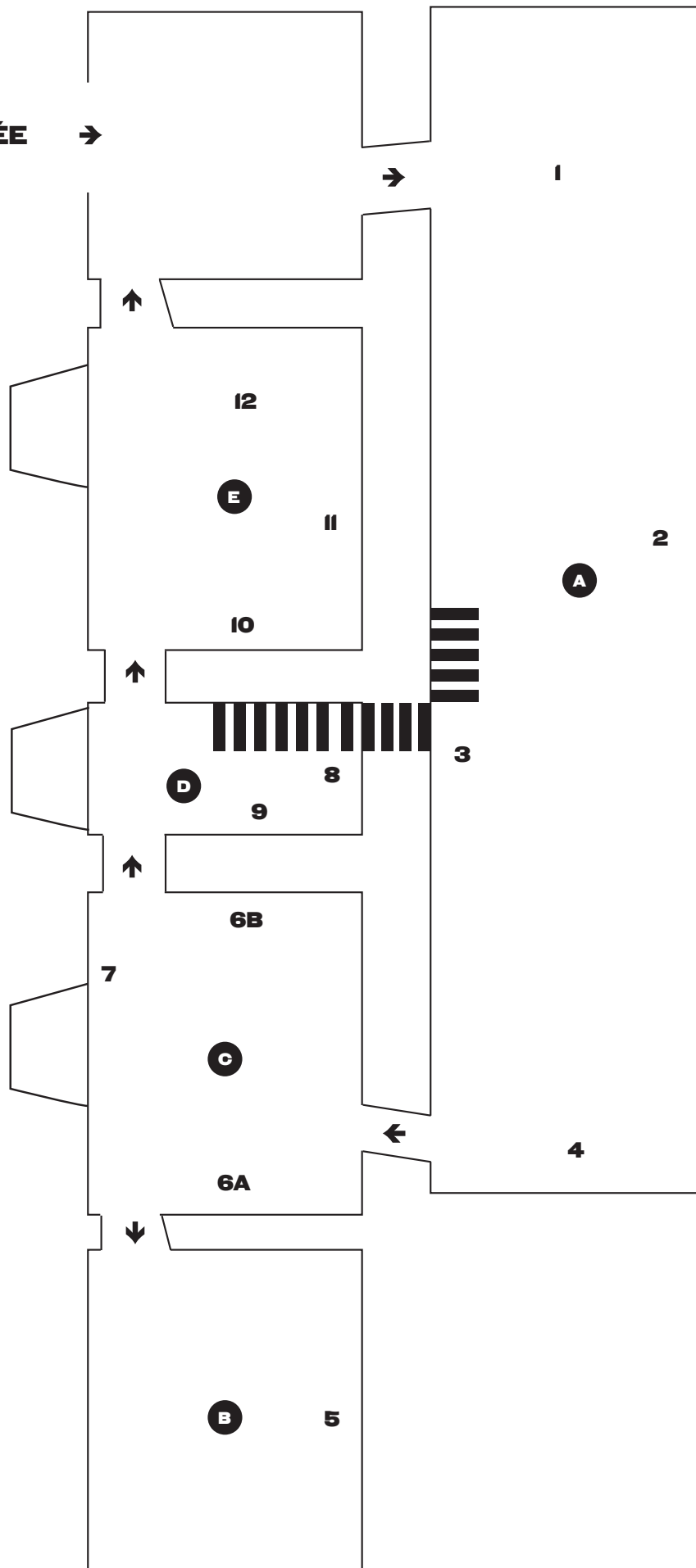
## **12 DAVIDE BALULA** **UN AIR DE FÊTE** **(2004 - 2025)**

*Installation*

This installation plays on anticipation and the suggestion of sound through a simple yet evocative setup involving a turntable, a helium-filled balloon, and a 45 RPM vinyl record. A red balloon is attached to the stylus arm, holding it slightly aloft and preventing it from making contact with the record. This delicate tension between presence and absence of sound echoes works that explore the materiality of air—such as Marcel Duchamp's *Air de Paris* (1919), in which air itself is captured and objectified. Balula's piece offers a sensory experience grounded in lack: what should produce music is held back, leaving the viewer to imagine the sound. The balloon, fragile and ephemeral, might burst at any moment, releasing the music like a suspended instant suddenly springing back to life.

Born in 1978 in Vila Dum Santo, Portugal, Davide Balula is a Franco-Portuguese artist who lives and works between Paris and New York. He studied contemporary music at the Annecy Conservatory of Music and Dance, followed by visual arts at the Annecy School of Art. He graduated from the École Supérieure des Arts Décoratifs in Strasbourg in 2002 and from the École Nationale Supérieure d'Arts de Paris-Cergy in 2004. Known for his interdisciplinary practice, Balula incorporates natural elements such as microbes, sediment, and soil, as well as digital networks, creating works that range from painting to performance. His projects often examine the interplay between natural processes and human interventions, and he frequently collaborates with chefs, dancers, and musicians in improvisational performances and concerts. His work has been shown at major international venues including the Centre Pompidou in Paris, MoMA PS1 in New York, and Schirn Kunsthalle in Frankfurt.

**ENTRÉE**



**FIN DE PARTY**

**14.05.2025  
→ 18.10.2025**

**CULLETTIVITÀ DI CORSICA  
COLLETTIVITÀ DE CORSE**

**ME** LES  
MUSÉES  
DE  
CORSE